

About my practice

Signe Guttormsen, 2018

Integrated art or site-specific art both cover notions of art rooted in a specific situation and in a specific space. In my work with shared, public spaces, I especially focus on activating and twisting architectural spaces into spaces of meaning. With an exploratory approach, the context of a given area is emphasized in terms of its history, the function of the building and the architecture itself, and from here a new narrative can emerge. The space activates the work and vice versa.

By employing an artistic, analytical approach, an everyday room of a particular function is added a nuanced and poetic dimension. Art challenges architecture, both in terms of form and material, leaving behind marks that on a theoretical level can establish a sense of resistance.

I define the architectural space, which the artwork interacts with, as a place for exploration. I perceive it as an empty stage or a lump of clay that can be shaped into questions of concept and body in an ever more complex world of volatility and interchangeability. It is within the collision between the rational (the building) and the irrational (the art) that questions emerge.

In another scale and with a different focus is the development of works that are part of exhibitions. Unlike site-specific art, these works are mobile and can enter into different contexts.

Each work attempts to unfold the dilemmas we are faced with daily, such as doubt and making choices. Our contemporary time is pervaded by a demand for flexibility and replacement, resulting in a loss of experience that otherwise grows from facing conflict and friction. Instead, we find ourselves in a world of smoothness, in which one choice can be as good as another, and it is exactly in the confrontation with this smoothness that the works arise.

Through means of painting and installation, the works operate in the intersection of imagery, action and materiality. They become a kind of membrane between the world of imagination and the tangible work process and investigate, one might say, a fluid field in a solid shape.

I consider my practice a way to establish resistance, both in a wider sense – through the role as an artist in society – and in the detail – in the reflection and the material of what makes the work. For both works and site-specific art, my main focus is formed by the study of meaning and senses of the human body, language, everyday life and the way we shape society.