

No. 1-2-3-4! (Motoric Key)
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A b s t r a c t

No. 1-2-3-4! (Motoric Key) consist of a weave series and a printed edition. Each piece with the outline 21x21 cm, a size similar to a hand, or a handkerchief, generic in the relation to a blueprint of a weave sample or a leaflet; a utilitarian object to use and be used. An economical outline that enables a mobility and simplicity of direction. A one made as one, one, one, through two years. A handkerchief tool. Potential efficiency, tunes and characters, stating the importance of listening as a way of working.

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Overview of report

- Introduction presents formal aspects; intention and research question in relation to coarse outcome.
- Background give brief on writing and following characters.
- Theory and method mixes concepts and other people's words.
- Character 21x21 is put in relation to weaving history and mythology, to ongoing knowledge production and interruptions; bodily motorics to body image, and eventually on listening.
- In relation to cross disciplinary scholars H el ene Frichot, Elizabeth Grosz, Mara Lee, on outlines and characters, wrenched interaction, the mixed up contra the clear, the tool, the face, tunes, as choices and motorics. To map key concepts.
- In discussion I raise questions of ambiguity, and/or if to look at such as possible tools.
- Conclusion is a summarize of elements.

I, Introduction, Intention, Research Question

No. 1-2-3-4! (Motoric Key) is a key consisting of a weave series and a printed edition, characterized by each piece 21x21 cm. A size recognizable as something similar to a handkerchief or a napkin, a hand-sized object for mostly utilitarian purposes. Generic in the relation to a blueprint of a weave sample square, or a leaflet. Precisely concrete through decided beginnings and ends.

The departure and method is the making of 21x21, during the two years given. To deepen a methodology, technical skills, ways of sharing, in relation to weaving and artistic research.

As one scared to cease, as well as to let too much energy out, angry on unequal premises in all; weaving is a particular way of sharing these things concrete. Becoming more confident in what I learn from bodies and ways of listening.

Like what craft and bodies do to each other and to a third. Looking especially at the relation of making ongoingly, to making specific ones.

Negating how and what knowledge is found, reflected on, given a name and/or face; to elaborate on premises and possibilities of doing so. As on handkerchiefs.

A key for this report is I motorically struggle with words and order, but try to make it a possibility, if also dispute. Text will take sidetracks and displace sentences, but spirit to follow your own keys through.

Intention:

Through a concrete use of a 21x21 outline key, research this as a methodology related to body memory and knowledge production.

Research Question:

How
Can I
Unfold knowledge of memory and of knowledge
production

Through this key



II, Background
3 approaches to 1-2-3-4! (Motoric Key) Trilogy!
Context between weaving, writing, bodily conditions

1
Follow Ch_racter (2010)

About making and disappearing into work; a fear to cease, or a condition for being restless and angry at premises. Working words, for instance doing a bachelor in the Aesthetics programme, where words were tumbling, I forgot, I got lost in sidetracks. But I wrote an essay that taught me new things on text, on and through bodies, passages, listening to get to places. Finding that certain outlines like names and faces, seem to work more efficiently to store and unfold memories and new knowledge. How some outlines more than some, stay in your memory and/or body, and enable you to follow a confidence in a direction. Like perceptions similar to intuition. But in relation to sexualized reductions of the intuitive, this could be expanded for instance as relations between specific bodies and specific outlines. What I started to look upon as keys and characters; singular concrete elements with a clear outline, a precious name and face, but also seemingly generic, with the possibility to be meaningful by how used, constructed, charged, ordered, aestheticized; appearing but also seemingly disappearing beyond each of their pictorial outline. Keys could be found in many cultures, many religious contexts, or used in everyday life, all with specific rules and accessibility. Characters is a rich concept, could relate to use of pieces such as letters, outlines making relations between one and ones surroudings, tools used to animate knowledge and intentions.

2
// (2013)

Weave appear concrete; a frame, corners of 1-2-3-4. Clear drafts and goals give a simplicity of direction. A potential machine for efficiency. A concrete tool that can be put to hold when other parts of life interrupt. Paradoxically often considered abstract, when its motifs are blurred, its inventors distant, and with few faces and names inscribed in history. A culture where ones both appear and disappear into work and collectives. Or into big quantities of cloth. To me weaving was not so much beauty nor exciting, as simply something that worked; and this becoming the exciting part, like a tool to get to places, as to make my own spaces. As well confronting me with my own bodily and motoric shortcomings. Teaching me how I want to live my life. I found putting words to knowledge through for example fields of performativity and neurology; Like what one body allow another.

3
No. 1-2-3-4! (Motoric Key), is a third approach to these topics.

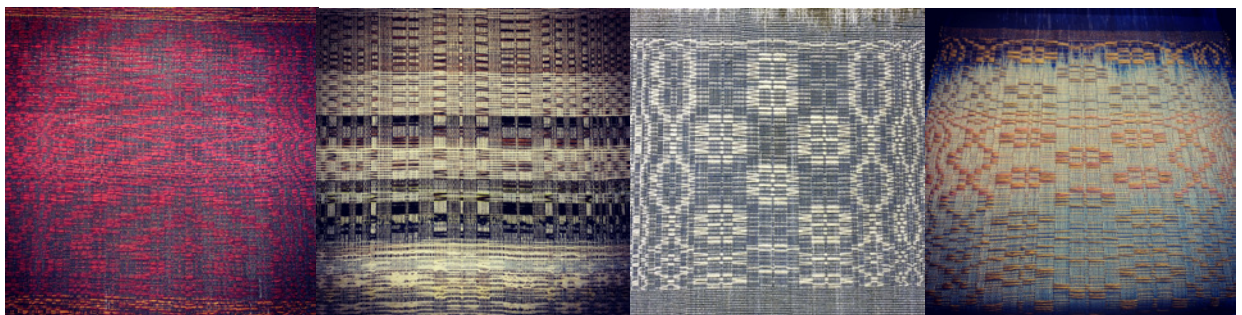


III, Theory and Method

21 x 21 cm

- A size recognizable as something similar to a handkerchief or a napkin, a hand-sized object for mostly utilitarian purposes. Generic in the relation to a blueprint of a weave sample square. Precisely concrete through decided beginnings and ends.
- In this work I wanted to look at 21x21 as a name, an interface, a story-sequence; those being singular recognizable but generic elements working efficiently to make access, to share, to keep and construct memories.¹

1 Gärdenfors, Simon, *Den meningssökande människan*, Natur och kultur, Stockholm 2006, s. 113



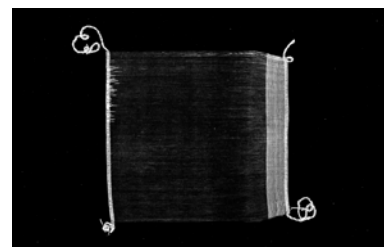
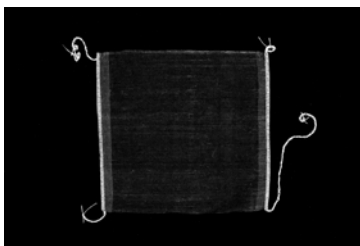
Weave and Names

A weave is characterized by it being cut into four corners, and a surface of threads crossed to outline or displace its construction. Often called into generic names (rugs, blankets, napkins, tokens) and generic motifs (roses, cat-feet, honeycombs, arcs). It appear functional and efficient (spiritual or utilitarian). A container to compromise and abstract its content, to make it concretely held.

Some tell me this makes weave abstract, or, that this is simple and concrete. What could be looked upon in relation to weaving “history” being poor on concrete outlines possibly due to knowledge being handed down through abstracted bodies; while weaving “mythology” has been constructed through additional concrete characters, faces and names.

Maybe it is that “history” have had more of a task to contain and share the actual cloths, while in mythology unfoldings of these have been additionally constructed. Like tentative outlines to re-activate experiences of a blur of many ones.² Thus displaced outlines, appearing to intensify what it is not here, or what it seem to be elsewhere. Mirrors of mirrors; difficult to track down, name-less and face-less, but interfaces nevertheless.

² In Kyoto I studied specific traditional performances and especially the use of repetition of specific postures and characters. What could be characters that with time has become generic, having been repeated enough times to bare little originality. But that still appear specific, and in very specific combinations of facial features, names, and rules, will appear as not generically abstract but generically precious.



Weaving when without names and words is weaving *without ends*³, thus not weaving any One, just weaving. A blur sometimes needed or rewarded, like in weaving histories of anonymity, no inventor, no names of makers, but the possibility to appear through outlines beyond ones face, through key work.⁴ What's been reflected on as a paradoxical becoming through disappearing.⁵

I read that in relation to human perception, a sense of character is considered a structural necessity to activate ones non-outlined motoric and imaginary capacities in a directed and creative way.⁶ Or work as remembrance.⁷ A sense of character as a tool to share and generate knowledge of the relation between a body and its surroundings.

I named this figure character 21x21, a key, because a key too have a clear outline, a body, it is made to be touched and used, and to be used without ends. Sometimes I call it a handkerchief or a napkin. Similar to a hanky, 21x21 can be used for ones body, for example to clear or comfort. To mirror belonging,⁸ or to mirror a certain body control through preciseness of how it's handled.⁹ It can be a signal of vanity, or appear intimately soiled. Like a mourning handkerchief it can be used in times of grief. Its generic character seem as what makes it a tool to be used differently and preciously. For bodily needs, and to hold and share concrete resonance of such.

3 T'ai Smith, Bauhaus weaving theory : from feminine craft to mode of design, 2014, s.41

4 On appearing through work, T'ai Smith, Bauhaus weaving theory : from feminine craft to mode of design, 2014, s. 157

5 On the lost identities of weaving samples, T'ai Smith, Bauhaus weaving theory : from feminine craft to mode of design, 2014, s.157

6 David Van Bunder, and Gertrudis Van de Vijver, "Phenomenology and psychoanalysis on the mirror stage : different metaphysical backgrounds on body image and body schema", Body Image and Body Schema, Helena De Preester, Veroniek Knockaert (red.) m.fl., John Benjamins Publishing Company, Amsterdam/Philadelphia, 2005 s. 256

7 Quotation on the around 4500 gadget keys created for/by cartoon character Doraemon, (september 2014) <http://www.filipiknow.net/doraemon-gadgets/#more-1993>

8 Margarete Braun-Ronsdorf, The History of the Handkerchief, F. Lewis, Leigh-on-Sea, 1967, s.20

9 Margarete Braun-Ronsdorf, The History of the Handkerchief, F. Lewis, Leigh-on-Sea, 1967, s. 38



Outlines, wrenched interaction, mix-ups, time machine

Weaving 21x21, enable a possibility to speed up decisions being made, since for every one there is a next one perceived to be possible soon. A white bleached cotton warp, 10-14 meters, a decision of a binding draft for each warp, a decision of color scheme. The construction of the loom gives a possible survey of 30 cm warp at the time. The size 21x21 cm enables a whole weave survey. Each 1, 1, 1 thread a decision, yet in relation to the relatively short amount of time spent with every one, a facilitated possibility to make one decision for each weave. Warp is painted on the backside of the reed, possibly at around 50 cm at a time. Color decisions within this measurement one half a meter a time.



Variation of visual recognition; colors, pattern, the force of putting each thread in or out of order, the possibility of differentiating is embodied, like, making them appear same, same, same, and other. Slightly distorted or seemingly whole, variation of what seem contradictory or complementing in a sequence, what makes an interruption. Almost like puns, with comical relief. Traditional techniques, like Twill and Overshot pattern weave, slight variations of diagonals, different stretches, play with outlines, flows, what seem cut up or not. A long warp is a one weave, but can be divided into many ones by being cut. Then each one becomes a precious unique, still in relation to its others. Maybe like: the sense of materials gathered and smoothed through a shredder, each containing traces of the former but as its own new. Moisturized. Functional. Attention, clarifying of possibilities. Like a pharmacy. Possibly a structural necessity to activate ones non-outlined motoric and imaginary capacities in a directed and creative way.¹⁰ A cotton warp, painted with fabric dye, a weft skeleton of mixed linen, wool, and copper wire, to make one appear less flat with more of literal and visual unfolding of character. Touch leave small imprints in its surface. Displace concrete outlines. With wire, edges can be folded inwards or outwards, make the whole of pieces seem more or less connected. Subtle appearances, a bit tedious, but concrete.



¹⁰ David Van Bunder, and Gertrudis Van de Vijver, "Phenomenology and psychoanalysis on the mirror stage : different metaphysical backgrounds on body image and body schema", *Body Image and Body Schema*, Helena De Preester, Veroniek Knockaert (red.) m.fl., John Benjamins Publishing Company, Amsterdam/Philadelphia, 2005 s. 256

In 2013 I went to Kyoto to study traditional performance using masks, props and acting, as concrete characters to activate abstract stories and memories. A use of singular elements with precious names and faces but also seemingly generic, becoming the possibility to displace meaning by how they become used, constructed, charged, ordered, aestheticized; appearing but also seemingly disappearing beyond each of their pictorial outline. What could appear boring and static, or as a very concrete way of sharing an abstract body of work stretched over time and details, technicalities, names, mix-ups of selves. The art and deepening of knowledge is considered to be accessed through the re-energizing in repetition. That is: the presence of changeability is considered to make one learn that One is never the only one. Similar traditions could be found in most culture, not least in religious contexts, all with their specific rules and accessibility. I have wanted to become a cartoonist, or a cartoon, for similar reasons; making generic elements to follow and repeat in various contexts. And similarly, part of theory and method in this work is re-performing my own old stories and knowledges, to look upon anew and find new use for.

Outline, _____ Cut, _____ Face

Philosopher and architect H el ene Frichot asks *Daddy why do things have outlines?*¹¹ Suggesting outlines to be: *A delicate holding in place for the meantime.*¹² A sited temporality - that's the specific of a time and place - and its ongoing negotiation.¹³ A challenge for bodies to touch on what's around, beyond what appear as corporeal limitations.¹⁴ Like, to come in touch with work as extensions of our bodies. I relate to her writing in how she tries to put words into the relationship of something concrete and present, that *works*.

11 H el ene Frichot, *Daddy Why Do Things Have Outlines? Constructing the Architectural Body*, Inflexions 6, "Arakawa and Gins" (January 2013), www.inflexions.org, s.115

12 H el ene Frichot, *Daddy Why Do Things Have Outlines? Constructing the Architectural Body*, Inflexions 6, "Arakawa and Gins" (January 2013), www.inflexions.org, s.114

13 H el ene Frichot, *Daddy Why Do Things Have Outlines? Constructing the Architectural Body*, Inflexions 6, "Arakawa and Gins" (January 2013), www.inflexions.org, s.114

14 H el ene Frichot, *Daddy Why Do Things Have Outlines? Constructing the Architectural Body*, Inflexions 6, "Arakawa and Gins" (January 2013), www.inflexions.org, s.113



- Now I'm thinking about napkins. Temporary, private, intimate, that also is connected to a daily routine. Maybe the most vital routines there is, to eat! When it's made of metal it makes me think that it represents a daily vital routine. It makes me wonder about time, what I do. Why it is important.¹⁵

Through specific keywords, I find that other people find recognition and experiences to both outline and blur such outlines.

*This is something you and I share, having previously been working in other people's names, and in collectives where the lack of name is what made it possible for us to blur borders and have possibilities we couldn't in our own names... But even when names seem changeable they can be specific. No.1-2-3-4!, is the one here now.*¹⁶

Making concrete outlines with overlock, glue, fringes. In a spatial installation outlines can be made to merge, or be cut-up. 1, can be 1-2-3-4, or 4-3-2-1, or 3, 9, 131, etc. Light and shadow can change outlines too, as can space and other bodies. And working differently through other things in kind of the same density; material experiments, drawings, writing. One character with a literal face, sculpted in clay, casted in bronze acryl, a doll for another doll that was a mirror of an actor who was a mirror of a role. Generic, a mirror of a mirror, size of a hand, braided copper wire joints. Curiously this is the one piece most people consider abstract, finding it too much of an interruption of the weave sequence.

To Frichot, an interruption of sensibility is essential. She uses the example of a snail: *What is curious about the snail is that without its house it becomes as amorphous as a slug, and with it, we are able to identify some sort of outline.*¹⁷ So because of its characteristics, the house, snail invites us to a temporal and situated interaction. And the concrete-ness is what unfolds the sensibility of this as an encounter. Like, maybe you can say or feel "hello snail", you can feel this is a moment of sensation, a presence, that is possible to experience as an interruption because it is dependent on its ongoing and changeable.

What seem to apply to weaving too, the cut working as the paradoxical *continuous forward movement, and a unity and simplicity of direction.*¹⁸

15 Sara Elggren/Mikaela Cleve, *No Name*, facebook thread, march 2016

16 Sara Elggren/Mikaela Cleve, *No Name*, facebook thread, march 2016

17 Hélène Frichot, *Daddy Why Do Things Have Outlines? Constructing the Architectural Body*, *Inflexions* 6, "Arakawa and Gins" (January 2013), www.inflexions.org, s.7

18 Elizabeth Grosz, *Becoming Undone*, Duke University Press, Dunham, 2011, s. 72

Tune,

Choice,

Motorics

Ph. D of gender studies and philosophy Elizabeth Grosz, writes on the world as resonances of tunes between organisms, *specific muscular contractions and neurological reactions*,¹⁹ affecting what one orient oneself towards, what one find useful, what works and make sense, for each particularly.²⁰ She writes as an example, on the round dance of bees through their sensibility when having a clear direction, for example for nectar, and through this direction performing a wave of excitement, not visible to other bees, but sensible, through use of antennas, and through this wave becoming a resonance as interaction.²¹ *I am not what others see in me, but what I do, what I make.*²² Is bee making key by circling? Or is bee listening to the resonance of some key? Is bee key to this writer, because of a very specific circumstance of body to body to matter? What become a concrete outline made by and containing moved bodies, as well as a blur of those. I read that a tune to someone can be different to another, for example depending on what language or language melodies one grew up with.²³ And that for instance some vibrating phenomena more than others works to make nerve interfaces communicate more intense.²⁴

In weaving history, writing is a used and conflicted key. Can work as intellectualization, distribution, translation, a key to access mirror values, to seem further useful, fit in bigger frames, to seem in time.²⁵ Contested for becoming necessary or seemingly more important than the weaves.²⁶ Less acknowledged, used to intensify ones capacities, motorics, sensibility, and the pleasure and knowledge of doing so.²⁷

Is it possible to make one thing at a time? Maybe one is always 2-3-4? But when I count 1-2-3-4 each one seem like one at the time. If I count on a paper I can write $1=x$, thus propose one is a variable. But then it still seem like 1 is x, just that I link to its other possibilities, its other possible ones. Soldon't expect no. 2 to be 1, but it seem like one, with a certain set of characteristics, like its cultural pictorial look: 2. Imagining a 2, seem different from imagining for example two pieces of weave. Still, looking at 2, could activate an image of two pieces of weave.

Writing to me is a struggle, but when it works, It teaches me to make decisions in weaving.

19 Elizabeth Grosz, *Becoming Undone*, Duke University Press, Dunham, 2011, s.176

20 Elizabeth Grosz, *Becoming Undone*, Duke University Press, Dunham, 2011, s. 176

21 Elizabeth Grosz, *Becoming Undone*, Duke University Press, Dunham, 2011, s. 181-182

22 Elizabeth Grosz, *Becoming Undone*, Duke University Press, Dunham, 2011, s. 85

23 On tunes and melodies of language, Deutsch, Diana, "Tala i Toner", (december 2011), <http://spraktidningen.se/artiklar/2011/11/tala-i-toner>, (juli 2014)

24 "White Noise", https://en.wikipedia.org/wiki/White_noise, januari 2015

25 T'ai Smith, *Bauhaus weaving theory : from feminine craft to mode of design*, 2014

26 T'ai Smith, *Bauhaus weaving theory : from feminine craft to mode of design*, 2014, s.142

27 T'ai Smith, *Bauhaus weaving theory : from feminine craft to mode of design*, 2014, s. 142

Like, with interruptive language again:

21 x 21 cm. Eller som J säger: väva för att inte få onda tankar, för att inte bli galen. Och som med tecknad film och figuration i rituella sammanhang, typ att leva med karaktärer externa från en själv, att sätta namn och outlines på det som en lever med ungefär. Och vad det gör med ens val och vilken slags kunskap en tillägnar sig. Som du nu, med yogan och myterna, hur stor roll spelar det att du lär dig därför att en gammal kunskap har förts vidare genom kobran och ödlan, ansikten och namn? I vävhistorien kan en titta på skillnaden mellan den "dokumentära" historien där mycket lite finns nedskrivet eftersom kunskap traderats mellan kroppar som vid extern nedteckning blivit ansiktslösa och namnlösa, medan vävmytologin är full av texter, och likaså full av ansikten och namn, dock sammanblandade och inte säkert "sanna", därför ifrågasatta i kunskapsammanhang. Medicinska neurologiska orsaker till upplevelser av figurer... tex i relation till affective labour, domestics, production models; dvs ekonomier där konturer verkar både möjliggöra och hålla..., tex att figuration underlättar stresshantering/effektivitet, samt används för att formulera gemensamma mål och branding. Ang relationen till listorna. Vissa saker kan ge tillfällig klarhet. Hur figurer kan hjälpa en att hålla kontakt med både en riktning framåt, och med det bakåt. 1-2-3-4.

Poet and Phd Mara Lee writes in her dissertation *När Andra Skriver* (2014), on temporal figurations as tools with the purpose of verbalizing experiences, knowledge, and practices.²⁸ In her dissertation, like in *No. 1-2-3-4!*, this can appear as matter, negotiating outlines between poetry and theory, using the sensibility of work to generate new knowledge, even though with a risk to appear as not making sense. What I call resonance - something that repeat itself as an other. What concrete could be a memory or a sound. A possibility to make sense. *What is vital in a world of sound, is to maintain continuity.*²⁹ To make to resists self-arrest, to keep making. She too writes on the relation between presence and changeability, as a relation of dependence.³⁰ To add to a contemporary discussion, an emphasis of working with and against ones own body, as the space and tool from/through where ones knowledge is generated. Thus stating the importance of sharing the close and not so grand story, like anecdotes, not all, but the ones from every days that one share, but that are different. The ones that supposedly one should have overcome, but that yet keeps resonating in ones body, keeps working.³¹ In relation to *No. 1-2-3-4!*, I read and repeat these words on re-turn, not to the same but to displace, to make distorted mirrors.³² On bodily capacities: *This is how "I do things [...]"*³³. On listening to tunes that keep resonating in ones body.³⁴ Like what I call ones motorics and sensibility, affecting *how we do what we do*³⁵. What I relate to as those certain but everyday names, faces, stories, characters, these ones that keep working. To try ones premises and bodily capacity, make keys to work and re-work. Thus a bodily inertia, telling through its specific condition or capability. On listening to ones bodily (in)capacities, becoming an external address.³⁶

28 Mara Lee, *När Andra Skriver*, Glänta Produktion, Göteborg, 2014, s. 253

29 Anne Carson, *Eros The Bittersweet*, Dalkey Archive Press, 1998, s. 49

30 Mara Lee, *När Andra Skriver*, Glänta Produktion, Göteborg, 2014, s. 202

31 Mara Lee, *När Andra Skriver*, Glänta Produktion, Göteborg, 2014, s. 123

32 Mara Lee, *När Andra Skriver*, Glänta Produktion, Göteborg, 2014, s. 212

33 Mara Lee, *När Andra Skriver*, Glänta Produktion, Göteborg, 2014, s. 259

34 Mara Lee, *När Andra Skriver*, Glänta Produktion, Göteborg, 2014, s. 123

35 Helena De Preester, Veroniek Knockaert, "Introduction", *Body Image and Body Schema*, Helena De Preester, Veroniek Knockaert (red.) m.fl., John Benjamin Publishing Company, Amsterdam/Philadelphia 2005, s. 6

36 Mara Lee, *När Andra Skriver*, Glänta Produktion, Göteborg, 2014, s. 124

Discussion of I, II, III

Character? On the difficulty of telling what make sense, in a way that make sense. On one hand to differ, to destabilize positions, refuse responsivity and reflection in form of old knowledge models, as Elizabeth Grosz writes, *to make us unrecognizable*,¹ or Mara Lee: *To cut the reader in two*.² To rather focus on making, but directing making to a listening of ourselves, our bodily capacities - desires, privileges, inertia - as also beyond ourselves through what we make.

Access/interface. Communicating as in weaving traditions found in disparate cultures and contexts; to displace weaving into medias and fields, trying it differently. As a third approach to a theme I've worked with before, knowledge is deepened and expanded; encouraged and further blurred where I engage more with what I don't know but wanna follow, than with trying to frame. But finding new confidence through others words and break of word-rules. Like key concepts as tools to move between fields, to play with, consider and gain energy. And for example becoming informed through a current "new materialism" stirring work and words on relations between bodies and bodies, of what stories we tell to tell other stories, and what tools we use to do so. Knowledge on such internal/external interaction with work, becoming the interface/interaction I learn most from.

1 Elizabeth Grosz, *Becoming Undone*, Duke University Press, Dunham, 2011, s.86-87
2 Mara Lee, *När Andra Skriver*, Glänta Produktion, Göteborg, 2014, s. 258



Conclusion

In No. 1-2-3-4! (Motoric Key), the question:

How Can I

Unfold knowledge of memory- and knowledge production

Through this key,

- ...is worked through construction and use of a key, containing a weave series and a print edition, characterized by its 21x21 cm, a size recognizable as something similar to a handkerchief or a napkin, and a report on this.

- Weaving and writing one, one, one, to find this mixed up, as it were.

- To find words that work, make sense in a way that makes sense, becomes a glossary negotiated,

like;

key/character/tool/cut/interruption/container/outline/21x21,

and,

no-name/ongoing/displaced/generic/1-2-3-4!

- ...as a map of motoric and imaginary capacities. Differently affecting what knowledge we can claim to produce, or listen to.

- Where a concept of characters describe something of a relation between a person and its surroundings, as a relation between ongoing body motorics and its interruptions.

- A third approach to deepening parts of previous works, making this the conclusion of a trilogy.

- Continuous challenges of communication, appearing and disappearing like a magic props, becoming new knowledge but also a struggle to keep in pace.

- A deepened curiosity of working with something as small and concrete as the paradoxically amorph handkerchief.

- Possibly concluded: making one, 1-2-3-4.

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Exhibition/Research:

Satans Demokrati, Satans Demokrati, dec 2015

Woodland Circle, Kristinehamn, july 2015

Conference Call, CRAFT! Arkivhuset Smedjebacken, june 2015

Gustavsbergs Showroom 2014-

Öy/No Name, London april 2015

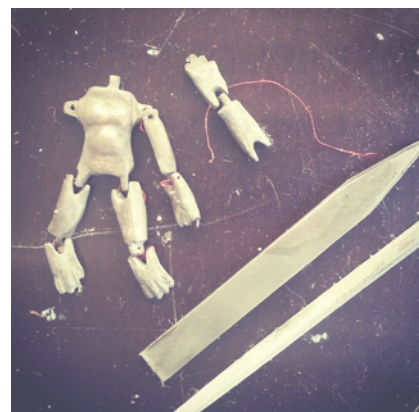
Stockholm Furniture Fair, Älvsjömässan feb 2015

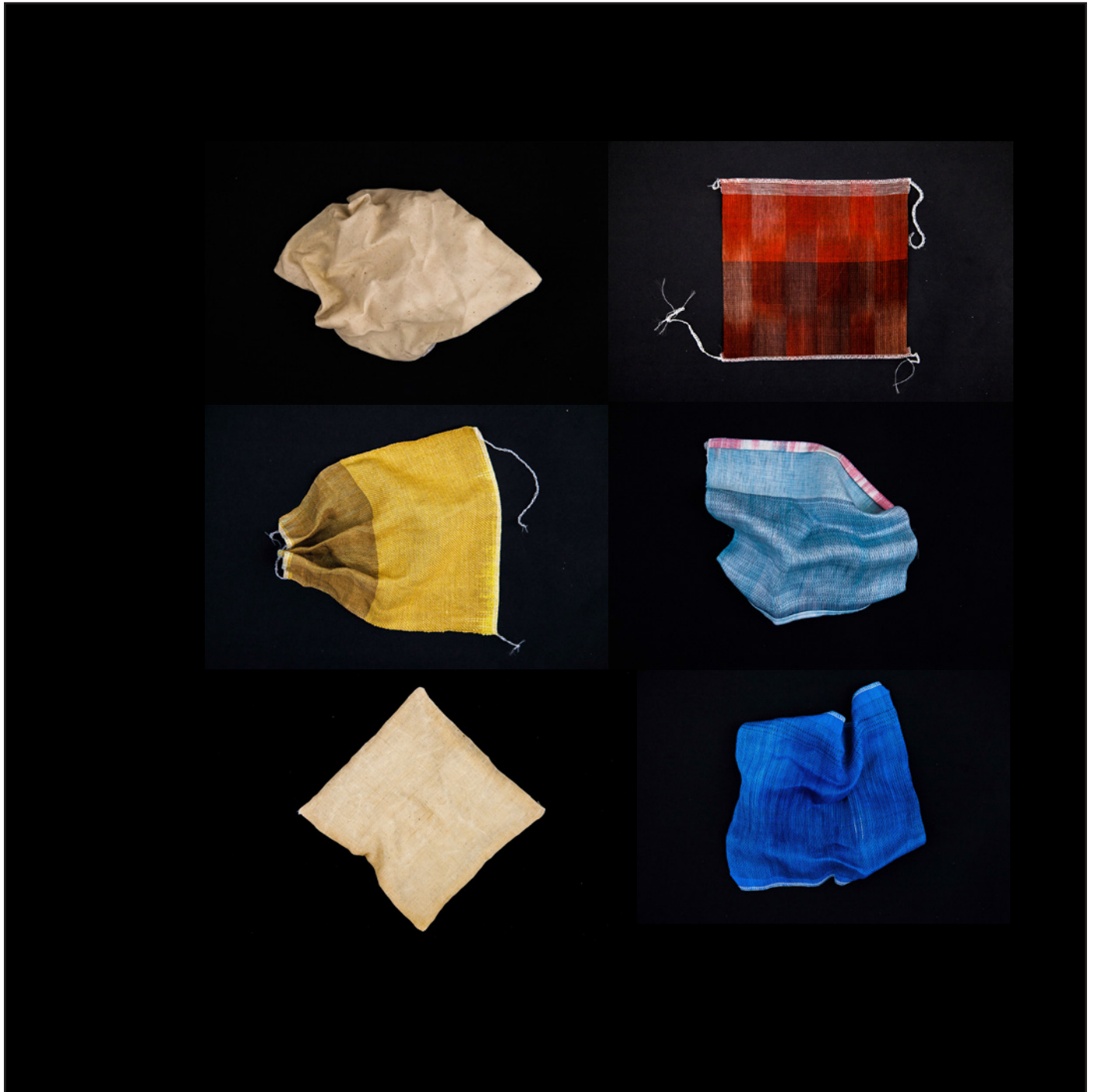
Election/Selection, Konstfack feb 2015

LAB II, Kårgalleriet Konstfack dec 2014

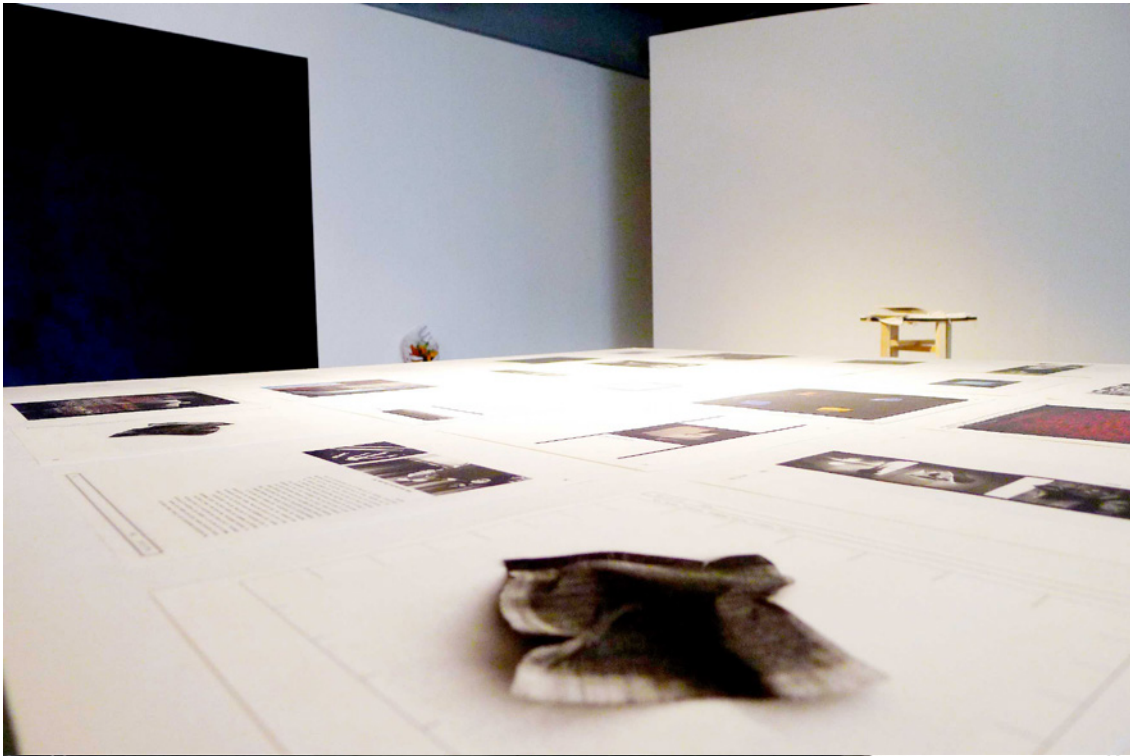
LAB, Kårgalleriet, Konstfack dec 2014

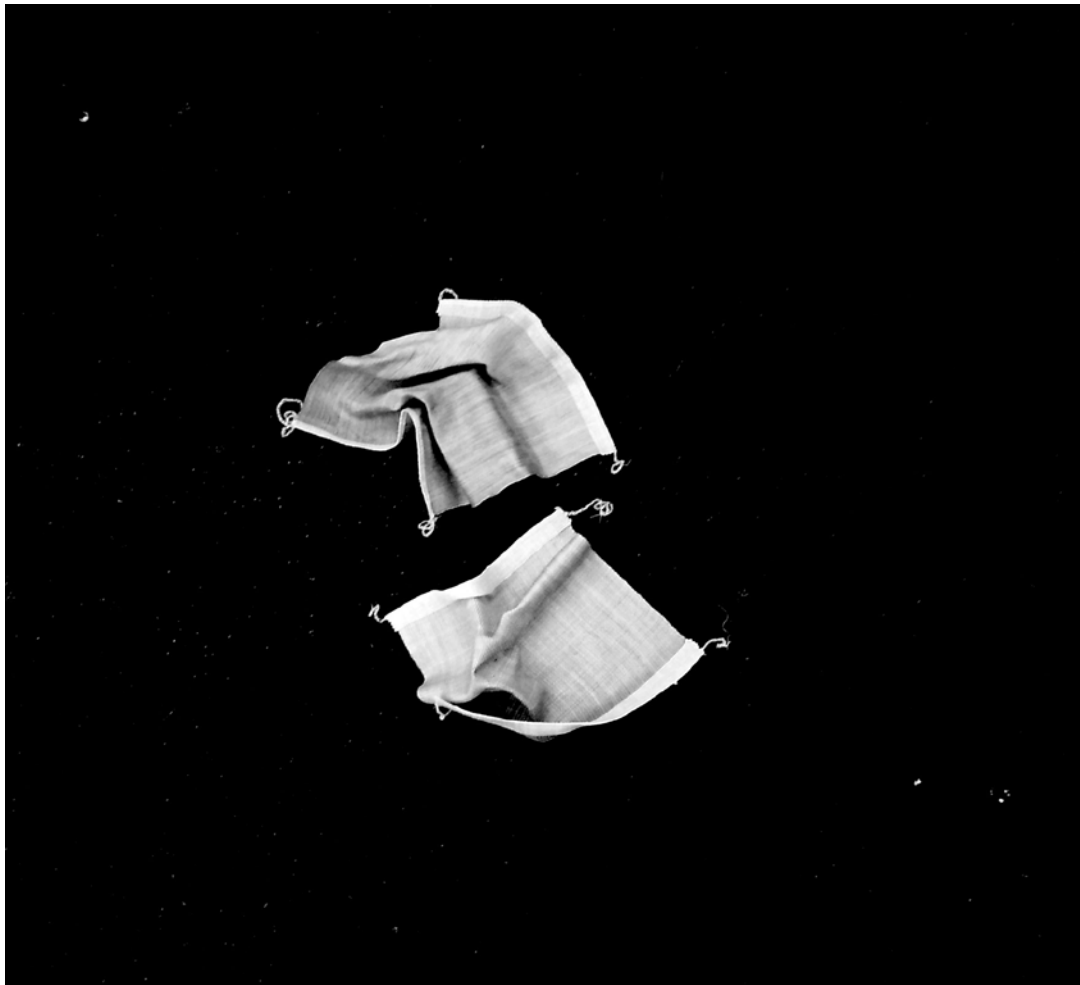
Paradiset, Helsinki dec 2014



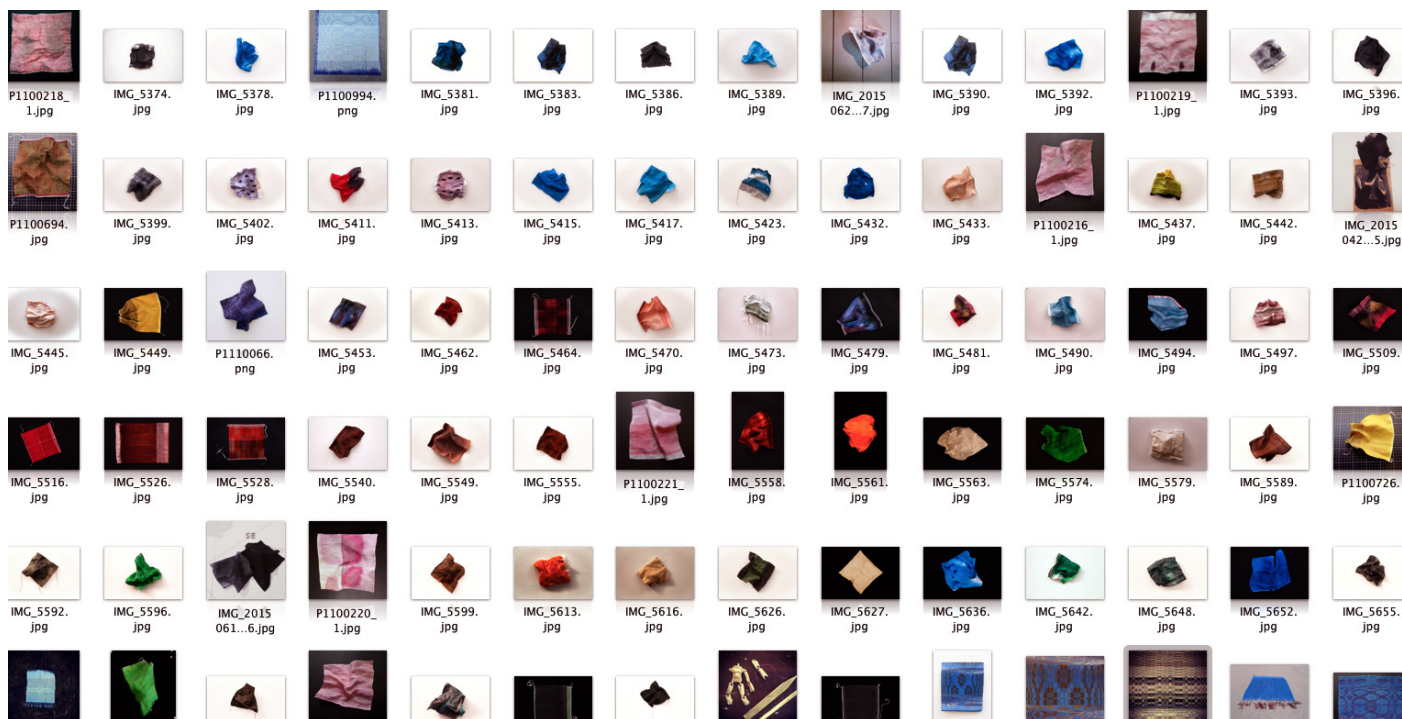


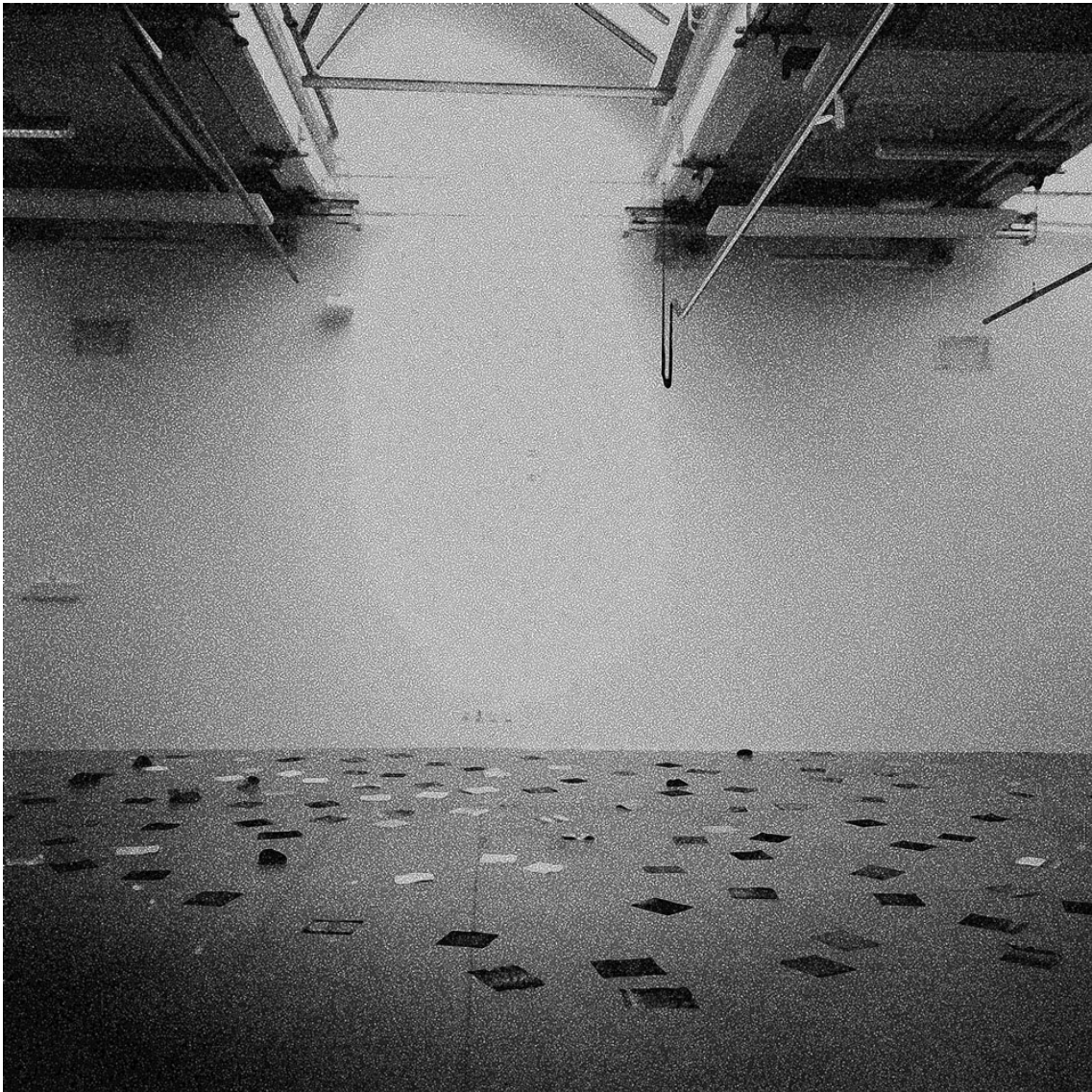












No. 1-2-3-4! (Motoric Key)
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2016