EARTH MATTERS

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GOLDEN JOINERY

MEDITATIVE MENDING

Golden Joinery is a non-commercial new clothing brand, initiated by Dutch fashion collective Painted Series, developed in togetherness but guided by fashion designer Saskia van Drimmelen and theatre director Margreet Sweerts. The pair explore new ways to make and present fashion, building a daily practice that reconnects with the rhythm and possibilities of humankind – endless yet exhaustible, as is the Earth.

Touched by the Japanese Kintsugi (golden joinery) technique, where broken porcelain is visibly healed with gold, Painted Series started to translate this gesture into fashion in 2013.

In playful workshops, the public is invited to repair a dearly loved but broken garment with gold. A growing collection of clothes with visible golden repairs emerges. Everyone participates directly in both the creation and the spreading of the brand; the collection swarms immediately into the world and is gathered online at goldenjoinery.com.

By celebrating imperfection with these golden scars another layer is added to our garments, questioning the monopoly of fashion labels and our throw-away mentality. Value becomes a verb. Garments transform into unique pieces.

The dynamic scenario of the workshops has been translated into the Golden Joinery Game, enabling more people to join the brand further afield. The future of Golden Joinery is therefore literally in everyone’s hands.

text: Saskia van Drimmelen & Margreet Sweerts
EXHIBITING ARTISTS & DESIGNERS

ANANAS ANAM
MARJAN VAN AUBEL
ALIX BIZET
BOLT THREADS
FERNANDO & HUMBERTO CAMPANA
NACHO CARBONELL
DOSA
PIET HEIN EEK
KIKI VAN EIK
FISHER FOUND
INDIA FLINT
FORMAFANTASMA
FRIENDS OF LIGHT
NINA GAUTIER
GOLDEN JOINERY
ALY DE GROOT
NENKE HOOGVLIEFT
MARLENE HUISSNOUD
INTERFACE
RYOHEI KAWANISHI
MARKUS KAYSER

DIRK VANDER KOOIJ
KUKKA (LAURA LUCHTMAN & ILSE SIEBENHAAR)
TOMÁS LIBERTÍNY
JULIA LOHMANN
ANKO LOUWERS
CHRISTIEN MEINDERTSMA
SANNE MUISER
TAMARA ORJOLA
SARMITE POŁAKOVA
PROVENANCE
DIANA SCHERER
THOMAS STRAUB
SALEM VAN DER SWAAGH
SUZANNE TUCK
THOMAS VAILLY & LAURA LYNN JANSEN
SANNE VISSE
BIRGITA DE VOS
LYNETTE WALLWORTH & ANONHI
JÓLAN VAN DER WIEL
THE WILLOW PROJECT GROUP
FLORIS WUBBEN
COLOPHON

EARTH MATTERS
JUNE 10 - NOVEMBER 26, 2017

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the Netherlands
www.textielmuseum.nl

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DIANA SCHERER
WOVEN WHEAT

The idea that Mother Nature could weave textiles was once the stuff of fairytales, yet as designers study the links between bio-technology, agriculture and design, a new domain of sustainable materials emerges. In that sphere, Diana Scherer's award-winning work is poetically positioned; she collaborated with biologists and ecologists from the Radboud University in Nijmegen before designing 3D printed subterranean template structures on which to grow - and harvest - root systems.

Wheat is her yarn and provides a fast-growing solution, morphing its small stems into romantic lace-like weaves. Since wheat is cultivated on more land area than any other crop, it is also an opportunity to mix the production of materials with the rearing of our greatest food source.

Scherer is fascinated by how the root system of a plant is in fact its brain, citing Charles Darwin as the first to watch the behaviour of plant roots: “In his book The Power of Movements of Plants, he describes how roots do not passively grow down, but move and observe. A root navigates, knows what's up and down, observes gravity and localizes moisture and chemicals. Darwin discovered that plants are a lot more intelligent, than everybody thought. For contemporary botanists, this buried matter is still a wondrous land. There is a global investigation to discover this hidden world. I also want to explore it and apply the 'intelligence' of plants in my work.”

Scherer's designs are inspired by the shapes of nature itself - geometric structures, snowflakes and shells. The artist's intervention is double sided: sometimes she directs the roots movements, other times she allows them to run their course. Once the material has reached the desired design, the crop is cropped, revealing an underworld of swirls and grids that are as intricate as the finest oriental embroidery, delicate paper cut or lavish Arabian lattice.

Her conceptual works preview a time when such braids will be ecologically produced matter, when our objects will be conceived, grown and gathered. With the benefits of energy-efficient production and the ability to store greenhouse gasses, the project is being developed further; hydroponics will remove the presence of soil, new plants are being experimented with, and multiple applications are just around the corner.

Text: Philip Fimmano
EARTH MATTERS

BIRGITTA DE VOS

BEYOND FASHION

Fashion is all about exponential growth, producing faster and cheaper. With everybody rushing after the latest must have’s and do’s, we all see that this leads to copying and cloning and more of the same products. After years of working in the garment industry, designer, photographer, artist, and author Birgitta de Vos took time out and travelled the world. One year became 10 years. One country became many countries. She captured her findings in Out of Fashion / The New Fashion (2017), an inspirational journal, rekindling her initial passion for textiles. She also realized that time is not something we need to be short of, but a present we can only fully embrace. If we take our time and go slow, previewing a future where silent branding, mending, contemplative clothing, and uncooked crafting remind us again that we are creative beings.