

AS FAR /AS OFF

By Aðalheiður
Sigursveinsdóttir
(In dialog with Þorvaldur
Þorsteinsson, speech
at a seminar hosted by
BÍL (Federation of
Icelandic Artist)
February 9.th 2013) from
his speech about Master
studies in arts).

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EXT:

Iceland University of Arts

Adalheidur and her classmates received an email from the school representative:

"HI EVERYONE,

I understand that some drawing on the wall happened yesterday in the Ways of Doing class.

Would the person responsible be able to wash it off or paint over it? As it was apparently disturbing the class this morning, I was contacted. It would be great if it could be done before 8:30 tomorrow as Nina has a class then and is using the projector."

INT:

Classroom L191 - Laugarnes

Aðalheiður is coming into a classroom where she performed and created AS FAR on the wall the day before.

Aðalheiður starts by viewing the artwork. She moves from left to right in her movements throughout the work, as she did in the performance and creation of AS FAR.

Aðalheiður voice over when the camera moves closer to the artwork:

Where is the beginning of an art work and when is it complete? My artwork, TYPE AS FAR performance, visual performance poetry. Left weaving, poetry, marking a visual form in a certain space. When is my creation a work of art and when is it just a school project, I wonder. What lies in the difference?

Lines, intertwined, became waves, as in a certain frequency. We are all in and offering some frequency. The creation of this artwork reflects my frequency right here in my study. That's what the work was about, what I had learned, where I stood at that moment. It is probably best if I quote, refer to, quote other artists to emphasise my point.

ADALHEIDUR STARTS THE PROCESS OF RACING OUT THE LINES BY WASHING THEM OFF. SHE START BY USING A WHITE PEN, THEN SHE USES A MIRACLE SPONGE TO SCRATCH THE OFF.

Þorvaldur Þorsteinsson voice over

"Linear reality only exists in old history textbooks, reference essays and grant application forms.

As a multiplanary artist, I have created art in various forms of expression and the creative process has taught me valuable insights about the nature of artistic endeavours.

The unpredictable process that often underlies works of art has been a profound source of learning.

I have always found that the most effective way to learn is through hands-on experience, followed by reflection. This approach, often referred to as learning from experience, yields the most fruitful results. However, it is not appropriate if the experience they represent is indescribable and almost impossible to define. It does not equate to a master's degree experience:"

ADALHEIÐUR PAUSES AND TAKES OUT BUCKET OF WATER.

Voice over Aðalheiður

I don't know how much fun I'm having with this experience now. I feel like I should be ashamed, experience. I feel the need to make up for the artwork I created by coming in the evening to clean it off.

That I am not allowed to make artwork on the walls of the school at all. I find this interesting. I'm frustrated, both in myself and... well, let's just start because I'm frustrated towards... yes at least myself.

Maybe I shouldn't have made these marks on this wall in the first place, but I just really wanted to put a piece of art right here on this wall.

There is so much wrong with this whole scene.

Don't know if this is the most ridiculous idea of my life or the best way to go to art school.

To apply felt like opening to create and get an outlet for the need to create. Not sure if this is the right place. The good thing is that I feel a strong need to create. Deep into, become the process. It is precisely to be allowed to be in this state, to be able to do and be, splash, without problems, sull a bit.

But my anticipation is dwindling. Maybe I'm just washing it away.

RECORDINGS OF ADALHEIÐUR SPEEDS AS SHE STARTS PAINTING OVER THE IMAGERY)

Þorvaldur Þorsteinsson voice over

The academy's monopoly of knowledge keeps narrowing more and more with each new generation. Art education is becoming more and more coloured by demands for quotations and reasoning.

We must be aware of this. This matters to all of us. It matters to our humanity - and to future generations. Look, notice what is hidden in the familiar, experience, discover, fool around, create, entertain, show, confirm, ask, reveal, turn out, remember, share, give.

Look, listen and put into context - our own context. Find out that what we were taught is not right; that a story has a beginning, middle and end. And always in this order. It is not true that one first creates and then writes. It is not true that stories become that way until you first create characters and a plot and then write. There is something wrong with first this and then the other, the myth."

**ADALHEIDUR HAS STARTED TO PAINT WHITE LINES
OVER THE WASHED LINES WITH WHITE PAINTING**

ADALHEIDUR:

I feel like I'm always painting over things, changing the way they were. It's strange to be doing this, to be painting over my art work. Because it was in the way.

This artistic performance was precisely about the fact that it is not possible to erase anything.

Everything that has been has a being.

Everything that has ever been, has existence in some sense.

Maybe that's exactly what gets in my way in life. In various ways. The remains of various phenomena have caused, that now I don't have a home. So I am currently in between houses. I find myself behaving like this at the same time, strangely destroying other houses. Perhaps I am not suitable for houses, at least not all houses, not damaged houses at least.

That is why it is so remarkable to be painting over things. Often, the problem lies hidden beneath multiple layers of paint.

Perhaps it is good to be able to paint over this artwork, As if the problem becomes history.

I am constantly creating a new scene, with every act of being and constantly trying to fix what I did by explaining it afterwards.

Perhaps I am now engaging in a project akin to historical justification. Paint a new, that will be more suitable.

In this area, it is equally important not to overwhelm others with excessive presence. To be in the way of others.

It is obviously a privilege to have the ability to paint over my creation, no matter the outcome.

In the realm of existence, I wonder if it will be any improvement.

Which is better, the original creation or the one re-created.

This is a re-creation in a way. A recreation within it all.

So I painted over the lines, I was asked to paint over the lines. because I scribbled on the wall, I was asked to paint over the lines.

It is like apologising for my previous statement.

But maybe I'll get some new directions. I was at least told to paint over the lines. I am responsible for the streaks. So I will just do as told to paint over the lines. Although I am tired, it is late in the evening, it was a process creating and producing the original work of art, the performance. My creation was about a journey, getting here. The journey of being. What I have learned at school, the piece was about what I have learned so far.

I put it all into poetry. Formed these interwoven threads in my performance. We have been in different classes, we come from

different backgrounds. We influence each other.
We inspire each other.

The theoretical aspect presents itself in various forms, we relate to it, in different ways. I used the colour red, a common thread, the red. Good for threads, forming cords, umbilical cords. I felt the common thread was the interval.

Therefore, the lines are formed in the middle of the wall. Or were I, of course, trying to erase them.

Also definitions, lots of them. What is included and what is not. Integration and all kinds of things.

My observation, the common thread was how important it is for everyone to have the opportunity to express themselves, to be heard, to be seen. How the unspoken, needs, desires, experiences, pain, somehow becomes isolating, in our world of being. In the world within ourselves. If we don't get to express our experienced reality, if we don't find the right platform.

If one does not have a place for it and does not get an audience, if there is no interest in it, it is not listened to, it is not respected as needed, ignored, excluded, not accepted, how brutal it can be. That was the common thread. Create space, know how to listen, be a listener. Create new channels and become an opening force.

Have the patience to be wrong. I don't know if I'm particularly good at being wrong. It's more work than I expected to erase lines like this. But I still think that this is a very similar colour to what was on the wall. Probably, it's debatable how good the outcome turns out to be.

I wonder how much is left now. Maybe I should try to get more distance on this, let it be for a while. let it settle. then see how it appears.

To see if this clears up. I thought it would be easier to go straight over the lines, it's not a good brush and I'm neither an artist nor a house painter. I realise that now, afterwards. Maybe I need to go another round.

These lines are tough. I feel good about that, proud in a way, on behalf of the artwork.

Perhaps that is beside the point.

let this dry, it's 00:30 AM and I only have thirty minutes until school closes. I'm running out of time and not quite sure what to do now.

I'm thinking about using a cloth, wiping the paint a little, see the status. Not completely dry yet. This is not quite the same white colour. Maybe I should clean around the area a bit to see more clearly how this is going. I'm going to get clean water and try some more. Only 15 min to go. I should just try cleaning the floor next.

ÞORVALDUR VOICE OVER

Honestly I have never been able to use the same method twice, apply the same tools twice, adopt the same attitude or find the same solutions twice. And yet, the way of working turns out to be so strangely correct when it comes down to it. Perhaps because the methods and tools lie more often than not in the subject itself; created in parallel with the work."

AÐALHEIÐUR:

I'm going to go over this one more time. Maybe I should just try using this cloth, going over everything with paint and a wet cloth.

ÞORVALDUR VOICE OVER

What will this innovative idea look like in 5 years?" (500 character with spaces)

AÐALHEIÐUR:

This is the core. I should have thought of her earlier. This is the focus point. The projector is directed to this point. This, of course, should be the focal point.

AÐALHEIÐUR:

I had to figure this out myself. I was just instructed to paint over the stripes with white. But this is not the colortone of white. I've put a lot of work into this though. Had limited time, since I saw the post, around dinner time. No paint stores were open. But yes, this is such a good excuse. Of course, the mail was sent earlier in the day. I just wasn't waiting for any email. I was working, making a living.

It is not for granted to be in this kind of art university. I have to work to provide.

I'm running out of time, have to leave just five minutes before school closes, then the security system will go off.