

The idea of this workshop sprang from a waking dream I had a few years ago, after I had just moved to Uddebo. The creative, crafty members of the village ran a self-organized workplace in the closed down Weaving Mill of Uddebo, with stations based on their talents and interests. Where a material would wander from station to station and transform. Each station would put their autonomous influence into it. I imagined throwing colour bombs on hundreds of square meters of cloth. This was the desire of my daydream, an emancipated fordist assembly line. I think this waking dream symbolizes a longing for being part of something meaningful, a movement. Many of the great demands of feminist-, social- and workers-movements have been fought for but still not realized in the world; is there a way to navigate, to know what to demand today? There can be demands on ourselves, on each other or the world. There can be impossible demands.

The idea has its roots in a letter I wrote to my father after his death in 2004. He had been an agitating industrial welder at Bahco in Enköping during the big wildcat strikes of the 1970s,

struggling all his life. I was contemplating how people reach the same heavenly place post mortem, as they have idealised and strived for during life. I imagined how he would now be sitting in a factory of his liking, talking crap and using snus all day, eternally winning the struggle, instead of being fired and blacklisted due to agitation.

Now I have invited you to Drömfabriken. It is a context. Whoever is working here fills it with content and with meaning. This space will serve to practice, reflect or transform what has been surfacing during the seminar Det Andra Väveriet (The Other Weaving Mill). The joining in at the factory consists of each person claiming their own temporary, autonomous space, their own task or role built upon the internal picture of their dreamfactory. The imperative is to do what you would like to do. You imagine this factory in any way you want, any preference, any conditions and working conditions you can imagine are encouraged.

I offer a simple set of direct democratic tools for dialog and a search for consensus. Each partici-

pant has the possibility to call a general assembly; in the middle of the room a space is determined for gathering to present, discuss or reflect on individual matters and visions and perspectives of what is relevant and what the aims of the factory are, addressing them in the collective circle.

We try to escape the world of fragmentation and competition for a moment, forget the conditions of the productionist frameworks. Loosely inspired by Andre Gorz among others, I suggest considering the factory something of a holy/wholly (etymologically related) meetingplace, instead of merely efficiently goal-oriented. Could Drömfabriken be a space of constantly learning new skills, methods and meanings, continuously setting new meaningful goals?

Drömfabriken is a collective space of experimentation. Its main objective is to produce fantasies about the form in which textile production could recommence in the local context of the community.

Det Andra Väveriet / The Other Weaving Mill

This seminar invites a broad range of artistic practitioners for a temporary grouping, to ask questions concerning the history of, and contemporary conditions of textile production, and the possibilities of a postindustrial, self sufficient production of textile materials and goods. It takes place in a rural village of the Swedish textile region centered around the city of Borås.

Uddebo is populated by approximately 300 people, of which about half are down-shifters, creatives and utopians engaged with forming more sustainable culture. Many activities are built on individual, voluntary efforts in self-organised initiatives towards finding service solutions, such as a carpool, a toolpool, collective farming, maintaining cultural centers and so on and so on. One of

these projects is the freeshop in Gula Huset that overflows with submitted clothes. As much as we love our freeshop, the mere fact that we have one is witness to an overproduced and undervalued commodity.

Sjuhärad is the area that has been the textile region of Sweden since the earlier stages of the industrial revolution. Most of the industries have left the region. The weaving mill in Uddebo, Väveriet i Uddebo AB, was bought by an investor who lowered the quality to make more profit; which led to it losing commissions and customers and to its eventual closing in 2012.

The general development has meant a resource shift to and concentration in the city and The

Swedish School of Textiles, at University of Borås, which focuses on design, technological innovation and smart textiles. This gathering wants to raise other perspectives on development within textile production.

The program of the seminar directs attention towards issues of productionist and consumerist society; and makes visible research and methods of artistic processes that touch upon social and political aspects of the textile field.

Through presentations, discussions and a workshop called Drömfabriken (the Dreamfactory), the seminar aims to share efforts and knowledges with cross-disciplinary approaches through a range of different art practices. The

seminars starting point is to articulate perspectives and stories that could help us to think about a more inclusive, kinder reality for textile labor and production.

The seminar and workshop will be documented and its outcome will be spread via different media, amongst others a booklet and a website that collects works and references, facilitating a continuing of dialogue.

The entire event is for invited participants and the local community and anyone else who is interested. The event is open to the public. Warmly welcome to The Other Weaving Mill!

Program:

► *Det Andra Väveriet / The Other Weaving Mill.*
Seminar on socially engaged practices within the textile sphere of interest.
June 28–30 2019
Future Utopia Community Key, Kilavägen 1, 514 92 Uddebo, Sweden

► *Drömfabriken / The Dreamfactory.*

Workshop section of the seminar The Other Weaving Mill.
June 29 2019
Tvinnsalen i Väveriet, Kilavägen 11, 514 92 Uddebo, Sweden

Accommodation:

Världshuset, Skolgatan 6, Uddebo
Future Utopia Community Key Residency Apartment, Kilavägen 1, Uddebo

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Participants:



Berith Stennabb
(b. 1964)

My transdisciplinary artistic work is based on hand craft experience and an ongoing love story within the textile art field. I am driven by curiosity, and seek to enter new worlds. Those explorations often include motion, sound and visual expressions, and take place in different spaces where I find new stories in various materials and techniques. I enjoy cooperating with people who have entirely different qualifications or approaches to a shared issue. The linen thread has been my material in an ongoing work, which began with trying to regain the breath through the movement of crocheting. The linen is one of man's oldest cultural plants and has through history participated in ritual contexts with its unique cleansing properties.



Camilla Larsson
(b. 1978)

An independent curator, writer, and lecturer. Member of the network *Skräddare som rebell* (Tailor as rebel) that consists of artists and curators working with their shared history of coming from families working with textile. The network has been organizing public and private events for over five years. The common work always starts off from a broad definition of textile as a mean to discuss and work practically with a wide range of issues of aesthetic and political relevance.

I was born and grew up in Borås, with a grandmother and mother working in the textile factories, therefore I'm interested in taking part in Det Andra väveriet. I would like to find new ways to return to the history of the region and ask if there is other ways of moving forward. In my opinion artistic practices and artists have not yet gained the attention they should have in that specific context. I propose that we can learn from the philosopher Julia Kristeva and her idea of the intimate revolt. She uses the latin word *volvere* – to turn back, but also to discard authorities. This kind of revolt is a reflective and thoughtful way of working, moving from side to side, which is also the way one works with the loom.



Frida Hällander
(b. 1981)

A craft artist, born and lives half time in Sjuhäradsbygden. Her doctoral thesis *Whose Hand is Making?* (2019) includes a case study which address the thematic of textile and the collective story of her relatives that have worked in sewing factories and home-based industry from the beginning of the 20th century. The work has also resulted in *Öxabäck IF – Without you no tomorrow* (2016) together with textile artist Åsa Norman. An ongoing project (2019–2020), also with Norman, is about rewriting the play *Fabriksflickorna* (Factory girls) by Suzanne Osten and Margareta Garpe (1980). The play depict the textile crisis in Sweden (1950–1980) and the seamstress's collective: those who opposed.



Jeanette Schäring
(b. 1963)

An environmental artistic researcher and an artist for spiritual ecology and health. She works with inter-species communication and knowledge carrier between plants and their colour; human and non-human research in the field of plant dyes, fibers, water and food, from a broad perspective of sustainability and health. Jeanette merges the boundaries of ancient knowledge, cultural history, crafts, textile art, matter, science and ecological philosophy, highlighting health, sustainable social projects, diversity and trans-disciplinary collaborations together with natural scientists. She published the book *Matter in Motion and the Mysticism of Nature's Colour* in 2017.



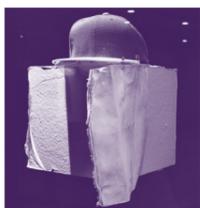
Marcus Appelberg
(b. 1990)

His draped and folded fabric works depart from the stretcher, questioning as well as clinging to it. Camp glittery sequins and silky red and pink, taking inspiration from fashion, play with redefining preconceived notions of the body. In the work, the folds in the material function as an interface between inside/outside, depth/surface, being/appearing. The work dances between restraint and release and folds itself both outwards and inwards. Appelberg holds a master in Fine art from UdK Berlin and Valand Academy and has been involved in several artist led initiatives.



Marie Hällander
(b. 1981)

Poet and author, who runs *Sjuhärad Text*, which is a literary scene in Sjuhäradsbygden, where Uddebo is situated. At the seminar she will present a literary project that she is working on, which deals with textile workers' history and specifically textile stories from around Tranemo and Borås, but also different literary novels, including her own poem *Arkivet, listan* (The Archive, the list) in the Association of working-class writer's anthology: *Jag har tänkt mycket på oss och våra utmattade kroppar*, eds. Henrik Johansson and Anna Jörgensdotter.



Pia Mauno
(b. 1969)

Artist, and initiator of the think tank *Skräddare som rebell*. Mauno's work samples from surrealism and textile culture. Her work can both be seen as mapping of an inner world and depict the surrounding social structures. The textile: the fold, the draping, a construction and deconstruction of the body. This theme can also be found in her initiative *Skräddare som rebell*, which consists of a group of artists who all share some kind of textile heritage. The project wants to place questions of philosophical and theoretical nature next to more personal reflections about textile heritage.



Linnea Rosa Rosenqvist
(b. 1984)

Living and working in Uddebo; Sewing studio in Gula Huset which is open to the people in the village. Co-organizer of the freeshop. Studio in the neighboring community Strömsfors; painting, drawing, screen printing, embroidery, clothing, performance etc. She holds a BA from HDK Steneby. Currently assistant to Maja Gecic, Serbian textile artist. Criticism of today's capitalist and patriarchal society is an important part of my artistic practice. The absurd situations this puts me in, is a frame for my work, something to relate to and also something I can fight against. The big thing I want to criticize the whole society for, is something that I have to prove, by using the small repetitive actions I perform in everyday life, especially through the textile material.



Runa Juhanisdotter
(b. 1963)

Investigating designer and fashion activist. Born in Stockholm, based in Sjuhärad, Berlin and Honduras. Gives workshops and organizes seminars and DIY festivals to explore textile craft processes, create awareness and discussions on how we produce and consume fashion. Using an experimental, open and collaborative approach to empower ourselves and our communities, facilitating a shift from destructive, global, industrial production to resilient, healthy, local production and a living countryside. I'm interested in finding common denominators between *±Easy Piece*, an inclusive, grassroots way of creating clothes, and the Dreamfactory.



Stina Östberg
(b. 1977)

I make my living as an art consultant for art in public space. Member of *Skräddare som rebell*. Educated at Umeå Academy of Fine Arts and Valand Academy, University of Gothenburg. Since a few years I mainly make work on paper in watercolour and ink. Since two years I also study theology; right now taking courses in Hebrew, biblical science and western esoterism. At the seminar I'm curious to share and care about ideas involving text, context and textile. The concept of viewing and collective process by talking and listening with others, on methods and art practices; being in dialogue is my main interest when I join a room with others.



Tove Posselt
(b. 1983)

Artist, curator and coordinator. She has her background in art, activism, retail, ecological small scale farming and studies within architecture. Holds a BA in Architecture from BAS. Her practice often includes plants, edibles, aesthetics, global movement of goods, and human interaction, as well as arrangements of objects in rooms. She has recently been working with a type of industrial plastic mesh – usually used to cover scaffolding/facades – both in interior rooms as well as on the human body.



Åke Sjöberg
(b. 1980)

Master student at Valands fine arts program that focuses on inquiry based research, the social role of the artist and publicness. My main practice is drawing and booklet making, I'm researching Masculinity and mental health. In my therapeutic textile practice, I make patchworks as a way of connecting my brain and body. I want to learn more about theories and methods of embodiment, to organize bodies of resistance in today's social media where our social interaction is becoming more and more disembodied. I'm interested in the craft circle and its potential as a therapeutic and grass-root organising unit.

In the workshop I hope to develop new ideas and collaborative practices with other participants. I will create a documentation in the form of a booklet, with my notes and drawings from the weekend. This can then be circulated to spread the ideas and discussions we've had further in the local community, and in the community of critical craft.



Åsa Norman
(b. 1984)

A textile artist living and working in Stockholm. Educated at HDK Steneby and Konstfack. Founder and member of *Minibar Stockholm* and DNK – Den nya kvinnogruppen. Many times her projects are collaborations, last years often with craft artist Frida Hällander. For example, in the project *Öxabäck IF – Without you no tomorrow* (2016). And in an ongoing project that will reenact the play *Fabriksflickorna* (Factory girls) by Suzanne Osten and Margareta Garpe from 1980. The play depict the textile crisis in Sweden (1950–1980) and the seamstress's collective: those who opposed.



Linnéa M.F Larsson
(b. 1980)

Initiator and organizer of Det Andra Väveriet and Drömfabriken. Her art practice builds on activist and social anthropological perspectives. It consists of personal research paralleled with writing and interventions that generates social, economical, political, textual and textile sculptures. She has been engaged in squatting movements in Berlin and Zürich where creating a collective life was entwined with culture, art and feminism. The ongoing artwork *New Look / As fair as possible*, facilitates dialog around and raises questions about the craft, value and labor behind clothes.

She lives in Uddebo and runs Future Utopia Community Key – a residency program and a platform for exchanges of knowledge in the rural context, together with Martinka Bobrikova and Oscar de Carmen.