

Hello reader,

When I entered the MA programme for Graphic Design & Illustration at KHiO last fall, I had another vision of what my text should be about. I even had another view of what my role in graphic design should be like. Then Corona hit, and several months went by with no physical practice other than sitting on InDesign. While doing so I began realising my role as a practitioner within graphic design.

Throughout the MA programme I have had several shifts in interest although they all have revolved around the use of surfaces. The digital and technical aspect of design has always been a part of my personal and working interest – even though the output in the end hasn't always been of a digital nature, when the output has, most of the time, been connected to a tactile and printed matter. And it is within the surfaces of printed matter, and how it comes to be, that I have recognised my role.

“Ta notater eller brenn i helvete” (Take notes or burn in hell) is a title that I've stolen from our technician at the serigraph workshop. It is the title of a little notebook you get during an introductory workshop in screen printing. This title is suitable since it is describing the present matter of how workshops in the institutions, that I have been a part of, are run. For me this title is meant to reflect a field that I find dominated with a masculine perspective, considering how it is conveyed historically, theoretically and how it manifests itself within the workshops. In my thesis I don't want to focus too much on these problems, but rather shift my focus towards a female perspective and the female voices in the field.

The conversations with Freja Burgess and Aránzazu Risopatron is meant to put an emphasis on the care of screen printing and the importance of the conversation about our practice. It is through conversation you give and receive care for the practice and how you place yourself within the field. Printing itself is looked upon as an intimate and individual work progress, although screen printing has a more collective aspect. Serigraph and textile workshops are often a shared space, with a focus on a collective goal e.g posters, merch and pamphlets. In the final part of the text I want to explore a more personal way of relating to printing. I explore how the physical labour of printing affects the way I work, and in turn, how it affects the outcome of the process.

I feel fortunate to have been able to cultivate and appreciate a professional environment the past years. I have also learned that the role of the graphic designer and the person that does the printing isn't as separated as first assumed.