

My artist statement

Audience: viewers of my future artistic home page

Presenting different layers of expressions and messages, gradually discovered, and revealed by those who sees and feels the various layers, is something I strive for in my artistry. Some sees it all, some not – it doesn't matter what, there's no wright nor wrong, it just is. For some people it is a door handle on a door when they enter Klosterkyrkan in Vadstena, and for some it's the doorhandle to the door, leading into Maria's sanctity, created by Sweden's very first architect – Saint Birgitta - at the 14th century.

The contemporary Finnish architect, Juhani Pallasmaa, describes it as follows¹:

"The ultimate meaning of any building is beyond architecture; it directs our consciousness back to the world and towards our own sense of self being. Significant architecture makes us experience ourselves as complete embodied and spiritual beings. In fact, this is the great function of all meaningful art."

When I take in the spatiality of the space - not only see, but take in the whole atmosphere and energies I create the art within or the space where my art will be presented - it creates such an immense feeling that it transitions from just being a space to taking over my entire space, so it turns out to be just, everything, sensed by me, I become it all at the same time as I am me.

I sculpture when I sketch or paint
I sculpture when I take photographs and videos
I sculpture when I have my hands in clay
I sculpture when I cast
I sculpture when I play with sounds and scents
I sculpture when I prepare an exhibition

I sculpture with the atmosphere
I sculpture with the energies
I sculpture with my breaths

I sculpture when I think
I sculpture when I put my thoughts into texts

I sculpture
I think

I do not think
I am

¹ Juhani Pallasmaa, *The eyes of the skin*, Chichester in West Sussex: John Wiley & Sons Ltd., 2010, page 11

My artistry's reflections in the Seas of Theories

The theories are many, I love them all – known as well as the very many still unknown once. Why love and why love unknowns? Cause I believe it is always good with people expressing themselves with words. It gives other opportunities to listen in to their voices and to comment, to have a dialogue, debate, discuss the subject at hand and influence each other. And that, in the long run, is a fundamental ingredient to be able to live and thrive by each other's sides in a harmonious landscape of musical notes, together playing the beautiful tunes of life.

From the seas of theories, I've so far discovered a few drops in where my artistry is reflecting. Some are clearer and some are blurrier why I need to come closer to actually see them. I.e. I need to investigate and reflect on them a bit more, they need to be tasted and flavored with my scents before letting my hands and soul touching the words, i.e. writing. This essay is focusing on some of the clearer, firmer once.

Theories tries to look at one or several aspects from different perspectives, as I see it. They look at the same gras straw on the lawn from the sky, from the hill, from earth crust etc. I mean how many angles can there be on a gras straw? Add clock time, day and night, not to mention the variations by the weather and seasons and there are uncountable number of perspectives. And then we haven't started to talk about combinations of perspectives... exciting indeed!

My artistry; example of sensing beyond

I see the keyboard in front of me, beneath my hands in the action of writing. The keyboard is very familiar. I've used it many times. I share the experience with many people. It's there. It's known.

Eventually the keys are becoming loose from its surface, they vibrate, I see them and their shapes, but they have regrouped. Not sidewise, but in depth. It's like the z-dimension is opening and widening, giving the senses a kick of that everything is possible.

The separation between me and the keyboard, the keys and the atmosphere around, diminishes. Gradually I become the keys and the air, and they become me.

My hands keep performing the act of writing. My senses are closing a little bit, the depth is reducing until the keys are only "normal" keys on the keyboard again and my hands are still performing the act of writing.

I am this – the performer of the act, seeing and feeling the keys as well as the depth-viewer, seeing behind the keys and sometimes being inhaled by it all and becomes it.

It's here from, my artistry originates. It starts here, shapes from here, speaks from here, lands here – it's like a home. Musical accords are being created from here. Accords that my body feels. My intellect doesn't fully understand the process nor the accords, not yet. Though, it understands a few of them, right now, for instance the accord saying this art piece is now completed - time to stop Åsa. That is a very nice and strong accord. Well understood by my intellect.

What is "here", the base of my artistry?

I don't know yet. It's just how it is. However, I have come across a theory that my intellect and soul have both agreed on, is the most viable for now. It is Eckhart Tolle's Varande, that he describes and elaborates on in the book "Lev livet fullt ut".²

In short, interpreted by me, Varande suggest that I'm a soul of the universe. Everything is known for everyone; we are all connected. It's up to each and every one to decide how much they want to open themselves and connect to Varandet, themselves and it all. I believe I have reached an openness to this ancient soul database where a square is a square and a circle is a circle but also a cube and a ball with their own energies, seen from the sides, if seen.

The author of the preface of the book "Lev livet fullt ut", Russel E. DiCarlo, explains how Varandet is connected to the quantum physics³, amongst other things.⁴ How the Aspect-experiment⁵, in France 1982, demonstrated that two quantum particles that once been connected but now was separated by infinite distance, still were in contact. If one changed, the other one changed immediately. Faster than the speed of the light. The science does not know yet how this is done. But some researchers are suggesting that the communication is done via ports to higher dimensions.⁴

Another theory that I have started to get acquainted with recently and that I believe could be useful to bring light on what's happening inside me, is the theory of immateriality, which was founded by the Irish philosopher George Berkley⁶.

² Eckhart Tolle, *Lev livet fullt ut*, Stockholm: Massolit Förlagsgrupp AB, 2015, e-book, page 28.

³ Caltech - California institute of Technology, What Is Quantum Physics?

<https://scienceexchange.caltech.edu/topics/quantum-science-explained/quantum-physics>, May 8th 2022.

⁴ Russel E. DiCarlo, Preface *Lev livet fullt ut*, Stockholm: Massolit Förlagsgrupp AB, 2015, e-book, page 15.

⁵ Wikipedia, Aspect's experiment, https://en.wikipedia.org/wiki/Aspect%27s_experiment, May 8th 2022.

⁶ Britannica, George Berkeley, <https://www.britannica.com/biography/George-Berkeley>, May 18 2023.

According to the contemporary humanist UK professor A.C. Grayling⁷, George Berkeley based his philosophical view/theory Immateriality on four arguments⁸ – there are no material substances, the mind is the only real thing i.e., things exist only because they are being perceived by the mind and the fourth argument was:

“...the mind which is the substance of the world is a single infinite mind – in short, God...”.

The exhibition New Materialism at Bonniers Konsthall in 2018, got inspirations, amongst others, to its exhibition concept from the George Berkeley's theory of immateriality, described as follows⁹:

“a theory about man's tactile memory, a 'deep memory' that requires the touch of the hand on material in order to understand its depth, three-dimensionality and actual existence. /.../ the sense of sight cannot understand objects but only perceive them as shapes in the mind...”

The single infinite mind resembles Varandet, to me. The immateriality could even explain my described experience with the keyboard, see My artistry; example of sensing beyond. My senses are perceiving and remembering the keyboard and its keys, why the sensing goes beyond the seeing and ends up in me feeling to become it all – the single infinite mind.

The artist Katrine Helmersson's artistic approach where the idea itself is wakening the material to life bounces back to the theory of immateriality.¹⁰ I feel this is strong in my practice. The power stream of the idea, affecting the material through me, is not there during the whole process – it goes back and forth.

Sometimes the idea changes for me during the process because the material has spoken and a dialogue has been induced, as described by the Swedish contemporary sculptor Britt Ignell¹¹:

“Idén mognar under tiden jag handskas med den.”

I love forming and decorating with a pen, brush, knife or so in various materials. But the decoration - the surface - has less value for me if the piece doesn't have other skills invoked in its seen or unseen system. It's maybe comparable with the plateaus that the French

⁷ Humanists UK, Professor A C Grayling CBE, <https://humanists.uk/about/our-people/patrons/professor-a-c-grayling/>, May 18 2023.

⁸ A.C. GRAYLING, Berkeley's Argument for Immaterialism, <http://www.acgrayling.com/berkeleys-argument-for-immaterialism>, May 18 2023.

⁹ Magnus af Petersens and Caroline Elgh Klingborg, *New Materialism*, Art & Theory Publishing and Bonniers Konsthall, 2018, p. 67.

¹⁰ Magnus af Petersens and Caroline Elgh Klingborg, *New Materialism*, Art & Theory Publishing and Bonniers Konsthall, 2018, p. 83.

¹¹ Nina Bondeson and Marie Holmgren, *Tiden som är för handen – om praktisk konsttillverkning*, HOOPS!, Göteborg, 2007.

contemporary philosopher Gilles Deleuze is describing like a series of broken rings that interacts with each other. Each ring having its own climate, tone or timbre.¹²

Furthermore Deleuze, together with Guattari, developed the Rhizome theory¹³, which also have a match in my artistry.

A rhizome for me is like clouds in the sky – at first sight they seem to have well-defined shapes – clear starts and stops. But if using more than your eyes you “know” there is no clear start or stops as the major ingredient of the clouds – water molecules – continuous to exist outside the visible lines – they are there but yet, not there for the eyes. Are they there then? Comparable with how I look at the invoked matters in my art, when a viewer takes it on.

The details of my unique artistic process(es) aren't yet fully known to me, which is like a rhizome itself. Hopefully becoming clearer and clearer for my intellect, maybe even become a none-rhizome one day.

Using the intersectionality¹⁴ as an analytical neutral tool, i.e. free from pre-requisites concepts, is assisting me to identify, purify and concentrate my thoughts. This is a well-known tool for me from my former work of life, before the art hit me, though I wasn't aware of the art nor the theory.

The learning by writing experience, as described by the artist Frida Hållander in her PhD-lecture¹⁵, has reached me via the art history classes. How you by using texts, other people's words and theories, are looking inwards and gets to know yourself a bit more – it's amazing.

¹² Gilles Deleuze, "Ett samtal om tusen platåer", *Nomadologin*, Ingamaj Beck & Eva-Lotta Holm & Tom Sandquist & Sven-Olov Wallenstein & Magnus Winbladh, Stockholm: Kungliga Konsthögskolan & Raster Förlag, 1998, p. 45.

¹³ Gilles Deleuze & Félix Guattari, *The Rhizome - A Thousand Plateaus*, Deleuze and Guattari, <https://www.youtube.com/watch?v=RQ2rJWwXilw>, 19 May 2023.

¹⁴ Cecilia Åsberg & Martin Hultman & Francis Lee, *Posthumanistiska nyckeltexter*, Lund: Studentlitteratur AB, 2012, p. 207.

¹⁵ Frida Hållander, Föreläsning VEMS HAND ÄR DET SOM GÖR? och ATT TA STRID, [Video], University of Gothenburg, April 3 2020, <https://Canvas.gu.se> KGTH40 Course litterature, May 17 2023.

Unattractive theories - examples

The theory New Materialism¹⁶ is just a bit too much. I'm not quite sure yet why I get so strong feelings against this theory. It kind of feels fake. The source of the art in me is ancient – sacral and holy for mankind. The theory New Materialism is diminishing this by crossing the line of what's moral correct, according to me, in claiming the right of calling it "new", which it's not - it's ancient.

The posthuman¹⁷ theory, is quite complex, I believe. I indeed need to study it more. But so far of my understanding I see it as an unattractive theory of mainly two reasons. First, the name itself "posthuman", implies the human is gone which can never be the case as long as someone is thinking and writing and just playing with it is a risky business as it is advocating an indirect abdication of humanity and that is not ok by me. Secondly, in my perspective it seems to foster a debating landscape where the bullied turns into the bullies, i.e. former victims become the bullies in their strive of claiming their rights.

Conclusion

If you use the neutral intersectionality tool and creates an intersection of all the various theories mentioned in this essay – one theory is one road leading in and/or out of the crossing - you'll find the rhizome of my artistry in the middle of everything.

All theories are constructions of thoughts, amongst other things, they are virtual tools assisting you to be able to dialogue with yourself and others on various matters, by using their different languages.

The intellectual part of me – the thoughts, are corresponding to my artistic arena, though it seems like it doesn't know it all yet - how it fully works - but I believe it's a phase that will be followed by another phase and another one and I'm embracing the universally designed process of gradually inaugurate me into the knowledge my spirit, body and mind are ready to embrace, in every moment. Now I got to know a bit more about my artistry by writing this essay though a few theories, like spatiality and architecture, had to be cut out – thank you for listening.

¹⁶ Susan Yi Sencindiver/Oxford University Press, *Oxford Bibliographies – New Materialism*, <https://www.oxfordbibliographies.com/display/document/obo-9780190221911/obo-9780190221911-0016.xml>, May 19 2023.

¹⁷ Rosi Braidotti, *The Posthuman*, Cambridge UK and Malden USA : Polity Press, 2013, p. 3.

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