

# Methods of contextualising

MAGCD  
UNIT 1 ; 05

## Annotated Bibliography

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By concentrating object's material form, knitting, In our group practices we utilised 'knitting' as a tool to start collective discussions. Knitting + is a continual workshop comprised of knitting circles, while people knit, they freely participate in the dialogues.  
How can we use knitting as a medium to raise the awareness of people about Australia's wild fire?  
How can knitting mitigate the existing limits inside of the distribution of the joey pouch which is insufficient information about the real cause of the wildfire in Australia?  
As a curator and campaigner, we devise the workshop and challenge the form of knitting by not only representing it as a method but also as an arena for an open dialogue by creating the narratives behind the performance.

01

Laranjo, F. (2014) *Critical Graphic Design: Critical of What?*.  
Available at: <https://modesofcriticism.org/critical-graphic-design/>  
(Accessed: 26 February 2022).

Our project began with exploring the object we selected ; joey pouches. We have researched about the acquisition of the pouch, why it was created and the limits from the donation process of item. The critical enquiry we lifted started from the oblivion about the real cause of Australia's wildfire. We wanted to investigate lack of informations about the issue and challenge the missed parts while organizations and knitting communities distributing the material, pouch itself. This article provided adequate knowledge and assist on our group with our critical questions ;  
how can we point out the limits and what position or perspective we should set.

02

DiSalvo, C. (2012) *Adversarial Design*. MIT Press.

Adversarial design borrows the form to deal with political issues. They tends to make the issue and point appear while the object designed in adversarial way is utilised. The book argues that they can work as a filter to see the political situation. In our practices we had an idea that the process of knitting, connecting the threads each other and making loops could be used as a booster for participants to feel more united. And could be situated in the context of an open discussion. Knitting working as a way to create the object, but we tried to challenge the concept by creating another environment behind the actual knitting circle process.

03

Stanford University Share:Education team, SARA Office. (date unknown)  
'Conversation Circles', *Conversation Circles/Talking Circle*.  
Available at: <https://sara.stanford.edu/circles> (Accessed: 27 February 2022).

In our project we set up the circle as an environment to share the perspectives and opinions of each individual have. We thought that in the conversation circle, participants are more free to share their voices. In our workshop circles are working as an arena for self-educating at the same time a place which provide a sense of belonging and engagement. By exploring the definition of workshop and researching the prompts and steps that participants would follow, we were able to understand the method as a way to represent what we want to mention. We could develop this educational learning support material as a highly applicable reference since we could attain the knowledge and insights from the material.

04

Jacobson, A. (2001) '*Social Interactions and Learning in an Informal Setting: An Ethnography of Communication in a Knitting Circle*'. Assignment for Module, Department of Language Education, Indiana University, Bloomington, Indiana Unpublished.

In this study we could think knitting circles as an educational space and also find its psychological aspect. The paper focuses on co-educating the terminology of knitting, but furthermore it suggests that talking about the knitting process can be expanded to educating and socialising in people's life. We've set the direction that in the knitting circle there is a scene which surpasses the knitting process itself. We used the method which is creating the parallel between the knitting process and open discussions in community. And we had the idea that talks and behaviours they perform while the group activity takes place could help people to feel more comfortable and connected to share their voices related to the issues.

05

Mazza, C. (2012) *knit for defense* [Installation].  
Smithsonian American Art Museum (Viewed: 27 February 2022).

By manipulating the method 'knitting', our group created the new narratives behind the process. Without mentioning the issue straightforward way, we lifted the atmosphere to raise the awareness for the matters. We've discussed in our group that we can change the context and nuance of knitting, not only a tool for producing pouches but also a medium itself which speaks for the issues. *Knit for defense* by Cat Mazza (2012) is an animation project representing the concept of labor polarisation and crafts in World War II by using knitting machine called Knitoscope. Mazza uses knitting which is actually utilised in the World War II to donate clothes for troops. Here, she starts to create a new narrative. Additionally she uses the actual photography taken from World War II, translates the scene in a scheme of knitting process. In actual production of the posters, we also recreated the wildfire scenes in a knitting grid in order to provide them a new narrative at the same time giving the aesthetics of knitting. Therefore In our group we have considered the project as a sufficient reference which applicable to our practices and enhances our enquiries.

Wartime Knitting Circle by Sabrina Gschwandtner (2007), is comprised of group of people knitting together while opening up the dialogue about the war. As a whole completed installation, the project addresses about issue, but also utilises the knitting as a participatory art experience of different individual and make the collective discussion possible. In our group we had the idea using knitting as a medium for opening up the discussions. We chose knitting, as a main process for the workshop we devised and imagined leading people to participate voluntarily. Starting as a individual participation, the whole workshop is going to work as a knitting circle and begin to remind people that they are a part of a community. In addition, participants are going to share their opinions about wildfires in the circle effortlessly, talking and representing the issues even outside of the community which is to public in more indirect way. While we develop our practices and set the direction, we thought the process and the way this project deals the problem corresponds to our approach sufficiently. Therefore we could decide Wartime Knitting Circle (2007) as an applicable source for our practices.

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