



GÖTEBORGS
UNIVERSITET

HDK VALAND– ACADEMY OF ART and DESIGN

ABODE - Memories of houses
Carina Fogde



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Abstract

My exam work is based upon the process of forming Metal, from a concept to finished form, my purpose was to find new ways in my working method and highlight the process, in the theme of *Abode- memories from houses*. I have focused on the texture of my house and the body of the house. I have also thought about my relationship with the wordless and intuitive approach to my work. Have thought about the dialogue between me and the artwork but also between me as an artist and the viewer. I have worked with the house forms in wax, which I then use to make a texture that looks organic, like plants. I want to get these organic textures in the metal during the casting process. Also works with ceramics and glass. The houses with glass and metal are made together with gold leaf. I have cast my largest house in aluminium and the smaller ones in bronze. Reflected on photos from Japan, Korea and all my travels.

I read books by Gaston Bachelard and his thoughts on the room's poetics and space. Reads Bia Mankell who talks about the interaction you get when you are looking at art. I also read Margaretha Rossholm and her theories, what happens when interpreting works of art. I find articles and websites with which I feel connected. Reads about Efva Lilja and her way of looking at art as a meeting place. Returns to Roland Ljungberg, who has written the book *A Journey Through the Wordless*, where he describes reflection as an important part of the process and about the professional knowledge that one gains through long experience of doing an artistic work. I also have been thinking about psychotherapist C.G Jung and his collective unconscious. My teacher, the psychotherapist Janet Svensson who I attended a few years in art therapy education, she describes C.G Jung's functional crosses and archetypal patterns, I will get back to her later on. My references in the art have been Louise Bourgeois and Chiharu Shiota who both have a clear language that inspires me and that I feel connected with, both artists have worked with the house as a form and have themes related to family and security, where the house becomes an important part.

Keywords: house, Louise Bourgeois, Chaharu Shiota, Gaston Bachelard, Efva Lilja, Margaretha Rossholm Lagerlöf.

Abstract

Det här examensarbetet i metall handlar om processen från ide till färdig form, mitt syfte var att hitta nya vägar i mitt arbetssätt och lyfta fram processen, i temat *Boning- minnen från hus*. Jag har fokuserat på texturen i mitt arbete som handlar om huskroppen. Har även funderat på mitt förhållande till det ordlösa och mitt intuitiva förhållningssätt till mitt arbete. Har funderat på dialogen mellan mig och konstverket men även mellan mig som konstnär och betraktaren. Jag har arbetat med husformen i vax som jag sedan med hjälp av värme gör en textur som ser organisk ut, likt växter. Jag vill få fram dessa organiska texturer i metallen under gjutningsprocessen. Arbetar även med keramik och glas. Husen med glas och metall görs tillsammans med bladguld. Jag har gjutit mina största hus i aluminium och de mindre i brons. Reflekterat över bilder från Japan, Korea och alla mina resor.

Jag läser böcker av Gaston Bachelard och hans funderingar kring rummets poetik och space. Läser Bia Mankell som utgår från samspelet när man ser på konst. Läser även Margaretha Rossholm och hennes teorier vad som sker när man tolkar konstverk. Jag hittar artiklar och hemsidor som jag känner samhörighet med. Läser om Efva Lilja och hennes sätt att se på konst som mötesplats. Återkopplar till Roland Ljungberg, som skrivit boken en resa genom det ordlösa, där han beskriver reflekterandet som en viktig del i processen och om yrkeskunskapen som man får genom lång erfarenhet av att hålla på med ett konstnärligt arbete. Har funderat kring psykoterapeuten C.G Jung och hans kollektivt omedvetna. Min lärare, psykoterapeuten Janet Svensson som jag gick en utbildning hos några år i bildterapi, hon beskriver C.G Jungs funktionskors och arketytiska mönster, jag återkopplar till henne längre fram. Mina referenser inom konsten har varit Louise Bourgeois och Chiharu Shiota som båda har ett tydligt språk som inspirerar mig och som jag känner samhörighet med, båda konstnärerna har arbetat med huset som form och har teman som rör familj och trygghet, där huset blir en viktig del.

Keywords: house, Louise Bourgeois, Chaharu Shiota, Gaston Bachelard, Efva Lilja, Margaretha Rossholm Lagerlöf.

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Carina Fogde, 2020, Houses in bronze, photo Carina Fogde



The house shelters daydreaming, the house protects the dreamer, the house allows one to dream in peace (Bachelard, 1964, p. 270).

Background

I have a fascination for houses, I am always looking at houses in my artistry. I have been working with the house in my painting and as a graphic artist and always returned to the house as a form. Sometimes I think that maybe I should have become an architect instead, but then I realize that it is not just an interest, it comes deeper from me, it comes from the wordless, emotionless, intuitive, maybe subconscious self. I want my art to ask questions, bring feelings and memories to the viewer. I started working with sculptures in stone as a stonecutter in KKV in Bohuslän, stonemasonry for about 10 years ago. I felt it was natural to work sculpturally and I saw my chance during this training on HDK Valand Metall Art to work with the house shape three-dimensional. I want to explore memories and present them in sculptural works. I will try to search in my mind and read theory and try to come closer to my feelings, why I love houses and why houses are so important for my art life as an artist. I have chosen two artists whose art fit in my symbolic meaning and the essence of my theme, memories of houses.

My work with metal from concept to finished form brings together several different materials supporting me with finding solutions in both color, texture and form. I work with the metal in a casting process, I cast larger house shapes and also work with metal and glass together. I read theories that interest me, Bia Mankell, who describes the artist's choice of material and how it deepens our experience of the artwork. Margaretha Rossholm, born 1943, Swedish art scientist and professor who writes about when consciousness becomes a part of art and how the memories affect the way of looking at art. I find articles and websites that I feel connected with. Interprets and reflects on various finds when searching on the web about creativity. It is also about my relationship with the wordless and my intuitive approach to my work. I read poetry and psychology, theorists and philosophers like Gaston Bachelard and his thoughts on the room's poetics and the space are interesting and I recognize something in this. Bachelard's books help me think about the psychological aspects. I attended a few years in art therapy, between 2006 - 2008. My teacher and supervisor were the author and leg psychotherapist Janet Svensson now Haapar (born 1945) who started and still runs Almagården. She has developed a method for imaging therapeutic work which is based mainly on C.G Jung, (1875-1961) Swiss psychiatrist, psychologist, chief physician, and professor of medical psychology, author and founder of analytical psychology.

I will have some quotes from a poem that a friend, yoga teacher and poet has written to me about the house for an exhibition in 2011. His name is Amir Jaan, he lives and work in London UK. The name of the poetry is *The house Made Not with Hands*

I AM, the House of Power, a place of Parlour and Lament, the Grand Design of Devious minds, my prisoners, are those, who move around in the shadows and from the cellar of Deceit, endeavour to Yoke, our Sanity, in exchange for Vanity and under the cover of Stealth, Dominate and Control the Flow of Wealth, Health and Earthly resources. the atmosphere in here, is rich with pride and prejudice, the language of ignorance is the loudest sound in the House of Pain, built on the foundation of survival with bricks layered in anger that were fashioned a many amid the furious furnace of fear.... that exists in ALL. (Jaan, 2011).

Jung emphasized the collective unconscious, which means the historical legacy of human beings, it reflects archetypal processes and is common to all humanity, he was also interested in archetypal patterns, myths, religions and fairy tale symbols. Archetype means primordial, also can be the mother, the hero, or the old one with roots in human history, and that concept is also linked to Jung's analytical psychology, which focuses on the content and structure of the unconscious soul life I read in the encyclopaedia NE. He also placed great emphasis on human psychology and its types of functions. Janet Haapar usually works according to a process analytic scheme based on Jung's "function cross" intuition, sense, thought and feeling when she has worked with students and patients about trauma or childhood experiences. It was an interesting education, where I felt that I was getting closer to my inner self and gained more understanding of intuitive work in the arts. During my years in education, I painted almost exclusively symbolic images, which I otherwise do not in my profession as an artist, based on archetypal images and many symbolic paintings with animals and people, the tree and childhood memories. I work with an archetype of the house, the solid form.

I am very interested in what poetry and all art offers us and how we can enrich our lives with music, dance and all artistic activities to achieve a rich inner life. I want to investigate a simplified, stylized and limited house form, the archetype of the house. I want to investigate a simplified, stylized and limited house form, the archetype of the house. I work with the transparent, intense, light and transparency in the glass together with the metal, it creates a contrast that is both transparent and the opposite. I also work with the closed house, the casted bronze house with closed rooms and walls, where you do not come in or out. I have questions to myself, why I am so interested of this house shape and form. In this project, I want to continue to work to achieve spatiality, texture and volume, and experiment with iron, and other materials.

Bia Mankell's book *Picture and Materiality* is about contemporary art, material and media, where she often feels that the artist has a lack of interest in the medium, but this is apparently according to Mankell, the artist always has a choice and an intention with material. When the viewer understands this interaction, it increases the experience and helps the viewer to interpret the work, according to Mankell.

These intermedial techniques in themselves create new discourses. Through the knowledge of different media and their conditions, traditions and discourses, we as viewers can more easily navigate through the different materials, techniques and practices of the artwork and thus understand and interpret the expression of the work. (Mankell, 2013, p. 41, my translation)

I agree with Mankell by understanding us artists and our choices, so the possibilities of interpretation and the experience of the work are deepened. I always think about the different possibilities for choice of material, and it can be seen as coincidence, but usually it's not. We live in a visual culture we die communicating who we are and how we want to be perceived.



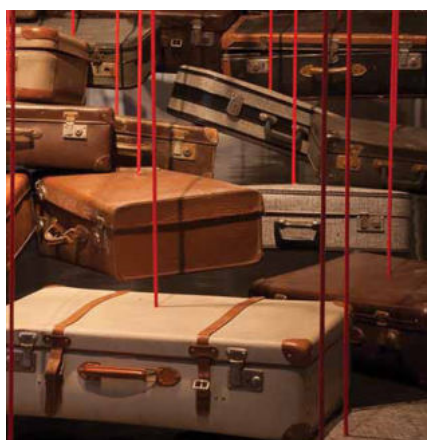
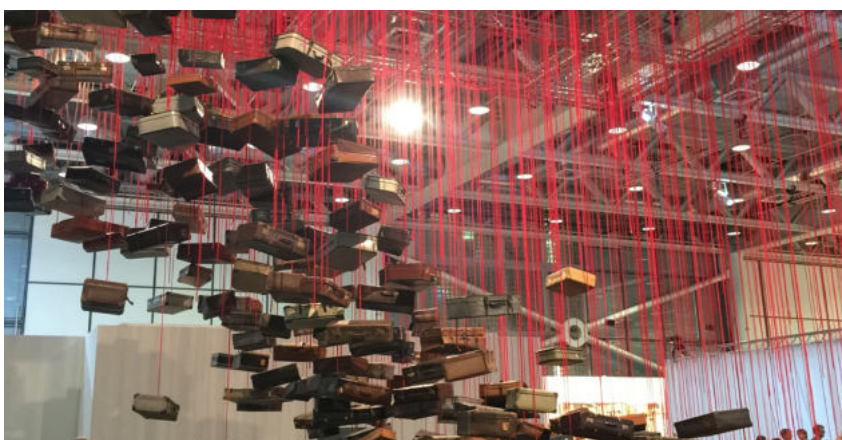
House and sculpture from South Korea 2014. Photo Carina Fogde

Some artists I feel connected to and whom I think I can refer to are Louise Bourgeois (1911-2010) French American artist who was born in Paris, France, she lived in New York, she is one of most influential female artists of contemporary and modern art. Bourgeois have been inspired by her childhood, and she explores the human body, all her works i think is connected with the inner depth and the psyche. The childhood has never lost the magic or mystique and drama. There is something familiar with her art, it connects to the architecture, family and body. All her sculptures convey fragility, vulnerability and perishability. The works evoke memories to me as a viewer, she use the inner feelings and sensivity and her work are Universal monuments in public space. She transforms hate to love.



Louis Bourgeois work *Maman* Louisiana Museum of Art, Copenhagen. Pic 2 from Wanås Photo Carina Fogde.

Another artist I really admire is Chiharu Shiota (b. 1972) Born in Osaka, Japan, she lives and works in Berlin. She works with themes like death and life and relationships, by creating installations that often contain drawings, photography, videos and sculptures. The first time I saw her work was in 2014 in Busan, South Korea at Busan Biennale, with the work *Accumulation: Searching for Destination*. It was old suitcases and rope from the roof, it was a fantastic exhibition and then I saw the same work in 2016 in Basel, Germany, still such a wonderful work. The exhibition is inspired by life, everyday movement and thoughts of the individual. Each individual carries only the necessary things when they are travelling. The red strings in Shiota's work connect the suitcase to the starting point of each personal journey. Shiota created large-scale installations by stretching yarn across the exhibition space and suitcases who are filled with memory. When we travel, we hold a physical document that tells us destinations.



Shiota, C, 2016 *Accumulation – searching for the destination* Photo Carina Fogde

I also had the opportunity to see Chiharu Shiota work in 2015 at the Japan Pavilion in the 56th Venice Biennale in Italy with the work "the key in hand", when I at the same time exhibited at the Italy Docet Laboratory in a collateral event and exhibition. Shiota created an installation with two old boats on the floor and from roof to ceiling there are thousands of threads and in the threads, there are thousands of hanging keys that enclose us in the great room at the pavilion. Before the show, Shiota asked people to send her keys and she received over 180,000 keys from all over the world. Curator Hitoshi Nakano from the show in Italy talked about the value of protecting our daily lives, in our house the keys are daily things that we care about and trust with daily basics with memories and that we trust to take care of things that are important to us.

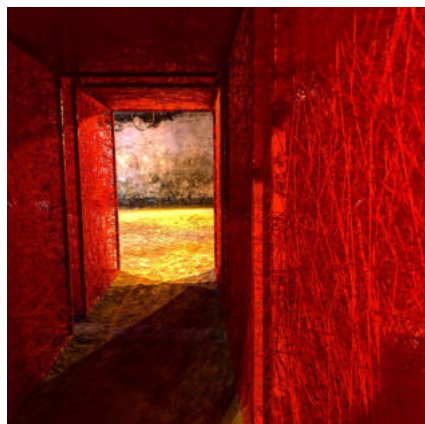
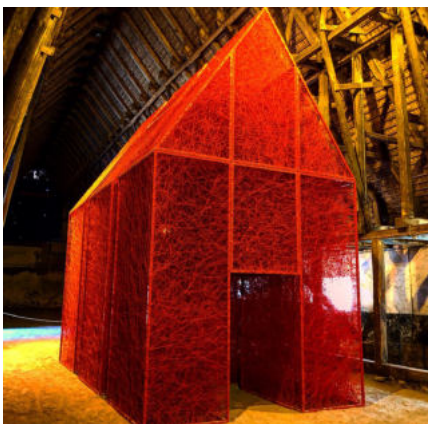


Chiharu Shiota "The key in hand" Japan pavilion 56th Venice Art Biennale, Italy 2015. Photo Carina Fogde

Everywhere at Wanås Art & Park 2018.

Shiota built a metal skeleton body of a house shape, she wound several kilometers with red wire over the house shape. Even in this work of art you get a feeling of the house, which symbolized the home and security. In Japan, the thread has a strong symbolic meaning and the transition to something new, the fateful red thread. House form is also important and belonging to communicate, family and for the identity in Japan. I feel connected with Shiota's work, because she has an approach to family, time, memories and of course the house that touches me. Shiota describes how I feel, my thoughts and much of my art and search, the cycle, timelessness, all symbols of color, human relationships, difficulties, fears, love and emotions, she describes the universe and her longing for freedom, she weaves her own story. Shiota's works are often about time and distance, absence and memories that shape our identity in a globalized world.

Chiharu Shiota has a place in the art history with feminism artists, coupled with the unconscious and the body of contemporary artists Louise Bourgeois, Marina Abramovic and Yayoi Kusama.



Shiota, C *Everywhere*, Wanås, 2018. Photo Carina Fogde

The poetry of the room

Gaston Bachelard (1884-1962) was a French professor and philosopher, he often set science and poetry as antagonists. He has written several books on the subject. He describes the house and universe in the book *The Poetics of Space* (1958) I read this in his book

Sometimes the house of the future is better built, lighter and larger than all the houses of the past, so that the image of the dream house is opposed to that of the childhood home. (Bachelard, 2014, p. 81).

In his book *Room's Poetics*, the philosopher Bachelard examines the different types of rooms we are in, have been to, the rooms in which we have lived in as a child. The relationship between us and the physical space of our childhood, we exist in the room and the room exist. He also means that the house is the image of the body (Bild Kropp in Swedish) that gives the human the basis or illusions about stability. I will continue reading Bachelard's books and will incorporate his metaphors and the concept of image, see if it becomes understandable to me through my Art.

Maybe it is a good thing for us to keep a few dreams of a house that we shall live in later, always later, so much later, in fact, that we shall not have time to achieve it. For a house that was final, one that stood in symmetrical relation to the house we were born in, would lead to thoughts—serious, sad thoughts—and not to dreams. It is better to live in a state of impermanence than in one of finality. (Bachelard 1994, p. 81).

I think Bachelard's thoughts are interesting about the dreams and that we continue to believe and dream, even his way of thinking with the house's various rooms, basements and attic. I will return to this later. Now comes a verse from Jaan's poetry about the house made Not with Hands. The movie from my Exhibition is a series of reflections upon how moments of movement that arises wherever we find ourselves. The film is made for my show with sculptor Stefan Sprenger, Berlin Germany. 2011. Recordings made in Berlin, Germany and Galtabäck, Sweden. www.fogde.se

I AM the House of Sensuality, the path to my door is a river of Flowing Water. Clean and Pristine. You may enter me only through the Gate of Invitation for Creation. And Creativity is the Activity of those who visit my welcoming abode. Sentient creatures of All Kinds indulge in my Intoxicating and Wonderous variety of pleasures. Freedom to Enjoy Life, is, the policy that rules this roost. Joy is the name of the Lady of the House, who is a Gracious Mother ALL Humanity, And the Man of the House is a Gentle Soul that's fathered the many brightly colored nations of Earth. (Jaan, 2011).



Carina Fogde 2019-2020 Bronze houses *Together* Photo Carina Fogde

Bachelard's house

From the attic to the basement, Bachelard has studied the inner rooms, the house is our cosmos, when it goes out and lights everything we can through our memories, Bachelard writes in the book *Room's Poetics*

Through dreams permeates our life different abodes in the other and preserve treasures from the olden days. When I live in the new house in the middle of dwellings in the past returns, we rise in the Immutable Childhood Land, unchanging as it is in memory. (Bachelard, 2000, p.43).

The house provides us with dreams, pictures and memories, Bachelard has captured the central problem that only philosophy can solve he writes in his book. The house is not an object, it is the corner of our world, where we experience our cosmos, he means that every space that is inhabited can be interpreted in the concept of house. We experience not only the house for the moment, Bachelard says, but during our course of a story, through our dreams, our childhood landscape. The basement is for Bachelard history and the unconscious, the ground floor is contemporary and the attic is dreams and visions. Everything from hut to house is described by writers and poets in their analysis of the interior. Bachelard thinks that we strengthen ourselves with our memories, we have to let them retain their image value. The memories of the house are stronger than the memories of the outside world, Bachelard says. the house allows us to dream peacefully, the house protects the dreamer. He thinks that in the dream man is characterized in depth. The memories of old rooms are relived in dreams and the house is the memory of human beings, and Bachelard believes that without the house, man would be fragmented because it is body and soul. The house where we were born means he has great significance for the memory and is inscribed in us.

Childhood is certainly greater than reality. Applying it throughout our age proves how attached we are to the childhood home, the dream is stronger than the memories. It is under the forces of consciousness that fixes the most distant memories. (Bachelard, 2000, p.53, my translation).

Bachelard thinks the house is a body of images that give people the illusion of stability or foundation. The house is intended as a vertical being and the house is intended as a concentrated being that appeals to the subconscious, the polarity between the attic and the cellar, he says. I am very interested in what Bachelard writes about the importance of the house, its poetry, the unconscious and how it has significance throughout life, our childhood and the memory we carry with us.

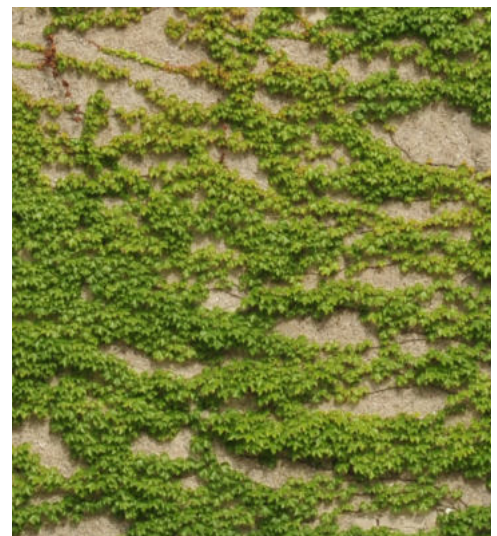


Photo from house walls in South Korea 2014. Carina Fogde

Efva Lilja (b 1956) is a Swedish Choreographer, Professor and artist with a global reach. Her works is including visual art, film, writing and performance. She is talking about the art and the meeting place, at the news on her Webb site

Art is a meeting place where the rational collides with the irrational, a meeting place for that which expands the democratic space by offering a voice to the individual. It is where I meet what I want and what I neither want to see nor hear. I meet what is beautiful, ugly, disgusting, provoking or simply enjoyable – and I take pleasure in it. (Lilja, 2007)

The art and the place where art takes place must be found, historically, artists have always questioned the meaning and dared to be the first with different forms of creativity. It is the artist's duty to dare to be uncomfortable, I think so as well, but that does not mean that art must not be beautiful and must always stand out, I agree with Lilja that art is a meeting place.

I also relate to Roland Ljungberg, born 1951, a researcher, art teacher and author who wrote the book *A Journey Through the Wordless, mapping of personal professional knowledge*, Ljungberg writes reviews which are always linked to documents regarding practical knowledge, and how practical judgments are based on knowledge. He writes in his book

knowledge is gained through education which also develops over time in a reflective artistic professional activity. This is not the question of a view of knowledge as something abstract and true, but knowledge is something that we create in a practice and is linked to, and gets its meaning from. (Ljungberg, 2008, p. 35).

I will think of the term wordless, is it the self that sets the boundaries around it or is the research the knowledge? The silent knowledge that everyone carries from living with a profession for a long time, it must be worth something! I will return to Ljungberg later on. Yet another verse of Jaan's poetry which is about emotions

I AM THE House OF Emotions, enter me through the doors of navel contemplation, and see how suddenly absorbed you are. In to my watery vortex of Feelings. Be Careful Now, it's easy to get stuck in the Karmic Soup Kitchen, forever entranced by your own individuality, stirring the broth of commotion, mesmerized as it goes round and round and around again. But if your able to just be, Youthful and remain conscious, there's a chance of making it through to the Dharma Dining Room. A truly enchanting space, with places set for the whole soul family. To gather, to serve one another and to grow together, to smile and laugh and Glow together and to flow on and on and on together forever as one. (Jaan, 2011).



Memories from South Korea, 2014. Walls in a old town. Photo Carina Fogde

Margaretha Rossholm Lagerlöf (b 1943) Swedish art scientist and professor has written in the book *Empathy and science - interpretation of visual art* she writes in the opening of her book on empowerment, when consciousness becomes part of the artwork's dimension of how to identify the visual world and that it matters how memories affect and strengthen one's way of looking at art. She writes about the self's participation in the interpretation of art.

The self's participation in interpretation is a matter of course and at the same time a sick point, something you take for granted or avoid, something you fight or use. The self is made public and invulnerable or fought down for the benefit of the objective. (Rossholm Lagerlöf, 2007, p.14, my translation).

Rossholm Lagerlöf writes in her book about the scope of empathy when considering a work of art, the researcher does not comment on her own reflection or commitment, she as an interpreter searching for impressions, feelings and intuitions. The answers are not given and are partially unconfirmed. It seems that different kinds of art have the same starting point. There are many factors that play a major role in the dialogue between artist, work and viewer, it will be exciting to read about Rossholm's way of looking at the researcher's responsibility for understanding the artist's motives and works. It seems that different kinds of art have the same starting point, Rossholm believes

Well, for the same reason that I am driven to experience the fullness of the imagery and the abundance of visibility, their attractiveness on the border of the speechless. This is where the truth about art exists, if there is such truth." (Rossholm Lagerlöf, 2007, p. 46, my translation).

Rossholm writes razor-sharp and understands the problem with interpretation, I look forward to continuing reading her and will come back to her and the theories later. Amir Jaans poetry is now about garden in the poem *The House made Not with Hands*

I AM the Garden of Tranquility, that surrounds the invisible House, the unseen master, who has mercifully planted a billion stars that endlessly blossom in the pure black fertile soil of nothingness. (Jaan, 2011).



Memory from the classic 9 water gardens in Suzhou, China. 2014. Photo Carina Fogde

Ljungberg, who wrote the book *A Journey from the wordless - a survey of a personal professional knowledge* (2008), where he describes that by having experience and reflection, over his process is a way of creating understanding and then it becomes a meta perspective. Ljungberg writes that writing throughout his years as an artist has been an important part of the art process and finding breakpoints that he has gone through. Writing reflective about their own process and art can give access to the inner images that exist between the experience and the world, says Ljungberg. The studio or workshop is also important not only for storing their tools and materials, but also a physical place where ideas are created and processed and a counterpoint to exhibition spaces and galleries. He writes about knowledge in his book:

It is such knowledge that is gained through education and which also develops over time in a reflective artistic professional activity. This is not the question of a view of knowledge as something abstract and absolutely true, but knowledge is something that we create in a practice and that is linked to it and gets its meaning there. (Ljungberg, 2008, p. 35, my translation).

Throughout my art I have used the camera as a memory bank, but also as my own art form. When I was young I photographed black and white photos, I developed all my work myself in the photo lab. On my travels at a young age, I photographed lots of rolls of memories, places and houses. There is a factual description in a photograph while handling moods and emotions in the pictures. The black and white film highlights the light and spaciousness of photography. I show photographs that mean something to me personally from my memories in this project, both professional photographs and fast Iphone images.

It is perhaps what is most distinctive between artistic and other professional knowledge, that the artistic processes are characterized by being more personally interpreted. (Ljungberg, 2008, p. 185, my translation).

Ljungberg writes also that the Higher Education Act speaks that the education of the artistic colleges should rest on an artistic basis. Ljungberg believes that it is interpreted as artistic practice. I agree with Ljungberg that experience, processes, contexts and memories help to deepen our way of seeing art and making art a personal expression. I think this knowledge that is based on knowledges and experiences that i acquired during my education and in my professional art business, is about knowledge that is personally interpreted.



House from Dresden, 2012. Pic 2 Sculpture of my house, 2020. Photo Carina Fogde

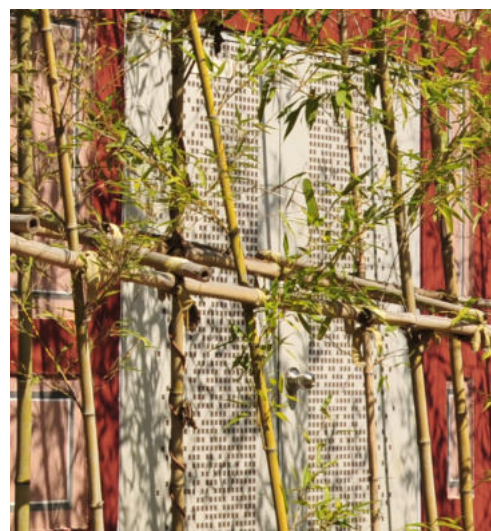
The artist is always his own instrument, we represent our thoughts, our actions and our art. We work with crafts, tradition and innovation, we give history and cultural traditions a role in society. Our works show the result of our craft. Knowledge in art is when I can communicate with the viewer and when I communicate my art into their context. What knowledge in art is, Lilja writes in *There is a Cow on the Ice!*:

“knowledge in art is what I have to know as an artist to achieve what I set out to do, to express my ideas and communicate them to a wider world. But it is also what I get from the experience of art itself, a development of communicative capacity, information about the world from a different perspective than that of everyday life, a process of reflection that raises my awareness and the making visible of the significance of the subjective experience/interpretation. (Lilja, 2007).

I believe that art and our process when we work with our art show our presence, whether it is painful memories or new surprising impulses that make us present, the form, compositions, and new expressions, for me it is survival strategy, I am never present, absent in everyday life when I am in the midst of a process of doing. Art enriches and gives us a rich inner life. Art and creation are for me a way of life, a place of my own choosing, a simplicity, and fragility where every nerve is outside, where I want to be.

Margaretha Rossholm Lagerlöf, born 1943, Swedish art scientist and professor writes in *Immersion and Science - on the interpretation of visual art empowerment* (2007), when consciousness becomes part of the artwork's dimension of how to identify the visual world and that it means how memories affect and strengthen one's way of looking at art, she writes about the self's participation in the interpretation of art. Rossholm continues in her book, about how the art scientist works with an object, she writes that the historian is different from the philosopher, before the same object and before her interpretation of the work. She believes that it depends on different things like perception, which are governed by expectations and are linked to circumstances and place.

According to Rossholm, the assessment or evaluation of a work of art occurs when the viewer thinks about the work's expression and sees the work's characteristics. The viewer also sees context in his analysis according to Rossholm, the work gets a construction. The viewer of an artwork is visible through the meaning of the work, the empowerment is improved and the artwork attracts the imaginary and the fictitious.



Memory from a House in a old village, Korea, 2014. photo Carina Fogde

Purpose

My aim is to find new ways in my artistry and work with the process, in the theme Abode – memories of houses. Another aim with this project is to highlight, formulate and make visible artistic professional knowledge, a knowledge that is wordless and intuitive. I want to access to and reflect on the silent, non-verbal knowledge that I have conquered after a life in art and my education at HDK, and which otherwise risks being invisible and lost. I want to reflect and problematize this wordless knowledge that exist in a long artistry. I want to work with the house form in different texture and design in metal and together with other material.

Objective

My goal is to create new house shapes in metal.

I want to work with the metal in bigger size and producing 2 metal houses in size 100-500 mm.

Questions formulation

How can I, by working with the metal, create a dialogue between myself and the viewer through my house form and can I create an inner dialogue between the artwork and myself?

How can I, by working with metal and glass together find interested contrasts between the different house shapes?

How can I describe the silent knowledge, wordless and is it relevant in my artistry?

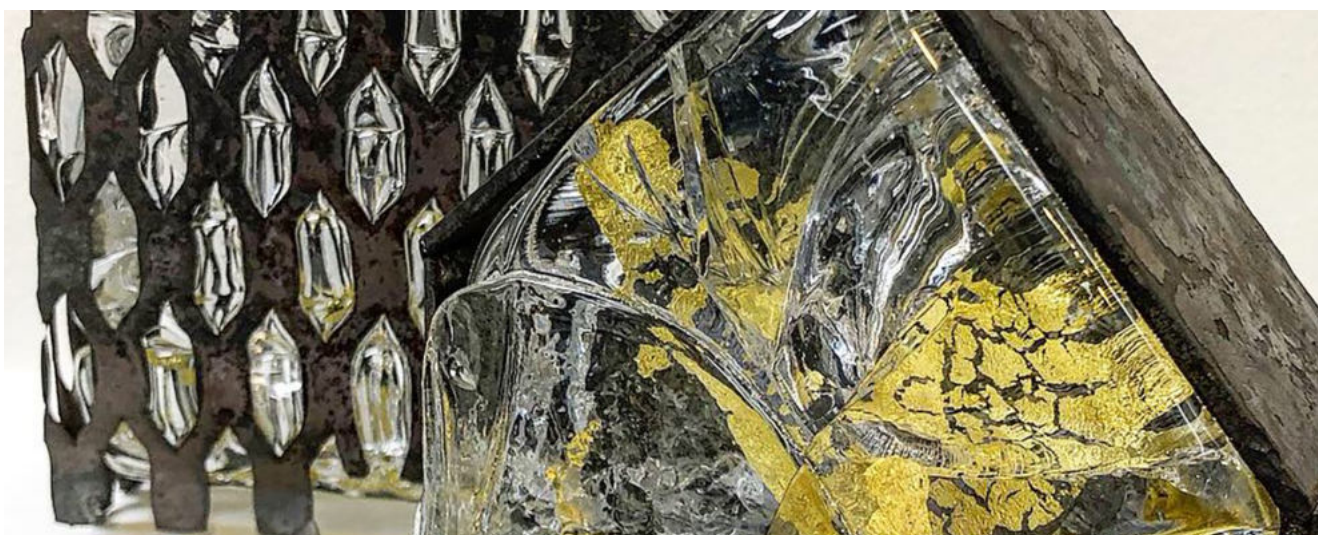
Approach method

I want to approach the project by immersing myself in books and poetry, looking at photos from my life, working on the intuitive and wordless. I want to work with my photographs based on my life experiences. The method will be process-oriented between metal and other materials, reading texts, theories that inspire me and objects in relation to my memories from houses from my childhood to my youth at home in Värmland. Impressions from my travels, find connections between my childhood houses and memories, try to understand why the house is so important and why I always look for the balance in my artwork. It is about psychology, poetry and freedom, materials, crafts and knowledge.

When I paint or draw, I use my intuition, I associate it with the unconscious and the wordless, I explore theories from different theorists, I think about the relationship between poetry, intuition and the wordless. Also want to investigate if I can use the same method I have when painting or will there be a difference between the relation to material, shape and materiality. The process will be my method as well as researching other materials. Art awakens emotions, I as an artist use my inner and outer emotions to create art. The conversation between me and my object helps me to see.

Art helps me to understand my inner and outer feelings, to see the world, to understand nature and all forms in a new way, the conversation is often between me, my object and the outside world, the dialogue is about creation as a force and the process of creation, a struggle. I must dare to fail and move on and not be afraid. The knowledge that in the next brushstroke or sculpture, the form can be destroyed, the poetry be gone, the feeling lost. It is probably something that all artists struggle with, if we venture deep into the process. Crafts and technology are something else, you wait for the material and its ability and explore what happens and you do things in a different way where it is about material knowledge and crafts. Now some poem again from Amir Jaan.

I AM the House of Unconditional Love and I am so happy that you have made it over the threshold of your self-limiting beliefs to sit with me a while. For I know the journey is long and the road is steep and narrow. Please come in, flow in and fall freely in my soft embrace. Allow me to wash your wounded feet in the healing waters of warmth and sincerity. In here you can safely reveal the vulnerability of your tender heart to me, and I will only love you more, you can share honestly with me what you've learned from all the adventures you've experienced on the Pilgrimage through the valley of emotional weather. (Jaan, 2011).



Carina Fogde 2019 - 2020 Metal and glass with 24 carat gold *Together* Photo Carina Fogde

My work will examine the relationships between natural and cultural landscapes, in specific installations and objects. I want to reflect on this object in a familiar and intuitive way. I want to explore memories and present them in sculptural works. I want my art to ask viewers questions, not just show beautiful shapes and forms. I want to continue the work of achieving spatiality, structure and volume and experimenting with iron and other materials. Contemporary art can give us new perspectives on ourselves and our lives. I search in my mind and with the help of memories create works of art in the form of houses. Artists that inspired me are Louise Bourgeois and Chiharu Shiota. I want to try to explain why I am so inspired by their work and how it connects to mine.

My work between the spoken and the unspoken, my integrity and at the same time my desire for conversation and interaction with the viewer, it can be difficult to find a balance between these polarities, I want the viewer to gain insight into how to think as an artist while there must be freedom of interpretation. All interpretation will be interpreted from the viewer's own knowledge and backpack.

My material in this project will be iron, gold, clay and glass. I work with wax to form house walls. My castings will be bronze, glass, gold and aluminium. The dialogue is about creation, energy, power and expression and how do I want to relate to my work in the future?

I AM the House of Truth, and my word is the law. My entrance is a portal to the other worlds, my body is a hollow chamber, that silently overflows with the sacred sound of Loves name. I am the temple made not with hands, the atmosphere inside me resonates with the pure transadental frequency of life. (Jaan, 2011).



Memory from Angor Wat, Cambodja 2014. Photo Carina Fogde

Result of Process

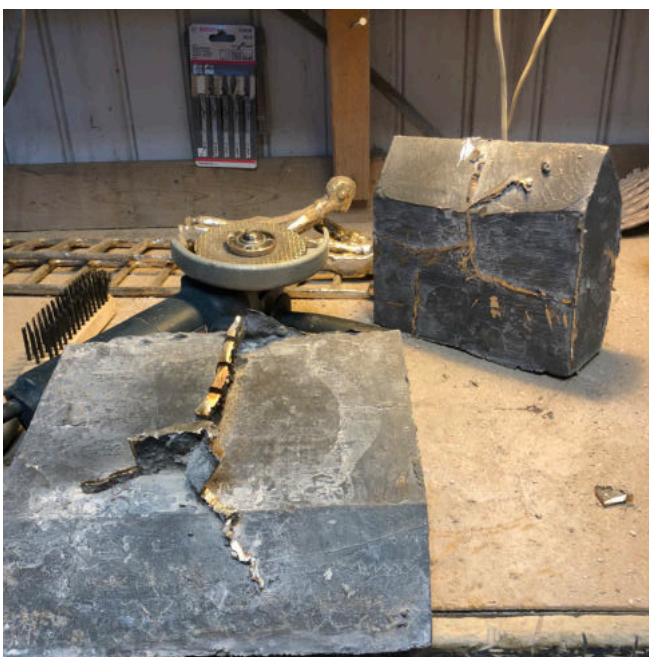
In the beginning of the project, I analysed how I wanted to proceed in my degree work, I started with different structures and shapes, also began to model different houses in different sizes for the casting process. I wanted to work with the texture of wax and also work in larger sizes. I made different shapes for the two large houses in scale 1x1. I cast the smaller house in a studio I rented by a sculptor. The most important part of the process of the houses was the texture and casting of aluminium for the two large houses.

Picture 1. Wax house with texture before shell molding and cut out of wax in the oven.

Picture 2. Bronze casting.

Picture 3. Grinding and patination.

Picture 4. Finished Bronze house work with patina.



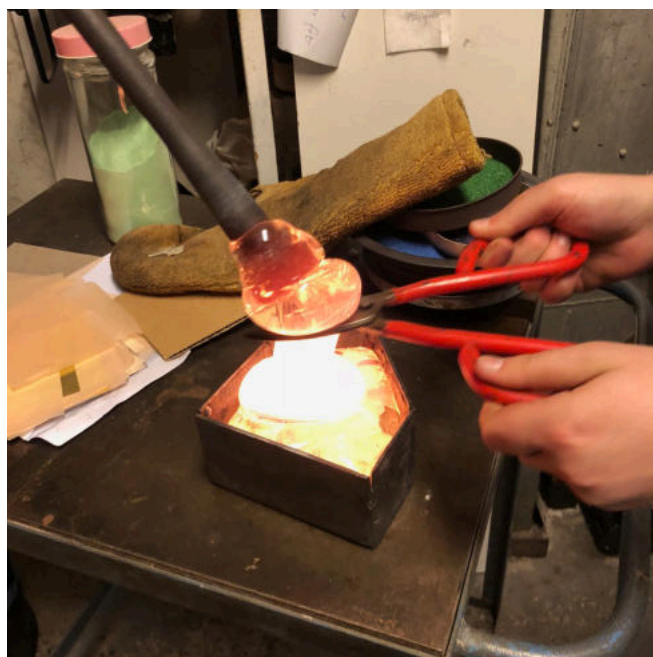
Pictures from the Process at the Metal Workshop Steneby and the Glass Workshop Varberg. 2019-2020

Picture 1. Works with the shape to be forged in the power hammer.

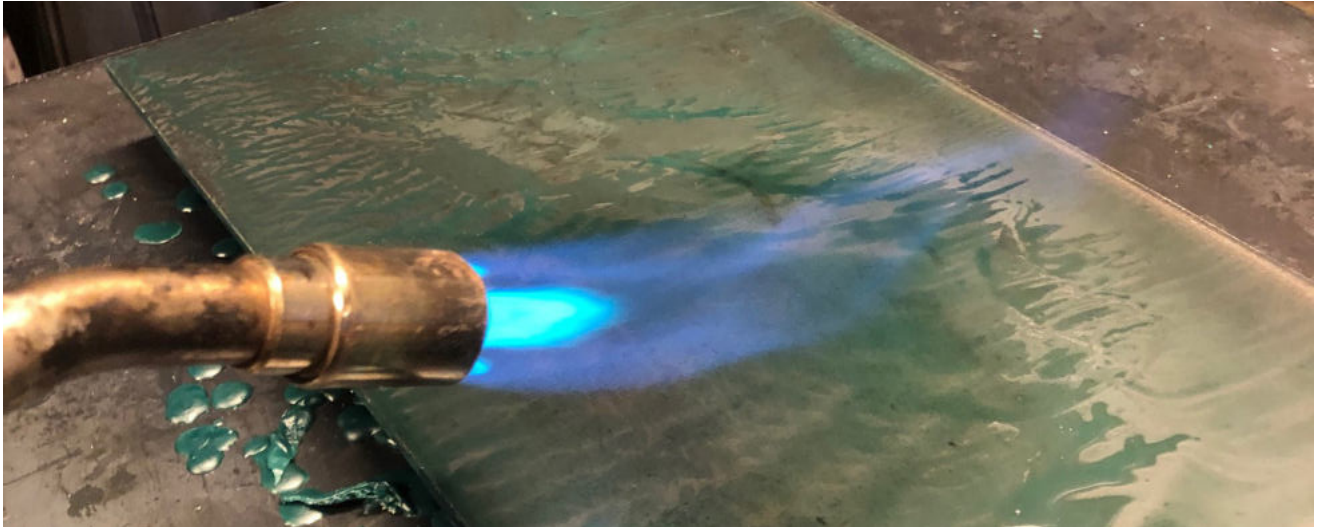
Picture 2. Heating up the stretch metal before forging in the power hammer.

Picture 3. Works in the glass studio with casting glass pouring into the metal.

Picture 4. Cutting glass and casts it together with gold leaf into the metal form.



Pictures from the vax process. Heating the vax and the walls before applying the texture on the two big houses walls.



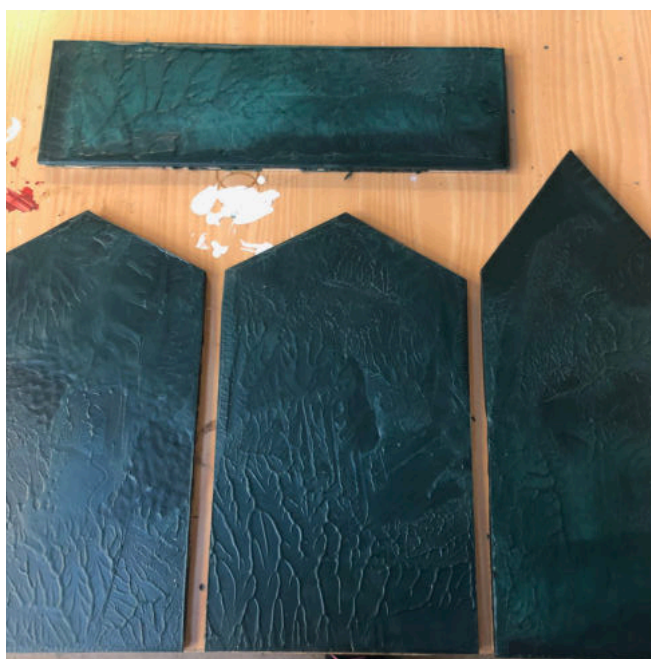
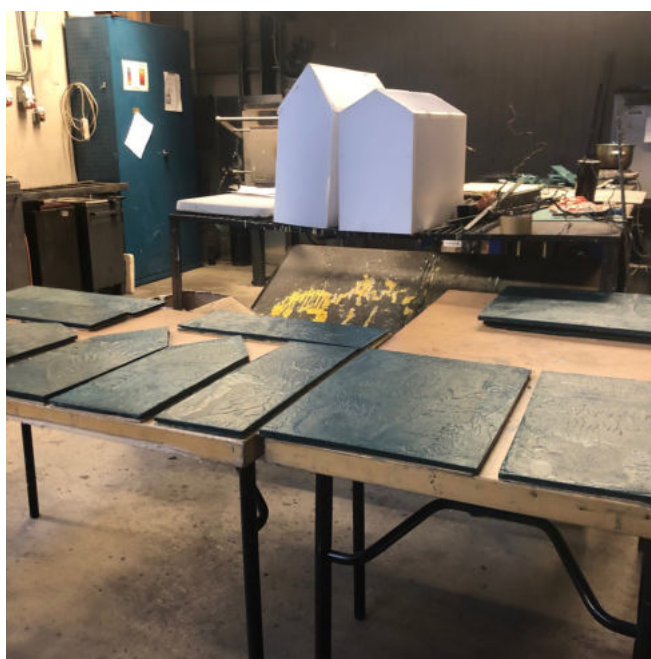
Pictures from the Process at Metal Workshop Steneby, spring 2020.

Picture 1. Works with model of the houses in scale 1:1.

Picture 2. Wax process with house walls, 500x370mm walls.

Picture 3. I worked with heat to get the texture in the wall.

Picture 4. Finished house walls to be cast by Westermalm foundry in Stockholm.



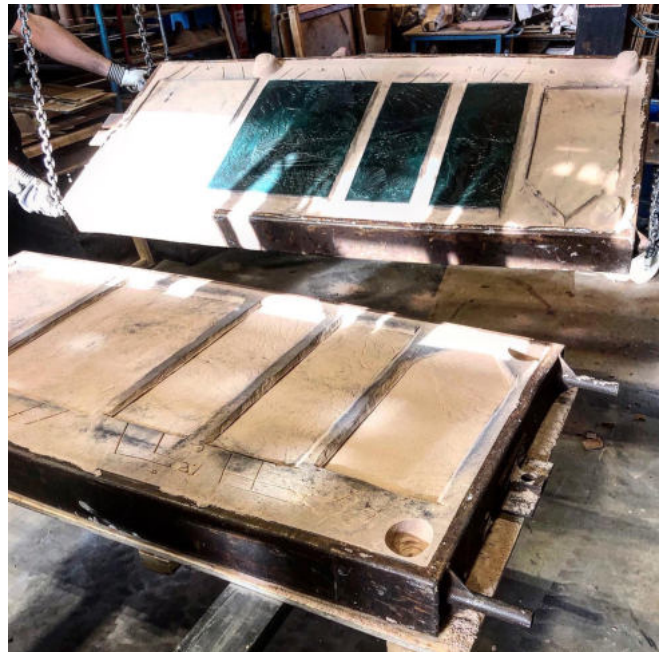
Pictures from the Process at Westermalms casting foundry, spring 2020.

Picture 1. Westermalm's Foundry.

Picture 2. Before casting in molds with masonite and wax.

Picture 3. Molded house walls, before casting aluminium.

Picture 4. Finished aluminium house.

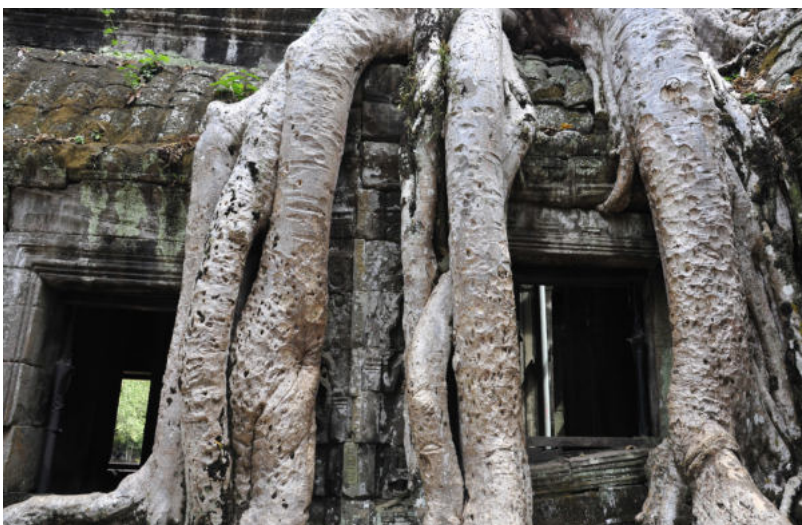


Process

After a long process of photographing different paper shapes, i worked with the house forms and the texture. When i working with the bigger houses in aluminium i worked as in the same technology as when i worked with the smaller bronze houses. I worked with warm wax and sculpted the texture with heat and then casting the houses. I decided that the houses would be almost in the same size, two equal, houses from the same family, maybe a couple or two siblings under the Abode theme. So my result was two bigger houses 500 x 500 mm in aluminium and two smaller bronze houses and this was the result.

I think and hope I always have reflected on my work and my development, as an artist I reflect during my process, comparing my work with previous productions, with designs and previous ideas. When I have vernissage, I reflect on the production, how I have shaped and changed my work, how it is received by the viewer, and how I feel when you see my art, what emotions are conveyed. After the exhibition there is usually an emptiness, I get out of the fatigue, breathe in, reflect more. Writing and remembering have been a good method for me, when I go through sketches, notes, memories, books I read, it becomes a good process and I have made a journey back in time that brought memories. A trip with my wordless.

This is one photo from Cambodia and one photo from my artwork in bronze. When i was in Angkor Wat in the provins Siem Reap i found this lovely organic trees growing into the temple and buildings everywhere. this is an example of interaction between my memory and my work in metal. Angor Wat is one of the UNESCO World Heritage site. This is one of my memory who i took with me into the studio and workshop in Steneby and work as a form to an artwork in vax and then casting in bronze with a black patina. see the pictures below.



Memory from Cambodia, organic houses 2014. Pic 2 Casting houses in bronze, 2020 *Together* Photos Carina Fogde

Bronze casting

I have a fondness for bronze casting, it is based in my years at the stone yard in Bohuslän where sculptures grew out of all the artists who worked there. I started casting bronze a few years ago, it was for my great interest in sculpture and bronze that I applied for metal design at HDK-Valand. For me, the material is like a graphic method, engraving in the copper plate is replaced with engraving in wax. I work with brushes and warm wax as I build up the walls with the texture, then when I have finished the actual thickness of the individual walls of the house, I continue with heat and steel plate to work up the organic plants on the walls. I have always been interested in houses that are old and have their own patina, which has lived a long house life. When I build up the texture, I work intuitively, the stomach is my silence knowledge, when it feels right - I stop work on the wall and continue to build the other walls. For me, my own dialogue between me and my house forms is one of the most important thing in this project, then if I can reach an audience I am grateful. I am satisfied with my result, for the organic texture became what I wanted. First, I had intended to fix a greenhouse that I would fill with various forms of my houses with different textures and group them in different conversations. But I decided not to do so this time. I work with them in individual bronze houses in groups of two houses with titles together.

Glass with metal houses

I started with glass and metal together during our project Body of work that we had at the end of the last year. It was so interesting so I wanted to continue working with the materials together even this last year. The process with this two materials, with heat becomes so soft and compliant it was exciting. When I worked with the glass in the studio I made many different shapes, blew the glass into the metal, used different kinds of pigments to color the glass but realized that what i like best was the easy glass with no color, so it became transparent glass with a little gold which is a noble metal. The goldmetal is found as grains or lumps in the ground. Gold has various symbolic values from status symbols to religious values. I have made independent solid houses in glass only with gold in different sizes and in ceramics with different glazes on. It is exciting that I enjoy experimenting with different types of materials together.



Carina Fogde, 2020 Bronz, theme *Abode - memories of houses*, Photo Tom Bengtsson, V-tab

Abode - Memories of houses, aluminium, titel *Together* 2020

As an artist, I look at art a lot and especially in recent years I have studied sculptures of contemporary artists and many work with aluminium. So I wanted to work bigger with the house shape and then I wanted to try casting aluminium, we had tested aluminium in the studio at Steneby the year before with different results. I wanted a big sculpture, 500 x 500 mm. I did not want to cast such large shapes myself and I researched various companies working on casting aluminium. Started establishing contact with Westermalm's foundry in Stockholm. I started to make different models, but was not satisfied, I wanted to make five-legged house bodies like my small bronze sculptures I had done before. Made many different paper models on a 1: 1 scale. After a long process of photographing different paper shapes, I decided that the houses would be almost the same size, two equal, houses from the same family, maybe a couple or two siblings under the Abode theme. In the end, I had decided on two shapes that I had done in bronze in January, had not worked with that shape before so I thought it was interesting to try to make it larger. When I working with these houses I used the same technology as when I worked with the smaller bronze houses. I worked with warm wax and sculpted the texture with heat. It was important that the organic plants fell well together when assembling the different walls and ceilings of the foundry. I wanted it to be more jungle than lonely branches on the houses. It was also important that I used my memories of all the hikes I made in nature when I was usually alone on a trip to an exhibition. When I was hiking, it was usually towards a goal of some spiritual place, a Buddha or a temple far away in an unknown land. So my memories were not the childhood memories that I had first imagined, but clear memories of my travels mainly in Asia.

The result after being up at Westermalm's foundry and preparing all the shapes. I think it was a nice result, the texture became clearer than on my own cast bronze houses, I liked that. On the underside of each sculpture there is the possibility of screwing in a device so that I can have the house screwed into a stone, considering the diabas stone that the artwork is 20 cm above the stone that stands on the ground, but I haven't decided on this yet. I looking after the right stone and work on polishing it, maybe engraving something, so I haven't done that yet and I don't know if I want a stone under or not because I think the artwork is strong in itself. Why I chose aluminium instead of any other material is because I think the texture came out very well and because I have never worked with that material before and it is a good for the texture.



Carina Fogde, 2020 aluminium casting, theme *Abode* Photo Tom Bengtsson V-tab

Discussion and Reflection

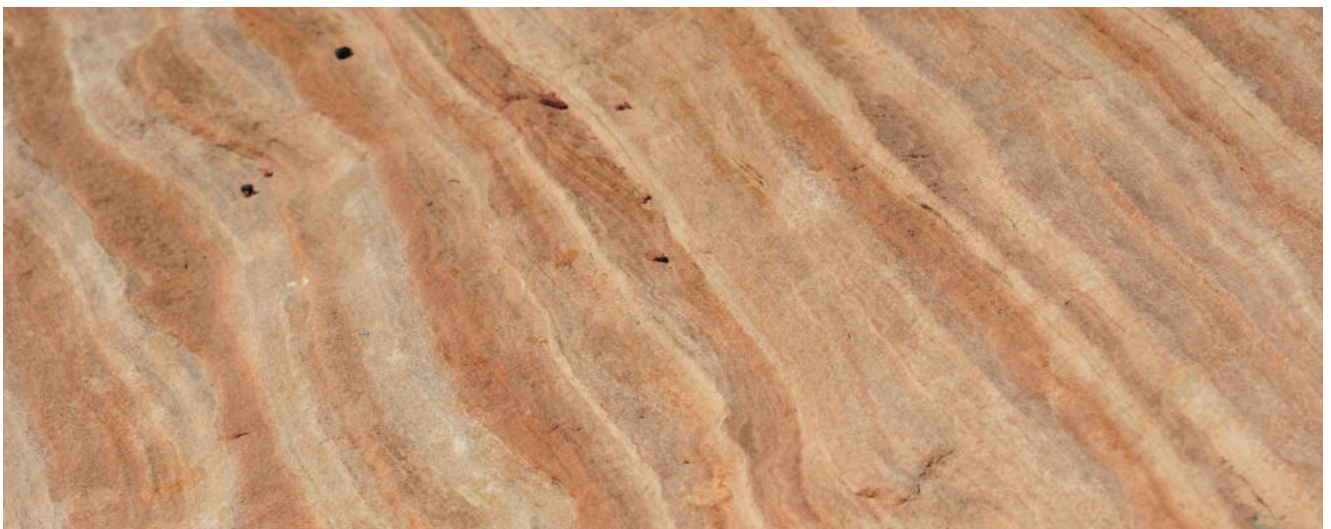
As an artist, I trust my intuition, my knowledge that usually leads me forward in my process. During all the years I have painted, I have listened inward to my own feeling, how I should relate to the material, technology and media that fit the expression I want to achieve.

I think about how I work, I wonder if it is a coincidence that I choose stretch metal and glass, or is it my long experience who helps me to know how i want the shape to look. Is it a coincidence or do i now how my result will be? Was it intuition that guided me or just luck that i succeeded and got the result i wanted? Everything went as expected. Sometimes the artwork speaks directly to us and it is only to understand and accept. This is the way i think it is with art. When I started with the last project and wanted to cast houses, I knew I wanted the structure of plants on the walls, but I didn't know how to achieve the result, I wanted a certain organic pattern so I experimented and i found it in time before the final production.

Rossholm believes that one has a responsibility as a researcher to get into the artist's intentions, the researcher has a moral responsibility for this, it is also about getting into the work's dimensions and intentions.

For many, however, empathy may mainly be about recognition of the artist's intentions and emotional states. To understand the meaning of the work of art would be to understand the will, the motivations for which the work is the visible expression. Understanding, with empathy, is then a kind of mental fusion between two people, the artist and the viewer. The speech is received and perceived through the work. (Rossholm Lagerlöf, 2007, p. 111, my translation).

I agree with Rossholm that researchers and cultural workers, curators and other employees at art institutions have a responsibility to read about the artist and the work to increase understanding and give the audience a chance to understand. I think it is important what the narrator has in his backpack, what he sets for values in his thinking and interpretation, even what the viewer puts into his interpretation is very interesting as an artist, but it really may not be the most important or important in my occupation. I have to be free while I create, but the dialogue is important, because I want someone to understand what I have to say with my art, otherwise I would not have shown my works. There are many factors that play a role in the dialogue between artist, work and viewer



Memory from Nevada, 2012. Walking alone in the desert, searching for signs Photo Carina Fogde

Reflections on the opponent's questions

Why houses and their shape, if the shape reminds of previous houses I have worked with before. I have not worked with this form before, when I made my bronze houses I decided to work with these houses reminiscent of barn, where the texture was most important. My opponent gave me some suggestions on other artists who worked with the house design more narrow and the name of the artist was Erwin Wurm born 1954, Austria, artist who worked with themes such as fat houses and narrow houses and also the house that attacked. I will study other artists who make different house designs that are not Scandinavian and the Western style. One question came up why my houses are so closed, no doors no windows, I have been thinking about this for a long time and have no direct answer to this more than I like the solitary, closed form where no one comes in or out, the heavy, where only the shape is the artwork and the artwork is a house with texture, in which only the texture speaks to the viewer.

Even the movie with poetry about the house is heavy with its almost meditative voice talking about the house as a human being. I want my work seriously, recorded my movie in a blackbox and mostly liked my photographs which were black where you thought the house was, it gave a suggestive feeling that I wanted and to give another dimension.

we discussed during the open time generally whether the videowork and the other object in the exhibition be in relationship and does the work need to be in relation to the movie?

I think there is no right or wrong, if it is a theme exhibition then it can be good to have a relationship with the remaining artwork, but the artist must always have the freedom to decide which way she wants to go in the theme, but often so has you have a discussion with your curator for it to work in the exhibition, so the answer is not yes or no but depends on the exhibition and what expression you want to reach.

In my pictures from my memories I have the houses in connection with the environment but in my artworks there is none of this, why did I choose to do it with the surroundings of my works?

After researching my houses in different surroundings in nature, even with different podiums of mixed black diabas and other solutions to screw up the house on a position slightly above the ground so that the houses would feel flying about 100 mm from the ground, I decided that I wanted the black suggestive feel of the dark photographs.



Carina Fogde, 2020 Aluminium houses on granite stone, Photo Carina Fogde

What problems did I encounter during the project?

During these three years that I have gone, I have learned an incredible amount about metal, I am probably one of those who learned the most from material knowledge and machines from power hammer to welding. In my examination work, was the most difficult to getting the shape I wanted, when i using the heat from a gas heater so I could get the organic texture I was looking for, I wanted more jungle than single branches. It is so exciting with the metal and what opportunities you have with heat to bend and stretch, shape this hard iron into soft shapes, I think that is so amazing. While learning to think in other paths and in new ways to achieve what I want to achieve in the iron.

I was asked by one of the opponents if I will go back to my tradition as a painter now?

I probably thought it during half my training that it was so nice to start painting again and not have to work so hard, because it is heavy with metal, it requires your muscles to hold for hours in front of a power hammer or other work in the workshop. But it is such a big challenge and I like working with the metal, mainly I like working with the fire, wax but also working with the glass together with the iron. the last question was how does being a student and student work at the same time? I laughed a little and think it went well, I thought the worst time was the first year when everything was new and dangerous with all machines, but I think to mix different kinds of people with different interests, some like me older and a completely different artistic background, I think we learn from each other all the time, I might ask other questions than the younger students, and I am also a teacher of art for 20 years so my questions will be different.

I hope I can have time to explore this more when I start my master's education in metal, this is a way to get the painting in the room as a three-dimensional painting, especially when I used the wax to make my texture and pattern.

I AM the House of Light, a beacon, in the long, dark night. A refuge from the ignorance of forgetfulness. I am a celestial palace, encrusted with priceless jewels that shimmer with a radiance that cannot be described. (Jaan, 2011).



Carina Fogde, 2020 Theme *Abode - Memories of houses* Metal and glass with 24 carat gold. Photo Carina Fogde

Ljungberg writes that the law on higher education for the artistic colleges should rest on an artistic basis. Ljungberg believes that it is interpreted as artistic practice. I agree with Ljungberg that experience, processes, contexts and memories help to deepen our way of seeing art and making art a personal expression. In addition, personally, I think it is so rewarding to go to a higher artistic education when you are older as I am, with my long professional career in the arts and all years of both exhibitions and networking in the arts. Gratitude for that opportunity.

Long-standing professional activities familiarity with a large number of examples in the form of personally experienced situations linked to a constant reflection of forms and expressions of work. As an artist, I must be able to understand the different in which I act and develop a visual specialization that relates to the different contexts. You Could call it a problematic of the artistic foundation. (Ljungberg, 2008 ,p. 195 my translation).

I work emotionally and intuitively with my art and have difficulty expressing both what I am looking for and why I work as I do, I am looking for the truth. Sometimes as an artist you have to let the artwork rest, get some distance, when you are in a process it can be difficult to overlook. Even in the silent knowledge that is intuitive while being conscious and based on knowledge. Conventions and that we as artists are obliged to be responsive and follow our inner motivation and listen to it, and listen again. I believe that art and our process when we work with art show our presence, whether it is painful memories or new surprising impulses that make us present, everything forms compositions, new expressions, for me it is a survival strategy, I am never so present but yet absent in everyday life as when I am in the middle of a process to do.

It is a knowledge that is based on experiences and knowledge that I have acquired during my education and developed in my professional business. It is a complex knowledge that is personally interpreted. It is perhaps what is most distinctive between artistic and other professional knowledge, that the artistic processes are characterized by being more personally interpreted. (Ljungberg, 2008, p.185 my translation).

Ljungberg describes artistic knowledge in his book *A Journey from the Wordless*. I think about personal knowledge and my long professional experience as an artist, how I reflect on my work and my development, as an artist I constantly reflect during my process, comparing my work with previous productions, with designs and previous ideas.



Photo from a temple, South Korea 2014. Carina Fogde

Thinking about different places that have meant something to me, places that I've had an emotional memory / connection, that recur throughout my life, what makes certain places have a certain meaning, ponder Bachelard and his descriptions of the memory of his first house. For me, the memory of my childhood home comes from time to time, but I especially remember the memory of my grandmother's house and her various places she lived in after her grandfather passed away. Especially a house that had a large iron key, where you unlocked an iron door before entering the apartment. There was an old pharmacy and attic in this house. I remember how exciting it was, but also very nasty to go out in the wind. I still remember the smell of the wind in this old house that has now been torn down for a long time and my grandmother has been gone since I was young. I have painted Grandma's house in turns, returning to it throughout my adult life.

I think my thoughts on the artistic and the research on art are important in the process, but also my ideas and how other people are interested in my art. I have always tried to listen to the feeling and the unspoken. We must communicate and express ourselves and our questions what we value as a result and our values. Art should be visible in the formation of knowledge and it will increase interest in culture, more knowledge and research on art, and it will also increase the understanding of scientific research on art.

Art helps me to understand my inner and outer feelings, to see the world, nature in all its forms, the conversation is often between me, my object and the outside world, the dialogue is about creation as a force and the process of creation.

I AM the Peaceful silence of Eternity, that accepts the gifts, the boons and the bliss of everything just the way it is, whole and complete in this NOW (Jaan, 2011).



Memory from Bali, 2011. Photo Carina Fogde

Conclusion and result

I have thought a lot about how my experience throughout the years of my profession as an artist can be measured, my education in HDK and metal, Can I count on all my knowledge or not, or is it private knowledge. I Think about what Ljungberg writes in his book about the importance of professional knowledge and the wordless knowledge.

Thinking also about different places that have meant something to me, places that I have had an emotional memory/connection to which recur throughout my life, what, makes certain places have a certain significance, think about Bachelard and his descriptions, also think about Bourgeois and her works of art that link back to the childhood landscape and memories of family and mother. I think we all carry memories that feel good about being reminded sometimes, everyone doesn't have to work with the same theme throughout life that I think Bourgeois has done if you read about her life as an artist. When the memories come to them, look at them and maybe use them in your art.

When I have vernissage, I reflect on the production, how I have shaped and changed my work, how it is received by the viewer, and how I feel when you see my art, what emotions are conveyed. Writing and remembering have been a good method for me, when I go through sketches, notes, memories, books I read then it becomes a good process and I have made a journey back in time that brought memories.

Art and creation are for me a way of life, a place I choose, a simplicity, beauty and fragility where every nerve is outside, where I want to be.



House in the desert in Nevada, USA 2013. Photo Carina Fogde

Why I chose the house form is that it is a simple form that everyone can relate to, even since childhood, children have drawn the house form. And in many therapies the house form is included as one of the simple forms that all patients can relate to. The shape of the house is universal. Houses exist all over the world but look different everywhere, everyone has some form of connection, even if it is not a built house. The most important reason, is my dialogue with the house form, and it is a constant dialogue. I will probably keep the inner dialogue with the shape of the house all my life.

Why I used glass and metal together is because I discovered many new different contrasts and exciting transparent depths in the glass that reinforce the metal and the house shape. In addition, these solid glass houses complement my other bronze houses that are not solid but feel solid because they are a closed shape. It is a contrast and a polarity between darkness and light which I find exciting. Which is reinforced with my completely solid glass houses.

Why I have chosen casting as a technique is, my background story as a painter and graphic artist, I like to sculpting in the wax, clay or glass, I can paint the wax with my brushes, and engrave like copper plate. Even the glass I can handle as if it were paint, use different kinds of knives and wood boards to get the right texture that I work when I make a painting, where I work almost exclusively with palette knives to build the structure even in my paintings, so this is painting though three-dimensional I think.

I think I managed to make my sculptures that I expected them to look like, I have tried to get the learning goals because I challenged myself to make larger sculptures in other material than I did before with very strong organic texture. When I see my references as Shiota we have an expression that is similar to each other, there is something about her texture and design language that I can recognize in my own. We both work with boats and house forms, but it's something else, emotionally that I think we both relate to, maybe it's loneliness, vulnerability or stability. We both want to maintain stability. I am not used to in my artistry to talk about my own feelings, or why I do what I do, but one thing that I know when it is right, for me and then I stop and reflect on my creation, I have learned me to wait in art, painting or sculpture until now it is good, I call it silent knowledge.



Carina Fogde, 2020 glass house and metal house in theme *Abode* Photo Tom Bengtsson V-tab

I will continue to work in this way as I did with my houses in larger format, have a longing to go up in format as a greenhouse, hope I can do it later. This last work on both the research, theories and my creation, has made me feel at home on the subject, it still interests me and I have more to learn both artistically and through reading. I'm curious about the future, this is my language.

I think I managed to find a dialogue between myself and my new expression then I do not know if I reach the viewer but I hope so. And if I found an inner dialogue between me and my artwork, I think I did, I have found a new way to get closer to my inner and my question why I make houses. My work with the glass and the metal together I find very exciting and I find myself finding interesting contrasts between the iron and the glass but also between the glass and the glass, in addition I have worked with the house in other materials such as paper and ceramics.

Quiet knowledge I think can be communicated in different ways, either it is the silent knowledge that a long working life gives us as artists or what you work with. But it can also be an intuitive approach that your whole life has given you, some kind of platform where you want to be mentally and physically, a kind of inner knowledge that you can't touch. It has been a time of wonder this last semester of everything that has happened both artistically, in school and in the world. I got my house ready while Corona came into the picture, this Virus that makes everything difficult, closed, the house becomes my rescue, where I can sit and ponder, look for memories, look for pictures that mean something in context.

I am the house of Power and Emotions. Reflected on memories from the dream of the house, the temple, the symbol, the transparent, the contrast, the closed rooms, and the invisible house. Darkness - where you do not come in our out.

Could it be the truth, the wordless I am looking for and trying to put words to.



Tempelwall from Japan, 2013. Photo Carina Fogde

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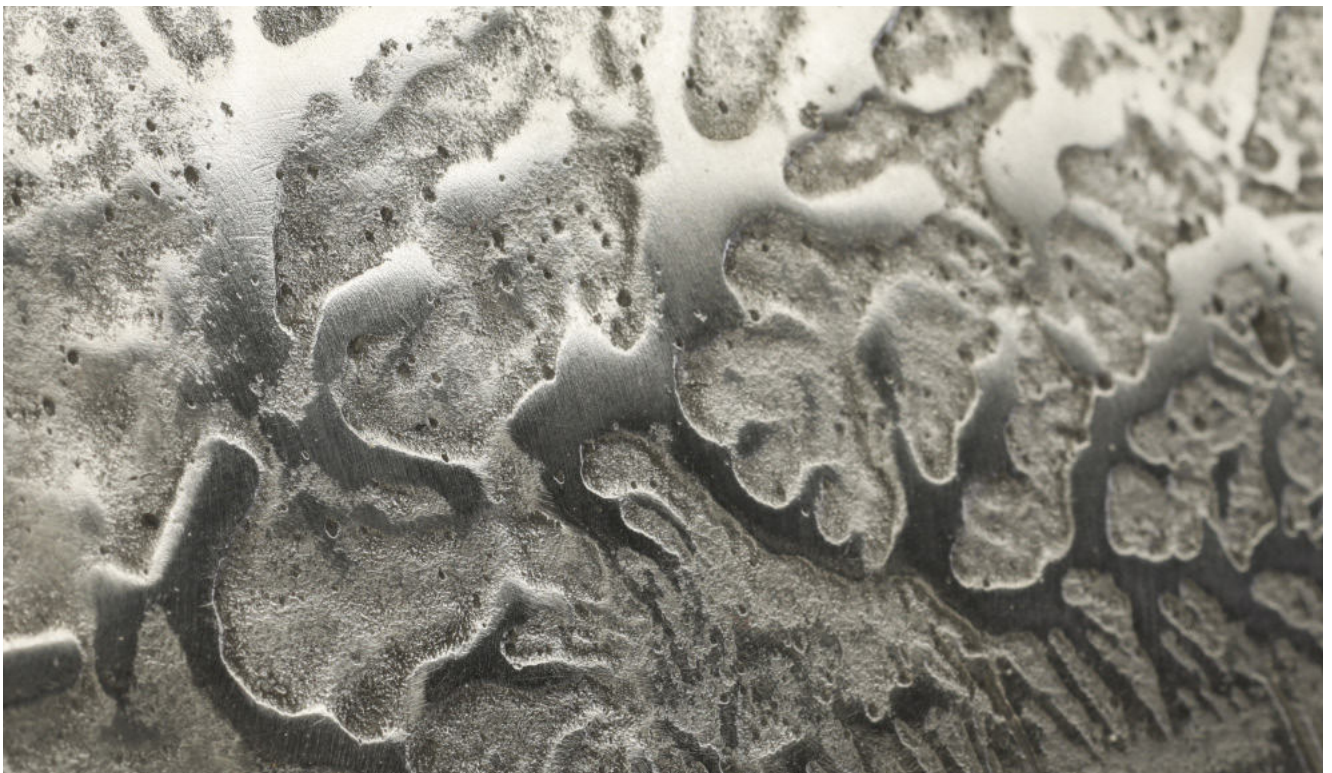
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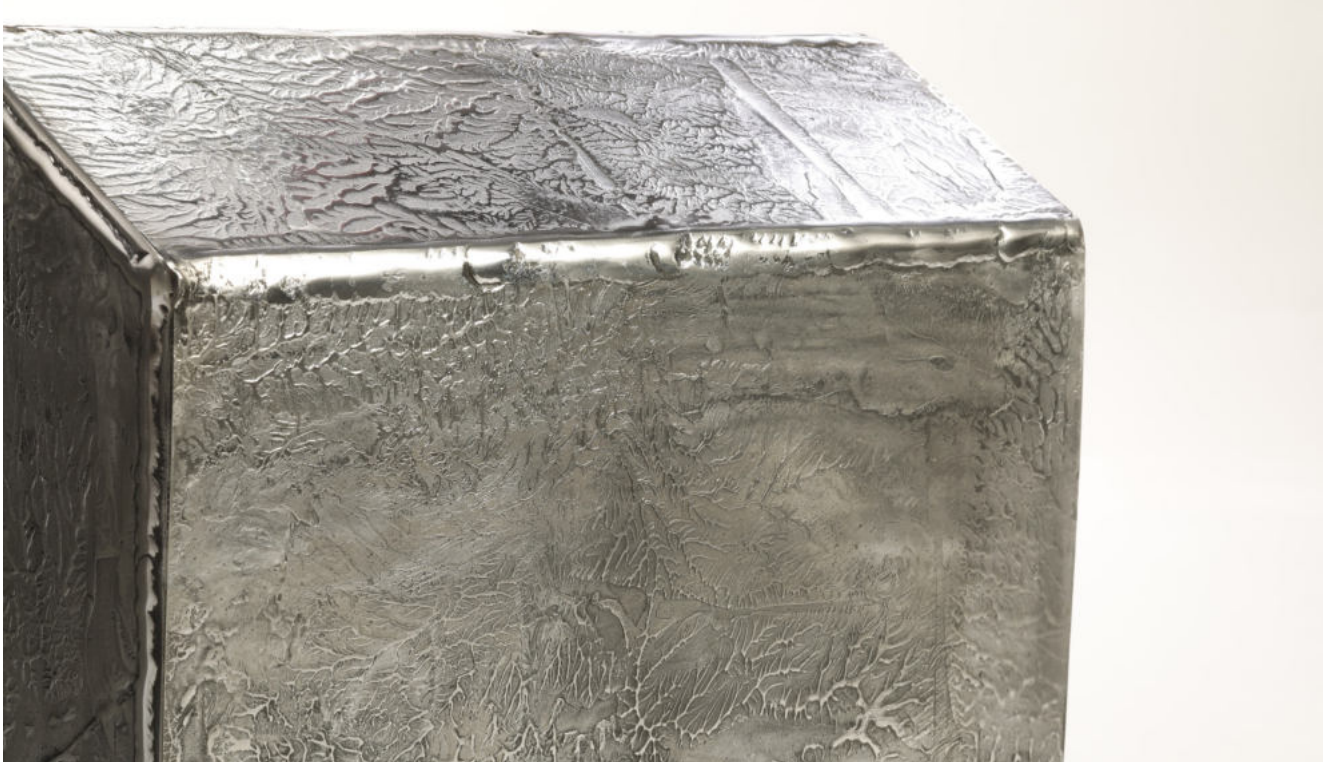
Image List



Artist work from Carina Fogde, 2020 Two aluminium houses with organic texture 500x500 mm. Two bronze houses 200x200 mm. Photo Tom Bengtsson, V-Tab.



Carina Fogde 2020 Organic texture from my aluminium house. Photo Tom Bengtsson, V-Tab



Carina Fogde 2020 Organic texture from the aluminium house. Photo Tom Bengtsson, V-Tab.



Carina Fogde 2020 Organic texture from the aluminium house. Photo Tom Bengtsson, V-Tab.



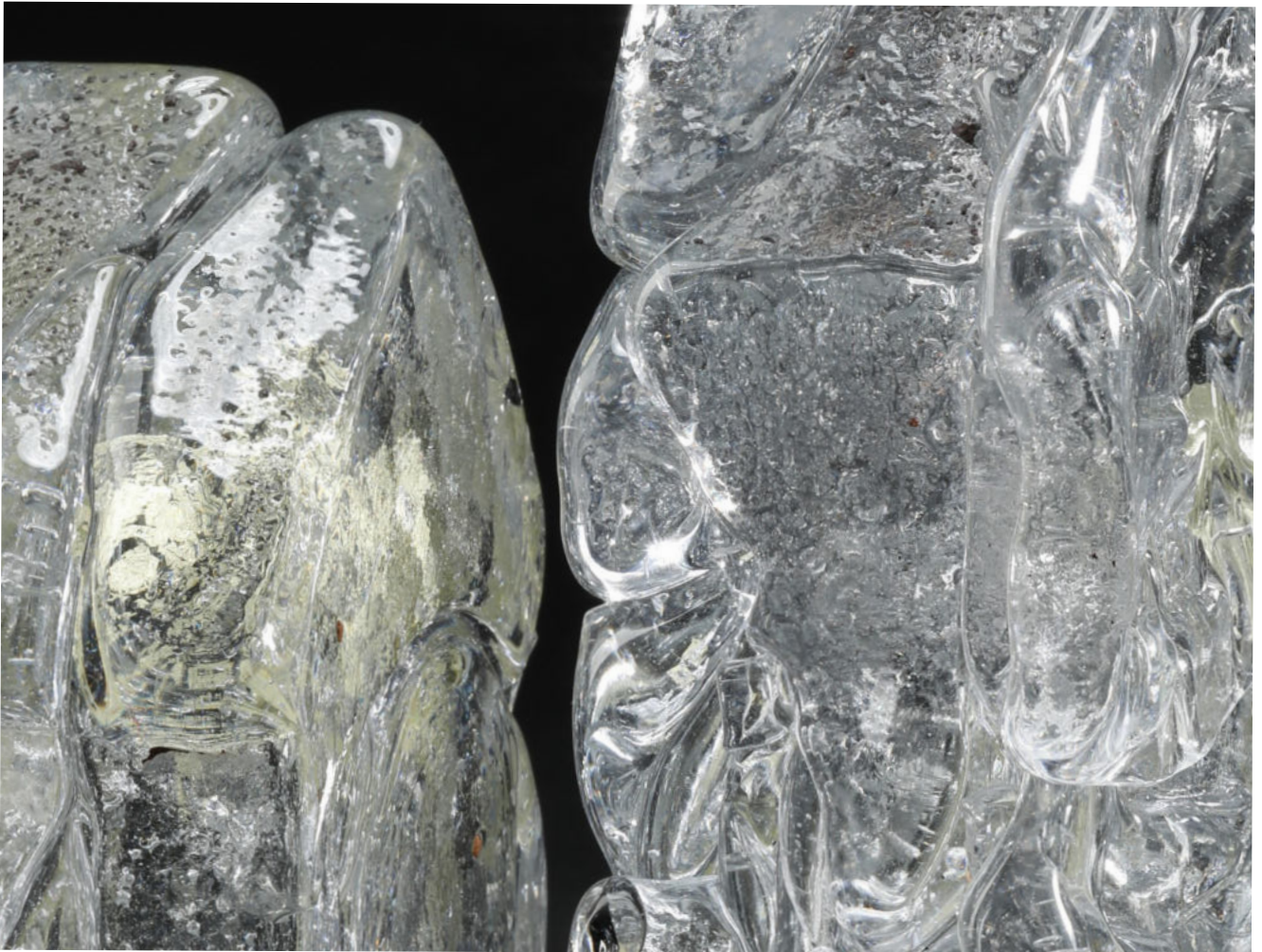
Carina Fogde, 2020 Bronze sculpture Photo Carina Fogde.



Carina Fogde, 2020 Bronze sculpture and glass with gold sculpture. Photo Carina Fogde.



Carina Fogde, 2020 Glass with gold sculpture, Photo Tom Bengtsson, V-tab



Carina Fogde 2020 Theme *Abode - memories of houses* Photo Tom Bengtsson, V-tab.



Carina Fogde, 2020 Glazed ceramic sculptures Photo Tom Bengtsson, V-tab.



Carina Fogde, 2020 Bronze sculptures Theme *Abode* Photo Tom Bengtsson, V-tab.



Carina Fogde, 2020 Aluminium and bronze sculptures, Photo Tom Bengtsson, V-tab.



Picture of me and my work april 2020. Photo Tom Bengtsson V-tab. Falkenberg.