

Stiches and Lines – Drawing with Thread

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Abstract

What separates art and craft has been debated for ages. Both artists and artisans create visual compositions using their shared specific knowledge, but their reasons for making have presumed to be different. However, nowadays textile art forms an accepted sphere in the art world. The new craft-art mixes soft and hard materials creatively; cross-experiments broadly with various techniques and emphasizes visionary making processes instead of the usability and durability of the product.

The concept of “entire craft” considers making as a process. It brings out the maker as the subject who takes care of ideating, designing, making and steering the process. Thus current craft making reaches further than copying and producing: it encourages the maker to bind feelings and personal ideas in making , to examine making in new ways, and to spread out the results to be experienced by others.

In making, ideating benefits from inner experiences and outer stimuli. Ideas may be sketched, but they gradually also grow visible and concrete through making. During experimenting, the maker tries feasible choices, and makes

the best of the available affordances like materials, skills and time. The making does not progress linearly, but goes further in loops, returning to the ideas and continuing beyond. The piece changes constantly in hands of the maker because of the new connotations and insights. The altering ideas and expressions show along in prototyping and finally in the readymade artifact, as the process loops are closed.

In this workshop we practice craft process as sewing pictures.

Keywords

Craft, Process, Tradition, Wellbeing, Art.