

INTRODUCTION – THE WOUND IN ITS ENTANGLEMENTS

The artistic research project *The Wound In Its Entanglements* sets out to reflect upon the human body in its material entanglements, and centres around the following questions: ‘What is touch within matter?’, and ‘How are bodies materialised?’ The project is informed by feminist new materialisms’ ongoing re-thinking of our material reality, in which a relational and process-oriented approach to matter—including the matter of living bodies—plays an integral part.

Aiming to be part of the ‘radical rethinking’ of Western thought practised by feminist scholars such as Karen Barad (amongst others), my approach has been to try to show the materiality of the human body «differently» in my practice, by presenting it as a living entity with multiple crossings of history, context and identity. My sculptures can generally be described as ‘bodies’ hosting material encounters that simultaneously change and create them. At the core of the project is how bodies are materialised through the touch of others.

A method of choice has been to utilise a range of materials in mixes that can be found to alter and thus make anew the individual entity and the collective whole, both conceptually and materially. The materials lists (captions) are supposed to function as poetic pointers to the interconnected reality we are living, and through our bodies, becoming. The information in the materials lists are an important part of the artwork as they outline the works’ media and, most importantly, convey their contingent micro-universes of relationality.

Throughout the project, but maybe especially the latter part, the philosopher Gilles Deleuze’s term of ‘the wound’ is used as a thinking tool. “The wound” is not a humanist concept in his use, it is not something specific to an individual body (often presupposed when one thinks of the wound), but a larger entity traversing all forms of life, existing as a ghostly causality. I see its “the wound” as a manifestation of the touch of matter throughout the times, and am interested in its material traces on bodies and how it creates us (anew).

ARTWORKS CREATED

Throughout this project, I have produced a number of sculptural works, but also performances and literary texts used in spoken performances. The performances came about as a different way of delving into the questions of bodies and materiality, of finding out what could be communicated through speech and writing.

The works presented in the project are as follows (complete list with exhibition venues and dates is enclosed as “vedlegg 6”):

1. The textile works *Electron Sea and Density Absorbing Photons*, 2016, p. 12 in the reflection text part 1.
2. The sculptural installation *Mineral Breath, Metal Mouth*, 2016, p. 13 in the reflection text part 1.
3. The sculptural installation *Mattering Waves*, 2017, p. 15 in the reflection text part 1.
4. The sculpture *What Oscillates*, 2017, p. 15 in the reflection text part 1.

5. The performance *The Bodily Life*, 2017, p. 16-19 in the reflection text part 1. I unfortunately only have 2 minutes of video documentation of this work (link in portfolio), as we experienced technical difficulties at the time.
6. The sculptures *Red Tide and Bedrock Imagery*, 2017, p. 20-21 in the reflection text part 1.
7. The performance (a collective reading) *The Fall*, 2017, p. 21 in the reflection text part 1. There is unfortunately no video documentation of this reading, only pictures.
8. The sculpture *Untitled (Dysbiosis)*, 2018, p. 22-23 in the reflection text part 1.
9. The sculptural installation *The Goblets (Alzheimer's Disease, Parkinson's Disease, Lupus, Multiple Sclerosis, Ulcerative Colitis & Rheumatoid Arthritis)*, 2019, p. 23-24 in the reflection text part 1.
10. The sculptural installation *States of Inflammation*, 2019, p. 25-27 in the reflection text part 1.
11. The exhibition *There Are Others Here With Me*, with the individual works *The Nerves, The Gut-Brain Axis, The Spleen, The Cardiovascular System, Mouth Wide Open* and *The Body*, all 2020, p. 28-29 in the reflection text part 1.
12. The collaboration with synthetic biologist Tal Danino, resulting in the sketched artwork *The Goblets (P. Mirabilis)*, 2020, p. 29-30 in the reflection text part 1.
13. The sculptural installation *The Goblets (Soil Edition)*, 2021, p. 30-31 in the reflection text part 1.
14. The sculptural installation *The Goblets (Chronic Fatigue, Brain Fog, Depression, Memory Loss & Generalised Anxiety Disorder)*, 2021, p. 31-32 in the reflection text part 1.
15. The exhibition *The Wound In Its Entanglements* with the individual works *Patches of Standing Water, The Brain-Cardiovascular System (Heart Brain Pain), and The Goblets (Chronic Fatigue, Dementia, Major Depressive Disorder, Inflammation-Induced Anorexia, Post-traumatic Stress Disorder, Obsessive-Compulsive Disorder & Generalised Anxiety Disorder)*, 2022, p. 32-35 in the reflection text part 1.

WRITTEN REFLECTION

The reflection text comes in two parts. The first one, *Betrayal*, offers information about the individual artworks and their processes, along with the political and philosophical thinking which informs the project. The text is part personal, part academic, and presents itself as an essay.

The second part of the written reflection consists of more poetic literary texts created throughout the fellowship period. To me, they reflect an important part of my thinking. My process has always been, and will always be, a very personal one, driven by instinct and intuition and a curiosity for blending knowledge from different fields, and my aim has been to create texts that would communicate the reflection in a way that still feels 'true' to the project.

About the literary texts:

The text *How It All Began* (2022) has been written the past month. It is an attempt to introduce the project in a way which can communicate its urgency. *Ghosts* was used for a lecture/ presentation at a fellowship seminar in 2016. *The Bodily Life* and *The Fall* (both 2017) have been used in performances with the same titles, both in 2017. *As I Am Still Myself (Of Darkness and Solidity)* (2017-22), and *(No Rest For The Wicked)* (2018-22), have been

written along the way, as a way to work through ideas and to reflect on issues of touch and materiality. The seven new texts *The Goblets (Chronic Fatigue, Dementia, Major Depressive Disorder, Inflammation-Induced Anorexia, Post-traumatic Stress Disorder, Obsessive-Compulsive Disorder & Generalised Anxiety Disorder)*, 2022, are part of the exhibition and the final presentation at Kunstinstituut Melly, *The Wound In Its Entanglements*. They are to be read alongside the installation with the same name and are available as a hand-out in the exhibition space.

The texts of the second part of the reflection are ordered in this way:

1. *How It All Began*, 2022, written as an introduction to the project as a whole, p. 1-2 in the reflection text part 2.
2. *Ghosts*, 2016, written as a lecture/presentation for the fellowship seminar Artistic Research Forum in Stavanger, p. 4-6 in the reflection text part 2.
3. *As I Am Still Myself (Of Darkness And Solidity)*, 2017-22, p. 8 in the reflection text part 2.
4. *(No Rest For The Wicked)*, 2018-22, p. 10-11 in the reflection text part 2.
5. *The Bodily Life*, 2017, used in the performance with the same title, p. 13-14 in the reflection text part 2.
6. *The Fall*, 2017-21, used in the performance with the same title, p. 16-17 in the reflection text part 2.
7. *The Goblets (Chronic Fatigue, Dementia, Major Depressive Disorder, Inflammation-Induced Anorexia, Post-traumatic Stress Disorder, Obsessive-Compulsive Disorder & Generalised Anxiety Disorder)*, 2022, were written to be read alongside the installation with the same name, p. 19-25 in the reflection text part 2:

The Goblets (Chronic Fatigue)

The Goblets (Dementia)

The Goblets (Major Depressive Disorder)

The Goblets (Inflammation-Induced Anorexia)

The Goblets (Post-traumatic Stress Disorder)

The Goblets (Obsessive-Compulsive Disorder)

The Goblets (Generalised Anxiety Disorder)

My style of writing, in both parts of the reflections texts, has been inspired by thinkers on the field, such as the famed curator Carolyn Christov-Bakargiev and the quantum physicist and feminist theorist Karen Barad. The first time I heard Christov-Bakargiev speak publicly, I was positively surprised by how freely she associated and how she let herself go astray within long interwoven sentence structures. Her knowledge was immense and her style deeply personal. Karen Barad's style of lecturing and writing even more so, and her way of combining her knowledge within the field of physics with philosophy and poetry, has undoubtedly defined my writing and thinking. The density and poetry of her texts inspire me in every way possible.

