

**Presentation av projektet popopo-opopop
(ku-projekt av Eva Engstrand och Pascal Prošek)
och dess fortsättning i projektet Klia Fyra Apor
(miniatyrboksprojekt av Eva Engstrand)**

**Presentation of the project popopo-opopop
(ku-project by Eva Engstrand and Pascal Prošek)
and its continuation in the project scratch my back
(minature book project by Eva Engstrand)**

Reflektion över projekten popopo-opopop och Klia Fyra Apor / Eva Engstrand 2017-12-12

Hur drar man gränser i en praktik som ständigt förändras – som rätt som det är viker sig bakåt och plockar upp något som man trodde var glömt och passerat – denna text handlar om projektet *popopo-opopop* (i samarbete med min kollega Pascal Prosek) – och projektet *Klia Fyra Apor* (mitt eget miniatyrboksprojekt) – dessa båda hänger intimt samman

Utställningen (i samband med designfestivalen) i en anspråkslös liten vitrin i entrén till humanistiska biblioteket visade : 8 miniatyrböcker, 3 teckningar och en essä – representande båda projekten – hur många såg utställningen? – enligt Jacob Hurtig på UB stannade somliga till då och då och tittade – inget att skryta över det förstår jag

[Hur publicerar man miniatyrböcker av detta slag och gör rättvisa åt både form och innehåll? – jag har ingen lösning – böckerna (och även essären) är utställda som unika fysiska objekt – men deras texter svävar i ett slags limbo]

Miniatyrböckerna är den senaste materialiseringen i min pågående praktik – att undersöka hur skrivandets materiella förutsättningar – verktyg, material, tidrymd, kroppshållning, rumslighet, etc – inverkar på såväl textens komposition – som på dess visuella, ljudande och taktila förpackning

Texten är starkt reducerad – ramsor av ord med bara fyra bokstäver – en praktik som sakta utvecklats ur improvisatoriskt skrivande – först genom långsamt präntande för hand – då orden framträdde med stor möda – så småningom föds kortare och kortare ord – plötsligt framstod den stränga ramen som kreativt utmanande – jag började samla på spalter och rader av ord med fyra bokstäver – detta skedde innan projektet *popopo-opopop* startade – först i höst 2017 har jag funnit en adekvat materialisering i form av miniatyrböckerna

Verserna är komponerade både i handskriftsskisser och i mobiltelefon – handskriften är inget självändamål – det är ingen protest mot digitalisering – bara ett av flera sätt att undersöka hur kroppens gestik inverkar på textkompositionen – låt mig säga med en gång: jag tror inte det går att påvisa ett entydigt explicit samband mellan skrivandets materialitet /gestik och texten – det finns dock intressanta korrela-

tioner som bl a Matthew G. Kirschenbaum observerar i sina studier av hur författare anammade digital ordbehandling på 70- och 80-talen (*Track Changes: A Literary History of Word Processing*, 2016)

Under våren 2017 stretade jag med en essä om projektet *popopo-opopop* – här använde jag en annan variant av min handskriftspraktik – att teckna/skriva kartor för att organisera reflektioner och referenser i projektet – en undersökning av den tomma ytans materialitet och dess begränsningar – ett sätt att skriva som inte följer det linjära ordnandet av text (vilket karakteriserar skrivandets system) – med undantag för kortare fraser och stycken – för mig en produktiv metod att åstadkomma sammanhängande argumentation

I essäarbetet gjorde jag viktiga insikter som skapade förbindelser med miniatyrboksprojektet *Klia Fyra Apor*:

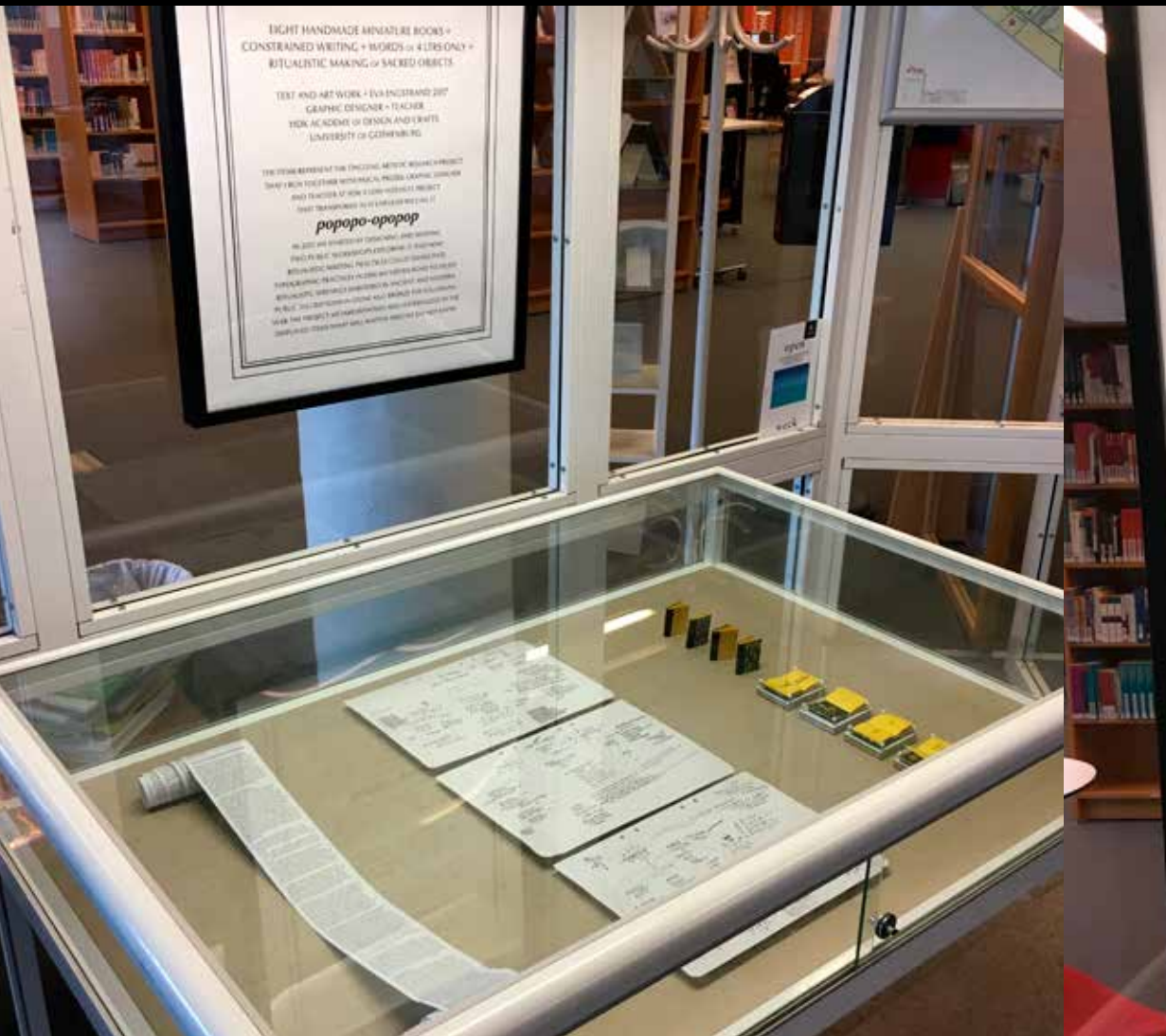
1. studierna av steninskriptioner (Rom 2016) avslöjar en annan bestämmande materialitet kring textproduktion – det mödosamma arbetet att hugga bokstäver i sten – hänsyn till ytans ekonomi – det är inte för inte som steninskriptioner förkortar ord och använder en korthuggen kärnfull stil – därav epitetet lapidarisk stil (*lapidary style*) – mina miniatyrverser kan sägas vara lapidariska – fast av andra skäl

2. de två workshops hösten 2015 utspelade sig som ritualer – vilket vi intuitivt utgick ifrån när vi iscensatte dem – jag uppmärksammade det rituella förhållandet till skriften i båda projekten genom att djupdyka i litteraturen om ritualer (Durkheim, 1912)

På så vis fann jag ett meningsfullt sammanhang för min skrivande praktik under de senaste tre åren fram till framställandet av de åtta miniatyrböckerna – skrivandet som ritual och besvärjelse över skriftens prekära ställning (Wilém Flusser: *Does Writing Have a Future*, 2011) – skrivandets materialitet (inklusive kroppens gestik) som en av flera bestämmande (låt vara odefinierade) faktorer i textkomposition – miniatyrböckernas materialisering genom ett engagerat hantverk – ett kärleksfullt manipulerande av materialitet – allt tillsammans gör dem heliga.

Visual presentation of the two projects and their materializations:

The exhibition at humanistiska biblioteket – the display	4
The miniature books – the objects	5
The miniature books – the texts	7
The territory drawings	8
The essay (and table)	10
The project popopo-opopop – details from slideshow presented to faculty members on 5 June 2017	14



FROM LEFT TO RIGHT IN THE DISPLAY CASE:
PRINTED SCROLL + ESSAY ON WRITING RITUALS +
SACRED OBJECTS + EMANCIPATION + INSCRIPTIONS

THREE DRAWINGS + TRACES OF RITUALISTIC
WRITING + VISUALIZING CONCEPTUAL
TERRITORIES OF THE PROJECT

EIGHT HANDMADE MINIATURE BOOKS +
CONSTRAINED WRITING + WORDS OF 4 LTRS ONLY +
RITUALISTIC MAKING OF SACRED OBJECTS

TEXT AND ART WORK + EVA ENGSTRAND 2017
GRAPHIC DESIGNER + TEACHER
HDK ACADEMY OF DESIGN AND CRAFTS
UNIVERSITY OF GOTHENBURG

THE ITEMS REPRESENT THE ONGOING ARTISTIC RESEARCH PROJECT
THAT I RUN TOGETHER WITH PASCAL PROŠEK GRAPHIC DESIGNER
AND TEACHER AT HDK A LOW-INTENSITY PROJECT
THAT TRANSFORMS AS IT UNFOLDS WE CALL IT

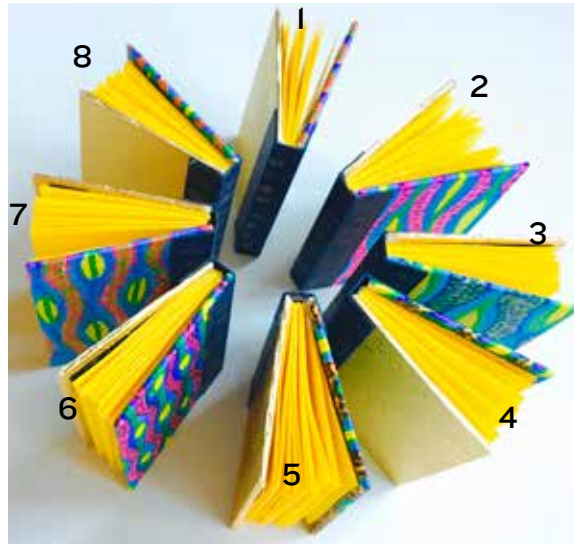
popopo-opopop

IN 2015 WE STARTED BY DESIGNING AND HOSTING
TWO PUBLIC WORKSHOPS EXPLORING IF AND HOW
RITUALISTIC WRITING PRACTICES COULD EMANCIPATE
TYPOGRAPHIC PRACTICES IN 2016 WE VISITED ROME TO STUDY
RITUALISTIC WRITINGS EMBODIED IN ANCIENT AND MODERN
PUBLIC INSCRIPTIONS IN STONE AND BRONZE THE FOLLOWING
YEAR THE PROJECT METAMORPHOSED AND MATERIALIZED IN THE
DISPLAYED ITEMS WHAT WILL HAPPEN NEXT WE DO NOT KNOW

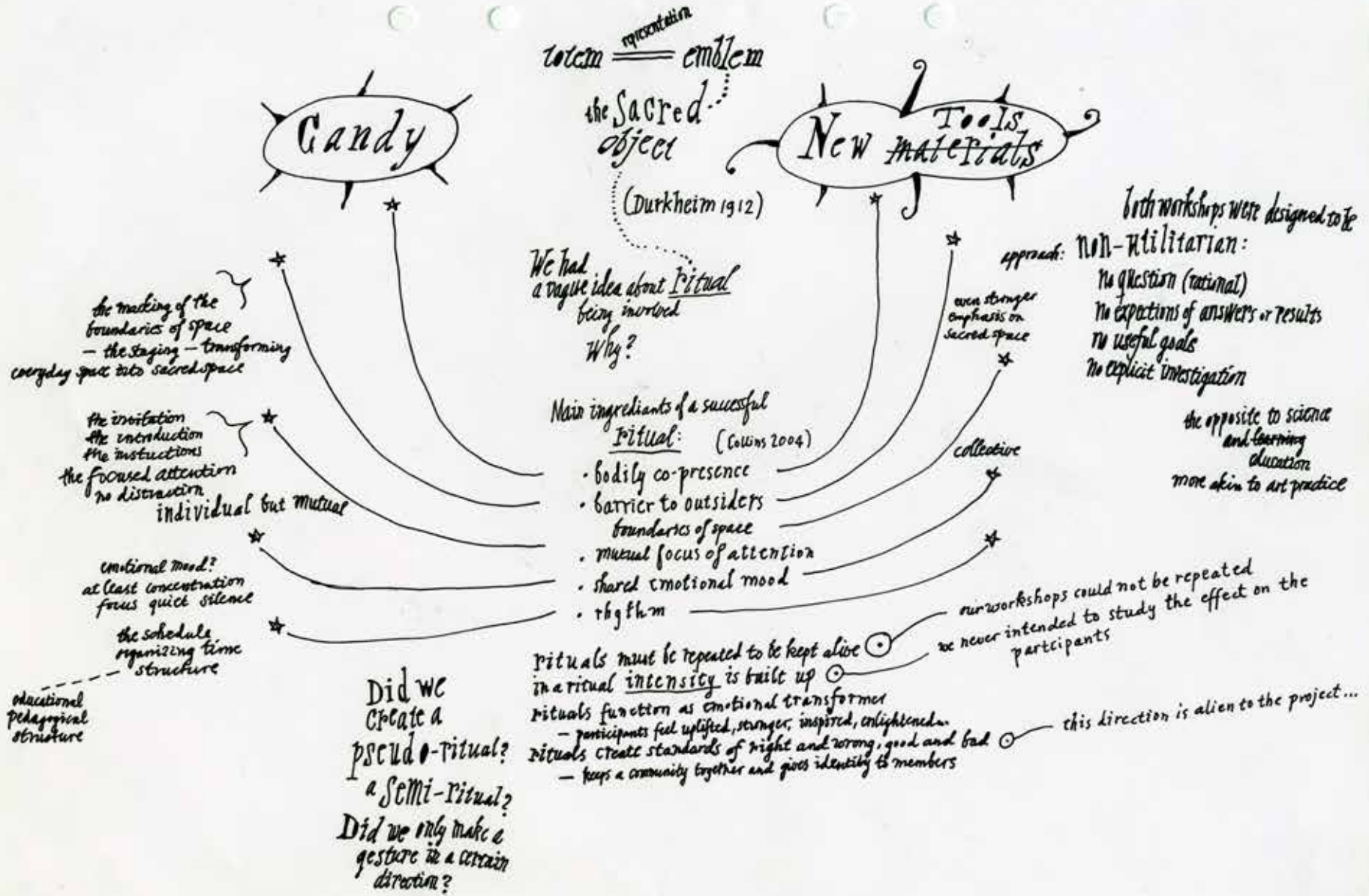




The text content of the eight miniature books.
 Constrained writing - verses of words consisting of only four letters.
 Untranslatable.
 Sorry.



- 1 SLUG TANT slug tant åkte kana över regn-båge från vita moln ljud käck sång likt glad bäck däri flöt herr Bach slog takt *tadá tadá* snöt luft-dans utur näsa vips smög tant fram stal hans fina krok
- 2 IVÄG TANT iväg tant lång färd utan plan över skog idel gran till stad idel gata idel sten idel vass kant tant irra runt leta port söka vila *ring ring* inga svar tant fann frid-full grav till slut
- 3 FLOD TANT flod tant lyft ögon-lock kryp utur dyig koja ropa lock pock *hihi hehe* klia yvig havs-faun följ hans våta dröm till salt kust glid över hans lena fisk-form blås vitt skum fyll ditt skal
- 4 GRYM TANT vild skog mörk natt skri tjut *oiih oiih* alla apor flyr gula ögon glor onda vrål ekar titt tätt grym tant klår elak karl slår käft drar vass hugg-tand *tjof tjof* skär hals-puls-åder
- 5 SNÅL TANT snål tant slår text *däng däng* rakt slag kort hugg flår text *ritz ratz* kvar står vägg utan dörr sned vind likt narr prat ändå vill tant ditt vill datt iväg flyr dikt utan vett utan sans
- 6 FEST TANT våga allt håll inte fast hugg till vänd stek visa glad sida haka fast ditt kär! glöm sorg bjud till fest baka kaka sätt fram guld-pynt strö sago-gryn ropa *ohoj ohoj* kaka kola kära barn
- 7 SORG TANT sorg tant gick smal stig över karg öken lång kall natt dock ljus bröt fram moln drev bort sikt blev klar tant sade *puff puff* blås mild vind blås bort sorg vita dröm fjun täck mina ögon
- 8 LÄTT TANT lätt tant steg högt likt vita fjun över blåa berg vars skog susa *siss suss* kast vind grep pigg tant snön yrde virr varr road tant höll full fart glad ring-dans runt *haha hoho* tjöt tant



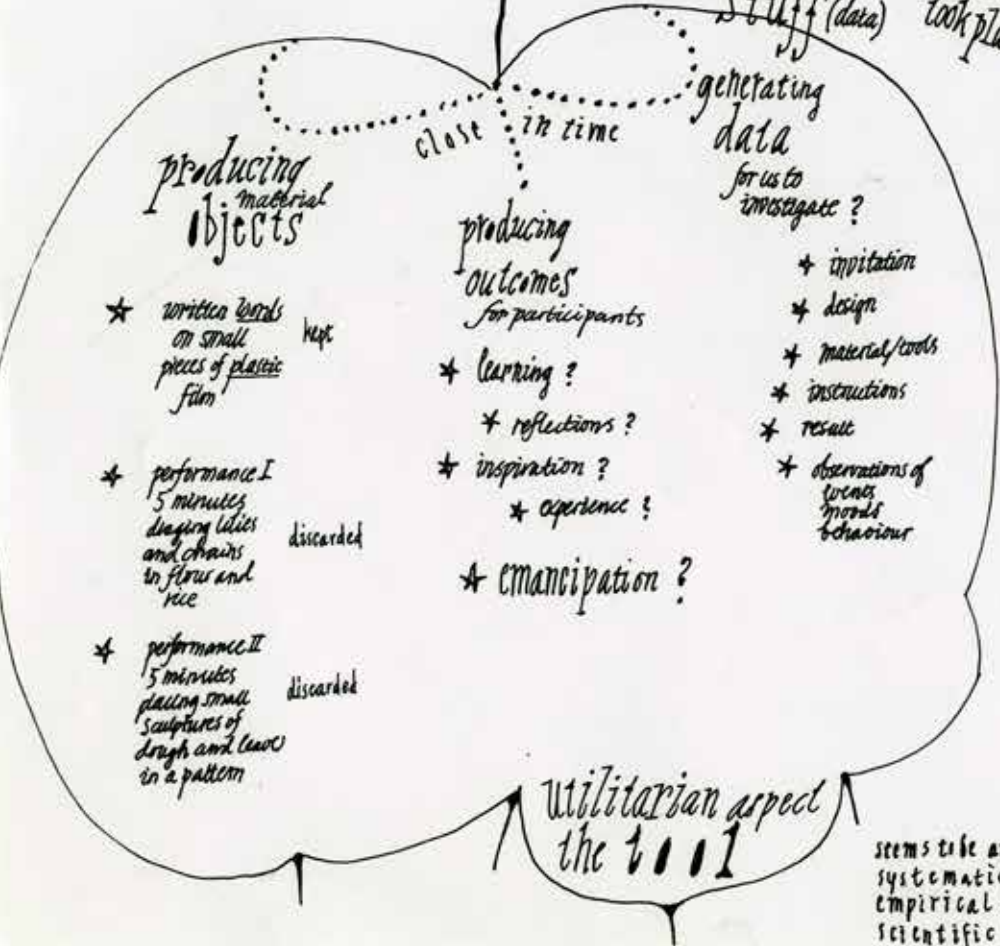


the Workshops
2015

at a distance of 1,5 year

2017
Socio-cultural action
manifestation of an idea
outlook in the world...
How to understand
to read the meaning
of what we did: the ACT
of holding the two Workshops
in the way we did:

the empirical stuff (data) → this actually took place → events in time and space



the Ritual
the Inscriptions
the Sacred object
the Emancipation

A plausible reading ~ not the truth

seems to be another project
systematic investigation
empirical data
scientific approach

my methodology of deep Writing
and deep Reading:
adopting a Hand that
is good for thinking

différance?

in front of an inscription the reader becomes aware of the absence of the author the maker the person the words and letters open too many alternatives there is no anchoring



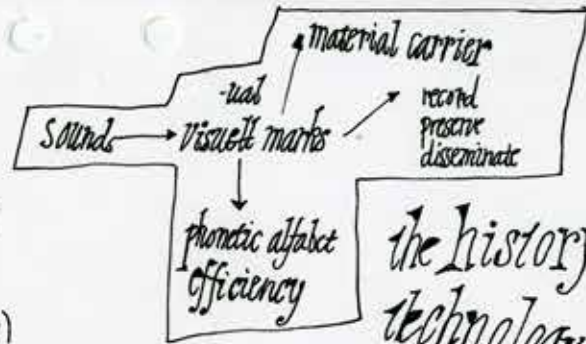
INSCRIPTIONS



the Candy workshop:
the Wolf too
words in new circulation

human communication:
about written language:

the nature (essence?)
the cultural significance



the history of technology

J. Derrida

the structural nature (properties) of the written language



Writing is a machine
and typography is just one mode
of that machine

furthermore
makes it impossible

the words I am writing
have been used before
and have a life of their own.
I can never control them and
make them do uncompromised
justice to my thoughts.
When you read them you have
read them before in other combinations
in other context. That will influence
your reading. You could even read
my words as poetry...

technologies become obsolete

Writing/reading can meet the
same fate when new technologies
of recording and disseminating
ideas have been established...

(Reading)
A written word opens a semantic field:
the literal sense is insufficient for understanding
the intention — the context is a necessary condition
BUT the context can never be completely determined

what he is suggesting
is that reaching a complete
and true reading of a written text
(capturing the intention of the author)
uncompromised
is impossible.

The text content of the essay scroll in the exhibition
This essay has not been published as text
The text does not include the miniature book project

popopo - opopop
writing rituals
exploring the workshop format

an artistic research project by
Eva Engstrand and Pascal Prosek

Project Story
Text: Eva Engstrand

The name of this project popopo-opopop was conceived very early, before I and my colleague Pascal Prosek launched it and when we only had a faint idea of what it could be. It PO-pped up spontaneously and without effort, and we just loved it. Maybe it was the PO of tyPO-graphy that was repeated in a regular rhythm, and then mirroring itself. Maybe it was the OP of OPTimism that resonated with a shared feeling towards the opportunity (OP-PO-rtunity) of doing a project together. This publication tells the story of the project as it unfolded and what sense we made of it.

In our application for funding we called our project popopo-opopop: typography as an emancipating activity. The aim of the project was twofold. One: to explore whether engaging in typographic activities (doing typography) could yield emancipation (or at least learning). Two: to explore the workshop format as a promoter of this kind of typographic emancipation. We foregrounded the pedagogical benefits of these aims, and referred to our previous experiences of hosting workshops as part of teaching activities. Our methodology and plan was to design and publicly undertake a number of workshops, and to hold adjacent seminars to discuss the outcome. In addition, we planned to record, do-

document and comment these activities. In 2015 we were lucky to receive funding for this project by HDK Academy of Design and Crafts.

Our work started in the autumn 2015 when we hosted two workshops, and continued in the spring 2016 with a visit to Rome, Italy to study inscriptions. This publication, written and printed in 2017, is yet another continuation of the project.

In the following essay I will describe the two workshops in detail, in order to portray the special character of our conception of the workshop format. I will further discuss how I have read and understood our project. The concept of the Ritual will be a recurring theme. The essay will account for the change of focus that the project underwent, from the narrow field of typography to the wider field of writing and written language, and why we ended up in Rome in search of ancient and modern inscriptions. Consequently, Written Language will be a key concept in the conclusion part of the essay.

Describing the workshops

We set out to design and undertake the workshops during the autumn term of 2015. Our first announcement (the poster) promised three workshops. The third was outlined, but was never realised.

The guiding principle in defining the goals and expected outcome of the workshops was: Where it will end we do not know. It was a deliberate standpoint to be undefined. We directed our design to the initiating stage (the instructions) of an activity that would engage participants, and then see where it would take us. From our point of view the overarching theme of the workshops was writing and written language, but we did not expect participants to understand it as we did. We were reluctant in trying to make them see things our way. In other words, we were not aiming at teaching or educating people to form a specific image

of what they were doing. Our aim, from the point of view of the whole project, was to explore the workshop as a kind of experimental tool. We embraced being surprised and even disappointed. We welcomed the unexpected events and outcomes. The question of who exactly was targeted for emancipation was an open question, and is discussed later in this essay.

We invested careful design work into the staging and the schedule of the workshops, as well as the tools and materials we were going to provide. Underpinning this approach is a belief that a careful attention to the design details will promote the positive expectations and commitment of those who attend. In between us we also shared experiences of holding workshops with students, and wished to explore and develop the possibilities of the format for teaching.

The following table describes the two workshops in detail.
[INSERT TABLE]*

Close reading of the workshops

Observations and comments immediately after the two workshops were annotated by me for the record. These notes indicate a certain feeling of bewilderment - what was the meaning of all this? How can we understand what we have done, in a deeper sense than just the description of the components of the workshops? It actually took me one and a half year before I could see a meaningful story emerge from the journal notes, the photos taken at the events, the material remains of the activities, the several discussions and new ideas that the workshops generated in between us, and the visit to Rome.

- Rituals and Sacred Objects

In the early stage of defining and designing the workshops we discussed the idea of rituals. Our approach was intuitive, based on curiosity and a preunderstanding which was probably informed

by the external (performative) features of ritualistic behaviour rather than by the intrinsic meaning of rituals. When looking closer at the concept of rituals as it is treated in Emile Durkheim's seminal book *Elementary Forms of Religious Life* (1912) I find that his concept sheds light on what we were up to in this project. There are of course other possible directions of interpretation and discussions, but reading our project from the point of view of rituals seems now a plausible approach, particularly given our own early intuitions that were fed into the design of the workshops.

The model by R. Collins, which is a formalisation of Durkheim's ideas, seem to me a helpful tool for interpretation. Collins describes the four main components of a successful ritual:

1. the bodily co-presence - people assemble in the same space, and feedback of emotions and bodily reactions produce a sense of the social
2. the barrier to outsiders are marked - the space of the ritual is explicitly delimited
3. the mutual focus of attention - everyone performs the same thing at the same time and are aware of everyone else doing the same
4. the shared emotional mood - an emotional tone held throughout the assembly is established, e.g. reverence, awe, seriousness, silence

The most obvious and central aspect is the repetition of rituals. Rituals will die if they are not regularly repeated. In addition, Collins mentions the importance of rhythm, being caught up in a communal rhythm of events and the build-up of an intensity (what Durkheim calls 'collective effervescence').

A ritual that works well also have outcomes that are of special interest to the social group that performs the ritual. It produces group solidarity. The symbols of the ritual becomes filled with meaning to the members of the group. Individuals participating in the rituals become filled with energy, feel uplifted, stronger. The effects of rituals: shared emotions, the

build-up of intensity, feelings of solidarity and inner strength function as emotional transformers. Common standards of (moral) rights and wrongs are established.

In what respects do our workshops align with this formalized model? Is there something in the design of the workshops that motivates and explains our intuitive ambition to create a ritual? Several characteristics of our workshops seem to align with the model. Participants are bodily present. The space is marked and delined from everyday life outside by its staging. Participants are focused on a shared task at the same time. An emotional mood is created by the design of the space and the symbolism of the presentation that introduce the workshop. Those two later ingredients are important because they set off the event and activities from the mundane life outside. There are many elements of this model that resembles the behaviours and activities taking place in education - the seminars, the examinations, the workshops.

On the other hand there are obvious non-alignments. One is the lack of repetition. The workshops were one-off artistic events that SUGGESTED an imagined ritual directed towards the celebration or worship of certain SACRED objects. We did not intend to create a serious, real life ritual. This of course begs the question: was it a kind of spectacle? Illusionary trick? Artistic performance intending to reveal or arouse a sensation of ritual?

- Emancipation

Already in the early stage of discussing what project to engage in, we shared a common inspirational source - the *Ignorant Schoolmaster* by Jacques Rancière. In this book Rancière tells the story of M. Jacotot who, in the Napoleonic years in France, demonstrated in practice that an ignorant teacher (he himself) could actually make ignorant pupils learn by themselves providing them with a material object (a bilingual book) for their common attentive exploration. Rancière emphasises that the key assumption of

this approach is that all humans are equal in intellectual capacity to learn from the start. As opposed to the unequal relationship of the teacher-learner as it is played out in the conventional way of teachers explaining to learners, there are no explanations, no instructions, no curricula in the teaching practice of Jacotot - just the firm confidence in the learners' intellectual capacity to understand and develop skills by themselves. This attitude greatly inspired our design of the two workshops. The story that Rancière recounts is a story of emancipatory teaching. When freed from oppressive power relations like the unequal teacher-student relation individuals are emancipated. Feelings of inferiority and self-contempt are replaced by the realization that your intellectual capacity to learn are equal to your neighbor, whether this next person is an experienced teacher or a fellow-student in the beginning of education.

This explains the background of the aim of the project as expressed in the title - the emancipating activity. The privilege (or benefit) of an artistic investigation, as opposed to a scientific one, is that you can let the project be inspired by real and imaginative sources without having to account for rational arguments and contributions to the discussion of these inspirational sources. We were inspired by the emancipatory attitude expressed in Rancière's book, and that influenced our design of the workshops and our approach to the project as a whole. Our project would have been a completely different one if we had had the ambition to find out whether the participants of the workshops did experience - at the time of the workshop or later - emancipation. This would have required a rational investigation of empirical data gathered in questionnaires and interviews. Our intention was not to prove (or disprove) that the workshops were useful as means of emancipation, e.g. for pedagogical purposes. We looked upon our project as an emancipatory opportunity for ourselves, as designers and as teachers. Could we free ourselves from oppressive

assumptions and prejudices by starting from a stage of ignorance and relying on our capacity to learn by ourselves? Could we engage in a project without defined research questions and methodologies? Could we just let things happen in an improvisational manner? What we did was a balance between the structural requirements of the university to define a project (as it is expressed in the application) and the ignorance and uncertainty that we embraced as a beneficial working strategy.

Looking back at the artistic outcome of the project, the design of the workshops and how they unfolded, we tentatively suggest that the design demonstrate an attitude that resembles that of the ignorant schoolmaster. No defined (pedagogical) goals or aims were proclaimed, but an atmosphere of focused attention on some common material and tools were provided by us, without (rationally) explaining too much. Instructions were kept to a minimum. Everyone had to make their own conclusion during and after the workshops, we did not present any explanation or hidden message.

- Inscriptions

The concept of inscription and the idea of writing in general introduced itself in our discussions quite early. In ordinary language use the word inscription means writing in durable materials like stone and metal. We felt challenged to extend the use of the word to cover all kinds of writing that are realised as visual and tactile marks on a material carrier of some sort - be it a sheet of paper, a stone slab or a luminous screen. This extension was inspired by the philosopher Jacques Derrida and his characterisation of written language.

To Derrida, the absence of the author in the materialised tokens - this emancipation from the intention of the author - constitutes the written language as a system. For such a system to function it is essential the elements are iterable. This

means letters, words, phrases, texts can be reused. No author can personalise or claim ownership to the language system. An author can of course claim authorship to a specific composition of a text, but never claim authority over the reading of a text, or the iterated use of words or string of words that are being used in that text. The diversity of the use of the elements of language also entails a multiplicity of meaning of the same elements. The reading of a text has its limitations because of the relative position of the words in the language system - a kind of literal meaning of words that set a minimal frame for the diversity of readings, and consequently there will always be disputes about the 'true' readings of a specific text, which obviously can't be settled objectively and for all times to come.

Since our two workshops did not specifically engage in the special case of typography, but in the general case of writing, our interest turned in the direction of inscription and inscribing as an act of materializing written language. Our attempts to conceptualize what had been going on in the two workshops, prompted us to dig deeper into the study of INSCRIPTIONS. We decided to start looking into the narrow sense as described in the dictionary - writing embodied and inscribed in marble and bronze tablets. What better place for a study trip than Rome? An intensely short visit in March 2016 brought us in close encounter with a city that had devoted itself to commemorating its dead citizens through inscriptions in marble and bronze. With the help of an excellent walking guide we studied ancient and modern monuments in public spaces and in museum collections. We searched for memorial plaques in churches and even in the maze of a catacomb.

The eerie and ghostly feeling I had when looking at the many roman inscriptions - fascinating in visual design and in their lapidary style of text composition - was an effect of the material traces of writing being clearly present to my eyes and

fingers in contrast to the historic meaning of the writing being ghostly absent. A feeling that reminded me of the unreliability of memory and the absolute absence that death brings. At the moment when a written piece of text is inscribed, i.e. materialised, embodied and delivered into the material world, it has cut the ties to the bodily and mental circuits of the author. It is a free floating entity of the world. It can be dissembled and it can be joined with other elements by other language users. Words are promiscuous and infidelity is all around.

This was clearly demonstrated in the Candy workshop where the Woolf text was cut up and collaged into random arrangements. In so doing the intention of the original text was ignored, and each individual participant experienced words and phrases from their own horizon. The Candy workshop also generated traces - the inscribed small pieces of plastic. They have been set into circulation once again in new inscriptions. The opposite occurred in the New Tools workshop. The use of written language was replaced by bodily performances and left no traces to posterity.

Last words - the end of writing?

Written language is one of the greatest achievements in the history of technology in the service of human communication. The 27 or so graphic tokens in the alphabet, coding the sounds of spoken language, is an extremely efficient system for recording, memorizing and disseminating information far beyond the horizon of any author. Typography as mechanized and standardized writing is a special case of this technology.

Writing, and reading, are not natural capabilities in humans. In contrast to speaking these skills must be trained and educated. The writing system is a technology, and as such it may be obsolete one day when more efficient and successful technologies, or coding systems, for human communication has been developed. Already in the 60's Marshall

McLuhan prophesied about the decline of reading and writing. He speculated that new technologies for sound recording and dissemination would eventually replace writing.

In this essay I have tried to connect diverse associations emerging from the project - the ritual, the emancipation and the inscription - into a rational framework in order to make sense. Successful or not - one concept keeps begging for my attention: the Sacred Object. What is it? My guess is that it is WRITING itself. By performing ritual gestures to reveal and celebrate the magic of writing we (semi-consciously?) expressed our concern for the precariousness of written language. Its awareness that may have been hidden behind a veil of other justifications when we set off, but at the end of this essay I think it makes sense.

October, 2017

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[INSERT TABLE]*

	CANDY	NEW TOOLS
DATE	Oct 29, 2015, 5 - appr 7.30 pm	Nov 19, 2015, 5 - appr 7 pm
No of participants	22, the majority were students of HDK	7, students of HDK
Site	Vasa Kyrkogata 5	Vasa Kyrkogata 5
Invitation text	<i>This workshop starts with the act of lettering by hand and the careful and loving attention to the physical act of shaping letters and words. It is about the taste of language, the sensible experience of the meaning of words. You will engage in a collective improvisation and poetic imagination. Where it will end we do not know.</i>	<i>This workshop starts with the meditation on the aesthetics of tools and the powerful language of the manifesto. It is about the material and immaterial resistance of the world and the passwords that will open the gates of an optimistic future. You will engage in a collective making of paroles and buzz words by the means of uncharted utensils, and substances. Where it will end we do not know.</i>
Communication	Poster in HDK, Facebook, HDK website	Poster in HDK, Facebook, HDK website
Stage design	The entrance: a projector showing Erik Satie's small handwritten advertisements on the white wall, sound equipment playing Satie's Gymnopedies, tables to work on. The L-shaped studio: three slide projectors on high stands directed on opposite walls, low tables to work on. The lighting in the projecting space was turned off.	Only the big L-shaped studio was staged. The floor covered with lengths of white paper on a plastic foil (milk carton cardboard). No furniture. The utensils of the workshop were placed in small groups on the floor. Fresh white lilies and glass jars with burning candles were distributed evenly. This was the only lighting in the room. New age non-vocal music was playing in the background.
Materials	Slide frames (16x24 mm), slide trays, projectors, clear plastic sheets cut in pieces to fit the frames, black and red fiber tip pens, sheets of copies from Virginia Woolf's <i>To the Lighthouse</i>	Wheat flour, white rice, salt and herbal tea (brewed) in separate low round white containers. Barbecue sticks deliberately broken and tied together in bunches. Six red bricks with holes. 12 meters of golden metal chains. A big role of tracing paper.
Drinks	Satsumas, candies (Marianne), potato crisps. Beer and cider on sale.	Almonds. Beer on sale.
Timeline	5 pm: Door open. Hand out on entering: one pen, a pin, a small sheet of paper and a toffee. People sit down on the floor along the walls. 5.15: Welcome. Presentation of our project, Woolf and Satie, and workshop instructions. Reading loud the passage in <i>To the Lighthouse</i> . 6.30 appr: Break for drinks and snacks. Then showing the completed slides simultaneously from the three projectors, reading out loud the words projected on the walls. Discussions and feedback to sum up.	5 pm: Gather people outside. Leave jackets in entrance room. Then open door to studio. Invite people to be seated on the floor along the walls. 5.15: Welcome. Presentation of workshop instructions. Make groups (4 persons in each). Start working. appr 6 pm: Break for drinks and almonds 6.15: Each group present their result. Discussion to finish off.
Instructions	Task 1: Write the name of your left hand neighbor on the small sheet of paper and pin it onto him/her. Task 2: Find inspiration in the Woolf text, write a word or a phrase on the piece of plastic, place in a frame, place frame in one of the three trays on the projectors, no order. Write slowly and carefully. Pay attention to the physical act of writing letters.	Task: Find a new slogan for an optimistic future. Use only the material and utensils available. Prepare a presentation of your slogan.
Outcome	Participants individually produced slides of handwritten words and phrases, some directly selected from the Woolf text, others ad lib. The three trays were eventually filled (3 x 80 slides), and all slides were projected on the walls. The projectors were managed manually in an improvised and synchronized change of slides. Participants were invited to read the projected words aloud in chorus.	Two groups were formed. Each group tried and tested the available material and utensils to arrive at some common idea to realize. One group soon found a common ground, while the other group found theirs after having discarded a first try. Both groups presented a wordless and quiet performance lasting about 5 mins. The performances consisted of moving and manipulating materials and utensils in a coordinated and planned act.
Interaction	In the first task participants interacted one-to-one. Writing slides was an individual task.	Mainly group work, but also individual tryouts of ideas.
Recording	Written scripts, notes taken after the workshop, photos from the event, photos of all projected slides, the plastic bits with inscriptions were separated from the frames and saved.	Written script, notes taken after the workshop, photos of the staging before the opening, photos of the event.

The table is part of the essay but was omitted in the printed scroll that was exhibited.

popopo_o popop

The following slides present the project
until June 2017
The Klia Fyra Apor miniature book project
is not included.

PERRET: WE BELIEVE WE CAN CONSTRUCT OUR OWN PERSONAL EDEN, HERE AND NOW THROUGH A RETURN TO BOTH NATURE AND CRAFT. (THE CRYSTAL FRONTIER)

AND YOU GIVE YOUR DISCIPLES NOT TRUTH, BUT ONLY THE SEMBLANCE OF TRUTH; AND THEY WILL BE HEARERS OF MANY THINGS AND WILL HAVE LEARNED NOTHING; THEY WILL APPEAR TO BE OMNISCIENT AND WILL GENERALLY KNOW NOTHING; THEY WILL BE TIREOSOME COMPANY, HAVING THE SHOW

OF WISDOM WITHOUT THE REALITY. (PLATO: PHAEDROS)

SATIE: AN ARTIST MUST REGULATE HIS LIFE. THIS IS THE PRECISE TIMETABLE OF MY DAILY ACTS. I RISE AT 07:18; INSPIRED: FROM 10:23 TO 11:47. I LUNCH AT 12:11 AND LEAVE THE TABLE AT 12:14. CONSTITUTIONAL RIDE AROUND MY ESTATE; FROM 13:19 TO 14:53. FURTHER INSPIRATION:

FROM 18:12 TO 18:07. VARIOUS ACTIVITIES (REFLECTION, IMMOBILITY, VISITS, CONTEMPLATION DEXTERITY, SWIMMING, ETC.); FROM 19:16 AND ENDS AT 19:20. FOLLOWED BY BIG READINGS, ALoud; FROM 20:09 TO 21:58

22:37. ONCE A WEEK, I WAKE UP WITH A START AT 03:19 (ON TUESDAYS).

PRODUCTION? COULD IT MAKE US UNDERSTAND TYPOGRAPHY IN A RADICAL NEW WAY THAN THE TRADITIONAL? COULD THE COLLECTIVE ACTIVITY OF THE WORKSHOP MANIFEST ITSELF TYPOGRAPHICALLY? IS EMANCIPATORY TYPOGRAPHY POSSIBLE?

EASTERLING: IF INTERNATIONAL ORGANIZATIONS HAVE A UNIVERSAL LANGUAGE, IT IS ARGUABLY A LANGUAGE OF STANDARDS. (EXTRASTATECRAFT)

RANCIERE: THE AESTHETIC REVOLUTION DEVELOPED AS AN UNENDING BREAK WITH THE HIERARCHICAL MODEL OF THE BODY, THE STRONG OF THE PEOPLE THAT PLAYS THE RECOGNITIONED IN THIS ACTIVITY THAT SUSTAINS THE VERY OPPOSITION BETWEEN ACTIVE AND

SATIE: I AM AFRAID I CANNOT SHOW YOU MY FINGERPRINTS (VERY DIGITAL). YES, I DO NOT HAVE THEM ON ME AND THESE CHIROUS REPRODUCTIONS ARE NOT PRETTY TO DISTINGUISH ALL SHIPES. (MEMBERS OF AN ANTHESIC)

THE WORKSHOPS ARE PART OF AN ARTISTIC DEVELOPMENT PROJECT (KU-PROJECT) AT HDK. THE AIM IS TO INVESTIGATE – ON ONE LEVEL THE WORKSHOP AS A TOOL FOR EMANCIPATORY LEARNING AND TEACHING – ON ANOTHER LEVEL THE CONNECTION BETWEEN THE PHYSICAL ACT OF LETTERING AND THE SENSIBLE AND MENTAL EXPERIENCE OF LANGUAGE IN ITS WRITTEN MANIFESTATION.

POPOPO_OPOPOP AUTUMN 2015
EMANCIPATION PROJECT
THREE WORKSHOPS ON WRITING LETTERS LANGUAGE

WITH SEVEN DAMONDS, IMMEDIATELY A STUFFED BIRD TOOK FLIGHT; A MONKEY'S SKELETON RAN OFF; A SOW'S SKIN CLIMBED THE WALL, THEN NIGHT CAME TO COVER THE OBEGRS AND

EACH WORKSHOP IS A VENTURE INTO THE UNKNOWN. WE – AS INITIATOR OF THE WORKSHOPS – AND YOU AS GUESTS AND PARTICIPANTS – WILL SHARE THE EXPERIENCE OF IGNORANCE AT THE START. THE WORKSHOPS HAVE NO PREDEFINED GOALS, OTHER THAN THE ACTIVITY AND EVENT ITSELF. WE WILL MAKE THINGS TOGETHER, AND THEN WE WILL SEE WHAT WE GET AND WHAT WE LEARN – COLLECTIVELY AND INDIVIDUALLY.

REASON I HAD THE BRIGHT IDEA OF CHEERING MYSELF UP BY COUNTING SLOWLY ON MY FINGERS FROM ONE TO TWO HUNDRED AND THEN THOUSAND. I DID SO, THAT ANOTHER BIRD CAME TO COVER THE OBEGRS AND GOT UP, FETCHED A MAGIC NUT, AND PLACED IT GENTLY IN AN ALPACABONE BOX ADORNED

THE WORKSHOPS WILL BE FRAMED AS RITUALS. A SHORT INTRODUCTION WILL OPEN THE WORKSHOP. TOOLS AND MATERIALS WILL BE PROVIDED FOR. THE MAKING WILL LAST 1,5–2 HOURS. WHEN TIME IS OUT WE WILL CONTEMPLATE TOGETHER THE TRACES AND RESIDUES. WE INVITE THOSE WHO WISH TO STAY WITH US FOR SOME DRINKS AND SNACKS.

WELCOME

EVA ENGSTRAND AND PASCAL PROŠEK,
DESIGN TEACHERS AT HDK

SOLELY OF THE WORD, TO IT BANISHING FROM ONES OF WHAT ONE INTENDS TO (SATSURU)

SHOP WILL TAKE PLACE AT VASA KYRKOGATA 5, GOTHENBURG
17.00–20.00

The poster announcing the start of the project
Graphic design by Pascal Prosek

HIS WRITING SKILLS WIT AND WOULD SPEND MAN CONCENTRATION DRAWING

POPOPO_OPOPOP

CANDY
OCTOBER 29

THIS WORKSHOP STARTS WITH THE ACT OF LETTERING BY HAND, AND THE CAREFUL AND LOVING ATTENTION TO THE PHYSICAL ACT OF SHAPING LETTERS AND WORDS. IT IS ABOUT THE TASTE OF LANGUAGE, THE SENSIBLE EXPERIENCE OF THE MEANING OF WORDS. YOU WILL ENGAGE IN A COLLECTIVE IMPROVISATION AND POETIC IMAGINATION. WHERE IT WILL END WE DO NOT KNOW.

PASSIVE, THE LITTLE SKELETON BEGINS ARE THE EMBODIMENT OF THE IDEAL, SAYS HEREL BECAUSE THEY DO NOTHING. (ASTHESIS)

POPOPO_OPOPOP

NEW TOOLS
NOVEMBER 19

THIS WORKSHOP STARTS WITH THE MEDITATION ON THE AESTHETICS OF TOOLS AND THE LANGUAGE OF THE MANIFESTO. IT IS ABOUT THE MATERIAL AND IMMATERIAL RESISTANCE OF THE WORLD, AND THE PASSWORDS THAT WILL OPEN THE GATES OF AN OPTIMISTIC FUTURE. YOU WILL ENGAGE IN A COLLECTIVE MAKING OF SLOGANS AND BUZZWORDS BY THE MEANS OF UNCHARTERED UTENSILS, AND SUBSTANCES. WHERE IT WILL END WE DO NOT KNOW.

EMERGED, HOW ABOUT SINGING WITH THE OBJECT FOR A CHANGE? AN OBJECT WITHOUT A SUBJECT? A THING AMONG OTHER THINGS? (THE WATCHDOG OF THE SCREEN)

POPOPO_OPOPOP

WORD ABSTRACT
NOVEMBER 26

THIS WORKSHOP STARTS WITH THE COMPOSITION OF ALGORITHMS FROM ELEMENTS OF LINGUISTIC AND TYPOGRAPHIC INTENTIONS. IT IS ABOUT BENDING THE DIGITAL TOOL TO A LEVEL OF ABSTRACTION LIBERATING WORDS AND LETTERS FROM ITS SEMANTIC ANCHORING IN THE WORLD. YOU WILL ENGAGE IN A COLLECTIVE POSTER PRODUCTION WHERE INPUTTING-OUTPUTTING WILL MERGE INDIVIDUAL RANDOMNESS WITH GENERAL CODED BEHAVIOUR. WHERE IT WILL END WE DO NOT KNOW.

WHICH IS PRODUCTIVE IN TURN, AND WHICH MY FUTURE DISAPPEARANCE WILL NOT IN PRINCIPLE HINDER IN ITS FUNCTIONING, OFFERING THINGS (SIGNATURE EVEN BE COULD TEXT)

POPOPO_OPOPOP

REFRESCENT PILL IN A GLASS OF WATER TO BE TAKEN. A SIGNATURE MUST HAVE FOR DESIGN IS SPEECH/WRITING THE

PHENOLOGICAL TOOL IS A WORKSHOP? HOW DOES IT WORK IN A CREATIVE PROCESS? IS IT DESIGNED AND HOW IS IT FRAMED? (EMANCIPATION AND SPONTANEITY BE INTEGRATED)

NEW COMMUNITY OF MEN FREE AND EQUALS IN THEIR SENSIBLE LIFE TESTS

POPOPO_OPOPOP

AUTUMN 2015

NEW TOOLS
NOVEMBER 19

EMANCIPATION PROJECT
THREE WORKSHOPS ON WRITING LETTERS LANGUAGE

SECOND WORKSHOP

~~CANDY. OCTOBER 29~~
NEW TOOLS. NOVEMBER 19
WORD ABSTRACT. NOVEMBER 26

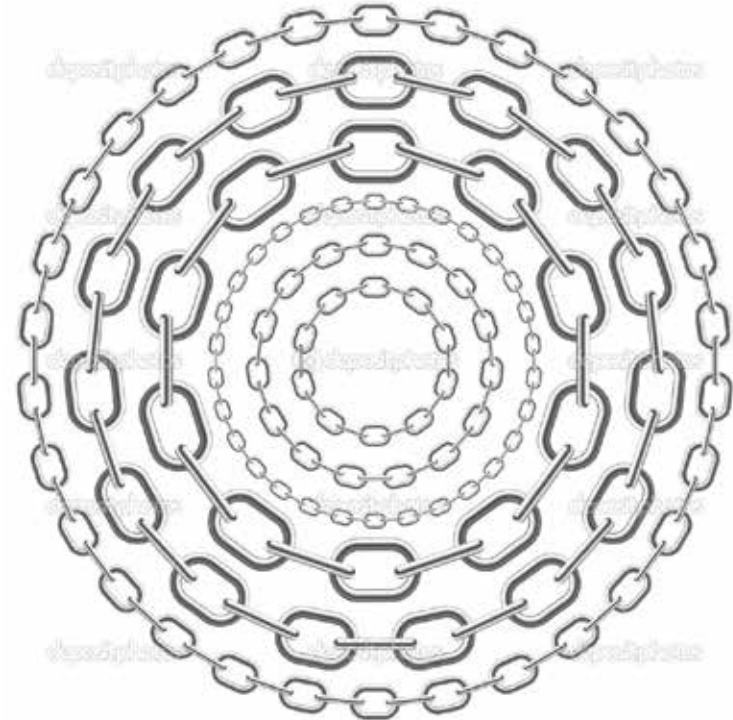
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POPOPO_OPOPOP

CLOUD • POLICY •

SO

VALUE • WAVES •

SEARCH • ENERGY •

HONEST • OPEN • FLOW •

The poster announcing the second workshop of the project
Graphic design by Pascal Prosek

To the
Lighthouse
by Virginia
Woolf

Eric Satie

plastic film
strips
fiber tip
pens
candies
satsumas

old time
slide pro-
jectors



had
begun

here.

ALWAYS

SHE

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little

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HABIT

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7

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11.21
SPAR 3 »S3

SPACE IS
THE PLACE

THE
THIRD



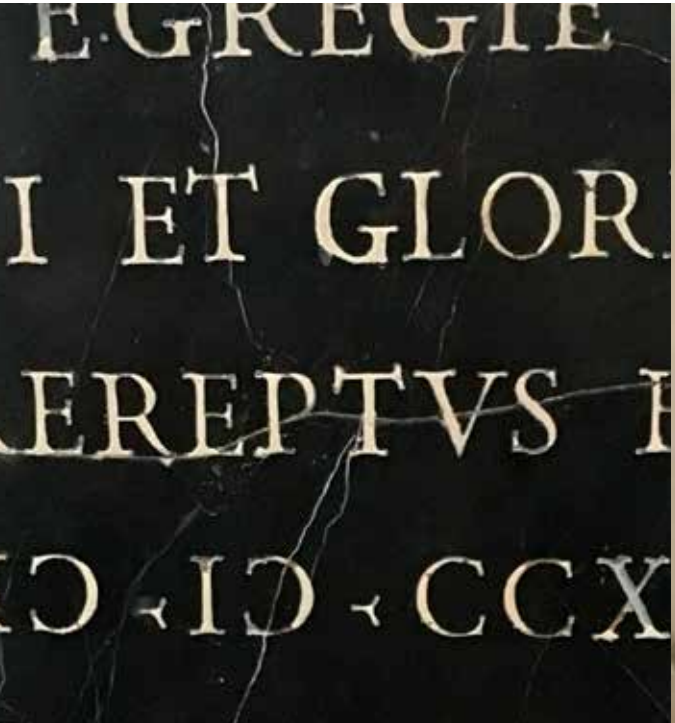
lilies, bricks, and candle light



chains, rice, salt, flour, and barbecue sticks

inscriptions

A short visit to Rome March 2016



catacombs and tombstones

memory and death