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MAKING /
NARRATIVES



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The Face of God – titeln på Milka Belia Havels (1571–1631) delvis förlorade text om sökandet efter ordning i kaos, bildar grunden för en utställning i Vandalorums Formlada hösten 2017. Utställningen lyfter fram den tjeckiske entomologen och konstnären Milka Havels liv och verk genom rekonstruerade artefakter och bilder. Här konfronteras barock med modernism, design med konst och vetenskap med mysticism. Insekter fungerar som metafor för det outgrundliga och som verktyg för ett sökande efter mening.

Milka Havels övertygelse om att man genom att identifiera mönster i skenbart kaos i naturen får se guds plan eller "ansikte" blev den naturliga sammankopplingen mellan hennes teologiska, vetenskapliga och konstnärliga intresse. Projektet som ställs ut undersöker historia och mytologisering som kreativ drivkraft.

Denna bok är tänkt att komplettera utställningen och erbjuder en fördjupad förståelse av Milka Havel genom en serie essäer som belyser olika aspekter av hennes liv och verk. Projektet problematiserar också förhållandet mellan historia och fiktion genom att visa hur historieskrivning i sig kan vara en verksam faktor i en påbjuden berättelse.

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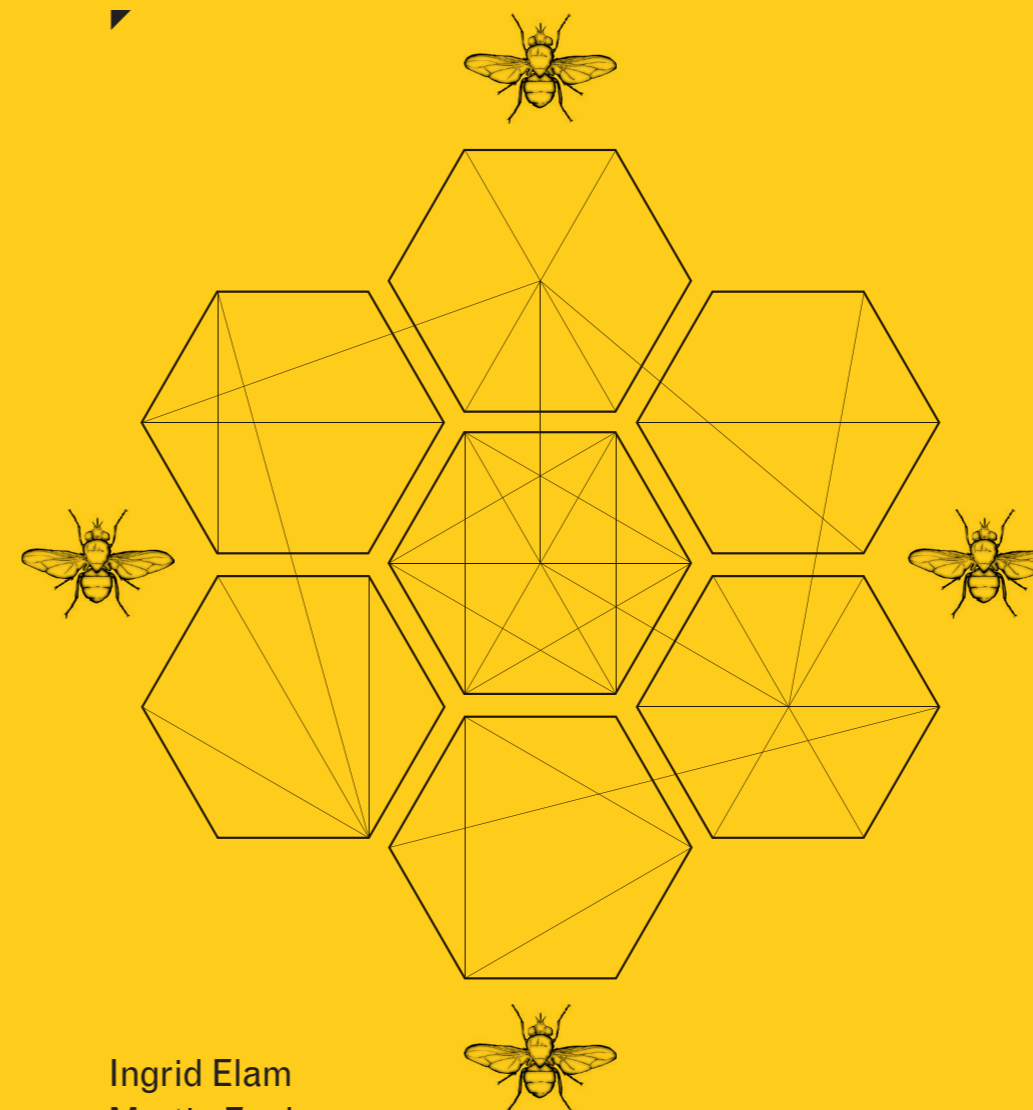
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The Face of God



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From a design and crafts perspective, the connotations of “making narratives” are manifold and ambiguous. On the one hand “making narratives” can be understood as narratives of design and crafts and the way these practices and processes are inscribed in various societal processes. This is the realm of critique and reflexivity where design and crafts connect to other disciplines and fields such as sociology, philosophy, aesthetics, organisation, management, engineering, economics, politics, natural sciences linguistics and so forth.

On the other hand “making narratives”—from a making perspective—can be understood as an active stance, where practices and processes not only are inscribed in various given processes, but also have their capacity to change the given “narratives” as well as to produce new ones. This is the realm of the imaginative and the productive where design and crafts have its core and through which design and crafts connect to other disciplines and fields such as art, music, literature, film, dance and theatre etc.

What is suggested here—with the notion of “making narratives”—is that you need two legs to walk and that design and crafts as socio-material practices emerge out of the potentiality offered by these two “legs.” Where the “legs” primarily should not be understood as a dichotomy—as difference or rift—but rather as a pair which enables movement and makes practice possible and meaningful.

