ELECTROLYTE
JUDIT FRITZ

Examwork
Konstfack – University of arts, crafts and design
Bachelor programme – Ädellab 2021

Artistic Tutorers – Beatrice Brovia, Bettina Schwalm, Sissi Westerberg,
Laboratory tutorers – Giulia Gaudenzi, Gustaf Mårtensson
Writing tutorer – Michel Zethson
THE BEGINNING RESEARCH
It is strange how the horizon from a distance appears like the end of the world. Simultaneously, also offering a potent fantasy of a beginning as well. Meanwhile, it is not really there at all. Uncatchable and always ahead. Just like the moving oasis in the desert, driving you mad with the pain of hope. Still, those vividly painted dreams in the landscape of reality drives one to wander; drives one to wonder. A curiosity in the midst of fright.

The horizon is a word and a vision. It does not exist, yet it is undoubtably there. Still, it is not. But it is, and so on. It is strange how words, senses, knowledge and imaginations are all kneaded together to lead us into our own personal comprehension of the depths of reality. Some illusions count as part of reality, while others count as insanity. I never knew the difference, in great company with many others, I imagine.

It is strange how the human mind grasps after dreams to soothe one when in despair, while dreams at the same time are waved away as being just that. Dreams. The foggy side of consciousness. – You were you, but at the same time you were not but you sort of looked like you but at the same time you did not. – A common beginning of listening to one of the subversions of oneself. Is this how it is to be a memory? To exist in a form shaped by another mind. There are negative shapes in the air providing a perfect fit for every substantial object. I wonder if that is how thoughts gain their content. A hole in the shape of an apple, and once filled with an apple, a universe appears in every seed.

Reality has been different throughout the ages. There was a time when the earth was flat, based upon a collective idea calculated through what knowledge was reachable at the time. Would it forever have stayed flat if dreamers and visionaries did not constantly try to reach further? I dare To say that dreams are the driving force behind knowledge, and in that sense the base of all knowledge. Or at least, the enabler.

Sometimes I think about the fact that to go somewhere is to leave somewhere. I think of all the brilliancy the human species have passed along the way to the current field of knowledge. But also, what we have left when moving ahead. How science and general knowledge, despite its demand of accuracy is not a constant thing, and that we – the people of our ages – know so much that we even understand the boundaries we are captivated in. That despite what we set out to unlock, it is possible that evolution yet has not driven our abilities there. It is hard being human, knowing about not knowing. But also knowing about knowing, and what responsibility comes with it. I think our current way of living is also a clear evidence that in many ways we do not act based on what we know. In a sense, is more knowledge even necessary, if it is not used to its extent?

I respect the early scientist – the alchemist – that was driven by the dream of understanding and using the earned knowledge to make changes and develop. Trying to reach the potential of the mind and the hand, and – slightly naively – placing great confidence and trust in the human ability. As for today, so many new discoveries are made with the intention of fixing what we broke, both in the sense of our bodies and the environment. I know the scientists are still tearing their hair during graveyard shifts in their quest for new discoveries. I am just not sure about the general ability to adjust to more great discoveries.

I am bored with the captivity of the human perspective. The human, that has many boundaries when it comes to knowledge, but hardly any when it comes to dreams. Sometimes I am unsure of which state of mind is more reliable. But is not everything as the horizon? A matter of perspective. A matter or senses, opportunities and visions.
THEME
– The many angles of us –

Many of us spend our lives making sure we will not be forgotten. Living our lives impregnating our surroundings with the future memory of ourselves. There are thousands of beliefs about what happen to the cognitive part of a person after life, but none can be proven scientifically. The only way known to preserve a person is by stagnating the memory of them. If treated right, it could live to the last man. Even so, that preservation is merely a reflection. A view from the outside, contaminated by the viewers perception. Meta.

A subject through a subject.

The fixation on finding meaning or reason often centers back to the individual; what memories did one set, what motions did one start and is that whirlwind blowing still? As if the meaning of the human being lies in what impact they make in history – a history that is written, perceived and dedicated to the one and same. While history certainly brings attention to what one can achieve as a human being, I cannot help to think that we overlook the possibility of us not being in the center of the universe. Or even the center of ourselves.

What happens when we change position, putting ourselves secondly as a part of a material flow rather than its destination? I often think of the possibility that the first and foremost reason why I am here potentially has nothing to do with me as a subject. I find comfort in the fact that Materia is constantly moving. Perhaps, as part of many different systems I am, while forever changing, still unexchangeable.

How much of the of the ocean have I filtered while in tears? As I taste the salt, I wonder how much my emotions is a translation of the sea. And I wonder as I look out over the dark waves; Is the sorrow still in there?

Geologist Jan Zalasiewicz discusses in his book The Earth After Us what legacy the human will leave in rocks. What fossils will we make through our ways of living and become with our bodies. He defines two main aspects in which proof of former life can be detected through fossilization; bodily remains, and traces of their performativity. (Zalasiewicz 2008, 159) While I agree upon these being the obvious ways to detect and investigate previous times and organisms, the aspect of the stone itself - its matrix - in relation to the organism intrigues me even more as it is evidence of
not only the physical remains as we normally see them, and the performativity of those once living. It is evidence of the constant exchange of minerals, occurring unconsciously while one is still alive.

The remains. A common saying about the deceased. According to a dictionary “the parts of something that are left after the other parts have been used, eaten, removed, etc.” (Oxford university press, 2021) As if the matter is no longer whole. As if the person is what brings the pieces together. It is peculiar how language defines things, often cornering it into a framework with the human in the center.
DEFINITION OF PROJECT
– Methods, Theory, Questions –

In my artistic practice I have a history of working with processing materials and stagnating them in a state where I find interesting questions submerging. I am humbled by highlighting my own lack of knowledge and I am often forced to go back into research over and over again. Eventually finding that my only true source of making final connections is to match what I know, with my imagination. My project has a root in the mindset of the ancient alchemy. Where aspirations and seeking knowledge through the act of making were groundbreaking in both science and art.

I see a great importance in our current time to look deep into our connection with material. both in the sense of how they are used, as well as seen. As these matters cannot longer be overseen, I find them to constantly penetrate my work as an artist. In this particular project the relation between human and material became not only the project itself, but also the theoretical guidelines behind it. Post humanistic theories have been blended with early scientific methods in an aim to rediscover, reconnect and reevaluate our inevitable relation with matter. A process which’s result would later be documented and analyzed through modern day’s technologies.

ALCHEMY
– Pseudo, Proto, pre –

Alchemy is an old prescience– and art form that in today’s perspective often is referred to as pseudoscience, or – with a slightly more positive connotation – protoscience. A misconception, according to Professor Lawrence Principe who emphasizes the alchemists experience-based work. Mistakeably, alchemy is often thought of only as the act of creating or converting substances into gold. (Principe 2014, 7-12) While this was often on the agenda, most of the alchemist’s work was dedicated to the art scene, creating everything from varnishes, paint, metallurgical techniques, and further into the medical scene, making ointments, painkillers etc. An arts– and science scene that has been brought back to life by the Making and Knowing project at The Center of Science and Society at Colombia University. A project decoding, translating and reenacting recipes from an 18th century French handwritten book of an unknown author. Knowledge that could help today’s art restauration but also bring light upon an experimental view upon material. (Making and knowing, n.d) I placed a great interest in the digitalized book looking deep into it as both an artistic reference point, but also for its ability to bring me into a mindset from where my subject intrigues me even more.
POST HUMANISM
– Matter –

Now, going back to the matter of the horizon that I was talking about in the beginning. The horizon has been staring at me during my whole youth, growing up in the island of Gotland. It is the perfect example of me, as a human being with all the senses thereof, interpreting something completely based on what relates back to myself. Not even considering that I was the one staring. That I felt as if captured. That none of my emotions was reflecting the actual being (or none being) of the phenomenon. It captures so well what Karen Barad is talking about in her article “Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter”. In this article Barad discusses the cultural and linguistical veil through which matter and objects are represented, as if they are directly linked to the history of us, rather than having a historicity of their own. With parallels drawn to Nietzsche’s theories on how language and grammars bears the potential of shaping the world as we see it, potentially misreading what really is (Barad, 2003)

I felt mysteriously hit in the stomach. Reading this article made me fully understand what I needed to investigate further in this project:

If I physically part from what I reckon to be part of myself, and letting that material transform after its own will – will I still see me? Will I see human or is it possible to detach from one’s knowledge, fully seeing something for what it really is?

I had the possibility of partly moving my artistic work into the laboratories at SciLifeLab and getting rewarding discussions with people from the science field. This broadened my knowledge of scientific processes, and equally important, it brought my work into that in-between state of arts, science and history that I had grounded my work upon in theory. In my first contact with MSc. and PhD. Giulia Gaudenzi at the Division of Nanobiotechnology at SciLifeLab, I simply stated my ideas that were still at an early experimental stage. That I wanted to crystallize certain compounds of human body fluids. I had already tried out to process the material via filtration and vaporization, which was possible due to supplies I received from my very first contact outside my own field; the Chemist.

Eventually, Giulia also introduced me to PhD. Gustaf Mårtensson at KTH Royal institute of Technology. The two of them has been a fantastic source of inspiration and help, providing me both with a place where I could look closely into my work as well as helping me get data on my crystals.
CONTEXTUALIZATION
– In relation to the art scene, the field and the current –

Why does it matter what one filter through one’s body and what that matter is, when castrated from our human interpretations? I believe that by asking this question, many more questions could emerge about the bond between humans as bodies, and the bodies of nature. In a time of climate changes and the effects of consumption I see an importance in discussing human’s dependence upon nature, as it seems as we as a species have been blinded by our own superiority. My hope is that this project will make the receiver reflect over their part of a never-ending system and perhaps make them lend a thought on the importance of their choices.

This current time is also a time when hierarchy needs to be questioned: who has got the right to what and why? What changes with knowledge and what decides the worth of anything? While the reason for this project has a personal background of many years of wondering about my connections to surroundings it is also more of a general comment. A comment on how we as a species in my opinion lack both respect and a sense of responsibility of whatever is outside of "us" and "ours".

Is anything ever so far away from us that it is not our issue anymore? I don’t intend to tell right from wrong or imply what people should think. I simply want to point out connections that will hopefully lead to a chain of thoughts in the perceiver.

Arts and crafts have always been used as a tool for contemplating current events, which makes art history equally important as history in general when studying times of the past. I find it interesting how the use of materials has a story to tell, expressing everything from knowledge about chemicals to the development of tools needed for processing. I think about these things a lot in my own practice. How do I choose what to work with? How is that understood and taken in by an audience both in the current, as well as in the future?

I have quite a distinct way of working which is perhaps sometimes seen as working backwards. Rather than having a clear object in mind, my creative process usually starts with a problematization connected to materials that I somehow feel needs to be investigated through new perspectives. Or simply just picking up any kind of thing, and feeling certain that I will find something unbelievably interesting if I just pick it apart – both physically and historically. Finding connections drives me into research and experimentations. I feel an urge to tell a story. Basically, I, sometimes involuntary, bring to the field a story led by the material itself, letting it guide me to create maps from where I and the viewers/participants can learn something about ourselves by looking away from us, into what I refer to as “other states of beings”. This saying is something I use when I want to strip a material from the human perceptions of it being an object or something static. A statement which creates a clean canvas to start with, where I declare that I know nothing for certain. After thorough investigation it often dawns on me by itself what is being created it theory. I just need to manufacture essential tools to tell this story. That is where jewelry and corpus come in.

ABOUT TOOLS
– Jewelry and corpus –

The field of jewelry and corpus shares many traditions both in their making as well as their placement in the socioeconomical ladder. Reflecting hierarchies both within materials and the consumer. As something that historically has a deep connection to the wealthy and rich,
I find myself often discussing the inevitable ugliness that, in my opinion, always is present when dissecting the idea of materialistic value. It is a strange contradiction in my work, that I often get inspired by what I dislike or even hate. Somehow, I try to make sense of what I think is uncomfortable. In my practice I don’t place a distinct difference between jewelry and corpus. I often see them both as tools in themselves, meaning that they both as genres carry functions whether it is to state something or to do something. I also use them both as tools for creating discussions.

Gathering inspiration for my creativity I find it useful to look in every direction of the arts and crafts scene. Also, equally I tend to look elsewhere, into completely different disciplines that revolve around science. Again, why I find alchemy to be of such interest – alchemy combines the two arenas. I also strongly believe that every field in some ways are connected to each other, or at least, could be.

During this project I have also gone back into some of my own previous works in order to understand more of my process and articulate for myself what I see as a red thread. Hence, this project has not only been a separate work. It has also been a conclusion. Mostly for myself, in which my artistic agenda has crystallized. A deeper understanding of what space in the field of art I claim.

*Current Waste*, 2019. Judit Fritz. Limestone recrystallized onto ocean plastic. A previous work in which I discussed natures evolution in relation to the evolution of human made materials. A project where my methods and interests started to shape into what it is today.
During research I stumbled upon the artist Ivan Kunjašić and his work *Equilibrium*. (Kunjašić, 2020) Even though working in slightly different fields, I could relate to his perspectives, but most of all, I was amazed by what I experienced as a remarkable ability to translate a material’s hidden possibilities into something visible for the human eye. Kunjašić enabled the properties of gold nanoparticles to be visible through their reaction with the protein lysozyme in human tears. When viewing his work, I see someone showing the potential of materials in a way that according to me is rarely seen in an art context. In the most poetic outcome, his work speaks of the delicacy in material and human interactions. I immediately contacted Kunjašić, telling him about my project and how much I admired his work. Although I had read a lot about the protein lysozyme, it had mostly revolved around its potential in the area of electricity. Kunjašić’s angle of approach truly engaged my thoughts.

He responded with some tips, and occasionally checked up on my work throughout the year. In a way it was comforting to talk with someone who had partially been working with the same material. Knowing the difficulties, but also sharing an interest in a subject that I find to be important in our current time, for so many reasons.

When dissecting materials, searching for its possibilities, the outcome can vary indefinitely depending on every surrounding variable. A property can be hidden, and only released when matched with the perfect component. For that reason, I find it important to stretch research over different periods of time, including a possible future. Not only does this contribute with historical agency and depth, but It also in my opinion offers imaginative scenarios that are important to have in mind when using resources. Thinking in many directions brings an essence of care.

As makers we have a responsibility to know what effects our processes cause. I also think that it is in this care that some of the most intriguing questions of human relations, object and subject emerge.

When researching the historical use of body fluids in an art context one finds everything from what is supposed to be shocking, to material creations where the fluid was simply used for its physical properties. It intrigues me how the context and how the material has been processed seem to bring a difference in reactions, which also brings me back to one of my key questions

– How does knowledge change what we experience? –
THE MIDDLE

MAKING
CLOSE TO NOTHING  
– About working with vapor and crumbs –

Although poetry often is sensed in my work, this project quite instantly appeared almost as a metaphor in itself. The material I was working with seemed so diverse in content, so grand in emotions, so incohesive in connotations, and so small in solid. Just tiny drops. After processed and eventually evaporated, I was left with seemingly nothing. Just memories of the many, in retro perspective, quite strange circumstances of collecting and receiving human material.

While I had been experimenting with regular table salt, sugar, Alun salt, limestone and other types of substances with crystalline properties, trying to reach the crystalline stages of something so unbelievably small was difficult. Not to mention terribly time consuming. It took me a long time during the first semester of the year to just figure out how to do this. Many times I felt regret over what I had chosen to work with. I strongly felt though, that changing it was not an option. Even if nothing would actually succeed, I was sure something interesting would come out of it anyway. Once I had found the right techniques, combining just the right filtration supplies the work could truly begin.

EVERYTHING MATTERS  
– what is not seen –

Time, humidity, light, darkness, sound, contamination; every possible variable matters when crystals are forming, creating their unique shapes. It almost felt like I was directing the material. Every new variable was echoing in the result. Marked, even from those unseen and disappeared.
Tears: slow evaporation in darkness. Cubic crystallization. Transparent.

WHAT IS THIS
– How do I take this further? –

The question I hardly dared to ask myself when the first tiny crystal appeared. I knew that I would have to collect myself not to write a brick about all the different angles that instantly took my mind. Philosophy, religion, science, history, values. I questioned why I am in this bodily shape, when I obviously can be a grain at the bottom of the ocean. Because that is what I felt.

I.

Them.

Him.

Her.

Us.

We were all still there. What we had gone through either together or in separate to fill these test tubes. We were there and the memories were made, and nothing could separate my thoughts of this material still being human. Almost even more than a human itself. This was an essence of certain moments, thoughts and interactions. Of relations of different kinds. A true stagnation of time. But also, in a way, a release of a person, back into nature. Back to a state of constant support from what we cannot affect – the movement of the electrolyte. The basic design of the atom.

Then again.

All of my reactions were set in my mind. These crystals were human because of memories made, and what knowledge I would spread. Out of context, it was nothing but salt.

I thought a lot about the book *The perfume* by Patrick Süskind and felt crazy for a while.
Consent form

TITLE OF STUDY

Electrolyte
Exam project, Judit Fritz
Konstfack, Ädellab 2020-2021

PRINCIPAL INVESTIGATOR
Judit Fritz, Ädellab Konstfack

Lab. Tutorer:
Giulia Gaudenzi
SciLifeLab
Tomtebodavägen 23, Solna

Contact: art@juditfritz.com

PURPOSE OF STUDY

You are being asked to take part in a research study related to an art project. Before you decide to participate in this study, it is important that you understand why the research is being done, what it will involve and how your contribution will be handled. Please read the following information carefully. Please ask the researcher if there is anything that is not clear or if you need more information.

The purpose of this study is to examine what substances in human body fluids that is potentially able to crystallize. Focus will be on the salt content in sweat, tear fluids and blood, but if any other substances than the salt in these fluids shows to be interesting during the experiments, they might be involved as well. After the experiments, Judit Fritz will use the result in her exam project at Ädellab, Konstfack. The result of the experiments will be shown to the public and exhibited. The result of experiments with your contribution will only be used in this project, and whatever residues that might not be used will be discarded. When Your donated material will be handled at SciLifeLab, it will be in the only purpose as stated in this document. Outside the laboratory at SciLife Lab the artist is allowed to work with the material freely within her artistic agenda, with respect for your, in case, choice of anonymity. Your donated material will be reworked, put into context and included in pieces of art. The project will be exhibited at Konstfack, and could be subject to other exhibitions and publications in the future as well.

By signing this form you consent to the handling of your donation as stated above. When signing, state if you would like to be anonymous, or if you would like to be mentioned for your participation with your your full name.

Thank you for your participation.

I hereby freely and fully consent to what is stated in this document

Signature __________________________

Date and place ______________________

☐ Anonymous

☐ With my full name
THE DIARY  
– Chapter 1 –

It is said that tears are odorless. That there is no actual detectable smell. Still, many experiments have concluded that chemical responses in the perceiver do occur if exposed to tears in direct contact for a longer time. I can only speak from my own experience while going through this project that when bottled and exceeding 10 ml, a distinct smell is detectable. It smells of sweet honey, which if the fluid was a fruit would be on the brink of being over ripe. It is quite overwhelming. With that said, I do not intend to disclaim science. On the contrary, I am curious as to what personal experiences, visions and dreams add to otherwise empirical studies.

For me, these often unmeasurable and peculiar variables are proof of the electricity in the world as we experience it. Both as a metaphor, describing the vibrant attraction between unseen polarities. But also, in the actual sense where our bodies are reacting as individuals, separated from our apparent senses – from our subjects. Working on their own as technical machines, wired through our brains, but separated from the consciousness. Sometimes when I think of this machinery that is conducted without my consent or even knowledge, the body appears to me more as an object. As a piece of a construction. Puzzling matter together as if it – we – had a predestinated fit.

As polarities that could travel the world to get back to a source where they are supposed to be.

In the beginning sculpting rather freely was used as a method to captivate an emotional state within myself. To understand the core of my engagement in the subject, later to formulate questions around.
While the result of the crystallizations initially made me view them as a human treasure, the more I worked with the material I noticed a change. Slowly the scent of the original materials disappeared. Or more likely – I had gotten used to it. The crystals became more and more their own rather than something human related. It brought my attention back to the questions I had in mind starting this project. How much do we really, while still living, take part in the movement of matter? How much of the ocean have I filtered while in tears? I do not see any point in actually calculating the matter. It is more about the relevance of the equation itself.

I noticed that the excitement over what I had managed to create swept my mind completely. There were so much I could make out of this material. I also noticed a change in my vocabulary – as seen in the sentence above. Suddenly I had made these crystals, and from the manufactured material I would be able to continue making.

It seemed as I had gone into a trap I in a way had set for myself. In the paragraph about theory (p. 8) I talk about the human perspective, and how that is often, even if unconsciously, both a starting point and a summarizing method wherein we as human beings ground most of our perceptions. Throughout this project, my goal was the opposite – to undress these human methods of making our reality from a one-sided angle. The reason for this whole project was to make visible what is there, and is true, in itself and bring focus upon the systems where we play some kind of part. Not a destination. Not a purpose. Not a reason. Just a wheel in a larger machinery. Is it not possible? Maybe the machinery of a human is simply arranged from a static and unchangeable position. Maybe the machinery would break if we were not the center of it, as it possibly would make us seem too unimportant for our fragile selves.

I took a step back. I looked upon my sketches and realized I needed to focus more on how I treated this material, in every step of the way. Although it might be impossible to completely look away from the self-exploration part in this, I needed to find a way to balance my knowledge and my perception. I almost wanted to un-learn what I had just discovered to be able to go back, to find a point of view not centered within myself. It felt as if I had somehow destroyed the simple beauty of a creation originally shaped by the driving forces of nature. Simply by wanting it to be mine, and behaving as if it was my creation, while I really had just been enabling something to create itself.

I started to think about how I had enabled this. The processes are always going on. I had just been there to catch it – I had given it a chance to accumulate and grow. I had reduced the get away routes in which the material would have naturally escaped back into its orbits. In a way, in these potent stones I had created chaos in the most structured way. Just like capturing a bird for one’s own amusement, taming it and pretending it likes humans because it does what it is told and is held within a cage.

This was not what I wanted. I wanted to visualize a bond that while hidden in the background is constantly present. A Presence from which I believe we can learn and find comfort. A place where the human machine knows its components and how to treat them. Knowingly taking part in a system of equally important and individual perspectives. Embracing something that has everything to do with nothing (arrange these words as per your own definition and it still equals a circle).
This graph shows the content of the crystals grown from sweat. Carbon, Potassium, Chloride, Oxygen and Silica. Two of which being metals. The amount of carbon is a reminder of the sample’s organic origin.

The thought of taking this work even further was tempting. When I received this information, I immediately started searching for any type of mineral occurring in nature that held the same content. So far, I have not found it. But I would be happy to be proven wrong. As for now, these crystals simply are a summary of every aspect creating just that moment. The exact chemical compounds and ratio may never meet again.

The amount of carbon also made me think of the theoretical possibilities of making them into unpure diamonds. Would they be vaguely tinted in any shades due to the other compounds?

Once I heard from someone that the metals in a human body are what takes the longest time to exchange, while everything else are in a constant motion. If this is true, would that mean that those metals are our most constant selves? I am intrigued by the thought of our metallic core. When starting this project, I had in mind the possibilities of deriving iron from blood, as well as crystallizing the blood salts. I even had everything fixed with donors and a medically trained person to execute the drawing of the blood. The aspect of working with blood in this project was put aside as it felt more of a project on its own. During research a particular artist was present in my thoughts. Cecilia Jonsson. Together with scientist Dr. Rodrigo Leite de Oliveira, she created a compass needle from the iron derived from human placentas, retrieved after birth. The artwork, Haem, 2016, (https://www.ceciliajonsson.com) touches me deeply as it in my opinion captures the many emotional transitions of life, with connotations both to the growth and birth of a child, as well as carrying the many angles of life, death, pain and hurt connected to blood. Not to mention the amazing figuration of material transformation it allows one to see. Jonson says about her work:

The physical basis of 'Haem' is iron derived from an unexpected source – the human placenta. Although this transitional organ possesses a complex labyrinth of blood vessels, the placenta provides a direct connection between mother and developing child. Iron, plentiful throughout this process of exchange, plays an essential role, moving through this “maze”, guiding oxygen from the mother to the fetus.

To symbolise this directed movement a compass needle made out of metallic iron derived from the blood contained in discarded, postpartum human placentas was created. This object concentrates the labor of dozens of births, of thousands of hours of fluid exchange, at the earliest meeting point between new and existing life. By bridging the fields of art, life sciences and metallurgy, the work shows in an unconventional way the fundamental interconnections between elements of the earth and the human body. (https://www.ceciliajonsson.com/4-haem)

While the metal I retrieved from the sweat was not in pure form, and not really of the malleable sort anyway, I find it interesting that we have these metal outlets.
To make something concrete out of this project I went back to anatomy. Further searching for the very point of connection between matter and human.

The systems. The tubes and pipes within our bodies with the essential assignments to circulate matter inside our bodies as well as out of them. Almost as tiny branches reaching further into the streams of nature. Letting go of what is no longer needed in us, but still has somewhere else it needs to be.

While the crystals had originated from sweat as well as tears, I chose to further work with the tear duct system. Creating a machinery that in collaboration with the human body is able to collect and crystallize tears in real time, either as a wearable in itself, or connected to a distillery device. A device that filters, holds and evaporate the fluid. A construction to highlight the systems of the travelling electrolytes without embarking on the integrity of the crystals, further taking them into our man-made value systems. Simply a device with a magnifying effect, letting the wearer knowingly take part of an occurring material flow. Opening for discussions and thoughts of our human role as part of a material whirlwind.
THE END

CLOSING DISCUSSION
DISCUSSION
– What happened? –

Sometimes I entangle myself to infinity in my inner dialogues, discussing the matter of subject and object. And truth be told, I had no intention when going into this project to make it about myself. My thesis from the start was more in the perspective of an ethereal objectivity. A place, or more accurate, a nothingness, permeating it all by simply stating. A nothingness in the middle of chaos but without opinions.

Undoubtedly, as objective as I set out to be, as closely have I looked inside myself. This body of work is a reflection of me, looking at my reflection in others and in nature. It is interesting how I manage to see myself in a body of work where some parts completely were made possible by material from other actual human beings. My most definite conclusion is that there is no such thing as an objective point of view. One can simply not reduce oneself to ether. To a fluent nothingness that is yet to be proven to exist. This work is about reflection. And not only has it made me as a maker see the connection points in which human meet materia. It has also made me realize how much of the same we as humans are, and how strong every individual vibration echoes outside of the person.

What is different between my body and yours can never really be investigated since our bodies are in constant change. Making it impossible to even tell what a body exactly is. The exact thing can according to me be said about the bodies of nature. There simply is no moment when everything is exactly ideal, and if, who would know? For me, this work has been somewhat of a conclusion that difference does not exist, since we can not even compare. It is like riding a car and never being able to tell a distance because it has already evolved. What cannot be defined cannot be labeled. I find it very fluidlike to be a human being, not really knowing what it is, and therefore being able to feel connected to whatever I want.

The ocean and the sky act remarkably like each other. Reflecting each other in color and mood. Upside down from one another, exchanging fluids. They seem to be built together. I reflect myself in this mirror.
REFERENCES

PRINTED LITERATURE


Principe, Lawrence, M. 2014. *Alchemy and chemistry breaking up and making up (again and again)* Washington DC: Smithsonian Libraries


INTERNET SOURCES


The making and knowing project (n.d) https://www.makingandknowing.org/about-the-project/about viewed march 19th 2021
SPECIAL THANKS TO

The anonymous material donors &
Albin Josephson

My tutors – Beatrice Brovia, Bettina Schwalm, Sissi Westerberg, Giulia Gaudenzi, Gustaf Mårtensson and Michell Zethson. Equally important, the technicians at konstfack for their support during three years –

Karolina Hägg
Magnus Liljedahl
Simon Westling

Div. Nanobiotechnology, Kungliga Tekniska Högskolan
Mycronic AB

SciLifeLab, Division of Nanobiotechnology,
The Chemist
Tharagan Kumar

My family
Stefan

and

A fantastic class
APPENDIX
Dedicated To Whom It May Concern