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ARTEMORBIDA

Textile Arts Magazine

January 2023 - n.10



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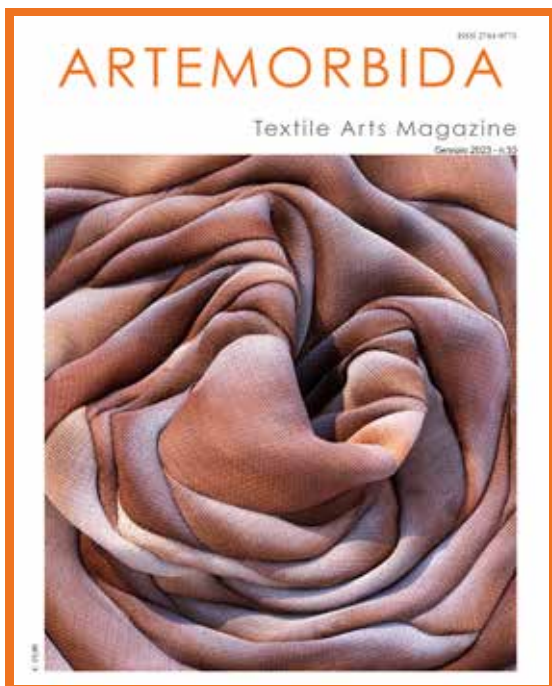


ArteMorbida Textile Arts Magazine is a space dedicated to the varied panorama of contemporary textile arts. The web-site like the magazine is designed and created with the aim of collecting and witnessing the news and the latest trends in the sector, to encourage and facilitate the dissemination of the culture of Fiber Art, stimulating the interest of the public and promoting the recognition of Textiles as an autonomous means in the most vast field of contemporary arts.

ArteMorbida avails itself of the collaboration of art curators, artists, teachers, industry experts and professionals of the printed media.

In our website you will find:

- interviews with established and emerging artists
- insights on innovative techniques
- articles of History of Textile Traditions and Restoration of Historical Artifacts
- pages dedicated to industry events and important national and international events in the field of fiber art
- articles on the world of international textile art
- sections with various themes such as: textiles and cinema
- presentations of museums and art galleries
- articles about the world of international textile art
- book reviews and more



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General Manager: Emanuela D'Amico

Communication and Social Media Manager:

Leonardo Mancini

Head of translations: Chiara Cordoni

Editorial Office: via Assisi, 38 00181 Roma

Telephone number: 3480799622

E-mail address:

info@artemorbida.com redazione@artemorbida.com

abbonamenti@artemorbida.com

Contributors:

Barbara Pavan

Elena Redaelli

Lala de Dios

Lorella Giudici

Maria Rosaria Roseo

Marina Dlacic

Noor Blazekovic

Renata Pompas

Valeria Tassinari

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Bud, oil on silk, at Tempesta Gallery, Milan, Italy, 2022, photo Sarah Indriolo, copyright Diana Orving..



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Letter from the editor

Dear Readers,

This 2023 started with a captivating edition of AM. You will undoubtedly agree with me after reading it. The articles feature many different collaborations and topics. This issue's preparation has been very demanding as ArteMorbida is also organizing Fiber Art exhibitions that our public acclaims and follows. The first editions were and are a success: first in Busto Arsizio in October with The Soft Revolution and then in Bergamo with FiberStorming, which is running to an end on the 12th of February, 2023.

And what is there to say about the XS Project call, which is now ready for its second edition: many applications, requests, and great enthusiasm!

Please continue to support us, read us and discuss with us. Together we can make a difference!

Happy reading!

Emanuela D'Amico

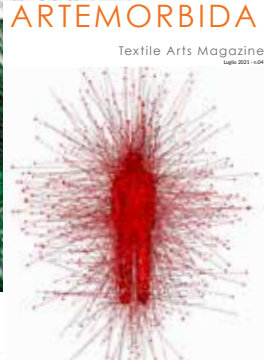
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Textile Arts Magazine



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DIANA ORVING: INTROSPECTION



Exhibition overview, Introspection at Tempesta Gallery, Milan, Italy, 2022, photo Sarah Indriolo, copyright Diana Orving

<https://www.dianaorving.com/>

Moving sculptures, unexpected choreographies that take shape from a fluid creative process driven by intuition and open to improvisation. These are the distinctive features of Diana Orving's works, textile installations and sculptural paintings which mould feelings and thoughts to represent their continuous becoming. Profoundly personal and introspective artworks like *Becoming*, a large-scale work at the centre of her solo exhibition Introspection, currently on display at Tempesta Gallery in Milan. In this interview, she tells us about her artistic and educational path, retracing the milestones and interesting developments of an art career on the rise.

FARKHONDEH SHAHROUDI



GÜLÜZAR, with Soup Kitchen for the Homeless and Those Who Are Hungry

Born in Tehran, FARKHONDEH SHAHROUDI lives and works in Berlin.

Her textile sculptures are part of the permanent collections of various institutions, including the British Museum in London, the Vehbi Koç Contemporary Art Foundation in Istanbul and the Written Art Foundation in Frankfurt. Her recent exhibitions include the group show at the Museum Villa Rot Burgrieden (2022) and previously, in 2021, 'Force Times Distance' in Arnhem (Netherlands), 'The Relative Naive', Galerie Weisser Elefant, Berlin and in Villa Romana at the Italian Embassy in Berlin (2019), the last in a long series of international exhibitions in Germany, Morocco, Turkey, Iran, Great Britain, Estonia, the Netherlands, Italy and Dubai.

Poetry is one of the artist's most significant sources of inspiration. She often writes in Farsi, her mother tongue, or in German, her adopted language, having lived in Germany since 1990, when she left Iran, her birthplace.

In her work, the language of poetry becomes sculpture whilst maintaining a slow execution, a feature common to both expressive means – from the automatic left-hand writing to the hand-sewing of textiles and on textiles, stitch after stitch – seamlessly flowing from two to three dimensional.

An alphabet of signs, phonemes, and stitches reveals the narrative of a creative process that melts them into sculptural elements, more or less fantastic creatures, inverting content and symbolism, populating space in an interweaving of the real, the surreal, memory and imagination. The same semantic shift, in which different layers overlap and merge, generating a new meaning, can be found in the use of the Persian carpet. This object combines a plurality of contents and symbols stemming from tradition but which, in the artist's poetics, becomes a hybrid space or - to use Michel Foucault's words - a heterotypic space, i.e. connected to all other spaces but in a suspended way in which all the relationships designated by these are neutralised. In this "elsewhere", Shahroudi expresses her poetry between fictional and real, interweaving personal and universal, social and political, and past and present stories in a weave of art and life.

OBJECTS GIVING VOICE TO SYSTEMS

A perspective on Ibrahim Mahama's practice from Contextile 2022



Ibrahim Mahama, Guimarães wall. Copyright: Cristina Pinto Pinto

With their rough texture of woven, hairy natural fibre, burlap sacks, often frayed by time, carrying upon them the various brands and shipping instructions printed in black on their surfaces, reveal their journey and make apparent the global economy and trade mechanisms, conveying a critical statement.

Once again, Ghanaian artist Ibrahim Mahama (Tamale, 1987) intervened on a symbolic public building, covering the Muralhas de Guimarães, Portugal, with one of his *Untitled series interventions*.

Ibrahim Mahama recognises and uses the communicative power of worn-out materials and objects and lets them voice their stories, whether they speak about globalisation, exploitation of people and resources, overconsumption of goods, or collective human history, to create a space for discussion and social criticism.

His large-scale installations often are a result of a collaboration

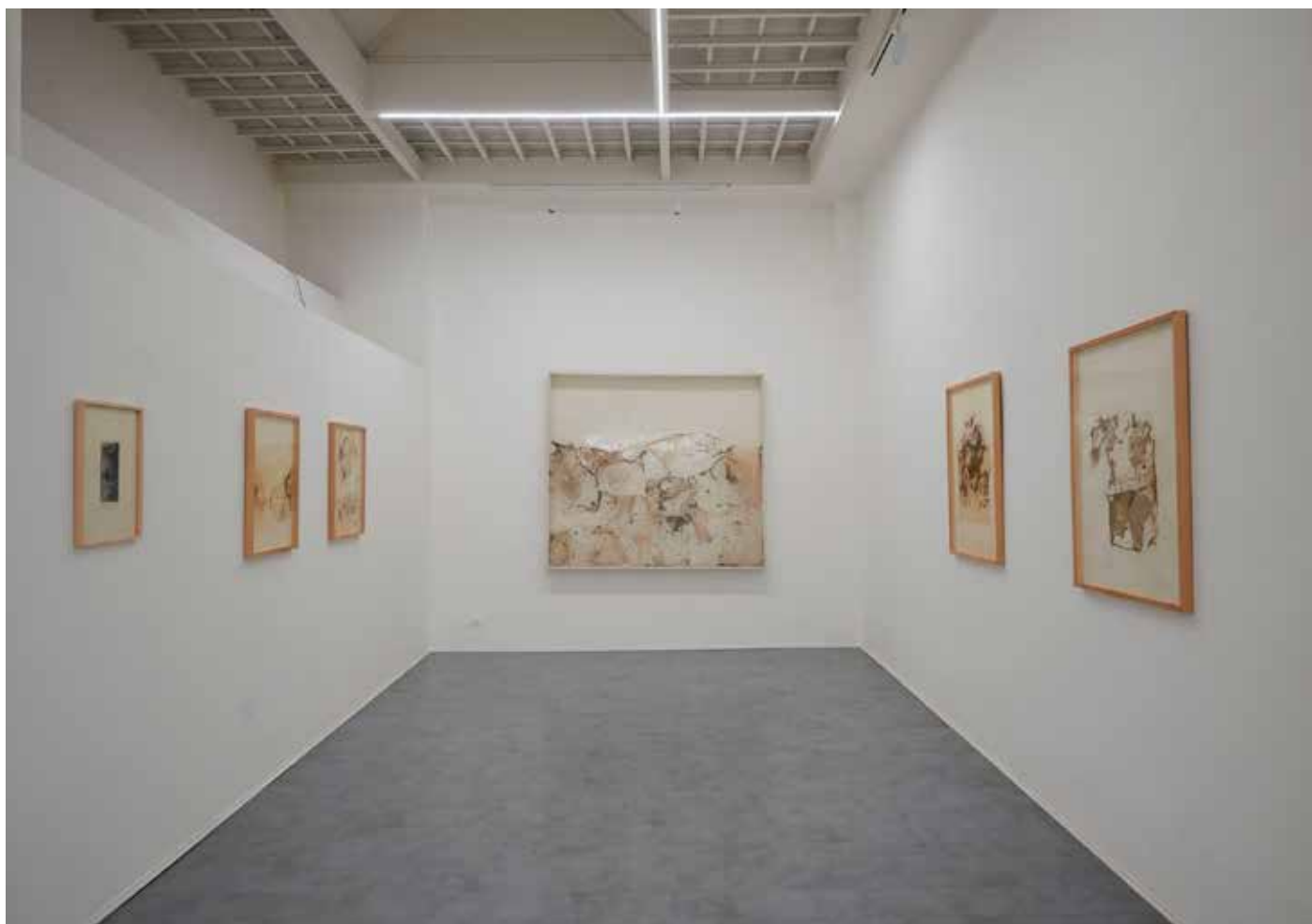
with other people who participate both in searching and collecting materials from urban environments and in physically creating the colossal works.

Alongside his extensive curriculum of exhibitions, which include La Biennale di Venezia, Sydney Biennial, and Documenta; the artist is promoting ambitious projects to support and enhance the development and expansion of the contemporary art scene in his home country, establishing educational institutions in Northern Ghana.

In 2019, he opened the artist-run project space Savannah Centre for Contemporary Art (SCCA) in Tamale. In 2020, he opened a vast studio complex, Red Clay, near Janna Kpeɲɲ, comprising an exhibition space, research facilities and an artist-in-residence program, and in 2021, Mahama opened a renovated silo, Nkrumah Volini, in Tamale.

IN A THREAD OF LIGHT

IN PRAISE OF THE SPIDER'S WEB, FROM GERMANO SARTELLI'S POETIC OBJECT
TO TOMÁS SARACENO'S IMMERSIVE INSTALLATIONS



CONTRAPPUNTI PER GERMANO SARTELLI, exhibition view, Galleria De' Foscherari, Bologna, October-December 2022

*The place of the spider's web is never random,
for it is there that a thread of light shines¹.*

¹Germano Sartelli, from an interview by Enrico Morsiani for Flash Art

ŁÓDŹ 2022

THE 17TH INTERNATIONAL TRIENNIAL OF TAPESTRY



Malgorzata Markiewicz. Pimoa Chthulu. 2021, crochet, black sheep's wool. Photo courtesy Marta Kowalewska

RAKI NIKAHETIYA



HAPPY NEW YEAR, V.I.R.A.L. 2022 series, Photo©Manish Singh, 2022, copyright Raki Nikahetiya

<https://www.rakiography.com/>

From an artistic practice that combines photography, painting and artisanal activities, come the textile works of Raki Nikahetiya, an artist originally from Sri Lanka who currently lives and works in New Delhi.

Having moved to Vienna with his family at an early age, Nikahetiya graduated with a degree in economics, initially in a direction far from his artistic training. After professional experiences in different fields, including a career as a photojournalist and an assignment at the United Nations, Nikahetiya decided to focus entirely on his artistic practice.

Themes of migration, identity and cultural belonging are the focus of his artistic research.

The use of textile craft techniques refers back to Indian cultural traditions and acts as a bridge between two cultures, that of origin and that of adoption, which meet and integrate fully in the narratives that the artist delivers to the viewer through his works, interweaving old and new symbols, images and memories.

ENRICA BORGHI TAPESTRIES, DRESSES AND WRAPS IN POLYETHYLENE



Enrica Borghi, *Grand soirée*, 1999 back. Photo credit Muriel Anssens

COLOURS AND GEOMETRIES OF THE NORTH SEA



Copyright: Ingrid Larssen

Soft and light, almost transparent in the glimmering light of the Norwegian summer, Ingrid Larssen's textile objects belong with the landscape.

Originally from Vesterålen, in northern Norway, the artist creates in tone with nature's rhythm. In the folds of works are the long winter nights, the constant brightness of summer days and the intense colours of a landscape bathed by the ocean. "No two days are the same," she says. Everything shines above and below the water level and in Ingrid's delicate pieces.

The unique nature of this part of Scandinavia becomes subject matter and material to be manipulated or alchemically transformed into colour.

"This type of lichen Messinglav (*Xanthoria parietina*) produces

a pink colour that will gradually turn blue if exposed to sunlight. Therefore, the result of the dye depends on the light, and one has to plan carefully when to carry out fabric dyeing."

"And this other one, which also grows on stones, is called navlelav (*Lasallia pustulata*). It is a type of lichen that attaches itself to the rock through a thin thread, like an umbilical cord.

It produces a fairly strong and sharp colour. This lichen is rather stubborn and has to be shredded finely."

Materials, experiments, weather conditions, and temperatures are all recorded in detail in the artist's notebooks accompanying and supporting the creative process. "Every time I dye something, I carefully note down what I use and how and keep a sample of fabric to document the result."

TEXTILE ATMOSPHERES ENCHANTED MAGIC IN THE GRAND DESIGN WALLCOVERING COLLECTION BY KOHRO

<https://www.kohro.it/collezione-grand-design/>



Copyright Martinelli Ginetto Group

Spotlight on

Maria Rosaria Roseo

ANNA PERACH

Anna Perach's practice explores the dynamics between personal and cultural myths, is inspired by folklore and mythology and reflects on how our private narratives are deeply rooted in ancient traditions and storytelling.

Performances and wearable sculptures represent the artist's main means of expression. Through tufting, she creates handmade carpets that she then deconstructs and transforms into sculptures that function both as wearable models and as free-standing three-dimensional forms. Through this medium, Perach examines how the elements associated with the domestic sphere, textiles and carpets, operate as a kind of extension of the self and reflect one's heritage and gender role.

In the performances, the domestic carpets almost act as a second skin, an outer layer that complements, conceals and protects the physical body, but at the same time exposes fragments of the self.

Central to her work, therefore, is the female figure, as is evident from the artist's own words when she says: "In my work I interweave female archetypes into sculptural hybrids in order to examine ideas of identity, gender, and craft", and as also emerges from the working technique, tufting, a technique of fabric construction that is linked to the tradition of Perach's places of origin (born in the Ukraine) and that alludes to the feminine, as it is a practice of purely female derivation.



Levitation, 2022, Axminster yarn, artificial hair and metal 200x175x 55cm. Image credit: Charlie Littlewood



Working Frame, 2022, Axminster yarn, pine frame (fron), 104x184x 10cm Image credit: Andy Keate, Courtesy of Edel Assanti, London.

TEXTILE STORIES CONQUERING THE TEXTILE CONVERSATION



Erin M. Riley. Questions & Answers 2022. Wool, cotton, 101 x 312 inches. P.P.O. W Gallery

A stroll during the 20th Anniversary Week of Art Basel Miami Beach

For art collectors, curators and arts enthusiasts, early December means a trip to Miami. That's when Art Basel Miami Beach, Art Miami, Untitled and over ten other satellite fairs take over our beautiful city. So, in homage to the idea of *textile stories conquering the art fair conversations*, I will share my impressions of works I saw that both reference the deep tradition of textiles and (literally and figuratively) re-weave it.

The 20th edition of Art Basel Miami Beach is the biggest one ever. As part of the celebrations, 282 exhibitors from 38 countries and territories were present at the Miami Beach Convention Center during the first week of December 2022.

Textiles were strongly present in a large majority of the proposals

by the following galleries P.P.O. W Gallery/Erin M. Riley, Nicodim Gallery/Thania Petersen, TEMPLON GALLERY/Abdoulaye Konaté, YAVUZ GALLERY/Pinaree Sanpitak.

As part of Art Basel Miami Beach Meridians, P-P-O-W gallery presented *questions & answers*, 2022, an immense, handwoven tapestry by Erin M. Riley. Throughout her practice, Riley depicts intimate, erotic, and psychologically raw imagery that reflects upon relationships, memories, fantasies, sexual violence, and trauma. Collaging personal photographs, images sourced from the internet, newspaper clippings, and other ephemera to create her compositions, the Brooklyn-based weaver exposes the range of women's lived experiences. Riley notes "To see any textile is to

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