

Within this research I will look into the practice of knitting as a possible starting point for a more bodily engaged movement practice, as well as research the history of knitting and the idea of it being a feminine tradition and “women’s work”.

In my own artistic practice, I work with score making and authentic movement connected to various writing practices. In my private life, on the other hand, knitting has been a big hobby for me for a long time now. Following the numerous knitting patterns—both written and illustrative—is like following a score; one moves together with the yarn, creating something new. The recipes for woollen sweaters, socks, beanies, are written in a language one must learn before understanding it, to be able to follow it. During this research period I will look at these patterns with new eyes and try to understand them with my body. What if the sock is around me? If my body was like yarn, swirling around the space in countless loops. In connection with my own score-writing, I will ask how these scores from a different skill will translate into movement.

As I connect knitting with my grandmother, a matron of a rural farm and always making socks for the winter, I will also look back into the history and perceived femininity of the craft: knitting is still widely seen as “women’s work” which has traditionally been very undervalued both in skilfulness and as cultural significance. I will question my own possible prejudices connected to the skill, even though it has been a dear hobby of mine for years: belittling the expertise and undermining the value of knowledge—both bodily and intellectual—when discussing about it with others. I find this crucial, as the body and the mind are connected in movement, sharing their knowledge with each other.