

“Shadow places” are places that support our lives but that fall out of visibility- they provide us with raw material or labor but are unknown to the consumer. Viskan is a shadow place from the past when she was used as a resource and trashbin so that the textile industry could flourish. Today, those places are located in other places on the planet. The relation to Vis-



By taking walks by Viskan and put my body in relation to the river I learned to notice different things I normally just pass. In this case, I took time to pay attention to plants.



The plants are picked from and beside Viskan and show how the flora can look in autumn. The collection of plants can also work as a map where the isolated examples simplify to see what otherwise are lost in the multitude.



Plant collection
a map of plants by Viskan

SYMBOL DESCRIPTION



Follow this symbol to read about what you see and to explore new ways of getting to know Viskan.



Follow this symbol to read more about how I proceeded as a designer and what methods I’ve been using to get close to my local environment.



Follow this symbol to take part in how I learned to approach Viskan through a posthumanist perspective and ambi-



The silver thistle came to Mölarps ö at the beginning of the 20th Century, probably in the seed imported from the Alps to the mill. The fact that it now grows here is testifying about the relationship between human and nature, nature and culture.



The caddisfly larvae live on the bottom of the river. It builds a shell from the things in its surroundings such as stones and grass. When it’s ready, it withdraws into the shell and goes through a transformation to become a caddisfly. In this project, this transformation is a symbol of a shift in mindset when learning more about posthumanism.

By the making of the vessel, I tried to understand the thought that “we are all bodies of water”. It refers to that all earthlings are connected through the flows and circulations of water. But despite that our own body is made of 60% water and we, like other earthlings, are dependent on it, there is constant pollution happening to the water around the world.



The vessels are made of different materials such as earthenware, glass, and plants. The vessels are also sketches in form of 3D prints. wheel-thrown and glass blown. Among them are



The “gestalt”, the interpretation, of the vessel is a metaphor for a body of water, like ourselves and other “water bodies” around us. It is a temporary station for water in constant movement. Viskan, which is also a water body, sits here for a while before she continues her journey.



Water vessels
and water bodies



Hello!

Welcome to the exhibition “Her name is Wiska”. In the brochure, you can read about some of the experiments, explorations, and objects that are exhibited.

On the next page, you can read about three different tracks that you can follow through the exhibition, each one with a symbol. They offer different points of view of taking part in the project.



Mathilda Dahlquist
MFA student, HDK

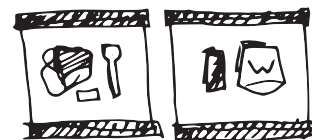
See more on the webpage.



Climate changes are a result of a mindset not enough to recover what is damaged- a shift that the same things happen over and over, it’s nature instead of together with. To prevent that justifies humans to live at the expense of climate changes are a result of a mindset of mindsets is necessary.

To collect the things from the seabed and water I made a temporary hoop net of chicken wire. The objects were photographed and

The objects on the photos can be proof, or remnant, of the human species residing by Viskan. In other cases, it’s called garbage. Either way, they carry a story.



Human remnants
photographs



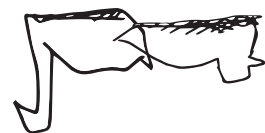
We share this planet with “more-than-humans”, or, “non-humans”, like animals, plants, and rivers. Instead of treating them like objects, which has resulted in for instance pollution, we should, with a posthumanist ambition start to treat them more like “a friend” - a subject.

The bread was a medium and a material to create with to get closer to the watermills by Viskan. Mölarps and Rydboholm’s mills were used to produce flour. I started baking bread to interact and materialize these sites. In that way, I also got closer to the birds.

We have in common with birds to like bread, the bread birds were not made to be eaten. It’s sculptures that in their own way celebrates biological diversity.

sculptures

Bread birds



Water/body/workshop

a meeting between high-school students and “more-than-humans”



The workshop took place by Viskan where the students got to explore their relation to the river and the species living there. They were, for instance, asked what memories they have connected to Viskan. By being in the natural environment we explored how an interplay could be achieved between the participants and the site.



As a method to get closer to the place and get a better understanding of it, the workshop was designed with one conversation- part and one making-part with clay in focus.



This was a meeting for human and non-human participants. By putting Viskan in focus and discuss and acknowledge her ways and needs we saw her as a subject, something that has rights on its own and does not exist only to be a resource.

Mölarps Kvörn

24 — 25 apríl

10 — 16

The exhibition is a part of a thesis project
by Mathilda Dahlquist, MFA student, HDK

HER NAME IS

Miska

HER NAME IS

10 — 16

24 — 25 apríl

Mölarps Kvörn