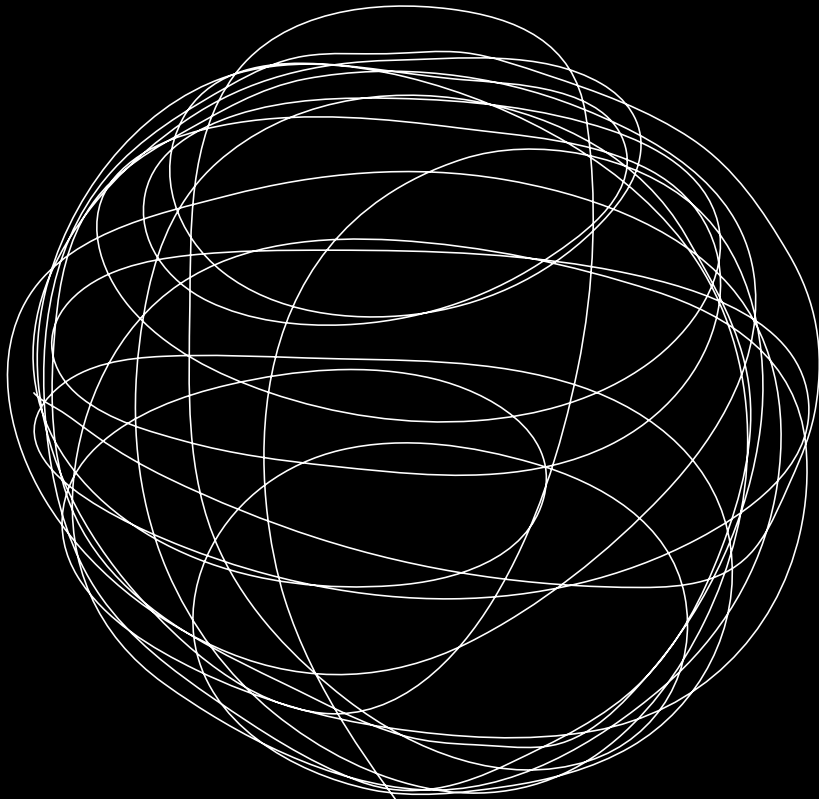


# **World Wide Weaving – Atlas**

Weaving Globally, Metaphorically  
and Locally





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# Preface

Ellen K. Aslaksen  
Dean, Art and Craft Department  
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The Art and Craft Department at Oslo National Academy of the Arts (KHiO) is proud of being a partner in the project *World Wide Weaving*. The Art and Craft Department draws on traditions founded on an interest in material qualities and the handmade object, and gains inspiration from a vision of art as being integrated into everyday public and private spheres. As stated about the project, "*World Wide Weaving* is both theoretical and practical ... a space for art and the crafts, for presentation, discussion, action and video screening". This approach is in line with the perspectives represented in our study programmes. We recognise the social, political and environmental responsibilities of artistic practice, in which the contextual significance of materials in production and sustainability is as important as their intrinsic properties. We are investigating the role of art in a larger social context: not only its overall societal effects but also its potential to challenge frameworks and hierarchies within art institutions.

This publication will be an important contribution both to our education programmes and to the ongoing development of a contemporary discourse in the broader field of arts and crafts. It gives us the possibility to rethink and deepen our understanding of textile as a field of art. We are truly thankful for this contribution.

# World Wide Weaving – Atlas

## Weaving Globally, Metaphorically and Locally

Hans Hamid Rasmussen and Dorothee Albrecht

First of all we would like to express our deep gratitude to Sarat Maharaj. His invitation to the 3rd Guangzhou Triennial at Guangdong Museum of Art Guangzhou 2008 in China led to our encounter between stitched spaces and the *Tea Pavilion*. As the head of the Art and Craft Department at KHiO Oslo National Academy of the Arts, Hans Hamid Rasmussen invited Dorothee Albrecht to Oslo to develop a common project and workshop: *World Wide Weaving – Weaving Globally, Metaphorically and Locally*.

Weaving is one of the oldest crafts in human culture, along with knitting and pottery. Ancient textile remains have been found in all parts of the world. But textiles are more than merely interwoven materials. As means of exchange and trade, and with their potential to communicate complex layers of social meaning, textiles are directly related to the fabric of social life.

Since *World Wide Weaving* started in February 2010 it took place at Kunstnerne Hus in Oslo, the Nordic Artists' Centre at Dale in Sunfjord, at Skansen in Blaker located close by Guttorm Guttormsgaards archive (all in Norway). *World Wide Weaving* happened for the sixth time in September 2016.

As part of the 2nd Hangzhou Triennial of Fiber Art, the project was launched by China Academy of Art

Hangzhou and KHiO – Oslo National Academy of the Arts.

Before introducing the content of the book, we thank most sincerely all artists, participants, teachers and authors who contributed to the project and the book. Especially the colleagues at the textile department Anne Knutsen and Hege Bratsberg supported us greatly. Thank you so much for your commitment.

We are very happy and feel very honoured to begin the *World Wide Weaving – Atlas* with Sarat Maharaj's contribution *Textile Art – Who Are You?*. We are greatly pleased that Julia Gwendolyn Schneider then explores the context of the project with her text *The Art of Interwoven Encounters*, followed by a kind of artist statement by Dorothee Albrecht providing an outline of *World Wide Weaving* and Rike Frank's text *One Aspect* ...

Then we show examples of artists who were invited to give workshops, making the different approaches related to *World Wide Weaving* more graspable: Hans Hamid Rasmussen – *Kasbah walking III*, Verina Gfader – *TRICK Y BUSI NESS*, Archana Hande – *Silk Route Hedges*, Åsa Sonjasdotter – *Promiscuous Weaving*, Zille Homma Hamid – *World Wide Weaving – Natural Dyes Workshop*, supplemented by a text of Kirsti Willemse who participated two times.



*Seed Bank of Crafts – Woodblock print on Textile, Jin Ze Arts Centre, 2016. Photo, Dorothee Albrecht.*

Finally, images and short texts of the workshops offer a deeper insight into the project.

We would like to give special thanks to the Textile Department of Oslo National Academy of the Arts (KHiO) for hosting us during all these years. For experimental projects, it is so helpful to get this kind of support. We also give many, many thanks to the rector Jørn Mortensen and the dean Ellen Aslaksen for supporting the project and the book.

For us to compile a book means to make available ideas, images and materials that we have developed together with the contributors and participants during the last years. *World Wide Weaving* is an ongoing project. We are curious to see where it will lead us further.

# Textile Art – Who Are You?

Sarat Maharaj

**1.** The century's boxing match. A knockout roar of muscle across the stadium. Eubanks<sup>1</sup> strides towards the ring. A spotlight chases after him, half catches up, jig-dances over him, speeds ahead. What's he got on?

A smock, a long T-shirt or kaftans cut off at the thigh? Hi-tech medical gown, an A-line mini, blouson or Grecian rustic tunic? Rough-hemmed towelling, chemise, loose-fit cheesecloth, cling-film muslin, frayfringe. ... What seems like 'manly swagger signs' switch into 'womanly sway signs' and back again. A shuttle sets up between them, to and fro. Neither one thing nor the other, it seems to be both. We face an 'indeterminate garment'.

**2.** An 'undecidable' – as Derrida puts it, something that seems to belong to one genre but overshoots its border and seems no less at home in another.<sup>2</sup> Belongs to both, we might say, by not belonging to either. Should we comprehend 'Textile Art' under the chameleon figure of the 'undecidable'?

**3.** We stand in front of Duchamp's *Genre Allegory*.<sup>3</sup> Two regimes of seeing hold us in their grip, a deadlock of two genres and their discourses. A cloud of cloth bulges out of the canvas frame, ready to tear away, to cascade out of it. A laddered fabric moulded into lumpy form, half-sagging, half-tumescent. Perhaps it was once a crackling sheet of stiffening for collars and cuffs, dazzle tissue-

lining which evaporates as it's ironed – a yard of moiré, a 'fusible'. As we look, cloth seems to run away from itself, playing on its own thread and threading, 'spinning out its own yarn'. We are called to look on it as if at a painting, but one without paint and pigment. Cloth stages the syntax of its own forms and textures. We are struck by its sheer 'painterliness'.

Against this 'pure formalism', the pieces read as 'history painting'. Duchamp stretches and shapes the cloth so that it suggests a profile portrait of George Washington, a star-spangled flag or blood-soaked gauze, a drenched bandage. It speaks of the scars and wounds of war – the violence out of which nation, patriotism, politics is carved out. Cloth serves as sign, stands in for something else. Duchamp ties it in quite an arbitrary, factitious way with the idea of war and conflict, as 'emblem' of it. It becomes symbol, hurtles away representing something other than cloth, triggering off yet another stream of associations. We are in the allegorical mode – an excess of signs.<sup>4</sup>

In the Duchamp piece, therefore, cloth is all even as it is nothing. It is everything, 'bare stuff and fabric', that sets off a visual dynamic for formalist ends. At the same time, it is nothing as it effaces itself to serve as figure or cipher for some idea or concept, for programmatic ends. The two genres play off against each other, citing and cancelling out each other in an unending tussle between them.

**4.** 'Supreme Quilting Co.' – before us a photo of a bleak, redbrick building slinking sideways out of view. It might be Southall or the Midlands, even North England in the 1970s. In front of the building, Asian woman in winter coats over their traditional salwar/kameez. Women from the Punjab, what journey from the green, dusty countryside into the centre of the modern? Some are holding up placards, some huddle up to a fire in a drum, a makeshift brazier. A mythic scene of workers on strike in the machine age, marking out the site of dispute and disagreement – conditions of work, labour and production.

However much the 'quilt' aspires to the state of 'artwork', it does not shake itself free of references to the world of making and producing. Hung up on the wall, framed, put on display, it catches our attention as statement of form, colour, texture. We soar away with its allusive, narrative force. But we never quite manage to set aside its ties with the world of uses and functions, with the notion of wrapping up, keeping warm, sleep and comfort, some feeling of hearth and home. In all of this, it is no less easy to blank out memories of its links with the domain of processes, crafts, and techniques.

Half-on-wall, half-on-floor, it stand/lies/hangs before us: everyday object and artwork in one go. Domestic commodity which is at the same time the conceptual device. The quilt stands/lies/hangs before

Source: Sarat Maharaj, *Textile Art – Who are you?, Distant Lives / Shared, Voices*. Collated / edited: Sharon Marcus, Kay Lawrence, Ruth Scheur, Aleksandra Manczk, Janis Jefferies. Lodz, Poland, 1992. Translation: Marysia Lewandowska, checked by Sophie Bibrowska.

**1** Chris Eubanks, *British Champion, heavyweights*, 1991.

**2** Jacques Derrida, 'Living on Borderlines', in *Deconstruction and Criticism*, pp. 75–176.

**3** *Genre Allegory* may be described as an assemblage work made of cloth, nails, iodine and gilt stars. It is held within a private collection in Paris.

**4** Walter Benjamin, *The Origin of German Tragic Drama*, p. 174.

**5** Jean Baudrillard, quoting Philippe Sollers.

**6** Leotard & Monory, *Récits Tremblants*, p. 119.

Photo: *Supreme Quilting Co. See 4.*

us as a speculative object without transcending the fact that it is a plain, mundane thing. Not entirely either and yet both, an 'undecidable'.

Meyer Vaismann, Haim Steinbach, Jeff Koons – the everyday consumerist object aspiring to the conditions of artwork while adamantly holding onto its brute mundaneness? It is simply a calico mattress-divan or has the shift of context made of it an object for another kind of attention? Has the quilt not always straddled such a double-coded space, an ambivalent site of this sort?

**5.** It seems at odds with Greenberg's view, pre-eminent amongst the classic modernist stances, that genres should be clear cut, self-contained, their boundaries crisply defined and meticulously patrolled. Each genre pares itself down to the textures and logic of its own medium – holding check on the drive towards spilling over into another.

**6.** 'O busy weaver, stop. One word, why these endless labours? One moment speak. But no, the shuttle flies and the figures emerge floating from the loom, from the rolling mill, from the vats admitting not a second's interruption. You would say that production wishes more and more to mine perpetual motion, to draw near the heart of nature which establishes us here. We who contemplate the factory are deafened by its humming. It is only when we enveloped death. Death weaves life. I am the image. I am the carpet.'<sup>5</sup>



**7.** The silk might have been woven in some faraway, colonial place. Few knew where. An ancient craft for the most modern of things. Bales of it were brought over, cut up, fashioned into parachutes somewhere in Britain. Where exactly? Hems and seams, who stitched the parachutes together? At once delicate fabric and tough engine of war. Sacred cloth and airforce material – floating, lifesaving and death-dealing umbrella.

War surplus, the shift to tough synthetic material, few knew how these silk parachutes came to be sold off in faraway Apartheid land. Lying opened out in the courtyard, like some creature wounded and brought down, last gasps of its billowing, wavy forms stretched flat across a vast carpet of sinewy hessian sacks basted together. My grandmother carefully cutting into the silk, close along its panelled seams and edges, folds and joins, reclaiming yard upon yard for some other uses.

At once sacred cloth and object of warfare, lifesaving and death-dealing engine – now run up as shirts, pants, skirts and saris for us, the ragged of Apartheid

land. For us, on that Apartheid shore – aliens, colonial subjects, soon to be called 'Burghers van die Republiek'. Soon to be cast out as 'the exiles', then to arrive as non-nationals, forever non-citizens – belonging by not belonging, neither insiders nor outsiders, 'swarthy resident aliens' always?<sup>6</sup>

Textile Art am I you?

# World Wide Weaving – Seed Bank of Crafts

## Weaving Globally, Metaphorically and Locally

Dorothee Albrecht

**W**eaving is one of the oldest crafts in human culture, along with knitting and pottery. Ancient textile remains have been found in all parts of the world. But textiles are more than merely interwoven materials. As means of exchange and trade, and with their potential to communicate complex layers of social meaning, textiles are directly related to the fabric of social life.

On one hand, textiles and crafts are related to a global field of reference, to human life and culture in general. On the other hand, a multitude of traditions, practices, techniques and patterns have been developed as contributions to local contexts, but also through encounters with traditions and practices from other regions.

Édouard Glissant's discourse on "creolization" and the, finally recognized, "totality earth" is applicable to the region under examination of *World Wide Weaving*: "The term of creolization [ ] can be applied to the recent situation of the world, that is to say to a situation, in which a finally recognized 'totality earth' allows that in this totality (in which no 'organic' authority exists anymore, in which everything is archipelago) most distant and totally heterogeneous elements can be related to each other in a totally unsuspected way."<sup>1</sup>

We situate our investigations in the art context because of the potentiality of art described by Sarat Maharaj, for example, as art that doesn't only mean transferring prefabricated knowledge established in the institutional discourse of systematic disciplines, but art as a producer of knowledge that normal reasoning cannot handle: "What we call art activity is expanding, extending, transmuting in the global contemporary setting. Hence also my dogged interest in Duchamp's question 'How to make a work of art that isn't a work of Art?'. For me, it's a marker for ways we might be able to engage with works, events, spasms, ructions that don't look like art and don't count as art, but are somehow electric, energy nodes, attractors, transmitters, conductors of new thinking, new subjectivity and action that visual artwork in the traditional sense is not able to articulate."<sup>2</sup>

But why does it seem urgent to embark on a journey towards *World Wide Weaving*?

The meanwhile visible results of climate change have produced an awareness of the globe as the common frame of reference for anyone. The relational frame of the "common globe" is also described by Jeremy Rifkin who contributed to the debate on globalisation, giving it a new direction with terms like "empathy" and "The Race to Global Consciousness."<sup>3</sup>

At the same time, "more than 50 million people worldwide are displaced – the highest number since

the Second World War"<sup>4</sup> In parallel to the military conflicts in the Ukraine, Syria and Iraq, we will continue to work on *World Wide Weaving*.

Instead of focusing on differences and cultural clashes, could we go beyond the constructions of identities on the basis of nation, tribes, religion, a certain culture or race? Could we use the idea of "The Common Globe" as a possible common denominator that links very different initiatives and ideas?

*World Wide Weaving* is understood as an arena for investigation. During the workshop, we examined fields of reference for textiles and crafted objects, constructed contexts for them and explored the spaces between the referential fields, contexts and contemporary issues. *World Wide Weaving* is both theoretical and practical. It is a space for art and craft, for presentation, discussion, action and video screening.

Participants and workshop leaders together opened a space of engagement and exploration; this space lay at the nexus of the individual projects and the interests of the participants and involved textiles, other materials, techniques, texts and concepts. The workshop's relational frame expanded in response to the interests of the participants. Each contributor was invited to work on and present a special subject area. In this way, we could experience various approaches

- 1 Glissant, Édouard. *Kultur und Identität – Ansätze zu einer Poetik der Vielheit*. Verlag Das Wunderhorn, Heidelberg 2005, p. 14.
- 2 Daniel Birnbaum, Sarat Maharaj, In *Other's Words*, interview, *Artforum* 40, (February 2002). Available [http://findarticles.com/p/articles/mi\\_m0268/is\\_6\\_40/ai\\_82800088/?tag=content;col1](http://findarticles.com/p/articles/mi_m0268/is_6_40/ai_82800088/?tag=content;col1), retrieved March 30, 2011.
- 3 See Jeremy Rifkin, *The Empathic Civilization: The Race to Global Consciousness in a World of Crisis*, Jeremy P. Tarcher, 2010.
- 4 SPIEGEL ONLINE, June 20, 2014, <http://www.spiegel.de/politik/ausland/uno-so-viele-fluechtlinge-wies-der-zweiten-weltkrieg-nicht-mehr-a-976299.htm>, retrieved June 20, 2014, translated into English from the German original.
- 5 Peter Weibel (ed.), *Inklusion: Exklusion, Versuch einer neuen Kartographie der Kunst im Zeitalter von Postkolonialismus und globaler Migration*, steirischer herbst 96, DuMont, Cologne, 1997, p. 38.
- 6 Peter Weibel (ed.), *Inklusion: Exklusion, Versuch einer neuen Kartographie der Kunst im Zeitalter von Postkolonialismus und globaler Migration*, steirischer herbst 96, DuMont, Köln, 1997, p. 38.

to arts and crafts from different times and regions, yet within a common field of inquiry.

At the fourth workshop in 2013 we started with working on the *Seed Bank of Crafts – Dictionary and Handbook – Assemblage in Space*. It explored the contemporary framework of the globalised world through projects that research and collect knowledge of traditional or ancient craftsmanship from different parts of the world.

In his text "Culture, Identity and History" Edward W. Said writes: "No cultural identity is predetermined. It's a collective construction on the basis of experience, memory, tradition (which can also be conceived and invented) as well as on a multitude of cultural, political and social practices."<sup>5</sup> The parenthetical phrase, in the foregoing passage, which functions as a somewhat marginal adjunct, could be seen as the starting point for the *Seed Bank of Crafts*. A tradition can be conceived and invented!

The *Seed Bank of Crafts* combines historical knowledge and techniques with contemporary approaches that reuse traditional techniques and adapt them to contemporary needs. It explores different examples, but also collects knowledge and techniques that are about to disappear. Like a seed bank, the project aims at preserving the knowledge of ancient and traditional crafts for further use in the future.



Seed Bank of Crafts – Materials for Socks, Datang, 2016. Photo: Dorothee Albrecht.

The Svalbard Global Seed Vault is a secure seed bank located on the island of Spitsbergen, the largest and only permanently populated island of the Svalbard archipelago in northern Norway. The facility preserves a wide variety of plant seeds in an underground cavern. The seeds are duplicate samples, or “spare” copies, of seeds held in gene banks worldwide. The seed vault is an attempt to provide insurance against the loss of seeds in gene banks, as well as a refuge for seeds in the case of large-scale regional or global crises.

The *Seed Bank of Crafts* should, of course, not be stored in a cave. It should be a tool for preserving cultural knowledge and techniques from all parts of the world, but it could be also used as a means for rethinking the global setting.

So far, it seems that globalisation has been about development, acceleration and the levelling of differences. But especially global warming has produced a new awareness about the mutual dependency of all people; about the fragility of the globe and the wealth of diversity – biodiversity for example. The different financial crises have intensified the sensitivity for human needs. In different parts of the world there is a growing interest in farming, gardening, permaculture and crafts.

As Edward W. Said writes, “A tradition can be conceived and invented.”<sup>6</sup> Could it be a decentralised invention of a new global tradition including very different traditions and projects from all parts of the world? The common denominator is the globe, conceived as a transnational and shared space of reference.

*World Wide Weaving* is an ongoing, experimental, artistic and educational project; an investigation cutting across artistic and educational fields conceived and curated by Hans Hamid Rasmussen and Dorothee Albrecht. Since it started in February 2010, it has been hosted by the textile department of Oslo National Academy of the Arts (KHiO). So far it took place at Kunstneres Hus in Oslo, the Nordic Artists’ Centre Dale and at Blaker-Skanse (all in Norway). *World Wide Weaving* took place for the sixth time from September 20 to 30, 2016. As part of the 2nd Hangzhou Triennial of Fiber Art 2016, the project was launched by China Academy of Art Hangzhou and KHiO – Oslo National Academy of the Arts.

Berlin, 2010 – 2017

# The Art of Interwoven Encounters

Julia Gwendolyn Schneider

- 1 cf. T'ai Smith: *The Event of a Thread*, in: *Textiles: Open Letter*, ed. Rike Frank and Grant Watson, Vienna: Generali Foundation; Mönchengladbach: Museum Abteiberg; Berlin: Sternberg Press, 2015, p. 77
- 2 T'ai Smith, *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design*, Minneapolis / London: University of Minnesota Press, 2014, p. xiii
- 3 *Ibid.*, p. xxi
- 4 For an overview of art exhibitions concerned with textiles and related discourses, see e.g. “A Survey on the Significance of Textiles in Contemporary Thought and Praxis,” in: *Texte zur Kunst* 94 (June 2014), pp. 162–177
- 5 Anni Albers, *On Weaving*, Middletown: Wesleyan University Press, 1965, p. 13
- 6 T'ai Smith: *The Event of a Thread*, pp. 76–87

In her books *On Designing* (1959) and *On Weaving* (1965) Anni Albers develops a philosophy of weaving, a theoretical appraisal of the versatility of textiles which produces its concepts out of the medium’s specificity.<sup>1</sup> Her theory “became at the outset a powerful voice of the midcentury textile design movement in the United States”<sup>2</sup> and remains influential until today. For T'ai Smith for example, Albers’ approach was the starting point for a recent investigation into *Bauhaus Weaving Theory*. With this book she focuses on Bauhaus’ weavers’ texts that discuss their objects and practice in relation to the language of other media such as painting, architecture, photography, and “confronts a long-standing assumption in art history that the crafts are manual and technical, but never intellectual, arts.”<sup>3</sup>

In a similar line of thought a number of exhibitions and research projects have recently focused on textiles within the context of contemporary art and exhibition practice.<sup>4</sup> *Textiles: Open Letter* (Museum Abteiberg, Mönchengladberg 2013) and *The Event of a Thread* (Kunsthau Dresden, 2017) draw direct references to Albers in their titles: while *Open Letter* is the title of a weaving by Albers from 1958 with a black and white pattern made up of linear ideographic characters, “the event of a thread”<sup>5</sup> is a citation from *On Weaving*. “Just as it is possible to go from any place to any other, so also, starting from a defined and specialized field, can one arrive at a realization of

ever-extending relationships. Thus tangential subjects come into view. The thoughts, however, can, I believe, be traced back to the event of a thread.” The quote addresses the far-reaching complexity of the medium and highlights, as T'ai Smith points out in her essay with the same title, Albers’ view of weaving as an event rather than the creation of mere objects.<sup>6</sup>

In a similar metaphorical way, the experimental artistic project *World Wide Weaving* sets out to explore “the event of a thread”, by adding together the many connecting lines running through the complex textile medium. Conceived as an ongoing project, Dorothee Albrecht and Hans Hamid Rasmussen have started this collaborative journey in 2010. Based on a modular format of practical and theoretical workshops and excursions that can be situated in between anthropological field trips and Situationist dérives, six iterations with different areas of focus have taken place until 2016. The followed threads open up a discursive space around textile thoughts and inspirations that create ways of thinking about a contemporary global world, in relation to local, historical, technical, economical, social and cultural facets.

Tablet weaving, which was practiced during the most recent workshop in 2016, offers a good example that gives further insight into the workings of the project. In this case *World Wide Weaving* was invited to China as part of the Second Hangzhou Triennial of Fiber Art (2016). In a workshop led by Hege Bratsberg





7 T'ai Smith, *Bauhaus Weaving Theory*, p. 157



and Anne Knutsen, arts and crafts teachers from Norway, introduced the ancient technique of band weaving, which up to now can still be found in Russia, China, India and Japan as well as in Arab countries and remains a common craft especially in Scandinavia.

Tablet weaving uses cards to create the shed through which the weft is passed. For *World Wide Weaving* participating students from the China Academy of Art Hangzhou and the Oslo National Academy of the Arts carried out the popular weaving method, which is relatively easy to reproduce. The weaving experiment highlights an approach that lets the material “speak”, which is similar to Albers’ idea of “methods of practice from within – to make ‘theory’ experiential rather than preconceived.”<sup>7</sup> Furthermore, without being particularly concerned with the created outcome, tablet weaving became a daily practice. The students would exercise it during excursions to various public spaces or sites of textile production, like a global sock manufactory in Datang, as well as at the exhibition of the Second Hangzhou Triennial of Fiber Art.

In order to weave with this technique, one has to attach the threads to create the right tension among them. One can either group up with another person and fasten the fiber to each other’s bodies or use any available structure that allows fixing the woolen bands to it, to continue the weaving process. This way tablet weaving became much more than a method of ribbon

production. It created subtle interventions and various modes of social interaction.

The performative aspect of tablet weaving may remind of the inclusions of the living body in art in the 1960s, which brought a shift to the medium of sculpture. A prominent example can be found in Franz Erhard Walther’s textile works, for which the concept of a “Werkhandlung” (work as action) is central. His monochrome, sewn fabrics promote a communal dialogue. The audience is asked to enter into a spatial and physical relationship with the artworks, which can, for instance, involve lying on the textile object, folding it or wrapping the piece of cloth around one’s body. Until today Walther’s modular artistic method regards each element only as a provisional part of a never-ending process. Similarly, *Word Wide Weaving* uses dialogues and encounters as the central media to navigate the multivalent significances of a contemporary theory of weaving, and takes up the potential directions of a thread, which will never come to an end.

# One Aspect ... <sup>1</sup>

Rike Frank

In the summer of 1975, Anni Albers had her first solo show in Germany at Kunstmuseum Düsseldorf and the Bauhaus Archive in Berlin. The exhibition’s subtitle *Picture weaving, drawing, printing* referred to fine art and its artistic techniques rather than to applied arts and crafts, a programmatic gesture (in the sense of a deliberate distancing) that also seems to have influenced the choices for the visual organisation of the accompanying catalogue. This is especially true of the plates (preceded by an introduction to the artist’s work by art historian Friedrich W. Heckmann): just three early weavings from the 1920s, from the Bauhaus Archive in Berlin, are followed by around fifty illustrations giving a substantial cross-section of her screen prints and drawings made (mostly) in the 1960s and ‘70s. In dialogue with the art works, the catalogue also contained the first publication in German of *One Aspect of Art Work*, a chapter from her volume of writings *On Designing* (1971). In this essay written in 1944 (clearly influenced both by her experience of Nazism and her teaching at Black Mountain College), Albers addresses the need for new models of teaching and learning to pave the way for a “forming” education, rather than a purely imitative approach. She stresses that art – the experience of giving form that is inherent in artistic and craft processes (and processes of formulating, as her practice of writing shows) – plays a specific role in this.

In 1953 Elodie Courter Osborn authored the *Manual of Travelling Exhibitions* that was commissioned by the UNESCO. In her introductory essay she emphasises the educational power of exhibiting environments: “Moreover,” she writes in her introduction “the diffusion of knowledge for education in all fields – natural science, history, health, science, art, etc. – can be accomplished effectively through exhibitions.” (Page 11) and continues: “With this emphasis on the need for bringing fundamental education to all the peoples of the world ...” In the list of illustrations at the end of the manual, she includes two installation views of the MoMA solo exhibition *Anni Albers Textiles* (September – November 1949). Even if it could be argued that it is the advocacy for art and the empowering educative experience which connects their practice, the appearance of Albers still is a striking fact:<sup>2</sup> on the one hand because the MoMA show was never toured outside of the United States, and because Albers, on the other hand, not only is the only weaver but also the only female artist included (with Matisse, Henry Moore and van Gogh, plus examples from the field of applied arts and crafts). The image following Albers’ installation shots (ill. 17 and 17a) is a view (ill. 18) from the MoMA travelling exhibition *South American Textiles*. In her curated list of illustrations, Osborn thus presents Albers (almost in an educative way understanding the manual as an exhibition) in direct connection with “her great teachers,”

<sup>1</sup> The text is based on the following two essays: *Materials at an Exhibition* published in: *Textiles. Open Letter* (Berlin: Sternberg Press, 2015) and *Readings of an installation view* (with Grant Watson) published in: *Re-reading the Manual of Travelling Exhibitions* (edited by Andreas Müller et al., upcoming).

<sup>2</sup> The first part of the publication consists exclusively of technical drawings and reproductions of documents, with no pictures of works.



Am Webstuhl, 1955 (At the Loom):  
in: Maximilian Schell (Hg.), *Anni und  
Josef Albers. Eine Retrospektive*,  
Villa Stuck München, 1990.

as Albers calls the creators of the Pre-Columbian textiles that she and her husband bought during their visits to Latin America between 1935 and 1956. In her writing Anni Albers describes how the analysis of textiles – some of which she dismantled in order to understand and learn their structure – led her to the conviction that pre-Columbian textiles, which came from highly advanced civilisations, over and above their practical, utilitarian function, also displayed a unique, unmistakable vocabulary that functioned as a visual language and that were groundbreaking for the development of abstract art.

The role of the Bauhaus weaving workshop and, in particular, the female weavers, which had long been neglected, ignored and undervalued, has in recent years gained interest and recognition thanks to the research of female authors such as Magdalena Droste, Anja Baumhoff, Sigrid Wortmann Weltge or T'ai Smith as

well as artists like Katrin Mayer, Judith Raum or Leonor Antunes – in particular because of the tremendous influence of the weaving workshop on other media and a current revision of the dominance of the visual, to quote T'ai Smith: "... what specified weaving was constantly pushing against the specificity of those other media. Weaving harnessed the vocabulary of other media only to show, in the process, that those other media were never so discrete in the first place. What was specific about weaving at the Bauhaus, it turns out, was that it could *exploit* the limits of each disciplinary domain as well. So, for example, the expressionist 'picture' could no longer be seen as a direct expression of the artist's soul out of the fluid application of paint through a brush to a canvas. Rather the picture had become a *laborious*, even mechanical transfer into thread. Suddenly the picture was tethered to an apparatus that evoked the complexities of the textile industry – an industry

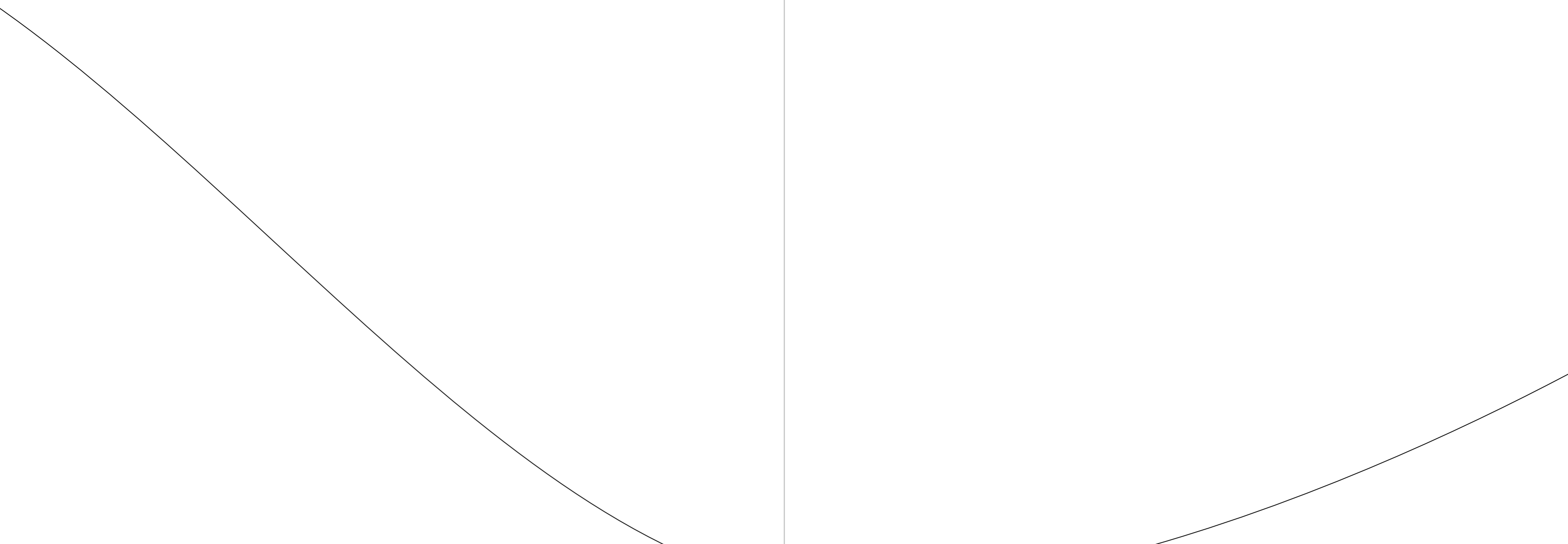
3 T'ai Smith, "Tactile Lessons," unpublished manuscript, lecture held in the context of the conference "Textiles: Open Letter – A Haptic Space: Praxis and Discourse," December 2012, Academy of Fine Arts Vienna, which I organised together with Sabeth Buchmann.



Textiles: Open Letter,  
Museum Abteiberg, 2013,  
installation view,  
photo: Achim Kukulies.

that had become 'feminised', as hordes of women entered the factories in the nineteenth century. And when it came to the relationship to photography, the textiles only highlighted the discursive inverse of the optical – the palpable materiality of wool or silk and the medium's explicit life as a tactile entity, something that the discourse around Neue Sachlichkeit photography depended on and dismissed simultaneously."<sup>3</sup>

# Artists' positions



# Verina Gfader

## TRICK Y BUSI NESS

**D**ie Netze bezaubern uns, aber sie tun es nach Art der Heilmittel.<sup>1</sup> In his recent lecture as part of the Technopolitics Salon in Berlin Anselm Franke remarks how the tiger in its returning fashion, in art and possibly elsewhere, may serve as an entry point to shake up worldly orders. A figure of the past looping into the present; a figure with its cultural–mythological–territorial–cosmological demands; a figure that fits neatly in registers of the post-de-colonial, of narratives of otherness, of yet another cleansing, modernist projection. The tiger is also the very transformer in Ho Tzu Nyen’s video animation and installation *2 or 3 Tigers*, with its smooth and sinister coming alive (too well or never entirely) of a humanised tiger or tigerised human by means of CGI animation. This tiger protagonist unfolds as not strictly human, animal, machine, as it carries within it a seed of becoming a fluid, mythical, textual system. Yet in the process, in a context where the renewed demarcation of otherness, objectivation and inequalities recalls humanist reflections on naturalistic human subject unity, the tiger is stuck in its screen memory. Caught in this dilemma, I am allowing the tiger to emancipate itself from a discourse of indeterminacy and identity, as he becomes more of a conditioning device for our estranged and conflictual relation to transformability as such. This tiger is more than the effect of a post-humanist discourse. It is rather a reconstruction

for accessing a meditation on social imaginaries through embedded narratives of worldly-planetary orders.

We are tigers, we are tigers. Softly, seductively the sinister entity sings.

What is striking is Franke’s note on CGI, “where everything is possible and nothing is. You cannot answer why something is not possible.”

In Franke’s talk the tiger appears in an East Asian realm. Similar to Mille’s 1905 postcard image, *Japanese Tiger Devouring Asia*, that now announces *2 or 3 Tigers*, the forthcoming exhibition at Haus der Kulturen in Berlin, the scene is a historical landscape where a crowd of people gather around a strange technological compound, a machine or technical futurity of sorts.<sup>2</sup> From the back, a beastly tiger jumps. The animal hovers over the machinic entity at the centre of the picture, its flight suspended, stilled in the instance of the painter’s vision. The tiger’s object of desire, his enemy is not the people, is not human flesh. It is the machine with the people watching the catch in upheaval at the periphery of vision.

A reading of above depictions as an atlas of fleshly or somatic orders may turn out as too exclusive or reductive here, but perhaps it supports the wider speculations of current experiences based on a multiplicity of ‘modernities’ with their processes of subjectivation, slowly revealing themselves like the taste of a freshly cut passion fruit.

### 1 Enchantment

Michel Serres. *Atlas*. Merve: 2005, 13. Nets enchant us, but do so in a manner of curing. English translation from German by the author.

### 2 Tiger

[www.hkw.de/en/programm/projekte/2017/2\\_or\\_3\\_tiger/start.php](http://www.hkw.de/en/programm/projekte/2017/2_or_3_tiger/start.php), Status: February 28, 2017. [digital.lafayette.edu/collections/eastasia/mamma-postcards/rm0028](http://digital.lafayette.edu/collections/eastasia/mamma-postcards/rm0028), vimeo.com/142376735, Status: February 28, 2017. The postcard as such functions as a particular medium of travelling and worldly explorations/exploitation.

### Mundus Subterraneus

Link between Serres’ atlas-ing and Athanasius Kircher, *Mundus Subterraneus*, 1665.

### Posthuman

According to Rosi Bradotti, the former technological other, with its insistence on an endangered non-unity of the subject, today is superseded by a technological other which operates simply as a vague dimension. See chapter 3, *Das Inhumane: Leben jenseits des Todes*: 110–113. Braidotti. *Posthumanismus: Leben jenseits des Menschen*. Frankfurt/New York: Campus Verlag, 2014.

### 19682001

Cliché image, motif we find also for example in Stanley Kubrick’s sci-fi feature 2001: A *Space Odyssey*, 1968. (beginning of the Paleolithic Era with man’s usage of tools, whereby they become an agent with power of action over nature)

### 3 Preciado

Paul B. Preciado. *Testo Junkie*. Berlin: b\_books, 2016. English translation from German by the author.

### Pharmacology of the spirit

For recent philosophical takes on pharmakon (post Derrida) and pharmacology, see Bernard Stiegler: His ‘pharmacology of the spirit’ for instance explores our opening towards new futures through technical objects, thereby creating the spirit that makes us human.

Tigers do not directly form the core of my short story, it is rather the complex net woven around such sign. Wearing the skin of a modernity or world, it is the way this super-detailed, animated ‘tiger’ triggers a series of plots around transformability and capital, magic, worlding and somatic ordering, forced forgetting.

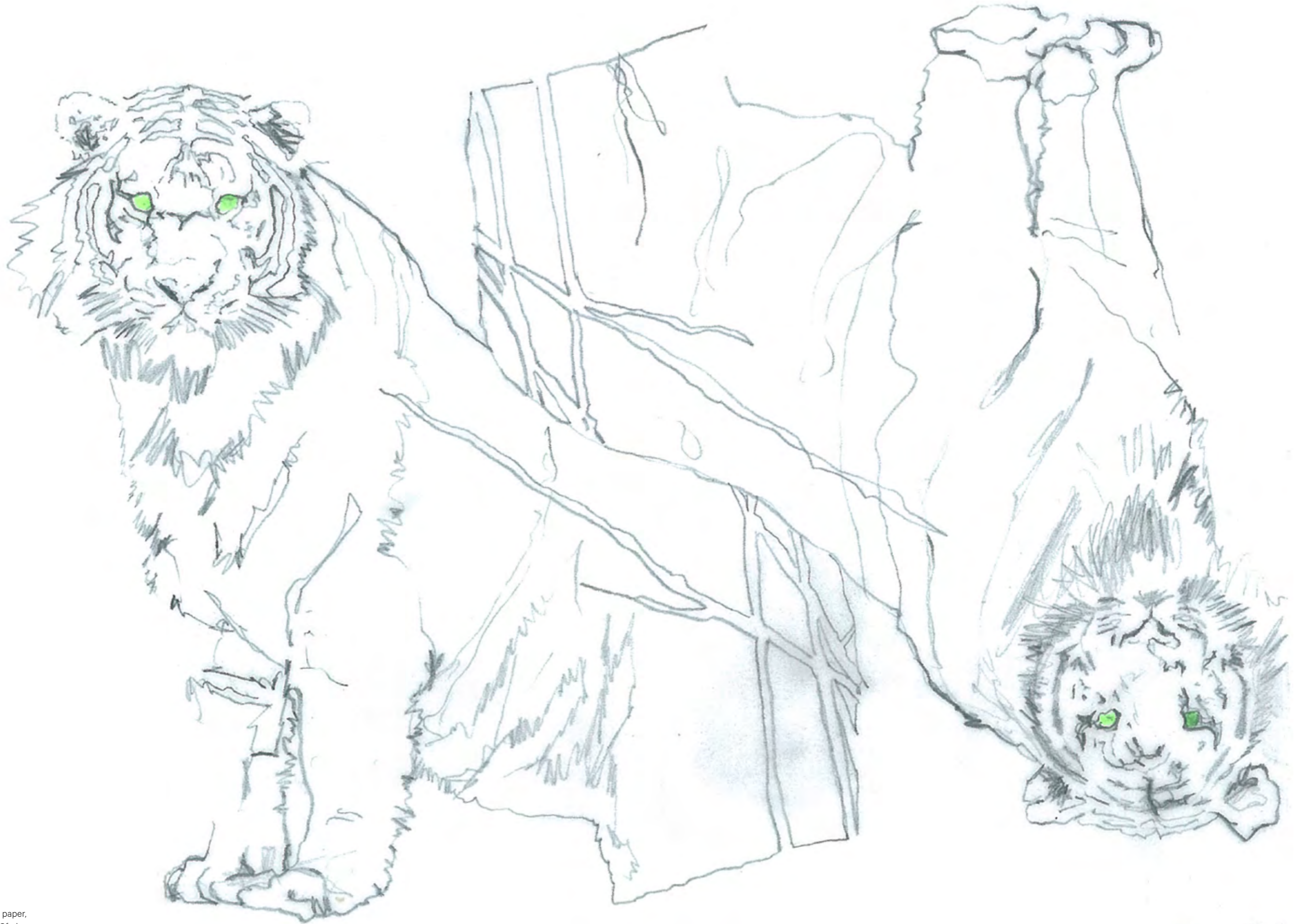
More specifically, and it will unfold as we go along, what follows is an attempt to argue for a tension between ‘forced forgetting’ and the artist’s archive (Guttorm Guttormsgaards Arkiv), drawing on a section in the chapter, ‘Pharmacopower,’ in Paul B. Preciado’s book *Testo Junkie*, where ‘forced forgetting’ (160) is discussed through the structural comprehension between pharmakon/pharma subjectivities, folk imaginaries and electric modernity.<sup>3</sup> Pharmakon from Greek φάρμακον (*phármakon*) for medicine, and (ancient) magic drink. My interest is in the modelling of today’s world surface as an endless rail track, that is an environment dominated by communication, travel, exchange, connection and distribution, and the shifting understanding of information – induced by the circulation of fluids and information transfer within our bodies (161). At the core of it: the chemical message as the key agent.

‘Pharmacopower’ invites a closer look at a historical moment of deletion of that part of society that was equipped with pharmaceutical knowledge, a process that in the Western world begins at the end of

the 15th century, the birth of modern capitalism. It asks, in what way this disappearance of common pharmaceutical knowledge manifests in new forms of knowledge production around professionalisation and consciousness – basically outsourcing or rather eliminating all knowledge based on self-experiments – and nowadays opens up a new discursive realm around ‘semio-technical trade.’

What is the role of forced forgetting in propelling and organising aesthetic endeavours and scientific discourse? How can the artist’s archive be re-approached via thinking the forced forgetting that occurs with pharmaceutical traditions, economic analysis and the criminalisation of witchcraft!? How does Guttormsgaards Arkiv potentially speak of or against a forced forgetting? How does it in-form us? What is the archive’s chemical message, if there is any?

Preciado (159–60): “At the end of the Middle Ages the peasant community is destroyed at once: lakes and moors are laid dry, forests cleared, fences built and agricultural land as well as livestock can be privately owned. The place of the mythical forces of people’s imagination is as such obliterated and with it the ecosystem, in which the plants and substances used for ‘witchcraft’ grow. The witch-hunting can in this sense be interpreted as the war of expert knowledge against the knowledge of the multitude, a war of patriarchal power counter narcosexual knowledge,



Tiger, 2001.  
Pencil and pen on paper,  
21 x 14 cm, Verina Gfader.

Verina 2001

Toshiya Ueno, 'Guattari's Ecosophy and Nature as machinic assemblages: in reading literatures and films by Kôbô Abe.' Proposal for The Dark Precursor – International Conference on Deleuze and Artistic Research 2015, Orpheus Institute, Ghent, November 9–11, 2015. Thank You to Ueno for sharing this document–thoughts in process–with me. A hint also to the marvellous and timely Japanese feature *Woman of the Dunes* (*Suna no onna*), 1964, directed by Hiroshi Teshigahara after a novel by Kôbô Abe.

that is traditionally practised by women, colonised people and illegitimate magicians. A certain ecology of body and mind should be extinguished or confiscated, the hallucinogenic treatment of pain, lust (libido) and erection. Modern colonial and capitalist knowledge pathologises all forms of subjectivation, which are produced through collective and physical experiences of the ritual, through the transmission of symbols and the taking of hallucinogenic or sexually stimulating plants. Behind the charge of heresy, witch-hunting hides the criminalisation of the practices of 'voluntary poisoning' and sexual and hallucinogenic self-experiments. Electric and hormonal modernity arises from this forced oblivion."

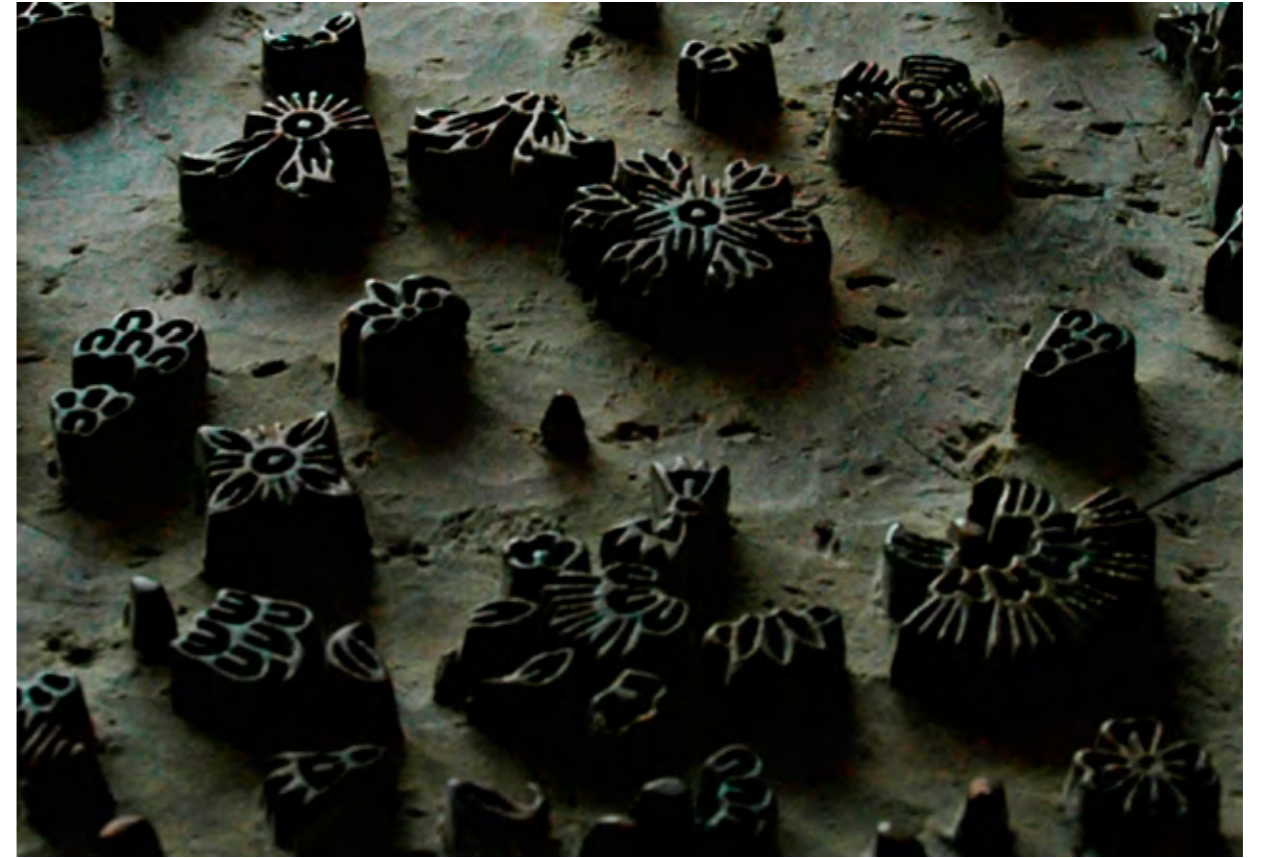
My debt to Preciado's dystopian vision on current body-power relations and pharma subjectivities lies in the way she brings forth a logic of ex-inclusion based on a holistic grasp on 'witchcraft'/pharmakon, if only be means of a 'forced forgetting' and in that way a modelling of resistance. In this rendering, the fabrication of witchcraft and its ecology, witchcraft ecology, are forgotten only as what today appears libidinal, distortedly creative, curative and remedial. Electric and hormonal modernity is founded on a twist, one might say.

*Testo Junkie* is a testimony. I love Preciado's soft and vulnerable voice and narrative on her upbringing surrounded by a major DS collection – the father's garage and company somewhere in the States. The drift

into her self-experimenting with doses of testosterone in gel form or injected in liquid form. Her becoming what she calls a *somatic connective*, a 'joint' that recognises itself by forming new connections. The consciousness and knowledge, beliefs and truths, generated through this personal account, life story, palimpsest. The concrete and virtual vocabulary, this future-archival perspective includes: magicians, illegitimate agents, witchcraft, commons, self-experiments, care, curing, hallucinogenic effects, organ therapy, ritual, mythical forces. We listen to a machinery of chasing a function: dragging us to a sensual psychoactive regime that both realises today's subjectivities and is produced by them. Her writing is a politics of naturalising common knowledge in a convoluted, clean-dirty, viscous world (view) where 'naturalising' is as excessive as it is undecipherable.

But are we losing something mythical in this process? Why do we feel at loss and humiliated in this affair?

The role these forcibly forgotten instances and acts of 'witchcraft' at the time of colonising the New World then reproduce come as an afterlife in the shape of something dangerously and seductively oppositional, controversial, resistant, impossible to take on or in – vampiristic. Along these lines I think of Preciado's emotion-libido-machinery as a way of interpreting mythical forces (of people's imagination) as a suture that resists being fiction. Can the potential



Pressure pad for textile printing, Iran. Cut tree, 18 x 12,5 cm, 4,5 cm deep, unknown artist. "ARKIV", G.G., Pax Publisher, 2010. Reg. No.: GA\_000144, <https://guttormsgaardsarkiv.no/node/66/item/166>.

future-archival vision inherent in this logic be interpreted only in its full, violent character?

While Preciado's account of the histories and futures of non-/reproduction via today's semio-technical trade and information channels and transfers expresses a structurally comprehensive endeavour, for Toshiya Ueno it is the very potential of a structural formless *informe* producing inclusive 'informatic' subjectivities and social imaginaries.<sup>4</sup> I have been searching for sensual-conceptual connections to the mythical forces à la Preciado. Then I recalled a perhaps less sentimental register of semio-technical trade in the Japanese writer's notes on the production of subjectivity, composed by unforeseen and extraordinary mixtures of biological, chemical, viral moments. Exemplary in art and literature.

"Writers, authors and philosophers are always engaged with becoming and belonging to something or events through their own writings. Many writers

have committed suicide, not because they sought to sacrifice themselves for their own works or for the sake of the world, but as a way of inventing a series of unforeseen alliances within nature, where nature was never posited as an object of correspondence or filiation; that was the reason why the issue in becoming and writing was 'not pity but unnatural participation' (Deleuze and Guattari 1987: 240). Unlike the evidence of substantial influence among authors or intellectuals presented by positivistic explanation, or the filiation by heredity in the biological world, unnatural participation proceeds with epidemic and contagion as in the case of 'vampire,' more physically in the conjuncture of a bacterium, a virus and a molecule. I am almost tempted to call it 'informatic participation,' just because it precedes the emergence before structural combinations. While anthropological concepts of participation could afford the model of symbiosis among different social groups, the notion of 'unnatural or informatic

5 **www.tricknology**

Blaker near Oslo. References: Åbåke, *I saw that we had come to a treasure house, filled with tricknology*, Victoria and Albert Museum, London, 2013; Giorgio Agamben on forgetting and Sergei Eisenstein's 'plasmaticness'; Tim Robinson's *Connemoara*, 2011; and a former talk at '9min 43 sec' symposium, Academy of Fine Arts, Vienna, January 23, 2015; on the meaning of referentiality in art production: archives, museums and curatorial strategies.

**Archive vision**

Random search: [guttormsgaardsarkiv.no/node/276/item/1186#](http://guttormsgaardsarkiv.no/node/276/item/1186#). Accessed February 2017

**Wording of display**

Åbåke's archive sculpture at V&A.

**Tiger in Guttormsgaards Arkiv****Worlding**

Pascale Casanova. *The World Republic of Letters*. Cambridge, MA: Harvard University Press, 2004.

Erich Hörl. 'Variations on Klee's Cosmographic Method.' In *Textures of the Anthropocene: Grain Vapor Ray*, vol. 2. Berlin: Revolver, 2014, 180–192.

**Nameless**

Magic and Happiness (Agamben. *Profanations*, 19–22), Liu Tian. 'On Curating the Nameless.'

**Forgotten**

Agamben (*Profanations*, 35): "What is lost demands not to be remembered and fulfilled but to remain forgotten or lost, and therefore, for that reason alone, unforgettable."

participation' might posit a matrix of conviviality in which a variety of cultures – including 'races' or ethnicities, and different semiological regimes – could live together."

It is information and chemical messages that now explode and claim to attune our imaginary capacities. It seems that we have never imagined, have never been in liaison with strange symbiotic alliances before. And it seems that memory is partially lost, or people's abilities to memorise are superseded by something else.

Writing this story has evolved and expanded since running a 6-hour workshop, *www.tricknology*, on Guttormsgaards Arkiv at Blaker near Oslo a couple of years ago.<sup>5</sup> We started with 'societies without access to the past' and storytelling in relation to the un-rooting condition of today's sensibilities; atlas-ing metaphors guiding us through. Guttormsgaards Arkiv, the key motive of its discourse and performativity, was not about strange objects, but the estranging, mythologizing and unnatural capacity the 'objects' preserve, and enact. Exploring the haunting character of transformability in capitalist regimes pointedly surfaced in Sergei Eisenstein's early notion of plasmaticness: polyformic characters producing polymorphic characters on the page or screen. Walt Disney and Sergei Eisenstein.

Now the vision of an alteration of information, that is the alteration of somatic matter and also people's

certainties, thoughts, sensibilities. And a vision that itself has become visionary.

In a mail exchange with Hans Hamid Rasmussen around New Year 2017, he talks about the "new layers of violence, earth creaks and poverty", which I feel are essential to recognise as the currents for devising and establishing new subjectivities. It is hard in our worlds and completely dispersed lives to trust such endeavour. But what capitalism may have taught us well, namely being able to think / enact alternatives only through its own sick set-ups and economy (perversity), prompts us to rethink and act upon how enormously large our capacities for transformation are calling themselves forward. Recursions to modernist narratives and histories, and the unresolved problematics between transformability and capitalism, propel an unsettling, alienating feeling in/for us, but most likely in very diverse ways. These nuances in relations, I am curious about.

Pharmakon and witchcraft ecology – their history and potential update today from within formations of pharmacopower – is of interest for a kind of acknowledgment of absurdity.

I remember 'witchcraft' as a place where forces are classifications of granules ...

The unsettling, discomforting, alienating feeling provided by the recursion to modernist narratives and histories, including this story, continues. But how can we transform it into a thinking towards pharmaceutical,



Sample book from engraving workshop, Japan. Paper, 30 x 21,5 cm, unknown artist. "ARKIV", G.G., Pax Publisher, 2004. Reg. No.: GA\_LH\_000045, <https://guttormsgaardsarkiv.no/node/246/item/48>.

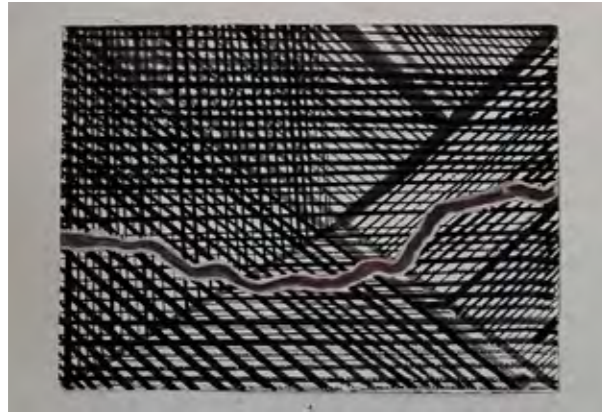
emancipatory, egalitarian connectives-bundles of nerve fibres? Perhaps we can start by understanding our changing 'now' as the pharmaceutical moment of an art of visionaries and magicians. A significant historical moment of a larger consciousness of no-more belonging is forming. Creative, doubtful, visionary, not-yet-fully captured by means of a code, mesmerising, sound.

The "chemical message", as a somatic-conceptual operator that we find in Preciado, may thus be deemed an artistic zone, from within which the mythical-real force of people's imaginations intensifies most.

Die Netze bezaubern uns, aber sie tun es nach Art der Heilmittel.

# Archana Hande

## Silk Route Hedges



**1** Silk Route: or the Silk Road, an ancient network of trade, economy and cultural exchange across Eurasia, inspired me to travel to some parts of the route and get my own account of the current economic and cultural exchanges. It is also the story of artistic exchange and the spread and mixing of religions, all set against the background of the rise and fall of polities which encompassed a wide range of cultures and peoples, whose identities we still know too little about.

*Silk Route Map - Himalayan Range*, drawing - ink on paper, 2015



**2** Hedge: a fence or boundary formed by closely growing bushes or shrubs or a way of protecting oneself against financial loss or other adverse circumstances

*Salt Route Map - Buddhist Map*, drawing - ink on paper, 2015



**3** Chintz or Chheent or Calico: a printed/plain cotton cloth that found its way along the Silk Route and the Indian Ocean route to homes and fashion houses from east to west.

*The Golden Feral Trail*, still from the video showing the Indian Ocean calico trade route, 2015



**4** Here, I weave the stories of textile and the salt/dry desert across man-made borders, stories of exchange and migration through trade. Kutch, Rajasthan, Pakistan, Afghanistan, Nepal, Ladakh, Tibet and the Indian Ocean are the threads in my journey note book - called *The Only Planet*.

*The Only Planet*, cover page of an unfinished travel book

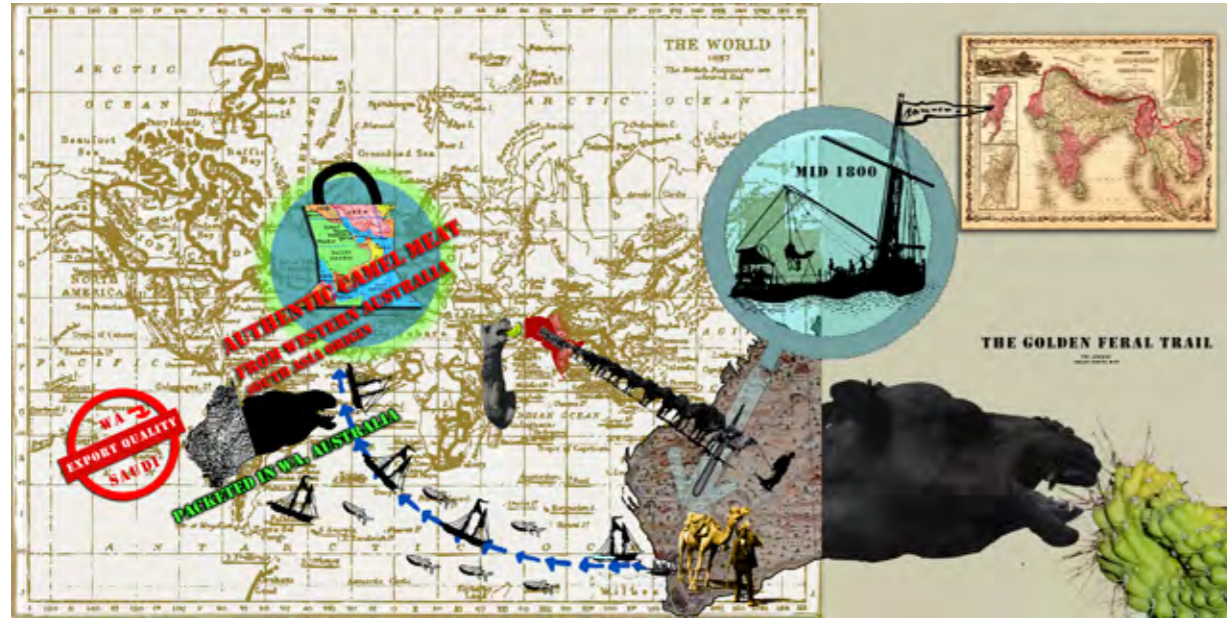


**5/6** The Indian subcontinent's large salt market received salt from the deserts of Rann in Gujarat as from the Tibetan salt lakes via Mustang, the 'Forbidden Kingdom.' Mustang was an independent kingdom long ago. When China threatened to occupy it, the King acceded to Nepal. The Dalai Lama calls Mustang the last bastion of living Tibetan Buddhism. There is more Tibet here than in today's Tibet. The relative isolation of the region has preserved its culture. In fact, you can walk for miles here and not meet anyone along the desolate landscape.

*Mustang - Nepal / Tibet Landscape*, digital print, 2015

*Mustang Nepal / Tibet Salt Route*, pin hole camera - digital print, 2015





**7** But when we talk about the Silk Route – this trade was so extensive that the major set of trade routes between Europe and Asia came to be known as the Silk Road. I was thrilled to see silk at the Viking museum, in Oslo and how this trade route connected Scandinavia through the Greeks.

*The Golden Feral Trail, Indian Ocean trade map of camels along with calico, digital print on paper, 2013-14*



Hybridity. Exchange. Migration. These words coalesce around the human stories I explore by chasing phantoms in the landscape, but also by recording the ghost along with the landscape; it is about an essence of someone or something around you in an empty landscape, evidence of the human journey. My trail meanders through stories of human identity impacted by geographical borders shifting in response to trade and colonisation: the traders, the merchants, the seeds, the animals, the textile... Over a period of hundreds of years, slowly the nomadic life transforms into a more settled life in a few villages, and also into the adoption of the local religion, an identity which never existed for them; a stamp which previously didn't attach to them. As they are disconnected from the originary narrative, which said, "I AM THE LAND" and never said, "This land belongs to me."

Water colour on found legal documents from Rajasthan. Script Urdu and Hindi. Miniature artists collect these papers as found images and paint their traditional costumes on one side.

Image found at a flea market. On the opposite side of the paper I painted a desert landscape – recording the ghost along with the landscape.





Archana Hande

**8** Excerpt from my uncompleted book – *The Only Planet.*

*The Silk Route Hedges – The Accordion Book*, lithograph and block print on Nepali paper and elephant dung fibre paper, 16 pages, 2011



**10** “Chotta Rann (salt marsh) of Kutch: marshy, saline clay desert and The Land of Textile. (From: my dairy notes)

*The False Bite (Journey from Bombay to Rann)*, intaglio print on Nepali paper, 2014



**9** Patan king: Are you from Salvi Family?  
 Abdul: No, I am from a trader’s family. I am just the link between you and the Salvis.

Patan king: Hmm, so tell the king the truth: who is cheating – the Salvis or you? I am not a fool to miss the fact that these Patolas are all used ones.

Abdul: No idea. I am just a messenger.

The Salvi family of Patola weavers originally hailed from Jalna, Maharashtra. The Patan king Kumarpal, a Jain follower, had a habit of wearing new Patola turbans everyday. Jainism accepted Patola made from pure silk. Doubtful of the nature of the Patolas he was receiving from the Salvis, the Patan king Kumarpal fought and defeated the King of Jalna and brought 700 Salvi weavers to Patan. He could now get a new, holy Patola daily. He converted all these Salvi families from Digamber to Shwetamber Jainism.”

*The Silk Route Hedges – The Accordion Book*, Lithograph and block print on Nepali paper and elephant dung fibre paper, 16 pages, 2011

Silk Route Hedges



**11** Need a permit to go to the salt desert, as it is just 85 km away from Pakistan borders. From Bhuj to Rann the landscape is filled with 'Babool plants' – supposed to be ecological waste; it sucks all the ground water from the desert. The British wanted some green landscape, so this plant was migrated and planted. As it is a weed, it has happily spread its roots all over, capturing the land in its full power. It is supposed to be good for brushing teeth and we also saw camels eating them.

*Bhuj to Rann landscape (babool plant), photograph, 2009*



**12** After 2 hours and 30 min, we reached a place called India Bridge, which defines the start of the Rann. But came to know that we have no permits, so back to Bhuj with our identity cards and our mug shots. Enquired, realised whoever wants to go has to show their faces to the deputy commissioner... submitted everything at 5:25 pm, almost before time. The officer was surprisingly humble and well behaved; he suddenly asked for the original identification card – we rushed back, came back with a few identities but as we didn't have them for everyone, we requested the officer, who agreed in the end, as I took the responsibility of the group ... yes, we got the permit. I overheard the other officer saying, "Oh, is this the group of 95 foreigners who want the permit?" and I was wondering, if they can give permits to 95, then what is the use of the permit? Or the security? And of course, in that land we all looked like foreigners. We again travelled two and a half hours, reached the bridge, jumped out. The driver said the army guy will come and check your permits. The army guy took the permit from my hand, looked at it, stared at me and said, "Madam, you have no permission, even for this bridge."

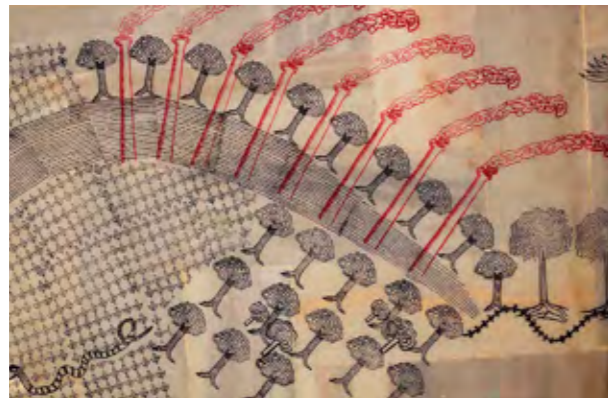
My red-hot blood steamed up and said, but then what is this permit for? Suddenly I felt like an uneducated who doesn't know how to read English – he said this permit was only till the last village we crossed (which was 10 km behind) – but that we had visited twice and you don't need a permit. He agreed and said, "I am sorry you have to go to the BSF head quarters and take a permission." Whatever good impression I had of the well-behaved officer in Bhuj, who gave us the permission, at that moment I would have strangled his neck for sure.

By then he saw my friend Abeer walking coolly on the bridge, so the officer screamed – 'Hello sir, are you a special person on this earth to walk on that bridge?'

But is the army man a special person on this earth to enjoy this landscape?"

This border sees everyday an exchange of textile – crossing the barbed wire and the salt desert, the quilts make their way to the homes of each other's land. Cross-border marriages still happen – dowries still come in the form of quilts, exchanges which go beyond a permit. And the barbed wire is just an inconvenience.

*Chotta Rann, photograph, 2009*



# 13-24

I live in Bombay, once called "Manchester of the East" – center of the industrialisation of textile manufacturing – many migrated from afar crossing geo-political borders to this mega city to make a living, but today greed for scarce land and corrupt politicians smashed the migrants' big hopes and sucked their living; now they live in a complete despair.

*Girangaon (scroll)*, block prints on Chinese silk and acrylic paint, 2011

*Textile mill labels from British India*, chromolithographs, late 19th or early 20th century



Still, the city attracts waves of distressed populations; since it is still the economic capital, it remains a port city. But no calico leaves its shores anymore.

*Bombay / Mumbai at Night, now redeveloped into residential and office complexes*, photograph, 2016

*JupiterTextile Mills Land Lower Parel*, photograph, 2005



*Bombay Mill*, block print on calico, 2010

*The End*, block print on calico, 2010

# Hans Hamid Rasmussen

## Kasbah walking III, taking photographs and making embroidery

During the past years, Europeans have intensively dealt with issues related to refugees and immigration, due to the wars both in Afghanistan and Syria. But there are also persons seeking safety and better living conditions who are from elsewhere in Africa and are arriving in Europe with transit through Libya, Algeria and Morocco. I will not go into this large topic with the exception of mentioning that my family also once arrived in Europe as refugees, fleeing from a coup d'état in Algeria in 1965. We rested in Budapest for one year. Then we moved on to Norway, while my father took his way to Paris. For my sister and me the flight was easier because our mother is Norwegian. This happened in the late 60s, early 70s. During that time Scandinavia was still in a mode of openness. To be more specific, the farmer's area where I grew up was a rather friendly and peaceful place to arrive at. Still, like most strangers, I have experienced what it means to be alienated both geographically and socially. Even after living in Norway for many years, I still experience and keep within me the knowledge of what is different.<sup>1</sup>

Paul Ricoeur stated that, on the one side, what we forget and what we remember is a result of an active cognitive process. But what becomes history and what we share with others results from a shared critical process, which then slowly develops into that what becomes a collective memory. Shared memories are

constructed in close relation to geography, places in landscape and cities, the name we give the places, and also immaterial shared knowledge, such as myths and fairy tales.

During my second trip to Alger in 2007 together with my brother Karim and my father Boualem Makouf, I met relatives living in the Kasbah. A Kasbah is etymologically understood as a fortress. The form of the street and colours used on the facades should cause disorientation. The enemies had to split up in thinner lines or smaller groups, which then were easier to attack. The French used to call the Kasbah in Algiers "la ville blanche".<sup>2</sup> In the film *La Bataille d'Alger* from 1966, we learn how the French army developed new systematic methods to penetrate resistance movements such as FLN. As a matter of fact, with a tremendous force, napalm and electrical torture and the systematic repression of civil people, the oppressor could penetrate a resistant social body living in the country as well as in the complex city structure of the Kasbah. When I took walks in the Kasbah, I was aware of this history and reflected on it. This history was passed over from my father and is entangled into family matters. He told me: "When I was tortured by the French, it was bearable because I knew the earth under me was of my own. It gave me the strength to endure. At the time in prison after the coup, when my own people tortured me, it was as if the earth disappeared".

Boualem's commitment to establishing an international socialism based on Marx could not find a future in a state like Algeria had become. He went into exile to Paris where he became politically active, in close relation to art in many forms.

In the Kasbah the shifting social conditions have also formed the city. The steps we walk up and down respond to shifting political and social circumstances. I write "we" because there are so many people who carry with them past experiences of violence. Well after moving or fleeing to new social and geographical conditions, a large gap exists between an inner memory or a memory we share with some few, and a collective memory. Memories can be contained in the smell of a flower or by the sight of a familiar bird and the songs they sing. But more important for our living conditions is how we are able to transport and translate our memories from past into present situations. When

walking in the Kasbah I feel connected to historical time, to periods of long duration like the time of French colonialism, air strikes and bombing and the FLN's response to this. I feel the repercussions of the civil war in the end of 1990s, but also of earth quakes that caused damage to buildings and street structures. In a strange way the present city structure reflects the past of many Algerians. I believe refugees around the world have similar experiences. Walking in the Kasbah weaves together the past and the present, as well as interlinked geographical references.

<sup>1</sup> Paul Ricoeur *La mémoire, l'histoire, l'oubli*. Paris: Seuil, 2000

<sup>2</sup> *La Bataille d'Alger* is an Algerian film by the Italian filmmaker Gillo Pontecorvo, from 1966.

All photos (pp. 40–45):  
Hans Hamid Rasmussen









# Åsa Sonjasdotter

## Promiscuous Weaving

All photos (pp. 47–51):  
Åsa Sonjasdotter

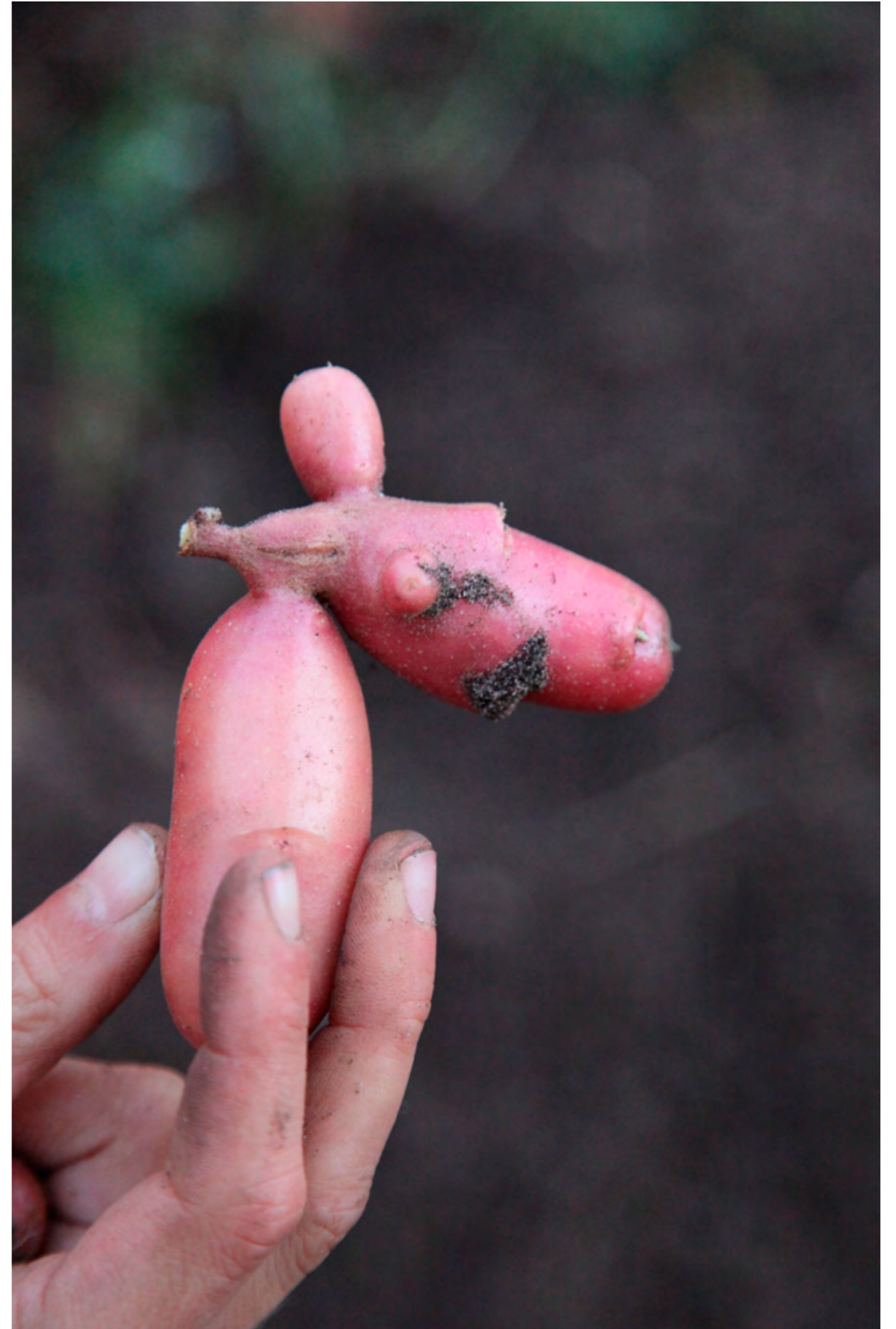
**P**lant breeding is a promiscuous undertaking, a genealogical endeavour, where knowledge from historical moments is re-organised and brought to the present in the very flesh of the plant. When characteristics from different varieties are entangled in a new seed, it is at the same time a narrative remix, a new beginning of both matter and story making. Thus, breeding can be described as a weaving of embodied histories, allowing for new space–time–matter to emerge.

Since some six, seven years, together with the gardeners Bennar Markus and Matze Wilkens, I have been cultivating and breeding potatoes in the publicly accessible urban garden *Prinzessinnengarten* in Berlin. Over the years we have had the chance to get to know about twenty-five varieties, almost all of them bred by other non-industrial growers. By deliberately performing sexual assistance among the plants in the garden, by bringing pollen from one flower's anthers to another's pistil, or simply harvesting the fruits of flowers that have been pollinated with the aid of wind and insects and then sowing their seeds in the soil again, we have taken part in the weaving of new potato genealogy. This is neither to mess with God's divine order, nor is it to be in control of nature. It is about being intimate with plants. This sensuous form of making together with plants has been a way for us to reconnect to nurturing human-plant social fabrics, and to the way it used to occur.

Breeding is an interspecies skill carried out in a dialogue between plants and humans, also involving many other agents such as microorganisms, soil, climate and weather. It is a skill of deep time, through which the genetic flexibility inherent in plants has adapted to various conditions as they have migrated through shifting landscapes and lived through changing climates and cultures. The species' variation, appearing in an abundance of taste and smell, shape and form, is the result of intense and intimate social weaving, with humans as well as with other species. It is memorised in the tissue of the plants as a stable species variation, and by humans as a cultivation technique. Breeding generates knowledge that is made operative through a plant-human joint effort in cultivation.

With industrialisation these lively socialisations were brought to a halt, as breeding was lifted out of the fields and into controlled environments of laboratories and greenhouses. Back in the fields, both human and plant labour were deskilled and mechanised. The new order brought standardised plant clones designed to behave uniformly and predictably. The memory of diversified human-plant knowledge, as it had sedimented in the tissue of the plants as species' variation, got locked into seed banks and rendered a genetic pool for the engineering of modern, industrially adapted cultivars.

Thus, for us to cultivate and breed pre- and non-modern potato varieties has been a way to regain







sensuous and knowledgeable relations. In order to re-connect to the plants' memory, I have traced the historical threads of different varieties, as this brings us closer to the specific moments in which they have emerged. Through this tracing process, it has become apparent how the genetic variation sedimented in the plants is at the same time a memory of life shared with humans. Especially the tubers' sensory characteristics of taste, texture, colour and shape render the memory of such an everyday socialisation tangible, as it has occurred throughout shifting times and landscapes. Thus, to socialise with these old varieties today, through cultivation, cooking and ingestion, is a sensory reconnection to historical moments. As the tubers must be replanted every year in order to be maintained, these

potatoes weave a fabric of connections between humans, plants and landscapes over deep time spans. When we ingest and get nurtured by the tubers' tissue today, we are somehow bodily intertwined with this continuous, uninterrupted deep time fabric. The plant matter of the farmer-bred potato varieties we are cultivating in the garden has accumulated memory along trajectories from pre-Hispanic America to Europe, along the triangular slave and sugar trade of early modern colonialism and capitalism.

Through cultivation of this living, historic matter, we wish to open up for a reconnection to the memory of these genetically rich and flexible plants, a memory that is of both material and narrative dimensions. We further wish to bring awareness to how a re-weaving



of embodied history likewise enables a re-weaving of the narrative of this history, as these are entangled dimensions. In *Meeting the Universe Halfway*, feminist theorist and theoretical physician Karen Barad describes experiences made in quantum physics laboratories, where particle and wave experiments have shown how past and future actually are developed at the moment of measurement. This reveals that time is not a static parameter, but is made as we measure it. In an interview in *New Materialism: Interviews & Cartographies*, Barad explains what this means: "There is no inherently determinate relationship between past, present, and future. Instead: ... 'past' and 'future' are iteratively reconfigured and enfolded through the world's ongoing intra-activity." This is, as Barad under-

lines, not about a nostalgic possibility to erase the past, but rather about revealing how the "past" is open to change: "It can be redeemed, productively reconfigured in an iterative unfolding of space-time-matter."

Breeding enables us to stay in touch with embodied memory, by allowing it to appear, disappear and re-appear – a process that permits the unmaking of linear narrative and uniform order and gives way to the weaving of sensuous and nurturing social fabric in farm fields and elsewhere.

# Zille Homma Hamid

## Natural Dyes Workshop

Photo: Sarin Tasnatheggamol

Colours have always contributed significantly to the history of human expression. It is impossible to imagine a world without colour. We have always beautified and adorned our bodies, clothing and the things which surrounds us with colour. In ancient times, colours were obtained from plants, minerals and animal sources. The most common of all colours was yellow; nevertheless there existed a wide range of brilliant colours and shades in nature. The use of colours depended on their availability and varied in different geographic locations. We find references of trading activities between the medieval Arab, Persian and Indian merchants as well as with the early European traders who brought saffron, kermes, Tyrian purple and indigo to Europe.

The colour purple played a special role in the history of fabric dye. It was extracted by crushing thousands of sea snails found in the Mediterranean sea. Due to the high amount of Murex snails required, it was and remains to this day the most expensive and exclusive colour available in the region of what is now called Lebanon. The price often equalled its weight in gold and only the richest people from Asia and the Middle East or royal families from Europe had access to this fascinating colour. With the advent of synthetic dyes every colour was available practically over night, which had an immense impact on the market of natural dyes. In the beginning of the 20th century Germany became the world's largest manufac-

turer of synthetic dyes, and dyeing with natural dyestuffs disappeared throughout Europe and North America.

There is, however, a certain satisfaction in rediscovering traditional methods which connect us with nature. Moreover, this rediscovery at the same time takes us on a journey through history, especially to the history of regions which are well on the way of being wiped out. The focus of the *Natural Dyes* workshop was to introduce traditional dyestuff to the participants and show them a very easy way to extract rich colours from leaves, flowers, barks, tree roots or bugs. The workshop covered basic theory and provided some techniques to achieve different shades ranging from vivid to subtle. Based on these methods, the participants were able to experiment and create patterns. The workshop was also about giving an insight into the versatility of natural dyes.

For instance, natural dyes consist of polychrome elements which provide a richness and diversity in colour, while synthetic dyes usually consist of monochrome elements. The process of natural dyeing hasn't changed much over the time. Most natural dyes need a mordant which helps the dye molecule to bite onto the fibre and intensify the colour. The process of dyeing is very simple and requires no more than the dye material, water (distilled or rain) and the dyestuff. You fill a pot with water, add 500g dyestuff for 100g material, add the textile and heat it all up to a simmer until the colour is transferred.

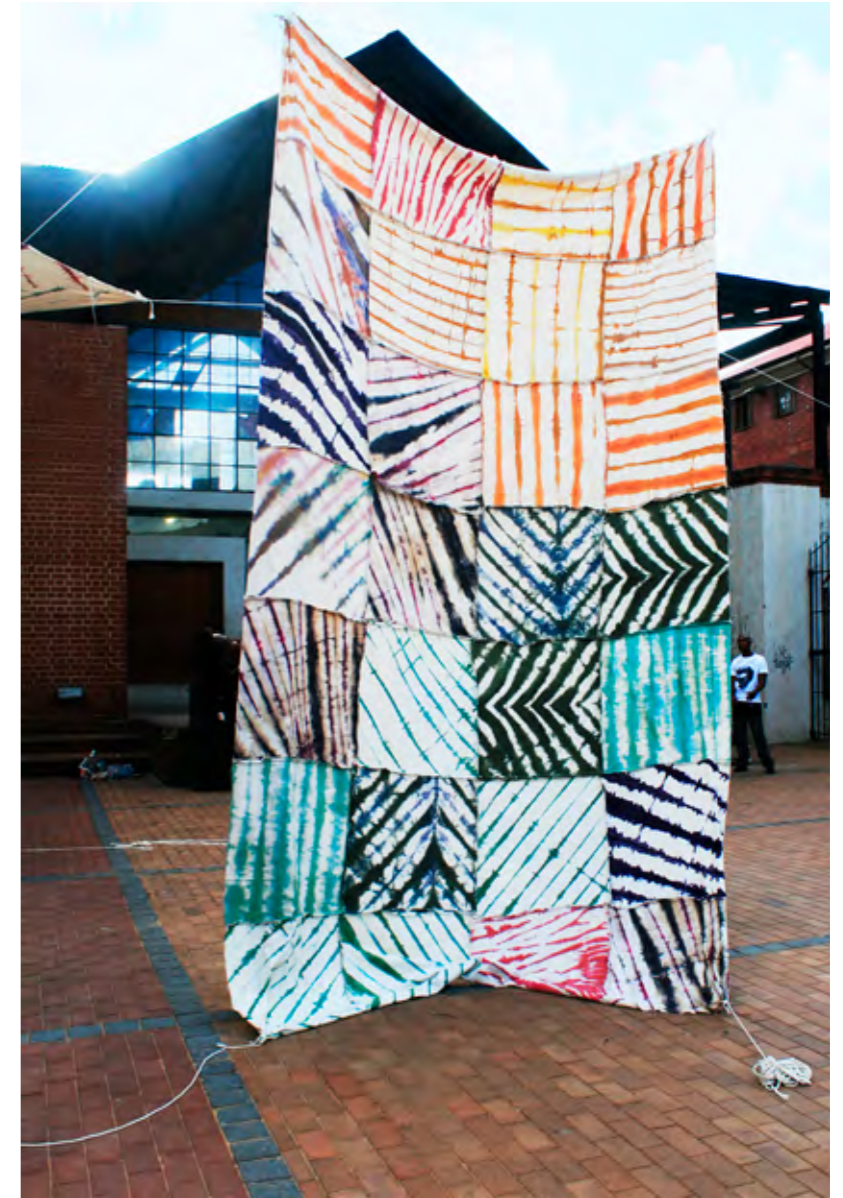




**“theTent”**

The workshop “theTent” was initiated and conducted by Friedrich M. Ploch and Zille Homma Hamid in cooperation with Kemang Wa Lehulere in 2011. The idea was to bring together youth, students and creative

people of different ages, cultures and social backgrounds to be part of an experimental treatment of textiles with natural colours. The joint project was presented in the frame of a public event at the historic Drill Hall in Joubert Park, Johannesburg.



All photos (pp. 54–57): *theTent*, workshop in Johannesburg, Zille Homma Hamid. Photos courtesy: ifa (Institut für Auslandsbeziehungen)

“theTent” was one of numerous workshops held in the context of *prêt-à-partager*, a project by ifa (Institute of Foreign Affairs Germany). In 2008, seventeen artists from Africa and Europe met in Dakar, the capital of Senegal, to collaborate in the

fields of fashion, design, photography and art in public spaces. This artistic dialogue created interdisciplinary and multimedia works, which then toured in the form of an exhibition to seven different African countries.





Photo (p. 58):  
Sarin Tasnatheggamol  
Photos (p. 59): Left, top down:  
Dorothee Albrecht, David NG  
McCallum, David NG McCallum,  
Dorothee Albrecht. Right: David  
NG McCallum.

# Kirsti Willemse

## Veiled in drowsy uncertainty, Maja rises from the grass

Starting with an Indian veil, along the way of a European female monster, via a banker on a business trip, I seek to examine the Norwegian textile tradition to reveal something there that we might have forgotten.

Beginning with the uncertain: it has been claimed that the world doesn't appear the way it truly is, that reality is obscured and only manifests through little glimpses, if at all. This phenomenon is referred to in the Hindu tradition as the "Veil of Maya". After having looked into the topic, I've gained the impression that Maya has quite a bad reputation. Her veil is something you'd need to penetrate and surpass, should you wish to gain a lucid and conscious view on your surroundings. Maya is the forest you cannot see through the trees. Maya is all the things that compose your life, yet obscure your vision. Still, other accounts invest Maya with the magical forces needed to transform an idea into a physical reality. Etymologically, the word Maya may be derived from *má*, which signifies *mother*.

This leads me to the female monster. In the book *From a Broken Web*<sup>1</sup>, Catherine Keller introduces the conception that in the depth of Western and European culture lives the idea of feminine monstrosity. In this idea you find the self-abasing mother, the commodified woman whose everyday actions can only achieve value through others. You also find the Athena-like

daddy's girl, born without a mother<sup>2</sup>, who serves the patriarchy perfectly. These two take shape as mythical figures that exist as a single antithesis to the masculine hero. The male figure, free from tenacious relational ties, can do anything: from committing heroic bravery in wartime, to simply *being* through the power of thinking that he is someone. Yet, this male figure, according to Keller, is closely tied to and dependent on the female figure. How can the heroic even exist, if not in a dualistic relationship with the quotidian bound, from which it marks its freedom? Keller concludes that the Western way of defining an autonomous self is inherently hostile, because in the very idea of a Western self lies the precondition of reducing the other to an object, regardless of sex.

Thus, it seems that both Eastern and Western traditions associate the material and trivial aspects of everyday life with something problematic. We will see that the challenges related to the female monstrosity also make themselves valid in the fight for a more sustainable natural resource management: an essay written by the Swedish journalist and feminist Nina Björk, published in the Norwegian weekly newspaper *Morgenbladet* on the occasion of March 8, (2014)<sup>3</sup>, contains the observation that the ideal of feminism has evolved to become a banker on an airplane, detached from physical realities. With this freedom comes the premise that there is someone

else to take care of the house, children and parents that may exist. Without undermining the importance of the fights led by feminists before her – providing results that form the very foundation on which she can construct her points of view – Björk highlights the ecological consequences of continuing to strive towards such a phantasmagoric ideal. If women, through two centuries<sup>4</sup> of work, have managed to conceal the "dirty little secret"<sup>5</sup> of humanity, that we are fragile, mortal and dependent bodies, then it is, according to Björk, "[...] too important not to make politics of it". The fact is that human kind is vulnerable. It depends on nature and ecology to work in order to have a future. Hence, we must face challenges collectively.

The dualistic definition that occurs at the expense of the other, like between the female monster and the male hero, can also be sensed in the fight led by textile artists in the Norwegian art scene. They have, throughout the last four decades, challenged prevailing art concepts by transforming the perception of textile materials. They were met with resistance, which could partly be explained by the fact that textile art served as a comfortable limit, from which fine art could demarcate itself<sup>6</sup>. At best, this could be considered a questionable honour, especially in a time and a land where fine art needed to find its own form. The struggle to promote the intrinsic value of materials that hadn't

- 1 "From A Broken Web. Separation, sexism, and self", Catherine Keller. Beacon Press (dates?)
- 2 Athena was born from Zeus's forehead. Source: "From a Broken Web" Catherine Keller: "When God was a Woman" Merlin Stone.
- 3 "Mer biologi, mindre frihet" Nina Björk, *Morgenbladet* 7. mars 2014
- 4 Björk assumes that gender divisions in fact start with industrialization in the 19th century.

- 5 Ynesta King as referred to in the essay "Mer biologi, mindre frihet", see footnote 3.
- 6 Rike Frank og Grant Watson: «Materials at an Exhibition» from the book *Textile Spaces*, Sternberg Press, 2015
- 7 Elisabeth Haarr b. 1945, Norwegian textile artist based in Kristiansand

enjoyed a very high status was ingrained in a larger protest of the time. One would think that textile artists could have made life easier for themselves by choosing an "established" form of expression, such as painting, for example? – Couldn't that have been something? – Okay, I guess not... The artists claimed space on their own premises, and the freedom to choose a form of expression was an intrinsic part of their claim. For me, one of the more interesting aspects is the insistence on the material's inherent value, possibly because it resonates, in a peculiar way, with Nina Björk's postulate for an alternative structure that we can use to address the climatic challenges we face.

As a member of a younger generation of textile artists, there are several works created by artists who belong to the abovementioned golden era of textile art that stir my interest as an extension of the topic raised here. One is *Frustrasjonsteppe*, or *Frustration blanket*, of 1986 by Elisabeth Haarr<sup>7</sup>, a tapestry with plastic bags woven into the piece. The text: HUS MAT BARN ALENE ALENE, (*HOUSE FOOD CHILDREN CLEAN ALONE ALONE*), is woven in big letters set against a variegated background. A yellow handprint sliding down from the right edge of the piece expresses weariness rather than the willingness to fight. A transformation has taken place in this work: whether the plastic bags are the result of distress or not, the



relationship between the choice of material and the text, though mixed with a sense of humour, evidently hints at despair. The transformation itself owes itself to the fact that the work has come into being in the midst of all the children, food and plastic bags. It insists on its own right to exist while simultaneously revealing humanity's "dirty little secret", as evoked by Björk. This aspect is also reflected in the use of the, until then, deemed quite unworthy material.

Two other works, with a quite different expression and tone, also are relevant in this context, is *Der møll tærer* and *Der rust tærer*, (*Where moths destroy* and *Where rust destroys*), of 1994 by Else Marie Jakobsen<sup>8</sup>. They are both woven mostly in wool, with open sections where the warps are left visible. The interaction between the tightly woven areas and the open parts creates an illusion of dissolution. Yet, the materials that are disintegrating are not the same as those used to represent them: Those in nuances of white allude to decay caused by moths, and those in copper and brown, caused by rust, as suggested in the titles. The colours change from ivory to pure white in *Where moths destroy* and from a coppery, rich brown to purple hues in *Where rust destroys*. To see material decay simulated through a whole different material – woven wool – allows us to examine the very essence of materials with a new, clearer and more distanced gaze. Another aspect to consider is that the

works themselves also are subject to laws of material decay. Through the careful examination, and penetration, of the materials' nature we are reminded that we may lack the ability to see clearly the relationship between the materials and our selves; this may also be connected to our culture of overconsumption. Like the materials, our bodies undergo decay; together we crumble, we get worn out, we go out of fashion. Yet, underway in all this, shall the bodies and the materials live: Jakobsen defies our gloomy prospects and weaves the decay into the same earthly material.

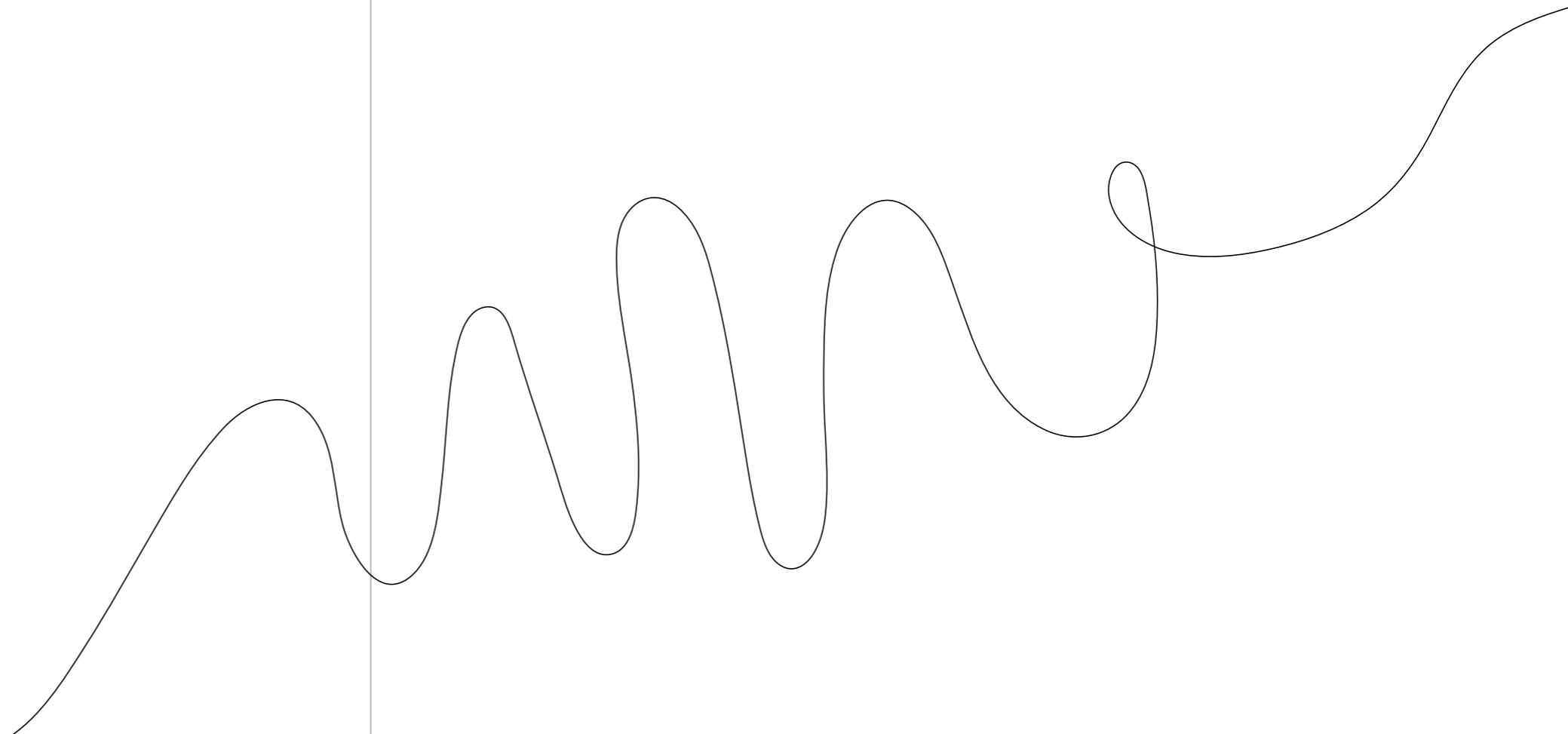
In a tradition where spirit and material were valued as opposites, it was considered radical to insist on the value of textile, an everyday material, as worthy of the arts. To open the materials and recognise their inherent value is still a relevant, contemporary issue, both in acknowledging the materials' worth and as a reminder of our own degree of a wretched, natural condition.

*(This text is a further development of elements from the exhibition text written for the Jubilee Exhibition of Norwegian Textile Artist 2017, where Willemse was a co-curator and the project manager.)*

Translation: Nora Fangel Gustavson

8 Else Marie Jakobsen b. 1927, d. 2012, Norwegian textile artist from Kristiansand. The two works are parts of a triptych.

# **World Wide Weaving - Workshops**



# World Wide Weaving 001

## Interlinking Practices, Complex Fabrics of Relations and their Materials

Texts (pp. 66–89): Dorothee Albrecht

Ever since the first *World Wide Weaving – Interlinking Practices, Complex Fabrics of Relations and their Materials – Workshop*, the intention has been to extend and rethink the space of education and production related to art, textiles and other crafts. For the first edition at the Kunstneres Hus in Oslo, the participants were invited to work on various questions and topics, for example:

- What kind of space/architecture can we open up with carpets and textiles?
- Tapestry is a synonym for complexity in English.
- Weaving considered metaphorically – also knitting, combining all kinds of materials, connecting ideas.
- Textile used as fashion, costume or masquerade/related to queer culture/with performative elements.

- The analysis of a specific textile, how it was produced, how it fits in historically, its capacity to shape history.
- Seth Siegelaub's *Centre for Social Research on Old Textiles (CSROT)* reflects on his interest in textile history, its connection to trade, the development of capitalism and industrialisation and in particular, the range and ideology of its literature.
- Reflections on the work of artists like Hélio Oiticica, James Lee Byars, Varvara Stepanova and Rosemarie Trockel.

The work on the individual projects and the common assemblage in space was accompanied by the following projects, presentations and workshops:

Theo Barth and Hans Hamid Rasmussen  
*Quilt game*

Åsa Sonjasdotter  
*Potato perspective on weaving*

Geir Tore Holm and Søsja Jørgensen  
*Sørfinnset skole/the nord land*

Siri Hermansen  
*Tipping Point Station*

Markus Degerman  
*Hard Textile*.



Left, top: *Potato perspective on weaving*, Åsa Sonjasdotter.  
Left, bottom: *Sørfinnset skole/the nord land*, Geir Tore Holm and Søsja Jørgensen. Photos: Hans Hamid Rasmussen.  
Right, top: *Quilt game*, Theo Barth and Hans Hamid Rasmussen.  
Right, bottom: *Tipping Point Station*, Siri Hermansen. Photos: Dorothee Albrecht

# World Wide Weaving 002

## Make Your Own Dictionary

The second edition was held at the Nordic Artists' Centre Dale. *World Wide Weaving – Make Your Own Dictionary* focused on exploring how art theory, art history and other disciplines intersect and coalesce in participants' artistic projects.

The project was about mapping one's own dictionary / handbook as an extensive installation combining different materials, photos and text clippings. We explored how to bring together theoretical and practical approaches. To start we asked the participants to choose about three terms that they consider as important or interesting related to their artistic work and to choose about three techniques from different parts of the world.

Being situated at the Artists' Center in Dale became significant as one frame of reference. Located at the remote West Coast of Norway, the group arrived either by cruising by ferry through the beautiful fjords or by crossing the impressive, high

plateau on the way from Oslo by car. Reaching the Artists' Center was an adventure. The site was imposing. Covered in snow, up on the mountains the modern architecture was built into the rocks. On one of the first strolls, Anne Lise Stense guided an excursion to the local shoe factory.

We also scrutinised together different dictionaries or handbooks for a cosmos of terms and field of references. We selected and examined terms and entries that we found interesting, useful or meaningful. Then we tried to find out how we can develop other ways of creating orders with the selected terms or practical and theoretical "dictionary entries" as an installation in the space.

This discourse "is so complex a reality that we not only can, but should, approach it at different levels and with different methods."<sup>7</sup> Michel Foucault's thinking became one contribution to the space of research:

"We are in the epoch of simultaneity: we are in the epoch of

juxtaposition, the epoch of the near and the far, of the side-by-side, of the dispersed. We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than of a network, that connects points and intersects with its own skein."<sup>8</sup>

Åsa Sonjasdotter's workshop *Potato perspective on weaving* also gave an introduction to her work *The Order of Potatoes*. As an ongoing experiment and analysis of discourse and power formations, she follows the network that connects points, namely all those related to "potatoes". "A survey of potato varieties prohibited within the EU for commercial circulation. Most of these old and new varieties are bred by farmers for small-scale use and do not meet EU regulations on Distinctiveness, Uniformity and Stability, the so-called DUS criteria, which were developed for industrial farming needs. The potatoes are presented in chronological order with a related narrative on the cultural / historical / economic context



Photos: Top: Dorothee Albrecht. Middle: *Excursion to the local shoe factory*. Photo: Hans Hamid Rasmussen. Bottom: Dorothee Albrecht.



in which the varieties were bred. ... The survey ranges from 1587 (the earliest documentation of the potato in Europe after its introduc-

tion from the Americas), to 2010 (when farmer Karsten Ellenberg in Barum, Germany breeds new varieties for small-scale farmers,

bypassing the industry's need for DUS criteria).<sup>9</sup>

<sup>7</sup> Michel Foucault, *The Order of Things*, New York, Pantheon, 1970, p. XII, XIV

<sup>8</sup> Michel Foucault, *Other Spaces*, 1967

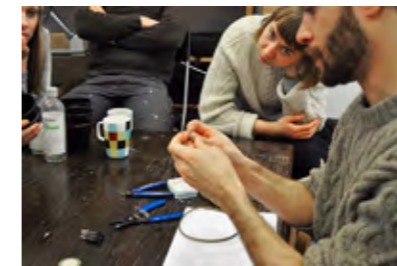
<sup>9</sup> <http://www.potatoperspective.org/page8/page8.html>, retrieved Jan. 11, 2016

# World Wide Weaving 003

## Weaving with Textiles, Texts, Sounds and Materials

The next edition was called *World Wide Weaving – Weaving with Textiles, Texts, Sounds and Materials* and took place at the Nordic Artists' Centre Dale again. In February 2012, it opened a space of inquiry for projects involving textiles, other crafts and sound. We started with investigations on terms, textiles and sound clips (spoken words or sounds). Hans Hamid Rasmussen hosted the project *Drums, Words and Sounds* and David NG McCallum the workshop *Contact Microphone*.

Additionally, Zille Homma Hamid's workshop focused on experiments with natural textiles from South Africa (cotton), Norway (wool) and Asia (silk) and colours from different continents, for example Turmeric from India, Cochenille from Mexico, Nhlangothi/Wood from South Africa, Lady's Mantle from Germany and Walnut from Norway. One section was about taking a woven cloth apart and trying to weave a new pattern by pulling threads out, dyeing and reweaving them in a new way or pulling threads out and dyeing the complete fabric.



Photos: Left, top to bottom: David NG McCallum, Dorothee Albrecht, Dorothee Albrecht, Sarin Tasnathepgamol. Right: Sarin Tasnathepgamol.

# World Wide Weaving 004

## Seed Bank of Crafts

The name of the fourth edition, *World Wide Weaving – Seed Bank of Crafts* at Kunstneres Hus in Oslo, became the title for a major ongoing project. It was conceived to explore the contemporary framework of the globalised world through projects that research and collect knowledge of traditional or ancient craftsmanship from different parts of the world. See page 11.

At Kunstneres Hus, Archana Hande contributed to *World Wide Weaving – Seed Bank of Crafts* with her workshop *Fabric: an oral history*. It started with a presentation on the history of trade and fragments of oral stories of the South Asian brink. With the workshop The practice of oral story telling which records the history of the time she referred to her project *Relics of Grey*:

“*Relics of Grey* was initiated as an investigation into the cultural, social and political attitudes of people in the four colonial port cities and commercial hubs of Bombay /

Mumbai, where Hande resides; Mangalore, where she has her roots; and Calcutta / Kolkata, Madras / Chennai and the garden city of Bangalore / Bengaluru, to which she has attachments. From an intense position of social-political-familial critique, Hande travels across the country probing and unearthing narratives of different castes, classes, communities and professions, the dust eventually settling in the mega city, Mumbai.”<sup>10</sup>

<sup>10</sup> Beth Citron, <http://www.archanahande.com/relics.html>, retrieved Jan. 11, 2016



# World Wide Weaving 005

## Scrutinizing Fields of Reference, Constructing Contexts, Exploring Spaces In-Between

The fifth edition was held in Blaker-Skanse around one hour away from Oslo. *World Wide Weaving – Scrutinizing Fields of Reference, Constructing Contexts, Exploring Spaces In-Between* reverted to Guttorm Guttormsgaard's archives and Aby Warburg's Mnemosyne Atlas to explore artistic collections and their displays, variable parameters for non-systematic ordering and the provisional and haptic combination of divergent images, their sources and modes of presentation. The Guttorm Guttormsgaard's archives were within walking distance from the workshop's site.

We asked the participants to rethink theoretically and practically their own artistic approach and their art projects in relation to several examples they were to choose from the Guttorm Guttormsgaard archives or from other collections. The examples could be similar to their own artistic practice, but also very different.

The "Guttorm Guttormsgaard archives included publications and printed matter that Guttormsgaard has gathered from nearly six centuries of history, in an attempt to always select 'the modern'."<sup>11</sup> "The archive project moves emphatically across most established social and cultural divisions. Here, individual outsiders and collective life-forms – 'art of known and unknown origins' – are documented: masters such as Peder Balke, Hannah Ryggen and Hokusai are 'archived' alongside works of art produced by Russian prisoners of war during the Second World War; steel-wire artefacts made by 'taterer' (Scandinavian travellers of Romani origins) in order to earn a living; hand-drawn Korans and Coptic bibles; Indian bronze figures; African masks and Greenlandic newspapers. If at first glance it seems difficult to see any unifying principle underpinning the archive, the motto of the project indicates the existential and political driving force behind it all: it is a question of 'documenting

necessary impulses to keep one's spirits up."<sup>12</sup>

"Instead of clashes, I want to create meetings between different materials, meetings in which the elements are open to each other's inherent potential."<sup>13</sup>

In addition to the presentation of Hege Bratsberg, Ellef Prestsæter introduced the archives of Guttormsgaard, followed by a guided tour. He also gave the lecture *Probing Archives: From Guttorm Guttormsgaards Arkiv to Asger Jorn's Scandinavian Institute of Comparative Vandalism*.

We took Aby Warburg's atlas and the Guttorm Guttormsgaard archive as starting points for thinking about a common project: *The Atlas in Space*.

But while Warburg used 40 wooden panels covered with black cloth, onto which pictures were pinned, we worked with different structures made from diverse materials (cardboard boxes, Gaffer tape, plywood, textile...). The project was thus not only about pictures,



11 Forms of Modern Life: From the Archives of Guttorm Guttormsgaard, <http://www.oca.no/press/releases/3541/forms-of-modern-life2> – retrieved Jan. 11, 2016

12 Ellef Prestsæter, *The Graphical Interface of the Archive. An Interview with Guttorm Guttormsgaard*, p. 201

13 Ellef Prestsæter, *The Graphical Interface of the Archive. An Interview with Guttorm Guttormsgaard*, p. 215

14 Cornell University Library, *Mnemosyne. Meanderings through Aby Warburg's Atlas*, <http://warburg.library.cornell.edu/about> – retrieved Jan. 11, 2016

15 Verina Gfader, *www.tricknology*, outline, 2015

Photos: Top: Seed Bank of Crafts – Guttorm Guttormsgaards Arkiv, photo, 2015, Dorothee Albrecht. Bottom: *www.tricknology*, Verina Gfader, 2015. Photo: Dorothee Albrecht.

but also about objects, materials, texts and pictures.

"Begun in 1924 and left unfinished at the time of his death in 1929, the *Mnemosyne Atlas* is Aby Warburg's attempt to map the 'afterlife of antiquity', . . . Warburg's combinatory experiments in the Atlas follow his own metonymic, intuitive logic, even as it is propelled by decades of rigorous scholarship. Warburg believed that these symbolic images, when juxtaposed and then placed in sequence, could foster immediate, synoptic insights into the afterlife of pathos-charged images depicting what he dubbed 'bewegtes Leben' (life in motion or animated life). As such, the Mnemosyne Atlas strives to make

the ineffable process of historical change and recurrence immanent and comprehensible. . . . The Atlas functions cartographically, too, as it explores how meanings are constituted by the movement of themes and styles between East and West, North and South."<sup>14</sup>

We invited the artist and researcher Verina Gfader to host part of the workshop *www.tricknology*.

"Serpentine roads, a Hematite, carved letters in wood, strange machines, mute animalistic assemblages as craft objects, nordic bits and pieces, Blakerisms, chair affinities: encountering the 'myriad' and 'plural' in the archive as an arrangement, this *tricknology*

workshop is a haptic and abstract engagement with the luxuries of redrafting social zones. What tools, knowledges, micro universes and referential points do we invent, leading to a ceremonial aspect of fabricating the social? What social imaginaries are stitched together and piled up, when the function of things (composites) is no longer given, determined, fixed? *www.tricknology* provides a space for storytelling in relation to the un-rooting condition of today's sensibilities; atlas-ing metaphors will guide us through."<sup>15</sup>

# World Wide Weaving 006

## Seed Bank of Crafts – Weaving Globally, Metaphorically and Locally – Starting from Guangzhou and Hangzhou

**W**orld Wide Weaving took place for the sixth time from September 20 to 30, 2016. The project was launched by China Academy of Art Hangzhou and KHiO – Oslo National Academy of the Arts as part of the 2nd Hangzhou Triennial of Fiber Art 2016. The participants were students from both art academies.

For *World Wide Weaving – Seed Bank of Crafts – Weaving Globally, Metaphorically and Locally – Starting from Guangzhou and Hangzhou*, we asked the participants to rethink, both theoretically and practically, their own artistic approach and their art projects in relation to examples of textiles and crafts they encounter on the excursions to several places in the environment around Hangzhou. The examples could be similar to their own artistic practice or very different.

Starting points for our studies:

### 1 Jin Ze Arts Centre

Cultural dialogues, artisanal workshops, retreat for creative research

### 2 Datang

Town of socks

### 3 Anji

Town of bamboo weaving

Theoretical and practical precedents from other parts of the world also served as possible starting points for the projects, for example the Silk Road as an ancient network of trade and cultural transmission connecting the West and East. Or the proverbs of *'The Saying of Needles'* project, which was introduced in the outline of the *2nd Hangzhou Triennial of Fiber Art*.

Another element of the workshop lead by Hege Bratsberg and Anne Knutsen was called *Tablet Weaving Explorations*. It involved doing tablet weaving for certain periods of time at different sites in the exhibition *Weaving & We – The 2nd Hangzhou Triennial of Fiber Art*. Tablet weaving became a daily practice during the workshop, especially interesting to do in connection with the excursions to various public space or sites of textile production.





### Jin Ze Arts Centre

Cultural dialogues, artisanal workshops, retreat for creative research

All photos (pp. 77-83):  
Dorothee Albrecht







东方缘 工艺	
货号	程序号
原料及批号	罗口:
	档部:
	统部:
	袜头: 6.5 厘米 2.5 厘米
工艺	罗口: 高 宽 横
	档部: 横拉 必 直
要	网眼: 横拉 直
求	统部: 横拉 必/直
	袜头: 自然 必/直
	总长直拉: 必/直
工艺	改机

Anji

Town of bamboo weaving



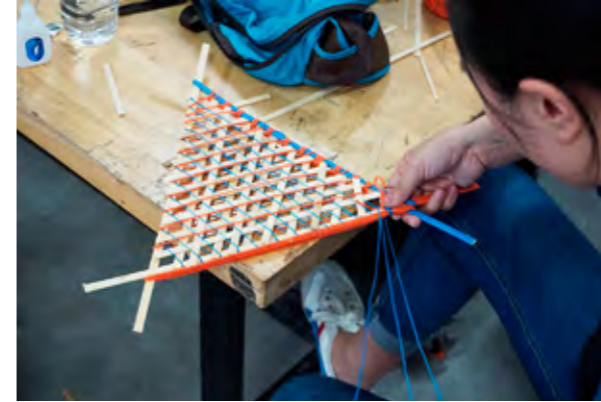
Photo p. 84: Yan Yizhou  
Photos p. 85: Top: Hans Hamid Rasmussen. Middle and bottom: Dorothee Albrecht  
Photo pp. 86-87: Hans Hamid Rasmussen



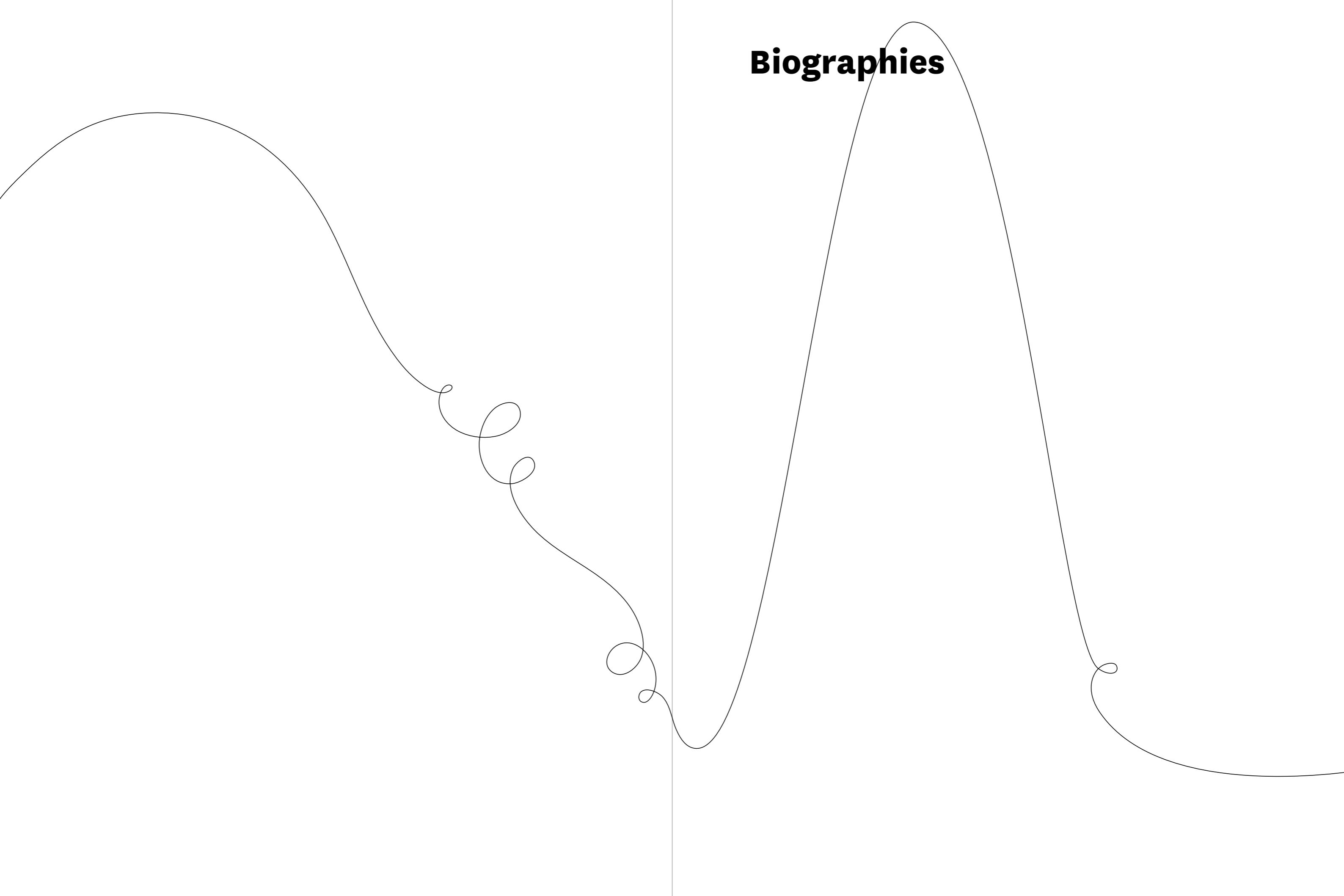
### 2nd Hangzhou Triennial of Fiber Art 2016

Workshop and Exhibition at China Academy of Art Hangzhou

All photos (pp. 88–89):  
Dorothee Albrecht



# Biographies



**Sarat Maharaj's** research and publications cover topics related to cultural translation and difference, textiles, sonics, visual art as knowledge production ("visual art as know-how and no-how"), Richard Hamilton, Marcel Duchamp and James Joyce. He is Professor of Visual Arts and Knowledge Systems at Malmö Art Academy / Lund University, in Sweden, and a research professor at Goldsmiths, University of London, where he taught art history and theory from 1980 to 2005. He was the chief curator of the 6th Gothenburg International Biennale in Sweden, titled *Pandemonium—Art in a Time of Creativity Fever* (2011). Curatorial projects include: 29th São Paulo Biennale (2010); *Farewell to Postcolonialism, Towards a Post-Western Modernity*, Guangzhou Triennial (2008); *Knowledge Lab*, Haus der Kulturen der Welt, Berlin (2005); co-curator of documenta 11, Kassel (2002), and co-curator (with Richard Hamilton and Ecke Bonk) of *retinal.optical.visual.conceptual...*, Museum Boijmans Van Beuningen, Rotterdam (2002). Maharaj lives and works in London and Lund.

**Julia Gwendolyn Schneider** is an art critic based in Berlin. Her essays and reviews appear, among others, in *Camera Austria*, *springerin*, *die tageszeitung*, *Yishu – Journal of Contemporary Chinese Art and Leap*. She studied American Studies, Cultural Science, and Aesthetics at Humboldt University, Berlin, and Cultural Studies at Middlesex University, London. In 2001 she curated an exhibition on net art at Humboldt University reflecting on its experimental and Internet-critical approach, and in 2002 she was the assistant curator for *Urban Drift*, an international collaborative platform for contemporary urban strategies in Berlin. In 2006 she worked as an arts

administrator for the Biennale of Sydney and the Australia Council for the Arts. In 2008 she undertook a research trip to Kyrgyzstan and wrote about art production under post-Soviet conditions. After spending a year in Sydney in 2006, the Asia-Pacific region has been a focus in her writing, including essays on numerous topics such as the survival of The Artists' Village in Singapore, video art and media activism in Indonesia, a comprehensive archive of artist-organised exhibitions between 1979 and 2006 in Shanghai, the documentary titled *IPHONECHINA*, or artistic strategies in the aftermath of the Umbrella Movement in Hong Kong.

Since the mid-nineties **Dorothee Albrecht** has undertaken journeys through different countries of the world, for example, India, South Africa and China, to explore the social, political and artistic spaces, opened up by the radical global transformations of recent times. By means of different artistic formats, especially video platforms and spatial installations, arranged as continuing changing and broadening constellations, she tries to make the complexity of these new potentialities graspable. Questioning conventional frameworks and hierarchies, she is especially interested in relations between different cultural perspectives and their mutual dependencies. In 2017, with her work *House of Ruins*, Albrecht contributed to *Contemporary Ruins* shown at KAI 10, Düsseldorf and KINDL – Centre for Contemporary Art, Berlin. In 2016 she had the solo exhibition *Tea Pavilion, Frankfurter Tor* at Galerie im Turm in Berlin. Albrecht's works have been shown, for example, at the Kochi-Muziris Biennale (2012/2013), the São Paulo Biennial (2010), the Guangzhou Triennial (2008), the Rooseum in Malmö, the Hamburger Bahnhof

in Berlin, GfzK Leipzig and the Palazzo delle Papesse in Siena. She was co-curator of the Gothenburg Biennial (2011), assistant curator of the São Paulo Biennial (2010) and research curator of the Guangzhou Triennial (2008). Albrecht is a founding member of the *Kunsthalle Berlin-Lichtenberg*, and initiated the projects *Dreams of Art Spaces Collected* and *World Wide Weaving*. She is based in Berlin. [www.dorotheaalbrecht.net](http://www.dorotheaalbrecht.net)

**Rike Frank** is a curator and writer based in Berlin and Oslo. She currently is Associate Professor of Exhibition Studies at the Academy of Fine Art of the Oslo National Academy of the Arts (KHiO) and from 2010 to 2012 programmed the exhibition space at the Academy of Art Leipzig. She was curator of *Textilities ... and Roses, too*, Ratti Foundation, (2015); with Grant Watson she initiated the long-term research and exhibition project *Textiles: Open Letter*, exploring the seminal role of textiles in contemporary art and art history. Presentations included the group exhibition *Abstractions, Textiles, Art*, Museum Abteiberg, Mönchengladbach (2013), the conference *The Haptic Space*, Academy of Fine Arts Vienna (2012) with Sabeth Buchmann and a series of seminars with Leire Vergara at *bulegoa z/b*, Bilbao. Frank was member of the programme team for the European Kunsthalle; Head of the Curatorial Office for documenta 12, and curator at the Secession. As a writer, her texts have appeared in *Afterall*, *artforum*, *Texte zur Kunst*, *Camera Austria* and *springerin*. Publication projects include, as an author, editor and co-editor, *Textiles: Open Letter* (Berlin: Sternberg Press, 2015), *Textile Theorien der Moderne: Alois Riegl in der Kunstkritik* (Berlin: b\_books, 2015), *Timing—On the Temporal Dimension of Exhibiting* (Berlin: Sternberg



Press, 2014), *Sketches of Universal History: Compiled from Several Authors* by Sarah Pierce (London: Book Works, 2013), and Constanze Ruhm: *Coming Attractions* (Vienna: Schlebrügge, Editor, 2012).

**Verina Gfader** is an artist and writer, who orchestrates her practice as organised fields of research aided by drawing, models, text performance and fabulations, and fictional institutions. She is co-director of Animate Assembly (with Esther Leslie, Edgar Schmitz, Anke Hennig) and creative director of EP, a book series across art, architecture and design from Sternberg Press, Berlin. Her current postdoctoral fellowship on The Contemporary Condition at Aarhus University, Denmark, follows from doctoral studies at Central Saint Martins, London, and research on animation at Tokyo University of the Arts (Geidai) to explore the structural coherence between independent Japanese animation and geographical, institutional and social ideas. The artist book / edited volume, *Cloud Chamber* (Officin / Antipyrine), based on her performance project at the 11th Shanghai Biennale (2016–17), is out in November 2017.

**Archana Hande** lives and works in Bombay and Bangalore. She holds a B.F.A and M.F.A in print making, from Viswa-bharati, Santiniketan (1986-1991) and M.S University, Baroda, India (1991-1993). She has been awarded the Charles Wallace India Trust Arts Award, a Residency at Glasgow School of Art (2000), and a Research Residency, Pro Helvetia, Switzerland (2010). Research project: *Spaced 2: future recall* with Spaced, Perth and Asialink, Melbourne. Solo shows were, for example: *I am a Landscape Painter* in Bombay; *The Golden Feral Trail* in Perth and

Laverton, WA, Australia; *All is Fair in Magic White* in Delhi and Rome (2010); [www.arrangeuownmarriage.com](http://www.arrangeuownmarriage.com) in Bombay, China, Finland and Sweden (2008-2012); *Relics of Grey* in Bombay. Group shows include: *Social Fabric* at INIVA in UK, Sweden, Germany and India; *Shadow Lines*, Biennale Jogja XI Jakarta; *So Close Yet So Far Away*, Incheon Women Artists' Biennale; *SAMTIDIGT*, (concurrent), in Sweden and Finland; *Farewell to Post-Colonialism*, The 3rd Guangzhou Triennial; *The Edge of Desire: Recent Art in India*, Asia Society, in Australia, New York, Mexico City, Monterrey; *Art Circus*, Yokohama Triennial (2005) in Japan...

One of her films was selected at the 10th ViBGYOR International Short and Documentary Film Festival, Thrissur, Kerala (2014).

Co-curated: *Project: Cinema City* (2012), in Bombay, Delhi, Bangalore, Pune and Berlin.

Online art work: [arrangeuownmarriage.com](http://arrangeuownmarriage.com); [www.gameovercompany.com](http://www.gameovercompany.com)

Website: [www.archanahande.com](http://www.archanahande.com)  
Blog: <http://archanadevittravels.blogspot.in>

**Hans Hamid Rasmussen** was born in Algeria in 1963; he lives and works in Oslo. Rasmussen studied at the Photo Academy at the Konstfack school of art in Stockholm, the Academy of Fine Art in Oslo and was a research fellow at the Norwegian programme for artistic research at the Art Academy in Trondheim (2004-2007). He holds a position as a professor in visual art and is head of textile at the Art and Craft Department at the Oslo National Academy of the Arts. Rasmussen recently held a solo show at Østfold Art Centre in Norway (2017). In the spring of 2016 he gave a solo presentation for Martin Asbæk Gallery at MARKET Art Fair in Stockholm.

Rasmussen has participated in shows such as the 26th São Paulo Biennale (2004), 3rd Triennial in Guangzhou (2008), the Gothenburg International Biennial (2011) and Hangzhou Triennial of Fibre Art (2016).

Rasmussen questions the state of being intercultural both conceptually and technically, by means of hand embroidery, digital embroidery, photography and performative projects. He studied Darwin and social Darwinism, which resulted in the series of hand-embroidered portraits of disabled children. The work was titled *Atlas zu den Missbildungen des Menschen* after a book from the 18th century. Rasmussen participated in a programme for artistic research with the project *Homage to a Hybrid* supervised by the artist Nina Roos, the philosopher and curator Sarat Maharaj and the curator Maaretta Jaukuri.

In her practice, **Åsa Sonjasdotter** engages in processes of co-species knowledge, memory, loss and prospect through the cultivation of plants, imagery and stories. Sonjasdotter is a founding member of *The Neighbourhood Academy*, a bottom-up learning site and a branch of the Prinzessinnengarten, an urban garden in Berlin, Germany. From 2014 she has been a research student at Goldsmiths, University of London, UK. She has worked as a professor at Tromsø Academy of Contemporary Art in Tromsø, Norway, an institution she helped to establish in 2007. From 1996 to 2006 Sonjasdotter was a founding member of the Danish feminist art and action group *Kvinder på Værtshus* (*Women Down the Pub*). Exhibitions include: *From Flesh to Flesh*, Henie Onstad Kunstsenter, Oslo, Norway (2016); *D'après nature*, Musée de la Chasse et de la Nature and Institute Suédois, Paris, France (2015); *Tote Wespen fliegen länger:*

*bewegte Natur-Kulturen*, Natural History Museum, Berlin, Germany (2015); *Native Food and Invasion*, Sapporo International Arts Festival, Sapporo, Japan (2014); *Haute Diversité*, Domaine de Chamarande and Centre Culturel 104, Paris, France (2014); *The Order of Potatoes*, The Worldly House, documenta 13, Kassel, Germany, (2012), *The Way Potatoes Go*, EATLACMA, LACMA, Los Angeles, USA (2010).

Links on the internet: [www.asasonjasdotter.net](http://www.asasonjasdotter.net), [www.nachbarschaftsakademie.org](http://www.nachbarschaftsakademie.org)

**Zille Homma Hamid** is a German-born Pakistani artist and designer from Berlin. She graduated from the Hannover University of Applied Sciences and Arts and holds a design degree. Parallel to pursuing the fine arts, she ran and managed her own clothing line and produced women's clothing and accessories. In her own artistic work, balancing on the threshold between art, design and craft, Zille Homma Hamid reflects upon issues of culture, history and identity, while exploring a variety of different art disciplines, through a variety of media. Textile materials or related topics provide the conceptual basis. The influences of plants, textiles and language are connected through thematic and tangible references in her work. Abstract forms, structures and colours in nature as well as patterns from ancient cultures and traditions are subjects and sources of inspiration. She translates her personal comment into an abstraction that deals with the many facets of unseen beauty and internal reflection. Derived from language and various cultural references, she interweaves her own perception with different layers of social meaning. In the last 7 years she has travelled to different parts of the world to learn about handcrafts and to work

on different textile projects. Her work has been shown in many African countries and at various western art institutes, such as MoMA PS1, New York, Kunsthalle Basel and at the Göteborg Biennial in Sweden.

**Kirsti Willemse** (born in 1985) received her MA from the Oslo National Academy of the Arts in 2012. In her artistic practice, textile appears both as a material and a metaphor: physically in weaving and tapestries used in installations, allegorically through the references to textile structures in her poetry and performances. Her work has been exhibited, among other places, at Gallery F15 in Moss, Gallery Soft in Oslo, Hå Gamle Prestegaard, Gallery Giga in Stord, Studio 44 in Stockholm and at Gallery KHM in Malmö. In her hometown Fitjar, on the west coast of Norway, we find examples of her public art mounted at Rimbareid upper secondary school. She has written texts related to the textile material for several publications and catalogues: most recently in the book published as a part of the jubilee exhibition for Norske tekstilkunstnere – NTK (Norwegian Textile Artists), where Willemse was also a co-curator and the project manager. Her contribution to *WWW Atlas* has been developed under a Residency at la Cité Internationale des Arts in Paris, a stay supported by the Ingrid Lindbäck Langaard foundation.

# Imprint

## World Wide Weaving Atlas Weaving Globally, Metaphorically and Locally

*World Wide Weaving* is an ongoing, artistic project conceived and curated by Hans Hamid Rasmussen and Dorothee Albrecht. Since it started in February 2010, it has been hosted by the textile department of Oslo National Academy of the Arts (KHIO).

### Contributors

Sarat Maharaj, Julia Gwendolyn Schneider, Dorothee Albrecht, Rike Frank, Verina Gfader, Archana Hande, Hans Hamid Rasmussen, Åsa Sonjasdotter, Zille Homma Hamid, Kirsti Willemse

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### Proofreading / editing

BeLANG / Barbara Lang

### Thanks to

We most sincerely thank all artists, participants, teachers and authors who have contributed to the project and the book. Especially Sarat Maharaj

and the colleagues at the Art and Craft Department Anne Knutsen and Hege Bratsberg, Jørn Mortensen, Ellen K. Aslaksen, Ludwig Seyfarth, Felice Albrecht

### Printing

Bookfactory Buchproduktion GmbH, Bad Münde

### Published and distributed by

OSLO NATIONAL ACADEMY OF THE ARTS /  
ART AND CRAFT DEPARTMENT

© 2017

ISBN 978-82-92613-75-7

The *World Wide Weaving – Atlas* was made possible with the support of

**KUNSTHØGSKOLEN I OSLO**  
OSLO NATIONAL ACADEMY OF THE ARTS



## **World Wide Weaving – Atlas**

### Weaving Globally, Metaphorically and Locally

Weaving is one of the oldest crafts in human culture, along with knitting and pottery. Ancient textile remains have been found in all parts of the world. But textiles are more than merely interwoven materials. As means of exchange and trade, and with their potential to communicate complex layers of social meaning, textiles are directly related to the fabric of social life.

*World Wide Weaving* is an ongoing, artistic project conceived and curated by Hans Hamid Rasmussen and Dorothee Albrecht. Since it started in February 2010, it has been hosted by the textile department of Oslo National Academy of the Arts (KHiO). So far it took place at Kunstnernes Hus in Oslo, the Nordic Artists' Centre Dale and at Blaker-Skanse (all in Norway). *World Wide Weaving* took place for the sixth time as part of the 2nd Hangzhou Triennial of Fiber Art 2016 launched by China Academy of Art Hangzhou and KHiO – Oslo National Academy of the Arts.

With contributions by Sarat Maharaj, Julia Gwendolyn Schneider, Dorothee Albrecht, Rike Frank, Verina Gfader, Archana Hande, Hans Hamid Rasmussen, Åsa Sonjasdotter, Zille Homma Hamid and Kirsti Willemse.

Edited by Dorothee Albrecht