



CHARLOTTE KARIN

DESIGN

I am always fascinated by the vibrant surfaces found in buildings close to grandmother's home in Germany when I visited. This portfolio of work embraces a collaboration between emotions, atmosphere, and textiles. The work I have produced comprises a hand fabricated textile installation piece that interacts with shadow, light, and colour. Sensations of vivid hues and sunlight dispersing through, allow the textile to create the atmosphere I associate with summer.

Using pastels allowed me to be expressive with my use of colour and mark making. Blending different shades over one another and obtaining a painting with qualities of movement, as if I were trying to capture the shadows and clouds before they disappeared. This feeling resonated with me, considering how as a child, days seemed to last for a lifetime. Having a German heritage, I felt naming this project with a word that resonates with me, would allow my work to carry a unique story, open to interpretation and discussion. 'Sehnsucht', a German noun, I titled this project. Psychologists use the word to represent emotions associated with longing for the ideal alternative experience. I wanted this project to have an outcome that represents the yearning for summer and a colour environment after a depressing winter lockdown.

“Sehnsucht”



A seed was sown when reflecting on my past project’s sculptural aesthetic and my strong connection towards the environment and colour. As a child, surrounded by the variety of wildflowers, that still grow in our garden today, I remember always collecting tactile commodities and being fascinated by the vibrant surfaces found in buildings close to grandmother’s home in Germany. The images above create an emphasis on my focus, my heritage, longing to travel and connection towards the environment and family.



Claude Monet, Strada romana à Bordighera, 1884. "The whole atmosphere is united in an overall coloured harmony, created by rhyming, interrelated hues" (House, 1991:90)



Gabriele Münter, Bagni Louisa, Rapallo, 1906.



My Own oil paintings and Sketchbook Pages with intricate card windings..



My inspiration was in response to an exhibition I had come across online "Italiensehnsucht!" in Museum im Kulturspeicher, Würzburg. Displaying German painters who had travelled to Italy. The exhibition comes at a time where almost all Europe is overcoming the long depressive winter lockdown due o the pandemic. "Longing is a diffuse feeling that focuses on something that is no longer there or has not yet been achieved and that feeds from the lack of it" (Padberg, Denker-Nagels, Holsing and Lewey, 2021:51) as described in the catalogue the yearning for warmth, light and bright vivid colour is a huge part of this exhibition. The paintings are curated around the freedom and carefree attitude that comes to mind when thinking about. I was particularly inspired by artists above.

In my contextual research, I discussed my interests in impressionist paintings resulting in my motivation to revolve my project around the notion of light; the painters use of the 'en plein air' approach, the way they depicted colours and their fascination with light. My inspiration came from my favourite painters and artworks by Monet, Pissarro and Matisse, I was looking at and their indistinguishable characteristics. In particular, the notion of light and the geography of where the paintings were produced, which became a dominant aspect within my work.

My own oil paintings are a fundamental part of my design process. I enjoy capturing Mediterranean landscapes, the colours evoking an incredible atmosphere. In my sketchbook I created colour palettes based on impressionist paintings. These, in the form of card windings using my own hand dyed yarns.



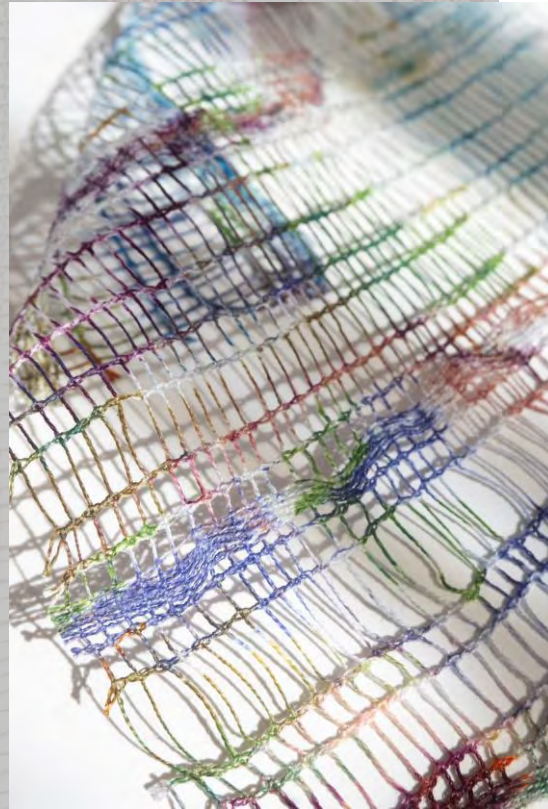
Deep Purple - P3R
 ① 2.0% Violet + 1% Red
 Pale Pink / Heriaccotta - P3R
 ② 0.01% Red P3B + 0.01% Brown
 Golden Orange
 ③ 0.17% Scarlet P2R + 5.5% Yellow
 Golden Yellow - P3B
 ④ 0.4% Yellow + 0.4% Brown
 Pale Blue / Cornflower - P3R
 ⑤ 0.5% Blue P3R
 Lavender
 ⑥ 2.5% Blue P3R
 Mid Blue - P3R
 ⑦ 3% Blue P3R
 Tree Green - P3R
 ⑧ 1.5% Green SP89 + 0.1% Magenta + 0.5%
 Olive Green - P3R
 ⑨ 5% Yellow SP89 + 1% Brown
 Red - P3R
 ⑩ 2% Scarlet P2R + 0.1% Brown

Mark making ink sketch looking closely at shapes from image of the Provence. This is the way I want to depict my leno woven textiles with the twisted yarns resembling the marks form this illustration. I created procion print pastes in shades found from my colour indexed images. Here, I have evidenced the technical notations an calculations of obtaining the exact shade of the colours I wished to have.

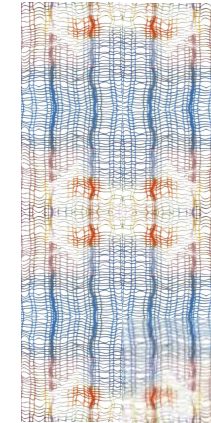
When sampling the colours, I tested them of different fabrics and yarn. The unbleached linen gave all the shades a earthy tone whereas the bleached linen was much brighter as expected. I also tested the shades on a silk chiffon, silk noil and cotton to see how the transparency of the cloth affected the colours.



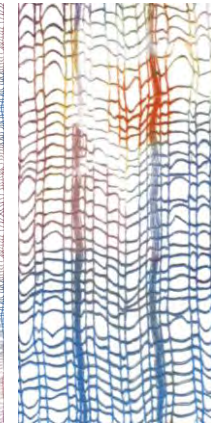
Sampling a variety of techniques applying the paste via a brush, painting directly with the pastes similarly to my oil paintings, a extremely expressive and textural way. I also screen printed with resisted areas on the woven cloth. On some occasions I combined the two techniques to create even more original outcomes. I made more abstract depictions of the Mediterranean scenes. applying thick brush stokes in areas of rich colour and leaving others white.



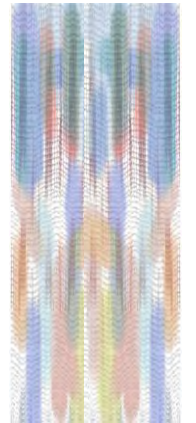
These samples were hand painted incorporating colours found within Mediterranean landscapes. Extremely bright and vivid. I made extensive research into resist dye techniques such as ikat. I also made some silk and linen hand painted samples. Painting and printing directly onto the fabric. These were extremely influential as inspiration when enlarging samples.



Repeating the design from previous screen printed sample, having condensed areas of blue and bright colour



Large sample with more spacious weave sections less plain weave and individual leno picks to hold weft threads in place



Large sample with more spacious weave hand painted colour applied with brush strokes



Linen baking cloth with experimental marks left by the leno printed samples

When enlarging the samples, I made repeat designs of the leno spacious warp. I added colour in an expressive way reflecting the colours from my paintings. I reused the screen I had been printing onto the leno with, saved the imprints from the textile onto the screen and reprinted them by using a clean squeegee. I am fascinated by the colour blending into one another and patterns I created across the surface. For me these evoke a positive sense of freedom.



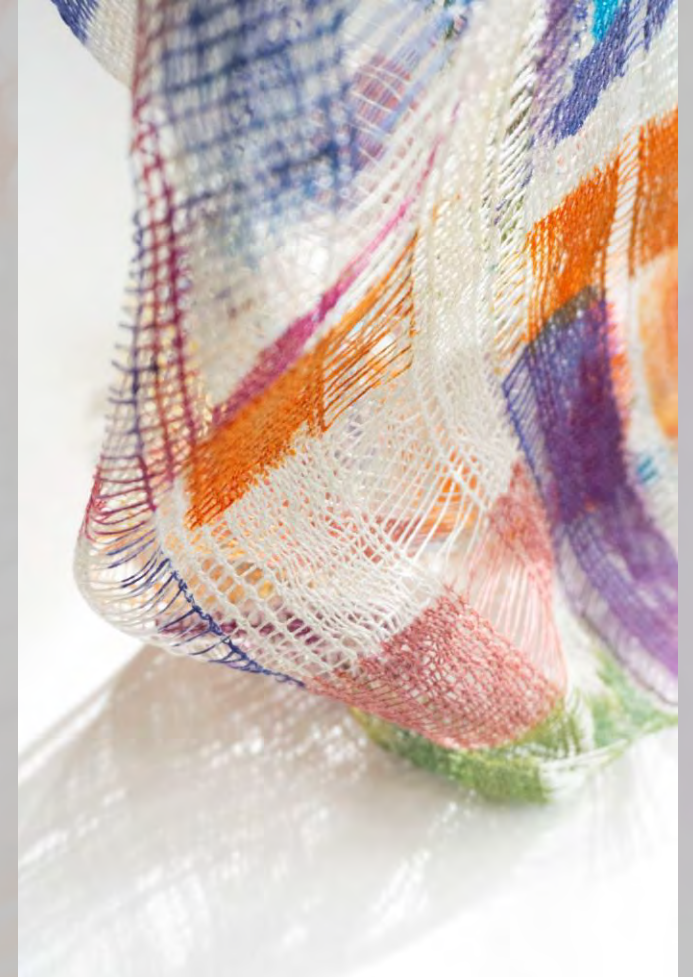
Making a larger outcome was a risk, although I had made some larger samples. I had not expanded my warp to this scale and therefore did not know how difficult it would be to weave with the leno. The process was extremely time-consuming as I was not able to throw the shuttle easily due to the widely spaces warp. Saying this, the textile did weave seamlessly and was an enjoyable piece to make. Here I captured the hand made craft element which is a fundamental part of my practise.



I have developed a unique technique towards applying colour to my woven textile. In order for the dyes to bleed into one another I do not steam in between, I also apply multiple mixed pastes over one another. I create a base by applying the solid shade though screen printing onto the surface. After I apply energetic marks with my paintbrush and overlay some details with blurred lines.



I decided to let the washed textiles dry in the wind. I made two 1metre square samples and one 3 meter outcome. I was captivated to see the light casting a shadow on the cloth behind. Although I envision the outcome to be in a gallery space and displayed as an instillation, hung in an abstract way, I loved the delicacy and soft movement the pieces had when draped straight and blowing in the wind.



My context incorporates my textile in a three dimensional form, displaying it as an installation in gallery spaces. I collected imagery online and from magazines to inspire me for this context. My work evolves around experiences and surroundings, my handwoven leno printed textile transforms with wind and light, creating incredible reflections and shadows. It shifts from being an object to view, into an experience. My final textile outcome is a piece measuring 1 meter by 3 meters. I have attempted to materialise light itself, regarding the feeling of 'Sehnsucht' looking to the Summer and Mediterranean landscapes made up of colour and enjoyment. I am currently weaving the final outcome therefore I have photographed a sample to showcase the context, in a gallery space setting, white walls, natural light shining though and hung/draped from the ceiling. The natural light will allow the piece to create everchanging shadows and reflections. It is a piece that evokes an atmosphere. A moment for oneself and imagination.