

TO BEHOLD

Abstract

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Introduction:

To Behold is a further exploration and understanding of my own work in the *Body & Space Morphologies: Catharsis - Acting and The Collective studio*. The focal point of this work has been my own urge to collect, order, contain and/or display.

I have always been a collector, and I allow my collections to dwell and travel with me in the places where I live. It seems to me that collecting is a very human thing to do. Humans choose to hold on to utilitarian things that are useful to them in their daily lives, but also things that are seemingly non utilitarian, but still hold great value to their owner. We, as humans, dwell with our things and allowing them to surround us. We make layers of containers accommodating ourselves, our things, and also ourselves together with our things. I think there is a performativity in the way we choose to display these things in our own homes, or in designated buildings, and also how we wish for other people to behold the objects. I wish to explore some of these themes in this diploma, based on my own collecting and making of a collection.

The initiative for this diploma started with: *I wish to collect. Different things that speak to me. To collect artefacts and naturally occurring phenomena, from a landscape in constant movement.* My intention for this work was to attempt a beholding of a landscape, or small fragments of it, by creating a dialogue between the collected and the made, the landscape and myself. And furthermore discovering how the made and collected relate to each other and long for each other, but also how the made may invite others in.

I started my pre-diploma semester by intuitively collecting from various landscapes by various means, never really finishing a collection. I collected physical biological objects, often the same kind over and over, as well as natural phenomena by recording film. The collections were then preserved or presented by different means and formats, depending on the collections themselves, and how I as a collector wished to present my collectables. These are all presented in my pre-diploma book.

«...No matter how small or meager the specimen, they are not trivial. It is important to treasure them, to be *loving*.»

- Yoko Ogawa, *The Ring Finger Specimen*

The collecting:



Working with my diploma I chose to focus on one specific landscape that could provide an endless amount of things for me to collect. On the boarder between land and ocean, a landscape in constant change. The endless push and pull between these two parts, revealing a new variation of the same coastline each day. This created an urge in me to revisit the same location over and over, always being surprised by the things I could find.

I spent my time acting with the landscape, walking and collecting objects and phenomena that I found especially beautiful or curious. Before returning to the shoreline at the start of the semester I made a bag to collect my objects in, that being the only restriction as to what I could collect. I traveled to the coastline two times during the semester, spending a week each time collecting before bringing the collected things back to my desk, cataloging and documenting them.

The making:



The making of the small elevated structures started in the pre-diploma semester with a fascination for curiosity cabinets. This way of containing and displaying objects seemed to me to be an intersection between object, furniture, architecture and people. The first 22 cabinets are all made in a 1:1 scale, relating to the objects inside. Still the cabinets invite the human inside to behold through transparency or small slots and openings in the structures. With scale, materiality and visibility using the structures as an enabler for people to behold the objects inside.

The making of the cabinets became an acting with the landscape fragments. Discovering myself as a collector and as a maker of containers. Discovering the same landscape again and again in the processing of the collected. Discovering traces or narratives in landscape, as well as creating new narratives in relation to the made container (beholder).

The beholding:



The structures beholding and containing what is significantly insignificant seems to be longing for a structure that could hold them all, as well as inviting others in. A structure that could allow the landscape fragments to travel further. Beholding my own collection finding a home in the made, the simple structures tell of complex architectural issues. By making another iteration, of a larger scale, I wanted to allow visitors to behold the smaller structures, as well as experiencing architectural qualities also found in the same structures. An impermanent museum exhibition, located in «the white cube» creating various views, spaces and levels for humans to be beheld as well as behold the landscape fragments and the structures they dwell in.

I also wanted to bring the objects back to the shoreline. A structure for both the people looking, and the objects looking back at the people. Two spaces that could behold each other. This was inspired by cabinet 015 consisting of two structures holding one piece of driftwood. The driftwood being the original landscape, this distance in between them could vary, allowing the buildings to stand close together, far apart or with the view of each other interrupted by parts of the landscape. This is an exploration of what the landscape fragments might be in the shoreline landscape, now elevated in new containers.

I view the process of collecting, ordering and displaying as ongoing and expanding in many directions. With the possibility to collect more and add more layers. The work consists of fragments of a landscape, and fragments of time, in time. The collected work of this diploma is presented in a book divided into four parts, as well as three movies.

Diploma archive: **Abstract** - a summary of the projects foundation, topic of research and outcome.

Program - pre-diploma report explaining the initiative behind the project.

Book - divided into four parts; Book of collecting, Book of making, Book of beholding and Book of other.

Films - a collection of landscapes fragments framed, intermingling and overlapping

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Prediploma book - initial exploration of collecting and containing

Prediploma film - initial collection of landscape fragments