

HUMLAB SYJUNTA EXHIBITION GUIDE

24 - 30 JANUARY 2009

OPEN 12.00 - 17.00 DAILY

ELE CARPENTER, IAIN CLARK, PAUL GRIMMER
SUZANNE BROOK MARTIN, CLARE RUDDOCK, LISA WALLBANK
JAMES WALLBANK, STEFANIE WUSCHITZ, HAISHU ZHANG

AND

OPEN SOURCE EMBROIDERY FIKA STITCHING FROM UMEA:

YARN STITCHERS:

MARIA BJURESTAM, STEFAN GELFGREN, ABI GIBBENS
IDA HANSSON, CHARLOTTE HOBERG, ALEX HODBY
CAROLINE KELLEY, ERICA KNOWLES, MARIANNE LAIMER
JEAN LOUIS, MARITA NILSSON, INGRID OGENSTEDT
CAMILLA PAHLSSON, ALTANSUKH PEMBEREL, CARL REHNBERG
RIIKKA ANTTILA, GUNILLA SAMBERG, MARIA SUNDSTROM
AMANDA THACKRAY

GYRMBG TENT:

STEPHANIE HENDRICK, EMMA OLOFSSON, MAGNUS OLOFSSON JON
SVENSSON, PATRIK SVENSSON, THOMAS LOVGREN
CECILIA LINDHE, JOHAN LINDSKOG, MARITA NILSSON
MAGNUS NORDSTROM, FREDRIK PALM, MARIA WIKLUND

CURATED BY ELE CARPENTER

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HUM lab

HUMLab Syjunta is an intervention of patterned code and encoded craft into the HUMLab interdisciplinary digital humanities research lab, initiated by Research Fellow, artist and curator, Ele Carpenter. This exhibition investigates the characteristics of code and craft through material and online artworks exploring open methodologies and collective processes.

Ele Carpenter will host Syjunta on:

- Tuesday 27th January 2-4pm (GYRMBC Tent)
- Thursday 29th January 2-4pm (Yarn Text)

This event forms part of the major Open Source Embroidery exhibition presented at BildMuseet, June 7th – September 6th 2009 and will tour to the Museum of Craft and Folk Art in San Francisco, Autumn 2009.

Display Case 1 (HUMLab Fika Space)

FLOSS + Art, 2008

Compiled and edited by Aymeric Mansoux and Marloes de Valk (2008).
Published (print on demand) by Goto10 in association with Open Mute.

Visibone Mousemat and spare patches

The Visibone Mousemat was used as the design template for the Html Patchwork.

Haishu Zhang, *HUMLab Cross Stitch*, 2008

Haishu Zhang has meticulously cross-stitched the HUMLab logo, based on her hand-drawn pattern. The work translates the digital brand into a domestic format, recognising the location of the international HUMLab through the traditional Swedish tree motif border.

Ele Carpenter, *Html Embroideries*, 2006 - 2008

Everyone an Artist/ Programmer, 2008
Open Source Embroidery Hat, 2007
Strong Peace/ Bold Ceasefire html, 2006
Many:Many Scarf, 2006

This selection of html embroideries includes the scarf *Everyone an Artist/ Programmer* stitched during the Open Source Embroidery Fika workshops at HUMLab and Konsthögskolan. The work aims to encourage ideas of access to both visual art and programming. The text was inspired by Simon Yuill's essay *Everyone a Programmer* which compares Joseph Beuys' slogan 'Everyone an Artist' with Linus Torvalds call 'Everyone a Programmer'. The essay is available on the embroidery table in the exhibition.

The bag *Strong Peace/ Bold Ceasefire html* was stitched whilst Ele was artist in residence at Flax Arts Studios in Belfast during the American bombing of Baghdad.

Display Case 2 (HUMlab Space 2)

Clare Ruddock, *Handmade and Calling Cards*, 2007

In *Calling Cards* Clare Ruddock embroiders web addresses onto handkerchiefs, combining the romance of a Victorian lady dropping her handkerchief and the formal business card or email signature. Other works use embroidery to translate images through a sequence of formats, such as Handmade (framed). This work is an embroidered copy of a hand-drawn illustration of a handmade cup of tea in a hand-painted cup.

Ele Carpenter, *Translating Socialism*, 2007

This embroidery was stitched in response to the question: Clash of Comrades: What does socialism or anarchy mean to you? for *The 2007 Almanac of Political Art*, B+B. Available at: www.reunionprojects.org.uk Contributor 24.

“Il socialismo è qualcosa che si fa giorno per giorno, qui e ora, contra da una parte gli ideology della purezza... e dal altra I sergenti di ferro del estirismo strategico.”

“Socialism is something that we do, day by day, here and now, on the one hand against the ideologists of purity... and on the other hand, against the iron sergeants of strategic extremism.”

Italo Calvino, in a letter to Francesco Leonatti, 13 June 1962.

Cited by Michael Armstrong in a letter to Ursula Armstrong, 31 May 2006.

Trans. Ursula Armstrong, June 2007.

Embroiderers Note:

In translation and interpretation it is difficult to follow the syntax until you reach the end of the sentence. Over-emphasis on random words alters the expression and meaning. Additional words are added to clarify meaning and avoid confusion. Therefore translation is a discursive rather than a literal process negotiating the cultural specificity of meaning.

Ele Carpenter, *Open Source Embroidery Virus*, 2007

Stitched by participants at the Enter Festival, Cambridge.

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These embroidery samplers were made during the Open Source Embroidery workshops at HUMlab, November 2008.

Suzanne Brook Martin, *Pattern for the Knitted Pattern*, 2009

(Display Case 2, and Flat Screen D)

This diagram was created to design the knitting pattern for making the flat screen cover. Whilst computer programming languages are in English, knitting patterns use native language abbreviations. This knitting pattern is in Swedish.

Artworks

YARN Text, 2008-9 (work in progress)

The Open Source Embroidery Fika workshops at the Konsthögskolan and HUMlab inspired the stitching of the Raqs Media Collective's definition of 'Yarn' (2003), which describes the metaphorical and material quality of threads and cables, and how they carry stories through weaving, stitching and bandwidth:

Fabrics, and stories are made from yarn. A yarn is a snatch of reality that travels by word of mouth. Or it is shipped with lots of html cargo. It is said that each fragment of code contains rumours and gossip, or yarns about the makers of the code. Yarns collect in basement cyber cafes, in stairwells of cinemas, in call centres, and behind the opaque surface of the walls of an apartment whose address is Error 404, which can be anywhere and everywhere at once. In these places, yarn collectors stitch different stretches of code-fabric to make long bolts of data, which are then taken apart by hackers, and distributed into many orbits. Yarns can adjust the amount of information they bear in relation to the width of bandwidth. That is why yarns are good kernels.

(Raqs Media Collective, 2003, p365)

The *YARN Text* artwork will exist as both a fabric and online patchwork. The web-based artwork will feature images of each patch linked to a website referenced by the text, focusing on artists' websites and creative e-literature projects.

Lisa Wallbank, Telnit Ø: time for bed.2, 2007

Lisa Wallbank's crochet computer and mouse cover instructs the user to switch off the computer. *Telnit Ø* is the computer's shut down command.

Iain Clark, PHP Embroidery, 2007, and Paul Grimmer Ether (Swatch), 2007, (Screen A)
Paul Grimmer and Iain Clark make visible the physical space of data transmission. Their works were made separately, but are shown here together. Iain Clark's PHP code for the online artwork is written up on the white board. The code creates the sequence of multicoloured shapes which are reconfigured with each page auto-refresh. Grimmer's *Ether (swatch)* woven network cable connects Iain Clarke's *Php Embroidery* code from the network to the computer in the lab. <http://www.iainclark.co.uk/embroidery>

Html Patchwork 2007-9 (Screen B)

The *Html Patchwork* and *Patchwiki* was facilitated by Ele Carpenter. The project brought together software programmers, html users and crafts people to share their skills and knowledge and stitch fabric patches and wiki pages. Each patch is embroidered with its hexadecimal colour code, and personalised by the sewer, often with their url. Patches were made in workshops at Access Space Sheffield, BNMI Canada, Isis Arts Newcastle and the Fat Quarters Shop Blackhall Mill during 2007-8.

In keeping with the ethos of open source, the *Html Patchwork* reveals the process through which it has been made. It is displayed suspended across the space so that people can view the back of the fabric, and see how the work is constructed. The patchwork is shown alongside the Visibone mouse-mat that inspired the design. Ele is currently stitching the script for the *Patchwiki* onto the reverse of the quilt, to link it back to its online form.

GYRMBC Tent

The one-person GYRMBC (Get Your Rabbits Mated Before Christmas) Tent has been created by HUMlab workers to illustrate the combination of RGB and CMYK colour sequences, and to recognise the need for individual creative space alongside the opportunity to collaborate with others. Inspired by the HTML Patchwork the GYRMBC tent incorporates both digital (RGB) and print colour (CMYK) processes. The difference between screen and print colour systems explains the impossibility of trying to match fabric and web-safe colours, evident in the HTML Patchwork. The tent has been designed and made by: Marita Nilsson, Anna Dalnerta, Jeanne Lopiparo, and Ele Carpenter, and embroidered by the HUMlab workers.

Suzanne Brook Martin, *Knitted Pattern*, 2009 (Screen D and Display Case 2)

This flat screen cover describes the knitting pattern for making the cover. The green characters draw an analogy between computer code and knitting code, each describing a set of instructions for mathematical formula to create another image or artwork.

Stefanie Wuschitz, *Wireless Woman*, work in progress, 2009 (Screen E)

The *Wireless Woman* is an interactive sound sculpture made from recycled fabric. Reminiscent of a fish-shaped body, she invites the visitor to sit or lie on her: to hear her story roll her to the side. The user interaction triggers sound, a montage of voice and noise, coming from inside the sculpture. The sound is based on interviews about the experience of a personal crisis and stages of recovery, interwoven with water related noises and clangs. The interactive sculpture is part of a work in progress, which will consist of five networked bodies transmitting and receiving data when people interact with them.

In the complete series, five portable bodies will send and receive data over a specific radio frequency. The body will sense interaction and process the data via an Arduino micro controller equipped with an XBee board that broadcasts the incoming and processed data to the other bodies. The XBee can also receive the incoming data from the other XBees implemented in the four other pieces. The wireless reception of data triggers sound. *Wireless Women* creates a network that plays with the silence that usually comes with recovery. The stories told by women in the interviews will only be heard if there is engagement with the whole network of sculptures, not the individual sculpture alone. Together, the voices achieve an active quality and generate a soundscape of shared knowledge.

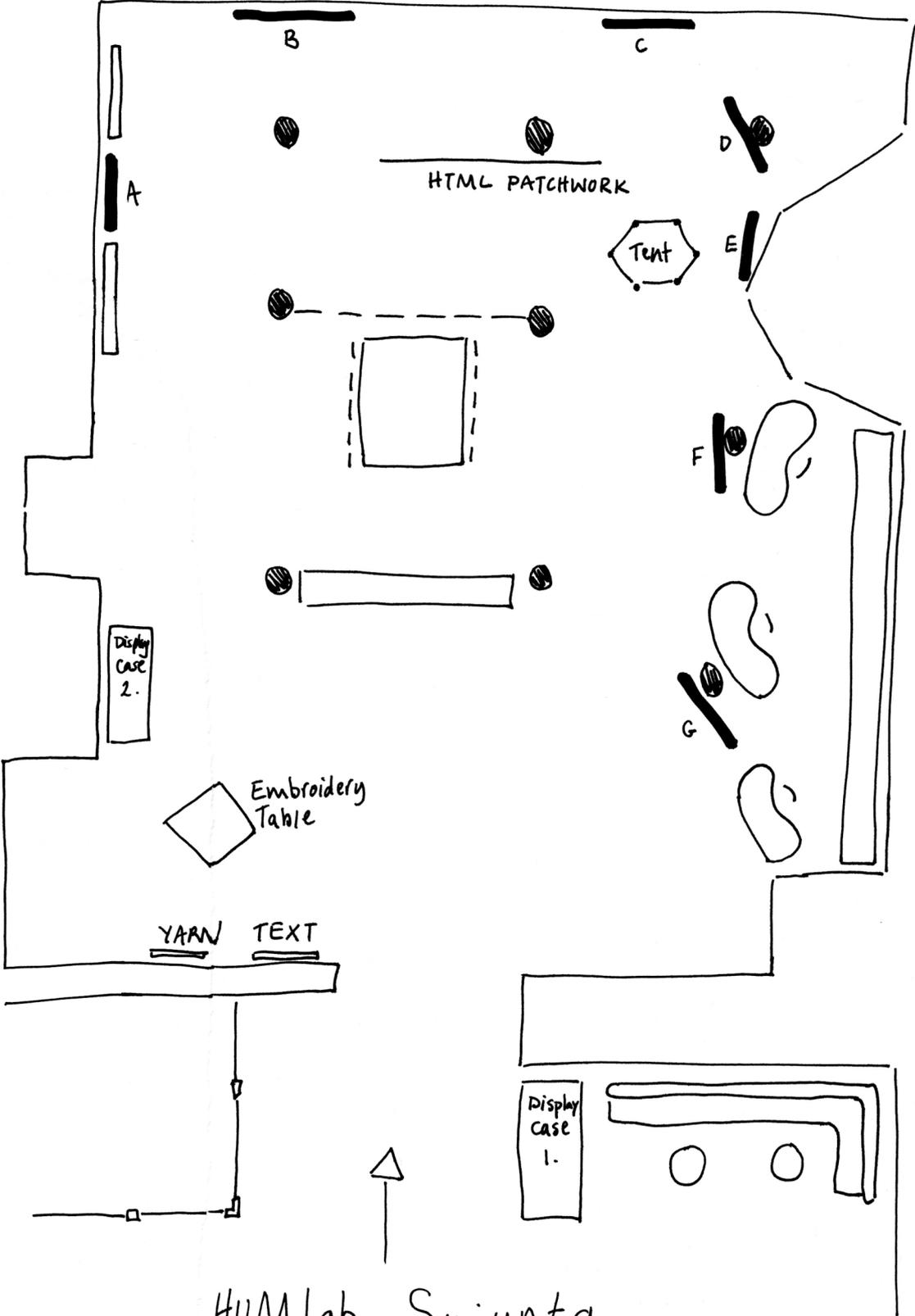
Open Source Embroidery Workshops, 2007-9 (Screen F)

Open Source Embroidery workshops have been held in media labs, galleries and patchwork workshops throughout the UK, Canada and Sweden, including: Access Space, Sheffield, UK; Gallery Glue, Newcastle upon Tyne, UK; Banff New Media Institute, Banff Centre for the Arts, Canada; Totley Quilters, Sheffield, UK; Isis Arts, Newcastle upon Tyne, UK; Fat Quarters Shop, Blackhall Mill, UK; Patchwork Garden Shop, Sheffield, UK; Fine Art School, Umea University, Sweden; HUMlab, Umea University, Sweden.

James Wallbank, *Hexart GDlib Script Error*, 2007 (Screen G)

At Access Space, James Wallbank and Keith o'Faolain scripted the patchwiki to display the 216 web-pages for each of the sewers to upload their images and experiences of making their patch. During this process Wallbank created *Hexart GDlib Script Error*, which was then printed onto canvas as a static artwork, presented here on a flat screen. The image demonstrates how a GDlib Script creates an image by plotting shapes, colours and numbers. The work creates a similar mathematical structure to a Bargello Quilt.

EXHIBITION PLAN



HUMlab Syjunta