



However we are not one snail, we are many, living and walking around in different paces throughout the city and taking shelter in different places. Textile might really be our shell, growing and changing with us, carrying our stories of our surrounding, a trace of individuals on the concrete blocks.

This master project revolves around textile's ability of absorbing and showcasing their surrounding based on experimental dye.

SOFT SOCIETY

JOSEFIN TINGVALL
Exam paper



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Craft 2017



ABSTRACT

Illustrated exam paper for Josefin Tingvalls project Soft Society. Wich is about investigating through cloth and textile our urban surrounding. The core question ; if I go out in an urban area and use textile as a record material, what traces and stories will I bring back? By looking at textile as a matter, craft and as a philosophical starting point in urban areas, what can it tell about our surrounding and our society? In the three main chapters of the paper, Tingvall reflects upon important themes such as wandering and spectating, also exhibiting of process based craft, textile in urban areas and matter-based dyes and their relation to us.

Key words: *textile art, natural dye, wandering, walking, urban, art, mixed media, craft, exampaper, process based, contemporary dye, trace*

Josefin Tingvall

Frontpage background:
Figure 1. Picture montage

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INTRODUCTION

If our city, the city we all live in, was a snail, then the stone structure and concrete buildings would be its shell, giving us a hard surface to face against the wind and if it starts to rain we can always slide back inside. The snail itself would be us, the citizens, moving the shell slowly in different directions. Textile, this soft matter in this snail story, I believe, would be the direct trace of the snail, a slimy small trace that soon will be gone, but it's also the only proof that there's been a snail recently in this particular shell. However we are not one snail, we are many, living and walking around in different paces throughout the city and taking shelter in different places. Textile might really be our shell, growing and changing with us, carrying our stories of our home and surrounding, a trace of individuals on the concrete blocks.

This master project revolves around textile's ability of absorbing and showcasing their surrounding based on experimental dye. The process based project has worked through directly applying textile crafting techniques and working with textile materials in an urban area to form a hybrid. The yarn that usually was spun in wool by fast factories has now been made from fibers from discarded cigarette butts, the tree leaves that has been used for dye is now affected by the limited area it grows in and the traffic surrounding it. A mixture of making and today's outside, an urban shade that make us more uneasy, anxious since it shows the world we are building up around ourselves.

My research question is; if I go out in an urban area and use textile as a record material, what traces and stories will I bring back? By looking at textile as a matter, craft and as a philosophical starting point in urban areas, what can it tell about our surrounding and our society?



Figure 2. Hanging textiles at Teufesberg in Berlin.

Overview of the paper

This pocket-book-paper is written in a narrative and self reflexive way, I tell about my meetings, memories, associations, also thoughts about my work together with other influences. By writing in this way, I want to deepen and discuss important main themes in a open conversation with my work, the viewer/reader and my references. The paper is focused around three chapters that discuss important themes and results in this exam work. The images through out the paper is from my own process if nothing else is specified.

Background

The idea for this Master project, *Soft Society*, has slowly emerged since I took part in a symposium in plant dyeing three years ago at the Ethnographic Museum here in Stockholm.¹ The way site-specific factors affected the dyeing result made me start thinking about textile materials as a recording tool you could use to meet and investigate places with. My own background comes from several fields. I have periodically been active in film making, yarnbombing, working with experimental natural dye and during my philosophy-bachelor in craft and design from Linköpings University, I also, apart from artistic making, wrote academic essays surrounding slow art/craft, textile-reuse and textile and gender. Today I am working with a mixture from all these fields and am describing my work as process based craft/art.

The philosophical background for this project comes from the idea of textile as a record material for our surrounding. I am relating to, in preindustrial times, how the fibers for textile were grown, dyed and shaped in the local area it was made. The history that leaves or is kept in old textile objects for anthropologists and the rest of us, shows how the people at that time were dressed and what sort of animals they kept, what the surrounding looked like and what trading connections they had. It also points out how developed that society was or the way they were living day-to-day.² So in other words by looking at old craft objects we learn about the place and situation it was made, I believe that by crafting today we learn just as much about our situation here and now.

One main theoretical keypoint in my work is Mary Douglas grid-theory for dirt, that explains that where there is dirt there is system and what is considered to be dirt is really just matter out of place from where we are used to see it or are expecting it to be.³ Textile and dirt have a loaded history and we have never washed our clothing as much as we do today in the western world, also adding harsh chemicals and bleach to keep our immediate fiber surrounding "clean". I early on in this project got a question about why I make textiles dirty. Jenni Sorkin, an art critic and historian, describes the ability textile has to get stained, dirty and worn by usage, as a delicate storytelling material. That it is showcasing a story of happenings to its viewer through the marks on it.⁴ Peter Stallybrass, professor and resercher in renaissance clothing, on the other hand brings up how the story associated to the material starts to mean something to the surrounding, that the trace after a person, a place or a significant moment makes the material emotional loaded and hard to deal with.

The magic of cloth, I came to believe, is that it receives us: receives our smells, our sweat, our shape even. And our parents, our friends, our lovers die, the clothes in there closets still hang there, holding their gestures, both reassuring and terrifying, touching the living with the dead. 5

In the quote above Stallybrass describes his close friend Allon who died of leukemia and his relationship to Allon's closet. This captioning of emotional and meaningful traces in cloth is something that not only affects the ones closest around the trace-giver, it can also affect large groups of people. For example the piece of linnen cloth known as the Turin Shroud. This debated relic has an imprint of what looks like an crucified man, with a face and also traces of blood. Some in the christian faith claim this to be a cloth that was wrapped around jesus when he was buried, while scientists debates if it is an work of an artist during the middle ages. That have made the shroud by using ocra and wrapping a cloth around a statue.⁶ I wonder if traces in cloth becomes closer to us because we had to know the person to recognize the shape and smell left in the fabric, and maybe figurative traces, such as the Turin Shroud, becomes an ability for us to get close to a person or a place that no longer exists. Like a physical soft photograph. Another point that makes us close to traces in cloth is, like Peter Stallybrass pointed out, that cloth is a receiving material. A piece of the substance, thing or person is still left in the cloth and creates a mark of remembrance. In this project I have turned this memory aspect around and I am working with cloth as a recording material in urban areas.

On the first chilly autumn day last year I traveled by train to Gothenburg to listen to HDK visiting professor Karen Barad's open lecture; on how matter comes to matter within and through the arts.⁸ There Barad addressed relational

ontology and how everything was connected to each other and you could be looking at the whole of the universe through a tiny part. To look at urban textiles, textiles out of place, and read the surrounding from that point of view, gives an alternative storyline to our shared spaces, a storyline of a material culture that may be easy to just walk pass. I am relating my work to relational ontology in the way I am focusing on the traces and meeting of myself in the city, the relation between me, the cloth and dye matter, different kinds of waters, environmental elements together with the relations I form with other people on the streets by working.

CC: Those who have invested knowledge and experience have the ability to say, "Hey, I understand this on a much different level," because it's new to an artist but it's old to a scientist, right? And so they're thinking, "Oh, you've only explored a little bit, but I'm pulling it apart, dedicating my life to it."

RR: Yeah, but the artist is able to translate or represent information to the world in a different way.

CC: So, they need to coexist. Because if they don't, the conversation becomes mundane. It needs to be challenged.

RR: Exactly.

CC: And art should challenge.

RR: That's a great last line! [Laughs] 9

The quote above is from an interview between Carissa Carman and Rowland Ricketts about Ricketts natural dye practice and that areas interdisciplinary role between art, craft and science, and on exhibiting process-based art where matter matters. The feild of Contemporary natural dye is a subject beyond setting a color on cloth, and has through it's making a relation to environmental change, society, and human history.

This interdisciplinary part of contemporary natural dye I think is a strong point why using/looking at textile as a record material in urban areas will be able to address many different discourses and how in a way I see the traces I handle and make, as a physical proof of our semi-alternative, semi-reality surrounding. An artistic fuzzy pseudo science. Rebecca Solnit, whose quotes are used as beginnings in the upcoming chapters, is an art historian and author that has been a big inspiration to me. She writes about wandering, feminism and about different ways we meet our surrounding through walking, getting lost and everyday actions relation to history and philosophical theories.¹⁰

Methods and techniques

The methods that are used in this project can be framed with a couple of keywords: collection, reflection and relation. A core method through the whole project is collecting. Gathering of matter, traces, dye and stories surrounding the urban textile. I see my practice as process based and am referring this to Glenn Adamson's ideas about craft as a habit of action, that the actual making can be seen as the work which is removing focus from a finished piece.¹¹ I also refer it to Francesco Careri, an architect and researcher, and the way he describes walking as a tool for artists and architects as a way to experience and sift through the messiness of city life.¹² I want it to be clear throughout the work that I speak and make it out of my own experience, and therefore I bring in selfreflexivity as a method in my process. Reflexivity and note taking is a recurring method in my practise, a pendeling from making to taking notes in film, text and photo.

The textile crafting techniques that I use is a mixture of experimental slow process dyeing and hand techniques, slowly progressively growing. Dominique Cardons book of natural dyes is going through traditionally used natural dyeing plants, snails and other small creatures, she describes both the chemical process of dying together with the historical use and illustrations of fibers and molecules, how the changes of PH in the water or dirt of the plant is changing the shade. Cardon also describes how versatile the dyeing process of a shade is, that from most dye plants you can get 10-12 different shades, together with different types of mordants and the affecting chemicals and PH in the water makes each plant able to give an extreme variety of shades. This makes the discipline of natural dye versatile and interdisciplinary.¹³

What I do is that I am slightly twisting these techniques and making matter into shades/prints that normally wouldn't be used traditionally, changing both the relation we have to the color and furthering and developing techniques.

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1. The symposium and following studiowork became a exhibition named Samling, that 2013 was shown at the Etnografic museum
 2. Cardon, Dominique, Natural dyes: sources, tradition, technology and science, 2007
 3. Douglas, Mary, Purity and danger: an analysis of the concepts of pollution and taboo, 1991
 4. Solkins, Jenny, Stain: on cloth, stigma, and shame, The textile reader, 2012
 5. Stallybrass, Peter: Worn worlds, The textile reader, 2012. Page 69.
 6. Kearse, Kelly: Icons, Science, and Faith: Comparative Examination of the Shroud of Turin and the Sudarium of Oviedo, 2013)
 7. Short for Academy of Design and Crafts, Gothenburg university.
 8. Barad, Karen, "On how matter comes to matter within and through the arts" Academy of Music and Drama , Gothenburg, 22/10-2016
 9. Artpractical.com, 2017
 10. Solnit, Rebecca, Wanderlust: a history of walking, 2002
 11. Adamson, Glenn, Thinking through craft, 2007
 12. Careri, Francesco, Walkscapes: el andar como práctica estética = walking as an aesthetic practice, 2002
 13. Cardon, Dominique, Natural dyes: sources, tradition, technology and science, 2007



*Figure 3.
A sweep up dye sample with a photo collage, made at
the south promenade here in stockholm*



*Figure 4. Södermalmstorg, a dyed
map with urban dyed yarn, 2016*



Figure 5. Snapshot from my own documentation.

Chapter 1.

A WANDERING CRAFT

Walking in making, motion and mind

And each walk move through space like a thread through fabric, sewing it together into a continuous experience - so unlike the way air travel chops up time and space and even cars and trains do. This continuity is one of the things I think we lost in the industrial age - but we can choose to reclaim it, again and again, and some do. The fields and streets are waiting. 1

Let's talk about walking, no wait, about wandering. Wandering seems like a more fitting word. Captioning not only the physical stroll of moving one foot in front of the other, but also the wandering my mind does, or the wandering my hands are making by moving over and creating a threaded surface. It is this wandering I find in all of my projects, the simple but still exceedingly deep, the everyday and relatable but still individual and unique. As Rebecca Solnit description of walking in the quote above; a physical outdoor activity of thinking. That it is not only about the progress of putting one leg in front of the other, it doesn't really matter where you end up after your walk, the main point is walking, the process. Just like you can't really tell when a step begins or ends, since they are relying on each other, moving body weight, shifting muscles, a process of moving. In my process I can't really tell when a dye process begins or ends, or where a single loop in a knitting, or a stitch begins or ends. I think that it is this movement of development, processively moving somewhere, making something, that brings wandering into all stages of my practise. And maybe why I see my practice as process based.

The woman on the crowded street in front of me stomped down her cigarette butt, one moment afterwards I picked it up. She noticed and turned around, looking shockingly at me like I had taken it directly from her hand. In the moving crowd no one of us really stopped and she was countionly, and rather fast, moving in my opposite direction and sometimes casting a gaze back at me. I felt like a complete weirdo. 2

The being in my practice of walking corresponds a lot to what we are expected to do on the streets. However when I actually decide to do something else, picking mittens, collecting dyeing material or documenting textiles around the city, I am integrating with the place in a way I normally wouldn't do and my role as a walker changes to something else. It has then shifted into a different kind of doing that people in my surrounding acknowledge and sometimes comment upon. I have had most reactions when I am collecting dye matter, that I have done with a broom or simply putting on rubber gloves and picked/scrubbed it up with my hands. What brings out these reactions? Maybe, since I am wearing ordinary looking clothes, it is the change from an everybody in the city to a person doing something that doesn't seem to be their job.

Textiles outside of their expected place. I look at the way they move in the wind, the way they lay on the side of roads, the way they get hanged over railings on the side of the commutator traintrack. It moves similar to paper, but more like a wave in the wind. I feel like I have seen a part of an angel of the city. I wouldn't see otherwise and have been spontaneously filming and collecting them. Let's go back to the quote in the beginning of this chapter, which is from Rebecca Solnit, how walking creates a whole timeline instead of chopping it up. I feel like I can relate to this in the way walking is creating stories and recognizable movement in my documentation and materials. And to strengthen this I have

chosen to use simple types of media recording materials such as my phone camera and a small digital camera, tools almost everyone has and whose quality is easy to recognise. I am not looking for splendor, I am searching for visual relations. The walking is also presented in the non media material though the traces that are left there, such as the mitten prints, a textile out of place that most of us have a relation to in some way. All of these prints, each one from one dropped mitten, wouldn't be possible without the walking.

Everyone wanders in their own way and just like Glenn Adamson addresses craft as a habit of action he also says it is coexisting with motion. It is the mark after that movement that shapes the crafted object and the movement itself is the craft. Then my walk is crafting the city and the city is partly my material, and since it's an action we all, city living folks or not, do - maybe that's the recognizable part in my work that can give it a relation to an audience.³

1. Solnit, Rebecca, *Wanderlust: a history of walking*, 2002, page 4

2. Quote from my notebook

3. Adamson, Glenn, *Thinking through craft*, 2007



*Figure 6.
Dyed print made with a found
black leather glove*



*Figure 7. Photo of a natural emearched dye-bath
at a pillar-gruond near Slussen, Stockholm.*



Figure 8. Dyed samples made with heather and different kinds of water, all available in central stockholm.

Chapter 2.

DIEN AND URBAN TEXTILE *Dirt, dye, die and textile as a record material*

Cities are built by men (and to a lesser extent, women), but they decay by nature, from earthquakes to hurricanes to the incremental processes of rot, erosion, rust, the microbiological breakdown of concrete, stone, wood, and brick, the return of plants and animals making their own complex order that further dismantles the simple order of men. 1

This is a complicated chapter, at least for me, how should I write down what I can't fully explain or understand? A knowledge build up of what colors we live around and in, maybe I should start with talking about what it means, for me, to dye a piece of fabric with matter. By writing matter I mean stuff, plants, animals, breadcrumbs, things surrounding us in the world and not dye-pigment that has been developed to become a certain shade through a recipe. I feel that by dyeing, you are both simplifying and hiding things, but also showing something that otherwise would remain hidden. It all becomes a shade of color. In the process of dyeing there is always an element of me not knowing. I don't know what chemicals are added to the water in a fountain here in Stockholm or the life a planted heather bush has had when I picked it, which makes me see my own dyeing process as a conversation. Surely, my role as the dyer is a lot like a bossy program leader with chosen guests. I control the temperature, the time, the place, the material, but how much I try to control the process the different shades is showcasing something we four did together, or maybe, something we all did together.

Let's talk about the act of dyeing and using it as a recording/visualisation. In autumn and with rainwater, I got very similar shades from both cigarette butts and yellow fallen leaves from birch, both filling the streets at that time of the year. It's not about the color that is through the process created, but more about the inbetween that has happened. An in between of the dye matter, the water, the record material, the dyer, a unique shade because of all four, or five or six. The water around us flows within a manmade system, the material is man made and shipped around the globe, the dye matter is affected by the soil that we planted it in. The material we make with, live with, are affected by the pre-making of it, and we will all be affected by the after. Maybe we can say that we are all dying ourselves with the food we are eating, the trees we plant, the areas we build, the cigarettes we smoke, the chemicals we add into water, the travels we make and the air we all must breathe. What shade do we give the earth? Is this a pretty color? This is the concept of Dien, where dirt, dye and dying all are connected and visual in a shade of color from our everyday outdoor.

The concept I named Dien came from a comment upon the similarity of the two words dye and die after a verbal tutoring in English, my presentation got a bit more morbid than what I originally thought. Later in the evening I googled and found a site that stated that there was a word; Dien, that was their shared ancestor. The word Dien, is an old homograph from middle english, which then meant both to die naturally and to dye. In my work I am lifting up this word again as a concept within matter-based dye.^{2,3} I am far from the first who has spoken about the natural dye and it's relation to our surrounding and environmental discussions, one of these artist is Jeanette Shäring. In her work *Whose water are you?* she collects and displays the chemical variations in local water by adding natural dyeing pigments.

As Rebecca Solnit quote in the beginning of the chapter, I have through my own research got the feeling that cities are always on the way to becoming a ruin, and the rust, microorganisms outspread on a concrete wall becomes in our eyes a part of the blur that is city dirt. And by cleaning, removing these processes are, in a way, how we claim this to be our land, a city and not nature. But in this blur of complexity of this ongoing war between cleanliness, dirt and stuff that grows in the city, what is the relation to the piece of cloth I have here in my hand?

The urban textile is, in my opinion and with help from Mary Douglas theory of dirt and systems, related to the city area as leftovers after the human being and outside of where the home is supposed to be; indoors. That gives us a sensitive feeling when it is left in the streets, for example a dropped teddybear or a jacket hanging on a railing in december. The place we assume these objects to fill is now left on their own, surely the teddybear can still be played with and the jacket can still be warm but without the person to use them they become inactive and a part of the city dirt, and the only thing we know about their owner is that they have lost a teddybear or at one point been without their jacket in december.

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1. Solnit, Rebecca, A field guide to getting lost, 2006, Page. 89
 2. Middle English Dictionary Entry: Deien, www.quod.lib.umich.edu 2017
 3. Middle English Dictionary Entry: Dien, www.quod.lib.umich.edu 2017

CONTENT:
 pigments from different materials
 grass
 straw
 soil
 dead leaves
 urine
 Microorganisms from
 mushrooms
 cow manure
 chicken
 rabbit
 insect
 wood
 paper
 water



Natural Dye
 Cold Baths
 Yellow City



THE MICHIGNITS WITH THE TEXTILES CAPTION

I can tell you their experience that it is a wonderful discovery to find down in the corner of a square, just not a small square from your pocket and start to get of the low ground of grass that are growing there. Or on the pavement. It is also important to see all these, your own feet on the ground, with a walking stick, with a walking stick, with a walking stick, with a walking stick, with a walking stick. Maybe any you consider to have an addition to cleaning and fresh for the kitchen. Odd: when you are creating a landscape, up and down with me. I can tell you the from experience of the small people, you see, the dried water and construction, after a while, that small enough behind your head, and the question: how, when, what are you up to?

I guess that this is my beautiful, my own view, my own view.

Figure 10.
 Sergej Jensen, Untitled, 2006
 Linen, Cotton, Jute

Figure 9. collage from a earlier presentation about urban dye.

Figure 12. Rowland Ricketts, III. Fields of Indigo, 2012. Dried and fresh indigo plants, indigo dyed ramie, indigo dyed silk, video projection



*Figure 11.
Sketch of possible composition of the mittenprints*

*Figure 13. The Color Collective. Color Rhythm, 2012,
Channel sound and video installation*



Figure 14. Sketch of Dien.

Chapter 3.

COLLECTION OF TRACES AND EXHIBITING LEFTOVERS FROM FACES *Showing and sharing processbased craft*

All of these are shul: the impression of something that used to be there. A path is a shul because it is an impression in the ground left by the regular tread of feet, which have kept it clear of obstructions and maintained it for the use of others. As a shul, emptiness can be compared to the impression of something that used to be there. 1

Shul, in the tibetan language, means track. I think it's a beautiful explanation to what a trace is, an object that is left with the imprint of something else which corresponds a lot with the dyed cloths and prints I now have at this stage of the project. This chapter brings me to a decision of how to deal with and share my work. The book and exhibition catalog; *Beyond the dust - artists documents today*, which is about artists working with archives and collections of material, an artist's archive. From this book I found a very helpful definition of what my material is and what I should try to accomplish with it in an exhibition setting. Since a trace or an object in an archive never tells a full story on its own, and can be used to tell different angles or be used as proof for stories that are driven with economical or political interests, the artists should intertwine with their own collection or in the archive to lift up alternative ways of viewing history. ² I am trying to work with my material as physical proof of my process and to retell that process/point of view to the audience, as props in a play.

The material I now have is about 100 prints from dropped mittens and the knowledge and investigative background in dyeing with unconventional stuff from the urban area. I also have a large collection of notes of things I have been thinking about and situations I have been in, plus a large amount of video recordings and photos, together with dyed samples. I feel like I have been in a constant dialog with my material and what changes happen to it every time I bring it indoors and displaying it there, also when I wash away the dye-matter to reveal the shade on the cloth. In a way it becomes muted, the context it once had or the material it still partly consists of is now gone and it tries to stand on it own and tell it's sometimes ridiculous stories. A story about cutting heather from gardening pots in a midnight square, or collecting with bottles water from the fountain in Kungsträdgården in broad daylight. That so far doesn't come through that easy, as I heard in many tutorings, it needs a companion to tell it's story. It needs another medium to be read or at least share parts of my investigation.

Rowland Ricketts, from the interview-dialog with Carissa Carman, elevates how important it is to activate the background of the natural color to make an audience connect more with the work. ³I have chosen to do this by both editing together the media material I have to videoworks with voiceovers that tells about the situation and viewpoint of me in the city. To keep the relation to the street, walking and impulsive documentation I have cut the video material and used small loops, inspired by the way GIF images are used online. I also feel it makes the material speak to repetition and the element of time becomes visual. Also in the process piece *Dien* I have chosen to dye in the exhibition, with a quite pedagogical easiness to understand the process of this type of dye. You can clearly see the matter I am dying with, water dripping and the color that grows and spreads out over time both in the matter-container and below on the white sheet of

fabric. I need to find a balance between the poetic languages I use and presenting cloth and its background in a relatable way.

During a tutoring I was advised about trying to frame my work, putting a physical frame around the mitten prints. I haven't used frames before but in this project I can really see it's potential. Two artists that I have been looking at is Sergej Jensen and Petra Lindholm. Both working with textiles in frames that have an fragmental and sensitive language that I can relate to my work. I hope that the framed area can work as a space where we are used to focus on memories, the essence of all of the different frames is that it becomes a area of where to focus and maybe more importantly an area where I present something that have happened. A retelling of the material and knowledge that have been collected.

Have happened, I am now writing about the process as if it already have happened and in ended. But if the process based work have already happened and what is shown for an audience is traces, is it really process-based? Or does process based work need to take a shape that is ongoing when the audience is presence? I have started to see my kind of process based more of an attitude and point of view to my work, even if I end up with a framed work, the overall atmosphere needs to retell the process as something that have happened and is continuing. Because in this case it is.

1. Solnit, Rebecca, *A field guide to getting lost*, 2006. Page. 50-51

2. Willems, Roger & Boelens, Gwenneth, *Beyond the dust: artists' documents today*. 2011

3. www.artpractical.com 2017

Work description:

A short presentation of the works produced during the exam project that are named and discussed in the paper, as they were shown for the exam

Dien

Hanging baskets made with thick silk fabric and unspun silk, plastic sheet, 140x140 oiled wooden frame with legs, urban matter and water

The work Dien is based on a decomposing dyeing technique and works by filling the baskets with dyeing matter and watering them small amounts of water each day, the water drips down onto the frame podium and spreads a shade on both the basket and the fabric underneath.

Humane Trace

440x120 frame with linnen cloth, prints made from found mittens, oiled wood frame.

Soft Society

Video and sound montage with voiceover ~ 5 min
Captured in Stockholm.

What waves in the wind

Video montage ~ 18 min
Captured in Berlin.



Figure 15. Humane trace

INFERENCE

Welcome to the inference, here you and I will take a break from walking and try to answer this paper's main question. The question I been asking through the master project is: if I go out into our city and use textile as a recording material, what traces and stories will I bring back? By looking at textile as a matter, craft and as a philosophical starting point in urban areas, what can it tell about our surrounding and our society?

I began this paper with describing a city through a snail and now at the inference I want to bring that comparison back again, not only for the sake of a red thread through the paper but because it brings us to to an important element in my result. So the city and the snail, here they both are. Just like in Adams Douglas classic novel *The Hitchhiker's Guide to the Galaxy*, which is full of slimy and slow creatures, the answer to my questions is not a certain number like 42, but instead I think time is a good beginning. The element and visual trace of time is a factor I find in all of the works I made and in the process I had. If we start to look at the video work *What waves in the wind*, time is present in the moving air that has over years unwoven the threads in the cloth and was slowly continually doing it then in front of me and the camera.

During my last tutoring the word post humanistic came up which I feel described a part of the time element in my work, with a strong connection to the word trace, something that is left with the imprint of something else. As Jenny Sorkin's describes the mark of usage as a remembering ability in cloth, the fabrics I filmed at the Teufelsberg in Berlin is not worn by a human. They are originally put there by humans but by the climate, formed to what I encountered them as. Thready cloth. As they hanged and waved they told about the contrast they are to the firm frames they been fasten to, that their time will pass before the steel structure will.

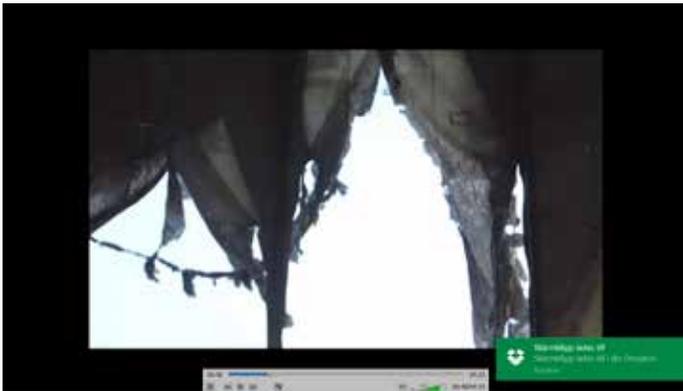


Figure 16.
*Scenprint from the work
What waves in the wind.*

Traces. Maybe my pieces of cloth becomes traces because it is made with a *something*? In my kind of process based work, where I am working with materials and a continuous making, I feel like everything I collect and everything I do are double-traces. Double since they are both a trace after a place, meeting or mixture, and also a trace after the process I been having. An example is the framed work *Humane trace*, consisting of prints made with found mittens. These prints or traces becomes both a story of me wandering and picking them up, but also a tale of each mitten as a individual, whose print is unique and varying depending on the life it lived before and after it was dropped. I think this notion of something that is an dyed imprint of something that should have kept our hands warm also speaks to posthumanism. We have a relation to the mitten, I get the feeling that we are gone and the overdoses of dye that were left in the silk cloths, is the traces of us.

In a way it is all about the displacement of cloth or textile objects, together with the familiarity of the dye-matter and the movement of the walk. I am both mapping out a new unseen part, traces of a world, yet still in the middle of the one that we share. It is that slight twist of a everyday, a traditional technique such as natural dyeing, a change of focus while walking that gives me a different point of view and by doing this can through my artistic practise highlight a different angle of all of ours lives. However in order to do that I need to be able to make the viewer of my work understand their own relation, as well as mine, to the materials and results. The work *Dien*, a process based dyeing piece, was born from this visual/readable understanding of the process of natural dyeing. I feel that we somehow are a bit disconnected to colors today, we buy pigments and crayons to color in things, in the colors that we want to give them. But what color does the world give to us and what shade do we answer with? I am still working with that question.

As my work is relying on gathering and walking then in a way I am always working and the material I have to tell the process easily becomes very large and fragmental. To exhibit my kind of process based craft might correspond a lot with choosing objects from an archive in a sense that there needs to be a decision on how and what can be told about the process/story in the best way. For the exam exhibition I have chosen to show four works. One about the process of dyeing and to dying (*Dien*), the second about the movement of textiles in an urban area (*What waves in the wind*), the third about all of us and collecting (*Humane Trace*) and the fourth about my viewpoint and encounters on the streets (*Soft Society*). When I was doing this sorting I felt like it was as describing a landscape, the grey sky is just as important to mention as the gravel on the road or as the sun bleached grass, each piece puzzles together the story and image of this landscape, that I want you to see. Its equally important to not repeat one of the pieces as it is to not miss one.

Wherever I walked, whatever I collected, I was always recording myself, and myself as a person, I am not that different from you. So, what is the story I have been recording in all of these places through and with cloth?

My answer is: my time here with you.



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Figure 10.

Sergej Jensen, *Untitled*, 2006, Linen, Cotton, Jute, 247,5 × 198 cm, Galerie Neu, Image from: www.artslant.com/global/artists/show/16561-sergej-jensen?tab=ARTWORKS (20/3-2017)

Figure 12.

Rowland Ricketts, III. *Fields of Indigo*, 2012, Dried and fresh indigo plants, indigo dyed ramie, indigo dyed silk, Krannert Art Museum, University of Illinois, Image from: www.artpractical.com/feature/does-it-matter-process-and-product-in-contemporary-natural-dye-practices. (20/3-2017)

Figure 13.

The Color Collective. *Color Rhythm*, 2012; Sound and video installation, Textile Museum of Canada, Image from: www.artpractical.com/feature/does-it-matter-process-and-product-in-contemporary-natural-dye-practices (20/4-2017)

Appendix for the exam work and paper

Soft Society

I have now, just before this writing moment, removed the dye-matter from the installation Dien and there in the middle of a chunk of wet grass was an growing island of mold. It is a bit like that it feels right now when the spring exhibition is taken down, the exams lived through and two years have passed by exceedingly fast. Mold. Somethings will always continue to thrive, live and decay. It makes a circle and a moment in life that beautifly goes round and round.

O

As an endnote to my studies here at konstfack and Craft am I in this appendix going to collect and shortly address some thoughts and feedback I have gain during the exam and spring exhibition, and also some about the future of the project and my own. So, let's begin!



Figure 17. Exam setting

The 11/4-2017 at 10:00 in the white sea at konstfack did I have my exam with Matt Smith as my opponent. The pieces that the project resulted in was exhibited on the left side in the white sea with a lot of air in between. A strong comment I got about the work was how I am positioning it by presenting it in frames and still talk about it as process based, what the frames does to my work. One other main comment I got at the exam was about how I can make the place, landscape and walking that is the core in my work in the exhibited work, more evident for the viewer? And by making that clearer also the investigation and process in itself more evident.

In the spring exhibition, where I got a place in the black house upperfloor with a half-broken wall and a tiled floor with wells. I changed some parts of my work, instead of the large frame I showed in the exam, I chose to show a number of mittenprints on individual frames or in smaller groups. I also showed one of the videos I had for the exam but mixed in some of the voiceovers from the other piece, the voiceover lines described my relationship to the surroundings. I also added dates, names and location to some of the frames and the Dien installation, I also showed some framings of lab notes and test pieces.

I think the details of my work is something I wasn't sharing enough in the exam, and it is also partly that who could bind the exhibited work to the time, place and landscape where it originated. Of Course have also the artistic framing and shape a big impact, but in this work have I worked a lot from out the idea of comparison between matter and places. In earlier of my project have I worked with books together with the exhibited material, I think this is something I will go back to, not necessarily as a published booklet but more as an mindset of gathering information, stories, fuzziness and have a frame and logical order for the viewer to address it in. Whether if it's in a book, exhibition or as the formation of the project itself. I was thinking a long while about bringing a booklet into this exhibition but didn't for many reasons, mostly because I felt that I was onto something bigger and didn't want to put it to print just yet. Some references I would now to mention in relation to my project is Sophie Calle, Lina Selander and Janet Cardiff.



Figure 18. Springshow

Time to address the frames. Tents, dark oiled wood frames, plastic sheets and untreated linen fabric is the framing I chose to present my material in. I liked to show my work in frames, not because of the reference to the fine art and paintings but because, especially when I framed the mittens individually, they became portraits. Which I think really strengthens the work, instead of prints made of overdoses of dye they was read as personalities and individuals. Just like the book the frame becomes a way for a viewer to look at a work, a surface to gather information and materials. For the films, and more precisely; What waves in the wind, that I showed in an monitor for both the exam and in the spring exhibition, is partly because I wanted to sustain the colors and didn't want a darker space for a projector, but I do feel it could work very well and I will look into it for further showings.

So, what happens with a process based project when it is framed and hung on a wall? I think, in this project, that it is the thought of that the process is ended and therefore hung on a wall and exhibited, that makes it troublesome. But give me a few years than I think that the different dates and places will show it more as an long term process that you never can be sure if it has ended. It's a bit like an

old fashioned family photo album, just because you develop and put a bunch of photos in doesn't mean you stop taking pictures of your loved ones, even if you fill a photobooks empty spaces.

Let's talk about loss.

Sorrow, lost souls and the miss of a helping hand. The lost children, the people during winter who never come home, kindergarten pictures and cave marks of hands. I can easily say that the traces made with found mittens is what capturing the most comments and attention and I find the strong impression they gave very interesting. Loss and the feeling of a fragile state is what at first, for more than three years ago captured me with dropped mittens and made me momentarily start collecting them, which later made me more and more interested about addressing textile in urban areas. However I have sort of forgotten that and instead, being a bit to close to my own work, thought more on gain that came with the focus on dyeing and developing techniques. Speaking about loss, Im very excited to have found the concept Dien (dye-die) during my time at konstfack and will continue to work with it. The combination

Stockholm, my friend, you forgot to wash behind your ears, there is growing moss in the corners. Or is it fine, as long as the main part of the facade is clean?

*Or Stockholm? Do you secretly like it dirty?
Do you like the green, like I do?"*

"It is soft, no edges or stones crackle under my feet and the wind howls through the small holes. The soft-laid street feels puffy under my feet and the houses' walls sway in the cool breeze. It is early morning and people are jogging towards everyday life. "

"I thought the color would change and thaw away with the winter and the spring would change its brownish-orange hue. The gravel on the street has no color, it hurts to walk on and is heavy to carry home.

The voiceover lines from the work; what waves in the wind, that was edited in for the spring exhibition.

of decomposing matter, fabrics and fragility have lead my thoughts into badly wrapped mummies and maybe our own wish for things to stay as they are, while we are all passing.

Lastly I want to talk about future context I would like to see my work in and about the continuation for the project Soft Society. Right now do I consider the techniques and themes in my exam work as a endless void of interesting continuous work, that I will continue to work with, experience and experiment with. After the summer am I going to do an extra year at Kungliga Konsthögskolan here in stockholm, with the focus to present matter-based dye in an exhibition setting and overall continue with my work, where I am. I think something I have learned during the last bits of my master is to try to exhibit the most interesting part of the process, I'm not saying that I succeeded, but it's something i'm taking with me for the future development.

Context that I would like to show the work in and that I feel would activate it is environments like an old factory, half demolished and am thinking about applying in a few years for money and work with abonement houses. Also in context with museums or places with an exhibitioned archive would be very interesting to place my work next to. Im also planning on working more with textiles outdoor and capture it through film. I feel that the exhibition space that have an in between is important for me, a place with a history, a happening, a misplacement, an openness to both remind what has been and become part of a new story.

There is almost an endless stream of things to address and talk about in this appendix, but now shortly a few of them have been addressed, the rest is for the future.

/ Josefin Tingvall