

IT TAKES A FOOL TO REMAIN SANE

featuring

*A Cave of a Thousand Hands,
The Fool's Journey & The Sewing Circle*



Master's thesis
Sara Skorgan Teigen

MFA in Medium- and Material Based Art - Art and Craft department

Oslo National Academy of the Arts

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Image from *The Sewing Circle*.
Including A Cave of a Thousand Hands, (2024 – ongoing) made of protection gloves in bamboo, lying on top of the The Black Hole Rug (2022), a tufted black carpet in wool.



Prologue

A small child has discovered the climate crisis. He is scared. He asks his mother: what is the climate crisis? She freezes. How can she answer truthfully without scaring him more? She tries. But the child isn't satisfied. He keeps asking, daily. The mother is devastated. And does the only thing she can when facing a personal crisis: she turns to her ancestors and her Tarot cards for help. They invite her to revisit history. To go back into the cave, which humans once used as shelters, looking for her tribal roots. But the mother can only enter through paying with her rational mind, represented by her voice. As she silences, her mind also quietens. Layers of her personality start melting and pour down her body, attitudes, knowledge, pride and memory push through her pores and sink down into earth. As her earthly drama slowly melts into the ground, her skin turns paler. Slowly a small Fool appears in her presence. She is ready.



A Cave of a Thousand Hands. 2024 (in process)

Tufted rug of wool, 300 pairs of bamboo gloves, bamboo sticks with plaster hands and 22 tarot cards printed with UV folie

Introduction

I work interdisciplinary with a base in photography, installation, the artist's book and relational work. In my master project *It Takes a Fool to Remain Sane*¹ I explore the weight of responsibility and caring as a mother facing the climate crisis. Drawing inspiration from Donna Haraway's book "Staying with the trouble",² my interdisciplinary approach to art aims to understand rather than state, questioning the role of art in fostering care, responsibility, and interconnectedness. My installation is constructed by different elements I've created during two main processes;

It Takes a Fool to Remain Sane is a sewing circle for mothers in times of ecological crisis, where we discuss motherhood in the uncertain future of our era while we sew white gloves together. Meeting regularly, we share experiences while sewing white gloves together as a way to create new rooms for hope through joining hands and interweaving perspectives. The resulting textile installation, *A Cave of a Thousand Hands*, is inspired by the cave paintings of hands made by our ancestors, which are found all over the world.

It Takes a Fool to Remain Sane is also one individual mother's tragicomedy. This journey is portrayed as a Tarot stack, a card game used for self-reflection. The main character of Tarot is The Fool which represents the human, the one who plays the game. Therefore Tarot is often called The Fool's Journey, which has three acts where they meet different archetypes.

The climate crisis is an ongoing issue that doesn't have an answer or conclusion. *A Cave of a Thousand Hands* is therefore intentionally a work in process; unfinished as it were. It is made of around 500 white gloves stitched together. The installation is formed as a tipi shaped tent standing on top of *The Black Hole Rug* and held up by four tent sticks with plaster hands with five and six fingers titled *Talking Sticks*. On the rug lies the tarot stack, which can be played by the visitors. Behind the installation, I will draw a mind map directly onto the walls. In between the Tarot cards I will draw gesticulating hands and write words contemplating on the project and illustrating the three acts which makes *The Fool's Journey*. Within the mind map are two final elements; a small video of the fool in the cave is projected, with sounds of them trying and failing inside a cave. And a VR headset, showing one of the sewing circles documented in 360 degree video.

Throughout the thesis, I use storytelling as a tool, sharing the transition of responsibility from concept to art, encapsulating the story of my journey in creating my artistic alter ego, *The Fool*, which also reflects my own personal journey in confronting and discovering my own attitude, naïveté and ignorance. This journey is what the Tarot cards illustrate. One person's journey towards trying to take responsibility.

The aim for this project is to create new kinds of rooms to "stay with the trouble"; our continuing and individual responsibility in the climate issue. The textile is therefore shown with loose threads hanging down. I will continue the sewing circle after my master's graduation, and invite mothers from more different backgrounds, professions and cultures. As both our textile and conversation will grow, the construction of the installation can change form into other kinds of rooms and installations depending on where the conversations take us.

¹ Song title from the band The Ark, from the album We Are The Ark, 2000.

² Donna Jeanne Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham: Duke University Press, 2016).



THE FOOL

Act 1
The Journey through the World.
 The Fool embarks their life journey, still blank and naive. Meets other archetypes and picks up trauma. Forming personality and masks to face life with.



THE MAGICIAN



THE EMPRESS

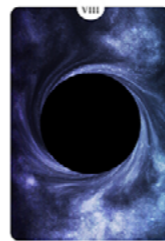


THE EMPEROR



THE CHERIOT

Act 2
The Journey through the Underworld.
 A journey through the dark, confusion and anxiety. The Fool tries and fails to carry and escape reality and responsibility.



ADJUSTMENT



THE HERMIT



Rough sketch of a small section of the mind map I will draw on the walls.
 The mind map will move like this in a thin line around the 21 cards (7x11 cm), centered in the middle of the two walls flowing from left to right.
 The last image to the right illustrates the planned size for the video projection. Can be bigger.

How to read the master thesis

As the timeline of my project is parallel to the sequence of my tarot cards, which function as a red thread in this project, I have titled the thesis The Fool's Journey. Each card represents different steps in the project; a situation, a realization or an artwork I made. Information about the images in each tarot card is placed in the Tarot cards, image list the appendix. As in Tarot, the thesis has three acts and a player, (me/The Fool). Throughout the text, the player pops in and out and writes in their story, which reflects my own personal experience of the project, and as a storyteller guiding the reader.

Act 1 - The Journey through the World.

The Fool embarks their life journey, still blank and naive. Meets other archetypes and picks up trauma. Forming personality and masks to face life with.

– Artwork: The Fool, my artistic alter ego.

Act 2 - The Journey through the Underworld.

A journey through the dark, confusion and anxiety. The Fool tries and fails to carry and escape reality and responsibility.

– Artworks: The Black Hole Rug and the video How to Carry Hyperobjects.

Act 3 - The Journey through the Spirit World.

The Fool realizes they have acted like a fool, and steps out of the costume. Out steps a worried mother. She discovers The Black Hole Rug is a stage, and starts using it to face the trouble by inviting other mothers to discuss. The Sewing Circle is made, and they create A Cave of a Thousand Hands.

Artworks: The Sewing Circle, A Cave of a Thousand Hands and Talking Sticks.



THE FOOL



UNFINISHED SCULPTURE



THE GESTALT CHAIRS



THE MIRROR



THE CLOWN



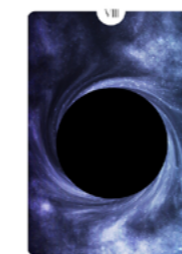
SHARING TEXT



THE SKYDANCE



THE MASK



THE HYPEROBJECT



THE HERMIT



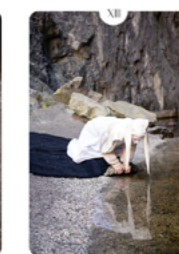
THE ANCESTORS



THE TRYING & FAILING



THE HANGED MAN



DEATH



THE RETURN



THE TRINXTER



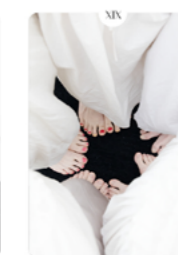
THE TOWER



THE STAR



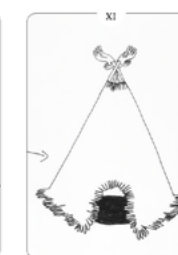
THE SEWING CIRCLE



THE SUN



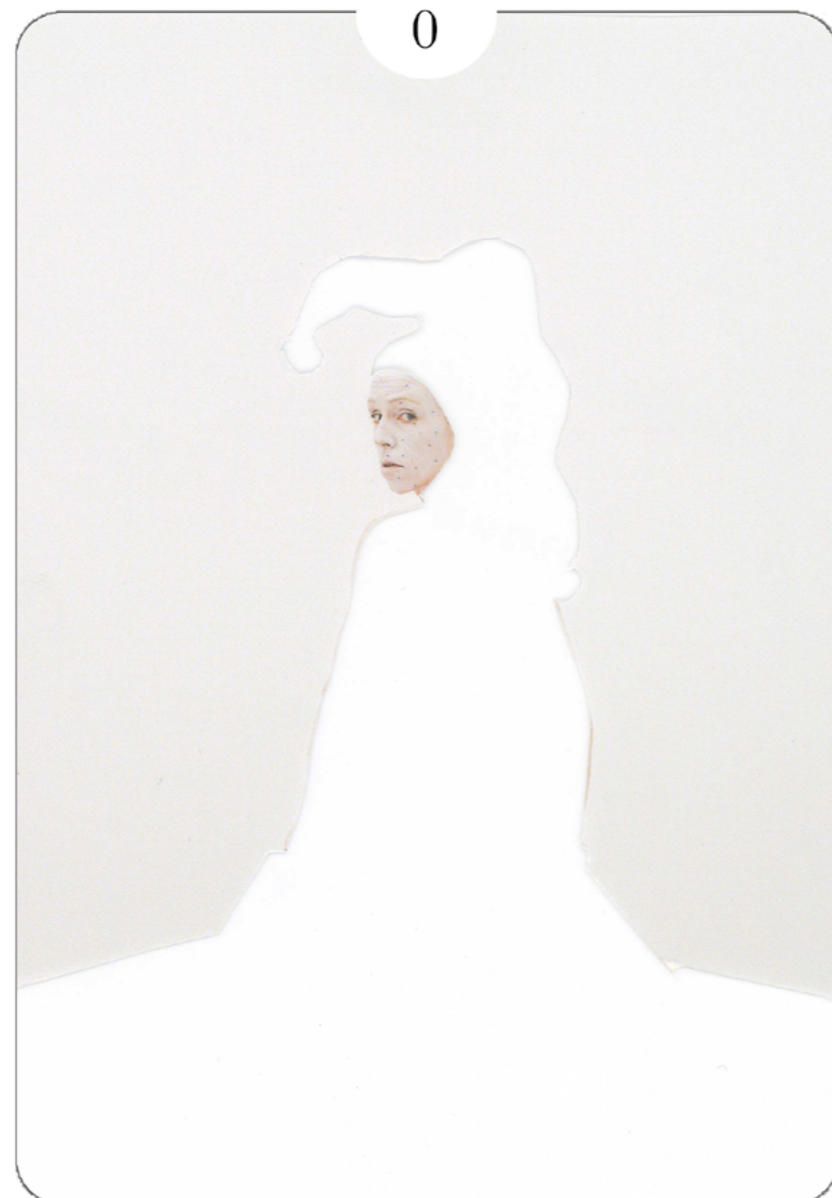
STRINGFIGURING



THE WORLD

The Fool's Journey (2024).
Tarot stack of 22 cards, 7x11cm each,
In the sequence of the three acts.

THE FOOL'S JOURNEY



THE FOOL

ACT 1 – The journey through the world

*The Fool's Journey begins.
Act 1 was taken during Sara's bachelor program. She didn't know she was playing the mirror game, until later in this story. In Tarot The Fool's Journey has three acts. The Fool has to enter and go through the physical world, the underworld and the spiritual world. Then the round starts again. Our first journey starts with the The Fool, which here is newborn, like a blank sheet of paper, which they start filling with experience, through meeting other people, joy and loss. Personality is formed.*



Chapter One: The Artistic Alter Ego

The white painted characters

When I started my bachelor program at KHiO in 2018, I made an artistic alter ego, which I could step in and out from, and act through. The character is based on the archetype The Fool, which is the ancestor of what I call the white painted characters; the clown, joker, trickster, mime artists, Butoh practitioners³ and the masks from Greek tragicomedy. They appear in the world of storytelling: in theater, cinema and circus, mythology and fairytales. They have in common that they are silent and communicate through gesticulation. They are naive, open and have a child-like appearance. “A fool” is no threat to us. They are innocent and don't judge us, so we become unarmed and relaxed in their presence. This can put us in a position where we can be more open to listening. Their silence speaks a language through which we need to use other senses to understand, where we must listen through a more internal ear. I see the white painted characters as mirrors of society and the individual. Neutral and with no agenda, they simply reflect our situation back to us. The characters are therefore available to everyone; the one who needs satire or to point and laugh at others, or the one who dares to recognize themselves in them. It is up to us how we choose to interpret and use them.

The journey of the artistic alter ego (so far)

My artistic alter ego The Fool first came to me when I experienced a memory loss from a trauma. The period was characterized by confusion and feeling like an outsider and stupid (a fool). I found neither other artists, words, nor anyone to identify myself with, until I came across these white painted characters, which I began to study. I recognized myself in the figures' lack of words and that they belonged to a drama I experienced myself. By stepping into a role character, outside my own body, I gained a distance from what was difficult, which made the trauma more manageable to approach. Since then, I have used my artistic alter ego to talk about and understand complex situations and emotions which are often traumatic or taboo. And to find blind spots in myself.

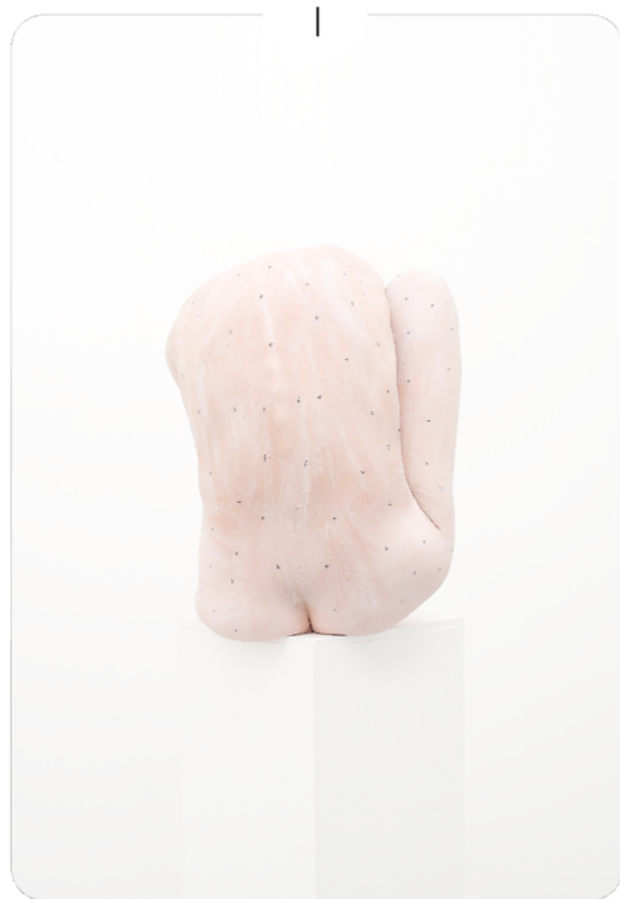
*Man is least himself, when he talks in his own person.
Give him a mask, and he will tell the truth.⁴
Oscar Wilde.*

The more I learned about these white painted characters, the more curious I became as to why these figures have always existed in history. Why do we need them? A possible approach to these characters is as role models. They are part of our basic education, which we use to explain to children about moral and complex emotions.⁵ If these characters are meant to represent something fundamental that exists within us humans, and which can teach us something, we need physical symbols to be able to find these sides or masks in ourselves.

³ Butoh is a form of dance or performance art of Japanese origin, typically involving slow movement and often white makeup.

⁴ Wilde, Oscar, and Richard Ellmann. The artist as critic: Critical writings of oscar wilde. Chicago: University of Chicago Press, 1982.

⁵ McCusker, Sean, Where educators can benefit from the wisdom of clowns. Northumbria University, UK, Accessed April 25, 2024. <https://www.ijmar.org/v10n2/23-010.pdf>.



UNFINISHED SCULPTURE

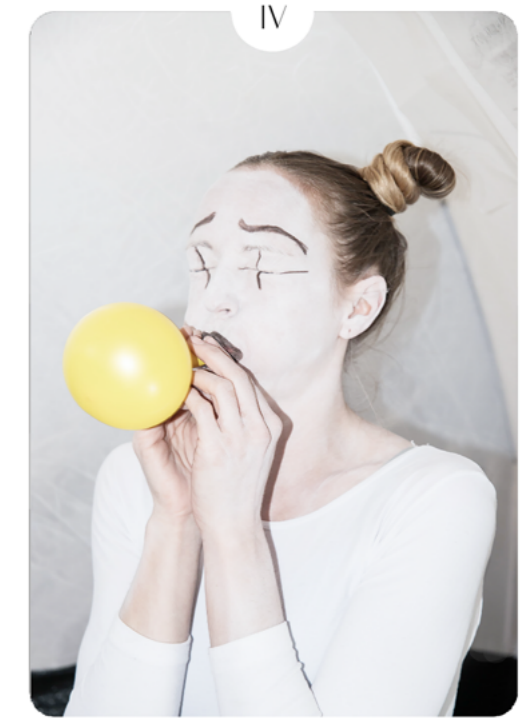


THE GESTALT CHAIRS

tent walls. They felt familiar to me. My father was a clown in life, on stage, with people and inside his heart. What they mean to me are things my father and I had in common and talked about. Among them in the tent, I felt closer to him surrounded by what I felt was our kind of spiritual family photo wall. Grief was nothing like society had told me it would be. It was not only sad, but a mystical experience, and full of questions, good questions about what life is. So I invited other women who had lost their fathers into the tent to share our experiences with grief. We painted each other white and communicated without words, but through movements, improvised song, and writing difficult memories in white body paint on white fabric which we washed clean in the river afterwards.



THE MIRROR



THE CLOWN

The stages

The white painted characters are not real humans of skin and blood. They don't have their own background, name or gender, and need to be stepped into to exist. They need an audience and a form of stage. The stage can be anything, in this project: a growing textile, a carpet and Tarot cards. The character of my artistic alter ego appears in different forms depending on the topic I work with. In my bachelor project *The Fool*, I worked with two complex emotions: trauma and loss, where the mime artist and the art of the Butoh dancer was prominent. Inspired by one of Gustav Vigeland's unfinished sculptures⁶, I painted myself white and drew small crosses all over my body, and then staged all my incomplete and difficult memories onto a pedestal in a photo studio. I used the photos to make collage and mindmaps to reconstruct and place the memories back to their right narratives. In my master exhibition I use mind maps as a tool to explain the Tarot cards and the idea of the project. I love how mind maps connects words and images just by drawing a line between which to me seems more similar to the process of thinking than linear text. "Mind maps are widely adaptable since they work similarly with the human brain. Like our brains, they grow from a central topic and develop a radiant structure. Mind maps organize relevant ideas creatively that can be used in a learning or work setting."⁷

When my father died, the characters showed up in a different form. I had never lost a father before, and I didn't know how to grieve. But the clown does. I couldn't find the place inside me for this new emotion, and put up a tent in my living room, as a manifestation for my grief. I carried the tent with me everywhere and transferred pictures of the white painted characters onto my father's clothes and sewed them into the



SHARING TENT



THE SKYDANCE

⁶ Placed in Vigeland Museet in Oslo, Norway.

⁷ "Concept Map vs. Mind Map: A Comparison." MindManager. Accessed April 28, 2024. <https://www.mindmanager.com/en/tips/concept-vs-mind/>.



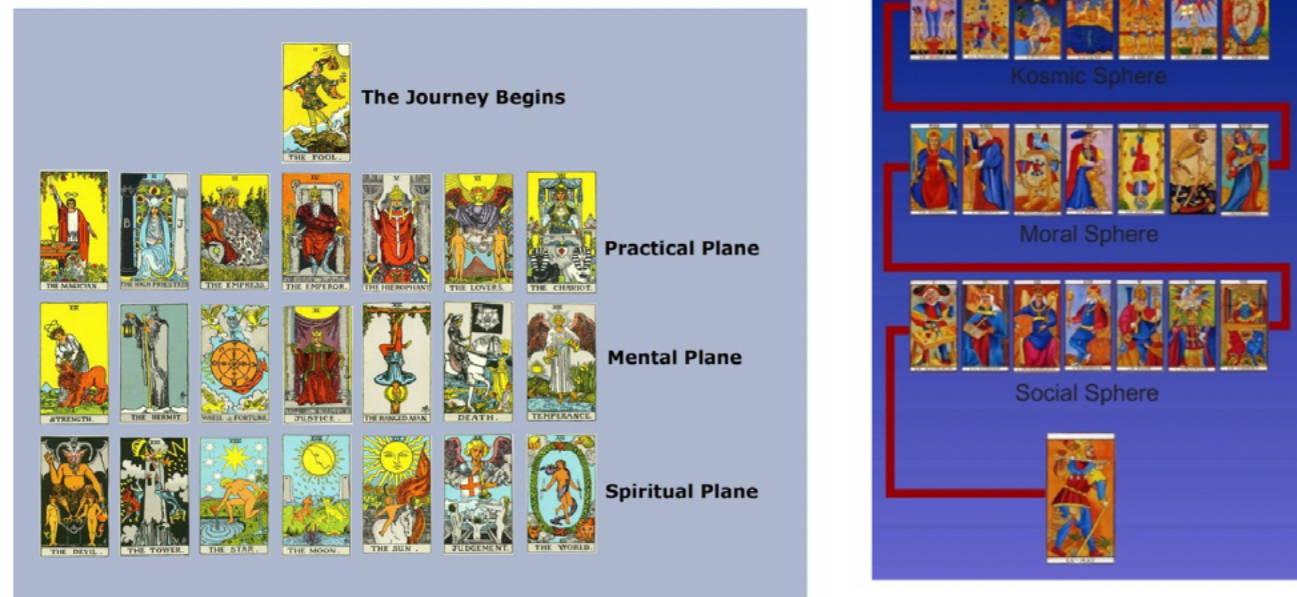
The Fool, 2021. Artist's book. From my bachelor project. Mind maps, photo collage, radaction and blind relief.



Sharing Tent, 2020 (and its white painted family photo wall).
 Inner-tent of four persons tent. Photo-transfer to my fathers clothes. Wool socks from people who mourned his passing. .

The Fools Journey

The white painted characters also appear in another form of storytelling medium. *Tarot* is a stack of playing cards used from at least the mid-15th century⁸, where the player makes and interprets their own story using the cards as a helping tool. The cards are divided into two sections: the minor Arkana, which illustrate 48 daily situations and represents the physical or external world, which we can see, touch and interact with each other. The major Arkana illustrates 21 archetypes, and represents our inner world, which is invisible. Collected, the whole stack is meant to represent every situation and aspect of being a human⁹. The major Arkana is often called *The Fool's Journey*. Because The Fool is the first card and the main character, representing the archetype for the human, or the soul, being the one who plays the game. In the card of The Fool, we see the fool coming out of its cave, ready to embark on their life journey, which is to meet all the cards in the stack. To live, fail and learn. The Fool's Journey is therefore a metaphor for the human journey through life, which each of us are on individually.



Different interpretations of *The Fool's Journey*.^{10 11 12 13}

*The Fool is a soul in search for experience.*¹⁴
- Arthur Waithe, creator of the Waith Smith Tarot.

I see Tarot as “a mirror game”, as a way of understanding ourselves better. It is a game meant to be played individually and the cards are meant to be interpreted by the player only. Similar to my artistic alter ego, the cards in themselves, are silent and have no agenda. The Tarot has a reputation for being a magic or fortune telling game. As I see them, they are a bunch of paper pieces with illustrations on them, and function as

⁸ “Tarot.” Wikipedia, April 16, 2024. <https://en.wikipedia.org/wiki/Tarot>.

⁹ Quote by Jackson, Ida, during a Tarot course with «Ida Jackson: Writer, comedian and writing courses Accessed April 27, 2024. <https://www.idajackson.no/>.

¹⁰ Tarot is in a card game where the individual is to interpret the meaning of the cards themselves, and can create their own spreads as they please. Therefore it exists many interpretations of how to play the game, and followingly many images and types of spreads. Three versions shown here.

¹¹ Roberts, Nadine. “The Practical Plane, the Mental Plane and the Spiritual Plane in Tarot as Well as Triads.” Empowerment with Nadine, October 24, 2014. <https://empowermentwithnadine.wordpress.com/2014/10/24/the-practical-plane-the-mental-plane-and-the-spiritual-plane-in-tarot-as-well-as-triads/>.

¹² Image from The tarot. Accessed April 25, 2024. <http://www.digital-brilliance.com/themes/tarot.php>.

¹³ Image from Online Store. Accessed April 25, 2024. <https://sellugsk.live/>.

¹⁴ Hundley, Jessica. *Tarot the Library of Esoterica*. Köln: Taschen, 2021. p.3

small mirrors which reflect the player's own story and interpretation. The only magic about them, if any, is that the cards automatically have a special value to the player, simply because she herself pulled those specific cards. Since the whole stack is meant to represent every aspect of the player, when she pulls a card she doesn't understand or recognize in herself, she can be more willing to consider it as a blind spot in herself. In itself tarot can never suggest a direction to take, but can be a game that offers self-reflection. In this way The Journey of The Fool is the player interpreting and creating her own story. The story she reads, fears or longs for herself.

A mask

Stepping into the role of The Fool helps me confront what is complex or overwhelming, like trauma, taboo, and in this project also climate change and spirituality. Through The Fool I can step into another viewpoint where I borrow a more open and curious viewpoint. It is an opportunity to lift off the mask I carry, and which I call Sara, and step into a symbol of my own highest moral. It is a self-developing and spiritual practice which lets me embody my core beliefs and to experience what is present more phenomenologically, as is. Not just the idea of it.

Finally, my artistic alter ego serves as a method to confront and challenge my own complexities, human shortcomings, beliefs, and the need to physically manifest this into art. In this project it has reflected my own journey as an individual and as a mother. It is my own mirror game, portrayed through my own Tarot cards. Through both my artistic alter ego and the cards, I embody and unfold some chapters of my own life theater drama while continuing to live as a mother, facing my child's concerns and questions.



THE MASK

ACT 2 – The journey through the underworld

Saras journey through the physical world ended with finding a role character she could step into. In our story, we are now entering the underworld. This is a confusing and difficult part of the journey, because the fool is still young, both naïve and childishly self centered. Our journey through the underworld starts with these three cards.



THE HYPEROBJECT



THE ANCESTORS

Chapter Two - How to Carry Hyperobjects

Background - The case

My master project began with two photographs I had started carrying with me. One showed a black hole in the cosmos, and the other a cave wall with many red hands painted on it. My child's genuine concern for the climate crisis became a catalyst for delving deeply into my responsibilities as a mother. Nurturing care for my child naturally extended to concern for the world our children will inherit. My intention with the project was to find a way to lift the burden from his small, innocent shoulders. But how to carry something I could not see or touch? The feeling of incompatibility felt like a hyperobject¹⁵; an invisible phenomenon which carries within it the possible outcome of distinction. Examples of hyperobjects are black holes, racism and artificial intelligence. According to ecology activist and professor Timothy Morton "the hyperobjects of the Anthropocene, objects like global warming (..) are massively distributed in time and space relative to humans"¹⁶ and have become newly visible to humans. I felt helpless in answering my child. I wanted to feel the weight of the problem, so I intuitively made a full fool's costume and tufted a big black carpet shaped as a black hole in the size of myself, and carried it into a cave - looking for answers from within a place where we used to live, in a less hierarchical structure, and before we started to harm the planet.

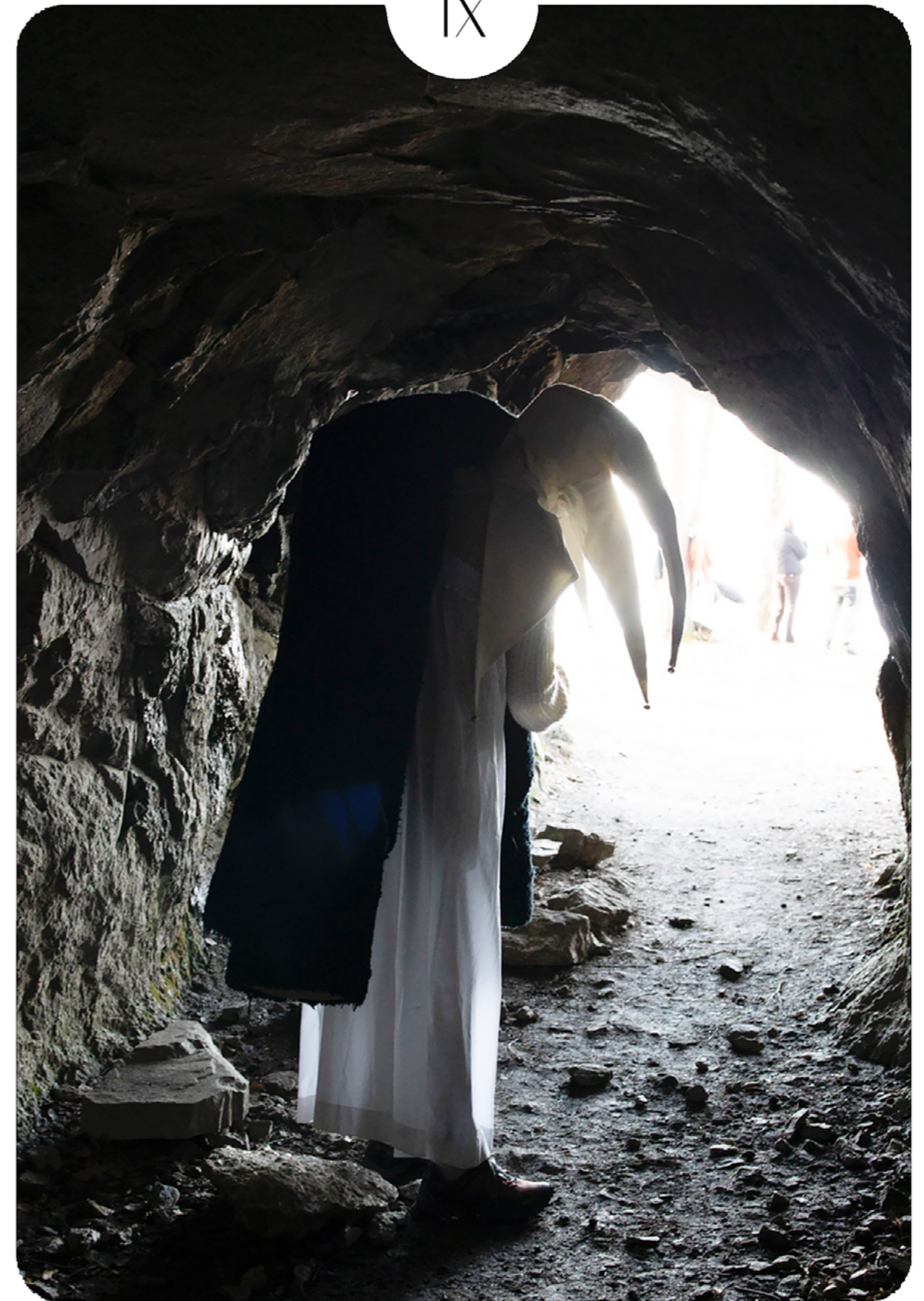
How to Carry Hyperobjects is the title of the video that will be projected in my installation which shows a fool that carries a big black carpet rolled up over their shoulders, dragging it up and down inside a big cave. Ringing bells from the hat and heavy breath echoes in the cave. We see The Fool trying and failing to jump through the black hole shaped carpet, again and again until exhausted. We also see the fool trying to whirl, a dynamic meditation practice which Sufi Muslims use to seek the divine.¹⁷ The practitioner seeks to abandon one's personal desires and material self, by spinning their body repeatedly as a symbolic imitation of planets in the solar system, focusing on the inner voice of the divine¹⁸. The fool tries this, but trips and falls out of balance constantly.

¹⁵ A term made and explained by Timothy Morton in his book: Morton, Timothy. *Hyperobjects. Philosophy and Ecology after the End of the World*. University of Minnesota Press, 2013

¹⁶ Ibid. p.1

¹⁷ "Sufi Whirling." Wikipedia, February 19, 2024. https://en.wikipedia.org/wiki/Sufi_whirling.

¹⁸ Ibid.



THE HERMIT



THE TRYING & FAILING



Black Hole Rug. 2022.
Tufted wool rug. In the size of my self as Virtuvian man.
The Tarot card is a still image from the videowork *How to Carry Hyperobjects*.

XII



THE HANGED MAN

A Cave of hands

Tarot starts with the fool coming out of the cave and the fool's journey begins. In our journey The Fool comes out and starts undressing its costume. We see the actor, looking ashamed. She realize she has acted as a real fool. How could she think trying to jump through a carpet would help her child or the climate crisis? And she even made a costume.. She washes off the white face paint, sits down on a stone, and pulls out her two pictures. Now she understands they are cards, and that the process of her project are very accurate to The Fool's Journey in sequence. And that the first two journeys are already played. She looks at the next card. White gloves forming another kind of exit. She understands she is to enter the spiritual world.



DEATH



THE RETURN



THE TRIXTER

Coming out of the cave, a bit embarrassed, but mostly confused, and without a costume, I started my last year on KHiO with only two elements. My two pictures and a strong wish to make something with my hands that took a long time to make. Something that would slowly grow, and that would be the opposite of an impulsive act. I needed to digest the experience and rethink the project. The picture of the painted hands is from Cueva de las Manos (the Cave of Hands) in Patagonia, Argentina, executed between 13,000 and 9,500 years ago¹⁹

which contains over 2000 handprints²⁰ together with representations of humans, animals, geometrical shapes, representations of the sun and hunting scenes.²¹

The oldest dated cave painting of hands is found in the Cave of Hands in Indonesia from 39.900 years ago, or more²². But identical ones are found in a multitude of locations and time periods. Since the cave paintings

19 Centre, UNESCO World Heritage. "Cueva de Las Manos, Río Pinturas." Accessed April 25, 2024. <https://whc.unesco.org/en/list/936/>.

20 "Cueva de Las Manos." Wikipedia, March 25, 2024. https://en.wikipedia.org/wiki/Cueva_de_las_Manos#:~:text=There%20are%20over%202%2C000%20handprints,pipe%20with%20their%20right%20hand.

21 "Cuevas de Las Manos, Argentina - the Cave of the Hands." Bradshaw Foundation. Accessed April 25, 2024. https://www.bradshawfoundation.com/south_america/cueva_de_los_manos/index.php.

22 Vergano, Dan. "Cave Paintings in Indonesia Redraw Picture of Earliest Art." Science, October 8, 2014. <https://www.nationalgeographic.com/science/article/141008-cave-art-sulawesi-hand-science#:~:text=The%20age%20discovered%20for%20the,be%20thousands%20of%20years%20older.>

of hands are found in so many different parts of the globe (Europe, Australia, Africa and America), they are all our ancestors. Scientists have recently found that most of these hands were female²³. Meaning mothers' hands.



The oldest found cave painting of hands. 40.000 years old. Indonesia.

I stuck to this image, because I was touched by a profound sense of interconnectedness. There was something very familiar about these first visual imprints of the human. I imagined the hands in the paintings as the first trace from the point where the humans separated themselves from the animals. A sudden need to create, and also possibly, I thought, a wish to make a mark for their descendants. The late Grant Campbell, noted rock art specialist, suggested that these handprints were a form of signature and where great numbers are found together may be an identification with a tribal unit.²⁴ I wondered if we always have had the need to create and leave traces for our aftercomers. To register family bonds like a family photo wall of hands? (What else could they have used?) I saw echoes of their significance within my own mourning tent, evoking a similar feeling of a symbolic ancestral wall. Unlike my installation, these depictions spoke directly of our tangible ancestors.

These ancient imprints fostered a sensation of community, transcending time and space. Did I cling to them as a means of seeking guidance – similar to how I had once reached out to the white painted characters?

Hands as tools of care

The hand is a central symbol in my project. Hands are the tools that receive us, raise and teach us, show care or the lack of care. Hands are the human tools; they create and destroy, receive and push away. They leave traces and make ground for the coming generations and are necessary for the survival of every child. Looking at the image of the cave hands, I was thinking they have received and raised our line of ancestors passing humanity forward through their caring hands and up until now where I sit and write. And my own hands could not seem to understand what to do to care for my child, to continue this movement further. If any further movement is even possible, regarding the climate crisis?

²³ Hughes, Virginia. "Were the First Artists Mostly Women?" *Adventure*, October 10, 2013. <https://www.nationalgeographic.com/adventure/article/131008-women-handprints-oldest-neolithic-cave-art>.

²⁴ Kimball, Kathleen I. "World History Connected: Vol. 9 No. 2: Kathleen I. Kimball: 'Red Handed:' An Inquiry into the Meaning of Prehistoric Red Ochre Handprints. Accessed April 25, 2024. https://worldhistoryconnected.press.uillinois.edu/9.2/forum_kimball.html#_edn24.

*The individual never deals with another person without holding something of their life in his hand.*²⁵
Knud Løgstrup

As a metaphor, hands connect and make something come together. Joining hands means strengthening forces, thinking and creating together, or changing path. This was it. I needed other hands to think with.

Chapter Three: The Theory

Donna Haraway, Staying With the Trouble

Donna Haraway is a contemporary feminist thinker and professor of feminist studies. Her book *Staying with the Trouble, making kin in the Chthulucene*²⁶, shines as a guiding light in our interconnected (and traumatized) world. Haraway reminds us of the urgent need to confront the troubles that face our planet. To stay with the trouble, means no longer turning a blind eye but actively engaging in caring for the world and addressing the challenges at hand, and well-being of the Earth and future generations. The Chthulucene, according to Haraway, is a new epoch as an alternative concept to the Anthropocene. While the Anthropocene refers to the current geological epoch defined by the significant human impact on Earth's ecosystems, the Chthulucene signifies a shift in perspective and understanding of our relationship with the environment. It encourages us to engage in multispecies alliances, creating sustainable and just relationships that transcend traditional hierarchies. Followingly, Haraway invites us to grapple with the complexities and uncertainties, forging new paths towards potential transformative responses, offering hope for coexistence and collaborative solutions.

Care and making kin

Making kin in the Chthulucene, refers to a way of understanding and relating to the world that challenges traditional notions of kinship and relationship-building. This kind of kinship-making she calls making an odd-kin. In the context of care and responsibility, making kin in the Chthulucene challenges us to expand our understanding of who or what deserves our care. It means acknowledging that care extends beyond human beings to encompass the broader web of life. As such, Haraway urges us to take collective responsibility for creating a more just and sustainable world, where care is not limited to a select few but is extended to all living beings and the habitats that support them. It calls for reimagining our social, economic, and political systems to prioritize care and responsibility towards the Earth and all its inhabitants and life forms. Human and non-human.

*Alone, in our separate kinds of expertise and experience, we know both too much and too little, and so we succumb to despair or to hope, and neither is a sensible attitude. Neither hope or despair is tuned to the senses, to mindful matter, to material semiotics, to mortal earthlings in thick co-presence.*²⁷
Donna Haraway

For me, to become and being a mother is the most instinctual and what I would call animal-like experience. After reading Haraway's book, I see this experience as being closer to the shared experience of what we share with the chthonic ones. The instincts that kick in are shared with the mammals. My body knew what to do without me thinking about it. I just knew.

²⁵ Løgstrup, K. E., Bjørn Rabjerg, and Robert Stern. *The ethical demand*. Oxford: Oxford University Press, 2020.

²⁶ Haraway, Donna. *Staying With the Trouble, Making Kin in the Chthulucene*. Duke University Press, 2016.

²⁷ *Ibid.* p.4

A C T 3 - The journey through the spiritual world

Chapter Four: The Turning Point

The Tower card in Tarot has a bad reputation. According to Tarot interpretation books, The Tower symbolizes "forced change", where your whole foundation will, whether you like it or not, fall down and crash to the ground. But often change is completely necessary. Sara reflects about the start of AI as very similar to the meaning of the The Tower card; AI is let loose, and now available to everyone has come to stay, it will change the world and there is no way back. We don't know which direction the change will take, but our foundation is fragile and will change.



THE TOWER

Talking Sticks.

Talking Sticks is the title of the tent sticks holding my tent. They are four 2,5 long white bamboo sticks with four plaster hands on top with five and six fingers, an element referring to a phenomenon called "the sixth finger",²⁸ which reveals that an image is made of an artificial intelligence image generator, such as the Midjourney bot.²⁹ The back of my tarot cards are made in collaboration with Midjourney, feeding the

28 "The Sixth Finger Experiment - Ai-Arts." AI, January 30, 2024. <https://ai-arts.org/explore/>.

29 Midjourney is a bot a user can chat and co-create images together inside the program Discord.

program with an image of my textile work and type in words, then generating many times to get the result I wanted.

Talking sticks are often used to facilitate restorative conversations in order to ensure that participants are empowered and participating equally. The talking stick is a tool of indigenous democracy used by many tribes, especially the indigenous peoples of the Northwest Coast in North America.³⁰ My Tower Card shows a white stick with two hands, reaching both up to the air, and down to the ground; I start the conversation with a hope for collaboration. But this hope is a fragile one as hands naively reach upwards to the sky for answers, while the lower hands barely touch the ground: at any moment or outburst the whole stick can crash to the ground.

The discussion around AI is large and difficult, and due to the limitations of this text, I only briefly mention its relevance for the project. Given the project's themes of responsibility and co-creation, the talking sticks may be a provocative reminder to share the responsibility of developing AI both individually and as collectives. I wished to include AI in my Tarot cards, since it is the perfect reflection of what The Tower card symbolizes. Furthermore, AI is part of the uncertain future of our children. As I will continue developing this project later, I have thought *Talking Sticks* can be a separate sculpture which can mark a physical area to talk about artificial intelligence (AI).



Back in Sara's journey, we have now come to the first day of school at her final year in KHiO. We see her packing the costume away and storing it in boxes. She stops a second and holds its white gloves. They are like small white sheets, gesticulating the start of any creative process. She intuitively starts to sew them together. Now she couldn't act through them anymore, now she was just a mother sewing. It felt good, and she found more gloves to add. By stitching more and more gloves together, they themselves started to communicate, very silently through the form they took. She listened. They wanted to become a space, their own cave of a thousand hands.

Returning to school, I wanted to try to face my responsibility as a mother again. I wanted to make something that took a long time to make, something that no machine or tool could help me do faster, so I would be forced to spend time thinking about the topic. Hand sewing and repetition forces me to sit down and helps me digest and meet my own thoughts and state of being. I started sewing together the white gloves from my costume, intending to make a big textile piece. The textile would be seen from both sides, so each stitch had to be done with care. Every stitch felt like a meeting between my hands and the hands of the white

30 Institute, Conflict Resolution. "The Significance of the Talking Stick." University of Denver, March 17, 2020. <https://www.du.edu/conflict-resolution/news/significance-talking-stick>.

painted characters. It became a meditation. I had set an intention to think about the topic, and very often one finger of the glove got in the way of the thread. This meant I had lost my attention, which also meant I had forgotten my intentional aim. In this way the white fingers helped me, and gently pointed me back to stay with the trouble.

The gloves

The white gloves are the key tool of the mime artist, but have more than one use. Besides being found in the costume shop they are found in the pharmacy and at the art supply shop. We use them when we need protection *from* something (disease) or to protect something from us (dirty hands). We use them as a barrier between our disease and the external world. The gloves are also used in preservation, protecting historic objects of value, so we don't affect them or disturb history. In this way they can be seen as a boundary between the world and the human body. They protect the world from us making an imprint in history, yet they also let us touch rare ancient objects. Thinking about it like this, the gloves exist in between past and future, and could make it easier to take hold and approach difficult topics and history. For me the gloves also mark a membrane between the external world, which we can see, touch and interact with each other in, and the internal world, which is invisible, and is where we react individually to the external world. But these two experiences don't always correspond, and this friction point is what this project is trying to visualize.



THE STAR

A thousand hands

Images of helping hands from mystical sources as our ancestors or something divine can be found in various symbols throughout the world. The Hinduist god Shiva is the God of creation and destruction and is portrayed with many arms.³¹ Guanyin is a Bodhisattva, one who is enlightened and associated with compassion in Buddhism, and is shown with a thousand hands and eyes. Guanyin observes the suffering of the world and she offers her hands to help people.³² Hands are also prevalent in Sapmi ancestral intervention. Dr. Liisa-Rávná Finbog, a Sámi archaeologist and museologist and duodjar at the University of Oslo, said that Duodji, a Sapmi handcraft, is a practice made in collaboration with the practitioners ancestors. “Duodji is the work of hands, and through it, tradition, immaterial cultural heritage, stories, and spirituality can all be conveyed through what is made”.³³

*The language of kinship—the act of making your relations kin—is a basic principle in many Indigenous philosophies, expressing that the world is made up of an infinite web of relationships that expand beyond the humanocentric; generating ties that apply to everyone and everything, to things and objects, to land, to waters and other-than-human beings. Indigenous knowledge systems [epistemologies] and concepts [methodologies] materialize from this system of kin as ways of being, knowing and doing.*³⁴

Liisa-Rávná Finbog

One of the mothers in the sewing circle is Korean.³⁵ She said that in Korea it is a common belief that trauma can be carried down through the ancestral line, and that an important task of the individual's life is to heal this ancestral or generational trauma. They call it Daemullim in Korean, which means passing on or inheritance in English. That each person currently living is standing first in a long line of ancestors, and now it is their time to work on their shared trauma, having a responsibility to work for all the ancestors behind in their line. This belief therefore affects their everyday choices, as they work for something bigger than themselves as a sort of life purpose. By healing the ancestral trauma, they believe they will clear the burden of carrying family generational trauma for their descendants.

The notion that trauma may be passed down through epigenetic mechanisms, possibly impacting DNA and gene function is researched.³⁶ “There is now converging evidence supporting the idea that offspring are affected by parental trauma exposures occurring before their birth, and possibly even prior to their conception.”³⁷

31 “Shiva.” Wikipedia, April 22, 2024. <https://en.wikipedia.org/wiki/Shiva>.

32 “Guanyin.” Mythopedia. Accessed April 27, 2024. <https://mythopedia.com/topics/guanyin>.

33 Spein, Gry-Kristina Fors. “Duodji as a Starting Point for Artistic Practice.” Duodji as a Starting Point for Artistic Practice. Accessed April 27, 2024. <https://vessel-magazine.no/issues/4/norwegian-crafts-magazine/duodji-as-a-starting-point-for-artistic-practice#:~:text=Duodji%20is%20the%20work%20of,ways%20and%20at%20different%20levels>.

34 Kunsthøgskolen i Oslo | Oslo National Academy of the Arts. “Art and Craft Lectures: Liisa-Rávná Finbog: The Language of Kinship - Duodji, Aesthetics and Practice - Kunsthøgskolen i Oslo.” Hjem. Accessed April 27, 2024. <https://khio.no/events/1308>.

35 And helped me write and check this paragraph.

36 Ryder, Gina. “Genetic Trauma: Can Trauma Be Passed down to Future Generations?” Psych Central, February 18, 2022. <https://psychcentral.com/health/genetic-trauma#how-can-trauma-be-passed-down>.

37 Yehuda, Rachel, and Amy Lehrner. “Intergenerational Transmission of Trauma Effects: Putative Role of Epigenetic Mechanisms.” World psychiatry : official journal of the World Psychiatric Association (WPA), October 2018. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6127768/>.



"Any woman worth her salt was knitting and sewing back then," says seamstress Henrietta Keeper, 88, from Stepney, east London.
"It may have seemed insignificant but it was about doing your bit."



"Sewing circle brings community, connection and a chance to unplug" in the *It's a strange paradox of our modern age: the more we are tied to technology, the more we yearn to unplug and be present.*

- 1: The Hinduist God Shiva. "The Lord of Dance", The Metropolitan Museum, USA. (880-1279)
- 2: The Guishan Guanyin of the Thousand Hands and Eyes, Hunan, China. The sixth tallest sculpture in the world.
- 3: The dance of thousand hands, the thousand hands bodhgitsava. (China, 2010)
- 4: Seraphim, an angel type described in the Bible by Ezekiel Angels in the Apse, Cefalu Cathedral, Sicily, mosaic, 12th cent.
- 5: Golden sculpture of Avalokiteshvara Buddha or Guanyin, Rock Carvings, Mount Baoding in Dazu, Chongqing, China. UNESCO World Heritage Site.

- 1: The sewing circle of Singleton Enviroment Center (ongoing)
- 2: Giacomo Ceruti, Women Working on Pillow Lace (1720s)
- 3: Group working on the Mekong quilts project in Vietnam (2009)
- 4: During the WW2 sewing circles was so big 1 out of 10 women were sewing and knitting for the soldiers overseas. (1940). Quote: Thompson, Kate. "The Women's Sewing Circles That Helped Britain Win the War." Express.co.uk, March 9, 2016. <https://www.express.co.uk/expressyourself/651255/Women-sewing-circles-helped-Britain-win-WW2-war-UK>.
- 5: Woman making duodji, in Finland, (1976)
- 6: AC Stitching, (Silicon valley) meeting twice a month (ongoing) without smartphones. Quote: Thorp, Victoria. "Sewing Circle Brings Community, Connection and a Chance to Unplug." Palo Alto Pulse, November 13, 2016. <https://www.paloaltopulse.com/2016/11/12/sewing-circle-brings-community-and-connection-for-palo-alto-women/>.

Sewing

Sara sews and tries her best to listen to the gesticulation of the hands and stitches. It is wonderful to do something that takes the natural time it takes, more in harmony with the natural tempo of the earth. In between everyday life of words, responsibilities and ambitions there exist other thoughts and sensations. Through sewing she feels connected to a line of mothers who have been sitting like this, mending and creating through history. Surrounded by hands, she feels part of an ancient and continuing movement of sewing. She discovers the different tempo in her head and hands, and thinks about different tempos in nature, about snails, whales, mycelium, nests, webs, atoms and growing fractals which protects, create and maintain the world in a circular movement. She knows she will have to step out of this state, going back to answering emails, making deadlines and dinner, but now she has this space, this textile for meditation and contemplation, her own timeless cave of hands.



I decided to make my own cave of hands, a kind of symbolic cave or space where the mime gloves, the idea of the ancestor's hands, and my own sewing hands could meet. A place and reason to sit down and pause the modern tempo. Inspired by Haraway, I tried to open myself for *thinking-with* and *creating-with* what the white painted characters symbolize for me, together with the idea of the Duodji practice and our ancestors' possible ability to guide and create together with us. To sew was an attempt in trying to stay with the trouble by opening myself for the idea of receiving help or collaborating with invisible sources. Where this help came from, if it was even just my own thoughts, wasn't important. What was important was the space it opened within me, through the time it took. Sewing was a meditation revealing how fragile my mind and intention is. And I understood that this inner process of realization and having to face my own shortcomings, was an important step towards a more grounded and accepting state, which was both painful, but true. And as this process was going on while the textile of gloves kept growing bigger and bigger, I understood the space I had created was the artwork itself. The cave I wished to make, was just one possible form or space this textile could be created into. But the sewing and meeting of the gloves, was actually already creating the space I longed for within myself.

This experience was a transition from leaving the fool as a character to embody, to create another sphere, where I used the white gloves as tools for storytelling outside my own body.

Chapter Five – Facing the Trouble

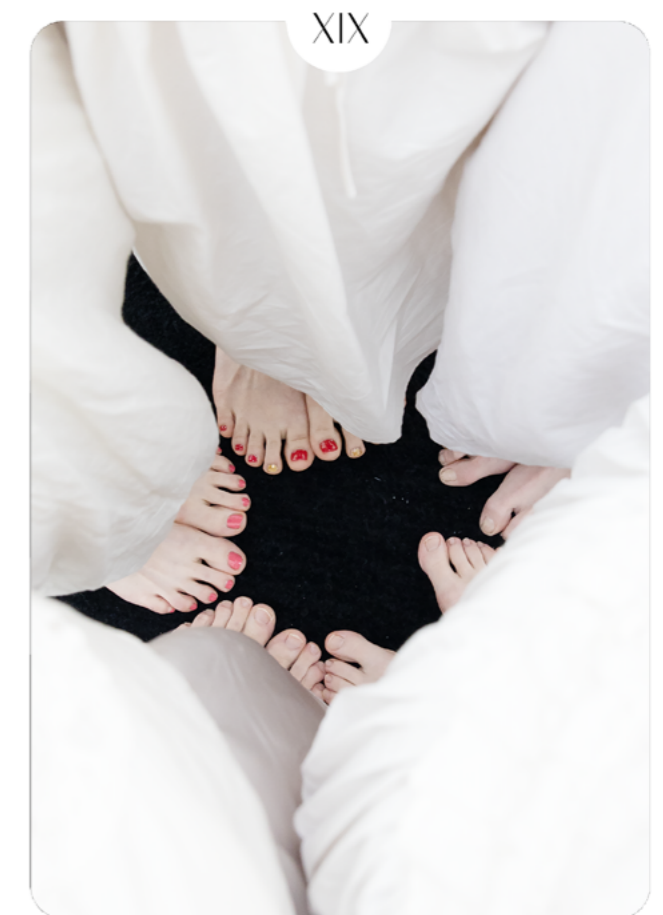
Adopting the perspective of making kin in the Chthulucene prompted me to recognize that my responsibility as a mother extends beyond my immediate family. It entails educating my child about staying with the trouble as well as making kin and odd-kin; instilling in him a sense of empathy and care for all living beings. This was what I needed to pass on to my child, the responsibility I had to take. This expanded understanding of responsibility broadened my perspective and also heightened my sense of urgency. Reflecting through the lens of staying with the trouble, I have realized that this is just it. I didn't. I failed in both of Haraway's warnings of attitude. How could I take responsibility for the climate crisis? How could I protect someone against a hyper object? That is not possible. But to show, teach and try to equip our children with care is possible. This was the responsibility I had to take. I felt the need to collect and meet other mothers.

The Sewing Circle

I felt the need to hear other mothers' perspectives. To make a community. To join *real* hands. Sewing circles have throughout history been a place for women to socialize, share, teach each other, discuss and get out of their homes for input, comfort or perhaps hope. As a historical practice, sewing circles, along with other types of specifically female activities, may have represented safer spaces, with feminist activist potential. Reintroducing a historical feminist practice in the contemporary allows its meaning to grow intersectionally with the specific troubles of our time. I made a sewing circle for mothers. A kind of crisis meeting where we could discuss responsibility and the future of our children, while we sewed the white gloves into the textile installation.



THE SEWING CIRCLE

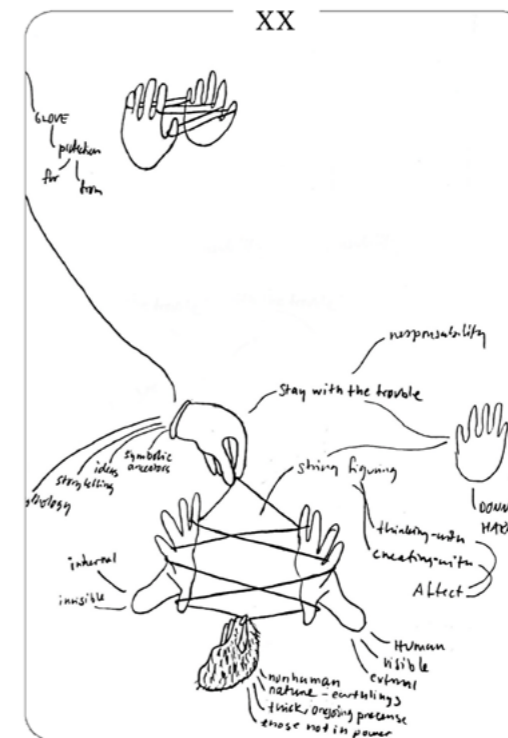


THE SUN



String-figuring with odd-kins

Sara has always been hiding her spiritual interest, protecting it from the world of judgment, as this is fragile and personal to her. But during every meeting with the mothers, some topics repeats; Healing personal trauma, spirituality, and a need for a more feminine way of leading the world. Through sharing their secrets, traumas, hopes and parental worries, new kinds of bonds, kins and hope are made. And then a strange thing follows. Invisible mother ancestors start arriving, forming circles with them, sewing and whispering through their silent stitches. Like they were suddenly part of a very old and continuous sewing circle. One that had started in the caves, continued through certain rituals and craft practices, and further throughout circulating within the city households. What did they really discuss there? She got the feeling it was the same thing.



STRINGFIGURING

Neither hope nor disparity knows how to teach us to play string figures with companion species.³⁸
Haraway

The sewing circle embodies the concept of making kin by bringing together mothers in discussions on care, responsibility, and actions within the context of the Chthulucene. Both “the chthonic ones” and “The Fool” archetype disrupt established power structures and offer alternative perspectives. They invite us to reconsider the status quo, question dominant narratives, and embrace the transformative potential of marginalized voices and unconventional modes of expression. By recognizing the wisdom and insight in these seemingly unconventional sources, they challenge us to expand our understanding and engage with the world in more inclusive and creative ways.

Speculative fabulation (SF)

*SF is a practice and process; it is becoming-with each other in surprisingly relays; it is a figure for ongoingness in the Cthulucene.*³⁹

According to Haraway, making an odd-kin with the chthonic ones can also be to make an ally with more invisible forms than the organic life of nonhumans and hairy earthlings. Haraway says another way to make odd-kins is through the use of speculative fabulation. Speculative fabulation, or “SF”, is a form of storytelling. It is closely tied to everyday practices of storytelling, from those who are not writers or professionals. Haraway writes: “I think of speculative fabulation as this fabulous making, this fable as a place of wild facts; facts that won’t hold still.”⁴⁰

One of the mothers made me realize that time is a very central aspect of the environmental crisis. Almost everything that is harming the planet is in one way or another connected to the humans’ need to optimize or “saving” time. Traveling, shipping of goods, food industry, getting things faster and being more time efficient in our jobs and in everyday life. To sew one pair of gloves together, including the fingers takes about 1,5 hours. The mothers and I sewed around 250 gloves into the tent. This doesn’t solve the climate crisis either, nor does it make the future of my child free of worry. But the experience of allowing something to take the natural time it took felt important. And it opened up a space for sharing complex topics that needed time to discuss and share. Sewing also created a safe space because not having to look at each other felt like it made us share more freely. by creating something together within a circle of mothers, a community trying to face the trouble together, felt like a step in the right direction. We shared an understanding that a need to heal our own wounds seems necessary to be able to take on a greater responsibility, trying to clear the way for our children and not pass on the current attitude further. We discovered that we all had felt alone in our individual pain, and that it felt like a parental failure, which I think is very normal, but which we realized that in reality is something we share and can carry together.



Documentation of sewing circle while filming. The camera being placed for the viewer.

39 Ibid, p.3

40 Ibid, p.3

Chapter six: Non – Performance

Back to the video in the VR headset. Sara planned to make a spectacular performance in the cave with costumes and many activities, but realized that this was yet another illusion. The viewer will instead find themselves inside a white room among five women sewing. No magical ceremony will begin, no dancing of thousand hands will take place. The women are simply having their sewing circle, and left a space for the viewer. The women are sewing and talking, sometimes looking over to the viewer. But the viewer doesn’t hear their spoken words, they hear a soothing whisper of what they themselves wish, fear or can bear to hear.

When I watch a performance, I always feel awkward and a bit uncomfortable. I am scared the performers will involve the audience. This takes me away from the experience of receiving the artwork. I have tried to figure out how to give a viewer a one to one performance, without this feeling. Something else happens when we discover an art piece completely alone, it feels as private as having a book in your lap at home. Which enables us to make our own thoughts and impressions. Because of this, I focused on making books before starting at KHiO. My main focus as a student has been trying to translate the intimate aspect which the book as a medium offer, into physical installations or experiences.

Laure Prouvost

The idea of making a 360-degree documented performance inside a VR headset is inspired by one of Lauree Provoust’s artworks in the exhibition “Above Front Tears Oui Float” shown in The National Museum in Oslo, 2022.⁴¹ Inside a straw basket hanging down from the ceiling, there was a set of VR headset with a 360-degree video documented performance. Moving my head around I could see the performers around me. One of them came very close and stared at me naked. This was a powerful experience, to be able to stare at a person without being looked back at. I immediately wanted to explore this medium. As the project became more of a collaborative project, I wished for the expanded sewing circle to decide how to show our sewing circle together instead of a performance. We wished to offer a seat in the sewing circle, without illusions, shown through the medium of the VR headset.



Top: Laure Provoust. Above Front Tears Oui Float” shown in The National Museum in Oslo, 2022

Bottom: Laree Andreson, The Chackroom. VR installation, which has been an inspiration.

41 Prouvost, Laure. Above Front Tears Oui Float. Nasjonalmuseet. Accessed April 27, 2024. <https://www.nasjonalmuseet.no/guide/laure/laureprouvost/laureprouvost/>.

Sound of care – ASMR / Sound as SF

In the VR medium sound is a narrating element which makes you turn your head and body. ASMR stands for Autonomous Sensory Meridian Response, and is a YouTube phenomenon where a person talks extremely low and soft, and takes “care” of you through the screen.⁴² Through offering attention as feeding, washing or telling you how much they “love you”. This soft whispering approach supposedly makes the viewers feel cared for. In my video I use this as a narrating tool to create a certain dissonance. In the ASMR style, the viewer will hear sounds of the women whispering directly to the viewer, instead of the real sound of the video. They whisper single sentences that were shared during the sewing circles, and two mothers sing a lullaby. I wanted to create this dissonance as a way to challenge the idea of who we receive information from. And suggest that information can come through as somewhere outside or in between our spoken language. They could be the spoken words of the women, ancestral voices, or even the voice of the viewer’s own conscience or fear. It is up to the viewer. This is a way I use speculative fabulation, but also as a way to protect the mothers as participants, who are in a vulnerable position, to feel safer in speaking freely knowing they would be able to choose what to share from the circle themselves.

Chapter Seven: Staying with the Trouble

Response-ability

Through this project my view of responsibility has developed. Haraway consistently spells it response-ability, as an ability to respond. My experience through the project is that responsibility and care are two sides of the same coin. As caretakers, we can learn to take responsibility by learning how to respond. I believe one way of taking responsibility for the coming future is by teaching our children to care, make kin and odd-kin. But to learn to care, can only be done by experiencing what care is. We learn through example. To talk about what care is, is not enough. For it to be learned it has to be consistently shown, every day, every time. And this is a responsibility we as parents *can* take. To decide to show care, and by kin-making always. And dare to try to heal our own wounds, so we can get in touch with responsibility and the ability to respond and to not pass our traumas on to our children. If our children learn to see non-humans as their kin, their equals, and respect them as their brothers and sisters, they will not continue to place the human on top of the hierarchy pyramid, and the ecology will reverse. It can start with the parents. And for this, we also have to believe that change is possible, and for me this has happened through the sewing circle, through joining hands with a community of women, and daring to embrace the female energy of being vulnerable, share what’s complex and difficult experience we are not alone in our worries and pain, and daring to put mirrors up and accept what we see.

Other rooms

We can’t touch the climate crisis, but we all carry it around within us as an invisible and growing issue. We don’t know how the issue will go, or the direction it will take. So, the final form of the white textile of gloves and mind maps is not fixed. I wanted to break the illusion of the textile being a final form, as the issue will keep living and changing both in physical form and inside of us. A tent is a mobile and temporary shelter we carry with us to sleep and recharge when on a journey. As the cave, the tent protects us from wind and weather. The tipi or lavvo are used by indigenous people, but are now also a popular temporary version of the tent, used by people hiking and staying in nature. It is also a mobile and easy to carry with us, and has a construction so easy to put up that children often make them their playing spaces. The tipi is also places for ceremonies often led by shamans, who have used both tents and caves because of their physical properties to become scenes for rituals or rites of passage.⁴³ During the course of these rituals, the shamans experience altered states of consciousness through the caves as being a portal between Mother Earth and a divine or cosmological energy, seeking guidance from above as a sort of odd-kin. “The Celtic or pre-Celtic shaman,

the living embodiment of the collective psyche, was the link with the ancestral world. The age old (Celtic) caves was the tomb was the source of his power and the place where the forces of heaven and earth could meet”.⁴⁴



1-2: Images from Celtic caves in Brittany, France. (5500 years old), From the book “Celtic mysteries the ancient religion”
3: The back of my work, The Black Hole Rug, which was inspired by these caves.

Mother Earth

“It is time to honor Mother Earth. Art, activism and cosmic cold: The goddess-feminism is everywhere” is the title of art critique Susanne Christensen’s review of the group exhibition “Earth Works” shown in February 2024 in Bergen.⁴⁵ The relationship to the earth (“Mother Earth”) and to motherhood is pervasive in the exhibition. She suggests that to make goddess of nature helps to concretize a relationship like that of a mother or sister (make kin), and that it implies communication and respect - a certain degree of submission, which perhaps is necessary, in contrast to how we treat earth as we have put ourselves on top on the hierarchy. In the work “Mother and Sun, 5 years”⁴⁶ the artist Carola Grahns shows a pile of fire pits, which is “an excuse” to invite other mothers from the places which she exhibits the work, to have a space to talk about motherhood, while stacking piles into the size of the artists body. Inspired by this established work I felt a courage to put a higher aim for this project.



Carola Grahns, Mother and Sun, 5 Years, 2024, installation view, birchwood, 210 × 90 × 90 cm. And letters from mothers who participated in the project. Courtesy: the artist and Bergen Kunsthall.

42 Lopez, German. “ASMR, Explained: Why Millions of People Are Watching YouTube Videos of Someone Whispering.” Vox, July 15, 2015. <https://www.vox.com/2015/7/15/8965393/asmr-video-youtube-autonomous-sensory-meridian-response>.

43 “Shaking Tent Ceremony.” Wikipedia, September 27, 2023. https://en.wikipedia.org/wiki/Shaking_tent_ceremony#:~:text=Shaking%20tent%20ceremony%20is%20a,world%20and%20the%20mortal%20world.

44 Sharkey, John. Celtic mysteries the ancient religion. London: Thames and Hudson, 1983.

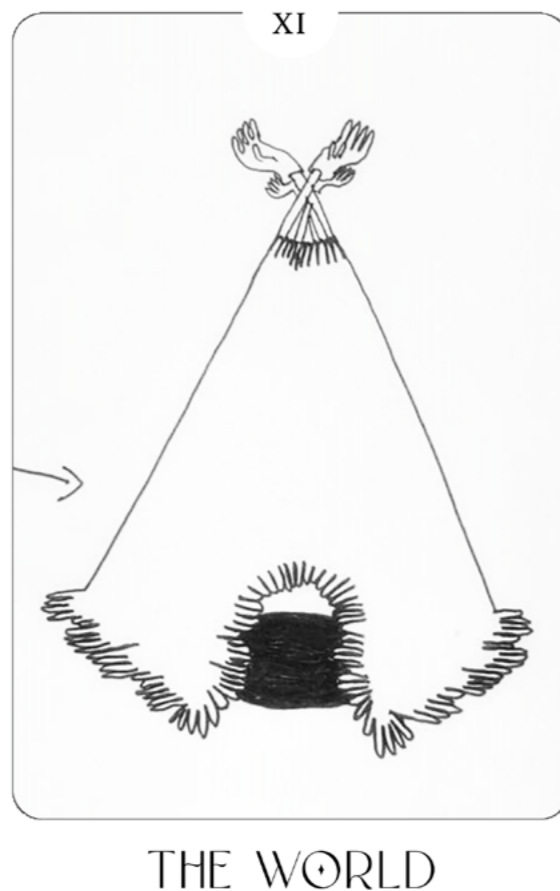
45 Christensen, Susanne. “Det Er Blevet Tid Til at Ære Moder Jord.” Vagant, March 2, 2024. <https://www.vagant.no/klimakrise-moderskab-omsorg-okofeminisme/>.

46 Xenia, Benivolski. “Reflections on a Collaboration Uniting Mothers around Sámi Traditions.” Frieze. Accessed April 27, 2024. <https://www.frieze.com/article/carola-grahn-mother-sun-motherhood>.

I realized that to make a master project and then leave it is not staying with the trouble either. For it to really have a chance of affecting anyone, it has to be seen and continue to live. Climate crisis is amongst others a consequence of our constant need for effectivizing and “saving time”. This is a paradox. We are globally stressed and we stress our shared Mother Earth. My highest aim is that the tent and project can travel and using galleries as a way to spread the project, attracting more mothers and viewers. As our conversation and textile will grow, the construction will into forming new rooms. I am attending to three artist groups where I will exhibit this project through group exhibitions.⁴⁷ We work towards exhibiting outside Norway. But I will apply for solo exhibitions as well.

I will continue the sewing circle after my master’s graduation, and invite mothers from more different backgrounds, professions and cultures, by placing information by my artwork when exhibiting, but also by searching and inviting mothers I wish to talk to individually by mail. I wish to continue to meet and make sewing circles outside the exhibition space, but I am open for arranging a private room or space within the exhibition space as a sort of workshop to the exhibition. And as both our textile and conversation will grow, the construction of the installation can change form into other kinds of rooms and installations depending on where the conversations take us.

This project has been about realizations. To do so, I had to live and create my own mirror game, not only sit with my old cards, facing my own ignorance and foolishness, get out of that costume as it was just another excuse of doing something about the issue, and try what I could to face the trouble as a more responsible person and mother. As for my child, he is still worried, but has a mother who is not scared to stay with the trouble anymore.



⁴⁷ A Female Gaze, established in 2021, consisting of 10 professional female photographers. And two new established groups with no name yet. First: 6 of the leading Norwegian female art photographers as Marie Sjøvold, Katinka Goldberg and Linda Bournane. The last group is initiated by my tutor Tiril Schröder, and consist of 3 bachelor students, 3 master students and Tiril herself. All three groups are currently applying for group exhibitions.

The tent Sara made when her father died was a space which made her feel closer to him and the mystical experience of grief, which in real was what she experienced as serious questions about what life is, and why we are here. The last card in the fool’s journey is sometimes called The Universe, and in other stacks it is called The World. In both versions, when The Fool enters this card, they are immediately back in the first card, The Fool, and will start a new round coming out of the cave again. We end our journey with the tent installation, which now includes all the elements of what this round in The Fool’s Journey has taught Sara. In our story we see her demounting the tent, carrying it with her out into the next round, a world of new sewing circles and exhibition arenas to live its own next round of The Fool’s Journey.

Epilog

Ingen kan se, eller røre meg
En klovn uten scene

Alle kan føle og høre meg
Her er jeg

Ååh hørte du forkynneren og alt det han sa
Hørte du de bønnene han ba
Følte du at alle de usynlige bånd
Kom i fra en sann og ekte ånd

Tanken forsvinner
Ordene dør
Kirken står tom som før

En klovn uten scene
I sammen alene

Så du presidenten som kjørte avsted
Etter alle vakre ord om fred (huh)
Trodde du på budskapet, fikk han det frem
Sto du der alene igjen

Ååå, talen forstummer, faller til jord
Blir bare tomme ord

En klovn uten scene
I sammen alene

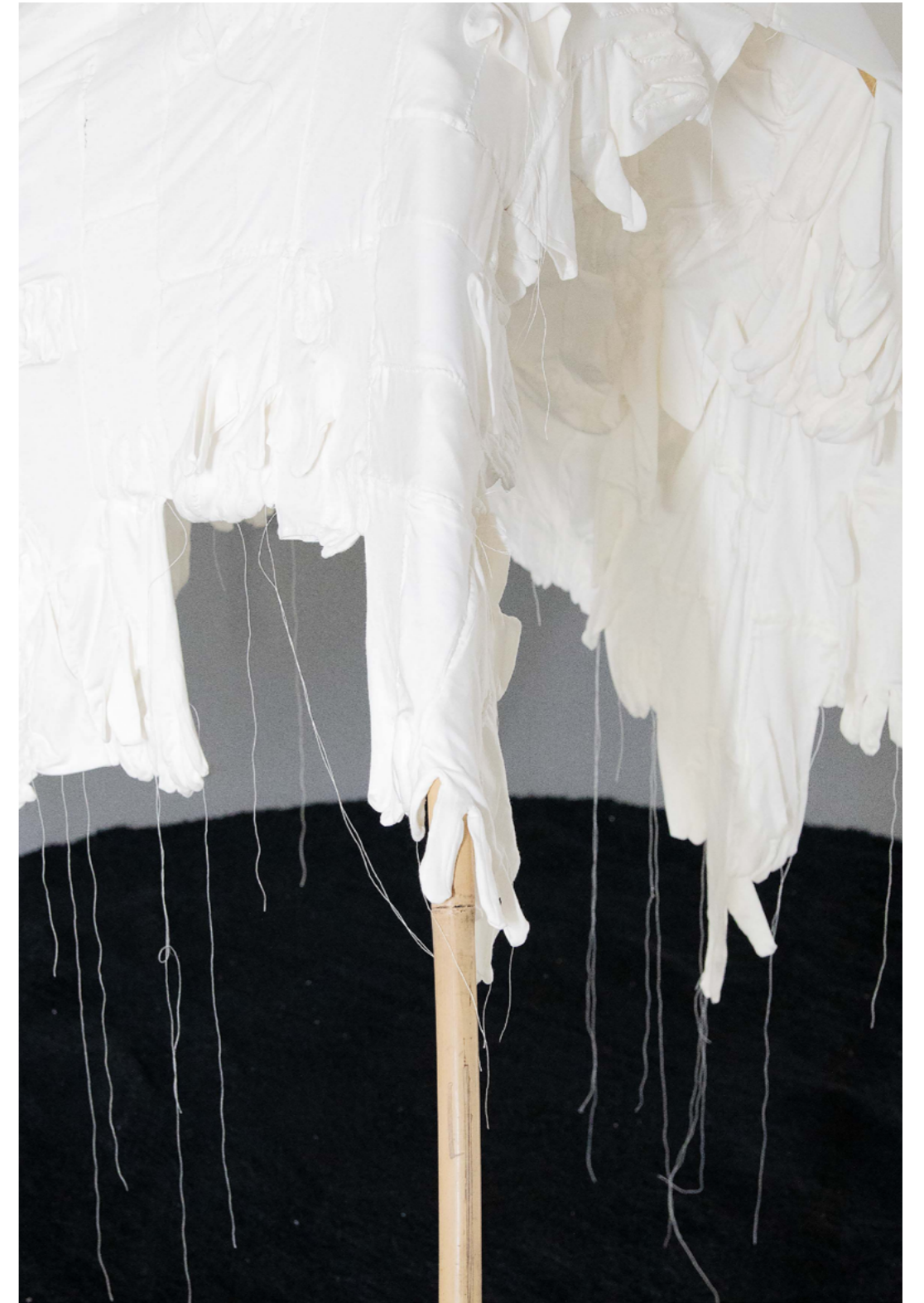
Alle er klovner, alle er med
Uten å vite det

En klovn uten scene
I sammen alene

Åå for et sirkus, vi boltrer oss i
(Ha ha ha ha), å hvilken god parodi

Klovner, foren dere, scenen er vår
Sørg for at scenen består

“A Clown without a stage”. Written and sung by my father Jahn Teigen



Appendix

Image list, the Tarot cards:

Act 1:

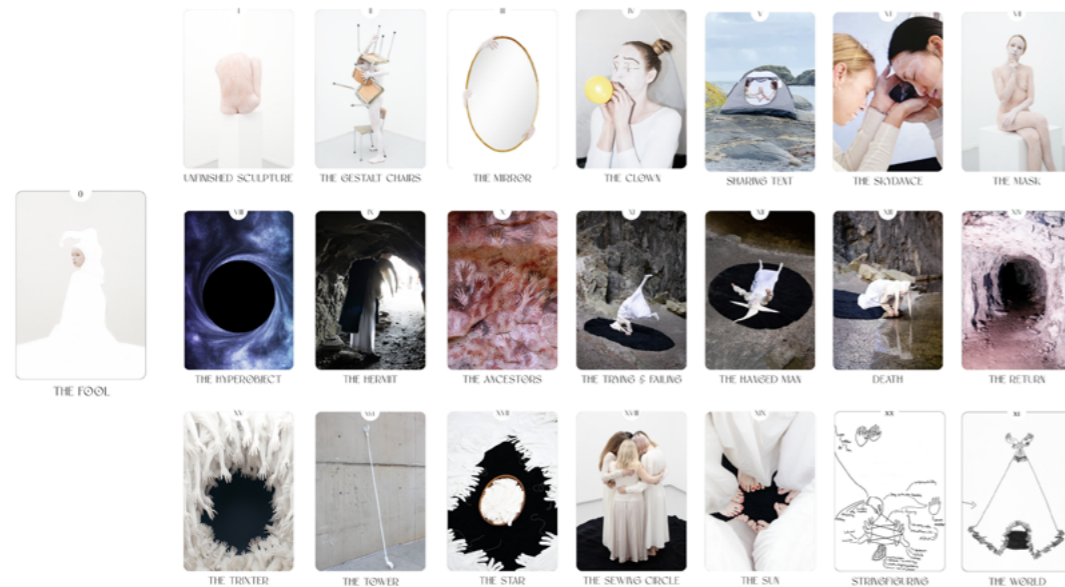
- 0 *The Fool*, 2019. Photo collage. 21x29,7cm.
- 1 *Unfinished Sculpture*, 2019. Photography.
- 2 *The Gestalt Chairs*, 2019. Photography.
- 3 *The Mirror*, 2019. Photo collage. 21x29,7cm.
4. *The Clown*, 2020. Photography.
- 5 *Sharing Tent*, 2020. Documentation of performance. Inside *Sharing Tent*: inner tent of four persons tent, 135x230x210cm. Embroidery, photoprint on clothes and wool socks. Location: Lillesand, Norway.
6. *The Skydancer*, 2020. Documentation of performance. Inside *Sharing Tent*: inner tent of four persons tent, 135x230x210cm. Embroidery, photoprint on clothes and wool socks. Location: Bygdøy, Norway.
7. *The Mask*, 2019. Photography.

Act 2:

8. *The Hyperobject*. Not real image. Istock image.
9. *The Hermit*, 2022. Photography.
10. *The Ancestors*. Shutterstock image of Cueva de las Manos, Santa Cruz, Argentina.
11. *The Trying & Failing*, 2022. Photography. Including *Black Hole Rug*, 2022, tufted wool rug, 175cm in diameter. And in the role of my artistic alter ego *The Fool*. Location: Spro cave, Nesodden, Norway
12. *The Hanged Man*, 2022. Photography. Including *Black Hole Rug*, 2022, tufted wool rug, 175cm in diameter. And in the role of my artistic alter ego *The Fool*. Location: Spro cave, Nesodden, Norway.
13. *Death*, 2022. Photography. Including *Black Hole Rug*, 2022, tufted wool rug, 175cm in diameter. And in the role of my artistic alter ego *The Fool*. Location: Spro cave, Nesodden, Norway
14. *The Return*, 2022. Photography. Location: Spro cave, Nesodden, Norway

Act 3:

15. *The Trixter*, 2024. Image made in collaboration with artificial intelligence image generator app Discord, Midjourney.
16. *The Tower*, 2024. Documented sculpture: Bamboo stick with two plaster hands with five and six fingers. 2,10m.
17. *The Star*, 2024. Documentation from a sewing circle. Protection gloves and sewing equipment on *The Black Hole Rug*, 2022, tufted wool rug, 175cm in diameter.
18. *The Sewing Circle*, 2024. Five of the women from the sewing circle, making the illustration for the tarot card together.
19. *The Sun*, 2024. Documentation photo of one of the sewing circles.
20. *Stringfiguring*, 2024. Mind map, drawing. Using my child as model for the hands who holds the string figure.
21. *The World*, 2024. *A Cave of a Thousand Hands*, in the making.



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