

Thinking of words

Lately i've been thinking about tiny pieces.

tinkering artworks

The piece and its transformation

peace

Moments that occur in the middle of a continuous production.

Thoughts on top

I'm trying to find methods for saying more with less

Looking playing

Pieced together pieces form a superstructure

Pied peaches

Like a puzzle the parts only fit certain ways

words

Certain but varied

Replace the body of copy

I have been asked to write an essay

I have tried writing it using morphing sentences

transforming

changing

By writing words in short sequences

Using words that could replace each other, synonyms or similar words

It's uncommon

But it happens

Printed words remain on paper and stay there

Digitally presented words are open to be replaced while being read.

able switched

morphed

transformed

Forwarding someone else's message allows you to change what they've said.

Have you ever read a word out loud and meanwhile having it reshape itself and your tongue?
mouth?
cheeks?

Like the way you talk in conversations? Like when you start a word and midway it changes into something else? You can't really do that in writing.

Talking came before writing

Talking about art came before writing about art.

Writing is a complicated, indirect and a compressed alternative to speaking.

Although, writing is at the same time, straight forward, quick and accessible.

I can't stand things being two things at the same time.
understand

I can't figure out if it even needs to be figured out.

My brain hurts when thinking about how impossible language is to pin down.

Not a single thing can be said or claimed without the possibility of a response which puts everything into question.

Is this what having ADHD feels like? Not being able to think a thought without that thought immediately bringing forth a third thought which tosses everything around and then suddenly you'd rather just not say anything?

Written words linger.

Spoken words disappear, that's why they are easy.

The written word is like a photograph, stuck in time and holding you in place with it.

You wrote it! Stand by it!

As opposed to the spoken word which is almost always happening in conversation and is malleable and open for change while being delivered.

An exemption would be the recorded spoken word. It has in some ways more in common with the written word than the spoken, in the sense that it sticks around.

The idea of perseverance scares me. The potential for something to stay the way it was conceived is my nightmare. It freaks me out thinking that a piece of art I have made will be frozen in time while my body is of living its life and changing to its environment.

It might have something to do with external thinking. Was it Marshall McLuhan that talks about this? He mentions somewhere that note taking is a form of external thinking. That it is human nature to scribble and make marks in the world as a way to assist the biological brain with keeping track of everything it needs to keep track of. He (or whoever) proposed the idea that writing is one of the human brains great inventions because it helped save resources from its memory banks and convert it into graphite on paper. There, it would need neither nutrition or spend energy to create new synaptic connections and it would still remain within reach of the brain.

But while my brain is plastic and always changing, my external thoughts (my written words) remain the same. I am simultaneously moving forward in time while also I am stuck in the form of artworks, written words, recordings, photographs etc.

This way of thinking about existence in time does not correlate to how I was taught that time works and it is causing me great stress to have to come to terms with that I and everything can be both and several things at the same time. Fixed and moving, gone and present. I mean, where do I even begin to make sense of a world where everything is contradictory.

The word-based language tries its best at describing the world in all its complexity. But once you have experienced the thought patterns that present themselves while making and experiencing art you quickly realize that either mediums are inadequately designed to *really* convey what is **going on**. One language may tell what another cannot, but neither can tell the full story and it is driving me insane!

The essay

I made a book that you have hopefully made yourself acquainted with already. It is an artist book made up of several pages which are bound together so that it folds out in the fashion of a map or gift card. Although (as you might have noticed) the book folds out into a myriad of interconnecting folds that takes some time and careful planning to expose.

While trying to write this essay I had an immensely difficult time. I do not have a much trouble communicating in words, but what stops me in my tracks is the aspect of using the written language for an artistic endeavor. I simply lack the experience. My creative process is wordless except for the use of technical terms and my presentations are wordless except for the use of titles. Lone words and the connotations they touch upon might be the extent to which I am willing to use written language in my work. But even the choice of words for my titles are more based on the lingual dynamics which those titles might produce. Not necessarily the meaning behind the words. Although someone might stop me right there and ask me “what do you mean by “meaning”” and I will answer “i do not know”

My upcoming show is called “SET/SÄTT”. Two words closely related by vocals and linguistics. They are not direct translations of one another, but not entirely unrelated. They are pronounced the same, but are spelt differently. In Swedish *set* is anglicism which, like the original English word, may recall a collection of things that fit together. *Sätt* on the other hand is word that translates to “method” or “approach”. In English *set* is basically identical in meaning of the Swedish *set*, although, it may also refer to a theater or movie set. All the while *sätt* may let a British or American reader think of a furniture from ikea.

Depending on your language skills your own interpretation of the title the words will fit together differently. It is a claim that touches on being far-fetched, but it is a small effort to try to make the title mimic the ideas of the work. I.e. “components that fit together”. The more I think about it, the more forced this title concept feels.

As you have probably noticed by now, I am unsettled by words and unable to write a sentence without questioning it in the next. So as a coping method during this writing process I set out to produce a kind of catalogue or complimentary “guide” to the exhibition that would be wordless. I made an artist book that would, like the title, try to convey the ideas behind the exhibition rather than explain them. Seeing as its author is not entirely sure himself what the work could be about; he thought producing an open ended catalogue could only be fitting for an open ended exhibition.

But when I write this, please remember my feelings on the written word. My rationalizations are open to and likely to change once I have given them extra thought. But I have a deadline and an exhibition to produce.

The sculpture

SET / SÄTT is a “plastic” sculpture, malleable and subject to its surroundings. It consists of a collection of components with the same prerequisites, but whose combination is continually restructured in relation to its environment. Materially the work consists of wooden sticks with accompanying joints that lock into each other using tension in the fiber. My method is inspired by practices such as shipbuilding, woodworking, game design, concretism and nomadic esthetics with the ambition to create a tool. An instrument that allows the user to quickly and with ease draw up lines within a space, like a three dimensional form of sketching. A series of sculptures will be constructed, reconstructed and deconstructed during the exhibition, like a persistent head work

In the summer of 2018 I made a small wooden block with square holes in it. For the overly curious I can tell you that it was made up of four one by one by ten, four one by one by four and four one by one by five centimeter ashwood components that were glued together to form a block of wood with six square holes going through it.

The design was heavily inspired by a toy puzzle that I have at home. I bought it in a Japanese bike shop in London where my brother worked at the time. The puzzle is made up of six small wooden blocks, about one by one by four centimeter in size. But each individual part has very unique cuts made in them, cuts that allows them to fit together with the other blocks. But the puzzle to solve is how the pieces fit together in a stable way. I understood that the puzzle itself was the product of some kind of craft tradition. I never delved too deep into the history of the contraption, but the experience of the puzzle had made a permanent cognitive mark in my mind.

Initially I wanted to make a similar puzzle of my own, but as I fiddled with the material I quickly became more attached to the idea of making a wood block which would operate as a node. An anchoring point for longer wooden sticks that could by extension create larger structures. A puzzle without a solution.

I remember thinking that rather than creating a sculpture I would focus on developing a design that would more or less be used as a toy or a tool. A device that would in itself not be the artwork, but the tool for which ideas could be stimulated into existence by the user. I’m not so naive to think that this concept is in any way original, I believe all art positions itself as a cognitive stimulant for the viewer. But I do think that my set holds the potential to be used as an effective instrument for the users to develop an understanding of spatial volumes, material strength, bendiness of wood and a lot of other things I am sure. The exciting thing about setting out to create an instrument is the fact that you do not know what it might used for. I view this exhibition as a first proposal, or trial from which I will learn a great deal which will influence the future of this project.