

Everything that we make typically comes from a position of confidence. Authority over the self to desist thoughts that will keep you bottled up from expressing that which you desire. Take this large painting I am currently working with. I haven't worked with a piece of paper this size, and I am largely unfamiliar with painting. I have spent I would estimate around 5000 hours painting previously. I feel comfortable with the brush. My mode of painting is to aim for flatness, or thick 'toothbrush paste' lining. Colour, gloss and a 3D element is probably the main motivating factors behind me wanting to even pick up a paintbrush.

Naturally, I am a little uncomfortable at first, but determined to break through. The knowledge that the end result will be a SYMMETRICAL expression of the effort, confidence and honesty with which I approach the task adds another cloud to the skies hanging over this 5 meter x 3 meter paper.

On top of that – not that I've ever really made a relationship between the effort I have spent to make money and how I spend it – the paper comes from a roll of 50m of paper that cost 5500DKK (Bread and Butter, Aart De Vos) and, just yesterday, I spent 5000DKK on paint supplies (Golden, Valejo, Da Vinci).

However, this space demands it. So goes the old adage that you 'grow into a space', it is necessary to define the time spent in this studio by making something, quite simply, so big and different to anything I've made previously. It's not that I won't have a space this size again, but it's good to exercise the muscle when you're in a studio this size. You don't drive 30km in a racecar on the Daytona Raceway. You have to face up to these challenges even though the outcome may not be directly linked to your 'next best thing' the benefits of carrying out the exercise will impact other things that you do positively – having endured that experience.

Some of what you'll find yourself likely wanting to do more than anything else is investigate, play and experiment wildly. Sometimes it may feel as though there's no straight line. There's no need to go full-hippie on this and think that basically any journey you take when creating your art works is a good one. It's not like any journey justifies it. You have to reflect on your shortcomings, weaknesses and basic expressive abilities. In this case, I am finding that perhaps I don't have the experience I thought I had with mixing colours. I am trying to work from iphone photographs, memory and previous drawings. I am finding myself using tape. As I look at it now, beyond the plants I see little 'painting' going on. I can remember yesterday during the process thinking why am I 'bound' to painting. Who said so? Then I came up with a whole argument in my head that on paper you're 'legitimately' allowed to do anything. It's the medium of process. So perhaps I should so my lines, I should work into the paper with whatever material I see most fitting for that which I create. I can combine drawn elements with painted. Why don't I just use the colour and the 'toothbrush paste' elements.

These are the thoughts that move through your head when you are doing something that you are not familiar with. Indecisiveness, unfamiliarity and doubt. Actually, these things I find are right under the surface of perhaps everything you do. Perhaps towards things where you thought you had no doubt. If a football player doesn't score for 20 games, especially if he cost a football club millions of pounds he MAY doubt his abilities then.

When approaching a new task or opening up new channels, none of this shit really matters if you are passionate about finding it. If you're dreamy enough to have visions of you having something on the runway in Copenhagen fashion week in 9 years, having a gallerist in Egypt, working as an animator, having your work written about, having a studio in a loft in Vienna. Again, this may be going a little full-hippie but MOTIVATION is something I think often about. In my experience my desire is often rooted in some future goal or goals.

Behind all of this there's the personality; daily shit we have to do and all the emotional swings and roundabouts that come with life; grandparents passing away, finding an apartment, falling in love, gym performance, how much you drank last night, what you said or shouldn't or can't remember saying to someone or maybe not.

Just trust that this big drawing is going to test your character. Actually, it may even enable you to cope with thinking about your nan and grandad, structuring your work life better and you'll even get a work out, walking away each time with a release of endorphins. The tasks at hand are going to affect you. Again its a case of desire. Sex with someone that you're attracted to is always better than with someone that you're not. Basically, if you fall in love with the process of making 'art' you'll have a good time. You have to find ways sometimes to find a process attractive, or perhaps you're not attracted to it at first but come to love it later. This room is like a giant nightclub filled with pencils, paints, oil sticks, scissors. When we're sleeping at night these things are all coming to life in a Disney-like way. I'm remembering the tea set from Beauty and the Beast. There are materials that you haven't even met yet. But you have to dance with one material in order to meet some of the others.

Still looking at this big drawing, now I'm thinking about the original intention of buying this huge 75kg roll of paper again.

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