

Line vs Void



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Title: *Line vs Void*

Author: Terese Molin

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Tutor: Åsa Dybwad Norman

Examiner: Klara Brynge

Opponents: Caroline Malmström and Jennie Sundin

Supervisors Essay: Jessica Hemmings and Magnus Haglund

Abstract

Line vs Void explores abstraction through weaving, it delves into the woven monochrome, and by doing so, emphasizes the narrative that emerges from plain colour and texture. The written part summarises ideas that are intertwined with the physical work of the project; A series of (four) woven images. It deals with topics such as chaos and order, the line, the gradient, colour theory, craft, and minimalism within the visual arts.

Keywords: abstract art, colour, craft, gradient, line, lines, materiality, minimalism, monochrome, philosophy, tapestry, textile, visual art, warp, weft, weave.

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A-PART

*ON CHAOS, COLOUR AND THE WOVEN
STRUCTURE*

TUTOR: JESSICA HEMMINGS

I began working on this text with the idea of connecting three central elements within my practice, namely; colour, the gradient, and the line. I started reading *White* by Japanese designer Kenya Hara to further my research on colour and ended up in the chaos of *The Universe*. It got a bit messy, and I had to find another focus. It's from this focus I now present the basis for the imagery of my master project, beginning in chaos.

CHAOS AND ORDER

Hara writes in *White* that life is colour and that inevitably, all colours mix and eventually turn to grey or brown.¹ He makes a parallel to entropy, the second law of thermodynamics which can be summarised as the measure of disorder or randomness. What this law points out is that entropy is getting higher and higher, which means an increase of disorder. Most cosmologists agree that this is happening, and that the big bang started in high order (low entropy). What seems like a bigger discord is what will happen when entropy reaches its "endpoint". Some say that another big bang could take place², which is how I interpret Hara's analogy. He claims that the endpoint of entropy is a chaotic state of enormous energy that could possibly end in a singular form, arising from chaos.

He compares this singular form with the (non) colour white, which emerges from a fully developed union of every colour, and continues his argument by suggesting that white could be seen as the basic form of life.³

Later on in the book, Hara departs from the analogy of entropy and continues his investigation of white on earth. I was left in outer space though, thinking about entropy and how it relates to my practice and humans' essential need for structure. Perhaps it is out of our hands to establish order. It seems like physics, or more magical forces, have other plans for us. We are left with attempting to establish order within our defined orbits.

With this in mind, I started working on a white monochrome weave and continued thinking about vertical warps and horizontal wefts.



FIG 1
Detail of *Transgressive Haze* (2022)

1 Kenya Hara, *White*, (Baden: Lars Muller Publishers, 2009) 9.

2 "Entropy", 'videos', Britannica, www.britannica.com/science/entropy-physics/images-videos#Videos, last modified August 26, 2022.

Podcast "Sean Carroll's Mindscape: episode 51. Anthony Aguirre on Cosmology, Zen, Entropy, and Information", released in June 2019.

3 Hara, *White*, 9-10.

In *Lines*, social anthropologist Tim Ingold delves into the life of the line. Ingold states that the line could be categorised into “two grand classes: lines that are straight and lines that are not”.⁴ He connects the straight line to modernity, rationality, and supremacy, ranging from how languages are formed to mapping and city planning.⁵ In the doctoral study *Place of Geometry*, the artist Shoji Kato investigates geometry, viewing upon it as an “active participant in making, transferring, transforming and destroying the human world”.⁶ Reading about straight lines and geometry as potential destructors was both affirmative and difficult. I believe that geometry shapes our minds and therefore the world around us, and that the straight line is, as Ingold puts it, an icon of modernity.⁷ This is hard to dispute, but at the same time, I’m questioning whether humans created the straight line, which is what Ingold suggests in the chapter ‘How the line became straight’.⁸

My mind is shaped from straightness, so my judgement is likely clouded, but I’m thinking the straight line was already there, as the ever-present representation of stability, an archetype of The Constant. The Constant meaning something humanity needs, whether gods or a belief in an eternal universe. Zooming out far enough on the border of the earth (a perfect sphere), a straight line will appear: the horizon. Humans could see the horizon before they could see celestial bodies in outer space, so my guess is that the horizon generated geometry - the structure within the arbitrary. After that, it has become a life of its own, and as Kato shows in his study, an “actant” within the human world,⁹ creating new structures and other ways of thinking, for better or worse.

One comparison could be made, again with entropy. Maybe geometry and straight lines are what have become necessary for humans. As cosmology has shown, The Universe, and all the structures in it, are in fact not constant. Maybe higher entropy generates a greater need for more straight lines. They would work as a framework in the instability that surrounds us?

4 Tim Ingold, *Lines* (Oxford: Routledge, 2016) 159.

5 Ingold, *Lines* 156-160.

6 Shoji Kato, *Place of Geometry* (Theoretical part of doctoral thesis, The Academy of Fine Arts at the University of the Arts Helsinki, 2015) 9.

7 Ingold, *Lines*, 171.

8 Ingold, *Lines*, 156-174.

9 Kato, *Place of Geometry*, 9.

THE COLOUR WITHIN THE WEAVE

Some years ago, before I started weaving, I was drawn to the minimalist approach to abstract expressionism that emerged in the 1960s. I tried minimalist painting for a while, but found it unexciting. I sensed something was missing, and the paintings I made appeared random. When I started to weave, contrarily to painting, everything clicked. I entered the world of colour in a new way and understood what it was in the minimalist expression I appreciated, which was how colour could be a central narrator in a work of art. In the weave, I discovered that the richness of colour reached another level. What I wanted to express through the colour, visually and conceptually, could only be done in the loom, and nowhere else.

In a visual work of art, the monochrome colour field can become a form of absolute abstraction that has no associations towards anything except the colour it's made of and the object it sits on, for example blue, oil paint and canvas. When intertwined with other materials, such as the weave, the singular colour leaves the pure realm of the minimalistic expression; entering a more, in my opinion, sensory possibility of interpretation.

Icelandic artist Hildur Bjarnadóttir views colour as a material. She is interested in what colour contains, rather than what it looks like.¹⁰ In the work *Origin* (2013), she used wool yarn that she dyed with moss from a specific place in Iceland where her family originates from. Bjarnadóttir explains:

The moss gives a color that is close to a particular red hair color, which I have and is common in that side of the family. My grandmother's sister, who was born on the farm, had this red hair color. Today her descendants still live there and some of them have that same red hair color. I find it interesting that this red color, which is hidden inside the moss on the ocean cliffs outside of the farm, is also within the people that have been living there for decades who, just like the Highlanders who share the same surroundings as the heath plants, have been breathing the same ocean air as the moss is taking in and eating the animals that feed on the moss and the plants in the area. From this it is possible to claim that there is a connection between nature and the people living in the same place in terms of the chemistry or nutrition existing in the earth and air of a place, which materializes in a red color. This is not a scientific idea, since there is no biological evidence for this, but I still see a connection there between color, place and people, which I materialize in the piece *Origin*.¹¹

10 Hildur Bjarnadóttir, *Textiles in the extended field of painting, reflection on an artistic research project 2012-2016*, (Bergen Academy of Art and Design, The Norwegian Artistic Research Fellowship Programme, 2016) 6. <https://www.uib.no/en/kmd/104741/textiles-extended-field-painting>, accessed February 17, 2023.

11 Bjarnadóttir, *Textiles in the extended field of painting*, 28.



FIG 2

Hildur Bjarnadóttir - *Origin* (2013)
110x200cm. Woven, wool, plant dye.

Bjarnadóttir is not only conceptually infusing the work with the idea of colours' imprint on the environment and vice versa, but she is practically merging the colour with the material from the place she refers to. Wool, by its very nature, is a close relative to human hair. It insulates heat, it can feel both soft and coarse to touch and it soaks up dye very generously. Keeping this in mind, the reading of the woven monochrome will be very different than if the "the same" colour was painted, printed, or glazed.

Another aspect of the woven monochrome is the intricacy of the woven surface. The weaver and textile artist Solveig Aalberg describes the formalism within her practice:

I always seek a simple and stringent whole in my works, though the different components may be detailed. This reductive totality may seem minimalist, but it isn't. This is because a tapestry is built up from many threads, with warps and wefts, and it will therefore always be a complicated affair, even where the surfaces seem monochromatic.¹²

12 Solveig Aalberg, *Continuum* (Grieg Wyller Forlag, 2020) 261.

Since I started painting in my early twenties, I have felt a restriction in working with only one colour. Colour theories, such as the ones by Josef Albers¹³ or Johannes Itten¹⁴, establish that colour is perceived differently depending on its surroundings. For example, the human eye cannot read the same ochre alike when it's duplicated and one is on a blue surface and the other an orange surface.¹⁵ They are the same, but because the human eye cannot see them as the same, a transformation occurs. If the colour is changing when it relates to other colours, it is possible that the singular colour, in our perception, stands still.

I relate this transition to time and perspective, interpreting the static colour as a pause or block in time, or as having no relativity or set perspective. You could zoom in and out of the colour, but it would still be the same. The complete singular colour is not found in nature, where colour is never pure, but always in relation to other colours. Because of everything moving, as well as not being absolute, the colour in nature is never entirely still. Therefore, the complete monochrome image or object that is situated within the pure expression of minimalism could be seen as a constant, but a clinical and cold one, never anchored within *life*. In the weave on the other hand, because of its rugosity and the small shadows generated by the texture, colour is brought to life, and materialised in a way that makes it tangible.

Weaving, and the possibilities it brings, have made my imagery more and more minimal. I thought I would never work with the singular colour, but here I am, weaving white. I think this is because in weaving, both myself, and the colour, are anchored.

13 Josef Albers, *Interaction of Color*, Revised and expanded edition (Yale University, 2006).

14 Johannes Itten, *The elements of color* (Ravensburg: Otto Meier Verlag, 1970).

15 Albers, *Interaction of Color* 76-77

WHAT WEAVING FOSTERS

One motif that the linear nature of weaving suggests is the horizon, and it can be made with only one contrasting coloured weft. Using the weft to further create a sense of perspective is accessible when working with the chronology of the woven image. When looking at the work by Norwegian artist Sissel Blystad on her website¹⁶, I stumbled upon two early tapestries she made in 1972, *Horisont* and *Øy* (*Horizon* and *Island*). Her work is otherwise completely abstract, but these two works read as representational because of the reference to landscape both visually and in the titles.

I was drawn to them not only because of the horizon but because of the multiple horizontal lines and the gradation of colour. In *Horisont*, Blystad enhances the focal point of the tapestry with the help of colour. Through various coloured horizontal lines, thinner and broader, the essence of the image is brought forth. In an email correspondence with her, I asked where these motifs came from. She replied that during this period she worked with the stripe, and in asking herself “*what can be done with stripes?*”, the horizon came quite naturally.¹⁷

16 Sissel Blystad, “eldre arbeider”, accessed February 17, 2023.
<https://www.sisselblystad.no/1972---1992-vevbilledvev.html>

17 Sissel Blystad, email message to author, February 7, 2023.

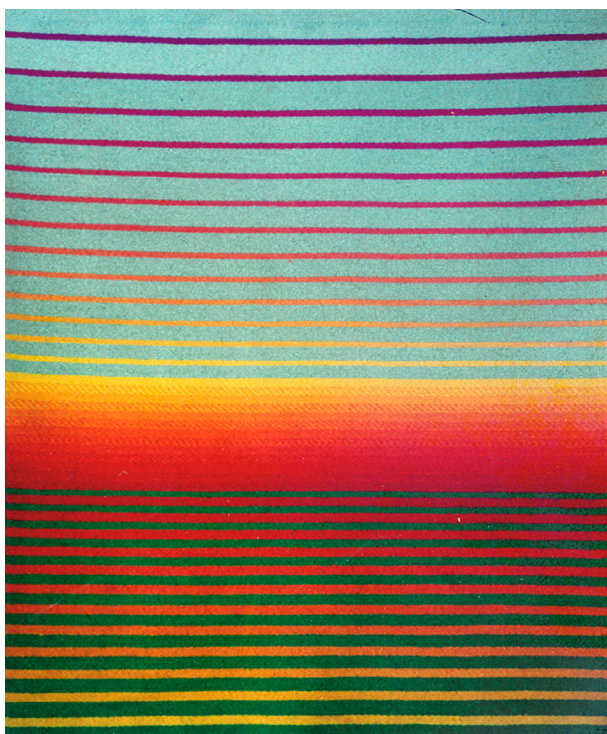


FIG 3

Sissel Blystad - *Horisont* (1972)
 110x200cm. Woven, linen.

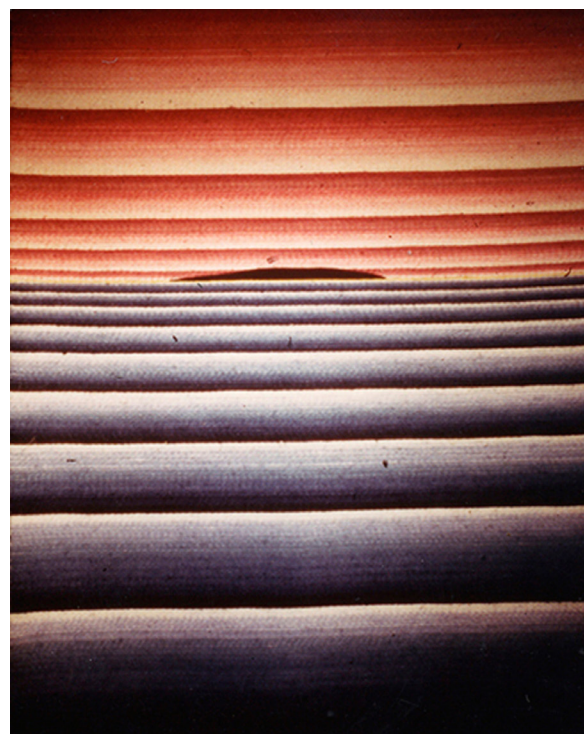


FIG 4

Sissel Blystad - *Øy* (1972)
 110x200cm. Woven, linen.

Gradating colour was the main task I assigned myself when composing my first weave and it has since become a central part of my practice. In contrast with the static singular colour, gradation of colour - the gradient - speaks of movement. It is also, just like the horizon, a natural occurrence within weaving. When I weave the gradient, after every horizontal weft, I shift the shade of the colour just a little bit, and a chronological trajectory is set in motion.

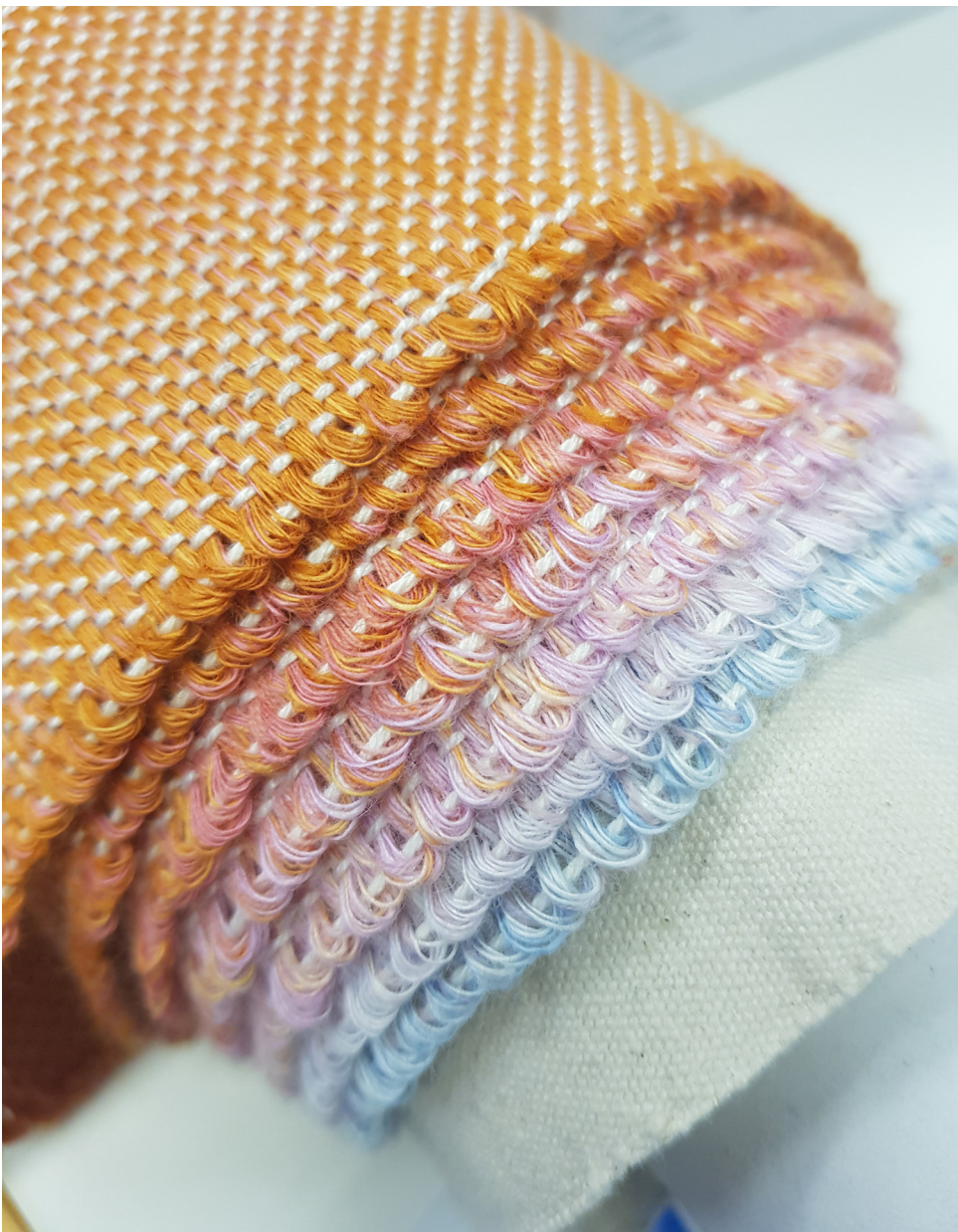


FIG 5

Detail from *Border* (2021), rolled up before display.

It's not hard to think that the woven structure is too rigid. If the warp (straight lines) is the structure, and stylisation of movement and colour are what is woven into it, is there room for something less stringent, and more vulnerable?

The Swedish tapestry artist Elisabet Hasselberg Olsson worked with linen in the wefts. In her work, the warp (cotton) is always visible, like a subtle grey or beige relief that holds everything together. Although the linen is rough, (the weft is often as thick as a cigarette, consisting of multiple linen threads and fibres) she managed to create smooth and radiant tapestries with what sometimes appears to be seamless interlacing between the different wefts.

She used the beater* to knock the wefts into place, working with straight lines in plain weave (tabby) as a base to create elemental and vibrating shapes. One might think that because of the rough linen and the stiffness of the woven structure, these soft images would be easier to make in another medium. But what the vast body of work by Hasselberg Olsson demonstrates, is in fact that the weave is the reason for her imagery to manifest in the way it does. Beate Sydhoff notes that the medium in which the work by Hasselberg Olsson is produced appears to be the only one possible to create the nature and landscape interpretations she's presenting in her artistry.¹⁸

* The beater is the part of the loom that is used to place the weft in a secured position. Some tapestry weavers use it, but many secure the wefts with a comb or their fingers. In the weaving of cloth, a beater is always used.

18 Beate Sydhoff, *Elisabet Hasselberg Olsson*, (Norstedts förlag, 1997) 38. "[... that is to say that the medium it is produced in appears to be the only one possible to create precisely an image with these qualities. In this case, the textile material is also used to emphasise its peculiarity, the motif and the technique become symbiotic.]" English translation by author.



FIG 6

Elisabet Hasselberg Olsson - *Landskap III (Alvarsmark)* (1982)
150x147cm. Woven, linen.

With these examples, I have expanded my thoughts on what weaving can foster while at the same time gaining a clearer understanding of my own work. I'm not sure I would depict the horizon or the gradient in other mediums, or even work around existential themes if it wasn't for weaving. It's the potential of the woven structure, together with the visual outcome, that informs my imagery and enables me to follow my intuition. In structuring colour as something linear, I try to distil harmony from the chaos. Colour by colour, weft by weft.

The woven surface and what I sometimes intuitively weave into it suggest various focal points. I used to think that my interest in exploring the limit of abstraction came from within myself, but maybe it's not. Elements that create a sense of perspective continue to pop up even when I think that I'm working on something completely abstract. Here is when the weave inclines towards *life*, saying; "See, here you have your constant, here is your base within the void". Because of some predictable structure, weaving allows me to find places within chaos.



FIG 7

True Horizon (2022)
80x114cm. Woven, cotton, linen, wool, reactive dye.

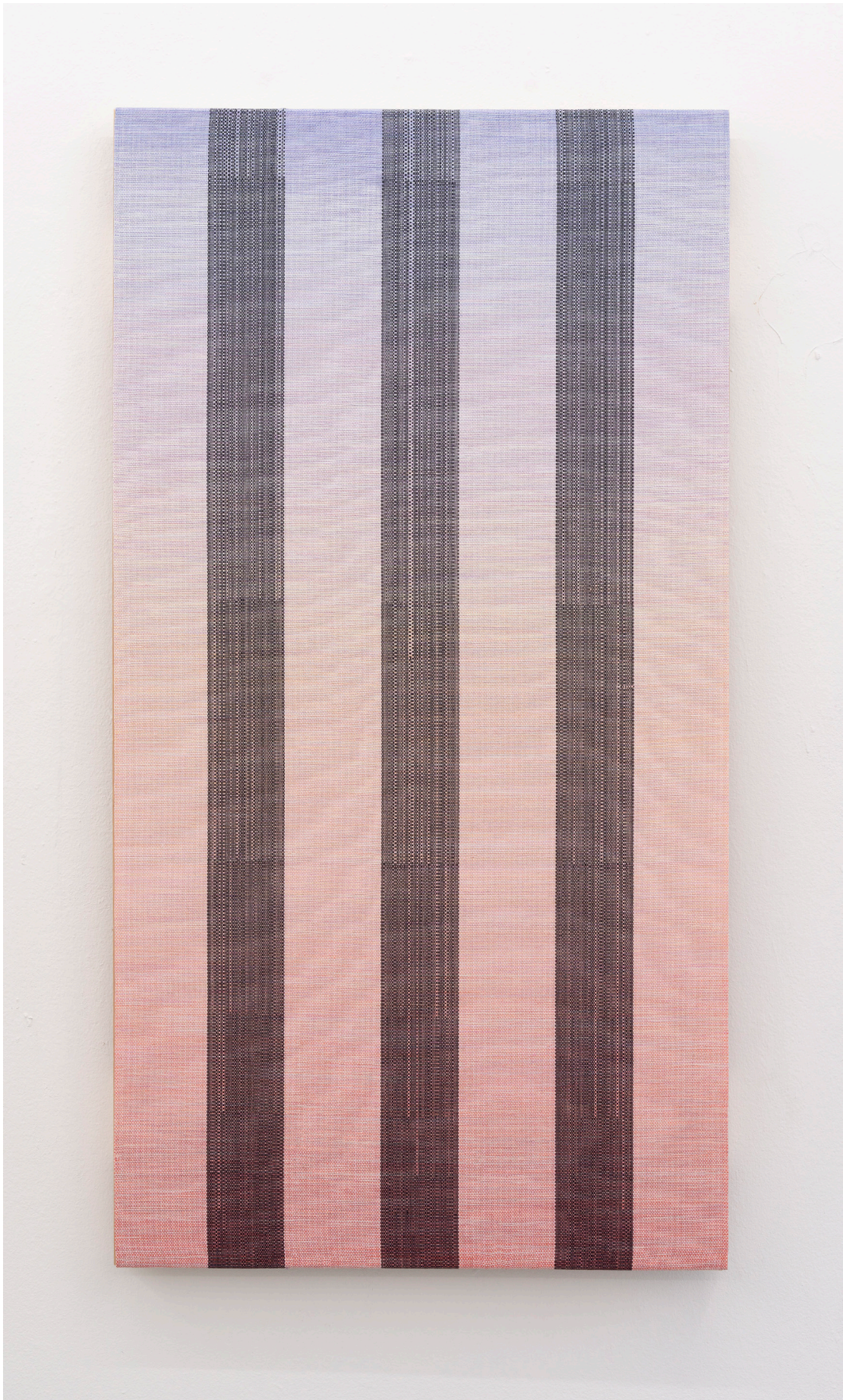


FIG 8

Transgressive Haze (2022)
80x114cm. Woven, cotton, linen, wool, reactive dye.

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LIST OF ILLUSTRATIONS

FIG 1

Detail of *Transgressive Haze* - Terese Molin (author)

Photo credits: David Eng.

FIG 2

Hildur Bjarnadóttir - *Origin*

The image is used with courtesy from Hildur Bjarnadóttir. The image is also to be found in Bjarnadóttirs research Textiles in the extended field of painting (see reference list), p.26.

Photo credits: Vigfús Birgisson.

FIG 3

Sissel Blystad - *Horisont*

The image is used with courtesy from Sissel Blystad. The image is also to be found on Blystads website, (see reference list).

FIG 4

Sissel Blystad - *Øy*

The image is used with courtesy from Sissel Blystad. The image is also to be found on Blystads website, (see reference list).

FIG 5

Detail of *Border* - Terese Molin (author)

Photo credits: Terese Molin.

FIG 6

Elisabet Hasselberg Olsson - *Landskap III (Alvarsmark)*

The image is scanned from the artists' monograph by Beate Sydhoff (see reference list), p.57.

FIG 7

Terese Molin (author) - *True Horizon*

The image is also to be found on www.teresemolin.se/Altering-Constants.

(Last modified February 6, 2023.)

Photo credits: David Eng.

FIG 8

Terese Molin (author) - *Transgressive Haze*

The image is also to be found on www.teresemolin.se/Altering-Constants.

(Last modified February 6, 2023.)

Photo credits: David Eng.

B-PART

PROCESS, METHOD AND REFLECTION

TUTOR: MAGNUS HAGLUND

This text will further reflect on the process, alongside the woven images I have made within my master project, connecting the imagery to painting references, as well as discussing the agency of the woven object.

PROCESS

During the initial stages of my master project, my inner sense of imagery was somewhat blank. As you now know, after reading the book *White*¹, I assigned myself to make a monochrome white weave. I knew I wanted to work around perspective, and explore the limit between abstract and representational imagery, that also captured some sort of ambient state. I could not see it yet though. After spending time thinking and writing about the monochrome, I thought it would be interesting to dive deeper into the minimalistic colour field, taking abstraction and my idea of reaching depth in the woven image further. Weaving white was also new for me; rich colour, or soft hues of blue, pink, apricot or purple, have always been my go to colours. Before this project, I had never explored black, grey or white. Hence, I felt it was time to give that a go, thinking it would sort of give me my project. I arranged the loom with a white warp of mercerised cotton with bleached white threads in the centre, and natural white threads beside the midst.

From the white weave, and the striped pale warp, the imagery and “palette” of the project started coming to me; in deep red, dark blue and pulsating bright hues.



FIG 1

I prepared the warp to be stretched onto the loom.

1 Kenya Hara, *White*, (Baden: Lars Muller Publishers, 2009)



FIG 2

Nearly done with weaving the white weave (in plain weave / tabby).



FIG 3

Spooled weft for weave no 2. The "sketch" for this one was: *pulsating in bright hues.*

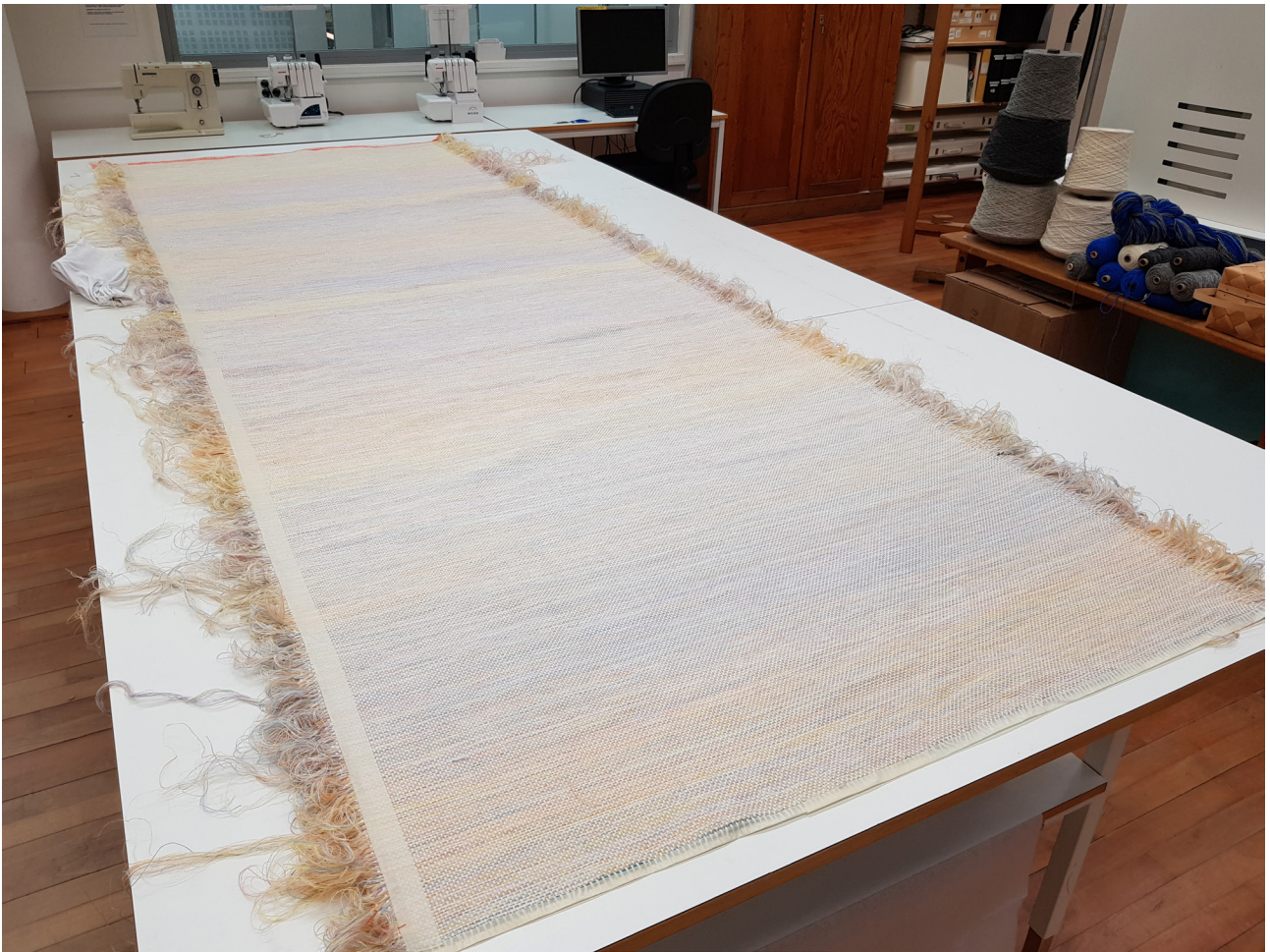


FIG 4



FIG 5



FIG 6

The weave and its cut off edges.



FIG 7

I tied a black warp to the white for the third weave that would be darker.



FIG 8

I started weaving dark blue in plain weave / tabby.



FIG 9



FIG 10

I tried mounting options and fringe vs no fringe.



FIG 11



FIG 12

For the fourth weave (and third piece) I made a gradient from dark blue to red, cut warp threads (black) and replaced them with red ones.



FIG 13



FIG 14



FIG 15



FIG 16

I had woven the black warp and was back to white. I painted it red with reactive textile dye. For this final monochrome I used a broken twill as weave structure.

TO FRINGE OR NOT TO FRINGE; THAT IS THE QUESTION

THE WOVEN IMAGE vs OBJECT

In conversation with three important people; the external tutor (Annika Ekdahl), my main tutor (Åsa Dybwad Norman) and the technician in the fibre workshop (Annie Johansson), the topic of "the edges" became central. It left me thinking a lot about the materiality of my work. The fringe or edges of the weave have been a subject of deliberation since I started weaving. A previous tutor did not like the messiness of them, and I have both kept a messy fringe, made "correct" clean edges and recently glued the edges to cut the fringe off. An obvious (long and/or messy) fringe can be beautiful and create a dynamic expression between the formalism of the woven surface and the organic shape of the fringe. I appreciate that, but it's not something I want to focus on in this current work. Maybe it changes, but it's not the story I want to tell right now, as I feel it draws too much focus from *the image* – whatever that is?

The painter Ylva Carlgren has become a relevant reference within this project due to her methods of working. Håkan Trygger writes that Carlgrens' work can be described as painted sculptures of sorts, and that her time-consuming process challenges the watercolour's material capacity.² She is a painter, but her work is more than plain paintings, or *images*. I think it's because of the materiality of the watercolour, as well as the structural order of her working process.

I'm unsure of where my need to specify that I weave images and not objects comes from. Obviously, it's not black and white, it's not either an image or an object, it's always both. The work I produce often end up "in the middle" of the painting tradition and the crafts tradition, maybe because of the context I'm currently in. The weave is not a painting. It can, however, have the same purpose as a painting. I think this is true for my work. The woven structure is crucial for my practice, but at the same time, it's a tool, not the cause or the aim. The weaving is inevitably becoming a part of the expression of the work, and informs my imagery in a way I find exciting, but there is also a wish at my end to simply make images. If I were a painter, I could describe it as I want to make paintings, and the oil paint and brush strokes are crucial narrators that take the imagery further.

The weave is visibly both an image and an object, but it might be that the objecthood of the weave is more dominant than if you compare it to a painting, a framed photograph, or even a traditional woven tapestry. I think I'm still trying to find that balance where the image speaks louder than the object. The woven structure is necessary, and I find it beautiful, but at the same time, I don't want *the weave* to speak too loud. For my woven images in this project, the focus is enhancing the image in a somewhat two-dimensional state. Consequently; the fringes had to go.

2 Håkan Trygger, "Om Ylva Carlgrens konst", *Aiolos*, 60-61 (2018: Dionysos): 119-120.

METHOD

Another interesting artist who I've been talking to whilst working on this project is Fanny Hellgren. Hellgren makes her work through guiding the material she uses in sort of material dominant processes, working in series. Her material knowledge is thorough, and she has developed the processes she's using over many years. Still, she is interested in letting the material speak, not having sketches beforehand. She's actively avoiding having too defined ideas of what the finished pieces will look like.

She says that it always becomes something else, and it might be more difficult to see the work for what it is, if she had imagined a different result. When talking to her, I noticed how much value she puts in the different materials she uses, she emphasized the importance of the pigments quality and intensity, which also are guiding her in choosing the palette. We continued talking about the "not knowing"; she said that making images you don't yet know is creating a presence in the process, and in the end it can make the images more interesting, you can see that they are not thought-out.³

3 Interview with author in Hellgrens' studio 2023-04-18



FIG 17

Visit at Fanny Hellgrens' studio (April 18). Acrylic paintings on raw cotton canvas, part of her current series *Perpetual Pulsation*.

Hellgrens' way of working and viewing upon her process is validating how I relate to my own practice. For me, a big part of the process is not making an image, it's *being given* one. The images complement each other in furthering a story I don't really understand myself. What's in my head, the places and spaces I see and feel within, that's maybe not what my work later presents. In a way it is, for me at least. But it's also something very different. Something more, or less (?), abstract. The colour in the finished weave is similar (but never the same) to the colour I have within. I have vague images and ideas in my head, and I think I can only realize them through weaving.

Ylva Carlgren has claimed that by "systematically focusing on material and technique she makes images that *create themselves*".⁴ Her paintings take form "in simple compositions that cause a seemingly infinite sequence of variation, where every new painting serially generates the next."⁵ This way of working resonates with me. Her way of zooming in, carefully focusing on every element within the compound of what will be her finished pieces, it's fascinating. I haven't seen such beautiful blacks, not in paint and not in textile. Maybe because of all the watercolour layers. There are no shortcuts to make those black colour fields. They have to be developed over a sequence of events. A sort of three-dimensional linearity. From the method, there is also a depth created that you can sense visually, even if it's subtle and pure abstract. Maybe it's the same vibrating effect appearing in Ditte Ejlerskovs' painted gradients. She's working with another material (acrylic and wax), but she is making the images by stroking layer upon layer of thin colour membranes.⁶ In both Carlgren and Ejlerskovs' practices, the colour surfaces are built three-dimensionally by paint. You can not see each layer separately, but only the whole, at once. In a woven piece (if it's not woven in multiple layers), you can actually see all the layers melted together *and* each element (the single weft) alone. The process and building of the image is visually evident, and becomes part of how the whole surface is perceived.

4 Håkan Trygger, "Om Ylva Carlgrens konst" | 19-120.

5 Ibid.

6 Referred to the "Dream Gradients", part of the project "The Cleanse".
<https://ditteejlerskov.com/the-cleanse.html>, accessed June 13, 2023.

REMAIN - PULSE, SOIL - LIMIT - IMPRINT
- THE WEAVES



FIG 18

Remain

91x125cm

Weave (tabby), mercerized cotton, linen, wool, polyester, viscose, silk



FIG 19

Pulse, Soil

270x175cm

Weave (tabby), mercerized cotton, linen, wool, wood frame



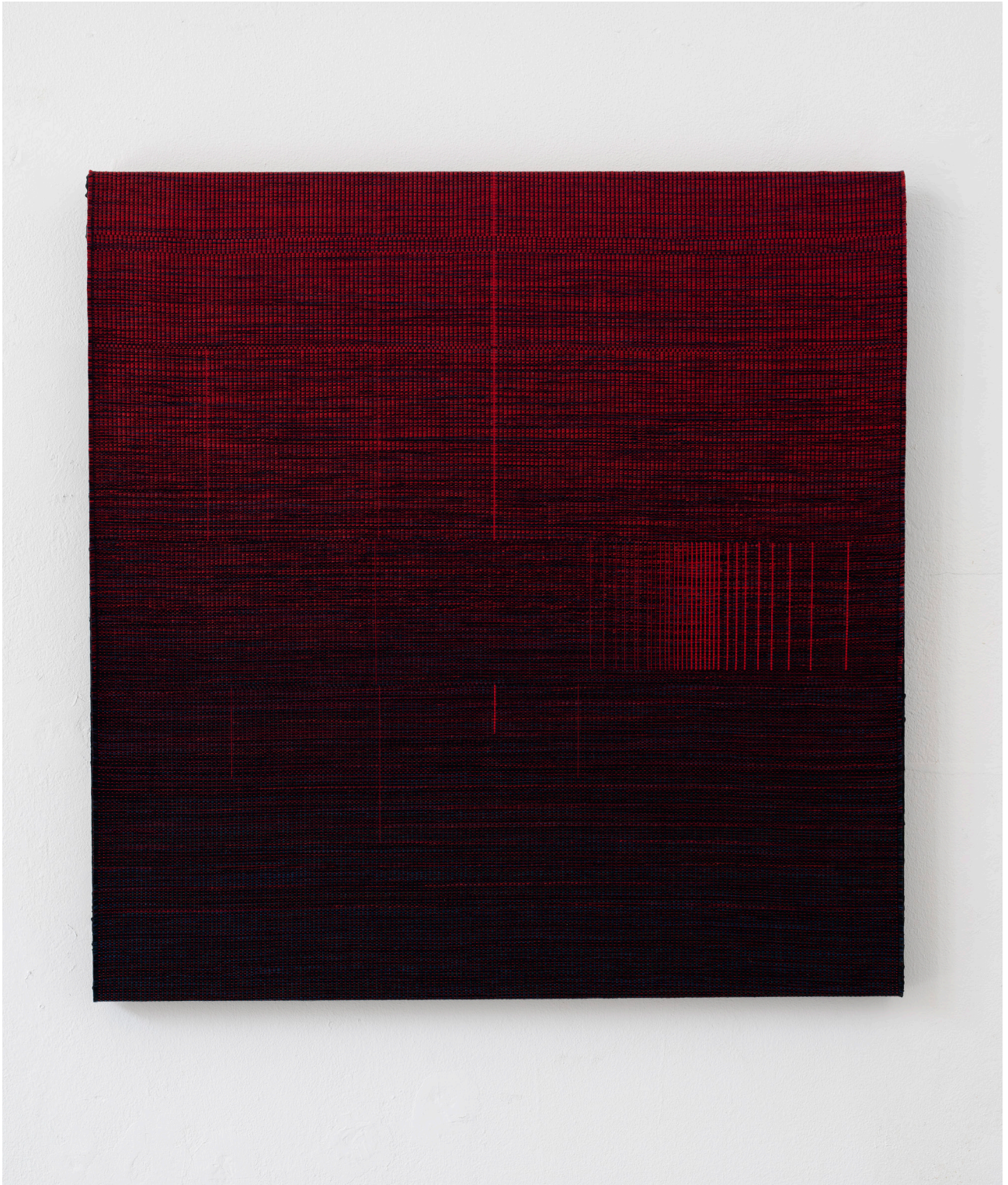


FIG 20

Limit

88x89cm

Weave (tabby), mercerized cotton, linen, wool



FIG 21

Imprint

85x120cm

Weave (tabby), mercerized cotton, linen, wool, reactive textile dye

CONCLUSION

The four works I've made within this project put together a story, if there is one. I'm open for the possibility of pure abstraction, and no specific narrative whatsoever. This is something that was discussed during the examination of my project. The question "How much can be reduced?" came circling back, as well as; "How little can one tell?". I know some will read them as pure abstract, and that is a benefit in itself; if so, I have been able to work with abstraction in a way I haven't before. Carlgren has claimed that the reason for her starting to work with abstraction came from a frustration over that figurative elements tended to burden the perception of the painting.⁷ Speaking from my point of view, I always read a narrative into anything, I think it's the same human symptom that is that of finding faces in the clouds or in the wet marks on the pavement. So much as a horizontal line and I see a landscape. If it's a vertical line, I see a portal, or a projectile. Each element tells me something. The colour being the most telling and embracing, standing for the emotion within the image.

In the back of my head, my subconscious, or something else that just can't be explained in words, there is a feeling I want to depict. In my head, it's a place. It's not a representation of a physical real place, but it's related to it somehow.

I can't and should not try to reach a definitive explanation of this state. It's impossible to do without making things up or killing something within its mystery. Fanny Hellgren describes her process in a way that resonates with me:

I am drawn to the fleeting and ephemeral aspects of the world. Perhaps because change is the essence of life, and art belong to the living. [...] In the process there is a longing to approach a timeless truth about the material essence of life. This longing is an endless source of inspiration.⁸

7 Håkan Trygger, "Om Ylva Carlgrens konst" 119-120.

8 Artist Statement, Fanny Hellgren - January 2023, <https://www.fannyhellgren.se/statement>, accessed April 20, 2023.

With the titles of the pieces, and the title of the project; *Line vs Void*, I'm attempting to approach an existential narrative about the duality of existence. To bring desolation - the void - into the bodily woven structure is activating something I find interesting. The textile material is also, as I've stated in the previous essay, bound to life.

I've always been drawn to thinking about death, the void, limbo, nothingness. In my mind, I have seen it as pure white or grey, sometimes black. From early on, thinking about these "none-colours" in the context of nothingness has generated grave anxiety. Ergo, it's always been there, hovering.

Entering colour in the way I've been doing in this project, has enabled me to approach the intimidating within the monochrome. Because the linear structure of weaving facilitates order, and the textile material indicates towards life, the image of the void becomes disarmed, and available for me to look upon in a different light.

In our tutorial, Annika Ekdahl described the horizon as nothing but an illusion. She also added the fundamental, more substantial, evidence of the straight line not being made by human, but by gravity. Because of gravity, straight lines are made everywhere, where there is water or something fluid. These straight lines can be smaller; when constituting the surface of water in a drinking glass, or bigger; a sea horizon, something to look upon from afar.

I did not know what would become when I started weaving white. I followed the line, and ended up with colour spaces.

Limit - Pulse, Soil - Imprint - Remain



FIG 22

The work presented during the examination at HDK-Valand in Gothenburg, May 5 2023.





FIG 23

Detail of *Pulse, Soil*.

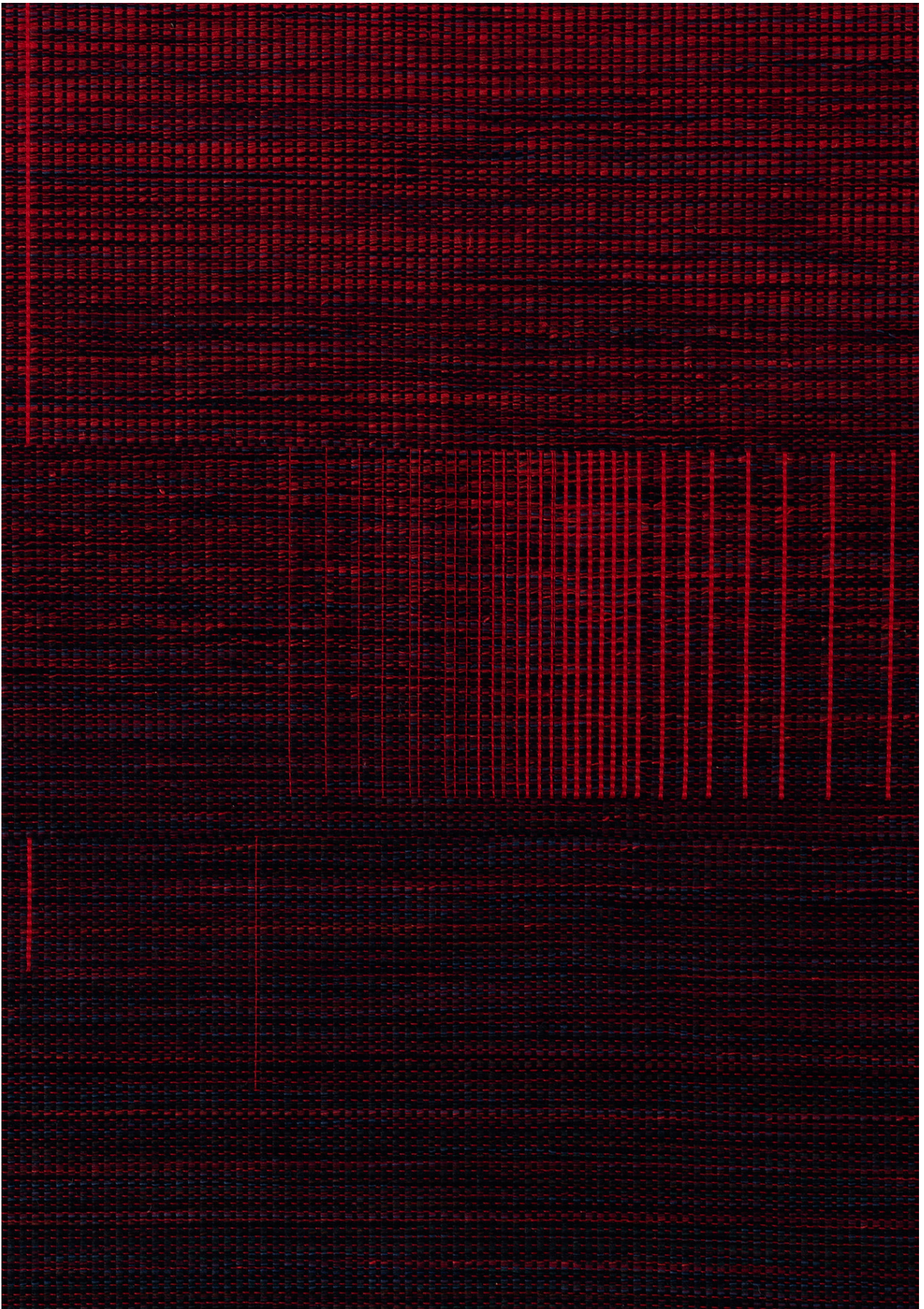


FIG 24

Detail of *Limit*.



FIG 25

The work presented during the exam exhibition *Upplösning* at Kronhuset in Gothenburg May 25-30 2023.
Works by Jenny Jansson are seen in the foreground.



List of references

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Trygger, Håkan. "Om Ylva Carlgrens konst". *Aiolos*, 60-61 (2018: Dionysos): 119-120. (Quotes are translated from Swedish to English by author)

List of illustrations

FIG 1 - 16

Process images.

Photo credits: Terese Molin (author).

FIG 17

Photo taken at work by Fanny Hellgren. From visit at Hellgren's studio, April 18th 2023.

Photo credits: Terese Molin (author).

FIG 18 - 21

Documentation of finished work.

Photo credits: David Eng.

FIG 22

Display on examination May 5 2023.

Photo credits: Terese Molin (author)

FIG 23 - 24

Detail photos.

Photo credits: David Eng.

FIG 25

The work showcased in the exam exhibition *Upplösning*, at Kronhuset in Gothenburg between May 25 - 30 2023.

Photo credits: Sebastian Kok van Toorop

Thank you

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Line vs Void