



UNIVERSITY OF GOTHENBURG

Time Is Somewhere, but Not Here

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SUMMARY

This thesis gives an inside about my artistic process and they way how it was shaped over one year. How does the act of thinking affect my practice. Is there a first or second. A linear process or rather one, that is always open with thousand possibilities where we just have to choose. I will talk about materials and methodology mostly from a very personal perspective. The visual appearance of text and image is important for me. Both are interwoven and inherit different function. Images are not only representing, sometimes they work as independent works itself. The writing itself ranges from more descriptive parts over reflections up to independent writing performances.

KEYWORDS

Process, Artistic Practice, Movements, Machines, Structure, Random, Control, Poetry, Kinetics, Language, Installation art

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1 INTRO

My whole last year has been a journey,
as much as this essay will be a journey.
It will talk about starting points, encounters and it will touch
areas and fields of my interest that I have been discovered
since then. It is not to read as a long connected text.
The reader will find fragments, sometimes loose,
sometimes connected ones.

2 PROCESS

Never static, always in change.

Leaving from a point of departure never knowing where the journey will take you. The process is a play between the already known, the encounter and the surprise. It is shaped by knowledge, experience, random and control. Because of its nature it is never absolute and can only be described in relation to the so far existing. Describing a process is only possible in a reflecting act.

Looking back at the last years my practice has changed quite a bit. Coming from a background in digital media and design I was used to work conceptually. Analysis and strategic thinking was rather important. The analytic process is a pre-process, it always happens 'before' and is needed in order to realize a work. The concept which derives from the analysis should cover everything in order to fulfill the clients needs and purposes. In my artistic practice I was used to work from an analytic angle as well. Theory was very important and used as a conceptual framework for constructing my ideas. From today's perspective, I would describe that as a rather rational process. Thoughts and ideas had to make 'sense', they should be 'explainable' and therefore 'defensible'. I was always seeking for an explanation, for an answer, even before the action. I tried to 'think' the work before doing it.

My practice at that time can be described and divided in very clear phases:

1. Analysis -----> 2. Concept -----> 3. Realization -----> (4. Reflection)

A very linear process.

A very closed process.

This has changed!

I have opened up. Doors and perception. Linearity is becoming a circle with open windows. It lead me to chaos and big struggles. Torn between mind and body. What to follow in the artistic process? - the impulse or the thought? ... and how do I evaluate that? How will I make decisions? ... and which one can I trust and when? Concept vs. intuitive. Can they go together?



Letter hammer.

A letter hitting the paper.

A metal form leaving a trace,

Becoming a sign, becoming language.

Part of a typewriter, a found object.

The machine is broken, their function gone.

What is left is an object with many details.

Point of departure.

INSPIRATION AND PRACTICE

I start from a visual point of view. But I barely draw.
The line is important, the graphical aspect, but I still not draw.
The line is structure, the line is flow and can represent my inner order of things.
Aesthetics are very important. How certain things are shaped,
how are the outlines of objects, how a surface does look like.

I am interested in the complex, but actually more in the detail as part of the complex.
The complex itself is the universe which needs all its different single parts to hold together.

Inspiration from a visual perspective is often triggered by small things
– details, forgotten elements, things on the side, imperfections, errors in a pattern ...
Microscopic view. – Working from the inside out.

RESEARCH

The point of departure for my last work *Time Is Somewhere, but Not Here* derives from my interest in mechanical objects, in movement and the constructed. In the beginning there was the machine. First only one, than two and later some more.

I remember, I had this vision to work on some sort of poetry-machine. The idea of a writing mechanism, an apparatus that could produce lines and lines of letters seemed wonderful to me. The letters would form a pattern, rather illegible and more seen as a trace. The machine, because it is a machine, would follow certain rules, which would be defined by me. An idea which, so far, only existed in my head.

A machine could be described as an performative object which involves transformation of energy. If it is a simple one it is based on certain mechanical structures which are depending on their function. Performance is a time-based act, in relation to time something will happen in a space. A poetry-machine is an object that performs writing, it will leave traces in a space over time. In order to print or draw a line, something has to move, either the pen – the actor, or the environment – the activated space.

What I call research now, seemed just a familiar way of working for me at that time. I wanted to achieve something, so I had to put up task. With every new task new problems on different levels arose: regarding functionality, visuality (aesthetics), or conceptual questions. The solving of the problem was not just there for practical reasons and to move on. Some of them I took as chances for further investigation in a certain field. I documented a lot, mostly in form of photos and short video clips ... some notes as well. These visual 'notes' became a very important element in my working process. Documenting these steps was more than just archiving memories. I realized for myself, while documenting, that I spent quite some attention on the visual quality of the images I took. Each image had its own composition. This photographic documentation became almost an own process of its own.

Coming back to the fields and subjects I spent time with, here is a list:

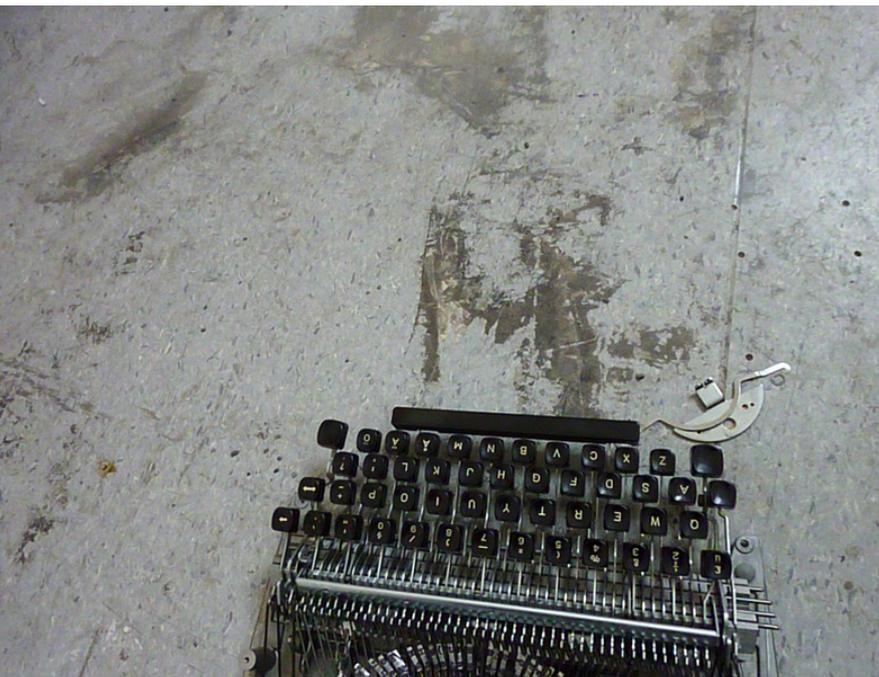
- >> Formal structure / Basic Aesthetics
- >> Mechanical Movements
- >> Perception of light and shadow
- >> Perception of scale and relations
- >> Material matters
- >> Installation >> placement and relation in space

*“A characteristic of visual arts research is that it is multidimensional, as many different forms of representation are created”**

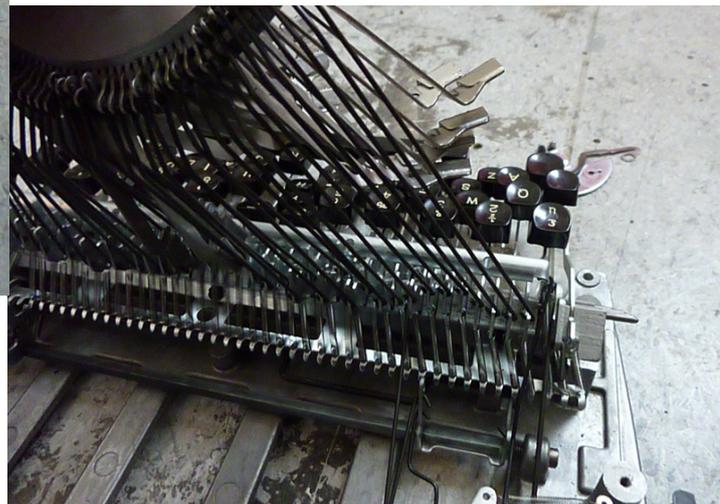
FORMAL STRUCTURE / BASIC AESTHETICS

Task 1: Deconstruction, get engaged with its elements

Decomposing of the machine, breaking one object in its single components. Unscrewing, taking apart, breaking material. It's not a fast process, it's a slow one. Reminds me of surgery. It involves looking closer, closer at construction, structure, material, movement and rhythm. How are the pieces holding together, how they are connected, how they work together, how they work if I eliminate parts of them? When does function becomes something else, when will it lose its purpose? What will the single element tell me? Is separation from the original enough in order to lose meaning? How far can I go? How far do I have to go?



Lines are dominant.
Regularity and repetition
is more than present.
44 keys. 44 sticks. All perfectly aligned.
The strict order holds it together,
becoming the body.



* Sullivan, 194

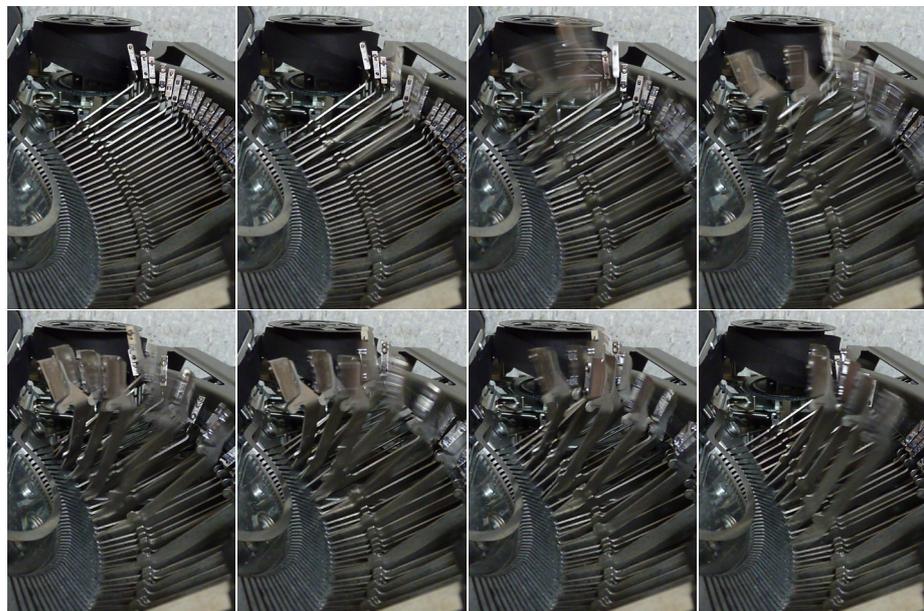
The structure of the body catches my eye and I am fascinated by its composition. Diagonal lines seem to dominate and define the image. Associations of power and control arise. A formal observation which will become important later on.

I am still with my thoughts of the writing machine, looking for possibilities on how to create movements ...

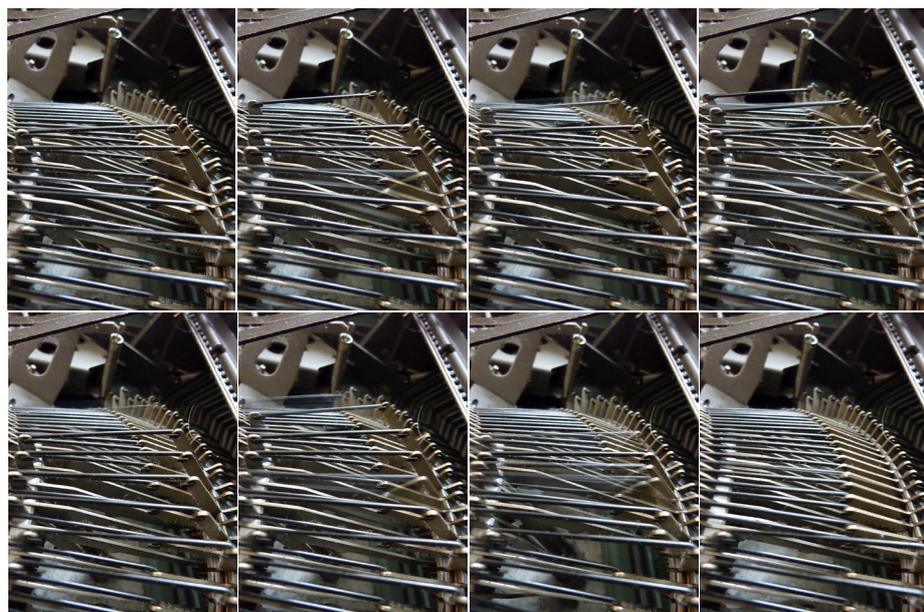
MOVEMENTS

Task II: How can I transform a single, extracted letter hammer into a moving element?

I am observing movements in the machine. Motion happens while triggering a key. The key is connected with a longer thin element (sometimes even two), a stick, which in turn, is connected with the letter hammer. A chain of elements activated by the use of simple lever rules. The machine is freed from its case now and all the other things which are not needed for its functionality.



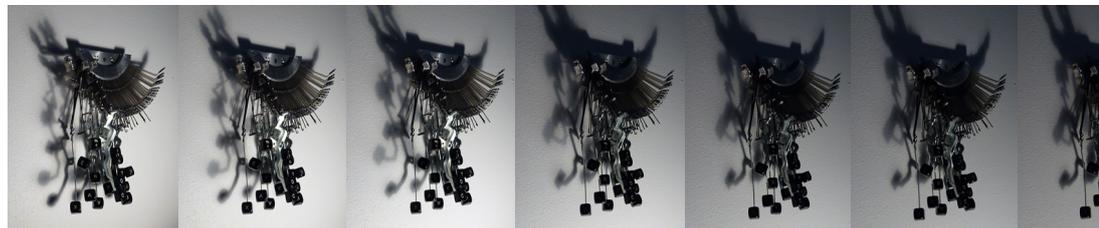
Series I: letter hammers up&down



Series II: joint connections

Motion studies like this are not new. They have been done more than 100 years ago in the early ages of photography where people tried to capture the union of space and time, which constitutes movement. Eadweard Muybridge and Étienne-Jules Marey are one of the pioneers in the studies of movement. Both were working with the photographic image for their whole life, but from different perspectives. In contrast to Muybridge, Marey considered himself a scientist rather than an artist. He was never interested in the image as an image itself, more on the information that contained the image in order to understand a certain phenomena. By using photography as the main medium he wanted to record what could not be seen with the bare eye.

The motion studies I did were suppose to help me to understand certain principles of movements and how to create them. I was seeking for knowledge and expertise and got seduced by the beauty of motion itself. Trying to keep these moments, I captured the image, first by video, later as a series of photographs. The videos as videos did not work for me, they are too fast, whereas the series of still images worked quite well. Their success derives from its slowness, which helps me to understand transition and transformation in a much better way. Single images can exist next to each other and allow me to compare status and change.



Study on illusion: light & shadow

Movement is one of the main subjects of kinetic artist. Kinetic art usually involves moving parts or things in motion. The perception of motion can be divided in active movements and passive movements. Active movements are caused and achieved by the object itself, e.g. by natural energy like wind or electric components like a motor. Here the object itself becomes the performer whereby in passive movements the viewer and not the object will cause the motion, doing so, the viewer itself will become part of the performance.

“Static, static, static! Be static! Movement is static!

*... Immobile objects are snapshots of a movement whose existence we refuse to accept, because we ourselves are only an instant in the great movement. Movement is the only static, final, permanent and certain thing. Static means transformation. Let us be static together with movement. Move statically! Be static! Be movement! Believe in movement’s static quality. Believe in change. Do not hold anything fast. Change!”**

Jean Tinguely talks about the ever-changing, statics and movements in his speech in London in 1959. While reading the abstract of his speech I feel an enthusiasm he has in his speech, talking about his fascination of motion and his deep belief of the constant motion. As Tinguely I share his deep belief on the constant change. Life is dominated by time, we divide, relate and compare everything with it. Time is universal – we as humans not. We all have our own beliefs and ideologies. Even though we know, time passes constantly and things are changing we try to keep them, try to hold on objects, memories, relations. It is a very romantic idea to think that things will stay the same, even if it is only for 5 minutes. It is melancholic, it is tragic.

* Tinguely

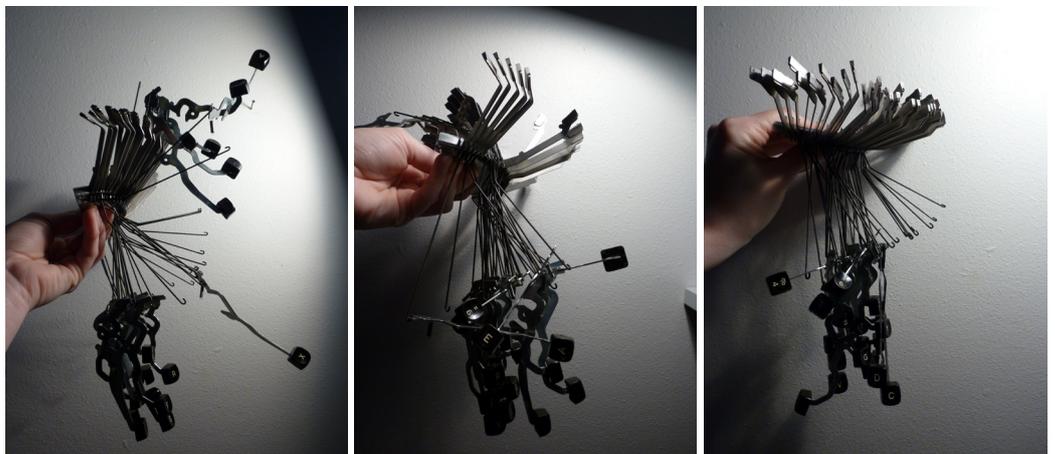
STRUCTURE AND PLAY



*“Once nature had been transposed,
relieved of what encumbered
and veiled it, it could be recomposed”**

The object has been extracted, the outer structure is gone and the body disappears. Elements are loosely connected, the strength of the order far away. Fragility appears. I'm holding the object in my hand, flipping it, turning it. Every movement affects its look. The eye falls in love with the shape. Poetry in the image – instead of poetry in the word.

Functionality is not relevant anymore. The object lost its meaning and became something else, something new, instead. In search for the concrete I find myself far away, leaving the known path, searching uncertainty.



* Etienne-Jules Marey in: Dagognet

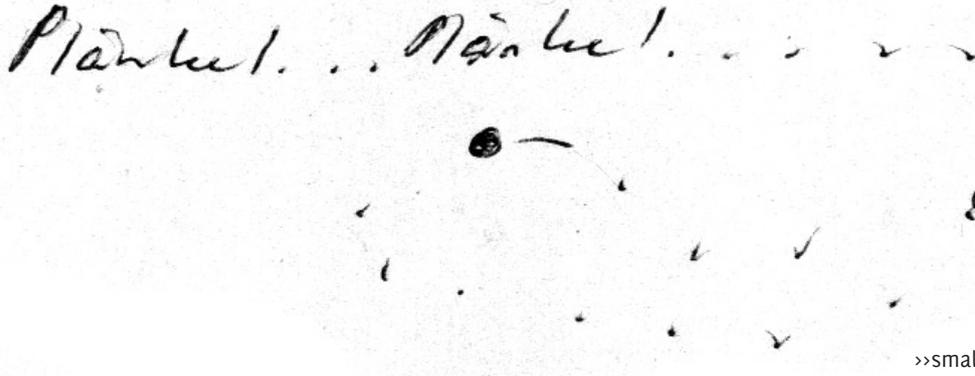
SIMPLICITY AND THE COMPLEX

I don't want to make things complicated. I am interested in the lower order of things. Simplicity and Complexity. We can understand the world only if we see their relations and connections to each other. Everything is connected. Extracting the element from the complex brings us closer to the element itself, to its shape and form and function but it brings us away from the general understanding of the how. Microscopic view against the macro vision.



SMALL TALK AND FEEDBACK LOOPS

... and a little bit of concept



Planke! ... Planke!

The image shows a handwritten note with the word 'Planke!' written twice, separated by an ellipsis. Below the text is a simple diagram of a circle of people, represented by small black dots connected by lines, with arrows indicating a clockwise flow of conversation.

>>small talk:
saying something
without saying anything

I can't stand small talk. I hate it, at least most of the time. This random form of conversation that does not demand much from you, except of skills. No expression, no deeper meaning to find, just communication skills.

Small talk can be perceived as a form of conversation that "*comments on what is perfectly obvious*". It is more a bonding ritual than a serious communication and exchange of valuable information should not be expected. Nevertheless the act of small talk serves different purposes and needs. It is useful to start and introduce a conversation, often the first contact without disclosing personal information – a safe zone. During a conversation small talk might function as a space filler in order to avoid uncomfortable moments in silence.

Small talk might be confusing, if the level of communication is not clear to one of the participants. Expectations on a conversation are different then, which might cause boredom or frustration. Distance will be always present.

-

Isolation makes you long for communication. You seek for the exchange of ideas, thoughts and feelings. If that is missed, sadness arrives. What happens if communication around you often does not go beyond small talk or if you don't understand? How to express yourself if language seems so limited?

I tried to reconnect to my idea of the writing machine. Expression of language was what I was looking for. But does it has to be connected to writing? Can it address something else? A conversation – throwing empty boxes on each others head, containing emptiness was an image in my mind. Addressing the inability of understanding in a conversation. A melancholic picture. I liked it. I wanted to work on it.

* Malinowski

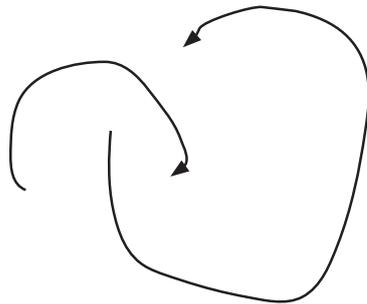
Starting with the picture of small talk I was interested in the scene of a dialogue as a one to one form of conversation. Interaction would be involved between a sender and receiver. A ping-pong game, characterized by the length of the rhythm in between. The rhythm in between would stand for the length of each send information.

Two machines that try to communicate with each other, but unable to do so

This short phrase functioned as a temporary working title for a long time. I kept it till almost the end of the process, during that time it worked more or less as the red line in my whole process.

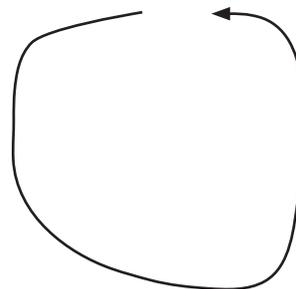
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How does communication happens?
and how will it be represented? Through signs? Sound? Movement?
Dynamics in a conversation? Expression of power and control?



small talk

› is the play between two humans



feedback loop

› the recursion in the machine
› limited by its program
› to whom is the feedback loop
talking back?

A typewriter is an instrument that works only in a linear way. Letter by letter, after each other will form constructions of language. After 'l' follows and 'f', follows a [space] follows an 'l' follows [space] c o u l d .. and so on. The signs will form a signal will lead to decoding, interpretation and maybe understanding. If we do want to understand, we need to be able to decode, to read the marks that are left that are transmitted by the sender. The vocabulary has to be the same – my vocabulary should be the form. Two machines belonging to the same 'family', different, but same from its origin.

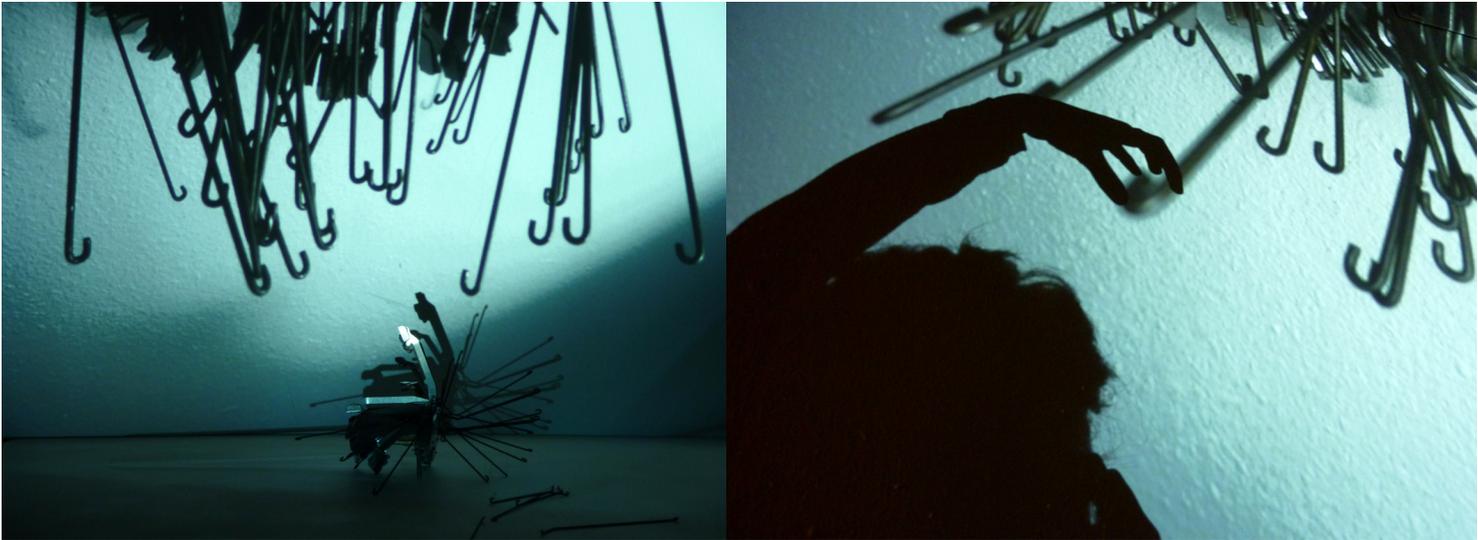
None sense?
but not for her?
playing with making

Reasons for non-talking /
Ideas for different patterns of movements

- 1 do not know what to say
to shy / too boring / no interest / undecided what to think
- 2 not able to speak the same language
want to talk, but understanding won't be possible because of different codes
- 3 emotional moment – not able to express feelings in word
incapability to name feelings
- 4 not able to organise thinking, unable of structure
chaos
- 5 thinking process takes too much time
time is over! Moment is gone.
- 6 self-protection
keeping distance

SCALE AND RELATIONS

The scene of a dialogue requires 2 participants in a relation. How to know if two objects are in relation to each other? In our perception we connect and relate objects with each other depending on its placements, form, material and size. Time to think big! While experimenting I used the digital image of the object in order to scale it up. How does it change its appearance? How will I perceive it? All of a sudden thin elements and details become important. Power comes into play.



Form, placement and so on are all formal characteristics in representation. In order to feel certain relation I put myself in an experiment and placed myself next to the projection of the object. I could relate to the size of the elements, I was tempted to interact, but I really missed its physicality. How can I react, interact, if the image is only virtual. The image had strength, but unfortunately it had no physical effect on my body. I could not locate myself in space, everything was flat, except of me.

ON POETRY

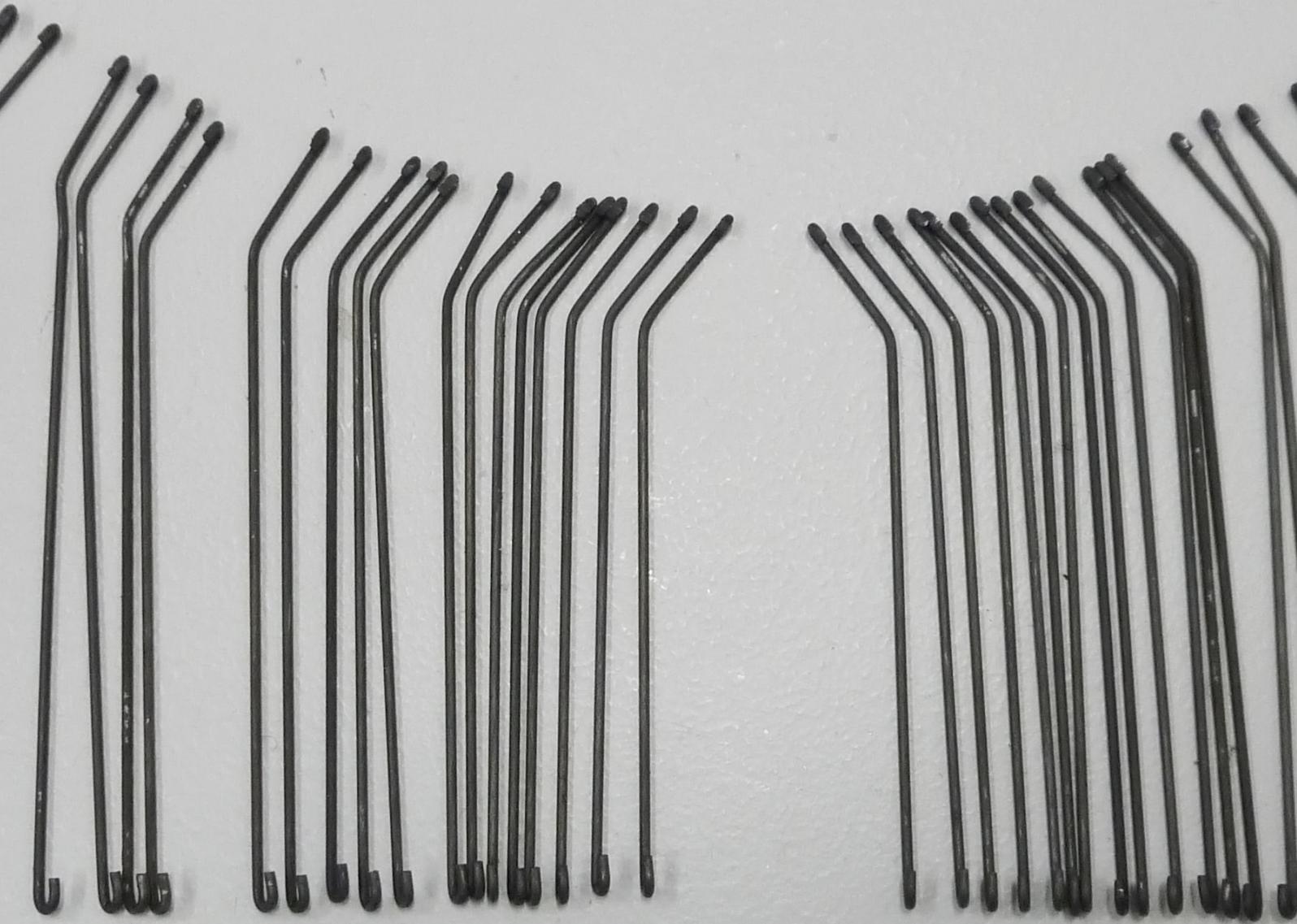
What is poetry? One word, so many meanings. Hard to describe. Poetry can include metaphor, but it is not just metaphor. It is the unexplainable, the unsaid in the spoken. I think, in my work I am always aiming for poetic images, for possibilities of interpretation and the expressions beyond the rational, the potential and illusion. According to Bachelard, all what is needed for a poetic image, is a flicker of the soul, the image comes before thought. It is the unevaluated, the pure and naive – an emotional moment transformed image.

“In many circumstances we are obliged to acknowledge that poetry is a commitment of the soul. A consciousness associated with the soul is more relaxed of the mind. Forces are manifested in poems that do not pass through the circuits of knowledge.

In my opinion, soul and mind are indispensable for studying the phenomena of the poetic image in their various nuances, above all, for following the evolution of poetic images from the original state of reverie to that of execution”

* Bachelard, 28

*“At a certain point, the work takes over,
is in activity beyond the detailed control of the artist,
reaches a power, grace, momentum, transcendence
...which the artist could not achieve except through random activity.”**



* Metzger

Writing from a book -
Repetition while writing.

I'm transcribing a text, a text from a book. I type without watching. Movement is mechanic. My fingers are flying over the black plastic keys, dancing over the keyboard.
I won't look which key I will hit.
- I can't look.

My view is tight to the text next to me. Eyes perceiving words and structure, Reading. Fingers moving fast over the board. Hitting. Click click click...
- I can't think, I can just do.

Automated fingers, Automated body.
Control subconsciously.

My mind has learned and the fingers repeat their actions.
Executing tasks without questioning.

Repetition, Repetition, Repetition!!!

My fingers fly, actively, same time relaxed, the mind highly concentrated. Just the smallest thing, a single distraction will destroy the rhythm.
I love the rhythm, I enjoy these moments.
Moment of meditation and absence.

ON MACHINES

When other people ask me about my work, I often speak about it in relation to machines. My first electromechanical work was a drawing-machine, later I worked on a big machinery in space and just recently I was thinking about a poetry-machine. But none of my machines are high developed technological objects. They are not machines in a classical way. I name them machines but at the same time there are more than just a machine for me.

Looking at a general description of the machine, it can be described as an apparatus which is characterized by its ability of constant repetition. The repetitive act can consist of a whole sequence of operations. The more complex the machine, the more complex its series of operations. Machines are used in order to replace human operations. Its structure requires a formal translation – an abstraction – of the of the human task, for its performance.

“It is no longer the object as form, but the functioning of the apparatus which can suggest that something is going to or can happen.”

I am interested in the machine as a performative act, it gives me the possibility to transfer moments of inner pictures and emotions to a outer stage. These images are never static, always in transformation and change. In my work transformation is represented always as very slow process. I want to take out the speed of the transformation, reducing the speed extends the moment and gives me time to observe

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–
–

One of the artist I’m interested in a lot is Rebecca Horn. I just love the poetics in her work. The way how she works with emotional expression and how she creates the image, always with touched by a little bit of melancholy. She works a lot with the body, the mechanic, with the apparatus and the machine. Asked once how she sees her machines, Horn says:

*“For me, all of these machines have a soul because they act, shake, tremble, faint, almost fall apart, and then come back to life again. They are not perfect machines”.***

The machine works as a metaphor here, an extension of the body and an image for human weakness. Showing the imperfectness of the perfect let us reflect upon ourselves.

Asked if she sees somehow a substitution of herself in these machines or she would see them more like actors, Horn answers, that she sees them as *“melancholic actors performing in solitude”****

* Oppenheim in: Sculpture

** Horn, 18

*** Horn, 18

Draw the thought*

- Hand writing

Close the eyes _ _ _ _ _

The thought is fast, quick.. and the pen as well. love he flow of the ink. the tip o fthe linke.. how it is flotating.. over the paper. bigger an d bigger. i daw the shapes. shapes of the letter. an arc and another arc and a long end of the word.

the bigger i write the more i dance on the paper.. the lines moves.. the writing is dirty, not legible. but i like it the handrwriting is image. is coposition. somethimes the mind slips away and the line is jsut continugin somwewhere.. letterss are eaten up by other ones spaces and definitions .. the lines defines the space. i never read my handwriting after .. i just enjoy doing it.. i dont enjoy drawing.. mainly because its still defines by the constrains from early school. the concrete picture. the abbild of something esle.. i lost it in the writing.. im freeer to write than to draw objects... words are constrain, line is freedom.

Open the eyes

everything there
the gaze seeks for silence
disturbing
distraction
relax

* Writing without looking, all concentration on the thought, the mechanic body does not work anymore and causes spelling mistakes

RANDOM AND CONTROL

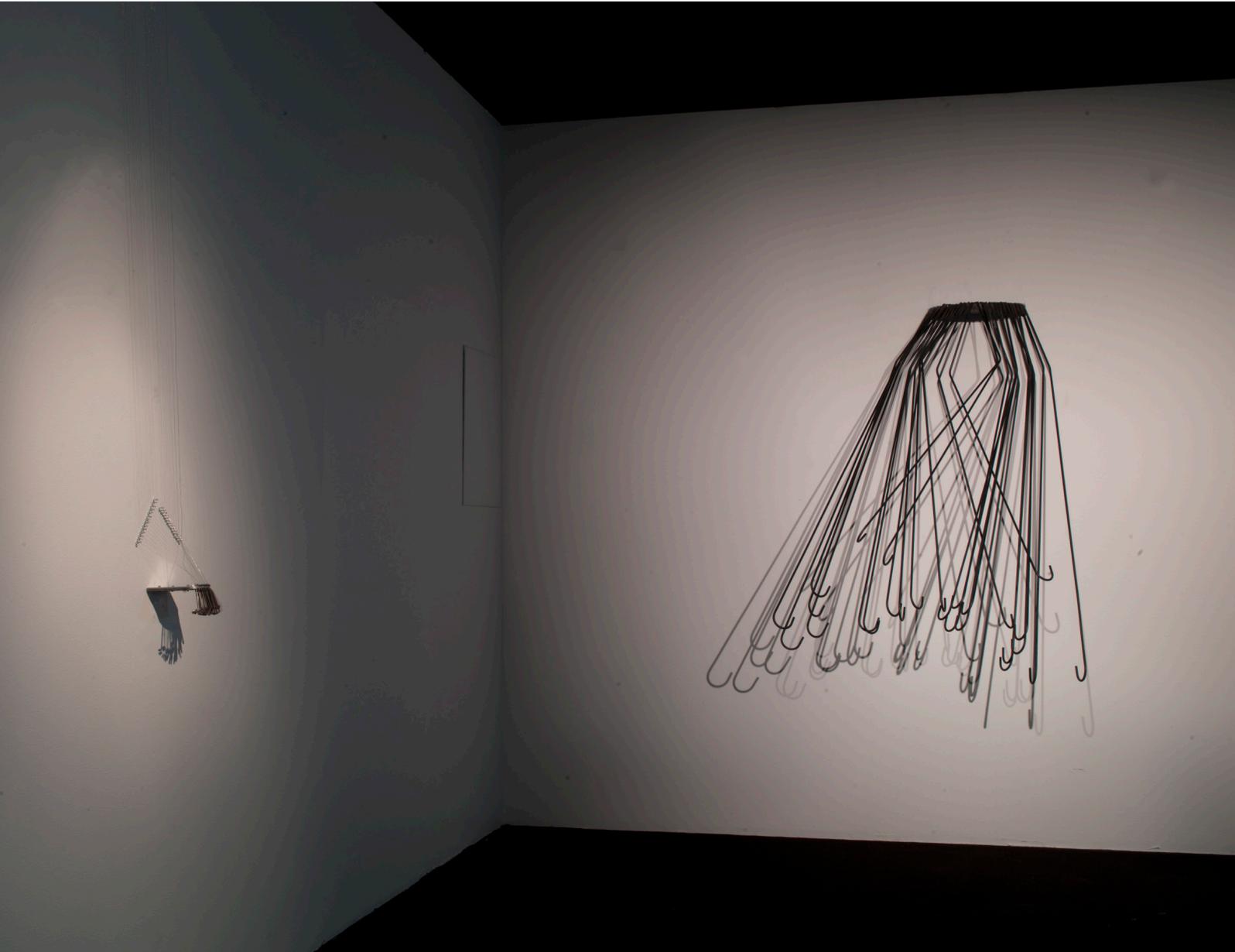
My whole process is defined by the interplay of control and randomness. In structure I find the control and organized, it makes me relax and allows me to trust, because it is something defined. At the same time, if control takes over too much I'm seeking for escape, moments to breath, irregularities.

One of my background lays in graphic design, when I work in this field, my practice is very much orientated on perfectionism. I work until I cannot go any further anymore. I correct the smallest detail, even if it's just one pixel. Failures are not allowed. In the design process your decisions have to be transparent and understandable for others. In my artistic process making decisions is not always rational, sometimes moments arise which I cannot explain, I just do without thinking. How much do I control, how much randomness let I in my work depends also very much on the materials I'm working with. I'm not a carpenter nor a blacksmith, nor a construction worker but I work with metal and other physical material lately, I am not a specialist, so I cannot expect a perfect 'product' in the end, but I neither like to have my work produced by somebody else. I'd like to do things by myself, by that I'm getting familiar with material, I explore, experiment and learn from it. Additionally, I'm always in control of my own process.

During the work for *Time Is Somewhere, but Not Here*, there was a moment when I had to weld the metal stakes in place. It was quite some complicated work and I had never welded before. Luckily I got some assistance for the welding itself, so that I could be free in order to arrange the position for each stake. The process of welding became very intense and highly concentrated. Each stake had to be welded after each other in a row. The alignment had to be done right in the spot and couldn't be changed after the stake got welded. Serial composing with a vision of a certain expression, balancing each element by comparing the previous one. A sketch did not exist. It happened all in the moment and decisions had to be made quick, otherwise the thought would have started to control and the impulsive, the intuitive would have gone. – An interesting play between consciousness and the unknown.

DISCIPLINE AND DISTRACTION

TIME IS SOMEWHERE BUT NOT HERE
/ INSTALLATION



Time Is Somewhere, but Not Here shows an installation consisting of two sculptures that are facing each other diagonal across in a space. The installation shows a scene of an attempted dialogue. A conversation that might happen only in the imaginary space in between. Both sculptures belong to the same family and refer to one object – a typewriter machine.

Whereas the smaller sculpture contains the actual original object – an arrangement of all letter hammers – the bigger sculpture can be seen as a monumental version of some specific elements in the machine. These formal elements, visually unimposing, serve an important function in the original machine. They are the connectors, the ones that hold everything together, they stand for function and control. The invisible gets exposed, power of structure, represented and enlarged by the value of scale. In contrast to the machine, here, the elements are not in order anymore. All of them tending more or less toward one direction, as if they would move. Some of the stacks seem to get stuck and block each other now. Function is not available anymore. A moment of expression – a reflex not under control.

The small sculpture looks at the big sculpture. Its appearance is dominated by a lot of lines, thin lines, which seem very fragile. Once in a while some elements of the machine move slowly in silence. Approaching the bigger sculpture on the other side. An attempt. Barely noticeable. The movements follow their own rhythms, the machine is not interacting with somebody else except of itself. Different patterns of movements exist, but the machine alone decides in which mood it wants to go. Controlled randomness allows moments of surprise.



3 AFTER EXHIBITION

Now, after the realization of the work, time of reflection has come. My reflections are influenced by my personal inner critic, by feedback and interaction of other people with the piece as well as by readings which I have done afterwards.

How much content does the work communicate by itself? If I want to address a certain subject it might be interesting to go more extreme, either more intuitive or more conceptual. For me, the work right now represents exactly the fight I have been during my whole process. The big sculpture is the embodiment of intuition whereas the smaller one is still driven by thought, the small one is hesitating too much. It is good balanced out on the wall, it gives a good counterweight to the other one in terms of composition. But do I want that, the perfectly balanced work? Can I go further? Express more?

How much actual movement does the small sculpture need? Is that necessary at all? The small moving sculpture is opposed to a sculpture which does not move at all. What does the work gain from the actual movement? I think the actual movement becomes only relevant if you know, that something might happen and then nothing happens. This creates a moments of expectation where the viewers is rather focused on the attraction of the event than on the installation itself. I would like to see the motion in the small sculpture as some sort of behavior, not just as a gimmick or attraction.

About the difficulty of showing non interactive electronic work:

It's always interesting how other people perceive your work, how they read and how they interpret it. But one fact really surprised me, when I saw people looking at my work: a lot of them turned into small actors, weaving their hands, starting to make sounds, looking up to the ceiling in order to find a hidden camera and funny things. The first time I saw that I was quite confused. Why do people do that? It is a non interactive work! It won't react to any sound, or light, or temperature. It has no sensors! I'm not interested in these kinds of interaction. Have people already got so used to interactive works, that every time they see any kind of electronic artwork they automatically presume they have to do something in order that something might happen. Can something be done in order to avoid such unintended actions? Do I have to hide even more the electronics, so that they are not visible at all? Or do I have to just accept that?

A lady was asking me once what she has to do in order to make my piece work. I told her she just has to watch. She did not understand what I meant. I said again, she just has to look at the work. It seems she could not believe it. After 2 minutes she left.

Getting engaged with a work can happen on so many different levels. Participation is important, but participation can also mean just to watch sometimes.

"When the viewer becomes an interactive subject, and the content no longer resides in the work but in the personal experience of the work, meaning it will always be relative. Origins, age, education, countless contingencies form different potentials for experience and awareness. The shift of meaning from the art object to the viewer places a personal obligation on the viewer to acknowledge, examine, reflect and expand on his or her experience, but there is also a communal aspect to it." – Richard Serra

* Serra

Writing - I am so tired.

So much defined by linearity.

Constant fight with the order of thoughts.

Jumping is difficult. A sentence defined by a beginning and an end and the something in between. How to begin? How to start?

Writing is a stated, an evidence of the past.

If I am seeking for understanding I have to follow certain rules.

Speech - I love.

Speech is temporary, just a moment, and quickly forgotten.

I can make Cuts, I can Jump and I can use gesture. Very important!

Gesture can tell the unspoken, can fill in the missing word.

The body talks what the mind can not express.

Expression in written language follows only the word,
its meaning and construction.

Limitation and structure. Consciousness.

Structure I don't want to be.

Speech lets me float, It is like a flow, a path I am walking with my friend, often it becomes a dialogue. Action and reaction.

Guiding and being guided.

SPEECH AND THE BODY

During the whole process I barely read any literature which could be somehow connected to my work. This was a conscious decision I took in order to not get distracted from my process. I know, as soon as I would get into other peoples writing I would get into other peoples thoughts. They would inspire me, lead me to new ways of thinking, but I was not ready for that. I wanted to take the chance to open up and enter the path of intuition. My aim was to shut down the rational thinking for a while and I knew as soon as I would read I would leave that path again and start to question.

I am now at a point where I feel open again inspiration and thoughts from the outside. In the very short time after the exhibition I came in touch with Merleau-Pontys writings on *The Body as Expression, and Speech*^{*} and I was delighted on what I have read. Most of the things in his writings I have found and experience in my own process in the last half year. It was amazing and wonderful to read.

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In his writings Merleau-Ponty talks about speech as a third person phenomena^{**}. He says that speech in general is an entity of rational origin. Rational origin means, making decisions based on logics. What does make sense, what not? Emotions are considered irrational. You can't predict them. There has been an always existing long fight between the body and mind, between the soul and the thoughts. Emotions in general are connected with the soul. The mind is the thought. Is the thought is always logic?

Merleau-Ponty sees the speech as the use of verbal images. It is not about the range of words which are available. Much more important is the practice on how to put these then in order. The more often you talk, the more practice you get in performing them. The same applies for the written text as well. Words and ideas are less helpful if you do not know how to put them in sentences. As the reader might notice, I am struggling with that as well. In advantage to the writing the act of speaking does not require so much structure and linearity. Because of its nature, the spoken word appears and disappears with the moment. The speech finds its expression not only about the word itself, it is supported by the accentuation in the voice, the language of the body, and its gestures.

*“Thought is no internal thing, and does not exist independently of the world and of words. What misleads us in this connection, and causes us to believe in a thought which exists for itself prior to expression, is thought already constituted and expressed, which we can silently recall to ourselves, and through which we acquire the illusion of an inner life.”^{***}*

* Merleau-Ponty

** Merleau-Ponty, 175

*** Merleau-Ponty, 184

OVERALL

/ Conclusion

Looking back at the last six months there was a moment in the process where I could not describe what the work is anymore. The work itself has been in a constant change and new decisions were made all the time. A lot of new topics came up on its way and I was only able to touch them so far. New fields that need a closer look in the future.

There is the interest in movement, in space and time and on another level my interest in language which turned out to be more connected to the body than I originally thought. My background is not in sculpture but all my recent works turned out to be either installations or sculptures. All of them dealing with ideas of space and structure. Structure as a way to describe and to define. Often I use the line as a formal and aesthetic element in order to describe. It is an element which turned out to come back every time. Physically is important as well, very important. Let's see what comes next.

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Schreib-machine

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