

The edge must be scalloped
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An entrance is an introduction. An expected process of reception in which you enter. A gating that determines your bearings. An initial observation by which standard you adjust your mode of viewing. Here; A heist of institutional decorum. An easily recognisable point of authority. Laden with contrasts within this space.

An instantaneous reference to monumentality. A comment on the standards we adhere to even in settings where norms are redundant; The actions we take per automatism.

Individuate your body in this space. These are facts before entering the work. Another threshold appears. A room within a room. You have a varied contribution. Neglect not the moments of seemingly mundane functions. Linger in the just-post foundation of anticipation. Enter with commentary on viewed viewing.

The juxtaposition of mass and site is deliberately obstructive. An architecture of self-awareness of one's own mode of viewing. The path is obstructed. Roughly in the middle; an awkward presence of an ambitious site. Enclosed and not yet seen; pockets of activity. An ungenerous space with a circulatory course. A mass can be formed at either end. In-between: corridors, which represent bureaucracy and monotony. Movement is shuttled where walkthrough is possible. An area of individual action applied by ungenerous movement. In effect; The edge must be scalloped.

The role of subject is enforced only within the site. Question what is a performative state? Can we enter as a passive and result as active? Your participation is an applied act. A motive of this objective. The movement between rooms is as important as the rooms themselves. A mass impetus.

The domesticity that surrounds you is a still life; a material will. There is no arrangement into which you cannot enter as a worth. Your presence functions as a feedback. Enter as a supplement to the elements in the series of situations. Here you stand absolute. You are a prosaically functional form with a resolutely practical purpose. A fractioned homestead makes a shift within matter. Respond to an ode to the unsparing quality of a task which needs to be performed - A utility.

Mature at home.

Challenge your own accustomed modes of viewing. Situate your own body with equal value of any material surroundings. Make your choice between passive or active. Feel free to move, or not, to linger, or not, to adjust the situation, or not. Concern yourself not with interpretation or an academic point of reference, these are things; An accumulation of every-day-matter. No sum of moments of reality amounts to nothing.

Take pleasure in ornamental passivity. Define your own presence in the make-up of this setting. Do not consider the outside impertinence of expected interaction. There is no calculated etiquette of how to view this work. Your body is the change in value, elevated to the sole quintessence in this domain of reality.

What you view could be your own residence in this space relayed back to you. Even in a passive state you are active in this scene. What you view could be another, in the same milieu, re-relating to your own value in this instalment.

A reference to your significance / An actor / An author.

Your neighbour is your counter-part. A reflection of gesture. Co-Existence will be a fact independent of awareness. The observation is dual. The view of your own body in this space removes the possibility to observe the neighbour. The view of the counter-part end the option to self-asses within this room. Question this role, performative, even in a passive state.

The reception is a prologue. In the site a dialogue develops within a self-narrated situation. By re-entering the surrounding space, a new viewpoint emerges. That of a knowing subject who have added value by entering this work.