

The final product is roughly 50 cms wide and 8 m long. Photos of our creation were shared on Östra Grevie's Facebook page and immediately received many positive responses. The post was also shared to different countries around the world which was extremely exciting for our class. The first year textile design students involved with this project are Elise Tufvesson, Åsa Ritter, Luna Gil, Emma Dock, Emeli Ljunghusen, Andrea Hörberg, Alexander Jacobsson, Vera Svensson, My-Louise Ingelmark, Matilda Hall, Mimi Danielsson and our weaving teacher Ulrika Thune. In the textile art and

design programme our mentor and textile printing teacher is Josabet Werkmäster.

Östra Grevie is a 100 year old folk high school outside of Malmö, Sweden. This school helps in preparing their students for further education at, for example universities. Here you can study many subjects in art and design, music and theatre, tourism, and also study to further your high school grades. On Östra Grevie's homepage you can read more about our school and it's many education possibilities. [www.ostragreviefolkhogskola.com](http://www.ostragreviefolkhogskola.com)

## TEXTILITY: TO BE IS TO WEAVE

by Renata Pompas, Italy

With the word 'Textility', coined by artist Sveva Lanza in 1982, I would like to start a reflection on the difference between crafted textile artifacts, with a high aesthetical and communicative value, and contemporary artworks that use textile processes or materials. The former are objects intended for a utilitarian use, that can fall within the definition of 'Art of Fabrics', which is precisely how Art Schools and Institutes in Italy had called their weaving sections.

The latter, instead, are not intended for utilitarian use, but for an aesthetical, communicative and emotional use, aimed at interpreting and representing, under a variety of forms and means, the inner and outer world, raising sensations and feelings: this is the so called 'Textile Art', better known as 'Fibre Art'.

I would like to borrow what US artist Bill Viola said. In telling the difference between a musical composer and a performer, he provided a definition of what he considered 'art' that I would like to use: 'An artist is involved in the real, absolute Creation, in that relentless force of individual vision that brings something new to the world, something that transcends the instrument or the technique, introducing in an object built by art that mysterious ineffability that speaks to us after centuries with the same personal and deep tone of voice'.

My beliefs were further strengthened when I saw the beautiful exhibition '**ESSERE è TESSERE. 100 fili d'artista dalla collezione Canclini**' ('TO BE IS TO WEAVE. 100 Artist Threads from the Canclini Collection') at the Fondazione Stelline in Milan which displayed and compared works of both sectors from which I selected some images.

Precious skullcaps from Afghanistan embroidered with very colorful silk threads were combined with a work by **Alighiero Boetti**, the artist from Turin who died in 1994, who often used to have Afghan weavers embroider his works: 'Si dice chi finge d'ignorare una situazione che invece dovrebbe affrontare' ('They say those who pretend to ignore a situation should deal with it', 1988).



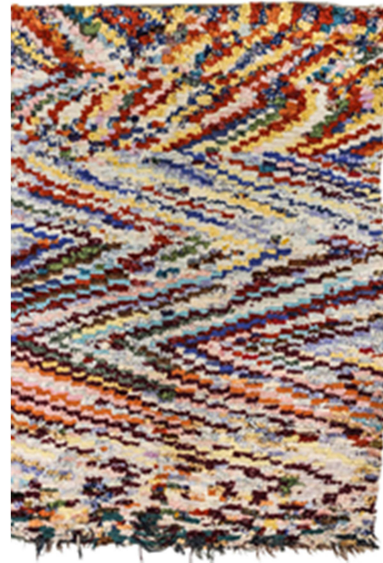
Afghan headgears



Alighiero Boetti



A chest-covering bag from Azerbaijan with local decorative motifs made with the weft-wrapping Suomak technique was next to 'Bottari' (2000), a work from Korean artist **Kimsooja**, who made a tied bundle out of the traditional bed covers, received by newlyweds as an auspicious gift and to a work from French artist **César**, who – the year before his death in 1998 - made one of his famous compressions by compacting patterned fabrics: 'Estresses Compressés'.



Type of Boucherouite rug



Selfportrait by Sissi



Kimsooja



César

A colorful Moroccan Boucherouite rug, made by knotting strips of leftover fabrics, was ideologically combined with 'Autoritratto con specchio' ('Self Portrait with Mirror', 2009) by Italian artist **Sissi**, a heavily braided wig made by knotting strips of patterned fabrics.

Indian kilim Dhurrie had vertical blue stripes just like the textile sculpture by British artist **Jonathan Baldock** (Untitled, 2009) and the fabric with the wording 'Under my skin' cut out (2007) by German artist **Arthur Duff**.

A garment from Uzbekistan, decorated with alternating vertical stripes woven with the Ikat technique, was next to two works by Italian artist **Giorgio Griffa** (Untitled, 2007-2008) who used similar colours to paint basic signs on a raw un-stretched fabric.

These are just some examples from this rich and original exhibition with works also by: **Ghada Amer, Arman, Christian Boltanski, Daniel Buren, Christo and Jeanne Claude, Mario Della Vedova, Piero Dorazio, Aron Demetz, Leonardo Drew, Jorge Eielson, Tracy Emin, Flavio Favelli, Jannis Kounellis, Yaei Kusama, Maria Lai, Myungil Lee, Mirco Marchelli, Eva Marisaldi, Shafik Medhat, Sabrina Mezzaqui Hermann Nitsch, Lucy + Jorge Orta, Federico Piccari, Yinka Shonibare, Andy Warhol, So Yang, Paolo W.**



Kilim Dhurrie



Jonathan Baldock



Arthur Duff