



I am a compulsive collector.

I collect images and discarded objects that intrigues, disgusts and allures me with organic shapes, rusty surfaces, uncanny moods, emotions... that evoke physical sensations in me. This way I continuously build on my visual and material archive which I use as a foundation to create abstracted sculptures and installations

Neither linear or literal – my art and interests lies with the curved and suggestive. However, I work raw, direct and uncontrived with materials. The relation between the two brings about this tension between softness and the explicit that is present in my practice.

Rather than putting metaphorical fictional narrative on my work, what interests me is to find out what the work evokes through its performative presence and physical sensibilities; discovering what happens with objects when they are installed in a specific place. There is a performative element that comes into being when architecture, bodies and objects meet that i am excited about.

Discarded materials captivates me because they are junked stories. In working with them I become the mediator. I organise the material into an archival practice and in doing so I have begun a process of building a body of knowledge that is my own, that also functions as a witness to these discontinued stories. Theories on social constructivism, in particular language, performativity and gender, are important to me and have become important to my artistic practice. I see a close connection between the exploration of language and the building of an archive. I want to start investigating the intersection of image, text, sculpture and installation.

installation consisting of sculptural works in different materials and various sizes together with a book

metal, rubber tubes, cotton, string, epoxy, glas,
woodchips, trashbag, ceramics, water, cardboard
box, cord, bub-belwrap, bucket

figure without skin - 2020 - metal rods, cotton, string - ca 250 x 130 x 1 cm
figure in loop - 2020 - metal rods, rubber tube, cotton, string - ca 150 x 156 x 132 cm





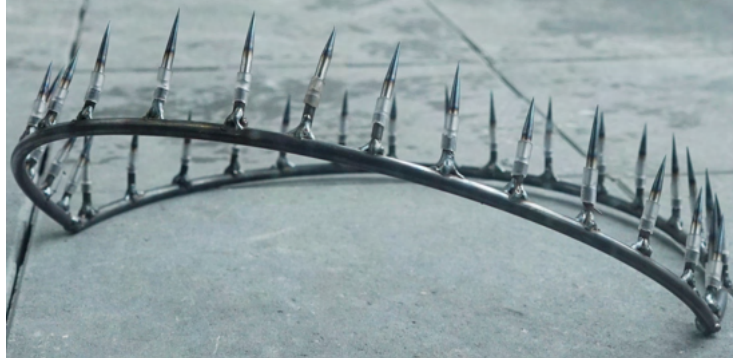
you are not alone in the pool of water - 2020 - apoxy, plaster, wood chips, cardboard box, plastic bag, bubblewrap, water, ceramic, glas





group of three - 2020 - ceramic - ca 43 x 40 x 14 cm, ca 38 x 37 x 12 cm, ca 42 x 40 x 16 cm





for some time i felt that i had completely lost control over
my workprocess and studiospace - the material and
my mind were everywhere

i responded to this by documenting every single material
currently existing in my studio, working it into a book

Things in my studio (a) Material Archive, 1 (2020 - 14.3 x
18.1cm) is the start of my own archival practice

Things in my studio
(a)
Material Archive

Things in my studio
(a)
Material Archive



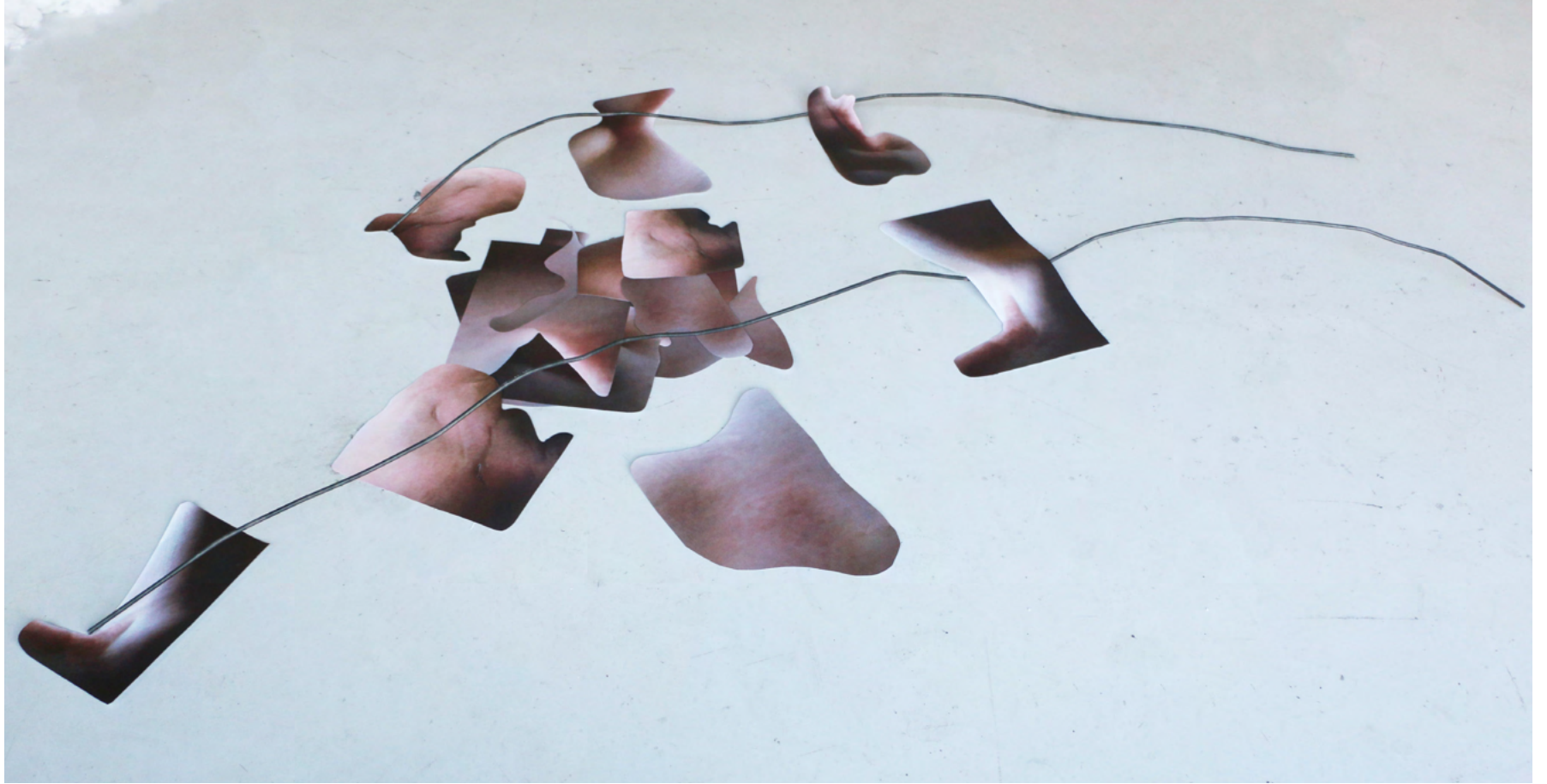


det finns en plats för dig (there is a spot for you) - 2019 - wood, plaster, stone, glass, metal, gauze bandage



sensory explorer - 2021 - cotton, string, string rolls, metal rods, paper tape, blue electric tape, printed images, collage, collected images, dried clay, zip ties







once i read “friction is not a material”

i remembered how it was to create these bodies, this work

it was painful

these ropes were 5 meters long and had to be woven in
such a way that i had to pull the rope all the way through
the holes each time

creating friction in between the rope
and me,
my hand burning in the process

but never during this time did it occur to me to wear
gloves... the tactility, the sensibility of the rope in my hands,
the heat it created, the burns it left; it all had to be felt

it had to be present

woven friction - 2019 - rope, chicken wire - ca 170x99cm, 150x99cm, 124x64cm, 102x92cm



memorial - 2020 - indian ink, fabric, metal, wood, paint, marker, chain, clips, nails - ca 200 x 250 x 6 cm



shudder - 2019 - bamboo, dried clay - variable installation



rubber strappings pulling holes together - 2019 - rubber, metal - ca 120 x 140 x 7 cm



det visade sig att jag släpat tillräckligt (it turned out i had dragged enough) - 2019 - gravel - ca 184 x 85 x 11 cm



space under my desk - 2020 - wood, string - 145 x 90 x 90 cm



(un)titled figure- 2020 - oil on linen - 90 x 165 cm



metal bars caressed obsessively with weld
the heat bending them out of their shape
bending them

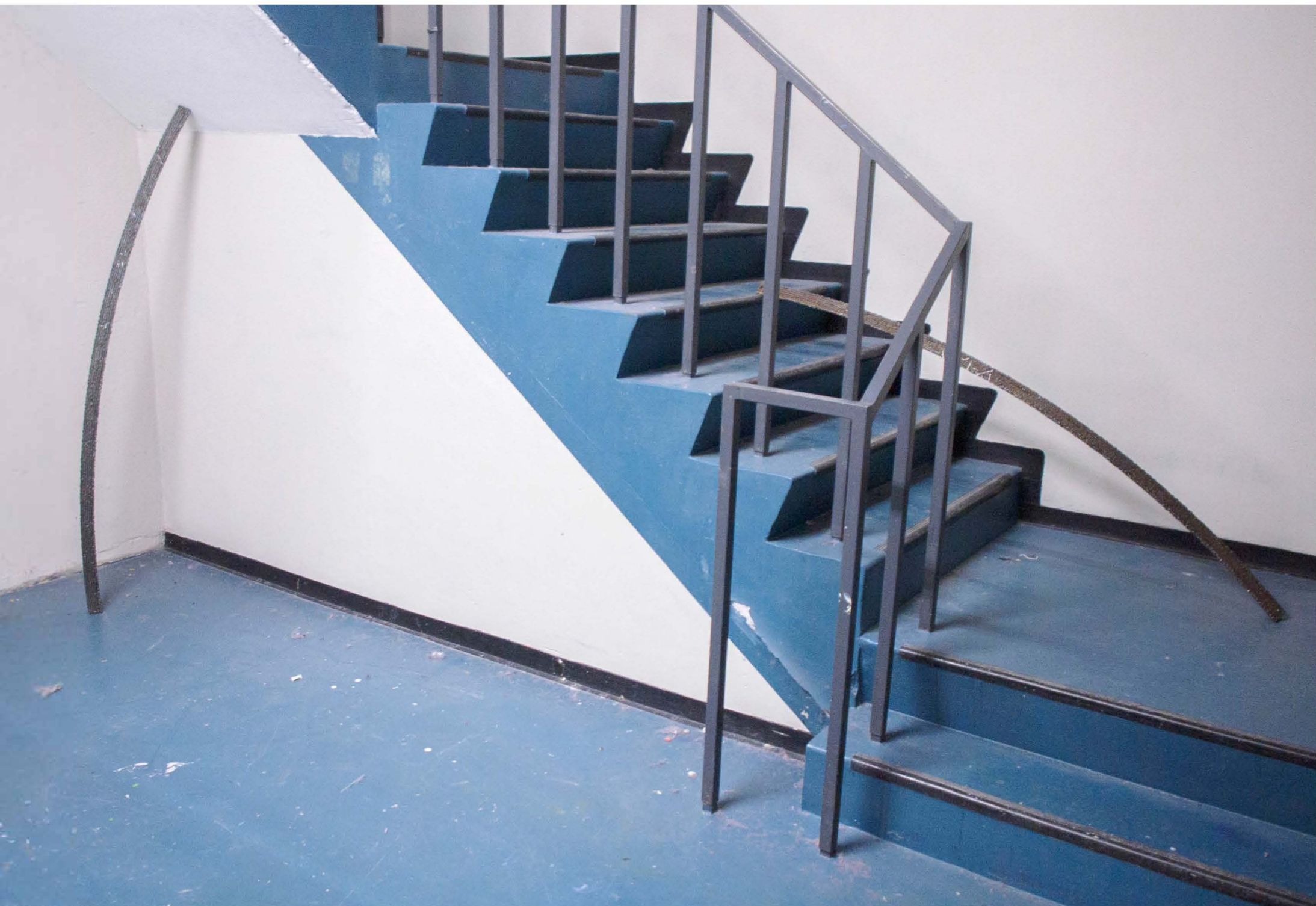
c u r v e d

non-linear
non-narrative

they are seen moving around the building

hugging the walls
creeping the oor

searching desperately



evidently i am dead - 2020 - metal bars, weld - 2 x ca 194 x 7 x 30 cm



during the summer of 2020 i spent a few weeks working with blacksmith Berth Johansson, learning the basics of forging. i worked intuitively and experimental, putting the iron together with material from the surroundings of the harbor. the last week of my stay i found out that i was pregnant. i saw my sculptures through this lens and yeah you know... sometimes... the body is really the best mediator

maternal instinct - 2020 - forged and bent by hand - iron rods, stone



protective instinct - 2020 - forged iron , common stern egg

