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Kilim, soumak and rölakan

INSPIRATIONAL WEAVES

FULL DRAFTS FOR PROJECTS INSIDE



Woven texture



Annika Andersson



LATE ONE EVENING towards the end of 2013, I received a call from New York. It was from Mr Hakimian, who for many years has run an antique handwoven textile business, mainly handwoven rugs, coming from all corners of the world.

Mr Hakimian posed the question as to whether I was interested in collaborating with him, namely producing a set of samples of rug qualities with the emphasis on texture. Right then I was fully engaged in work for a solo show, scheduled for mid-February 2014, so I had no other option but to say it was impossible for the time being. Mr Hakimian's response was that we would wait till February.

WE NEED TO GO BACK a couple of years for the backdrop to this call. I had worked up some design ideas based on recycling for VÄV – Scandinavian Weaving Magazine: rugs, seat pads and runners. The rugs were taken by Tina and Bengt Arne to USA, where they also met up with Mr Hakimian. We subsequently had a little contact, though nothing further came of it then.

AT THE END OF FEBRUARY 2014, we picked up the thread in a conversation about texture, material and colour with a view to my bringing out a set of "rag rug" samples, woven in yarn. In my earlier work, the dyeing process had played a central role; now the focus was on "undyed" material, white, unbleached, brown, black – a challenge for me. During our conversations, by phone or email, I was constantly urged to work from my own thoughts and ideas.

THE KEY WORD IN THIS PROCESS was *texture, texture* and more *texture*.

I often find inspiration and a start-point in folk textiles, which I try to develop from a contemporary perspective. It was not long before I took the decision to start from a rosepath variation. I set up the weave with a linen warp and sampled a whole range of shedding sequences and wefts. The outcome was a set of five samples, each in two different colourways, which were sent over the Atlantic. They received positive feedback.

RIGHT FROM OUR INITIAL conversation, Mr Hakimian had emphasized that he deals in very big rugs, typically 3 x 5 or

4 x 6 metres. Since I weave on a smaller loom, I have tried out various ideas as to how to join different sections, a way of working which to me is both an opportunity and a challenge.

SUMMER CAME, my time got taken up with a load of other projects, but then at the end of July I had another call from New York, this time with an order from a client for a rug, 135 x 550 cm, based on one of the samples.

Happy, excited and a little nervous I got going on the commission, the result of which is shown. Apart from the rug, I spent the autumn working on several set-ups for rug samples and two large rugs made up of sections. We have also been discussing new samples with new textures and new combinations of material. This collaboration is very rewarding: somewhat mind-boggling that despite all the mass produced textiles there is still a market for handwoven goods. ▲

Name: White stripes
Warp: Linen rug warp 8/4
Weft: Borgs "Mattgarn" in wool, Karvalanka and Matti from Warp & Weft
Technique: Rosepath variation
Dimensions: 135 x 550 cm

top left / Detail.

Annika Andersson Trained at the "Väfskolan" in Borås, own studio since 1989. On the loom currently, more samples for Mr Hakimian, then Finnweave for the 9 Weavers summer show at Läckö Castle, see Calendar p. 62.

