

A close-up photograph of a stack of books. The books are bound in a textured, greyish-brown fabric. A decorative tassel, made of light-colored threads, is attached to the right edge of the stack. The text is centered on the front cover of the book in the middle of the stack.

[Sara.elggren@outlook.com](mailto:Sara.elggren@outlook.com)

[www.saraelggren.org](http://www.saraelggren.org)

[instagram.com/sraelggrn](https://www.instagram.com/sraelggrn)

Sara Elggren is a visual and textile artist born in 1986, based in Stockholm. She holds an MFA from Konstfack master program CRAFT (2016), a BA from Södertörn University Aesthetics program (2011), and further advanced craft studies in Japan, USA, Great Britain, Norway and Sweden.

Elggrens work is characterized by repetition and shifts in shades, light, and specific materials. Her work touches on the technology, code, and interface of weaving, and what that do to how the weave is experienced; as an image or as a system, as free or as strictly ordered. How woven fabric specifically and sometimes contradictory holds certain data. And how a strict order through craft can be transformed into something else and beyond.

She belongs to a wave of contemporary weavers that began to become active in the 2010s, a wave that has experimentally as well as in dialogue with tradition explored weaving as an artistic expression.

*too*

Woven objects  
flax, plant dye,  
various dimensions

Zine, 26 pages, BW,  
edition of 70, Mittsu  
Publications

2024-2025

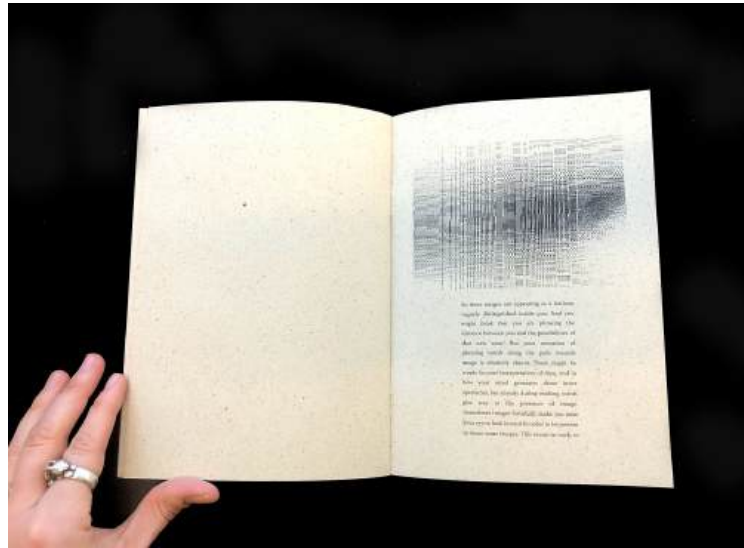
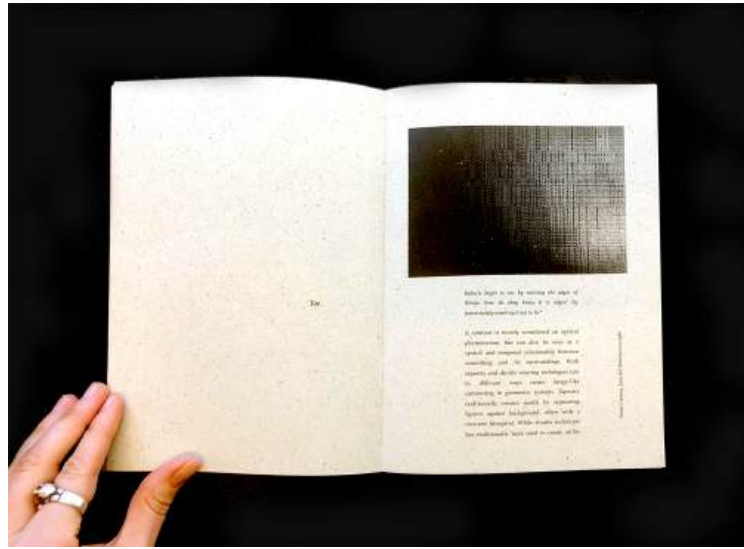
*too*, is a series of objects woven in a repeated bind, where the warp of each weave is divided and dyed in sections, and where the weft beat loosely. Where threads are interchanged, a soft blur of color is visible between each beat. *too* is part of a series of work made in relation to concepts of weaving notation, the graphical interface that expresses how the threads in a weave move over and under each other. Where a weaver relates to weave notation much like a musician relates to musical notation, the notes make a woven idea to be preserved, distributed, or recreated, they compress big data, they provide an overview, they carry precision in their mathematics and aesthetic form. They are based on zeros and ones, a fairly simple system. The notes can also be seen as a spatiality of its own, with its x and y axes and the grid created between them to fill a void, through which time and bodies are choreographed or generated.

The work consists of a variation of almost 50 pieces, large and small, and a small publication.

It was shown in the exhibition *går utom / too*, together with artist Sofia Heinonen at SKF/ Konstnärshuset mars-april 2025



*too, flax, about 19 x 30 cm, 2024-2025*



too, zine, 26 pages, BW, edition of 70, Mittsu Publications, 2025



Installation from the exhibition går utom/ too, SKF/  
Konstnärshuset, Stockholm, 2025

*I går ner i jord genom // i hand*  
*[A lapse of I into soil by // hands]*

Series of digital graphics

Details from weaving notations

Ongoing work

A weaving notation is constructed in a grid system, similar to pixels in a digital image. Each square describes the meeting between two threads, one visible and one hidden.

Weaving notation is the type of grammar or graphically visualized weaving code that has been developed since the 17th century to be able to document and share a weaving technique or a pattern, in a system quite similar to musical notation. However, there is very little research and analysis on weaving notation. This is part of an ongoing work to transcribe, reconstruct, and in various ways process documented weaving drafts from different times and places.

I går ner i jord genom // i hand  
[A lapse of I into soil by // hands]

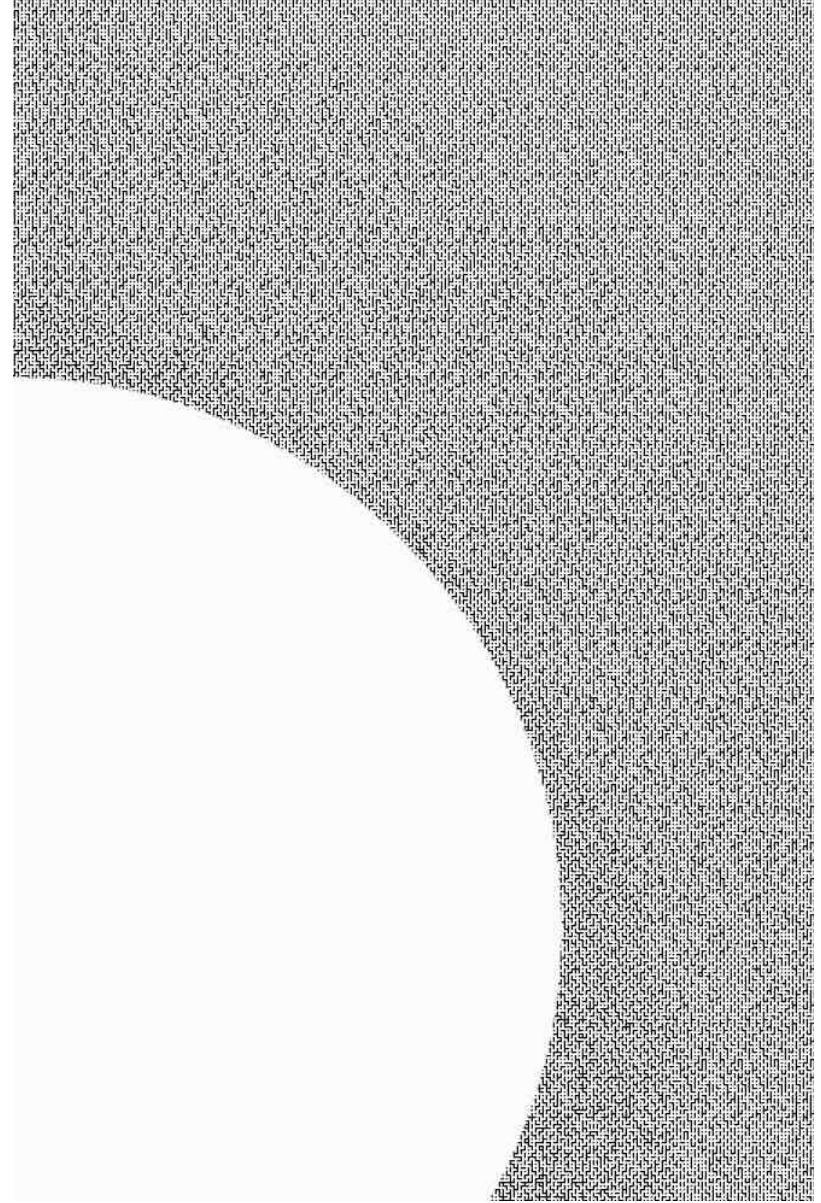
I går ner i jord genom II i hand  
[A lapse of I into soil by II hands]

*Anything but empty neither is there any thing in it*

Ongoing work of weaving notation, text, woven objects of various dimensions, dyed with reserve technique and natural pigments, variously stretched with metal rods.

2023-

Part of an ongoing research of performative relationships between woven objects and weaving notation, partly made during the IASPIS International Programme for Visual and Applied Arts Stockholm residency 2023. The work also includes a research residency at Fujiyoshida Japan 2023, in a district that in the 19th century was a famous center for production of silk, and where there is some textile production still in use, as well as many old factories and archives that have been converted into museums and centers for research. A stay visiting weavers and textile artists in the area; Watanabe Textile, Gen Maeda, Fujiyoshida textile Research center, and Fumi Hotta. Also visiting textile archives in Kyoto, Nara, Osaka and Tokyo, including visiting the textile artists Mieko Demura and Minori Honda.



*Anything but empty neither is there any thing in it*  
2023

*Anything but empty neither is there any thing in it*  
Installation from the exhibition "Letting the video occupy just a  
limited space", Studio17, Stavanger (NO), 2024



*Näsduk#*  
*[Handkerchief#]*

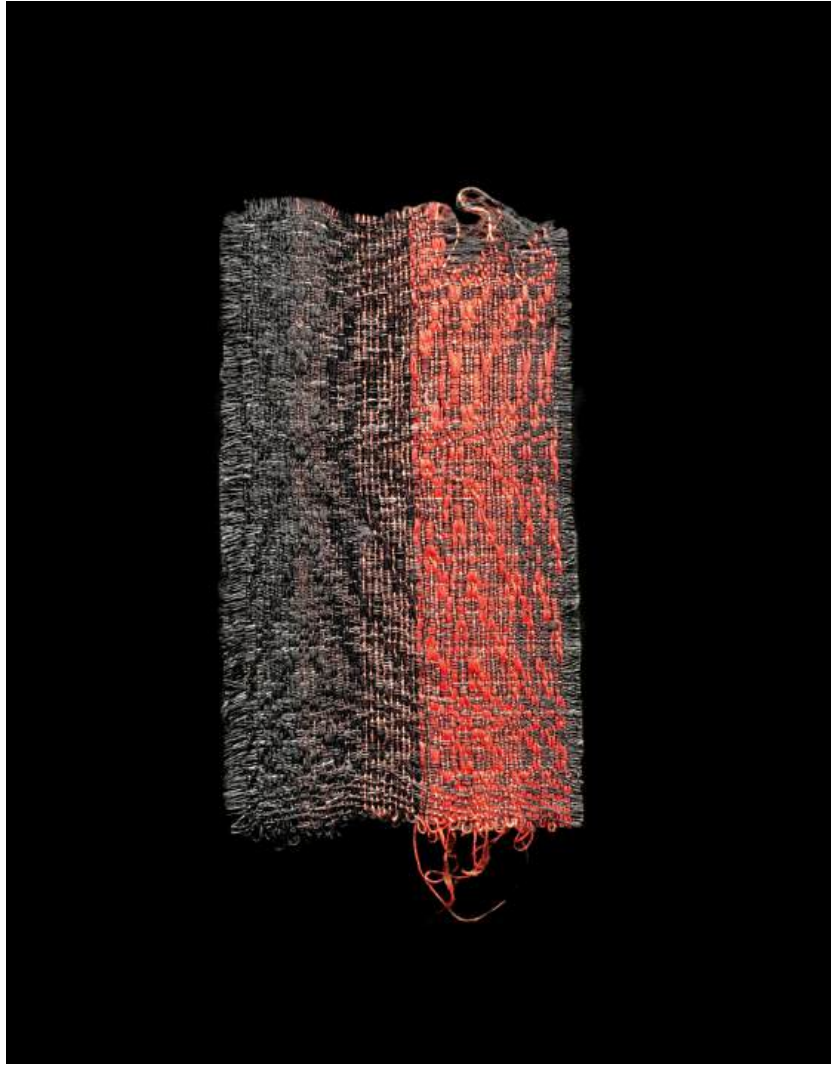
is a series of about 300 small works, plus a number of larger works, woven since 2014-

In cottolin, cotton, wool, acrylic, silk, artificial silk, many with elements of thin copper wire, that gives a soft skeleton where touch leaves traces. Some with hand-painted or Ikat-dyed warp. In plain weave, twill, satin, or bound weave techniques.

An intimate and mobile utility object. With a genealogy of secret languages, ornaments, ritual, dirt, sorrow and comfort.

The works have been shown in Sweden and internationally, including at Stockholm furniture fair (SE), Stockholm Design Week (SE), at Gustavsbergs Konsthall (SE), in the California textile guild (US), at Airy gallery Kofu (JP), at 3F gallery Kyoto (JP).

The work was collected into a printed monograph called Sara Elggren Small Works 2014-2022, published 2023 at Mittsu Publications



Näsduk #2021-25  
2021  
Linen, copper wire, hand-painted warp  
25 x 9 cm



Näsduk #2021-14  
2021  
Linen, hand-painted warp  
60 x 21 cm



**Näsdruk (#2019-07)**  
2021  
Flax, copper wire  
21\*21 cm



**Näsdruk (#2019-08)**  
2019  
Sculpted woven object  
Flax, copper wire, hand-painted warp

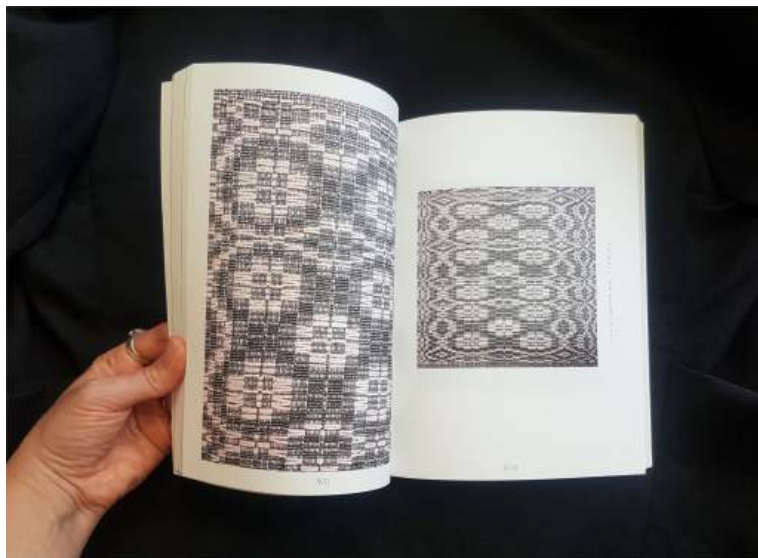
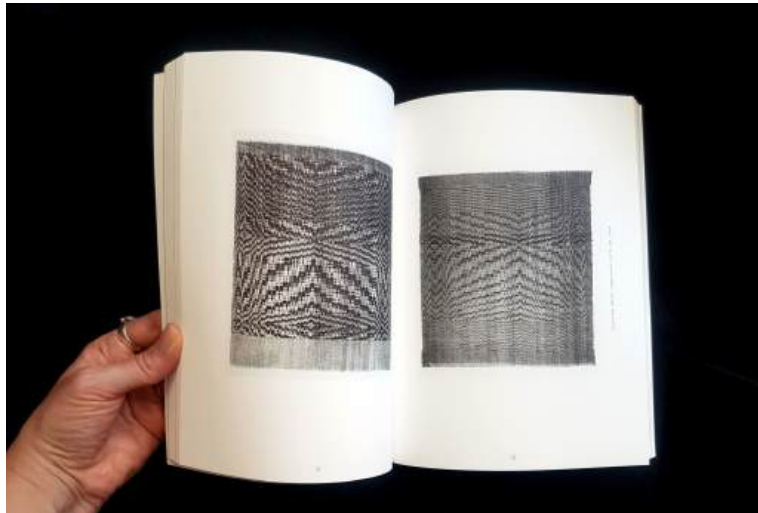
Installation in and on top of glass stands, from the group exhibition  
Dual Monologues, curated by C-Print Journal, Gelb Studios 2019.



**Näsduk (SS#3),**  
Linen  
170 x 120 cm  
2018



**Näsduk (SS#4)**  
Linen stretched on wooden frame  
160 x 110 cm  
2018



Sara Elggren Small Works 2014-2022  
224+4 pages, size 170\*230 mm,  
paperback, wire bound, insert is 115g  
Scandia 200 Natural, cover 200g Scandia  
2000 natural, with texts by Swedish writers  
Jorun Burman Berg and Sara Walker.

*That a complete understanding of the work is unavailable need not be seen as a limitation for the viewer. It is rather a consequence of the work's aspects of indeterminacy being a premise for art as such. Listening to art is an action that does not have to end. Our different experiences of the artwork's expression can be woven together with the threads that have already been cut - in as yet unimagined directions and combinations.*

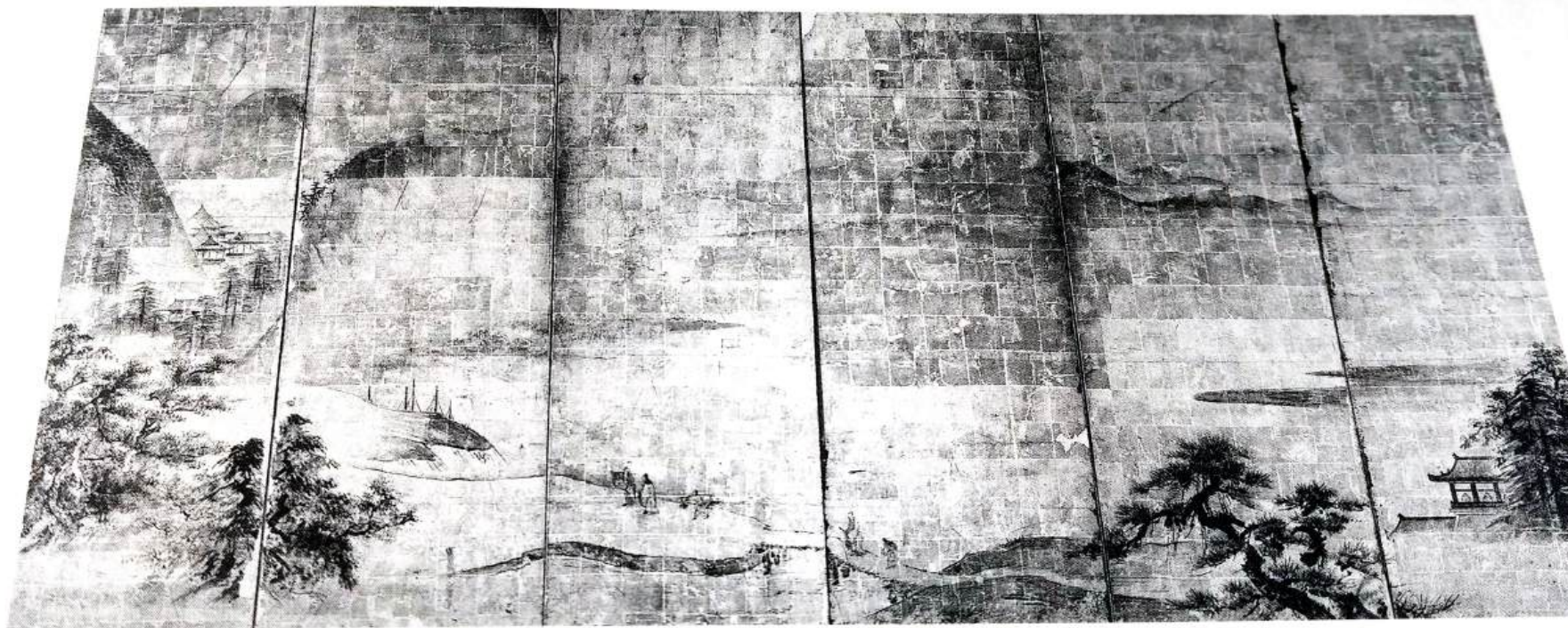
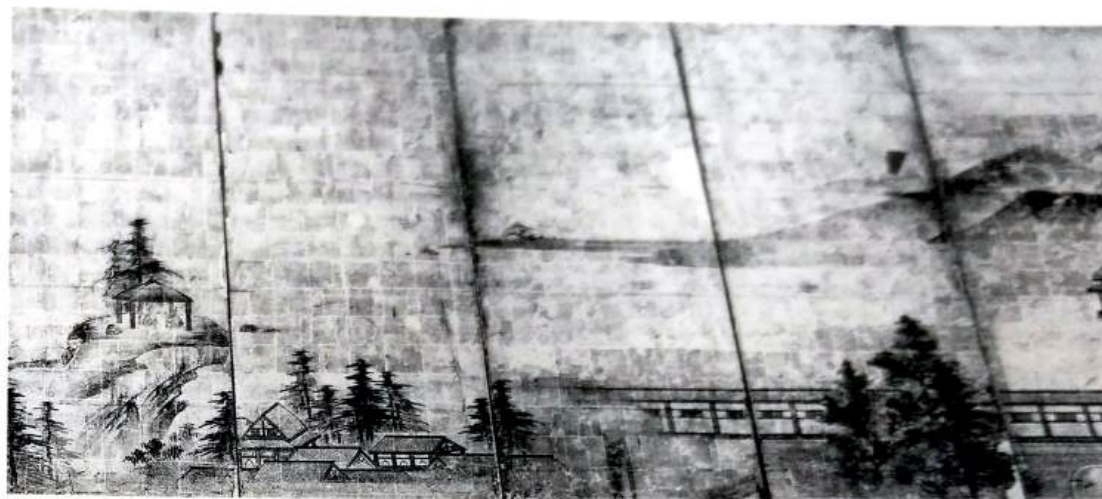
(Excerpt from The indeterminacy of the weave, by Jorun Burman Berg) [selected works]

*Benet i Bokstavens Mitt*

Research project and Artist book / Zine  
10 pages  
printed in 10 copies  
2018

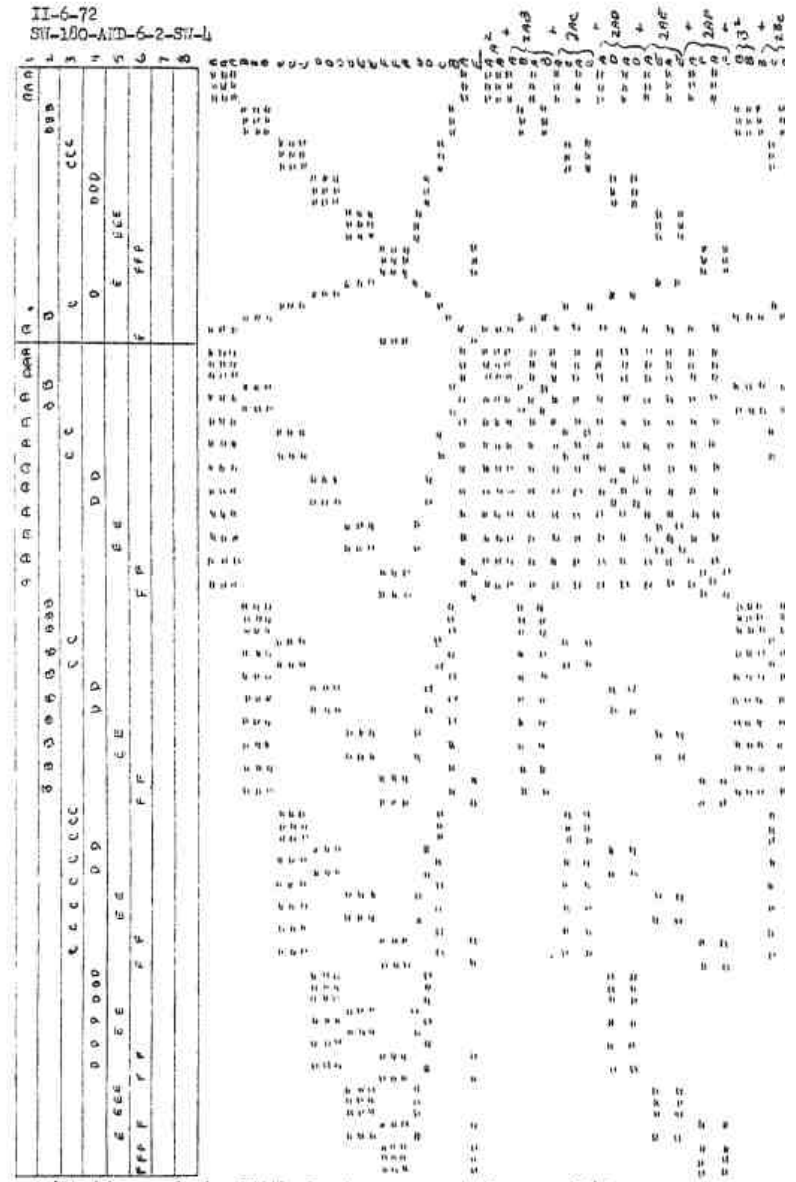
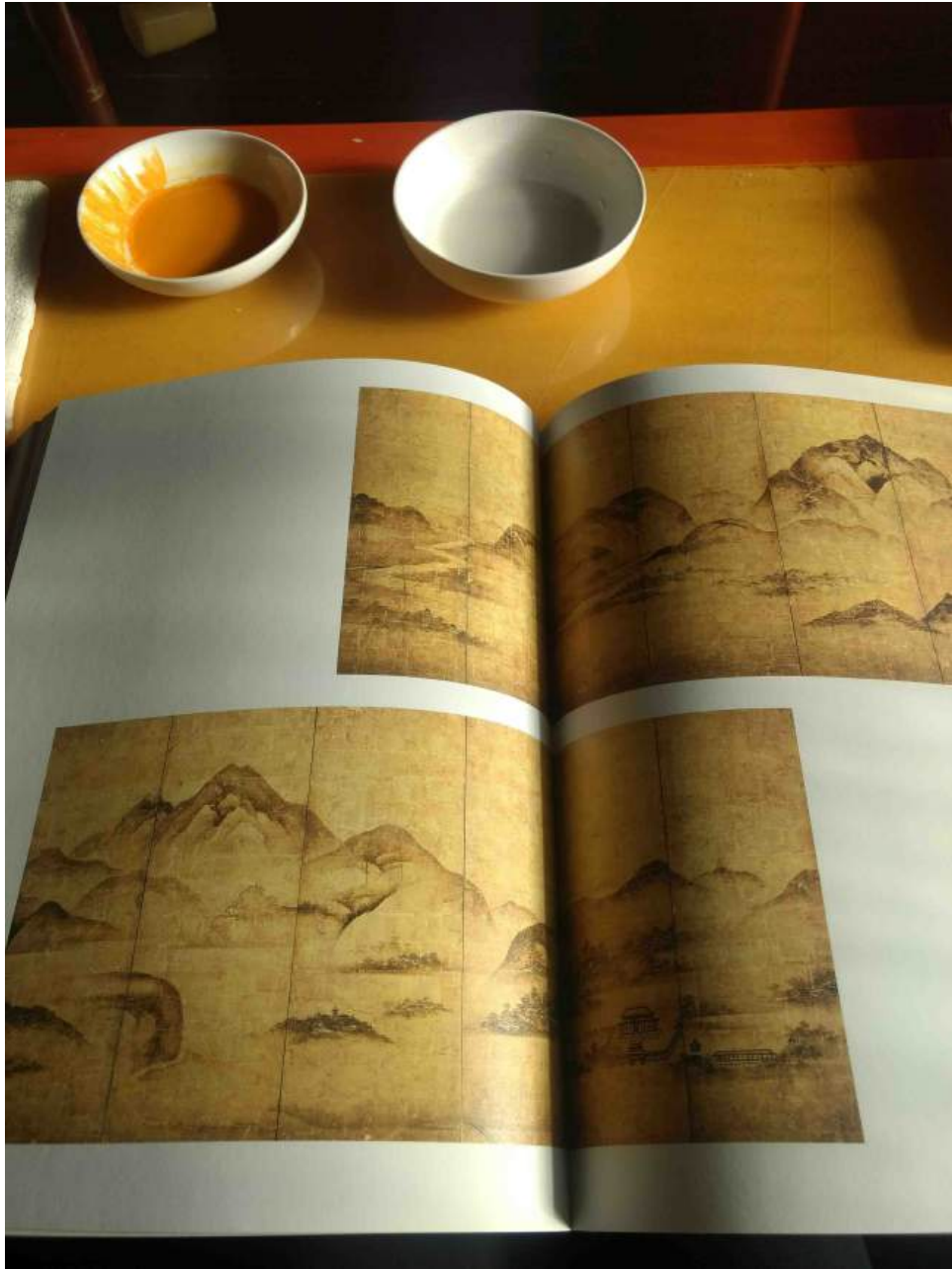
A project through relationships between traditional Japanese Nihonga painting and weaving notation. Two techniques or interfaces based on tracing grids, with certain limited conceptions of space and time. Working with blueprints, and with a certain consideration of color fields vs lines/contours, fill vs draw, presence or absence of outlines. Where patterns or images are made through thinking about back and front, where visible threads depend on invisible threads. In Nihonga the expression "non-progresse" is sometimes used to describe an expression of stillness, a sort of freeze frame. Which could also be said about the data of a weaving notation; but where both Nihonga and notation also arguably expresses a floating flit past and future beyond the stillness of the present.

Research project and Artist book / Zine  
made from a residency/tutoring together with Nihonga master  
and visual artist Kazu Saitou in Kyoto (JP)



3 楼閣山水図屏風 狩野山楽筆 6曲1双 紙本金地墨画 京都 妙顕寺





-printed by permission Little Loomhouse, copyright owner, 1949

Scen  
[Scene]

(Nota)  
(Notation)]

Print on laminated glass, on a glass facade of about 5 \* 20 meters.

Site-specific public commission for Skönstaholmsskolan primary school, House D, Hökarängen. For Stockholm Konst. 2021-2022  
Budget: 260,000

Skönstaholmsskolan, designed by Lennart Brundin, was built in 1956. The building's simple, austere design makes this surface a large illuminated "screen", subtly changing during the different lights of the day or the season. Sara Elggrens pattern in transparent black and gold, will be unobtrusively darkened during daylight, but glitter and shine when darkness falls and the light from inside makes way through, where the semi-transparent pattern allows a certain privacy but also lets light flow through. The pattern also capture site specific existing elements, such as the brick in the facade and the surrounding trees and stones. To contribute to making the place a "scene", a place to gather and a place of sedate motion.

*From an art historical point of view, Sara Elggren's work is connected to traditional stained glass and mosaic windows that were previously used in, for example, churches. As in these early models, her figure is dependent on light to reach its full color effect. However, Elggren's circle of motifs is secular, her design language is abstract with connections to textile art and the technique is print instead of painting.*

(Stockholm Art 2022)

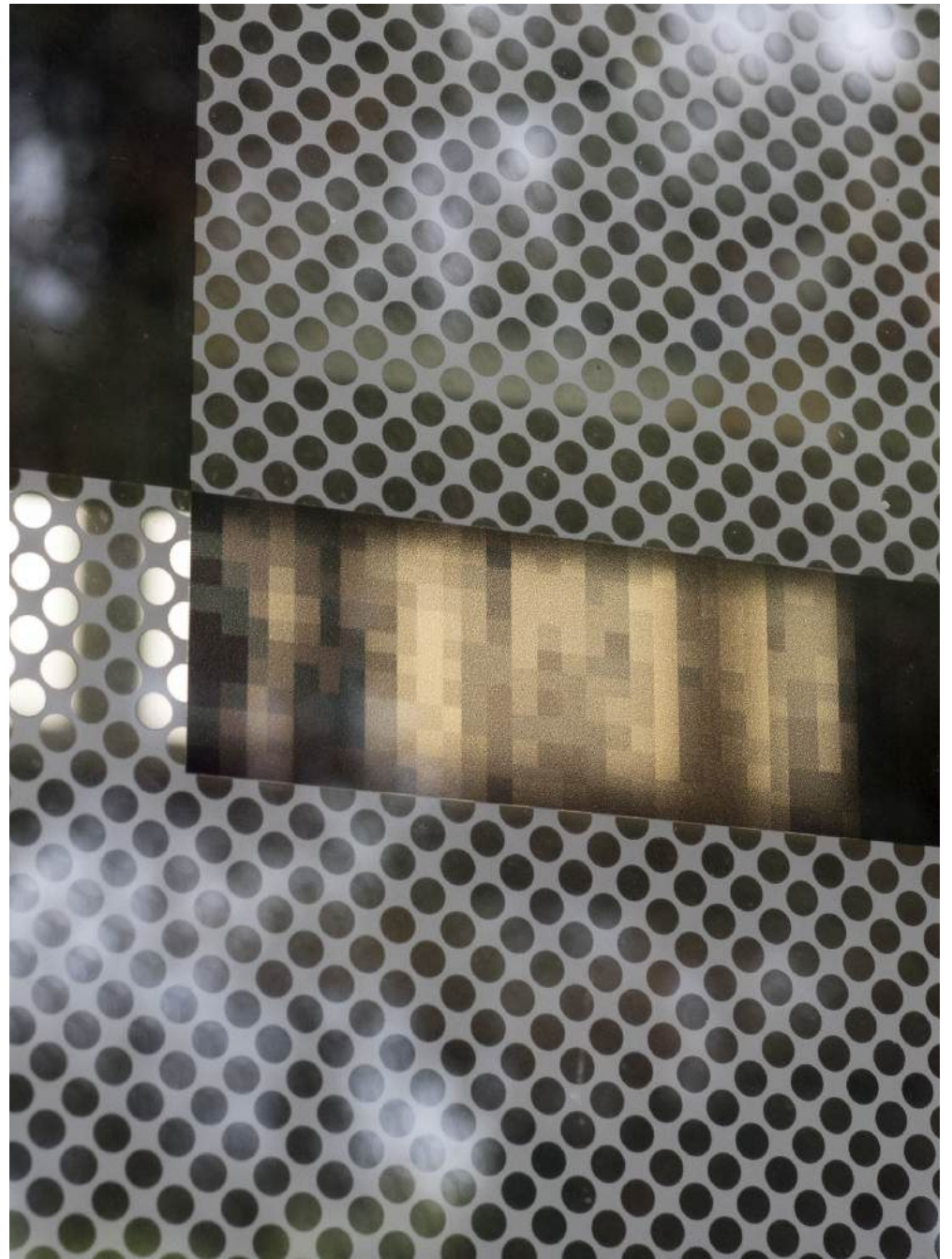
A project that through a change of scale, light and site-specific details, tries to let a pattern based on the language and "code" of the fabric, stimulate new thoughts and ideas about what language is, can be, or does to us visually and physically.

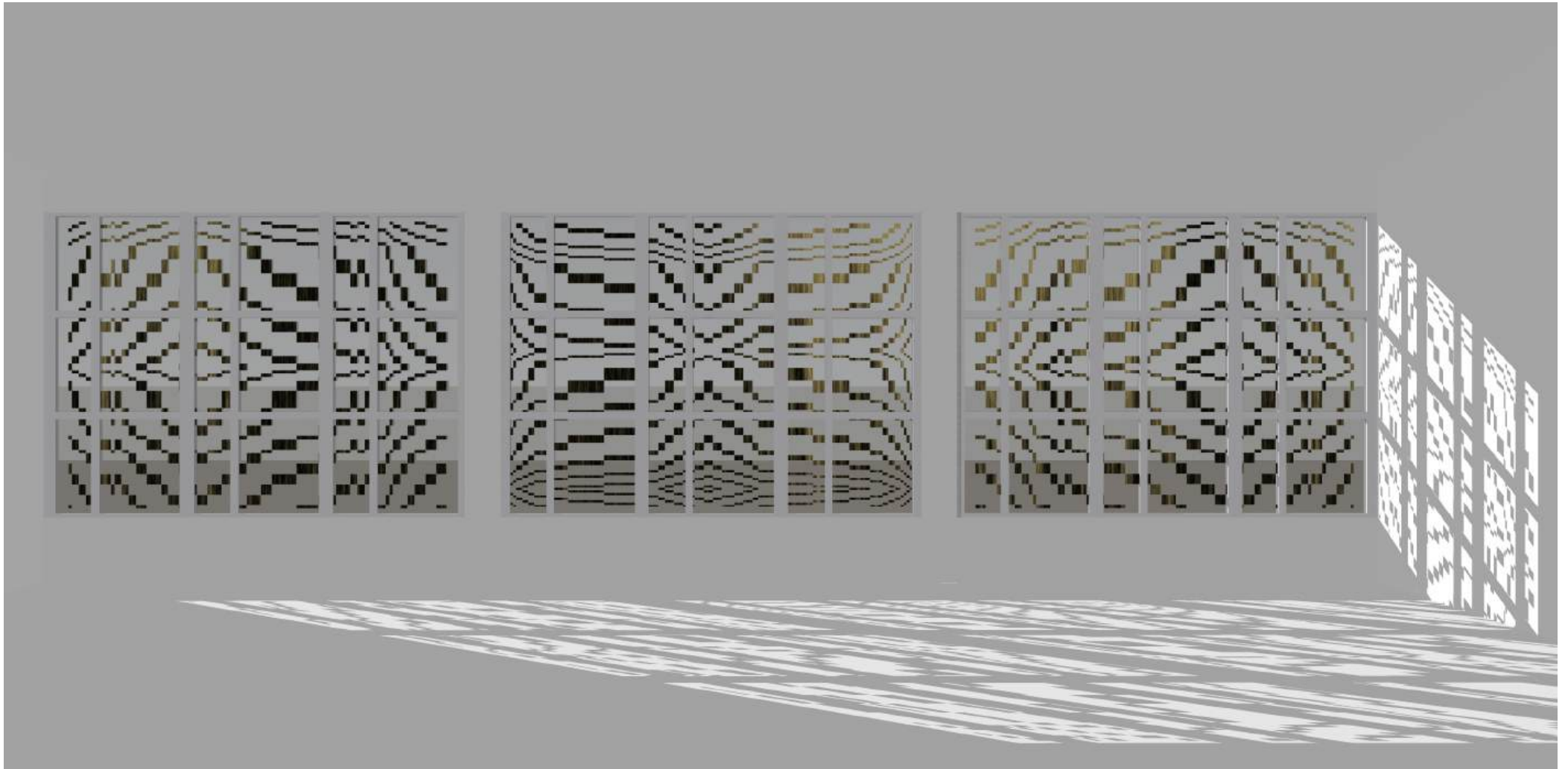


Scen (Nota) [Scene (Notation)]  
2021-2022



*Scen (Nota) [Scene (Notation)]*  
2021-2022





*Scen (Nota) [Scene (Notation)]*  
2021-2022

*Falling over the side of the mattress (ABCB)*

Series of 10 weaves, approx. 250 x 120 cm each  
Digital graphics printed on backlit film for 16 light boxes  
100 x 70 cm each

Film 19 min HD, no sound

2019

Falling over the side of the mattress, was originally created as a commission for Hammarkullens Konsthall / Hammarkullen's underground tram platform 2019 / 2020. A series of large woven objects for three glass showcases, digital graphics printed on backlit film for 16 existing light boxes 100 x 70 cm, and film 19 min for an existing monitor 70 x 50 cm.

The works have also later been shown at Stockholm Design Week (2020), at the Saab Art gallery terrace Linköping (2019), Hangmen Projects / Stockholm Craft week (2019), Gelb Studios (2020), Årsta \_Konsthall 2021.

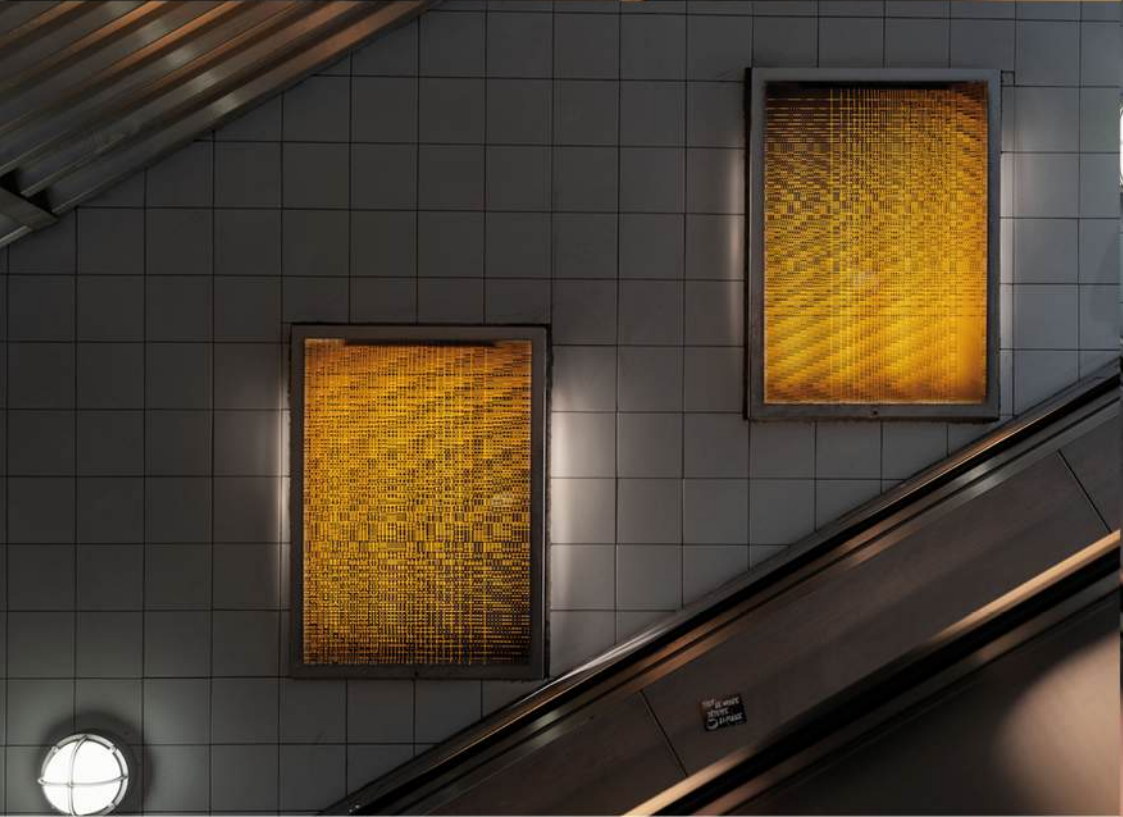
How do you read a woven language? Does it have a sign language or a body language? Can woven objects rhyme? What does a weaving alphabet look like? Can it be translated into other languages? In other bodies? What does the language of the weaver do to the weaver and to the reader; what kind of bodies and what kind of knowledge about the world are created here?

*We do not yet have an answer. Nonetheless we should pay attention to the punning character of the lover's logic: its structure and irresistibility have something important to tell us about desire, and about the lover's search. [...] Mix-up of self and other is much more easily achieved in language than in life, but somewhat the same effrontery is involved. Like eros, puns flout the edges of things. their power to allure and alarm derives from this. Within a pun, you see the possibility of grasping a better truth, a truer meaning, than is available from the separate senses of either word. but the glimpse of that enchanted meaning, which flashes past in a pun, is a painful thing. For it is inseparable from your conviction of its impossibility. Words do have edges. So do you.*

*/Anne Carson.*

Falling over the side of the mattress (ABCB)

Digital graphics printed on backlit film for 16 light boxes 100 x 70 cm,  
Detail from installation in Hammarkullen's underground tram platform 2019/2020





*Falling over the side of the mattress (Nedgångar)*  
Stockholm Design Week / WIP Årsta  
2020



*Transitive Axiom*, Installation together with Muiredach O'Riain,  
Färgfabriken Stockholm  
2024



*Falling over the side of the mattress (Nedgångar)*  
Linen, stretched on wooden frame  
Gelb studios  
2021

Sara.elggren@outlook.com  
www.saraelggren.org  
instagram.com/sraelggrn