

Leena Crasemann  
(Freie University Berlin)

## Abstract

Sewing. Unravelling. Cutting.  
Of Sewn Everyday Things and Textile Art Objects

Artists such as Pip Culbert, Tracey Emin or Kaoru Hirano use everyday things made out of textiles (a tent, an umbrella or a nightgown) and draw on practices of sewing, unravelling and cutting to question the material as well as the artistic status of the transformed objects. This means that textiles are integrated into their artworks as part of the artistic process. These things then undergo not only an aesthetic transformation, but also a change of context – away from everyday thing to displayed art object. This act of translation gives rise to the following questions: What are the specific aesthetic potentials of the sewn everyday things and textile art objects? Under which conditions do these textiles enter the museums and art institutions? And what role do questions of restoration play, specifically in relation to preserving the artistic status of objects that used to be everyday things?

## CV

Dr. des. Leena Crasemann has been research assistant of Prof. K. Krüger between 2008 and 2010. Since 2012 she is research assistant of Prof. P. Geimer in the Research Center *Aesthetic Experience and the Dissolution of Artistic Limits*. She is editor of the book *Re-Inszenierte Fotografie* (Munich 2011) and teaches at the universities of Berlin and Hamburg.

Kathrin Fehring  
(University Of Erfurt)

## Abstract

Textile Spaces:

The Image of Textile Handwork in 19th Century Literature

In his novel *Madame Bovary* Flaubert shows his protagonist Emma Bovary in permanent textile occupation in a closed room: Emma sews, embroiders and stuffs. Hereby, the author refers to a classical topos of the conception of female figures in art and literature since Homer: The needlework is supposed to conserve the female characters' virtue and therefore always takes place in an enclosed space. In the 19th Century this classical representation of needlework is combined with the religious image of Virgin Mary who weaves and embroiders in the enclosed garden. The iconographic *Hortus conclusus* tells the story of the Annunciation of Mary, a story of happiness and salvation. The modern female protagonists however are now turned into an image through the desiring gaze of a spectator watching the embroidering woman and thus transforms the sacral discourses into an erotic one. This *produced* image of needlework allows a poetological conception of modern space: whereas spaces widen during the Industrial Revolution, the private space of the woman narrows and encloses: the space that genuinely is supposed to protect turns into a disastrous prison offering no chance of happiness.

## CV

In 2007 I concluded my studies of French and German Literature and History of Art at Munich Ludwig Maximilians University. In 2008 I started my dissertation at the Department of Romance Language and Literature. In 2010 I got a scholarship of Erfurt University, where I submitted my doctoral thesis "Textile Spaces. Flaubert's *Madame Bovary*" in March 2013.

Johanna Függer  
(University of Vienna)

## Abstract

Hanna(h) Höchs Stickerei der Avant-garde  
(Hanna(h) Höchs Avant-garde Needlework)

From 1916–1926, parallel to her involvement with Dada Berlin, Hanna(h) Höch designed small-scale needlework templates for popular magazines like *Die Dame* and specialized handicraft journals like *Stickerei- und Spitzen-Rundschau*. Through her work Höch financed her independent living as emancipated woman and established a unique position within the male-dominated Club Dada. Her background in textile techniques, particularly embroidery, enabled her to employ the newly invented medium of photo-montage in innovative ways. She used cutting and cross stitching metaphorically to create a (post-)dadaist texture generated through fragmentation. At the same time her avant-garde work reflected back onto her engagement with textiles. Apart from designs and textile templates Höch published ironic short-stories (*Die stickende Frau*) and statements (*Die freie Stick-Kunst, Vom Sticken*), which took on the programmatic character of manifests and integrated her ambitious needlework done at the end of the first world war within the avant-garde and its abstract formal canon.

## CV

Johanna Függer (\*1988 in Vienna) studied History of Art and German Literature at the University of Vienna. After working as student assistant for Prof. Dr. Julia Gelshorn from 2010–2011 she concluded her studies in 2013 with a diploma thesis about 'Figur, Figurine, Figuration. Zu Werken Hanna(h) Höchs'.

Ariane Koller  
(University of Bern)

## Abstract

Gewirkte Wissenschaft – Kartographierte Geschichte.

Intermediale Transferprozesse zwischen Tapisserien und  
Karten in den Niederlanden des 16. Jahrhunderts

(Woven Science – Mapped History.

Intermedia Transfer Processes between Tapestries and Maps  
in the Low Countries of the 16th Century)

Flemish tapestries and maps of the 16th century are despite the glaring differences in media and technique characterized by complex but still unregarded processes of transfer. The presentation seeks to investigate the effects of translations into the textile and vice versa by means of the analysis of two examples: on the one hand, the woven bird's-eye topographical view of the Mediterranean basin of the twelve-piece *Conquest of Tunis*-series (1548-1554) by Jan Cornelisz. Vermeyen and Willem de Pannemaker. On the other hand, the printed but tapestry imitating map of Canaan (1590) which was published in the historical atlas *Parergon* by the Flemish cartographer Abraham Ortelius. My paper suggests that within the process of transfer from one art form into another the respective media specific characteristics were not only preserved. Rather, they remained present as a second layer of meaning and therefore act as an integral part of the formation of meaning. In my interpretation, the manifold translation processes will be regarded as aesthetic strategies, by which the semantic play with the media status of the artwork caused an irritation of the viewers, both to increase their attention and to provoke reflection on what is perceived and perception itself.

## CV

Ariane Koller studied Art History, German Literature and Media Pedagogy at Augsburg University. Since 2010 she is research assistant at the Chair for the History of Textile Arts, Institute for

Art History, Bern University. In 2011 she received a PhD in Art History (Title: "Weltbilder und die Ästhetik der Geographie. Die Offizin Blaeu und die niederländische Kartographie in der Frühen Neuzeit").

Sara Martinetti  
(INHA, EHESS, Paris)

## Abstract

The Fabricated Image.

Pictorial and Textile Situations in the Work of Robert Gober

The surfaces of the sculptures of Robert Gober (born 1954 in Wallingford, CT) have rarely been scrutinised under the magnifying glass of a thread counter. In several of his works – among which *Slip-Covered Armchair* (1987) and *Chair with Pipe* (1995) – textile effects can in fact be observed in the relations between material, technique, structure, motif, metaphor, concept and process. By choosing a simultaneously technical and theoretical approach, and adopting a resolutely “craft” perspective, we shall see that the place of textile in the making of these works allows us to consider its own manufacture.

A motif painted as though it were embroidered and a painterly image that interweaves with the sequences of a slide show – these are two operations which, without referring to them explicitly, play with the categories of painting and textile. They also manifest the ongoing relationship between “fabric” and “medium” – or “tissupport” –, the most common of which remains the canvas. While the woven image [l’image tissée] settles the question of the medium by explicitly stating that the image is made of fabric, the contexture of Gober’s works encourages us to conceive of a “fabricated” [tissue] presence – in other words, a threadless fabric that unfolds in time and in the thickness of its surface. What is unravelled here, then, under the pretext of two sculptures of armchairs waiting to accommodate spectators, is a *mise en situation* of the sexuated body and a particular configuration of desire.

## CV

Sara Martinetti (born 1988 in Paris) is a French researcher whose work crosses art history, craft theory, modern literature and the history of books. A PhD student at the École des

hautes études en sciences sociales (EHESS), she currently focuses on the economy of books – from Conceptual Art and media theory to textile history – that characterises the life and work of Seth Siegelaub (born 1941 in New York). As part of this research, she co-curated the show *The Stuff That Matters. Textiles collected by Seth Siegelaub for the CRSOT* at the nonprofit exhibition space Raven Row in London in 2012. Since October 2012 she has also been a Studies and Research Assistant at the Institut national d'histoire de l'art (INHA) as part of its Contemporary Art Programme.

Liza Oliver  
(Northwestern University, Chicago)

## Abstract

Don Quixote in 18th-Century India:  
Translation and Migration of Indian *Kalamkari* Textile Designs  
for France

18th-century French East India Company merchants regularly commissioned Indian textile painters to produce *kalamkaris* for Europe. One such example dating to the 1740s and based on a French engraving illustrates a scene from Don Quixote. Examining the European and Asian elements in this work, I argue that the significance of aesthetic exchange in this global trade of textiles is founded on a certain paradox and mutual misunderstanding. In adapting textile iconography for European tastes, merchants often sent pattern books to textile painters, which contained flora recognizable to a European audience. Artisans integrated these foreign motifs with more familiar Persian, East Asian, and Indian styles. Understood in Europe as relics of Indian exoticism, pattern books were perceived by Indian artisans as equally exotic, thus highlighting the larger historical context of emergent modernity across Europe and India, which was marked by a mutual sense of otherness in cultural encounters.

## CV

Liza Oliver is a PhD Candidate in Art History at Northwestern University. Her dissertation, *Mercantile Aesthetics: Art, Science, and Diplomacy in 18th-C. French India* has been supported by an exchange fellowship with the École Normale Supérieure (Paris), the Fulbright Commission, and the American Institute of Indian Studies.

Caroline Schopp  
(University of Chicago)

## Abstract

“...draw him from behind” :  
the Roth-Wiener Tapestry Collaboration, 1974–1998

In response to a letter Ingrid Wiener wrote in 1974 requesting his participation in a tapestry-making collaboration, Dieter Roth mailed her a used napkin from his last meal in London on which he had drawn in red pen three stocky cats. Wiener positioned the very ambiguity of Roth’s commitment to the project as the principle of the collaboration itself, proceeding to translate into a Gobelin tapestry not only Roth’s drawing, but the whole dispositive of the correspondence: the intricate topography of the napkin’s weave – its folds, its texture and the embroidered letters of the restaurant’s name – as well as the oily stains left behind by Roth when wiping his mouth. Both artists’ signatures are woven in to the final product, a large tapestry called *Bertorelli* ‘B’ after the London restaurant.

For the “Textile Translations” symposium, I propose to develop the notion of artistic collaboration in terms of the translations that occur across materials, concepts, and physical space in the Roth-Wiener tapestry project. Although Roth’s artistic practice embraced quantitative proliferation, waste, and the lightness and cheapness of books and prints (pitting itself against quality, conventional exhibition value, and permanence), the tapestries became a crucial medial space in which his conceptualization of artistic perspective and, particularly, the art of drawing unfolded. Roth never wove any of the tapestries – indeed an ocean often separated Wiener’s weaving practice from the contributions and feedback from her collaborator. Yet I will suggest that through their invention of a media-specific and collaborative tapestry-dispositive, Roth and Wiener develop a critique and reinterpretation of perspectival representation predicated on this very distance. Their correspondence of more than 20 years took place via the post: drawings and watercolors, photographs

of objects and spaces, self-portraits, Flacher Abfall, videos, and handwritten letters and fragments were mailed back and forth producing a dense body of source material for the tapestries. This material is photographed and compiled in three dense volumes of *Kopienbücher*, which today are the strands and traces of the translation and the processes of correspondence and collaboration that gave rise the tapestries themselves.

The physical distance between Roth and Wiener that characterized the production of the tapestries is equally presented in the tapestries, which exhibit the differences in distance, orientation and point of view of the artist-collaborators vis-à-vis weaving. The medium becomes a crucial site for exploring the role of two “persons,” to use Roth’s term, in constructing a critical perspectival dispositive. Roth and Wiener explicitly emphasized the radical reversibility of the tapestries by conceptualizing and exchanging the fronts and backs of the woven fields, inflecting and inverting distance through multiple subjective perspectives. Along with the basic parameters of a gridded perspectival space, the surface and image of the work of art unfolds here in reversible dimensions.

## CV

Caroline Schopp is a doctoral student in Art History at the University of Chicago currently in Paris conducting research on the techniques of the European avant-garde(s). She received her B.A. in German Literature and Art History from Harvard University, where she wrote her thesis on the figure of the library in counter-monumental sculpture and prose in Germany and Austria at the turn of the 21st century. She completed her Masters in *Kulturwissenschaft* at the Humboldt Universität with a thesis on the cultural history of scissors and the relation of cutting practices and techniques to image making. Her dissertation on two “groups” of artists working in Vienna (the so-called wiener gruppe and the Aktionisten, 1948-1969) is taking shape around the analysis of and analysis as artistic collaboration, language, and “action.”

Vera-Simone Schulz  
(Kunsthistorisches Institut, Florence)

## Abstract

Text(ile)s Translated.

Woven Words in 14th-Century Italian Painting

From around 1300 onwards, precious fabrics had become a new challenge to Italian painters, in fact, in many cases, Trecento painting could be referred to as painting textiles. This paper will show how late medieval Italian painters creatively responded to a specific type of fabric which was widespread among the imported and locally produced items: colorful silks featuring inscriptions. Legible or illegible words, most often resembling Arabic letters, were woven or embroidered with gold and metal thread, the materiality of these inscribed fabrics thus being comparable to the one of panel painting itself which is a combination of pigments and gold leaf. By means of case studies, this paper will analyze the processes of transfer and translation related to the representation of inscribed textiles in late medieval Italian painting, paying particular attention to the various materials and media involved. It will discuss how artists experimented with the complex relation of written, woven and painted words and how they came to compelling results when exploring the similarities and differences between writing and weaving in 14th-century Italian painting.

## CV

Vera-Simone Schulz studied art history, philosophy and Russian literature in Berlin, Moscow and Damascus. She has been Academic Assistant (wissenschaftliche Assistentin) in the Department of Prof. Gerhard Wolf at the Kunsthistorisches Institut in Florenz since April 2011.

Karen Westphal Eriksen  
(University of Copenhagen)

## Abstract

Porous 'Paintings' –

Asger Jorn's Textile Art in-between Painting and Architecture.

This paper examines the mediating role of Danish avant-garde artist Asger Jorn's textile art in connection to the modernist easel painting and functionalist architecture. After the Second World War Jorn took an interest in woven textile art. These tapestries have traditionally been viewed isolated from Jorn's other works and consigned to a marginal role. However new research into the avant-garde practices of Jorn provides us with a theoretical framework for reconsidering his textile works in connection to contemporary painting and Jorn's ideas about architecture. I argue that Jorn's textile art can be understood as "porous": as an intermediality of image and architecture, through which Jorn expresses a unity of the virtuality of the image and the materiality of soft architecture. I will discuss how this effect is attained and situate it within Jorn's concerns regarding post-industrial society.

## CV

Karen Westphal Eriksen is PhD Fellow at University of Copenhagen. Her project "Impure modernism. A reevaluation of the relationship between Abstract and Figurative art in Denmark 1940–1960" is charting alternative modernisms and aesthetic concerns across stylistic and medial divides in Danish Post War art.