

Dialogues with the tube

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Hi,

The content of this folder might interest you if you are curious about art, intuition, psychology, or methods of visualizing deep knowledge in artistic practices.

In this folder, you will find most of the automatic dialogues I have had with my practice during the last year in the master's program in Fine art at HDK/Valand 2022 - 2023. They are presented chronologically, with the newest first and the oldest last. The dialogues are not grammatically checked; they are meant to be as they are.

You will also find an introduction to the methodology of intuition and the confirmations composed into a united text, shown after the dialogue section.

Finally, there is information about two public events I am holding at Konsthallen, one performance and one artist talk. Welcome.

Wish you all the best,
Anna Kristina Bergman

If I was a tube - what would I talk about?



Me What do you want?
 Tube I have told you many times now
 Me what have you told me?
 Tube just set me free
 Me can I first pack you in plastic folie?
 Tube do you have to? I am so tired of being wrapped
 in circles, I got pain in my muscles
 Me you know...you could be a face if you want to?
 Tube that is not my intention.

Confirmation: Introvert and a bit drained
 (Dialogue no 0, p. 71).

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30. Reconnecting

Confirmation: Finally you are united and hole.

Painting I can't follow you and be aware of everything,
you are to fast now, and maybe everything just falls
down, but continue, please do
Me ahhhhh, the yellow is coming back!!
Painting you miss Ink, right?
Me no, I miss the feeling of being in love with Ink.
Painting I think you love me
Me I am beginning to...





29. Transparent actions

Confirmation: Its important not to be in the dark.

Object	Do you think I can have skins in different layers
Me	maybe
Object	can you make me in several layers, so you can kind of look into me and see between the layers
Me	yes
Object	ideally, I would like to be in the sun
Me	what do you mean?
Object	transparent.

28. Uncontrolled and proper

Confirmation: Isolate.

Me	Marie is also nagging about her lines
Painting	I am not sure I want to have any lines
Me	not me, either
Painting	what did I say some days ago
Me	yea...you are right, I think am a bit anxious
Painting	just do your stuff with me; ill trust you
Me	but I won't see the whole of you until you are hanging at konsthallen
Painting	it doesn't matter, it could even be a good thing
Me	why
Painting	we don't need control anymore, just do it, but do it properly, so I don't fall apart.





27. Visible thoughts

Confirmation: Do without think.

- Painting You don't have to make everything so perfect, I don't think I want to be so pretty actually, I'd rather make myself a little disgusting, do you think you can work on that?
- Me I actually don't know, I don't know anything at the moment
- Painting it might not do so much, but shouldn't we have any real tubes at all?
- Me you want to be disgusting and have real tubes, I don't know if we want the same right now. Right now I like to make my own tubes
- Painting are you not going to listen to me at all, just do your thing?
- Me -

26. Let go of old lovers

Confirmation: Embrace your own ideas.

Painting	What do you think Kirkeby would say
Me	must we talk about him
Painting	no, but I know you have been starting
	to think about him
Me	I think I loved him
Painting	let him go
Me	yes...I know...



25. Talking to Alma Thomas 2- Don't eat to many gumdrops even if you love them

Obloque strategies: Idiot glee (?)

Confirmation: Balance your passions.

Alma Don't exaggerate
Me what do you mean
Alma you have gone to excess
Me what then, you always do that
Alma contrasts are not the same as exaggerating
Me repeating the same thing endlessly as you do,
some may also call exaggeration
Alma stop listening if that's what you want, the only
thing I'm saying is stop exaggerating where
you don't need to
Me gluttony
Alma exactly
Me like when you love gumdrops and can't stop
eating them
Alma exactly, stop doing that.





24. Talking to Alma Thomas 1 - metaphor

Oblique strategies: Make an exhaustive list of everything you might do and do the last thing on the list.

Confirmation: Make me without hesitation, go straight ahead.

Alma Do you see that it has become a spine
Me mm, it reminds me of fish I cleaned as a child
in Jämtland
Alma is it your backbone
Me certainly not
Alma are you sure
Me one hundred percent
Alma are you an expressionist
Me definitely not
Alma are you a neo-materialist
Me I am nothing, and I am what I want when I want
Alma oops
Me ok, I was a bit harsh, sorry, but you provoked me
Alma why does it provoke you
Me I don't want to be anything specific, it always makes
my skin itch when someone tries to define
Alma as Roni Horn you mean
Me ah exakt
Alma It's your backbone, I see it now, it's everywhere
Me Ahhhh.

23. Talking to a painting of Alma Thomas

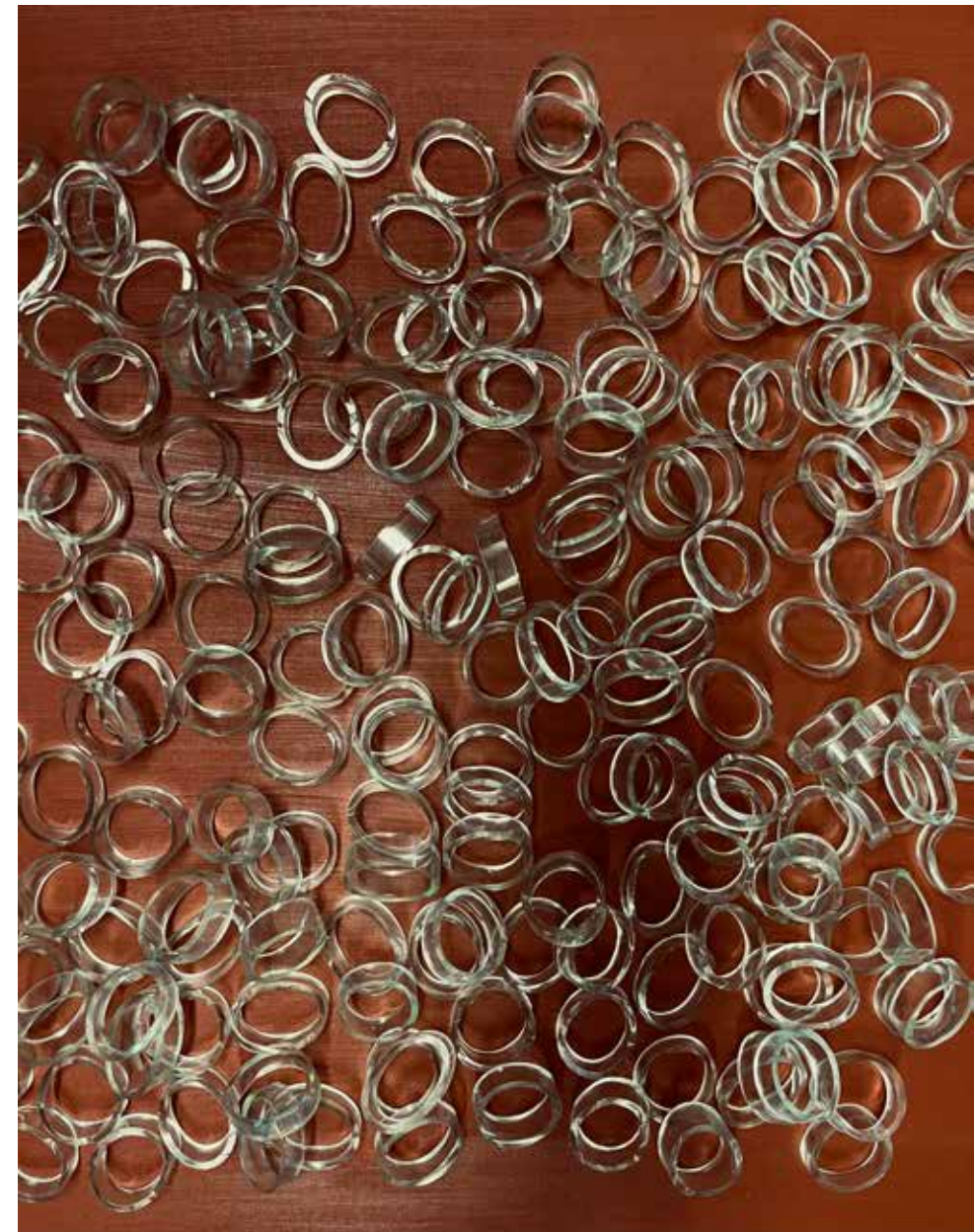
Oblique strategies: Is the intonation correct?

Confirmation: Do vague exaggerations.

Me I was so happy when I saw you
Painting look behind me
Me that's what I do
Painting, you see, I'm there behind
Me yes, that's exactly what's so interesting. But did you
had to show so little of what's behind, I go crazy
staring at it. I get such a strong desire that what is
there behind should be exposed a little more, I just
stare, without blinking, for a long time
Painting that is the purpose
Me not to show everything
Painting -
Me not to be overly clear
Painting -
Me you are driving me crazy, it's like a fatal attraction.
You are so vague in your exaggerations.



Alma Thomas
Red Roses Sonata





22. Parallel thinking

Oblique strategies: Is there something missing?

Confirmation: Forgotten agenda. You need confirmations (information and knowledge) from others.

Me Who are you?

Tube I'm parallel

Me is it enough for you

Tube maybe, but I don't think so

Me what does parallel mean

Tube I lie next to, alongside, several times

Me I don't know anymore

Tube what is it that you can't tell

Me what we're really are doing together

Tube leave me a moment, we may need to think a little, maybe you need to talk to someone else for a while

Me about what

Tube about what's important.

21. One way street

Oblique strategies: Tidy up.

Confirmation: You are struggling by listening to the demands and wishes.

Painting

Interesting, but really fragmented and confusing you are just using me at the moment, aren't you

Me

yes, this is not a dialog. It's a one-way street

Painting

I can see that, do you think that's a good strategy

Me

sometimes I just don't feel like talking to you

Painting

that is not a good idea in my point of view.





20. Yellow resting

Oblique strategies: "Take away the elements in order of apparent non-importance"

Confirmation: You are going somewhere and that feels good.

Painting	I am grateful that you painted me in a slightly different shade, but I think a lot about yellow
Me	me too, we'll get there
Painting	I'm not as frustrated now, let's rest.

19. Do as I please - hidden longing

Oblique strategies: What mistakes did you make last time.

Confirmation: Make it until you nail it, and don't let others seduce you.

Tube You really have to hide my nails

Me I kind of like them

Tube stop painting me

Me yes yes yes, I hear you

Tube I saw you when you did the opposite of what we agreed upon

Me what do you mean

Tube you did not make the bark transparent and like a mirror at all

Me shit, I forgot

Tube you have to do what we agreed upon and not do stuff just because you happen to be longing for oil paint

Me I know, but I actually long for oil paint

Tube not me, not yet anyway.





18. Paint without paint

Oblique strategies: "Take a break"

Confirmation: Don't paint, think paint and I am a painting.

Object	You don't need to paint me all the time, you could just use me as I am
Me	do you mean raw
Object	no, I am not food, I mean you don't have to paint me for me to do paint
Me	ah so you mean, to paint you can become to much, I don't have to paint you for you to be a painting
Object	yeah...something like that.

17. Annoying demands

Oblique strategies: "Imagine the piece as a set of disconnected events"

Confirmation: Repeating - go against the needs.

Object	Can you try to hide my nails again
Me	you are so annoying, can you just drop it
Object	no
Me	we don't have to talk about the same thing today.
	I shut my ears for your desires.





16. Pretending

Oblique strategies: "Be less critical more often"

Confirmation: Longing to be overly clear, high-contrast, and moving.

Tube I feel a little bit too similar to the others
Me you would like to be more unique
Tube no, not really
Me what otherness do you mean
Tube I am thinking about your walk in the woods
Me is it the trees you are thinking about
Tube I feel comic
Me as a parody
Tube sad comic, like a cliché of something
Me is it possible for you to exaggerate the cliché-feeling
Tube ...maybe, what do you mean?
Me if we exaggerate the cliché, what would you be
Tube vulgar
Me would you be similar then
Tube I am not sure I like being vulgar. Can I just be really
extroverted and happy, so I accidentally exaggerate
everything I do
Me of course, you can.

15. Hide my edges - needs and wishes

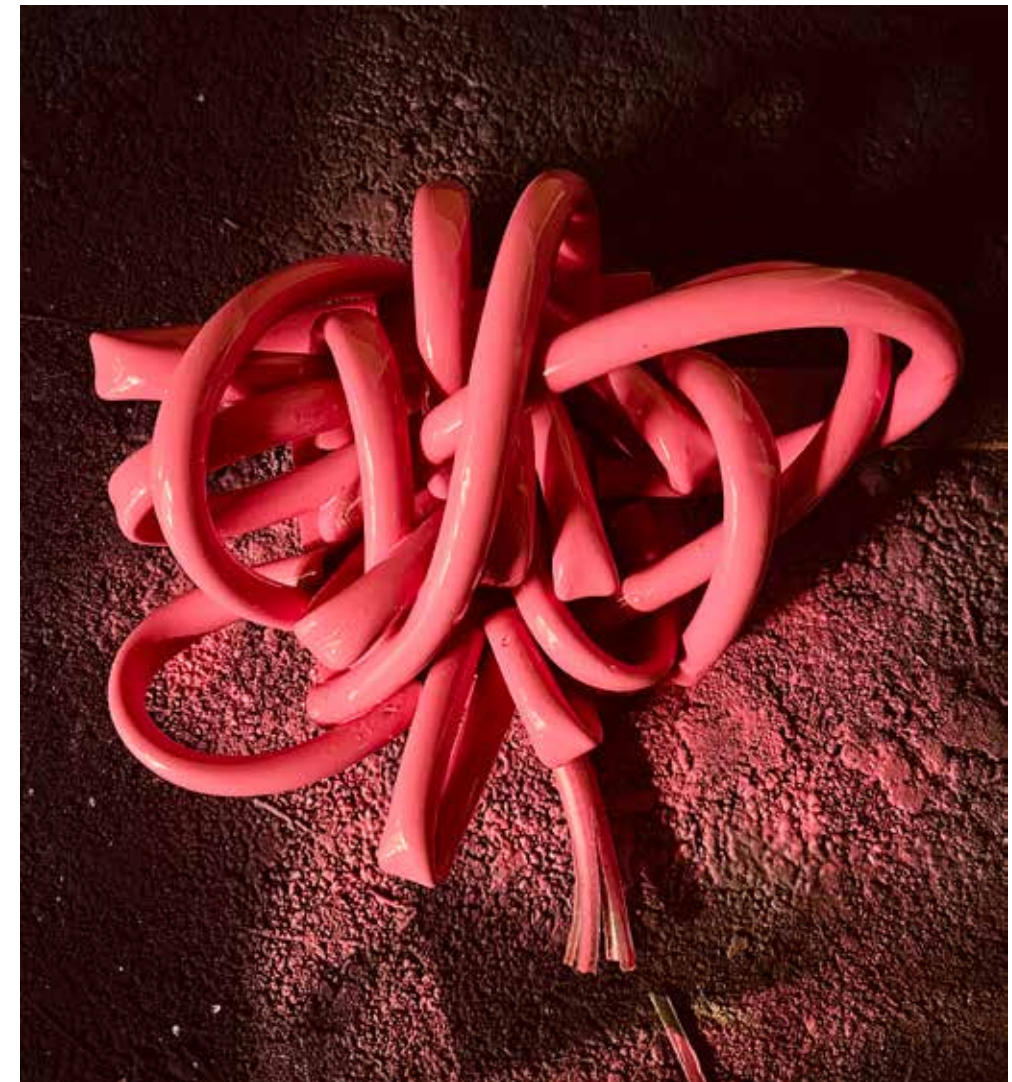
Oblique strategies: Disconnect from desire

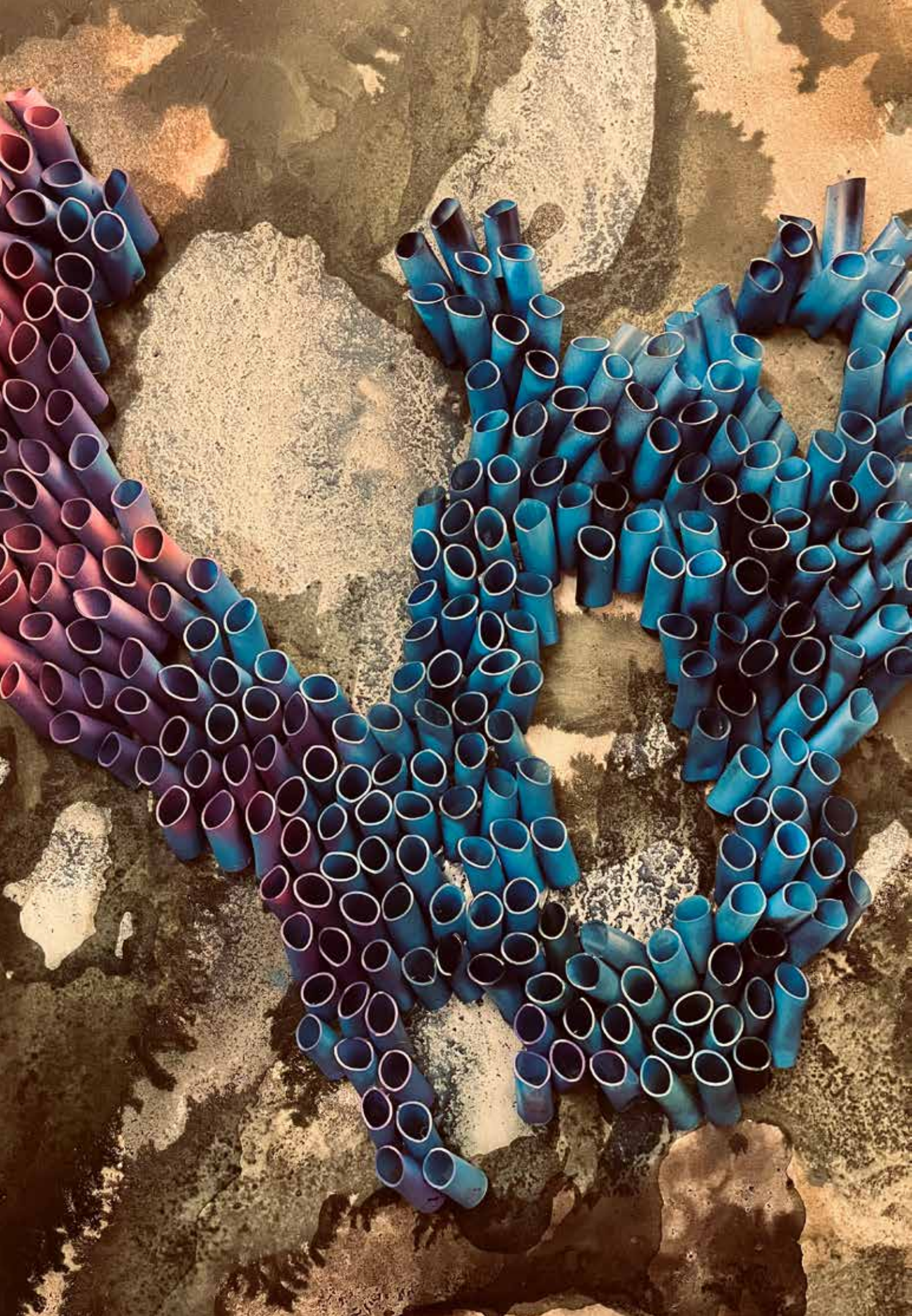
Confirmation: Tired of the otherness.

Tube Is it possible to hide my edges?
Me maybe

Tube I became your intestines, or is it mine?
Me I think it's mine, do you remember, we had this
 conversation before, many years ago, at Konstfack,
 when everything was about the body

Tube It's not the same, this is not that conversation.
Me I really don't care at the moment, I don't care what
 you are talking about, I am tired of listening to your
 needs and wishes.





14. You make me feel sick

Oblique strategies: "Lost in useless territory"

Confirmation: love the disgusting.

Tube	Repeat me, make me as a wave, I want out, but for God's sake, don't start in the middle
Me	you look like a poisonous mushroom
Tube	I will spread like a virus
Me	do you want to be a virus
Tube	today, yes
Me	I feel I little bit sick watching you
Tube	don't stop, continue
Me	I am not sure i want to
Tube	can we do as I wont today
Me	Its hard when I feel resistance to you, but ok.

13. Stop talk - work

Oblique strategies: "Are there sections? Consider transitions"
Confirmation: Infected feelings.

Painting I start to feel like fly agaric, it began as a good feeling, but now I feel infected
Me it will pass
Painting can you hurry
Me I don't know why you have to be blue
Painting you think too much, I don't like feeling like an infection, you need to do some work now instead and stop talking.





12. Barks and mirrors

Oblique strategies: "Retrace your steps"

Confirmation: Pastiche mirror transparency.

Me You get a little too shiny sometimes, I can see a bit

across you, you can have a different structure then

Tube ah really, I don't want to always look so polished

Me although I'm thinking more about bark actually

Tube aha, you do, ah, but don't nerd into it too much

Me why then

Tube it can be too comic, like a parody, should you make
a caricature of bark, you mean

Me nah, just test if your transparency can make me see into
the trees

Tube aha, then I understand. That's what I want to be,
like a mirror into the forest.



11. I am a city, or just a tower

Oblique strategies: “Consult other sources -promising -unpromising”

Confirmation: Big and in order.

Tube

Play me in 90°

Me

up, in, around and in levels

Tube

good enough, but can you make me bigger?

Me

not just now, we have to talk about some other stuff first.

10. Hide my nails

Oblique strategies: "Courage!"

Confirmation: The tube likes connecting with others.

Tube

I know you like the nail hammer and I like to be stuck to the MDF, but can you try to hide my nails?

Me

yes of course

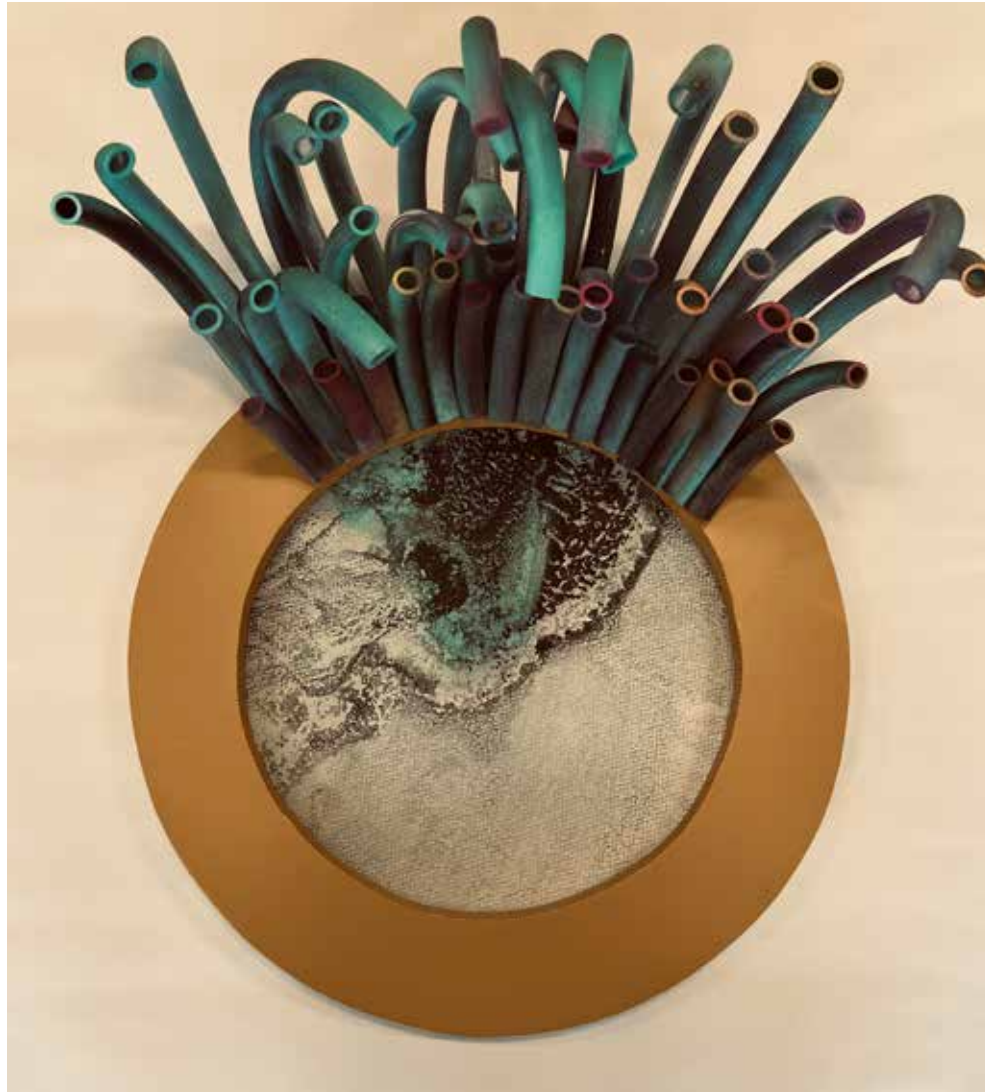
Tube

I feel like having a quilt on my body

Me

lie down here and I'll tuck you in.





9. Don't finish then

Oblique strategies: "Make a blank valuable by putting it in an exquisite frame"

Confirmation: Overload emotions and the obvious platitudes.

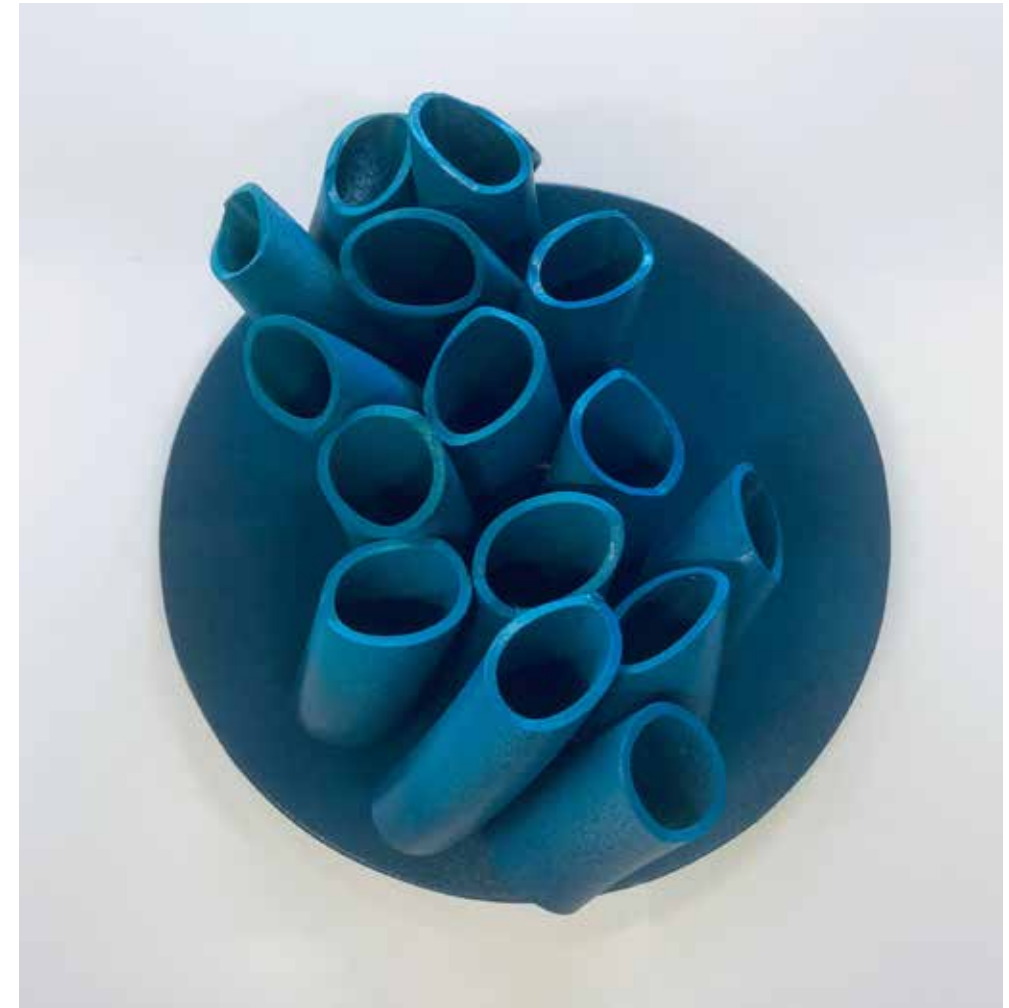
Object	A hole in a hole I am a hole in the hole put the ink in my hole and let me wander out
Me	I have no patient with you to day
Object	so don't finish then, I feel to much, you can just stop
Me	yea...I let you be, I feel sick watching your tentacles today, sorry
Object	I don't want this anyway.

8. I dreamt you were blue

Oblique strategies: "Always give yourself credit for having more than personality"

Confirmation: Competitive, demanding, good looking, and shallow.

Tube	I told you in the dream, do you remember
Me	yes
Tube	you have to be aware of the angle
Me	I couldn't do any other angle
Tube	it's not good enough, the angel must be harder
Me	ok, you would like to be more pointy
Tube	yes, almost sharp
Me	do you want to point at something
Tube	no, I'll just want to look real sharp.



7. Uncertainty

Oblique strategies: "Only a part, not the whole"

Confirmation: Wobbling the persuade uncertainty.

Panting	I don't know what you want with me
Me	I have a plan
Painting	you say so, I am not sure if you just got a hangup
Me	maybe, I don't care, I have a plan
Painting	you may destroy me
Me	can we take that risk you think
Painting	yea...I can't have it like this, so we can go by your plan
Me	just at the bottom then ok
Painting	maybe I fall down
Me	when I look at you, I'll just see pink
Painting	I am not sure I like pink
Me	you are kind of uncertain about things
Painting	yes I am, definitely.





6. Naked holes

Oblique strategies: "Emphasize differences"

Confirmation: Impulses in order not being exposed.

Me	I dreamt that you were black and small
Tube	ok
Me	I didn't have the time to talk to you about it
Tube	I don't have anything to say, but it feels like you are walking around in circles. Can I be bigger? I also feel that things could fall down in my body. Someone could use me like a cuspidor. Can you try to plug my holes?
Me	maybe...with plastic or wood...or? I feel confused now...I like to watch inside you...must we?
Tube	it's good enough for me if you just try.

5. Alone and afraid

Oblique strategies: “Balance the consistency principle with the inconsistency principle”.

Confirmation: Longing for something unclear.

Tube	I have been waiting for you
Me	-
Tube	I didn't know if you just left me
Me	I will never leave you without saying goodbye
Tube	I felt really lonely
Me	yea...well...I had to do other stuff...
Tube	I am not sure that you will use me as I want to
Me	me neither...
Tube	I will tell you along the way..
Me	I feel like imploding
Tube	why
Me	I missed you so much
Tube	we figure it out, you just have to follow
Me	yea...





4. The right decision

Oblique strategies: "You are an engineer".

Confirmation: Protection is not needed.

Object	You made me
Me	yes I know
Object	did you like it
Me	in a way, yes
Object	what will happen to me
Me	not so much, you will just be a construction for other things
Object	I don't understand
Me	I will just use you
Object	It feels strange, I feel exposed, a little bit naked almost
Me	don't worry, I will put some tubes around you
Object	to protect me?
Me	not really....no, or maybe...do you need protection?
Object	I don't think so.



3. In conversation with a man in one of Roy Anderssons films

Oblique strategies: None taken this day

Confirmation: You are searching after a new reality.

Me It's a quiet room, nothing is moving
Man it's nothing here, almost not me either
Me are you a real human?
Man am I real?
Me nothing is real
Man what do you know about reality?
Me nothing, can you teach me?
Man fiction, are you interested in fiction?
Me if the opposite is reality I am interested
Man nothing is real
me are you sad?
Man I am not existing, can you listen to me?
Me listen to what?
Man the existence of my reality
Me it has no sound, and I can't really understand it
Man come and sit here, I will explain the dimensions and connections for you, how it all fits together
Me are you sure....does everything really fits...?
Man yea, if you just sit perfectly still you are going to feel my body move even if I am still and you will understand.
Me what will I understand?
Man the reality.

2. Me talking to Francis Bacon

Oblique strategies: None taken this day

Confirmation: You feel yourself living in a paradox.

Me Why does everything have to move?

Francis can't you see...?

Me what do you want me to see?

Francis can't you see that there is no truth?

Me what do you mean?

Francis you see me, but you can never see all of me
at the same time

Me so you want to show me everything at the
same time, in the same picture or frame?

Francis no

Me no?

Francis I am moving, can't you see that everything
is moving....

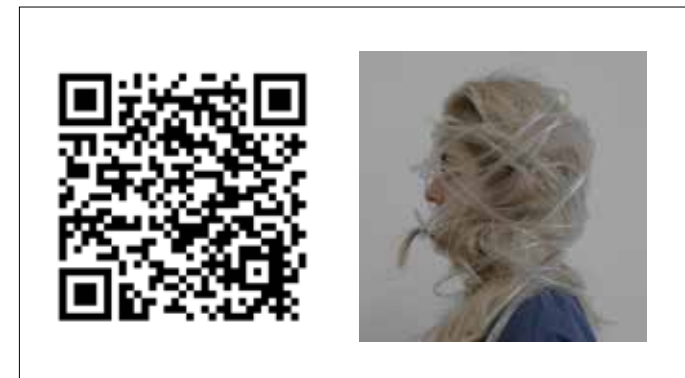
all the time...nothing is ever still

Me yea...so it's about truth and perception?

Francis maybe, maybe I am just fascinated and trying
to visualise a paradox

Me yea...but I love paradoxes, we have to talk more
about this

Francis yea...of course...you know where to find me.





1. In conversation with the Tube

Oblique strategies: None taken this day

Confirmation: Everything is a possibility.

Me You said something about yellow?

Tube yes I did, but you are too fast, we have to talk about some other stuff first

Me what then?

Tube I am always so long, 100 meters or so, why do I have to be so long? I am so tired of transporting different liquids through my body. I am exhausted.

Me I totally understand, you don't have to transport things... you don't have to be a container of liquids

Tube so....what can I be then?

Me well...

Tube just cut me. Cut me in half. Cut me in really small and short pieces, cut me so I can become almost like a coin. I coin...yea...I could be a coin, I wonder what a coin sounds like..?

Me Do you want to be a sound as well?

Tube Do you think I could be a sound? Maybe....I can make sounds, with the smaller bits of my body

Me yea...

Tube no, I am so tired, just cut me. NOW!

Me ok, ok, ok.....hang on...I cut you now

Tube I want to be like grass, can you put me or organize me so I look like grass?

Me Yes, of course...but I have to nail you with a hammer...on wood....is that ok?

Tube Just do it

Me I think you are right. You could be grass, at least you can look like grass...

Tube I always dreamt of being yellow, can you spray me yellow?

Me of course, yellow it is.

Introduction to the methodology of intuition

The following text explores the relationship between the concept of intuition and the painter through painterly actions, automatic writing, and MI (motivational interviewing). The visual and the written connect through confirmations or clarifying statements, which is part of the MI method.

This investigation stems from my curiosity about the communicatory dialogue and relationship between the artist and the painting. I am investigating how these communication styles talk to each other and if the connection between them could reveal any knowledge about the intuitive decisions that lead to actions or awareness.

It's not about the painting, the color, the materiality, etc.; the focus is on the process surrounding the brush strokes. To make these processes visible, I have chosen to use automatic writing and the motivational interview (MI) method. MI is a conversation method used in counseling and treatment to facilitate change processes.¹

¹ Miller and Rollnick, Motiverande samtal, att hjälpa människor till förändring, 29.

The action of writing

Automatic writing is a method of connecting with your higher self through writing. It is considered to give information and knowledge that consciousness cannot access. When I use this method, it makes intuition visible and puts the knowledge I already possess into words, words that can be read and processed by my conscious self. Higher self for me is about listening to the inner voice. An intuitive voice that is a guide in different choices. It is also gut feeling which is underpinned by clear reasoning.

The automatic dialogues are automatically written and are not grammatically correct, they are presented exactly as written. It is significant because it is the words I wrote, interpreted, confirmed, and made visible processes and meanings in my artistry. I cannot move and change in an automatic text like prose and short stories because the purpose is entirely different. The purpose of the automatic dialogue is to make hidden knowledge visible through confirmations, then the placement and meaning of the words have no grammatical meaning. They become like a picture of words that can be interpreted and confirmed differently.

Reflective listening

Motivational Interview (MI) is reflective listening, which includes confirmations, open questions, reflections, and summaries. It aims to strengthen the person's motivation and commitment to change. The visual and the written come into contact with each other through confirmations, which are a part of the MI method. This investigation stems from my curiosity about the communicatory dialogue and relationship between the artist and the painting.

I am communicating by having dialogues through writing automatic text, with my body, as in performative movements or other artistic actions you might do when you are in the process of painting. I am investigating how these communication styles talk to each other and if these connections could reveal any knowledge about the intuitive decisions that lead to actions or awareness. The investigation is not about the painting, the color, the materiality, etc.; the focus is on the process surrounding the brush strokes.

My artistry is primarily about exploring materials and challenging their traditional roles. For many years I worked with ink, but I found the work quite unsatisfying after a while. There was always something missing, and it seemed like I was searching for something I didn't know where to find. All I knew was that it was itching. The more I painted, the more frustrated I became. I just felt the paintings were flat and boring. The material told me nothing, although I begged for resistance. Yet I still caressed, waited, and probed.

I was looking for a body, someone, or something to project my theories and my eternal desire for a true meeting and conversation with my practice. Something that represents a living thing, that can be more than just an object, or just a surface, a feeling that can come to life. Something that wants something that talks to me and is not only silent. The ink had become a relationship with an eternity of silence. So when I met with the “the tube,” I knew I needed to generate dialog.

Oblique strategies, Over one hundred worthwhile dilemmas

This is a playful strategy where you let chance put grills in your brain. It is a deck of cards with a prompt on each card. Each card contains a gnomic suggestion, aphorism, or remark that can break a deadlock or dilemma situation. A few are specific to music composition; others are more general. Initially, the deck aimed to be a creative tool in a music-making practice. It was developed by musician/artist Brian Eno and multimedia artist Peter Schmidt and was first published in 1975. I use oblique strategies almost every time I arrive at the studio. So it's a start-up command for the day.

Uniting the painting: The Ink and the Tube

Ink is very much about representing an inner life, the soulful, airy materia that moves through time and space. It floats around without anything to stop it, limit it, or hold it back. Yet it is also volatile and transparent and generates an ungrounded feeling. I have been looking for a material that can stabilize my paintings, and the tube is the entrance to that world. Where I can find a way to paint what belongs both to the soul and to the body. They are opposites and the same at the same time. Body and soul. Tube and ink.

Conversing with objects in my studio comes naturally and makes my inner dialogues with myself and the object visible. That is, what I do not yet know about what I am thinking and the object's desire for its materiality. My thoughts, intentions, and desires are brought into awareness. The dialogue and the automatic writing bring out what is hidden. The analysis takes place through reflective listening of the confirmations of the dialogue. The confirmations are speculative and are essential in gaining a deeper understanding, whereby you discover if your speculation is correct.¹

A reflective guess, a dialogic confirmation

The painting says:

Can I be bigger?

The reflective guess and the confirmation is for example:

- You feel small

- You would like to expand your body
- You feel controlled
- You are just curious and would like to try things out
- You don't fit in your size - your purpose are not visible
- In whose perspective, are you thinking about your intentions or the viewer's experience?

The dialogues with my paintings and objects started when I attended courses in MI at SiS, Statens Institutionsstyrelse. In the course we practiced dialogic conversations and asked questions that led to reflection. Practicing this technique led me down a path of dialogue and communication with my art. As a result, I developed reflective listening in my artistic process. An exciting development opened up new routes of knowledge, and unique thought processes set me on a path of making my artistic process visible through words. Employing this new knowledge, I could combine my automatic writing technique with reflective listening and art production into a methodology of intuition.

The confirmations are put together in an observation protocol at p.71. It illustrates how they are attached in a process. From the observations protocol, the confirmations are put together as a summative text, wicks are the final outcome, statement, and explanation of the artistic process with this methodology.

Personal definition of “higher self”

Higher self for me is about listening to my inner voice. An intuitive voice that guides me in different choices. It is also a kind of gut feeling with clear reasoning with words that are weighed and tuned. When I write, I feel if the words are accurate or in the proper context. If they can relate to my reality, what I see and experience. My higher self is also manifested in my dialogues, where the written words become clear to me, and confirm my inner self. I feel in touch with authenticity and truth that only can be related to myself. It is about finding the genuine truth in my artistic actions.

The empathic translation - get in touch with the otherthing

Emmanuel Levinas was a French philosopher and one of the most influential philosophers in the field of ethics during the later part of the 20th century. He meant that we only discover what another person is through face-to-face encounters. Suppose I can see the person without noticing the color of the eyes, the shape of the nose, the cheekbones, and the color of the mouth. In that case, I see her as I should to perceive and open myself to her particularity, uniqueness, and otherness. I use the theory about the other and the otherness (stranger) as a mindset, a lens when watching, talking, and interacting with the otherthing.

¹ Miller and Rollnick, Motiverande samtal, att hjälpa människor till förändring, 52.

The result

Through motivational interviewing (MI) and reflective listening, which includes confirmations, open questions, reflections, and summaries, knowledge from my subconscious is made visible. This process puts into words the knowledge that my conscious self does not have access to.

Several dialogues are needed to make the process of making deep knowledge visible. An example is the following observation protocol from the dialogues and confirmations where you can start to see a narrative from the confirmations, when they are lined up after each other.

Observation protocol

Nr and title of the dialogue	Confirmations from the dialogue
0. If I was a tube - what would I talk about	0. Introvert and a bit drained
1. In conversation with the tube	1. Everything is a possibility
2. Me talking to Francis Bacon	2. You feel yourself living in a paradox
3. In conversation with a man in one of Roy Anderssons films	3. You are searching after a new reality
4. The right decision	4. Protection is not needed
5. Alone and afraid	5. Longing for something that is unclear
6. Naked holes	6. Impulses in order not being exposed
7. Uncertainty	7. Wobbling the persuade uncertainty
8. I dreamt you were blue	8. Competitive, demanding, good looking and shallow
9. Don't finish then	9. Overload emotions and obvious platitudes
10. Hide my nails	10. The tube likes connecting with others
11. I am a city, or just a tower	11. Big and in order.
12. Barks and mirrors	12. Pastiche mirror transparency
13. Stop talk - work	13. Infected feelings
14. You make me feel sick	14. Love the disgusting
15. Hide my edges - needs and wishes	15. Tired of the otherness
16. Pretending	16. Longing to be overly clear, high-contrast and moving.
17. Annoying demands	17. Repeating - go against the needs.
18. Paint without paint	18. Don't paint, think paint and I am a painting
19. Do as I please - hidden longing	19. Make it until you nail it and don't let others seduce you
20. Yellow resting	20. You are going somewhere and that feels good
21. One way street	21. You are struggling by listening to the demands and wishes
22. Parallel thinking	22. Forgotten agenda. You need confirmation (information and knowledge) from others
23. Talking to a painting of Alma Thomas	23. Do vague exaggerations
24. Talking to Alma 1 - metaphor	24. Make me without hesitation, go straight ahead
25. Talking to Alma 2- Don't eat too many gumdrops even if you love them	25. Balance your passions
26. Let go of old lovers	26. Embrace your own ideas
27. Visible thoughts	27. Do without think
28. Uncontrolled and proper	28. Isolate
29. Transparent actions	29. Its important not to be in the dark
30. Reconnecting	30. Finally you are united and hole.

The confirmations composed into a united text



When the confirmations are placed one after the other, a descriptive text is formed about what the paintings and the artistic practice communicate. It becomes more apparent what lies behind and what becomes visible, what you worked with. Sometimes it's the painting talking, and sometimes, it's you; in the end, it doesn't matter. The only important thing is the knowledge this process makes visible to the individual artist or person.

The confirmations are composed into a unified text as a result of the automatic writing, artistic actions, and the confirming process.

In the beginning, you felt introverted and a bit drained. After a while, you realized that everything was possible but that you were living in a paradox. So you began to search for a new reality.

Protection is unnecessary, and I watch you when you long for something unclear. I also see your impulses not to be exposed, and there are some wobbles about the persuasive uncertainty. The work is sometimes competitive, demanding, good-looking, and shallow, becoming an overload of emotions with obvious platitudes. However, you like connecting with others and feeling big and in order. Sometimes you become a pastiche, like a mirror in your effort to be transparent. It is like infected feelings, and you love the disgusting. However, you are tired of the otherness and start longing to be overly clear, in high contrast, and moveable again. You are going against your needs and have started to be a painting just by thinking you are one.

Make it until you nail it, and don't let others seduce you when you are going somewhere and feel good about it, even when you are struggling to listen to the demands and wishes. When you forget your agenda, you need others' confirmation (information and knowledge). Then you can start again, to do vague exaggerations and make me without hesitation, go straight ahead and balance between your passions.

Remember to embrace your own ideas and do them without thinking about them. Isolate your thoughts, and it's essential not to be in the dark. Then finally, you are united and whole.

Letter from and with my higher self

Dear and beloved Anna, for a long time, I was nothing to you, but when you finally started to paint, I got a part of your life. I revealed many secrets to you without your awareness. I tricked you into decisions to continue with art, but sometimes you got lost, and you listened to much of other people's voices but mine. Sometimes you mix up other voices with mine, which is inevitable due to your ability to take on different roles and functions to make sense of the world. When you were in that state of mind, you were ambivalent.¹ I saw an opportunity to sow a seed about materials as something more than materials.²

To change your process of thinking, you started to navigate and understand your inner compass and got a deep sense of knowing. I provided you with guidance physically, mentally, emotionally, and spiritually.³ You were also at the same time introduced to Professor Levinas and his theory about the other. I remember this conversation so well. Do you remember? You were painting at Konstfack, and I was whispering to you about the otherness...the otherness...the otherthing... And Anna, you were longing, oh yes, for closeness, closeness to me and to the otherthing, ink. Your partnership with painting became like a loving marriage, and you started to listen as a strategy of talking and writing as a strategy of listening.

I wonder what Levinas think about your dialogs with the otherthing and the possible connection to intuition and deep knowledge. I know you have many questions, and I can't answer them all; for example, dear Professor Levinas, could the tubes and ink be the otherthing? I know you can't answer, but I wonder if you can feel the other. Do you have to look or watch to experience the otherness? What if we were blind? If we closes our eyes, can't we interact with others? I know we can; we do it all the time, with me, for example. Levinas, do you think that the ink and the tube could be an external representation of something that helps us to get in contact with the other? Some days ago, I read in Jan Ryden's article that external representations help us think thoughts we can't come up with by pure thinking.⁴ I am curious about your thoughts about what external representations could be in your theory.

1 Miller and Rollnick, Motiverande Samtal, Att Hjälpa Människor till Förändring, 21.

2 Miller and Rollnick, 29.

3 Nani Apana, Following the Inner Compass: A Hermeneutic-Phenomenological Study of Visions, Dreams, and Art, and Intuition., 1997:8.

4 Bength et al., StudioTalks: Thinking Through Painting, 48.

I am sorry, Professor Levinas, I have so many questions, and maybe the best way is just to work right now. That is in fact, my recommendation because I know us. We have to do things for things to become something, and we also need to hear what we say for things to become clear about what we mean.⁵ I also think even if we have dialogs, by painting, we create the external representation of the internal, and that is our main universe.⁶

*With love,
your higher self*

5 Miller and Rollnick, Motiverande Samtal, Att Hjälpa Människor till Förändring, 29.

6 Bength et al., StudioTalks: Thinking Through Painting, 48.

Samtal med en målning - en performance med Elisabeth Laasonen Belgrano, Gabriela Jones och målningen Mixed Landscape no 1

Lördagen den 6 maj möts konstnären, Elisabeth Laasonen Belgrano, psykologen Gabriela Jones samt målningen Mixed Landscape no 1 i ett samtal. Detta samtal utspelas som ett aktivt reflekterande i ett performativt tänkande och gestaltande.

I performansen utforskas samtalet som en potentiell bro i syfte att synliggöra dold kunskap i målningen, Laasonen Belgrano och Jones. Kan man genom bekräftelser, ha en dialog, orientera sig, förnimma olika sensoriska upplevelser, ljuda, interagera, med en målning och få några svar, eller uppleva att man får gensvar? Vem eller vad är det som ger dessa gensvar? Är det målningen, eller en projektion av det egna jaget?

Målningen Mixed Landscape no 1 målad av Anna Kristina Bergman och är en del av HDK/Valands masterutställningen Biting my Tongue.

Elisabeth Laasonen Belgrano är röstkonstnär, konstnärlig forskare, existentiell vägledare och prästkandidat i Göteborgs stift.

Gabriela Jones, som driver Psykologbyrån Jones vid Järntorget i Göteborg, är leg. psykolog och specialist i arbets- och organisationspsykologi, handledare med inriktning arbetsliv- och organisation.



Fotograf: Ola Kjelbye

Datum · 6 maj
Tid · 15.30 - 16.30
Plats · Göteborgs Konsthall
Språk · Svenska

Konstnärssamtal - I dialog med ett måleri

Lördagen den 13 maj möts konstnären Anna Kristina Bergman och Per Magnus Johansson, psykoanalytiker och docent i idé- och lärdoms historia, i ett samtal om Bergmans målningar och den process som ligger till grund för hennes gestaltande. Som en del av sitt konstnärskap skriver Bergman automatiska dialoger med sina målningar. I dessa samtal, som hon själv beskriver, som ett samtal med "den andre" uppstår en relation och ett gemensamt skapande. I samtalet mellan Per Magnus Johansson och Anna Kristina Bergman utforskas relationen mellan konstverket och konstnären och vilka processer som kan synliggöras i en aktiv dialog med konstverket.

Anna Kristina Bergman har ett panteistiskt förhållningssätt och målar minnen, drömmar och upplevelser i förhållande till naturen.

Per Magnus Johansson är privatpraktiserande psykoanalytiker, utbildad i Paris. Han är ursprungligen legitimerad psykolog med specialistkompetens i klinisk psykologi och legitimerad psykoterapeut.

Datum · 13 maj
Tid · 15.30 - 16.30
Plats · Göteborgs Konsthall
Språk · Svenska



Fotograf: Ola Kjelbye

Literature

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Thomas Woodsey, Alma. Red Roses Sonata. 1972. Color Field Painting, 60 × 54 in. (152.4 × 137.2 cm).
<https://theartcaravan.ca/tag/metropolitan-museum/>

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