

sigtryggur berg sigmarsson, *wazig zien, zachte kleur vervorming, maar snelle handbewegingen*
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what would you draw if I'd ask you to draw now?

the thing is that i never ever think about what i will draw - i just start hammering on the paper - then go from there - just for feeling of what i'm seeing - drawings can take half a minute up to 20 minutes - half hour.

so it's all about improvizing?

yes – everything.

but what about the drawings telling a story?

i have series of drawings made at the same time - sometimes i make two, three or four drawings at the same time - they tend to be something that i like to keep together - telling a story like you say – also with the performances and the sound works i like to tell a story – always

do you also write texts or do you limit yourself to the drawings?

yes, i write texts - it's maybe the most difficult of all the things i work on - i have great respect for writers - that was my dream when i was a kid - to become a writer - but i am dyslexic and had difficulties to learn to read and write when i was a kid - so maybe that's why i have such a high respect for writers - my texts are biographical mostly - mixed with stuff i notice in conversations or overhear in a bar or on the streets - these things interest me.

second most difficult are the performances - i try to do less and less of them - it just sucks the energy out - i used to perform way more than i do now - but i guess i'm not 25 anymore.

do you see drawing as a way of thinking, of getting new ideas? of dreaming, getting out of a specific time?

yes, it sure makes my head spin.

do you need some specific conditions to draw? like being alone?

it's also pretty much an import/export thing - i get a lot of shit off my chest and also get power from it - i need to do it - if i don't paint or draw for some time, say a month or so, i get depressed and it's difficult to start working again - start feeling self pity and the feel that i have lost the 'touch' hahahhaa - pretty typical. yes, i need to be alone - and i need music also - beethoven, bach and brahms - the three big b's ! they help me a lot. i love classical music. morton feldman has had his ways also with me.

and would you define your drawings as classical?

it's music for sure.

would you give your drawings as note sheets to musicians?

it's a thought that has come up in mind - let's see what the future will bring - i would be happy to hear from somebody that my drawings have had influence on their music - music gets too little respect in the visual art world i feel - as it's my main influence really - that and books.

would you then say that your drawings are in fact 'writings', a sort of 'écriture automatique' like surrealists were talking about?

yes, those were the early influences - when i was a teenager me and my colleagues in stilluppsteypa we were big fans of the surrealists and dadaists - that did break the ice - also the vienna actionists.

so you've always made drawings?

when i was a kid i would draw - just like all kids i guess - but i didn't start working with drawings until i was 30 years old - most of my 20s i was doing more performance art and working with sound art - back then it was really 'un'-cool to be a painter or to make drawings - late 90s and early 2000's - so i really had respect for painters - and so when i started it, the feel of it caught me and hasn't left me since.

did you start with colors or without?

i started with really bright annoying colors - which was in a way a trick to hide how bad i was. i was working with bright neon colors.

so when did you get more confident?

in the beginning of 2000, i remember going to tate in london and there was a huge installation by olafur eliasson - called the sun or something - people were laying around this big hall watching this thing and meditating or whatever - it had absolutely NO EFFECT on me - i really didn't get it - but a few floors above were drawings by paul mccarthy on plain white A4 paper and for me it was so much better - it really had an impact on me.

confidence i already had from doing the performances - i've learned a lot from doing them.

it's pretty much about dealing with inner demons and facing a lot of shit going on in your life and mind - it's like telling secrets.

so the drawings are like a diary?

but you do not date them and they would not be helpful to reconstruct a coherent story...

the drawings are like a diary - always has been - i used to date them always - but since 2 years i stopped doing it - for some reason - i don't remember

do you sometimes look at them after a day, a week, a month, a year? to remember?

yes, this has happened - i also go through them all and start seeing what can be made with them - i've also been releasing audio cassettes together with a book with drawings - drawings that were specially made for the release - things like that - just recently i did 100 drawings - pencil drawings - which will be released with a cassette - limited in 100 copies - each release being unique - i like audio cassettes as an object - and yes, when i look at those things i remember the days and feel of what was going on.

are there some selfportraits in your drawings?

some people say so - not intentional though - i guess.

what about the decisions before making the drawings themselves: selecting the paper (color, size), the kind of pencils, etc... one can quickly get into aestheticism there - do you feel this as something problematic?

no not at all - i sometimes limit myself to only 4 colors or to making only pencil drawings - at first those were the most difficult for me to do - pure pencil drawings - as i always wanna add colors - my mind adds colors automatically - so that took a while to get used to - but i work very fast mostly - so i just go with my instinct - that's where the magic is. i've had people asking me to make album covers or book covers for them and they maybe want to have something specific like say a dog or so - and it really is hell for me to do - because then i am so aware of what i'm trying to do - then there is no magic happening.

so you first of all try to surprise yourself?

yes, that's it - that's the most exciting - it's the same with the performances and also with the sound works - i have no clue what is going to happen but i have images in my mind with which i work - the rest is up to ... hmmm... i don't know - me, i guess.