

MENTAL and MATERIAL

I see: Forms, rising from the bottom to the top, symmetrical or rotating around a vertical axis. Simple and quite complex forms. Format: Within the limits of an embrace - a unit of measure that just came into my mind. The forms are moving, *from* something, *towards* something, developing, as being read from the bottom to the top. A cycle is completed in every piece of work: All are finished, separately and individually. They are not made to actively attract, assume or expect other forms. They appear to inhibit a kind of innate intelligence, comparable to processes in the plant or mineral kingdoms, molecules, crystals, seeds... Not quite predictable. As with the knots in *Blue Anemone* or the outgrowths such as in *Green Wild Rose*, the surprising is accentuated.

Colour and form: Not two separate ways of expression. Here, it appears as if the colour *is* the form.

Titles, such as *the Grail*, *the Pomegranate*, *the Heart*: References to different kinds of cores, centers, containers - with a shell or a skin, collecting their contents.

Is geometry a word I can use to describe these? I look it up in my dictionary: "The study of figures and surfaces. Geo = earth, metry = measure". Measuring the earth. These forms measure a room, by defining and showing us its shape. They measure with earth (= clay) - but do they measure earth? They measure something on the earth, something in the world.

The vibrating lines, created throughout the production process, these small strips, layer upon layer, are drawing the form, moving into concavity and convexity. Looking like a technical drawing, but with a touch of freehand, by a hand in rhythmic motion.

Why measure this piece of the world?

Gunilla has told about the process: How her work develops and grows forth. Perhaps one may say that she plays this role, as a medium, to materialise something from the unconscious. Man has done this since time immemorial, in all parts of the world. One may simply say that attempting to concretise and visualise the powers of the universe appears to be a timeless human endeavour. But, a sentence like that is not able to answer or explain much - fortunately?

To Gunilla, the meditative process apparently has its own intrinsic value. The main purpose of meditation is not to produce objects of artistic value. Personally, I am in a way more or less indifferent as to how she is working. A serious, spiritual process is in itself not a guarantee, that the physical result will be worth seeing for the rest of us. What matters to me, as a professional onlooker, is if what I see is of interest to me. But, when I see something that captures my attention, I become curious as to how the object has been created.

The forms are greeting me with an almost intensely matter - of - fact impersonality, a tale so abstracted that it just because of that can reach others. Concentration, complexity, originality, clarity - this makes me remember them, wanting to see them again.

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