

To Create is For Me to be Alive

- to make my own reality

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MFA Textile in the Expanded Field

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Abstract

In this essay I want to examine my own artistic practice, as a part of the art/music/fashion project [krig], in relation to my interest in working with free culture and a Do It Yourself (DIY) approach to art. I will discuss my idea of making in relation to objects, situations, participation and the attitude of DIY culture. I will try to describe different aspects of my work, like my shifting relationship to objects, my interest in collaborative situations and how they are connected to each other through my background as a designer and a fan of techno music.

With [krig] I have experimented with using the audience as a part of the artwork, but also to turn things around and perform as an artist. This has led to projects investigating different ways for me to relate to objects and situations, but recently also to projects based on performance. I am searching for a way to develop my usage of these mediums and to deepen my understanding of how to handle my urge for making and crafting objects combined with my interest for participative situations. Sometimes I feel it is easy to get stuck in analysing the artworks from a different point of view than my own, since there are a lot of theories about the meaning of participative art. That is why I have decided to write about the DIY ethic and culture. The DIY approach also manages to explain why I want to do things in a certain way, but it can also be traced back to choice of construction method, materials and how I prefer to work and present my art. Finally this ends up in an idea about creating my own reality, by making artworks and shaping an identity for [krig] that offers us alternatives to given ways of behaviour. In the end, this might be what we do when just having fun together with others.

My Background

My first encounter with the creation of a space dependent on time and relations was when I was doing my bachelor project at the Swedish School of Textiles. I was supposed to make a collection of garments, since I studied fashion design, but my main focus was to create a situation, based on the garments and the inspiration that the collection was based upon. I was more interested in what happens between people wearing different pieces of garments than the presentation at the catwalk. Therefore I hosted a party where my collection was offered to the visitors on the dance floor. This

was the starting point for a change of direction in my creative work which ultimately made me apply to Konstfack.

After my bachelor in fashion I started a project called [krig] together with Jon Perman, who is a musician. Together we release records, create installations, run an independent gallery and are arranging parties, using the name [krig] as a shared identity. Jon has a history of making punk and pop music, arranging concerts and making zines. In my teens I started creating my own art scene in Sandviken inspired by my visits at the cultural association Backbeatbolaget, also called Kungen. This house has a history of being a place for alternative music and art, and this is where I first experienced the idea of DIY. [krig] is named in the tradition of provocative punk aesthetic and an idea about resistance, shared with many DIY cultures and underground scenes.

Experiments with Participation and Objects

Today my practice has become a process of constant experimentation. Sometimes I feel that the unknown outcome of the projects blurs my ability to express my visions, but often the unknown goal is in fact the goal of the artwork. Me and Jon plan our events to some extent, but have experimented with minimising the planning and instead bringing a set of thoughts and material to each occasion. One example of this is the first event we created together called [landet].



The hippie-catcher and visitors viewing the slide show. [landet] 2010

[landet] was a five hour long party, presented as both an installation and a Christmas party in Sandviken. Our aim was to merge a dance floor and improvised

techno music with a spatial picture of [krig]'s aesthetics. The two rooms in the gallery were filled with rainbow-coloured objects for the audience to play with. There was a “hippie-catcher” to jump through, a slideshow to watch and rainbow coloured sand to dance in. All objects was finished before the party started, but still contained some kind of possibility for the audience to interact with them. We also gave away free colourful plastic headwear to the audience.

During the session Jon improvised dark minimalistic dance music for the dance floor. In the room next to the dance floor was a hidden microphone, recording the sound of the conversations and discussions in the vicinity of the projector. The recordings were mixed into the music and out on the dance floor in a quite discrete way. The music was slowly changing during the evening, becoming more dark and monotone. Next to the turntable was a rainbow-coloured ceramic swan, called “Önskesvan” [the swan of wishes] If you paid 20 SEK, we would put a record on.



The swan of wishes, [landet] 2010

Our idea was to present the monotone and stiff structure of the music against the opposite, a nice and colourful land of happiness. The audience itself was a part of constructing the two sides of the artwork by activating the objects and by acting in the room, even if they were not aware of it. The project is still meaningful to me and contains a lot of ideas that are still present in my work but didn't get the best presentation this evening. I still like the simple arrangements, the energy of the dance floor and the playful way the audience took part in the event.

Experimentation is one of the key words used by Anne Dezeuze in her introduction to participatory art practice¹. Participation in art can take many forms and

¹ A Dezeuze, *An introduction to the “do-it-yourself” artwork*, in Dezeuze A, (ed.) *The do it yourself artwork: participation from fluxus to new media*, 2nd edn, Manchester university press, Manchester, 2010

with several approaches to the viewer. She describes the participatory practice as a complex experiment in the dynamics between order, disorder, play, control, organisation and risk, and makes a long list of different ways of using participation in art, from scores, worn objects, environments, digital spaces to collaborative performances and then makes the conclusion that a mix of everything is very common². Because of this mixture participative art is usually included in established descriptions of art, such as performance or installation. In comparison with performance practice there is a big difference in the participative practice because of the interest for the spectator's body, instead of the artist's body (as in performance)³. Xavier Roux makes a more simple description and singles out two ways to make participative art. He makes a difference between using the audience as a part of the artwork and considering the relations created by the participating audience to be the medium of the artwork⁴. The latter is also discussed by Nicholas Bourriaud in his essays on "Relational Aesthetics"⁵. In Ted Prueves's essay about participative art, the practise is divided into four categories of works which he calls gift sculptures, democracy projects, confrontal generosity and social aesthetics but he also draws the conclusion that hybrids of all four genres is almost always the case⁶.

During the last few years my practise has been circulating around many of the words mentioned above, and it has sometimes been hard to distinguish any clear direction, since many of our projects is a play with several of the concepts. I obviously started out with an interest in worn objects and their relation to the wearer, but soon I became more interested in time-based spaces and experiences, collaborative performances and experiments, which made my relation to creating objects more complicated, maybe due to my earlier practise as a designer. I have mainly been interested in using the audience as a part of the artwork as in [landet], but this view has also shifted between different positions when being confronted with new contexts and situations in later work. I can relate to what Anna Dezeuze writes about John Cages view on the term experimentation "not as descriptive of an act to later be judged in terms of success and failure but simply as an act where the outcome is unknown".⁷ For

2 Dezeuze, *An introduction to the "do-it-yourself" artwork*, 2010.

3 Dezeuze, *An introduction to the "do-it-yourself" artwork*, 2010

4 X Roux, *Participation in Contemporary Art*, 2007, Creativity & Cognition, Washington DC, 2007, retrieved 27 Mars 2013 at <<http://shamura.com>>

5 N Bourriaud, *Relational Aesthetics*, 3d edn, Les presses du réel, 1998

6 T Prueves, *Introductory remarks on the Handbook*, in Prueves T (ed.) *What we want is free; Generosity and exchange in recent art*, State university of New York Press, New York, 2005

7 Dezeuze, *An introduction to the "do-it-yourself" artwork*, 2010, p. 9

me, the goal is not to create a system, I am more interested in the unexpected and how the situation will develop.

Beryl Graham, professor in new media art, suggests that defining participative practice can be done by analysing the collaborative, interactive and participative parts of the artwork⁸. She defines participation to be something the artist can only start off and then trust the audience to complete. About collaboration he writes that full collaboration implies a production of something, with a degree of equality between the participants, he then continues: “This idea of a collaborative approach to production is often confused with the idea of collaboration between artist and audience” which as she suggests can be based on other kind of systems⁹. I do not have any clear goal considering being either collaborative or participative. My work usually contains a little bit of everything and my interest for a direction is stronger.

Jon and I have a very close collaboration between each other, concerning the concept of the artworks and the idea behind [krig] as our identity. Since he works with sound and I with form and colour there is a big difference in what I hear and what he sees. We overcome the differences between us through endless conversations that circulate around certain ideas that we always come back to. Ann Hamilton and Kathryn Clark describe their collaboration in a way we can both relate to. “Cretin issues that circulate, again and again in our discussions always comes back. Our conversations follows a loose associative pattern, sometimes painfully slow”¹⁰

In addition to the conversations ,we communicate a lot with pictures, which is way for me to explain forms and visual ideas. However, this is also somewhat complicated, since my idea of a sketch and reality is not always clear to Jon. Fusing together our different ways of expressing our selves, and finding connections between the two have been a given task for both of us. The way we do it is both by interpretation and live improvisation in a space, but sometimes also by using technical equipment. But in our collaboration, one of the most important things that we have in common is our DIY background (or mind-set). It influences the way we do things and why, which has a great impact on everything from the reason to create to the choice of material.

8 B Graham, *What kind of participative system? Critical vocabularies from new media art* In Deuze A, (ed.) *The do it yourself artwork: participation from fluxus to new media*, Manchester university press, Manchester, 2010

9 Graham, 2010, p. 293

10 A Hamilton and K Clark, *View*, in Stiles K.& Selz P. (eds). *Theories and documents of Contemporary Art; A sourcebook of Artist's Writings*. University of California Press , Berkeley and Los Angeles, 1996, p. 625



Pictures used in our discussions

Creating a Scene – for Yourself and Others – DIY

The DIY movement is about using anything you can get your hands on to shape your own cultural entity: your own version of whatever you think is missing in mainstream culture. You can produce your own zine, record an album, publish your own book—the enduring appeal of this movement is that anyone can be an artist or creator. The point is to get involved.¹¹

Amy Spencer

This quote is an attempt to sum up different aspects of DIY as an introduction to a book about the culture. For me this quote can explain my relation to my artwork and the [krig] project. My DIY approach to how I want to make art has led to an interest in situations, participation, identity and making.

The DIY culture originates in punk counterculture but contains a lot of different directions and subcultures, everything from reclaim the streets to, zine-making and guerrilla gardening. The main factors that these have in common is mainly non-violence, non-hierarchical organisations and a dependence on direct and volunteer participation¹². DIY culture and activism also share an interest to bypass commercial and institutional ways of distribution and exchange by creating independent networks

¹¹ A Spence, *DIY - the rise of lo-fi culture*, 2nd edn, Marion Boyars Publishers Ltd, London, 2005, p. 11

¹² Dezeuze, *An introduction to the "do-it-yourself" artwork*, 2010.

for production and communication, as independent record labels and media.¹³

Pruves describes the connection between DIY culture and the ambition to engage others in art making, co-creation and anti-commercial projects as an “optimistic mind-set/culture that believes that only money and force of habit keeps people from seeing that culture is something you *make* rather than buy”¹⁴. This also includes a belief in creativity as something everyone has, not something solely found in the ones appointed to be artists¹⁵. Pruves points out the presence of the Situationist international concept of “the society of spectacle” in DIY culture, and briefly describes it as the idea that we have lost our individual power [over producing culture] to the forces of capital, only because they have made us believe they already have it.¹⁶

One of my ambitions is to create a space in society for the activities we find interesting, without being concerned with profit or success. This ambition has a background in growing up in a small city where the scene needs to be created, because it simply doesn't exist. To do it yourself can be as simple as creating a scene by making your own voice heard. My interest for positions, from artist to event maker and also for participative practice might be traced back to this background. When creating a scene for yourself and others, you need to engage in both arranging events and exhibit your own ideas. For me the idea of making, creating the spaces you are interested in and even the simple act of creating an object, is connected to an idea of changing your own reality.

A good dance floor is a situation containing a lot of energy and a structure which I have been searching for when making some of my artworks. This idea strives from a very personal experience about creating a common space by dancing together. I first encountered this structure on underground clubs in Gothenburg, where a small group of people organized parties for each other. The idea of dancing as a resistance towards mainstream consumer culture influenced my bachelor collection and eventually we named [krig] after this idea about resistance.

The connection between dancing and a political DIY movement is discussed by Drew Hemment in an essay about the warehouse parties in Britain, in the 90's . He describes a decentralized mode of organisation and the emergence of a new form of

13 Dezeuze, *An introduction to the “do-it-yourself” artwork*, 2010

14 Pruves, *Blows against the Empire* in Pruves T (ed.) *What we want is free; Generosity and exchange in recent art*, State university of New York Press, New York, 2005 p. 40

15 Pruves, *Blows against the Empire* , 2005

16 Pruves, *Blows against the Empire* , 2005, p. 40

participation in the dance community as the most celebrated aspects¹⁷. Also Amy Spencer mentions how the rave scene became an outlet for people dissatisfied with the restrictive modern society and how they created a new cultural experience together.¹⁸ A reversed relationship between the audience and the performer emerged when the anonymous DJ replaced the rock star and the participating audience and their activity – the dance floor was the main attraction.¹⁹ Here a participative structure emerged, the focus was no longer on a performing body, but rather on the participants themselves and under their own conditions.



Dancing in my bachelor collection, Göteborg 2009

Today the dance community in Britain has already been both commercialised and regulated.²⁰ The economic forces and their constant search for new trends to commercialize is a threat most underground and DIY cultures will be confronted with sooner or later. A strategy to keep the independence could be to be even more exclusive and underground, Hemment suggests; a place yet undefined.²¹ Pruves is also discussing this problem and brings up the concept of temporary autonomous zones (TAZ) described by Hakim Bey as a way of creating contemporary possibilities for social

17 D Hemment, *Dangerous Dancing and Disco Riots: the northern warehouse parties*, in McCay G (ed.) *DIY Culture – Party and Protest in Nineties Britain*, Verso, London and New York, 1998

18 Spencer, 2005

19 Today the DJ is not so anonymous anymore. A cult of the DJ is being reintroduced by promoting “the star DJ”, which basically is same role that the rock star had earlier. Hemment, 1998, p 215

20 In 1994 the british government introduced the Criminal justice and public order act, as a way of giving the police more power in fighting the illegal parties. As a consequence the scene became even more political. Hemment, 1998

21 Hemmnet, 1998

resistance and freedom:

Spaces of freedom must arise spontaneously on places that present them self in the moment, so they cannot be predicted and undermined by the pressure of social [or commercial] focus. While active, they become areas of liberation, alternative economics and social protest. When infiltrated or discovered they are easily disassembled.²²

Hakim Bay

What interests me about this discussion is that they together point out some qualities that could make it easier for DIY projects that want to keep their independence. By being temporary, unpredicted, small, and hard to define they might escape the high pressure from rest of society.



Helio Oititica – Parangole 1967

The Brazilian artist Helio Oititica was a great inspiration for my bachelor degree work. Especially his idea about creating a non-discursive experience through dancing in wearable artworks, called Parangoles. What interests me today is how Oititica sought to create temporary situations and spaces that facilitated a more open structure, created by its participants and with a focus on a bodily experience shared both individually and with a temporary community²³. Dezeuze describes his work as strongly connected to his political ideas and how he celebrated anti- conformism, anarchy and a revolting agains norms by working with carnival settings and collective

²² T Pruves, *Blows against the Empire*, 2005, p. 38

²³ R Friedling, *Towards Participation in art*, In Friedling R, (ed.) *The art of participation: 1950 to now*, Thames and Hudson /San Francisco museum of modern art, New York, 2008, p. 43

dance²⁴. He wanted to create a space for people to feel free from repressive regimes and discover their capacity to revolt. Oititica also worked with installations where the audience was invited to experience the space by walking around and simply be in it²⁵.

I am easily seduced by the energy of a dance floor, and have tried to shape my artistic practice in the direction of creating situations that allows the participating audience a space for the making of their own experience and a chance to influence and co-create experiences by acting in the situation. My interest for moving into another context than the dance floor was from the beginning very strong, since we as [krig] both wanted to behave and be more undefined and unpredictable, but I also wanted to work more with unknown situations and the unexpected, simply because I was curious.

Changing Contexts

Without any thought about it I made my first performance during a concert in 2011. [krig] was invited to exhibit an artwork as a part of a collective exhibition. Our greatest trouble when creating “konst-001(backdrop)” was how to handle the context of an art exhibition. We had only worked with installations filling whole rooms before (like [landet]), or as DJs, so our main focus was on creating something (an artwork/object) that would not take over the room, disturbing the other artist's work.



[krig]-konst-001(backdrop) Länskonst, Konsthallen i Sandviken, 2011

24 A. Deuze, *Play rituals and politics: transitional artworks in the 1960s*, in Deuze A, (ed.) *The do it yourself artwork: participation from fluxus to new media*, 2nd edn, Manchester university press, Manchester, 2010

25 Deuze, *Play rituals and politics*, 2005

At the time, we had been doing installations and videos merging the idea of a forest, a city landscape and techno music together, and we continued on this theme for the final object. We placed a couple of old trees, that had been used for fence making, in a long line, hanging side by side like structured buildings. We dressed them with yarn from an unravelled carpet, and painted parts of them to reflect light, which gave them a very shamanistic look. On top of that we projected a video of an inverted solar eclipse.

We both felt unsatisfied with the context of a quiet gallery and the static appearance of the artwork, but luckily for us, we were also invited to an electronic music festival taking place in the same gallery one week after the opening of the exhibition. This influenced our work with the object and we soon we realised that the structure could be used as a backdrop for the other artists of the festival as well. When the context changed into a festival we also changed the meaning of the artwork, and the artwork got another function; as a backdrop. The object then looked more like a heavily decorated wooden wall or a decorative carpet, which I liked. When we performed as the band [krig] in front of it, we extended the use of the backdrop and used it in our interaction with the seated audience of our concert. I totally forgot my reluctance against performing, which I usually do not like to do. During the concert I tied longer threads of yarn to the backdrop, threw them out into the audience, to then pull them back again. The result was a big mess of threads, people pulling back the yarn strings and eventually, some people rising up and starting to dance to the music in front of the others, together with me.



[krig] performing a "Vindöga festivalen " 2011

I found the performance and the audience participation really satisfying at the time, we both acted impulsively when arranging the performance and some of the things I find interesting now, did not occur until later. Today the natural changing of meaning depending on contexts, from exhibiting in a fine art context to performing as a band, at the same time doing a performance, and in the end starting a small dance floor is a way of working that I want to develop and experiment more with in the spring exhibition at Konstfack. What I also find interesting today is that we managed to create an object that felt meaningful to us, both with and without our participation or performance in front of it.

My Changed Relationship to Objects and/or Situations

Since making things and creating objects was my first step of a contribution to a scene, my relationship to making things has over time changed over time and the objects has sometimes troubled me when my interest for situations has grown bigger. My relation to the objects has shifted from designing them to use the process of creating things as a starting point for a situation. As a designer I created objects (or products) and I was fascinated by how wearing garments is a bodily experience that influences your behaviour, connects people through silent communication and plays with identities. But I was bothered by the idea of designing garments for a specific customer, where the possible communication and usage was decided beforehand. I wanted something more to happen or for everything to be more connected. Therefore I started to experiment with situations, mainly spaces filled with different kinds of objects as a starting point for the development of a situation. The result was sometimes rewarding as with [landet] but I also had problems with how some objects encourages certain behaviour in a space. I became more aware of this in the following project, called [krig] – Café.

The [krig]- Café was an installation but also a café located in an art festival. The installation was placed in the middle of a concert hall. A big mobile made of reed straw was circling above five tables, covered in batik dyed table cloths. Two tables were covered in threads hanging down from the lamps above them. It was hard to move around in the cafe because of the risk of getting stuck in the threads hanging down from the lamps or in strings of fabric originating from the table cloths.



[krig] – Café, at Kungen, 2012

I wanted the installation to also function as a café, and hoped for it to be used by the visitors of the art festival and that they would experience the installation by using it. I remember being disappointed because no one really understood that they could use it and also on the static appearance of the installation, which means I had an idea about change. [krig] and our friend Lo did a lazy, seated musical performance in the café for the opening of the installation, in which I wearing a paper mask, offered coffee to the visitors. During the performance the café was used, but not to any greater extent afterwards. The most interesting part for me was when I left the building during the night and the festival audience took control over the café themselves, organising the chairs and lamps as they pleased.

Afterwards I felt that the objects in the café were missing a possibility for change because of their pre-fabrication. But today I also think that the space was too undefined, both for me and for the audience. It didn't have any walls, no clear borders, no clear signs of where the installation ended or started and also no sign announcing that it was also a café, which made the people in this context avoid using it as such. We could probably have worked with more layers of meaning and several possibilities for usage to enhance the acting space for both us and the audience.

The Situationist International movement were fighting against the division between work and leisure created by existing economic powers by focusing on action (situations) and lived experiences instead of objects in their artwork and ideology.²⁶ To create situations instead of objects today might not be done as an opposition towards economic powers, since today the emphasis on situations rather than objects reflect a

²⁶ S Plant, *The most radical gesture; the situationist international in post modern age*, Routledge, London and New York, 1992

change in society, from commodities [objects] to networks and information [relations].²⁷ This change of interest is also reflected in participative artworks since the interest for relations created by the artwork is stronger compared to the interest in the object the artwork generates.²⁸ This conflict is present in my work by my sudden lack of interest in making high quality things and it also illuminates my struggle of how to value my objects. In [krig] – Café I did put more effort into making better looking (more design-like) objects, but felt that their similarity to props made them lack possibilities for developing the situation. That is why I decided to try to use the creation as a medium for the artwork in another project called SA-FA-RI. I wanted to focus on creating in the moment and of how to craft a space by improvising with music and textile together with other artists. I did not expect any objects to actually be created during the experiment: I simply wanted to use the materials (textile, but also music) as a starting point for the situation. Afterwards I was thinking about how to use ideas generated by this kind of situation.



Customised threads on a lamp, [krig] – Café, 2012

Experiments with Creation as a Medium

The SA-FA-RI project (2012) was accidentally named after a internet browser, but in the end the name suited the situation well. We wanted the project to be experienced as a safari trip for the visitors and as a frame for browsing into unexplored territories for the participating artists. [krig] (who was the initiator) invited four musicians to make this experiment together with us, but taking departure in their own artistic projects.

²⁷ Dezeuze, *An introduction to the “do-it-yourself” artwork*, 2010

²⁸ Dezeuze, *An introduction to the “do-it-yourself” artwork*, 2010

We connected everyone to the same sound system and filled the room with stripes of green fabric lying on the floor. Our aim was for the musicians to play live and improvise a constant sound in the room, during two days. At the same time they were asked to build the space together with me, with help of the green fabric. We customised our own work stations but also the common space. Our goal was that the knowledge gained by them during the session might later be used to develop their own artistic practise in the future. During the event we had a dialogue with the artists to find a structure where everyone felt free to contribute with their ideas and also learn something from the others.



Alpha Mound and Wild Invalid playing in SA-FA-RI, 2012

The project existed in relation to a bigger music festival, with a crowd mainly interested in music, which made the visitors both curious and afraid of the activity going on in the room. Because of that we decided to create a corner where the audience could sit down, look at a slide show or perform a task I told them when welcoming them. I explained that they could write an exhortation or something meaningless directly on the slides in the slide show. The projector was almost empty of slides when we started but filled up during the day with texts written by both the artists and the audience. This corner was appreciated by the audience and the projector was completely full when we were finished.

SA-FA-RI made it clear to me that the way in which the objects (in this case some tables, chairs and the projector) are organised in a certain space, a room for instance, induces different areas of activities in that space. Together with the

participants the organisation can enhance the bodily experience and the activity within the space, but also be a part of creating multiple layers in the same situations. One example is that sitting down and writing small texts opens for a closer relation to the other participants engaged in the same activity. Also an explanation or an order sometimes makes more things happen than when you simply leave a space undefined for the audience.

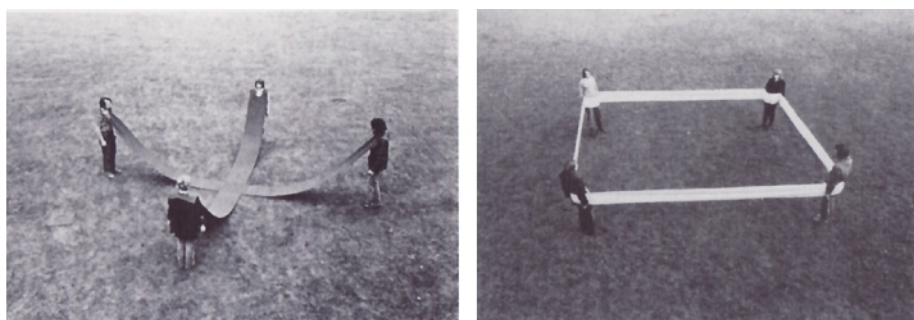


Gathering around the slide show in SA-FA-RI, 2012

In the making SA-FA-RI I was very focused on the creation of a space by using a material, in this case fabric, and to not use pre-fabricated objects. I found this way of experimenting very interesting and inspiring for the development of new ideas. The limited amount of time, the participators' previous experience of textile (as well as music) and our equipment became the factors that created a restriction of what could happen with the space. For example the stripes of fabric could be attached to the wall, braided and crocheted but both the limited amount of time and our equipment restricted the outcome to the most simple way of hanging things in the ceiling. To strip the creating process down to only using our hands and a staple gun was a good experience and in the following project which took part in the same room as SA-FA-RI, I tried to use time, the body and a shifting context as a tool in relation to the making.

To make a soup out of Time, Objects, Space and Body

In a demonstration of the artwork “Werksatz no.1” the artist Franz Erhard Walther explains the importance of time, space and body in his artwork in a way I easily can relate to when thinking of my own situations and spaces. He says that the amount of time the piece is working with and within, the space created with and within the piece and also the active body comprise the actual material for making his time and space based sculptures.²⁹ “Werksatz no:1” consists of fabric which is activated as sculptures by usage. He agrees that the work has performative elements but he states that a real performance contains actors and an audience, he prefers to refer the work as sculptures, based on time, space and body. Everyone involved it is participating in creating the sculpture and therefore it has no audience, nor actors.³⁰



Franz Erhard Walther, Werksatz no:1 (1969)

The artist Ernesto Neto's textile installations is an example of an object with an additional existence in time, but which also exists as a sculpture not dependent on activation by interaction. He describes himself as a sculptor but his installations contain both sculptural elements and a time-based experience made by moving around inside the installation³¹. He describes different levels of his sculptures, depending on where you as a spectator is located in relation to the sculpture and the other visitors. “My goal is to have a piece of art that even without anybody, you see it as a sculpture, as an art piece. And then when you have people there, you have a second level of interpretation, the relationship to that.”³² This is one way of using the sculpture (or object) as a starting point for time dependent experiences that are shifting naturally in

²⁹ F Walter, *Franz Erhard Walter. First Workset demonstration* [video online], Moma Live , The Museum of modern art, 2012, retrieved 27 Mars 2012

³⁰ Walter, 2012

³¹ P Siemek *Why Ernesto Neto Believes Nature Is More Important Than Culture* [online], Interview with Ernesto Neto, Frontrow.dmagazine.com, 2012, retrieved 27 mars 2012

³² P Siemek, 2012

form because of the temporary visitors. This makes me think of how both unexpected and predefined activities can be combined with creation based on material experiments, in relation to an existing object in order to make a temporary time-based space, which could be an artwork suited for the context of the spring exhibition. When developing an idea about how to make use of the knowledge produced by SA-FA-RI, I was working with ideas connected to time, space and body that originated from the experience of organisation of a space during the project. Later on I can also connect my ideas to a lecture held by Ann Hamilton at Konstfack. The relationship between the tree parts (space, time and body) became clearer to me when she showed examples of how she uses a person that performs an action in her installations. The activity is not never-ending, but very slow and continues throughout the whole exhibition period. In the installation “Mattering” one person is sitting on...

“...a vertical wooden pole attached to the floor and rising to the ceiling through a hole in the cloth. There, perched above the orange silk, a sitting attendant pulled a continuous line of indigo blue typewriter ribbon through the lip of a porcelain inkpot covering a small hole to the floor below. Drawn up from the second floor galleries, the typewriter ribbon was woven round the fingers of the attendant to stain, bind and encircle his hand. When the hand was completely covered, he removed the blue ball of ribbon and passed it down through the orange membrane to the floor. As this gesture was repeated, a mound of typewriter ribbon accumulated at the base of the pole.³³”

Her work is interesting to me because the space and time, the duration, becomes so clear when it is related to a body and an action which changes the space.



Ernesto Neto (2011) and Ann Hamilton – Mattering (1998)

33 Ann Hamilton studios, *Projects: Mattering*, retrieved 1 April
<<http://www.annhamiltonstudio.com/projects/mattering.html>>

To find a way for me to make use of the things created during SA-FA-RI I decided that I was ready to consciously make a performance where I beforehand decided to use my own activity in the space as a measure for the beginning and end of the situation. The recordings from SA-FA-RI have been mixed and used by some of the musicians that took part, for their own projects, and I wanted to use the leftovers - the fabric, to create an object out of the unstructured making that had been going on in the room before. The performance was held in the same room as SA-FA-RI had been in two months before, and all the fabric was still stapled to the walls. I gave myself a task: To organise an event (an opening) starting at the same time as I started with sewing all pieces of fabric left from SA-FA-RI together, to eventually roll the string of fabric on to a home-made disco ball, which was the act that would mark the end of the opening. Sewing the fabric together was like solving a puzzle of how to connect the fabric to make the roll up possible. When rolling the fabric on to the disco ball my movements had to follow the improvised structure that had been created during SA-FA-RI.



[krig]-klotet-00(cleaning up) 2013

Klotet-001 (cleaning up) was also a play with different contexts, since we hosted an opening for a video artist in the same room, at the same time. In the end I asked the audience at the opening to help me with the sewing, when I realised it would take too long to finish it by myself. So in the end, it became a participative performance. This experience made it clear to me how one can use a mix of contexts, different activities in a space, performance, and time together. This has been an important part of the planning for the artwork for the spring exhibition. Now I have

(surprisingly?) returned to an idea about using an object again, but with focus on extending its existence and usage with time, participation and performance in relation to multiple contexts.

Conclusions (or Ideas)

Many of our projects have been playing with the idea of multiple contexts by being a dance floor, an installation, a social experiment and sometimes also a opening on top of that. During the writing of this text I have become more aware of how to work with multiple layers of meaning in the same space and also of how the activity, like participative activities and performances together can create a messy undefined space, by being an experiment to start with, but also by making decisions and pointing out directions for myself beforehand. When thinking in this direction I can see a way of using an object as a departure for creating other activities surrounding it. Klotet-001 and later also Klotet-002 (which I have not presented here) has been a part of my master degree work. By creating these projects, and by following unexpected things and ideas that occurred during the making of both the SA-FA-RI project and the Klotet projects I have started working on something close to a sculpture. Inspired by how konst-001(backdrop) existed both as an installation in a gallery and as a starting point for a performance. I am planning for this “sculpture” to exist as an activity just as much as an object in the context of Konstfacks spring exhibition.

By writing this essay I have also become aware of how my DIY background influences my ideas for my artworks. This explains a lot when thinking back on questions I have been troubled by before when not considering why I want to use specific ways of production and distribution. But despite all this, the artwork for the exhibition, the object, its time-space activity and its possible layers of meanings is in the moment of writing this, still a mystery to be solved.

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