

My work takes place where others have dwelled before me, where the world as we know it has already established itself. Whether it's a place, an object, a material or a word, everything carries strings of relations, associations and expectations. My art practice revolves around these relations, and where we've drawn the line. In short, it's about where things merge, and where they divide.

The notion of sculpting for me is an action which reaches further than the creation of form. Taking place at the threshold of what has been and what will be, I see it as an act of potentiality. An act that can carve away at that which is unjust, and mold the very fabric of our understandings and inter-actions within the world. This means it's not only the artworks themselves that matters, but also the processes and relations that constitute them, and the way these are brought into light.

I believe that where things are contradictory and unresolved is where we can understand them best. It's a space that demands our patience, and which offers the possibility of a thicker view. To bring complexity can be a remedy to rushed conclusions, simplicity and wonder, a steam bath that loosens up stagnation. In a balancing act of assimilation and interruption, my work often tries to problematize that which seems natural or neutral. The every day serves as big source of inspiration, and an occasional territory of intervention. Dwelling on the common things, my work often resides in the blind spots of economic growth, and in the moral gray areas of our collective past and present.

I strive to make art with both roots and reach, therefore it often involves a tension between the specific and the homogenizing tendency of a generality. Regressive longing and projected progression are equally human expressions of a transgressive longing for liberation. In many ways, my practice can be thought of as an exploration of what we need to transgress to actually achieve this liberty. What do we hold on to, where do we let go? Which lines of division do we need to look into, and which ones do we perhaps need to move beyond?

*Erik Tylhammar Johansson, September 2021*