



Woven Research: a symposium Friday 06 September 2019

This one-day symposium coincides with the end of Hella Jongerius' exhibition "Interlace, woven research". It brings together designers, design and art historians, curators and researchers to address a series of themes including: weaving and clothing's production and economic futures, designers' engagement with material culture and the locale, and how contemporary practices and technologies enable the development of ancestral weaving techniques.

11am-6pm

Place : Agora, Lafayette Anticipations

Free admission

Registration: mediation@lafayetteanticipations.com

- Schedule -

10:30 Doors open coffee served

> Morning moderated by **Alice Rawthorn**, design critic and writer

11:00 *Loomings. From off-loom sculpture to hands-on machines*

Anne Röhl, art historian

11:30 *Fashion Held in Common. "Friends of light" & "The Linen Project"*

Pascale Gatzen, artist, educator and fashion designer

12:00 Conclusion

1:00 Lunch break

> Afternoon moderated by **Catherine Geel**, design historian, professor, critic and curator

2:30 *In place of words*

Yemi Awosile, designer

3:00 *"Flax Project" & "Fibre Market"*

Christien Meindertsma, designer

3:30 Break

3:45 *Time, devices and practices of a weaving cosmology*

Flavia Carraro, anthropologist and ethnologist

4:15 *Touching Technology*

Christel Vesters, writer, curator and teacher

5:00 Conclusion and Q&A

6:00 The day will conclude with the launch and signing of the book "Interlace, woven research" published by Lafayette Anticipations and designed by Irma Boom, in presence of Hella Jongerius and Irma Boom

- Speakers -

Morning

Alice Rawsthorn

Alice Rawsthorn is an award-winning design critic and author of the critically acclaimed books *Design as an Attitude* and *Hello World: Where Design Meets Life*. Her weekly design column for *The New York Times* was syndicated worldwide for over a decade. A leading public speaker on design, Alice has spoken at important global events including TED and the World Economic Forum in Davos. Born in Manchester and based in London, Alice is chair of the boards of trustees of The Hepworth Wakefield art gallery in Yorkshire and Chisenhale Gallery in London. A founding member of the Writers for Liberty campaign for human rights, she was awarded an Order of the British Empire (OBE) for services to design and the arts.

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Anne Röhl

Loomings. From off-loom sculpture to hands-on machines

The talk describes the looms in the exhibition *Interlace* as «experimental systems». The exhibition's proposal of textile research will be regarded in the context of the technical and cultural history of looms as well as previous modes of research on weaving developed in the middle of the 20th century by Anni Albers, her contemporaries and the next generation of artists.

Biography

After studying Fine Arts, Art History and English Literature at the Universities of Siegen and Southampton Anne Röhl graduated in 2018 at the University of Zurich with a PhD in Art History. Her thesis *Entanglements – Gendered Discourses of Textile Handicraft, Pictures, Technologies* was supervised by Prof. Dr. Tristan Weddigen and Prof. Dr. Petra Lange-Berndt (University of Hamburg). The research was undertaken as part of the ERC/SNF-project *Textiles – An Iconology of the Textile in Art and Architecture* (University of Zurich) and also funded by the Juliane and Franz Roh Fellowship (Central Institute for Art History, Munich) and a Schlesinger Library Dissertation Grant (Radcliffe Institute for Advanced Study, Harvard University). Anne Röhl edited the volume *Textile Terms. A Glossary* (with Anika Reineke, Mateusz Kapustka and Tristan Weddigen, Berlin: Reimer 2017) and is currently teaching Art History at the University of Siegen, Germany.

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Pascale Gatzen

Fashion Held in Common. "Friends of light" & "The Linen Project"

"Friends of light" develops and produces jackets woven to form for each client. They partner with small-scale fiber producers to source their materials, and with spinners to develop our yarns. Each jacket is the expression of the collective knowledge of the

people involved in its creation. Their business is structured as a worker cooperative and organized around cooperative principles and values. "The Linen Project" investigates and seeks to reactivate the economic viability of flax cultivation and small-scale linen production in the Netherlands, with a view to broader international relevance. In doing so, the project seeks to call into effect new economic ecosystems and demonstrate the vital importance of stimulating biodiversity and soil health.

Biography

Pascale Gatzen is an artist, educator and fashion designer based in New York and Arnhem, The Netherlands. Within her art and design practice, Gatzen produces and facilitates large collaborative projects using clothing as her main medium. Embracing fashion as a mode of human togetherness, the focus of both her artistic practice and her teaching is on the relational and empowering aspects of fashion, advancing cooperative models of production and exchange. As an Associate Professor at Parsons of Design in New York she developed and implemented an alternative fashion curriculum with an emphasis on community, self-expression and love. She is a founding member of 'friends of light', a worker cooperative for textile production in the Hudson Valley, New York. She is the new Head of the MA Fashion Design program, at ArteZ, University of the Arts, Arnhem, The Netherlands, where she is creating a radically new curriculum named Fashion held in Common. Her work has been shown and published internationally.

Afternoon

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Catherine Geel

Catherine Geel is a design historian, curator, editor, artistic director and project director. As a professor, she teaches history and theory of design at ENSAD Nancy, ENS Paris-Saclay, and Sciences Po Paris. She is associate researcher at the Centre de recherche en design (ENS Paris-Saclay-Ensci-Les Ateliers), and member of committees and advisory groups (i.e. the bilingual Franco-Swiss research journal *Raddar*, scientific advisory group of the Cité du design, etc.). She co-founded T&P Work UNit, a work unit focusing on design texts and projects, with Marie Lejault, and Sophie Breuil. In 2019, Catherine Geel has been curator of the French presentation at the Milan design Triennale, directing and programming French presence in Milan. 2019 has seen the publication of her book *Les Grands textes du design commentés par Catherine Geel...* (Paris : IFM/Regard) and T&P will this year publish *Extended French Theory and the Design Field...On Nature and Ecology. A Reader.* (C. Geel & C. Gaillard, ed.). and *Staatliches Bauhaus cent pour cent*, (David Bihanic, ed.) with 50 French contributors (designers, graphic designers, theorists, etc.).

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Yemi Awosile

In Place of Words

A talk exploring alternative forms of communication both within and outside of a creative practice. 'In Place of Words' touches on the underlying social systems embedded within

materials and processes and looks at the act of making as an intuitive response to reading the world around us.

Biography

Yemi Awosile is a designer living and working in London. Her work is informed by cultural insights expressed primarily through textiles and printed matter. The broader scope of her practice bridges design and visual arts through social interventions. Recent projects include collaborations with the De La Warr Pavilion, Tent Rotterdam, Tate, Contemporary And (C&) magazine, and British Council. She trained as a textile designer at the Royal College of Art and Chelsea College of Art and currently divides her time between working on public art commissions and arts education projects.

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Christien Meindertsma

Flax Project and Fibre Market

In 2012 Meindertsma purchased the entire flax harvest of plot Gz59-west in the Dutch Flevopolder of Gert-Jan van Dongen: 10,000 kilos of fibre. Her ambition was to investigate what local production possibilities there were left or newly developed. *Fibre Market* is a research project exploring the possibilities of the Fibre Sort machine that has recently been developed. The machine can scan and sort clothing based upon its material contents, making what was once an inefficient and difficult process – relying on touch and sight – efficient and swift. After scanning and sorting fibres were respun into a new fabric celebrating the colour and quality of the fibre.

Biography

Christien Meindertsma thoroughly explores the life of products and raw materials in her work. In some instances, the result of her projects may be the record of a process itself. In others, her investigations lead to commercial products. Careful investigation and documentation, themes of local production and underexplored resources characterise her work. Meindertsma seeks to reveal processes that have become distant in industrialisation and encourage a deeper understanding of the materials and products that surround us. Meindertsma's work is in the collection of MOMA (New York), The Victoria & Albert Museum (London) and the Vitra Design Museum (Weil am Rein). She won three Dutch Design Awards (2008) as well as an Index award (2009) for PIG 05049. The Flax Chair won the Dutch Design Award and Future Award (2016). Meindertsma graduated from the Eindhoven Design Academy in 2003.

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Flavia Carraro

Time, devices and practices of a weaving cosmology

Beyond time and space, cloth is the result of a technic, a technology and a structure, while weaving is the practical configuration of the entanglement between knowledge and matter. In my presentation, I will focus on these aspects of weaving and seek to illustrate the realisation and production practices of a complex contexture where, between visible and invisible, knowledge and know-how take shape in 2, 3... and 4D yarns.

Biography

Flavia Carraro is an anthropologist and ethnologist, associate researcher at the Centre Norbert Elias and the ArScAn lab (CNRS, France); she had led and collaborated on European research projects on textile, among those at the Centre for Textile Research, University of Copenhagen and DNRF, from 2014 to 2016, and, from 2017 to 2019, in connection with the Deutsches Museum in Munich. At the centre of her work is the relationship between past and present, material culture and symbolic forms, and social structures and knowledge devices. In particular, her research is located within science and technology studies, cultural technology, and linguistic and knowledge anthropology. She carries out field studies with museums, research institutes and textile manufactures in France and Italy, as well as with traditional weavers in southern Italy.

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Christel Vesters

Touching Technology

If technological and digital innovations in textile production have increased its speed and its profits, they have also widened the gap between designers and their creation. For some, the event of the machine signifies the loss of a craft – its skills, deep knowledge and sensitivities – instigating a return to craft as a way to counter the negative effects of technological and industrial progress. In my talk I will look at some examples of counter-movements within the history of art and design and their social, economical and political ideals. Following these threads to the here and now, I will look at how contemporary designers like Hella Jongerius seek to operate the junction between idealism and reality, without a tone of nostalgic regret and loss, but with an attitude of optimist activism.

Biographie

Christel Vesters is a writer, curator and teacher based in Amsterdam. She studied art history and curating in Amsterdam, New York and London and graduated from the University of Amsterdam with a MA in Art History. Christel has an established career in art criticism and curating. She has curated numerous exhibitions, lecture series and symposia relating topical themes in art and design to the wider field of cultural and historical developments. She is the initiator and curator of the research platform *Touch/Trace: Researching Histories Through Textiles* (2017–ongoing), which investigates the intricate connections between textile, history and society from a contemporary art perspective. Christel regularly contributes to various international art publications, including *Afterall*, *FlashArt*, *Stedelijk Journal*, *MetropolisM* and *De Groene Amsterdammer*; and numerous catalogues. In 2014 she was the MondriaanFund curator-in-residence at CCS Bard, New York, where she divided her time between research and teaching.