Birgit Haehnel/Sascha Reichstein

On Nomadic Textile Forms or: The Aesthetic of Nomadic Textiles

This text focuses on textiles as a medium for nomadic, visual, and haptic language. The artist Sascha Reichstein and the art- and textile expert Birgit Haehnel discuss aspects of textile production and circulation, their patterns, as well as their many connections. The dialog format was chosen to make the authors' respective positions clear. Three different works of art by Sascha Reichstein, (*Daily Production*, *Guiding Patterns* and *Textil/e/xile*), form the basis for a comprehensive examination of textiles in the context of exodus, migration, and production. How do local and global links interact through the movement of patterns, bodies, and materials which make visible the interconnection of the world? How do local forms of knowledge communicate with global relationships of modern day textile production? How do patterns, fabrics, and their uses change through movements and connections around the globe?

B.H: The "nomadic" refers to the mobility of people, their things, and their ideas. It is also an inherent property of textile materials themselves. This is what makes the term so interesting in our discussions. In their theories of nomadology, Gilles Deleuze and Félix Guattari discuss the rhizomatic structures of fabrics. Fabric is bound within its borders, but it can still extend infinitely far either upwards and downwards. Panels of fabric flow in different directions based on their pliability, draping over the body in folds, then spreading out once more over flat surfaces, until they hang, sink down, and are finally rolled up and brought somewhere else. The framework of a woven structure can have holes and breaks – sink marks for the dissolution and re-organization of totally different kinds of constructions. Deleuze and Guattari deliberately emphasize this play of metaphors surrounding textiles. They stand for a flexible, multi-approach way of thinking, which differs from the conventional. binary, and rigid schools of thought in the European tradition. Deleuze/Guattari

1992)

Based on its many analogical possibilities, Virginia Gardner Troy defines the textile as the "cross-over medium" (Gardner Troy, 2006). Its strong, bond-creating power outright demands an interdisciplinary approach to the most diverse content-related, practical, and

technical connection points. This rhizomatic, or nomadic, material property means the textile is predestined, as an artistic material, to formulate statements about the many interrelations of the migration process. Textiles are a central part of material daily life for all people, although their roles can differ. A flexible perception of textiles’ qualities and

patterns of meaning helps to understand complex relationships and to overcome assessments that are Euro-centric and gender-discriminatory. For example, needlework has long been, and in the European perspective still is, devalued as a female and pre-modern task. This perspective values that which is defined as men's art, and portrays industrial developments, particularly in contrast to the colonies, as more progressive. (Gardner Troy, 2006)

DAILY PRODUCTION

S.R.: These gender norms and hierarchies, however, are not the same across all cultural contexts. There are many cultures in which men weave and sew, like in Morocco. The perception of textiles as a medium that is associated with women is a Western construction. Now, to get to the nomadic aspect of textiles, I'd like to elaborate on my work, *Daily Production.* This work uses films, photographs, and installations to explore the production processes and overlapping paths of, on the one hand, lederhosen produced in Sri Lanka for Southern Germany, and on the other, embroidered fabric produced in Vorarlberg for Nigeria. The materials used in both production processes come from different countries altogether. The industrial production of these regional textiles spans almost the entire world. That movement, as one could call it, thus becomes an inherent part of these fabrics.

*Daily Production* (2008) is composed of different building blocks and is displayed in different configurations for different contexts. The work itself has no fixed form but is made up of different components and takes a different shape for every exhibition. I see the format of the installation itself as nomadic, meaning it is not fixed, but changes over time. My art work approaches the requirements of each new location and changes its appearance to suit it.

B.H: One component of *Daily Production* is made up of two video loops, which draw a parallel between the industrially organized embroidery of lederhosen in Sri Lanka, and the machine production of African fabric in Vorarlberg. (fig. 1) The softness of the leather as it passes through the hands is placed next to a taut piece of fabric being pulled through a rattling sewing machine; a contrast that dissolves in the close-up. The camera focuses on hands, machines, and material during the course of production, such as stitched threads, colorful patterns, and fabric surfaces. The video vividly portrays the sharp poke of the needle and

the fluid motions of the fingers while sewing, cutting, and arranging fabric. The aesthetics of manual work intersects with the aesthetics of technology through a haptic perspective. The uniformity of the workers, who are all dressed in red, and the pace of their individual tasks correspond to the fast rhythm of the machinery and the fabric that jerks up and down through it. Both videos show the production of so-called *traditional* textiles for far-away markets. The lederhosen intended for the central European Alps are outsourced to a *Sri Lanka Leather Fashion Ltd* factory in Katunayake, Sri Lanka. The sewing machine belongs to the commercial company K. Riedesser G.m.b.H. in Lustenau, Vorarlberg, where so-called *traditional* lace is machine-made for Nigeria. From raw material extraction to manufacturing, sales, and consumption, textiles are moved around to keep production costs as low as possible. As they travel, they do not only move from low-wage countries to the rich North, but also from the North to the global South. Supposedly traditional clothing native to a particularly region turns out to be a product which can be found and which changes in different places, under different circumstances. Romanticized ideas of national crafts and exotic, clothed fantasies from foreign lands are contradicted across the board.

In this context, the writer and scholar Gayatri Chakravorty Spivak comes to mind. She uses textiles as a central metaphor to reflect on the connections, within both time and space, that exist between textile production and the *texture* of a society. She sees a relationship between the discursive meaning and textile production, noting that in many texts, metaphors are derived from relevant textile histories. Through colonial expansion, both texts and textile techniques and forms are spread, leading to changes in social structures. "The web of text-ility" (Spivak, 1999, 337) which she describes is equally spun from ethnic and gender-specific terms as well as from the reality of the clothing industry. Recognizing this opens up the power

-structuring texture of transnational societies in fashion and design discourse. Spivak names as an example the ambivalent relationships between the elaborate self-styling of wealthy sections of the population, who visit museums and maintain a critical consciousness, and the exploited workers who produce their clothing. (Spivak 1999, 338–347) Linking these two very different spaces allows for new understandings of the axioms of global capital, which are differentiated in gender-specific ways. The feminization of poverty in low-wage countries corresponds to the spaces of womanhood in Europe, which are "closely related to the feminization of consumption and the increase of female workforces in the textile sales and production sector since the 18th century" (Mentges 2004, 571).

Another video in your installation shows a factory in which both women as well as men work. How does your work relate to the connections between gender, textiles, and globalization, which Spivak also discusses?

S.R.: *Daily Production* also includes a board, which I found in the Sri Lankan lederhosen factory, and which was the inspiration for the title, that describes work conditions in the global industry as well as the background described above. (fig. 2) The board indicates the daily production of each production chain and displays individual performances. Those who produce the most are paid a bonus. This involves speed, quantity, earnings, and profit. Since the individuals continuously repeat the same motions, they are seen more so as machines performing work that is not (yet) completely industrialized, rather than as craftspeople within a complete manufacturing process. The finished product can never truly be seen as their own work. The activities they perform day in and day out remain mechanical and monotonous, precisely defined and limited within a section of a larger production process. The lederhosen are mass-produced and imported to a Western, industrialized nation, which simultaneously exports traditional African textiles.

The production locations are based on the respective requirements of the manufacturing processes. Embroidering more or less the entire surface of a fabric requires an industrial embroidery machine, which requires certain conditions for efficient production: namely, unlimited electricity, a relatively dust-free environment, as well as precise mechanisms and

programming. The workers who maintain the embroidery machines in Austria, and who

refine the fabric, are mostly of Turkish origins and/or migrants. They are people who barely have anything to do with what they are producing and may not be able to ever imagine themselves wearing these articles of clothing or fabrics.

Both the lederhosen and the African Laces travel a great distance before arriving to the place where they will finally be worn. In the meantime, "traditional' garments now express both local idiosyncrasies, as well as a worldwide, one could say nomadic, relationships, which reflect today's globalized production processes. In this case, this means that the leather for the lederhosen comes from Pakistan or Korea, the threads used to stitch the leather together comes from Germany, while the matching staghorn buttons and the cotton fabric for the Nigerian embroidery come from India. The fabric is dyed either in Turkey or in Vorarlberg. The thread for the embroidery comes from Thailand or China and is dyed in Turkey or Italy.

The customers buying the lederhosen can also be described in such global terms. People from Asia or Africa buy them, to dress up for Oktoberfest, for example, and momentarily become part of another culture's traditions, which were formed and passed down over time through a mature structure with a specific aesthetic. Then they return to their everyday, conventional identities. (See Neubauer, 2010; Egger, 2008) Through globalized production, the use of lederhosen has therefore become global, and/or nomadic, blurring the lines between specific regional identities and dress codes. Today, we find ourselves questioning the meaning of tradition. How have we perceived traditions until now? How are traditions constructed, especially as they relate to textiles and/or clothing, and on what basis?

B.H: At this point, we must examine the terms themselves and their history. When we talk about traditions in Europe, we imply that modernity developed through industrialization and colonization. The establishment of a culture of *white* dominance and its hegemonic gaze is supported by the binary contrast between fashion and tradition and/or folklore. This cannot be ignored. During colonization, the European power- and knowledge apparatus significantly changed the social and cultural systems of the occupied cultures in different ways, making a return to a pre-colonial past, which is expressed in textiles.

impossible. (Castro Varela, 2015, 202) So-called traditional garments, which include lederhosen but also the supposedly African fabrics, must be re-/viewed according to their discursive functions. In this context, Eric Hobsbawm and Terence Ranger speak of contrived traditions. (Hobsbawm/Ranger 1983). As an example, I would like to refer to the exhibition curated by Peter Bichler, chairman of the Society for Textile Arts Research (TKF) *Textile Inspiration. Tribal Art in Dialog with Contemporary Textile Art*, 2014. The "indigenous", "functional textiles" and "ritual textiles" from Africa and Asia over the past 300 years stood in contrast to the Western European contemporary art, which had no intended function. (Bichler 2014) This strict separation between art and functional textiles evokes the 19th century term of "l'art pour l'art", which elevates artistic creation over the functionality of traditional handicrafts. According to Wolfgang Ulrich, the first use of the term dates back to French art theory under Napoleon Bonaparte. His 1798 campaign in Egypt contributed heavily to the construction of Orientalism. The well-known colonial-political background makes it clear that the term "l'art pour l"art" also defined France's supremacy over colonized societies. (Ullrich, 2005, 124–143) The accompanying self-ethnicization of the European as a superior, "white civilization" is always latent in these productions of meaning. It is problematic that nearly 200 years later, this colonial-era cultural perspective is still in use.

S.R.: One thing I found interesting in my project was understanding the word "tradition" and its meaning across each different cultural context. Questions about changing "traditions" within a culture, such as through globally overlapping formal- and organizational language, seem unmistakeable in today's tangle of production conditions and connections. Europe's *white* gaze loses its power when we take a closer look at ideas of tradition in other continents. What do people in other places understand and experience as "tradition”? We could ask, for example, what the relationship between the ideas of tradition and fashion is in Nigeria. What values are tied to these words, which differ from Europe?

According to Kerstin Bauer, tradition and fashion have a different relationship with each other in West Africa than they do in Europe. (Bauer, 2007, 129-204) The rise of Mercedes stars and heating coils as ornaments for these traditional fabrics isn't

just a question of fashion, but rather the intertwining of tradition and fashion (fig. 3) They are not simply copied; instead they are removed from their original context and reproduced as ornamental motifs. Mercedes stars are suddenly part of the garishly colored ornamental design language of textiles, rather than enthroned in silver atop the famous cars. The material properties have also changed: the star is no longer made of metal, but of soft, colorful fabric. The shape therefore migrated; it moved into a different context, where it seized a new, different form of legibility. (see Plankensteiner/Adediran, 2010)

In Nigeria, textiles are an important status symbol. Tradition and fashion are not necessarily seen as opposing forces. It is considered traditional to dress a group or party with the same fabric. The cut of the clothing, however – unlike our own understanding of traditional clothing – is left up to individual preference. This means that so-called traditional fabrics can be combined with a Western-style cut, and still be considered traditional. The patterns on these fabrics themselves are constantly changing. Colors and motifs both vary; a dress might only be worn for a single occasion, and the next event requires new fabric to make a new dress. Change is part of Nigeria's understanding of tradition.

B.H: *The Production of Tradition,* the title of another of your videos, which follows from *Daily Production,* gets to the very heart of this conceptual reflection on fashion and tradition. By placing these opposing positions on a temporal level, doesn't this video debunk their evolutionary connection as being European ideology?

S.R: In *The Production of Tradition,* I once again use video to investigate the production of traditional lederhosen which was moved to Sri Lanka in the 1980s. 19 sequences of still images, presented one next to the other, depict the industrial production of these pants. From the cutting to the final quality control, we watch the dissolution of former local practices, and/or regional characteristics, forms, and systems of workmanship. (fig. 4) The organization of the workers in their repetitive, routine activities, as well as the organization of the materials, contradict European ideas of national, artisanal clothing traditions.

GUIDING PATTERNS

S.R.: There are forms, however, which most likely arose independently in different locations, but still very much resemble each other. Most of these are basic shapes that are created by a particular techniques or have a geometric basis. I followed these (basic) shapes as a starting-off point in *Guiding Patterns* (fig. 5). But I did not explicitly seek out the pattern; rather, it came up spontaneously in different archival contexts. The starting point for Guiding *Patterns* was a pattern created by Noémi Raimond for the American company Knoll Textiles in the 1950s. Interestingly, I stumbled upon a very similar pattern on a textile from Peru (circa the 11th century), and another one in a pattern book with Indian fabrics from 1860. (fig. 6-8) The patterns I've brought together here are very similar to each other in structure, but most likely never had anything to do with each other. I base this assumption on the long distances, the different temporal contexts, and the different techniques (probably tie-dye, batik, and screen-print) that separate them. This coincidental creation of similar design languages at different times and in different places, and the resulting connection between their histories, historicizations, and museumizations, are of particular interest to me. Only now, because they have been placed in different collections, can they be found put in relation with each other.

Using unifying, formal aesthetics as a basis, I researched the backgrounds behind these textiles to historically re-contextualize the fabrics. In this context, I found particular significance in the development of particular displays, which relate to the temporal and social backgrounds of each textile. For example, using the American fabric by Noémi Raymond as a starting point, I designed and printed my own fabric. From this fabric, inspired by Jena Arps 1945 decoupages, I created a cutting pattern for an object which would question the expansive physicality of textiles. Furthermore, the reference to Arp brings up questions about the place of textile mediums within Modern visual arts. ( Hüben/Scotti 2007)

B.H: The meaning of textiles for the development of Modern art in the 20th century only recently started being discussed from a cultural-historical perspective.

(Brüderlin 2013; Meschede 2013; Frank/Watson 2015)1 In numerous exhibitions, it became clear that ornaments on drapery, clothing, and carpets from the former European colonies served as inspiration for classical Modernity, as it developed towards abstraction. (Hufnagel 2013) The artist Ernst Ludwig Kirchner, of the Brücke movement, had his tapestry designs woven by Erna Schilling, using batik fabrics as a model for his primitivist design language. Batik fabrics originated in Indonesia, but under European colonialism, they were produced and commercialized by Dutch merchants, especially in trade with West Africa. West African soldiers in the colonial army stationed in Indonesia also brought this textile technology home with them. From then on, they were considered a typical African fabric. (Cf. (Gardner Troy, 2006) 37, p. 65)

This kind of influence also took place in reverse. Thus, textiles and/or textile technologies from Europe also served as a source of inspiration for the development of modernity in Senegal. (LaGamma et al., 2008) In the 1950s and 1960s, alongside the Dakar Art School (École de Dakar 1960-1974), in 1965 Léopold Sédar Senghor founded the Manufacture Sénégalaise des Arts Décoratifs (MSAD) in Thiès (70 km east of Dakar),

within the context of "Négritude" movement. The artist Papa Ibra Tall took on its leadership, following the French framework. He received an art education in Paris, and brought home tapestry techniques, especially that of Gobelin stitching, as well as looms from the renowned manufacturers Aubusson and Beauvais. The tapestries made in Thiès related a new, pan-African consciousness. One well-known example is the wall hanging *Couple Royal2*. With his semi-abstract style, Ibra Tall follows on the abstraction of Henri Matisse, Joan Miro, Ferdinand Léger, Pablo Picasso, and Le Corbusier. They also had tapestries with expressive motifs made in Aubusson. Tall was interested in to the monumental aspect of the old Gobelin traditions, and the motifs of aristocratic imagery as a politically powerful means of representation, as well as the fine-tuned weaving- and embroidery techniques which he carried into the African context. (Harnay 2004)

1 See also the research project “Networks: Textile Arts and Textility in a Transcultural Perspective (4th to

17th cent.)” at Humboldt University and "An Iconology of the Textile in Art and Architecture" at

the University of Zurich. Trendsetting project series: Total Global at the Museum of Contemporary Art Basel

2000 and the exhibition *Ornament and Abstraction*  at the Beyeler Foundation Basel 2001 and *The Power of*

*Ornaments* 2009 Vienna.

2 Papa Ibra Tall: Couple Royal, 1966, wool carpet, 222 x 155 cm, Thiès, Collections manufactures sénégalaises des arts décoratifs.

This is a relationship of mutual exchange. In *Guiding Pattern,* however,you examine basic textile patterns that are in fact developed in different places. independently of each other. So far, we have primariloy been discussing the nomadization of shapes and ideas in textiles, and their adaptation and transformation in new contexts of meaning. Sometimes this can be seen even when wandering through European archives.

S.R.: Yes, I agree. Archives can be seen as places of exile for collected objects, which are removed from their contexts and set into a different context through archiving. This results in new connections, and textiles can start to stand in as points of connection for people in exile.

With regards to the textile pattern in the albums of the *Textile Manufacturers of India* (1866), I came across the history of the India Museum, which was planned but never completed in London. Through collages, I bring this imagined museum into the urban space. The collage is presented on a display which is based on museum presentation formats of the 1860s, and “open-book” which ensured that as much as possible could be shown within the museum. Today, archives allow us to discover and explore things from other times and cultures, which could have disappeared without an archive. Most of them, however, are greatly lacking in information about the items' original applications, meanings, and creation. I find the question of the original reason behind why a thing or object landed in the archive, and what the basis for its selection was, to be an interesting starting point for further research.

B.H: During the time of European Modernism, for example, costumes and/or clothing from the former colonies were archived and/or placed into museums and traditionalized with conservative values. This process was intended as a bulwark against the rapid social changes taking place in industrialized countries, which were also considered progressive at the time.

In the third of the three of your works we are discussing here, you examine exodus. Why do you use textiles to approach this topic?

TEXTIL/E/XILE

S.R: I work with refugees who came to Austria from Nigeria, Iran, Afghanistan, and Syria to reconstruct their routes on a world map (fig. 9). Together, we translate their routes, and the means of travel they used, into a kind of symbolic language, and transfer it onto a surface as an abstract pattern. The surface is a folding screen made of many, fabric-covered elements that can be found in a room. One part of their story is thus translated into a visual language, which can overcome communication problems and ideological barriers. Each shape, which we develop together, represents a means of transport (e.g. a truck) and therefore refers to movement. Instability and displacement are represented by the use of the folding screens. In the screen’s function as a boundary, it corresponds to escape routes and the state of being on the move. The refugees must not only cross countless borders, they also experience the destabilization of boundaries in the private realm. Often, their clothing is the only thing that still offers protection during their flight.

The project *Textil/e/xile*  poses questions on several levels about experiences of exile and exodus and their structural impacts on work, life, and material. In a nomadic sense, textiles represent protection, when all else falls away, or they are the only thing brought along when everything else must be left behind. This is tied to textiles’ property of not being remaining confined to one particular shape, but adapting to different circumstances through flexible use, whether on the body or on the ground, as needed. A headscarf, for example, can also be used as a blanket or a tent, then serve as a shawl, before being used once again as a headscarf.

B.H: In the project *Textil/e/xile* , textiles - bodies - rooms communicate, in order to start other forms of dialog during the migration process. Visual perception processes are linked to sensory processes. The surfaces and borders of the mobile textile architectures in the room can be touched. Heidi Helmold speaks about affect politics in this context. Textiles are related to bodies and promote encounters and approaches. (Helmhold 2012)

You use the affect politics of textiles to develop a visually readable form of writing that can be experienced haptically and is applied on several folding panels covered in earth-toned fabric (fig 10). Using a colorful, abstract language. individual fates and individual stories are universalized

into an escape route with similar patterns. Instead of horror, fear, and uncertainty, only a *single* story of departure and arrival is told. Basic shapes like ovals, diamonds, stars, and squares line up along a black line, which snakes along the room dividers. For one thing, this approach eliminates specific contexts and differences, such as the reasons for the exodus, politics, and hierarchies. It also removes the discriminatory prejudices or stereotypes that were heavily conveyed by the press. The topic is literally present in the room, and thanks to the bright colors, it demands dialogue between the variously affected groups.

S.R.: Reconstructing the routes with each group was stirred up emotions, but the participants all spoke freely and openly. At the end, they were all proud to see part of their story represented in a positive way. When the exhibition opened in Pischelsdorf (Steiermark), there was a reception with the local population, the mayor, and the new arrivals. This offered a constructive platform for meeting new neighbors without resentment.

B.H: The potential for affect politics lies in sensory, tactile perception. In a sense, it is a strategy of re-territorialization, of re-appropriating space through communication. The translation of uncertainty, risks, and dangers into a textile writing system allows experiences to be experienced gently, dispels hard stances, and paves the way for greater security in a world that is still foreign. Michael Polanyi suggests that artistic work with textiles is based on "tacit knowledge." (Polanyi, 1966) It accompanies any intellectual perception by always incorporating the environment. The spatial media cause a spatial exchange through the emotions triggered in the body. Heidi Helmhold explains:

Clothing modifies the space taken up by the body, carpets raise up furniture and choreograph rooms, wall hangings correspond with parts of walls [...] flags and ribbons create wind- and air spaces through acoustics. These spatial capabilities mean textiles can be defined as blatant, ephemeral architecture, which are not intended to be permanent. (Helmhold,

2012, p. 19)

Textiles are "part of emotional spatial strategies" (Helmhold, 2012, 20). They communicate intensively with bodies, creating corporal knowledge. Through deliberate reflection, this corporal knowledge can be used for the express purpose of appropriating architecture and space

in dialog. This corporal intelligence, however, is rarely considered in the production of knowledge.

*Text/e/ile*  purposely connects writing symbols and materiality as the language of mediation. Unlike the printed word, the abstract symbols are based in textiles. The haptics of the textile symbols correspond to a "somatic marker" (Damasio, 2010, 16), which supports communication. Unlike with immovable stone architectures, mobile voices can be created in the room through the shifting folding screens, which can be seen as tangible movement scores. (Helmhold, 2012, 28) Thus the installation creates another dialog on migration, and therefore also a new form of knowledge.

S.R.: I think "tangible movement scores" is a nice way to describe the project, since it expresses exactly what the folding screens as well as the textiles represent as materials. The project brings together the multi-dimensionality of the stories represented and of the folding-screens themselves, as well as the idea of materials being imbued with that nomadic property. Nomadic in the sense that the folding screens themselves are collapsible and movable and can be taken anywhere we ourselves move to. Unlike textiles, a house made of stone is static, tied to its location, and must be left behind when it can longer be inhabited. Architecture made of bricks or concrete serves as a stable shelter, provides safety, and protects.3 Textiles are used within the living space's interior. However, for many, reality is different. Not for the first time in human history, many people find themselves moving elsewhere, and the nomadic principle, the principle of being in motion in its various manifestations, is once again broadly impactful. The tent cities of people in exile are now found not only in Palestine, Jordan, Lebanon, or Africa, far removed from us. They have reached us and become a reality we can see from our own doorways.

B.H: This reminds me of the Bauhaus artist Anni Albers, who fled to America during the Nazi regime, In the 1950s, she described the nomadic aesthetics of textiles in contrast to rigid, fixed, and

3 Read more in: Albers, Anni (1957). “The Pliable Plane: textiles in Architecture – Perspecta.” *The Yale*

*Architectural Journal*, vol. 4, p. 1957) Abridged and reprinted as "Fabric. The Pliable Plane," *Craft Horizons*, vol.

[18, July-August 1958, o.S., http://www.albersfoundation.org/teaching/anni-albers/texts/#tab4](http://www.albersfoundation.org/teaching/anni-albers/texts/#tab4) Accessed 20

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location-bound stone architecture. "They can be lifted, folded, carried, stored away and exchanged easily; thus, they bring a refreshing element of change into the now immobile house. The very fact of mobility makes them the carrier of extra aesthetic values.“ (Albers

1957, o.S.)

Your folding screens speak to this nomadic quality, since they are resonant bodies that can be folded away, or a "movement-responsive medium" (Helmhold, 2012, 9–32). The removal of rigid spatial structures and static loads can stimulate the *motion* of the body and soul. Textiles transmit haptic interior security.

The essentialy structural principles that relate the work of building and weaving could form the basis of a new understanding between the architect and the inventive weaver. New uses of fabrics and new fabrics could result from a collaboration; and textiles, so often no more than an after-thought in planning, might take a place again as a contributing thought. 1957, o.S.)

In this sense, your work also shows the productive collaboration of textiles with architectonic elements as a corporal form of communication.

S.R.: The path, the escape from one place to another, is also a phase in the plan, a step in a transformation. This sense of the unfinished, full of uncertainty but also of possibility, predestines textiles to be a symbol and metaphor for the mobility of people, with their *nomadic* relationships in the sense of diverse and complex connections. It points to a globally intertwined world on many levels, with different consequences depending on geopolitical relationships. Maybe textiles are currently of particular interest in art because the world now finds itself in a phase of extreme instability. In my work, I am particularly interested in how these connections between aesthetics, cultural overlaps, and the intertwining of the local and the global relate to the field of textiles.