

TEXTILE TRANSPORTER

Renata Brink, Berlin _ Caryn Simonson, London



International Art-Networking Project
Internationales Kunst-Networking Projekt

1 – 30 June 2007
01. – 30. Juni 2007

Renata Brink
Linda Florence
Britta Helmerdig
Clio Padovani
Sophie Schmidt
Caryn Simonson
Katja Then
Patricia Waller
Annie Whiles

Opening and temporary installation Sugar Floor by Linda Florence outside the gallery
Friday 1 June 2007, 7pm – 10pm
Eröffnung und temporäre Installation Sugar Floor von Linda Florence vor der Galerie
Freitag 01. Juni 2007, 19 – 22h

Artists Discussion
Chair: Prof. Dr. Hanne Loreck (HfbK Hamburg)
Saturday 16 June 2007, 5pm – 7pm
Künstlerinnengespräch
Moderation: Prof. Dr. Hanne Loreck (HfbK Hamburg) Samstag 16. Juni 2007, 17 – 19h

Finissage
Saturday 30 June 2007, 7pm – 10pm
Finissage
Sonntag 30. Juni 2007, 19 – 22h

TEXTILE TRANSPORTER is an artist-initiated and textile-based exhibition project between England/Germany and Berlin – curated by Renata Brink and Caryn Simonson. The show is stimulating new work on the theme of transporting textiles either conceptually and/or literally. Nine positions of work are looking at textiles from diverse angles like art, science or history and they are embedded into a field of art production and contextualization.

The works embrace both serious enquiry and playful interpretations of the theme. Since the 1960s particularly (e.g. Franz Erhard Walthers, Eva Hesse), with another peak in the 1990s (examples include Tracey Emin or Rosemarie Trockel) textile material is very present within the arts. **TEXTILE TRANSPORTER** is showing some contemporary works in 2007 and positions this primal material into the centre of discourse and discussion. The exhibition does not aim to give an overview but rather is a project in flux which is facilitating debate.

TEXTILE TRANSPORTER makes reference to the inherent qualities of textiles such as lightness and pliability: something very small may be unfolded into something quite space consuming; textiles as a material full of historical and contemporary references – enabling travel between time, space and place; 'messy' in a Freudian sense, ephemeral and gendered. Narrative, decoration, ornament, irony, gender, high&low, copying, the ephemeral, femininity, the concept of the abject, space and the body are further aspects of an issue-based discourse supporting **TEXTILE TRANSPORTER**.

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Renata Brink (D)

Projektion 1992

100 moving fabric strips, perspex, metal

The multilayered space of the city and the notion of 'soft space' inform the work of Renata Brink. The city as a place of passage and the physical experiences of moving through its complexities evoke ideas about the invisible, absence and presence, inclusion and exclusion. The site-specific installations and interventions are variable in their dimensions.



Linda Florence (U.K.)

Sugarfloor 2006

Floorinstallation: icing sugar with lacepattern

With a passion for pattern, print and the 1980s, Linda Florence's approach combines traditional textiles, science and graphic illustration. Working cutting edge between art and design Linda Florence uses textile references to create temporary site-specific installations with icing sugar and other materials as well as wallpaper.



Britta Helmerdig (D)

The Textiles Cooperative Society 1993

Fabrics, suspension, installation

Since 1999 Britta Helmerdig shows her art work as part of a production process. 'The Textiles Co-Operative Society' produces and deals with textiles. In this context presentations are created with mixed media, often a combination of textiles (material and/of clothes), a light weight construction, accompanied by paper works, drawings, a small brochure or a leaflet, to be taken.



Clio Padovani (U.K.)

Repairstill, video still 2001

Initially coming from tapestry Clio Padovani is using technologies like video and photography in relation to traditional handmade techniques exploring story-telling issues between past and present. Time in the image is explored to unfold the plurality of narratives hidden in textiles, employing images of antique textiles to communicate a fragmentary world of physical and psychological experience

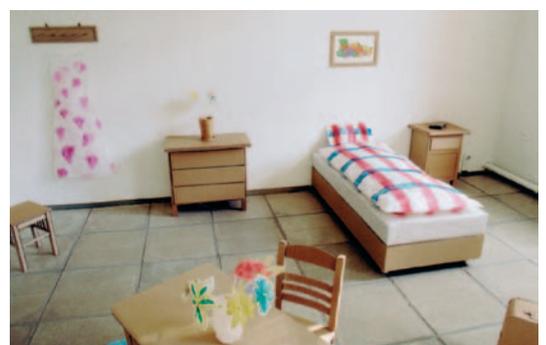


Sophie Schmidt (CH/D)

Möbliertes Zimmer 2003

Cardboard, glue, paper, watercolours

Sophie Schmidt is focusing on the mechanisms of imitation. In creating replicas of objects that surround us in everyday life she tries to discern between the real and the delusion. The pastiche is larger than life. She reproduces large-sized counterfeits of ordinary objects like towels, tablecloths, clothes or teapots with paper, cardboard, glue and watercolours.



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Caryn Simonson (U.K.)

Untitled, from the series Cheap Frills: Virtual Thrills Video 1995

Caryn Simonson is curious about people, their clothes, bodies, passions, harbouring secret lives or holding allegiance to social groups. Her work has centred around the performance of gender, sexuality, the subversion of identity, clothing and the body. She is interested in 'transformation' or re-presentation of objects and images which render the functional dysfunctional.



Katja Then (D)

Building Castles in Spain 2007

Transparentpapier gefaltet, geklebt

The title Building castles in Spain uses the late medieval form of Building castles in the air, describing a visionary and unattainable scheme or day-dream. It combines not only the tension between space and non-space but also between reality and immateriality. It manifests a dream world's ephemerality and locates absurdity.



Patricia Waller (D)

Gehwagen, 2005 (Courtesy Gallery Deschler, Berlin)

Wool, metal, crocheting

Patricia Waller has consistently been working at her crocheted objects with underlying meanings. Whether they are human organs, limbs preserved in glass containers or small, pathetic monsters – always highly explosive issues are disguised as homely and superficial seeming tranquil harmlessness. Our traditional ways of seeing are being outwitted by virtue of the sheer disproportionality of material and object



Annie Whiles (U.K.)

Bad Chair Day 2003

Felt, embroidery

Annie Whiles is working on emblems with hand or machine embroidered images on a felt background around ideas of the translation of figurative and representational line drawing into image and object.

She draws and makes overscale felt badges with emblematic pictorial embroideries that bring together disparate narratives.

