



CRAFT IN VIOLENT DYNAMICS

Konstfack. Craft! KG

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ABSTRACT

In concrete words this master project is the exploration of violent dynamics through craft practices. Using performance as a method of creation in a collaborative project; clay as the main material, the maker's body as the subject and sound as the space, having the possibility to transform and exchange their rolls during the creation process. The work is thought to be presented in a public space or a space which can be accessible to a wide range of people. The ephemeral characteristic of the piece lead me to use multi-media documentation and on-the-side pieces which have been crucial for this exploration.

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INTRODUCTION

We experience violence within our body; the sensation of being tied back. Not really understanding how to stop, what to say, how to perform. The natural response of reacting and using the heat of our heads and the strength of our hands to take also what is mine. Which lays in the other's essence, that thing that once we shared.



1 Photo source: El Mercurio digital. 2015 Woman being pointed by a BOPE agent at a favela.

As the description of violence is attached to phenomena and it's definition is hard to state as an absolute, I wonder if it's possible to use the field of craft as a research arena and question: In what ways can I question and determine violent dynamics through craft practices?

It's important to state that I am not talking about a specific type of violence (sub cultural, emotional, structural, verbal, physical, etc) since I believe they are all interconnected and they are related to a personal experience of frustration, fear, disgust, worry and anger. By not defining it, I will be giving freedom to the observers to relate and get in contact with the specific type of violence they might need to reflect upon.

We tend to think that violence is not there and just look the other way. I want us to focus back on violence, to ask ourselves how each of us take part in a violent dynamic. It is an invitation to ask ourselves about our own role in violent dynamics through questions like: Am I involved? Are we able as a society to treat violence with empathy? Is violence natural to us?

My work is set within the craft field but I have formulated my own understanding of it as a creative field of processes with technical applied work in which through elements of the finish work elements the observer has a hint of the processes, traditions, concepts or culture behind it. I will challenge the techniques and tools used in craft practices to investigate how far they can stretch. I explore this subject by using a nontraditional craft process and investigate the limits of creation in contemporary craft.

The purpose of Bond snatch, violence scatter #1(the final piece) is to experiment the relation of the body, the material and the space; and how one may take the place of the other, and affect each other. Body: Being the maker's/performer body and the partakers. Material: Standing mainly for clay. Space: not only the physical space but the space created after the use of sound by Christophe Aslanian, an electro acoustic artist.

The paper consists of 5 parts:

Background: where my motives and previous work leading to this project are explained.

Context/theory: where I refer to important thoughts, history and context around violence, craft, performance and some of their elements related to my project.

Method: The project journey and construction is explained.

Discussion: The result, experiences and knowledge that came out of the method are contained in the discussion.

Conclusion: Finally, I answer the key question and share the state of my exploration, inquietudes and a possible path for me to follow in the future.

BACKGROUND

My surroundings and the context where I have been developing have always intrigued me and affected my work. I have worked on-and-off in the art, craft and design field in different collaborative projects, such as, working with a youth choir in risk-situation communities and craft designed products done in traditional craft communities where the memory of violence had been present.

As a 15 year-old, I volunteered in a children's home that took in newborn to 3 year old children. There I realized how violent people could be: from seeing an 8-month-old survivor of rape, a 3-year-old that couldn't stand because he was starved in his early years, to babies with marked wrists and ankles, not necessarily because their parents hit them but because their parents needed to work to be able to feed them. Tying them to their cribs or any other piece of furniture and leaving them alone all day was the only solution they could find. I collaborated from there in different projects related to children, teenagers, craft and cultural activities.

As I moved on in my professional life as a designer I realized that in México there was a gap in the craft produced products; because for different reasons the craftsmen could not reach the buyers nor the prices and the value that they should reach. In most cases the structural violence was evident as the cause of this inequality. Later I understood that it wasn't necessarily design they needed as if that was a bridge to the target market; but that the opportunities and the value of their traditions, craftsmanship and art where missing, and more importantly the value to the individual and their communities.

I had experienced violence and seen it related to craft, but I was missing my own exploration of violence and craft; living violence and craft myself. Exploring and understanding the language that these two elements hold, being able to further expand this theme in this project and hopefully develop a future analysis as part of a research project involving craft communities.



1 Fernanda Melgarejo. Arbol. Ceramic. *Ajonjoli as part of the "First Mexican design catalogue"* 2009.

2 Photo by Cuartoscuro 24hrs Mexico 29-05-2015. Babies are chained and left during the day.

3 Ajonjoli.Mezcaleros. *Collaborative work with a workshop at Dolores Hidalgo Mexico.* 2011

4 Craft workshop. Photo by Omar Akira *Mineral de Pozos* 2005

5 Working shift. Photo: Fernanda Melgarejo Guatemala 2010 *Children working.*



1 Sales work. Photo: Fernanda Melgarejo Chiapas Mexico 2014 *Structural violence in craft practices.*

Structural violence is a way of harming and putting down people systematically. It refers to actions where there is no specific individual to take responsibility for but it harms individuals on a daily basis. Although violence is described by the World Health Organization (WHO) as an intentional act, and structural violence does not fit this definition because we participate in the socio-economical power structures without intending to hurt anyone, we do hurt and put others at disadvantage. On the other hand, I believe that even though this theory refers more to a socio-economic structure this kind of violence can be related to violent behavior in a world that is full of structures and power within them: couples, families, extended family, community, countries and the world. I will now refer to violence in general integrating structural and behavior violence to better communicate the project outlook.

As I see it, violence is not only the action that the dictionary or the WHO has given us; it is also the snatch of bonds and the exchange of positive emotions for negative ones. E.g. A boy is hit by his father, in that abusive moment the child losses his chance to have the caring and protective figure of the father and gains fear. In my understanding the bonds and attachments broken in violent dynamics are important to understand the harm made.

Like violence, craft is very hard to define due to the changes and evolution of the work, traditions and ones self. One of the things that I have come to notice after this research is that craft as a field, and not as a cultural process that is understood and agreed upon, is in constant change and therefore in constant redefinition. It is interesting to observe the multiple contradictions and beliefs resulting of cultural phenomena around craft. As Victoria Novelo stated in her talk: *De eso que llamamos artesanías mexicanas*, craft considers only a series of activities that around the time of the industrial revolution societies came to an agreement to conserve them as part as their cultural heritage. Leaving out other handmade activities, maybe because they were not as romantic or just because the culture thrusters weren't very fond of them (this is

just my opinion). In any case what is considered craft and folk art is linked directly to the social imaginary of each particular setting.

The construction of craft definition is compelling to the analysis Marina Rubios de Santos made in *Imagenario de lo Popular* explaining that the social imaginary maintains a social union, so it works as a group of signs that form identity. I think, then, the way popular art or craft has formed an identity through the different social contexts made it almost impossible to have the one-and-only craft definition. She also stated that social imaginary through the formation of identity is a basic element of power function.

For craft the construction of cultural and social attachments seems to be an important part of social imaginary. Or, seen from the other side, craft can help construct attachments and therefore the community's identity. I am not saying that within craft there is not violence or power structures and abuse. One good example of how craft can be present in both is the Oaxacan woodcarving study case by Allana Cant where, as part of her paper, she states that "...the division of tasks within production processes serves to reinforce the detachment... from authorial connections to their work."¹ When the credit (and probably most of the profits) go to the owners of the workshop and apart from the different styles of each workshop the woodcarving craft practice gives the whole town an identity creating unity.

CRAFT AND ART IN ACTIVISM, RESISTANCE AND VIOLENCE

There is no doubt that art and craft have been used as an activist method, a weapon used for the silent need. As I understand it; it focused on the problems that, otherwise, in a normalized context, would blend into ordinary-ness, and be blurred for us. Some of the craft and art work are used in a pacifistic way, others are more intrusive and some others is present not as the primary goal. There are endless examples, for this paper I will refer to EZLN and Teresa Margolles.



The Ejercito Zapatista de Liberación Nacional(EZLN) clothing was one of their symbolic elements; they wore traditional native Chiapas clothing (craft clothing) and skimasks. The combination of the two together symbolize “the facelessness of indigenous people”¹ This puts performative craft in the center of a guerilla act, it created a national symbol of power to those who normally don’t even have a voice in Mexican politics. Within the petitions the armed group included as one of the requests better settings and circumstances for the craft communities.

Related to inner war and violence, Teresa Margolles in her piece “What else could we talk about?” Venice Italy 2009² addressed the drug cartels murders in Mexico, is overwhelming if notice the details. The floors of the Mexican pavilion were wiped with water and blood that came from the crime scenes of Ciudad Juarez which she had collected with cloths while cleaning. The clothes were used as flags of the pavilion. I was impressed by only imagining the look of those flags and the smell of the floor, the sound of the shoes stepping on all those dead people, victims of violence. I particularly find this work interesting because even though it is very strong and addresses very violent events is not violent in a conventional way. An element I try to keep in my work, where the observers are not there to be violated or experience violence in a direct way but to observe/participate and reflect upon their position in violent dynamics.



PERFORMANCE

One of the main elements in the project is the performativity aspect of the work, stressing the fact that violence is a bodily act in which the whole body is engaged. I believe that it is a great element to transmit these bodily emotions as it has been shown in similar themes such as postwar, civil crisis and protest in an effective way. Butoh and work from the Gutai group are great examples for this crisis-postwar-hurt society performative art.

I would like to transmit my own violence restore behavior, instead of giving a direct definition. We can have different reasons for what drives our behavior but the emotions behind them are similar and I intend to work by connecting through them. Creating bonds (empathy) using performance since it is believed to be “a comprehensive repository of knowledge and very powerful vehicle for the expression of emotions”¹.

I have been using Graham and Butoh as references for movement and philosophy for their relation to performing arts. I am borrowing dance language to better transmit the quality of moments during the performance. From the Graham technique, I have come to understand the levels and the flow of movement whereas, I have taken in the philosophy of Butoh which “...searches for a live body, that simultaneously destroys itself and creates new life, Butoh searches for a live time. In what seems still rest enormous power, explosive in its nature.[...]Butoh is Life.[...]”². This life-death relationship that is represented in the performances is transformed and given to the material. The nature of humans expressed in Butoh in relation to the secrecy of death has been a good match to what I think is happening in violent dynamics. Violence is not acceptable as an everyday behavior and therefore we bring special attention to those violent events and even treat them as entertainment in this globalized world.

BODY AS COMMUNICATIVE ENTITY

I will work with the base, directly with the human body taking as many other layers out as possible. The performer is not completely naked since this doesn't give anything extra to the message, on the

contrary, it can even be confusing and misleading as it can sexualize it.

Emotions related to violence have, like all emotions, a chemical bodily reaction. So, even though there are several cultural differences within body language and the understanding of behavior, we can read some of the universal signs of these emotions. For this theme the understanding of vulnerability and placement of this in the human body is extremely important. It's important to understand the movements lead by pain, fear, protection and confrontation. All the vital organs are in our torso and head. We tend to protect them by covering them with our own arms and legs. So, the movement and symbolisms around the torso, even if they are not explicit, are important to communicate with the performer's body to the participants. A quick example: When experiencing fear we tend to get into the fetal position (protected) and when we are feeling brave and pumped up we stand straight with our head up (unprotected).

In every day craft practices there is a use of the whole body in relation to some characteristics of violence. Crafters bodies absorb knowledge while creating and are the same time:

“...endure the pain of producing an object, but also learn to overcome the resistance of their own body and mind. The process of making because it affects the body also deeply transforms the self physically and psychologically”³.

PARTICIPANTS

“The viewer is given responsibility for decisions regarding his own perception, which is an active process”⁴ and actions so they are somehow involve in the performance. Participants seemed the best way to call the people involved in the performance apart from the performer.

The structure and setting of the performance eliminates the stage and creates “a bare laboratory situation, an appropriate area for investigation”⁵ which is needed to find an answer to this project question. Participants are a very important element in the project, even though it is the only autonomous aspect from the project. This quality makes it very interesting when analyzing the result and when hearing their feedback.

^{1 4} Photo: Fernanda Melgarejo Puebla 2014 *Artisan working on a Talavera workshop*.

^{2 5} Pelea. Photo: Fernanda Melgarejo Puebla 2008. *Children fighting. The girl is acting angry while the boy (bulied by the girl) was actually angry*.

³ Participants. Photo: Mauricio Hernandez. Stockholm 2016 *Feedback from the participants after the performance*.

⁵ Hanged. Photo found in Proceso. 2012 Mexico *The hanged bodies are used to communicate by using fear*.

⁶ Quik Silver. Photo by Miro Ito. Japan 2009. *Butoh artist Ko Murobushi using the whole body*.

⁴ Christophe Aslanian self portrait.

¹ Bharata, PERFORMANCE STUDIES: An introduction, 2013. p.45

² SU-EN, BUTOH BREZZE, FYLKINGEN 80! Ny musik & intermediakonst. 2014. p. 75

³ Naji, Myriem, CREATIVITY AND TRADITION. CRITICAL CRAFT technology, globalization and capitalism, 2016. p155

⁴ Alva, Noe. Action in perception. MOVE. Chorographing you. 2011.

⁵ Grotowski, Jerzy. Towards a poor theather p.19-20 (1968) PERFORMANCE STUDIES: An introduction, 2013. p.258

There is a direct relationship between the performer and the participants. As a “sketch brings closer together the viewer to the artist, less decoration”¹; in the craft performance the maker is not hiding. The performer is sharing the raw essence of violent dynamics to the participants.

SOUND

The sound intervention is relevant for the work since it determines the space (surroundings), drifting the maker’s actions as well as involving the audience in the performance. As a collaboration Christophe Aslanian, sound artist, creates a piece called *Densités et Intensité*; in his own words:

“Densités et Intensités is a collage of textures made by digital feedback.....(which) invites the body of the performer to search for a place in the midst of the sound by creating contrasts instead of harmony, in order to make the dancer resist the sound, make him/her reside in it and even rule over it, unmoved by the loudness and delighted by the light and the innocence struggling inside these spaces of chaos.”²

He works with sound that could be considered by some as noise. “Noise...occurs in relation to perception” “noise is cultural.”³ Noise can be tracked down to structural violence. In the mid nineteenth century urbanization increased, there were more condensed populations and concentration of wealth. In urban settings street music and performance emerged and was considered noise, attributed to the low working class. So, High music is private and low music (noise) is public.

As Christophe describes, he used loudness as one of his elements but the disturbing element of noise is not only loudness, since noise is an excess in itself. The use of this type of sound is made consciously since “noise affects and alters the body’s relation to its surrounding, and also how our thinking relates to the environment we are in.”⁴ When we identify a specific sound, unless it is related directly to danger, we let it pass but when we don’t really understand what we are hearing our awareness increases, “noise brings you to your body, your body without organs, perhaps but also a body made ear.”⁵ This works with both performer and participants. Hearing then becomes a bodily experi-

ence. An experience related to power/powerless relationship when the sound becomes physically oppressive.

Sound art is about space; sound disturbs the air and needs space but also creates space. The sound waves change the space, and therefore, the space is in flux, our interaction to the sound and space is also changing and as a result our perception of space. Change is part of the process, like in craft.

CLAY

Clay is the main material used in this project. It is used as a material that could be empowered with the maker’s movements and by the sound having the possibility to change both the maker’s body and contributing to the sound, having the possibility to become a body. The use of clay has different reasons; from being a material that resembles the earth, our essence, the beginning of the transformation of materials, to a religious explanation to our creation. It resembles the primitive part of human survival and violence, materiality and resources.



My body as an element in itself is able to change other bodies, bodies of clay and surroundings in constant transformation, which also react to the changes, asking something in return, demanding a change from me.

1 Ames Kenneth L, BEYOND NECESSITY ART In the folk tradition. 1977. p. 98

2 Aslanian Christophe, DENSITES ET INTENSITE text. 2016
3,4,5 Hegarty, Paul, NOISE/MUSIC A history. 2008. p.3-5, and 124



The growing frustration pushing my limits of respect. Respect that is now long gone once I decided to bare it. Emptiness growing in my heart. All that love and recognition transformed to a overwhelming pressurized air in my chest, the heat and the strength on my hands, the coldness in my stomach, the buzz in my ears from my heated head and tears about to scatter. The moment in which someone that I recognize as my own has punched and moved my essence all over; and, so there is no doubt about it, has reached in and taken what was ours: that unifying element that can no longer coexist with my new shape, the one left after the encounter.

METHOD

I have come to the understanding that my method is not linear and condense as it is in many craft practices, but rather multidisciplinary and apparently dispersed. As in many craft disciplines there is training, learning and acknowledging. In this case more of the processes have been taking place outside of the studio.

An important element of the performance is my own body. I understood that to be able to better transmit an emotion with my body I needed to train and acquire different skills. As part of this training I have been taking contemporary dance classes for the past year to better understand my body with movement, sound and body-story telling. As well as to gain control over the movements and their relation to emotions. As Bruce Nauman said "An awareness of yourself comes from a certain amount of activity and you can't get it from just thinking about yourself. When you do exercises, you have certain kinds of awareness that you don't have if you read books"¹ I believe that even if I read a lot about violence and how to transmit it, it won't happen if I don't experience it through my body first. Also by taking some of the dance theory mentioned before into account I have created certain guides for my movements while performing. For instance: In peace moments I am driven by more fluent and symmetrical movements and in crisis moments, like in Butoh, asymmetry and segmented movements are leading. Butoh is of the ground, of the earth in contact with the basic of humans. That's why I am not using the fourth level of space and I keep the performance in the first second and third level. I never jump; my body is touching the ground at all times. I have been also training in front of a mirror and using non conventional exercises like tying my arms and legs to each other to restrict the natural movement and improve the quality of the interpretation. I actually just dance or do a series of movements when I am at home making tea, when I need a break from writing (like now) or any other random moment. I have been in touch with Juan Olvera, Mexican dancer, who has given me feedback and helped me understand the reason behind specific movements in a 2 day workshop we had last year in Mexico.

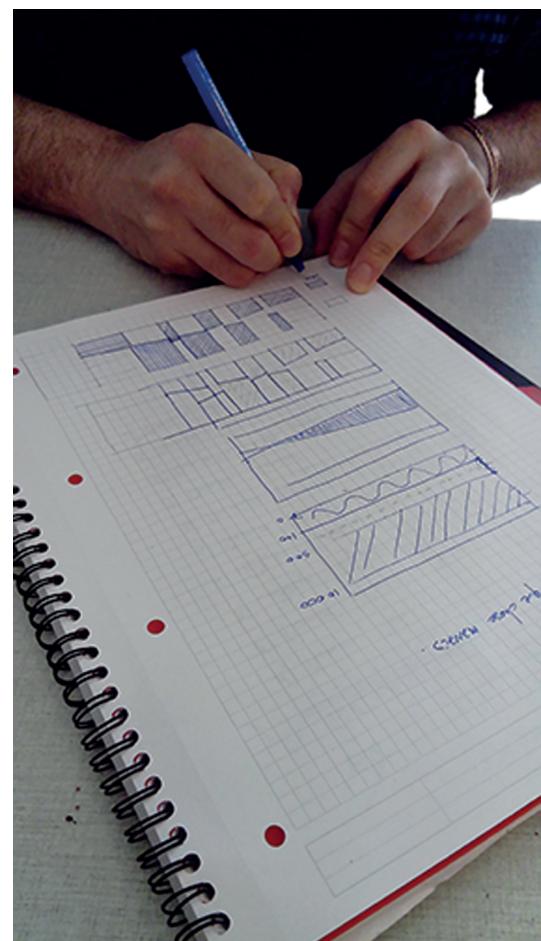
Having researched about body language and seen several videos, and then consciously I have tried to change my postures to see how other people react to

them while I have been constantly analyzing others body language. I have been training to be more emphatic by trying to read peoples body language and relate it to an emotion, then trying to feel that emotion. It has been a hard exercise.

I have also been eating and training to gain muscle and strength. This might seem unnecessary but I am a tiny woman, I am 1.60 m and I weight around 47 kg. I thought I needed to work my body as part of the project to be able to project strength. Not only in terms of the physiognomy; which I no longer think is that important, but also to be able to understand me as an empowered version of myself which is able to carry more than itself and understand the power of the body and mind when the strength needs to be used. As a more technical view to the training; the body strength, yoga and stretching helps me to avoid injuries while performing, allows me to make certain movements that without it I wouldn't have been able to do and has helped me build condition so I can rehearse and perform with a better use of my energy. Also, strength has a direct impact on the manipulation of the clay.

A part from the body, I have been casually asking people about their opinion on violence and craft. I have used some of our class presentations as "a bare laboratory situation"² when involving the audience in my presentation. After those I have asked for feedback and some people have come to me without me asking to share their experience.

Another element of my method is the construction of the sound and movement storyline together with Christophe. We talk, draw, make schemes, move, dance, make sound and use which ever resource we can get a hold of to better explain ourselves.



1 3
2 4
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- 1 Photo: Fernanda Melgarejo Stockholm 2017 *Face expression practice*.
- 2 Photo: Fernanda Melgarejo Stockholm 2017 *Designing sound piece layout for the performance*.
- 3 Photo: Fernanda Melgarejo Stockholm 2016 *Material preparation and exploration*.
- 4 Photo: Mauricio Hernandez Stockholm 2016 *The moment in which I placed back my dislocated shoulder*.
- 5 Photo: Fernanda Melgarejo Stockholm 2017 *Practicing movements and positions with/in the clay*.

1 Nauman Bruce. Action in perception. MOVE: Chorographing you. 2011.

2 Grotowski, Jerzy. Towards a poor theater p.19-20 (1968) PERFORMANCE STUDIES: An introduction, 2013. p.258



I have been also creating and practicing in the studio, for instance I have made some clay planks with body imprints of different movements related to the performance to better understand their possibilities. Also, among other sculptures and objects, I created 8 backs which were placed unfired outside the studio in different setting to see how the environment can be violent to the person. It was actually hard to take the pieces outside, they are around 10 kilos but they are tricky to hold so they tired my arms and back. I didn't know if they were going to break on the go or if I was going to give up before arriving to their destination. Neither happened, but it allowed me to think about the minds role on aggression and violent action towards one before reacting or giving up.

One of the performances without clay was Violence Lottery. This was, as the name suggests a lottery with violent concepts. Every time participants got a line they needed to shout loteria! Since at the beginning they were told that if they said loteria at least once they could get a prize. It was designed so that everyone could shout with "voluntary blindness" loteria (since it was the last and all of the cards had it). Almost everyone got their prize.

Bond snatch, violence scatter #1

The center piece of this project is Bond snatch, violence scatter #1 which is used as method of creation over the material. During this whole process as transformation of the subject into an object occurs, it is possible to experience without blood the objectification that violence brings with it. This piece is a 20 min performance in which I am fighting together with more than a 100kg of clay against the sound piece, ideally in a space that allows access to a wide range of people.

The final piece is divided into 9 sections: Where P stands for peace and C for crisis:

P1: Performer and participants are settling down and beginning to be present in the performance. I am feeling powerful and I take my own space. The clay is not or is barely manipulated. Duration: 4 min

C1: First crisis, this occurs after an exponential "threat" of the music. My body becomes tens and movements are asymmetrical. There is force applied to the clay. Duration: 30s

P2: The sound returns to base frequency which creates space but not violence. I can relax from the tension and look again for a more comfortable emotional space. The clay works as an ally in this search. Duration: 3 min

C2: The crisis becomes higher in frequencies and lasts longer. Again, my body becomes tense and suffers from pain and fear. Clay begins to cover my body and is treated with more physical violence. Duration: 1.5 min.

P3: This space does not give me hope since the sound goes down just for a few seconds and then begins to warn me that a crisis is soon to come, fear persists. The clay is treated with desperation. Duration: 1.5 min

C3: The high frequencies last longer and I try to get sympathy from the observers, I search for help and an exit from the sound, space and clay. Pain, frustration and exhaustion can be perceived. Duration: 3 min

P4: Is not really a peace time, it is just a big breath before the last encounter. The sound warns everyone there is still more to come. There is a 3 to 4 second silence gap to emphasize the following crisis. Duration: 30s

C4: I know is an all-in situation and I fight against the sound and the clay, against the environment. I lose the battle. Duration: 4 min

P5: The sound returns to the base frequencies allowing the participants to leave the performance situation and abandon the performer's body that has been taken by the clay. Duration: undefined.

Over the rehearsals and the story line I have come to understand clay as my alter ego, in who I can trust and care for and in times I hate and fight against. This other me, can also be understood as a personal situation within a given social context. The participants are taking on the role of the community and sound behaves as a violent dynamic facilitator.

DISCUSSION

In a scene like contemporary craft where tradition and meaning are now a day's possibly global, and don't have the nationalistic need to be preserved as it was in time of the industrial revolution, change is inevitable. By using performance as a method of creation I am questioning some technical traditions to refer to this unavoidable change in contemporary craft. Also performance works as a reference to the relation of the process and the result of a cultural piece. Performance is the object of art in its process; we can see the development of the piece throughout the time of the presentation. In the same way the essence of craft, for me, lays on its process from which a piece is developed throughout the time of its creation.

Doing and showing doing (performance) is always changing; Craft is always changing due to social and cultural development. I have found through this comparison that craft is a performativity field because its core lays on the process.



I have come across several beliefs and questions. For instance; a teacher told me that the clay pieces didn't have enough craftsmanship. It is true if I evaluate my work in the context of traditional methods but I am doing contemporary craft. Which are the techniques that I should master? What does it mean to master them? How can we expand the field and keep the movement if we don't move our practices out of our safe zones? Maybe my work is not craft but it has definitely helped me to better understand the field and its possibilities. It has also been a good method to research the understanding of violence with non-theoretical methods. For instance, during the performance I could see how some people were showing concern over me while others were throwing clay at me.

Similar to this example, is the problem I was facing regarding exam setting which is design for pieces are 2D/3D and are presented as separated finish pieces. Mine, instead, is a process. Which means that for the exam I have to give up some of the exam time to be able to show the piece (performance). Solutions have been suggested to me, such as to make a 5-minute performance piece with elements different from the ones I am using at the moment, but that is not my project piece. I wonder if they would suggest to other students to only put a sample of the technique instead of the whole piece. This gave me a hint on how contained contemporary craft could be.

Through the different methods used, I realized that

the gain of power is in order to expand the possibilities, to have more options, therefore more opportunities of survival (if I go down to the basics) on the other hand the less power the less possibilities. On both sides violence can exist, if it is used to gain power or used as the last resort.

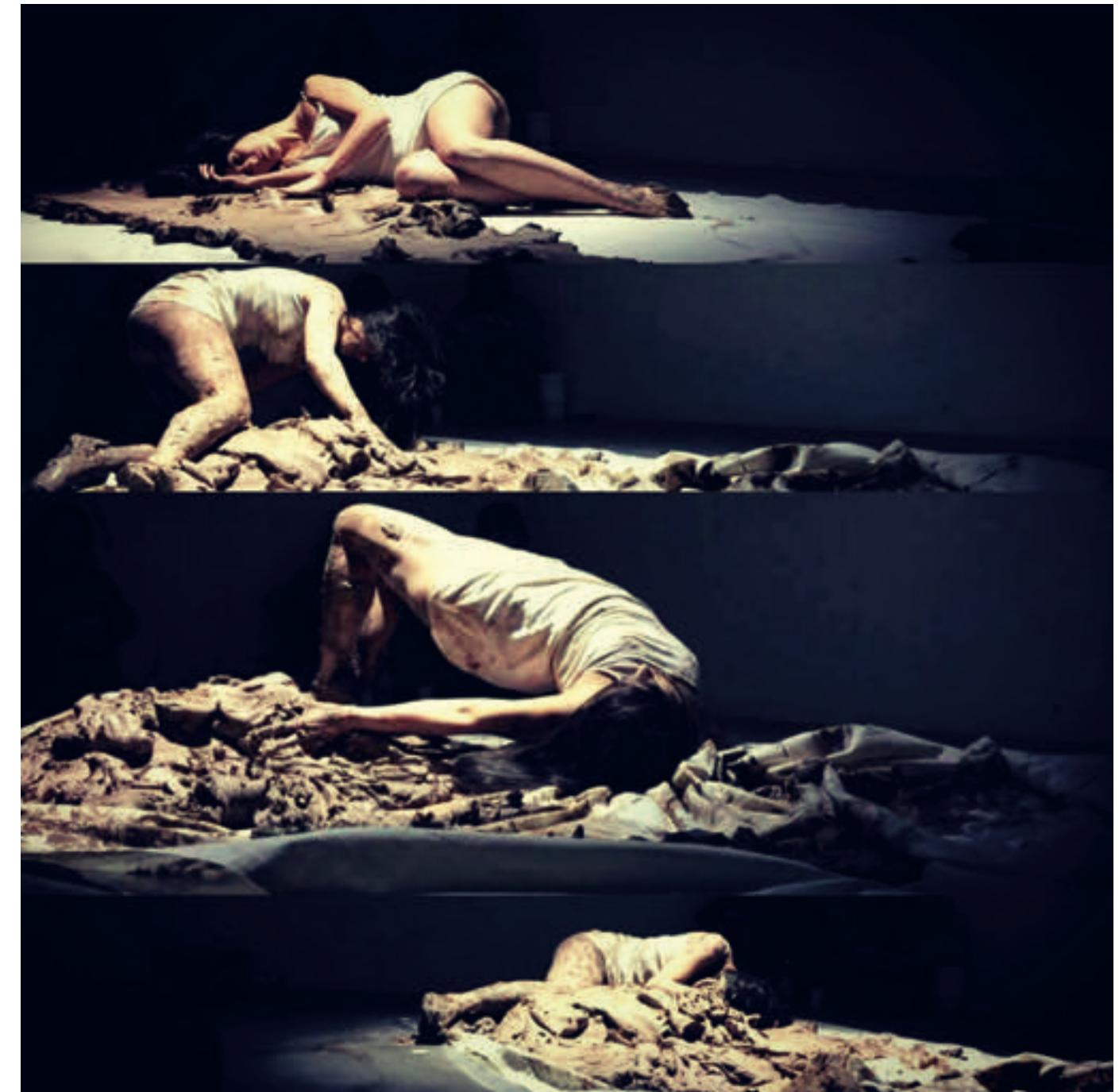
At last I want to share the Violence Lottery experience. It was interesting to see people shouting loteria and wanting for example "abuse" to come up so they could win. People interrupting and shouting loteria before I even finished the description, getting distracted by the candy in the following presentations but the most interesting was when they came up to me and told me how uncomfortable they felt being happy over such a theme. Isn't violence treated as entertainment quite often? I think it was an interesting way to make them participate in an uncomfortable place related to violence without using violence. I hope those moments of discomfort could help to relate to the questions of this project.

CONLUSION

Going back to the key question of this project: in what ways can I question and determine violent dynamics through craft practices? First I have to say: It is possible! Also, during the project, I managed to use several methods and techniques to question and determine these dynamics. Some of these practices have been: modeling, sculpting, press molding and the use of performance and mix media.

Violent dynamics, like craft, have their core in their process and both have consequences that are shown physically and psychologically. Their description and characteristics are attached to the cultural and social phenomena, even though for both there are universal basic characteristics.

At the moment, I am still waiting to see the reaction that my piece has under the craft field to be able to conclude if the limits can be stretched and by how much. We will see. What I can say so far is that from the research done throughout the project, written and empirical, I realized that violence within craft practices is often present and it would be a very interesting path for me to follow.



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These two years have been an amazing journey in which, more than the project itself as a result, the understanding of my own position in relation to that of art, craft, body and material has been developing.

During the spring exhibition I realized that the setting of a "gallery" is not very friendly with a performance program. It is hard to drag people at a certain time and place; it involves their willingness and participation. So, in one hand when people decided to go and share that moment consciously, more than ever I can say, there are being participants and not only observers. Of course not all of the people that experience the performance went specifically for it, so what happens with this improvise audience? Can I activate them by the noise music as I thought it would be? Reflecting and having a feedback session with Christphe Aslanian (sound artist) we agreed that the quality of the speakers and the volume of the sound needed to be better to actually drag people in the performance and not only stay in the outline.

Because of the specific setting people where far, in comparison from previous performances, from the action space and this change the relation the audience and I had. Some of them then became only observers. This is definitely an aspect to work with in future performances.

This was the first time I did performances in-a-row. It was definitely tiring not only for the performance on their own but because all of the work that needed to be done in-between. Actually I felt more frustration when I was reprepar8ng the space knowing that the next day I was going to destroy it. The fact that during the whole exhibition I kept working in my piece made me reflect on the process base filed that is craft. I was trying to show it in the performance but it turn out to be during all the preparation and destruction of the previous scene. Also, it made me conscious on how to activate a perfromative space when the performance is not happening. In this case I try to do it by setting the clay, leaving it there, leaving the evidence of the performance and the cleaning up. It became like a 2 in 1 performance. Some people that walk by when I was putting back the clay thought that was the performance. I didn't have a lot of contact with people when there is "nothing happening" is hard to imagine or even talk about something that is not there and when I am performing and immediately after that I can talk to people. Compare to a finish piece where you are looking at your object from a distance I didn't have that so the reflexion is still with me in it.

My mind went faster, with less preparation, to stress moments and the body was "acting" more the farther in the exhibition it went. The more I did it the less real anxiety and emotional pain it caused me. And this takes me to the comment of the guest critic towards performance and endurance of pain and other body limits. He gave as an example the performances from Marina Abramovich and, although I think she is a great artist and has many very interesting performances, I don't agree on this tendency of living the exploration of the body limits during the performance. I believed than in my case it s justified since I am talking about violence. But, it doesn't mean that all the performances have to put the body into distress and in some cases danger to be a good performance. As I understand it, in the moment that the self-destruction works only as a hook for morbid propaganda it loses some of the performativity (act a doing). Anyhow, I believe that the self-destruction is not always justify nor interesting.

It was a great step for me coming from design and not being outgoing (even if it doesn't look like it) to expose myself in this performative situation. I am definitely more comfortable with myself compare to the first performance. And I understand my body different. Although I wouldn't go all the way to call myself a tool because I can decide during the performance for myself, I have definitely understood my body as a tool to archive my artistic goals, including no-perfomative approaches.