World Wide Weaving – Atlas
Weaving Globally, Metaphorically and Locally
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Imprint
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 Kunstnernes Hus in Oslo, the Nordic Artists’ Centre at Dale in Sunfjord, at Skansen in Blaker located close by Guttorm Guttormsgaard’s 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 Glader – TRICK Y BLUSI 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.
The century’s boxing match. A knockout roar of muscle across the stadium. Eubanks 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’.

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. Belongs to both, we might say, by not belonging to either. Should we comprehend ‘Textile Art’ under the chameleon figure of the ‘undecidable’?

We stand in front of Duchamp’s Genre Allegory. 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.

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.’ – in front of 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 the world of making and producing. Hung up on the ‘artwork’, it does not shake itself free of references to production.

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.

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 with its links with the domain of processes, crafts, and techniques.

Half-on-wall, half-on-floor, it stand/ies/hangs before us: everyday object and artwork in one go. Domestic commodity which is at the same time the conceptual device. The quilt stands/ies/hangs before 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 Vasmann, 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 been enveloped death. Death weaves life. I am the image. We who contemplate the factory are deaseden by its hummimg. It is only when we enveloped death. Death weaves life. I am the image. I am the carpet.9

6. 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?10

7. Textile Art am I you?
World Wide Weaving – Seed Bank of Crafts

Weaving Globally, Metaphorically and Locally

Dorothee Albrecht

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.

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 region under examination of World Wide Weaving.”

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, transmogrifying 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.”

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 framework for 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.”

At the same time, “more than 50 million people worldwide are displaced – the highest number since the Second World War.” 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 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.” The parochial 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.

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.” 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 Kunstnernes Hus in Oslo, the Nordic Artist’s 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

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Berlin, 2010 – 2017

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.“ Her theory “became at the outset a powerful voice of the midcentury textile design movement in the United States” 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.”

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 design. 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

The Art of Interwoven Encounters

Julia Gwendolyn Schneider
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.” 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 in Arab countries.

In order to weave with this technique, one has to navigate the multivalent significances of a contemporary process. Similarly, Word Wide Weaving uses dialogues and encounters as the central media to connect their practice, the appearance of Albers still connects their practice, the appearance of Albers still connects their practice, the appearance of Albers still connects their practice, the appearance of Albers still connects their practice, the appearance of Albers still connects their practice.

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, World Wide Weaving uses the medium 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, World Wide Weaving uses dialogues and encounters as the central media to connect their practice, the appearance of Albers still connects their practice, the appearance of Albers still connects their practice, the appearance of Albers still connects their practice, the appearance of Albers still connects their practice, the appearance of Albers still connects their practice.

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 contains 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.
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, 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 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.”
Artists’ positions
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 (Gutterm Guttormagaards 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. Pharmakon from Greek φάρμακον (pharmakon) 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 ‘semi-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 in thinking the forced forgetting that occurs with pharmaceutical traditions, economic analysis and the criminalisation of witchcraft!? How does Guttormagaards 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 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 sexual knowledge,
Pencil and pen on paper.
21 x 14 cm, Verina Gfader.
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 semi-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. I have been searching for sensual–conceptual connections to the mythical forces à la Preciado. Then I recalled a perhaps less sentimental register of semi-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
It is information and chemical messages that now explode and claim to attune our imaginary capacities. It seems that memory is partially lost, or people’s abilities to memorise are superseded by something else. And it seems that we have never imagined, have never been in liaison with strange symbiotic alliances before. It seems that the alteration of information, histories, including this story, continues. But how can we transform it into a thinking towards pharmaceutical, emancipatory, egalitarian connectives-bundles of nerve fibres? Perhaps we can start by understanding our changing now as the pharmaceutical moment of an art of visionarys 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 the mythical-real operator that we find in Preciado, may thus be deemed the mythical-real...

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, emancipatory, egalitarian connectives-bundles of nerve fibres? Perhaps we can start by understanding our changing now as the pharmaceutical moment of an art of visionarys 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.

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Tiger in Guttermgsaards Arkiv

Verina Gabriel

Verina Gabriel

Verina Gabriel

Verina Gabriel
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 notebook – called The Only Planet.

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.
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.”

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.

Archana Hande

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.
"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."

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

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
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.

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.

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Archana Hande

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

Jupiter Textile Mills Land Lower Parel, photograph, 2005

Bombay Mill, block print on calico, 2010

The End, block print on calico, 2010

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

Textile mill labels from British India, chromolithographs, late 19th or early 20th century
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.1

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 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 Algiers 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.”2 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.

1 Paul Ricoeur La mémoire, l’histoire, l’oubli Paris: Seuil, 2000
2 La Bataille d’Alger is an Algerian film by the Italian filmmaker Gillo Pontecorvo, from 1966.
All photos (pp. 40–45): Hans Hamid Rasmussen
Hans Hamid Rasmussen

Kasbah walking III, making photographs and embroidery.
Plant 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 anthems 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 memoised 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 deskill ed 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
Axía Sonjasdotter

Promiscuous Weaving
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 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 underlines, 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.
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 manufacturer 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 dying is very simple and requires no more then 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.

"theTent" was one of numerous workshops held in the context of prêt-a-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.
Zilla Homma Hamid

Natural Dye Workshop

Photo (p. 58): Sarin Tasnathepgamol
Photos (p. 59): Left, top down: Dorothy Albrecht, David NG McCullum, David NG McCullum, Dorothy Albrecht. Right: David NG McCullum.
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 quixotic trip. I set out 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 into a physical reality. Etymologically, the word Maya signifies a European female monster, via a banker on a quixotic trip; a European female monster, via a banker on a quixotic trip.

This leads me to the female monster. In the book From a Broken Web, 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 the idea you find the self-abasing mother, the commodified woman whose everyday actions can only achieve the idea you find the self-abasing mother, the commodified woman whose everyday actions can only achieve the idea you find the self-abasing mother, the commodified woman whose everyday actions can only achieve the idea you find the self-abasing mother, the commodified woman whose everyday actions can only achieve the idea lived the idea of feminine monstrosity. In this idea you find the self-abasing mother, the commodified woman whose everyday actions can only achieve the idea lived the idea of feminine monstrosity. In this idea you find the self-abasing mother, the commodified woman whose everyday actions can only achieve the idea lived the idea of feminine monstrosity. In this idea you find the self-abasing mother, the commodified woman whose everyday actions can only achieve the idea lived the idea of feminine monstrosity. In this idea you find the self-abasing mother, the commodified woman whose everyday actions can only achieve the idea lived the idea of feminine monstrosity. In this idea you find the self-abasing mother, the commodified woman whose everyday actions can only achieve the idea lived the idea of feminine monstrosity. In this idea you find the self-abasing mother, the commodified woman whose everyday actions can only achieve the idea lived the idea of feminine monstrosity. In this idea you find the self-abasing mother, the commodified woman whose everyday actions can only achieve

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Kirsti Willemse

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, are also relevant in this context. Two other works, two other works, of 1994 by Else Marie Jakobsen. 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.

*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
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 Kunstnernes 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 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
- Ása Sonjadsdotter
  Potato perspective on weaving
- Geir Tore Holm and Sassa Jargensen
  Sørfinnset skole/the nord land
- Siri Hermansen
  Tipping Point Station
- Markus Degerman
  Hard Textile.

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.

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Reflections on the work of artists like Hélio Oiticica, James Lee Byars, Varvara Stepanova and Rosemarie Trockel.
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.” Michel Foucault’s thinking became one contribution to the space of research: “We are in the epoch of simultaneity, 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.”

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


7 Michel Foucault, The Order of Things, New York, Pantheon, 1970, p. XIII, XIV
8 Michel Foucault, Other Spaces, 1967
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, dying and reweaving them in a new way or pulling threads out and dying the complete fabric.
The name of the fourth edition, *World Wide Weaving – Seed Bank of Crafts* at Kunstnernes 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 craftsman-ship from different parts of the world. See page 11.

At Kunstnernes 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. 

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’.79 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 ‘tåtere’ (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: it is a question of documenting necessary impulses to keep one’s spirits up.80

Instead of clashes, I want to create meetings between different materials, meetings in which the elements are open to each other’s inherent potential.81

In addition to the presentation of Hege Bratsberg, Elfie 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 materials made from diverse materials (cardboard boxes, Gaffer tape, plywood, textile...). The project was thus not only about pictures, but also about objects, materials, texts and pictures.

“Beginning 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.82

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 imaginations 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.83

Footnotes:

12 Elfie Prestsæter, The Graphical Interface of the Archive. An Interview with Guttorm Guttormsgaard p. 207
13 Elfie Prestsæter, The Graphical Interface of the Archive. An Interview with Guttorm Guttormsgaard p. 216


1. The fifth edition was held in Blaker-Skanse around one hour away from Oslo.
3. 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’.
4. 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 ‘tåtere’ (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.
5. 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: it is a question of documenting necessary impulses to keep one’s spirits up.
6. Instead of clashes, I want to create meetings between different materials, meetings in which the elements are open to each other’s inherent potential.
7. In addition to the presentation of Hege Bratsberg, Elfie 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.
8. We took Aby Warburg’s atlas and the Guttorm Guttormsgaard archive as starting points for thinking about a common project: The Atlas in Space.
9. But while Warburg used 40 wooden panels covered with black cloth, onto which pictures were pinned, we worked with different materials made from diverse materials (cardboard boxes, Gaffer tape, plywood, textile...). The project was thus not only about pictures, but also about objects, materials, texts and pictures.
10. “Beginning 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.
11. 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.
12. 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.
13. We invited the artist and researcher Verina Gfader to host part of the workshop www.tricknology.
14. “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 imaginations are stitched together and piled up, when the function of things (composites) is no longer given, determined, fixed?”
15. 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.
World Wide Weaving 006
Seed Bank of Crafts – Weaving Globally, Metaphorically and Locally – Starting from Guangzhou and Hangzhou

World 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 encountered on the excursions to several places in the environment around Hangzhou. The examples could be similar to their own artistic practice or very different.

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.

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
Jin Ze Arts Centre
Cultural dialogues, artisanal workshops, retreat for creative research

All photos (pp. 77–83):
Dorothee Albrecht
Datang
Town of socks
Anji
Town of bamboo weaving
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). Farwell 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.


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 (KHHiO) and from 2010 to 2012 programmed the exhibition space at the Academy of Art Leipzig. She was curator of Textiles... and Roses, too, Ratti Foundation, (2015); with Grant Watson she initiated the long-term research 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 Sabine Buchmann and a series of seminars with Lere Vergara at bulegoa z / b. Bilbao. Frank was member of the programme team for the European Kunsthal, Head of the Curatorial Office for documenta 12, and curator at the Secession. As a writer, her texts have appeared in Aftenal, 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, 2015).
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 Animare Assembly (with Esther Leslie, Edgar Schmitz, Anke Hennig) and creative director of EF, 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 animation at Tokyo University of the Arts (Geidai) to explore the animation at Tokyo University of the Arts (Geidai) to explore the animation at Tokyo University of the Arts (Geidai). Her work is 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 Masaveta Jaukuri. 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: arrangeuownmar- riage.com; www.gameovercompany.com Website: www.archanahande.com Blog: http://archanadevtravels.blogspot.in

Hans Hamid Rasmus was born in Algeria in 1963, he lives and works in Oslo. Rasmusen 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. Rasmusen recently held a solo show at Østfold Art Centre in Norway (2017). In the spring of 2016 he gave a solo presentation for Martin Asbek Gallery at MARKET Art Fair in Stockholm.
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, Ása Sonjasdotter, Zille Homma Hamid, Kirsti Willemse

Editing
Dorothee Albrecht

Graphic design, cover illustration and picture editing
Kuro Gestaltung / Carolin JapLim, Marie Wocher

Proofreading /editing
BeLANG / Barbara Lang

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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.


Edited by Dorothee Albrecht