

to be continued

Per Stian Monsås
MFA Critical Reflection Text (2020)
Trondheim Academy of Fine Art
Faculty of Architecture and Design
University of Science and Technology

ABSTRACT

The text weaves a narrative timeline of human history explored through relations to my own artistic practice, specifically through projects realised from 2017-2020 and culminating in the work *to be continued*. It outlines the relationships between concepts of collective memory, storytelling, folklore through an analysis of literal, physical, and conceptual readings of the work. It explores how oral and written stories in folklore form site-specific, intergenerational and evolving forms of community knowledge that can be seen as evolutionary tools. And how these narratives maintain their magic and mystery through eras and retellings. It connects the notions of challenge, choice, obstacle and threshold to a physical art object in which aesthetics perform as an open platform for individual to collective experiential inscription. It closes with the argument that the project *to be continued* creates a situation for collective experience.

The footnotes form an integral part of the reading of this text, which perform as a narrative tool for almost tangential additions related to specific moments and subjects within the text.

Table of Contents

0.0	Context for the work <i>to be continued</i> - the beginning of a journey	4
1.0	The journey	6
1.1	Common time and memory	9
2.0	Myths, Legends, and Folklore	12
3.0	A Contemporary Folklore - <i>to be continued</i>	15
4.0	<i>to be continued</i>	20
5.0	Bibliography	21
6.0	Image list	24

0.0 Contexts for the work *to be continued* - the beginning of a journey

We want to believe that we have transcended, or can transcend, into something higher, away from nature. That we do not succumb to the laborious tasks of life the same way we see animals do in the animal kingdom. This is a thought that goes back to at least the ancient Greek and Roman philosophers. Hannah Arendt, in *Vita activa, The Human Condition*, argues that it is not until we secure the necessities of life that we can become free.¹

The idea of transcending nature or becoming harmonious with it is prevalent in eastern philosophy as well. Though it touches on it through different forms of engagement with the world presented for us. As we can see through the enlightenment that follows the teachings of *What the Buddha Taught*² or in the underlying path of Taoism.³



Image 1: Detail. *to be continued*.

¹ Free, as in entering the scene of *Polis*. Aristotle called life in *Polis* “the good life” (eu zen). “It was not primarily much better, less carefree or nobler than ordinary life, but rather of a different rank and quality. It was good only to the extent that it succeeded in becoming the master of life’s necessities, in liberating itself from labor and production, and to some extent in overcoming the innate life-drive of all living beings. So that as far as possible it could escape the bondage of the biological life process.” (Arendt, 1996. p. 51)

² The truth is that this mundane world is filled with impermanent states and things which we are all craving and clinging to. It is unsatisfactory. This includes temporary pleasant experiences as well. When we expect happiness from something impermanent, we cannot attain real happiness. It binds you to the circle of life, and it is not until it’s confined or ceases, before peace of mind can be achieved. (Rahula, 1974)

³ ‘Tao’, which signifies the route/way/path, or sometimes more loosely doctrine/principle. It is the natural order of the universe. Taoism, is the philosophical tradition which emphasises living in harmony with the ‘Tao’. (Tzu, 2016) In order to realise the potential for individual wisdom, we have to discern the natural order of the universe. Through experiences of ones’s everyday life, you can grasp the intuitive knowledge life and live in balance with the universe. (Kohn, 1994)

How can we think of ourselves as being removed from nature? Are we not bound to it? Although, it would be too crude to see the fighting that occurs in the streets after a wet night out in the same light as two male gorillas brawling in the hope of impressing the audience and asserting dominance.⁴

We have, however, developed a more complex language for the description of behaviour and phenomena. Even for quite basic things. A veil constructed for different purposes. We can read things literally, figuratively, conceptually. My MFA exhibition work *to be continued* plays with these notions. A physical barrier that spans from one wall to another, where the title hints to some sort of continuation.

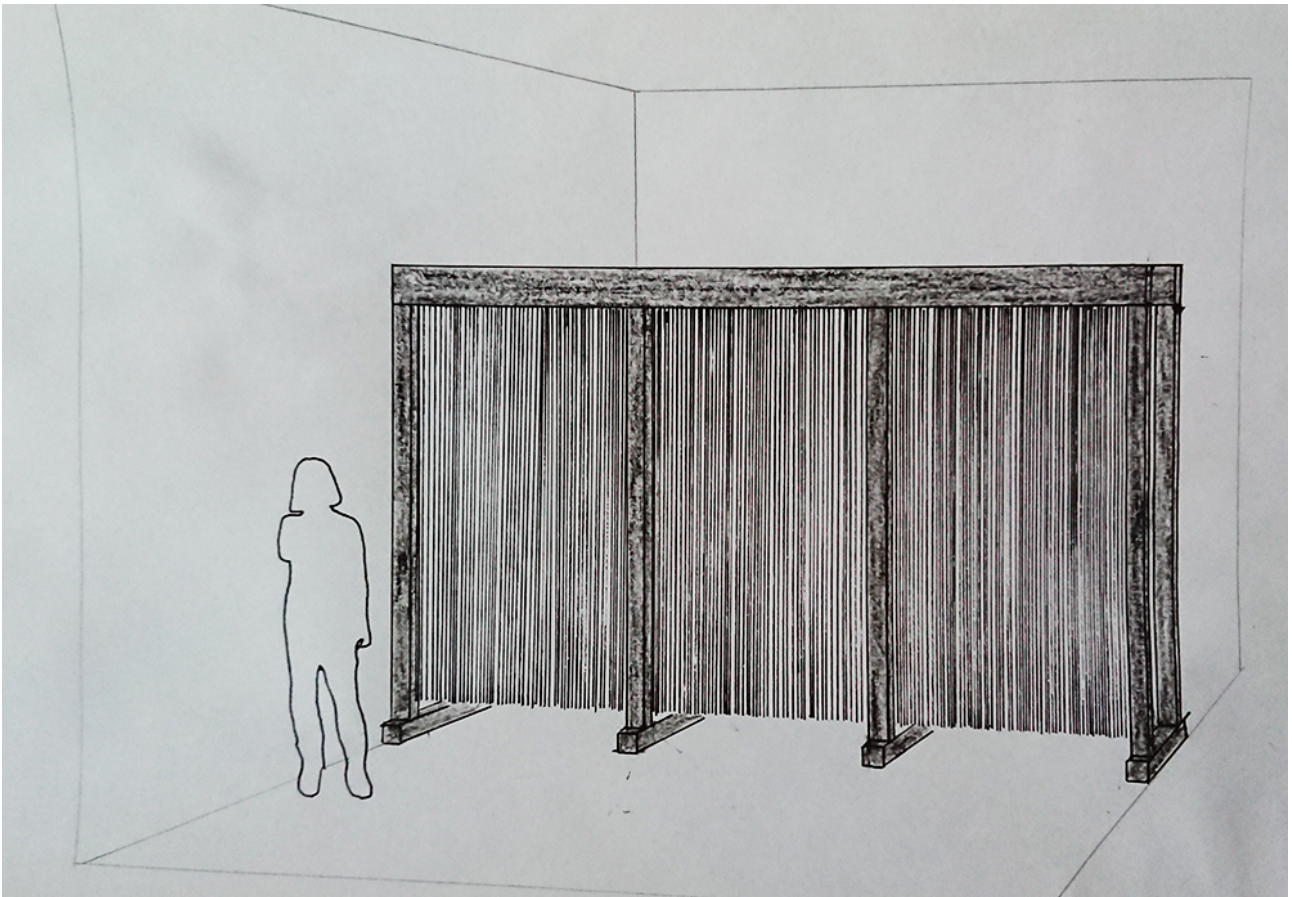


Image 2: Sketch. *to be continued*.

What we see can be perceived as quite literal, but upon further investigation, also conceptual and contextual. Particularly by contextualising our history and culture and seeing it through the lenses of time and memory. It is by remembering the past, while continuing building on it, where we might be able to lift the veil and see where the journey can take us.

⁴ Vcu.edu, 2019

1.0 The journey

Within a more complex description of behaviour and phenomena, we step away from explanations which could be explained as instincts. It is argued that, with our consciousness, we have the ability to recognise the point of its activation and simply stop doing it.⁵

We might be getting a little bit ahead of ourselves. Sure, our ancestors had the choice. The choice to make tools, to express themselves, to communicate, but is it not more that these tools are a product of our instincts? Our instincts to survive, to live, to thrive. The choice was overridden, and in turn, has it become our extension within nature?⁶



Image 3: Detail. *to be continued.*

⁵ If we can stop an instinctual action, it implies that we have a choice. The choice to govern our own life and outcome of it. But even if we have the opportunity to stop doing an action, it is still a response to instinctual behaviour (or innate behaviour). (Lorenz and Internet Archive, 1977)

⁶ In the same way, evolutionary biology creates a surplus of life, whereas the most adapted to life and survival continue its lineage. Is it possible to see this as an analogy for how human evolution incorporated certain tools to secure its survival? A surplus, but within knowledge, which in turn is shared.

We share knowledge and skills. The transferal of knowledge and wisdom through generations is a key point in evolutionary progress. Also, personal and cultural. Traits that often are found within isolated groups or areas, and not throughout the species.⁷ Can we see their extension over generations as natural behaviour?



Why are we so eager to find *the* answer? If we find it, will there be no more challenges?

Is this what we want? I'm concerned that if we find the recipe, the magic is lost.

J.R.R Tolkien understood this with the creation of the *Lord of the Rings* and *The Hobbit* universe. The second you learn about something, it loses its mystery.⁸ Which is why the mystery of Tolkien's universe has stories connecting between everything and everyone. Through time and memory. Mystery and longevity are tightly knit. Where the answers are spread far and wide, or even left up for your own imagination. It creates the potential for something more.⁹



Images 4 and 5: *Marker #1* (2019) and *Portal #1* (2019)

The summer of 2019 was the beginning of this kind of experimentation for me. Two monumental works without any specific recognisable elements were left for others to stumble upon. Resembling the hidden forest trolls of Thomas Dambo.¹⁰ The objects became secret treasures. There for the passing audience to find them, add meaning to them, and to share their story. To be inspired and fascinated.

⁷ Like the orangutan who spends eight years with its offspring to assure that they have learned all the skills necessary for survival. Or the orcas who collaborate during their hunt for seals. (*Planet Earth, Planet Earth II, LIFE, Our Planet, 2006-2019*)

⁸ *Why did Frodo have to leave Middle Earth? and other questions, 2014*

⁹ The potential within this moment provokes a series of affective changes that are in constant flux, that contribute to the creation of atmosphere. It becomes a subjective space in motion, in relation to the viewer's body, striving to evoke an active involvement, an immersive experience. (O'Sullivan, 2001. p.126)

¹⁰ BBC, n.d.

A situation that can be described as a “non-site, a stage built for something that could have happened, but which is now empty, awaiting its future.”¹¹ The authorship is in the audience’s hands and they are the ones that will pass down the stories connected to them.



Image 6: *Raising Portal #1* (2019)

Through the wisdom of many philosophers, overcoming challenges, to be free, enlightened or balanced, it points towards some sort of end. It is so finite. The world evolves with or without us, but with intuitive knowing have we brought along certain tools to find a balance. Certain tools which enable us to share, to choose, and create new connections of meaning.

All these tools are a culmination of our capabilities and give rise to the collective. It is within our shared experiences where we are able to express them collectively and as different cultures.¹² We have passed many thresholds, which in turn can be seen as landmarks. From the first evidence of humans wearing clothing, almost two hundred thousand years ago. And the invention of writing around 5000 years ago.¹³ We added another tool with the invention of writing. Which now might feel natural for most of human kind. Now we read and write. It gives way to a broader sense of sharing. A complimentary way to seek the truth, to find balance, to overcome the most tedious tasks.

¹¹ Skulpturlandskap Nordland, n.d.

¹² It is through these collective experiences that we bond together through our common memory and time, which creates a sensation of community. (Bell, 2009. p.14)
Language, religion, cuisine, social habits, music and arts, and so on, is what make up the culture of a group, society, nation, etc.

¹³ Kennedy, 2019

1.1 Common time and memory

*All things begin and end as stories.*¹⁴

The invention of writing is a landmark in our progression. These landmarks are important in not only creating an image to see that we are still moving forward. But also to see that goals and achievements do not necessarily mean the end, but are a part of the path we are taking. The Epic of Gilgamesh crops up 4000 years ago, and it still invokes a sense of drama, love, and self-reflection.¹⁵ It is probably universal that we have had stories shared with us. Stories still passing through generations. Family and friends, teachers and supervisors, to people like Asbjørnsen and Moe, and The Grimm brothers.¹⁶ We have all made it possible by being. By living life.

Stories became our foundation of knowledge, culture, and society.¹⁷ It is how we were able to share across many generations, and not only to pass them down to the generation closest to us. A new network of connectivity, which can be transferred, moved, interpreted - without having to interrupt the lives of those who possess the knowledge.

A compelling example of the transferal of knowledge through generations can be seen in relation to the wisdom of the Buddha. Because this way of handing down knowledge was considered more reliable and authentic.¹⁸

In order to perpetuate an unbroken and authentic oral transmission, regular and systematic recitation is necessary. It must be particularly noted that this recitation was not the act of a single individual alone, but of a group. The purpose of this mode of collective recitation was to keep the texts intact, free from change, modification or interpolation. If one member of the group forgot a word, another would remember it: or if one modified, added or omitted a word or a phrase, another would correct him.¹⁹

Both the Epic of Gilgamesh and Buddha's teachings, through written and oral traditions, live on. They become some sort of *truth*. Now they can live on as something common. Something we all connect to, which has importance to us. If these beliefs and customs are not transmitted within a group over space and time, they will die. And within the folklore process, transmission is the most vital part.²⁰

¹⁴ The series Vikings portray Ragnar Lothbrok and his discovery of England. A group of men are having a secret meeting regarding the topic of going West instead of East. To a country called England, where there are many riches. One of the men blurts out an ironic "just stories...", to which Ragnar Lothbrok comes with the retort that "Stories. Just stories... All things begin and end as stories". (Wrath of the Northmen, 2013)

¹⁵ The Epic of Gilgamesh is regarded as the earliest surviving great work of literature. (Ancienttexts.org, 2019)

¹⁶ Asbjørnsen & Moe, 1989; Grimm Brothers and Rackham, 2015

¹⁷ Storytelling is a social and cultural activity that predates writing. We are all storytellers with our own stories and narratives, which we share as a means to entertain, educate, instill moral values etc. (Chaitin, 2016)

¹⁸ Three months after Buddha's death, a council of disciples closely associated to him went through all of his teachings. Everything, as it was remembered, was recited, approved, and classified into five Collections. These five collections, called *Nikāya*, make the *Tipitaka*. These Collections were entrusted to various Elders for oral transmission for the benefit of future generations. (Rahula, 1974)

¹⁹ Rahula, 1974. p. 91

²⁰ Bauman, 1971

Stories are continuously passed along formally, informally, anonymously, and often in multiple variants. The passing of these folk artifacts is community-based and not individualistic.²¹ It nurtures its lore in a community, and is a function of shared identity within a social group.

How do we know how this *truth* is perceived? And by whom? It is impossible to pre-determine an outcome when we potentially can make conscious choices. Or try to pre-determine how it's contextualised.

With *Fargo, Blue* (1967) by James Turrell, a blue square is brightly projected on the innermost wall of a room. This room has no other light source, so after some time, you experience the Purkinje effect.²²

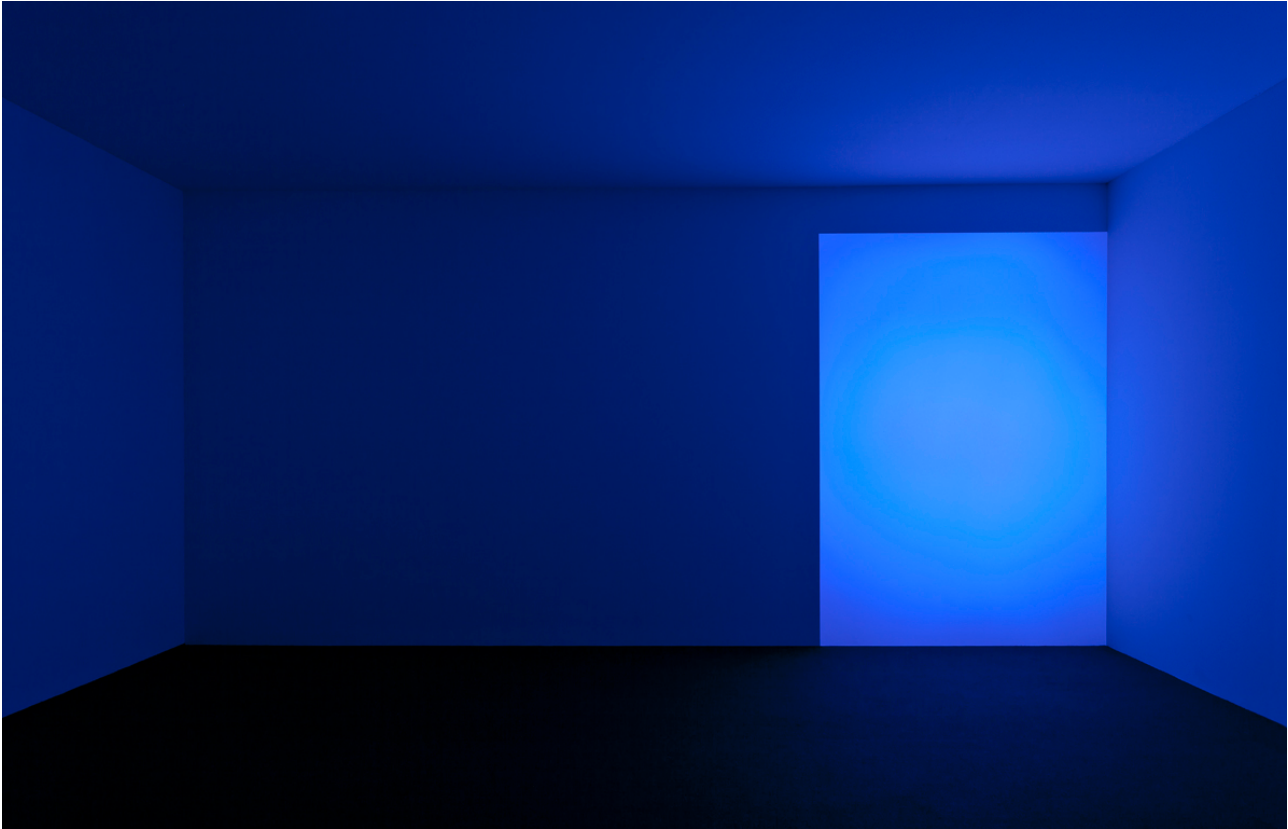


Image 7: James Turrell. *Fargo, Blue* (1967).²³

Your vision is saturated with blue light, so to compensate for this, your brain balances out with red. By turning away from the blue square, the whole room appears red. It plays on physiological aspects of our bodies, which make the majority of the population experience it the same way. If we follow the intended behaviour within this work of art, we will all share the same experience. Not at the same time, but collectively we'll have experienced the same. How does this change when the work of art plays on more abstracted notions?²⁴

²¹ Watts et al., 1984

²² Zacks and Frisby, 1980

²³ Personal visit to Museu Coleção Berardo, Lisboa (2018) (Museu Coleção Berardo, n.d.)

²⁴ What happens when we can't take a predetermined physiological reaction into account? What happens when we play with other sensory organs which connect more to philosophy, context and concept?

It is through other means that we have to guide the outcome. By alluding to the familiar. With the work *Marker #1* (2019) and *Portal #1* (2019), the goal is to tap into the aspect of them being shared collectively. Maybe not at the same time, but in their continuation.

A wooden marker that resembles a menhir, or a sci-fi portal taken over by time. These might already be outdated. Maybe we have passed the point where progression left some of our history behind. The winding path in front of us is one with all sorts of challenges. Furthermore, with ingenuity and advancement, changes within society and our lives, we have progressed into a more individualistic way of life.²⁵ Have we stepped away from the notions of the old world, simply because they are ‘old’?

On the other hand, if we see transmission as an integral part of the continuation of community and culture, we are obviously not stepping away from the elements they contain. It is more so that we find new ways for their continuation. Olafur Eliasson speaks about, in order to see the world differently, there is a need to change one’s own position.²⁶

It is not necessarily that we are not sharing stories or experiences, it is just that they come through a different format. Presentation, materials, and context can help express the experience and perception.

Like the titles of Agnes Martin’s paintings²⁷, or the universe of J.R.R Tolkien. It means that aspects of folklore and community probably will have to come in different formats.²⁸



Image 8: Detail. *Marker #1* (2019)

²⁵ SAGE Journals, n.d.; Association for Psychological Science - APS, n.d.

²⁶ There did not exist hope for him and his generation to actually change the world. The idea of changing the world seemed like an outmoded one, but the idea of seeing the world differently was still vital. (Bal, 2007. p. 174)

²⁷ *Little Sister* (1962), *The Tree* (1964), *With My Back to the World* (1997), and *I Love the Whole World* (1999) to mention a few. All of which are titles of minimal abstract paintings. (Guggenheim, 2018; MoMA, 2017; MoMA 2019; Tate, 2015)

²⁸ In Olafur Eliasson’s works we can often see a combination of the play between physiological reactions, concepts and contextualisation. With the works *Your silent running* (2003/2016), *Your arctic view* (2012) and *All your views* (2015) to name some. It is very likely that we would react similarly during the meeting of these works. Collectively we would behave accordingly, but the title refers to an individual aspect of the experience as well. It is yours.

2.0 Myths, Legends and Folklore

“And even if it's not true, you have to believe in ancient history.”²⁹

Many of these stories, which have been passed down to us might not be true, but some truth can be extracted from them. Through the mono-myth or the “Hero’s journey”³⁰, we have been able to capture the essence of life as an archetype recipe.³¹ Compared to the history of humankind, stories are much easier to comprehend and relate to. It is easier to relate to something that seems familiar and personally transmitted, rather than an overview. Overcoming challenges is a theme that litters the ground in folklore. Sometimes at great cost.³² But we are not interested in the goal of overcoming a challenge. It is rather to see overcoming a challenge as the goal itself. And again, these stories are basically an analogy for life in general.³³



Image 9: Detail. *to be continued.*

²⁹ "Et même si ce n'est pas vrai, il faut croire à l'histoire ancienne." Leo Ferre, quoted by Pierre Briant in intro to 'From Cyrus to Alexander' (Briant, 2002)

³⁰ Berkley.edu, 2017

³¹ The possibility of stepping on toes here is monumental. Due to some of the issues regarding folklore in geo-political terms, it is important to recognise that the perspective typically represents men and their challenges within patriarchal society. There is made an attempt to break this tradition with the work *to be continued*.

³² See Mitchell, 2005; Asbjørnsen & Moe, 1989.

³³ The original title for this work was *Half the Kingdom*, referring to the ultimate prize. This would include the princess as well. To not follow in the footsteps of the people before me, and to be able to convey the conceptual foundation of the work, the title could obviously not stand. *to be continued* tries to be relatable to all audiences, by pointing towards the journey as the goal itself. We can make our own choices, we decide our journey, we will go forward if we choose.

Desirable goals are not only prevalent in folklore. Different nations have played on their respective folklore to achieve goals, no matter the cost, and sometimes without a choice. Within any social group can we see that folklore is a naturally occurring and necessary component. Often though, it is used to differentiate between us and them.³⁴ Can we force a belonging onto people? Can we force experiences onto people? Do we have to believe in the same thing?

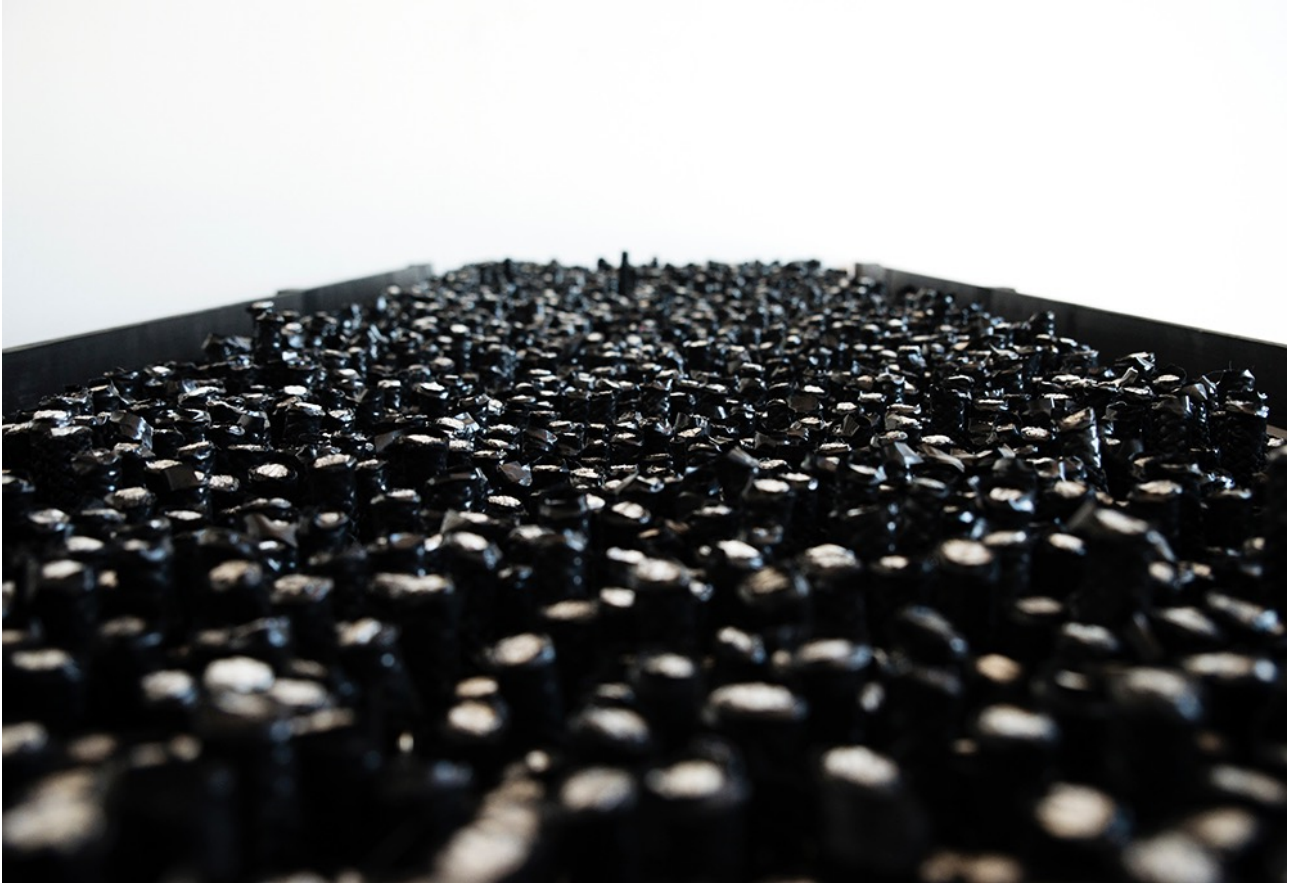


Image 10: Detail. *to be continued.*

What if Buddhists were not allowed to seek *their* truth for enlightenment or Taoists to follow *their* path? Choice is important for us. But doing something or not wouldn't be like withholding the experience. It is a part of it. Much like Andrei Tarkovsky's *Stalker* (1979). Without spoiling too many details, it becomes obvious the goal had changed.³⁵ The outcome was influenced by the experiences of the journey.

³⁴ Sims and Stephens, 2005.

³⁵ Andrei Tarkovsky's *Stalker*.

We tried to apply this approach for the work *Saw, Knew, and Understood Far More Completely* (2018) by Afternoon Collective.³⁶ We took over the existing infrastructure of a heavily visited pedestrian area and added a layer to it. Drawing inspiration from the mystical and mythical, an atmosphere consisting of smoke and lights was added. We wanted to tweak how the area could be perceived by the audience. The choice of going around the bridge was there, to the inconvenience of passersby, but this installation was as non-intrusive as possible to achieve the desired effect. But is the presentation of a choice enough to not make it be perceived as forced?



Image 11: Afternoon Collective. *Saw, Knew, and Understood Far More Completely* (2018)

³⁶ Afternoon Collective is a multi-disciplinary arts collective by Per Stian Monsås and Agnieszka Foltyn founded in 2016. Their goal is to highlight the role of art in everyday spaces and experience.

3.0 A Contemporary Folklore - *to be continued*

Being faced with challenges at any given moment, the potential for creating a lore around these is there. Unfortunately, they might not be as evocative as the stories that we read or hear about. Myths, legends and fairytales all contain aspects which connect to our imagination. How can the grand experiences of the main character(s) be transferred over to us in this day and age?

For *to be continued*, there is not even a prize on the other side of this obstacle. This threshold is just another landmark. But what is this journey with certain landmarks, and how does it translate to this contemporary time and situation?

We have gotten to the point where we can immerse ourselves and have experiences on a completely different level than before.³⁷ It is not to say that material practices cannot follow, but they take on a variety of forms, such as in the presentation of Olafur Eliasson's work, without hidden artifice. Or Agnes Martin's titles of the abstracted paintings. Clement Greenberg states in *Modernist painting*; "It is by demonstrating that the experience it provides is unobtainable from any other source, art can save itself from being mere entertainment."³⁸

This project is in many ways a test project for all the thoughts mentioned in this text. Emphasising that we all face challenges. That we are on a journey from one point to another, birth to death. That we can make life exciting. That we can evolve physically, mentally, conceptually.

Some of these ideas preoccupied me in an earlier works as well. It was this approach that led to the work *Please sit* (2018).

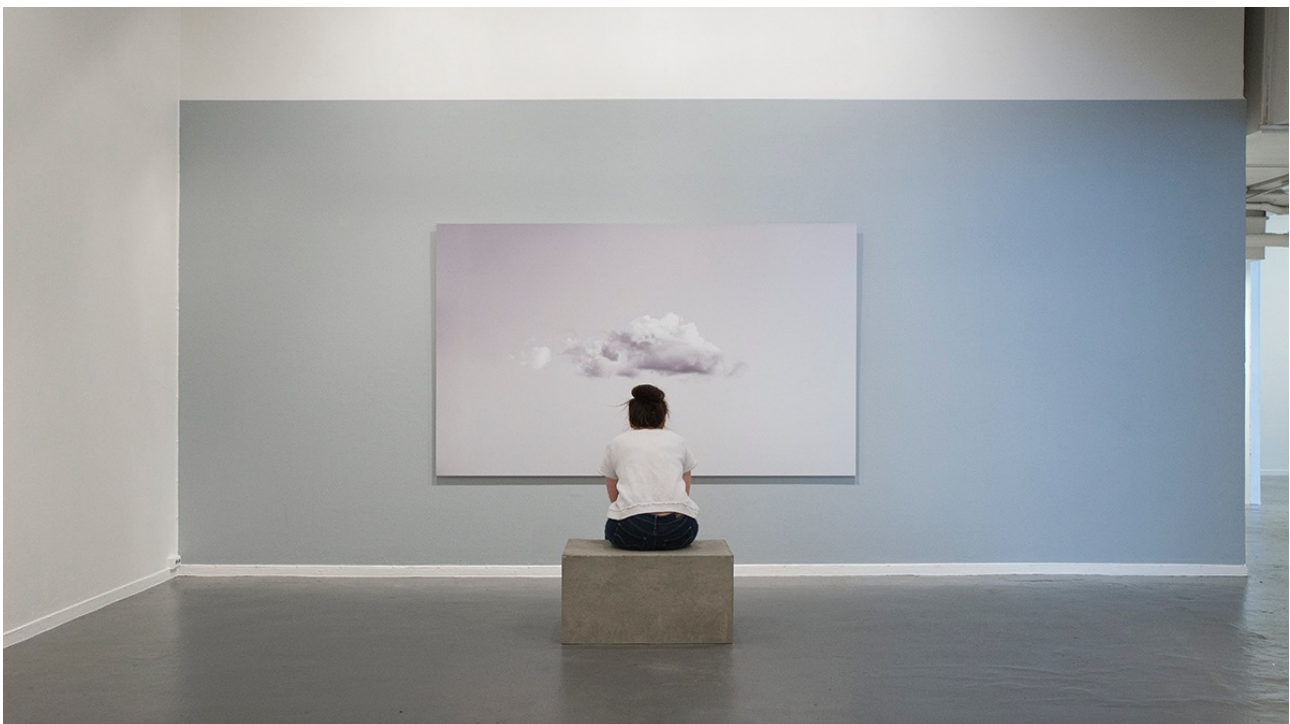


Image 12: *Please sit* (2018)

³⁷ Augmented and virtual reality is also making its way out there, and the same goes for activities such as escape rooms, etc. The most preferred form of entertainment is video games. (D'Argenio, 2018) An immersive experience with the potential to experience "Flow". A distilled specific experience which can be played out in a shorter amount of time than doing the same in life.

³⁸ Greenberg, 2005

A concrete block placed in front of a large image of a cloud. Trying to capture the situation of the bench in front of a view in an abstracted and more minimalist way. With the concrete referring to the earthly and grounded and the clean black and white cloud to the hyper-realistic.

The idea was to capture both the conceptual and the invitational, where the title and materials worked together. Placing the participant in a space between the philosophical and the fundamental. The approach was to a degree a method to capture theatrical associations.³⁹

For *to be continued* a black four-metre-long wooden structure spans from one wall to another, blocking the passageway. Inspired by old railway bridges, the actual object serves as the physical manifestation of its conceptual foundation. Quite literally, it is a passage of an obstacle.



Images 10 - 13: Railway bridges.

Standing two and a half metres tall, with a thick curtain of ropes hanging down from the top, its depth is not easily perceived. With close to 3000 lengths of black rope hung in a quincunx pattern.⁴⁰ It is not possible to gauge the depth of the barrier until you walk through or around. The choice is yours.

³⁹ The objects are the center of attention, but the situation belongs to the beholder. (Fried, 1967)

⁴⁰ A quincunx is a geometric pattern consisting of five points arranged in a cross, like number five on dice. This pattern is often used in English gardens. (Monty Don, 2011) The method is used as a way to create balance, harmony and a sense of the ability to manipulate the forces of nature.



Image 17: *to be continued*

The different materials were chosen for being the most consistent and minimal. It is also important that they leave room for interpretation. A curly, dangling, coiled, and wavy rope could be an analogy for many things. Hair, snakes, vines, seaweed. The importance is not what it looks like or what it can be, it is what it potentially could be for you. The same approach is used for the wooden structure. Wood can represent all shapes and qualities. Being used for basic structures with an obvious purpose to ornamental objects to which we could apply meaning, with *to be continued* following the path of the former. With no hidden artifice, the sight to behold is four pair of legs, stretching from wall to wall, filled with straight hanging ropes from the top. With all other mechanisms out in the open, the method of making the ropes hang is initially kept secret. How do you hang several thousand lengths of ropes?

I want to encourage the creation of new connections of meaning.⁴¹ If we talk about our memory as a rolling snowball. We create layers and layers of experience and knowledge as it rolls down the hill. This implies that an experience or a memory can be interpreted as familiar.⁴² Something we have experienced before, but it will also be new.⁴³ New as a new layer. As the fabric of our world is the path which we are journeying along, the experience of this work is not set. It is up to each and every one of us. Which is why the structure takes on such a simple form, and the limited use of different materials.

⁴¹ The idea is to strip away all possible signifiers to make space for a more open and personal reading of the work.

⁴² The viewer builds on something that is already familiar. It is like a sphere to which they keep adding layers. It can be seen as a snowball rolling down a hill, a snowball of memories and experiences where another layer is continually added. (Perri, 2014. p. 844)

⁴³ It is this continuous whole, composed of memories and past experiences, that manifests itself differently depending on what is introduced. This is how we are able to refer to something as familiar and mundane. There is however the possibility to present something familiar in an unfamiliar way. (Perri, 2014. p. 844)



Image 18: Detail. *to be continued*

The same approach was applied regarding choice of color. The installation is presented in a traditional white space, so the color black was chosen to create a contrast. An attempt to make it visually interesting and at the same time make it stand out. It touches on the modification and re-contextualising of objects taken from real life to function as something else.⁴⁴

Having stripped away all the unnecessary components, the work stands as is.⁴⁵ What choices will you make? It becomes a subjective space in motion, relating to the viewer's body. It strives to evoke an active involvement. An immersive experience.⁴⁶

There are many unanswered questions and several challenges regarding my project and the outcome. If I am aiming towards the creation of something we would define as contemporary folklore, the measure of success is not a given.⁴⁷ This is as much of a field experiment as anything else.

⁴⁴ Mann, 2017

⁴⁵ None of it is hidden, everything can be seen. The “matter-of-factness” of the props is what makes up the scene. Standing as they are. No artifice, no sensors or internal working. They are objects in a theatre of potential, inviting the viewer to enter with an openness to interpretation. (Lee, 2007. p. 36)

⁴⁶ O'Sullivan, 2001. p.126

⁴⁷ Pulling together concepts that constitute folklore, presented through a contemporary approach. The potential for the story to live on outside the four walls of this space is there.

For instance, the fact that it is not placed outside or in relation to festivals (infrastructures) that already have a greater audience, as was the case with *ART INC. (2018 & 2019)*, the aforementioned *Saw, Knew, and Understood Far More Completely (2018)*, and *Estuary (2019)*. A challenge regarding visibility arises. These projects have the potential to come across as unexpected. At some point they were there, and at another point they were gone. *to be continued* is not something you will just “happen upon” in the same way.



Images: 19 - 21
ART INC (Afternoon Collective)



Saw, Knew, And Understood Far More Completely (Afternoon Collective)



Estuary (Afternoon Collective)

If the journey - passing a challenge - is the key aspect of this work, there should be no goal other than that.⁴⁸ In this way, it is a little like Richard Serra’s architectural work.⁴⁹ It challenges the viewers perception of their bodies in relation to interior spaces and landscapes, whereas his work encourages movement in and around his sculptures.⁵⁰

However. The philosophies we touched upon all speak about achievement. Even in today’s society, we are supposed to achieve this and that for the purpose of removing ourselves from the tedious grind of the world. It seems so strange though, since we would be bound to nature no matter what. There is no other place to go except the imaginative.

Is it all for creating an imaginary wonderful place for ourselves? Like the stories and fairytales?

⁴⁸ In the words of American essayist, lecturer, philosopher Ralph Waldo Emerson: “It’s the not the Destination, It’s the journey.”

⁴⁹ Works like *Tilted Arc* (1981) *Snake* (1994-1997) and *Inside Out* (2013). (Khan Academy, n.d.; Art Encyclopedia, n.d.; ARTS INITIATIVE, 2015)

⁵⁰ Bombsite.com, 2020; Kynaston Mcshine, Cooke and New, 2006

4.0 *to be continued*

If the audience is able to create new connections of meaning as they meet the work. Which in turn gives rise to the potential for a sense of inquisitiveness, fascination or wonder, I would say that the purpose of the work is fulfilled.

If we have the possibility to rid ourselves of behaviour which is instinctual, and take conscious choices. Where these choices have enabled us to create a surplus. A surplus beyond a specific purpose. If the transferal of knowledge, language, skills, crafts, and arts through generations is a quality necessary to define ourselves as human beings, will it not be the experiences of these that constitute life? That the allure of life is life itself and what it contains.

Does *to be continued* need to serve a higher purpose than a literal barrier which is passable by choice?

A challenge which can be met in several ways.

Like Gilgamesh on his journey striving for eternal greatness or the Writer and Professor in *Stalker* who set out to solve all their problems. The Buddhist who strives for the truth, the Greek and Roman who wants to be free and the Taoist who searches for balance. We are all facing different obstacles where we choose the outcome. Luckily, the consequences of these choices are not as severe as in many of the tales. Because it is a different kind of story. It is to add to the continuous stream of all our stories, where we can be astounded. Where we experience things that are remarkable and unfamiliar.

These experiences are not to be had alone though. They are to be shared.

5.0 Bibliography

Ancienttexts.org. (2019). *Epic of Gilgamesh*. [online] Available at: <http://www.ancienttexts.org/library/mesopotamian/gilgamesh/> [Accessed 10 Apr. 2020]

Arendt, Hannah. (1996). *Vita activa, det virksomme liv*. Oslo: Pax Forlag.

Asbjørnsen, Per C. & Moe, Jørgen. (1989). *Samlede Eventyr 1 & 2*. Oslo: Gyldendal Norsk Forlag.

Association for Psychological Science - APS. (n.d.). *Individualistic Practices and Values Increasing Around the World*. [online] Available at: <https://www.psychologicalscience.org/news/releases/individualistic-practices-and-valuesincreasing-around-the-world.html> [Accessed 16 Sep. 2019]

Bal, Mieke. Grynstejn, M. (Ed.) (2007) *Take Your Time: Olafur Eliasson*. London: Thames & Hudson.

BBC. (n.d.). *The giant trolls hidden in the woods of Denmark*. [online] Available at: <http://www.bbc.com/culture/story/20190118-the-giant-trolls-hidden-in-the-woods-of-denmark> [Accessed 19 Jan. 2020].

Bauman, Richard. (1971). Differential Identity and the Social Base of Folklore. *The Journal of American Folklore*, 84(331).

Bell, Catherine M. (2009). *Ritual Theory, Ritual Practice*. Oxford University Press.

Berkeley.edu. (2017). *Monomyth: Hero's Journey Project | ORIAS*. [online] Available at: <https://orias.berkeley.edu/resources-teachers/monomyth-heros-journey-project> [Accessed 12 May 2020].

Bombsite.com. (2020). *BOMB 42, Winter 1993 - BOMB Magazine*. [online] Available at: <http://www.bombsite.com/issues/42/> [Accessed 2 May 2020].

Briant, Pierre. (2002). *Cyrus to Alexander : a History of the Persian Empire*. Winona Lake, Ind.: Eisenbrauns.

Chaitin, Julia. (2016). *Narratives and Story-Telling*. [online] Beyond Intractability. Available at: <https://www.beyondintractability.org/essay/narratives> [Accessed 3 Jul. 2019].

D'Argenio, Angelo M. (2018). *Statistically, video games are now the most popular and profitable form of entertainment*. [online] Gamecrate. Available at: <https://www.gamecrate.com/statistically-video-games-are-now-most-popular-and-profitable-form-entertainment/20087> [Accessed 20 Feb. 2020].

Fried, Michael. (1967). *Art and Objecthood*. [online] Artforum.com. Available at: <https://www.artforum.com/print/196706/art-and-objecthood-36708> [Accessed 29 Mar. 2020].

Greenberg, Clement. (2005). *Modernist Painting*. [online] Available at: http://www.yorku.ca/yamlau/readings/greenberg_modernistPainting.pdf [Accessed 15 Mar. 2020].

Grimm, Jacob. Grimm, Wilhelm Wilhelm and Rackham, A. (2015). *Grimm's complete fairy tales*. New York: Barnes & Noble.

Guggenheim. (2018). *Little Sister*. Agnes Martin, 1962. [online] Available at: <https://www.guggenheim.org/artwork/5653> [Accessed 20 Mar. 2020].

- Kennedy, Lesley. (2019). *The Prehistoric Ages: How Humans Lived Before Written Records*. [online] HISTORY. Available at: <https://www.history.com/news/prehistoric-ages-timeline> [Accessed 1 Feb. 2020].
- Kohn, Livia. (1994). *The Taoist experience : an anthology*. Albany, N.Y.: State University Of New York Press.
- Kynaston Mcshine, Cooke, Lynne. and New, A. (2006). *Richard Serra sculpture : forty years*. New York: Museum Of Modern Art ; London.
- Lee, Pamela M. Grynsztejn, M. (Ed.) (2007) *Take Your Time: Olafur Eliasson*. London: Thames & Hudson.
- Lorenz, K. and Internet Archive (1977). *Behind the mirror : a search for a natural history of human knowledge*. [online] *Internet Archive*. New York : Harcourt Brace Jovanovich. Available at: <https://archive.org/details/behindmirror00konr> [Accessed 3 Apr. 2020].
- Mann, Jon. (2017). *How Duchamp's Urinal Changed Art Forever*. [online] Artsy.net. Available at: <https://www.artsy.net/article/artsy-editorial-duchamps-urinal-changed-art-forever> [Accessed 20 Feb. 2020].
- Mitchell, Stephen. (2005). *Gilgamesh, A New English Version*. London: Profile Books.
- MoMA. (2017). *With My Back to the World*. Agnes Martin, 1997. [online] Available at: <https://www.moma.org/collection/works/79892> [Accessed 20 Mar. 2020].
- MoMA. (2019). *The Tree*. Agnes Martin, 1964. [online] Available at: <https://www.moma.org/collection/works/78361> [Accessed 20 Mar. 2020].
- Monty Don's Italian Gardens*. (2011). [Series]. BBC Two.
- Museu Coleção Berardo, n.d.). *Fargo, Blue | Museu Berardo*. [online] Available at: <https://en.museuberardo.pt/collection/works/1252> [Accessed 28 May 2020].
- O'Sullivan, S. (2001). THE AESTHETICS OF AFFECT: Thinking art beyond representation. *Angelaki*, [online] 6(3), pp.125–135. Available at: <https://www.simonosullivan.net/articles/aesthetics-of-affect.pdf> [Accessed 5 Dec. 2019].
- Perri, T. (2014). Bergson's Philosophy of Memory. *Philosophy Compass*, 9(12), pp.837–847.
- Planet Earth, Planet Earth II, LIFE, Our Planet*. (2006-2019) [Series]. BBC One.
- Rahula, Walpola. (1974). *What the Buddha taught*. New York: Grove Press.
- SAGE Journals. (n.d.). SAGE Journals: *Your gateway to world-class research journals*. [online] Available at: <https://journals.sagepub.com/doi/full/> [Accessed 16 Sep. 2019].
- Sims, Martha C. and Stephens, Martine. (2005). *Living Folklore Introduction to the Study of People and their Traditions*. Utah State University Press.
- Skulpturlandskap Nordland. (n.d.). *The Forgotten Town*. [online] Available at: <http://www.skulpturlandskap.no/kunstverkene/den-glomda-staden/?sprak=3> [Accessed 20 Dec. 2018].
- Stalker*. (1979). [Film]. Andrei Tarkovsky. dir. Soviet Union. Mosfilm.

Tate. (2015). *I Love the Whole World*. Agnes Martin, 1999. [online] Tate. Available at: <https://www.tate.org.uk/art/artworks/martin-i-love-the-whole-world-al00193> [Accessed 20 Mar. 2020].

Tzu, Lao. (2016). *The Way and Its Power: Lao Tzu's Tao Te Ching and Its Place in Chinese Thought*. Translated by A. Waley. Eastford: Martino Fine Books.

Vcu.edu. (2019). *What is the psychology behind violence and aggression? A new VCU lab aims to find out*. [online] Available at: https://news.vcu.edu/article/What_is_the_psychology_behind_violence_and_aggression_A_new_VCU [Accessed 7 Feb. 2020].

Wrath of the Northmen. (2013). *Vikings*. Series 1, episode 2. History Channel 10 Mar. 2013.

Watts, R.J., Fichte, J.O., Ludwig, H.-W. and Weber, A. (1984). The Pragmalinguistic Analysis of Narrative Texts: Narrative Co-Operation in Charles Dickens's "Hard Times." *Poetics Today*, 5(1), p.221.

Why did Frodo have to leave Middle Earth? and other questions. (2014). *YouTube*. Available at: <https://www.youtube.com/watch?v=zQeYyiuqOaI> [Accessed 17 Feb 2020].

Zacks, James L. and Frisby, John P. (1980). Seeing: Illusion, Brain and Mind. *The American Journal of Psychology*, 93(4), p.735.

6.0 Image List

Image 1: Detail. <i>to be continued</i> . From inside of the installation towards the light	4
Image 2: Sketch. <i>to be continued</i> . Visualisation of scale	5
Image 3: Detail. <i>to be continued</i> . Along the top of the installation	6
Images 4 and 5: <i>Marker #1</i> (2019) and <i>Portal #1</i> (2019). <i>Marker #1</i> , Søndre-Land Kommune, Norway <i>Portal #1</i> Hämeenkyrö, Finland (Photography by Ana Gómez de León, 2019)	7
Image 6: <i>Raising Portal #1</i> (2019). Concrete structure installed at location	8
Image 7: James Turrell. <i>Fargo, Blue</i> (1967). Installation view (Museu Coleção Berardo, n.d.)	10
Image 8: Detail. <i>Marker #1</i> (2019). Frog eye view of <i>Marker #1</i>	11
Image 9: Detail. <i>to be continued</i> . One out of the three available passage-ways	12
Image 10: Detail. <i>to be continued</i> . View along the end pieces of which the rope is hanging from	13
Image 11: Afternoon Collective. <i>Saw, Knew, and Understood Far More Completely</i> (2018). Installation consisting of foggers and light installed under a pedestrian bridge in Trondheim, Norway	14
Image 12: <i>Please sit</i> (2018). Bachelor Graduation Show, Trondheim Academy of Fine Art, Norway	15
Images 13 - 16: Railway bridges. Stock photo of railway bridges	16
Image 17: <i>to be continued</i> . Full view of installation	17
Image 18: Detail. <i>to be continued</i> . From the top of the installation and down	18
Images 19 - 21: <i>ART INC #2</i> (2019), <i>Saw, Knew, and Understood Far More Completely</i> (2018), <i>Estuary</i> (2019) <i>ART INC #2</i> (Afternoon Collective, 2019) Video installation. Trondheim Torg, Norway, <i>Saw, Knew, and Understood Far More Completely</i> (Afternoon Collective, 2018) <i>Estuary</i> (Afternoon Collective, 2019) Light installation. Bakke Gård, Trondheim, Norway	19