



TEXTIELLAB PROJECT OVERVIEW

2023

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FOREWORD

The TextielLab's annual review continues to expand, becoming a stunning showcase of a year's worth of experimentation and development in the lab. In 2023, the team collaborated with more than a hundred designers and artists: from emerging talent from a wide range of art academies to renowned figures from the international art and design world. We pride ourselves on being able to offer them increasing knowledge and opportunities each year, supported by a growing network and platform.

And this annual review does not even include everything produced in 2023. Besides the numerous reproductions of existing works, a significant amount of new work was created that has not yet been shown to the public. For this reason, these works will be featured in the 2024 review. Also missing are the outputs of our interns, who are given the chance to use the machines in the TextielLab.

We intend to include their work from 2024 as well. That's because we are just as inspired by the intellectual and creative power of the next generation as the fantastic artists and designers in this review.

Hebe Verstappen
Head of the TextielLab

Maker

AD-WO

Title

GHEBBI

As AD-WO, Jen Wood and Emanuel Admassu focus on art and architecture. In the TextielLab, they worked with Marjan van Oeffelt to develop two woven tapestries measuring six metres wide and three metres high for their installation at the Venice Architecture Biennale. The installation is called ‘Ghebbi’, which is Amharic for a fenced area: a ‘safe’ oasis of peace in a restless city – in this case Addis Ababa, where Admassu comes from. *Ghebbis* are a common feature of houses, schools, churches and other buildings in the Ethiopian capital, and often enclose a serene green space.

But *ghebbis* are increasingly under threat from encroaching high-rises. AD-WO’s installation explores this fact, with the tapestries paying tribute to *ghebbis* as valuable urban places that are worth preserving. The photos taken by photographer Tsion Haileselassie in Addis Ababa were the starting point for the design. The fabrics depict the lush greenery behind the fences, as well as the blue tarpaulin and scaffolding of the current construction sites.



Photo: Claudia Rossini



'Ghebbi', Ad-Wo, photo: Claudia Rossini

Maker

ADDOLEY DZEGEDE

Title

NEW CHINTZ



Ghanaian-American artist Addoley Dzegede was the first Fulbright researcher-in-residence at the Piet Zwart Institute in 2022 and 2023. During her residency, she worked on a project entitled *Exploring textile lineages in Dutch collections through dyeing, batik, and wax print histories*. She investigated how traditional textile techniques from around the world – from Indian chintz to Javanese batiks – have been incorporated by the Dutch textile industry over the centuries and subsequently spread to other places, including Africa.

As part of the project, Dzegede made a cotton screen print using a mix of her own and existing motifs, which tackle issues of authenticity, individuality, intercultural exchange and trade. In the TextielLab, she added a new chapter to history by translating – in accordance with Tilburg tradition – the screen-printed cotton into a woven fabric. The background comprises a textured weave and subtle Lurex elements that contrast with the colourful matt image in the foreground. The image was tightly woven to recreate the rich colours of the original screen print as closely as possible.

Maker

ALEKSANDRA GACA

Title

ONDO & LINO

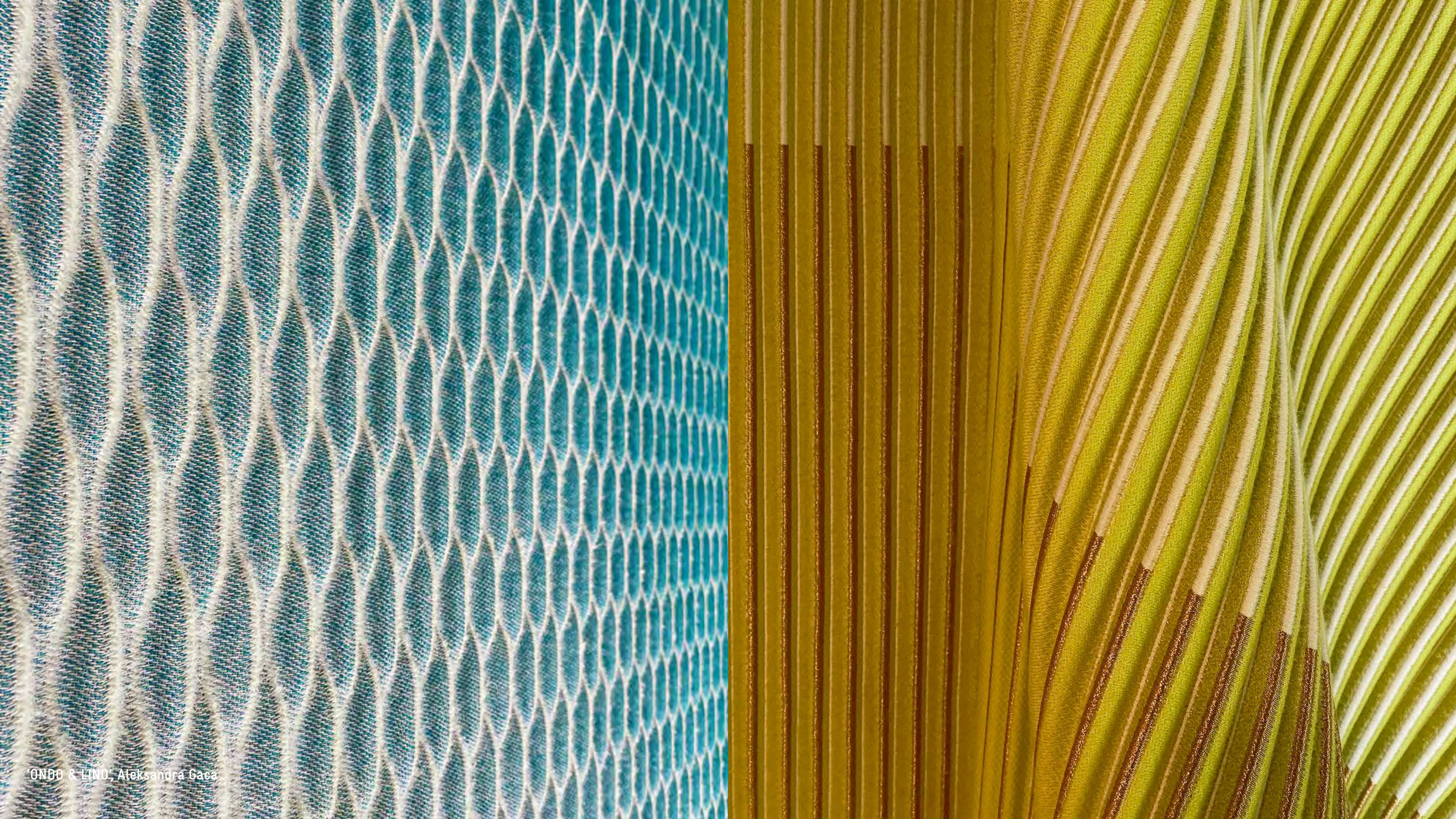
Aleksandra Gaca has garnered international acclaim for her 3D woven fabrics. She has been working with the TextielLab for 25 years. For the Salone del Mobile in Milan, she developed two new versions of her 3D acoustic Architextiles ‘LINO’ and ‘ONDO’. She previously made ‘LINO’ with the Italian architectural studio Marcante Testa. She returned to the lab in 2023 to design a new colour gradient and pattern for the fabric. The new version was made for *Domestic Confessional*, Marcante Testa’s presentation for Campo Base in Milan.

Gaca also collaborated with Philips MyCreation for *Masterly – The Dutch* in Milano. The distinctive texture of her acoustic ‘ONDO’ fabric was 3D printed – with a material made from recycled fishing nets – on Philips’ new Droplet Three Pendant Lamps. These were combined in the presentation with a new version of ‘ONDO’ specially created for the occasion. In the TextielLab, a lot of attention was paid to the colours and materials used: the blue, green and sand-coloured woollen and mohair fabrics match the new lamps beautifully.

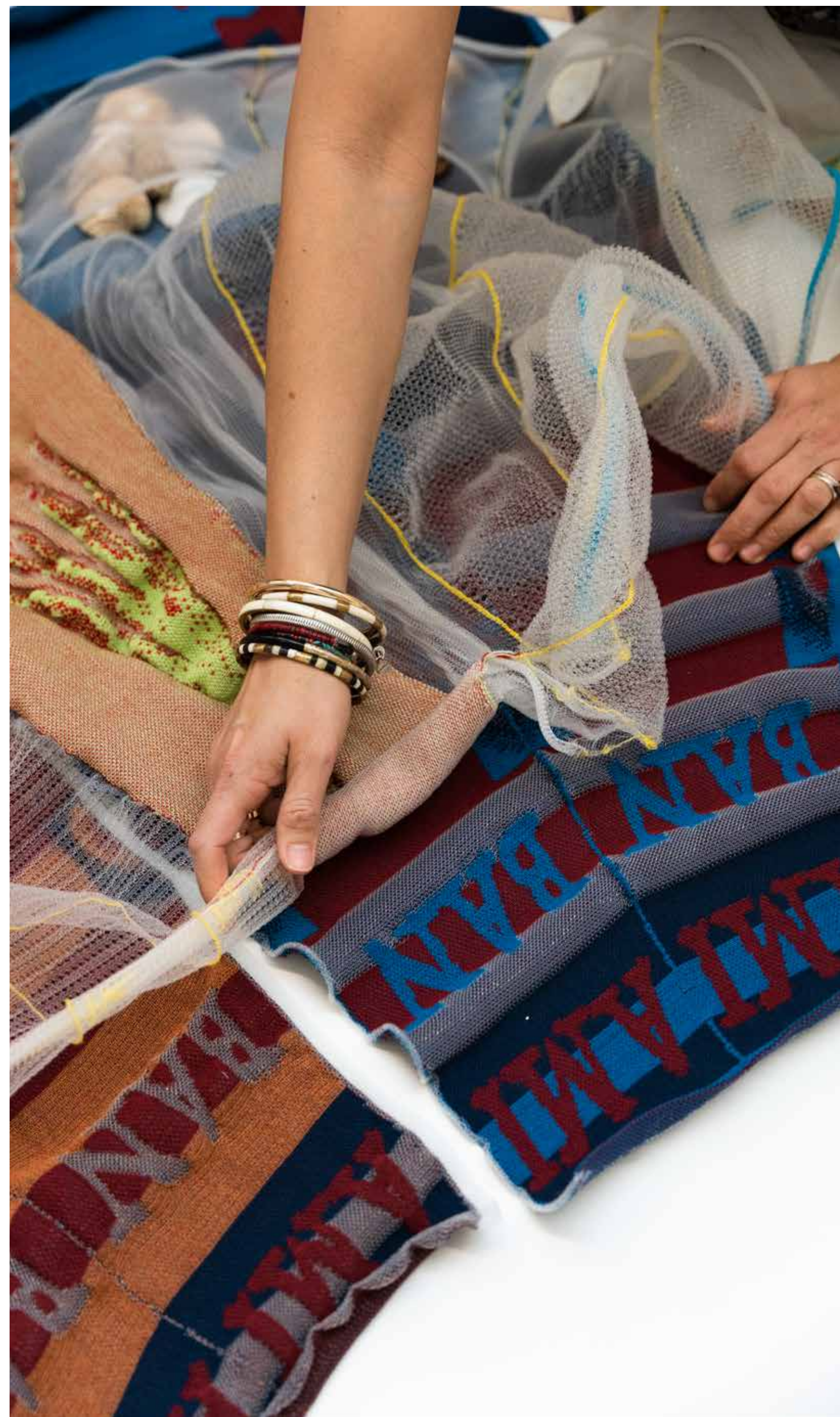


Photo left: Helenio Barbetta





'ONDO & LINO', Aleksandra Gaca



Maker

ALYDIA WEVER & RYAN ODUBER

Title

DILANTI DI BIENTO

The TextielMuseum commissioned Alydia Wever and Ryan Oduber to develop an installation of a rotating dress, which visualises their search for identity and connection. The three overlapping knitted bell skirts include multiple references to Aruba, where the artists come from. The hem of each skirt is finished with a plaited strip of raffia and banana silk, in which meaningful objects are incorporated: silver spoons from Douwe Egberts refer to the history of slavery, bottles of seawater represent the boat crossing, while small copper boxes symbolise the baggage that the artists carry with them. The dress was made partly on the knitting machine and partly on the plaiting machine. Both the knitted motifs and the cords connecting the skirts are derived from the hammocks that are so characteristic of the Caribbean, as a symbol of the network of genes that the people there carry within them. The installation was shown in the TextielMuseum from June to October 2023 in the exhibition *Textile now – each thread tells a story*.

Maker

ARMANDO D. COSMOS

Title

NOTHING NEW UNDER THE SUN

Artist Armando D. Cosmos creates textile collages composed of layered and manipulated images and texts from both historical and contemporary textbooks and scientific publications. By dissecting, reframing and supplementing these images with input from other disciplines, he creates a new visual language for the diagrams of the future. In the TextielLab, he wove three large tapestries made of cotton and merino wool measuring 170 x 220 cm. The triptych presents a collage of accumulated knowledge about cells, chromosomes and DNA and is both a tribute to and a parody of traditional ways of disseminating knowledge. The tapestries were exhibited in November and December 2023 in his solo show of the same name, *Nothing New Under the Sun*, at the Phillida Reid gallery in London.



Photo: Ben Westoby

'Nothing new under the sun', Armando D. Cosmos, photo: Ben Westoby



“I look forward to the sessions every week; I finally feel part of a group. I can now share my love for crafts with others.”

– Monika Przybyla, Connecting Threads participant



Photos: Kevita Junior for TextielMuseum



Maker

THEODORUS JOHANNES FOR BINDWEEFSEL

Title

COAT OF MANY COLORS

Textiles connect people all over the world, not only as practical objects but also as a means of expression. This was the starting point for the multi-year ‘Connecting threads’ project between social welfare organisation ContourdeTwern, the TextielMuseum and Tilburg City Museum. The second edition took place in 2023. With help from artist Theodorus Johannes, 15 Tilburg women with a migrant background used passementerie techniques in the TextielLab to co-create a ‘Coat of Many Colors’, inspired by the famous country song by Dolly Parton. The brightly coloured coat not only brings together the participants’ personal stories but also aims to connect others. After touring three local community centres, the coat was exhibited in the TextielMuseum in *Textile now* – *each thread tells a story*. It is now part of the museum collection.

Maker

BLANCHE VIVET

Title

WHY DON'T YOU THROW THIS AWAY?

Blanche Vivet graduated this year from the Design Academy Eindhoven with ‘Why don’t you throw this away?’, which she developed in the TextielLab and presented at Dutch Design Week 2023. She incorporated a visual illustration of a living room setting into three identical jacquard-woven fabrics, with three different domestic purposes: a wall hanging, a curtain and a kimono. The work explores how textiles can be actively preserved by giving them a new life instead of storing them in a box in the attic that will probably never be opened again. The fabrics are woven with a satin weave from a mix of materials, including recycled polyester, merino wool, viscose, acrylic and cotton, in a carefully composed colour palette.



Photo: Blanche Vivet



Photo: Patty van den Elshout for TextielMuseum

Maker

BRIAN ANDERSON

Title

CASTING NEW TRADITIONS

In collaboration with the EKWC and the TextielLab, Chicago-based industrial designer Brian Anderson came to Brabant to investigate how to make ceramics using a textile mould. He wanted to find a cleaner, lighter and more local replacement for environmentally harmful plaster moulds. In the TextielLab, he worked with product developers Damien Semerdjian and Sarena Huizinga to develop fully fashioned pouches made from sustainable natural yarns such as linen and paper yarn, which he filled with a special type of balloon or air bladder. When the balloon is inflated, the knitting is pulled tight. This is then dipped, cast and covered with clay to form a vase. The vase is fired in a kiln at over 1,200 degrees. The yarn burns away, leaving the structure behind. To make the footprint of the mould as small as possible, Anderson used clay from the Meuse River in the final phase of the research. The results of this two-phase project were featured in the TextielMuseum exhibition *Secrets of Making #3*.

Maker

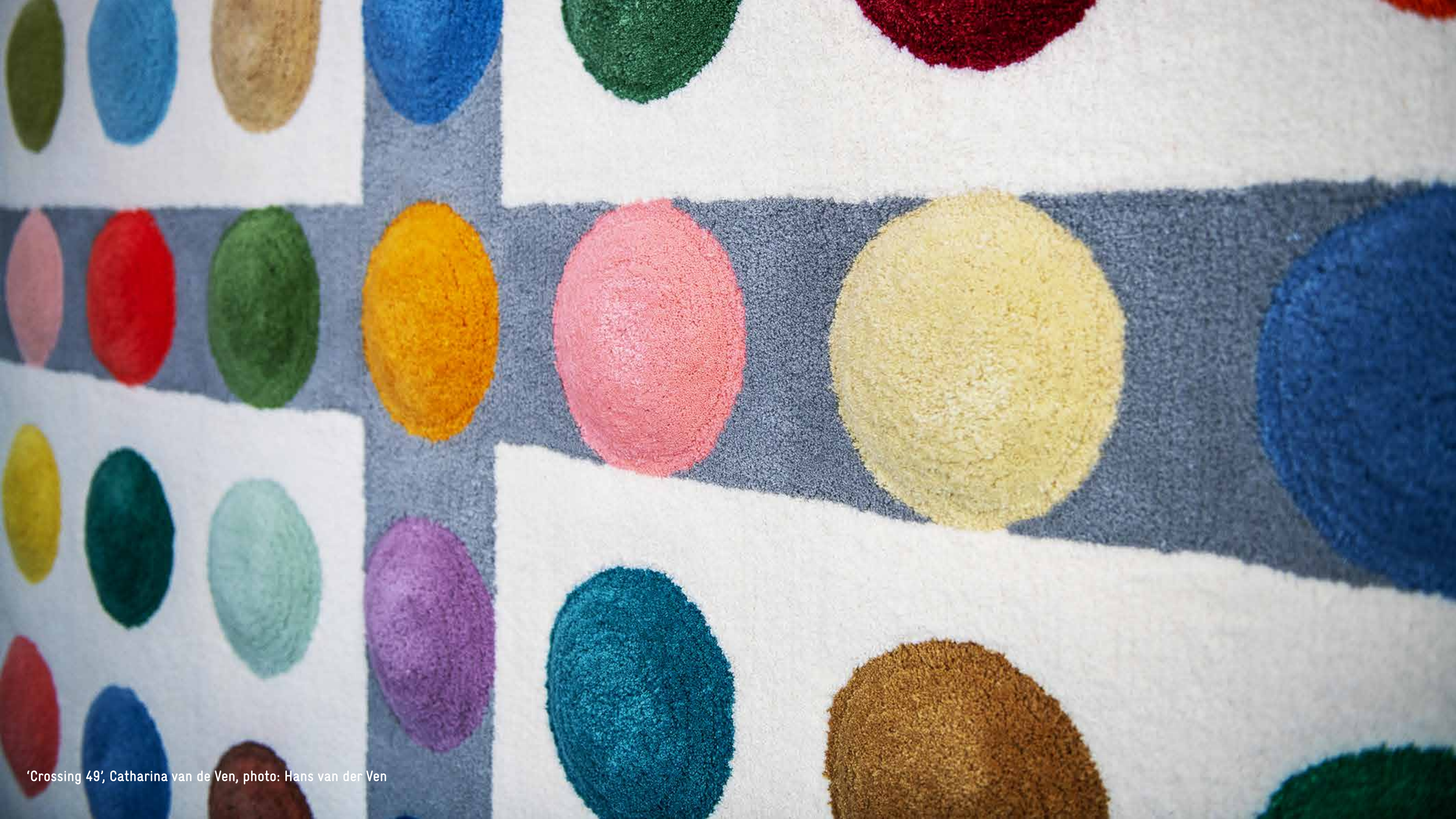
CATHARINA VAN DE VEN

Title

CROSSING 49

Artist Catharina van de Ven created ‘Crossing 49’, her fourth tufted tapestry this year, in collaboration with the TextielLab. The tapestry is made up of 49 coloured woollen balls or ‘domes’ on a white background, divided by a grey cross. Measuring 205 cm by 205 cm, the square work forms part of a series alongside ‘Luxuria 99’ and ‘Tranquillity’. In this new fabric, Van de Ven aims to depict the contrast between mind and body and strike a balance between sensuality and spirituality. The tapestry was hand-tufted by Karen Zeedijk, who worked closely with Van de Ven to find the right palette for the domes. The coherence of the colours was essential for the tapestry and the most challenging part of the creative process. Consequently, a great deal of attention was paid to the choice of yarns. Several colours were specially dyed in the dye lab, while the others were carefully selected from the TextielLab’s yarn collection. The tapestry was displayed at PAD London and in the *Summer Group Exhibition 2023* at Priveekollektie Contemporary Art | Design, a leading gallery in Noord-Brabant, the Netherlands.





'Crossing 49', Catharina van de Ven, photo: Hans van der Ven

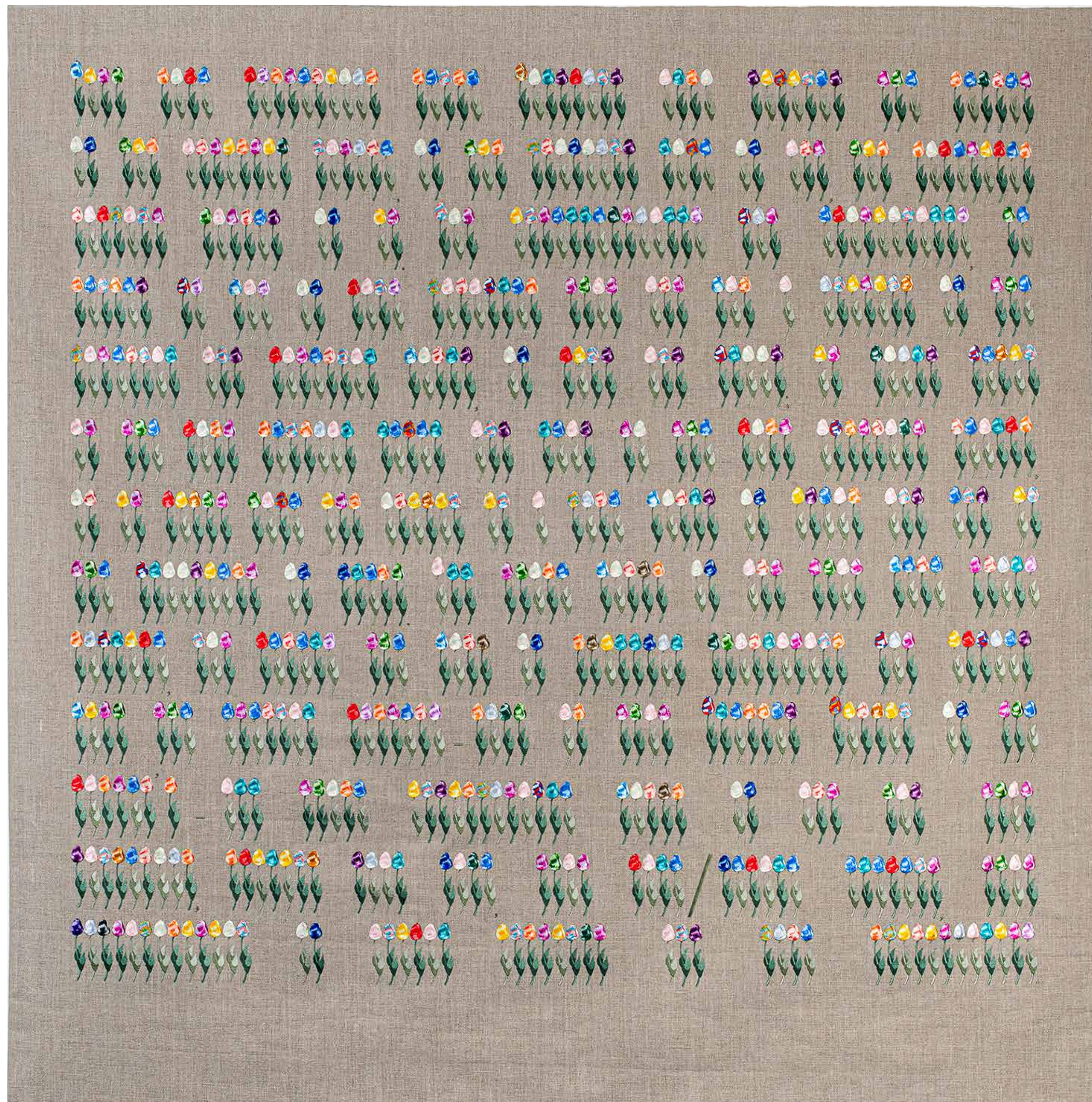


Photo: Hans van der Ven

Maker

CATHARINA VAN DE VEN

Title

TULIPS 644

This tulip field, embroidered on linen, contains 644 tulips that convey a secret message. Catharina van de Ven developed a colourful tulip alphabet, which she used to translate a sentence from Hermann Hesse's book *Narcissus and Goldmund* into embroidery in the TextielLab. In the sentence, Goldmund expresses his vision of his own artistry – a sentiment that resonates with Van de Ven. She embroidered an accompanying key on a cushion to help viewers decipher the text: each differently coloured tulip represents a different letter. The use of Sulky ombre yarn, which has a colour gradient, ensures that even tulips representing the same letter are all unique. The work measures 170 by 170 cm. It was embroidered in sections that were joined together under the machine. 'Tulips 644' will be exhibited at Art Miami in Florida in March 2024.

Maker

DIEKE VENEMA

Title

‘TUFTING – DRAWINGS’

While researching ‘more open’ work, visual artist Dieke Venema discovered that her sculptures often start as sketches on a page. This gave drawing an important role in her work; she now alternates between drawing and sculpting. In the TextielLab, a series of autonomous line drawings were given a new dimension in a series of tufted objects with a ‘robust’ appearance. The different lines – some firm and clear, others tentative or thin and partly erased – were translated into varying colours, yarns and pile heights. The drawings were not converted into a single tapestry but into individual elements, ranging in size from 40 x 60 cm to 200 x 300 cm. By installing these throughout a space, the functional objects in the room become part of the sculpture and vice versa. The work was part of the group exhibition *What My Hands Know* at Arti et Amicitiae in Amsterdam.



Photo: Maarten Nauw



Maker

DOINA KRAAL & ROGER CREMERS

Title

PERPETUAL LIGHT

‘Perpetual Light’ was shown in late 2023 in the exhibition *Of Gaia and Ouranos* at Looiersgracht 60 in Amsterdam, where Doina Kraal and Roger Cremers were previously artists-in-residence. Both artists have a passion for objects with a history. For this project, they were inspired by 17th-century tapestries, Napoleon’s field tent and the raree show or peep box. The tent is constructed from jacquard-woven fabrics in a classic house shape, with various openings and peepholes. A colourful landscape was woven on the inside of the tent using historical weaves, materials and colours. By allowing the thicker weft threads to float on the other of the fabric, only the indistinct outlines of this landscape can be seen on the outside of the tent. The roof panel depicts a starry sky, on which mysterious flying objects from the past and present were embroidered elsewhere in the lab. While the viewer observes the work, he or she is also observed through the peepholes. The tent thus becomes a means to look at ourselves in an enchanting world of plants, animals and celestial bodies.

'Perpetual Light', Doina Kraal & Roger Cremers



Maker

DRIFT

Title

I AM STORM

Artists Lonneke Gordijn and Ralph Nauta, the duo behind DRIFT, are known for their poetic work, in which they are strongly inspired by nature. When the TextielLab started their own Research & Development-programme back in 2021, DRIFT was asked to research self-contained structures which come to life using technology. The result of this is the installation 'I am Storm'. The work consists of twentyfive bigger-than-life woven blades of monofilament, which react to the physical proximity of people with light and movement. The visitor walks through a field of waving long grass and gets the feeling of being the wind that moves the blades and which lights them up in the sun. Especially for this project sensor-based control modules were designed to move each blade individually in a carefully crafted choreographic movement.

The transparent skin of monofilament for the bulb and the blade are made out of the same square woven piece of fabric, made to form using creases and pullstrings. The art installation made it's world premiere in 2023 at the TextielMuseum for the exhibition *Is it alive?* and will be shown there until april of 2024. The museum has included one of the blades in it's collection.





'I am Storm', DRIFT, Photo: Ronald Smits



Maker

DRIFT

Title

WEAVING WITH METAL

The development of DRIFT's 'I am Storm', commissioned by the TextielMuseum, served as a catalyst for more in-depth research into weaving with metal. Supported by a BIS government subsidy, 2023 marked a new phase in the TextielLab's multi-year research and development programme. After the promising aluminium samples made on the semi-industrial TC2 loom, the team scaled up to the 170-cm-wide, computer-controlled Dornier loom in October. The preparation was intense, with the final challenge being manually tying on the aluminium warp. Over a period of five weeks, the weaving team and DRIFT investigated the possibilities and limits of weaving with metal. The first results are very positive. All the knowledge acquired so far has been recorded in a knowledge document. Several samples will also be added to the Sample Studio, so that makers can develop their own jacquard-woven metal fabric in the future.



'Weaving with metal', DRIFT, photo: Patty van den Elshout for TextielMuseum



Maker

EREZ NEVI PANA

Title

RIPENING



Erez Nevi Pana is a designer and passionate animal rights activist, a conviction that is reflected in his work. He earned a BA at the Holon Institute of Technology in Israel and an MA at the Design Academy in Eindhoven. He is now researching vegan design as a PhD candidate at the University of Art and Design in Linz, Austria. In the TextielLab, Nevi Pana experimented with tufting with vegetable yarns: linen, cotton, hemp and abaca, a yarn made from banana leaves he grew himself. These resulted in unique interior applications that are completely vegan: a tufted rug and four different coverings for stools and chairs with alternating yarns and pile heights. Besides an artistic exploration of materials, the project also explores morality in yarn production. The designs are based on children's drawings because of their innocent view of realising fully vegan products, as well as Nevi Pana's desire to involve the next generation in meaningful conversations about ethics and design.

Maker

FANJA BOUTS

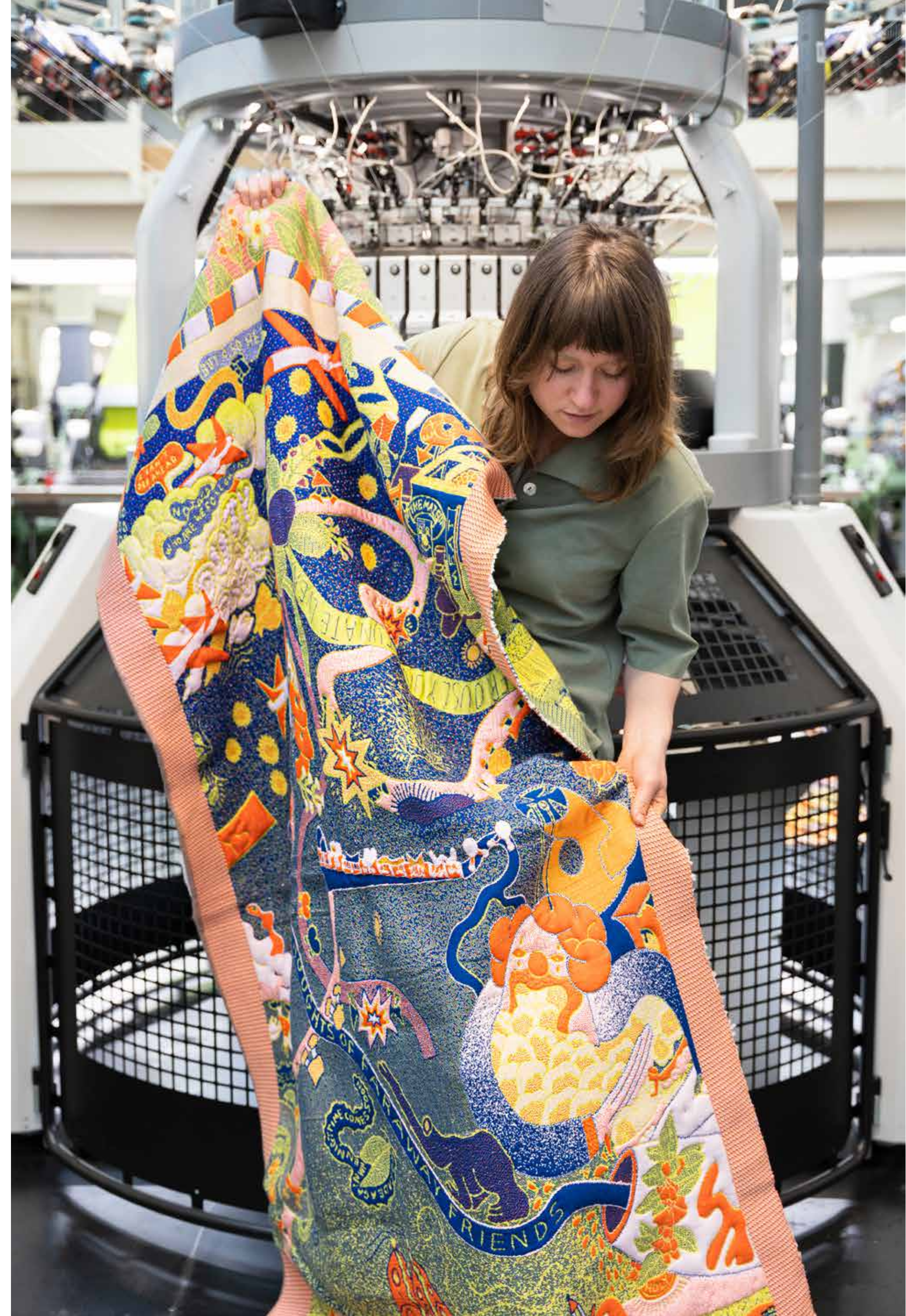
Title

A LARGELY DISTORTED YET
SURPRISINGLY ORDERED MAP OF
REGULAR IRREGULARITIES: A DENSE
DESCRIPTION OF THE PRESENT-DAY
HISTORY OF THE FUTURE

Fanja Bouts graduated from the Gerrit Rietveld Academy in 2023 with a textile indictment of today's consumer society: a 10-metre-long tapestry knitted on the new circular knitting machine. Her goal was to create a spectacle, an absurd 'map' of the hectic world we live in, drawn with a large dose of socially critical humour. As an image of this size is too heavy for the machine's memory, the project was produced in sections. These then had to be joined together seamlessly. The tapestry also incorporates a new double cloth technique, which allows the four colours in the work to be used freely – something that the previous circular knitting machine was less able to do. This creates a surprising image that looks almost woven. The tapestry attracted a lot of attention at the graduation shows and was featured in various publications including *Het Parool* and *Metropolis M*. It was also selected for the *Best of Graduates exhibition* in Galerie Ron Mandos, where it won the audience award.



Photos: Patty van den Elshout for TextielMuseum





'A largely distorted yet surprisingly ordered map of regular irregularities: a dense description of the present-day history of the future', Fanja Bouts, photo: Simon Pillaud



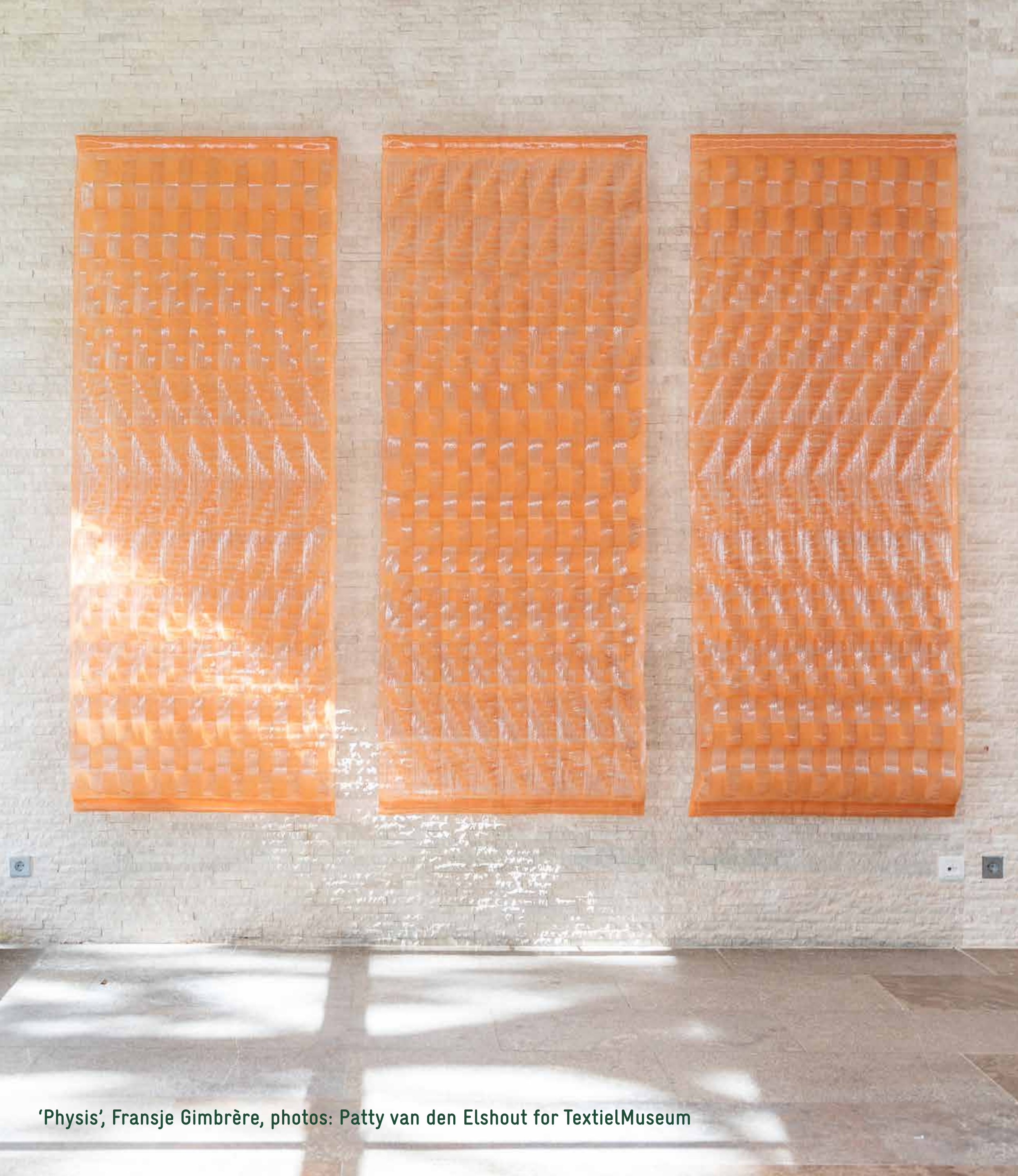
Maker

FRANSJE GIMBRÈRE

Title

PHYSIS

A special commission from the Rector Magnificus of Tilburg University gave Fransje Gimbrère the opportunity to deepen her knowledge of 3D machine weaving. She had previously switched from manual to machine weaving with the help of the TextielLab, creating a transparent room divider for Tilburg City Hall over three development days. For this new commission, Gimbrère was given more time and carte blanche to develop a work for the entrance of the Koopmans Building on the university campus. With product developer Judith Peskens, she experimented extensively with weaves and materials. She ultimately chose a polyester monofilament warp and a warm orange linen weft with her own version of a satin weave to enhance the 3D effect. Her research resulted in three pieces that demonstrate the versatility of 3D woven constructions while also determining the ambiance of the space. The pieces are all constructed from the same pixel or building block, each in a slightly different order. Installed just before the start of the academic year, the semi-transparent fabrics now flow along the ceiling of the large hall. The grid of loose threads plays with the light and sparks the imagination: the 'network' twists, deforms, condenses and splits into multiple layers, sometimes into as many as 16.



'Physis', Fransje Gimbrère, photos: Patty van den Elshout for TextielMuseum



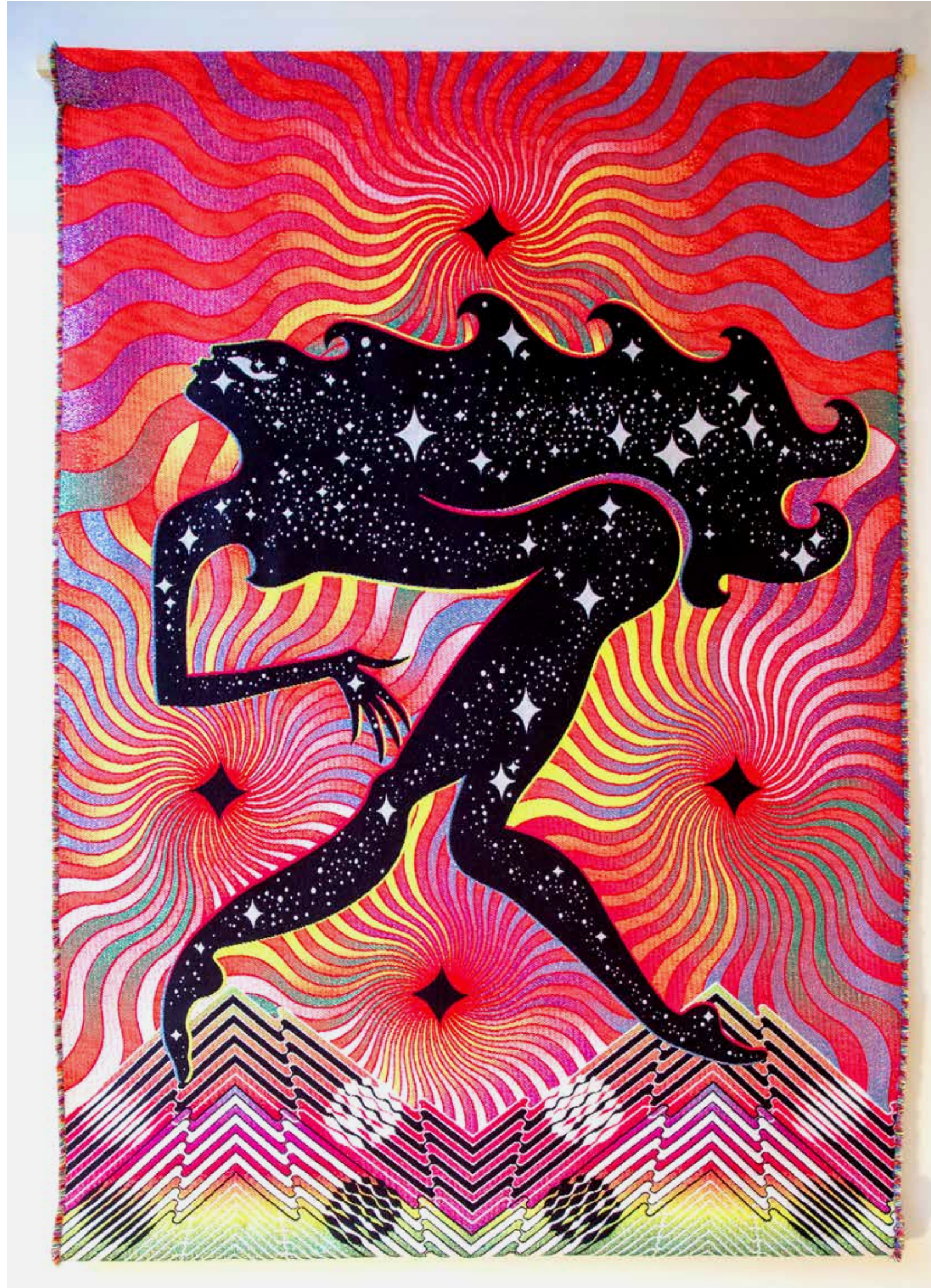
Maker

FRANCESCA FRANCESCHI - SUPERFLUO

Title

FROM SUNSET TO SUNRISE

As big dance and music aficionado the graphic designer and visual artist Francesca Franceschi developed a series of four tapestries inspired by an adventurous night out. The story starts with a cosmic sunset and ends with a woman dancing until the sun rises again. Colour is an important theme in Franceschi's work, because she is a synaesthetic, meaning she experiences colours for numbers, emotions and memories. Two tapestries are a translation of her earlier designs for vinyl covers for a befriended musician. They are woven with merino wool, acrylic, cotton and lurex yarn. *From sunset to sunrise* was shown at the Collection M Gallery in Amsterdam during 2023 and will be shown at OBJECT Rotterdam in 2024.



Photos: Enza Di Lecce



Maker

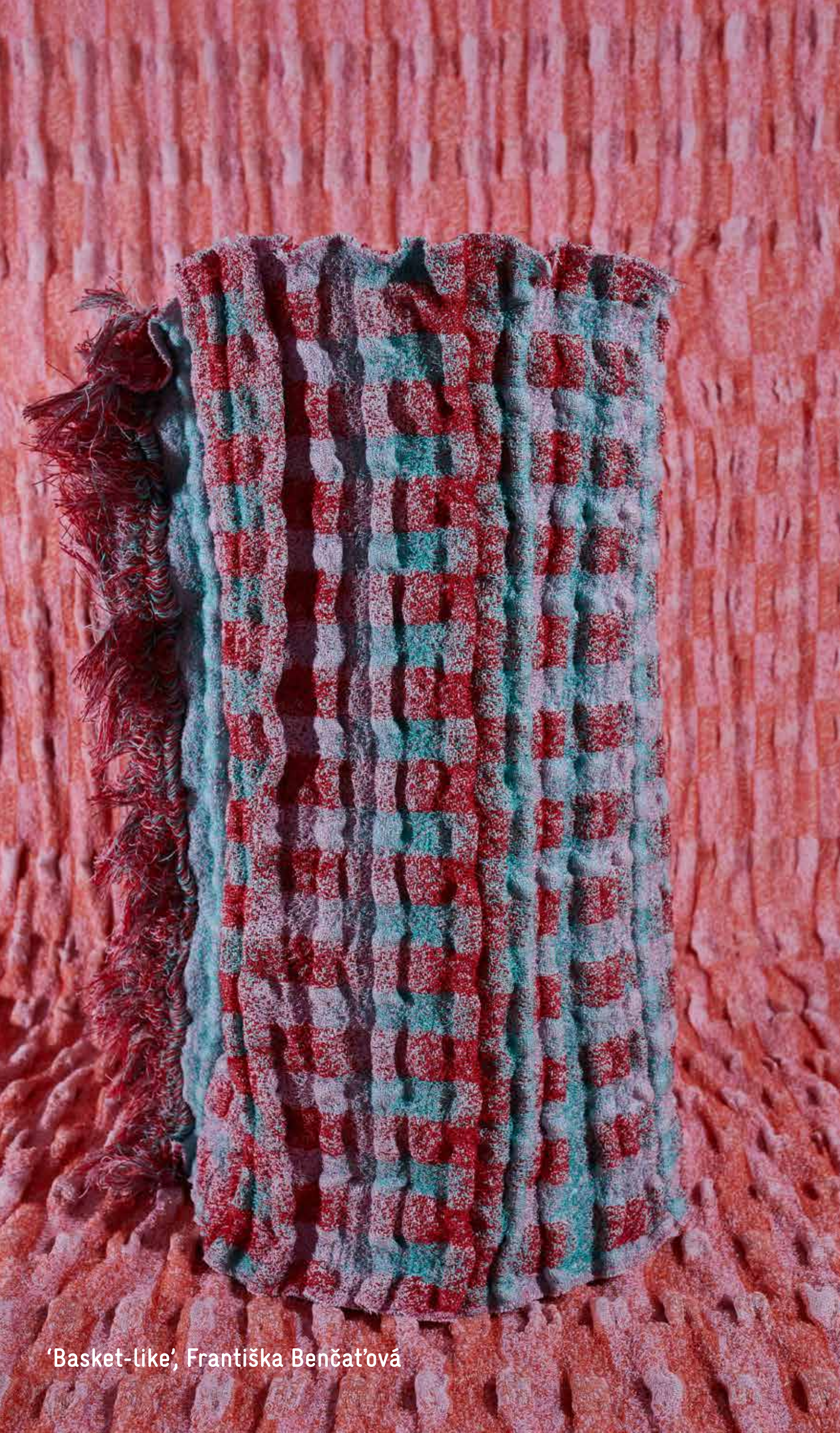
**FRANTIŠKA
BENČAT'OVÁ**

Title

BASKET-LIKE



Františka Benčat'ová studied at the Academy of Arts, Architecture and Design in Prague. She came to Tilburg to develop her graduation work 'Basket-like'. The resulting five fabrics are part of a project examining textile mimicry and the imitative qualities of textiles. The project explores how the jacquard loom can imitate the structure and properties of woven baskets. The proofs of concept are all made from a mix of mercerised cotton and elastic, woven on a white cotton warp. As an Erasmus student at KASK in Ghent, Belgium, Benčat'ová learned the basics of programming in Pointcarré, a software programme for jacquard machines. She even wrote the programmes for the loom herself, with the product developer helping her to create the colour gradients. The project has won several graduation awards and is included in the collection of Museum of Decorative Arts in Prague. It will also be presented at the London Design Festival 2024.



'Basket-like', Františka Benčat'ová



Maker

GRETHE SØRENSEN

Title

TRANSPARENCY, LIGHT AND SHADOW, THE SKY

Grethe Sørensen's work can be found in the collections of major design museums, including Cooper Hewitt, Smithsonian Design Museum in New York and Designmuseum Danmark in Copenhagen. The Danish textile artist has developed a method for converting photographic pixels and even video recordings into woven textiles, using blurred shots of the urban environment as a starting point. Sørensen is constantly looking for ways to innovate woven fabrics, experimenting manually on her TC1 loom at home. In the TextielLab, she repeated these experiments on the industrial machines. For the courthouse in Copenhagen, she developed three jacquard-woven wall coverings in a subtle colour scheme. The fabrics create a warm, soothing atmosphere on the one hand and emphasise the building's serious function on the other. The masterly 'Transparency' extends from floor to ceiling in a large underground courtroom, while 'Light and Shadow' and 'The Sky' adorn the walls of waiting rooms.



Photo: Anders Sune Berg



'Light and Shadow' & 'The Sky', Grethe Sørensen, photos: Anders Sune Berg



Maker

HUSSEIN SHIKHA

Title

GARDEN OF EDEN

Hussein Shikha, a multidisciplinary artist from Iraq, explored traditional southern Iraqi carpets, which are richly illustrated and highly symbolic. Sadly, the craft is dying and little documented information is available about the meaning of the symbols, the cultural background and historical relevance of these detailed fabrics. With the information that he was able to gather over the years, Shikha developed his own interpretation of the craft in the TextielLab, combining ancient symbols with innovative techniques. The work was created in Aseprite, software for drawing and animating pixel art. The design was so well suited to machine weaving that highly detailed patterns could be produced. The resulting two-sided cotton tapestry was exhibited in October 2023 in Kunsthal Extra City in Antwerp.

Maker

JANA VISSER

Title

IN THE ALMOST

The South African textile designer Jana Visser is fascinated by the process of weaving. The tapestry ‘In the Almost’ is woven on the jacquard weaving loom at the TextielLab and afterwards manipulated by hand, unraveled and woven again to provide variation in its texture. This helps to expose the underlying structure of the work, as well as the relationship and tension between warp and weft. This way, Visser makes the weaving process the central subject of her work.

Mostly natural yarns were chosen, such as linen, cotton, bamboo and paper. Adding monofilament yarns adds a certain tension between natural and synthetic while at the same time adding a certain dynamic effect in refracting light or reactions to the smallest movements in the room. ‘In the Almost’ was nominated for the Loewe Foundation Craft Prize in 2023. The work was displayed together with 23 other nominees at the Noguchi Museum in New York City.

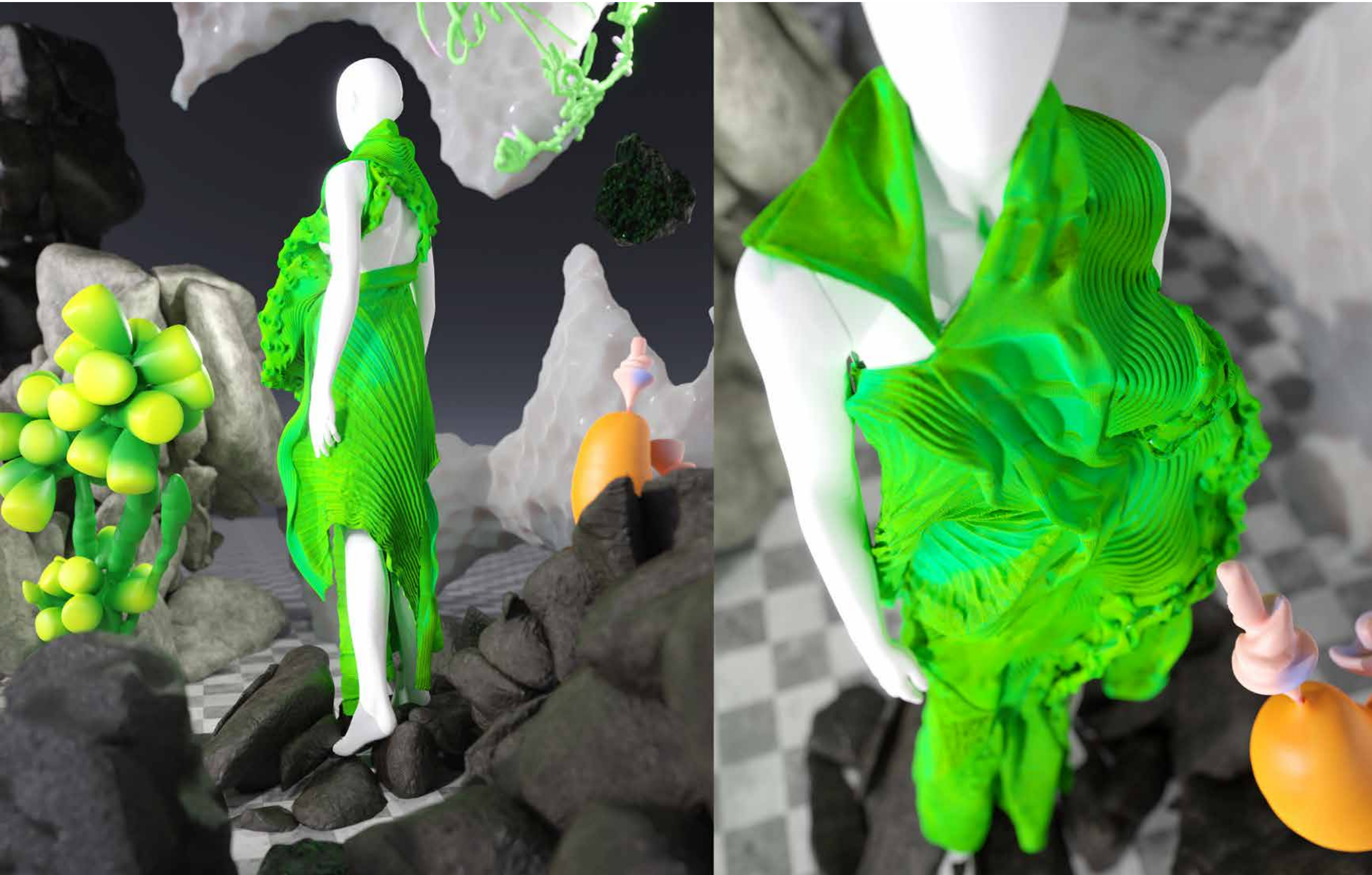


Maker

JEF MONTES

Title

MICHELANGELO



Jef Montes graduated from ArtEZ in 2012. He has since been a regular in the TextielLab, where he first began developing his own yarn. Called Adaptive Archi-Filament, it changes shape on contact with water. In 2021, he used the yarn to weave 42 dresses with product developer Judith Peskens for ‘Marinero’. All the dresses started as squares of fabric that were then tailored by the rain. He returned to the lab in 2022 to develop three more dresses that were shaped by the sea.

In 2023, he initiated ‘Michelangelo’. This time, he explored the possibilities and limits of the flat knitting machine. Using a combination of monofilament, recycled PET yarn and his own PLA, Montes knitted pronounced waves and pleats in eye-catching candy cane colours. He produced a total of eight ‘pre-shaped’ sculptural dresses that do not require any assembly.



'Michelangelo', Jef Montes, photo: 3D artwork in collaboration with Replicad & Misha Gurovich

Maker

JEROEN VAN DEN BOGAERT

Title

A FOOLISH PLEASURE IN WICKED SCHEMES

Jeroen van den Bogaert graduated from the KABK in The Hague in 2022 with *A Foolish Pleasure in Wicked Schemes*, a project that explores masculinity through the ages. He had tapestries woven in America from collages depicting stereotypically tough, heroic male behaviour. Elaborating on this theme, he created a new masterpiece in the TextielLab with product developer Lotte van Dijk.

The jacquard-woven fabric is based on the fall of Icarus, a myth described by Ovid in his *Metamorphoses*. Despite his father's warnings, Icarus flew too close to the sun, causing the wax on his wings to melt and sending him plunging to his death. Van den Bogaert supplemented the classic images of this story with depictions of present-day paratroopers who are all confronted with their own vulnerability as they fall from the sky. The resulting fabric is highly photographic, with the gold Elirex yarn creating eye-catching glossy elements.





Photo below: Sebastian van Damme

Maker

KAAN ARCHITECTEN

Title

WALLCOVERING
FOR HET LOO
PALACE

After extensive renovation by KAAAN Architects, Het Loo Palace reopened to visitors in 2023. A new café was created in the Balzaal restaurant, which once housed King Willem III's horses and was used for film screenings during the reign of Queen Wilhelmina. Three impressive tapestries give the space a cosy feel and improve the acoustics. KAAAN commissioned the TextielLab to make the fabrics, which were hung in the palace by Oostendorp, a company that the lab has worked with closely for almost 15 years. To make the wallcovering visually interesting from all distances, the design plays with images within an image. From a distance, the three large panels appear to be filled diagonally from corner to corner with an ornate leaf. Up close, it becomes evident that the large leaf is made up of hundreds of small, raised leaves in ecru, grey, black, gold and silver, with the metal yarn providing a regal shine. All the yarns used are fire retardant, which was an important requirement for this public space. A total of 73 metres of fabric were woven for this large-scale interior project.



'Wallcovering for Het Loo Palace', Kaan Architecten, photo: Sebastian van Damme

Maker

KARIN VAN DAM

Title

UN MONDE VERTICAL (ZONE DE SILENCE)

Karin van Dam developed an installation for a remarkable space in Abbaye de Maubuisson, a 12th-century nunnery in Saint-Ouen l'Aumône, near Paris. In La Salle des Religieuses, the nuns worked silently with needle and thread – no talking was allowed. In this large room, Van Dam constructed a textile installation that responds to the architecture and the room's traditional use. Three building blocks were developed for this purpose in the TextielLab. Knitted strands of black mohair hang from the ceiling and move gently up and down. They connect heaven and earth and emphasise the meditative aspect of the space. A second building block is formed by the large circular-knitted leaf shapes on the ground, which refer to the natural surroundings and their importance for the abbey's self-sufficiency. The black shell-shaped knits previously made in the lab were used as the third building blocks. These refer to the pillars of a city or ruin. The installation is part of a duo exhibition with Tanja Smeets, entitled *Entre Les Murs*, which runs until the end of February 2024.



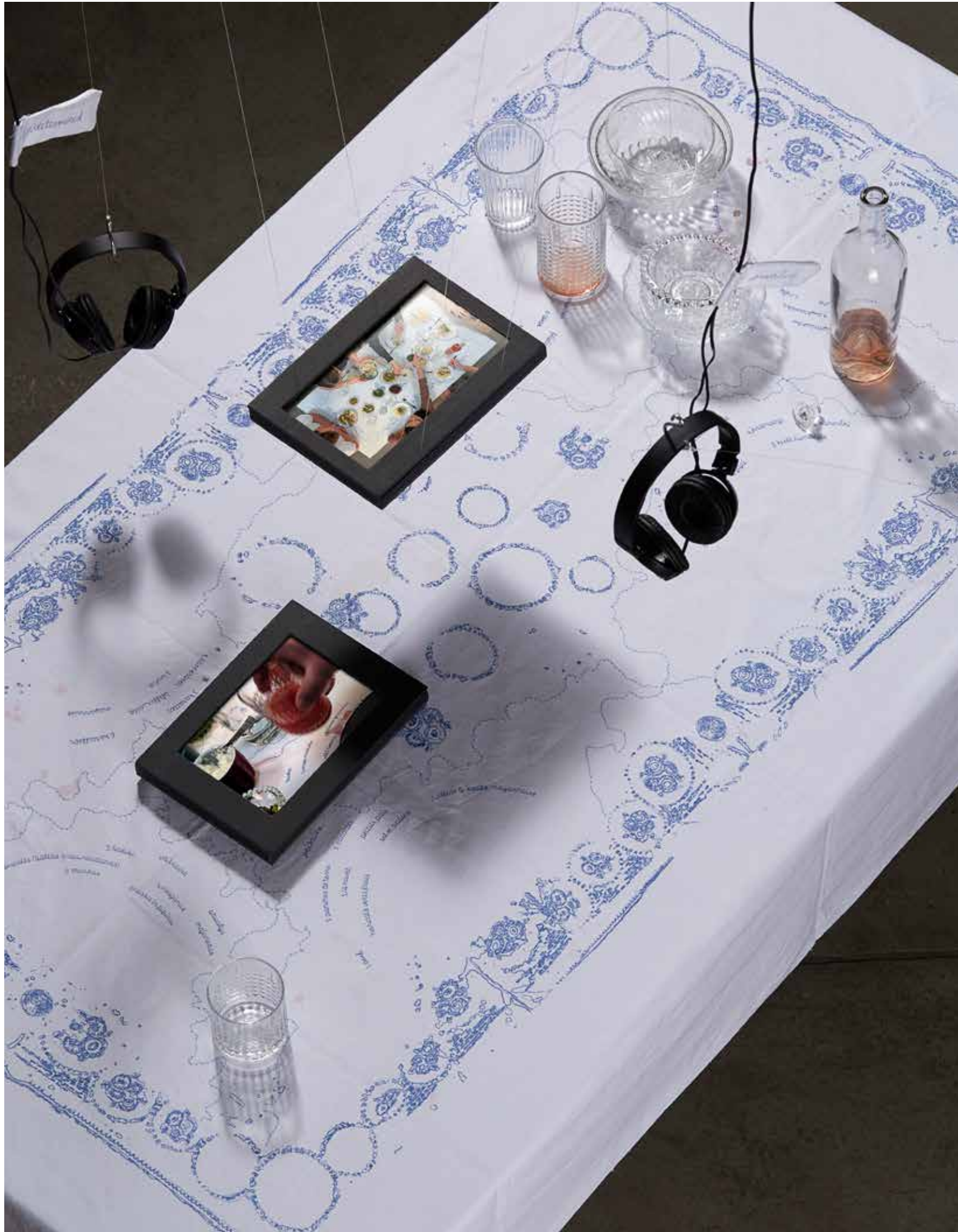
Photo: Catherine Brossais

Maker

KASIA RACHUBA

Title

THE COMMON
THREAD



Kasia Rachuba finished her master's degree at the Design Academy Eindhoven with a project in the TextielLab. The cotton tablecloth that she embroidered with Frank de Wind examines the relationship between food, society and identity through six different national variations of the same dish. Featuring patterns embroidered in blue and recipes in six languages, the cloth questions culture-bound dishes and depicts the connecting power of food. Most of the fabric is machine embroidered, but Rachuba also added embroidery by hand, using viscose rayon (artificial silk). As the design was much larger than the machine's embroidery hoop, the product developer had to shift the fabric 15 times, taking great care to ensure that the figures and texts fit together seamlessly. The result was shown at the Design Academy's Graduation Show during Dutch Design Week 2023, with the *Financieele Dagblad* newspaper describing it as one of the best and most striking projects of the event.

Maker

KIKI VAN EIJK

Title

STRUCTURING CHAOS

This new series of artworks by Kiki van Eijk was a response to the chaos in the world during the corona crisis. Van Eijk depicted the human desire to create order out of chaos with neat rows of ship's knots and raku-fired ceramics emerging from a tangle of coloured ropes. The ropes were made in a repetitive, meditative process: a new application of an old passementerie technique. With passementerie expert Veva van der Wolf, Van Eijk twisted around a hundred cords from cotton, linen and acrylic, some with iron wire in the core to create the tangles. The challenge was to hide the iron wire, giving the self-supporting shapes additional imaginative appeal. Structuring Chaos was shown this year in *Masterly – The Dutch* at Salone del Mobile in Milan and at Dutch Design Week in Eindhoven.

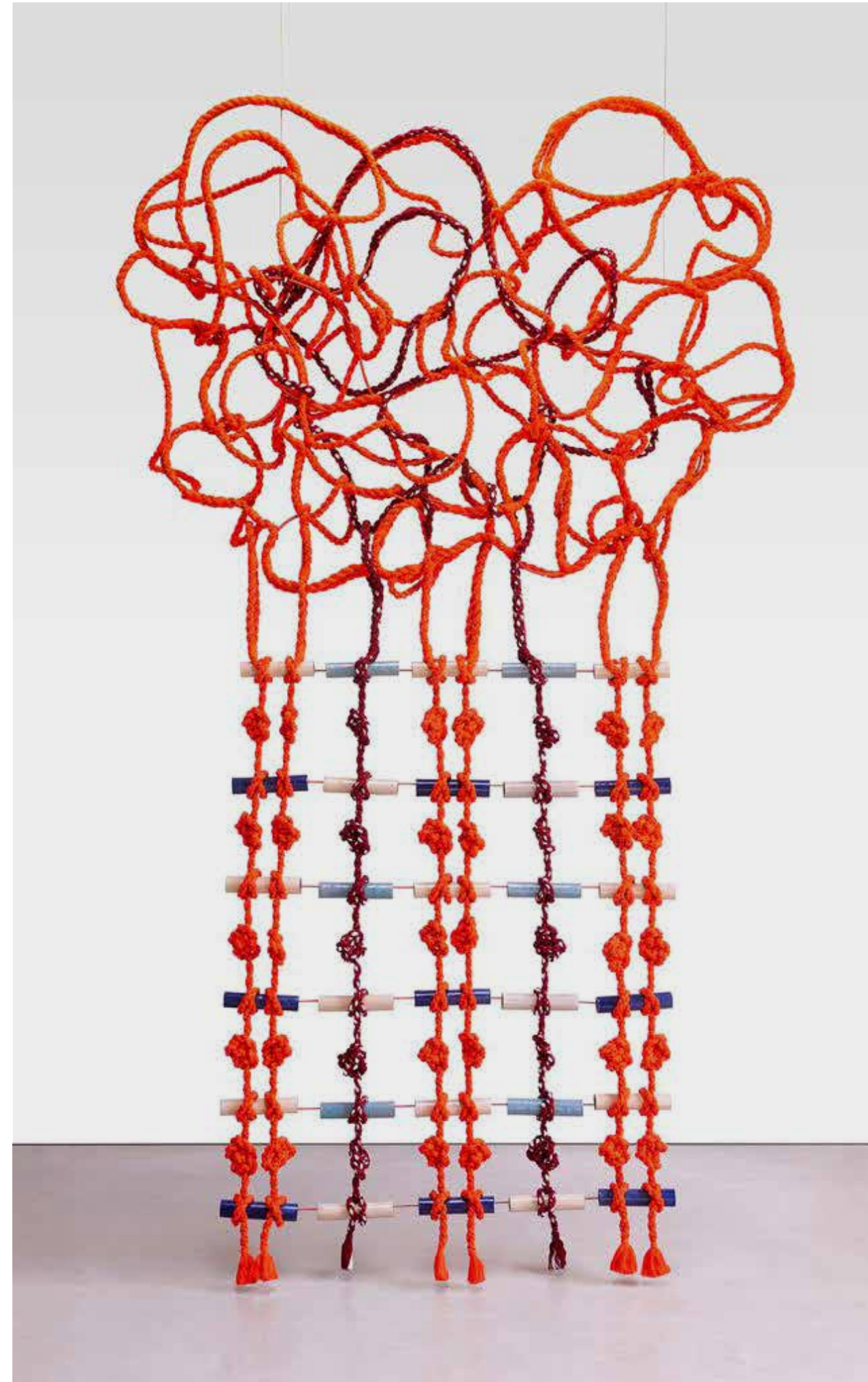


Photo: Jeanneneveu

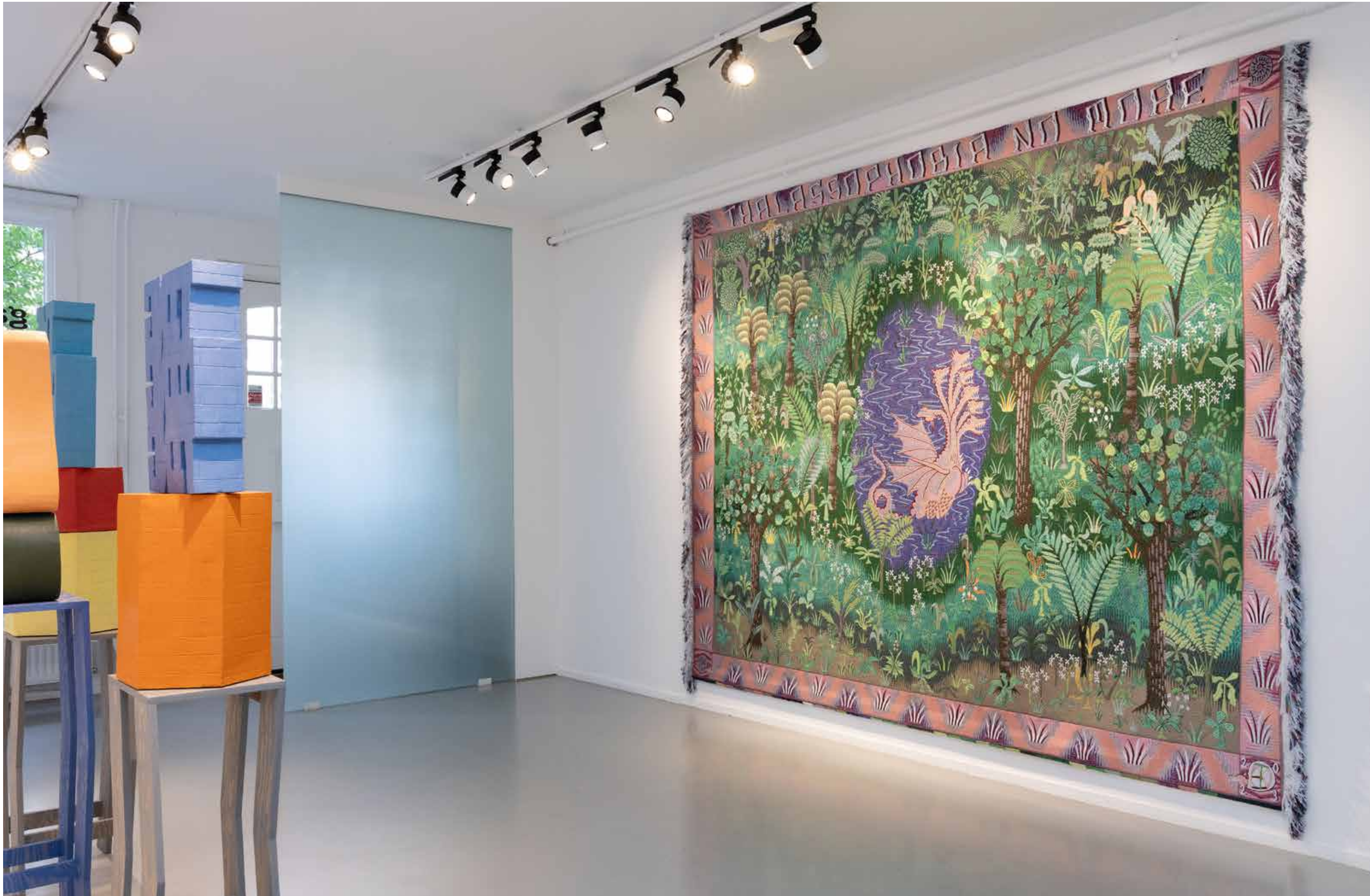


Maker

KOEN TASELAAR

Title

ORNAMENTAL SLAPSTICK



After a commission for the TextielMuseum back in 2018 for a hundred years of Bauhaus, Koen Taselaar regularly returned to the TextielLab. In 2020 it was where he made an eight meter long tapestry about tsar Peter the Great, in commission for the Hermitage Foundation in St. Petersburg. In 2023, together with Judith Peskens, he developed four new tapestries for his first solo exposition named *Ornamental Slapstick* by gallery Andriesse Eyck. They show a new, light-footed look on existing stories and symbols, by which they gain new meaning.

By tradition the seven-headed dragon on 'Thalossophobia No More' is afraid of water, whereas the tapestry depicts the beast having overcome his fear. The many shades of green in the original drawings of Taselaar for this tapestry as well as for 'The Shark Has Landed' were translated for the loom in a large scale of bindings, which delivered many different structures. The other two tapestries, 'Sincerity Now' and 'Untitled', are much more graphical by nature. For a fitting display of the icons and grids, thin tapestries were developed with thinner cotton yarn. This results in very even pieces, which Taselaar has clamped onto a frame.



'Ornamental Slapstick', Koen Taselaar, photos: Titia Hahne

Maker

KRJST STUDIO

Title

OMEN & KAPPA

Erika Schillebeeckx and Justine de Moriamé, aka KRJST Studio, regularly work in the TextielLab. The design duo creates picturesque jacquard-woven works of art that they finish by hand in their studio in Zaventem, Belgium. They unravel, reweave, add other materials, cut and alter the shape until they are satisfied with the result. Their latest works are ‘Kappa’ and ‘Omen’. ‘Kappa’ are monsters from Japanese folklore – the word literally means river child. Measuring 3 by 2.5 metres, this work will be on display at Zona-Maco in Mexico in February 2024. ‘Omen’ is a sign of something to come. The latter work was purchased by a private collector while it was being developed.

Erika and Justine also worked on various other projects in the TextielLab this year, including for Galerie Scène Ouverte, a contemporary Parisian art and design gallery with which they have been collaborating since 2023. Through this gallery, they participated in several renowned design fairs, such as PAD Paris, PAD London, and Design Miami, Paris and Basel, where their other new works ‘Ferryman of Souls’ and ‘Haiku’ were on display.



Photo left above: ‘Omen’, Alexander Popelier, photo left below: ‘Kappa’, Stan Huax & Jeremy Marchant, photo right: ‘Ferryman of Souls’



Maker

KUSTAA SAKSI

Title

FOREST BOY &
IDEAL FALL

Multidisciplinary artist Kustaa Saksi has been coming to the TextielLab for years, working with Stef Miero to translate his graphic stories into textiles. The colourful jacquard-woven fabrics, with their alternating thick and thin yarns and complex use of weaves, now form an important part of his oeuvre. This was celebrated in 2023 with *In the Borderlands* at the Design Museum in Helsinki. The solo exhibition featured numerous works that were developed in the lab over the past ten years. In addition, Saksi created two new large-scale works especially for the exhibition: 'Forest Boy' and 'Ideal Fall'. Both fabrics pay tribute to nature as a starting point for creativity. 'Forest Boy' references the Finnish forests where Saksi grew up, while 'Ideal Fall' depicts a paradisiacal dreamscape partly generated by AI.



'Ideal Fall', Kustaa Saksi, photo: Paavol Lehtonen

Maker

KUSTAA SAKSI

Title

JOURNEY OF THE SUN

Kustaa Saksi is a graphic storyteller who finds inspiration in nature. This year, the Finnish artist adorned the windows of the historic glass Hermès building on Amsterdam's PC Hooftstraat with several special creations made from Japanese paper yarn: the suns and clouds are a tribute to the summer and the eternal cycle of nature and creation. Striking use was made of extremely long floats that represent both sun rays and rain. As paper yarn is relatively stiff, this was a laborious part of the weaving process. By cutting the back layer of the fabric, the straight shape produced on the loom was transformed into a playful free form, making the works 'freestanding' and giving them the appearance of objects rather than tapestries.



Photos: Kasia Gatkowska



Maker

LAETITIA LEQUERTIER

Title

BUILDING ON LOOM



For her graduation project at ENSAV La Cambre in Brussels, Laetitia Lequertier investigated how volumes and installations can be ‘built’ on an industrial loom. She focused on weaving layered surfaces and structures that can be unfolded to create autonomous forms. She experimented with different techniques, such as layering, pleats and cross pleats. After being woven as a multi-layered flat surface on the loom, the fabric is cut in predetermined places and unfolded to form a three-dimensional structure. This not only increases the surface area but also adds to the textiles’ functionality. Lequertier explored how this technique could be applied in design, architecture and fashion by developing two products. ‘Ajour’ is a layered curtain that functions as a soft, flexible room divider. Meanwhile, ‘Éclore’ is an origami-like blanket of twisted yarns that follows the contours and movements of the body when wrapped around you.

Maker

LAURA DIECKWISCH

Title

ME, MI GRAINE & MY ROOM OF PAIN

Laura Dieckwisch graduated in textile design from HAW Hamburg with a highly personal clothing collection that explores the theme of migraines. With the TextielLab’s Mathilde Vandebussche, she developed a series of fabrics on the circular knitting machine. The combination of merino wool and elastic makes the fabric thick, soft and heavy, protecting the body from external influences in the places where the pain is greatest. Dieckwisch found inspiration in the soft, comforting blanket on her bed and the ice packs that migraine sufferers apply to their heads and necks. By carefully balancing contraction, volume and texture, she produced tactile fabrics that beg to be touched without further overstimulating the wearer’s senses. The centrepiece of the collection is a hoodie, which envelops the entire head – the focus of the pain – and plays with the duality of the inner and outer world. ‘Me, mi graine & my room of pain’ was on view at Kazerne during Dutch Design Week 2023.





Maker

LAURENCE AËGERTER

Title

EPIC OF THE MIND

Laurence Aëgerter designed *Epic of the Mind* especially for her solo exhibition *Epos van de Geest*, which runs for a year in the Museum van der Geest in Haarlem. The woven masterpiece, measuring some 38.5 metres wide and three metres high, is a tribute to the power of imagination but also the fragility of the human mind. It takes the viewer on a journey of discovery through the mind against a background of abstract landscapes. The tapestry is composed of 58 different yarns. During weaving, the yarns were manually changed every few metres, enabling many more than the standard 12 colours to be used. This created a palette of more than 130 colours and made it possible to realise numerous different structures. Finishing a tapestry of this size is a challenge: the brand-new assembly workshop on the ground floor in the Drögepand behind the TextielMuseum was established especially for this purpose. As the tapestry is exhibited in an installation in which six-metre-long sections are shown over time, a sequel has been made in the form of six smaller tapestries that refer to the larger epic.

Maker

LEONIE SCHNEIDER

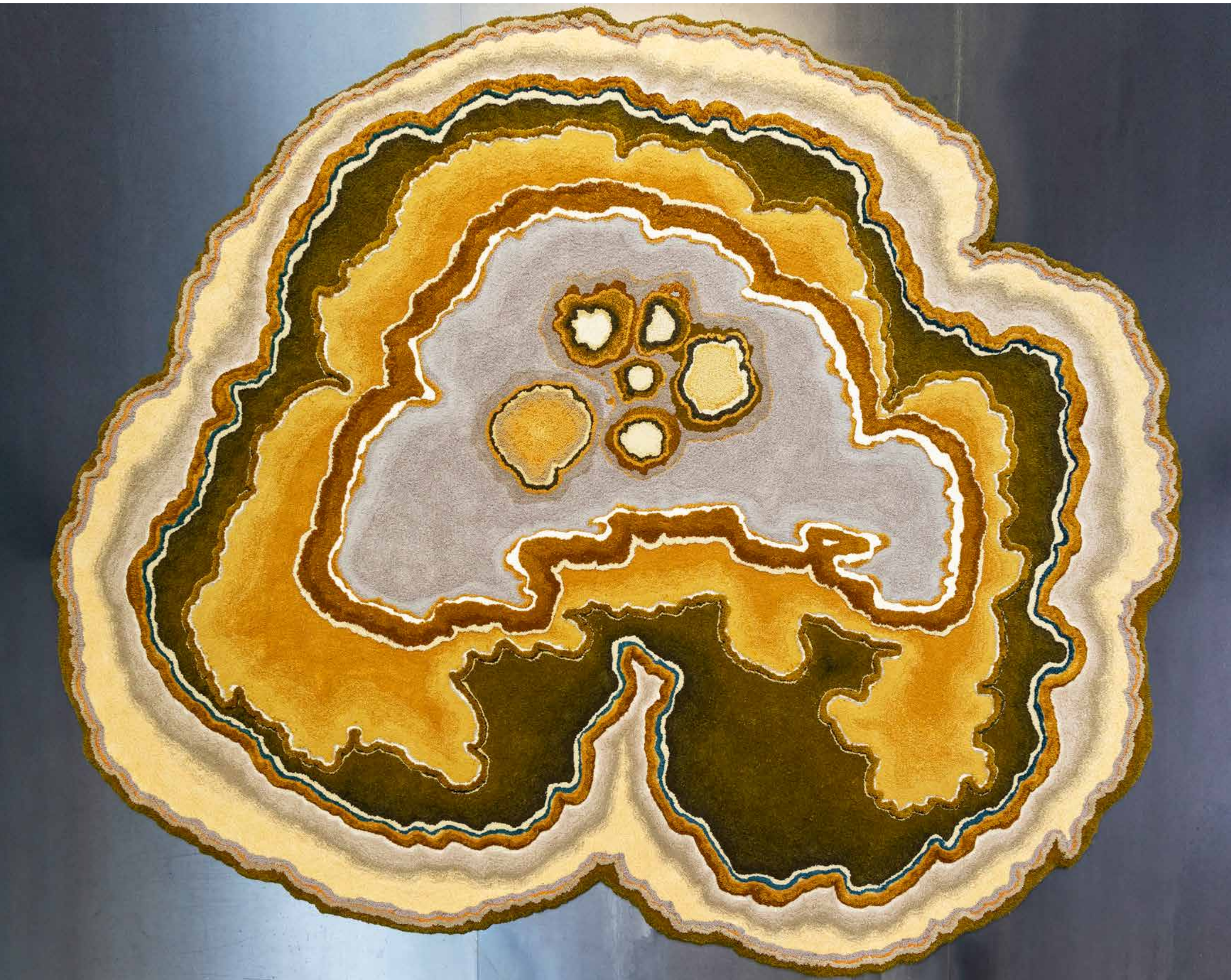
Title

CITY SINKHOLE & SEA SINKHOLE

For the *(UN)FATHOMABLE WATER* exhibition, Stadsmuseum Woerden asked eight artists to create work exploring the relationship between people and water in the Netherlands' 'Green Heart'. Leonie Schneider produced two paintings about sinkholes in urban and natural environments. Sinkholes typically form when water erodes underlying rocks. With no support, the surface layer collapses, swallowing everything around it. It is a simultaneously fascinating and terrifying phenomenon that can create a tourist attraction on the one hand and a disaster zone on the other. The paintings capture that tension.

In the TextielLab, Schneider converted 'City Sinkhole' and 'Sea Sinkhole' into textiles, translating carefully chosen materials and colours into weaves with a lot of structure. To create depth in the weaves, thicker yarns were alternated with thinner yarns. A single glossy yarn was also incorporated between the matt woollen yarns to create variation in materiality and bring out the colours. The two images were combined into one large woven work of 480 x 350 cm. A frame shaped like half a tent was made to hang the work, which was on display in the Mondriaan Fund's *Prospects* exhibition during Art Rotterdam 2023.





Maker

LIZAN FREIJSEN

Title

SEED & MOSS
CARPET

Artist Lizan Freijssen is fascinated by how micro-organisms grow and function. Her mission is to translate the slow and invisible processes of these organisms into a sensory experience, in the hope of drawing attention to the world of small things. Many of the tufted wool rugs that she has been developing for years with the tufting experts in the TextielLab show the beauty of fungi, which play an important role but are usually viewed as dirty and repulsive. Her previous works include ‘The Fungal Wall’, which she developed for Artis Micropia in 2021 with Hester Onijs. Over the past year, she worked with Karen Zeedijk on the ‘Seed & Moss carpet’, which is intended for the entrance hall of the global seed bank in Oslo, Norway. The seed bank is committed to preserving as many plant varieties and food crops as possible. These are stored on the island of Spitsbergen, in a ‘Noah’s ark’ 130 metres underground. The carpet’s design is based on a drawing of seeds and a border of mosses – the first plants on land. The whimsical, almost circular shape measures 300 cm x 350 cm and is made of wool in green, grey and ochre tones.

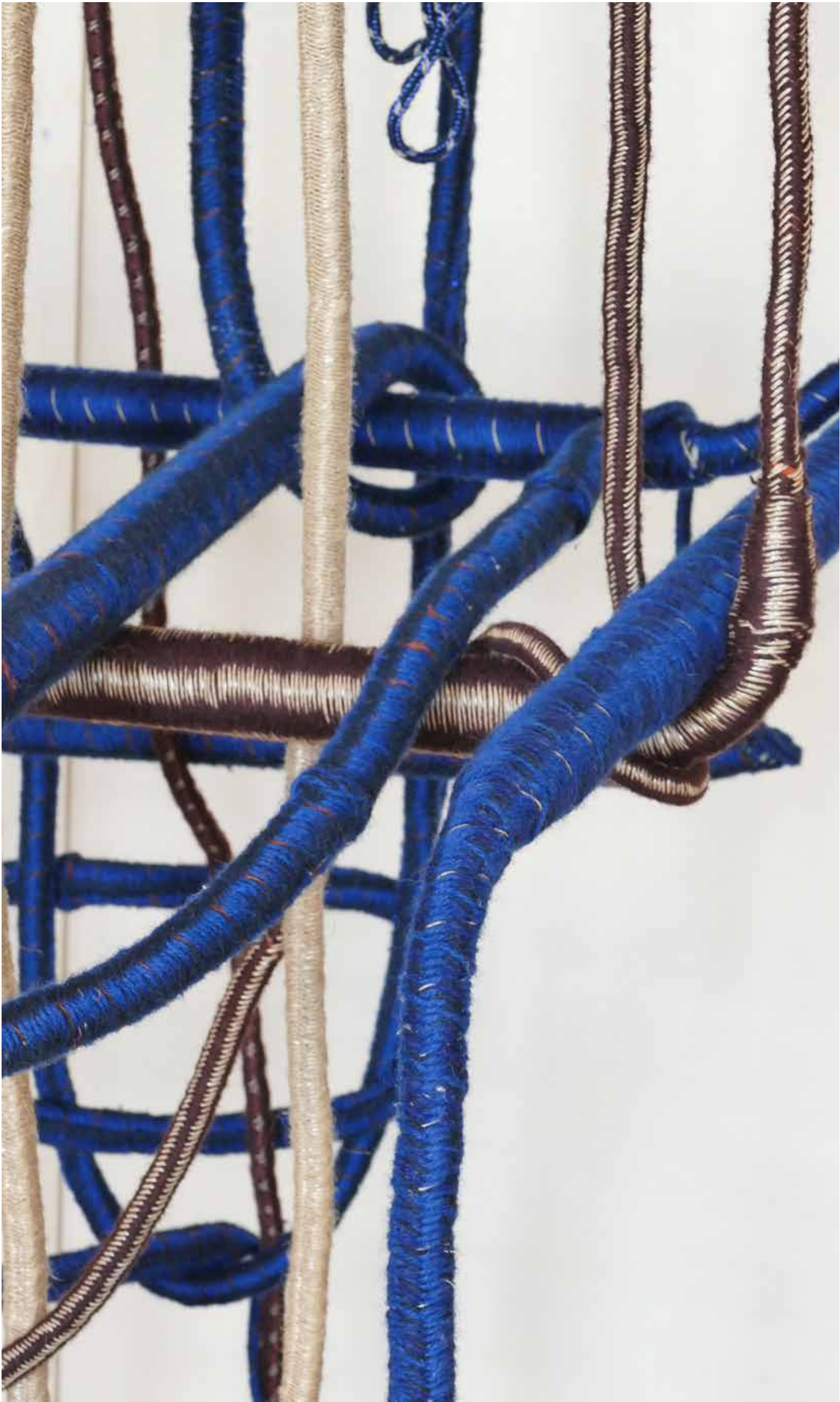
Maker

LUNA WIRTZ-ORTVALD

Title

TRANSITIONAL STRUCTURES

Can we extend the durability of static buildings with textile constructions? For her graduation project at the Design Academy Eindhoven, Luna Wirtz-Ortvald investigated woven structures as flexible spatial interventions. ‘Transitional Structures’ is a hand-woven spatial element that adds both to the aesthetics and function of existing buildings. To materialise the transition from static to flexible structures, Wirtz-Ortvald developed special cords with Veva van der Wolf on the plaiting machine. Deadstock yarn (from Kobor) and paper yarn were wrapped around various stiff and flexible cardboard cores. The cords were then intertwined to create a hanging object that produces a fascinating play of shadows and lines.

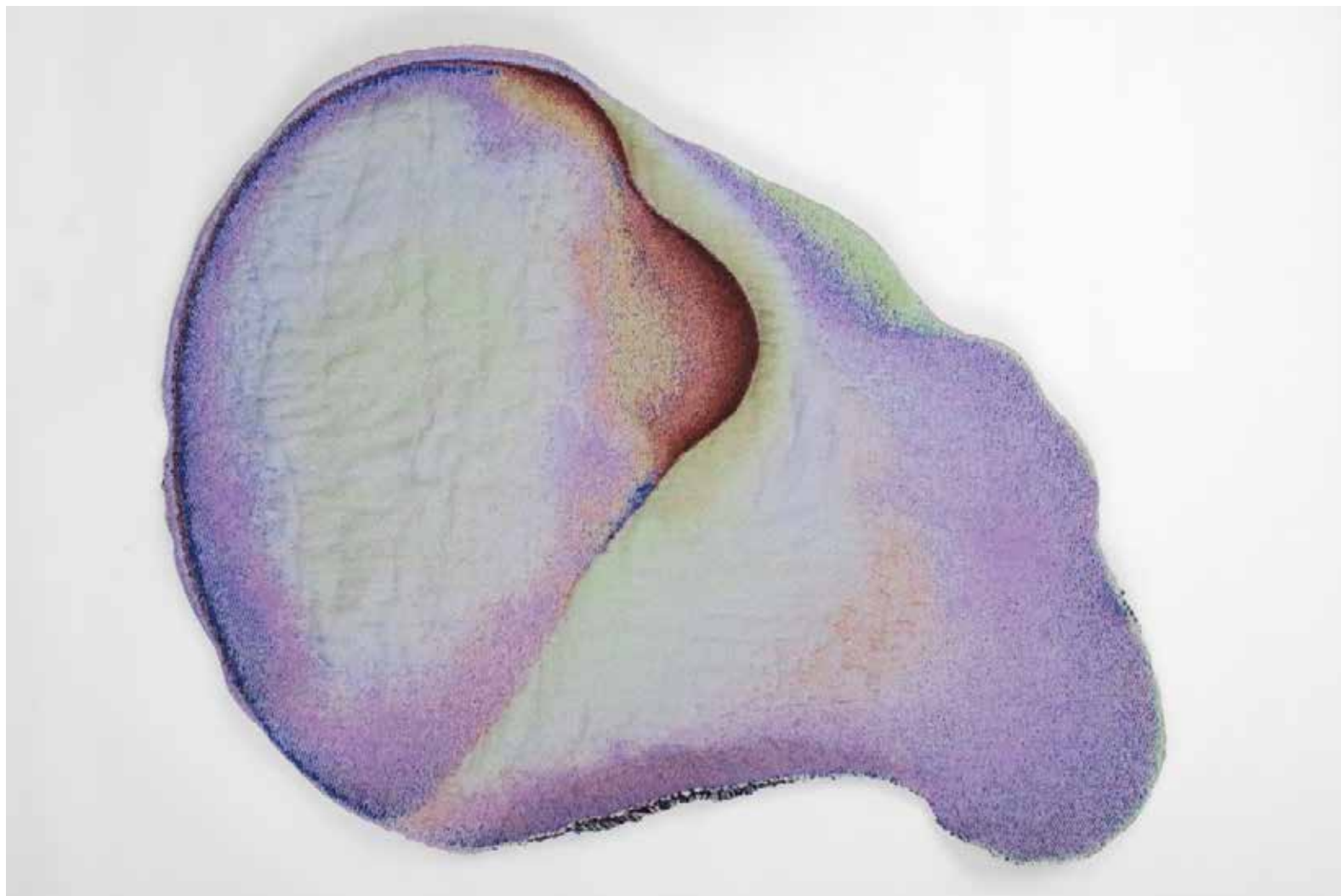


Maker

MAARTJE FLIERVOET

Title

WAVENESS



Maartje Fliervoet's 'Waveness' project draws attention to our broken relationship with nature. Her photographic 'micro-ecosystems' are created by pouring saltwater and freshwater containing micro-algae onto baryta photo paper and letting nature take its course. The resulting images make the wealth and different types of water tangible while highlighting the vulnerability of natural systems. To reinforce the beauty of natural processes and give them an extra dimension, she converted several 'prints' into woven textiles made of wool, merino wool and cotton. With the help of product developer Judith Peskens, she translated both the colours and the undulating nature of the prints into the weaving process, resulting in textured textile works. Undyed wool was chosen as the filling yarn, as Fliervoet wanted to use as many natural and organic materials as possible. 'Waveness' will be on display in 2024/2025 at De Appel in Amsterdam.

Maker

MAE ENGELGEER

Title

DOOR COVERING

Architectural firm Prasthooft asked Mae Engelgeer to develop a textile door covering for a high-end apartment in Amsterdam. She was approached in part because of the woven fabric she had previously developed in the TextielLab for Schiphol Airport. For this private assignment, she created a custom fade with a matching composition in new colours for seven doors in a marble hallway. Engelgeer excels at creating subtle colour transitions in fabrics with different types of materials and colours. The main challenge in this assignment was elegantly blending all the colours with a metallic yarn that gives the entire fabric a subtle sheen and also forms a gradient.





GRADUATION PROJECT

Maker

MARIE PIETSCH

Titel

HOW IS THE WEATHER, DARLING

For her graduation assignment at the Hochschule für bildende Künste, Marie Pietsch weaved five single-layered flags in a color gradient which depicted different weather types, such as clouds, thunder storms and rain. Hung by flagpoles made by Pietsch herself, they shape the art installation 'How is the weather, darling', which is about surrendering and relating to the unpredictability of the weather. For this she received the Berenberg Kulturprize 2023. The work is visible until the 18th of February 2024 at the Kunsthalle Wilhelmshaven in the group exhibition *Oh clouds, oh storms, oh winds... Art amid the storm.*

Maker

MARIAN VAN ESCH

Title

HOGWEED

Marian van Esch captures the beauty and decay of nature in her paintings, drawings and watercolours. Life and death are depicted in the form of flowers, leaves, skulls and shells. With the TextielLab's Lotte van Dijk, she converted a large painting of a hogweed into a woven tapestry of 205 cm high and 155 cm wide, in a way that preserved the picturesque atmosphere of the original.

To achieve the robust appearance that Van Esch wanted, quite a few wefts were twined, a technique in which several threads are twisted around each other to create one thicker thread. The primary materials were linen, merino wool and cotton. In addition, a filling yarn was used to give some parts of the work – such as the white flowers – more volume. The work was shown in May 2023 at the KunstRAI in the *Landscape Stories* exhibition organised by the Huub Hannen Gallery. The work has now been acquired by DELA funeral company and will be given a prominent place in the funeral home in Vlijmen.





Photo: Peter Cox

Maker

MARIJN VAN KREIJ

Title

**TAPESTRIES FOR
THE PALEIS VAN
JUSTITIE**

In 2023, Marijn van Kreijl developed three jacquard-woven tapestries for one of the foyers of the courthouse in 's-Hertogenbosch. The design was inspired by Picasso's 'L'Atelier' painting from 1956. Each tapestry zooms in a little bit more on the plant-like shapes, which appear as an irregular pattern in the fabrics. Together, the works form a rhythmic and organic whole. This is enhanced by the loose style of weaving and the use of carefully chosen nylon, paper and rubber yarns.

Van Kreijl consciously looked for yarns that behave unpredictably when woven, thereby giving the material itself a role in the design. For example, he selected a Japanese paper yarn composed of different yellow, green and bluish shades. By twisting strands of this together, different colours appear throughout the fabric. He also used rubber yarns with highly irregular thick and thin sections that resemble flakes of paint.

Maker

METAHAVEN

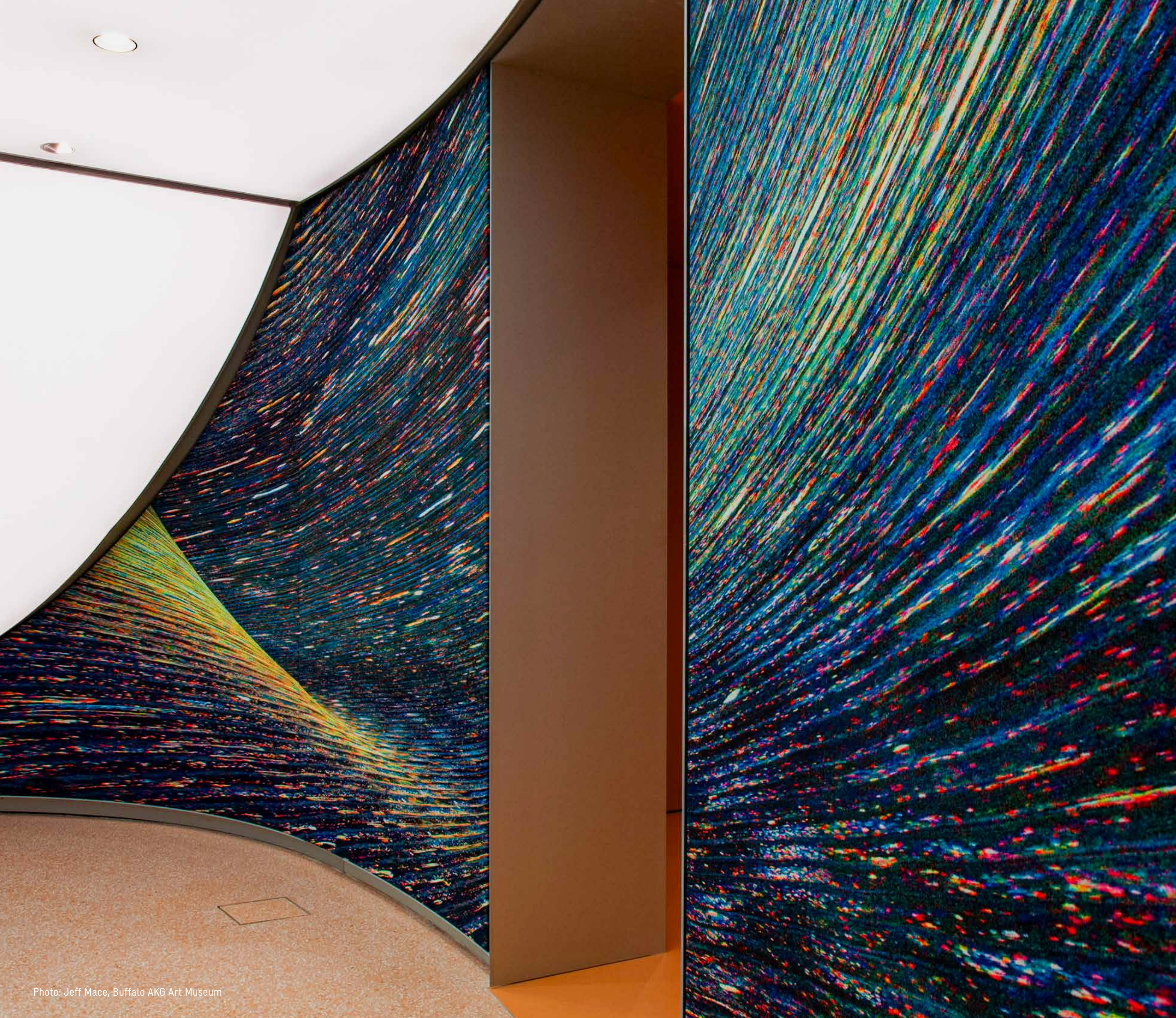
Title

BUS SEATS & SWANS

Metahaven is a research and design studio founded by Vinca Kruk and Daniel van der Velden. They focus mainly on political and social issues. They first worked with embroidery specialist Frank de Wind in 2019 and 2020 on 'Blossoms', which included embroidery on plastic bags and second-hand jackets. They expanded this project in 2023 with 'Bus Seats' and 'Swans', embroidering designs on bus seat covers. The new series was specially created for their first solo exhibitions. In *Autopoiesis*, shown in Tick Tack in Antwerp, the designers played with the idea of self-creation. By combining textile works with film, Kruk and Van der Velden wanted to blur the lines between the virtual and the tangible. The series is currently on display in their other solo exhibition, *Holding the Storm*, which runs in the Asakusa exhibition space in Tokyo until 28 January 2024. 'Swans' was shown in Kunsthalle Mainz earlier this year.



Photo left: Metahaven, 'DAO': Governed by Tulips, 2023 embroidery on bus beat fabric, photo right: Metahaven, 'Autopoiesis', 2023 embroidery on bus beat fabric



Maker

MIRIAM BÄCKSTRÖM

Title

OTHERS WILL KNOW

For the lobby of the new Jeffrey E. Gundlach building of the Buffalo AKG Art Museum in America, the Swedish artist Miriam Bäckström designed a jacquard-woven tapestry measuring almost 3.5 metres high and 38.5 metres long. Both the warp and weft are made of Trevira CS, a fire-retardant yarn. The enormous work of art, entitled ‘Others Will Know’, is based on a very small piece of swimsuit fabric whose colours and patterns appealed to the artist.

Bäckström photographed the sample, then used 3D technology and virtual reality to project and manipulate the images to form a tapestry that plays with light effects in the dark. The result is reminiscent of a galaxy seen through the windows of a passing spaceship. Colour and yarn research played a key role in the work. Various colour palettes were woven to explore how best to achieve the desired sense of movement and depth. The fabric developed in the TextielLab was mounted on curved Soft Cells Broadline panels from Kvadrat Acoustics.



'Others will know', Miriam Bäckström, photo: Brenda Bieger, Buffalo AKG Art Museum

Maker

MIRIAM SENTLER

Title

MINING MYTHS

‘Oil & Myth’, the first tapestry in Miriam Sentler’s *Fossil Fuel Mnemosyne* series, was featured in the TextielMuseum’s year-long exhibition *Secrets of making #3*. The tapestry, which was woven in the TextielLab in 2021, was inspired by visits to oilfields in Norway and Scotland. During a 2022 residency in Genk, a former coal mining city in Belgium, Sentler investigated the coal and lignite industries in Limburg, an area straddling Belgium, the Netherlands and Germany. It was here that she started developing the concept for the second part of the series, entitled ‘Mining Myths’.

Like the first tapestry, Sentler incorporated the persistent myths surrounding the extraction of fossil fuels into the design. The woven work examines how myths are used to justify mining activities, but it also references other aspects of the industry such as the miners’ struggle. The tapestry is based on a full-sized chalk drawing. It was presented as a diptych with the earlier tapestry in the *Petromelancholia* exhibition at BRUTUS in Rotterdam and was acquired by Museum het Nieuwe Domein in Sittard. In 2024, it will be shown in the Kunsthalle Wilhelmshaven in Germany.



Maker

MIRTE VAN LAARHOVEN

Title

REFLECTIVE LANDSCAPES

Mirte van Laarhoven develops artistic landscape architecture, with a focus on self-sustaining physical environments, creating biotopes and enriching the human experience. She uses her work to share knowledge about our changing physical environment in a way that is moving and surprising. The two tapestries she developed this year in the TextielLab, 'Wetland Woods' and 'Dunescape Forest', are part of the series *Reflective Landscapes*, which aims to bring the outside world of the forest inside. The tapestries depict two mystical forest landscapes at night, in which unexpected details suddenly appear when illuminated with a torch. A lot of black was used to create the dark, light-absorbing images. But the fabrics also incorporate 95 different colours. A nuanced range of shiny and reflective yarns – which glow when illuminated – brings to life the experience of a forest at night. The series pays tribute to the wonders of the arboreal world, which remains a mysterious place despite recent advances in our knowledge. The tapestries were shown during the IJsselbiennale from mid-June to mid-September, in the group exhibition in the Centrale Herculio near Zwolle.

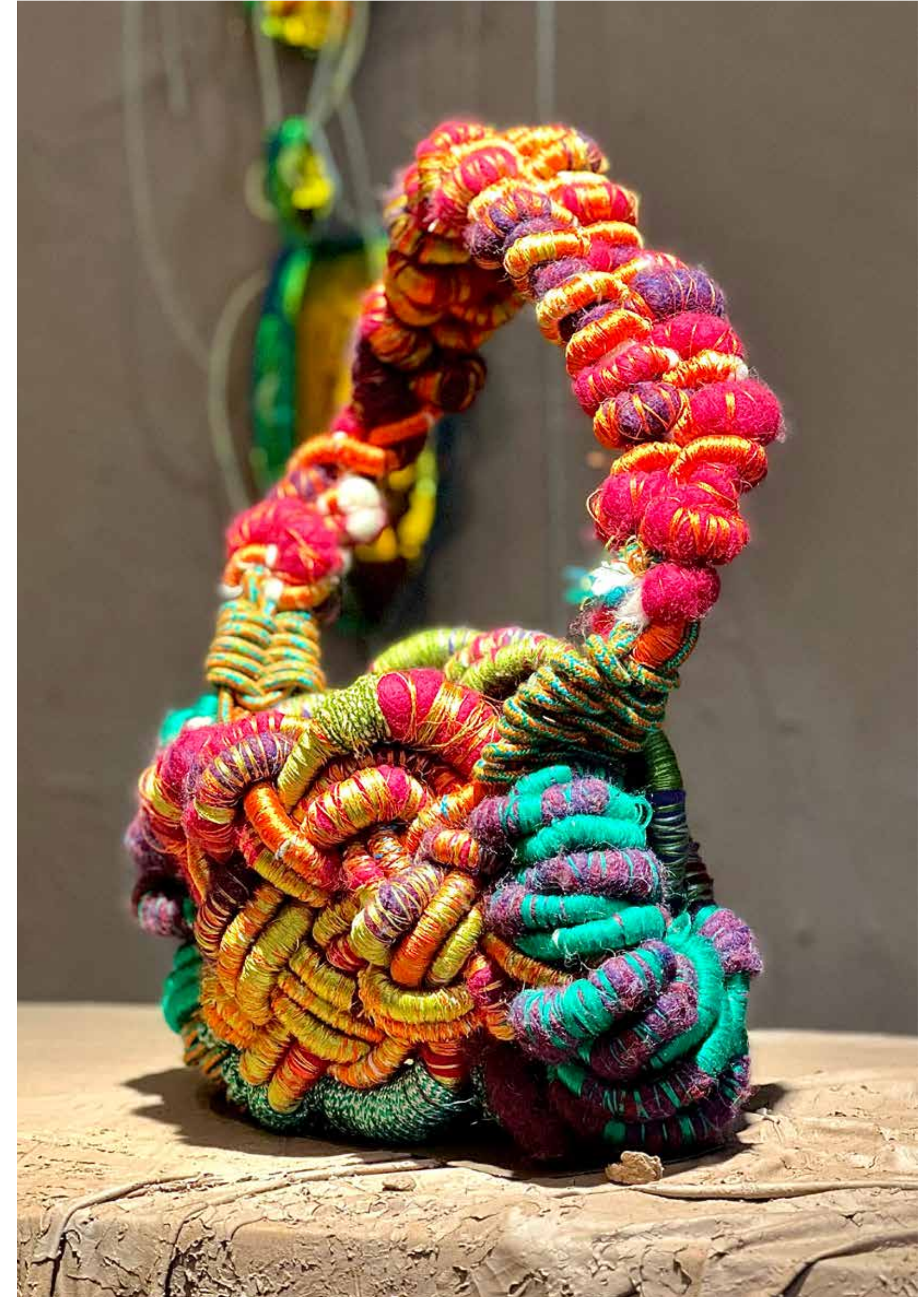


'Reflective Landscapes', Mirte van Laarhoven, photo: Sjoerd Knibbeler

NOOF: BROOKE DRUEN & ANTONIA SCHREITER

MANUS X MACHINA: PASSEMENTERIE

NOoF, which stands for New Order of Fashion, is an international talent platform with its own lab in Eindhoven's Strijp-S neighbourhood. With support from Kunstloc Brabant, it offers a residency programme for young textile designers called Manus x Machina. As part of the programme, NOoF has joined forces with the TextielLab. In 2023, recent fashion design graduates Brooke Druen and Antonia Schreiter spent a week in Tilburg investigating various passementerie techniques. Product developer Veva van der Wolf demonstrated how this ancient craft is used in the TextielLab for innovative projects. After an introduction to the different knotting and table techniques, Druen and Schreiter made cords themselves from waste material and recycled yarns, which they turned into a bag and garment respectively. The designs were presented in the exhibition *Regeneration: Fashion From The Ground Up* in the NOoF lab during Dutch Design Week 2023.



Maker

PATRICIA KAERSENHOUT

Title

OF PALIMPSESTS & ERASURE



Photo: Paco Núñez

In 2021, the Centraal Museum Utrecht commissioned patricia kaersenhout to create a series of eight prints entitled ‘Of Palimpsests & Erasure’. The series highlights the context of exploitation and slavery in which the 18th-century botanist Maria Sibylla Merian wrote her famous book about Suriname. Merian worked with enslaved women while researching *Metamorphosis Insectorum Surinamensium*, and their absence in the resulting book made Merian complicit in their oppression. In her prints, kaersenhout allows these ‘forgotten’ Surinamese women to claim their place in the book and in history. To make her message even more tangible, she translated some of the prints from paper to textile. Building on a previously developed work in this series, she made two new fabrics measuring 350 x 520 cm in the TextielLab in 2023. The subtle colours from the book were converted into a sophisticated yarn palette with gradations in relief. The women are woven in a subtle shiny yarn, making them appear suddenly only when you take a closer look. The fabrics were on display this year during the Sharjah Biennial 15: Thinking Historically in the Present, and in kaersenhout’s retrospective exhibition *Visions of Possibilities* at the Bonnefanten museum in Maastricht.

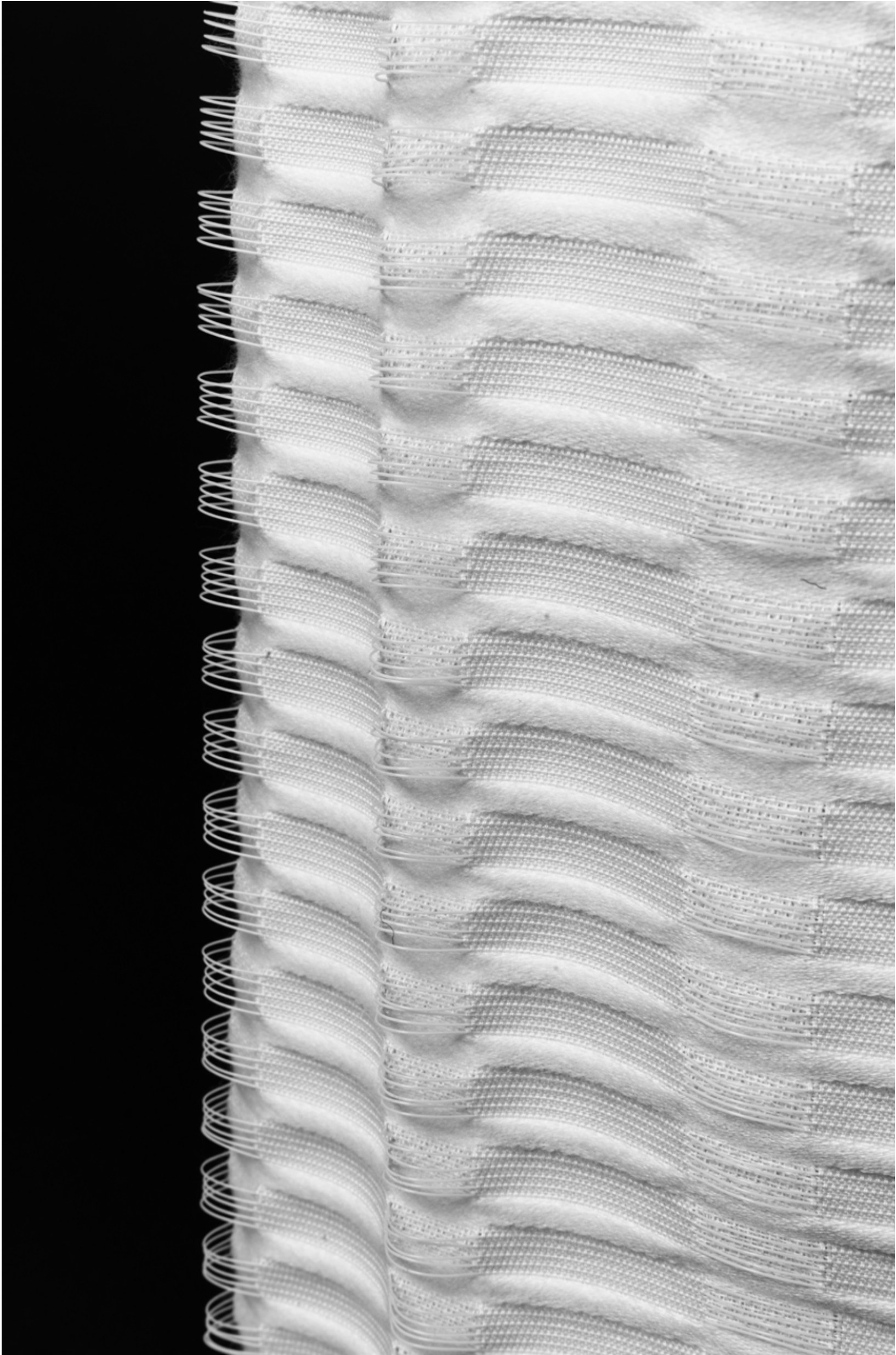
Maker

PATTY VAN DEN ELSHOUT

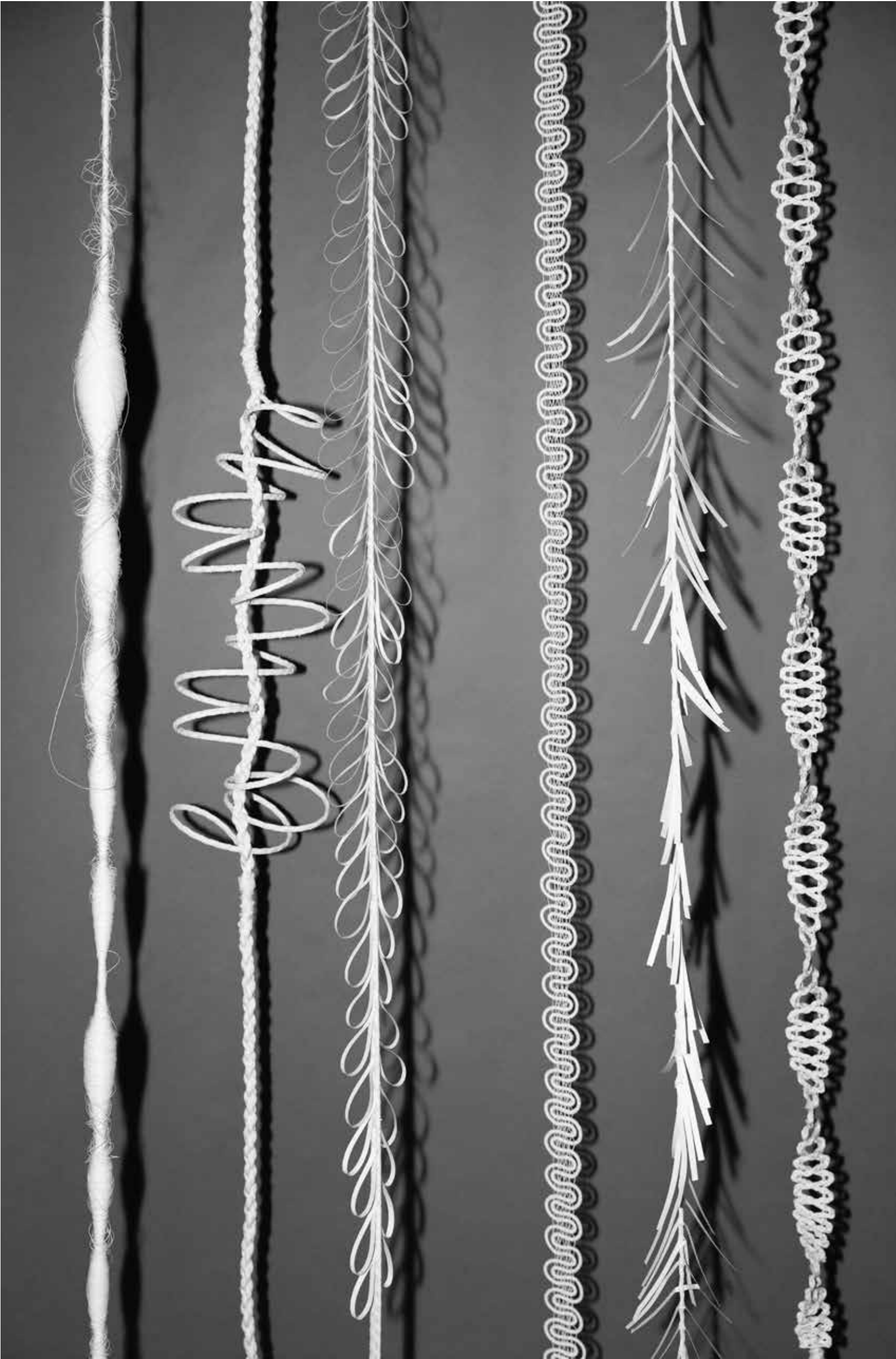
Title

SHADOW DANCE

Photographer and designer Patty van den Elshout is fascinated by the interplay between light and shadow: two opposites that depend on each other to exist. They move together and are constantly shifting, in an eternal dance between light and dark. For her graduation project at the Design Academy Eindhoven, Van den Elshout made woven fabrics and cords in the TextielLab. As a passementerie intern, she learned to plait, gimp and twist cords. Her experiments resulted in refined shapes, structures and patterns, which she then illuminated in different ways. In ‘Shadow Dance’, abstract shadows derived from architectural forms come to life as the light changes, revealing the poetry of passementerie. The project was presented at Dutch Design Week 2023 and won the Friends of the TextielMuseum Foundation’s Young Talent Award.



Photos: Patty van den Elshout





Photos: Yvonne Zijp



Maker

PAULINE NIJENHUIS

Title

PASSWORD; A CURSE OR A BLESSING?

‘Tunica, my Firewall’ is part of artist Pauline Nijenhuis’ project *Password; a curse or a blessing?*, which questions our relationship with the digital world. This archetypal tunic is made of transparent tulle covered with machine-embroidered passwords. These form a protective layer between the artist and her virtual life. The passwords are actual old passwords that Nijenhuis asked her followers to send her. To create a 3D effect, she used puffy material that makes the embroidery stand out from the surface of the tulle. Between the letters, the transparent fabric reveals the wearer’s skin, which symbolises our vulnerability on the internet. Clothing protects people in the physical world from external influences, but do longer and increasingly complex passwords still protect us in the online world? Nijenhuis wore the garment during two photoshoots at historic locations in Zutphen, with the aim of connecting the old world with the new world and with the emerging belief that everything can be translated into data. ‘Tunica, My Firewall’ will be shown live for the first time in Dat Bolwerck in Zutphen in July 2024.

Maker

RAQUEL VAN HAVER

Title

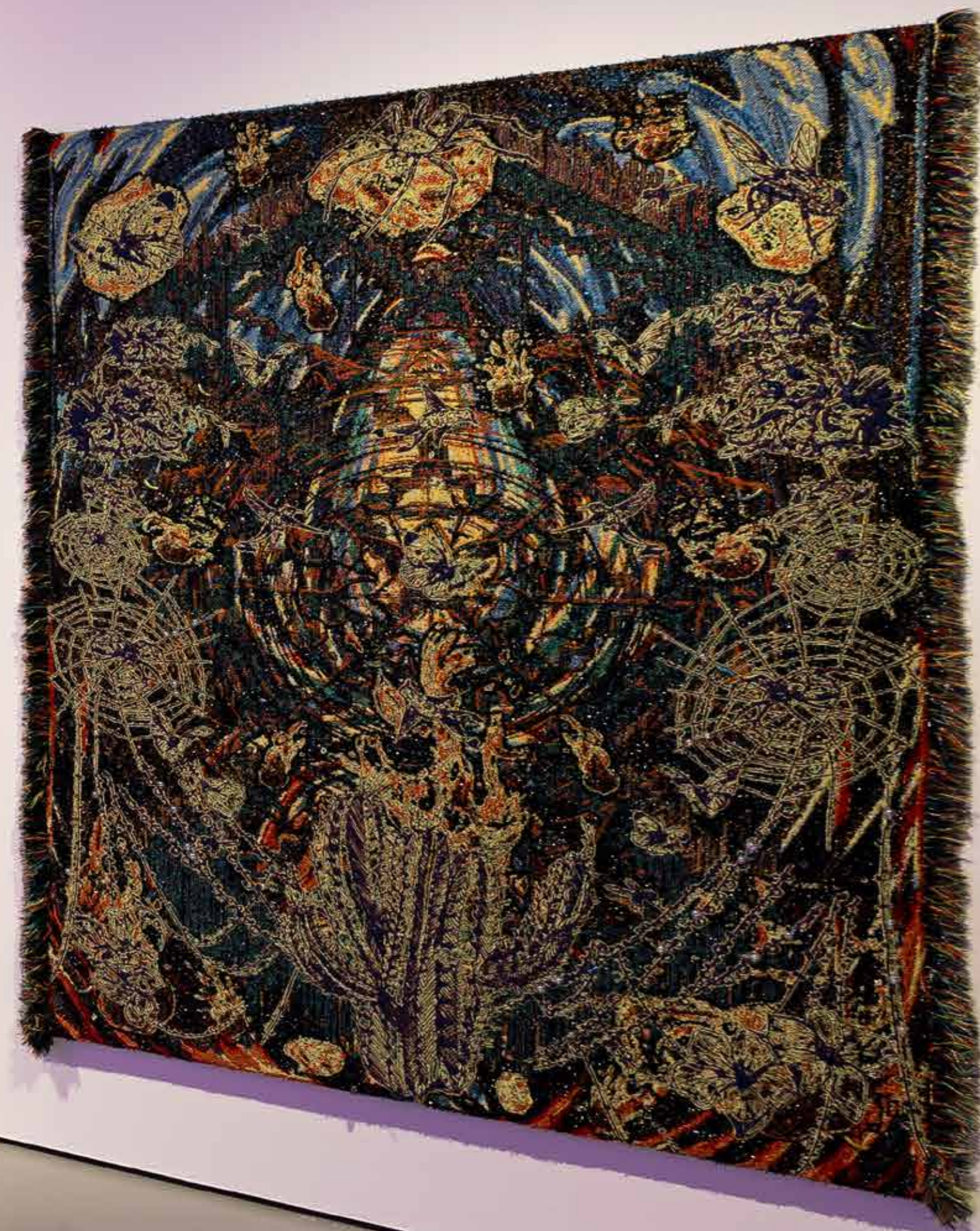
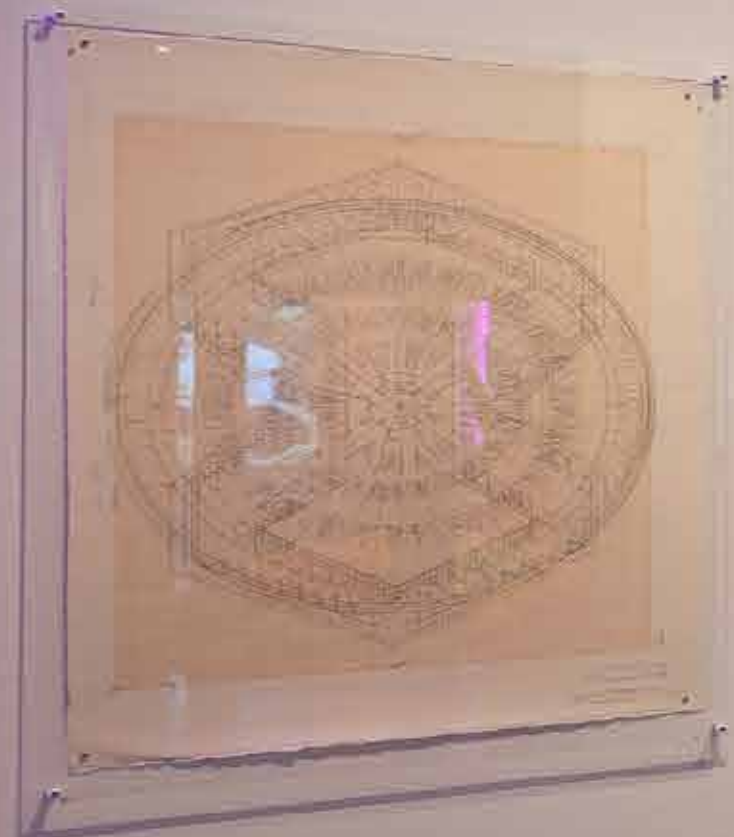
ANAYAWACHIJAA KAI & ANAYAWACHIJAA KASHI

Fascinated by the sculptural art by Raquel van Haver, the TextielMuseum asked her to weave two tapestries for the collection. Van Haver searched for inspiration at the Wayuu-community in Columbia and was initiated in their secret weaving techniques. The challenge for the TextielLab was to transform that manually woven piece into a template for machine-weavable art. In ‘Anayawachijaa Kai’ (thank you sun) and ‘Anayawachijaa Kashi’ (thank you moon) Van Haver has combined geometrical Wayuu-patterns with her own figurative translation of animals and plants from the mythical stories and world of the Wayuu.

The layeredness from her drawn imageries has stayed so there is much to see: on the first, a large, all-seeing owl with all kinds of other birds, bats and sealife, with on the background the round makers mark of the master weaver. For the other tapestry, insects and spiders take over, with an imposing cactus at it's base. The two tapestries were on show this year at the TextielMuseum for the exhibition *Textile Now – each thread tells a story*.



Photo: Josefina Eikenaar for TextielMuseum



Anayawachijaa Kai & Anayawachijaa Kashi, Raquel van Haver, photo: Josefina Eikenaar



Photo: Karen Zeedijk

GRADUATION PROJECT

Maker

RENS TIMBER VAN DEN AKKER

Title

WANDERING HILLS

This tufted tapestry is part of ‘Reverse Rangaku’, Rens Timber van den Akker’s graduation project at the HKU. Rangaku means ‘Dutch studies’. The term dates from the time when the Netherlands was the only country with a trading post in Japan and the only source of knowledge about Western culture. For his graduation project, Van den Akker turned this around: he immersed himself in Japanese culture and incorporated elements of it into decorative interior objects. ‘Wandering Hills’ depicts a rolling Japanese landscape with Mount Fuji in the distance. The tapestry was tufted with New Zealand wool in natural shades of ecru, grey, blue and green, which are also characteristic of traditional Japanese art. The carefully applied colour gradients and height differences create smooth transitions that enhance the landscape’s natural appearance.

Maker

SALLY BJERRE GAARDE

Title

SHADOW SALUTATIONS

‘Shadow Salutations’ questions the dark side of the fashion industry with a new artistic approach to reuse. As a student at Design School Kolding in Denmark, Sally Bjerre Gaarde developed a technique for making fabrics. Instead of weaving or knitting new fabrics, she makes them from upcycled waste material that she embroiders together. With the TextielLab’s embroidery expert Frank de Wind, she investigated how to finish her handmade compositions on the embroidery machine. The project plays with the contrast between manual versus industrial, traditional versus futuristic and discarded versus upgraded. The embroidery patterns were generated using AI before being turned into physical garments. The collection, which sits at the intersection of human and machine creativity, will be presented during a special performance in Copenhagen in 2024.





Photo: Brackett Studio

Maker

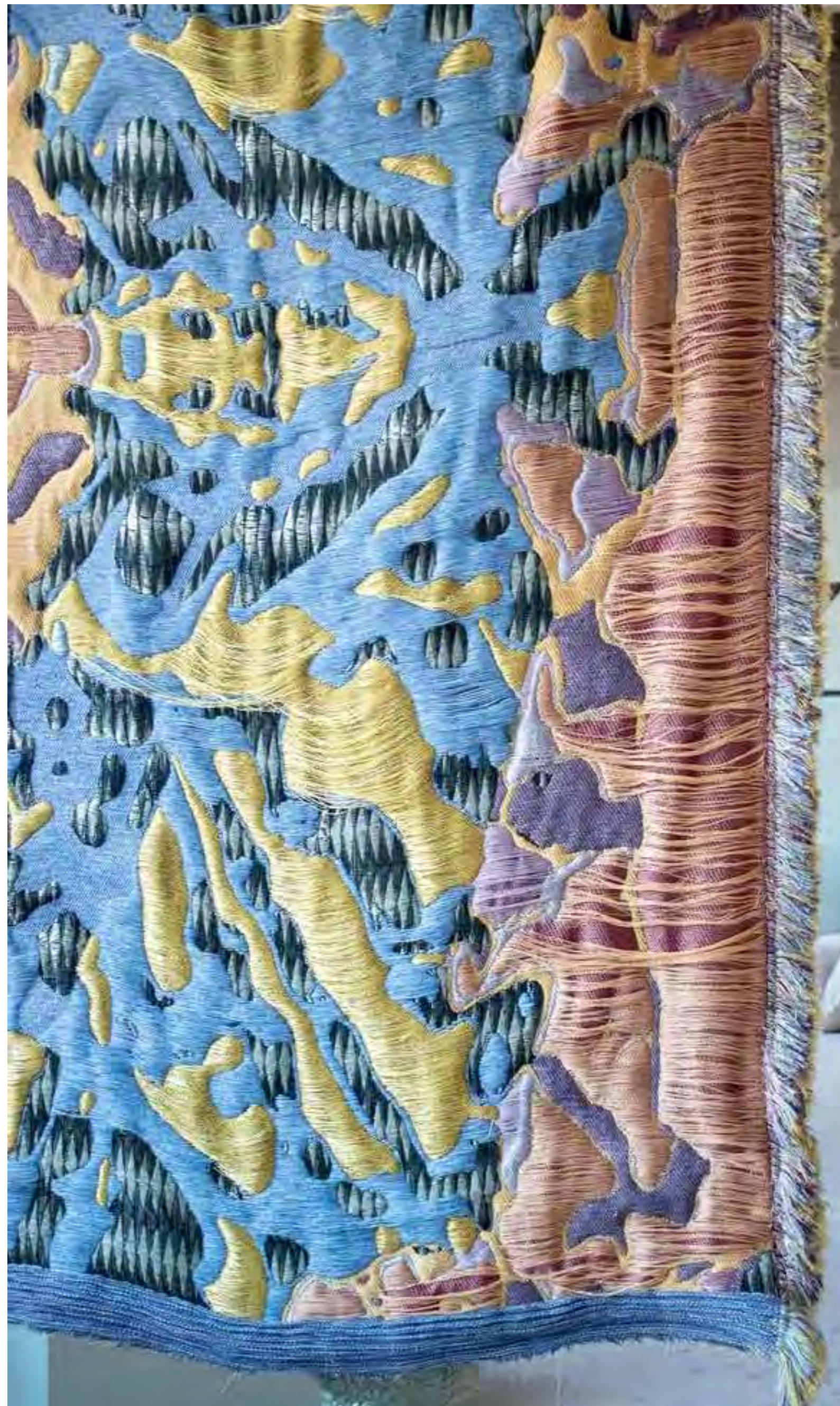
SANDRA KEJA-PLANKEN

Title

ODE AL MAR

Sandra Keja-Planken's work reflects on the relationship between people, nature and human nature. She makes fabrics and objects from eucalyptus and bamboo, deadstock and recycled clothing. The *Ode al Mar* collection is a tribute to the sea and the fairy-tale life forms it contains. Keja-Planken was inspired by the landscape on the seabed to create a colourful, organic-looking collection of recycled glass and textiles that was shown during Dutch Design Week 2023 and at PAN Amsterdam. The collection incorporates both passementerie and weaving.

The lamp and wall object made of gimped, twisted and plaited cords build on the work that Keja-Planken developed in the lab last year for the NPO television programme 'The New Vermeer'. For that project, she used deadstock padded with Wolkat yarns. Using the same yarns, she wove two tapestries featuring the same design in different sizes. These fabrics also incorporate passementerie and glass elements. To achieve the desired 'rough' appearance, she selected coarse weaves with a lot of floats. In addition, several sturdy points were woven into the design, so that the tapestries form waves when hung.



'Ode al Mar', Sandra Keja-Planken, photo: Brackett Studio

Maker

SANGMIN OH

Title

ACROPORA & DENDROGYRA

Sangmin Oh graduated from the Design Academy Eindhoven in 2022 with his coral-inspired ‘Knitted Lights’, which he developed in the TextielLab. He returned to the lab in 2023 to add two new lamps to the series. ‘Acropora’ is a large lamp and the first hanging lamp in the series, while ‘Dendrogyra’ comprises two ‘stems’ in different colour variations. Light and textile once again merge in these 3D knitted objects, thanks to a smart combination of transparent monofilament, elastic yarns and glow-in-the-dark yarns. These give the textured lamps three different looks. The colour changes when the light is off, on and has just been turned off, when the lamps glow – just like coral – in the dark. The new acquisitions were on display at the Salone del Mobile in Milan and are now for sale at Rademakers Gallery in Amsterdam.



Photo: Ohsangmin Studio



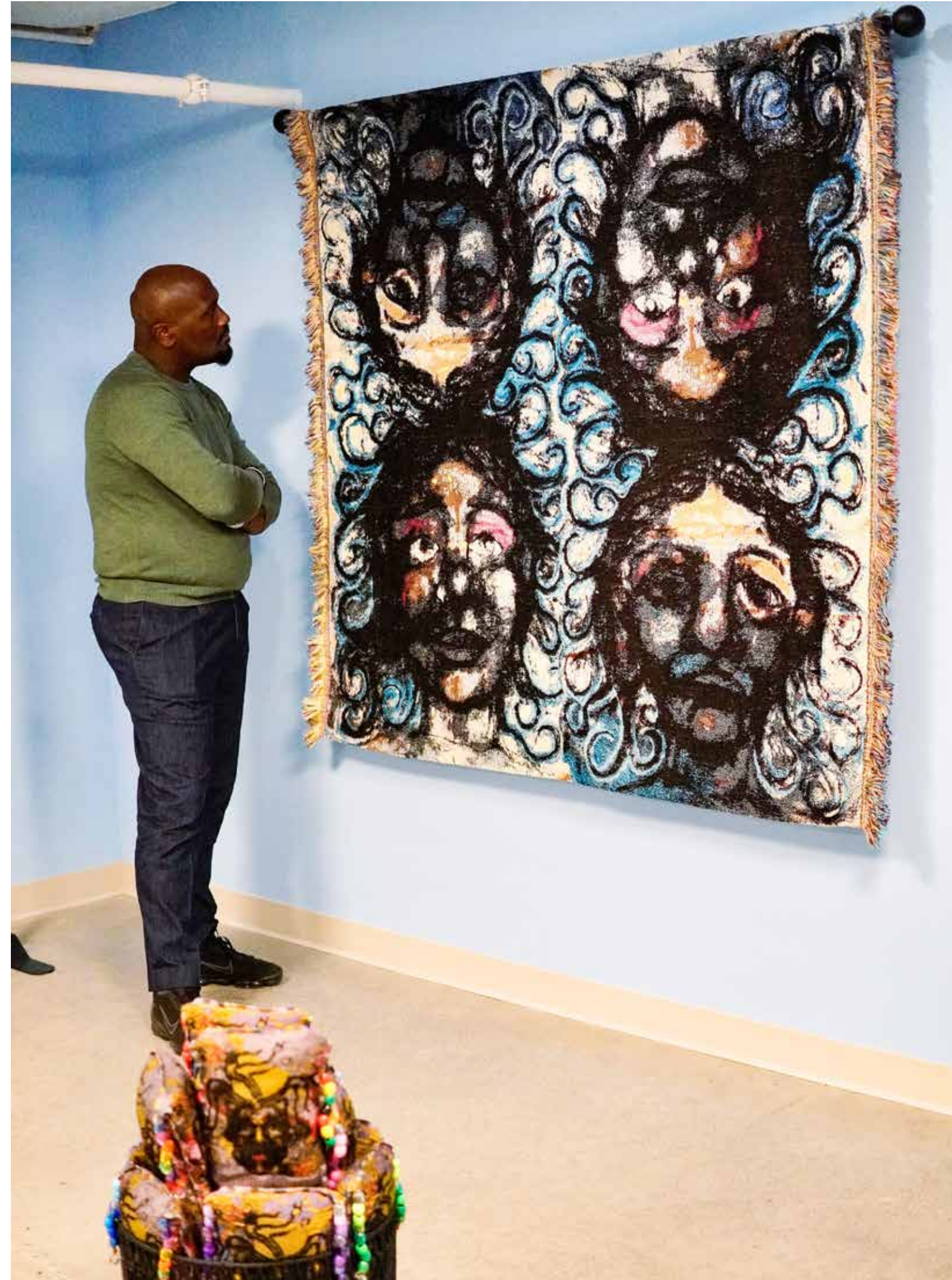
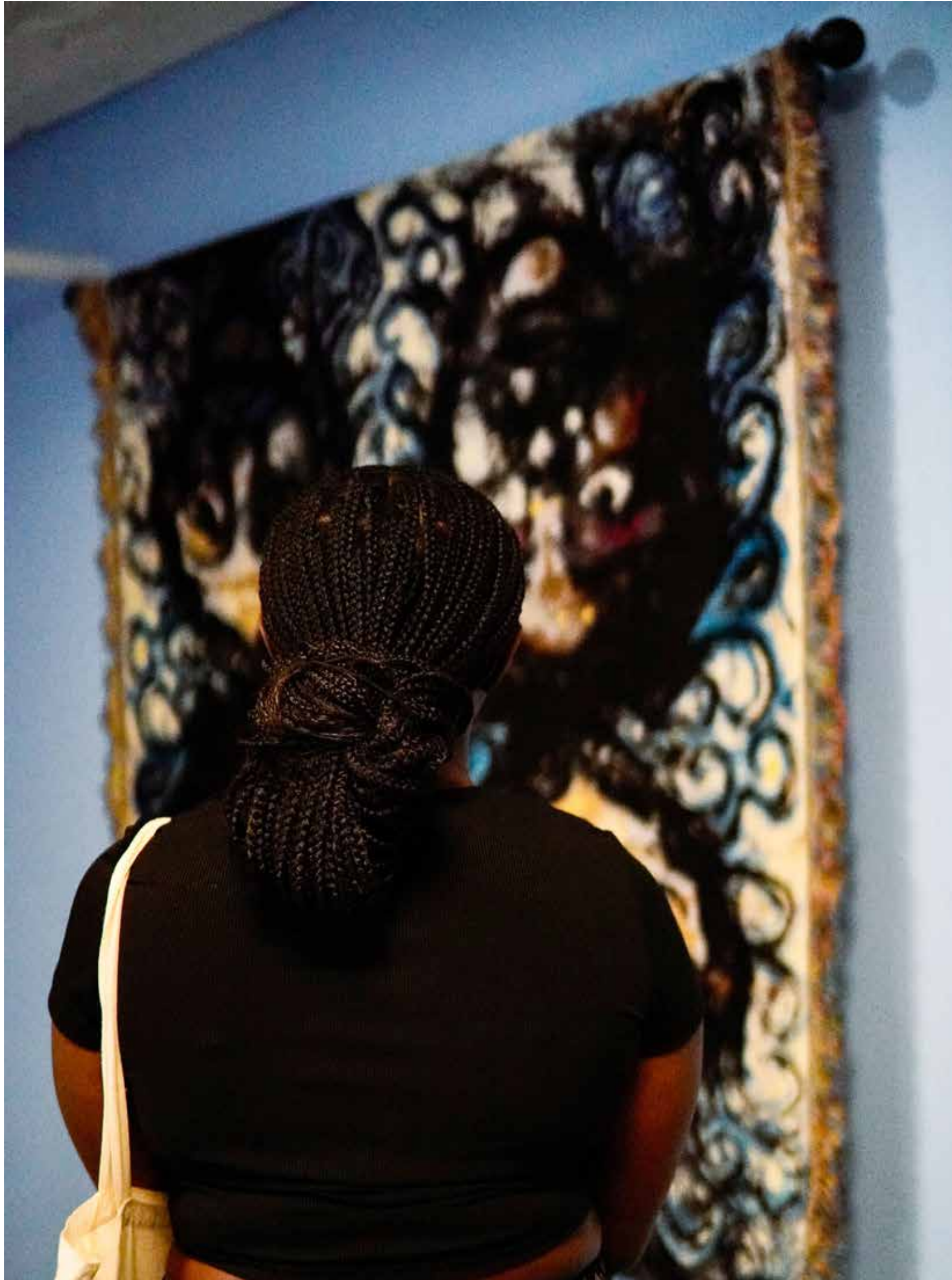
'Acropora & Dendrogyra', Sangmin Oh, photos: Ohsangmin Studio

Maker

SIENA SMITH

Title

WISHING, HOPING



With the TextielLab's Stef Miero, Siena Smith wove a tapestry that was featured in her solo show *Where Have You Been Hiding?* at the Chela Mitchell Gallery in Washington, DC. The exhibition revealed the repressed emotions and wishes of the artist, who feels as if she has been hiding her true self for years. It also explored the discovery of her self-worth and identity as a black woman and artist. For 'Wishing, Hoping', which measures 170 by 160 cm, she used various materials to create structure. These include wool, linen and shiny yarns. The design is based on a drawing made with charcoal, pencil, pastel chalk and acrylic paint on canvas. The four women depicted are the artist's ancestors and various personae.

Maker

SINA DYKS

Title

LIBERTY, UNFETTERED RELEASE

Sina Dyks was an intern in the TextielLab's weaving department several years ago. She focused on creating tension variations in woven fabrics by alternating loose and tight weaves, a technique she continued to develop in her own practice. Through her work, which now features in solo exhibitions, she emphasises the weaves by weaving them in different colours. To mark Alkmaar's 450th anniversary, the Stedelijk Museum Alkmaar asked her to create a new work that provides a contemporary interpretation of the concept of freedom for the exhibition *New Images of Freedom*.

She designed an installation in which a large two-sided tapestry literally creates two different experiences of freedom. Residents of Alkmaar were invited to donate threads that symbolise freedom for them personally. Dyks then spun these into yarn and incorporated them into the artwork. One side depicts a lush, green environment in warm tones. The other side consists of a dreamy landscape in cool colours. Dyks once again played with tension, structures and long floats that give the fabric a very sculptural appearance. In addition, she attached cords that were plaited and gimped in the passementerie department to the fabric, adding an extra dimension to the abstract landscape.



Photo: Roel Backaert



'Liberty, Unfettered Release', Sina Dyks, photo: Roel Backaert

New Images of Freedom

Stedelijk Museum Alkmaar celebrates the 450th anniversary of Alkmaar's liberation with new art.

Freedom plays an important role in Alkmaar's history. The museum Alkmaar's permanent exhibit traces the various ways in which ideas about freedom and liberty have been expressed over time. In an age when myriad freedoms are being challenged, the museum asked artists to expand on this long pictorial tradition.

Based on a selection of 143 submissions, Sina Dyks, Gabriel Lester and Marinke van Zandwijk were commissioned to produce a work of art that takes on the concept of freedom. These three new images of freedom were created with input from the public and invite viewers to think and talk about freedom to them.

NIJEUWE SINA DYKS VRIJHEIDS GABRIEL LESTER BEELEN MARINKE VAN ZANDWIJK

Nieuwe Vrijheidsbeelden

Stedelijk Museum Alkmaar viert 450 jaar Alkmaar Ontzet met nieuwe kunst.

Vrijheid speelt een belangrijke rol in de geschiedenis van Alkmaar. In de vaste presentatie van Stedelijk Museum Alkmaar is goed te zien hoe het thema door de eeuwen heen op verschillende manieren is uitgebeeld. In een tijd waarin verschillende vrijheden onder druk staan, heeft het museum kunstenaars opgeroepen om de bestaande beeldtraditie uit te breiden.

Na een selectie uit 143 inzendingen en een publieksstemming hebben Sina Dyks, Gabriel Lester en Marinke van Zandwijk de opdracht gekregen om een kunstwerk te maken dat een hedendaagse invulling geeft aan het begrip vrijheid. De drie nieuwe vrijheidsbeelden worden gerealiseerd met inbreng van inwoners van Alkmaar. De werken nodigen bezoekers uit om met elkaar in gesprek te gaan over wat vrijheid voor hen betekent.

“Knits don’t always have to have an application or function; they also have value in their own right”

– Sofie Roterman



GRADUATION PROJECT

Maker

SOFIE ROTERMAN

Title

EMBODIED KNITS

Sofie Roterman won the Horlait-Dapsens prize for *Embodied Knits*, her master’s graduation project at KASK in Ghent. “Your hands itch to test [the knits’] resilience, stretchiness, weight or how much they rustle and crackle,” according to the jury report. Roterman knitted several of these tactile objects in the TextielLab. She selected materials that stimulate the senses and let these materials determine the final shape. She often opts for challenging material combinations, in this case wool, Lycra and remnants of thick monofilament from commercially produced broom bristles.

Work that she had originally woven on a handloom was reimagined on the industrial flat knitting machine in the TextielLab. The machine was programmed to pause at certain moments so that the stiff bristles could be manually inserted. Roterman and the product developer subsequently wrote a knitting programme that achieved the same effect without the manual intervention. The final samples aim to seduce the senses. The project was exhibited at the Industrie Museum Ghent and Wonder Kortrijk in 2023. In 2024, it will feature in Roterman’s first solo exhibition in Scharpoord Experimental Art Space Knokke from February to mid-April.

Maker

SOUHEILA CHALABI

Title

LES SOUVENIRS DU BLED

‘Les Souvenirs du Bled’ is a series of prayer rugs embroidered with Souheila Chalabi’s childhood memories. She first started working on the series at the Gerrit Rietveld Academy, using embroidered images of objects from everyday life to record her family’s history. Each rug pays tribute to a family member or place. For example, the first rug depicts her memories of visits to her father’s family in Setif, Algeria. The second recalls her maternal grandmother’s apartment in Lyon.

This year, she developed four new rugs in the TextielLab. They focus on her great-grandmother’s Breton roots, her father’s double Breton-Algerian identity, her other grandmother’s house in Algeria and the grandfather she never knew but who left his mark on the family. Recurring themes are the search for identity, connection and the feeling of being at home somewhere. All the objects were drawn in Illustrator and then machine embroidered onto the deep pile fabric. The series will be on display at NEVERNEVERLAND in Amsterdam in January 2024.



Maker

STUDIO SAMIRA BOON

Title

TEXTILE SCREENS FOR HERMÈS



Photos: Taikoo Li Qiantan



Inspired by Japanese architectural traditions, Samira Boon specialised in ‘textile folding architecture’. In 2019, she worked in the TextielLab on an R&D project for the exhibition *Building with Textiles*, which resulted in ‘Archifolds’. This led to the polyester monofilament warp that we can now offer as standard in the lab. Boon returned to the lab for several projects this year. One of them is a derivative of ‘Archifolds’ on the 350-cm-wide loom. Commissioned by RDAI, the Parisian architectural firm responsible for the interior design of all Hermès stores, she developed origami-like textile screens for the new store in Shanghai. These semi-transparent, three-dimensional screens emphasise the brand’s exclusivity by hiding the interior from passers-by. A technique that Boon developed herself was used to fold them in different directions. The number of creases and folds in the screens was carefully calculated to achieve a complex pattern and optimal acoustics. In addition, the denser folds at the bottom become progressively transparent towards the top, ensuring privacy for customers while allowing light to filter in. It took the lab’s experts some time to find recycled and biobased materials that met the highest fire-safety standards.



'Textile screens for Hermès', Studio Samira Boon, Hermès Shanghai, photo: Taikoo Li Qiantan

Maker

TANJA SMEETS

Title

LIQUID WORLD DRIFTS IN

Tanja Smeets is a regular visitor to the TextielLab, where she has used tufting, knitting, laser cutting and passementerie to create her organic landscapes. For the exhibition *Is it Alive*, which runs in the TextielMuseum until April 2024, she added a living layer to ‘Nebula and the Soft Machine’, an earlier work she made in the lab. She also developed ‘Liquid world drifts in’ this year, which can be seen in Abbaye de Maubuisson in Saint-Ouen l’Aumône, France until 25 February 2024.

The work comprises a living landscape that grows upwards from the green-yellow tiled floor – liquid and ephemeral. To achieve this effect, 60 PVC pipes were joined together to form thick, whimsical structures that appear to sprout from the tufted ground. Each pipe is covered with around 20 different plaited threads made of cotton, mercerised cotton, sidero and PET yarns. By switching the bobbins, the colours slowly merge into each other, gradually changing from pink to yellow to green, like a painting. The tassels at each end of the pipes create a beautiful dripping effect and flow naturally into the tufted mass of threads on the floor.



Photo: Catherine Brossais

Maker

TEAM THURSDAY

Title

CURTAINS, UNTITLED



Graphic designers Simone Trum and Loes van Esch, the duo behind Team Thursday, have created numerous posters over the years. They are now investigating what a flat surface can do in a spatial environment, including with a series of curtains that serve as ‘architectural posters’. This year, the duo wove two curtains in contrasting colours on the jacquard loom. Together, the curtains form an oversized ‘type specimen’ of the Sundog letter, a font that Team Thursday designed. The lyrics of ‘Wordy Rappinghood’ by Tom Tom Club are woven into the fabric. However, the text is not immediately legible: the letters play with positive and diapositive space. To ensure the curtains drape beautifully, the fabric is made with thinner yarns and a minimum number of colours. Moreover, the colours are composed of different structures. For example, one yarn produces several shades. The curtains were exhibited in the Block C gallery in Groningen.

Maker

THONIK VOOR DEPOT BOIJMANS VAN BEUNINGEN

Title

DISHCLOTHS DEPOT
X TEXTIELLAB |
TEXTIELMUSEUM
X THONIK

The first publicly accessible art depot in the world was opened in Rotterdam in 2021: Depot Boijmans Van Beuningen. Other than providing access to more than 154.000 works of art, it also offers a special view behind the scenes regarding everything involed in managing and maintaining an art collection.

For their corporate branding and communication Boijmans Van Beuningen has been working with design collective thonik for over 17 years. The depot asked thonik to design dishcloths in their iconic style. They are inspired by the architecture of the depot and are available in two distinct designs at the Depot Store. One echoes the shape of the depot building, whereas the other continues on the renewed corporate style, where the distinct 3 lines of Museum Boijmans Van Beuningen has evolved in to 5.





Photo: Filip Dujardin

Maker

VALÉRIE MANNAERTS

Title

PRIVATE ARCHITECTURE (GARDEN)

URA architects commissioned Valérie Mannaerts to design a curtain for the headquarters of Pleegzorg Vlaanderen, a foster care organisation, in Leuven. Based on Mannaerts' hand-drawn designs, which were digitally converted, they developed a unique jacquard-woven curtain in the TextielLab for the room where parents and children meet. 'Private Architecture (garden)' is a 20-metre-long panorama that brings the garden indoors in a kind of textile cabinet of curiosities: animals, plants and mysterious objects create a rich universe that sparks the imagination.

This universe is double-sided, as the front and back of the large-scale curtain are each other's negative. The colours on both sides were carefully chosen, to ensure that the fabric reflects Mannaerts' artistic style. The work consists of seven recto/verso sections measuring 225 cm high and 210 to 420 cm wide which together form a whole. They were woven on the 3.5-meter wide machine with a warp and weft of fire-retardant Trevira CS yarn. The curtain was then washed at a Tilburg laundry and finished in the TextielLab's assembly atelier.



'Private Architecture (Garden)', Valérie Mannaerts photo: Filip Dujardin

Maker

VENUSIAN COLLECTIVE X STUDIO BOOT

Title

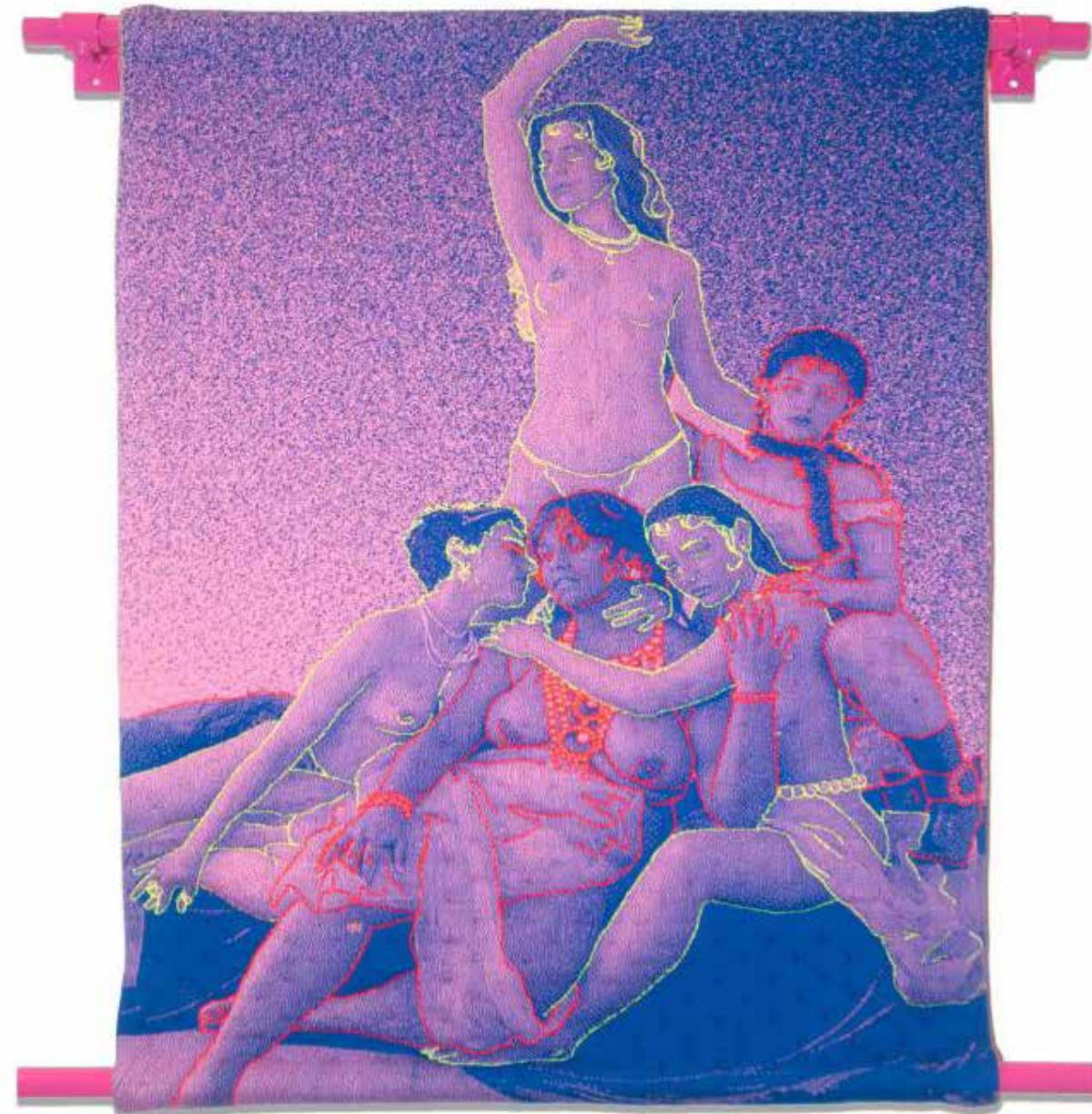
A NAKED TRUTH #1

Venusian Collective commissioned Studio Boot to design a rug that makes the impact of the ecological crisis tangible and visible. Rain is a central feature, specifically too much and too little rain. In her design, Studio Boot's Petra Janssen aims to show what will happen if we continue to exhaust our planet. "The actual fall from paradise is a realistic scenario if we continue like this: a hard message with a soft landing." So, praise the rain: a large hand-tufted rug invites you to lie down naked on it, surrounded by the aromatic scents and colours of a summer shower. 'A Naked Truth' is the first rug in a series of ten. It is composed of four layers, each with a different pile height and colour combination. Besides pure New Zealand wool, Elirex and Lurex were used in the details to give the fabric an extra sparkle. The rug was displayed at the BIJT! festival in the summer of 2023 as well as Dutch Design Week in the exhibition *Evolving Harmony – Intertwining Hope and Design*.



Photos: Hester Onijs





Maker

YAMUNA FORZANI

Title

LOVE RENAISSANCE

Yamuna Forzani has been working with the TextielLab for several years. Her work was featured in the *Secrets of making #2* exhibition, which ran in the TextielMuseum for a year (until June 2023). In 2023, she developed six large tapestries on the circular knitting machine for the *Love Renaissance* series: 'It Takes a Village', 'Nymphs', 'The Adoration of Mystique', 'The Delights of Sappho', 'Goddess Energy' and 'Sacred Ethereal Feminine Energy'. Forzani's practice straddles art, fashion, photography and performance art. Her work celebrates the multitude of roles and identities in ballroom culture and the LGBTQIA community. The knitted fabrics are based on staged photographs of sensual scenes featuring Forzani's friends. She edits the photos, adding hand-drawn lines among other things, and then converts them into thick, colourful fabrics. Her style is characterised by the use of bright (contrasting) colours, colour gradations and structures. For the latter, she applies a special double cloth technique: two layers are knitted at the same time, with a filling yarn between them that expands when ironed. Connecting the two layers at selected points creates an unusual bumpy or blistered pattern. In a nod to sustainability, one of the final tapestries was made from 100% recycled polyester yarn. The series has already been exhibited at various locations, including PAN Amsterdam and the Affordable Art Fair, and will be shown at Art Rotterdam in 2024.

Maker

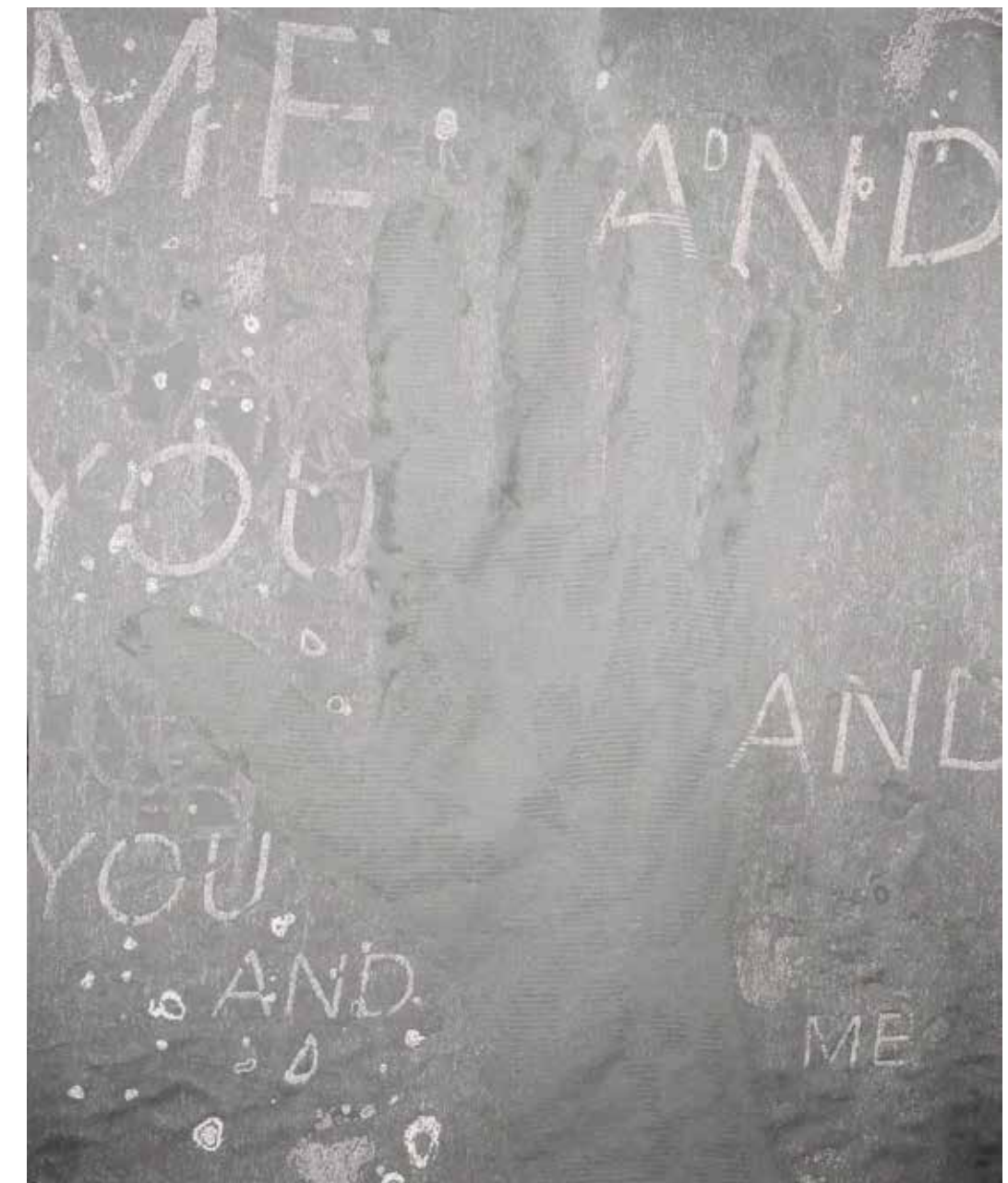
YASMIJN KARHOF

Title

YOU'RE MY STAR

Yasmijn Karhof uses visual and audiovisual art in installations and performances that explore our perception of reality. In ‘You’re my star’, she experimented with reflective, luminous and fluorescent yarns. She used these yarns to weave fabrics with hidden images and texts that only become visible in the dark or when exposed to a flash or ultraviolet light (blacklight).

Karhof’s experiments resulted in a thin tapestry that can be hung on the wall but also folded over like a plaid in a performance. Apart from a silver reflective yarn, the work is made entirely of white yarns. Some are bleached white and light up in UV light, while others are matt white and so do not light up. The fabric also contains a fluorescent yarn, which resembles a glow-in-the-dark yarn when illuminated. The work serves as preliminary research for a series about the human search for romantic love, intimacy and sex. Karhof draws a parallel between the intense emotions that accompany this and the hidden images that light up briefly but brightly.

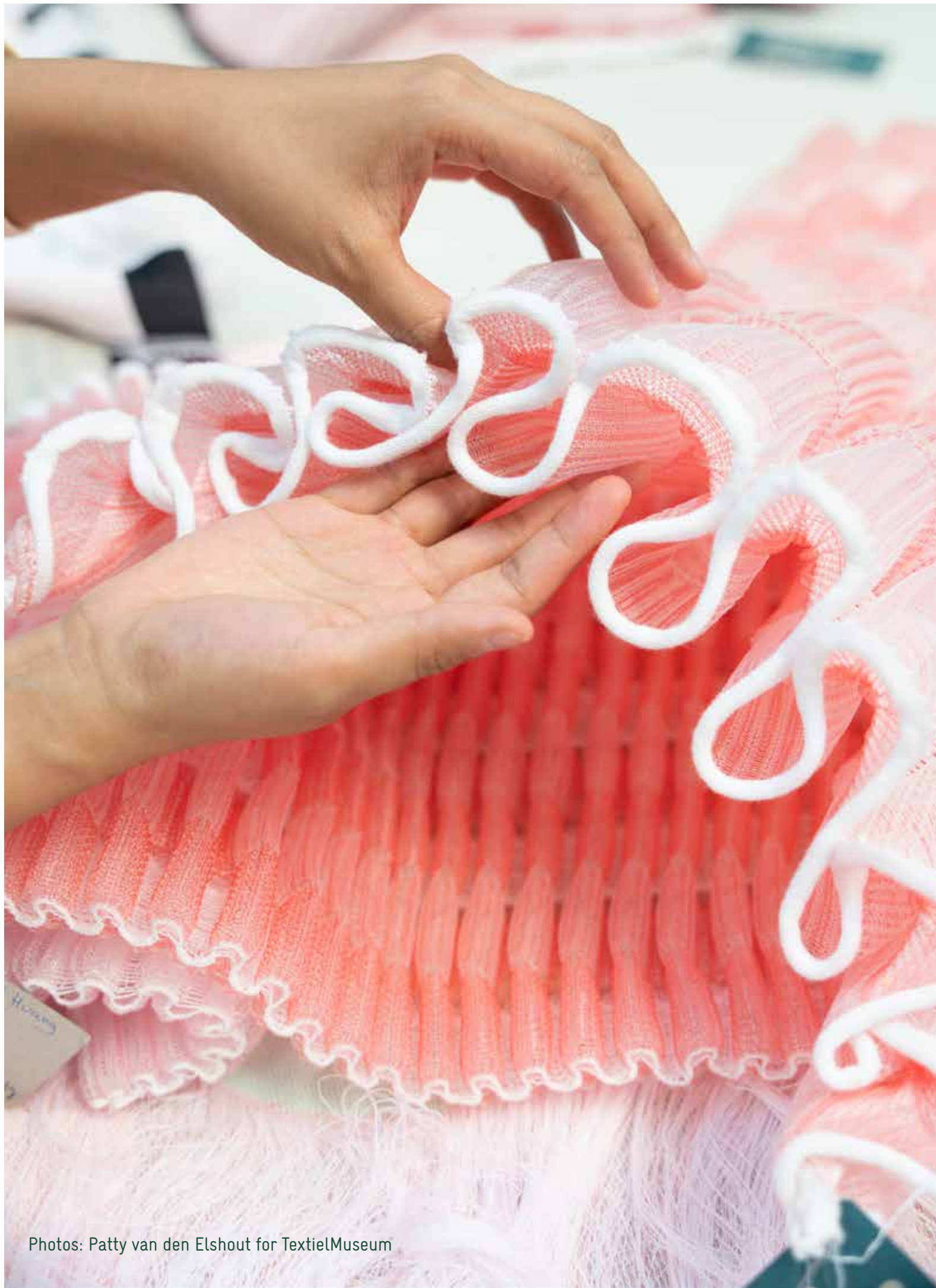


Maker

YU-MEI HUANG

Title

SOFT SCULPTURES

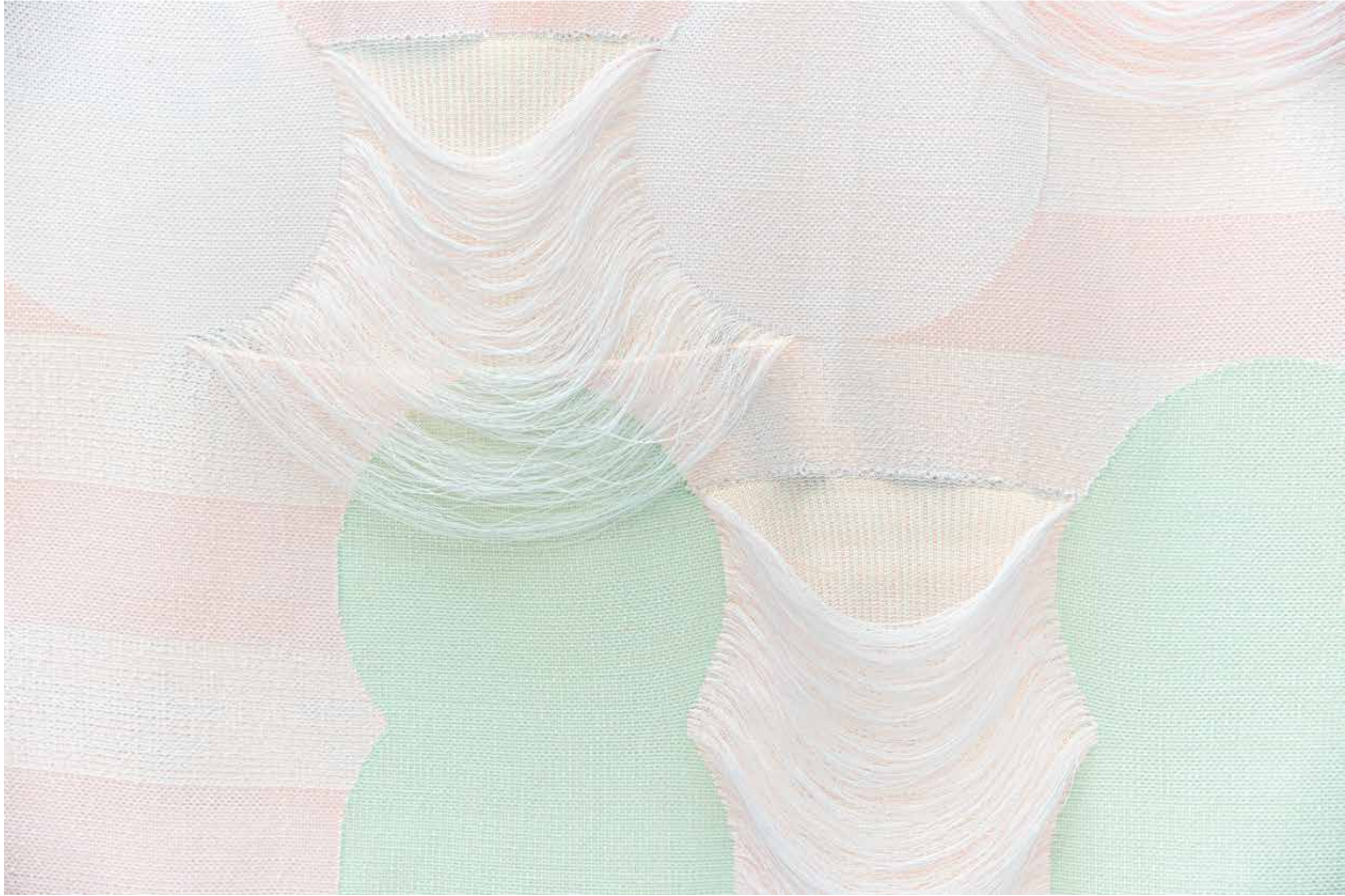


Photos: Patty van den Elshout for TextielMuseum



Textile artist Yu-Mei Huang first worked with the lab's knitting experts in 2023 on 'Soft Sculptures', a series of sculptural knits that combine elements of body art and spatial design. The project explores the interaction between textiles, body and space, and breaks down the wasteful and user-unfriendly system of fixed clothing sizes and shapes. In the lab, Huang developed three different designs: an object, a garment and six wall hangings. All the pieces will be shown in the coming year in a performance in her solo exhibition in Taiwan and during the London Design Festival.

The object is a gracefully pleated, self-supporting structure. It is knitted with polyester monofilament and elastic, producing a sturdy yet highly flexible and resilient construction. The garment is a one-size-fits-all kimono with three-dimensional pleats. With help from the product developers, Huang used an innovative 'plaiting' technique to knit the complex colour pattern into the kimono instead of printing it on the fabric afterwards, as she initially intended to do. She also used innovative techniques in the six knitted wall hangings to create striking floats and pronounced textures, patterns and colours.



‘Soft Sculptures’, Yu-Mei Huang, photos: Patty van den Elshout for TextielMuseum



ADVANCED TEXTILE PROGRAM 2023

A MATTER OF LIFE

After a successful pilot in 2022 with six participants, the Advanced Textile Program (ATP) returned in 2023 with eight international participants. The programme is open to young talents who graduated no more than three years ago. Over the course of ten weeks, they carry out research and experiment together and individually. The programme offers them a platform as well as the opportunity to collaborate and refine their textile skills early in their career, guided by internal and external experts. It also gives our own employees the chance to work together freely and experimentally and discover new sources of inspiration.

Kvadrat is a key partner in the programme, a relationship that we cemented this year. Together, we are exploring ways to support talent development in the TextielLab. We also worked intensively with artist Otobong Nkanga and invited a range of external experts and makers to share their knowledge: Brian Anderson, Michael Wolf (Envisions), Sangmin Oh, Borre Akkersdijk (ByBorre), Annemieke Koster (Enschede Textielstad) and Julia Schmitz (Gaudium/Kvadrat Weaving). At the end of the programme, which centred around the theme 'A Matter of Life', the participants presented their initial results online in early December. Their work will be exhibited in the TextielMuseum in the spring of 2024.



Photo: Patty van den Elshout for TextielMuseum



Advanced textile program, photo: Patty van den Elshout

THESE DESIGNERS AND ARTISTS ALSO WORKED IN THE TEXTIELLAB IN 2023

ADA M. PATTERSON
AINSLY HILLARD
ANKE LAND
ARJA KARKKAÏNEN
ARJAN VAN HELMOND
ASLI HATIPOGLU
CLAUDIA WIESER
FELIZIA BERCHTOLD
IÑIY SANCHEZ & SUZAN BIJL
JOS RENIERS
JULIACKS
KARI DYRDAL
KHALIL JOREIGE & JOANA HADJITHOMAS
LEDA DEVOLDERE
LISA OPPENHEIM
LIZ COLLINS
LYNN BIESMANS
MADELON VERBEEK
MAGALI REUS
MARISA RAPPARD
MARC JOHNSON
MIA KUGELMAN
MINSOOK KANG
OLA VASILJEVA
OSCAR NAHAN
OTOBONG NKANGA
PAULINA ASISA NOWBACHTIAN
ROBERT KNIGHT
SADDO
SIMONE POST
SUSANNE KALIL YUSEF
THEA BRANDAUER
YOOSUNG KIM
WIENEKE BREMER
ZHIWEI VICKI HONG

INTERNS WHO WORKED IN THE TEXTIELLAB IN 2023

ALMA BREUN, Afgestudeerd DAE, afdeling breien
ANOUK MOREAU, ROC Tilburg, afdeling confectie
DAPHNÉ BOURGES, ENSCI - Les Ateliers, afdeling weven
EVA VAN DEN BOSCH, Fontys Hogeschool voor kunsten, afdeling borduren/passement
INDIGO VAN EKKENDONK, Rodenborch College, afdeling borduren/passement
JOSÉPHINE BASSO LACROIX, ENS Paris-Saclay, afdeling borduren/passement
JULIA GORDEBEKE, ROC Tilburg, afdeling confectie
KOEN GIESEN, TU Eindhoven, afdeling weven
LEE-ANN MERCELINA, ROC Tilburg, afdeling confectie
LYNN BIESMANS, Hogeschool Zuyd Kunstacademie, afdeling breien
MARIEKE VAN MOORSEL, st. Lucas Boxtel, afdeling borduren/passement
MOOS DE BOER, St. Lucas Boxtel, afdeling borduren/passement
RACHEL MOODY, MA Fashion Design, afdeling breien
SOPHIE FABRE, HKU Fashion Design, afdeling tuften
SOPHIE METSELAAR, St. Lucas Boxtel, afdeling borduren/passement

COURSES IN THE TEXTIELLAB IN 2023

ACADEMIE ZUYD - Minor Breien (BA)
AMFI - Minor Textile (BA)
ARBA-ESA - Textielfdesign (MA)
DAE - Focusmodule Textiel (BA)
KABK - Textielontwerp (BA)
LUCA ARTS (BE) - Textielontwerp (MA)
SINT LUCAS - MBO Creatief Vakman Textiel