



Faculty of Fine Arts, University of Porto

The Daily Practice of Becoming

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Project report submitted for the Master of Fine Arts degree

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Porto, Portugal June 2026

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Resumo

Este relatório examina de que modo os atos quotidianos de escrever, desenhar, colecionar e arquivar podem tornar-se a base de uma prática artística e de um modo reflexivo de investigação. Desenvolvida no âmbito do Mestrado em Belas-Artes da Faculdade de Belas-Artes da Universidade do Porto, a investigação analisa como a experiência vivida, a memória e os processos materiais são traduzidos em obras de arte através de uma metodologia qualitativa orientada pela prática, articulada no quadro de uma abordagem narrativa. O estudo assenta em dois modos inter-relacionados: uma abordagem *practice-based*, enraizada em hábitos de longa duração, como tomar notas, organizar e repetir, e uma abordagem *praxis-based*, que desafia esses hábitos através da experimentação, da incerteza e da reflexão.

Um conceito central ao longo do relatório é o palimpsesto, entendido tanto material como conceptualmente. Do ponto de vista material, as obras são construídas através da sobreposição de papel de guardanapo, desenho, escrita, monotipia, cola e apagamento, permitindo que vestígios anteriores persistam sob intervenções mais recentes. Do ponto de vista conceptual, o palimpsesto funciona como um modelo de tradução, no qual entradas de diário, memórias, objetos encontrados e experiências quotidianas são transformados em obras de arte através de processos de reescrita, redesenho, obscurecimento e reconfiguração. O relatório aborda também as referências textuais e a ilegibilidade, a relação entre imagem e linguagem, e o modo como a memória permanece ativa através do apagamento parcial e da fragmentação.

Partindo de perspetivas teóricas seleccionadas, em particular as de Mikel Dufrenne e Gilles Deleuze, a investigação considera a prática artística como um processo contínuo de devir, mais do que como um método fixo. Através de leituras próximas de obras seleccionadas, o projeto defende que o significado emerge da sobreposição, da repetição, da duração e da transformação material, num processo em que o *eu*, tal como a obra, se torna um campo de vestígios acumulados.

Palavras-chave: Escrita, Desenho, Palimpsesto, Prática, Memória.

Abstract

This report examines how everyday acts of writing, drawing, collecting, and archiving can become the basis of an artistic practice and a reflective mode of inquiry. Developed within the Master of Fine Arts programme at the Faculty of Fine Arts of the University of Porto, the research investigates how lived experience, memory, and material processes are translated into artworks through a qualitative, practice-led methodology articulated within a narrative approach. The study is grounded in two interrelated modes: a *practice-based* approach, rooted in long-established habits such as note-taking, organising, and repetition, and a *praxis-based* approach, which challenges those habits through experimentation, uncertainty, and reflection.

A central concept throughout the report is the palimpsest, understood both materially and conceptually. Materially, the works are constructed through the layering of napkin paper, drawing, writing, monoprinting, glue, and erasure, allowing earlier traces to persist beneath newer interventions. Conceptually, palimpsest functions as a model for translation, in which diary entries, memories, found objects, and daily experiences are transformed into artworks through processes of rewriting, redrawing, obscuring, and reconfiguration. The report also addresses textual references and illegibility, the relationship between image and language, and the way memory remains active through partial erasure and fragmentation.

Drawing on selected theoretical perspectives, particularly those of Mikel Dufrenne and Gilles Deleuze, the research considers artistic practice as an ongoing process of becoming rather than a fixed method. Through close readings of selected works, the project argues that meaning emerges through layering, repetition, duration, and material transformation, where the *self*, like the work, becomes a field of accumulated traces.

Keywords: Writing, Drawing, Palimpsest, Practice, Memory

Introduction

This report presents the research developed during the 2024/25 and 2025/26 semesters in Drawing Studio within the Master of Fine Arts programme at the Faculty of Fine Arts of the University of Porto. At its center is an investigation into how everyday acts of writing, drawing, collecting, and recording can become the basis of an artistic practice and, more specifically, how such actions may be transformed into a reflective methodology through which memory, materiality, and lived experience are translated into works of art. The project understands artistic practice not as something separate from daily life, but as something that emerges through it. Chapter 1, *The Background* - situates the research in a longer personal history. It reflects on early experiences of drawing, collecting, archiving, and journaling, as well as on the delayed return to art education later in life. These experiences are not treated simply as autobiographical context, but as formative conditions that have shaped the motivations, behaviours, and recurring gestures underlying the present practice. In this sense, the chapter establishes the broader personal and temporal ground from which the project emerges. Chapter 2, *Defining an Artistic Field* - places the practice in relation to selected artists and references that have helped frame the central questions of the research. Through reflections on works by artists such as Cy Twombly, Mira Schendel, León Ferrari and Mark Bradford, the chapter examines issues of abstraction, text-image relations, illegibility, erasure, material layering, and the persistent question: What is it? These references do not serve as models to imitate, but as points of dialogue that clarify the terrain in which the work operates. Chapter 3, *Framing the Practice: Methodological and Philosophical Foundation* - outlines the research framework. The project is grounded in a qualitative, practice-led methodology articulated through two interconnected approaches: a *practice-based* mode, which draws on long-established habits of collecting, organising, and recording; and a *praxis-based* mode, which challenges those habits through experimentation, uncertainty, and reflective disruption. The chapter also engages with theoretical perspectives from authors such as Higgs & Cherry, Mustaqim, Heidegger, Dufrenne, and Edelglass in order to understand artistic practice as both lived experience and reflective inquiry. Chapter 4, *Behavioural Constraints, Environment and Materials* - turns to the concrete circumstances of the studio. It considers how habits of order, specific working routines, environmental conditions, and chosen materials shape both the process and the appearance of the work. Particular attention is given to the use of paper, napkin paper, glue, monoprinting, and various drawing tools, showing how these material conditions function not merely as technical supports but as active agents in the emergence of

meaning. Chapter 5, *Layers of Matter* - forms the conceptual core of the report. It proposes that the works may be understood through overlapping physical, temporal, and conceptual layers. The subchapters develop this through discussions of idiosyncratic gesture, palimpsest, textual references and illegibility, Deleuze's synthesis of time, the notion of the diagram, and the final framed work as the "last layer." Through close readings of selected works, the chapter shows how meaning arises through layering, obscuration, repetition, translation, and transformation.

Taken together, these chapters argue that artistic practice can be understood as an ongoing process of becoming. Through repeated gestures of writing, drawing, layering, and revisiting, the self, like the work, becomes a palimpsest: a field of traces in which earlier experiences remain active within the emergence of the new

1. The Background

Given my age (b. 1962) and life experiences, it is valuable to this research project to acknowledge and review my interests and connection to the arts from two perspectives: firstly, before entering art school, and secondly, after entering art school.

Since wanting, in the psychological sense of a drive to become, is considered an unconscious human mechanism that interacts with cognitive processes guiding goal-directed actions in everyday life, one might argue that repeated actions such as making mundane drawings, writing memos, and collecting and archiving objects of all kinds from a very early age have influenced and shaped personal desire and motivation towards creative processes (Anselme and Robinson, 2016, p. 123).

1.1. Before Entering Art School

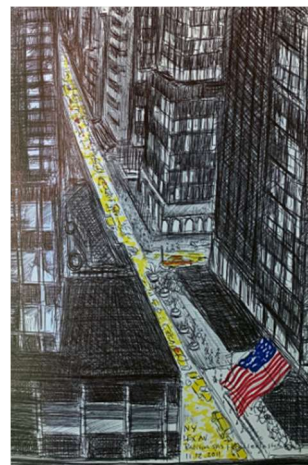
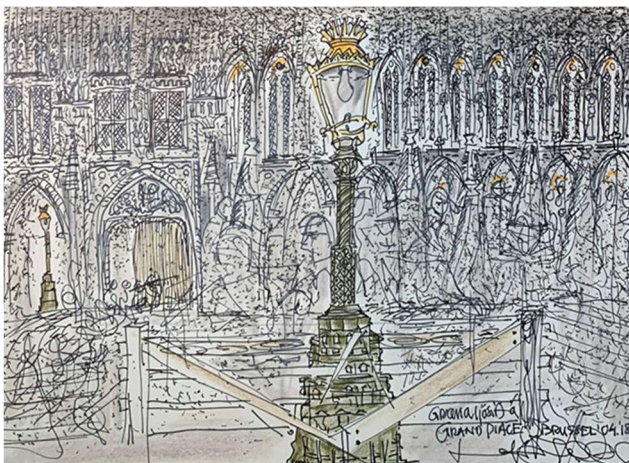
After leaving secondary school at seventeen, an application was submitted to a local art school, but admission was denied following a three-day entrance examination. Although the headmaster encouraged another attempt the following year, life soon took another direction: work, marriage, a first home, and family life replaced the plan to reapply. There were not many conversations about art in my childhood, yet drawing always held a strong appeal. A painter lived two houses away, and my father, a mechanic, would repair his car in exchange for paintings. His abstract works were fascinating, and it was striking to wonder how an adult could create images of apparent nothingness. Yet it was precisely that nothingness that felt so compelling.

From an early age, collecting and archiving objects held a strong appeal. These items gradually formed a personal archive that has been revalued many times over the years. It includes found objects, notes, letters, coins, stones, and photographs, all preserved in a camera box since adolescence (Fig. 1). Beyond their aesthetic appeal as a kind of treasure box, these everyday objects also form an archive that suggests chronological progression, one of art history's key tools (van Alphen, 2008, pp. 65–84). In this way, they become carriers of meaning within both personal and collective memory. Their chaos, diversity, and randomness remain part of their fascination.

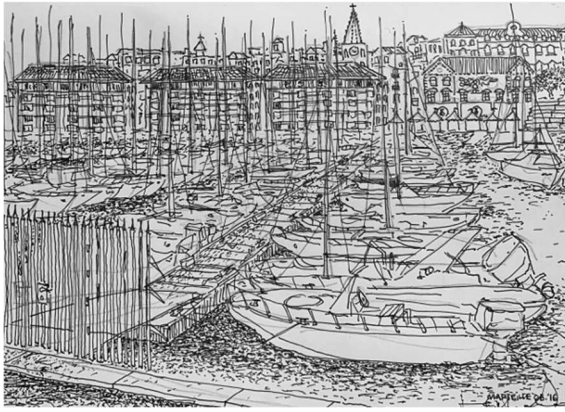


Fig. 1 - The randomness of a personal archive: shaping one's collective memory

Balancing the responsibilities of raising a family of five and managing a demanding job often left little time for artistic practice. Still, visiting museums whenever possible remained essential and enriching. During work trips abroad and holidays over a period of sixteen years, carrying a sketchbook became a regular practice. In addition to taking photographs, drawings of spaces and landscapes were made as a kind of visual marker of presence (figs. 2-5). Other kinds of drawings also appeared in these sketchbooks, including quicker and more abstract sketches. However, these “I was here” drawings became navigational points throughout the books.

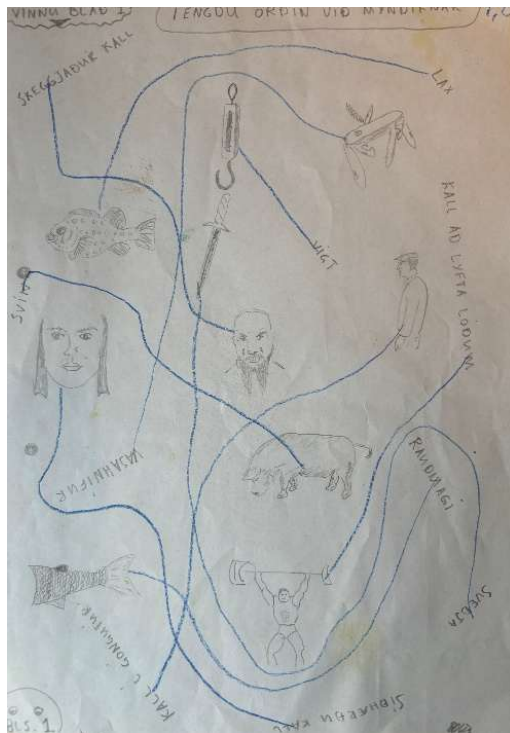
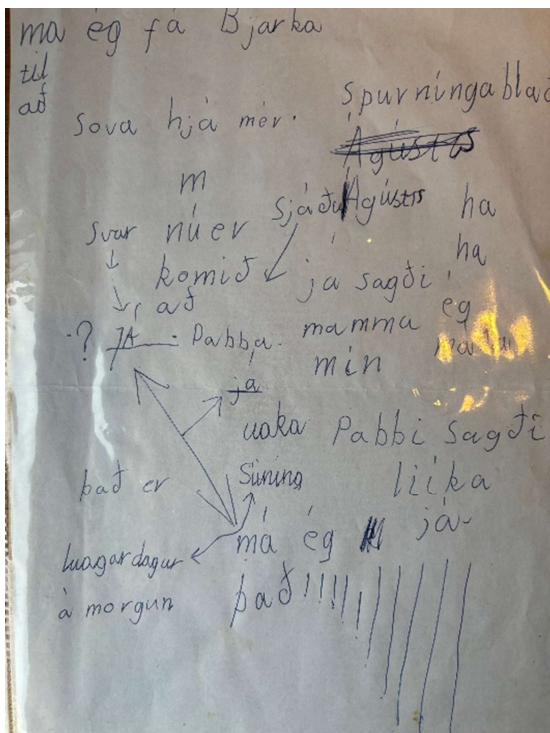


Figs. 2-3 - Loftur Ágústsson. *Grand Place Brussels*. 2018. ink and watercolors and *Park Avenue by night New York*. 2011. black ballpen and ink.



Figs. 4-5 - Loftur Ágústsson. *Marseilles harbor France*. 2018. ink and *Eyri vid Mjóafjard Iceland*. 2012. Ink.

Collecting letters and drawings from our children has been an integral part of our family archive. Many of these notes capture the innocence and unique perspectives of children and can provide insight into their feelings, thoughts and experiences at different stages. These notes and drawings (figs. 6-7) can evoke emotions and memories that may be transformed into artworks, as will be discussed below in relation to this master's project.



Figs. 6-7 - Samples of children's letters and a drawing from a family archive.

For over 25 years, various written notes and sketches have been collected in annual diary-book journals. At times, the written notes in these books related mainly to the repeated mundane and rational aspects of everyday life, though not exclusively. Some difficult thoughts were also recorded using text and drawings, signs, or codes that would be difficult for others to understand or interpret.

I have been

With my children

Working

In their houses,

I have gone

With them

On a motorcycle,

We have gone

Camping (...)

While personal notes in a daily journal might seem like a valuable resource for creating artworks, their effectiveness can be questioned. The randomness and subjectivity of daily entries may not provide the structured inspiration needed for coherent artistic creation; the process of journaling can serve as a meditative exercise, allowing the mind to explore ideas and emotions freely. This can lead to unexpected insights and inspirations that might not be evident in the written words alone. Recent art and design teaching studies highlight the use of sketchbooks and journals as essential reflective tools for tracking the learning journey (Tappenden, 2010, p. 4). These tools offer a personal space for exploration and experimentation, utilizing words and pictures to uncover and develop identities.

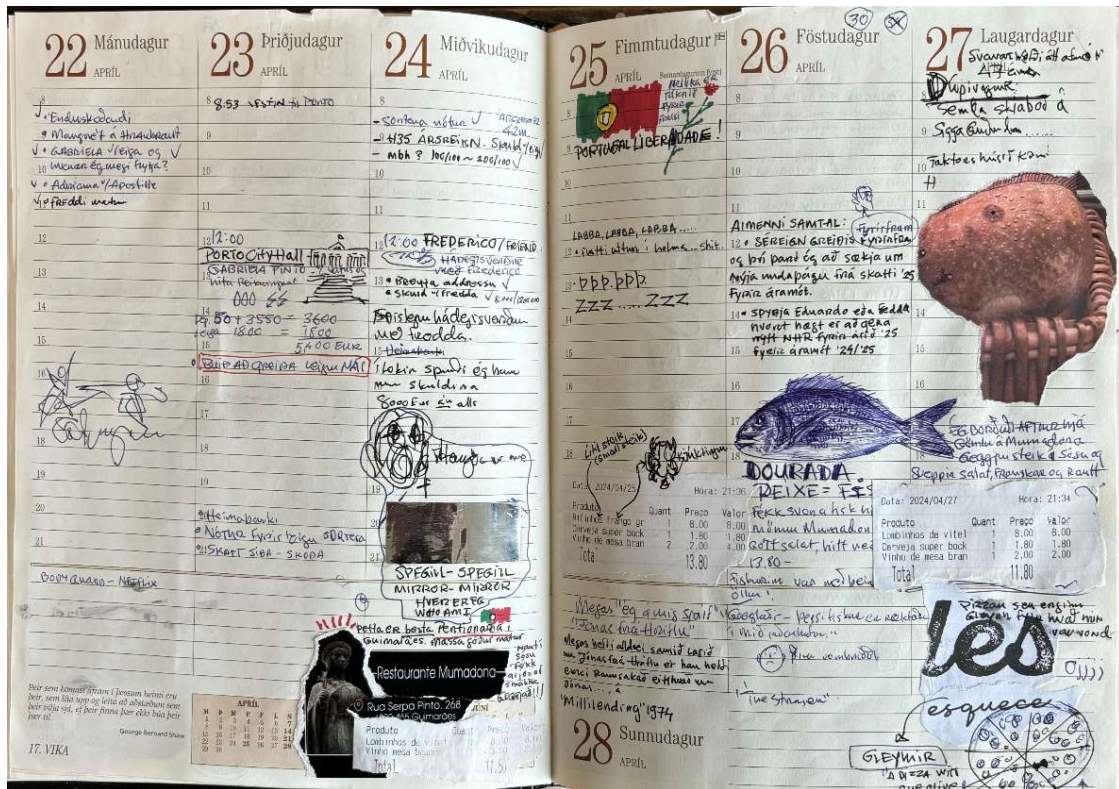


Fig. 8 - Loftur Ágústsson. 2024. Personal diary journal. week 17.

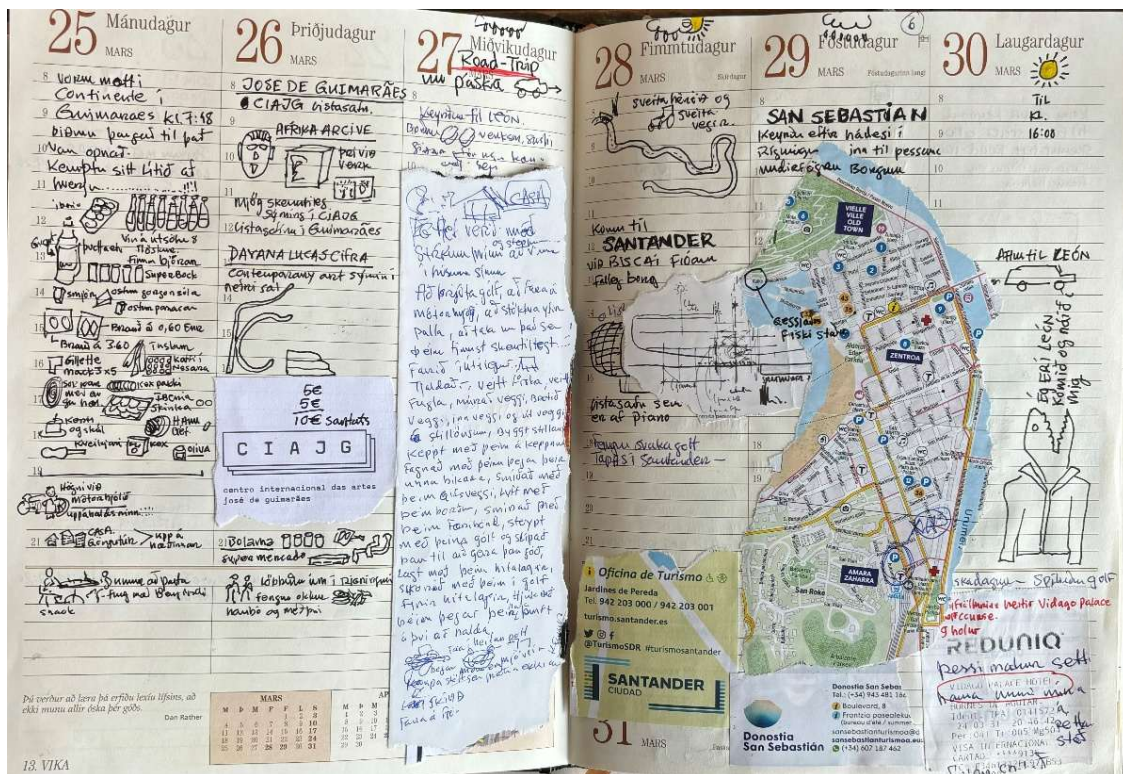


Fig. 9 - Loftur Ágústsson. 2024. Personal diary journal. week 13.

In this first part of the research report, the focus is on a life journey shaped by events and behaviours that may have unconsciously influenced the decision to reapply to art school nearly forty years later. The first conversation with my wife after that decision remains particularly memorable. When I told her that I was going to leave my daily job and apply to art school, her response was: “You are out of your mind.” Today, her attitude is different and more supportive, not only because of the positive response from family and friends, but also because she has come to recognise the seriousness of the decision. What may initially have seemed like a midlife crisis turned out to be the fulfilment of a long-held dream.

1.2. After Entering Art School

The first day at Reykjavik School of Visual Arts was on September 9th, 2020. The studies over these first two years were mostly course based where teachers (mostly practicing artists) would introduce us to various traditional techniques of painting and drawing. There were no courses in academic writing, but some teachers would spend time with the students, during coffee breaks, discussing philosophy and theories. During the second semester, a course on creative thinking for artistic practices introduced discussions on where and how artists might find inspiration. During one of these weekly sessions, the teacher memorably stated: “Everything you have done or experienced can be a source for art creation”. It was the first time the possibility of using the personal diary books as sources for creative work had been considered. At that point, thirteen books from the previous professional assignment (corresponding to over thirteen years of notes) were at disposal. After several failed attempts, the idea of rewriting and redrawing everything that had been written and drawn in the notebooks emerged.

Since the only option was to estimate the final length of the physical work, the decision was to write and draw on a scroll to accommodate the necessary length. Two rules were established: skip all names and telephone numbers (a rule I would not apply again) and rotate all drawings 90 degrees to make them more visible in the final outcome (figs. 10-11).



Fig. 10 - Loftur Agustsson. *About One-Fifth I*. 2022. black ink on scroll paper. 120x87.

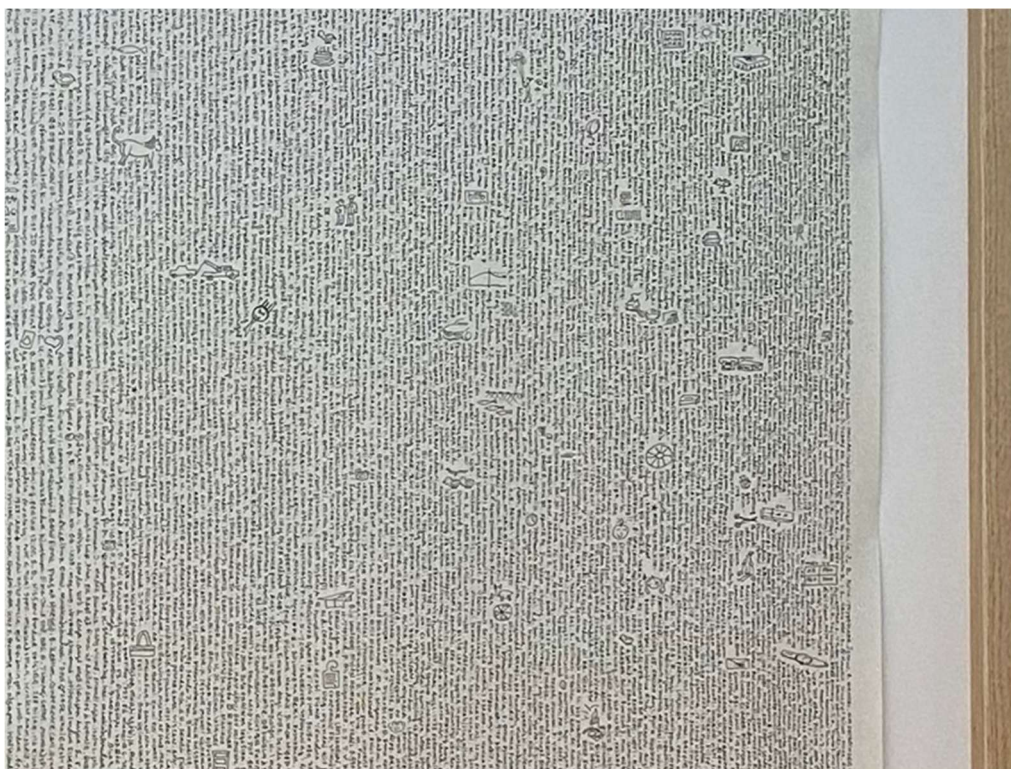


Fig. 11 - Loftur Agustsson. *About One-Fifth I* (detail). 2022. black ink on scroll paper. 120x87.

During this process, thoughts on various topics that were entirely new to my mind in the context of artmaking occurred. It was devastating to visualize the endless repetitions of the mundane every day - all the meetings, all the phone calls, all the negotiations and the overwhelming sense of nothingness. I remember contemplating time and space in a picture for the first time, not in layers, as commonly understood, but as it appears in the work in chronological order from right to left. The interplay between text and drawings was explored, with attention given to what would normally be written versus what would typically be drawn. No definitive conclusions were reached, but the small drawings appeared more frequently connected to personal endeavours. Despite the mixed feelings of nothingness and boredom implied in the creative process of the work, there was also a sense of “fruitful monotony” as the repetitive, routine activities led to productive and beneficial outcomes. Perhaps the quest for the new and exciting is overrated, and we should instead focus on celebrating the solitary effort of overcoming nothingness and boredom, as exemplified in the works of On Kawara (Sorene, 2019). Between 1968 and 1979, he created the series *I Got Up*, in which he sent picture postcards to friends and family, noting his time of getting up, the date, the place of residence, and the name and address of the receiver, and nothing else (fig. 12)

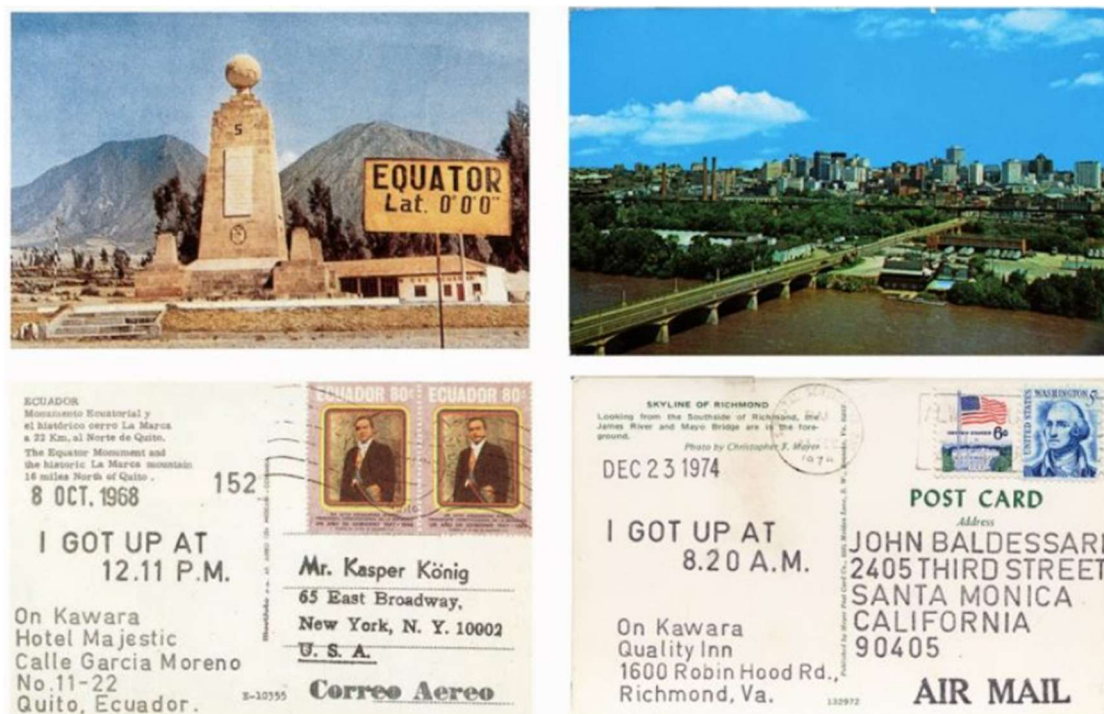


Fig. 12 - On Kawara. *I Got Up* (samples from the series). 1968-1979.

In the second year at the Reykjavík School of Visual Arts, the interaction of text, drawing, and memory became an ongoing area of experimentation. This was also the first-time napkin paper entered the works, initially because it was always at hand, but soon because of its material qualities: when glued, it becomes transparent enough to reveal what lies beneath. These early experiments later developed into a central aspect of the master's study in relation to palimpsest. See below four examples from the series of works *Stories of Friendship #1-24* (figs. 13-16).



Figs. 13-16 - Loftur Ágústsson. *Stories of Friendship #1-24*. 2021. napkin glued on text document, water colours, crayons, and ink. 21x24

In the summer of 2022, during an Erasmus period at the Faculty of Fine Arts of the University of Porto, the word palimpsest was encountered for the first time. Professor Pedro Maia used the term to describe the expression conveyed by the graduation piece Mom-Mom, a work

referencing children's letters. (fig. 17). The word palimpsest immediately caught my attention, and over the following months its meaning and implications became an important focus of reflection.

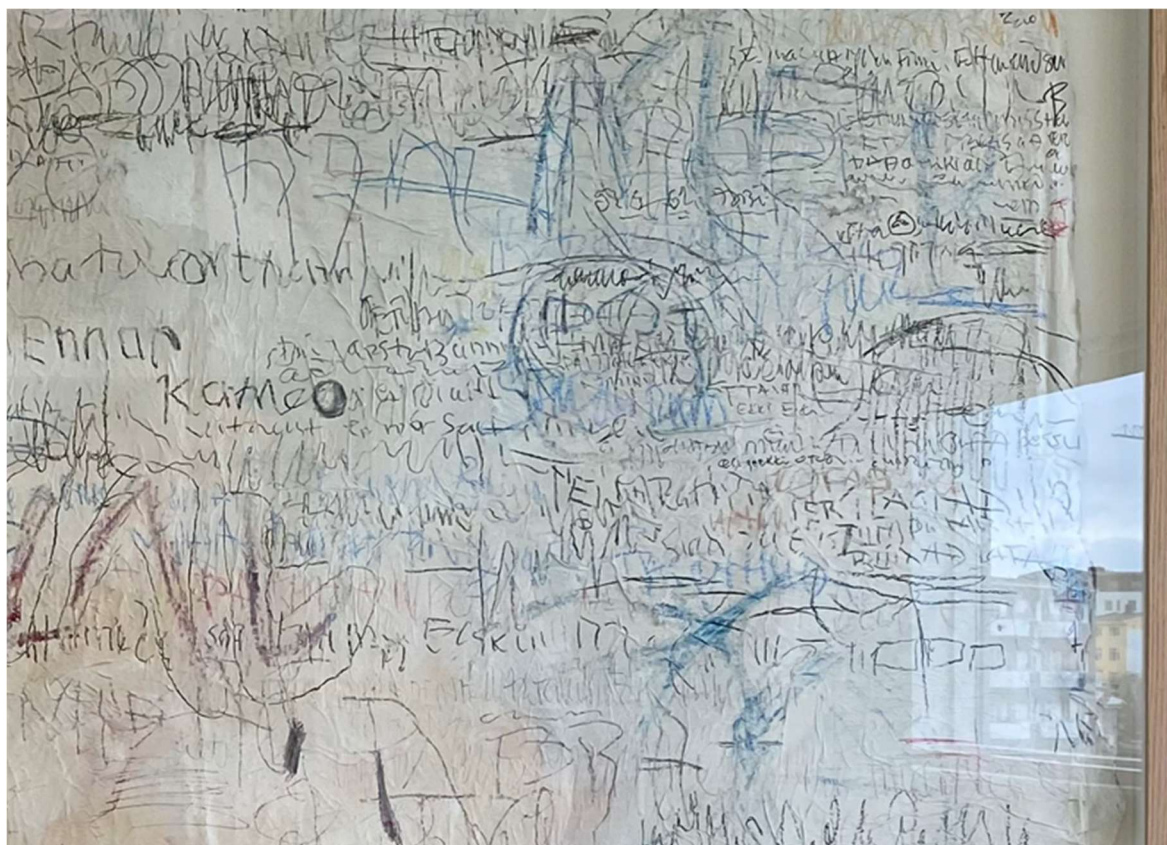


Fig. 17 - Loftur Ágústsson. *Mom-Mom* (Detail). 2022. house painting, coloured pen and crayons on cardboards. 182x182.

Entering art school marked a decisive shift from long-standing habits of making toward a more conscious interrogation of practice itself. What had previously functioned as intuitive, private routines of drawing, writing, and collecting gradually became sites of questioning, intention, repetition, and meaning. Exposure to other artists practices, historical references, and theoretical discussions did not resolve these questions but instead sharpened them, revealing tensions between instinct and reflection, experience and interpretation. This transition prompted to look outward as well as inward, situating the practice in relation to artists and thinkers who have grappled with similar concerns. The following chapter examines selected artistic practices and theoretical positions that help frame these questions, not as

answers to the problem of “what is it,” but as contexts through which the artistic practice developed in this project can perhaps be better understood.

2. Defining an Artistic Field

What is it? The question may seem simple, yet in art it can quickly become complex. During one of the first conversations with an art teacher, he asked “what is it” that you are going to do and why. My answer was simple: “I don’t know.” He replied, “Making art is doing something that nobody asks you to.” In this sense, art does not begin in response to necessity, but from an inner impulse to make. The question “What is it?” therefore cannot be answered by the artist alone, but emerges in the encounter between the object, the process, and the viewer.

A useful contrast appears in a drawing given to me by my four-year-old granddaughter, Matthildur. The drawing consisted of coloured lines and scribbles, with an obscure letter A in the upper left corner (fig. 18). When asked, “What is it?”, she replied without hesitation: “*A polar bear and the first letter of my mother’s name.*” What is striking here is the confidence with which the artist identifies the image, despite its visual ambiguity to the viewer. This suggests that the question “What is it?” can sometimes be answered with certainty by the maker, yet that certainty does not eliminate the gap between intention, appearance, and reception.



Fig. 18 - Matthildur Mirra Pétursdóttir. *A Polar Bear and the First Letter of My Mother’s Name.* 2022. A4 printing paper, crayons and colour pencils.

In some early drawing classes, the work of Helen Frankenthaler from the 1950s and 1960s became an important influence, particularly her movement between abstraction and figuration in both drawing and painting. Especially compelling in Frankenthaler's work were its elusive forms and organic, almost poetically fluid lines. After seeing my drawings (figs. 13-16), a teacher introduced a book that would continue to shape the practice and the way art was perceived: *The Essential Cy Twombly* (2014). Nothing quite like it had been encountered before. Twombly appeared to follow no rules except those of his own making. The very simple, childlike pencil drawings from the 1950s; the more coloured - some in red, pink, and orange pencil or wax crayon - yet still childlike works from the early 1960s; the autonomous blackboard-like drawings in darkness; the erasures; the writing and illegibility; the impasto; and the layers: all of these artistic qualities were deeply fascinating, or, as Joshua Rivkin writes in his biography of Twombly:

This trick of artistic control that makes his line seem effortless: the illusion of ease. So much practice to make something look unpractised. So much work to follow the mystery of unconscious motion, to trust that one will arrive, not at perfection but maybe something closer to ecstatic vision, true experience (Rivkin, 2018, p. 34).

Twombly's painting *Leda and the Swan* from 1962 (Rosio, et al, 2014, p. 109) (fig. 19) stands out among his works in addressing the question of "What is it?". This piece is connected to the ancient Greek myth of the King Zeus transforming into a swan to seduce Leda (Pistrang, 2013, p. 2). Among countless paintings by some of the best-known artists of all time, on the subject, which all convey a figurative form of a swan and a woman Twombly's version of this ancient story remains as mythical as the story itself, so free from any given knowledge, full of authenticity and almost childlike artistic confidence. In other words, it's based on, or limited to, our perception and confidence when it comes to answering *what a piece of art is* or *what it conveys*.

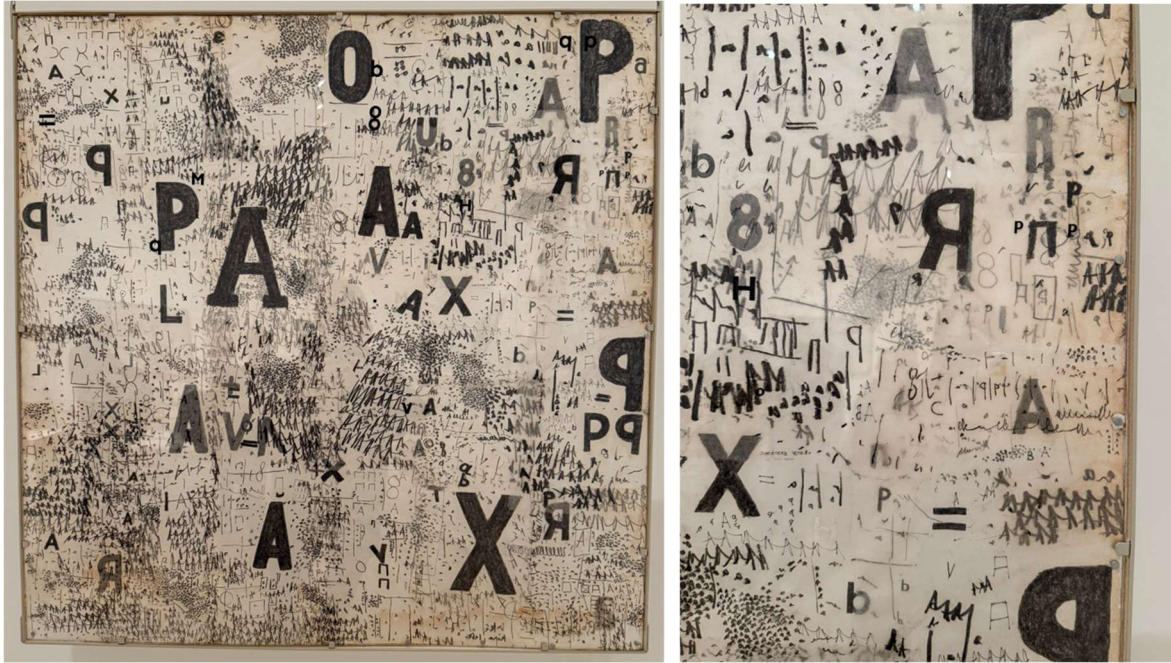
The very young artist uses her intuitive, inexperienced instinct to decide what her drawing conveys (fig. 18) while Cy Twombly, according to Rivkin (2018), relies on his confidence, experience and practice to determine what his drawing conveys. In the research practice, I intend to let the diverse methodologies of these two artists guide me in interpreting and understanding my artistic practices.



Fig. 19 - Cy Twombly. *Leda and The Swan*. 1962. oil, pencil, and crayon on canvas. Museum of Modern Art. 190.5x200

To understand the practice that takes shape in this project, along with the iterative process of a daily engagement with language and the collection of written notes and papers mentioned above - which serve this artistic project not only as a vehicle for introspection but also as means of expression and communication through various media and gestures - it is useful to refer to the book *Tangled Alphabets* (2009), on León Ferrari and Mira Schendel. The book was published in connection with their retrospective exhibition at the Museum of Modern Art, and in its foreword Glenn D. Lowry, the director of MoMA, wrote the following about the two artists: “(...) they addressed language as if there were no difference between signs, codes, words, and any other visual form. Instead of using language as a substitute for the art object, they produced art objects that made language a visual subject” (Oramas, 2009, p. 7). Their approaches suggests that linguistic elements in arts can serve for their aesthetics as well as for their communicative purpose, opening new possibilities for abstraction of language-based artworks (figs. 20-21, 22). Both language and art have the potential to exhibit opposite

dimensions: opacity, characterized by density and thickness, and transparency, characterized by immediacy and clarity (Oramas, 2009, p. 13).



Figs. 20-21 - Mira Schendel. *Objetos Gráficos* (21-detail). 1960. oil transfer drawing on thin Japanese paper between transparent acrylic sheets. Museum of Modern Art. 90x90

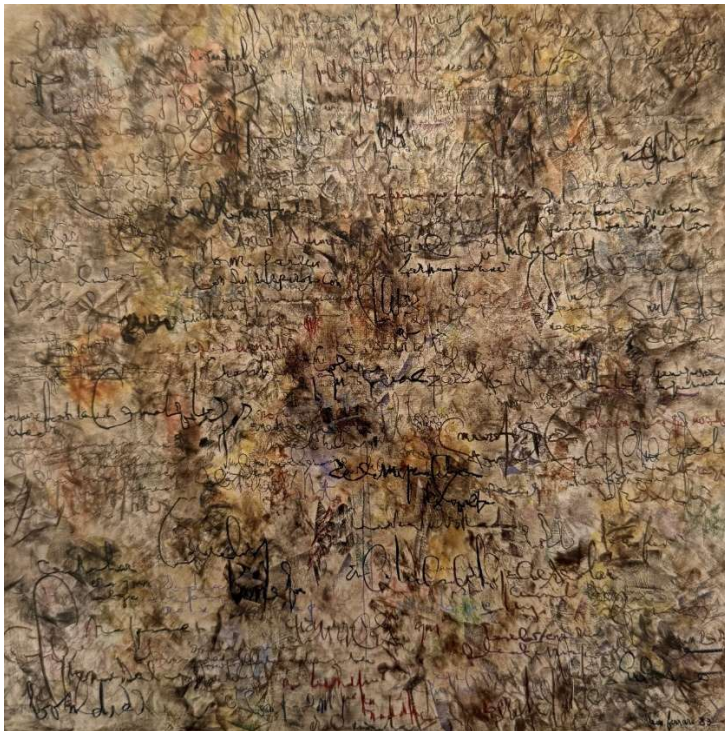


Fig. 22 - Leon Ferrari. *Untitled*. 1983. Oil-stick and pastel on hardboard. collection Ruben Cernajovsky. 101,6x101,6

As can be seen in Schendel's work above, some of the marks and inscriptions on the Japanese paper appear faded, as if they were traces of something that once existed but can now hardly be recovered. A similar phenomenon can be observed in Ferrari's work, where some of the writing is barely legible and where rewritten, superimposed inscriptions occasionally appear over older layers, producing a palimpsestic effect of doubleness and shifting meaning.

This master's project draws on the concept of palimpsest in two related ways. First, palimpsest is understood in its original sense as layered inscription over time. In this sense, superimposed drawings and texts generate shifting meanings and appearances, echoing the historical definition of the palimpsest as a surface on which traces of earlier marks remain partially visible (Ceglarz, 2017, p. 13). These visual qualities can also be found in some of Cy Twombly's works. In the book *Responsibility of Forms*, Roland Barthes describes Twombly's partly erased inscriptions through the notion of the "perverse palimpsest," referring to marks that are simultaneously present and negated, damaged yet insistently visible (Barthes, 1985, p. 165). As Ceglarz further argues, this dual condition, in which signifiers appear as both existent and non-existent, produces a tension that enhances their expressive force (2017, p. 13).

Second, the project draws on palimpsest as a conceptual model for translation, particularly in relation to daily journaling. Hans-Harry Dröbiger, expanding on Gérard Genette, describes translation as a form of "trans-doing": the transformation of an instance **A** into an instance **B**. In this project, **A** might be a diary entry, a memo-note ticket, a found paper, or an event recalled in words, while **B** is the material artwork that emerges when this source is reworked through drawing, rewriting, gluing, erasing, and layering. The shift is therefore not merely linguistic, but also one of medium, gesture, and situation. Because the outcome of a translation also depends on the needs and expectations of its audience, this transfer can be understood as involving not only linguistic but also textual, semiotic, medial, cultural, and social content. In this sense, **B** becomes a younger and recontextualised version of **A**, carrying earlier marks forward while reorienting them through material presence and reception. Dröbiger argues that such transformations treat text as a complex presentation of content rather than as a strictly linguistic object (2018, pp. 281-282). Considering these two perspectives together, Twombly remains a key source of inspiration in this research, although he is by no means the only one.

Mark Bradford is an American artist who gained world recognition with his series of works called *End Papers* (Auping, 2020). If we try to describe his practice in a few words, we will

probably say that he has mastered the manipulation of materials. In his large-scale paper-based works, composed of countless layers of paper and cord, he uses various tools and techniques such as gluing, power-washing, shredding, cutting, and sanding to achieve his goals. In the context of this report, frequent references will be made to the book *End Papers*, published by the Modern Art Museum of Fort Worth in 2020 on his exhibition End Papers. The name End Papers refers to Bradford's use of small sheets of transparent paper used in hair salons to protect hair from overheat under a dryer (the artist used to work in his mother's hair salon and later became a hairdresser himself). In his works, Bradford burns the ends of the papers and glues them to the surface, giving the compositions a pixelated look. Metaphorically, Bradford's layering of this material from his past can, in this context, be read as a palimpsestic surface of personal history. In an essay by Michel Auping, in the book *End Papers* he explains:

After a profusion of materials related to the American industrial evolution used by artists in the 70s and 80s (John Chamberlain automotive parts, Donald Judd polished steel and plexiglass), women and artists of colour, seeking to move away from previous hierarchies, looked for new materials reflective of their marginalized situations and histories (Auping, 2020, p. 9).

Artists like Laurie Anderson, David Hammons, and Julia Heyward brought their personal stories to the forefront of their art. "It is in this context that Mark Bradford would find a way to create a bridge between abstract painting and social content" (Auping, 2020, pp. 9-13).

The practices and works discussed in this chapter provide a contextual framework for understanding how artists, critics, and theorists have engaged with the different forms of artistic practice outlined above. While these references do not offer definitive answers to the questions driving this master's project practice, they help clarify the terrain within which the works operate. Building on this context, the following chapter turns to the conceptual and philosophical foundations that inform the research approach, outlining the methodological perspectives through which the practice can be examined and articulated.

3. Framing the Practice: Methodological and Philosophical Foundations

The research presented in this project is grounded in a qualitative, practice-led methodology that examines artistic creation as both a lived and reflective process. My formation did not follow a conventional academic path, but evolved primarily through independent practice, sustained experimentation, and engagement with everyday life. This position informs the

methodological approach of the study, situating the artist-researcher both as a producer of works and as a reflective agent within the process. The methodology of this thesis thus emerges not despite that path, but partly because of it. The research is grounded on two approaches or modes, which then support with theoretical references. Firstly, the *practice-based* approach, using occupational practice, and tacit ingrained behaviour, to navigate research topics and issues relating to collective experience of practice. Secondly, the *Praxis-based* approach, challenging the role of a new profession with new questions, methodologies, and materials to explore new options and actions (Higgs & Cherry, 2009, pp. 3-4).

In relation to the *practice-based* approach, it is useful to refer theories of adult learning. In the article *Review on Adult Learning Theory and Approach*, Vimala Govindaraju (2021) discusses recent perspectives on how adult learning develops, referring in particular to Malcolm Knowles's theory of how adults prefer to learn and to David Kolb's theory of how knowledge is formed through experience. Knowles highlighted that learning is not confined to formal education in schools but extends across an individual's entire life, encompassing both structured and informal learning experiences. "In terms of adult education, it refers to the arts and sciences that help adults learn" (Knowles quoted by Govindaraju, 2021, p. 364). Kolb explains how we define knowledge using philosophical approaches that emphasize experience, observation, and sensory perception as the primary sources of understanding, referred to as empirical epistemology (Govindaraju, 2021, pp. 366-367). In light of these theoretical perspectives, lifelong learning practices - ranging from raising children to managing and running a company with reasonably successful outcomes - can be understood as having been shaped by principles such as routines, patience, conscientiousness, ambitions and ongoing habits, all closely aligned with these theories.

As stated above, the *praxis-based* approach involves investigating the processes of artistic creation by challenging inherent procedural norms and welcoming new, unexpected critical situations and outcomes. In this context, *praxis* shall be understood as a dimension of practice that activates self-awareness, value-awareness, and world-awareness (Higgs & Cherry, 2009, p. 3-4). To support the investigation, a set of methods has been developed that operates alongside the daily studio practice. These include the continuous use of journals and memo tickets to record immediate reflections, and the systematic photographic documentation of works in progress. The works are documented at regular intervals and organised chronologically, allowing the process to be revisited, compared, and analysed over time. In

this sense, the artistic outputs, together with the written and visual records, constitute the primary data of the research.

The analysis of this material is conducted through comparative observation and categorisation. Processes are examined across temporal sequences in order to identify recurring behaviours, transformations, and disruptions. Particular attention is given to aspects such as repetition, layering, illegibility, time and material interaction. These observations are not treated as fixed categories but as evolving conditions that emerge through practice. In this way, analysis does not stand apart from making but is embedded within it, unfolding through the continuity of action and reflection.

This methodological position of the *praxis-based* approach is supported by theoretical perspectives. In the article *Drawing Performs: An Artistic Research*, Karna Mustaqim argues that the artist, as both the instrument of making and the spectator of the act performed, becomes simultaneously the producer and the observer of the creative process, engaging in a continuous dialogue between action and reflection. This double position, in which making and perceiving unfold together, can therefore be understood as a form of artistic research, where knowledge is generated through the act itself and through the artist's reflective engagement with it (Mustaqim, 2018, p. 55). This perspective can be further connected to Martin Heidegger's conception of art as a mode of revealing. For Heidegger, the artwork is not merely a static object but a phenomenon through which truth emerges. As he states, "art then is a becoming and happening of truth" (Heidegger quoted by Mustaqim, 2018, p. 58). In my practice, this process becomes visible through the layering, rewriting, and partial erasure, where earlier traces remain present but transformed. In this sense, truth is not fixed but unfolds through the artistic process, positioning making as a dynamic and transformative act that reveals aspects of reality and human experience.

In the same article, Mustaqim also engages with theories on a similar subject, drawing on the work of the French philosopher and aesthetician Mikel Dufrenne, who emphasises the experiential dimension of the making of an artwork. In this sense, the making of a drawing is not primarily about the outcome, but about the process (experience) involved in the act itself: "It is the dual experience of the creator producing the object and the visual reader (as spectator) welcoming and appreciating it" (Dufrenne quoted by Mustaqim, 2018, p. 58). Mustaqim then continues quoting Dufrenne:

(...) the experience of the creator, because here man reveals himself as capable of escaping the realm of necessity and devoting himself to a gratuitous praxis; the experience of the spectator

(and this would apply to the creator as well), because here man reveals himself as capable of wonder (Dufrenne quoted by Mustaqim, 2018, p. 58).

Dufrenne's phrase "escaping the realm of necessity" suggests a sense of freedom from constraint. This idea resonates with my early art teacher's words: "making art is doing something that nobody asks you to." In this sense, artistic practice becomes an act of liberation - or a realisation of a long-held dream. Looking at Dufrenne's words above "devoting himself to a gratuitous praxis" means, in simple terms, that although the artist devotes himself to something unnecessary, the act itself still carries meaning.

From a phenomenological perspective, *praxis*, as a creative act, is not simply an activity or technique; it is intentional, lived, and constitutes the way consciousness becomes concrete through the body as an ontological expression of human freedom. In this context, the artist's *praxis* has to do with reality, with lived experience, memory, and the unfolding of truth through the act of making. In the article *Merleau-Ponty and Dufrenne on the Truth in Art*, William Edelglass explores the influences and differences in Merleau-Ponty's and Dufrenne's responses to the question of truth in art. According to Merleau-Ponty, truth in art emerges in perception; "art can be true because it unveils how things are constituted in primordial [existing from the very beginning] experience" (Ponty quoted by Edelglass, 2004, p. 100). Dufrenne, on the other hand, understands truth in art as something that "organises the sensuous [that which appeals to one's senses]" (Dufrenne quoted by Edelglass, 2004, pp. 101), thereby enabling *expression* and giving rise to qualities that illuminate "the real" (Dufrenne quoted by Edelglass, 2004, p. 101). Here, one might ask: what is the difference between *praxis* as the act of consciously creating art, and *expression* as understood by Dufrenne? Edelglass explains the deeper meaning of expression by quoting Dufrenne: "Hence expression manifests a for-itself as the power to make signs and yet to detach itself from these signs and thus interiorize itself in the act of self-exteriorization" (Dufrenne quoted by Edelglass, 2004, p. 107). In simple terms, Dufrenne understands *expression* as a dynamic loop: inside – outside – deeper inside, in which subjectivity is externalised into signs and subsequently reconstituted through them. "Inside": in the act of making, the artist leaves traces of the self and reveals a self-aware subjectivity. "Outside": the artist creates signs that stand for something else, giving form to what is felt or thought and producing meaning beyond the self. "Deeper inside": by going outside, the artist puts himself into words, drawings, and gestures, which are then interiorised again, allowing the artist to recognise himself in a new way through his creation.

In this sense, *praxis* can be understood as the condition that enables this movement: the embodied, intentional act of making through which *expression* becomes possible. While *praxis* refers to the lived and conscious activity of creating, *expression* describes how this activity unfolds and transforms subjectivity through a continuous process of exteriorisation and re-interiorisation. Together, these perspectives define artistic practice as a form of embodied inquiry in which knowledge emerges through the transformation of materials and perceptions over time, as an act of doing and as a process of becoming. The following chapter, turns toward the concrete circumstances of the studio practice, examining how personal routines, environmental factors, and specific materials both constrain and enable the development of the work.

4. Behavioural Constraints, Environment and Materials.

A friend once said to me, “A clean table (my office table at the time) is a sure sign of a sick mind.” Perhaps what he meant was an “obsessed mind.” Nonetheless, there has always been a strong need to keep the working environment clean, neat, and organised. This habit influences daily routines; from the notes written in the diary journal (figs. 8-9) to the daily memo-note ticket (figs. 23-24) to repeatedly note things of interest or things to remember. This habit also extends to digital archives.

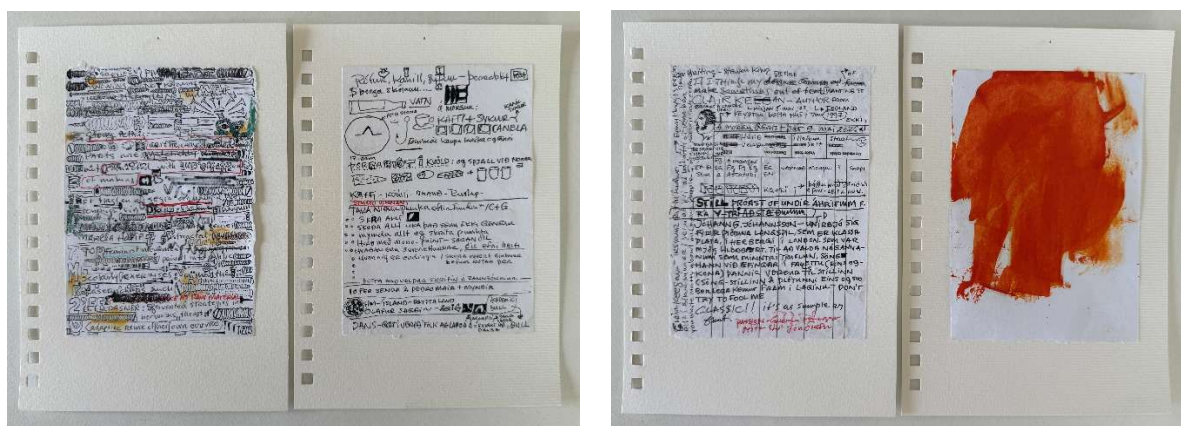


Fig. 23-24 - Loftur Ágústsson. Memo-note tickets from 2nd semester. 2024-25. Ink, pen and colour pencil on paper, 10,5x14,7.

Even though close family members have criticized and laughed at this habit, it has proved useful in many situations throughout life. It may be understood as an unconscious

psychological aspect of human behaviour, through which one seeks to prove oneself, demonstrate discipline, and avoid mistakes in pursuit of reward. Although this behaviour may appear rational and uninspiring, it can also be seen as supportive to daily practice. An artist whose practice can be directly linked to the above-mentioned behaviours of archiving and recording as part of artmaking is Mark Lombardi, particularly in works presented in the book *Global Networks* (Hobbs, 2003). His large scale, hand-drawn diagrams map the complex systems of financial and political influence, addressing the use and abuse of power. A comparable logic can also be observed in one of the works presented in this master's project, *About One Fifth I* (2022) (figs. 10-11). In this context, such behavioural traits, mentioned earlier, need not be understood as limitations to overcome, but as inherent and supportive qualities which help generate the tensions between order and uncertainty that allow new and unexpected situations to emerge.



Fig. 25 - Loftur Ágústsson. The studio drawing table and tools. 2026



Fig. 26 - Loftur Ágústsson. The studio works. March 2026

Considering that art is in direct dialogue with one's experience, the reader should be aware that for the first time in life, the author of this report is living in an urban environment, mostly alone and relying solely on walking as a means of transportation. In this way, absorbing the culture of the city at a slower pace, spending time enjoying conversations with neighbors in their gardens on warm afternoons, use social media as my main means of communication with family and friends, and attend courses where teachers and students discuss dictatorship and colonization in relation to the experiences of their parents and grandparents.

Re-look, re-do, re-wonder - the projects studio practice can best be described in these terms. In other words, “through the wondering method, the activity of researching in artistic research allows the meaning of the creative process within the practice to reveal itself” (Heidegger quoted by Mustaqim, 2018, p. 58). This process, mentioned above in the context of Heidegger's notion of art as a “mode of revealing”, informs the approach of this project, both in practice and in its written articulation. Here, research writing is itself understood as a process of unveiling, aiming to identify this singular practice through what may be called *Layers of Matter*. These layers of matter will not only relate to visual appearances within the works but also to physical movements, perception and ways of doing, which can lead to either

significance or limitation. The intent is to unveil these layers progressively as the research unfolds. An important part of the research is the collection of data. However, although data collection is not considered, here, as one of the layers of matter, we must regard it as a supplementary tool within the process of “re-look,” allowing the artist (as researcher) to extend the inquiry beyond the studio.

The research method of data collection has so far primarily taken the form of photographing the works with an Apple iPhone. For example, each time progress is made in the studio, a full-size photograph is taken, and occasionally additional details that raise interest are also captured. The photographs are then filed on the computer under the relevant week number of production. Below are a few photographic examples from the work *Wallpaper*, completed in week 7, 2025 (figs. 27-30).



Figs. 27-30 - Loftur Ágústsson. *Wallpaper*. 2025. (from top left) Week5, Week5_5, Week5_8, Week7_2.
156x156

Since the practice is rooted in drawing and writing, the choice to use paper rather than canvas, as the primary support in the works, was natural. A close Reykjavík artist, Bjarni Sigurbjornsson once remarked, while looking at my recent pieces, that “paper works, nowadays, are considered even more contemporary than oil paintings.” It’s hard to say whether this statement is right or wrong, but my reasoning is simpler: because the work we are reflecting on involves drawing and writing, paper feels like the most natural and suitable material for the practice. As a foundation for the works, a 200-gram, cotton-based Fabriano paper is used, in a similar way to how canvas is used in traditional oil painting. For the development or continuation, three types of napkins and hand-drying paper are used:

Cheeky Panda, 250mm x 270mm - 100% bamboo-based, extra white napkin paper;

Renova, 370mm x 370mm - extra thin white typical napkin paper;

Renova, 350mm x 350mm - scroll-based, off-white hand-drying paper.

Napkins, as objects, are often associated with disposability and temporality, serving as metaphors for consumption or fleeting ideas. This is a favourable interpretation. However, the choice is primarily justified by their physical properties - particularly their behaviour when applied with glue (as mentioned above) and their capacity to be edited, in a way comparable to how painters use paint to revise their works throughout the painting process. This relative transparency - significantly enhanced when combined with glue - allows for the “reading” of multiple layers, occasionally enabling a previous drawing to transform into a new subject. Additionally, as mentioned earlier, napkin paper was always at my disposal, reinforcing its integration into the process (because of the habit of using nose tobacco). As Mark Bradford similarly explains, in an interview in *End Papers* (2020): “That started with the end paper paintings. They were personal [the end papers to him as a former hairdresser]. Art materials are always personal. We [artists] make them personal” (Auping, 2020, p. 73).

At first, APLI white water-based glue, primarily produced for bookbinding, was used. More recently, this was replaced with Cléopâtre white water-based glue (fig. 31). The change was motivated by a sensorial consideration: when applied in larger quantities, APLI glue produced a glossy surface, whereas Cléopâtre glue maintains a matte finish throughout the process. In both cases, the glue is diluted with water in a 1:1 ratio before use. It can be applied to both the support and the napkins using a brush, although a small foam roller proves faster and more efficient.



Figs. 31-32 - (from left) Cléopâtre white water-based wood glue. Caran d'Ache Museum aquarelle colour pencils and Carbonnel engraving ink from Lefranc & Bourgeois.



Figs. 33-34 - (from left) Pencils of different widths. three different types of napkins and necessary applying tools.

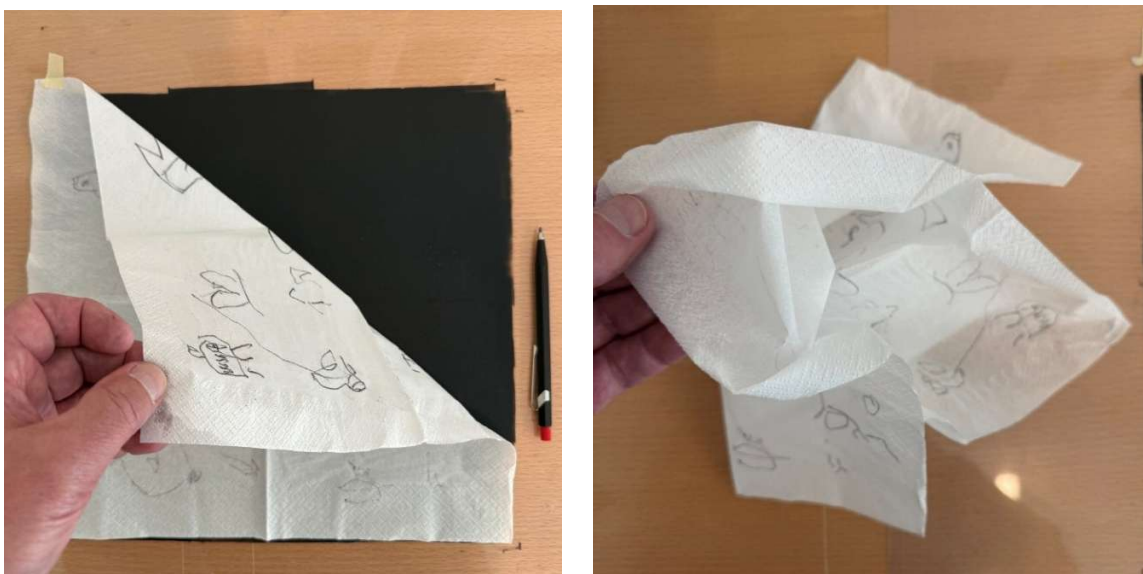
For drawing and writing, the materials used include Caran d'Ache Museum Aquarelle coloured pencils, regular pencils of different widths, and charcoal. For colouring and monoprint processes, water-dilutable Carbonnel engraving ink from Lefranc & Bourgeois has been used.

The first experiment with the method of monoprint onto a napkin took place during the first semester, after attending a printmaking course. When the monoprint napkin is glued onto the

work, the drawing (ink) must be on the back side of the napkin (facing the support paper); otherwise, the glue-water solution would affect the drawing during the gluing process. This method allows the drawing to appear as originally drawn, rather than mirrored, as in the conventional monoprint process. When the napkin is laid onto the ink, it must be taped to the table to prevent it from moving during the drawing process. Although this is a time-consuming step, it is essential, as it allows for the use of drawing techniques that are softer and more fluid than those achievable with other tools (figs. 33-34).



Figs. 35-36 - (from left) Ink is applied to a plastic sheet on the table. A napkin is layered over the ink (in this case Renova, 350mm x 350mm) and taped to the table. Then several drawings are made on the napkin.



Figs. 37-38 - (from left) The napkin is removed from the printing set-up. The napkin is divided into two parts, which makes it thinner for increased transparency.



Figs. 39-40 - Loftur Ágústsson. 2026. The printed part of the napkin is then torn (or cut) into two sections and adhered to different areas of the work in progress.

The material choices, routines, and constraints discussed in this chapter do not merely shape the work's production but can also generate its internal logic and meaning. The following chapter turns to *Layers of Matter*, examining how these physical and procedural elements translate into conceptual and visual layers.

5. Layers of Matter

Layers of Matter can be identified as interconnected strata or sediments through which meaning emerges. These layers can be understood as an analysis of the things and appearances that draw the artist's attention in the search for understanding or imagined truth. Rather than functioning as fixed categories, they operate simultaneously, accumulating through actions and material decisions. They encompass on going physical movements, habitual behaviours, material properties and temporal traces that remain embedded in the surface. Together, they reveal how meaning is not imposed but gradually formed through changes, failures, duration, and material interaction.

5.1. Physical Maneuvers and Idiosyncrasy

Some individual behaviours are best described as idiosyncrasies. I have long been fascinated by the unique peculiarities and modes of behaviour that appear in interactions with others. For instance, my father would often tighten his mouth and tilt his head slightly downward and to

the left when someone was explaining something that seemed strange, difficult to believe, or strongly opinionated. This physical manoeuvre could suggest surprises, as well as a simultaneous mixture of doubt and acceptance toward what was being communicated.

Whatever its precise meaning, this small gesture remains one of my father's distinctive mannerisms, something that will always be remembered and associated with him.

In artistic practice, writing and drawing on napkin paper at the studio table often occurs in much the same way as noting in a diary or journal. Each drawing on a napkin can therefore be understood metaphorically as a small, self-contained work, created within its own limited reality. Once glued onto the larger piece, however, it becomes part of a broader whole.

Sometimes the placement of a newly drawn fragment is decided in advance and mentally previewed, but more often it is not. In this sense, the resulting composition, formed through the addition of small drawings or fragments of text, may be understood as analogous to lived events: unplanned, layered, dependent on other elements for support, and quick to pass away. Like many such experiences in contemporary life, these compositions may offer meaning only temporarily, before dissolving into ambiguity or disappearance.

Unlike the noting in daily journals and memo tickets, however, drawing on napkins in the studio often involves a more conscious attempt not to think too much about whether the marks carry fixed meaning. Yet, in my experience, viewers immediately begin searching for recognisable forms and readable text in the works. Even when a work in progress is shown, especially to family members, their first reaction is usually the same: a search for recognition. "What is it? What does the writing say?" the intention, however, is to free the work from reassuring certainty in favour of "perceptual casualness" (Bannon, 2025, p. 29). Those who have tried to write or draw on napkin paper will understand the limitations of working with such a thin material: one tends to favour certain drawing tools over others, to hold the tool in a particular way, and to remain attentive to the amount of pressure applied. Additionally, the size of the napkin restricts the scale of each drawing, which can make the overall aesthetic of the work appear chaotic. These apparent self-imposed limitations can be understood not as negative or unproductive difficulties, but as part of one's idiosyncrasy, potentially contributing to the individuality and recognisability of the work.

The introduction of the monoprint technique significantly transformed the outcome of the drawings. While direct drawing often revealed the fragility and resistance of the material, mono-printing allowed for far greater softness, fluency, and expressive variation. By using alternative tools of various kinds, or even fingertips and nails, it became possible to produce

marks that would have been difficult to achieve with pencils alone. Once glued on, the monoprint remains beneath the surface of the napkin, embedded like an image under translucent skin. This subtle burial of the mark, almost like a tattoo, creates a more intimate and layered visual presence. The result of each mark or drawing cannot be seen immediately, as it becomes visible only once the work has fully dried, usually the following day. *Silence of Things* was the first work completed using the monoprint technique (fig. 41).

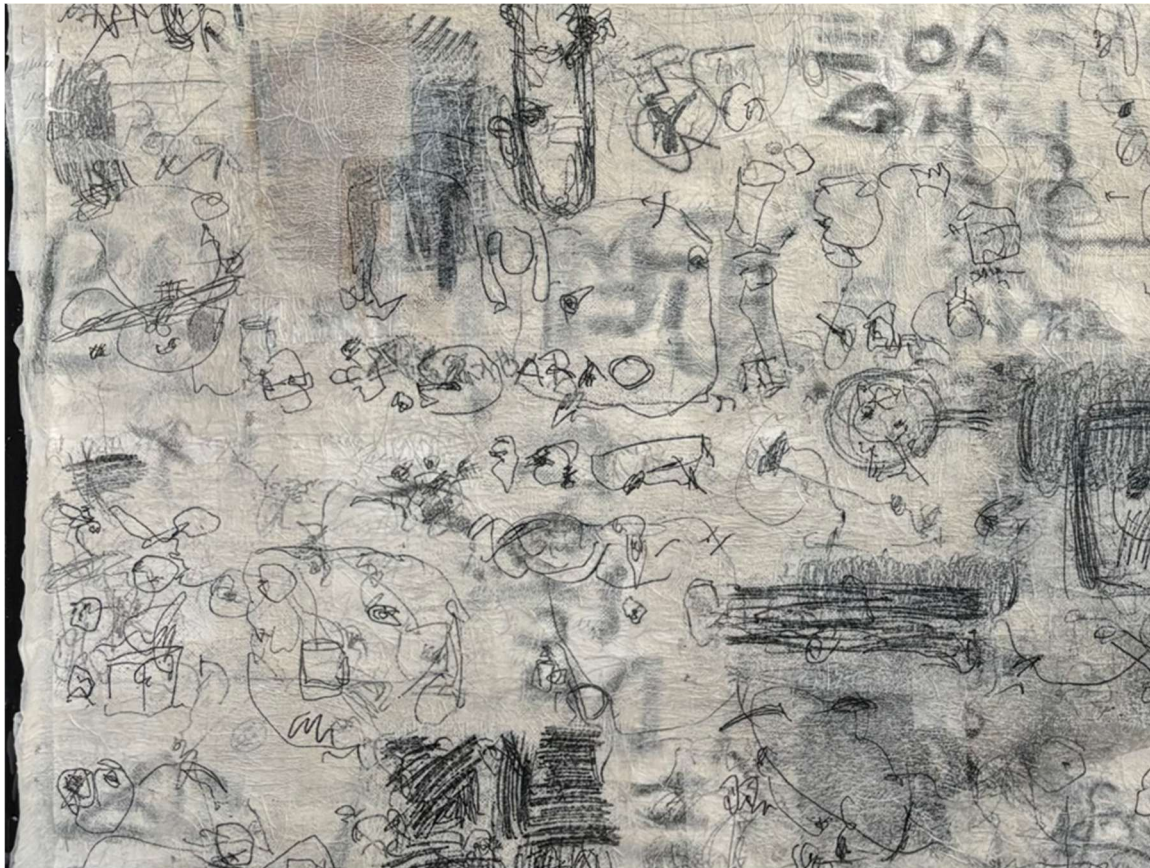


Fig. 41 - Loftur Ágústsson. *Silence of Things* (detail), 2025. Ink on napkin paper. 156x156.

5.2. Palimpsest

Following Ceglaz's definition of palimpsest as a product of superimposed text and drawing over time (2017, p. 13), this subchapter examines the body of work that has emerged in this master's project from two perspectives: first, a theoretical perspective, and second, a visual and/or aesthetic perspective. In online Oxford Dictionary, the term palimpsest is defined as a manuscript or piece of writing material on which later writing has been superimposed on effaced the earlier writing over time. More broadly, the term can also describe something that

has been reused or altered in such a way that traces of its earlier form or meaning remain visible beneath a newer layer, creating an effect of doubleness or layered significance. In this sense, the palimpsest emerges not simply through layering, but through the partial erasure, persistence, and reappearance of what came before. Understood in this expanded sense, palimpsest can also be approached as a theoretical model for thinking about how meanings are layered, displaced, and reactivated across time.

From a *theoretical perspective*, drawing predated writing as a primary means of symbolic communication, developing in parallel with language and textual reference. (Barthes quoted by Oramas, 2009, p. 24). When Julia Kristeva introduced her literary theory on Intertextuality, she suggested that, through semiotic references, all texts carry historical and social coordinates (Raj on Kristeva, 2015, pp. 77-78). In other words, a text is not a singular, linear construct of its author but rather a diverse and multifaceted fusion of multiple texts built on one's experiences and perspectives (Raj, 2015, pp. 77-80). Julia's Intertextuality theory coincides with the translation "trans-doing" palimpsest theories, of Hans-Harry Drößiger (2018, pp. 281-282). Considering this, and similarly to Julia's theory on textual references one might argue that all images and drawings reference and influence each other, creating a network of interconnected meanings. A concept which could be encapsulated in a new term as *Inter-picturality*, representing the artist's perceptions and ideas as they scrutinise the world. Consequently, all images and drawings can then be viewed as palimpsests of one's previous practices and thoughts. If this layered condition can be described conceptually, it also becomes visible in material and aesthetic terms, where surfaces, marks, and fragments register the coexistence of earlier and later forms. At the same time, it can be understood in relation to the artist's personal conception and inherent drawing habits, through which earlier ways of seeing, remembering, and making persist within each new gesture.

From a *Visual and/or aesthetical perspective*. The term palimpsest is used across several disciplines, including architecture, archaeology, and history, to describe situations in which new forms encounter and partly obscure older ones, whether buildings, sediments, or texts. In each case, the visible present remains haunted by traces of what existed before. In visual arts, the concept of palimpsest is fundamentally concerned with the surface as a site of erosion and layering. One way in which the palimpsest enters artistic practice is through collage, a medium that emerged prominently in the early twentieth century. As early as the 1920s, under the influence of Dada and Surrealism, Kurt Schwitters created collages from coloured paper fragments and everyday printed materials (fig. 42), transforming ordinary scraps of daily life

into layered visual compositions (Price, 2016). In this sense, my daily journal books can be understood in relation to the experimental practices of these early pioneers of modernism, in which layers of mundane materials echo layers of experience and memory. But the palimpsest in art is not only a matter of accumulation and building up; it also depends on acts of removal, interruption, and partial erasure.



Fig. 42 - Kurt Schwitters. *Untitled (Katan or 703)* (detail). c. 1921. Fabrik and paper collage on paper. 15x12,1.

The concept of the palimpsest in art is therefore not only related to construction, as exemplified by Schwitters's collage above, but also to deconstruction: the erasure of something that can never be fully erased, such as meaning or memory. In this sense, deconstruction is an essential aspect of the palimpsest, involving acts of scratching, tearing apart, or deleting, while never completely effacing what was there before. In the early 1960s, artists associated with the so-called Nouveau Réalisme movement began experimenting with what became known as *décollage*, a process that involved ripping or scratching posters from walls and signs in order to reveal older layers beneath. This method remains an important artistic practice today, as can be seen in the works of Mark Bradford (fig. 43).

In this master's project, this deconstructive dimension operates both at the level of materials and surfaces and at the level of subjectivity, where artistic making involves a reconfiguration of habits, memory, and identity.



Fig. 43 - Mark Bradford. *Rat Catcher of Hamelin IV*. 2011. Mixed media collage on canvas. 48x50,4. Palm Spring Art Museum US.

Since deconstruction is understood as an essential aspect to the concept of palimpsest in art, then where does it appear in the making of the works developed in the project? A crucial question, since the process involves not only layering and accumulation, but also transformation, displacement, and the partial undoing of what was there before. In this sense, the transition from the structured routines of daily work into the realm of art is not simply a professional change, but an ontological shift. It requires the slow deconstruction of habits, certainties, and identities formed over a lifetime. The self thus becomes a kind of palimpsest: not a surface on which the past is erased, but one on which earlier layers remain visible beneath new gestures and meanings. To begin again is to accept unlearning as a creative act, and to discover that freedom in art often emerges through the dismantling of what once

seemed fixed. This subjective process of deconstruction is mirrored in the works themselves, where layering, obscuring, and partial revelation become visible as material procedures.

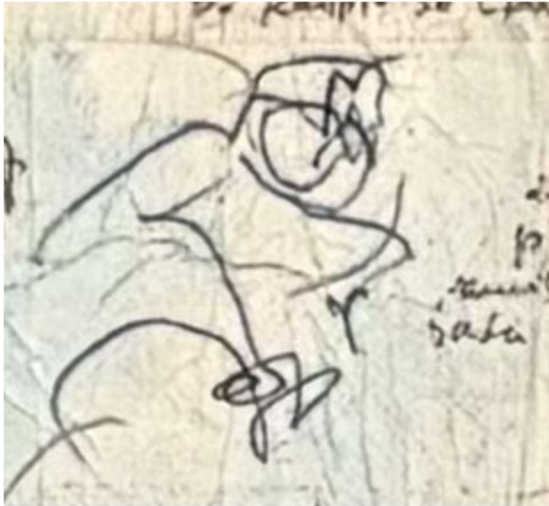
Layering napkins bearing drawn signs, marks, and text allows many of the visual and aesthetic elements in the works to be understood in relation to the idea of the palimpsest, in which drawn elements become partly obscured, partly legible, or entirely illegible. These elements often carry meanings or traces from the artist's past, which emerge and recede throughout the process. This can be seen in the details below from the works *Diary* and *Silence of Things* (figs. 44-45).



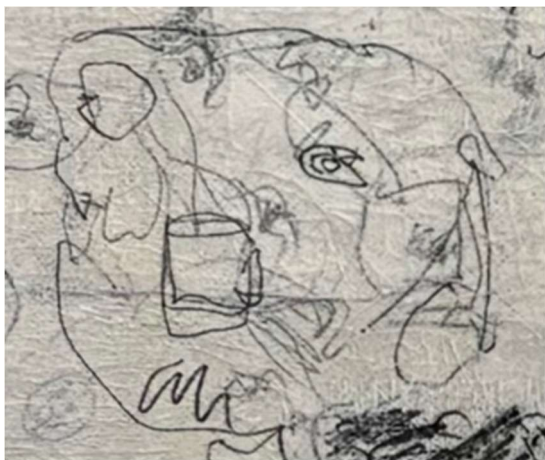
Figs. 44-45 - Loftur Ágústsson. *Diary* and *Silence of Things* (from left) (detail). 2025. Ink, and charcoal on napkin paper. 156x156. 156x156

However, the palimpsestic effect in the works is not limited to obscuration and illegibility; it also allows new visual associations to emerge through the interaction of layers. This is particularly evident in the way an existing drawing or mark is altered by the addition of a new one. Through this interaction, both meaning and visual appearance can shift. A drawing may be made without any deliberate intention of becoming something figuratively recognisable and then glued onto the work. But, when combined with other drawings or forms, a non-figurative and seemingly random mark can sometimes transform into something the eye reads as figurative. Such forms may suggest a creature from nature, a human figure, or another identifiable entity, as seen in the image samples below from the works *Wallpaper* and *Silence of Things*. One might identify something like a well-dressed Eskimo, a dead and headless

grasshopper, an albino Puma, and a Geisha wearing a hat and turning her back on a warrior with a scarf (figs. 46-49) (from top left to bottom right).



Figs. 46-47 - Loftur Ágústsson. (from to left) (details) the well-dressed Eskimo, the dead and headless Grasshopper. 2025. 156x156



Figs. 48-49 - Loftur Ágústsson. (from to left) (details) the albino Puma and the Geisa with the hat turning her back against the warrior with the scarf. 2025. 156x156

5.3. Textual References and Illegibility

The hybrid appearance of text and image in children's books has long been a source of fascination. This interplay allows for ambiguity, where reading becomes as much an act of imagination as of comprehension. At times, a similar formative structure can be recognised in the present practice of some of the works of this project. The two images below (Figs. 50-51) are details from an Icelandic book titled *Skólaljód*, which may be translated as *School Poems*. From the age of ten into adolescence, many poems from this book were required reading and memorisation.



Fig.50-51 - Details from an Icelandic teaching book in poetry named *Skólaljód* (*School Poems*).

In the image above (left), the scene was long understood as one of longing and recognition, shaped as much by the poem as by the drawing itself. A young man looks back at a girl who has just passed by him. He does not see her clearly, as he is facing the sun while turning back. The girl looks downward, as if something has just occurred to her. It is the girl who is speaking in the poem (translated by the author):

And I was sixteen when our paths crossed
The spring overlaid the ocean
And many summer nights I slept in his arms
I was the happiest of them all

There is still a memory of wondering why my mother had tears in her eyes when she helped me learn many of these poems. Reflecting on the text now, it seems that what continues to move is the evocation of the cherished Nordic spring after a long winter, together with the brightness of the Nordic summer nights. This points to a personal interest in the aesthetics of

language and in its capacity to evoke emotional response. These early experiences also shaped an awareness that language is not stable, but vulnerable to loss, change, and partial unreadability.

Icelandic language is under a threat. It is no longer a minority language in the world as it has been since the writing of the *Sagas* or for more than thousand years; it is now a minority language in a digitalised world. Nowadays, we spend so much time in a digitalised English environment that our ability to understand and use the old and complex grammar and vocabulary of our language is diminishing, rendering more and more parts of the language illegible to many. This issue is, not at all, limited to handwriting, which can be even more challenging to decipher, but extends to all forms of writing as a consequence of our contemporary “telematic society” (Venturi, 2013, pp. 104-107).

Today, sending a handwritten letter to a loved one might almost be considered an idiosyncratic act. Yet older technologies such as the fax once made it possible to send hybrid documents that combined handwritten text and drawn images, allowing ideas to be expressed both visually and verbally.

In Vilém Flusser studies on evolution of writing, first introduced in his book *Does Writing have a Future* (2011) the Czech philosopher examine how writing as a form of communicating is imbedded in our phylogenetic (historical) and ontogenetic (individual) perspectives. He identifies the transformation of human interaction with the world in four steps: 1. Through the use of our hands, humans began to distinguish themselves as individuals, separating from their surroundings; 2. By coordinating the hands and eyes, and linking together doing, seeing, practice, and theory, humans formed a connection with visual imagery; 3. By reducing the complexity of images, humans constructed words as structured sequences of semiotics. This allowed for narrative and logical reasoning; 4. This last step marks the beginning of identifying the world as particles (pixels), which are difficult to grasp directly or represent, but easier to calculate and compute, making the environment conceivable and comprehensible in new ways. Flusser's theories argue that this new telematic methodology of navigating the world disrupts the traditional flow of history by making events endlessly repeatable. This shift has profound consequences for knowledge production, perception, and identity formation in the digital age (Venturi on Flusser, 2013, pp. 104-107).

The image detail shown below (fig. 52) refers to the first language teaching book the artist ever read. Childlike drawings of apparently insignificant forms are layered with illegible textual references and red correction marks that recall early school exercises. The work can be

understood in relation to this chapter's discussion of palimpsest, illegibility, and memory, where traces of learning, error, and visual play persist beneath later gestures, allowing personal history to re-emerge as both image and fragmentary text.



Fig. 52 - Loftur Ágústsson. *Gagn og Gaman* (detail). 2024. Pencil, colour pencil and ink on napkin paper. 156x156

The second detail shown below (fig. 53) from the work *Wallpaper* (in progress) indicates how the artist weaves together imagery and text. The combination of drawn elements or creatures and fragmented writing recalls the hybrid structure discussed earlier in relation to poetry, where language does not function only as readable content but also as rhythm, visual trace, and emotional residue. In this sense, the work suggests that text, like image, can remain partly legible while still carrying memory.

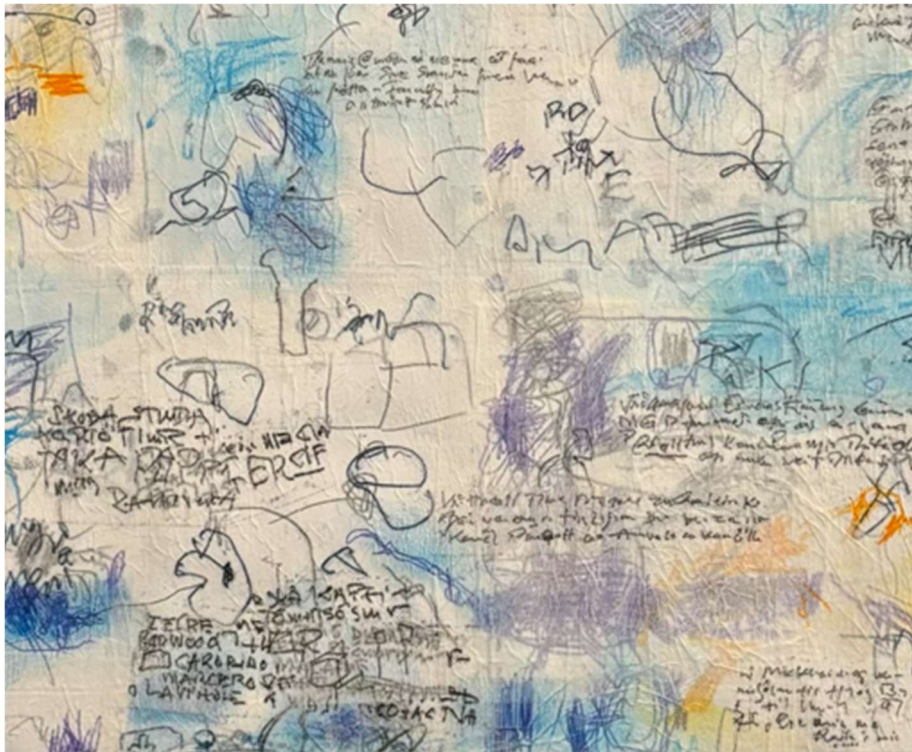


Fig. 53 - Loftur Ágústsson. *Wallpaper* (detail). 2025. Pencil, colour pencil and ink on napkin paper. 156x156

5.4. Synthesis of Time

Time in artworks is a compelling subject, and one that holds significant value for artists to consider. This chapter examines the relationship between space and time in two recent artworks created during this master's project, drawing on Gilles Deleuze's theories as presented in the book *On Painting* (2025). This volume contains the complete, annotated transcripts of Deleuze's 1981 seminars on painting at the University of Vincennes St Denis in Paris, offering a rigorous philosophical framework through which to understand the temporal conditions embedded within the act of making.

"It's not enough simply to place a painting in relation to space" (Deleuze, 2025, p. 16). In this context, Deleuze appears to use space to mean the organisation of the painted surface - composition, perspective, texture, and brushwork. A position which can be seen in contrast to Clement Greenberg's formalist approach and his emphasis on instantaneity (Kajiya, 2005, p. 203). "To understand its [painting] relation to space we must place it in relation to time (...) a time that is specific to the painting. We have to treat a painting as if it already carried out its own synthesis of time" (Deleuze, 2025, p. 16). Painting addresses space only because it embodies a synthesis of time. Through the act of painting, it is properly defined by this pictorial synthesis of time, or, in other words, art creation is a dynamic process in which space

gains significance because it reveals the passage, accumulation, and interplay of time (Deleuze, 2025, p. 16).

Suggesting that these hypotheses are correct, Deleuze continues by stating: “The act of painting must confront its pre-pictorial condition in such a way that something emerges from it. And here we indeed have a synthesis of time” (Deleuze, 2025, p. 16).

In this context the pre-pictorial stage of any painting can then be understood as a period or condition that inherently belongs to the painting itself even before the painter begins to paint (Deleuze, 2025, p. 17). Here Deleuze is not referring to broad, general categories of painting but rather, he suggests that either he or any viewer is entitled to ask the artist: “Can you indicate where the act of painting is present within this work?” (Deleuze, 2025, p. 17). In other words, where did the artist confront the pre-pictorial stage with his act of painting, and “What is it that emerges from this painting?” (Deleuze, 2025, p. 17). If the act of painting begins prior to any physical engagement with the canvas, one might argue that certain elements (something) constituting the synthesis of time within this stage can be understood as concepts or ideas. These can be articulated through narratives, which establish a meaningful framework and serve to combine various moments, experiences, and temporal references, whilst also conveying emotional resonance. But would this pre-pictorial stage contain a narrative simply because it holds an idea? In an essay on history and psychology, Stephen G. Alter quotes the English philosopher and physician John Locke, who states, “words served man as signs of internal conceptions and as marks for the ideas within his own mind” (Alter, 2006, p. 40). This might suggest, according to Deleuze, that by engaging with the idea or narrative through the act of painting in such a way that something emerges from it, we can observe a *synthesis of time*.

In this context one might argue that Mark Bradford’s *End Papers* series strongly embodies a synthesis of time. Using hair-dyeing paper first encountered while working in his mother’s salon, Bradford transforms an everyday material from his past into layered abstract compositions. In this way, the works map both personal and collective histories across richly textured surfaces. In the book *End Papers*, Mark Bradford responds to an interview by Michael Auping:

MB - ...They were telling me what I saw was over. Theory was more important. This is not my dominant side. It involves a lot of serious language. I’m more of a making things guy. But some of the reading list were interesting.

Auping - Poststructuralist stuff?

MB - Oh my, yes. Very serious language, long and dense. But that was good for me. It got me thinking about the underpinnings of how content is created, and that eventually took me back to South Central and the beauty salon, where I came from. (Auping, 2020 p. 70).



Fig. 54 - Mark Bradford. *Juice* (detail). 2003. Mixed media on canvas. Private collection. 180x207.

Returning to the two artworks mentioned earlier, the intent is to analyse them through the lens of Deleuze's concept on the synthesis of time. I seek to address the two questions he poses when identifying temporal synthesis of time in a work of art as a result of a confrontation with its pre-pictorial forces: "Can you show me where the act of painting is present within this work? and: What emerges from this painting?" (Deleuze, 2025, p. 17).

The two works in question are *I and Eva* (fig. 55) and *Thule and Sarges* (fig. 67).

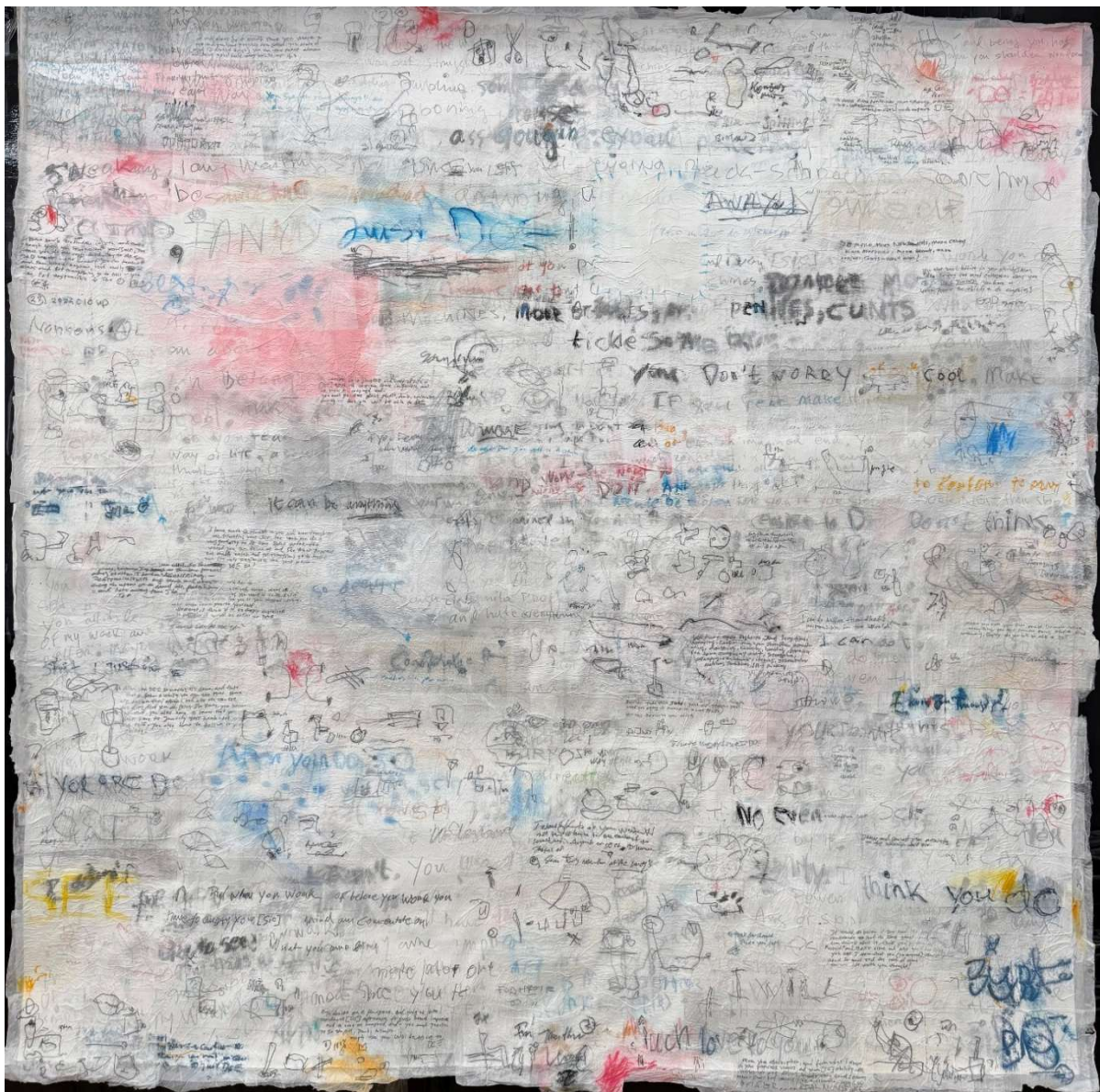
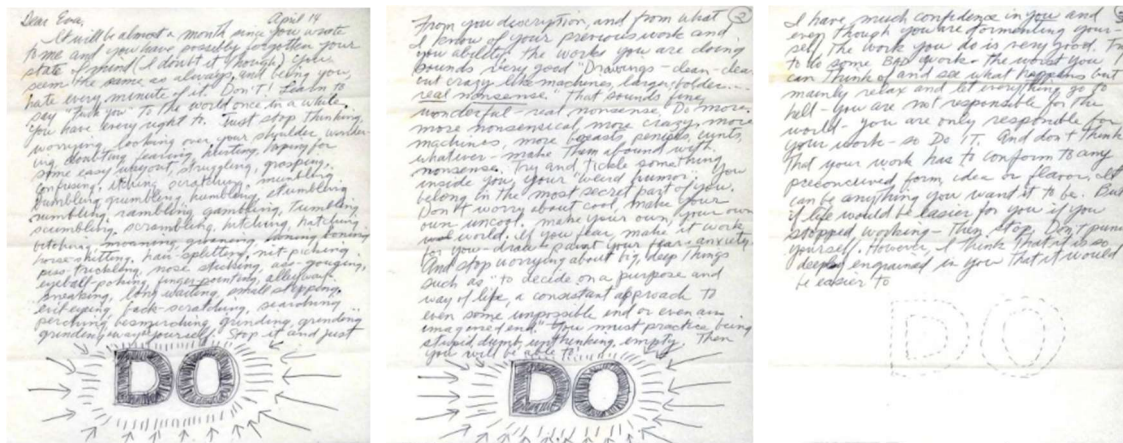


Fig. 55 - Loftur Ágústsson. *I and Eva*. 2025. Ink, colour pencils, charcoal and pencils on napkin paper, 155x155.

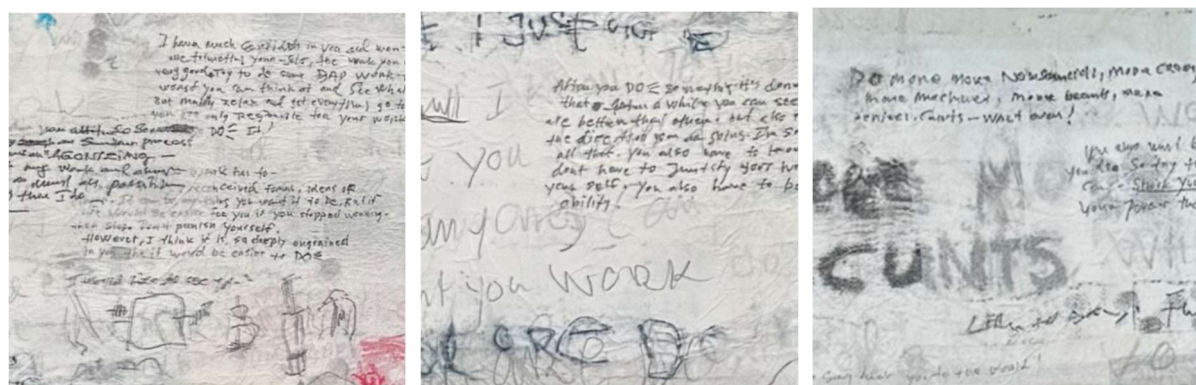
While reading an article on creative inspiration in the context of pedagogical studies, a reference appeared to a letter written by Sol LeWitt to his friend Eva Hesse as an example of creative encouragement. The insights and messages it contains deeply shaped my thinking about process, doubt, and persistence. Titled *DO*, the letter offers guidance on overcoming self-doubt and creative block. It is LeWitt's response to Hesse, who had written to him about her own struggles with self-doubt and the creative impasse she was experiencing, sharing with him the frustration of her situation (Injac, 2025).



Figs. 56-58 - Sol LeWitt. *DO*. 1965. Samples pages from a letter to Eva Hesse.

Given the strong interest in handwriting and in personal letters, as previously outlined, the creation of a piece inspired by Sol's letter became inevitable. From that moment, the pre-pictorial stage of the work emerged as an idea without taking on any specific form or colour. It resembled a moment of chaos in which one seeks to act without knowing exactly what to do, allowing the mind to wander and to desire. At this stage of the creative process, it seemed crucial to move away from the uncertainty of nothingness and simply begin. The process started by writing out the whole letter, sometimes standing and sometimes sitting, allowing the movements of the body to influence the written text on the background paper of the work as a foundation for the layers to come (fig. 59). Despite the numerous layers that envelop the final piece, traces of the earliest marks remain visible, serving as a reminder of the original idea or *synthesis of time*. Here, the artist, through the act of painting (or drawing), engages with the pre-pictorial stage in such a way that something new emerges.

look beyond the finished image and reflect on the traces and evidence of the creative process itself, unveiling how the marks and textures become a tangible record of the artist's gestures, decisions, and emotional engagement. The first aspect: focuses on the repetition and rephrasing found in Sol's text: over several weeks, sections and the entire original letter were repeatedly rewritten, each time using different handwriting styles. This process layered the work with a sense of time, as each iteration wove temporal depth into the piece. We can also regard this part of the work as an entity within the *practice-based* dimension of the present research, which does not necessarily demand intensive critical evaluation of the process undertaken.



Figs. 60-62, Loftur Ágústsson. *I and Eva* (detail). 2025. Ink, pencil, colour pencil, charcoal and paper. 156x156.

The second aspect: concerns Sol's encouragement to Eva with the words "make your own uncool." This phrase can truly capture one's imagination, prompting reflection on its meaning. What possible advantages might there be for an artist to deliberately pursue or create something towards which they do not naturally gravitate to, or even actively dislike? Such a provocative challenge - embracing the unfamiliar - can expand one's creative boundaries and introduce new opportunities, ultimately leading to the creation of something unexpected. The colour pink has long been an unconventional choice, often reserved as a last resort after considering other options from the palette. The opening of the Museum of Sex in Porto last October was marked by a proliferation of pink posters along the daily route to school. On one such day, a section from one of these posters was taken and affixed into my diary journal as a visual reference, highlighting a general ambivalence towards pink. This small act served as the catalyst to experiment with pink in ongoing work, prompting the acquisition of several new watercolour pencils in various shades of the hue.

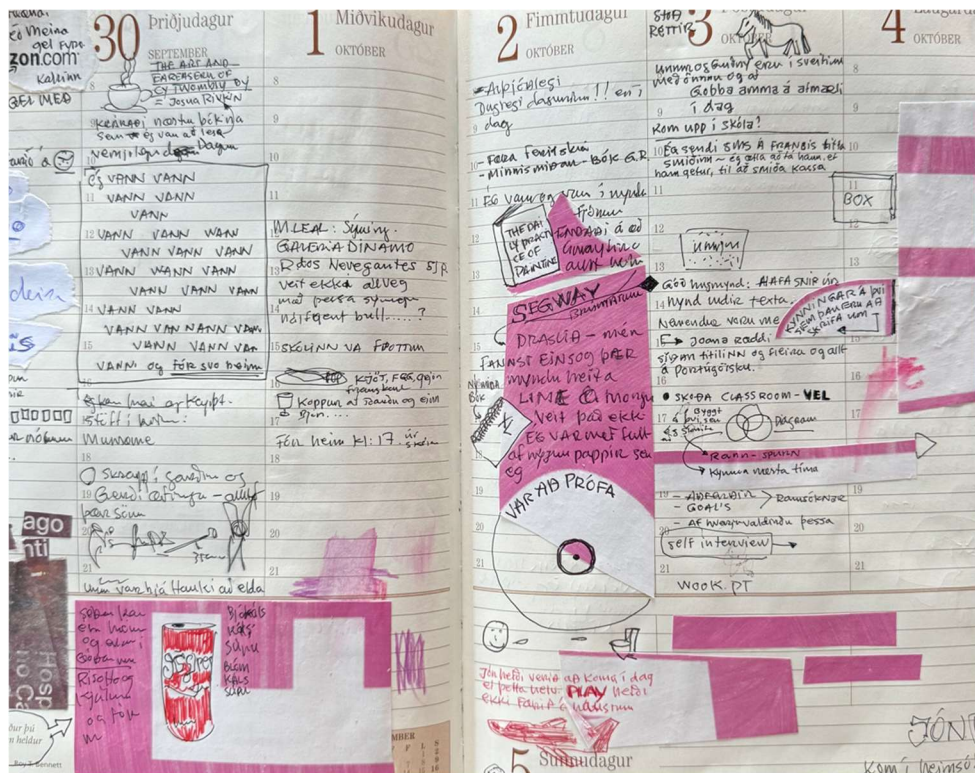


Fig. 63 - Loftur Ágústsson. 2025. Personal diary/journal. week 40.



Figs. 64-66 - Loftur Ágústsson. *I and Eva* (detail). 2025. Ink, pencil, colour pencil, charcoal and paper. 156x156

In the detail samples from the work above, we see sections where pink tones emerge as an unfamiliar but generative element, challenging previous colour preferences and opening the work to unexpected visual possibilities.

Thule and Sagres



Fig. 67 - Loftur Ágústsson. *Thule and Sagres*. 2025. Ink, colour pencils, pencils and paper, 77x77.

The pre-pictorial stage intrinsic to this work can be traced back to over thirty years of friendship between two gentlemen, here referred to as Thule and Sagres. Over the decades, they have shared childhood memories and life stories, spending time each year hunting together in the wild landscapes of Iceland.

The visual synthesis of time, layering within this work, represent the enduring bond of this duo. Subtle hints of two faces - Thule on the right, Sarges on the left - emerge from beneath several layers of paper (marked in fig. 62). In the upper right corner, two beer cans marked T and S allude to their regular Friday catch-ups on social media, where they discuss everything from music and poetry to politics. Additionally, two birds, known as *Rjúpa* (*Lagopus muta*), are depicted feeding in the upper middle section of the artwork. These birds hold special significance for these two friends and to many Icelandic families, being a cherished part of traditional Christmas dinners.

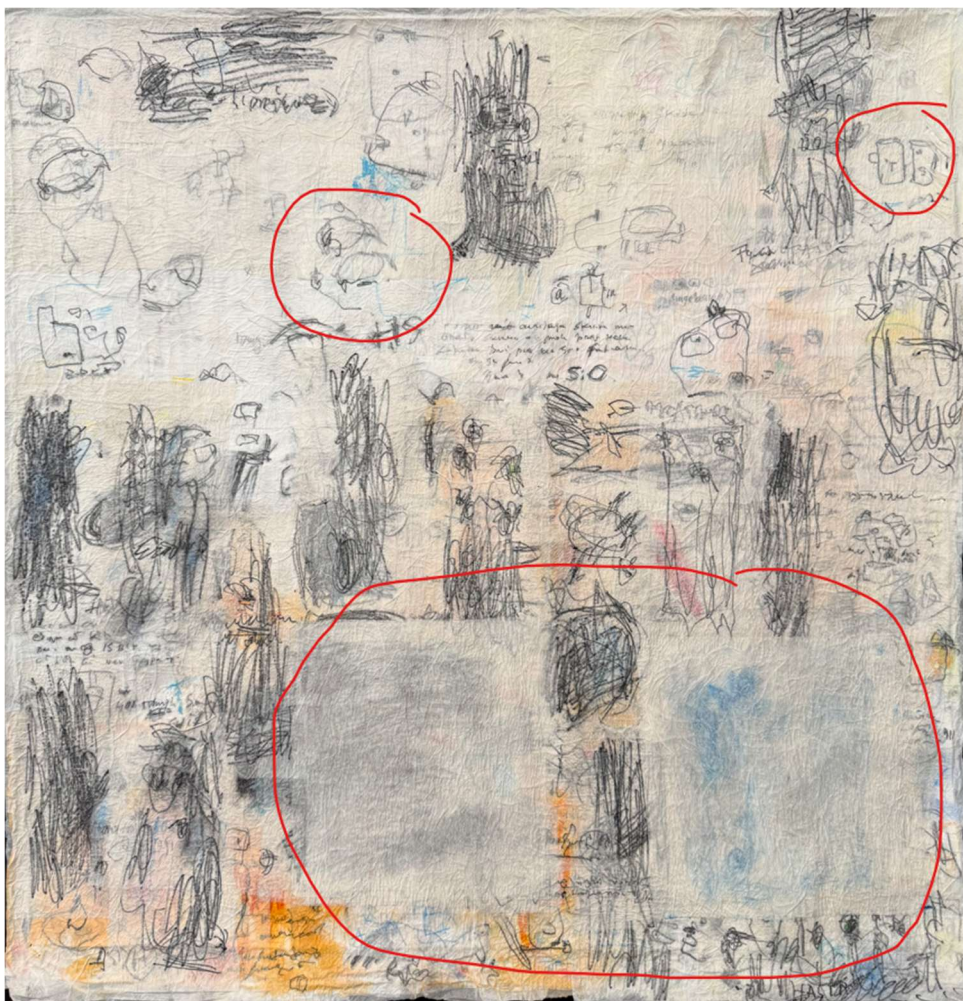


Fig. 68 - Loftur Ágústsson. *Thule and Sagres*. 2025. The subtle faces of Thule (to the right) and Sagres (to the left) at the bottom of the work, the two beer cans upper right corner and the two birds feeding mid upper section. 77x77

The two works discussed above embody a temporal synthesis of time in line with the theories of Gilles Deleuze, by engaging with the pre-pictorial phase of the creative process and subsequent stages. The multiple layers of drawn and written material illustrate sequential actions, serving not merely as isolated moments but as an ongoing continuum of experiences and stories translated into artworks.

If Deleuze's theories on identifying time as a synthesis in artwork can hypothetically be correct, one might argue that all artworks carry traces of time, even though the visibility of these traces may differ. This, in turn, prompts us to question whether all artworks can be understood as palimpsests of ideas and narratives that have been translated into a tangible form.

5.5. Tension, Forces and The Diagram

In the studio, my wife often calls and asks to see the latest progress. After a brief conversation, the camera is turned towards the work on the wall and her response follows: “OK, but isn’t it a little too busy?” The remark echoes a doubt already present, and with it a slight sense of disappointment. This moment captures a recurring tension in the practice: the struggle between eye, hand, and mind during the creative process. This chapter reflects on how a work can shift from transparency or recognisability to incomprehensibility as it develops. The discussion uses *Piece of Cake* (in progress) (Fig. 69) as a reference point.

The initial idea of the work was to create content from memories of working as a baker in the twenties. The first layers of napkins contained drawings made with red and blue ballpoint pen, referencing old recipe books with their worn-out colours. These first drawings indicated tools, ingredients, and products from the bakery. At this point in the process, the outcome felt convincing, as if a platform were being built. With the second layer, the drawings and text became larger, and many of the forms were still recognisable as objects from real life.

Read through Gilles Deleuze’s reflections in *On Painting* and his account of painterly struggles, the painter never starts from a blank surface but from a field already crowded with clichés and stereotypes—ready-made images and habits of recognition (Deleuze, 2025, p. 23). In my case, bakery objects and the colour-logic of recipe books initially served as recognisable anchors: a relatively stable phase in which forms organised themselves on the surface and the work remained readable. As the work accumulated, however, these anchors began to dissolve into a denser layer of marks, and the problem shifted from making recognisable images to clearing space for something to emerge that was not merely a repetition of the already known. At that point, the process no longer develops only through steady accumulation; small additions can push the work across a threshold, producing a qualitative change in what the image “is” and how it can be “read”. In this sense, the moment when the work starts to feel “too busy” perhaps marks not merely more content, but a shift of state, an emergent complexity that can tip recognisability into opacity.

I have chosen to understand her comment as a sign that the work has not yet reached a level of resolved density or complexity, the kind of complexity that evokes interest and sustains attention. In other words, parts of the work (or the work as a whole) may still need to be rearranged, separated, or removed in order to invite the viewer’s curiosity and attention.

In an article titled *The Experimental Space of the Diagram According to Peirce, Deleuze and Goodman: Concerning Composite Photography, Chronophotography, and Painting* (2023), Maria Giulia Dondero reflects on the ideas of the French mathematician René Thom and how he describes a work of art as a totality in which the observer's mind carves the field of the work into centres and zones:

While looking at a painting, the mind starts by grasping its contours: then, in an effort at analysis, there will be an endeavour to discern, within the centers of the work, subjects carrying a certain salience (*prégnance*). The total space of the work thus finds itself to be separated into partial domains, which are the zones of radiation from a center (or more generally of a local configuration of details taken individually). One could think that this division comes from a kind of proliferation [expansion] of the contour towards the inside, a proliferation which intensifies when no particular detail captures one's attention. (...) It is essentially the conflict of these *prégnances* (...) which will ensure the unity of the work of art. (Thom quoted by Dondero, 2023, p.7).

Viewing *Piece of Cake* in light of Thom's theory, we can observe that at a certain stage in the process, the "too busy" feeling may be related to an insufficient tension between the work's different sections or zones. If the zones do not generate competing centres of salience, if they do not "pull" against one another, the surface can start to read as evenly saturated rather than internally articulated. The concept of push and pull, once discussed with an art teacher, may also relate to Thom's emphasis on the conflict of *prégnances*. In contrast to Thom's emphasis on the spectator's experience, Dondero (2023), in the same article, turns to Gilles Deleuze's writings on the concept of the diagram, shifting the focus from the spectator to the painter. Here, attention moves to material choices and gestural actions as sources of the tensions and forces that shape the work's totality. Deleuze addresses the diagram in relation to the problem of artistic representation:

The diagram has a capital function: it makes it possible to overcome the figurative data which already occupy the canvas before the act of painting commences as such. Before even beginning to paint, the painter must engage in a struggle with the stereotypes that have accumulated through repeated visual experiences and that virtually invade the canvas. This can be achieved by allowing one's gesture to be guided by chance (Deleuze quoted by Dondero, 2023, p.7)

In other words, it is through non-illustrative, non-narrative, non-figurative, and, most importantly, non-predictable marks and signs that the painter can break away from representational logic and habitual storytelling. According to Dondero's reading of Deleuze,

the diagram interrupts what is already, in a sense, present on the canvas: the familiar forms and clichés guided by the mind through the hand toward representation (Dondero, 2023, p. 7). In *On Painting* (2025), Deleuze continues this discussion further by examining different manifestations of the diagram. He refers, for example, to the small, coloured commas and hooks in Van Gogh's paintings, and to the distorted faces in Francis Bacon's paintings, as elements of each artist's personal diagram. To clarify this point, Deleuze uses Van Gogh's paintings as an example (Deleuze, 2025, p. 26):

(...) his little commas – you'll notice them in all his works – sometimes straight, sometimes curved, without ever having the same curve, and so on. That's what the variability of a diagram is. The diagram is, in fact, an infinite opportunity for paintings. It's not at all a general idea. It's dated, it has a proper name: one painter's diagram, then another's, then another's, and in the end, that's what creates a painter style (Deleuze, 2025, p. 27).

In light of the above, one might suggest that the “too busy” appearance of the work under discussion may be understood not simply as a problem, but as part of the artist's painterly diagram. At the same time, not every busy area constitutes a successful diagram; it may instead be a symptom of the struggle toward one. The section of *Piece of Cake* (in progress) (Fig. 69), marked with a black box, indicates the area shown in the following detail images, which trace how this section develops throughout the process (Weeks 6–11, 2026).

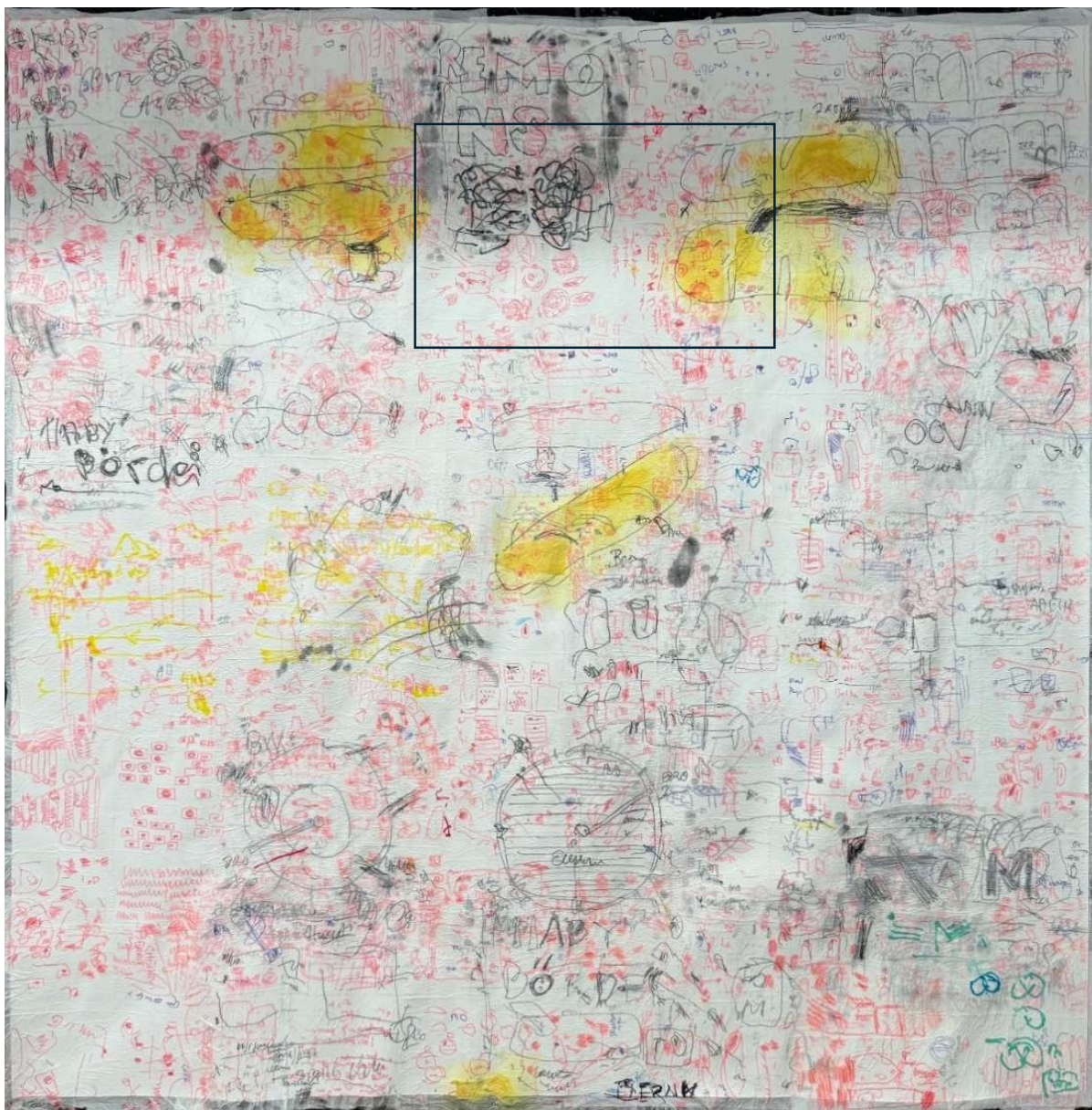


Fig. 69 - Loftur Ágústsson. *Piece of Cake* (in progress, Week-6). 2026. Ink, colour pencils, ballpoint pen and water colour on napkin paper, 156x156.

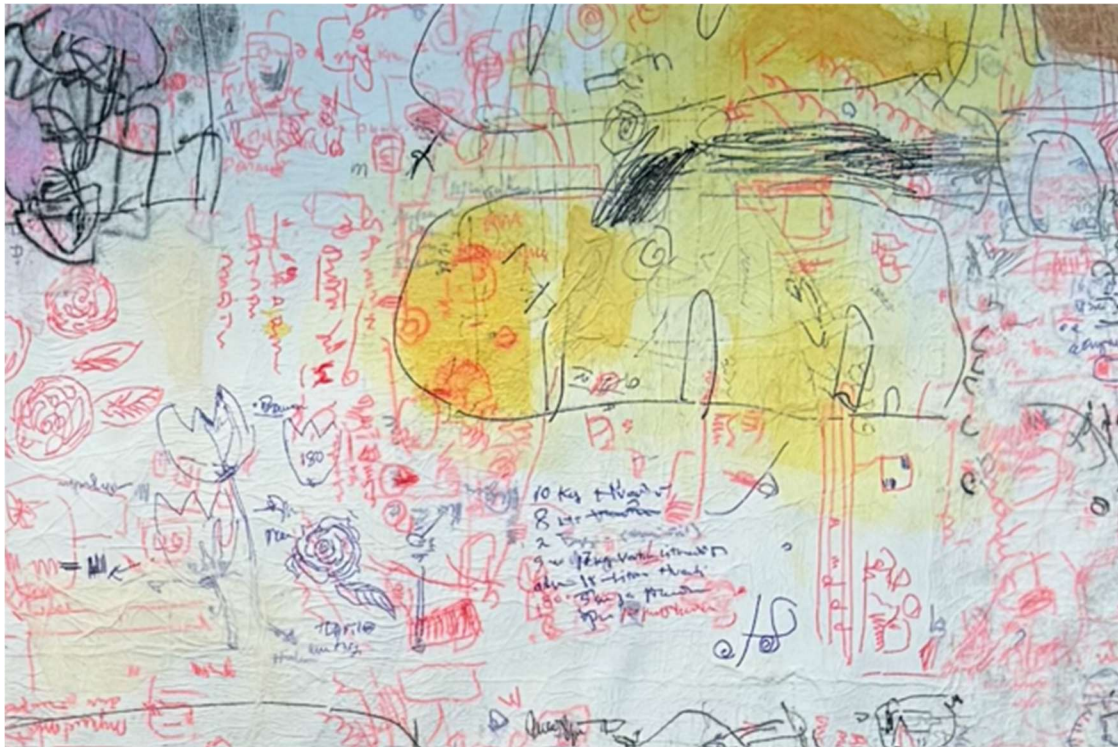


Fig. 70 - Section 1. *Piece of Cake* (in progress). 2026. Week-6.



Fig. 71 - Section 2. *Piece of Cake* (in progress). 2026. Week-7.

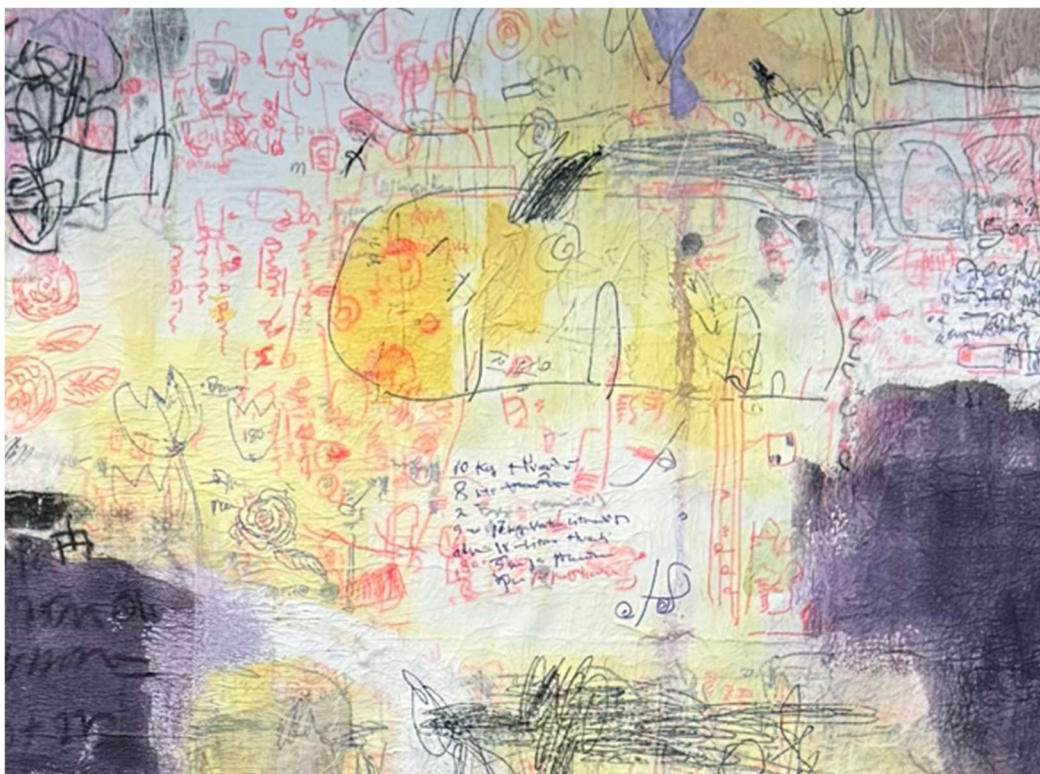


Fig. 72 - Section 3. *Piece of Cake* (in progress). 2026. Week-11.



Fig. 73 - Section 4. *Piece of Cake* (in progress). 2026. Week-11/6.



Fig. 74 - Section 5. *Piece of Cake* (in progress). 2026. Week-11/7.

5.6. The Last Layer

Any attempt to explain a finished artwork can only ever relate to one's personal perspective and feeling. This final chapter therefore reflects on how a work comes to be experienced as finished and why that distinction matters. In simple terms, one could state that a work is not considered complete until it has been framed behind glass. More precisely, however, it is important to define what is meant here by a work being completed or finished.

When a work is still in progress on the studio wall, there comes a point in the process at which it is felt, intuitively but very clearly, to be finished as such, meaning that it is ready to be removed from the wall and most likely placed or staked together with previous works. At this stage, the internal sections or zones of the work may be resolved, but the work as a whole still lacks a clear contour and has therefore not yet achieved a sense of totality. This unclear contour can be related to the uneven edges of the napkin paper, glued together randomly throughout the process. At this stage, the work exists as an object with its own meaning, materiality, and gesture; yet, in philosophical terms, it still remains what William Edelglass, in his article *Merleau-Ponty and Dufrenne on the Truth in Art*, referring to Mikel Dufrenne, describes as “an object of ordinary perception” (Dufrenne quoted by Edelglass, 2004, p. 105).

When the work is finally framed, it acquires its outer contour and sense of totality, becoming a coherent field of meaning with its own sensuous reality. At this stage, through personal judgment and feeling, and with reference to Dufrenne, the work can be understood as “an object of *aesthetic perception*” (Dufrenne quoted by Edelglass, 2004, p. 105). According to Dufrenne, aesthetic perception unfolds through three moments, which likewise define the aesthetic object itself: “the sensuous, the represented object, and the expressed world (...) While all three moments are necessary, it is the experience of the expressed world of the aesthetic object that constitutes the culmination [final stage] of aesthetic experience” (Dufrenne quoted by Edelglass, 2004, p. 106).

In the practice of this project, framing behind glass does not merely protect the work; it marks the point at which the work acquires the contour and closure necessary to be experienced as complete. Framing allows the work to appear not simply as an accumulation of materials and gestures, but as a bounded totality. At this stage, the work can no longer be materially altered, yet it remains perceptually active. Preserved behind glass, with its shifting reflections and changing encounters with the viewer, this final surface becomes the last layer of the palimpsest.



Figs. 75-76 - Loftur Ágústsson. (from left) *I and Eva* and *Thule and Sagres* (detail). 2025. 155x155 and 77x77.

Conclusion

This report has examined how a daily practice of writing, drawing, collecting, and layering can become an artistic methodology through which memory, experience, and material thinking are transformed into works of art. At its core, the project has argued that artistic practice does not emerge separately from everyday life, but through it. The repeated acts of notetaking, journaling, archiving, and drawing, once embedded in ordinary routines, have gradually become the basis of a visual language and a reflective mode of inquiry.

A central contribution of the project has been the development of *palimpsest* as both a material and conceptual framework. On one hand, the works operate palimpsestically through superimposed layers of napkin paper, text, marks, erasures, and partially visible forms. On the other hand, palimpsest has also functioned as a way of understanding artistic translation: the movement from diary entries, memo notes, found papers, memories, and lived events into artworks. In this process, earlier traces are neither preserved intact nor completely erased, but reconfigured through repetition, displacement, obscurity, and reappearance.

The report has also shown that the practice is sustained by a tension between inherited habits and their disruption. The *practice-based* dimension draws on long-established behaviours such as collecting, organising, recording, and repeating. The *praxis-based* dimension, by contrast, challenges those habits through uncertainty, experimentation, and the possibility of failure. Meaning therefore does not arise from control alone, but from the friction between order and unpredictability, between what is known in advance and what emerges only in the act of making. Several interconnected ideas have helped articulate this process. The question “*What is it?*” has remained central throughout, not as a problem to be solved definitively, but as a productive uncertainty between intention, appearance, and reception. The discussion of illegibility has shown that writing and drawing need not function only through clarity or direct communication; they may also operate through ambiguity, rhythm, trace, and emotional resonance. The engagement with Deleuze’s notion of the synthesis of time has further clarified how works can embody duration, repetition, and pre-pictorial forces, while the discussion of the diagram has helped frame moments when recognisable form gives way to density, tension, and emergent complexity. For the author, one of the most significant insights to emerge from this research has been the recognition that many of the questions arising through artistic practice have already been addressed, in different ways, by theorists and philosophers concerned with the psychological, phenomenological, and conceptual

dimensions of art. This recognition has situated the practice within a broader field of thought, where making and reflection continuously inform one another.

The selected works discussed in the report — including *About One-Fifth I*, *Silence of Things*, *Diary*, *Wallpaper*, *Gagn og Gaman*, *I and Eva*, *Thule and Sagres*, and *Piece of Cake* - demonstrate these ideas in different ways. Together, they show that the works are not illustrations of theory, but sites where material process, memory, and conceptual reflection meet. Their surfaces carry evidence of lived experience, not as stable narrative content, but as layered matter: traces of language, gestures, hesitation, correction, and transformation.

Ultimately, *The Daily Practice of Becoming* proposes that artistic practice can be understood as an ongoing process of becoming rather than a fixed identity or resolved method. To make art in this context is to engage continuously in acts of translation, layering, and reorientation, where the self, like the work, becomes a palimpsest. What emerges is not a final statement free of contradiction, but a field of accumulated traces through which meaning remains open, shifting, and alive. In this sense, the project does not conclude by closing the process, but by recognising that the work continues to unfold through the very conditions that made it possible: daily practice, material attention, and the persistent effort to begin again.

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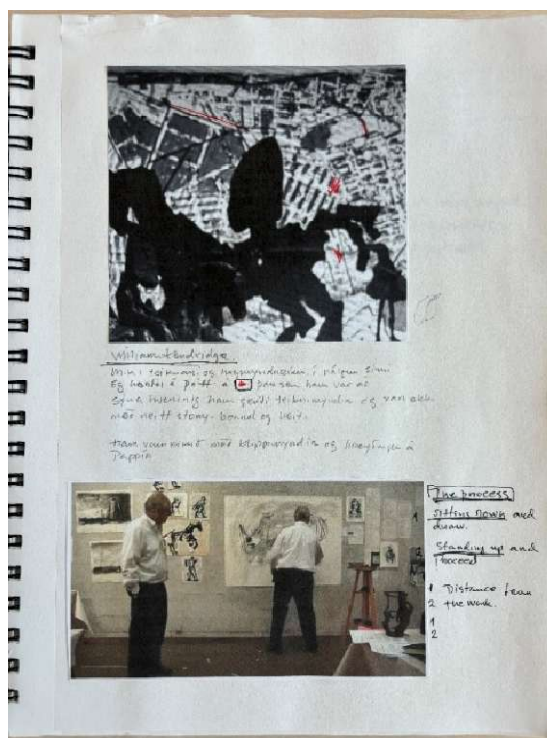
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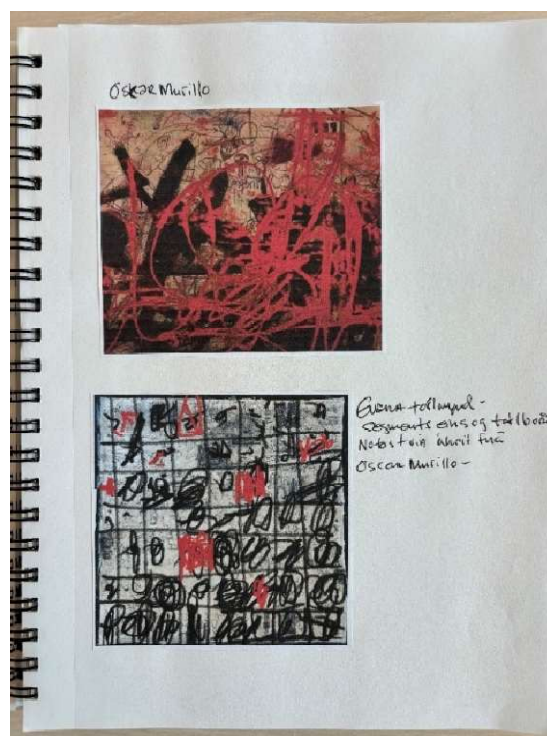
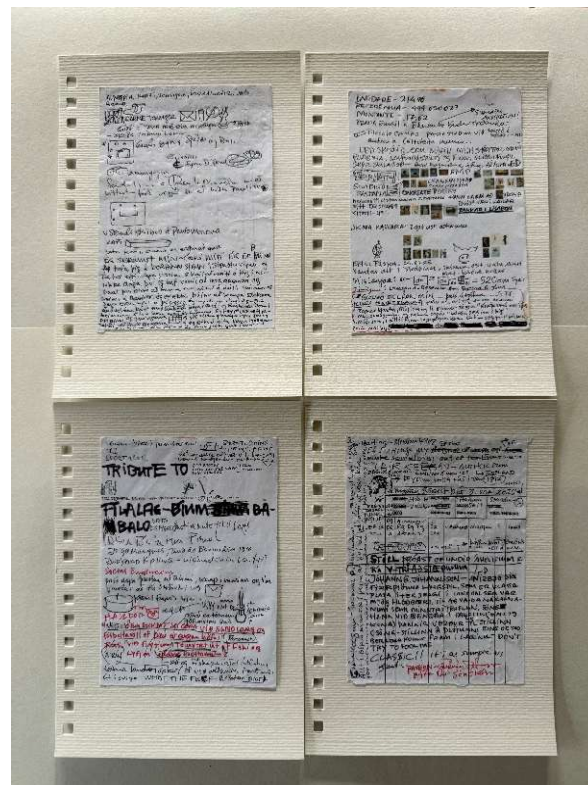
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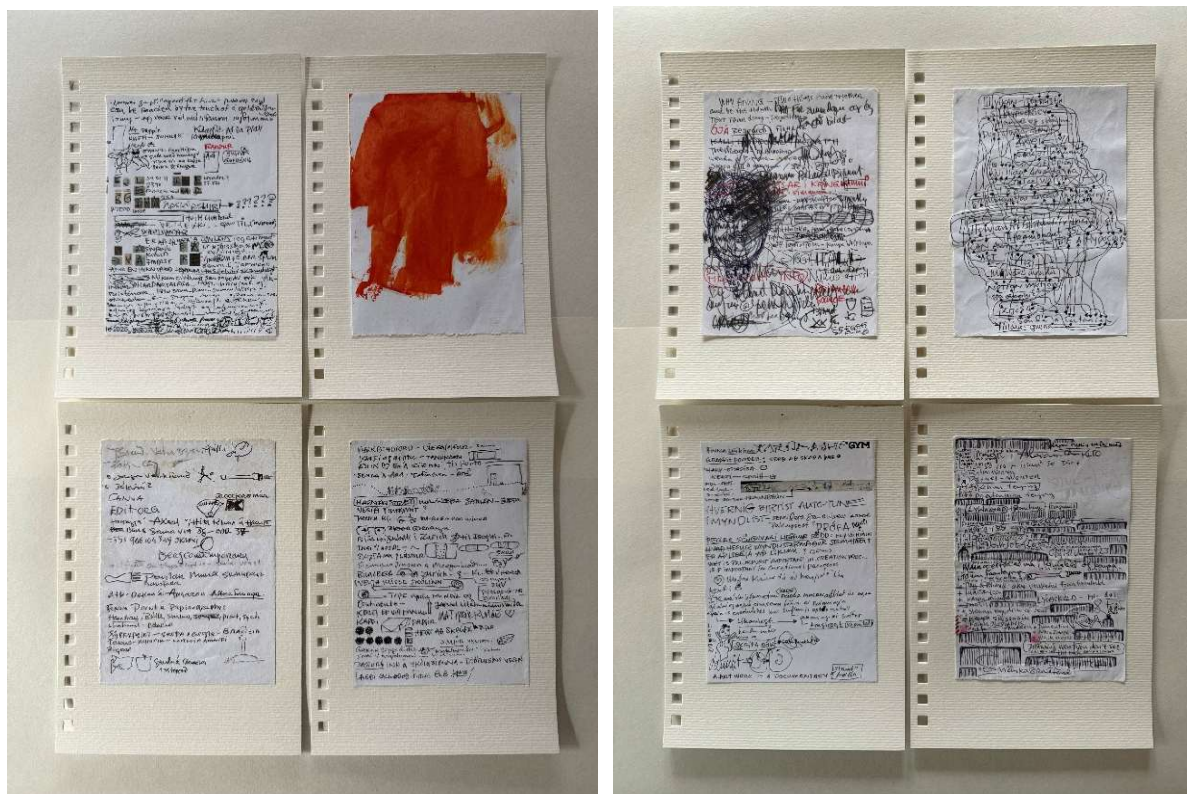
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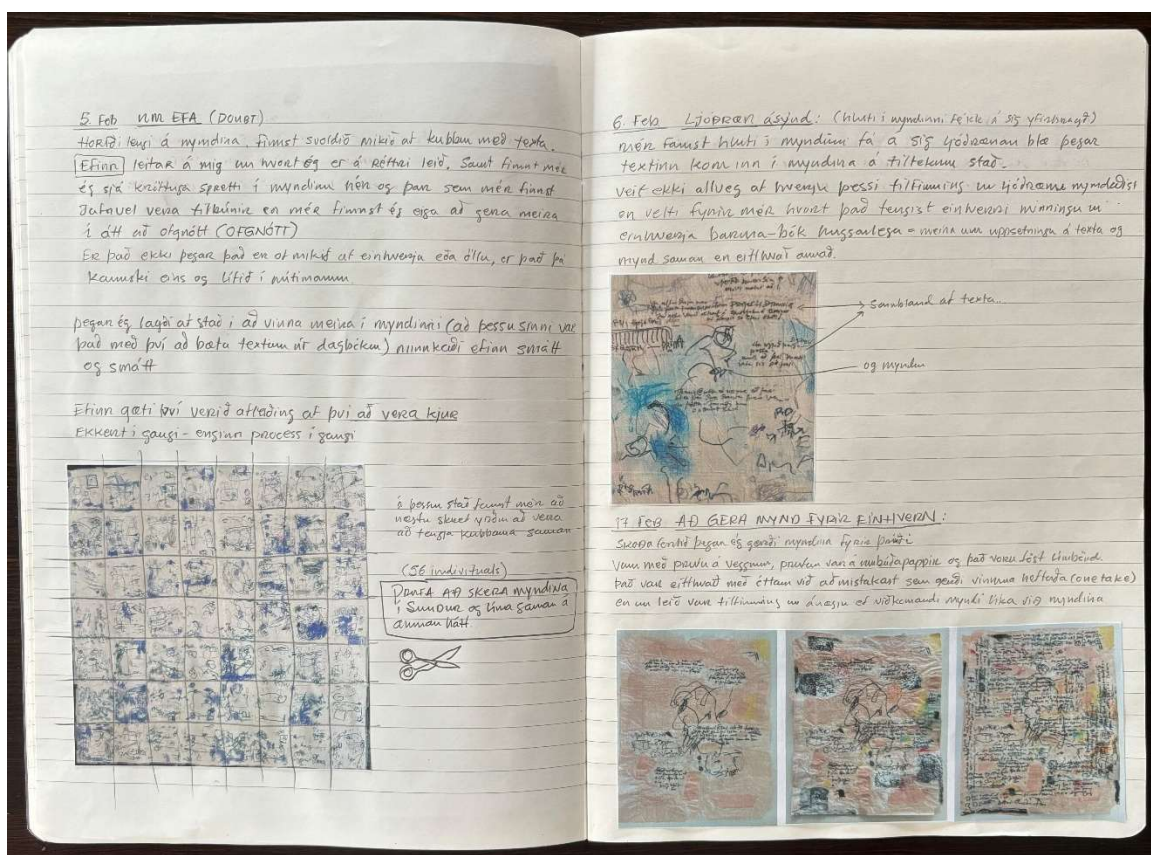
All artworks are accessible for more detailed viewing on www.lofturagustsson.is



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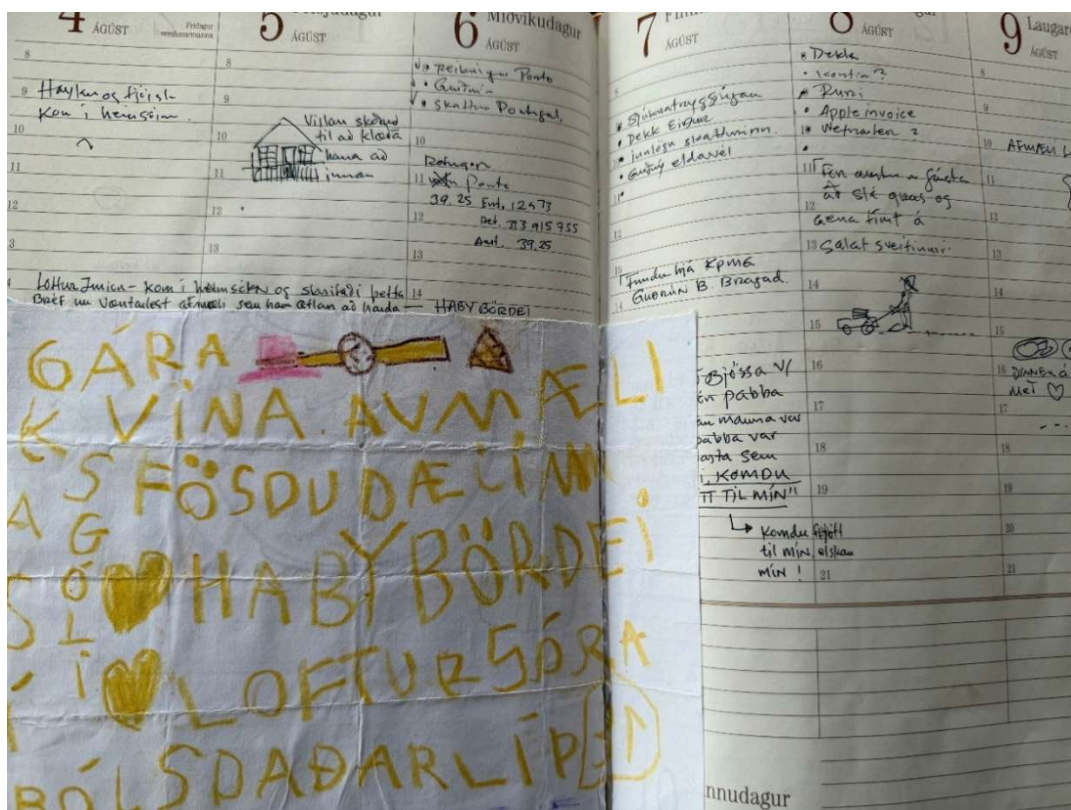
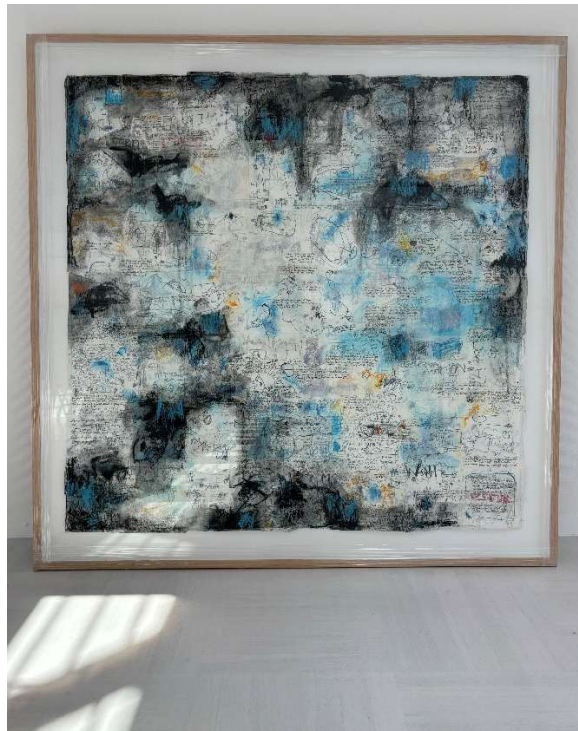


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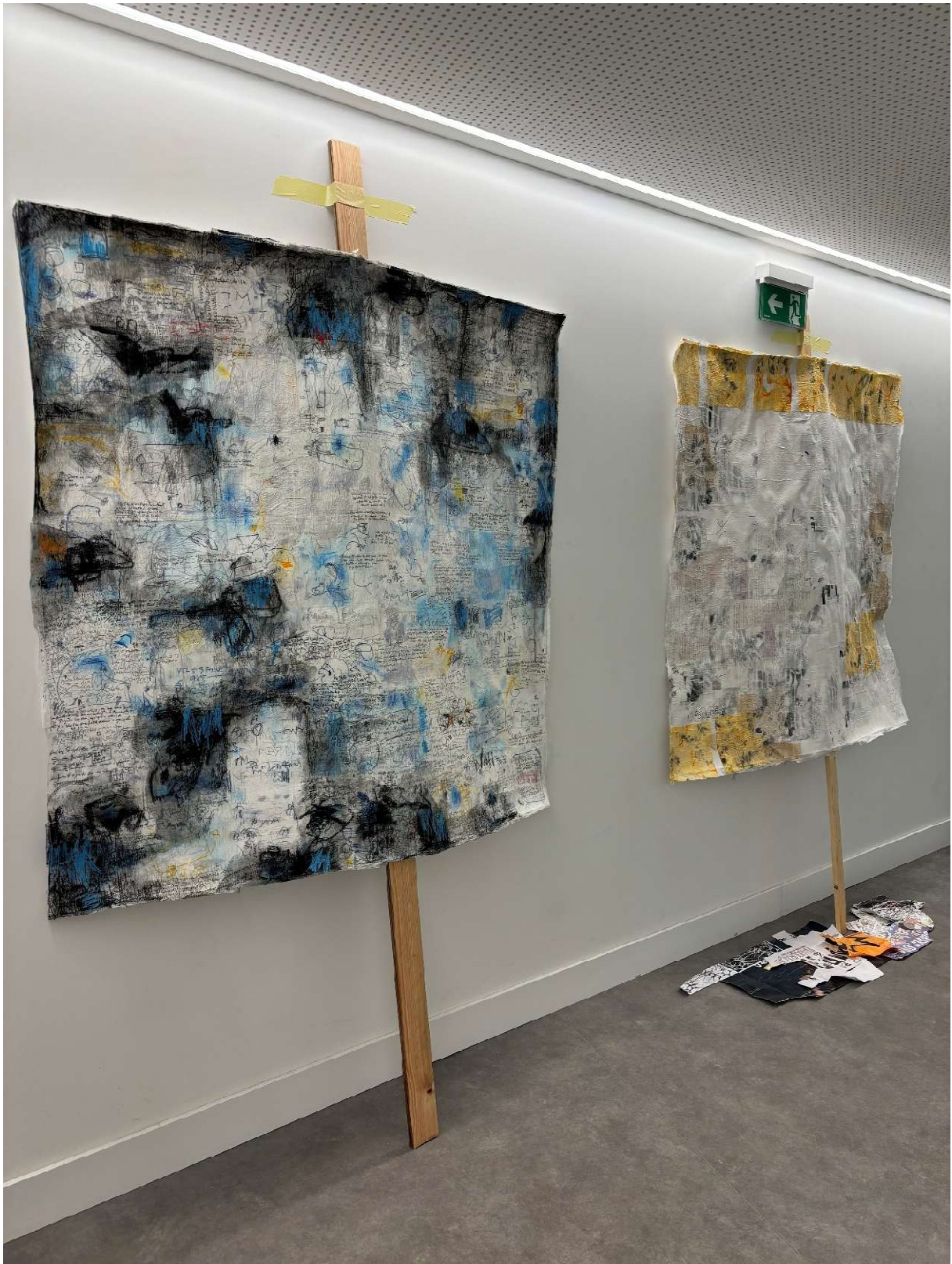


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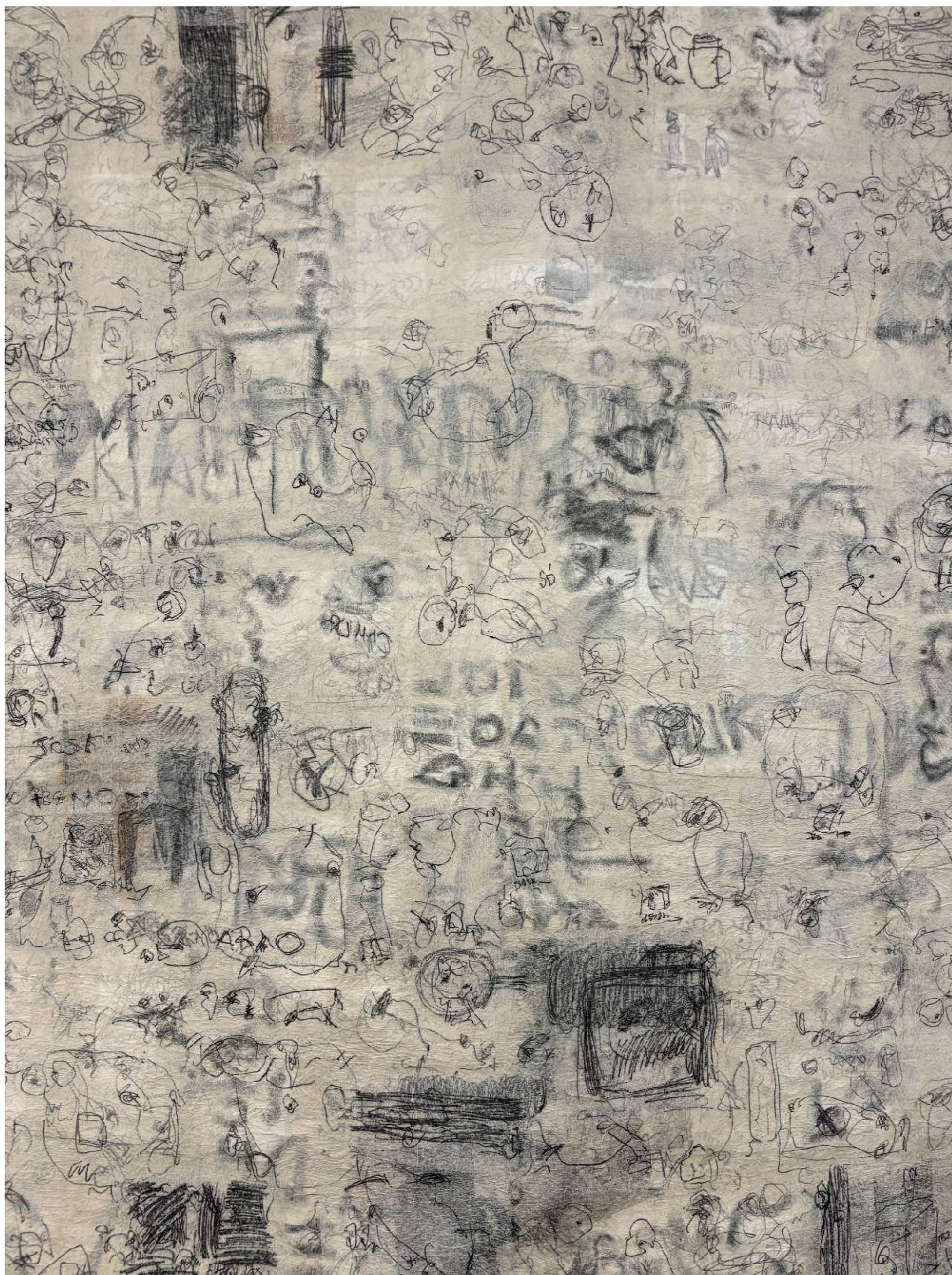


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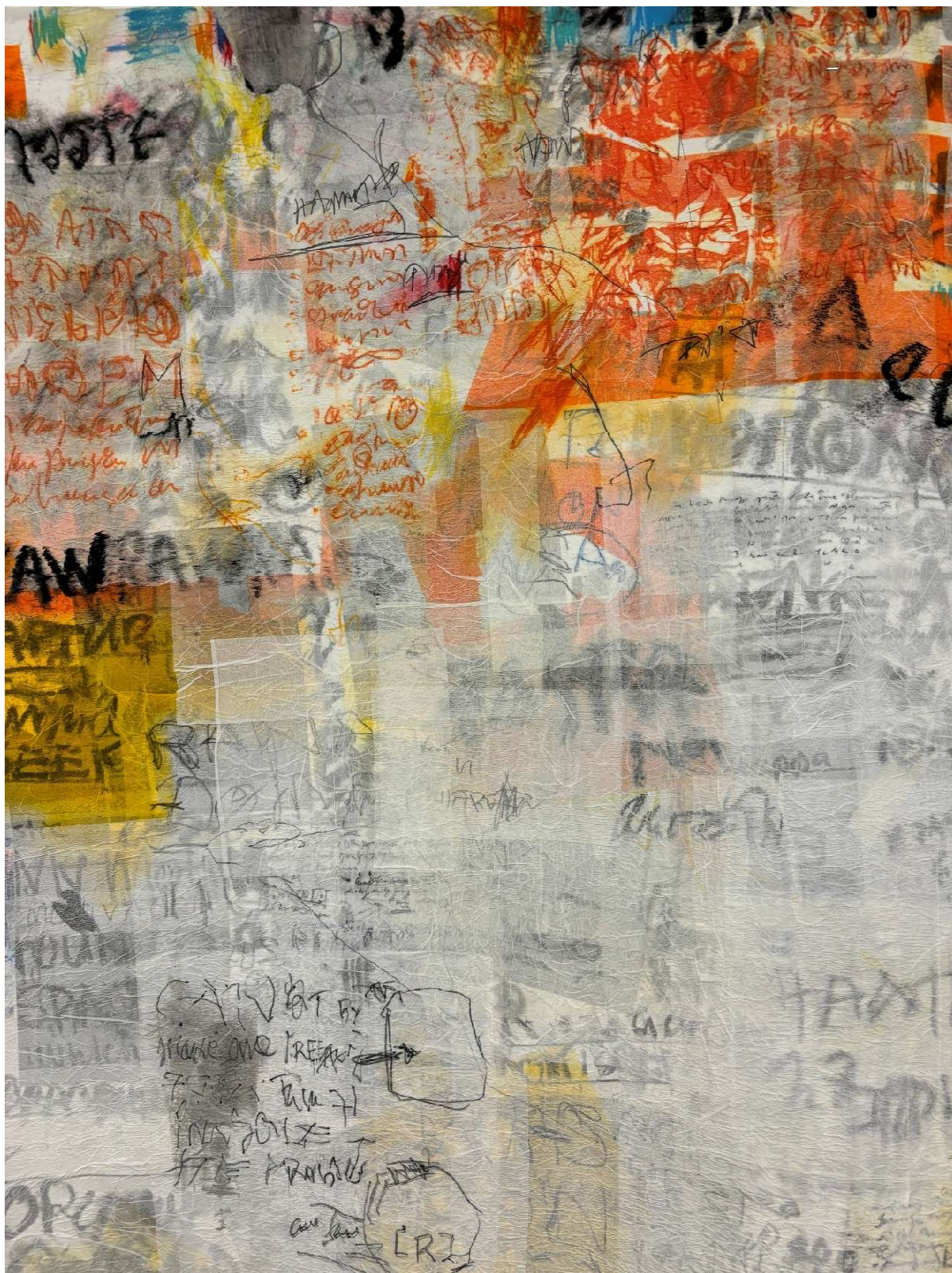


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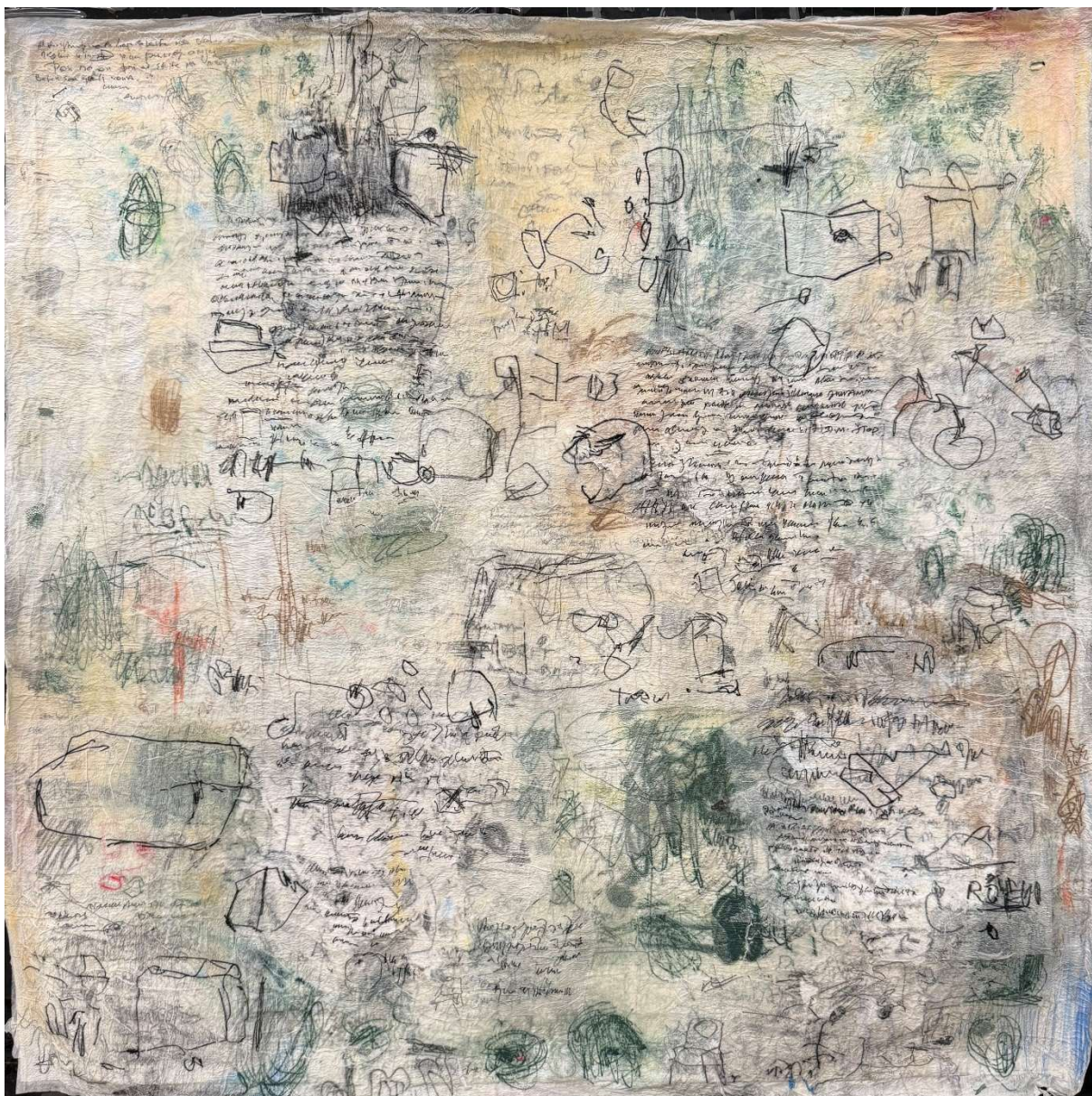
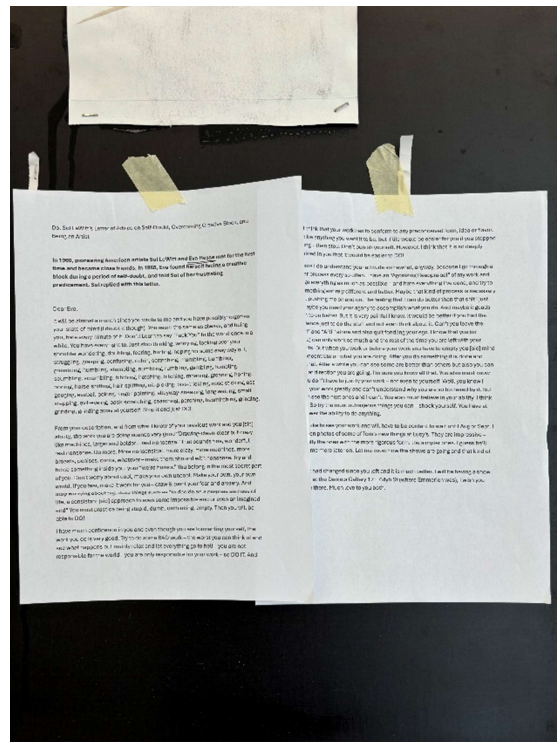
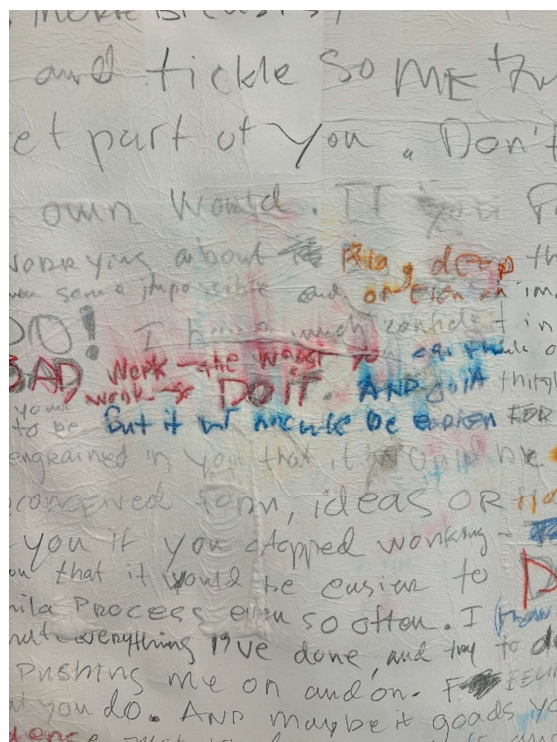


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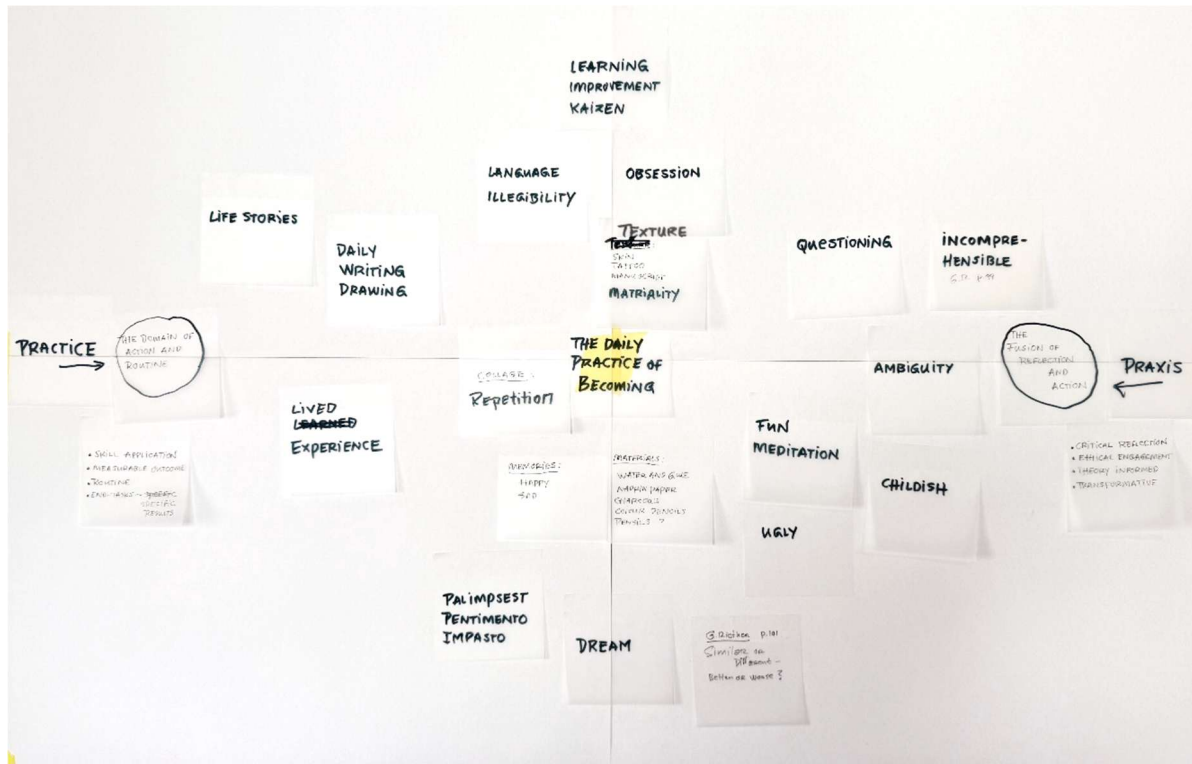


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