Ctroumstances-

Circumstances in creating art

the art of creating circumstances



Introduction) Entering matters of circumstance

Lately as my thoughts and experiences intertwined,

I felt an urge to articulate what I could not before. What was seemingly, to me, unspoken,
and in a sense, invisible — I try remind myself — does not take away its relevance.

This thesis can be read as an investigative manifesto, treating the relations between circumstances and creating.

Suggested methodi [crafting tools for introspective-reflection-models] demonstratate how sketches can be read as disgrams, when wanting to construct uncharted/undrawn maps into

. When I realized that my srtistic practise /as I knew z/ was in a long-term linger, I experienced a strong need to understand why it was so, and what it actually was telling.

Gradually it seemed that this stagnation, in some interdynamic way, was connected to mat-

Circles are necessariane.

In the circles of commission.

In the circles of circles of the circl

:
Say, that circumstance is what makes up preconditions, enabling one to even create in the
first place, it then seems undentably essential to cultivate consciousness about it > when
working with art.

: That any artistic production will mirror its circumstance, from which it emerges, almost seemed too obvious, logical - a matter of course. In the first place. But still, yet, however, in

seemes up of the spirits, and the spirits and the spirits

These reflections from my non-knowledge, increased my curiosity upon interconnections These reflections from my ton-knowledge, increased any carriothy upon interconsections between outer and inner circumstances whoselving when ormous arrangements that produced, Meanwhile, Inside on self an internal arrangement is simultaneously process. Meanwhile, Inside on self an internal arrangement is simultaneously processing. Somehow forming a chemic influeivendentings/how carrioun conditions always what is being created and how it is produced. Oblivious or not, artistic productions will ineritably become inhoused through this.

Instead focusing on subjects I've been working on in the studio I am putting weight on given circumstances and what ever surrounds + impacts a studio based production.

Since I experience this issue as important for me to a dress, I have dedicated my thesis to the pursuit of contributing to current discourses about creamstances in the set field. For the exploration about frame work (for a practice)—any advatches has been processed as indicative points in this text/which I also view as a nap. By their assistance I aim to bring my [Inner-c-outer]-crumstances into visibility.

This is an attempt to map my circumstance, through collecting abstract data in order to move towards a more conscious practice.

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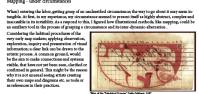
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for comMapping - under circumstances



(regarding)historical carthographic map making between the suggistional particle by being procused to whose date-of-weight through the company of the compan

These relatively old fashioned techniques seems to me as ressonating with potential ways which circumstanc-

These relatively of finitioned techniques seems to me as rescounting with potential ways which circumstance could be mapped.

The early map makers and forecasters workadt in shortest fields - durifying (we) invisible connections.

The early map makers and forecasters workadt in shortest fields - durifying (we) invisible connections of circumstances—e.g. by restances and multipless. The distributions are specified into the process of mapping as circumstances—e.g. by reading and multipless. The distributions is new facilities. One of the contribution of the contribution of the contribution of the contribution are due disagramed can become a halpfull tool for people working with art—who needs to get track of the entity of circumstances—from which one's work is part of.

[A suggestion] for creating models that might enable dissections and detections to make circumstances more visible. [if imagining] it as setting better conditions for consideus practices to create from. And from there amplifying possibilities to form new paths into the world of one self, of the world of art—and beyond one self and art.

") Map of the "inhabited Quarter", Sadiq Islahani, 1647

TRACKING THTORUH DIAGRAM WORKS <-> MAPPING MY CIRCUMSTANCES

Inspired by a wide range of (artistc and scientific) methodical and conseptual styles of creating maps and diagrams etc. - I became interested in bringing explorations of such into this thesis.

Roccured natural to process my compilated sketch material [my, in one sense, uncompleted "purposeless"

papernotes] analytically through a mapping experiment.

By seing their potential function and meaning - giving them purpose; as indicators - intermediating and meaning - giving them purpose; as indicators - intermediating

In letting sketches be read as valid diagrams, they serve as evidence through my investegation. Through thes ressonoments I found a way to, visually, treat my question > taking its form as an investergation map of cir-

The five clusters to come demonstrates an investegation based on visual abjects, reflecting my last years: Analytically integrating my process from the perspective of my sketch arbeive = processing my collected reflections on

INTRODUCING THE MAP:

)Selected sketches (btw. 2020-2024) reflecting on five components I, so far, experience and view as essential in the process of locating, understanding and potentially redirecting an artistic process by clearifying interactions between circumstance - process - practices.

) Each point is organized in allignment with what I experienced being necessary in my case)Starter map; intended to create a map-base, visually, technically, methodically and consciously.

)"Back-casting": in intention to enabling forecastings for ones furture circumstance : practice : process.

[Reading method]

Reading example:

Timmediate memo processing:
Responses [Responsors] of memory [memotake]
[Carving] Internal accommodation for mess - met without
critique/rationalization. .Eraser-work for internalized(assumptions)ness+condi-

Indications via emo-receptors within the visible/invisible

text of a drawing: .Binding: medium + emotion > Voltage field (((emo.memo))) Retrospect-reflection on felt circumstance of content [Signal binding]

Feedback-loop.analysis process:
Josubble embracement-confirmation of function = switch
off/shift of internalized knowing / logic method shift
Acknowledging frame, negotiating air conditions of a circumstance - across time+between interactive factors
[Signal treating]

*/A reading example will appear in every first diagram of a cluster

[ADDITIONAL APPROACH LINK / READING OF DIAGRAMS AND CLUSTERS]

The diagrams are selected, like they were created; through an open stream of sensations without clear answers or

**Intuitively+analytically+retrospectively / VIA diagrams: Detecting > capturing_ surfaces of clearity:

[A emo-methodic review - upon why I made exacty these sketches, when feeling clueless/fost], *By working sketch into diagrams* = (they're Jbecoming evidence, indications, essential data, in the first creational step of and in the map **It might only be possible for the mapper(me) to see the exact connections, since the sketches < diagramwork (pe-formed as a feedbackloop) is based on very subjective experiences led by emotional responses.

Map index

1:5	Cluster 1)	(Mapping circumstance	5:5
2:5	Cluster 2)	(Process/life style	4:5 22
3:5	Cluster 3)	(Strategies	3:5 3:3
4:5	Cluster 4)	(Radical action and wise traveling	2:5 44
5:5	Cluster 5)	(Visions	1:5 55

CLUSTER 1) dynamic Mapping Circumstances complex models for dv-(Starting the investigation > opening the map: namic (Sorting and Treating fragmented - and immediate expressions: Setting frame for the map work. complex process-(Crystallizing out: dominant moods based from the sum of moods, from here: A line of current, relevant categories can be detected and defined. dynamic models (Observe: Sensing moods = accommodating required scenes. Allow: Include: Abstract, contradicting and vague moods/signals - creating inparticular complex space for those. complex . 0Offset, introspectional, first part, mapping circumstances into visibility 0Offset, introspectional, first 0.5fogg+unclear fragments 1amplify confusion 2intesify confusion 3filtered paradoxes 4clueless-bour lower lower 5the very condition dynamic models for mod-elling complex dynam-ics dynamic models for com-plex 6enter 7gradually 8something dynamics -slogan/ pitch The diagrams of Cluster.1) is curated to hold space for weaving sensa-tions, confusion and doubt. hvorfor mine (komplexe og "Un/+present connections Visually displays my given, relevant mess entering working with circumstances: Conveys the primar "sorting" (over-wiev detection) dynamiske) "Navitgating cluttering piles _ To-wards possible coherencies for later in the process mmer virker *Includes momentary peaks of frus-tration_ på



Tracking the entrance. Seekers who are skeepers being keepers, getting what they don't see.

 $\label{local_continuous_continuous} Room \ for escape > $$ (in/external exit-scan)$ (that place neither in or out) Visualizing all keys. Stuck in wrong sunlight. City* < Slow confrontations < mood scar.: light doom.$

Try. OK., Try hard. OK., Not by hard. OK., Not by. OK., Blend of all: OK.

Deep fall'22.Barmbek(few windows).Falling. And apart.Block/life/ stock/life.

b [Strokes:] As field of out/hatr. [Colours:] brighter than I feel like > Attempt of strmmulating light.

c [Symbol:] Hammer = caught. Anger on claus-trophobia|while trying to remember; remain soft (in colours and stroke) not make hard stuff make me to hard.Numb] [If becomming to hard - recalling - I will not enter any thing that matters to me. / Feelings will stay away]

"May To The City - Sonry / Lytto.

Have the typole semeshers out diese, out them Which makes it even harder to proteed that You're not in this city

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In this city, in this city

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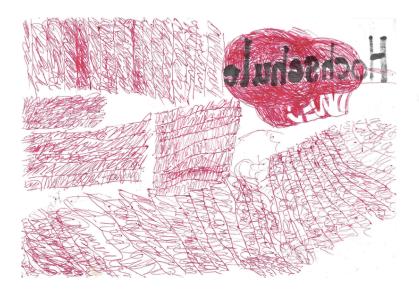
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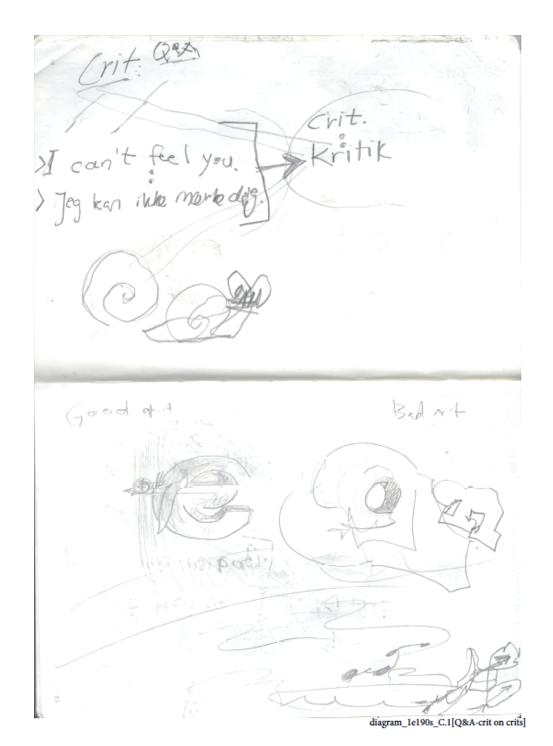




 $diagram_0102_C1[Crunchy\ tunnel\ GIF\ demo_{Tunnevisioning,\ caught,\ slinky\ backlash,\ escaper,\ circlegame,\ comfy\ vc\ claustrophobias and the complex of the complex$



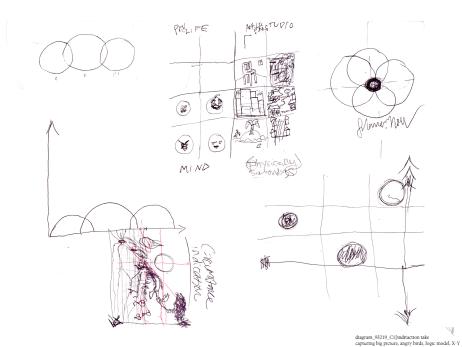
diagram_0a0b0d0a_C1[wi0se]





diagram_314_C.1[PymskeHankl.oung/falle kommende forløb slutter på et tidspunkt'_local.komune8-/eller.forenings orimmbrother smart souts- hide indde the watch!







 $diagram_A4_B4_C1. [line+eraser\ indication,_analytic: line = data, fustrated, de-structed\ behavior, emodiverse. angerissue]$

CLUSTER 2)

Process / Lifestyle

Viewing/Experiencing artistic processes like a wheel, >influenced-c-responding = fueled and driven by everything around it // If zooming out, it could be pictured as swirling vortex - shaping an artistic practice over the course of time.

Detecting a process has a diffuse roomer; appear dynamic, nearby impossible to articulate in fixed conclusion[that less in than a minut after feels wrong] - [might feels like explaining who you are, to someone]

Considering ones artistic process, and lifestyle seem unseperatly intertwined accordingly; I'll suggest merging the two terms.

- Before that, I will speak of them seperatly, to find the link of relevance

"The way in which one are styling life <-is-> information -since artistic process/practice, are part of ones lifestyle and viseverca.

*Comparable issues between and : Such as selfcontradictions/automatic habits, continious struggels eg. having to much structure/control or struggling letting go if it.

*Mirror/reflecsive lifestyle desection = illumination of pro-

 — Inqurie upon ones habitual patterns is indispensable if changes are desired or/and crisis or blockages hit.

This cluster, direct dynamic models in attempt to meet the nature of dynamic processes in (and in connection to) the style of life \div

a "quantic complet models for dynamic complet processes dynamic models for complet dynamic complet dynamic complet gynamic models for modelling completedynamics. Adjustmic models for complet dynamic longer on glynamics baselings are spikely particles for the processes of the pr



The diagrams of Cluster.2) directs dynamic models⁸ in attempt to meet the nature of dynamic processes in (and in connection to) the style of life

[Reading=example] Diagram.25_C2/La.Quadro.Stationi.con.dei.Gamberetti.al.Formaggio

a
Thinking about other cycles.
U-bahn, Reberbanen > Schlump.

th' [Stroke]Free style [Composition styling] circle, quarter [characters] Strimps gathering co-laborative diverse divition. [zones] 4-stations. season .episode. cheese academia + traditional darry production. student revolt 4 gut health. Utrhlaub of pocket watch:

Cognition coherencies of clocks settings and post-annual calcula-

'c' [confirmation of alteret cycle realms] breaking traditional cyclic assumptions opening: wheel design -> other perspective in processing time, rythems, holidays in hobby / work: tracking relation to work time/free time.

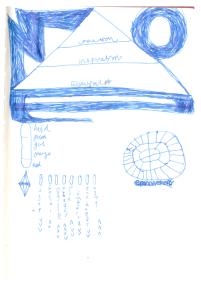
[Accepting Cookies: data-tracking inner structure/ order, in midst of surrounding greater network: Improving individual experiences of collective web-fares] la double-surrendering to outer- and inner cycles o by accept own seasonal pace in practice and process as well as physical seasonal conditions and effect.

Beware of circumstances --cycklessupportsysmems.





diagram_1+11+111_C2[Iceberg_dia-gif-o-gram: minding circumstances around process/practice]

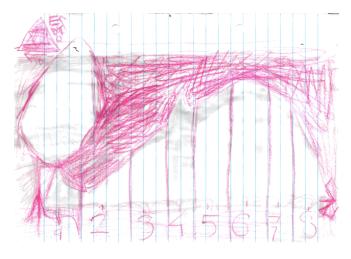






diagram_-3399_C2[circumstance_tracking model for process_lifestyle/using Sims2¹⁻"methodes/well+art.fare :: viewing the emo pyramide of needs]

diagram_4488_C2[need



diagram_44hd_C2[beretter.model.-dramatics x emo-pyramid_x_dehierarchical.clustering]

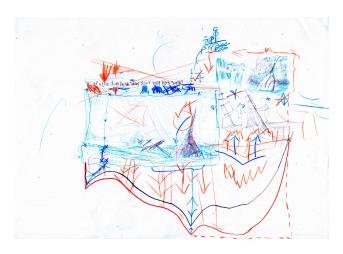


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Diagram_r0wer3+_C2[pro_caster__overjump-actions as practice]



dtagram_30o_C2[valhalla-model_dramaturgically.for_processo'style mix-view]



diagram_060-_C2[doomsail_experienceshare.forecasting.notes from domestic chat rooms]



Diagram_2002_C2[mapping_essentials****-Supplies_shoppinglist-/circumstance and related process is tracked! = /A picture will appear clear, telling what is lacking and what is working in farvort*) Increasing essentials whitin a circumstance, noting the material frame and contents is not enough. "Dittiply important considering settings, conditions, relations/dynamics costated of the obvious frame; copyoing internal>-centernal dynamical states. / In order to work for a well (internal/external/workspace) demands cooporation with one self. [cultivation here of happens gradually by actively sharpening scaknowledging experience, obstractles and needs]



CLUSTER 3) STRATEGIES

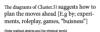
 $As a link \ between \ realized \ desires \ and \ the \ physical \ world \ - \ strategies \ - \ serves \ as \ an \ old \ tactic \ tool \ preparing$ for the act:

/Contemplations, discussions and visualizations = planing new revolving changes.

/By directing visions into concrete action plans, right strategies makes bridge / connecting imaterrial/internal and external/material worlds.

I have been practicing questions, concerning production aestetic framework: *Experimenting through strategy-plays/into and around my process.

This led to experiments that can be seen in this cluster>



/tinks realized desires and the physical world /Additional strategies like : -Channeling, division and mediations



Reading example

operational
memo-game ... $\frac{3}{8}+\frac{3$

"he fastional play ground; active dream zone.
123 hierarchical training field, gaining dark academia for brighter field work, play square of our litt traeting trapped feelings with play classtrophobia tools, you learn as a kid when you can not leave. treating trapped feelings with play classtrophobia tools, you learn as a kid when you can not leave, dont wanna play game.

Breeding strategies for map>for meeting - and in dealing with





B.S Fitter Detection + now mation









diagram_1960_C4[designing:art_deco_fireplays*play*zone] diagram_1961_C4[designing:art_deco_fireplays*play*20ne]

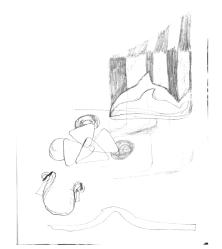




 $diagram_71o_C4[hobby.strategy_leisure/freetime/_falconxbadminton]$



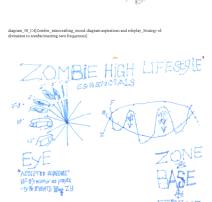
diagram_90ba_C4[SLINKY_a ferrit_play in crunchy tunnel mediating_play*zone*strategies_cuteagression_methode]



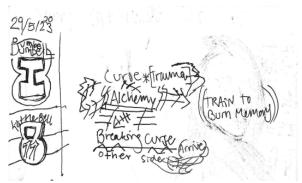




diagram_59_C4[50.50 - transformation: zombie X /vamptre V_diagramminecrafting_mood-diagram.aspirations and roleplay_ZZX.strategy of divination meeting inner zone frequenzies]







diagram_956_C4[salvation.gym.aka. the last resort... living fitness.questions. expans.miliue-practice some train to burn fat. me? to burn memo-



ungam_x_oriperspective stranger_crackationing..punysmputyj

Cluster 4) Radical Action and wise travelling

When essential needs and strategies are clearified > following and crusial point > taking action [whether a case mainly demands internal or external interventions].

Stuck in (inner/outer)circumstances e.g facing structural(inner/outer) defaults;

- [Q&Q:]
 Q. What sort of action is required Q. When/how to detect ones knowings about which needs are most important to act on in order to converte

- an infertile circumstance Q: Pitfalls or bypasses: Respond/react ?
 Q: Suspecious hesitations: Reactions from internal deafults towards structural defaults?
- Q: The process living questions and becomming knowing personally what's up and down. Q: Frame work in action: In or against circumstances?

 Q: Pyramide games?

Work models towards a working out inner/outer circumstance

 $\label{lem:condition} Acting: through urgent questions - a) seeing .b) realizing .c) understandig .d) - Set: action of requirement = .abcd) Work to align intention+act.(((act into circumstance))).$

[Readings/example]

Diagram_9448v_C4[The Goblin moves along]

)Detecting the goblin:
PolkloreLiving myths Default_error_shortcutreplicating_confused action Sticky Stuff: running in a dream
Embody the goblintembrace the goblintermase the goblint

)Eliminating the goblin The loft or the shadow Test the goblin .

Talk to the loft

[Blame the language][of cognitive +meta cognitive, psychology using folkelore-visualizations in sessions]

"The goblin moves along"/"Der Kobold bewegt sich weiter"/"Nissen flytter med"

- a common danish saying, used in everyday conversation - reminding individuals that a problem often persists even if a situation otherwise changes /AKA the goblin moves along. Folklore states how the relati

now the reast:
onship between goblins and humans has always been a complex affair. e.g. if the goblin in the attic
didn't get enough recognition and respect (e.g. shown and paid in the form of porridge) the goblin
would take revenge and make life really miserable for the human (e.g. burn their barn or just tease
them a lot forever until they would learn and understand to appreciate and praise the existence of the goblin). Additionally (and potentially as a kind of curse) it will always move with the people if they try to escape from what they believe to be "accidental" accidents in the home.

I consider through these picturgrams how to deal with this saying. If the goblin moves along, like a shadow side - and it's a lesson about shadow work > integration of this, or whether it is necessary to get rid of the goblin in order to have peace of mind, and whether it is even possible, and do

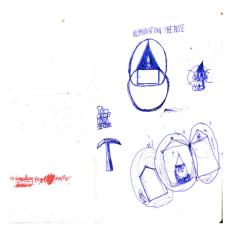
goblins exist?
btw. I have had experiences that one's problems do not always follow one, when moving, as often as I have experienced the opposite and I reflect on how one can see through oneself here whether one is in an inappropriate circumstance, and therefore develops problems, or whether one's inner circumstance has fixed itself as the primary problem, which is to a greater extent independent of the external milieu.

The diagrams of Cluster.4) are curated to process integrations of what must be accommodated: accommodating what is needed, requires uncompromised and intentional action.

At the same time - this cluster treats the complexeties and possible defaults | ptnpotnting defaults into a / including notions to the map] onclusions

that can be drawn/when being in the confusional space where it is complicated to make destincions between inner and out circumstances.

[Testing the motives for the action]



Diagram_9448v_C4[The Goblin moves along]







Dtagram_100g_C4[The_goblin_moves_along]

Discrem 1040 Californial momentum/THE GATHERING/The solds moves alone



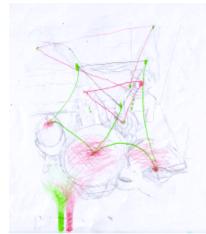


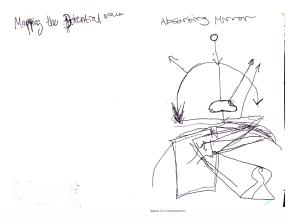
Diagram 100v, Cal'the golds, moves along X, RGC , laborations the public maps

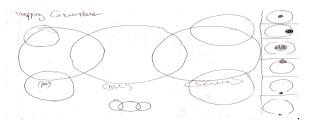




diagram_33,5_C4[Looking_for_the_good_Vereins_Leben_?/Love.where.the.crows.turn]







Cluster 5) Visions*creating circumstances: to create from*

Under) Cluster one CHAOS

Chan as fact listing with the chans is the occupation of reading the abstract. Navigating the kaos Moodbounds Allowates Mirroring and merging into the next cluster: Emodlews practice.

Cluster two TEMPORARY ORDER Reading the sketch archive Vision-boarding Radical acceptance⁺) Detection through reconance + operation And wishfull forecasting

Intuitional selecting Big contemplation

Cluster three: CRATING CIRCLMSTANCES
The whiled forecasting must be continued with a scalar forecasting. Through your buddy experience get to
The whiled forecasting must be continued with a scalar forecasting. Through your buddy experience get to
The while the continued of the continued of the continued of the continued your entering for gets the start you for the great gets as a conseasy and when noning bounds your entering forecasting the continued your entering forecasting towards your entering forecasting towards your entering forecasting towards your entering forecasting towards your entering forecasting the while you forecasting the continued of the conti

Creating circumstances for what you now have come to radically accept and what you wishfull forecasting But the circumstances must also move outwards.

Never settle, be open, be aware of signs

Cluster <u>four</u> PROCESSUELLE proceder CHAOS Meeting the kaos again is learning more about the unknown pattern of your process, and with it comes a deeper understanding of the inherent ways to yourself still beyond language.

Cluster free PROCESSUELLE TEMPORARY ORDER
Gas:fast form: flydende. temporary order is still the same order but take a new shape, a new kaos to navigate, but you become better at forecasting
be aware of signs

"The diagrams of Cluster.5) combines the map of circumctance via (MIRRORING AND MERGING) (MIRRORING AND MERGING)
1:5_2:5_3:5_4:5_5:
*VISIONS(CREATING CIRCUMSTANCE- CREATING FROM-CIRCUMSTANCE)
*MAP-CARE: ADJUST. NEVER SETTLE.DYNAMIC.HONEST-STRIVE FORECASTING: SIGNS AWARE-CYCLES.ESSENTIALS.

C5.5: Promote [via Vision Rosein] the practice; to radically stay comitted to the processesual/[roomlant] art - of creating circumstances, to create art in/from -II->>>

*) "radical Acceptance" - Tara Brach







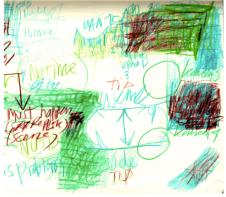
[Reading^{al}example:] Diagram.0970.C5_Life_Always_Escapes

boil icebergs_freezing pyramide=switching chemestry: Solid, liquid gas...:Holding your map facts circum-stance about it and > soil_crafting > btween element shift..t.t

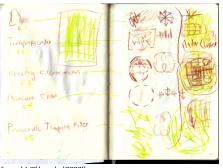
integration sink in linkedin mirror and conect

(mirroring and merging) aware<cycles>essentials style

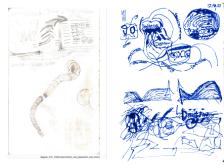
diagram_11211_C5[Non-soil.crafting-leisure_contiinum for garden]



diagram_de3_C5[go.)drama_school]



diagram_de4_C5[dramaschool:SHHHH]



diagram_2e_C5[surrender_row/accept_drama*._edication/postcard.from.further.de



 $\label{lem:diagram_989_CS[Lecture.notes_with_Maumaus^March/2023; No Q & A_^Mau_philosophy.professor;on; practice/critic_-_learning/agreement-documentation-map]$