

The format can be time
without being a timeline.
The format can be a distance.
The format can be a distance
experienced over time.

Tina Jonsbu's doctoral work *Structures for doing, structures for thought* at Oslo National Academy of the Arts, Department of Art and Craft.

Main supervisor:

Professor Dyveke Sanne, Oslo National Academy of the Arts

Co-supervisor:

Dr. Jyrki Siukonen, University of the Arts, Helsinki

Co-supervisor/text supervisor:

Professor Ane Hjort Guttu, Oslo National Academy of the Arts

The works submitted for assessment are:

Embroidery on paper, 2017–

The Vorm, August 2018, 2018–

Graph Paper Collection, 1997–

6 texts and pictorial essay in book, 2019:

Threads

The Vorm

Scene 5

Where is Sol LeWitt?

3 investigations

Work with 'Embroidery on paper'

Weave

The doctoral work is presented in the exhibition *The format can be time without being a timeline. The format can be a distance. The format can be a distance experienced over time* at Edvard Munch's Studio in Oslo 11 – 27 October 2019.

© Tina Jonsbu

Oslo National Academy of the Arts 2019

Structures for doing, structures for thought examines the artistic work as a mental and productive space. What are the properties of this space and what framework must be present if the space is to function? The doctoral work is first and foremost a study of artistic method. It is a subjective method with elements taken from among other sources American conceptual art and minimalism, as well as various craft traditions.

The execution of the works, whether they consist of drawings or embroidery, is slow, and related to a number of criteria which I decide partly in advance, partly along the way. I see the works as a manifestation and documentation of the process of creating them. In *Structures for doing, structures for thought* I have looked at what underlies these choices and what artistic and practical consequences they have. Moreover, I have tried to discover relationships within each work and among them.

Common to the embroideries and drawings in the exhibition is the fact that I can execute them in what I call a 'mobile working space'. That is to say, I have chosen formats, materials and methods that make it possible to take the works with me, and to execute them in different contexts: while travelling, on holiday, with children, without children, at short intervals, at long intervals, without other requirements than a place to sit. The pictorial essay in the book depicts this working space: *Work with 'Embroidery on paper'*.

Some issues have been recurrent in the doctoral work. One important issue is what it involves to execute the works oneself, rather than letting others do it. How important is the actual working process, the execution, in my practice? What does the artist's personal imprint consist of, if it does not lie in the line, the stroke or the stitch? I have investigated this among other ways by inviting others to execute works for me, as described in the text *3 investigations*. The question is also central to the text *Where is Sol LeWitt?*

Another issue has been the relationship between process and result, which may seem fluid in my works. The works have long timelines, and it is unclear whether it is the drawing which I draw or the fact *that* I draw that is most important. And if 'doing' is most important, is it then necessary to create a physical result or object? It has been clear to me that it is a strong motivating force that a kind of physical result is created, whether temporary threads on the floor, embroideries or a collection of drawings which can gradually be completed. *Graph Paper Collection* has been part of my practice since 1997, and in the doctoral work I have looked at the function the work has in fact had. At the same time as I collect sheets and draw on them, *Graph Paper Collection* generates works and thought processes from among other sources the paper material that has accumulated. From having the goal of completing the work, and giving it a final form for showing, I decided to try to structure it such that it is not locked into one form, but continues to be in motion.

The framework I make for my work creates a mental and artistic sanctuary. When the framework becomes too rigid, it has an inhibiting effect, and one has to maintain a subtle balance. While I am working I engage in an on-going dialogue with myself about this balance. In the doctoral work I have made systematic notes and observations throughout the working process, and this has led to a greater awareness and scope for action. I have tried to articulate this in the text *The Vormå*, where among other things I have looked carefully at exactly *when* and *how* decisions are made in the development of the work.

The texts in the book describe rather than conclude, and I have worked with them in a way similar to the way I relate to my other artistic works. Among other things the texts have a formal framework that has helped to determine how they have developed.

All the works in the exhibition are on-going.

List of the works:

EMBROIDERY ON PAPER SERIES 1 (ORDER FROM THE WALL)

Embroideries from 2002

Thread: DMC Mouliné Spécial, colour no. 115
Paper: Found paper A6 (14.8 × 10.5 cm)
Method: Embroider densely without the stitches crossing one another
Embroidery size: 14.6 × 10.3 cm

Thread: DMC Mouliné Spécial, colour no. 115
Paper: Found paper A6 (14.8 × 10.5 cm)
Method: Embroider densely and cover the sheet
Embroidery size: 14.3 × 10 cm

Thread: DMC Mouliné Spécial, colour brown
Paper: Found paper A6 (14.8 × 10.5 cm)
Method: Embroider densely and cover the sheet. Not completed
Embroidery size: 14.7 × 10.4 cm

BLANC

Paper: Windsor & Newton Pigment Marker 75 g/m², cut to 14.8 × 10.5 cm (A6)
Thread: One skein of DMC Mouliné Spécial, colour BLANC, 8 m.
Method: Embroider densely and cover the sheet. Embroider until skein of thread is used up.
Embroidery size: 14.3 × 10.2 cm
Time: 07.04–20.04.2017

115

Paper: Windsor & Newton Pigment Marker 75 g/m², cut to 14.8 × 10.5 cm (A6)
Thread: DMC Mouliné Spécial, colour no. 115
Method: Embroider densely without the stitches crossing one another
Embroidery size: 14.5 × 10.3 cm
Time: 03.05–29.05.2017

111

Paper: Inbe Thin White 44 g, cut to 14.8 × 10.5 cm (A6)
Thread: DMC Mouliné Spécial, colour no. 111
Method: Embroider with longer stitches. Embroider densely and cover the sheet. Embroider until the skein of thread is used up.
Embroidery size: 14.1 × 9.8 cm
Time: 23.05–30.05.2017
Paper: Inbe Thin White 44 g, 14.8 × 10.5 cm (A6)
Thread: DMC Mouliné Spécial

1.

Thread: 1 m of the colours ECRU, 320, 103, 838, 840
Embroidery size: 14.7 × 10.6 cm
Time: 01.06.2017

2.

Thread: 1 m of the colours ECRU, 103, 320, 597, 838 and 840
Embroidery size: 14.7 × 10.4 cm
Time: 10.06.2017

3.

Thread: 60 cm of the colours BLANC, ECRU, 53, 103, 115, 150, 320, 597, 732, 840, 926, unknown brown and black.
Embroidery size: 14.6 × 10.5 cm
Time: 11.06.2017

1000 m Delicate Pink

Paper: Found paper, cut to 14.8 × 10.5 cm (A6)
Thread: Embroidery thread, delicate pink, 1000 metres
Method: Embroider densely and cover the sheet.

Embroider until reel of thread is empty.
Time: 30.06.2017–

EMBROIDERY ON PAPER SERIES 2, LEFT-OVER THREAD

Thread: Left-over threads from cross-stitch embroideries made by others or myself earlier.
Method: Embroider with random stitches until every thread has been used up. Embroider one colour at a time with single thread. Start in the middle of the sheet. Tie the thread ends at the back. The thread card determines the order of the colours. One thread per colour must remain on the card.
Paper: Inbe Thin White 44 g. The paper format is related to the format of the original embroidery, but has a size based on A6.

Squirrel

Paper size: 10.5 cm x 10.5 cm
Thread: From *Matchbox: Squirrel II*, 44–023, 10 × 10 cm (First embroidered by T. J.).
Start each colour in the middle of the sheet.
Embroidery size: 10.3 × 9.8 cm
Time: 24.06–27.06.2017

Deer

Paper size: 10.5 × 10.5 cm
Thread: from *Matchbox: Deer II*, 44–022, 10 × 10 cm (First embroidered by T. J.).
Start each colour in the middle of the sheet.
Embroidery size: 9.7 × 9.5 cm
Time: 30.06–08.07.2017

Kitchen

Paper size: 14.8 × 20.2 cm
Thread: From *Embroidered Picture: Kitchen* (Carl Larson), 12–479, 55 × 75 cm (Begun by T. J., completed by L. J.). Embroider one colour at a time with double thread. Fasten ends neatly on back of sheet.
Size: 11.5 × 15.5 × 5 cm
Time: 16.08–05.09.2017

Denmark

Paper size: 10.5 × 82,9 cm
Thread: From *Bell Pull: Denmark*, 19 × 150 cm (Originally embroidered several times by L. J.). Embroider from top to bottom of the paper. Embroider one colour at a time with double thread. Let the ends hang loose on the back of the sheet.
Time: 05.09.2017–

Blue Tit

Paper size: 14.8 × 11.2 cm
Thread: From *Embroidered Picture: Blue Tit 3*, 12–254, 25 × 33 cm (First embroidered by L. J.).
Start each thread where the previous thread ends.
Size: 12.4 × 9.4 cm
Time: 09.07–21.07.2017

Wren

Paper size: 14.8 × 11.2 cm
Thread: From *Embroidered Picture: Wren 3*, 12–252, 25 × 33 cm (First embroidered by L. J.).
Start each thread where the previous thread ends.
Size: 11.5 × 8.5 cm
Time: 21.07–28.07.2017

Linnet

Paper size: 14.8 × 11.2 cm
Thread: From *Embroidered Picture: Linnet 3*, 12–257, 25 × 33 cm (First embroidered by L. J.).
Start each thread where the previous thread ends.
Size: 11.5 × 9.5 cm
Time: 30.07–12.08.2017

Siskin

Paper size: 14.8 × 11.2 cm

Thread: From *Embroidered Picture: Siskin 3*, 12–256, 25 × 33 cm (First embroidered by E. V., then L. J.). Start each thread where the previous thread ends.

Size: c. 9.5 × 7.5 × 3 cm

Time: 29.12.2018–07.02.2019

Pixie girl

Paper size: 14.8 × 11.5 cm

Thread: From *Embroidered Picture: Pixie Girl*, 12–441, 35 × 45 cm (First embroidered by U.S., then L. J.). Start each thread where the previous thread ends.

Size: 14.4 × 11.3 cm

Time: 15.08.2017

Pixie with catapult

Paper size: 14.8 × 11.5 cm

Thread: from *Embroidered Picture: Pixie with catapult*, 12–442, 35 × 45 cm. (First embroidered by T. J., then U.S.). Start each thread where the previous thread ends.

Size: c. 9 × 7 × 3 cm

Time: 07.02–11.03.2019

Father Pixie

Paper size: 14.8 × 11.5 cm

Thread: Surplus from *Embroidered Picture: Father Pixie*, 12–439, 35 × 45 cm. (First embroidered by U.S., then L. J.). Start each thread where the previous thread ends.

Time: 13.03.2019–

THE VORMA, AUGUST 2018

Embroidery on linen, thread palette, notebook and thread set in envelopes

Size of cloth roll: 12 cm x 25 m

Thread: 482 colours from the series DMC Mouliné Spécial 25

Time: September 2018–

The embroidery is based on one-to-one colour registrations along the River Vorma in August 2018. There are 203 motifs with varying numbers of colours. The motifs are embroidered continuously along the length of the cloth. The order of the motifs is determined by where the registration was made along the river, and goes from north to south. There is one metre of thread per registered colour in a motif. All the threads in a motif are embroidered out from the same point, in the middle of the breadth of the cloth. The distance between the points is five and ten cm.

GRAPH PAPER COLLECTION

Graph Paper Collection consists to date of a collection of 725 sheets of graph paper, none of which are identical. I draw pencil circles around the intersections of the lines. 300 sheets are filled with circles and 425 remain.

Size: A2–A7

Time: 1997–

Graph Paper Collection has been given a digital index in which all the sheets are sorted in categories by size, binding and whether they have holes or not. Each sheet has a designation in the form of a code indicating category and number. The index includes information about characteristics such as holes, colours and text printed on the book / fascicle / pad from which the sheet comes. Wherever known, the place and time for the procurement of the sheet, and the place and time for the drawing on the sheet, are

written in. So are the titles of any other works done on the same type of sheet. The digital index is searchable and in constant transformation as new sheets and new information are added.

The sheets of graph paper are sorted into 37 different categories. Each category is collected in one folder. Each sheet has a card with the code it has in the index, and a marking (X/O) for whether the sheet has been drawn on or not, and a marking (A) of whether there is an archive sheet added.

The books, fascicles, pads are sorted into the same categories as the graph paper sheets, and have been given codes that correspond to the codes on the sheets that come from them.

On shelf on wheels:

Folders with graph paper sheets in 37 categories.

On shelf beneath window:

The books, fascicles, pads from which the sheets come.

On table:

Printout of index to *Graph Paper Collection* (9 October 2019).

Folder of test searches in the index.

Folder with category '1.LØ.MH' ('1.LO.WH') (Size 1, loose sheets with holes).

Folder with category '3.LI.MH' ('3.GL.WH') (Size 3, glued, with holes), sheets laid out on the table.

Barcelona 1999 (2018), text, A4

Folder with category '3. ST.UH' ('3.ST.WOH') (Size 3, stapled, without holes), sheets laid out on the table.

Graph paper book (1999–2015), pencil on paper, A5.

Untitled (Venice 2003/Madrid 2007) (2017), hand-set lead type, printed on A5 graph paper and lined paper from Venice and Madrid.

Blue, test search in the index to *Graph Paper Collection*, all hits on the search word 'blue', 58 sheets in a metal clip.

Folder 'SAAR16' with five drawings. Five people drew circles on the intersections of the graph sheets while we had a conversation about the doctoral work. (Summer Academy of Artistic Research, 2016)

Description of task, *Rapportblokk* (2015), folder with feedback from those who drew.

Left wall:

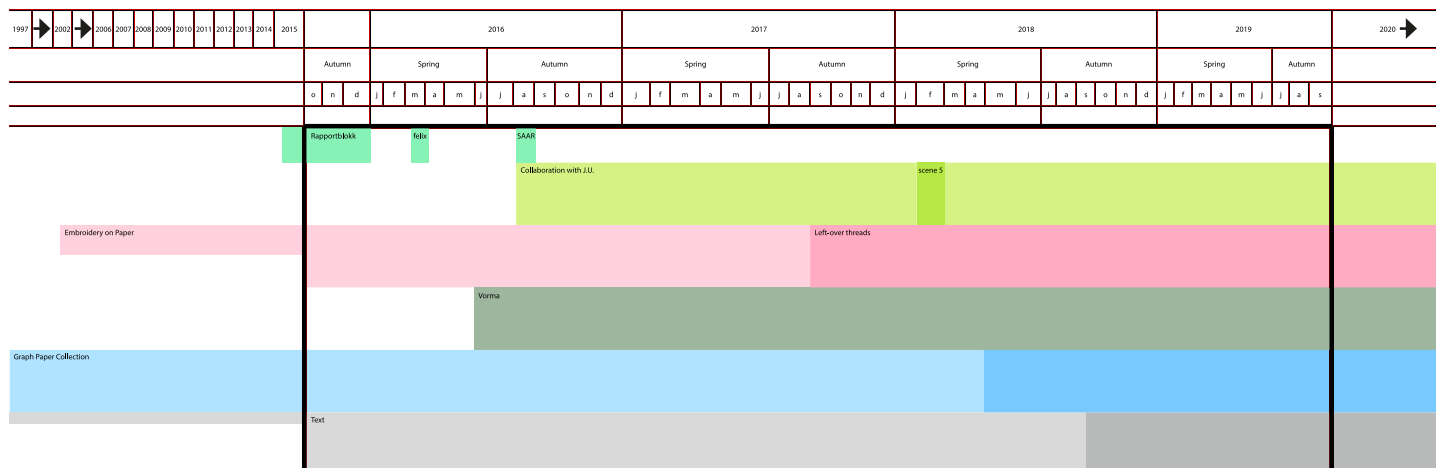
Rapportblokk (2015), pencil on paper, 80 drawings by 80 participants. See 'Description of task' on the table.

Right wall:

Drawings and feedback from investigation conducted at Atelier Felix, Kunstneres Hus, 2016. 14 participants drew circles around the intersections on the graph paper sheets for 30 minutes. Then they wrote down their thoughts from the time when they were drawing.

The structuring of *Graph Paper Collection* was done along with the visual artist Gabrielle Paré (CA).

Timelines



Thanks

I would like to thank my good, capable supervisors Dyveke Sanne, Ane Hjort Guttu and Jyrki Siukonen for sparring, motivation, support and insight. Thanks to Oslo National Academy of Arts (KHIO) and the Norwegian Artistic Research Programme (NARP). Thanks to Dean Ellen Aslaksen and prospective Dean Markus Degerman of the Department of Art and Craft. Thanks to administrative and other staff of the department. Thanks to former Rector Jørn Mortensen and Rector Måns Wrangé. Thanks to former Head of Research Trond Lossius, Therese Veier and Torben Lai. Thanks to all my good research fellow colleagues at KHIO and in NARP, who with small and large contributions have been important to the progress of the work. Thanks to the participants who drew in *Rapportblokk* and at Atelier Felix. Thanks to supervisors and research fellows at the Summer Academy of Artistic Research 2016. Thanks to Jana Unmüßig for our collaboration. Thanks to initiative-taker Egil Martin Kurdøl, curator Per Bjarne Boym and the artists in *Mjøsa – et kunstprosjekt* (Mjøsa - an art project), where the work *The Vorm, August 2018* was developed and funded. Thanks to the project management in Hedmark and Oppland county councils, cultural manager Siv Krogh Østerholm in Eidsvoll Municipality and visual artist and gallery-owner Hilde Rognskog. Thanks to Gabrielle Paré for contributions, knowledge and assistance in the work of structuring *Graph Paper Collection*. Thanks to Hege Bratsberg and the textile department at KHIO for the course in weaving. Thanks to Jean-Luc Barbier of DMC, France. Thanks to Terje Roalkvam for generous loans of material, historical information and fine conversations. Thanks to Tegnerforbundet and Hilde Lunde. Thanks to all those who have in various ways and at various stages in the doctoral work given their time and knowledge: Theodor Barth, Victoria Browne, Jeannette Christensen, Lisa Densem, Karen Disen, Steinar Elstrøm, Nicolai Fontain, Yngvild Færøy, Lotte Grønberg, Jorunn Irene Hanstvedt, John Roger Holte, Per Inge Høiberg, Anne Karin Jortveit, Esa Kirkkopelto, Aline Landreau, Lotte Konow Lund, Steinar and Liv Larsen, Morten Kildevæld Larsen, Marit Miskov Larsen, Linn Lervik, Line Løkken, Sarat Maharaj, Imi Maufe, Eamon O’Kane, Vibeke O’Rourke, Pati Passero, Hanne Riege, Ellen Røed, Brynhild Seim, Mike Sperlinger, Randi Trand, Lindsay Seers, Dordi Strøm, Linda Thu, Anette Waller, Alistair Watts, Britt Wold, Nebil Zaman and Tine Aamodt. Thanks to Irene Nordli for smaller and bigger conversations. Thanks to Steffen Kørner for patient and steady book design. Thanks to Stiftelsen Edvard Munchs Atelier (the Foundation Edvard Munch’s Studio). Thanks to good friends and family.

Thanks to Erle, Lilly, Mats and Morten,
thanks to Mum and Dad.