BODY ANAGRAM

KONSTINA SKANTZE

CRAFT Textile
Master 2
Konstfack
Spring 2016
Tutors: Birgitta Burling, Bella Rune, Katarina Sjögren
ABSTRACT

BODY ANAGRAM is a number of hand stitched sculptures, a growing collection of mountable body parts that can be organized and screwed together in different ways. The process of stitching and sculpting bodies is metaphorically compared to the art of anagrams, wordplays. Their common reversibility between recognition and destruction is discussed. Psychological perspectives on intersubjective, as well as subject-object relationships are used to explain what can happen when people and sculptures meet.

How can common emotional experiences of relationships be embodied through human-like textile sculptures? This question is processed in video documentations of people interacting with the sewn body parts. These meetings as well as collaborations around the making of the film, “Your hands and their hands”, are explored further in this paper.

KEY TERMS
craft, textile, sculpture, body, anagram, stitches, sewing, embroidery, film, collaboration, puppet art, textile art
# INDEX

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Research Questions</td>
<td>1</td>
</tr>
<tr>
<td>Execution</td>
<td>2</td>
</tr>
<tr>
<td>Inclusion and Exclusion</td>
<td>3</td>
</tr>
<tr>
<td>Background</td>
<td>4</td>
</tr>
<tr>
<td>Method</td>
<td>5</td>
</tr>
<tr>
<td>Anagram and Body</td>
<td>7</td>
</tr>
<tr>
<td>Stitching</td>
<td>8</td>
</tr>
<tr>
<td>Film, Music and Collaboration</td>
<td>9</td>
</tr>
<tr>
<td>Theory</td>
<td>10</td>
</tr>
<tr>
<td>Recognition, Destruction</td>
<td>11</td>
</tr>
<tr>
<td>Reversibility</td>
<td>12</td>
</tr>
<tr>
<td>Human-Sculpture Relationship</td>
<td>13</td>
</tr>
<tr>
<td>Perception of Sculptures’ Gender</td>
<td>14</td>
</tr>
<tr>
<td>Discussion</td>
<td>15</td>
</tr>
<tr>
<td>Conclusion</td>
<td>16</td>
</tr>
<tr>
<td>List of Sources</td>
<td>17</td>
</tr>
<tr>
<td>Appendix</td>
<td>18</td>
</tr>
<tr>
<td>Field</td>
<td>18</td>
</tr>
<tr>
<td>Exhibition</td>
<td>19</td>
</tr>
<tr>
<td>Anagram Summary</td>
<td>20</td>
</tr>
</tbody>
</table>
INTRODUCTION

A kit of mountable body parts, densely stuffed silk sculptures. Millions of visible and invisible stitches shape features, draw scars and stretch the skin of cloth. Screws and joints are sticking out of hands, limbs, heads and feet, allowing construction and deconstruction of figures, ideas. Can these distorted but neat bodies evoke empathy? Can they come to life?

The sculptures are also featured in the film “Your hands and their hands”, a documentation of people exploring the bodies’ expressions, telling us about relationships on different levels. The participants in the film are friends of mine. They animate the figures through play, with touch, by being touched and diffuse the borders between subject and object.

Sculptures and film were shown together at Konstfack Spring Exhibition 2016.

RESEARCH QUESTIONS

- How can BODY ANAGRAM help explore creation of subject in interpersonal relationships and in animation of sculpted objects?
- What can recognition and destruction be in relation to hand stitching bodies and what does it do?
EXECUTION

The making of body parts for this project started in June 2015. In May 2016 it consists of 35 pieces, but the kit might grow further. Six friends of mine, who expressed an interest in engaging with my work were offered to, alone or in pairs, borrow the collection for around one week each during February and March 2016. They were asked to document their interaction with the sculptures with a videocamera and were not given further directions. The collaborations build on mutual trust. Can this experiment make the material talk about layers in relationships and withdraw personal associations and stories? Can the body parts be brought to life? These questions follow throughout the project. In the editing process I tried to extract each participant’s individual way of approaching and rearranging components to unfold material poetry in the film “Your hands and their hands”, and in BODY ANAGRAM as a whole.
INCLUSION AND EXCLUSION

I admire the textile works by Louise Bourgeois, and people who see my sculptures often comment on their similarities with hers, since the outcome is human-like textile sculptures with visible stitches and she is the most famous artist working with such. (Of course there are several others too, for example Eva Aeppli and Pauliina Turakka-Purhonen.) Though I have chosen not to refer to Louise Bourgeois in this paper since I do not recognize myself in her motivations, methods or techniques. Her expression is rough and she describes her driving force as a rage against her father and a need to process experiences from her childhood. My work is emotional too, but it is not drawn from a retrospective personal dispute. Instead I have found other artists to relate my working method and content to in the German couple Unica Zürn and Hans Bellmer. Through learning about their practices, especially their writings, I see connections to anagrams in my work, which helps me explore the reversibility between recognition and destruction in relationships, and in stitching, that shapes my project. Hans Bellmer is commonly known for his explicit sexual tematics in drawings and puppet sculptures. Also Unica Zürn explores sexuality in her work. But that is just one aspect of their practices, and I rather refer to their more general use of emotions and personal relationships in their artistic processes and works.

To get a deeper understanding of intersubjective relationships as the starting point for creation of self, I read the book "Like Subjects, Love Objects" by the contemporary American psychoanalyst Jessica Benjamin. In the film the sculptures can be looked at as (deconstructed) puppets and I will briefly discuss what that does to the interaction by referring to performing puppet arts.

Fragments of conversations I had with Kajsa Åhlander Persson and Helen Legeby, two of the participants in “Your hands and their hands”, as well as my own descriptions of sequences from this film will be included to exemplify and underline my reflections. These paragraphs start respectively with “Kajsa”, “Helen” or “Scene”.

---

Sewing can be an ambiguous and reversible act. Cut fabric, stitch it together, destruction, repair. Since I was a child I have been shaping small creatures from different materials, making friends for myself and others to play with. Classical western art and theatre was introduced to me at an early age. That shaped my idea of what art is supposed to be, but it also inspired me to create an imaginary sphere of my own. I studied art history, craft and textile art, and when I doubted my artistic ability I wondered if psychology or medicine could be an alternative path for me. Distorted bodies have always fascinated me and when I found my own way of making actual human-like bodies in textile I felt a bit like Dr Frankenstein, trying to bring dead material to life. I have now been building fabric beings for years, sculpting body parts and figures. Careful and persistent hand stitching, often with a slightly skewed result. The seams are important, as lines, scares stretching the skin of cloth. Textile flesh shaped by millions of visible and invisible stitches, subdued pastel silk jersey and polyester padding. Who will the figure be? I might have some vague ideas and expectations but my excitement lies in slowly, openly approaching bodily features to try to get to know them. Skills and techniques develop but I would not be able to, nor interested in, planning the outcome. Stitching in everyday life and meetings with people along the way is sewn into the bodies, into my bodily memory as well as into the limbs of the figures. Experiences of personal relationships underly my working process and encounters with people are essential to animate the sculptures. At Konstfack I started making film to capture the interaction between textile bodies and people. Via film media I use my relationships in a more visible and obvious way, documenting friends and acquaintances spending time with my sculptures.

The film “Alla har glömt” (2015), got its name from a song that my friend Helen Legeby, one of the participants, chose to play while I was filming her date with a sculpture: “Since you left my mirror has forgotten your looks, now it will never see you. My phone has forgotten your voice, and no one speaks about you with me any longer.” [my trans.] The song goes on about the floor forgetting steps and the pillow forgetting tears. It is talking about objects as carriers of memories, even if they cannot recall things themselves. I found these lyrics perfect for what the film, and my work in general, is talking about. The sculptures bear traces of experiences from meetings with people and I think that makes them favorable projection surfaces for minds to animate them. The associations that are evoked vary between different people and I want to investigate that further in a playful way. What would happen if the beholder had the possibility to put the parts together, or take them apart, like an anagram?

2. K. Skantze, Alla har glömt, 2015 [film]
3. P. Himmelstrand, Alla har glömt, 1967 [song]

Sen du for så har min spegel glömt bort hur du såg ut, nu får den aldrig se dig. Telefonen har glömt bort hur du lät, och ingen talar längre om dig med mig.
METHOD
Kajsa: You are so into details! Your ambitious craftwork touches me. I think the time and care you put into it charges the objects with spirit. I see vulnerability, like as if they were bearers of secrets. How can a foot evoke my sympathy? Maybe because it is imperfect, but with some kind of dignity. Like a hunched old woman’s hand. I don’t think I say this just because I know you. The body becomes more than a piece of meat.

Kajsa’s description of her intimate and touching experience of socializing with the body parts is an example of what I aim to achieve in my work. But when and how does that happen? What can make the sculptures become more than meat, and how do I develop and work with those elements? I track the use of textile materials, human-like shapes and more or less traditional handicraft as enablers of emotional recognition in my work. These components carry a common familiarity which helps to bring out personal memories and associations. The sculptures’ affinity with puppets seem to make them accessible for people regardless of background, which is important to me. Visible stitches tell about endless hours of repetitive work, the same meditative persistence that is needed when writing an anagram, a challenge and a pleasure.

4. K. Åhlander Persson, 18 Feb. 2016 [notes from private conversation between me and K.Å.P. regarding her participation in the film Your hands and their hands]
ANAGRAM AND BODY

An anagram is the result of a wordplay. By rearranging letters from a word or a phrase you can discover new meanings, sounds and images. The word itself, anagram, can for instance become magarna (the tummies). The idea is similar to Meccano or building kits. From a limited amount of parts that can be joined together, different shapes can be constructed. But while Meccano suggests that you choose from a range of already planned designs, to play with anagrams is to shuffle letters without aiming at a specific result. Instead it is a search for meaning in something more or less unintelligible. The kit of body parts that I have made is like a collection of letters waiting to be organized into words, bodies or constructions. My working methods and directions seem to follow the same track as the art of anagrams.

There are many ways to read an anagrammatic poem. Its nature invites you to read it in different directions. This one by Unica Zürn can tell about how you, on a tough day, want to pluck out your eyes since they belong to someone else. But you carry a singing skin that can make you see. To me this poem talks about how seemingly subtle bodily sensations can be mixed up and experienced with great passion.

Scene: Three textile feet in a dirty pile of icy spring snow. Each one exploring its texture. A firm purple foot digs into the snow with stiff toes. When it kicks you can sense how fixed and tight the shape is. A big soft yellow foot enters the image. It strokes the surface of the pile with its footpad and tries to scoop snow away, but the toes bend in different directions and can not resist the frozen crust. Finally a tense light yellow mini foot pecks cautiously with scrunched toes.

The body parts’ different personalities become clear when you look close, when you feel them and try out their movements. This clip can tell about the three feet’s individual spirits. That could differ with another person handling them, but something in their constitution sets the conditions for such exploration. I continuously play with the sculptures in making, letting them touch each other and meet people or objects. It makes me aware of my own body, as a tool and as a colleague.

   You would have plucked out your eyes
   Your day is called: tough.
   Your eyes: his.
   Your skin is singing - your advice: see!
   Your house is hidden. Your victory close.
   Your deed: a coffin-united rest house.
   [my trans. with support of the Swedish trans. by H.Eriksson]
6. My description of a sequence in the film Your hands and their hands

Kristina Skantze, Body Anagram, CRAFT Textile, Konstfack 2016
Stitching is a caring and quietly violent work, cutting and merging fabric. I recognize myself in the artistic process of the German poet and artist Unica Zürn (1916-1970). To create her text- and image based anagrams she decided on a sentence, a face or a set of lines that she twisted and turned persistently until a surreal but poetically sensible result was found. In the same way my material; silk jersey, polyester padding and thread, set the limitations that enables me to work. I stitch to search for expressions, play, think, understand, get lost and find peace of mind. It is a way to connect to other people.

Unica Zürn’s work- and private life mixed together in her relationship with the artist Hans Bellmer (1902-1975). They had a great impact on each other artistically. Bellmer had earlier made distorted puppet sculptures with rearranged limbs. He introduced Zürn to the art of anagrams. Both of them used bodies as subjects and agents in their works. I relate my own work to theirs, and identify with the way they let work and private spheres mix together. My body builds bodies to be touched by, and to touch, others. The shapes come from personal relationships with friends and strangers. From sharing stories and observing different corporealities; motion, emotions and bodily sensations. To catch and cultivate my perceptions I stitch throughout everyday life. Stitching in the morning subway traffic, in the studio, at home, during coffee break, while listening to radio or lectures. Stitching in someone else’s living room, while traveling or while waiting in line.

New and old ideas pop up continously during the making process. Curiosity in trying out features and expressions drives my work, as well as technical challenges, like working with metal screws and joints, which was new to me in this project. I chose them for their mountable function, and realized that they added a fierce material contrast to the soft, shiny silk. The material always leads the way and even if I am trying to control it, I have to subordinate myself. It takes time to really get to know a material and I like to teach myself through making; stitching, wood carving, shaping porcelain eyes, editing film.


Kristina Skantze, Body Anagram, CRAFT Textile, Konstfack 2016
FILM, MUSIC AND COLLABORATION

Film editing is also like building anagrams, or stitching sculptures. When the material is collected and I can try out different ways with it I find playfulness and endless possibilities. I let the participants in the film document themselves so that I can focus on stitching and editing. To put my work in the hands of others opens up new perspectives, and when I receive the documentations it feels like I am given the most personal and intimate gift, a mutual confidence and respect.

Helen: I have been part of your films before, and I think we built up a mutual trust. You have a permissive attitude and never ask me to keep certain practical things in mind. The sculptures seem solid so I trust them too, and feel free to handle them any way I want. They have become the playmates that I did not know I missed. I enter their world, which is like an abstract version of our world, but more based on emotions, and I become present in that moment. History or future does not exist. It is like I am thrown into an ongoing relationship.

The participants in “Your hands and their hands” can use the sculptures any way they want, and I can freely use their filmed material. It is a collaboration based on trust which makes it personal and vulnerable. Same goes for the film music, composed exclusively for this project by my friend Karin Dybeck, who also participates in the film. The music is her interpretation of the project based on experiences she had of interacting with the sculptures. When editing I look for the essence in each person’s approach in a respectful way, but I also search poetic qualities and mirroring of my own ambition in the film as a whole.

8. H. Legeby, 18 March 2016 [notes from private conversation between me and H.L. regarding her participation in the film Your hands and their hands]
THEORY
RECOGNITION, DESTRUCTION

BODY ANAGRAM is a search for emotional recognition in other people. How can that be created? The contemporary American psychoanalyst Jessica Benjamin discusses the processes of recognition in intersubjective relations. She states that a mutual responsiveness is needed to acknowledge similarities as well as differences of our inner experiences and feelings. Exchange makes us recognize other persons as subjects with their own centres and can create empathetic understanding. While working with the body parts and watching other people play with them, I sometimes experience them as animated subjects of their own. I feel empathy and I can sense it in others. But sculptures do not talk back to you. Should their lack of response not make us relate to them as the dead objects that they surely are? Benjamin writes that reciprocal interactions also create recognition of otherness within ourselves. That can be developed further by using objects as projection surfaces for an inner exchange. Aggression and breakdown is essential in the continuous establishing and repair of relationships. I see destruction and recognition as basic principles in the art of anagrams. Take phrases apart, reorganize them, put them back together in new ways. Stitching is an action of piercing and mending, that is violence and care. The play with the completed body parts can be seen as a symbolic act of emotional identification and depreciation of self and others, and it can all come about inside oneself.

Kajsa: My hands became like maneuvering sticks to act on my impulses. I let the sculptures examine and pet each other and tried to feel what they had to say. If I had more time I would have played with different temperaments, let them be kind and nasty. I want to make them destroy things, and I want them to take care of things.

9. J. Benjamin, p. 30-33
10. J. Benjamin, p. 27-48
11. J. Benjamin, p. 38-48
12. K. Åhlander Persson, 18 Feb. 2016 [notes from private conversation between me and K.Å.P. regarding her participation in the film Your hands and their hands]
Benjamin does not see opposites as contradictory, but focuses on dynamic reversibility. I connect that to my work as a contemporary craft artist; interlusion of work and everyday life, of object and subject positions and the use of attraction and repulsion as parallel forces. The seams hold the sculptures together and create neat scars as brutal acts of love. Unica Zürn and Hans Bellmer talked about sadistic elements in their relationship through their arts. Simultaneous pain and pleasure, violence and comfort. Reversible inconstant bodies, breathing and reproduction, inverted senses and relationships: “... the arm’s pleasure when it simulates the leg, corresponds with the leg’s pleasure when it plays the role of the arm? One wonders if this false identity, established between arm and leg, between genitals and shoulder, between eye and palm, nose and heel, is that not reversible...[my trans.] The body parts in Bellmer’s text mix up, they enter and withdraw from each other constantly. It seems like the arm, eye or hand could belong to anyone. Still they express something specific, in motion, in reverse. The same goes for his puppets, and for my sculptures. In both cases confused bodily constitutions make the pieces quite uncanny, yet they are familiar and therefore accessible. I recognize that as a quality in puppet related arts in general. Costume designer Tina Bicât describes how puppets as performing objects remind us of childhood play through their often human-like shapes, scale and through the common materials they usually are made of. This everyday fantasy aspect enables players to act out feelings through the figures in an uncensored way and to talk about existential questions. I see the documentations of people interacting with textile body parts as pieces of fantastic reality. Here, the sculptures actually do respond, perhaps not verbally but with motion. And it is an instinctive assumption that what moves talks. Is something that talks alive? At least it seems to invite us to think about life and death.

Scene: “It moved! It really moved! It is alive!” Preschool teacher Bruno Damian introduces “Ida” to a group of children at his work. The figure creates ambivalent feelings among the children. They seem to want it to be alive, they really believe it is, still they know it is not. “Why did you bring it? Why do you want to scare us?” One person covers Ida’s face with a red napkin. Someone separates the upper and lower part of its body which deeply upsets the others. They pet it and gently correct its clothes. They apologize for undressing it since it might feel exposed.

The children easily access their imagination and they dare to try big questions. What is it to be human? How do we relate to others? What makes us curious? They bond with the sculpture, they distance themselves, they try to understand it, they think it is dead, they care for its possible feelings. In the children’s eyes the sculpture alternates between being a subject and an object. Its changing identity does not worry them. Different approaches might be oppositional but they complement each other and exist parallel to one another, as it is viewed in the intersubjective perspective that Benjamin presents.

13. J. Benjamin
...armens njutning när den simulerar benet korresponderar med benets njutning när den spelar armens roll? Man frågar sig om denna falska identitet, som har upprättats mellan arm och ben, mellan kön och axel, mellan öga och handflata, näsa och hal, inte är omvändbar...
16. T. Bicât, p.105
17. My description of a sequence in the film Your hands and their hands
18. J. Benjamin
HUMAN - SCULPTURE RELATIONSHIP

I think about the ambiguity in my sculptures, that they can be seen as both subjects and objects, as animation potential. Is this approach then used in performing puppet arts? Erik Holmström, director and puppet maker at Malmö Dockteater since 2015, does not refer to puppets as subjects at all, but states that they are merely objects.\(^{19}\) In an interview on Swedish radio he says that the experience of performing arts is expanded when looking at an object instead of an actor. He thinks the understanding of puppets as objects without self perception makes it easy for us to fill them with our own ideas of what they could be. This obvious manipulation reinforces feelings of us all to be co-creators of truth. I interpret it as his own relationship to the puppet is as subject to object, but that he opens up for audiences to turn the puppets into subjects. The relationship between me and my sculptures is more ambivalent, they are both and in between, and people who meet them seem to share this experience.

PERCEPTION OF SCULPTURES’ GENDER

The recognition I try to evoke is all about emotions. It goes beyond definitions of age, gender and background, and I search for bodily expressions that are universal in those senses. The pre-school children in the film refer to the sculpture as both him and her and it is clearly not important to their empathetic understanding of it. Interpretation of gender in works by Zürn and Bellmer can be reversible too. They mix up vaginas and penises in complex images and texts.20 The symbolic significance in anatomical gender differences, especially when it comes to genitals, is underlined by Benjamin, but again she breaks up ideas on likeness and difference as something static and describes it as an ongoing process.21 Worried about the symbolic dualistic impression that she mentions kept me away from making explicit genitals like Zürn and Bellmer. My search for ways of working with these body parts has somewhat just started. I approach the problem in at least one of the sculptures, a purple, quite dark piece that could function both as head and pelvis. Through a transparent convex window you see a face, embedded in what looks like a tummy with a bum on the backside. On each side of the head are hip-joints mounted, and as a tiny neck, or penis, a screw comes out. The mix of biological gender aspects leads to a more complex piece in other senses too. Is it an astronaut? Is the head in the belly waiting to be born? Is it a coincidence that the most reversible of all body parts I made is one of the tummies, in Swedish magarna, or anagram?

20. H. Eriksson
21. J. Benjamin, p. 50–79
DISCUSSION

In this project I research reversibility between concepts that can be looked at as oppositional, such as subject-object, living-dead, destruction-recognition and violence-care. Stitching is the centre of my practice. Through the act of cutting, piercing and merging fabric I search connections between interpersonal relationships and animation of textile bodies. As a method to understand this process I look at the art of anagrams through the artistry of Unica Zürn and Hans Bellmer. The line is the principle of constant destruction and reconstruction. By referring to the psychological intersubjective perspective that Jessica Benjamin presents I explore blurriness and movement of subject and object positions. But can the persistent emphasis on reversibility between different aspects give my sculptures a lack of intention? Even if I want to create bodies and film that invite a multitude of interpretations, it is important that their expressions evoke specific experiences on an emotional level.

Regarding my aim to blur the depiction of gender in the sculpted bodies, I question my choice of almost excluding genitals. This is something I want to explore further in future projects. At large, I think my work can give even more reversible experiences if I dare to try more specific expressions.

The use of my own personal relationships in film making has to me underlined the importance of trust in collaborations with other people. It is a vulnerable situation for both me and the participants, and the thin line between recognition and destruction comes clear, hopefully not just to people involved in the process, but to beholders of both film and sculptures. I think the personal aspect helps me bring out sensitivity and humour, and to share it.
CONCLUSION

- How can BODY ANAGRAM help explore creation of subject in interpersonal relationships and in animation of sculpted objects? The human-like sculptures become projection surfaces for inner dialogues. They alternate between being perceived as subjects and objects by the people in the film “Your hands and their hands”. When the bodies are recognized as subjects they can evoke empathy. This happens when the participants in the film animate the bodies through their movements and play.

- What can recognition and destruction be in relation to hand stitching bodies and what does it do? The act of stitching contains in itself a divergence between recognition and destruction, care and violence. The thoroughly made body parts are aesthetically appealing but at the same time quite grotesque, partly because of the fact that they are separated from each other. I think the ambiguity proposes complex emotional experiences and understandings of the sculptures. This quality comes from co-existence of seemingly oppositional characteristics, rather than being in between.
Printed sources


Unprinted sources

Himmelstrand, P., *Alla har glömt*, 1967 [song]
Holmström, E., *Godmorgon, världen!*, Sveriges Radio P1, 7 Feb. 2016 [radio program]
Skantze, K., *Alla har glömt*, 2015 [film]

Oral sources

Åhlander Persson, Kajsa, participant in the film *Your hands and their hands*, 18 Feb. 2016 [notes from private conversation]
Legeby, Helen, participant in the film *Your hands and their hands*, 18 March 2016 [notes from private conversation]
I want my work to be accessible to people on an emotional level regardless of educational background and previous art experience. As I mentioned in the paragraph about my background I grew up with classical beauty ideals in art. When art schools encouraged me to challenge traditional and modernist exhibition formats I felt a resistance. For some years I have been working at different galleries and museums with time to observe how visitors move around in institutional exhibitions, traditional as well as contemporary. Since I started to exhibit frequently myself in 2011 I have embraced functionality and compromise when working with an exhibition. Relationships with people around me are crucial to my choices of how to install work; other involved artists, staff at the location and visitors of the exhibition. I try to communicate and listen to people around me in the same way as when I stitch a sculpture. As in the collaboration around the film “Your hands and their hands” I want to build mutual trust with everyone involved. Striving for understanding and agreement could make the installations of my work undefined, but I think it pushes me to try for new solutions, with small steps.

Traditional art gallery settings can encourage visitors to approach art works with respect and caution, and I find such places functional to expose my work. But does the fact that they usually mainly attract audiences with more or less similar background as myself, prevent me from reaching out? Or can accessible art works open up institutions for a broader audience?

Throughout my education in textile art and craft the question of what field we are in comes up. Textile art is a field of its own that has always been merged with others, such as craft, fine art, theatre and design. This intrinsic transboundery seems to call for specification. So today I define myself as a sculptor, a crafter, a poet, a textile artist and a puppet maker, and I will try to make my work visible in different contexts connected to all of these fields.
EXHIBITION

For the examination on April 18 2016 I built a tall, big, purple table podium to expose the sculptures on, and a small pink one for the film monitor. The colors correspond with the shades of the body parts and turns it into one installation. This was exhibited in the White Sea at Konstfack for five days. The quite simple, traditional installation seemed to work well for my intention. I want the audience to look with their eyes and not with their hands since the sensitive silk soon would get dirty from too much touch. At the same time I want to offer a close viewing for people to experience the details. It is tricky to show a film where people play around with the sculptures, and at the same time make visitors understand that they are not supposed to touch. But the 125 cm high purple table that was placed in the white exhibition space seemed to make people approach it with respect. Each day I tried different ways to intuitively arrange the body parts, separated or screwed together.

I kept the tables for Konstfack Spring Exhibition, May 12-22 2016, where I exhibited in the Black House, Telefonplan. Feedback from the examination made me realize that I had to work on the finish of the tables to better support the careful craftwork that I put into the sculptures. I refined the surfaces and got curatorial advice from my professors, co-exhibitors and the exhibition curator Jonas Nobel on how to place everything. During the exhibition I observed visitors and talked to people about my work. I brought two hands with me to offer people to touch which was a good way to start a conversation. In these meetings people have told me their own stories and their emotions and thoughts has been mirrored in my work. The part of the film showing the childrens' reactions to the sculptures was appreciated by the audience and brought forward questions of empathy.
ANAGRAM SUMMERY

To summarize this project I wrote an anagrammatic poem. It is eleven versions of the phrase “Alltså dina händer och dems händer”, a line that is said by one of the participants in the film, Kajsa Åhlader Persson. This is also the words that, translated and slightly modified, became the title of the film “Your hands and their hands”.

ALLTSÅ DINA HÄNDER OCH DEMS HÄNDER,
och allas händer, minns dådet. De hår
läter din hand småa, och händelser.
O, dina händer, en hård led. Läs schemat.
Semi-stel och härdad hand, där nålen
småslet. Den handlade här och där, i en
låda, din scen. Här: het lidom, hes. Dan
då chans har tiden, som är. Den hällde
rädda låtsas länder, och din hem-
stad delar hålen. Den är hämnd och is.
Desertera och håll nämnd hand i äd-

SO YOUR HANDS AND THEIR HANDS,
and everyone’s hands remember the deed. These
lets your hand abuse, and incidents.
Oh, your hands, a tight joint. Read the time plan.
Semi-stiff and hardened hand, where the needle
toiled away. It acted here and there, in a
box, your scene. Here: hot knowledge, a coarse throat. The day
when chance has time, like scars. It poured,
fearful, pretended countries, and your home-
town is separating the holes, it is revenge and ice.
Desert and hold the mentioned hand with nob-
le stripes. Time occurred. Grace and total agreement.

[my trans. of content]