

# TEXTIELLAB PROJECT OVERVIEW 2022

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# 75B

Design agency 75B developed a new coat of arms for the city of Vilnius and London this year. The agency has been creating tapestries featuring contemporary municipal coats of arms for many years. These combine approximately a hundred symbols, logos and icons. Since 2001, 75B has made coats of arms for various European cities in the TextielLab. Rotterdam was the first, followed by Amsterdam, Hamburg, Naples, Munich, Rome, Turin and Paris.



Photos: Harrie Corbijn





Designer

# ALEKSANDRA GACA

Aleksandra Gaca has been working as a textile designer for over 20 years, many of those in collaboration with the TextielLab. She develops innovative interior fabrics for architects as well as custom-made panels for private individuals. For Museum De Lakenhal's shop, she created a series of tea towels. The design is derived from the wall covering she previously produced for the museum's auditorium. To deepen her practice, Gaca joined forces with the lab this year to research self-supporting woven textile walls. She believes that our ever-changing living and working environments require a flexible use of space. Moreover, textiles are seen as an increasingly important material in architecture. The results of the first phase of this research were shown from 18 March to 25 September in Buitenplaats Doornburgh in the exhibition Vorm aan de Vecht. The exhibition also included a special programme for professionals, in which Gaca and product developer Judith Peskens discussed the research and the future of textiles in architecture.





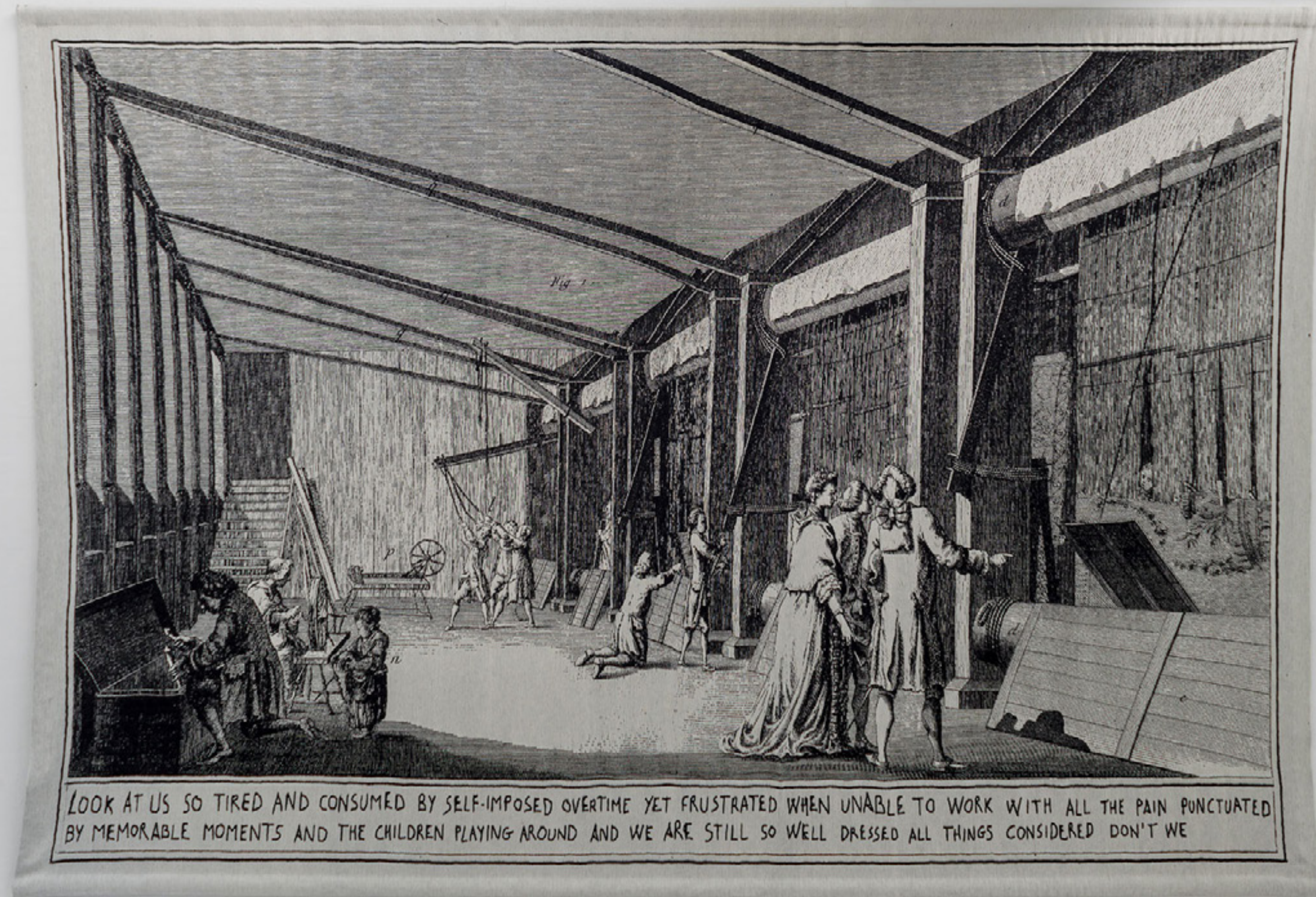


Aleksandra Gaca, photo: Eric de Vries



Designer

# ANDREA GALIAZZO



Andrea Galiazzo is an Italian artist who lives and works in Oslo, Norway. He has been weaving on a TC1 loom for several years. When he was asked to make a larger work for the Huset for Kunst og Design in Holstebro, Denmark, he approached the TextielLab. He developed a tapestry measuring 481 x 316 cm called 'All Things Considered'. The design can be seen until early 2023 in Pink Glass Swan, a duo exhibition with Marthe Ramm Fortun. The fabric consists of a historical image with a contemporary caption. The image is taken from an engraving from Diderot and d'Alembert's Encyclopédie (1751) and shows the inside of a weaving workshop. The text draws a parallel between past and present and reflects on the presence of children in the workplace, which became a new reality during the recent pandemic.



# ANNA BRUUN

Anna Bruun explored the structural properties of weaving in the TextielLab. For her 'Woven Walls' series, she developed self-supporting fabrics that can function as flexible walls. The textiles consist of several layers, making them three-dimensional, and simulate a traditional draped curtain without being fixed to a rail. These textile walls can be seen in Designmuseum Danmark in Copenhagen as part of the exhibition The Future is Present.





Designer

# ANNEMARIE MAES



Photo: Annemarie Maes



Photo: Max Pinckers

Annemarie Maes is an artist and researcher. For the 'Song of Bees' project she developed with the TextielLab, she translated her 'Sensorial Skins'. These are 'skins' that are spun from cellulose by bacteria during the fermentation process. They look very much like real skin – down to the lines and wrinkles – and are also referred to as 'vegetal leather'. Photos of these skins, coloured with vegetable dyes, were digitalised and woven on the jacquard loom. The three resulting works – a pink, orange and green fabric measuring 175 x 225 cm – consist of several fragile, transparent layers that imitate the skins' tactility.



Designer

# ANNETTE CORDS

‘Delirious Disruptions’ is a follow-up to a 2020 project in which Annette Cords investigated how she could visualise the evolution of a tapestry in the making in her work. At the time, she wove multiple versions of segments of her work in the lab, using different yarns for each segment. The process that always occurs during the development of a tapestry therefore became visible, in the form of repeated patterns and changes in materiality and colour.

This time, the work was developed entirely remotely. Cords was in New York and Judith Peskens developed her work in the lab, with the two communicating online. Four tapestries were successfully produced this way. The works will be shown from 15 December 2022 to 28 January 2023 in the Anhaltischer Kunstverein in Dessau, Germany as part of Cords’ exhibition Between the Lines.





Designer

# ARAM LEE

In a follow-up to her graduation project, Aram Lee developed a new work in the lab: a large installation consisting of 36 knitted tubes measuring approximately three metres long and either six or 12 centimetres wide.



Photo: Charlène Wang



Designer

# ARJA KÄRKKÄINEN

Arja Kärkkäinen previously developed a series of tapestries for the exhibition Mauvaise Foi – The Ordinary Self-Deception I’ at Gallery Sculptor in Helsinki. This year, she made a follow-up to the series. The design is mirrored, so that both the front and back of the fabric can be used. For the materials, she played with lurex and mohair to achieve a beautiful contrast between matt and gloss. The entire series of five tapestries will be exhibited in Finland at the Tampere Art Museum.

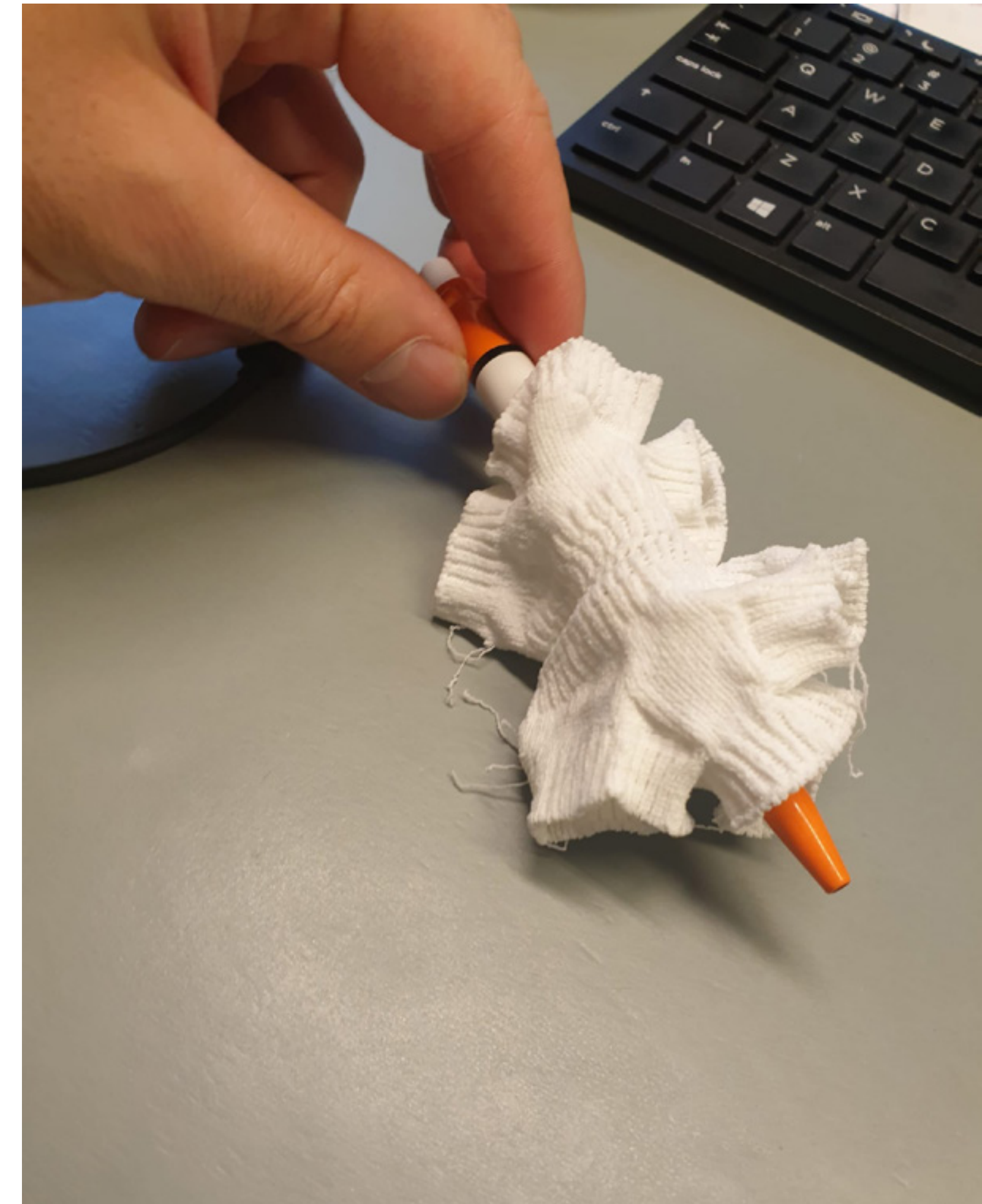


# AUXSKIN

Finnish designers Pauliina Varis and Eveliina Ronkainen called on the TextielLab's expertise to develop auxetics, structures that become thicker when stretched. This property can be applied in garments adapted for certain groups, such as seniors or pregnant women. The research project resulted in several samples in which different techniques, sizes and materials were tested.



Photos: Damien Semerdjian





Left: the original wallpaper patterns found in Royal Theatre Carré. Right: product developer Lotte and Bas van Beek in the lab, photo: Patty van den Elshout



Designer

# BAS VAN BEEK

In Amsterdam's Royal Theatre Carré, old wallpaper patterns were discovered behind a wall. The building dates to the 19th century, and the wallpaper is probably the original. Carré wanted to showcase these historical floral patterns and asked visual artist Bas van Beek to recreate them as textile wall coverings. He studied the patterns and determined what the original colours were and how they were composed. He used this information to develop three textile designs: two closely resemble the original floral patterns, while the third is his own interpretation and combines elements from the other two patterns. Initially, the idea was to present the patterns together in one room. But material tests showed that the designs work best when the patterns are displayed separately. Van Beek's mixed pattern was chosen for the Mirror Room. The remaining two designs will be used later in other spaces. During development, a lot of attention was paid to creating a compact and finely woven fabric. The fabric has a hundred weft threads per centimetre, which was a challenge in combination with the highly detailed pattern.



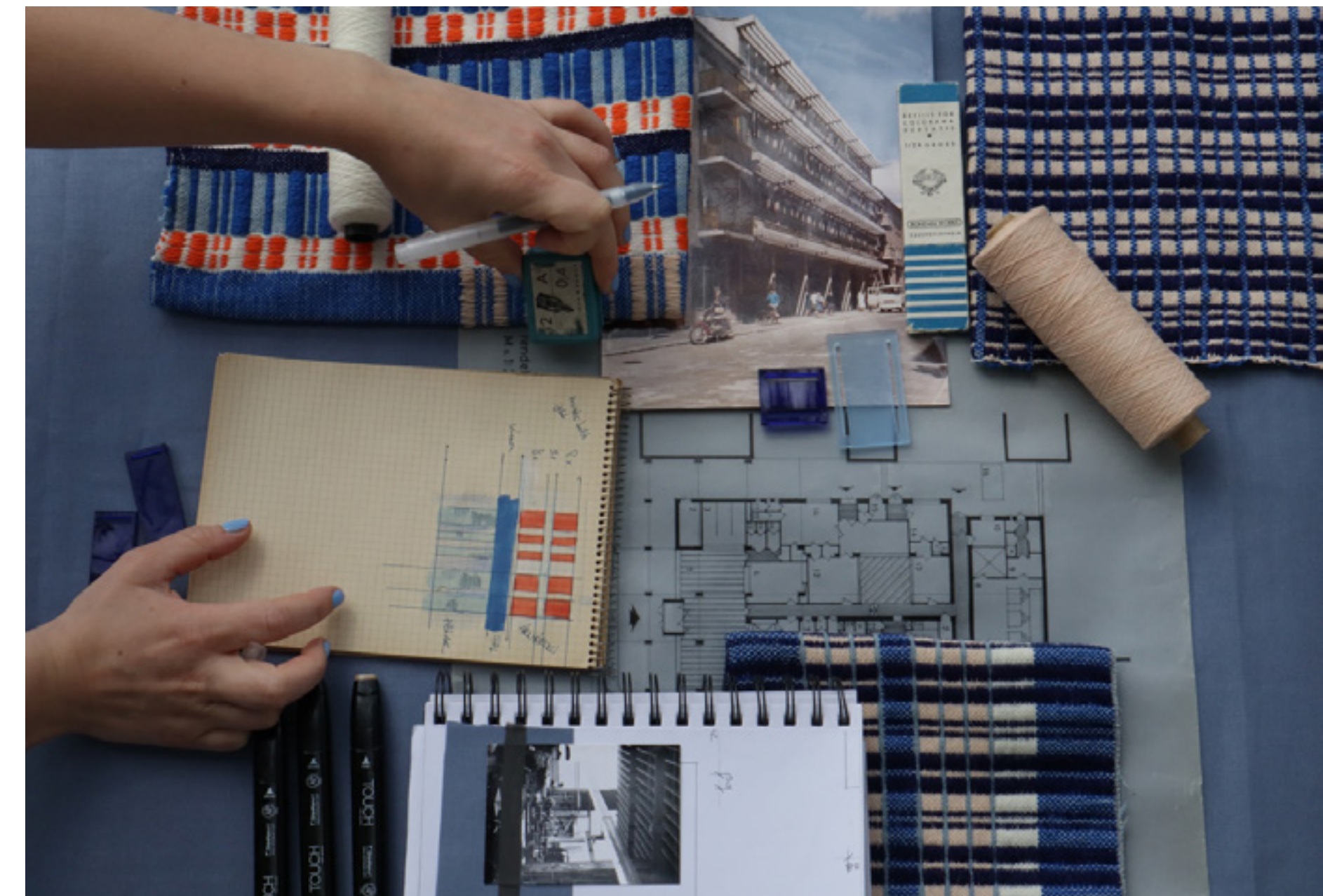
Designer

# BERTA UJVÁRY



In her thesis, textile designer Berta Ujváry (Hungary) gives new meaning to the nostalgia for socialist architecture. Her project ‘HOMMAGE to Rudolf Ujváry’ not only refers to the specific characteristics of that period but also explores her own childhood memories and personal and professional relationship with her grandfather, architect Rudolf Ujváry. In the spring of 2021, she won a competition to work in the TextielLab. Here, she elaborated the project and created ‘Hommage 2.0’, in which she transformed her research into jacquard-woven textiles.

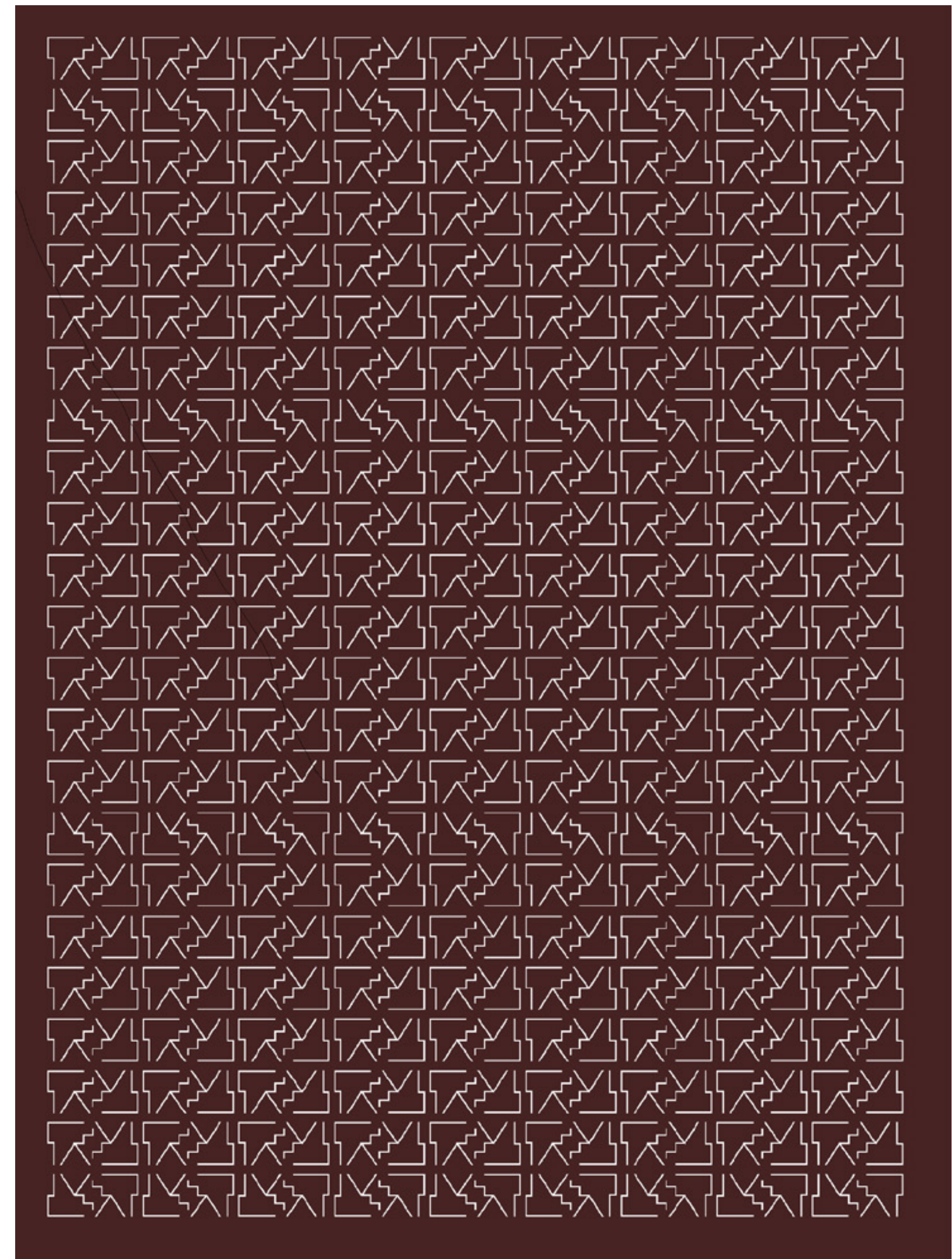
The works visualise the designer’s experiences and thoughts during her research. The tactility of the textiles evokes the structure of the buildings, while the different techniques and materials reflect her childhood and the buildings’ cultural context. In the process of research and creation, she not only immersed herself in her chosen subject but also came closer to her own identity as a designer. The project won the Hungarian Design Award.





# BOUCHRA KHALILI

‘The Magic Lantern Project’ by Moroccan-French artist Bouchra Khalili is part of a mixed media installation that explores the early and now forgotten work of feminist video pioneer Carole Roussopoulos. As a video maker, Roussopoulos defined herself as a weaver. This project seeks to combine the history of feminist video-making and storytelling in tapestries, using video and audio as material. The pattern is a repeated image of Roussopoulos’ camera, inspired by motifs from Khalili’s native Morocco. The resulting tapestry was shown last year in various museum exhibitions in Europe and the United States. The premiere of Khalili’s new installation (moving images) ‘The Magic Lantern’ took place in November 2022 at Callie’s in Berlin.







Designer

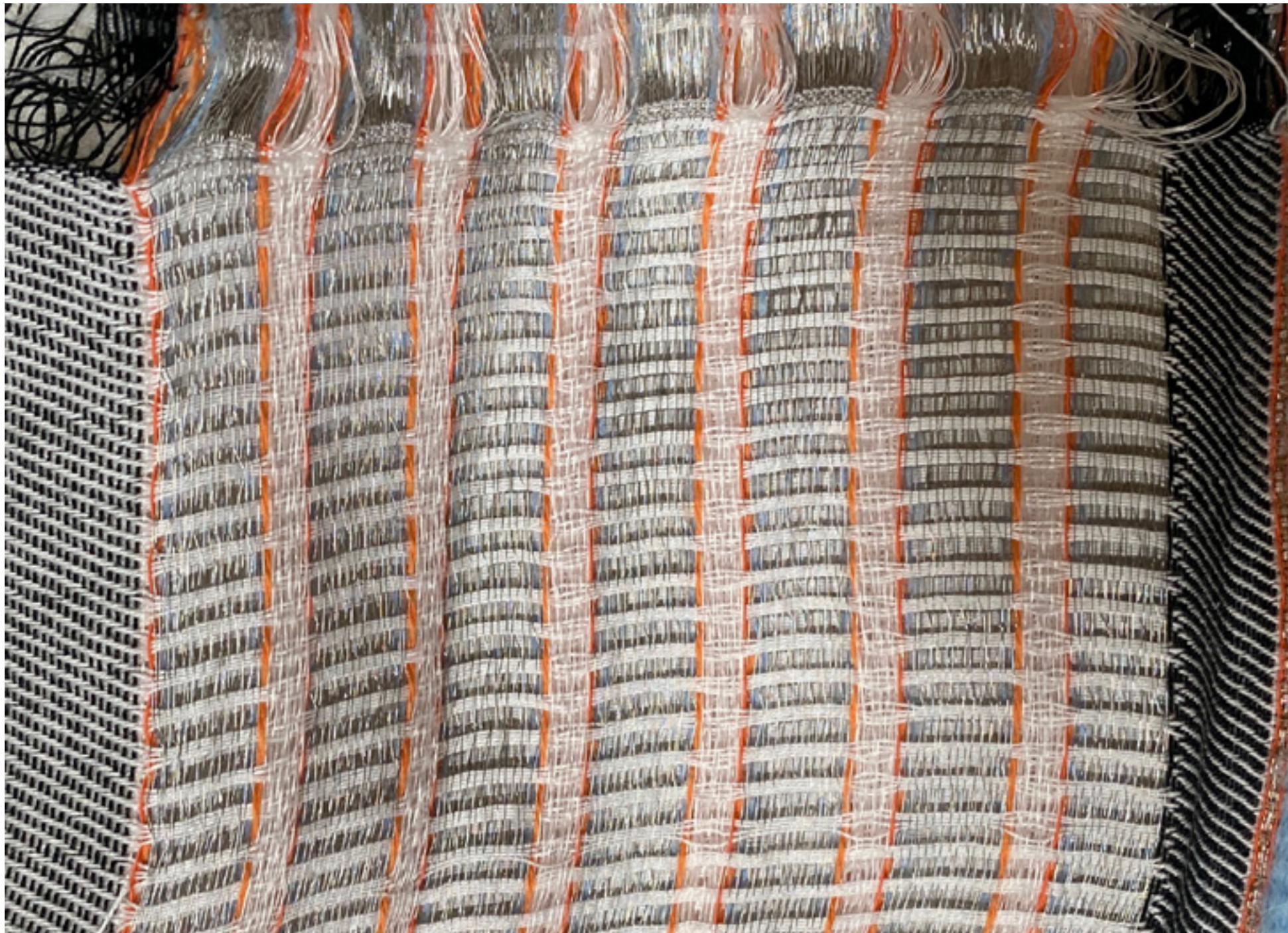
# BRIAN ANDERSON

Brian Anderson is a Chicago-based artist with a conventional and experimental approach to his work. In the lab, he developed a knitted mould for making ceramic shapes. The mould was knitted from natural materials and filled with liquid clay, which was then drained and fired. Anderson used 3D/seamless knitting with different yarns as well as different shapes.



# CHANNY HUH

Channy Huh is from Korea and a student at the Royal College of Art in London. He initially wanted to achieve a moiré effect by making an extremely thin fabric, but he eventually created the effect in a 3D design made of metal. Two versions are shown here. Once woven, the fabric is heated and can be cut in the areas where the melting yarn has fused together, allowing a 3D shape to be created.





Designer

# CLAUDIA DEN BOER



Photos: Claudia den Boer



Photographer Claudia den Boer's desire to make more contact with the earth resulted in 'To pick up a stone', a series of images of mountains, rocks and stones. The photos were the starting point for her 266 x 200 cm tapestry. During the development process, she explored ways to create three-dimensionality in the woven fabrics, with padded effects and waffle structures bringing her images to life.



Designer

# CLAUDY JONGSTRA

Commissioned by the TextielMuseum, Claudy Jongstra developed the tapestry 'Shepherd's Touch'. The design is inspired by a recent archaeological find in the province of Noord-Brabant. Textiles featuring a pied-de-poule (checked) pattern were discovered in an Iron Age grave in Uden-Slabroekse Heide. Scientific research showed that the 2,800-year-old fabric was once blue and red. The historical pattern was the starting point for the new tapestry. A special feature of the design is the use of one undyed woollen weft on a white cotton warp. In other words, white on white. This presented the challenge of developing a lively tapestry using only one yarn. Various weaves were developed for the piece, from tightly woven to increasingly loose and open structures. Once woven, the entire fabric was put into a dye bath. The woollen weft shrank more in some places than others, creating relief. The historical checked pattern, the dyes used to produce it as well as the textile's decay over time all come together in the new tapestry. Jongstra's four-metre-long work was displayed from 9 April to 13 November 2022 in the TextielMuseum exhibition To dye for.



Photo: Willeke Machiels for the TextielMuseum





Detail tapestry, Photo: Willeke Machiels for the TextielMuseum

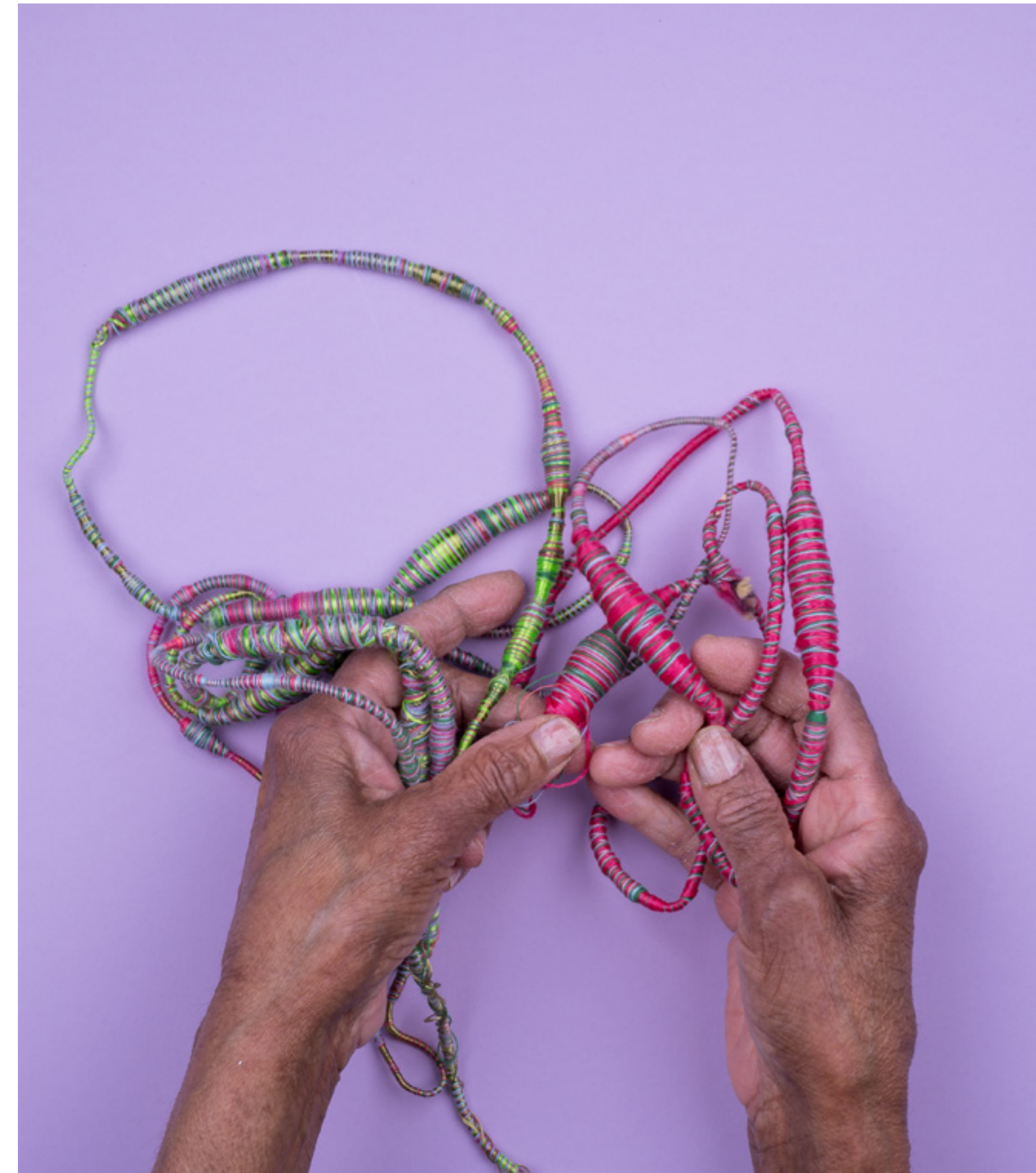


# CONNECTING THREADS

In 2021, ContourdeTwern and the Stads museum Tilburg joined forces with the TextielMuseum to launch 'Connecting threads'. The project aims to make visible and connect the textile knowledge and unique stories of different Tilburg women. Every week, 15 women meet in the TextielLab for co-creation sessions. During these sessions, they developed a tree of life in the passementerie department, which brings together and tells the participants' wealth of stories. The group was assisted by artist Larissa Schepers. The tree of life was presented on 11 May during a special event in the TextielMuseum. From 22 May, the work travelled to three local community centres to share its stories with as many people as possible. The tree of life has now become part of the TextielMuseum's collection.



Photos: Kevita Junior for the TextielMuseum





# EFTELING

Efteling celebrated its 70th anniversary this year. To mark the occasion, the theme park developed an exclusive range of tea towels and table linen with the TextielLab, inspired by the Fairy-tale Forest in Kaatsheuvel. The collaboration resulted in a series of enchanting kitchen textiles that are available in Efteling's souvenir shops. The series' design and production process was featured in the TextielMuseum exhibition Damask design, which ran from 29 January 2022 to 16 January 2023.







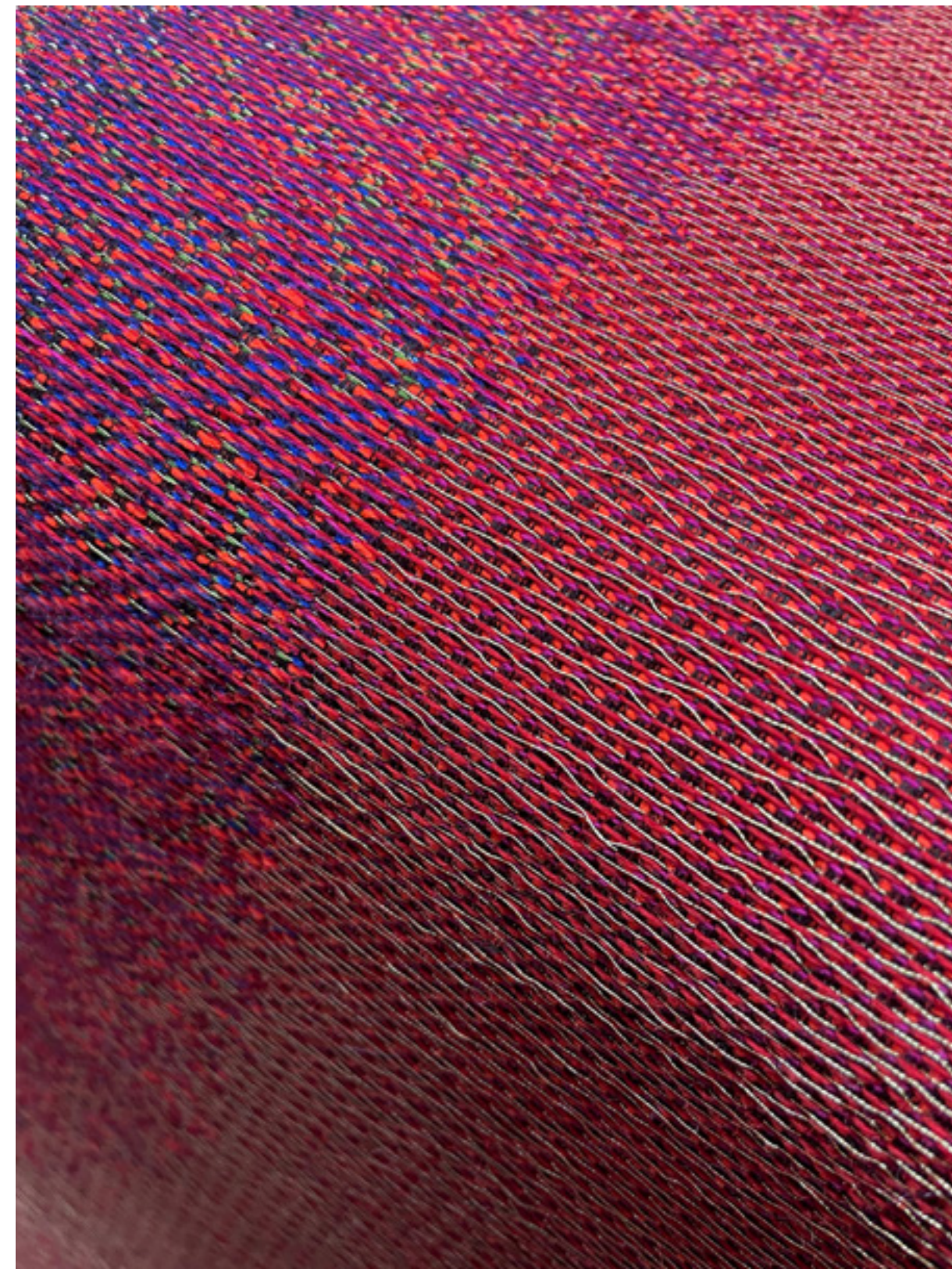
A TextielMuseum curator explains the principles of damask design using examples from the museum collection, photo: Tommy de Lange for the TextielMuseum.





Designer

# ESLI TAPILATU

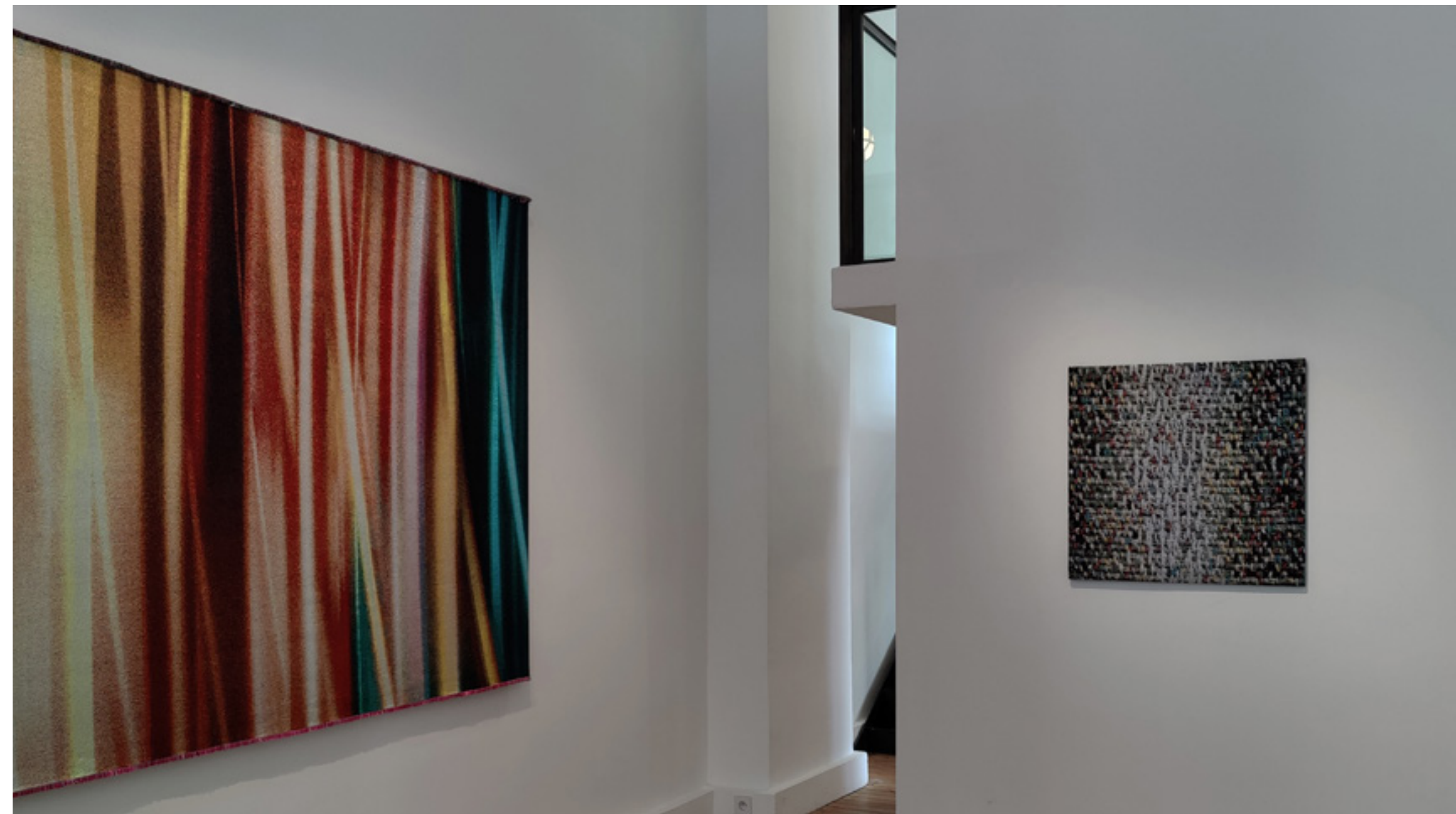


Commissioned by Stichting Oude Groninger Kerken, the Dutch-Moluccan artist Esli Tapilatu created a large-scale tapestry for Bittersweet Heritage, an exhibition exploring the traces of slavery in the city and province of Groningen. Called 'Good Blood', the tapestry measures 5 x 5 metres. Tapilatu first made a colourful digital design composed of subtle transitions in around 50 different shades. The work was displayed from 18 February to 3 July 2022 in the Akerk in Groningen.

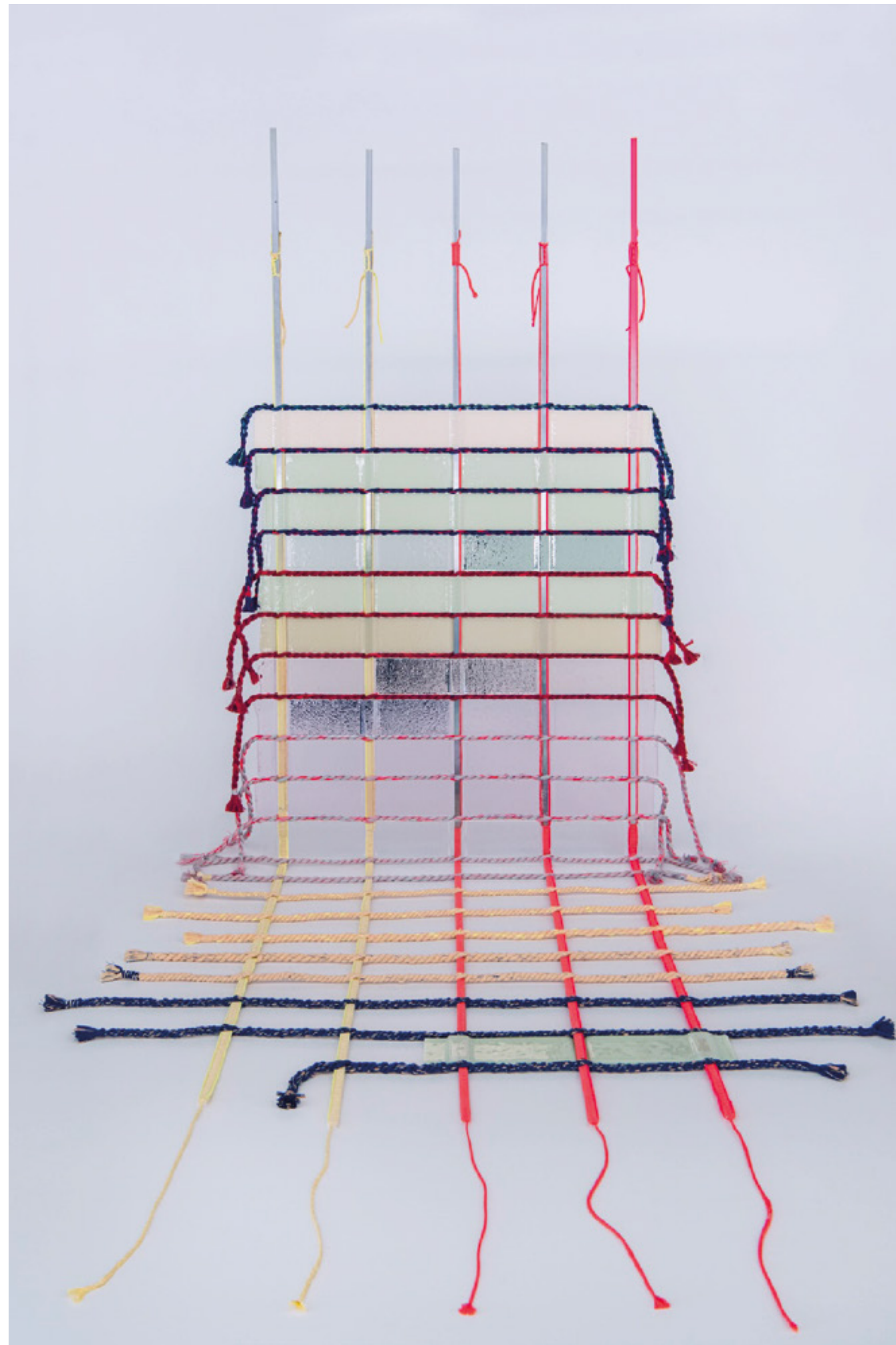


# GRETHE SØRENSEN

In the TextielLab, textile artist and designer Grethe Sørensen developed eight tapestries for a solo exhibition at Galerie Maria Wettergren in Paris. Called Feelings of Light on a Dark Night in Tokyo, the exhibition reflected the artist's experience of light after nightfall in the Japanese capital. In addition to the large tapestries, she also made small works in the lab, zooming in on extracts from her own weaving. Sørensen has a TC1 loom at home, on which she experiments manually. Combining mechanical and manual processes in this way, her practice straddles craft, industrial design and art. She is always looking for ways to innovate woven fabrics.







Designer

# IRIS TOONEN

‘Woven Bricks’ takes an unconventional approach to weaving, incorporating twisted and braided cords as well as textiles and mirrored glass. The result, a fabric of glass and rope, was on display at the GlasLab in Den Bosch and during Dutch Design Week in Eindhoven.

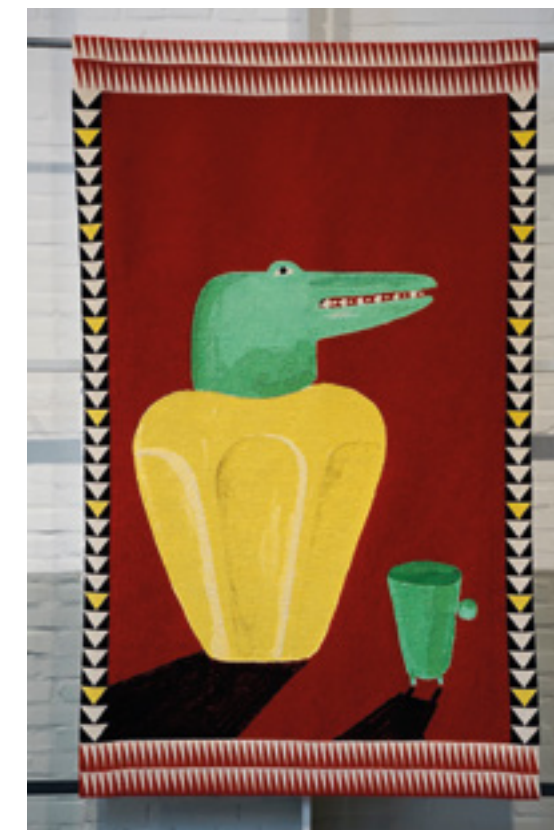




Designer

# JAIME HAYON

Jaime Hayon developed 16 unique tapestries measuring 110 x 180 cm for the Art Café in London. The works are based on the idea of creating surreal and anthropological scenes, which form part of Hayon's own cosmos. He was inspired by simple everyday objects and animalism. The tapestries feature colourful compositions, often with a distinct shadow, in a nod to pre-Columbian works.







Tapestry no. 11 & 6 by Jaime Hayon



Designer

# JEF MONTES

Since 2014, Jef Montes has been developing different materials for his fashion collections in the TextielLab, all with a focus on transformations. How can material conform to a body under the influence of external elements such as water? Over the years, he has conducted numerous experiments with different types of yarn, initially with existing yarns and later with yarn he developed himself. Most recently, he initiated the 'Seashape' project, placing mannequins wearing his dresses in the sea and letting the waves transform the material in ways that were not entirely predictable.

In developing 'Seashape', the focus was on material that would undergo a visible transformation. Montes chose three dresses in three distinct colours. The colours were initially muted but turned bright neon on contact with water. In addition, the fabrics were woven in such a way that structure was created when the water dissolved certain yarns. To ensure the force of the water would not destroy the dresses' shape, yarns were used that were pre-fixed to give firmness to the fit.









Designer

# STUDIO JORIS LAARMAN

For a short research project inspired by padded fabric, Joris Laarman Studio experimented with biobased yarns such as wool, bamboo, cotton and PLA. The idea was to knit more PLA in certain places and fuse these areas together in a padded pattern. The material could eventually be used in furniture and walls.



Photos: Sarena Huizinga



# JOS KLARENBEEK & ALIKI VAN DER KRUIJS



Aliki van der Kruijs and Jos Klarenbeek started their design research project 'Kadans 2.0' in 2018. They investigated how the movement of the North Sea could be directly converted into a woven fabric, using software they developed to translate wave data into weaves. The data therefore determines the fabric's design. They had previously produced tests on a TC2 loom during a residency at Weavers Werkstatt, a textile research initiative established by Jongeriuslab. This year, the duo developed a large work based on the same principles in the TextielLab. During this process, they focused on the interaction between the front and back of the fabric, with the aim of making both sides appealing. They experimented with various material combinations, from thin glittering foil threads to stiff, voluminous materials such as linen and paper. To produce a concise and contrast-rich image, the work was increasingly pared down. 'Kadans 2.0' was displayed in the Dutch Pavilion at the Floriade Expo 2022 in Almere.



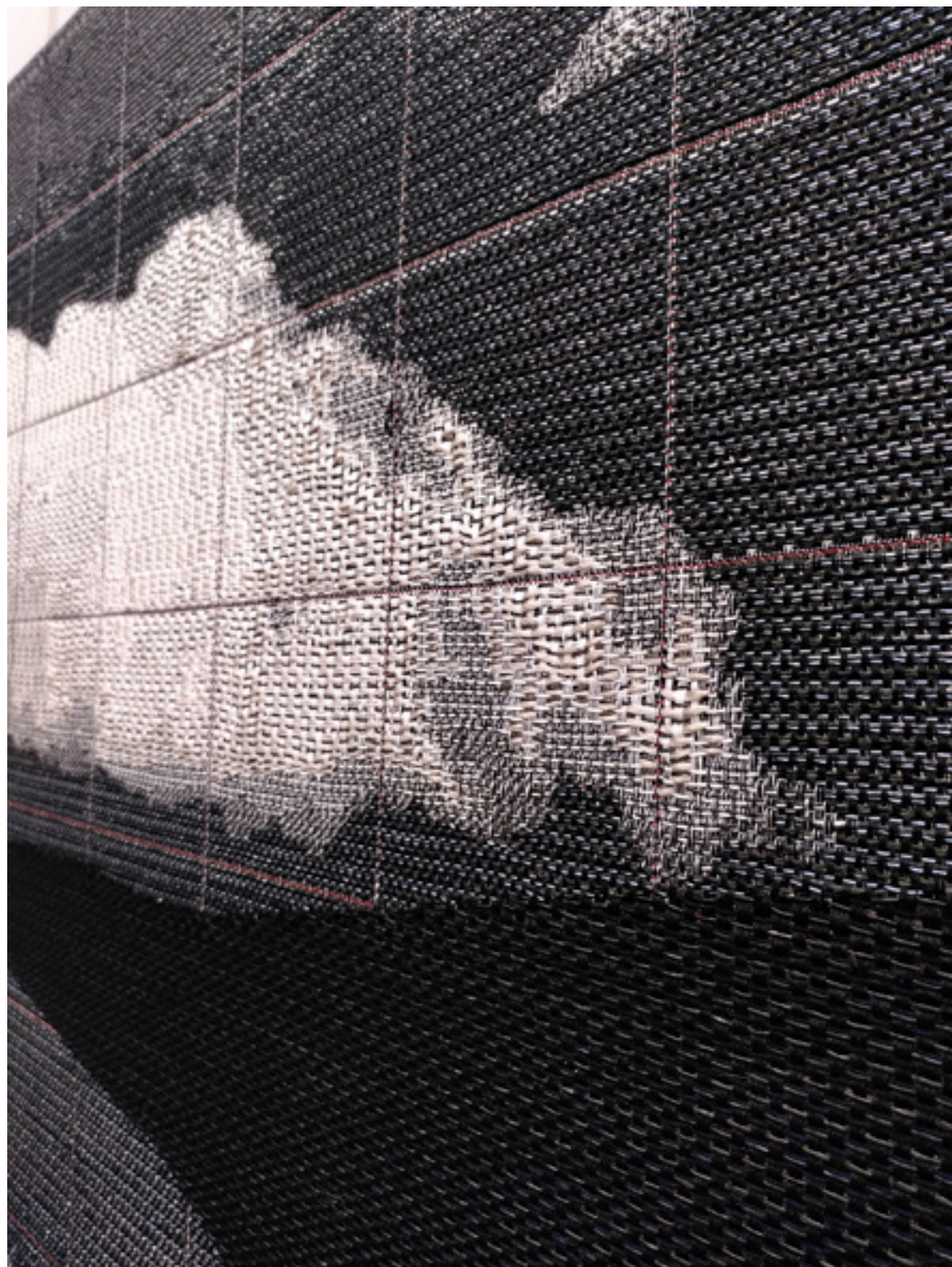
Designer

# JULIE VAN DER VAART

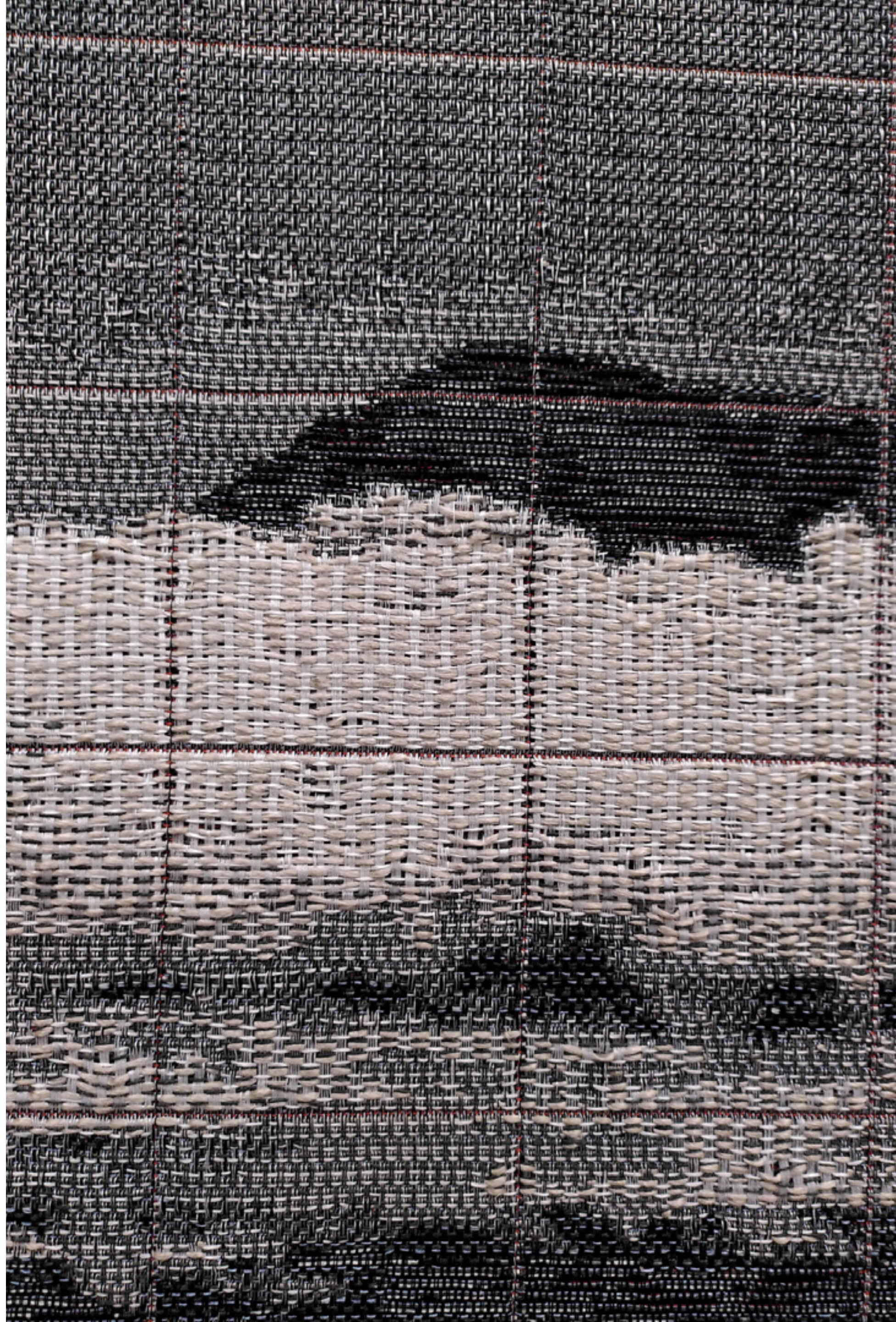
‘Beyond Time’ is a multi-year project. It is inspired by the concept of imaginary time, which is diametrically opposed to linear time as we experience it (past-present-future). In a darkroom, Van der Vaart manually processed her photos with chemicals to produce images of bodies that seem to dissolve into the cosmos. With the TextielLab’s experts, she translated these images into woven tapestries.







Photos: Juliane Schreiber



Designer

# JULIANE SCHREIBER

For Jan Doms' solo exhibition, Juliane Schreiber developed a jacquard-woven tapestry, displaying her signature style in her use of weaves. Doms and Schreiber worked together on various projects in Armenia in 2019. This led to the exhibition Stroboscope in the Luycks Gallery in Tilburg. Schreiber's tapestry, called 'Threat', is the central work in the exhibition.



Designer

# KAMAGURKA

Belgian artist Luc Zeebroek is better known as Kamagurka. The Rotterdam-based Christian Ouwens Galerie commissioned him to translate one of his drawings into a tapestry. He used a thick velvety yarn to imitate the broad brushstrokes in India ink and combined a thin glossy yarn with a bouclé yarn to replicate the whimsy of paper. The work was shown in the gallery in March 2022.



Photo: Christian Ouwens Galerie





Photo: 'Stairs' by Kari Dyrdal

Designer

# KARI DYRDAL

For the Rosenkrantzstårnet national monument, a fortress tower from 1500 in the Norwegian city of Bergen, Kari Dyrdal developed a large-scale woven tapestry measuring 330 x 120 cm that will hang in a prominent place in the building. Her work is inspired by materials around her, in this case the building itself. She took photos that were then converted into a fabric. She used cotton and merino wool in combination with viscose bast and techno threads, resulting in a beautiful interplay between matt and glossy. A distinctive feature of Dyrdal's work is the double weave that is loosely and tightly woven, giving her tapestries a certain structure.



Designer

# KARIN VAN DAM

For her installation 'Sky Wool Water', Karin van Dam elaborated a knit she had previously made in the TextielLab. This resulted in long, knitted tubes filled with balls. The tubes are made from mohair and elastic and have a fluffy look. They can be joined together to create longer elements. The work was exhibited in De Vishal in Haarlem and the Grote Kerk in Veere, among others.



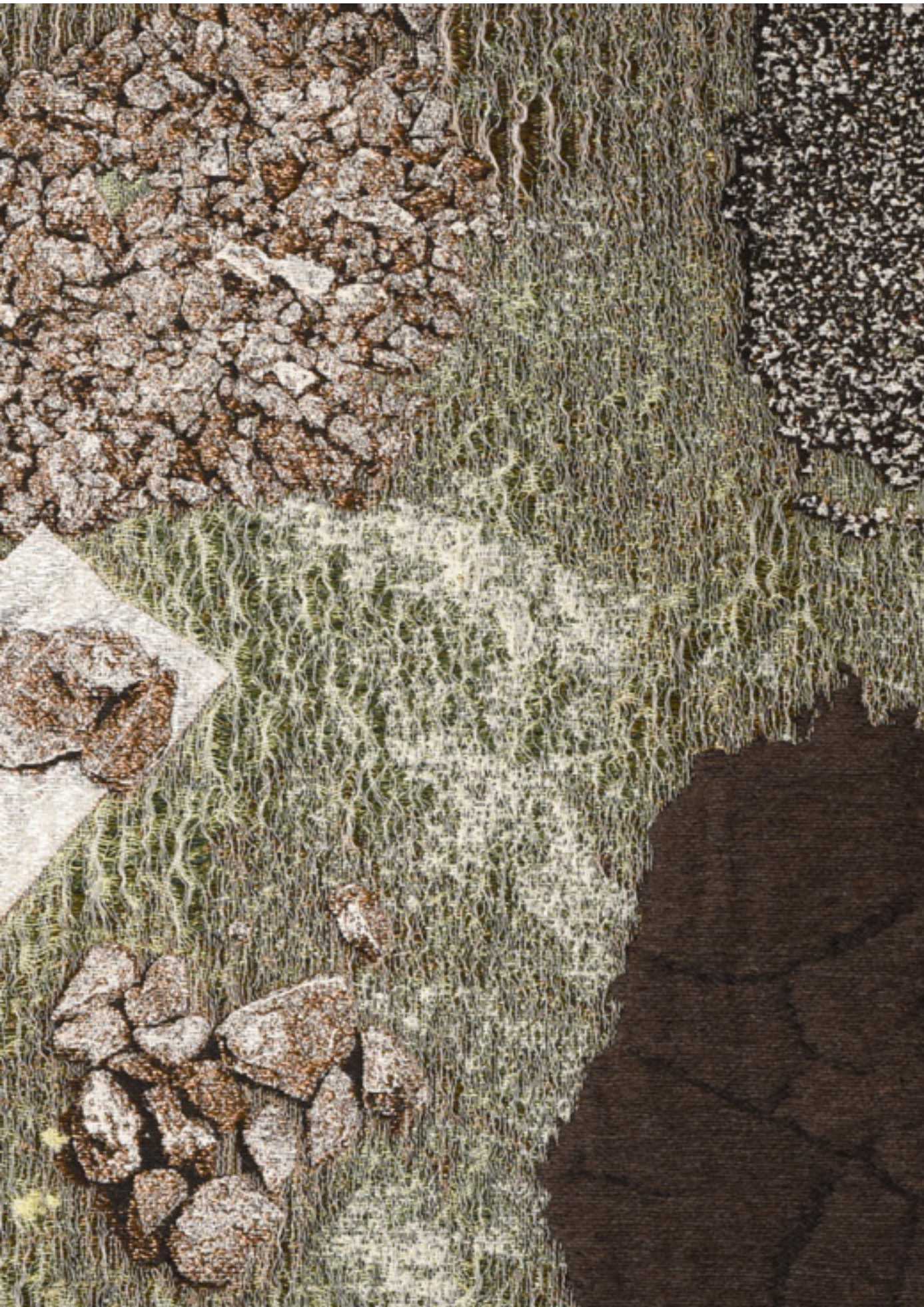
'Sky Wool Water', Grote Kerk Veere, photo: Adriaan van Dam



Designer

# KHALIL JOREIGE & JOANA HADJITHOMAS

These filmmakers and artists are interested in ancient history and were inspired by excavations for the visual work they made in the TextielLab. The resulting series of three tapestries was shown during Art Dubai and exhibited in Dubai's The Third Line gallery.







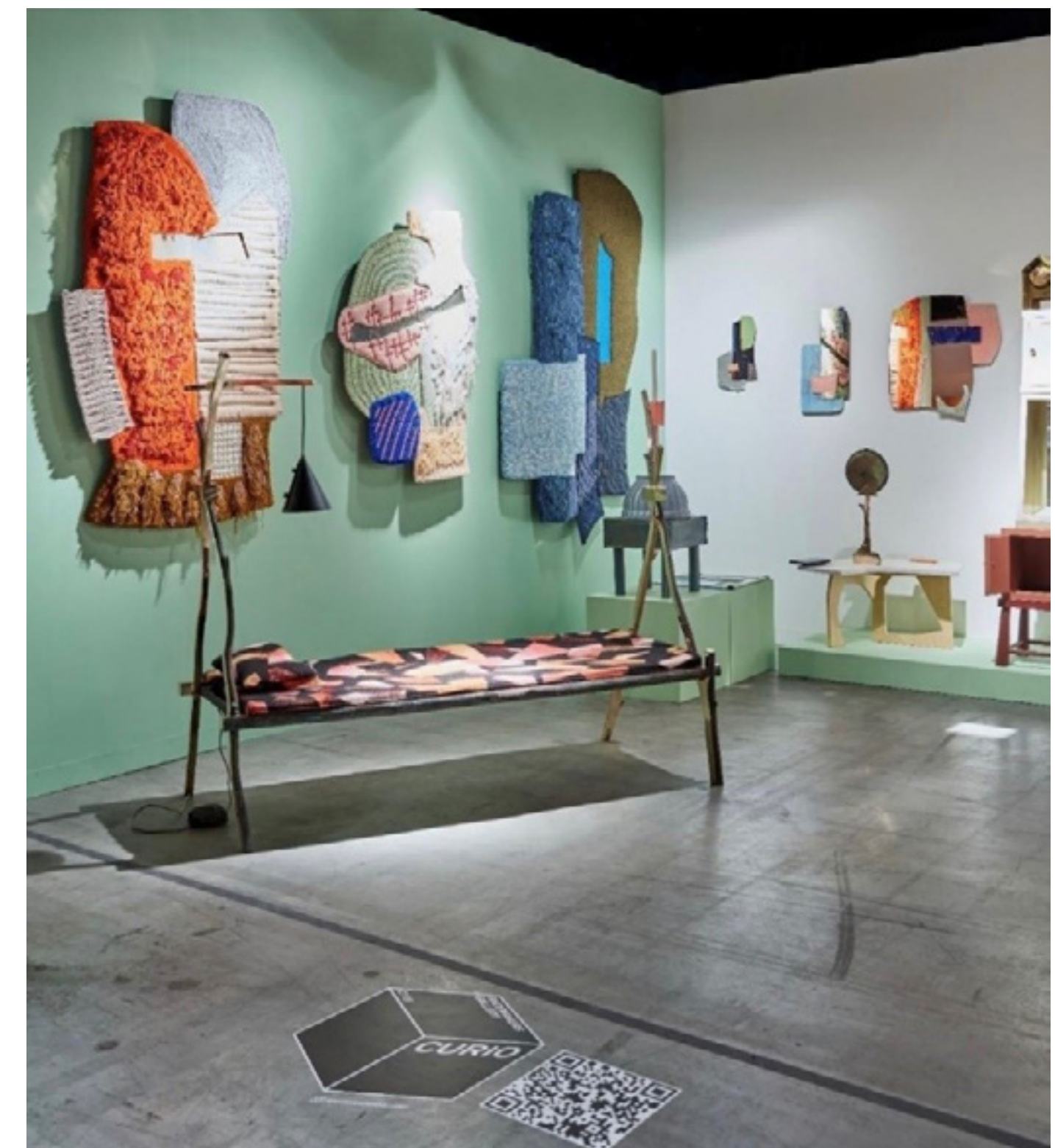




Textile Collage Sketch

Designer

# KIKI VAN EIJK



‘Rusty sketch’, ‘Petrol sketch’ and ‘Spring green sketch’ are the new textile compositions by Kiki van Eijk. Unusually, the works are tufted on two sides. In addition, Van Eijk made appliquéd elements in her own studio that were later added to the tufted sections. This gives the work the sketchy, collage-like appearance typical of Van Eijk’s style. The work was presented at Art Basel in Miami, in the Rademakers Gallery’s solo booth.





Textile Collage Sketch by Kiki van Eijk



# KOEN TASELAAR

Koen Taselaar has worked in the TextielLab regularly over the last five years. He produced several works with the lab this year, one of which was shown in the Marres cultural centre in Maastricht. For De Vrijstaat art workshop in Utrecht, he developed a large tapestry measuring 320 x 220 cm. In the workshop's renovated old farmhouse, the colourful weaving hangs up near the rafters. Taselaar first draws his images digitally on a tablet and then converts them into woven designs in the TextielLab.



Left: the work hanging in De Vrijstaat in Utrecht. Right: close-up, photo: GJ. van Rooij





Details of the tapestry by Koen Taselaar, photo: GJ.van Rooij





Designer

# KRJST STUDIO

KRJST STUDIO was founded by the Belgian designers Justine de Moriamé and Erika Schillebeeckx. The duo has worked regularly in the TextielLab for over ten years. In 2022, they developed several works including tapestries made with special metallic yarns. After production in the lab was complete, the designers finished the tapestries with hand-embroidered details. The works featured in three solo shows in 2022 at the Collectible Art Fair in Brussels, the Brousse Gallery in Hasselt (Primordial Chaos) and the Lou Carter Gallery in Paris. In addition, they were displayed during Luxembourg Art Week, Modern Art Fair Paris, Brussels Art Gallery Weekend, Paris Design Week and Salone del Mobile in Milan.



Designer

# KUMI HIROI

Kumi Hiroi is a Japanese artist and designer based in Amsterdam. For her 'Tulip Mania' project, she investigated whether the beauty and emotional significance of tulips outweigh the environmental impact associated with their cultivation and global trade. The project resulted, among other things, in two colourful woven tapestries that were shown in the Bradwolff gallery in Amsterdam.



Tulip Mania, Kumi Hiroi



Designer

# KUSTAA SAKSI

This Finnish multidisciplinary artist and designer focuses on graphic storytelling through patterns, textile art and installations, drawing his inspiration from nature. In collaboration with the Finnish furniture manufacturer Nikita, he designed an upholstered cabinet. The fabric was woven from Japanese paper yarns on the 350-cm-wide loom in various classic weaves and colour gradations. The result is a bright, durable and richly decorated textile.

For the entrance of a secondary school in Helsinki, Saksi designed a large woven tapestry measuring more than 11 metres long and 2 metres high. Called 'Herbarium', the work was partly made of fire-retardant yarn (FR quality) and then impregnated.

For Villa Lippa in Kisakallio, a high-end holiday home that combines ecological materials with modern architecture, Saksi designed a tapestry.



IKU-TURSO cabinet, photo: Thomas Joseph Wright & Jussi Puikkonen



Photo: tapestry hanging in Villa Lippa





'Herbarium', Helsinki, photo: Kirsi Halkola



# LIESBETH STINISSEN



Designer Liesbeth Stinissen made a reinterpretation of the 18th-century curtains for the new curtains of Paleis Huis ten Bosch. She developed three thematic walks through the Netherlands in 60 embroidered scenes on six curtains and three lambrequins (top panels). Stinissen worked closely with product developer Frank de Wind (TextielLab), couture embroidery expert Anna Bolk and upholsterer Oostendorp. For the machine embroidery, Liesbeth Stinissen selected silk yarns in 34 colours that closely resembled the palette of the original curtains. She also chose several stitches from the 177 available in the Stitch Library. Samples were made of the various motifs. Stinissen and the machine embroidery expert then conducted further tests to find the perfect combination of stitches, thread tension and other details. A mock-up was also produced using both machine and hand embroidery. After approval, product developer Frank de Wind converted each design into an embroidery file. The embroidered fabric is a silk and cotton blend. The curtains are on display from 1 December 2022 to 29 May 2023 in the TextielMuseum exhibition Royal embroidery – stitches and stories.





Exhibition 'Koninklijk borduren: verhalen en vakmanschap', Photo: Josefina Eikenaar for the Textielmuseum



# MAE ENGELGEER

Richeldis Fine Art gallery asked Mae Engelgeer to produce a large artwork for the penthouse of Europe's tallest building: The Shed in London. Inspired by the view from the penthouse, Engelgeer developed a subtle colour gradient for a work measuring 5 x 6 metres. A large circle made with metallic yarn spans the colour gradient, reflecting sunlight in a different way throughout the day. Besides the large panel, Engelgeer also developed six small works with a recurring colour gradient and circle motif. These smaller works will be exhibited in Richeldis Fine Art in London.

For chef Sergio Herman, Engelgeer developed a series of textile window panels for his restaurant Blueness. Taking her fascination for craft as a starting point, she explored the possibilities of modern machines and translated old techniques into contemporary designs. Her style is characterised by refined colour combinations, patterns and linear elements. The panels are semi-transparent and have subtle colour transitions. The restaurant opened on 31 May.







Blueness Antwerp, photos: Peter Paul de Meijer



# STUDIO MAKKINK & BEY

Studio Makkink & Bey collaborated with the TextielLab in 2008 to develop and produce a series of tea towels for the educational spaces in the Boijmans van Beuningen museum in Rotterdam. The tea towel with windmills is still made in the lab in three colours and is available on the Makkink & Bey website.







Designer

# MARCOS KUEH

A bachelor's student at the KABK, Malaysian textile artist Marcos Kueh wove his graduation master-piece in the lab: an eight-metre-long tapestry called 'Kenyalang Circus'. The colourful and richly patterned work earned him the Ron Mandos Young Blood Award. Museum Voorlinden has since acquired the tapestry for its collection. Kueh also took part in the lab's inaugural Advanced Textile Program this year.



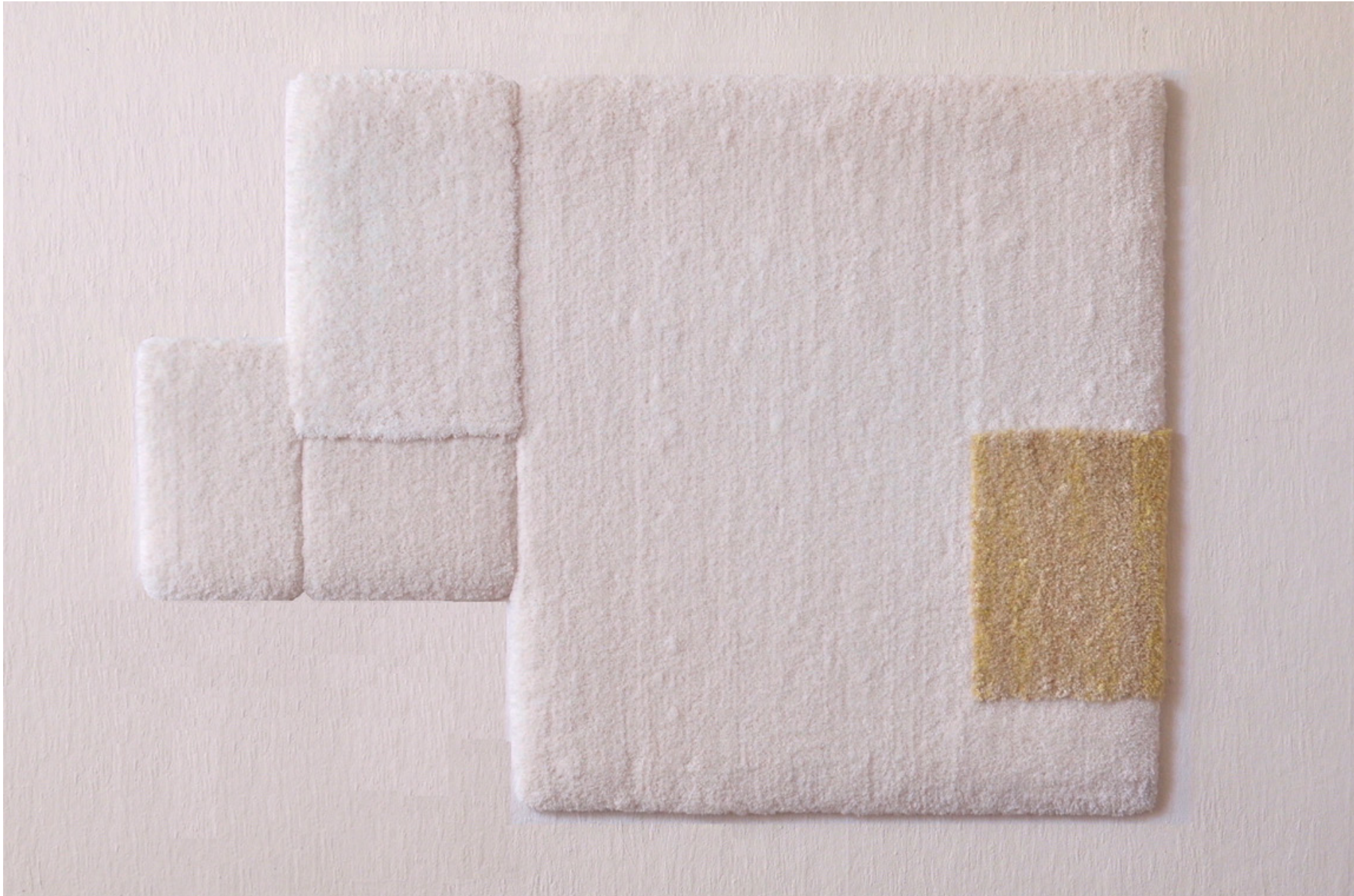


Photo: Patty van den Elshout for the Textielmuseum



Designer

# MARI STOEL



Mari Stoel's paintings were translated into hand-tufted tapestries in the TextielLab. 'Composition #13' and 'Composition #14' both consist of several white sections and a coloured field, which form a balanced whole in a fairly pragmatic way. Each work features a single colour in combination with white, in this case yellow and green. The tapestries' outer edge consists of multiple angles; they are not standard squares.



# MARTA VOLKOVA & SLAVA SHEVELENKO



Photos: Marta Volkova



Artists Marta Volkova and Slava Shevelenko live and work in Maastricht, and both grew up in Russia during the Soviet Union. They collaborated with the TextielLab for the first time this year. For the autonomous project 'Siebold's Dreams', they produced a series of ten tapestries inspired by the life and work of Philipp Franz von Siebold (1796-1866). He travelled to Japan 200 years ago, where he worked as a doctor in Nagasaki for six years. During this time, he accumulated an impressive collection of Japanese flora and fauna. In the tapestries, Volkova and Shevelenko depict Siebold's dreams through a collage of drawings and photographs. With the accompanying texts, the works form a spatial installation.

Several of the plants that Siebold subsequently brought to the Netherlands are now regarded as invasive species: it is illegal to grow them because they pose a threat to native European plant species. Volkova and Shevelenko see a parallel between the fate of these plant species and of many of our neighbours who struggle to find common ground with Europe. The project aims to contribute to the discussion about whether the restrictive measures result in a more inclusive society, and it invites us to think about alternative ways of living with the countries around us.







Designer

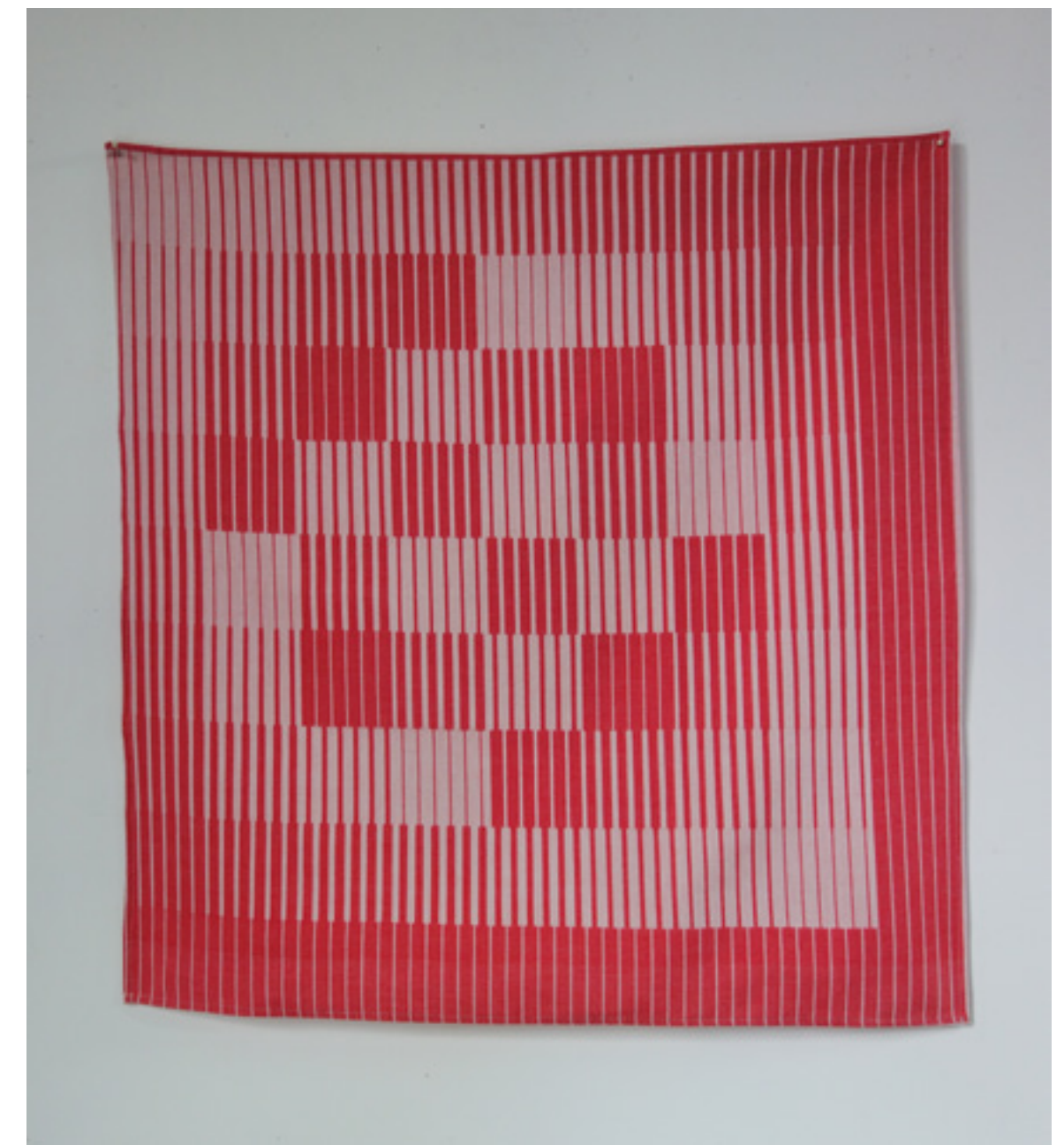
# MARTENS & MARTENS



Tea towel, photos: Martens and Martens



Graphic design and mathematical principles were taken as a starting point to explore ways to construct a woven image. Three geometric shapes were selected for investigation: a circle, a square and a so-called magic square. The circle's design is based on a monoprint. The square is taken from a design for a book cover from 1972. The magic square was created using Vedic mathematics and is based on a series of numbers of nine digits. The result is a range of woven tea towels that are available from Frozen Fountain Amsterdam, among other outlets.





Designer

# MELANIE BONAJO

Commissioned by the TextielMuseum, Melanie Bonajo developed a landscape of cushions in the lab. The cushions were knitted from alpaca, mohair and merino wool in a range of shapes before being felted. Various techniques were then used to add colour.







Photos: Josefine Eikenaar for the. Textielmuseum



Designer

# STUDIO MELONIT

Studio Melonit's sustainable and comfortable bra was developed remotely during the pandemic. The goal was to design a bra that could be knitted in a single piece, cutting down the amount of residual material and reducing the product's environmental impact. At the same time, the bra had to have different zones with specific properties such as firmness and transparency. The first prototype can be seen below. Further development may follow, building on the lessons learned so far.



# MERCEDES AZPILICUETA



'De Rebelse Lusthof' by Mercedes Azpilicueta, photo: Fabian Samidjono

Visual artist Mercedes Azpilicueta collaborated with the TextielLab to develop a tapestry for the Arcadia cultural programme in Friesland. She was inspired by the village of Oranjewoud and its history. Azpilicueta's work is characterised by its abundance of details and colours. The tapestry consists of 134 colours that are all made up of a combination of 12 yarns. The design features numerous portraits, the details and colours of which are very important. During the development process, colours and details were adjusted if a face was not clearly visible in the fabric. Bright, sumptuous shades are combined with beautiful greys for the black and white photographs. The Fries Museum bought the work and will exhibit it in April next year.



# MIRIAM SENTLER



After studying visual arts in Maastricht and London, Miriam Sentler completed her master's in artistic research at the University of Amsterdam in 2020. In the TextielLab, she developed a large narrative tapestry tracing the history of the oil industry and its environmental impact. She initially sketched a full-sized outline of the work in fine chalk lines. The resulting tapestry is therefore extremely detailed. The work was shown in Prospects, an exhibition organised by the Mondriaan Fund during Art Rotterdam, before going on display at RADIUS art centre in Delft.

“Oil has long been assigned mythical and magical properties. Shark and whale oil were used to predict the weather and as an ointment to heal wounds, respiratory problems and infertility. Even today, oil is not immune to mythification: oil companies use branding techniques to name their facilities after heroes from the Bible and Norse Sagas.”  
– Miriam Sentler.



# NATHALIE BRANS

This visual artist from Maastricht mainly works with photos, paper and textiles, often in combination with each other. The sun, moon and cosmos are central themes in her work; light connects everything. For the ‘Solargraphy’ project, Brans used pinhole cameras to record her surroundings in an abstract way. To recapture materiality and tactility, she translated the images into two woven tapestries: a blue tapestry measuring 227 x 110 cm and a green-black tapestry measuring 208 x 159 cm. The tapestries are currently on display in Buitenplaats Kasteel Wijlre, where Brans took the photos. They will move on to the Cacaofabriek in Helmond next year.







Architectural threads, photos: Nora Hendrix



Designer

# NORA HENDRIX

A master's student in textile design at KASK in Ghent, Nora Hendrix incorporated the erosion on urban facades in a tapestry design. Using collages, she looked for the relationship between the open and closed character of these places and tried to represent this in a layered textile. In the TextielLab, she developed a tapestry measuring 170 x 200 cm composed of four layers. Each layer has a different image; by placing the transparent top layer loosely over the fabric, the image on the next layer becomes partially visible.



Designer

# OLIVIA RODE HVASS

A recent fine arts graduate, Olivia Rode Hvass was commissioned by the Kunsthall NORD gallery in Aalborg, Denmark to make a series of hand-woven tapestries in her own studio. She used these as a basis to scale up her work in the TextielLab. The result was shown in Kunsthall NORD from 4 June to 16 July 2022.





Designer

# OTOBONG NKANGA



For her solo exhibition in Sint-Janshospitaal in Bruges, Otobong Nkanga hand-tufted several rugs in the TextielLab. In the installation, the colourful rugs were surrounded by handmade cords that were also made in the lab.



# PATRICIA KAERSENHOUT

In 2021, the TextielMuseum asked Patricia Kaersenhout to develop a new work for the collection. She returned to the lab a year later to make a series commissioned by the Centraal Museum Utrecht for the exhibition The botanical revolution. Called 'Of Palimpsests & Erasure', the series is a critical response to the work of naturalist Maria Sybilla Merian. For her botanical drawings from Suriname, Merian used the knowledge of indigenous and enslaved women but never acknowledged them. A palimpsest is a parchment on which texts were written in the Middle Ages. Because palimpsests were so costly, they were chemically cleaned and reused, but the earlier texts reappeared over time. Kaersenhout used this as a metaphor to 'disrupt' Merian's work with women who emerge from the past to claim their place in history. The resulting tapestry measures 350 x 520 cm and comprises different materials, including reflective yarns to create a localised lenticular (animated) effect.





Designer

# PIEN POST

As an extension of 'Knot', the collection he previously developed in the TextielLab, Pien Post produced 40 metres of braided cord with bobbins. He used the cord to knot a lamp, which was displayed during Dutch Design Week (DDW) in Eindhoven.



Left: 'Knot III', photo: Pien Post. Right: DDW 2022 – 'MESSMERIZING', Eindhoven Central Station, photo: Latisha Loos





Photos: Patty van den Elshout

Designer

# PIPER SHEPARD



For her installation 'Woven Light & Ornament', Piper Shepard developed fabrics from gimped cords made on the TextielLab's traditional passementerie machines. Her work was shown at the Maryland Institute College of Art in Baltimore (US).



Designer

# POL VOGELS

For his graduation project at the Municipal Academy of Fine Arts in Sint-Niklaas, Belgium, Pol Vogels was looking for a knitting workshop with the necessary expertise to complete his own fashion collection. With the lab team, he developed a spencer jacket and scarf. Both garments feature a highly detailed image of a pigeon, a design that required a seamless transition between two different knitting stitches.



Photo: Patty van den Elshout for the Textielmuseum

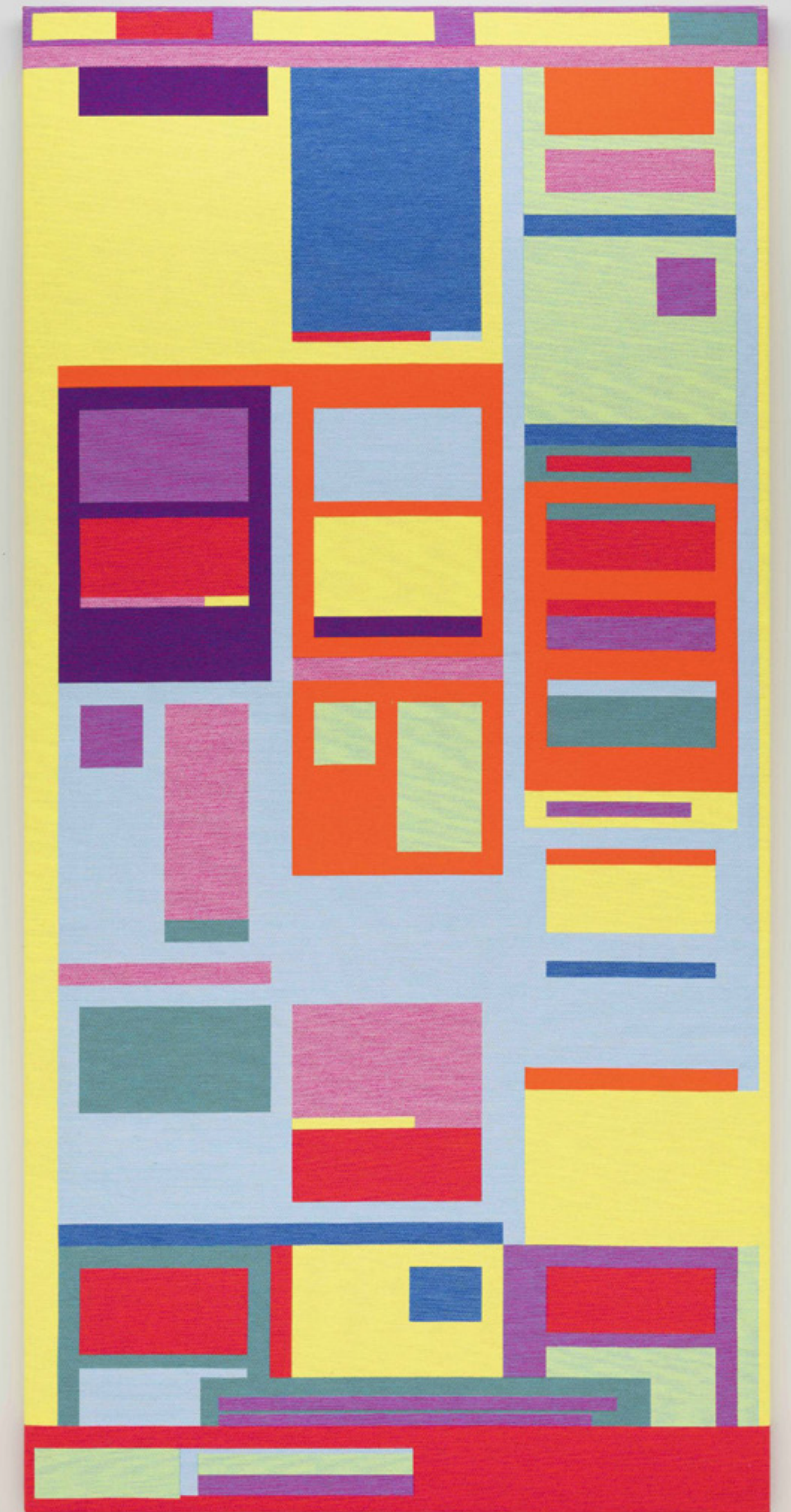


Designer

# RAFAËL ROZENDAAL

Rafaël Rozendaal is a Dutch-Brazilian artist who lives and works in New York. He is known as a pioneer of internet art. In 2014, as part of the 'Abstract Browsing' project, he developed a free browser plugin that converts any websites visited into coloured squares and rectangles. He transforms the most beautiful compositions he encounters while browsing into textiles. This year, he wove six new tapestries for the project in the TextielLab. These were exhibited at the Upstream Gallery Amsterdam. He created an additional eight works for an exhibition at Takuro Someya Contemporary Art in Tokyo, Japan.

Abstract Browsing 22 03 01 (LA Times)

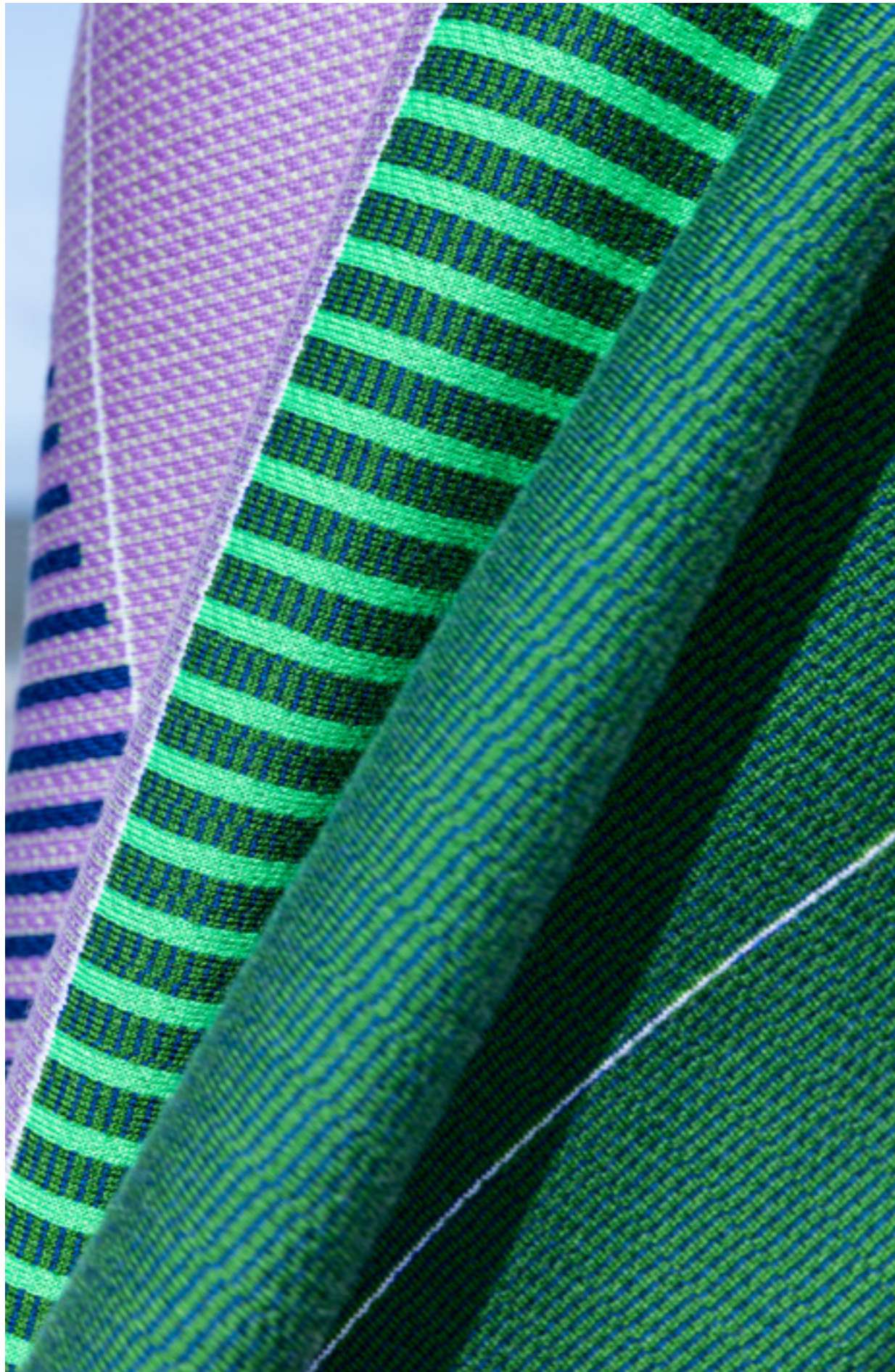






Takuro Someya Contemporary Art in Tokyo, photo: Shu Nakagawa





Temperature textiels, photos: Raw Color



Designer

# RAW COLOR

Design duo Raw Color's 'Temperature Textiles' aim to communicate about climate change through textiles. In the TextielLab, the designers added three new jacquard-knitted blankets to the range: the 'Temperature Blanket', 'Emission Blanket' and 'Sea Level Blanket'. The blankets serve two purposes: keeping the user warm while using data to show how the earth is overheating. The highly detailed tables and graphs, which are embedded in the fabric, visualise the effects of global warming. The project was nominated for the Dezeen Awards 2022 in the Homeware Design category.





Temperature Textiles Raw Color, photo: Raw Color



# ROBBIE BARRAT & JONAS JEPPESSEN



These two designers have developed several tapestries based on their fascination with digital aesthetics. This project is part of ‘Texture Studies’, ongoing research exploring the extent to which digital images retain their specific characteristics in another medium – in this case woven textiles. Jeppesen painted artworks that Barrat then converted into digital files. These digital files can be reproduced almost exactly in a fabric. It is a fascinating study, in which hand-painted work is converted into a digital file that is translated into textiles. The tapestries will be displayed in L’Avant Galerie Vossen in Paris.





# SAMPAT STUDIO

This is Marcos Kueh and Isabelle Nair-Lacheta's design studio. They both grew up in Malaysia and graduated this year from the Royal Academy of Art in The Hague. While still a student in late 2021, Kueh was selected to work in the TextielLab. For a piece commissioned by the Rademakers Gallery in Amsterdam for the PAN art fair, Kueh developed a tapestry using many of his own weaves. Parts of the tapestry are repeated in the augmented reality layer that Nair-Lacheta made for this work.





# SANDRA KEJA-PLANKEN



Sandra Keja Planken is a Dutch designer and the founder of Studio Noun. The idea behind the 'Green Mind Knit' was to connect with nature using a colourful and multiple knitting effect. This resulted in a tapestry measuring 240 x 110 cm made of eucalyptus, bamboo, wool and mohair, among others. The project was presented during Salone del Mobile in Milan.

NPO, the Dutch public broadcasting organisation, asked Sandra Keja Planken to take part in a new television programme about the painter Johannes Vermeer for NPO 1. In the programme, artists, photographers, craftspeople and creatives are asked to interpret paintings by Vermeer that have disappeared or been stolen over the centuries.

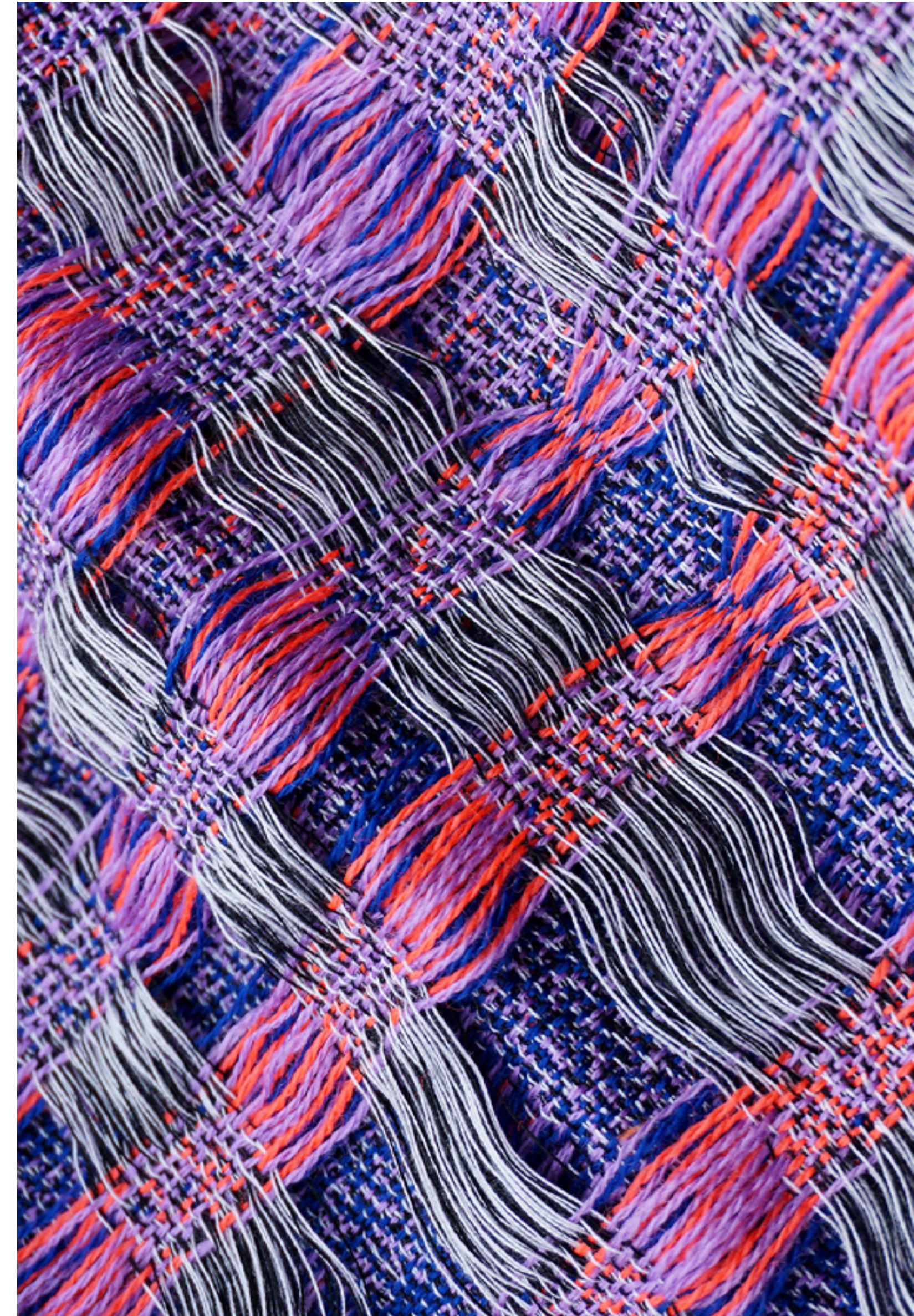
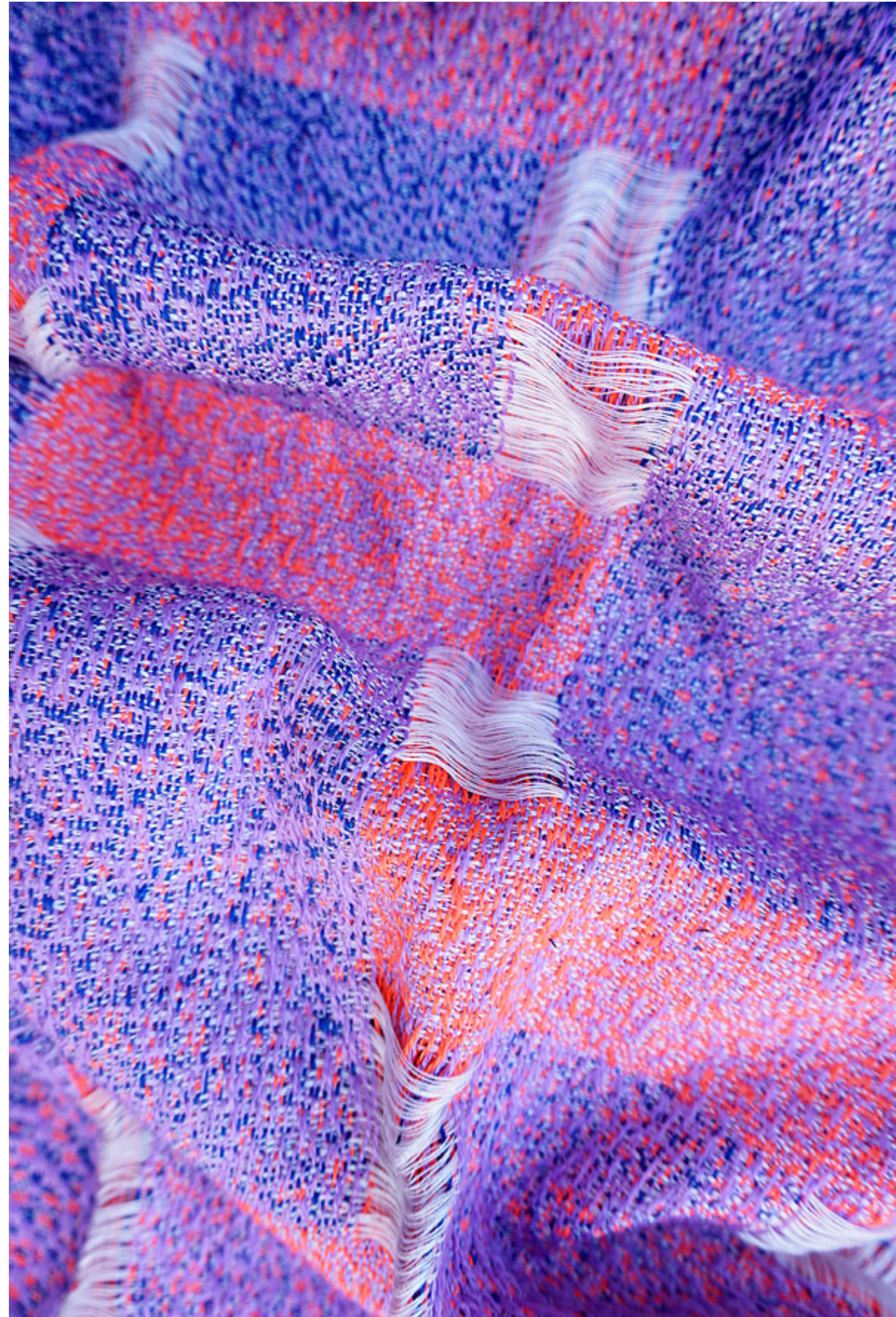
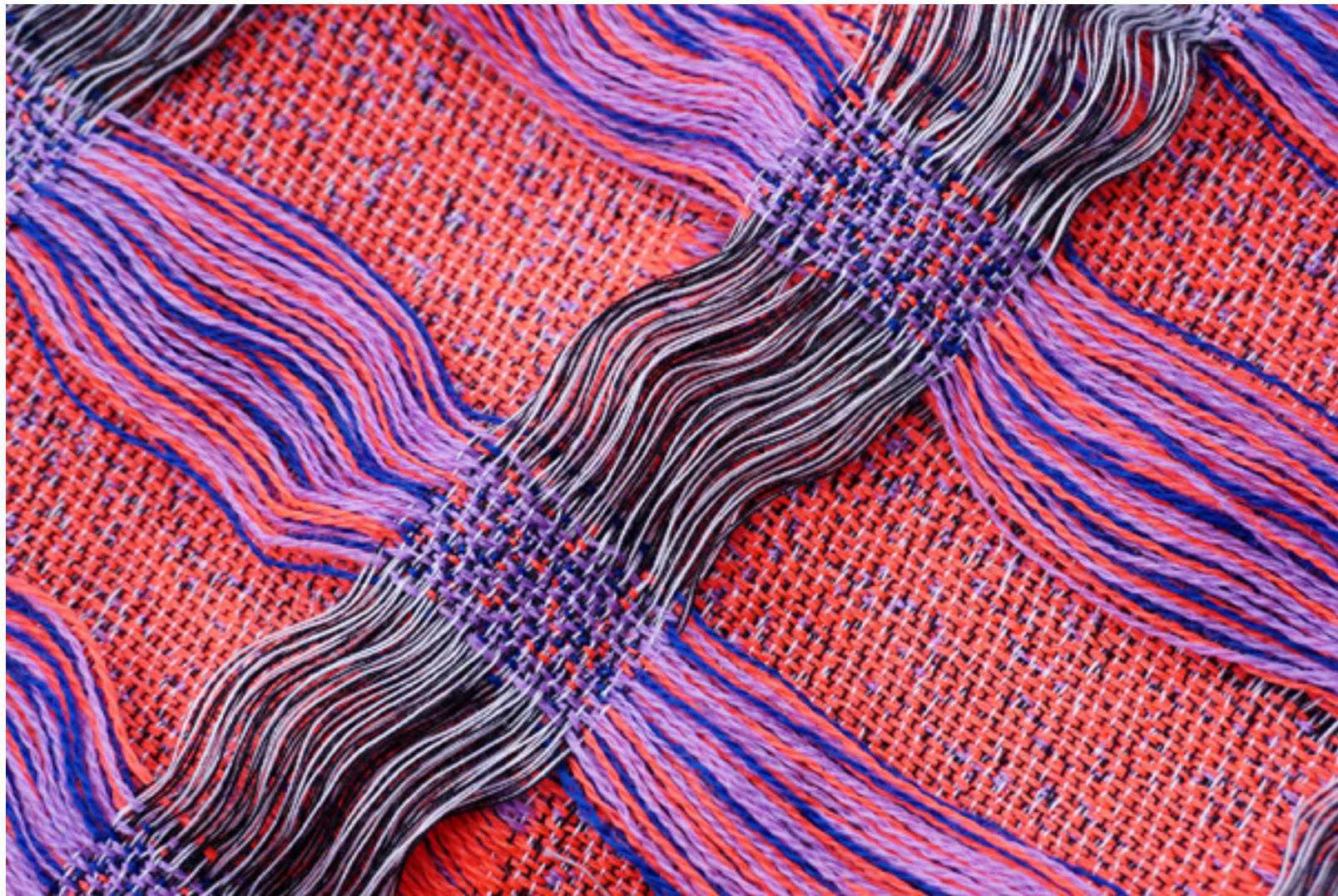
Keja Planken chose Vermeer's paintings 'The Concert' and 'Jupiter, Venus and Mercury'. In the TextielLab, she combined traditional tufting and passementerie techniques. She selected yarns that, for sustainability reasons, are no longer part of the TextielLab's standard range, such as chenille, transparent plastic and rope yarn. But she also incorporated recycled yarn made by Wolkat. The two tapestries were given their own names: 'Multiply' and 'Mythical stuff'.



Designer

# SANDRA LUNDBERG

A master's student in fine arts at Umea University in Sweden, Sandra Lundberg conducted conceptual research on interaction through weaving. This resulted in 'Interwoven'.







Designer

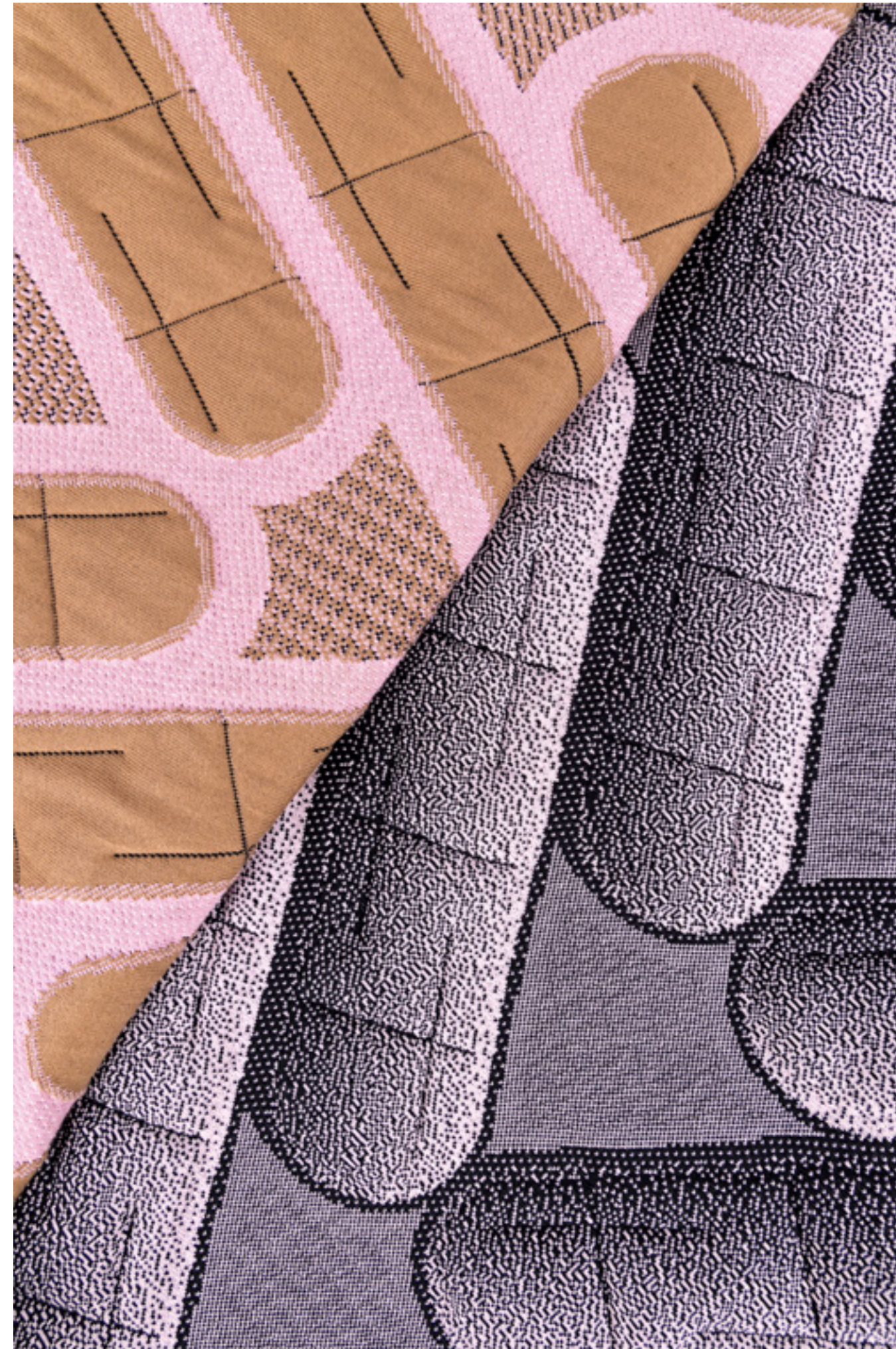
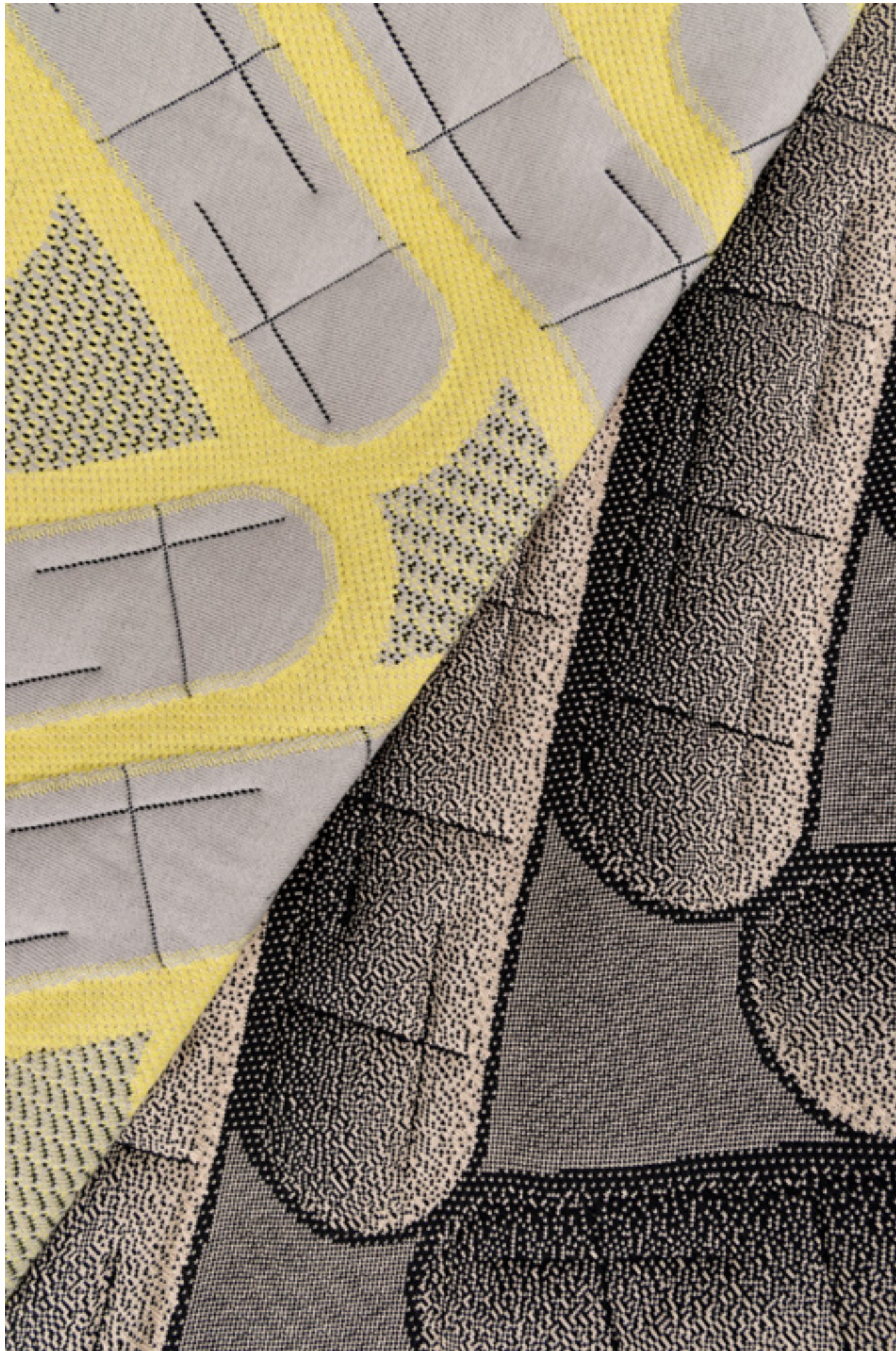
# SANGMIN OH

For his graduation project at the Design Academy Eindhoven, Korean artist Sangmin Oh and the lab team produced 'Knitted Light', a series of 3D-knitted lamps that fuse light and textiles. He selected reflective monofilament, which responds to light in different ways. By combining the monofilament with an elastic yarn, he created beautiful self-supporting 3D textures. The formative effects resulting from expansion and contraction where the yarns met gave rise to various 3D knitting experiments. The resulting coral-like creatures are not only magical in the light but also glow in the dark.





# SIGRID CALON



For the TextielMuseum's own label, Sigrid Calon developed a series of exclusive tea towels and plaids that reflect her fascination for weaving and knitting and pay tribute to the two techniques.

Tea towel – As a textile city, Tilburg also had a textile school. Calon used the old instruction books of weaves in the museum's collection as inspiration for the woven tea towels. By increasing the size of these different weaves and using a range of colours in the weft, she produced a beautiful play of colours and structures.

Plaid – The TextielLab also asked Sigrid Calon to design an own-label plaid on the new circular knitting machine. A special feature of this machine is that it can knit patterns on the front and back of the fabric. The plaid is made of cotton with a polyester filling that creates volume. In her signature graphic style, Calon designed shapes that represent knitting stitches. One side of the fabric features subtle colour gradients; the other side is composed of sharp lines and graphic areas of colour. The plaid also incorporates weaves Calon developed herself that are a reference to the tea towels she created earlier in the year.





Sigrid Calon, photo: Josefina Eikenaar for the Textielmuseum



Designer

# SOFIE LEENEN

Sofie Leenen returned to the TextielLab to continue her 'Braided Weave' project, which can be seen in the TextielMuseum's Secrets of making exhibition until June 2023. She used cord twisting, gimping and braiding techniques to develop four decorative objects: two vases, a plate and a bowl. The 'Braided Weave' series was shown at the 2022 EDIT Napoli design fair.



'Braided Weave' by Sofie Leenen at EDIT Napoli 2022



# STUDIO DRIFT

## R&D METAALONDERZOEK



In 2021, the TextielMuseum invited Studio Drift to develop a work for its collection. The designers created a series of 3D woven elements with integrated robotics reminiscent of blades of grass. A group of these elements forms the installation 'As if I was the wind'. Visitors can walk into the space and feel as small as an insect between the gracefully swaying stems. The choreography is activated by this interaction with people, who make the grasses move as if they were the wind. The installation will be on display in the museum in 2023.

The aim of the research was to make a self-supporting textile construction. The samples made during this process showed the potential of weaving with metal. Ultimately, Studio Drift opted for a monofilament and a mechanism with a stand that could shape and support the blades of grass. As the research has the potential to generate a lot of new knowledge that could benefit other makers, the lab initiated a metal R&D project. The project's aim is to develop a metal warp for the 170-cm-wide Dornier loom, so that in future makers can produce jacquard-woven fabrics made of metal.







Designer

# SUSANNE KHALIL YUSEF

For her graduation project at St. Joost in Den Bosch in 2018, Susanne Khalil Yusef tufted two tapestries in the TextielLab. One of these, 'Harpy, the flying carpet', was displayed in Het Valkhof in Nijmegen as part of the Moving Stories exhibition. The other, 'Suus to the Philistines', is part of the Textiel-Museum's collection.

For her most recent project, 'Palms 'n Flames', Khalil Yusef designed a palm tree in flames. A crescent moon rests on top of the tree, a composition she has seen many times on her travels through the Middle East. The design was converted into a deep-pile, hand-tufted tapestry, with the height differences in the pile giving the image relief. A typical feature of Khalil Yusef's work is the Arabic pattern of the keffiyeh, a Middle Eastern scarf and headdress, which can also be seen here. Like the edges of a keffiyeh, the bottom of the tapestry is trimmed with tassels. Khalil Yusef usually presents her tufted textiles in installations consisting of mixed-media works. 'Palms 'n Flames' was shown in a solo exhibition in the Noordbrabants Museum in Den Bosch.





# SVENJA BREMEN

For her graduation project at HAW Hamburg, Svenja Bremen created 'Remembering & Forgetting' in the TextielLab. The aim of the project was to capture memory and a sense of remembering in a knitted fabric. The project was divided into four types of memory. Each type used a different knitting technique, representing different feelings. Some designs have clear patterns, while others fade into the mix of structures and colours.







Designer

# TANJA SMEETS

In the TextielLab's passementerie department, Tanya Smeets developed 'Under the pavement, the roots swirl', a spatial installation through which visitors can move. For the exhibition Habitat Multiform in Viervaat, Smeets went a step further, braiding wire cords and pipes with yarn to form a sculpture.



Designer

# THOMAS EURLINGS



Thomas Eurlings is an independent Dutch product and interior designer whose clients include Ulf Moritz, Forbo and Academy Artemis. For his design studio ThomasE., he develops complete interiors as well as homewares such as wallpaper, mirrors and furniture. This year, he developed a series of napkins in the lab called 'Ribbon Napkins'. As the name suggests, the series is inspired by a ribbon. The design features an abstract ribbon, sometimes seen from the front and sometimes the back. The weaves used emphasise the direction that the ribbon appears on the napkin, creating a 2D/3D effect that is a recurring element of Eurlings' work.



Designer

# THOMAS RENWART



In his studio in Ghent, this Belgian textile artist grows dozens of daffodil varieties, which are a central part of his practice. He plays with the double connotation of the flower, which is seen as the queen of spring and a beacon of hope but is also linked to the vain, selfish Narcissus. He often juxtaposes the duality and history of words and images in his tapestries, embroidery and quilts. For an exhibition in the Bruthaus Gallery during Art Rotterdam, he wove a series of five tapestries from various materials in the TextielLab. The use of classic weaves in the background contrast with the intricate flowers in the foreground.







Designer

# TOBIE VAN PUTTEN



Photos: Bodisamba



Self-taught fashion designer Tobie van Putten combines illustration and fashion in clothing for his label new.toob. For the first time, he developed a series of colourful knitted fabrics. Using the jacquard technique and numerous different coloured yarns, he created a cheerful collection of knitted fabrics that he uses in his garments.



Designer

# YAMUNA FORZANI

Yamuna Forzani started the 'Angel Delight' project in 2021, developing a series of unique tapestries and knitted fabrics that she turns into colourful clothing. The designs depict photos of Forzani and her friends draped in flowers and textiles. These photographic elements are combined with playful, hand-drawn lines. With the experts in the lab, Forzani experimented with 3D effects that pushed the limits of the knitting machine. The works are made from a mix of materials such as wool, viscose and cotton. The designs are available from the Rademakers Gallery in Amsterdam while the creative process can be seen in the exhibition Secrets of making in the TextielMuseum.



Left: 'Secrets of making', TextielMuseum, Tilburg, photo: Josefina Eikenaar for the TextielMuseum. Right: Tommy de Lange for the TextielMuseum



Designer

# ZOA ROSENKRANZ

Zoa Rosenkranz, a graduate of the Design Academy Eindhoven, completed her final project in the TextielLab: a blanket with several pockets or compartments that the user can fill as he chooses to make the product his own. Rosenkranz opted for knitting to create a double-layered fabric that would give the pockets a specific shape. The back layer forms the base while the front layer is used for the pockets with openings.



Photo: Arik Rosenkranz





# ADVANCED TEXTILE PROGRAM



The Advanced Textile Program (ATP) is a new TextielLab initiative launched in 2022. The ATP gives young talent the chance to explore and experiment both as a group and individually around a shared theme. The programme is open to participants who graduated from an art or design course no more than three years ago. Through the programme, the TextielLab offers them a platform for collaboration and an opportunity to develop their textile skills early in their career. Participants work together online and offline for ten weeks, supported by specialists from the museum and lab and the professional network around them.

The lab put out an open call for applicants in early 2022 through its own communication channels (makers newsletter, Instagram, LinkedIn and website). More than 60 applications were received from 24 countries, from which six talents were selected to take part in the pilot that ran from September–November 2022. A new partnership was established with textile design company Kvadrat as part of the programme. Its aim is to explore ways to support talent development in the TextielLab (both financially and in kind). We also collaborated intensively with artist Otobong Nkanga and invited Vlisco, ByBorre, Enschede Textielstad and Pauline van Dongen to join the first edition. This excellence programme will now take place annually.







Advanced textile program, photo: Patty van den Elshout



THESE MAKERS WORKED IN THE TEXTIELLAB IN 2022  
ON A PROJECT THAT IS STILL ONGOING

DAAN HOCKS  
EA POLMAN  
HANNEKE HEYDENRIJK  
AVANS HOGESCHOOL  
TANJA KIRST  
HARMEN LIEMBURG  
KAROLIEN VAN MENSVOORT  
MAARTJE VAN DEN NOORT  
PETER LOHUIS  
FRANCESCA FRANCESCO  
THEO POEL  
BABS VAN DE THILLART  
BEN KREUKNIET  
HELENE DASHORST  
MAGALI REUS  
VANTOT  
LOOM INTERIEURARCHITECTEN  
FRANSJE GIMBRERE  
TEAM THURSDAY  
LEONIE SCHNEIDER  
DIEKE VENEMA  
EREZ NEVI PANA  
VALERIE MANNAERTS & ESTER GORIS  
SAMIRA BOON  
ALYDIA WEVER & RYAN ODUBER  
LAURA DIECKWISCH  
YOOSUNG KIM  
MARIE PIETSCH  
NELE DEMEULENMEERSTER  
MARIJN VAN KREIJ  
MARJAN VAN ESCH  
MIRTE VAN LAARHOVEN  
KATIE SCHWAB & SIMON WORTHINGTON  
SINA DYKS  
KAAN ARCHITECTEN

INTERNS WHO WORKED IN THE LAB IN 2022

ZUZANNA WOJCIK, Swedish school of Textile, Textile Design, weaving department  
CHARLENE WANG, Ecole supérieure des Arts Appliqués Duperré, Arts and Fashion, knitting department  
EMMA MEEWIS, Design Academie Eindhoven, Well-Being, embroidery department  
LUKE SPIERING, Hogeschool voor de kunsten Utrecht, Fashion Design, embroidery/passementerie department  
KYRA HEGGER, St. Lucas Boxtel, Creative Craftsman, embroidery/passementerie department  
DIDE VAN BOCKXMEER, St. Lucas Boxtel, Creative Craftsman, embroidery/passementerie department  
JANA VISSER, Luca School of Arts, Design, weaving department  
JULIET ZUURMAN, AMFI, Fashion Design, embroidery/passementerie department  
VIOLA SCHMIDT, Hochschule Reutlingen, Fashion Design, knitting department  
LOTTE HEIJNEN, St. Lucas Boxtel, Creative Craftsman, embroidery/passementerie department  
MAY-ZAAN TANG, ROC Tilburg, Junior Stylist, finishing department  
PATTY VAN DEN ELSHOUT, Design Academie Eindhoven, Identity, embroidery/passementerie department  
POPPY VAN GIJZEN, Hogeschool voor de Kunsten Utrecht, Art and Economy, tufting department  
ROOS MARCELISSEN, ROC Tilburg, Junior Stylist, finishing department  
SANNE DE KINDEREN, ROC Tilburg, Junior Stylist, finishing department  
ZUZANA SEVCIKOVA, graduated from the Academy of Architecture, Arts and Design Prague, knitting department

COURSES IN THE TEXTIELLAB 2022

ACADEMIE ZUYD - Knitting Minor (BA)  
AMFI - Textile Minor (BA)  
ARBA-ESA - Textile Design (MA)  
DAE - Textile Focus Module (BA)  
KABK - Textile Design (BA)  
SINT LUCAS - MBO Creative Professional Textiles