

Claude Goffeney

## An Inner Triptych

I demonstrate the way of thinking in pâtisserie art as a short-lived art form in the composition of forest materials by a context transfer. Time and space are inevitably interwoven and connected (Ingold, 1993), as the materials I collected for my artwork represent different stages and steps during a year's cycle. I have been focusing on structures, layers, textures and colours by combining elements, using contrasts and creating harmony. My taskscape represents both one specific moment and the cyclic movement of time during a year in circumpolar forest environments. How will this composition affect and challenge our way of thinking about art across disciplines?

In my approach, I intellectualise the building-up process of advanced edible art in a new context with new materials through a deconstruction of the mental process and then relocation in a new cultural context. Starting from the cultural set of minds of pâtisserie art, developing with a context transfer in a forest environment and materials, and then going back to a cultural context by relocation on a bookshelf, I create the first circular movement. Then, the temporality of the materials life cycle, the pre-work process as a maturing thinking effort before building up, processing ideas and mentalising as I would do with a short-lived pastry artwork, connects two domains in the way the steps in the creative pro-

cess are similar. Finally, collecting those materials on the Swedish High Coast, transforming them into an artistic production on the Norwegian coast as a part of the *Relate North* exhibition later in Umeå, Sweden illustrates the third circular movement.

### Context Transfer



*Figure 1. Collecting materials at Rotsidan, Swedish High Coast. Image: Claude Goffeney, 2023.*

As a former pastry chef (see French pastry for visual associations), I have always been fascinated by how the dynamic between harmony and contrast in compositions

awakes multiple senses; I just left the taste dimension behind for obvious reasons. Different shapes and materials arouse sight, and hearing and touch are mobilised as components have their own structures and textures one feels whilst manipulating and assembling, which are completed by forest smell. This sense-based experience connects the two art contexts through transfer and association. Then, the way different elements can be combined just makes sense to me, as I would contemplate a kind of short-lived art as – let us say a piece of delicious cake. Being chosen to be consumed after a relatively time-demanding building process, it will be gone forever after a relatively short exhibition time on a plate – a temporality metaphor



Figure 2. From the sketch book during field work in Västerbotten. Image: Claude Goffeney, 2023.

### Materials, Location and Relocation

Dry, soft, hard, smooth, curly, rough, crispy or fluffy, different shapes and tones: all these variations mutated into togetherness by the harmony of my composition. I collected diverse materials in two different locations in Sweden: Rotsidan, Höga Kusten and by Västerbotten

museum in Umeå. They took form at the third location, the birch forest near my home on the island of Dønna, Norway. The circumpolar areas are connected as they have marked season changes, which provide enormous contrasts. It has preserved, modified and formed the materials I selected, as they reflect the interaction of time and space during a whole year in a forest environment, from season to season, shaped by rain, wind, frost and cold or sun. Stamen from spring, lichen and lingonberry leaves from summer, pinecones from autumn and moose droppings from winter in addition to birch and spruce bark fallen on the ground, turning into a forest sculpture that stimulates our senses.

Like Goldsworthy (1996), I chose a specific natu-



QR-code of the building process.

ral environment in which the work would interact and be an integrated part and placed my artwork on a tree stump so I could highlight some perspectives and depth from the centre of the location, mixed in the same way I would have presented a dish. The most

delicate element is probably the rolled dead birch leaves shaped by rough weather conditions placed on top and the last spruce barkpiece, looking like an elk antler. It was important to me not to shape those materials by hand but to magnify their natural beauty just by using them as they were.

Taking back the contrastive environment to culture would embrace and combine the best of two worlds,

giving sustainability another face, by conserving my art, which gets a new life, instead of going back to humus after degradation, as a gift to the forest (UN Sustainable Development Goal 12.5). From sketchbook to relocation, much has happened in the creative process. I needed a realistic domain association drawing moulds as a base for my work in the first place, but it developed into more abstraction with only materials and a curly birch bark piece as a base and only material from a third location, like a metamorphosis, which later even went one step further by preserving from degradation, inside my house on a bookshelf.

### **Culture in Nature – Nature in Culture**

The creative process gave me answers step by step, from sketching my ideas, collecting materials and reflecting on the way I was going to realise my art-based project, as I only had the main points and ideas at the start. By switching perspectives and adapting to a new context of non-edible materials, I forced myself to abstract processes and views so that I could reinvent a short-lived composition in a new type of location in nature that I would place on a suitable base surrounded by a forest frame.

Something happened during the process of building up my forest Delicacy, and a new perspective came to

*Figure 3. The location for my project on the island of Dønna, Arctic Norway. Image: Claude Goffeney, 2023..*



me and appeared as an obviousness, instead of letting nature decide on the future and inevitable degradation over time (cf. temporary art installations of Goldsworthy, 2013). I decided, then, just after finishing assembling the selected materials from diversity to a whole, that I would rather decontextualise from the forest and recontextualise by relocating and preserving in the context I originally mentally moved it from. Nature goes back to culture as a circular movement in the creative process. Looking for suitable weather conditions since I am living on a quite windy island, I started the building up after two days of intense and unusual summer storms when it suddenly calmed down to total quietness. My work could have been blown away by the wind before being completed as an illustration of the temporality and rhythm ruled by nature.

#### **A Challenging Creative Process**

Back to my research question, I experienced that the context transfer I operated, embodying the temporality of my taskscape, affects and challenges both the senses and mind. The connection and links between art disciplines can transform the understanding of art forms like a metamorphosis when changing diversity into togetherness. The deconstruction of a mental process followed by reconstruction and relocation illustrates how a project can grow and develop, changing direction as the process is in progress, starting with layering and finding an appropriate pedestal to place my work. It turned to go back to the initial set of minds and back to a cultural setting, giving it a new and unexpected sustainable dimension. The circular movements as pre-work and framework for the process have been an important part of this art project, emphasising the temporality dimension and helping to solve my task, giving me new perspectives on multi-disciplinary understanding.



*Figure 4. (a) Moose droppings. (b) Rolled birch leaves. (c) Antler-shaped spruce bark. Image: Claude Goffeney, 2023.*



Figure 5: Relocation inside my house on a bookshelf.  
Images: Claude Goffeney, 2023.

## References

French pastry art pictures: french pâtisserie – [Recherche Google](#).

Goldsworthy, A. (1996). *Wood*. Viking

Goldsworthy, A. (2013). *Rivers and tides* (part 1): Temporary art installations. [Video]. Daily Motion. [Rivers and Tides partie 1 - video Dailymotion](#).

Ingold, T. (1993). The temporality of the landscape. *World Archaeology*, 25(2), 152–174.

UN Sustainable Development Goal: 12.5 *Sustainable consumption and production* ([un.org](http://un.org)).

Figure 6. My artwork just finished, at its originally location in birch forest in Dønna.

