A MONUMENT TO THE FLAWS

MODALARSDOTTER PERSSON

CRAFTI TEXTILE MASTER 2

KONSTFACK SPRING 2019

TUTORS: BELLA RUBE, MARIE O’CONNOR, BRIGITTA BURLING, ANGERS LAUMBERG & PATRIK SÖDERSTAM
ABSTRACT

My work is a tribute to the disintegration of built environments, and the chaos and disturbance that it brings into the idea of what a city should look like.

An ode to the ruins that are witnesses to destructive social and economic systems and that tell the stories of the life that once inhabited them.

A comment and critique on humanities way of ruining everything: the world that we live in and our self; a destructive behaviour that we refuse to admit we have, and desperately try to hide. We polish the façades and fake our appearance in order to keep the illusion.

I am discussing the concept of ruin romanticism, comparing the garden ruins of the eighteenth century to the urban exploring of abandoned places of modern society, the fascination for what once was, but are no more and the different feelings these places might arouse.

I describe how I through experiments with dying, deconstructed screen printing and distressing, manipulate fabrics to create an illusion of brick walls. And how I through experiments with display, sound and light explore solutions for creating the dystopic atmosphere of abandoned places in a textile installation.

My biggest inspiration is the inevitable downfall of the urban landscape and I am romanticizeing the imperfections and the flaws. I take what is understood as ugly by the rules of aesthetics, make it beautiful, and put it on a pedestal.

KEYWORDS

Disintegration, Deconstructed Screen Print, Distressing, Walls, Dystopia, Post humanism, Façade, Ruin Romanticism, Illusion, Monument
INTRODUCTION

The biggest inspiration for my work is the inevitable downfall of the urban landscape. My passion is disintegration, distortion and destruction.

I find beauty in the disintegration of manmade things and built environments and the chaos and disturbance that it brings into the idea of what a city should look like.

I am fascinated by the surfaces and textures of walls, of cracks, old bricks and blemished pipes, of paint that is falling off and wallpaper that curls up and lets go of the walls. Of forgotten metal signs eaten by rust and corrosion and mould sneaking between bricks and from the corners in damp houses slowly covering the walls bit by bit. And of the plants that slowly cracks through anything everywhere as soon as we turn our backs, and of broken windows, of ugly graffiti and of billboards succumbing with posters of forgotten shows and advertisements.

Buildings, abandoned on purpose or due to other circumstances: famine, war, eviction, environmental disasters et cetera. Leftover houses, ruins that are witnesses to destructive social and economic systems and that tell the stories of the life that once inhabited them. The life that made them alive. Our life.

I work with textiles and my main craft is dying, screen printing and distressing. I manipulate fabric to create an illusion, a surface that looks like something else than textile, even though the qualities of the textile are still there. It is a façade and it is fake but for a moment the viewer might think that it is real or at least imagine that it is.

My intention for this project is to create a piece that communicates the atmosphere of abandoned, broken buildings and places. It can be seen as a form of modern ruin romanticism, an ode to the beauty of the ugly and imperfect and a comment on how disintegration is impossible to stop and to hide no matter how hard we try. We desperately try to hide every flaw around us, polishing surfaces to keep the façade, even though the aging and the downfall is inevitable and sneaks upon us, eating both us and our built environments from the inside out.

There is something lurking in the faults and it cannot be stopped.

My key question is:

How can I visually communicate the disintegration of the urban landscape through my craft and create the dystopic atmosphere of abandoned built environment in a textile installation?
WORD DEFINITION

I use the expression “built environment” as I find it to explain the focus of my work in this project. The walls that I make are symbols of the world made by humans and the disintegration of this environment is the subject of my fascination.

*The term built environment, or built world, refers to the human-made surroundings that provide the setting for human activity, ranging in scale from buildings to parks. It has been defined as "the human-made space in which people live, work, and recreate on a day-to-day basis."*

RUIN

noun
1. ruins, the remains of a building, city, etc., that has been destroyed or that is in disrepair or a state of decay. We visited the ruins of ancient Greece.
2. a destroyed or decayed building, town, etc.
3. a fallen, wrecked, or decayed condition: The building fell to ruin.
4. the downfall, decay, or destruction of anything.
5. the complete loss of health, means, position, hope, or the like.
6. something that causes a downfall or destruction: blight. Alcohol was his ruin.
7. the downfall of a person undoing: the ruin of Oedipus.
8. a person as the wreck of his or her former self: ravaged individual.
9. the act of causing destruction or a downfall.

I enjoy the diversity of meanings in the word Ruin. It contains so many understandings and metaphors. Using it in the context of Ruin romanticism both gives the idea of the actual period of romanticism in art history, but also the idea of romanticising about the ruin of humanity. The decadence and darkness in romanticising the downfall of mankind and man-made environments.

Background

I have a background as a performer in grotesque physical theatre and had my own theatre company for many years. I have been working with costumes, scenography and stage art. I like the visuality and exaggeration allowed in the theatre world and on stage, there are no boundaries or rules of what you can do and how you do it, as long as the result is having the right effect. This use of unconventional methods working with materials for scenography and costume is something I incorporate in my work.

My biggest interest in the work with textiles has always been the screen printing and manipulating parts, and the reason I applied for the CRAFT program was to explore and develop my skills within these fields. I did my bachelor in Textile design, handicrafts, and cultural communication where I learned the printing technique Deconstructed Screen Printing* that have I worked with, and further developed during my master studies. This technique has been very important to my practice and my work towards my master project and I will write more about that in the method section.

During my bachelor I worked with costumes and I did a four months internship at the costume department at Malmo Opera, where I learned distressing techniques that I use and have developed during my practice. I enjoy the play with creating surfaces and texture giving the textile an extra layer after dyeing and printing, make them become more alive or realistic by adding for example patina or shadows.

My bachelor exam project was a costume for Medea in a fictive death metal opera of the Greek tragedy Medea. For my master project I have moved away from the costume body and a prewritten theatre play. I want my fabrics to tell a story of their own and am using a scenographic approach, creating an environment or an atmosphere.

The Punk and DIY scene is a subculture that I see myself being a part of and an attitude I include in everything I do. I mention it here because it is an important part of how I think and work and that it might explain some aspects of my methods and artistic expressions. I fell in love with the music, the lifestyle and the imaginative expression of punk, the politics and the way of doing everything by yourself, finding alternative, unconventional solutions, repair and reuse. There are the chaotic looks that are actually very well thought through and organized. Punk is a provocation towards society’s tidiness and a fuck you to the norm and the rules of aesthetics.

* Bachelor in Textile Design, Handicrafts and Communication within a cultural context at UCC, Copenhagen, Denmark
* Deconstructed Screen Printing, Babarhasi Kerr
INSPIRATIONAL RESEARCH

We, humans, try to polish and hide every imperfection and flaw in our surroundings, just like we do with our self. We fake our appearance, we fake our happiness, and we fake everything we find embarrassing about ourselves, our homes and our lives. We all want to look like the perfect Instagram-filter and we want our homes to look like a real-estate advertisement. No flaws, no personality, no failing.

I find Sweden, and especially Stockholm to be extreme at the point of polishing everything. It is hard to find the soul in this city and therefore I have been doing a lot of my research in other places. When traveling through Europe I developed a liking for the architecture and aesthetics of Eastern European and ex-Soviet cities, and especially Ukraine has had a big impact. There is something there that makes me feel very strong. There is a form of depressive greyness alongside magnificent colourful buildings like churches and palaces. It’s like there has been a form of architectural war going on between the old wealthy Tsar kingdom and the square monumental architecture of the communist era. And on top of that the impact of the western world is starting to sneak in here and there, growing bigger by time. The contrasts are huge.

When I walk around in these cities, I see the polished surfaces, the huge cake-like buildings and impressive shiny statues, the facade. But unlike most visitors, I am looking for the flaws, the broken parts, both the exposed and the hidden. I search my way out of the polished tourist-areas and stroll down the side streets, the back alleys, in to backyards and empty buildings where reality and history take place, past, present and future at the same time. These buildings and parts of a city are not valued in the same way as the historically important buildings, and therefore they are left to disintegrate. But maybe this is where the real stories are told, the stories that interests me.

I take pictures. The mobile camera becomes a tool in my search for the souls of buildings and places. I use these pictures as visual inspiration for my project along with the experience of being in these places, the feelings I get and the loud silence that is present there. When I look at the pictures, I remember where they were taken and how I felt, and these feelings I want to bring in to my art.
I have been visiting the Chernobyl exclusion zone in Ukraine twice during 2018 and this experience was a big inspiration. The area was left abruptly in April 1986 after the catastrophic accident in the Chernobyl powerplant and since then it has been left to slowly fall in to ruins. The atmosphere in this place is very different from the atmosphere in an empty house in a city where people still live. Time has had its impact and at the same time, it is like it has been standing still. There was cleaning and sanitation of houses and roads after the disaster, to prevent the radioactivity to spread further, whole villages have been buried under ground, people have been losing and moving things around, but the stories of the life and the time before the accident is still hanging in the air and clinging to the walls. Schoolbooks, Soviet propaganda posters and signs, clothes, toys, newspapers, furniture et cetera is still laying around.

When I walk through these buildings and down the once wide streets, that are now overgrown with vegetation, the silence strikes me to be surprisingly loud. There is a feeling of reality, of having nowhere to hide, and a mixture of sadness, horror, respect and deep fascination. I want to recreate this in my art, but without making a piece about precisely Chernobyl and the horrible events that occurred there.
For my master project I am making walls of fabric. Walls have many connotations, we build houses with walls, we build walls for safety, for protection, both real and imaginary. We want to be safe and feel safe, but we also build walls to keep others out or to hide. We make walls for prisons and borders are closed off with long walls. I have chosen walls also because of the surface, the flatness, and I have been working with the illusion of brick walls, as it represents a common way of building and it gives a clear image of walls that are recognisable to most people.

I work with dying, printing, distressing and manipulating fabric as my main crafting methods.

The dying process is the least controlled part of my work and gives me an irregularly coloured background canvas to start working on.
The technique Disconstructed Screen Printing makes every print unique and has been a very important aspect in my work. I mix paint with bricks, paint and ink, and let this mixture go, just like in the case of natural materials. The ink dissolves gradually while printing, making every print different from the others. It is an unconventional anarchistic way of using the screen that might appear chaotic and messy, in comparison to classic screen printing that is a precise and controlled process. I usually use this technique to make patterns on textiles, like sarongs. I have developed a way to use it to make patterns within a pattern. The technique gives me the freedom to take decisions as I move forward and create my own pattern without restricting me to a set frame. I print the bricks one by one and the screen is remade several times during the making. The paint dissolves.

I work a lot with the surface after printing, using different distressing techniques that I learned during my internship at the Malmö Opera. I spray water to make the ink run and ink to further improve the illusion of stone and to make the texture appear less textile. A big part of the distressing is to be creative and experiment with a lot of different tools and methods. Many times unconventional for textile work. It is a hands-on practice and it gives the fabric life, takes it to new levels. If I did not do this the print would turn out flat and static. This is the way fabrics often are worked with in the world of theatre, or film for that matter. Both with costumes and set design. You make something appear real on stage by creating an illusion of reality.
I have experimented with building installations with my fabrics to figure out how they work in different settings. In my former piece "De strukturo" where I first started making brick walls, I combined the fabrics with found materials as rusty iron frames, other metal-scraps and trash. It was built on set, for two different exhibitions in Copenhagen 2018. The installations turned out very different in the two exhibitions as the venues, the surroundings and the audience were different.

I have also built small scale models using paper printouts of my fabrics for walls to see if a smaller format would be something to work with further, as a sketch or as an actual piece. First model I made was for a course we had at the Historical museum in Stockholm. It was a fictive suggestion for how the museum could improve their display for a room about the black death. I created a model of the room and made a film sequence with the model as the setting. The film, with sound and light-effects to create atmosphere, was an idea of how to give the museum visitors a more involving experience when entering.

I enjoy the small-scale work but in this project I want to take my installation to another level. I want to engage the audience physically by giving a bodily experience that involves more senses. I quite like the idea of creating some sort of room feeling. Making the walls high is one way to give an overwhelming feeling and also has a monumental effect.

The first exhibition was at a punk festival in a trashy dark venue. I got the opportunity to more or less build an actual room that people could enter. It almost became a part of the already existing interior and atmosphere of the house even if it was still clear that it was made for the exhibition. The second exhibition was in an art-tent with other artists, with very different artistic expressions than me, at a bigger music festival. It became more of a display up on a wall and I didn’t feel that I could create the atmosphere that I wanted. It felt staged in a different way than the first one. What I wanted to achieve was to create an experience, a scene or a room within the room, but in the second exhibition this got lost and it became flat.

1 Waven Handmade fest 2018, Ungdomshuset, Barbarahey 61, Copenhagen.
2 Copenhagen 2018, Copenhagen.
I think each of the fabrics I make is telling the story I want, but just displaying my fabrics as drapes would not be enough according to me. I find it flat and a bit static. I want to physically bring the audience into another world. I have explored different ways and spaces to hang my fabrics in, and adding light, sound and other attributes, in order to see them in communication with different types of surroundings. With light I can emphasize the room feeling, create an inside and an outside. I want the outside to be present, to allow people to go behind. A dimmed light can also help creating the dystopic atmosphere that I am after. I have worked with a sound designer to create a sound landscape that is subtle, yet there. It is a low frequency of a more or less constant noise with small shifts and divergencies in order to make it more natural. It is important that the sound does not appear as something inflicted but will strengthen the feeling that is already there and again, engage a broader spectrum of senses. Almost in the way that you, as a spectator, might not realize it is there until you leave. It is the illusion of silence, as silence never is really silent.
RUINS & ROMANTICISM

The concept of ruin romanticism in Europe originates from the eighteenth century. Literary it had close relationship to the churchyard poetry of the same period, on an aesthetic level it was mostly about dramatic nature paintings with ruins as a part of the landscape, but also the study of ruins led to building fake ruins to display in for example gardens and parks.

The romanticising about ruins was centred around dreams and expectations rather than on theoretical reflections about time, and the ruins were mainly aesthetic objects during the golden era of romantic gardens. The garden ruins where built to evoke the same emotions and philosophical reflections in the spectator as the poems and pictures of the time did. These ruins were imitations and not authentically correct. Not completely different from the way I approach the work with my textile walls, creating a scene to provoke feelings.

Throughout time people have been fascinated by ruins in different ways, and often ruins have been used as motives in art. Ruins are fascinating, romantic, picturesque and mysterious and creates recognisable emotions, such as nostalgia, in many people.

“...the state of ruin is essentially a temporary situation that happens at some point, the volatile result of a change of era or the fall of empires. Ruins are a fantastic land where one no longer knows whether reality slips into dream or whether, on the contrary, dream makes a brutal return into the most violent of realities. Therefore they seem to be a natural and sublime demonstration of our human destinies and of their paradoxes, a dramatisation of our creative and self-destructive vices: a decisive moment in which one could suddenly catch a glimpse of once condition past, present and future at once.”

This quote by the photographers, Melleire and Marchand, describes ruins and their meanings in a way that I really can relate to for my project, this is a realistic, yet romantic view on ruins in a contemporary urban landscape. There is extreme beauty in Melleire and Marchands pictures from Detroit city and they catch the atmosphere and the emptiness of a once rich living city.

1Rousseau, Jean-Jacques, Ethnologie Européenne, 3.5, p. 282
2Diderot, Denis, 1794
3Marchand, Yves, Melleire, Roman. “The ruins of Detroit”
Anne Eriksen, professor of Cultural History at the University of Oslo, writes in her article "The
mermours of ruins - A cultural history" that the material decay in itself is not what defines a
ruin, but a specific understanding of it. One thing is for sure though, a ruin is on its way back to
nature. She says it is part of the landscape and of its surroundings in other ways than well-kept
buildings are.

The message of the ruins is related to the natural process of life and death and speaks about the
past, what once was but are no more. Even if so, there are a lot of other meanings put in to what
ruins are communicating. The message of ruins is not definite, but must be seen as "a creation
of specific historical conditions and a certain way of thinking about time and human life." In
other words, not only the appearance but also the language of ruins changes over time, as our
understanding and knowledge of history and culture changes. The understanding of a ruin and
what kind of emotion it evokes is also different for different people, due to what the relation to
the former place or building is, in what context the ruin is seen or visited, personal background
and so on. Personally, I react differently to different kinds of ruins. I find ancient ruins
interesting historically, but get much more fascinated when I encounter ruins of modern times.
My interest is also evoked by disintegration in smaller details such as rusted pipes, forgotten
billboards and piles of trash, as I mention in my introduction. It has the same inspirational value
to me as when I visit an abandoned building, but this everyday decay can probably not be
defined as ruins. Maybe it is because these are part of my world, my time, and therefore are
recognizable on a more personal level.

Anne Eriksen is discussing theories of French ethnologist Marc Angé, that says that the future
will not create ruins, because it does not have time for it. He talks about that modern cities
create non-places, not ruins, and that when places like motorways, airports, industrial zones and
slum in the outskirts of cities collapse they become witnesses to destructive social and
economic systems.

I would still like to call these places ruins though. There are different kinds of ruins; the ruins
that bear witness of gruesome events such as war and destruction and the natural ruins of
former times that are a result of the slow process of time. There are also the ruins caused by
catastrophes such as the one in the Chernobyl powerplant, and other places where people have
been forced to leave abruptly.

No matter if it is from a lost era or empire or if it is an old factory no longer in use, an
abandoned theme-park, houses without inhabitants, Detroit city or Chernobyl it speaks about
times that are lost and maybe out of reach, but I would say the stories of these ruins still
concerns the present world. This is where we learn. By listening to these messages from the
past, living humans might get valuable understandings of conditions in their own existence, and
this is very fascinating to me.

Further in her article, Eriksen mentions the analyses of Robert Willim, professor of European
Ethnology, of the ruin romanticism of today, he means it can be very much be found in
alternative tourism and so-called urban exploring. The excitement of visiting abandoned often
forbidden sites may arouse different feelings, among them the feeling of melancholy and it might
wake an interest and reflections on the transient condition of all things. And this is what I am
after, to provoke this reaction in the viewer of my art piece.

---

3 Eriksen, Anne: Ethnologie Europa, 381, 1. p. 6.
4 Ibid. p. 6.
5 Ibid. p. 9.
6 Ibid. p. 7.
THE INEVITABLE DOWNFALL

But is what I make in this project Ruin Romanticism?

I would like to say that there are elements in my art that has a romantic touch. I romanticise destruction, I take something that is understood as ugly by the rules of aesthetics and put that on a pedestal. In a way that is what the artist during the romantic era did. But maybe even more so, I build a set, it is a staged scene without actors for the audience to enter. The word Ruin and its many meanings suits a lot of the thoughts and approaches I have had during this project. The actual ruins of buildings and built environment, the human way of ruining everything: the world that we live in and our self, a destructive behaviour that we refuse to admit we have, and desperately try to hide.

I love the decadent and dystopic understanding of things, and the social commentary and critical view is an important aspect to me in what I create. A belief that the ruin of the human empire is a necessity for this planet to survive, and that this is a battle we cannot win, no matter how hard we try.

When I first encountered the work of Raj Friberg (Sweden 1934-2016), I was amazed by the decadence and dark post-apocalyptic expression of it. The landscapes vanishing behind some sort of a black void, the broken disintegrated façades, and the twisted faces of humans. His lithographs and paintings speak to me about an inevitable destruction of our world, it is grotesque, but at the same time seductively beautiful. In an interview with art critic Hiljan Sandell, Raj Friberg confi rms: “(…) as he works he is indeed conscious of an approaching ecological catastrophe – of a poisoning that not only reaches down to the roots of trees, but that enters into our houses and our dreams. To do harm to the foundation of one’s being is to perpetrate a moral harm that etches its way not only into public discourse but into language itself.”

And I agree with the interviewer that adds his own thought: “(…) its pictorial world of decaying salons, cracking facades and erasing statues. It is as though time itself is corroding the motifs in his paintings, time that is running out.”

1 Sandell Hiljan, Ars Interprets publications 2008
2 Ibid.
Another artist reference I have, that I think manages to communicate the dystopia of the world in his paintings and create an atmosphere that I think has similarities with what I try to create in my work, is Anselm Kiefer.

He says about his art: "I like vanishing things, because I like things that are ruined". His paintings are decadent foggy landscapes with ruins, often engaging the traumatic and tragic history of his homeland, Germany. Kiefer works with unconventional methods and layers that makes his paintings somewhat three-dimensional, they are often huge and has an overwhelming, almost physical effect on the viewer.

I also like things that are ruined, or as I would describe them: broken. I also use my craft in unconventional ways, mixing techniques and working with layers, like both Friberg and Kiefer does. Even if in a different medium I create dimensions and atmosphere through the presentation of the fabrics and the adding of sound and light. I am using the monumental aspect to give an overwhelming impression on the viewer in a similar way as Kiefer.

The things I look for and photograph during my research are inspirational and my pieces are not realistic copies of reality. If I aimed for that I would probably use other materials than textile. But the textile is important to me, this is a material I know very well how to work with, and the challenge of making a soft material appear like something as hard is thrilling. The result becomes a paradox. Walls moving in the wind, you can move them aside to pass through, but if you wanted to break this wall, a sledgehammer would not be able to do the job. In that way these walls are both softer and harder than real brick-walls. I use my crafting skills in order to create this illusion of walls.

I see this work as a tribute to the decadence and disintegration of manmade cities and life. It is a comment and a critique towards humanity and our way of destroying everything around us. I try to provoke by romanticising the imperfections and the ugly that are constantly hidden away, by putting the broken on a pedestal. This is a monument, it is a façade and an illusion, a monument to the flaws.

"Royfurd Martin. The Spectator 20/4 25"
CONCLUSION

By combining my background in the theatre world with my knowledge within the textile field of craft, I have, during this project, tried to make a textile art installation that communicates the disintegration of the urban landscape, and at the same time creates the dystopic atmosphere found in abandoned built environment.

Melfre and Marchand, Arsean Kiefer, and Raj Friberg, that I use as references in this paper, tell stories with their art. It is not the same story and their choices of media are different, but they all contain the past and the present, and at this one time can catch a glimpse of a possible future. Something they all have in common is that they depict tragic and catastrophic events that are caused by human behaviour or in ways are results of our existence; social and economic destruction, disintegration, war and environmental catastrophes. I would like to join the gang of artist that tells these kinds of stories. And by combining my background in theatre and visual storytelling with the traditions within the textile field of craft, I try to bring stories of broken built environment into the polished world of Stockholm and I try to challenge the rules and ideas of how textile can be used and displayed, by building a room within a room. I have decided not to use a scenographic context in this project, or bring in references from that field as I do not see this art piece as scenography, even though there might be certain elements included from that world. I see it as a strength that I have, that I have within theatre and that combining these worlds challenges the norms within each field making the outcome stronger.

Throughout this project I have been striving to make an installation that gives the audience more than just a visual experience. I am engaging the audience physically by making a room to enter, and by combining my fabrics with other elements such as sound and light I try to take the craft to a higher level and involve more senses to the experience. And I hope that working across the boundaries might also broaden the interest and knowledge of what textile art and craft can be.

I want to provoke the same kind of emotions in the audience that I myself get when encountering disintegration, or visiting abandoned places, but as every person has a different understanding and background, I cannot decide on how others will read my work. I know however that I share the fascination for abandoned environment with a lot of other people and that they often evoke a lot of emotions, and this I can take a hold on and try to provoke further by using my craft as a method of storytelling.

Even if it think my fabrics in themselves communicate strongly what I want, I think my installation can and should be displayed differently depending on the surroundings and space. If the space is very big and open the claustrophobic feeling disappears a bit and the work might come out as smaller, and then I might have to rethink the size of the fabrics or find different ways to emphasise the monumental and overwhelming effect. Maybe it can also be done by experimenting more with the light both inside and outside of the installation. There is no set way in which I have to display the fabrics or the relation between them which gives me the possibility to play around with the setting in relation to the space. I can add or take away a wall, or move them closer or further away. I am looking forward to compare the outcome in different spaces, starting with the exam exhibition and the spring exhibition that I am sure will, in ways, communicate differently.

Acknowledgement: A very big thanks to Mikael Måling, sound designer, for helping me with sound.

Interviews


Articles


Other Internet resources

- http://dictionary.com

References

All images unless otherwise stated: photographs in this paper are taken by me.
During this master project I have been working towards creating an experience for the viewer by creating an atmospheric room within the art space.

It has been a great challenge in how to install my work for the two exhibitions: the exam exhibition and the spring exhibition, and the outcome was very different from each other, which has been a very interesting experience. I wanted a monumental effect and for the exam exhibition I had a space that was higher than the length of my fabrics but in a way I found that the open space made my fabrics appear smaller than they are. And even though I hung the fabrics pretty close to each other, the claustrophobic surrounding feeling did not appear as strong as I intended, maybe because of the open space, and the highly lit corridor. The sound, that is an enhancement for the atmospheric experience, got a bit lost with the sounds from workshops and ventilation systems.

The walls came out strong visually, but it was closer to just hang fabrics on display than storytelling, and that was not what I wanted to achieve with my degree project. The question of the display was also raised during my exam and I realized that the installation of my fabrics is utterly important for the understanding of my work and the context.

The strength in this exhibition was that the placement was such as the installation appeared as a surprise when you walked around a corner, and from the other way you walked right into it when passing through a door, and the fabrics could be viewed both from a distance and studied close.

For the spring exhibition the challenge was to install my work in a smaller space with pipes in the roof that forced me to shorten the length of a few of my fabrics, even if so, I think the feeling of ergonomy was created better in this space as there was no open space over the fabrics. This space suited my installation because I could create a passageway between dark and light in a room that was partly closed. This also gave me a better opportunity to work with lights and I could create a much more diptych feeling than for the first exhibition.

The passage was narrow and placed in a way that people were forced to walk through. One thing I thought was bad with creating a passage instead of a room, as I first intended, was that many people did not stop up inside the way I wanted, they passed through, and at points when I was studying people. I got the feeling that maybe people did not see the actual work. This might have been because of the cramped space and the many works in the exhibition, but it is something I will consider for future exhibitions. I do want people to stop and study the fabrics, to take in the work, the atmosphere and the sound, and for this, I might need less interference from other works.

A lot of times during the spring exhibitions I heard the words scenography, creepy and dystopia, architecture, abandoned, and similar, and this is something that I am happy that I achieved communicating. Many visitors also talked about the redness of the walls even though they of course understood that it was fabric. And I talked to a lot of people about the connections in the craft and techniques that I use. Often it was not clear to them whether I have been painting, hand printing or using digital print. I find this very interesting because to me this means that I have succeeded in creating an illusion. A pattern screen printed by the meter is most often a repeated sequence of a smaller ornament. My fabrics are more like paintings and every print and fabric is unique and I am happy that this is visible in my work.

I will continue to travel to find inspiration in the disintegrated parts of the world and bring the stories into my craft. I think this will forever be my main passion, along with the visual storytelling and the punk attitude. I hope I can add more of the storytelling to my work and that I will build installations in different environments and venues, so that I can see where it can bring the discussion of aesthetics and value of built environments and the stories of lost places into our polished lives.

Working with fabric, print and storytelling the way I do not does get boring as it is a constantly changing process and this is an important aspect in my practice. During this project, I got to taste the art field in a way that is new to me and by combining this with my different background and my knowledge and skill within the craft field, I feel I can bring my own practice and craft to new levels.