

This essay will go through a series of different thoughts and positions. With stories and reflections take hold of a non-linear artistic practice. I take on different nooks and crannies of my practice and interests, explore them and give a picture of what a job can look like. A kind of textual strolling I could call it. I am allowed to slip between, constantly discovering more. I am allowed to disappear into. The language in the essay is tentative. It deviates and takes detours of its own accord between the frameworks set up by writing an essay. Just like when I move through a city. I move between the framework and rules of the essay to find something where I can be. I explore with my body. By that I mean that during a walk an installation can be built, with the hand in the pocket feeling how a material affects the body and makes the hand act and understand how encounters between objects feel. I run my hand over material, stop, lose focus, stamp my foot, listen. My eyes are wide-eyed. I try to see everything at the same time, because in the corner of my eye there is perhaps something I have never encountered before, something that shakes me. My practice, experience and knowledge are in the body. With the exhibition Hidden in plain sight at Galleri Mejan, I managed to concretize many of the essay's musings and thoughts. In the gallery room we were greeted by a ramp to a plateau and a standing Plexiglas work with engraved drawings. Visitors had to step onto the plateau, the platform, to enter the room. You immediately became aware of your body's relationship to the room. The room was divided into different places due to three larger platforms that moved in the room and then the spaces in between, a labyrinth-like movement that was the original floor. It became like an irregular urban space with streets and alleys. All around the exhibition room stood and leaned long lines of concrete. As a visitor, you had to constantly relate to the sculptures, you almost interrupted an interaction between the sculptures. We looked at them, while they looked at each other. With the title, Hidden in plain sight, I played with the idea of secret languages such as hanky codes and cruising body language, but also power structures that present themselves as self-evident in public. A thought about being so visible and obvious that you blend into the background. Which is connected to the use of concrete as a material for the sculptures.