In this project I explore the consequences of inventing traditions and the empowering effects of textile making. By looking at Swedish textile history, Finnish coffee packages, a 91 year old woman and a 31 year old aspiring textile artist I come to the conclusion that trying to control history through traditions can have dire consequences and I am left wanting a more inclusive approach.
This is a story about female making and hidden knowledge, about tradition and empowerment and it begins in Finland 1946. I tell this story from the perspective of a person who tries to understand her heritage with the gaps existing.

In my practice I explore the history of textile craft, the traditions existing within it and the consequences these traditions have had on its practitioners throughout history. The concept of ‘tradition’ and why we choose to repeat behaviours as well as patterns or colours interests me as well.

I ask myself and the field I’m working in the questions:

- What role has the concept of tradition and empowerment played in female making of textiles historically and how does that relate to my own practice today?

In my work I constantly reflect on how my making of textiles position me in society and in the field of art. I think about how women before me have worked with textile, what they have struggled with and what they have been driven by, also what consequences their making might have had.

I think about how the history of textiles is so interwoven with the history of women and how this has effected the field as well as the practitioners.

In this project I have worked with my maternal grandmother as a starting point. She is very much my starting point in textile craft but I also see her as a representative of a large group of practitioners of textile craft, the woman who works in the home.

I reflect on the concept of tradition, its different sides and influence in the chapters ‘Gatekeepers And Standard-bearers’, ‘Tradition As A Concept And Historical Materialisation’ and ‘Approaching Tradition’.

‘I Am Trying To Understand You (me)’ gives a background to my making and what I want to transmit with my work. I also look at how other artists approach similar topics.

‘The Power Of Knowing Something’ talks about knowledge making and the making of textile craft as a source of empowerment. In the chapter ‘Skills And Understanding’ I go deeper into how I look upon my own making, how it has developed over time and what drives me forward.

The research area this work is based on is massive and there are so many levels and branches that I could go deeper into, same with the research material. I have chosen to focus on the female makers as a majority of practitioners of textile craft, I have chosen Lilli Zickerman as my main reference on Swedish textile craft and the “kahvi-pussi-craft” as my main Finnish craft reference.
BACKGROUND

KAHVI PUSSI CRAFT

I am born in Sweden with a Swedish father and a mother who was born in Finland and then moved to Sweden as a part of the Finnish labour migration in the seventies. During my master I have come closer to my interest in history and the concept of tradition. I think this interest has grown out of the split image that my history is, with missing pieces as a consequence when roots are cut off or hidden away.

In my earlier work I have researched traditional textile craft, mainly in Sweden but also during a project in Japan, in a way to understand the objects and the history they exist in. When searching in my own head for techniques, materials or objects that connect to my Finnish heritage the most obvious one was the kahvi-pussi-kassi.

As a child I was brought to the local community centre by one of my aunts to see and learn about the technique. I remember how the women there were making all kinds of objects from the plastic coffee packages but mostly bags or other smaller containers.

The coffee-bag-bag was something that all of my female relatives up there had at least one of. It was very much a necessity object but I also think there is a certain pride in having one. It says something about your skillset and ability to refine a material which I think is highly valued in many post war countries.

When talking to my relatives about this technique they all claim that they do not have any specific name for the technique but instead use the name of what you make out of it, which often is the “kahvi-pussi-kassi”.

Khavi meaning coffee in Finnish and pussi translates to bag/package and kassi to bag/purse/container. Through this project I started to call it “kahvi-pussi-craft” and will do so in this paper as well.

I first came to know this craft through my relatives in the Finnish part of Lappland and the kahvi-pussi-kassi is a vivid part of my childhood memories, when it comes to craft.

In December 2018 I visited my relatives and then took the opportunity to ask my aunt about the coffee bags. I wondered if she or someone she knew had saved some that I could maybe get or if she could start saving some for me. Since it takes time to gather the material I was thinking that I could start my researching in a few years.

My aunt then told me that she had stopped working with the technique after hurting her thumb but she had continued to gather the material anyway.

I think of that action as a sign of material understanding, that once you have learned how to refine a material its no longer just old coffee packages, it has grown into something with much higher value and you cannot just go back to throwing it away.

So back in Sweden with hundreds and hundreds of Finnish coffee packages I started to realise that this material is in itself a bearer of the story I’m trying to portray. A story about making something better out of what you get, transforming a nothing into a something and always, no matter what you are given, see a possible area of use in it.

Image 2. Assorted coffee packages gifted from my aunt
Image 3. Screen capture from google search “KAHVIPUSSIKASSI”

Image 4. Birch bark bag
SKILLS AND UNDERSTANDING

For about five years I trained and studied textile craft, got my journeyman certificate and then for about one year I worked as a textile artisan and handloom weaver. In this textile craft atelier the making revolved much around creating something with a clearly determined result in advance. The focus point was to find tools to master materials and techniques so that the result became what was expected. There was often a clear mission and my task was simply to deliver.

I would lie if I said there was nothing in this maybe strict way of working that didn’t fascinate me. To completely devote yourself to something and to see your body adapt to the assignment as if it was made to fulfil this exact task, I cannot compare to anything else.

But still, I found myself constantly searching for a making or a process of another kind, so I quit.

As a craft based artist I see the my work as an investigative process, while working as a traditional crafts woman I think of the work more as a pure realisation of an already thought out idea.

As an artist I investigate a material or a technique and give them equally important roles in the narrative we together build. My task is to find ways to understand the material or technique I work with and to put my self in dialogue with them.

In this way the object or the piece that I create is never predetermined, instead it is something that takes shape as I work.

Jos Saisin Valita, one of the pieces in my final work, is made out of 5600 pixels. Measured, cut, folded, numbered and combined into a whole.

It’s about time, material understanding and the ability to master and at the same time listen to the material.
Between the years 1914-1932 a woman called Lilly Zickerman travelled around Sweden to photograph textile folklore objects. This inventory is considered her life’s work and the collection includes about 25000 hand coloured photographs of textiles in diverse techniques. The collection is the biggest and most important documentation of textile craft in Sweden and can be seen as the foundation of what we today know as traditional textile craft. Therefore I find it very interesting to investigate the impact it has had on the textile craft field in this country.

Even if I am impressed and in some ways very thankful for the work Lilly Zickerman did with the inventory and the enormous amount of knowledge it contains, I can’t help but wonder what image I would have before my eyes when thinking of “Swedish textile craft” if the collection never existed.

When the collection was published, a definition of Swedish textile craft was as well. The photographs have since then been republished and printed in multiple books, papers and postcards, as well as modified into DIY-kits and series of reproduced objects. What ever our idea of Swedish textile craft was before, what we know of it today is what to be found in the Zickerman collection.

My relationship to Lilli Zickerman and her work is similar to my thoughts of tradition, split. Sweden is happy to have the collection since we therefore have knowledge of our traditional textile craft. But do we really?

Zickerman was known to be a woman with a strong mind and opinion, also living in a time when inventories like this was high fashion and national romanticism was peeking.

Not at all a rare mission at this time and maybe not a very strange or even surprising reaction to the more and more industrial society she was living in. She saw something that was threatened to be forgotten and made it into her life’s work to save it, for us.

But still, when defining something that is so wide as what is to be included in the conception of Swedish textile craft she was neither very objective nor open-minded.

Her aim was loud and clear, she was to save the old and beautiful from the modern and ugly.
So on one hand, we have a textile craft saint that dedicated 22 years of her life to travel around the country preserving the Swedish textile craft from the modern influences, and on the other, a trendsetter believing her own idea of beauty is unquestionable and simply what’s best for the rest.

As much as I love the collection and everything in it I can’t stop thinking of all the objects that were excluded for not living up to Lilli’s demands of Swedish-ness.

Looking at how she argued for what did and did not have a place in her collection it is not crystal clear.

Perhaps comparing the kahvi-pussi-craft to the beloved rag-rug could shed some light on the situation.

When thinking of the simplicity of the rag-rug, in comparison with many other techniques represented in the collection, I wonder what made it pass the test. Maybe its origin, representing the inventiveness and resourcefulness of the Swedish craftsperson in the face of material scarcity could be the winning argument.

This repurposing of something low (old and ragged clothes and domestic textiles, in the case of the rag-rug) into something new and useful is mirrored in the tradition of kahvi-pussi-craft, something I suspect Zickerman would value high.

However, considering the synthetic non-neutral material and the bright and strong colours, together with such a modern material as plastic I would guess that she would hate it.

In this project I am not searching for Lilli Zickerman’s blessing but I do think it is interesting to think about what might have been unknown to me if she had a say.
Lilli Zickerman is also the founder of The Swedish Handicraft Association (Förening för Svensk Hemslöjd) that still has an important and strong position in the Swedish craft field.

I would dare to label them as one of the gatekeepers of what to describe as Swedish traditional crafts of today. What you find in their store at Norrlandsgatan in Stockholm is the common definition of traditional Swedish craft. Maybe it is a bit of a chicken and the egg situation if the objects in the store are traditional because they are sold in the store or if they are sold in the store because they are traditional, either way, if you are looking for some prime examples of Swedish craft, Norrlandsgatan is a place to start.

When Lilly Zickerman founded the store it was to both keep the traditional craft alive by keeping the production going and at the same time help people on the countryside to help themselves. By selling their goods in the bigger cities they could get paid a better salary and continue doing what they were already good at. Problem solved.

What I find interesting here is again the reproduction of what is defined and acknowledged as Swedish and the immodest way of selecting what that could and should be.

For example all the Sapmi craft was excluded for the sake of being too primitive and other minorities such as the Jewish and Romani were completely ignored. (Hyltén-Cavallius 2015) ¹

Lilly had her own ideas of what the people of the city wanted, if this was not exactly what the practitioners were making she simply changed their designs into something more fitting for what the expectation of ‘genuine Swedish craft’ was.

To deal with this she hired educated artists who made the designs for the craft skilled people to create, she made it clear that their own designs were not good enough, their cut of the pie was to work and realise the higher classes demands.

I think about how this creates an expectation of what is sellable and not, and I assume this would also effect the makers in their choice of material and expression, even if they were not working specifically for Lilly Zickerman.

I wonder if it would have been considered worth the risk making something ‘less traditional’ if you were less privileged and I wonder how this effected what was made and what wasn’t.

Even the objects that stayed in the home I think were probably effected by the expectations brought on by tradition and I guess this would also lead to more indirect consequences for the practitioners.

The making of dowry textiles and the level of organisation of a woman’s collection of household textile goods are examples of how tradition and the expectations connected to them directly translate into physical objects, especially those used to measure the worthiness or ability of women.

Of course there are several other gatekeepers and standard-bearers, some who aim to be one and some who, just like myself, in one way or another filter and reproduce what ever the concept of tradition consist of.

“I speak about the educated classes with a refined taste and requirements of artistic quality and the people whom is simply to learn to sloyd in a way that their products will become more sellable and fitted for the needs and standards of this class.”

(Stavenow-Hidemark. 1999 own translation) ²
TRADITION

TRADITION AS A CONCEPT AND HISTORICAL MATERIALISATION

What we bring with us from our history and chose to pass on to the next generation is what we call tradition, something becomes traditional when we let this continue over and over again.

I see tradition as a materialisation of history and the reality we live in. As an artist I think of the objects I make as my interpretation of that history and I see my making as actively writing my self into it.

In “Reinventing Textiles Volume 1 Tradition and Innovation” Sue Rowley reflect on how Hobsbawn and Ranger define ‘invented traditions’ in “The Invention of Tradition”.

She writes

“These invented traditions attempt to structure social life as unchanging and invariant by establishing apparent continuity with suitable past, frequently by the use of repetition.” (Rowley. 1999)

I think Zickermans inventory and mainly the selection and reproduction of objects for the Swedish Handicraft Association Store is a clear example of these invented traditions.

Because everything can be traditional, but there are no measurements to assure when something goes from non-traditional to traditional.

Since it is about recognition, relationship and connection, the traditional becomes in many ways very personal and therefore difficult to define.

We seem to know quite clear when something is traditional or not, but have a more difficult time to determine when, why and how this happened.

Like the whisper game the tradition is repeated with a constant risk (or opportunity) for change by the human factor. Whether we want it or not, we will enrol ourselves in history and make our own variation of the traditions we take part in, or are a part of.

When I weave I am involved in forming the concept of weaving, what is contained therein, no matter what I choose to weave. In the same way I am a part of shaping the concept of craft, art etc when I work in those contexts.

In that regard I believe that whatever we do today will, or at least could, at some point be what we will call traditional or a tradition in the future. That is if no cleaning service like Zickerman sweeps by of course.

I’m not so sure my grandmother has the same idea of her impact or power in forming the concept of textile craft. I think the less power you have the more controlled of traditional ideas you are.

But, even with the knowledge that I can marry, or not, have children, or not, choose when to start and how to live my own life on my own conditions without ever thinking about how I for example organise my bed linens or how pretty my self-edge is, it unfortunately doesn’t mean that I stand outside the long shadow of tradition.
When studying at Capellagården, I found a small book with the very revealing name “Munkabälte i Västmanland” which translates to Munksbelt (a weaving technique) in the region Västmanland in Sweden. I am born in Västmanland.

I had never seen anything that pretty and I instantly fell in love with what I saw. The book has almost no text and instead about 20 pages of 20 munksbelt weaves. They were so colourful and decorative and I just couldn’t believe that something like that could come from my home region that the then 23 year old me thought of as the most grey and depressing place on earth.

I dedicated the final year to these weavings, I wanted to make my own interpretations of the weaves as a way of writing myself into the Västmanlandic tradition. I called the project ‘Borta Bra, Hemslöjd Bäst’, a play on words which could maybe translate to ‘Sloyd Is Where Your Heart Is’.

I thought of it as a homage to the women in Västmanland that had made this fantastic textiles that I didn’t even know of.

I guess that then and there I started to think about where I came from, what that was, how it could look like and who was a part of that story.

Later on I have continued to investigate traditional textile objects in a way to understand history. I think of my making as similar to reading a book about a historical event. I weave about weaving, craft about crafting. It is a method for me to ‘read’ history, the objects I make become short stories of my conclusions and thoughts.

In a more recent project I have together with my friend and colleague Shogo Hirata researched traditional techniques and expressions in Sweden and Japan through the project Intertradition.

In this project I worked with a fictional history where Sweden and Japan had had more cultural exchange and looked at how that could have influenced what would later be considered traditional textile craft.

In different ways we tried to merge the Japanese and the Swedish, blur out the boundaries or differences and create something that had qualities from both cultures and could exist in both traditions at the same time, something intertraditional. Together with an old weaving mill in the south of Japan we created a fabric in the tradition of Kurume-Kasuri, a resist dyeing technique more commonly known as Ikat (the Indonesian word for the same technique).

The design was made out of traditional Swedish weaving patterns, or more accurately put, weaving patterns traditionally existing in Sweden. The difference is maybe small but important.

I do not find the traditions existing in Sweden, Finland or Japan interesting because they are Swedish, Finnish or Japanese, but because they can tell me something about the history of those specific places.

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We want to label things in a way so they become easier to file or put in a certain box.

But few things belong in just one box. Especially not old things.

I am thinking of meatballs, potato and Blekingesöm. Im thinking of Polska, Små grodorna and kebab-pizza.

I’m thinking of culture and influences, I’m thinking of cross-fertilization and natural selection.

I’m thinking of tradition as a way to read a group’s or area’s interests and mentality trough out history.
Image 30. Petra Hultman, (part of) "Arbete i Hemmet", 2017

Image 31. Frida Hållander, (part of) "Zickerman Revisited", 2010
The piece “Jos Sasin Valita” (If I Could Choose) is a portrait of my grandmother but in this work she becomes a representation of practitioners of textile craft. The original photo I worked with is taken around 1946 which would make her 17 years old. This is the year when her life took another turn.

I have chosen to make this piece in the form of a banner, an object that we read as the bearer of important messages. In this banner the messages of strength and endless effort, in the face of any resistance, lie. Behind this banner the masters of creating something out of nothing march.

While writing this paper I am working on one more piece, “Continuing Knowledge Making”, where I want to portray the insight of knowledge making trough craft.

Weaving is the technique where this insight have been most clear to me. When I started to weave I think I started to realise what knowledge is as well as the importance of knowing that you know something. For the first time in my life I felt that I understood, this is a language I can speak, this is a type of information I know how to process.

I work with a certain technique within the kahvi-pussi-craft that I think goes under the name “hakapunostekniikka” which roughly translates to “bead braid technique”.

I started to make ‘palettes’ out of the different package designs so that I could see how many and how much of every colour and shades existed in that specific package. From that I made ‘colour scales’ that I gave numbers and then decided what number to put on each pixel. My grandmothers face and neck is made out of six colours/shades, her hair four, the jacket and blouse two.

What I actually do is that I cut out small strips of plastic that I fold and link. I make long rows like this that I afterwards sew together. The structure looks woven but it is built up of individual pieces.

In this way I can build the image in pixels and choose almost exactly where a certain colour ends up. Usually this is made with double folded material so that the finished result has a strong structure that would hold up as a bag or container. To be more material economic and since my work is not intended to be used in the same way I work in a single layer.

Jos Sasin Valita (JSV) is made out of only two different brands of coffee packages, the ones I remember clearest from my childhood. In Continuing Knowledge Making (CKM) I have worked more abstract with both colours and the translation from the photo.

I have tried to cut the pixels in a way that I use the whole package and loose as little material as possible. The bigger I cut the pixels the harder it becomes for the eye to read the pixel as one colour, based on the design of the coffee packages of course, see image 34 on next page.

The pixels in JSV are about 1,3 x 1,3 cm which gives a more detailed result than in CKM where the pixels are 2 x 2 cm. I wanted the material to be more at the forefront in this piece but I still wanted the viewer to see at least sense the motive.

When working with JSV it was important to me that you (if you ever met my grandmother) would recognise her eyes and maybe her presence, also I think, out of respect to her, I felt the translation needed to be a bit more strict.

My final work will consist of a series of works that together tell a story about empowerment trough knowledge making and transmitting of tradition trough techniques and materials as well as an approach to the making of textile craft.

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During this work I have looked at how other artists have approached similar questions in their practices and the one that I feel the strongest connection to are Frida Hållander, Petra Hultman and Anna Nordström.

Frida Hållander has in her recent doctoral thesis (2019) Whose Hand is Making? done practice-based research in artistic research, addressing craft, class, feminism and the will to contest. In her pre-study ‘Vernacular Craft’ there is a chapter called ‘Zickerman Revisited’ where I find strong connections to my own approach to Zickermans work and the consequences it precedes. In looking critically at Lilli Zickermans process, what is allowed and what is disregarded in her collection and trying to broaden the field of view in a more contemporary context i feel I share perspectives and points of departure with Frida Hållander.

Petra Hultmans practice in general and her work ‘Housework’ in particular strikes me as paralell to what I’ve been exploring in this project. Her perspective on the construction of conventional gender roles such as the house wife and women’s labour are very close to my own when looking at my grandmother and her story.

Anna Nordström takes on the history of textile craft as well as pop culture and and let that feed into her work. Her approach to materials, techniques and tradition and her ability to, through her work, continually re-contextualise that which might be considered old and stuffy, is aspirational.
Image 34. Palettes “The Family Portraits”, 2020
I cannot remember not knowing textile. I think I was about five years old when my grandmother taught me how to knit. She spoke only Finnish and I could only speak a few words. Instead textile craft became our way of communicating.

I liked to sit next to her and watch her hands transform the material. She spoke and explained what she did but she knew I couldn’t understand what she said, only what her hands did. Her hands made, my hands repeated.

I have never had an actual conversation with her about her life, her thoughts, ideas or what she thinks will happen in the future but my hands have listened to her hands communicate tension, pressure, release and rhythm. They taught me how to hold, when to hold tighter and when to let go, to pull but not too hard, to beat, to beat more evenly, to push, to fold, to press, to lift, to turn and twist. Most importantly, she taught me a way to process information.

Textile craft is the strongest transmitting of tradition I’ve received, it is also the most important transmitting of knowledge I’ve been given.

I think about her and I think of other women that just like her were not, and are not, in charge of their own lives but instead lived in the hands of someone else. In her case a man that through acts of violence controlled what her life became, through acts of violence became my grandfather.

Behind the shield of tradition they married and behind the shield of tradition his acts were washed and cleared away.

I read Louise Waldén and in the introduction to her own text The Text of Textiles she starts with three suggestions on how to think of the female history that the history of textile is:

“If I could choose again, there would not be any 9 children. I would spend all my time weaving.”

My grandmother is 91 years old today and diagnosed with Alzheimer’s. This effects her memory but also which stories she shares. A truth serum for an old woman that doesn’t usually spill her inner thoughts.

When visiting her in 2018 we had the same conversation everyday, with help from my mother I told her that I’m a weaver, just like herself, and she answered that she just had to show me her work. And we walked together through her house and she pointed out all the objects she had made, giving different versions from day to day.

Her idea of her own making grew and developed during the time I stayed and I believe that she somewhere in the mist of her mind processed memories of textile craft.

When she writes “survival strategies under the guise of textiles” she refers to the self organised textile groups such as sewing circles etc, where the relationship to other women and what may come from that can be seen as the foundation or main source of empowerment in many lives (of women) through out history.
CONCLUSION

I am thinking about all the times her knowledge in textile craft must have saved her. How the knowledge she built up must have empowered her to survive the life she never chose. A life where keeping up with the daily chores was the only way forward. I can imagine that the weaving of carpets for a cold house or mending a countless number of socks were not the moments where textile craft generated many other positive feelings than possibly gratefulness for having the right skillset.

But I do believe that it possesses an effect of self empowerment. I believe that the actual making can give a person a feeling of fulfilment that is as crucial as the maintaining of those (other) daily chores.

To try to answer my key question I think of tradition and empowerment as two forces that myself and practitioners before me has struggled with or been driven by. Where empowerment is the reward and tradition can function as rules that you, depending on your position, are maybe expected to follow.

In my eyes the most problematic consequence of the collection was the perpetuation of the idea of right and wrong. Certainly these concepts existed before but the collection and the extended work of Zickerman cemented them in the field of craft. An approach to traditional objects I still meet today.

Of course things change, sloyd is reinvented and modernised and Zickerman’s position in matters are no longer followed to a tee. Today The Swedish Handicraft Association include Sapmi craft, Hemslöjdens magazine has a much more including approach and since 1981 The National Swedish Handicraft Council (Nämnden För Hemslöjdsfrågor) is an independent governmental institution with the mission to lift sloyd, provide opportunities and support for development of sloyd on a national basis.

With that said I would be happy to see a more wide and open discussion between practitioners about the impact of tradition, about if it is an appropriate measurement for “good practice” and how we can keep working with a material based history writing.

When makers with knowledge of birch bark sloyd and other techniques started exploring the possibilities of plastic they indirectly included a story of scarcity and frugality, as a consequence of war, into the tradition. Therefore I feel I can today mine thousand year old knowledge and tradition about birch bark and the techniques connected to it while at the same time experiencing a more contemporary occurrence that has direct connection to my own history.

To me kahvi-pussi-craft is a great example of how tradition can evolve and continue to be a narrative medium, and maybe that is precisely what I want to get at.

When we look at traditional objects as something only existing in a past, the story ends. We have to keep tradition in motion and refrain from burdening criteria such as what is allowed and not. If we want to be a part of that story that is.

One of the consequences of Zickerman’s work was that the practitioners were denied the opportunity to tell their story. Through her curated selection of what was Swedish but also what was to be held high and befitting the affluent, upper, class the stories that were deemed unfitting were erased, and a romanticised image of the making, lower, class was perpetuated.

This idea or mentality is something that still lives on today, even in my own practice, the thought that something else than me has the power to determine if my story is worth telling or not. If I am allowed within tradition or not.

Im thinking of where the knowledge grows. Im thinking of those self organized platforms were people have built knowledge on their own terms. Where they have had a legitimate reason to leave their home or, if not physically leaving the home at least leaving other responsibilities for a while, under the guise of textiles. Im thinking of where empowerment grows.

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Since the examination I have been thinking a lot about context and how I want my work to be transmitted. I think about how to bridge the two contexts in which I find my self drawn to and how this can continue to develop my work.

I think of my practice as a cycle where the topic is the method and the method becomes the topic, they constantly feed into each other. I want to think that the context takes a similar role in this cycle and I research possible ways to approach that idea.

I've been thinking about interviews or other more “active” ways of bringing others into my practice, both as audience but also as a source of new material and knowledge.

When researching the study circle as an empowering tool and platform I started to think about this as a tool also for my own practice and a way to develop my work. The concept of the study circle is to meet and share the knowledge everyone has together, often there is no leader but instead the knowledge making is on equal terms, all knowledge is equivalent.

I have felt a strong resistance in sharing the photos of my exam work, mostly because I feel like I didn’t have the time to finish it properly. What is now available for everyone to see was at first only meant for the opponent, but then, due to covid19, there was no more time to work and I had to publish what I had.

I’m not sure if I hate it or if its just not what I planned to show the world, and therefore I cannot see what it is, just what is missing.

So reflecting on the publishing of this work is difficult. However in the tradition of making lemons into lemonade I have tried to make the best of the situation and made several own videos and walkthroughs of my work and I am starting to understand how I would want to show my work in the future.

When working with the preparations for the exhibition at Gustavbergs Konsthall I feel that I finally get that time to think things through, I am interested again.

May 22, 2020
THANKS TO

PETTER RHODINER, AMY WORRALL, MY TEXTILE DEPARTMENT CREW, BELLA RUNE, ANDERS LJUNGBERG, ANDREA PEACH, JOHANNA ROSENQVIST AND A SPECIAL THANKS TO EVERYONE WHO BEFORE ME HAVE WRITTEN AND RESEARCHED THIS AREA, WITHOUT ALL OF YOUR WORK THIS PAPER WOULD NEVER BEEN WRITTEN.

ALSO, THANKS TO SWEDEN FOR GSN WHICH MADE ME THE FIRST ONE IN MY (Swedish) FAMILY TO STUDY AT AN UNIVERSITY AND LAST BUT FAR FROM LEAST, A GREAT THANKS TO MY GRANDMOTHER ANNA-LISA JUNTUNEN WHO GAVE ME THE TRADITION AND KNOWLEDGE OF TEXTILE CRAFT.