

Notes to Self

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Notes to Self

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Notes to Self

Notes to Self is an artistic research report mirroring methods of approach developed within my studio-based practice. It's a practice of creating situations of tension, moving fluidly and fragmentarily between visualisation and reflection, combined with found material. A place where entities meet and react to one another, defined by their positions and relations, what they carry and what they lack. It's a practice of training one's perception. To practice observation, attentiveness and the acknowledging of what's in front of us, inside us, and how we respond to it. To be curious about the small, hidden, unspoken, or bold and clearly visible.

This report is presented as an abstract collection of notes, to explore the influence, effects and construction of noted observations. To note states of being.

What is a Note?

To note can be the act of noticing, to be attentive, to observe, to react.

To note can be the act of making a note to remember, be reminded, to collect one's thoughts.

A note can be a form of critique, to correct, to question.

To reflect on an action, a choice, a behaviour.

To not repeat a mistake.

To cherish a moment.

To let it go.

Attentiveness is a blessing and a curse



irrational attachment to meaning

“as if his posture wasn’t a thing in its own right but a relation to other postures, as if the position of his body wasn’t defined by itself but by its relation to other bodies” ¹



a secret hurt

fallen out of favor

so, what did u expect it to do?

“[...] Perhaps I am not who I consider myself to be. Perhaps,
in truth, I have never really considered myself at all.” ²

“sometimes numbness can hurt” ³

To fold, to give in

“Numbness, or disconnection, is a lack of true feeling. Maintaining a surface engagement with whatever is going on while at the same time being entirely elsewhere.”⁴



“I see things, behind things, behind things.” ⁵



“That tension is what abstraction is partly about: the subject no longer entirely in control of the plot, representation peeled away from realness.” ⁶

“the object is merely a place through which questions are addressed.” ⁷

Can we call it fiction, or is it too real? Does
it matter?



Where is your pain coming from?
We long for escape. Our free will is compromised by it.
We lose sense of what's real, how to connect.

connect, disconnect
Is it a choice or consequence?



they wait, and they wait

they want it to be real

supported restraint

How can you not see?





It was too much to shoulder, but the only way they knew how.

support
sustain
protect
expect
separate
restrict
limit

hanger, holder, shoulder



support needs to be in relation to
something else

Support as temporary, impermanent, fleeting.
Serving a purpose or need in the present moment.
To enable a situation, but also to be removed when
not needed. The value of the given support depends
on its function, enabled by someone/something
other than the provider.

support depends on being in relation to
something else

support is an experience



Buoyed up



support, protect, expect

restrict, sustain

How do you ask for and receive it?
Can you welcome it?
Or will you reject it?

It will not just appear

Idle running

Why is a cloud never as nice in a photo?



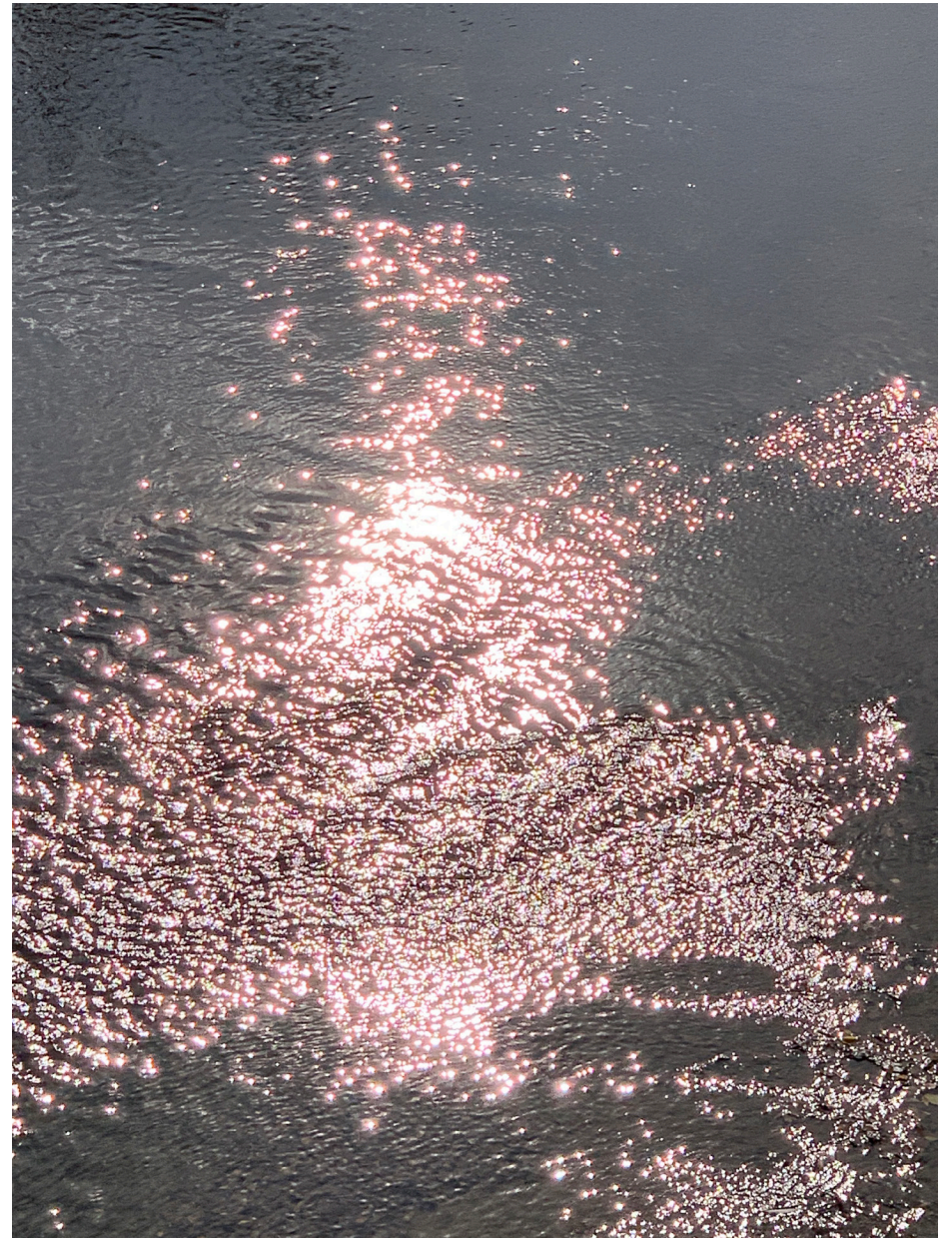


will into existence

how novel

They don't know what they want,
but they know this is not really enough.

to want, to be denied,
to desire



It's uncomfortable to expand

a turmoil, a stressed longing

“Sometimes, all you need is permission to feel. Sometimes, what causes the most pain is actually the attempts to resist feeling, or the shame that grows up like thorns around it.” ⁸



“The word ‘ego,’ as I use it here, refers [...] to the internally perceived separate self with which we each identify: the ‘me,’ ‘myself,’ and ‘I’ we mean when we use these personal pronouns, as we do hundreds of times a day. Even a healthy ego is convinced of its separateness, an entirely reasonable perception: the capacity to experience individual selfhood in all its facets (physical, psychological, biographical, etc.) is part and parcel of being human.”⁹

lack
loss
aim

To break, to heal, to become whole

Exhausted longing

How can one remain in an intact form?

“To rest from the work of earning ones right to be who one is
an as one is.” ¹⁰

They were received, as is. They were held, the
way they were supposed to be held.





intended to be moved,
not intended to be displaced

“the unknown privacies... That keep us together... Glue of
struggle... I raise my glass. Fragile glass who was stumped on
and shattered. And we'll forever be putting back together.
Like the puzzles, we first worked as children... Learning to be
patient... Searching for what fits” ¹¹

is impermanence actually the true fact?

a swirl of identities
layers of the Self



To come into being

End notes

- 1 Édouard Louis, *Change* (London: Vintage, 2025), 100.
- 2 Kae Tempest, *On Connection* (London: Faber & Faber, 2022), 14.
- 3 Yann Martel, *Self* (Toronto: Vintage Canada, 1997), 40.
- 4 Tempest, *On Connection*, 15.
- 5 Bon Iver, “THINGS BEHIND THINGS BEHIND THINGS”, track 2 on SABLE, fABLE, (Jagjaguwar, 2025), Spotify, accessed June 7, 2026, <https://open.spotify.com/track/0k4XDoI1iCB3fV2RstqiYA?si=7c5bc7bfbda04bf2>.
- 6 Amy Sillman, “Shit Happens: Notes on Awkwardness”, Frieze d/e, November 2015, 79, accessed June 7, 2026, <https://www.amysillman.com/wp-content/uploads/2021/02/AS-2015-12-Freize-de.pdf>.
- 7 Amy Sillman, “Shit Happens: Notes on Awkwardness”, 79.
- 8 Olivia Laing, *The Lonely City: Adventures in the Art of Being Alone* (Edinburgh: Canongate Books, 2017), 179.
- 9 Gabor Maté, *The Myth of Normal: Trauma, Illness, and Healing in a Toxic Culture* (London: Vermilion, 2022), 53-54.
- 10 Maté, *The Myth of Normal*, 132.
- 11 *The only living boy in New York*, directed by Marc Webb (Los Angeles: Amazon Studios and Roadside Attractions, 2017).

Bibliography

Bon Iver. "THINGS BEHIND THINGS BEHIND THINGS." Track 2 on SABLE, fABLE. Jagjaguwar, 2025. Spotify. Accessed June 7, 2026. <https://open.spotify.com/track/0k4XDoI1iCB3fV2RstqiYA>.

Laing, Olivia. *The Lonely City: Adventures in the Art of Being Alone*. Edinburgh: Canongate Books, 2017.

Louis, Édouard. *Change*. London: Vintage, 2025.

Martel, Yann. *Self*. Toronto: Vintage Canada, 1997.

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Tempest, Kae. *On Connection*. London: Faber & Faber, 2022.

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Notes to Self

Documentation of Master's exhibition

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To cherish a moment.

To let it go.

1. Shouldering

2025

50:25:19 cm

Plastic wine rack, glass, wax, wax
crayon

2. It will not just appear

2026

160:190:105 cm

108:150:145 cm

Styrofoam, chicken wire, expanding
foam, plaster, paint

3. Let's hide

2026

12:13:3 cm, 22:12:2 cm

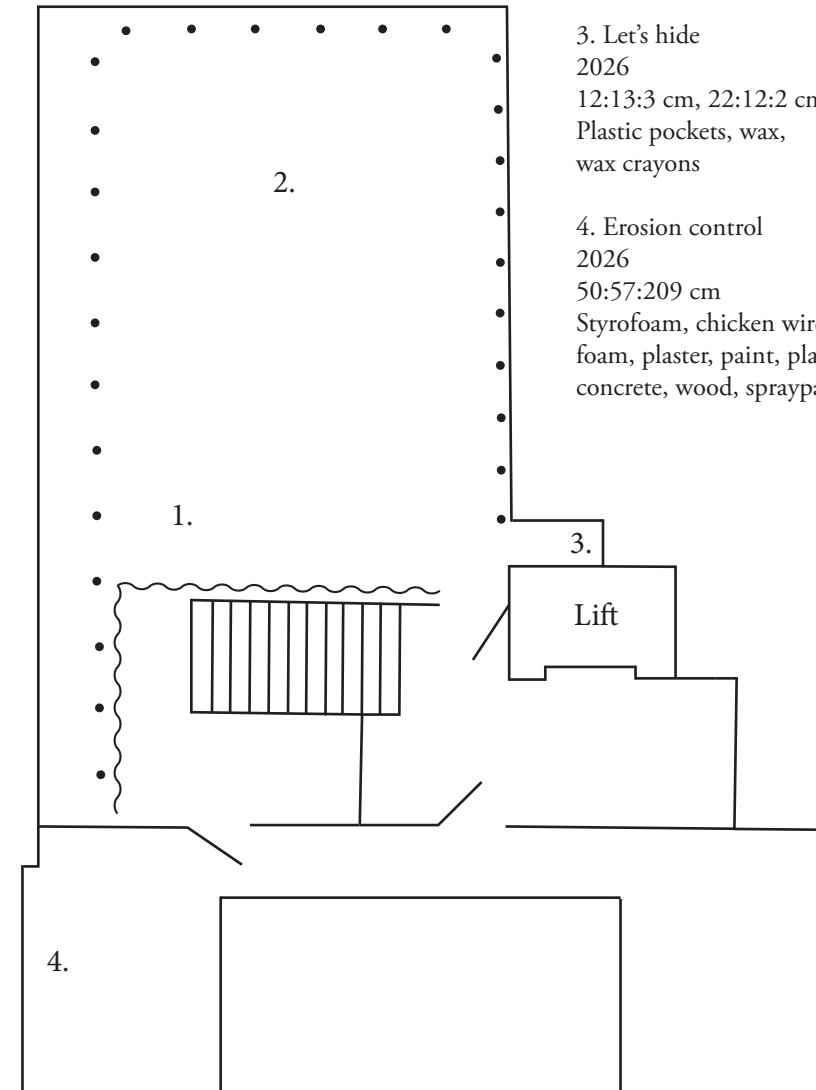
Plastic pockets, wax,
wax crayons

4. Erosion control

2026

50:57:209 cm

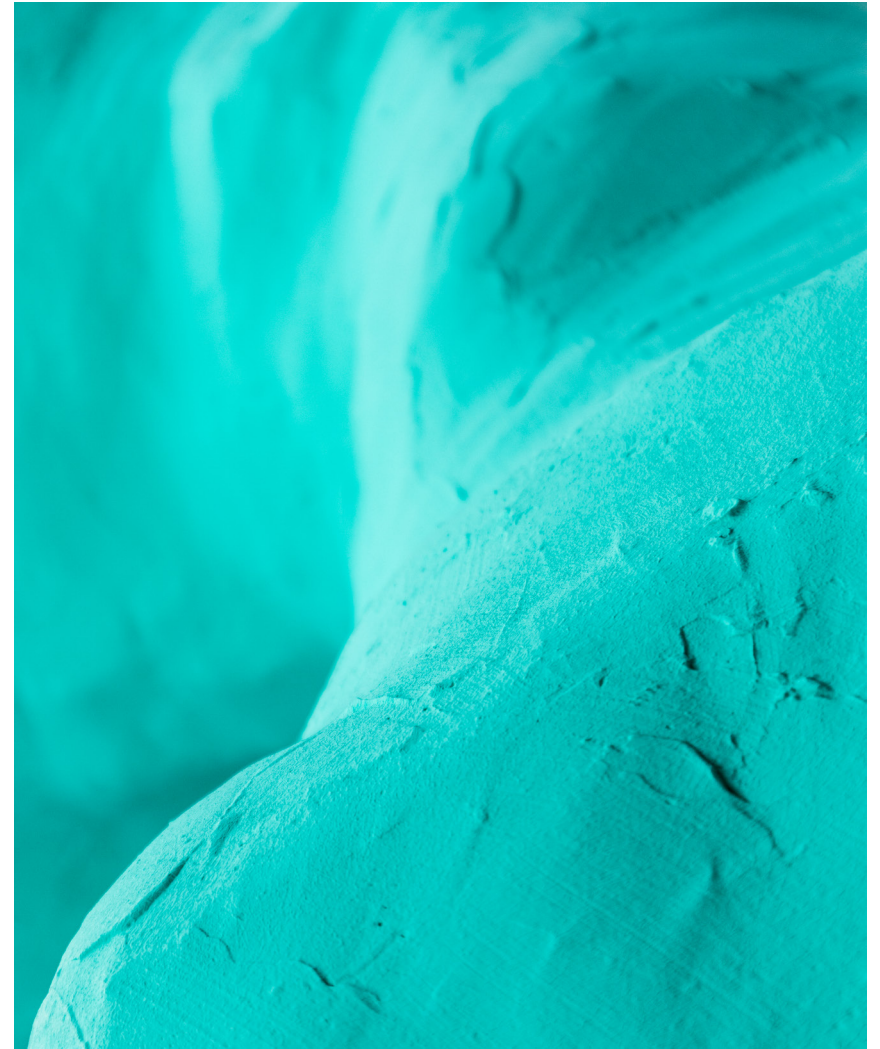
Styrofoam, chicken wire, expanding
foam, plaster, paint, plastic pipes,
concrete, wood, spraypaint





Shouldering
2025
50:25:19 cm
Plastic wine rack, glass, wax, wax crayon

It will not just appear
2026
160:190:105 cm
108:150:145 cm
Styrofoam, chicken wire, expanding foam, plaster, paint



It will not just appear (details)

2026

160:190:105 cm

108:150:145 cm

Styrofoam, chicken wire, expanding foam, plaster, paint



Shouldering

2025

50:25:19 cm

Plastic wine rack, glass, wax, wax crayon



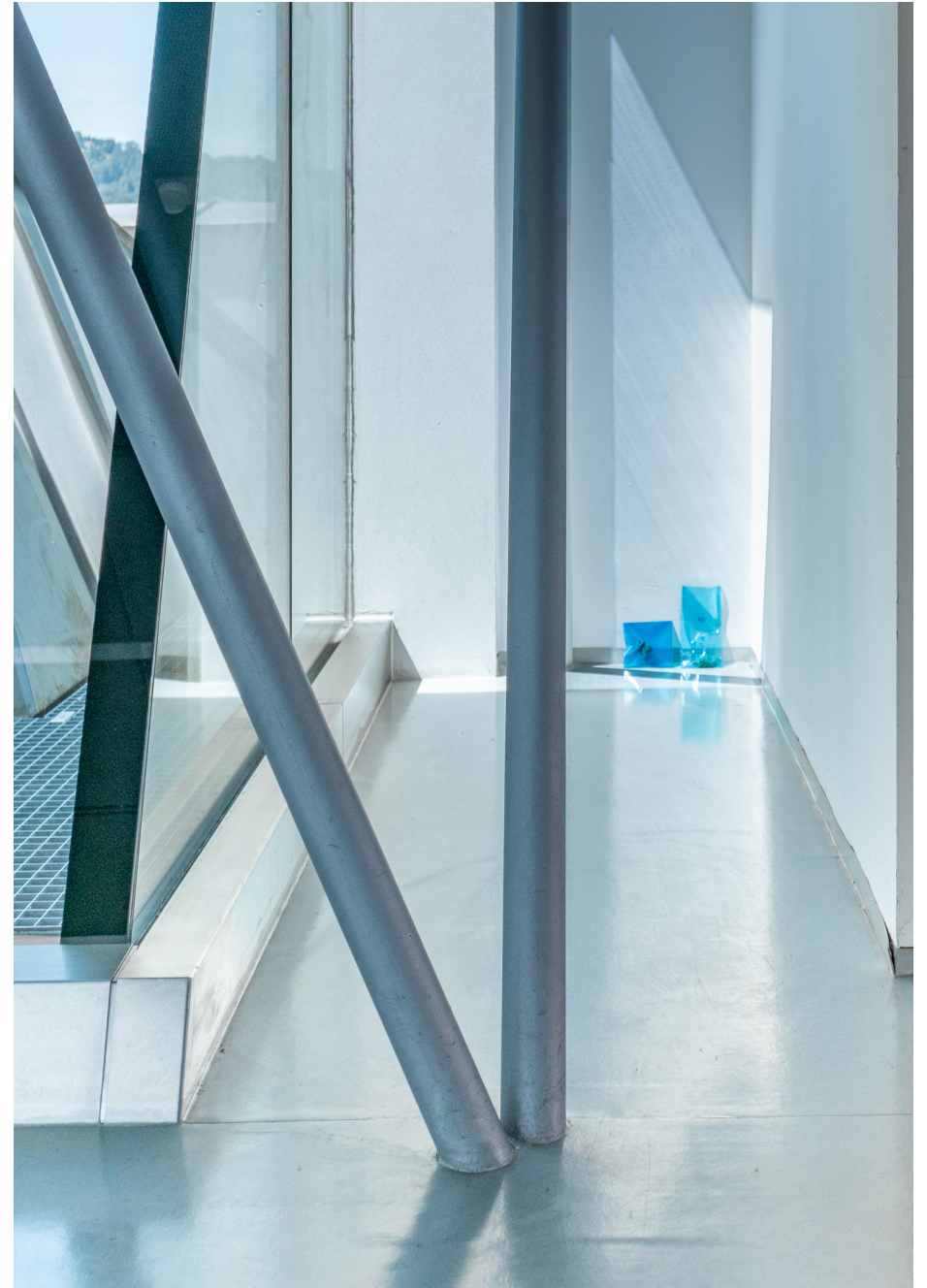


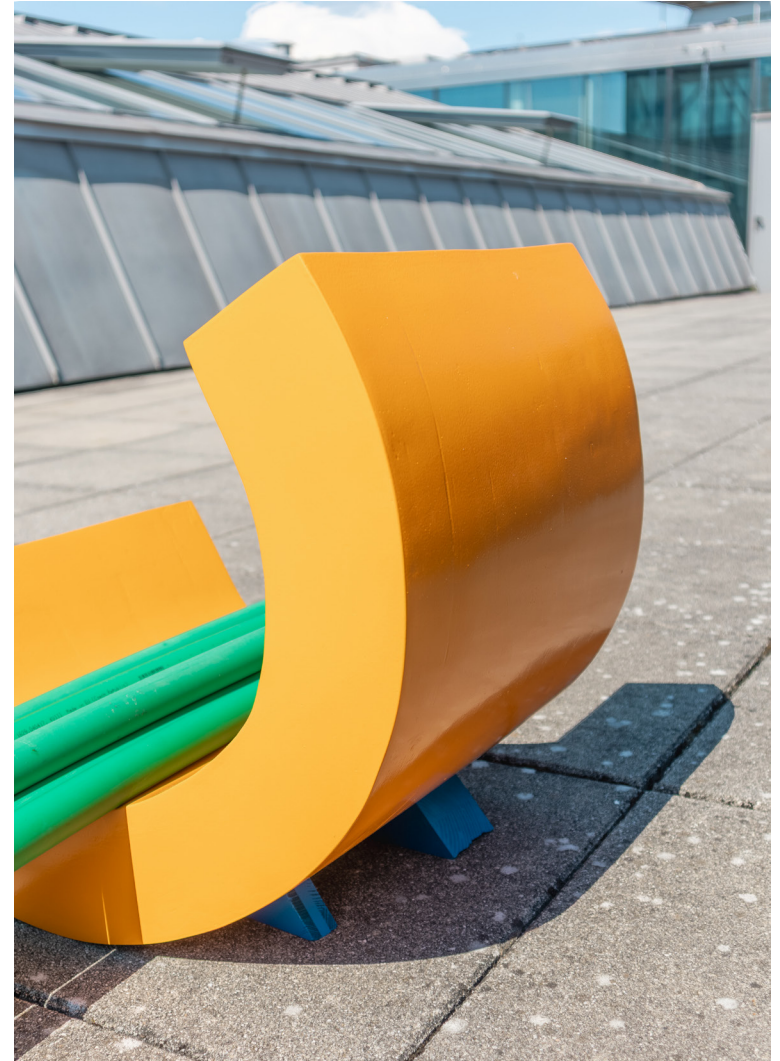
Let's hide

2026

12:13:3 cm, 22:12:2 cm

Plastic pockets, wax, wax crayons





Erosion control
2026

50:57:209 cm

Styrofoam, chicken wire, expanding foam, plaster, paint, plastic pipes,
concrete, wood, spraypaint





