



**Summary**—Thank you for your presentation! I will use this occasion to summarise your theory-piece titled *Take notes or burn in hell*. I am using a course-standard to address your piece in 3 aspects: **1)** your field of inquiry; **2)** your discussion; **3)** your conclusions. A short hand of my reading.

**Specifically**—you entrust your reader with the story of your silk-screen practice at KHiO. It is narrative from the extended field of your previous experience with the technique from your education in Bergen, and your professional practice and relationships inside and outside of KHiO.

Reading it, I feel that I am entrusted something valuable since it is a tale from an almost clandestine practice, since your preferred time-slot has been late hours and night-work. Here you are conveying it in narrative and entrust it to a small group of readers. It cannot be *completely* clandestine.

Rather, it comes out as a resistance to male dominance; the kind of male dominated workshop-situations that you relate from your experience, but not all males. Which is why I sense there is a combination of a feminist critique—that you articulate—and a sense of complicity linked to the media.

**Precisation 1**—then I am thinking of political complicity since serigraphy has a historical connection to posters, for instance. And also a precedent for being involved precisely in this way, through some courses that have been hosted at KHiO by Gl. Feminist critique joins the *subaltern*. Left politics.

But it starts with a feminist critique, which you develop by organising some interviews, where the task of the interview to acquire knowledge of practitioners in and outside of school, is joined by the occasion of an exchange with loose ends, which goes beyond the formal interview.

The way I read your interviews, is that they turn into arenas of *cultural encounters* between women from different generations and backgrounds with professions and careers in silk screen printing. There is something *other* than information-gathering going on: a performative of *living knowledge*.

**Precisation 2**—the live-connection is hatched by your retrospective account of your mother's work in a envelope-printing factory, that closed its doors 10 years ago—in 2010—after the slow demise started as they stopped producing their own paper. You relate her involvement as a working woman.

She knew all the machines inside-out, how they started to mis-function when the company began to use crap paper from Lithuania, and the demise of the company followed after that. You relate how your mother's work life became relevant to you, as you became deeper in silk-screen printing.

Here, I am talking about the crafts sense of *depth* which also includes *story*, historical changes in the technique, advice and the sense of things told building on the presupposing that the interviewer has some experience. Through the back door of feminism, a glimpse of labour movement banners.