

As an artist and scenographer, I like to tell stories through my work, and explore the connections they create, towards one larger narrative made up of intra-connected ecosystems of thoughts, ideas and perspectives.

I use space, stories and the perspectives these give, as my materials. I work with these materials, in collaboration with other humans and different-from-humans, to focus on the things that connect us to one another, that we (as inhabitants of this world, both human and different-from-human) have in common. Through this, I ultimately want to explore and imagine how to build sustainable futures together, and for future generations.

In light of this, my current project explores the concepts of legacy and legacy-thinking, time, more-than-human and human perspectives, connection(s), and cycles. I wish to explore this in collaboration with like-minded practitioners through a series of interventions, collaborations and events related to trees and seeds. The trees-to-be (in the form of seeds) and the fully-matured trees of the Losæter/Sørenga area are the starting points from which different perspectives radiate from. Perspectives such as past everyday events that the fully-matured trees have been spectator to, the social activities surrounding those trees, but also the perspectives from the future, what could the trees-to-be, be spectators to? How will the seed planters be remembered in the future? I am hoping to collaborate with a storyteller/botanist, an artist designer, a seed expert and various others from Losæter if I can, through workshops and installations. A storytelling workshop telling the stories of the perspectives and of the seeds, a tree seed-planting workshop, a traditional craft workshop with natural dyeing and/or whittling, and a story-writing workshop. These workshops would culminate into two installations (seed storage installation and film-loop of perspectives), and a published work of stories for the participants. I am currently focusing on the more undefined aspects of the projects: who the workshop participants will be, who is the public of the art project, and what is its context.

I like to define my practice as narrative and participatory, although I would also like to add 'collaborative'. Collaborating with others and the discussions that ensue, both with fellow collaborators but also workshop participants, is important to how I work. Collaboration goes hand in hand with participation, which to me are two sides of the same coin, where the involvement of another is a crucial part of the art project. Another crucial part is story(ies), which is part of who I am, but also runs deep in the history of humanity. Everything is related to 'story'. This statement needs elaboration and is ultimately one of my own parallel explorations I wish to carry out throughout my artworks.