

## check\_point\_Marit\_Tunestveit\_Dyre\_for\_Feb2018\_written\_june2018

- a written explanation / statement (1 page max) about the project

the project: what is A project? is it defined by a sett of criteria selected by well-known members of the *free* art world? when does a project start? how or when does a thought, an idea or a field of interest become a project? is something labeled; a project a more legitimated *thing* to focus on then *just* a though or idea drifting by unrelated to the foregoing? can it be immaterial, without traces to be seen by others? does it need to have an outcome or a result? when does a project end?

I came to Can Serrat whit the intention to continue investigate a recurrent interest that draws me back to the area: a textile construction used by the Top Mantas and the questions it awakens in me. But my head was some place else. I spend my time doubting. Doubting my knowledge, my lack of knowledge, my interest, my lack of interest, the direction or lack of direction that my artistic practice is facing, my position or voice as an artist or the potential lack of them both during my stay. Or should I rephrase it? I was *reflection* among other around the above mention aspects of my practice at that given time.

These periods of doubt is a recurring element in my practice. Doubting can be fruitful. Sometimes it has the complete opposite effect. *This* doubt came with a broken heart. I wish I could, but I cant, but maybe I will in the future be able to, maybe I should not even try to differentiate life and art.

When looking at my intended area of work, my stay at Can Serrat this time did to some extend not lead me much further. But to measure the outcome of a residency based on the notes / drawings or the lack of both in once sketchbook is naive, a residency its multilayered. With the group that stayed at Can Serrat this February I experienced that sharing through dialogue was an important aspect. One to one conversations or group conversations around the dinner table. In conversations new insight, information and reflections is given space, and the *result* of conversations might not be understood before long after. I, personally tend to be more the observer in group conversations, because of my need to process what is being said before sharing my opinion.

As I spent time doubting questions where rapidly exchanged with new once. I have a ambivalent relationship to the act of questioning. For years I was angry at my parents for not teaching me the skill of asking questions to get to know the world around me, and to further question what I was told by others. At art school they focused on questioning WHY. At Can Serrat it become clearer to me that the WHY to a great extend is limiting me and have done for a while now. Whit WHY I refer to me questioning WHY I think a thought, do an action or make a choice. I presume I am still partly trapped in the mindset from art school, even if I am well aware of my need to do / act / react and then reflect or reflect while doing I stop my self. I do not know beforehand, sometimes I might, but most times I do not know where I want to go or why this is of great interest to me. If I did, I might not have the need to act upon it. I might understand it in the middle of the process, maybe later, sometimes never.

I am holding my thoughts and my actions back because of this question: WHY? My doubt was and still does stop me in my investigation as an artist. My narrow-minded mindset seem to let the rules of the so called free art world block me, so to «break free» should be my next mission!