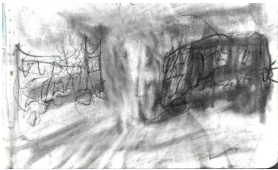


Circumstances:

Circumstances in creating art
x
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 to a sense - invisible — I try remind myself — does not take away its relevance.

This thesis can be read as an investigative manifesto, testing the relations between circumstances and creating.
Suggested methods (existing tools for introspective-reflection-models) demonstrates how sketches can be read as diagrams, when wanting to construct uncharted/underseen maps into visibility and tangibility.

When I realized that my artistic practice / as I have it/ was in a long-term limbo, 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 matters of circumstance.

[A field full of] fragments disintegrated a very blurry fog - was for a long time all that I could think of, when trying to clarify my circumstance.
[As an entity far out of reach - disabling me - to absorb it into feelings and words].
Anyway, I decided working it into my reach, language - awareness and practice.

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

That my 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 spite,

I felt trapped to my lack of appropriate language.

However, it occurred to me as too complex to merely be a matter of course.

These reflections from my non-knowledge, increased my curiosity upon interconnections between outer and inner circumstances / wondering what enormous arrangements that are circulating into and around the walls of a studio where thoughts and pieces are being produced. Meanwhile, inside one self an internal arrangement is simultaneously processing. Somehow forcing a chaotic milieu/wondering how certain conditions shape what is being created and how it is produced. Obvious or not, artistic productions will inevitably become infused 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 address, I have dedicated my thesis to the pursuit of contributing to current discourses about circumstances in the art field.
For the exploration about frame work (for a practice) - my sketches has been processed as indicative points in this text/which I also view as a map. By their existence it aims to bring my (inner->outer) circumstances into visibility.

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

dynam-
ic com-
plex
models

for dy-
namic
com-
plex
mod-
els

for dy-
namic
com-
plex
pro-
cesse

dynam-
ic
mod-
els
for
com-
plex

dynam-
ic

com-
plex
dynam-
ic
models

Mapping - under circumstances

When) entering the limbo, getting grasp of an unclarified circumstance on the way to go about it may seem intangible. At first, in my experience, my circumstance seemed to present itself as highly abstract, complex and inaccessible in its invisibility. As a response to this, I figured how illustrational methods, like mapping, could be an auxiliary tool in the process of grasping + circumstance and its inter-dynamic-alteration.

Considering the habitual procedures of the very early map makers, applying observation, exploration, inquiry and presentation of visual information: a clear link can be drawn to the artistic process. A common ground, would be the aim to make connections and systems visible, that have not yet been seen, clarified or confirmed in general. This might be the reason why it is not unusual seeing artists creating their own maps and diagrams etc. as tools or as references in their practices.



(regarding) historical cartographic map making techniques, was significantly marked by being processed/ "as a diagram" / through the human person, being the dominating instrument. Through seasonally notations, embedded in cultural connotations, a great diversity of maps have been created, recreated, confirmed and cancelled. All together building-up to the cartographic maps (we, or) many of us confirm today. Tending the weather, forecasting the weather, in terms of traditional methods, does not occur in common knowledge anymore (speaking of predominant western communities). Exceptionally it could be people whose work is depending on the elements, such as those working at sea or in the fields. For the sake of safety, it is required to acquire knowledge of analogue forecasting methods, in one technology field. There are several sensory signs. Some of them seemingly subtle, but they can, when seen in context, reveal indications of what is going to happen next. Through gathered experience of observations, a forecaster would know what to take note of. Alert of dynamics - connecting past, present and future.

These relatively old fashioned techniques seems to me as resonating with potential ways which circumstances could be mapped.
The early map makers and forecasters worked in abstract field - clarifying (yet) invisible connections. Certain meteorologic and cartographic terms seems relevant when applied into the process of mapping a circumstance - e.g by tracking and analyzing "indications", as evidence. Creative mappings (and in my example by any kind of illustrations read as diagrams) can become a helpful tool for people working with art - who needs to get track of the entity of circumstance->from which one's work in 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 conscious practice 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 "Island of Quimper", Isidore de la Motte, 1647

TRACKING THITORUH DIAGRAM WORKS <-> MAPPING MY CIRCUMSTANCES

Inspired by a wide range of (artistic and scientific) methodical and conceptual styles of creating maps and diagrams etc. - I became interested in bringing explorations of such into this thesis.
It occurred natural to process my compiled sketch material (say, in one sense, uncompleted "purposeless" papernotes) analytically through a mapping experiment.
By seeing their potential function and meaning - giving them purpose, as indicators - intermeduating between my circumstance.

In letting sketches be read as valid diagrams, they serve as evidence through my investigation. Through these reasonments I found a way to, visually, treat my questions > taking its form as an investigation map of circumstances:

The five clusters to come demonstrates an investigation based on visual objects, reflecting my last years: Analytically integrating my process from the perspective of my sketch archive + processing my collected reflections on circumstances.

>
INTRODUCING THE MAP:
Presents my take on artistic mapping/tracking/diagrammings in practice (as/of circumstance) in a artistic practice.

[This thesis makes up as an example - proposing concrete tracking methods.

[Selected sketches from 2020-2024] reflecting on five components I, as fact, experience and view as essential in the process of locating, understanding and potentially redirecting an artistic process by identifying inter-actions between circumstance < process > practice.

[Each point is organized in alignment with what I experienced being necessary in my case

[Header map, intended to create a map-base, visually, technically, methodically and consciously.

[Made to be changed

["Back-casting" : in intention to enabling forecasting for ones future circumstance : practice : process.

*
[Reading method]

Reading*example:
CLUSTER.S/DIAGRAMS.x

*a
Immediate memo processing.
Responses [Responses] of memory [memotake]
[Carving] Internal accommodation for mess - met without critique/rationalization.
[Eraser- work for internalized (assumptions)/mess + condi-
tioning.
[Signal Receiving]

*b
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]

*c
Feedback-loop analysis process:
[Double embracement+confirmation of function = switch off] (shift of internalized knowing / logic method shift
[Acknowledging frame, negotiating air conditions of a cir-
cumstance - across time-between interactive factors
[Signal tracing]

✓ reading example will appear in every first diagram of a cluster:
I

[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 directions:

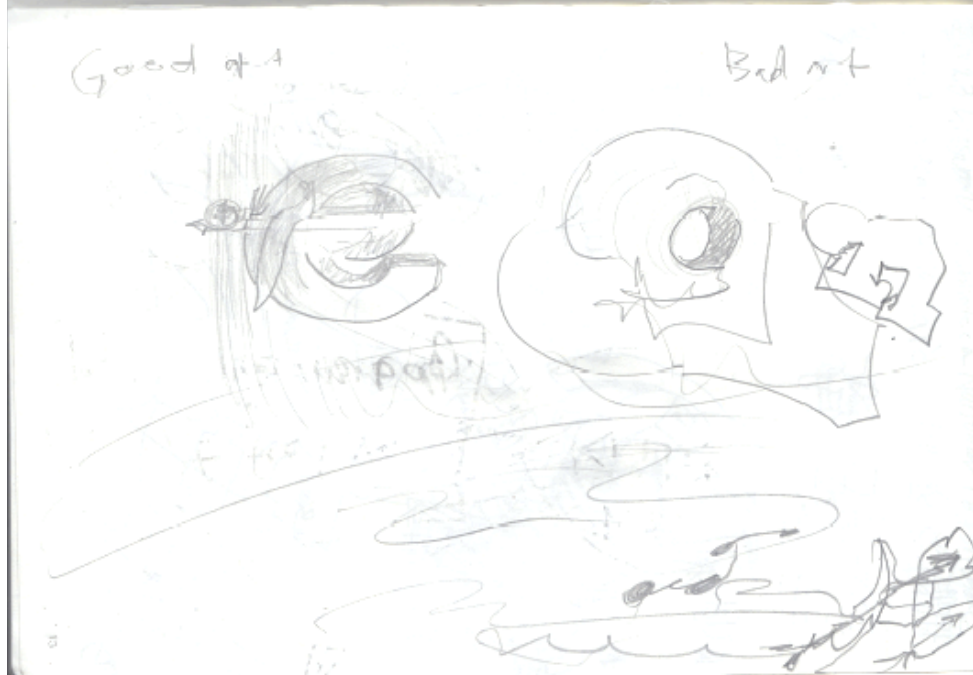
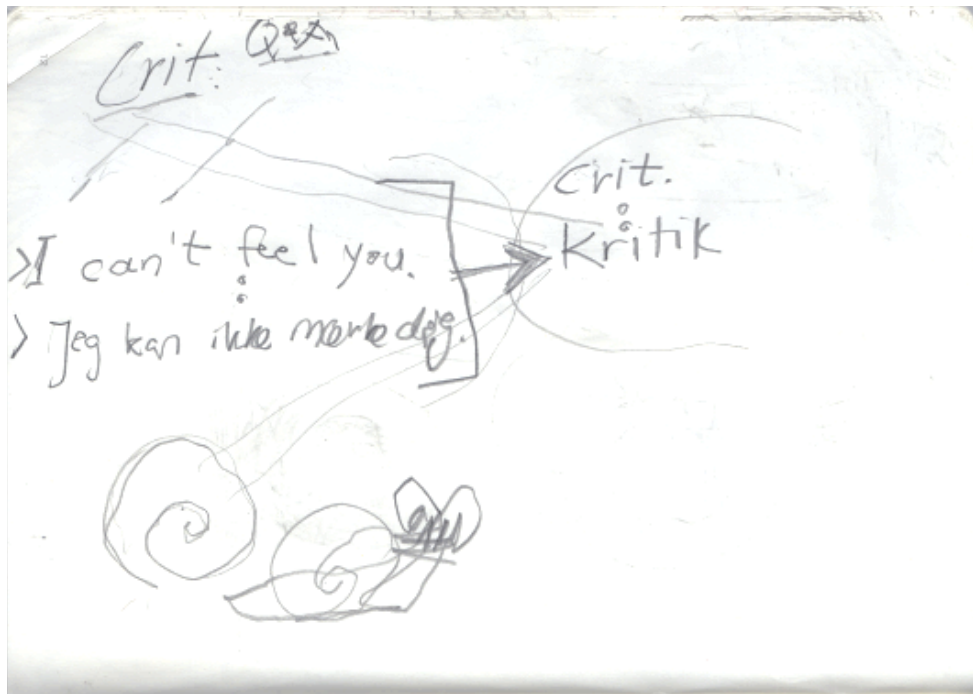
***Initially only analytically+retrospectively / VIA diagrams Detecting > capturing... surfaces of clarity:

****[A memo-methodic review - upon why I made exactly these sketches, when feeling chaotic/lost] "By working sketches into diagrams" = (they're becoming evidence, indications, essential data, in the first creational step of and in the map.

*****It might only be possible for the mapper(s) to see the exact connections, since the sketches < diagrammings (per-
formed as a feedbackloop) is based on very subjective experiences led by emotional responses.

Map index

1:5	Cluster 1)	(Mapping circumstance	5:5	1.1
2:5	Cluster 2)	(Process/life style	4:5	2.2
3:5	Cluster 3)	(Strategies	3:5	3.3
4:5	Cluster 4)	(Radical action and wise traveling	2:5	4.4
5:5	Cluster 5)	(Visions Mirror and merging	1:5	5.5



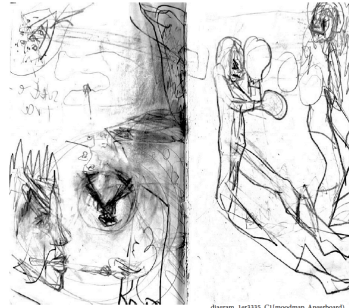
diagram_1e190s_C.1[Q&A-crit on crits]



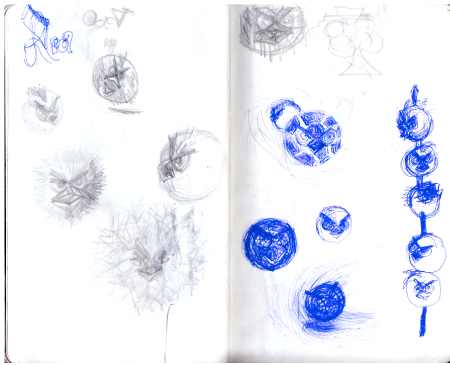
diagram_314_C.1[Frøskelange kommune foreløb slutter på et tidspunkt, lokal kommune/der foreningde
grænser/der smart goats, hide inside the watch]



diagram_00ff00a_C1[angrybirds111]



diagram_1er3335_C1[moodmap, Angerboard]
outburst, boxing overfat, angercore



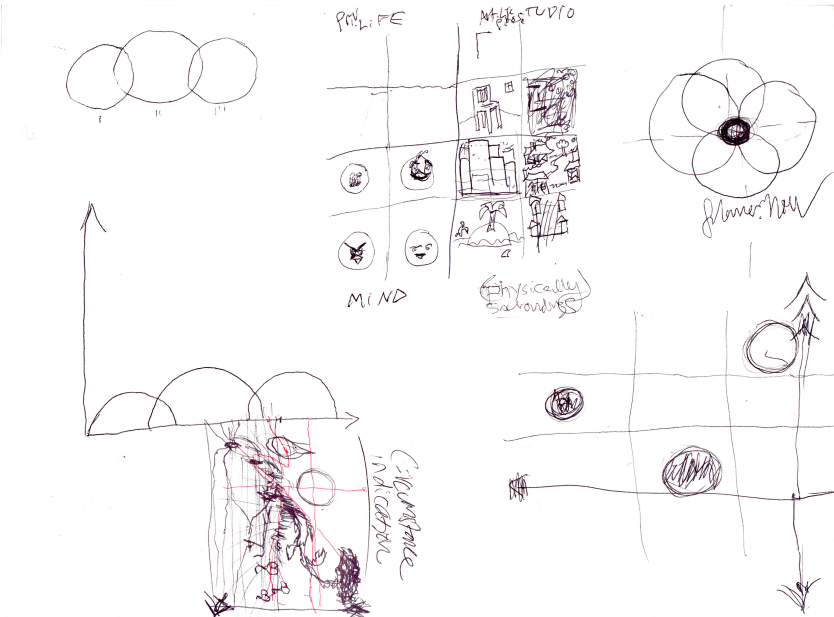
diagram_00ff00a_C1[angrybirds111]



diagram_1er3335_C1[moodmap, Angerboard]
outburst, boxing overfat, angercore



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



diagram_93219_C1[indraction take
capturing big picture, angry birds, logic model, X-Y]

CLUSTER 2) Process / Lifestyle

Viewing/Experiencing artistic processes like a wheel,
>influenced->responding = fueled and driven by everything
around it // If zooming out, it could be pictured as swirling vor-
tex - 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 ex-
plaining who you are, to someone]

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

- Before that, I will speak of them sepearately, 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, continous struggles eg. having to
much structure/control or struggling letting go if it.

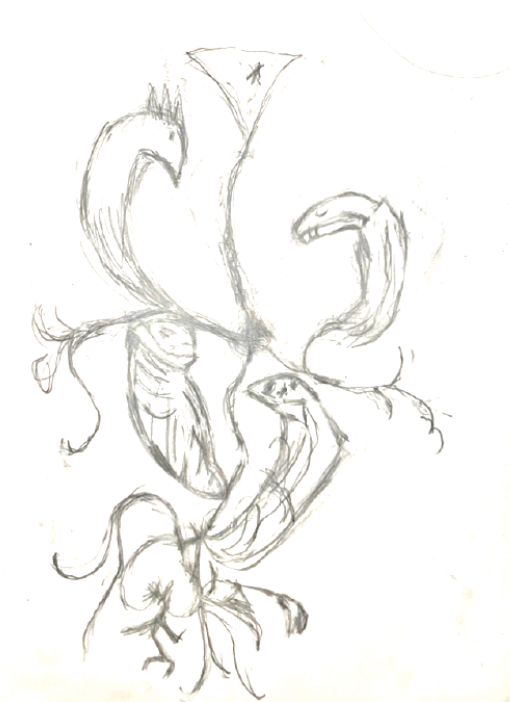
*Mirror/reflective lifestyle desection = illumination of pro-
cess

— Inquire 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—

The diagrams of Cluster2)
directs dynamic models*
in attempt to meet the
nature of dynamic
processes in (and in
connection to) the
style of life

* dynamic complex models for dynamic complex processes dynamic models for complex dynamics - complex dynamic models for modelling complexdynamics - dynamic models for
complex dynamics, komplekse og dynamiske diagrammer - modeller på komplekse og dynamiske processer
* Do not enliven nature - naturalize the soul" ("nej! ikke naturen - internaliser den") Liv Gubbe Johansen



[Reading:example]
Diagram.25_C2/La.Quadro.Stationi.con.del.Gamberetti.al.Forma-
ggo

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

b
[stroke]Free style
[Composition styling] circle, quarter
[characters] Shrimps gathering co-laborative diverse divition.
[zones] 4 stations, season, episode, cheese academia + traditional
dairy production, student revolt 4 gut health.
Urthlab of pocket watch:

-
Cognition coherencies of clocks settings and post-annual calcula-
tions.

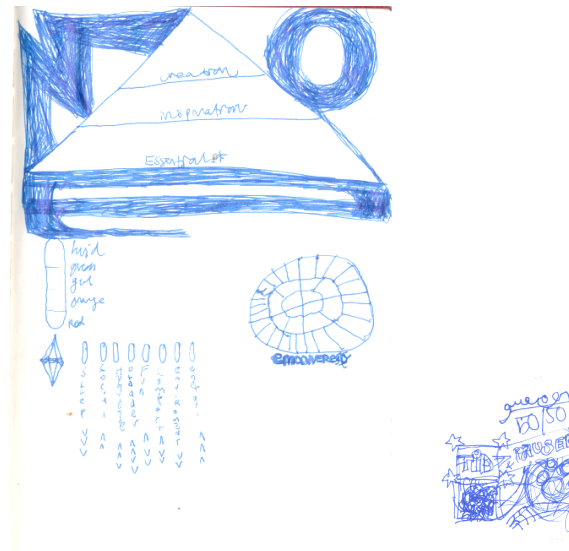
c
[confirmation of alteret cycle realms] breaking traditional cyclic
assumptions opening : wheel design -
> other perspective in processing time, rythems, holidays in
hobby / work: tracking relation to work time/free time.

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

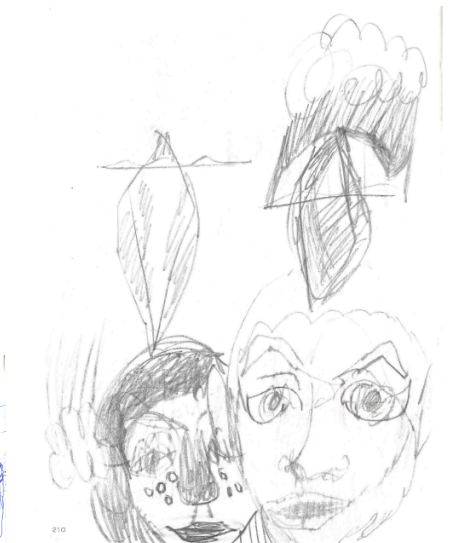
* Do not enliven nature - naturalize the soul" .Liv Gubbe Johansen



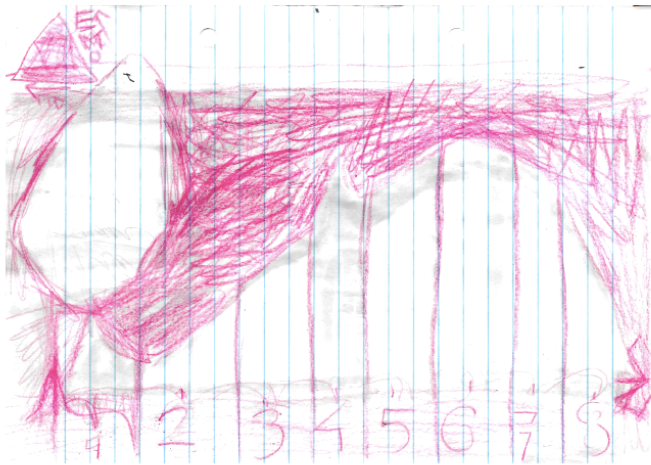
diagram_1+11+111_C2[Iceberg_dia-gif-o-gram : minding circumstances around process/practice]



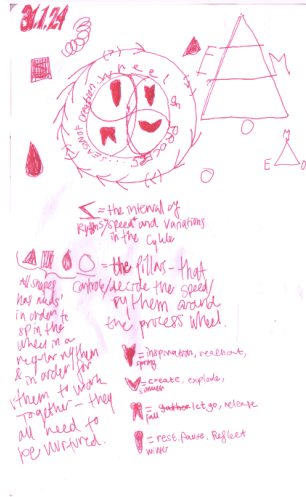
diagram_-3399_C2[circumstance_tracking model for process_lifestyle/using Sims2*
*methodes/well+art.fare : viewing the emo pyramide of needs]



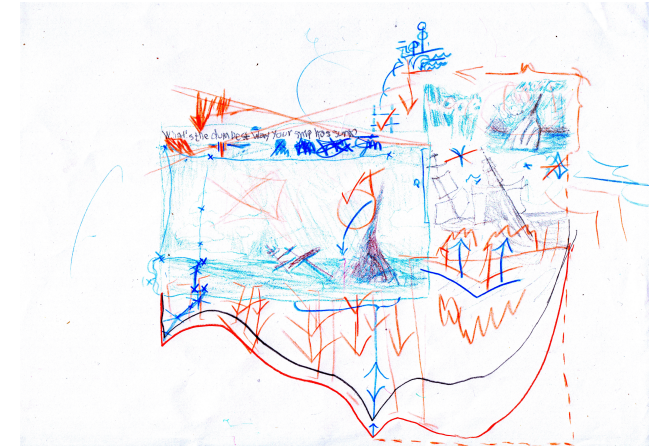
diagram_6488_C2[souls]



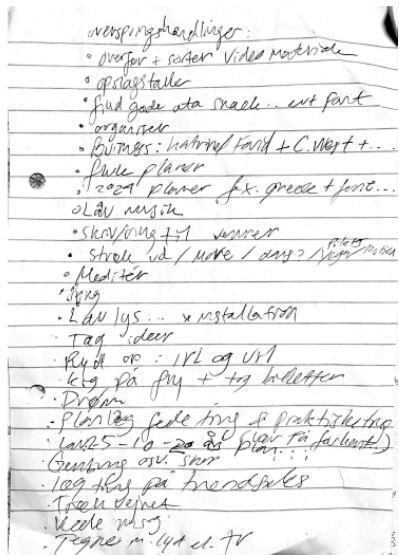
```
diagram_44hd_C2[beretter.model.-dramatics x  
emo-pyramid_x_dehierarchical.clustering]
```



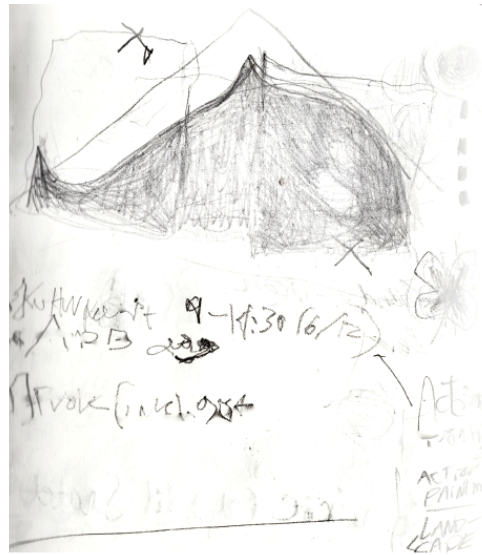
diagram_333_C2[circumstance_tracking model for process_lifestylewheel.cycle.well+an
fare + etno pyramide of needs]



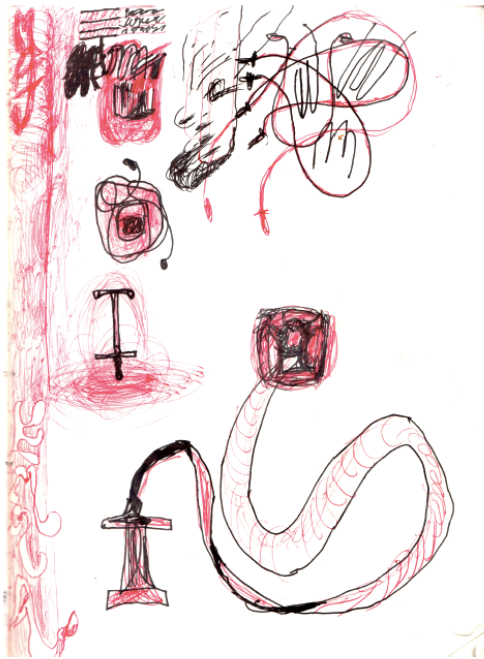
diagram_060- C2[doomsail_experienceshare.forecasting.notes from domestic chat rooms]



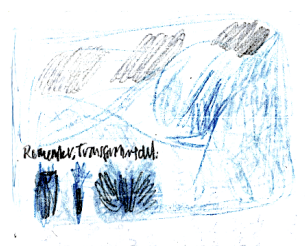
Diagram_r0wer3+_C2[pro_caster__overjump-actions as practice]



diagram_30o_C2[valhalla-model_dramaturgically.for_processo'style mtx-view]



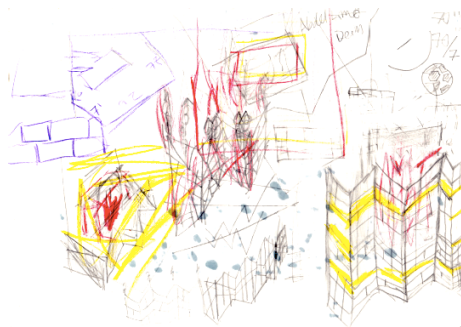
diagram_78a_C4[gym/hobby/strategy_freetime/practice-processing-practical/lifestyle/experiment.G-03.04.34]



diagram_80a_C4[Remember_Transforming_Outcome-ant/channeling-vital/freetime_strategies]



diagram_71o_C4[hobby/strategy_leisure/freetime/falconshadmission]



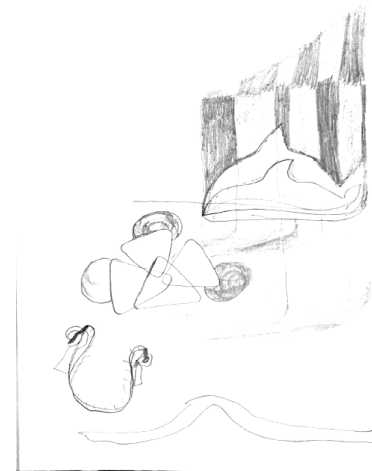
diagram_160_C4[designing-art_deco_for-play*play*none]



diagram_161_C4[designing-art_deco_for-play*play*none]



diagram_130_C4[modulating_play*none*importance_play/image - dog path]



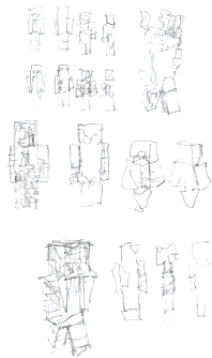
diagram_15a_C4[freetime/hobby/leisure_diagram-for-process_grace.v2]



diagram_90a_C4[LINEY, a first_play to crutchy tunnel mediating_play*none*strategies_sitingsession_methods]



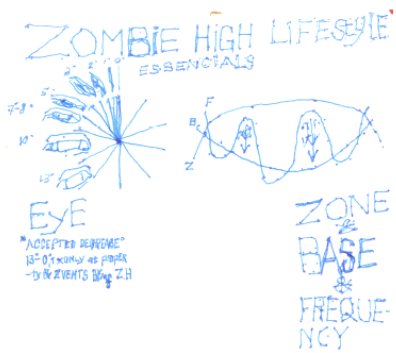
diagram_91_C4[play*none-high-and-carhead-a-bell's-own-games_my-friends-deposit-toy-toy-and-play-and-friends-tempt-in-embracing-wave]



diagram_58_C4[Zombie_minicrafting_mood-diagram-aspirations and roleplay_Strategy of divination to zombie/meeting own frequencies]



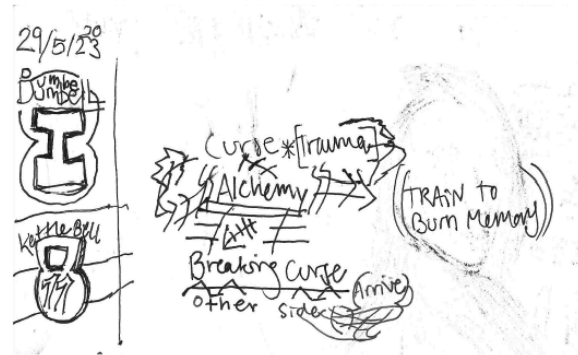
diagram_59_C4[50:50 -transformation: zombie X/vampire V_diagramminicrafting_mood-diagram-aspirations and roleplay_Z/X.strategy of divination meeting inner zone frequencies]



diagram_60_C4[The_Zombie_School_Zombie_ey_detector-strategy to enter zones authority_w/feeling]



diagram_61_C4[Perspective, inside up inside.]



diagram_956_C4[salvation.gym aka. the last resort... living.fitness.questions. expands.milieu-practice some train to burn fat. me? to burn memory?Alchemic workouts.breaking curse techniquespainkilling.health_escapism. acknowledge undercover methodes.]



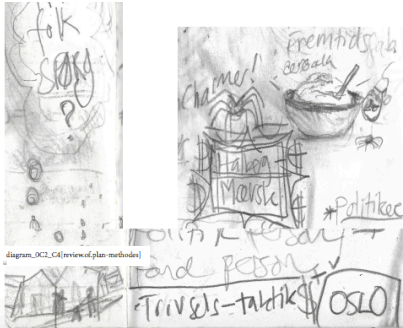
diagram_95_C4[perspective strategies..critical reading/pumpkinquest]

Diagram 100y_C4(The goblins move along X-BOC, liberating the public map)



diagram_23d_C4[Map-to-Gate Verein.Leben]

diagram_33s_C4[Looking_for_the_good_Verein.Leben_?Love where the crown turns]



diagram_002_C4[review of plan methods]

Mapping the Potential scene

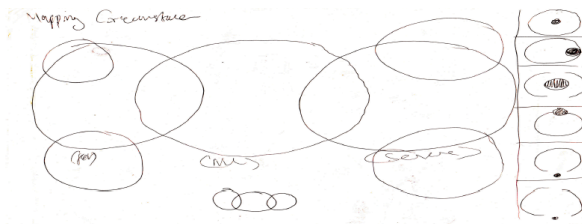
Absorbing Mirror



diagram_212_C4[From diagram]



Mapping Circumstance



Cluster 5) Visions^{creating circumstances : to create from*}

Under) Cluster one CHAOS

Chaos at first
Being with the chaos is the occupation of reading the abstract. Navigating the kaos Moodboards
Allowance
Mirroring and merging into the next cluster :
Simultaneous practice
Abstract acceptance

Cluster two TEMPORARY ORDER

Reading the sketch archive
Vision-bowling
Radical acceptance¹⁾
Detection through resonance + operation beyond language
And wishful forecasting
Intentional selecting
Big contemplation

Cluster three CREATING CIRCUMSTANCES

The wishful forecasting must be combined with actual forecasting. Through your bodily experience get to know what you have come to radically accept, both as priorities and needs. Your soil is a specific one, and trying to figure the best way of tending it, is a necessary act when moving towards your envisioned forecast. But know that as you let yourself move through your chaos, temporarily resting on an "temporary order" in the shape of a directory; you move towards your envisioned forecast and the same pace as it moves towards you.
Creating circumstances for what you now have come to radically accept and what you wishful forecasting
But the circumstances must also move outwards.
Never settle, be open, be aware of signs

Cluster four PROCESSUELLE^{processual} 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 five PROCESSUELLE TEMPORARY ORDER

Gasfart form: flyende. 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 circumstance via (MIRRORING AND MERGING) 15, 25, 35, 45, 55

*VISIONS: CREATING CIRCUMSTANCE: CREATING FROM CIRCUMSTANCE)

*MAP-CARE ADJUST: NEVER SETTLE.DYNAMIC.HONEST- STRIVE FORECASTING: SIGNS AWARE.CYCLES.ESSENTIALS.

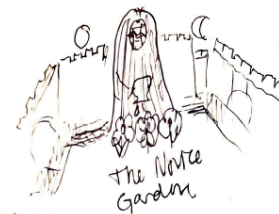
C5.5: Promote (see Vision Board) the practice; to radically stay committed to the processual/^{processual} art - of creating circumstances, to create art in/from -II->>>

*) "radical Acceptance" - Tara Brach

"LIFE ALWAYS ESCAPES"

condition

COMMON - IN COMMON 222



THOUGHT CO-CRAFT



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



diagram_1015_C4[Sketches and]

[Reading*example]
Diagram.0970.C5_Life_Always_Escapes

*a
visionboard
dream on. nuns+monks.and names and roses.

*b
boil iceberg, freezing pyramide-switching chemistry:
Solid, liquid gas.==Holding your map facts circumstance about it and >
soil_crafting > between element shift.1.t
integration
sink in
linked in
mirror and conect

*c
(mirroring and merging)
awarecycles-essentials
style

