POETIC JUSTICE

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an outcome in which vice is punished and virtue rewarded, usually in a manner peculiarly or ironically appropriate
Abstract
At best anger is problematic for most of us and especially an issue for women (and other discriminated groups). Through a collaborative craft project focusing on silver objects, I investigate female anger and how it is perceived. Also, how the prevention of acting it out silences our need for change. I use the aesthetics of magic to reference the judging of women acting outside of set rules, and also as a tactic of female liberation.

Keywords: rage, anger, magic, collaboration, metal, satan, feminism, Naivety
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Beata, for being so smart and caring. I’m glad our project gained from our collaboration, and even more grateful to have a friendship that can share projects as important as this.

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It has occurred to me that my voice does not carry if I use it with force. The frequency of my words seems to hit louder than fast and hard, creating a vacuum of time. Leaving me very loud. And quiet.

Introduction

This project is a collaboration between me and Beatrice Almgren Grän. Our project has grown together literally, as in different parts which make up whole pieces, as well as them working together, side by side as if they help one another and enjoy each others company. This document will explain our processes behind the objects.

For me anger is the motivation, magic and energy is the procedure and the goal is to be able to act outside of the norm set for women. To be whole, it is a matter of how we are perceived when acting outside of the set rules.

This document is about anger, why it is so hard to express it, and what this action does to the perception of us. And why it is so important that we struggle to do so anyways.

It's about craft and magic and how meanings can be attached to objects, both in making and when bonds and association with other parts are made.
In folklore, betwixt and between are important zones of transformation. The edge of the water was where wisdom revealed itself; spirits were banished to the spaceless places 'between the froth and the water' or 'betwixt the bark and the tree'. Similarly, temporal junctures between winter and summer, or between night and day, were dangerous moments of intersection with the Otherworld. In charms and riddles, things that were neither this nor that bore, in their defiance of classification, strong magic.¹

The divider becomes with these words magic. It can be the microscopical place where one thing ends and everything else begins. It can be the closeness of two (or more) objects. Or the one between two practices. Or a silver bowl that divides it's inside from its outside. Or between the text and the images on the edge of the paper. An uncertainty where we put meaning.

When trying to explain my work in text, I take inspiration from how old medieval texts were written and read. The margins of the pages are filled with illustrations and notes concerning the text. Sometimes they reinforce what has been written or makes parallels to other texts or stories and sometimes they disagree.

In manuscripts of Peter Lombard's gloss, figures and actions are sometimes painted on the bare vellum of the page's lateral edges not specifically to illustrate, but to comment upon the adjacent text. In a manuscript given to Christchurch, Canterbury, in the late twelfth century, Augustine is pictured pointing his barb at the patristic commentary where he is quoted, while also holding a scroll that reads non ego, as if to say 'I didn't say that' [...]. The gloss here literally 'speaks' in [the original writer's] terms not with, but against the text.²

The illustrator was seldom the one that had written the text and therefore became what I like to call an active reader in the way that their understanding of the text effects it physically. I believe this to be very generous since it gives more suggestions to how the text can be read, and at the same time, it adds a lot of "betweens". In this text me and Grahn will provide you with these.

² Camille, Image on the Edge, p.21-22.
Magic
Witchcraft

I want to call it magic, because the word provokes me. It's childish and naive. At the same time it's a word that describes an extraordinary experience, something impossible.

In Amanda Yates Garcia's article "The Rise of the L.A. Art Witch", Garcia among other things explains the similarities between art and witchcraft:

Many methodologies used in witchcraft and other magical practices overlap those of art-making. Take for instance, the fashioning of talismans and amulets. For the maker, the aim is to transform an ordinary object into a physical catalyst to bring about a desired result: love, abundance, protection, etc. To create a talisman or amulet, the witch subjects the object to a series of manipulations with the intention of attaching meaning by praying over it, anointing it, inscribing sigils into it, piercing it with pins, binding it with cords, and so on. The work of the artist is also to manipulate objects with the intention of attaching meaning through a similar kind of alchemy, bringing things together to create more than the sum of their parts. For both artist and witch, the function of their labor is to encourage objects to communicate something beyond their actual form.

I very much believe the things Garcia mentions as art more specifically belong within the field of crafts, since it talks so much about the work of the hand, the importance of materials and the history of both them and the methods. Furthermore there is a seriousness to the presence in the process, for example, she mentions praying. This does not necessarily leave a visual trace on the object but still seems to be equally as important as the materials it's built of. I've been very inspired by this thought of filling an object with meaning. It implies that the object is a living thing with a history which affects its communication. A thing can therefore be connected to a specific time, place, person etc. I want to use a previous project of mine, "Equally angry at the same stuff" to describe this. The work contains a series of identical rings and their wearers. Whenever a new wearer is invited they share anger with another of the wearers which they have in common. The purpose is to encourage anger-and to use the group as support when we need to challenge what makes us angry. Here the jewelry is combined both with an agreement of a specific anger, that can change and be added to through conversation, and specific persons. The wearing is also important. You can use it as armor for days which will be extra challenging, or as an everyday reminder. The methods for making the piece and it's aesthetics are important. In this project I worked with casting a lot of copies of the same ring. This is a technique that makes the pieces more accessible for a bigger variety of wearers, as it gets more affordable. The angry animals appear as symbols and implies that they are magic or represents something. Their "cool" and naive aesthetics also reveals that they are storylike and therefore opens up for imaginations beyond reality, once again, it implies magic and suggests in what way their collaboration with other components should be


Aino Kallas, The Wolf's Bride, 1975
read. I believe every part adding to the finished piece is part of the craft, this blurs the lines between the traditional craft field and magic further.

Image 1. Drawing of two rings from "Equally angry at the same stuff", Klara Brydewall Sandquist 2019

This sort of naivety which I describe as a possibility for imagination to travel in a magic direction I can also see in Ingrid Torvund's world of creations. She is mainly a maker of art films and makes her own props and costumes for her characters. The worlds she creates are inspired by what she calls "our human urge to create a mythology, a system of the chaos that exists between nature and culture." The materials she uses are often easily recognized for what they are, and they are often cheap. This does however not break spell but instead it seems to intensify it. Her creatures have no problem of appearing completely natural in the real forest.

Image 2. Still from art film, I found you under earth under blood, by Ingrid Torvund, 2019
Poetic Justice

In the magic/craft making of this project, Grahn has been a very important ingredient and context. My project revolves around female anger and what it does to the understanding of us as well as strategies to encourage it. Grahn’s work brings another focus to our combined work. Her practice is within the corpus field and struggles with questions of being part of a historical male dominant field. When our practices are combined they agree with each other on some levels, we both want to, in some way, rebel against set rules and gain freedom in what we value ourselves, in our work, and in others. We are challenging what we are able to do. Grahn has true specific methods of getting lost, a way of not steering her process into paths where she can’t predict the outcome. As a method of this she has invited me into her process. I see it as a great compliment to represent some sort of chaos in our collaboration and at the same time it asks of me great respect when it comes to what I do with the power given to me.

Grahn makes bowls and I make animals. The technique I use is electroforming. As the name suggests, the way this works is through electricity which will transport material (silver) from one source to another. I sculpt the animals in wax, and for them to be able to receive the silver, they need to conduct electricity and therefore I coat them with lacquer with a high content of silver. Usually this happens in a plastic container and the electricity and the materia travels through a black cyanide based liquid.

The methods we use become rather poetic mythological descriptions of creation where both parts play important roles. One example of this is when Grahn and I have instead filled one of her silver bowls with the black liquid and my animals inside, one furious cat and three snakes, in turns, feed from her work as they grow. In some places the procedure has made holes all the way through, whilst the outside keeps its planished surface with hammer strokes and the inside becomes something entirely different. The creation of these objects becomes a metaphor for what it means to give without losing, receiving help, and to strengthen each other’s voices. For me this is an example of how a relationship between objects, and persons, can be made. And for Grahn, this is a further indication of what sacrifice could be. Furthermore we take responsibility for each other’s objects and their creation. Even where our projects differ we still trust the other to be incredibly important and ready to justify their actions. This combination of parts and motives creates a spell to raise each other’s voices.
This way of working evolves the practice and creates a dialogue where Grahn makes a piece and I answer with another and so it continues. We are observant on what our methods look like and we try to use it as much as possible. I enjoy finding parts of the process which I think have magic tendencies, and through film and photos we capture it. Sometime traces can be saved in other ways as well, like when I, as part of my process emptied electroformed men of wax in a bath of hot water. The black wax raised from the opening of their mouths upwards and created a pattern on the surface. I saved their last words as marbling on paper. I also use these memories as part of my illustrations to document these, almost ritual moments.
Above
Image 4. Still from video of wax escaping the body of an electroformed man, Klara Brydewall Sandquist, 2019

Below
Image 5 and 6. Marbled paper from wax draining, Klara Brydewall Sandquist, 2019
Illustrations
Some objects tell their own stories of what they have been through, there might be traces of action on them. Perhaps violence has been used and left traces on the objects. Other things might not be as easily recognized and needs some kind of documentation. I often draw pictures and use the opportunity to add things. Pictures have the opportunity to give another dimension to an object. In this world the object can have other qualities, something seen as a thing, like a sculpture, can in a picture appear as if it is alive and able to move. Something like this could imply that the event in the picture has changed the object, or that even more time has passed and something else changed it. In this way the relationship between an object and a picture can result in magic.

*Image 7.* Painting of how three snakes was created in a bowl, Klara Brydewall Sandquist, 2020

One person who inspires me when it comes to illustrations is Oda Iselin Sønderland, a Norwegian artist painting with watercolor (*image 9*). I had been watching her work on Instagram for quite a while and most of all referred to her in the way I see text and margin illustration. I decided to ask her about
how she reason around her compositions. She answers (translated from Norwegian):

*When I use multiple images in a composition for a work, I create separate scenes and universes. These become components that together become the work and the narrative as a whole. The pictures comment and give each other a different meaning that they would not have if they were separate. The frames are very inspired by the illustrator Ivan Bilibin. His illustrations are of folk adventure, and he uses the frame to link the illustration to several elements of the adventure, although the illustration itself mainly refers to a particular scene.*

Her answer describes similarities to how I think about the power of bringing components together. Iselin Sønderland continues to describe how she also uses this technique to, in her field, play with how the figurative painting is seen by many as either a representation of reality or an expression of imagination. This inspires me further as how real components become equal to the made up, and create a powerful whole.

Ingrid Torvund's costume wearing creatures who appear in a setting of a real forest creates an unbelievable mix of real life and fantasy. In her drawings and paintings, her creations are allowed yet another dimension (*image 8*).

*Image 8. Painting, by Ingrid Torvund (somewhere between 2010 and 2018)*

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4 Iselin Sønderland, Oda. Instagram conversation, dec 6, 2019
Magic as a tool for resistance and survival

As Stephen Wilson points out in "The Magical Universe (2000), the people who practiced these rituals were mostly poor people who struggled to survive, always trying to stave off disaster and wishing therefore "to placate, cajole, and even manipulate these controlling forces... to keep away harm and evil, and to procure the good which consisted of fertility, well-being, health, and life" But in the eyes of the new capitalist class, this anarchic, molecular conception of the diffusion of power in the world was anathema. Aiming at controlling nature, the capitalist organization of work must refuse the unpredictability implicit in the practice of magic, and the possibility of establishing a privileged relationship with the natural elements, as well as the belief in the existence of powers available only to particular individuals, and thus not easily generalized and exploitable. Magic was also an obstacle to the rationalization of the work process, and a threat to the establishment of the principle of individual responsibility. Above all, magic seemed a form of refusal of work, of insubordination and an instrument of grassroots resistance to power. The world had to be "disenchanted" in order to be dominated.  

Caliban and the Witch (2014), written by Silvia Federici (1942-) is about the witch hunts in Europe in the sixteenth and seventeenth centuries. This quote is taken from Stephen Wilson's book "The Magical Universe" (2000). It explains both by who magic is practiced and who are against it, and why. As Wilson describes that the new capitalist class among other things sees magic as a refusal of work, I see it as an act of desperation. The reason for a spell to be cast is the belief that you cannot cause the desired effect with other, more reasonable means, or to strengthen the actions you done in order to succeed. This desperation indicates a lack of power and therefore belongs to the lower classes and discriminated groups of society. In this project I use magic to act on my anger. Anger, as a necessary agent for change and survival is taken from women both now and then by referring to us as hysterical witches. The magic I use does not follow my will and does not fix my problems. It expresses anger and my wish for change and revenge, which is a way to defy the rules. I don't care if it works, and neither did they. The charges against magic require almost no evidence and even the smallest actions of everyday life can seem suspicious. Both females who practice magic and those who don't become the target of these accusations.

There is no need, however, [...] to decide whether the witch hunters truly believed in the charges which they leveled against their victims or cynically use them as instruments in social repression. If we consider the historical context in which the witch-hunt occurred, the gender and class of the accused, and the effects of the persecution, then we must conclude that witch-hunting in Europe was an attack on women's resistance to the spread of capitalist relations and the power that women had gained by virtue of their sexuality, their control over reproduction. And their ability to heal.

These are examples from medieval times, but aspects in which women were controlled lives on today. Federici points out how the witch hunts of the sixteenth and seventeenth centuries was an important part of restricting women in favor of the growth of capitalism. In the introduction of Caliban and the witch, she points out three important historical phenomena specifically affecting women in capitalism.

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6 Federici, Caliban and the Witch, p.170
(i) the development of a new sexual division of labor subjugating women’s labor and women’s reproductive function to the reproduction of the work-force; (ii) the construction of a new patriarchal order, based upon the exclusion of women from waged work and their subordination to men; (iii) the mechanization of the proletarian body and its transformation, in the case of women, into a machine for the production of new workers.7

Social and economical exploitation of women are still relevant, for example in questions about unpaid domestic housework, emotional labour, sexual harassment and demonisation of abortion and the high costs of contraceptives. The difficulties of these burdens makes success or survival harder for women. This history of magic and how breaking the rules of patriarchal structures perceives us as hysterical and evil allows for the witch, and the practice of magic to become a symbol of female disobedience and liberation.

Image 10. Image of one of the silver brooches, this one I broke by hand, Klara Brydewall Sandquist, 2019

7 Federici, Caliban and the Witch, p.12
Anger
You don't seem like an angry person

There are so many reasons for women to be angry, And for me, this anger is exacerbated by the realization that this state, which I will inevitably be in, to some degree, for the rest of my life, is also off limits. It's not possible. As many others have pointed out before me, there is no way of winning whether one follows the rules or not. At best we can become Leonardo Da Vinci's description of the ermine, which seems to bring us a certain death.

A white ermine also was a symbol of purity. "The ermine would die rather than soil itself" Leonardo Da Vinci wrote in one of his bestiary entries. Also "The ermine out of moderation never eats but once a day, and it would rather let itself be captured by hunters then take refuge in a dirty lair, in order not to stain its purity."8

This, of course, becomes incredibly ironic, since it describes Da Vinci's view of the ermine, when in reality, she is incredibly violent, and kills prey whether she's hungry or not.

Image 11. Fine silver stoats with gems eyes playing with corpus, Klara Brydewall Sandquist and Beata Alfredsson Grahn, photo, Beata Alfredsson Grahn, 2020

One part of our work, which differs from the others in the way that instead of Grahn speaking first, I do. It is a series of three brooches in silver, shaped like men (image 10). They are around 13cm long. Inside each of them there is a caste silver skeleton which at first can only be seen as teeth through their open mouths. Their outside, a

thin skin, also made of silver, is electroformed. They are images of people I met and hate and true different methods, Grahn and I have broken these sculpted men together. In this way collaboration acts as support and implies an agreement and reinforcement in the deed. The skeleton core affects how they break and sometimes the result shows part of bones through holes in their bodies or as reliefs on their skin. This is of course a procedure with a lot of hatred. I hate them when I remember what they look like, and adding similarity to the sculpture connects the person to the object. The process of making them takes a lot of time, and hatred. I see the finished piece as a documentation of time spent, and shared in anger. Wearing them puts this anger on display.

Even though I get very personal in some parts of my work, I don't speak much about who my enemies are personally and how they made me angry. Instead it is about the act of anger and what I wish I could do to them as well as performing anger at all. I think it would be problematic to try to defend my anger, or to validate my actions to people who question it. A big part of the problem with women's anger is that it so often doubted. It seems like no action towards a woman can ever be big enough to generate any reaction at all. At the same time, displaying anger comes with a great risk. In Soraya Chemaly's book "Rage becomes her"

Women experience discrimination differently, but we share the experience—in anger or merely when simply speaking assertively—as being told we are "crazy", "irrational," even "demonic." If we are worried, and as studies show, compelled to repackage, ignore, divert, or trivialize our anger, it is because we well understand the costs of displaying it. Our society is infinitely creative in finding ways to dismiss and pathologize women's rage. I have always understood that being seen as an "angry woman"—sometimes simply for sharing my thoughts out loud—would cast me as overemotional, irrational, "passionate" maybe hysterical, and certainly a "not-objective" and fuzzy thinker. When a woman shows anger in institutional, political, and professional settings, she automatically violates gender norms. She is met with aversion, perceived as more hostile, irritable, less competent, and unlikeable—the kiss of death for a class of people expected to maintain social connections.9

In the first year of my and Grahn's master we made a combined list of fears. This is a list of things that worried us in relation to our processes. The things listed are considered silly and/or female, they are things we would like to work with, associations we are afraid of, and things we have a hard time to even consider working with. Each of them could damage our credibility and make us seem incompetent. Being perceived as silly could put us in a position where we could easily be controlled or belittled. These are bad choices for any woman's career. If the list was written today, Satanism would be on it and it would be one of my main fears. It makes me feel very silly, and in it, it meets anger in an amazing way. And as powerful men in history have called women satanic to point them out as the enemy when trying to control them. Women have answered by calling themselves satanic, to point out that their patriarchal system is their enemy, and that they intend to break their rules.

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List of fears

- Assemblages
- Banality
- Beads
- Being too personal
- Bold colours
- Cheap things
- Collages
- Femininity
- Figurative art
- Letting go
- Materials that are softer than metal
- Mass-produced souvenirs that look the same wherever you go
- Messiness
- Not working big enough
- Objects that are not grayscale, black or brown
- Playing it safe
- Readymades

- Scrap-booking
- Semi-manufactures
- Simplicity
- Skulls
- Snakes
- Strong statements
- Textiles

- That someone will look at what I make and say "But that's not you!"

- The word magic
- The colour purple
- Thread
- Vikings
- Wolves
- Yarn

Satanism

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*Image 12, List of fears, Klara Brydewall Sandquist and Beata Alfredsson Grahn, 2019*
snake's bidding she ate of the tree of knowledge of good and evil in Paradise.\textsuperscript{12}

This event is described in the book as if she is in ecstasy, free. She continues her nightly adventures and forgets her vows to God and her husband, and also her responsibility as a mother. When Pridik finds out what has become of his wife he throws her out and in the end of the novel he shoots her with a silver bullet cast from his wedding band. As Faxneld writes "A symbolic ending if ever there was one: the token of marriage is used to slay the woman rebelling against patriarchy's demands"\textsuperscript{13}

In one of our first pieces Grahn offered a raised silver bowl and I answered with a opal-eyed snake. It holds and raises her bowl but brings naivety and references to magic making, Satan and demonisation of women. I see all of the animals in this project as in some way a representation of Satan and/or misbehaving women, the snake is however the most classic one and I use it frequently. Electroforming is within our field looked upon as a rather simple technique and does not carry the same status that for example Grahn’s bowls does. In this way, she also carries me. I use a low standard technique together with silver. I work with this contrast as a method to raise questions about value. What things are fitting within this material, and who makes them? I'm trying to claim a greater worth and make my opinions important.

\textbf{Image 13.} Fine silver snake with opal-eyes, soldered together with one of Grahn’s bowls, Klara BrydewallSandquist and Beata Alfredsson Grahn, 2020

During the first year of our master, Grahn and I participated in another course at Konstfack. It was a one year evening course about holiness in pictures, and was taught by author and professor of art theory and history of

\textsuperscript{13} Faxneld, Per. Satanic Feminism (Oxford University press 2017), p.188.
Satan
History

For a long time I saw a purgatory that looked like a burning water. It boiled with
burning bell metal and was coated with a dim fog. In the water swam spiritual
fish that were similar to humans. These were the souls of the poor priests who, in
this world, were captivated by greed and fullness and who had burned in
unwanted wisdom which dazzled them so that they could not love anything
good. On the water traveled fishermen. They had neither ship nor net, but fished
with their glowing claws because they were ghosts and devils. When they took
them (the priests) into the shore, they cruelly pulled off their skin and
immediately threw them into a boiling cauldron. There the devils thrust into them
with glowing forks. When they were then cooked to the devil's pleasure, they ate
them with their beaks. Then the devil again went out on the water, dropping them
under his tail, boiled, ate them up and melted them again.¹⁰

This is originally written by Mechthild of Magdeburg, (1207-1282) and I read
it in the philosopher, Jonna Bornemark's book "Kroppslighetens mystik- En
filosofisk läsning av Mechthild från Magdeburg", *The mysticism of
corporeality- a philosophical reading of Mechthild of Magdeburg*. Bornemark
describes Mechthild somewhat like a rebel. She is a christian who, during
her life faces many challenges, for example the threats facing her when she
is writing her book "Das fließende licht der Gotheit" (The flowing light of the
Godhead), (1250 and 1280). She doesn't care about the powers of
the church's powerful men, but states that she and God have their own
relationship, and resisting her to write this book would be to resist God, since
he asked her to write it. What I'm trying to say is that she does not deny God
or christianity, but the patriarchal structures of the church, much like
Satanism has been used to do the same. The difference between these
might be the sincerity of belief. Satan has been used as an anti-God and an
opposite to different aspects of the church and works well both for believers
of Satan and atheists. Even though persons who identifies themselves as
satanist and, worship darkness and evil, in the way that humans historically
have feared has only been a real threat to anyone in isolated cases, such as
during the end of the 80s, and the beginning of 90s when youths of the black
metal scene of Norway started to burn churches and murdered in the name
of Satan.¹¹

In Satanic Feminism (2017), Per Faxneld uses Aino Kallas novel, *The Wolf's
Bride* (Finnish original, Sudenmorsian, 1928) as an example on how Satan
has been used as a symbol for women's empowerment. In the novel, the
main character Aalo, married to Priidik is claimed by the Devil and becomes
a witch and a werewolf. As she for the first time roams with a pack of wolves,
Kallas writes:

And in herself and in the world around her she felt a deep change, and
all things were strange and new, as though she now saw them for the
first time with her bodily eyes; like to our first mother Eve, when at the

¹⁰ Mechthild from Magdeburg, Bornemark, Jonna. Kroppslighetens mystik,
En filosofisk läsning av Mechthild från Magdeburg (Volante förlag, 2015),
p.213.

¹¹ Oldridge, Darren. The Devil: A very short introduction, Swedish preface by
Per Faxneld (Fri Tanke Förlag, 2012), p.21.
ideas, Tom Sandqvist. At the end of the year the participants had the opportunity to show their work in Trosa church. I had just finished the man brooches and I was conflicted about if they could really be shown inside the church. By then I had not fully gotten into the satanic part of my theory, it was not a question about disrespect in that sense. Even though magic was very much present and with that, so is the witch, and Satan. But it was the hatred I feel for the persons who I had depicted that made me feel like I was not allowed in there. These persons had made me unfitting to this room, or maybe, my reaction to their doings had made me unfitting. I felt evil. To be frank, the correct way to see this is that they are evil, and I’m angry. In the end they were placed close to the choir. Further on, when satanism became a symbol of liberation to me, the church also became the symbol of the enemy. Maybe not the religion, but the history of how it’s been run and how it’s been used to control and punish the unfit, and I see a strong connection to how their reputation never seems to be solid, they are the good guys, and those who disagrees with them will always be wrong. In our exhibition for our exam show, Grähn and I have built a choir where we will show our pieces. For me this is an action of allowing one self in, and taking up space one has been locked out from.

The natural reason is that she is more carnal than a man, as is clear from her many carnal abominations. And it should be noted that there was a defect in the formation of the first woman, since she was formed from a bent rib, that is, a rib of the breast, which is bent as it were in a contrary direction to a man. And since through this defect she is an imperfect animal, she always deceive\textsuperscript{14}

\textsuperscript{14} Kramer, Heinrich and Sprenger, James: Malleus Maleficarum (Originally 1487, this edition 1971), p.44. A manual on witch hunts that was used frequently during the witch hunts in Europe
Witch

Once a classmate of mine tried to make some sense out of an argument I was making about my project. She asked me, with what I read as a bit of frustration in her voice, (since she had tried to understand me for a while), “Soo... you are performing as some kind of crazy witch character?”
“I... I guess I am”

I answered, and felt, as my project often make me feel, really silly, I should call myself a witch, it fits very well with my project. However, I believe that might mostly be a tool of communication for my project. Other things are relevant as well and in this text I will talk a bit about how I see myself as a maker. I will also as a part of this, mention some things about jewelry, to clarify some things not explained earlier in the paper.

Bodies carry wedding bands and best friends necklaces, they carry heirlooms of grandmothers, they carry plastic bead bracelets, they carry gifts from loved ones. The body carries love. The personal seems to be allowed to occupy space on the body as long as it is positive. And similar rules seem to apply on how feelings are allowed to be expressed, especially outside of the private sphere but also within it. I believe this to be at least partly the reason why anger is so seldom kept on the body. Because in jewelry, the expression of the emotion becomes part of expressing yourself. And as I have said before, female anger is perceived as hysterical and unprovoked and is not a desired trait. The contrast to all these loving reasons for wearing makes it powerful. It is easy to see that love is worthy of the placement near one’s body, and putting your anger there, on display, shows how important it is. When I work with jewelry it is often to combine a piece with persons for different reasons. “Equally angry at the same stuff” is creating a group of people with a common interest. With the man brooches a specific and personal anger is expressed. I can wear them to express my own anger, and others can support me by wearing them. I think it is interesting to think about what information a person would need in order to wear them. I need them to know that they represent real people, and that I really hate them. But do you need more than this to validate my anger and to help me carry it? Do I need to persuade possible wearers or is my anger proof enough? Who is wearing this violent anger can make a big difference for the piece, and I have decided that I, as the creator of them, have the power to decide who can. There are a lot of people out there that would be totally wrong for this piece and I won’t let them wear it. Groups are about connecting people, and also of keeping others out.

In my work I combine things. The products of the making can be different. Sometimes they become jewelry, and sometimes objects or drawings. I find strength in how different media tell of the same story and I do not feel like choosing one material or product as a title for myself (such as a jeweler). But I see myself as a maker in the field of craft, and in my making, I prefer and use specific methods. I combine finished pieces which I have made, and sometimes people, with each other to create groups which give each of the components context. Stories of creation also give the viewer an understanding of the piece’s history. In the search for relevant events in the making I am observant and sometimes let the aesthetic or metaphorical tendencies choose how to create, or go forward. An example of me being observant might be the wax drawings from emptying the men of wax. That event in the making seemed to present an extracting of a soul, which fit my story of violence and I therefore saved it as part of my collection. Later the method of using Grahn’s bowl as both the container and material for my snakes who bathed inside was developed from our thoughts on sacrifice and support and how well we thought this transformation could mediate that.

A part of this method, the connecting of different elements, is to make them all fit together in a way which makes sense. I believe that things can work in different ways in different settings and I don’t need every part to perform 100% every time. For example, “Equally angry at the same stuff” might be at it’s best in the moment when the anger is agreed upon, or when put on, on an especially challenging day. And I don’t expect to be exactly the same thing if for example shown in a gallery. I would however, like to investigate further how wearing could be more included with the other elements I’m working with in a set up, or as an exhibition event.
Conclusion

My greatest goal within this process has been rather simple and incredibly hard. I have aimed to be exactly as angry as I am and in the search for that I have found an unbelievable number of obstacles. Small and big fears were put into words, and into the work. I have had a hard time allowing myself to use them while at the same time having an argument about being taken seriously. They have seemed like unbelievable unwise choices at times. They have made a lot of presentations a lot harder than they could have been since they require a lot of courage. Both silliness and anger seems to put me in the same spot of feeling forced to always have a bulletproof answer in order to retain my credibility. They make me appear as stupider than I am and for some reason that invalidates what I’m feeling.

Obstacles might not be the right word for this. It suggests a direction. A direction in which I aim for a male audience and for them to understand, which has never been my intention. It would be in direct contrast to my goal. Instead I would like to look towards the methods which have made this project possible, the collaboration that reminds me that it’s not just for me, and it is not just for her, and it’s not just for the two of us.

During our collaboration a lot of people have come to us and asked about how we structure our work. Teachers have been very positive to this but most of all other students have shown great interest in what it’s like to work together. I believe our friendship and the fact that we have known each other for several years has helped us a lot. Ironically, in some aspects the structures of our education that are designed to produce one project per student might have helped us. It has been a framework of rules to relate to and forced equality upon us. One important rule we have tried to stick to throughout this process has been the opposite, the one of inequality. A reminder that we are different and will work at different paces in periods. To face this we have put a lot of effort into planning ahead by giving ourselves generous deadlines, and sticking to them. I’m so glad we began this project while still at school, and I am looking forward to seeing how this can develop outside of this establishment.

In the making of one of my previous work “Equally angry at the same stuff” from my bachelor, (mention in page 6), it became clear that when creating of a group you are also excluding. I do not see this as a problem, but a opportunity and this could develop as both a method of creating, but also showing art.

Furthermore I would have wished that we would have had more time and money to realize this document and its margins. Our main idea involved inviting specific persons to specific chapters to bring depth and discussion to our reasoning. As you might have figured out by now, we believe there is power in numbers.
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Conversations

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<th>Image Reference List</th>
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<td>Klara Brydewall Sandquist</td>
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<td>Painting of 12 goats and flames of craft or hell</td>
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<td><strong>Image 1.</strong></td>
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<td>Klara Brydewall Sandquist</td>
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<td>Drawing of two rings from &quot;Equally angry at the same stuff&quot;, 2018</td>
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<td>Still from art film, I found you under earth under blood, 2019</td>
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<td><strong>Image 3.</strong></td>
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<td>Beata Alfredsson Grahn and Klara Brydewall Sandquist</td>
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<tr>
<td>Process picture of fire cleansing a silver snake from wax, 2020</td>
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<td><strong>Image 4.</strong></td>
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<td>Klara Brydewall Sandquist</td>
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<td>Still from video of wax escaping the body of an electroformed man, 2019</td>
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<td><strong>Image 5.</strong></td>
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<td>Klara Brydewall Sandquist</td>
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<td>marbled paper from wax draining, 2019</td>
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<td><strong>Image 6.</strong></td>
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<td>Klara Brydewall Sandquist</td>
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<tr>
<td>marbled paper from wax draining, 2019</td>
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<td><strong>Image 7.</strong></td>
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<td>Klara Brydewall Sandquist</td>
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<td>Painting of how three snakes was created in a bowl, 2020</td>
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<td><strong>Image 8.</strong></td>
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<td>Ingrid Torvund</td>
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<td>Painting, somewhere between 2010 and 2018</td>
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<td>Oda Iselin Sønderland</td>
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<td>Painting, Hvít Svane, 2019</td>
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<td><strong>Image 10.</strong></td>
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<td>Klara Brydewall Sandquist</td>
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<td>Silver brooch, Image of one of the silver brooches, I broke this one by hand, 2019</td>
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<td><strong>Image 11.</strong></td>
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<td>Beata Alfredsson Grahn and Klara Brydewall Sandquist</td>
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<td>Fine silver obots with gems eyes playing with corpus, photo, Beata Alfredsson Grahn, 2020</td>
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<td><strong>Image 12.</strong></td>
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<tr>
<td>Beata Alfredsson Grahn and Klara Brydewall Sandquist</td>
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<td>List of fears, 2019</td>
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<td><strong>Image 13.</strong></td>
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<tr>
<td>Beata Alfredsson Grahn and Klara Brydewall Sandquist</td>
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<tr>
<td>Fine silver snake with opal-eyes, soldered together with a silver bowl, 2020</td>
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</tbody>
</table>
This exam project was finished during the start of the Corona-pandemic. This has affected the finishing of the project and also how it has been shown.

The discussion about how material based art is meant to be seen has been even more relevant since many physical exhibitions have been replaced with digital ones. This is interesting and involves me and Grahn as well. But I have been more interested in the paradox of simultaneously having a potentially massive audience, and no audience at all.

For our exam exhibition, our class built an entire exhibition which was never visited by anyone except those who still had access to the school. Including exclusively teachers and other employees and graduating students. This surreal, empty exhibition has been contrasted with a high online presence with video and photo material of our work. Since I’m interested in the creation of groups, and have seen
exhibitions as an opportunity to investigate this further in the future, this has become an interesting scenario for me to reflect on. As I speculate about the difference between an online audience and a physical one I find that my need to restrict the digital one is more urgent.

One of my first reactions to this pandemic came short after the one that we share this experience with every person alive at this moment. Of course in different ways and we have different possibilities to adapt to it. But we share it, it's on everybody's mind. This group of humans at first made me calm. This enormous collaboration and our synchronized emotions must lead to development and success in fighting the virus.

Then I got disgusted. The fact that this means that I once again share things with people I hate made me feel trapped inside this group. I do not want to have days similar to theirs, and I do not want to share daily thoughts and concerns with them. I do not want things happening to me, to also be a part of their lives. It feels like a shared relationship and it's too close.

I relate this global feeling and this enormous group to the online presence, this big unspecified group that could include anyone without me knowing repulses me and encourages me to work harder to keep them out of my space. In other settings the invitations for a group or an event might help to exclude. But on the internet everyone is invited and you need to
specifically exclude someone. Before this my closest relationship with sharing my work online has been through social media, where I can find and block those I like to exclude. On a webpage I can’t. And anyways, it’s not just the ones I personally hate I want to exclude, so this still doesn’t really work. In my line of work a large portion of arrogance is needed. I make myself someone who can decide what side is the good one and who’s bad. I’m unforgiving and I show a very contrasted view where me and my friends are wonderful, fierce, courageous and without any kind of blame, any harm done by us is made with righteousness and just has to be done. So my goal is to tell the bad guys that they are not welcome, or restrict them from parts of my process. I’m thinking of one of those boxes you see on some pages, where you need to confirm your age to enter, like on Systembolagets website. Just the indication that you are not wanted might be a good start.

HAVE YOU EVER ABUSED YOUR POWER TO GET SEX?

> YES  NO

Example of what a website restriction question could look like
In our collaboration we already use a mixture of different techniques and try to use their strengths and differences to make a mixture that goes well together. Based on this, Grahn and I have talked about what online platforms could add to our work and I think that the example above could be one thing. It would also be interesting to investigate what a digital form of margin drawings would look like and how links to other parts of the site or other websites could be used through these.

There have also been discussions on how a good digital exhibition could be made, to make people who are used to scrolling through information quickly, instead linger on a webpage. Solutions like the margins might add an element of playfulness that might contribute to this. Due to time constraints, we made decisions such as making our own video for the online exhibitions, as we did not have time to go as deep into this as we would have liked.