BODY AND SPACE RELATIONS
DRAFTS 4 is a collaboration between Body & Space Research Lab at the Swedish School of Textiles, University of Borås and Art Address Canada.

About
DRAFTS is a series of exhibition-based project helmed by The University of Borås research lab in Sweden, called Body and Space Research Lab. It invites researchers, artists and designers to discuss the role of artifacts within disciplines such as fashion, textile, visual arts and interaction design inviting international partners. DRAFTS has been exhibited previously in partnership with the University of Berlin, Molėtai Region Museum, Lithuania and Pakistan Institute of Fashion and Design. For its fourth iteration DRAFTS partnered with Art Address, Canada to co-curate and present a new exhibition. This exhibition was first hosted in Oakville, Canada in April 2023 before traveling to Sweden, presented at the Textile Museum of Borås in November 2023 until February 2024.

Art Address is an artist-run collective, where the Oakville home of an artist couple becomes an activation site that connects and provides a creative, informal, and interactive space for artists.

Participating Artists and Researchers
Akash Inbakumar
Atanas Bozdarov
Clemens Thornquist
Elvira Jönsson
Erin Lewis
Helga Lara Halladórsdóttir
Karin Landahl
Marjan Kooroshnia
Sameer Farooq
Sohelia K. Esfahani
Stefanie Malmgren de Oliveira

Curators:
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DRAFTS 4
BODY AND SPACE RELATIONS

Curatorial Statement

The study of the interaction between body and space has taken centre stage in recent design and architectural debates. Space is being re-examined for its fluidity and ability to adapt, give dimensions, and how space measures change when understood as time. In contrast, the body inhibits this space and time and constantly changes.

The relationship between body and space is interdependent and intertwined, where they constantly affect, shape, and impress one another. The nuances, spirit and social implications of the many cultures and spaces we inhabit imprint on the body, while the body is where identity, reflexivity, soul, and mind mediate; thus, the two incessantly become sites of shifting cultural meaning.

This multi-platform event brings together an international and multigenerational group of artists, researchers and designers to share current understandings, opportunities and challenges of Body and Space Relations through basic experimental art and design research. The exhibition explores empirical artistic expressions and functional aesthetic ideas to examine the role of objects and materiality in cultural sociology, the relation between bodily perception and space, and how it affects people’s art experience when encountered in an unconventional setting.
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Bones and Nerves - Inside-Out

A future where craft objects play the role of carrying family lineage, storyteller and genetics, compared to the colonial west’s nuclear family. Often taking the form of wearables, these objects hope to give the wearer the opportunity to transform into material-human hybrids that can peek into Inbakumar’s dream world.
Incorporating sculpture, photography, and graphic design, Atanas Bozdarov’s practice is concerned with exploring the function, use, and uselessness of art and design objects to reveal failures of structures and systems. His ongoing series of objects that resemble access ramps borrows strategies from critical design to examine accessible and in-accessible architectural structures and the extent to which accessibility devices exist and serve their purpose. Making uselessness apparent in faulty design, absurd material choices, and incomplete construction, the objects’ makeshift construction speaks of urgency, while the absence of a viable functionality calls attention to the failure of ramps as a minimal solution.
Negotiating with Landscapes

The work is the second part of a series of analysis of human existence in relation to wild landscapes. The installation explores and analyses the risks and hazards of the wild landscapes through the domesticating qualities of textiles materials. The work explores and demonstrates through physical expressive abstractions the mediation and negotiating between the wild landscapes and the human being for trust.
Textile Antenna Object

The work aims to demonstrate the use of artificial intelligence engines as a sketching method in the design of textile antenna object. The work will be provided as a series of screen-based images depicting sketches of textile antennas made in AI. The knitted textile antenna object is made from the sketches and will be placed on a plinth in front of the television. It will be connected to a small speaker and drive circuit that will demonstrate how, when one interacts with them, there is interaction with electromagnetic fields. The result is a sonic expression.
The Never-Ending Object

The role of the artefact is absolute. The artefact is the method, the sketch, the research, the process, and the eventual result. However, the artifact cannot really be studied without the existence of the body and the individual. The never-ending object series of exhibition are planned to run for as long as needed and for a long as it takes for the initial objects to become devoid of definition. For instance, when does a ball stop being a ball through abstraction of alternative behaviour? The never-ending object.
This research project explores the expressions of waste materials and their potential for reflection, speculation and poetics in fashion design. 25 discarded knit garments, devaluated and unsellable post-consumer waste materials, were sourced from the sorting facility of a local non-profit organization, explored in four experimental sequences: to lay, to wear, to knot, to compress. ‘Discarded garments’ is a terminology that points towards the consumer as responsible for devaluing and discarding garments, while leaving out the designer’s responsibility and actions in relation to garment waste production. Here we show a shift in perspectives and we introduce the new terminology ‘Discarded design decisions’ for the unwanted goods, and ‘expressions of discarded design decisions’ as terminology for the new outcome.
Woven Light Interference

The work utilizes dichroic filters to transform an empty location into an incredible wonder-filled universe through the use of non-standard textile materials. The textural installation offers a warm and sensuous visual experience that encourages personal engagement within the space. When viewing the illuminated textiles from varying angles it reveals the materials’ colors combined with the luminous reflections upon the walls. The viewer’s imagination is captivated by the colorful, textural patterns, dazzling light, and sensual nature of the engaging space. In combination, the fluidity of these aspects could be described as visual music through a subjective sense of memorable enjoyment while exploring new and exciting materials for textile installations.
A series of hand-shaped ceramic objects are fashioned to imitate the forms and shapes of museum-quality packing material used to protect and wrap precious artifacts for shipping and storage as found in museums worldwide. The objects are physical metaphors for what is missing, the invisible hand of those who work in museums, and represents how archives struggle to give us the full picture of a lived experience. Farooq felt a kinship between his desire to complicate seamless notions of pluralism in culture with these vital, present packing materials through representing what is not seen, what is missing, or what is not captured. His objects explore ideas of cohesion and fracture, entanglement and exclusion, integration and erasure through creating objects that reflect the invisible hand of museum workers: the evidence of their presence is in the materials and choreography of the objects.
The Vagireh Pattern

The work is part of the Cultured Pallets series which uses shipping pallets to embody and facilitate cultural translation. These transient installations emerge from Esfahani’s ongoing process of marking shipping pallets with various designs and ornamentation and an email address/hashtag. After exhibiting the pallets are returned to the circulation and are tracked by engaging in email correspondence with those who find them. By remaining in a permanent state of transit, the works symbolize “in-betweenness.” Returning to the etymological roots of translation as “carrying or bringing across,” Esfahani’s practice explores the concept of cultural translation as the act of “carrying or bringing across” units of culture. These decorated pallets metaphorically serve as objects of holding: “bearers of culture” that continuously circulate across peoples and cultures. The pattern for this installation is based on a design from a Persian book of illuminations.
Exhibition at Art Address Canada, April 2023
Exhibition at the Textile Museum in Borås, Dec 2023
ERA OF THE MOON: PHASES
Biographies of Participating Artists and Researchers

Akash Inbakuram is a Toronto-based Tamil-Sinhalese Canadian Artist. Their interdisciplinary practice uses installation, costumes, and performance to explore ideas of world-building, mythology, and kinship, entering partnerships with multiple mediums, tools, and processes, they conceive materiality in ways that craft objects play the role of carrying family lineage and storytelling, compared to the colonial west’s nuclear family. Inbakuram is a Freelance Textile Designer and Maker. They have previously exhibited at the Textile Museum in Canada, and taken part in numerous collaborative projects in the fashion and textile sector. They are currently working on their MA degree in fashion design at OCAD University with a focus on knitwear design, and are a Senior Lecturer at the Faculty of Design at OCAD University and a member of the Canada Council for the Arts Fund. They are also the current recipient of the Artist as Innovators Urban Residency.

Anatoss Batchan is an interdisciplinary artist and designer who explores the ways in which we read and interpret systems and structures. From quantifying fragments of architectural pret systems and structures. From ways in which we read and interpret systems and structures, Batchan brings together the practices of design, research, and artmaking through methodologica logical developments published in several forms of educational tools and volumes. Though Batchan’s research spans fashion design at the Swedish School of Textiles with a focus on knitting as construction and form building. She developed her Ph.D. thesis “The myth of the silhouette - on form thinking in knitwear design in 2016. Karin is questioning the starting point for form thinking when textile and form is one, the knitted knot is a suggestion of using invariants as an alternative foundation for form development. She is a Ph.D. student in Textile Design at the Swedish School of Textiles in Borås, Sweden. Her Ph.D. research explores electromagnetic textile expressions through experimen- tal design methods. Prior to her studies in Sweden, Erin taught wearables technology within the Faculty of Design at OCAD University (OCADU) in Toronto, Canada, and was a senior researcher within OCADU’s wearable technology design lab, the Social Body Lab. She previously held the position of Manager of Education at Canada’s leading new media art gallery, Inter/Access, in Toronto.

Helga Lguna Hallordarsttir is a PhD candidate in fashion design at The Swedish School of Textiles, University of Borås. Before, she has completed a BA degree in fashion design at the Iceland University of the Arts in 2015, followed with an MA degree in fashion design from The Swedish School of Textiles in 2018. Helga has worked and exhibited internationally and taken part in various interdisciplinary collaborations and projects, and continues to do so in her PhD studies. She began her PhD research in Sweden in November 2021 and currently explores care behavi our vitality between object and individual through play and interaction. The research explores and maps understanding of an alternative way of understanding the body and its relation to the world around us.

Atanas Bozdarov is a Ph.D. student in Textile Design at the Swedish School of Textiles in Borås, where she completed her practice-based Ph.D. in Textile Design in 2018. Her dissertation investigated ‘Seeing’ as a methodological tool in the fashion design process as a foundation for ideation and imagination. She was trained as a fashion designer at the Royal Academy of Fine Arts in Antwerp, Belgium, where she received a bachelor and a master diploma and gained professional experience at the fashion house Balenciaga in Paris under the direction of Natacha Ramsay-Levi, with Nicolas Ghesquiere as creative director. Since 2018 she coordinates the program in Textile Design at the Swedish School of Textiles. Her work was exhibited at the Textile Museum in Borås 2018, where she curated the exhibition ‘Acts of seeing’. Current research investigates methods of reuse and remanufacturing in higher education. Marjan Kooroshnia is a color researcher, assistant professor, and senior lecturer in textile design at the Arts University of Borås. Her research area is color and light, with a focus on how they affect the process of designing apparel and fashion products. In her Ph.D. project, she explored the design properties of light and color patterns within textiles to expand the range of color-changing effects offered, as well as to facilitate communication regarding understanding of, and design with, smart colors.

Sameer Farooq is a Canadian artist of Pakistani and Ugandan descent. Farooq foregrounds community-based models of knowledge production and an array of contemplative practices in order to suggest new ways of narrating our cultural histories. The result is often a collaborative work which counterbalances how dominant institutions speak about our lives: a counter- archive, new additions to a museum collection, or a buried history made visible. Together with the public he works to redress the role of exhibition and collection-based practices by employing decolonial, queer, and critical race lenses. Farooq has held exhibitions at institutions around the world, including Fondation Cartier, Paris; Fondation Vasarely, Paris; Fondation Darling, Montreal (2022); Susan Hobbs, Toronto (2022); Koffler Gallery, Toronto (2021); Pateln Brown, Toronto (2021); Lilley Museum, Rena (2019); Aga Khan Museum, Toronto (2017); and Institute of Islamic Culture, Paris (2017) among others. He is an alumni of the prestigious Benois City Residency.

Shehla Fcoughani grew up in Tehran, Iran, and moved to Ca nada in 1992. She received her Master of Science degree from Western University and her BA in Fine Arts from University of Waterloo. She is an award-winning visual artist and recipient of numerous grants from the Arts Council of Canada, the Social Sciences & Humanities Research Council of Canada, the Ontario Arts Council, and the Regi on of Waterloo Arts Fund. She is a PhD candidate in Fashion Design at the University of Waterloo, and has shown work at The Royal Ontario Museum, Toronto; World Museum, Vienna; Chinese Ministry of Foreign Affairs, Beijing; Canada House, London; de Young Museum, San Francisco; Tarq Gallery, University of Toronto; National Gallery of Amman, Jordan; and National Art Gallery, Nepal.

Faseeh Saleem is a researcher, designer, artist, and academic who has been exploring various perspectives of Art & Design in different contexts. He is currently enrolled as a Ph.D. scholar, at the School of Textiles, University of Borås, Sweden. His current research explores the aesthetics of the body and its relations in fashion and textile development. He is a collaborator, co-founder of artistic research project entitled: DRAFTS initiated in 2021 and also a co-founder of Somatic Provoca tions - Fashioning a dialogue - that brings academicians, researchers and practitioners to synchronize and expand ideas, thoughts and practices in fashion. His works have been exhibited and published both nationally and internationally, at reputed institutes and galleries.

Azeez Qayyum is a Pakistan-Canadian, multidisciplinary artist. Trained as a miniature painter of South Asian and Persian traditions, Qayyum continues to explore new materials and processes through drawing, installation, sculpture, video and performance. Drawing from complex issues of belonging and displacement within a socio-political context, her art is a way for her to navigate identity and beliefs living in the diaspora. Qayyum’s work has been exhibited across the globe and is included in prestigious collections such as the Royal Ontario Museum; TD Canada Trust Permanent Collection, Toronto; Welt Museum, Vienna; Chinese Ministry of Foreign Affairs, Beijing; Canada House, London; de Young Museum, San Francisco; Tarq Gallery, University of Toronto; National Gallery of Amman, Jordan; and National Art Gallery, Nepal.
Project launch and artist talks presented in partnership with the Art Gallery of Mississauga (AGM), Canada.

02-04-2023

The Art Gallery of Mississauga (AGM) is a public, not-for-profit, art gallery founded in 1987, that presents a changing calendar of contemporary, thought-provoking, engaging and accessible exhibitions featuring regional, national and international artists. They thrive alongside long-time partners and welcome new collaborators to always be presenting and encouraging those artists that are established, new and upcoming.

Presenters

1. Atanas Bozdarov
2. Faseeh Saleem
3. Soheila K. Esfahani
Critical design can be conceptual, provocative and speculative.

It uses design to “mobilize debate and inquiry into matters through the creative processes involved when designing objects.”

— Anthony Dunne and Fiona Raby, “Speculative Everything: Design, Fiction and Social Dreaming”, 34

Linoacem Ramp, 2019
Project introduction and artist talks presented in partnership with Oakville Galleries (Og2), Canada.

09-04-2023

Oakville Galleries is a not-for-profit contemporary art museum engaging communities throughout Oakville, and wider audiences regionally, nationally and internationally. It is driven by a belief in the singular power of art and artists to deepen our understanding of ourselves and our communities and move us toward a better world.

Presenters
1. Akash Inbakumar
2. Helga Lara Halldórsdóttir
3. Sameer Farooq
4. Tazeen Qayyum

Moderated by Frances Loeffler, then curator Og2
Workshops

During the project, Art Address initiated and facilitated workshops in partnership with the Town of Oakville and the Visual Arts department of Western University, Canada. These workshops aimed to engage and encourage youth to examine alternate ways of understanding everyday objects and challenge preconceived notions of understanding their functions, design and possibilities.

Facilitators

1. Faseeh Saleem

Title: BODY - Exploring alternative conceptions

The workshop explores, re-think and re-discover the notions of body in art and design processes. It explores new approaches in looking at body. This further challenge the relation of body and material through art and design research. During the workshop students will build their analytical and conceptual skills by inquiring about the pre-conceive notion of body and opens discussion on how its varied perception gives alternative perspective in art and design processes.

2. Helga Lara Halldórsdóttir

Title: FUNction - Toolmaking for ridiculous tasks

In the workshop the participants will be presented with the task of designing and creating tools that perform specific and perhaps even ridiculous functions. What tool is needed to compliment a co-worker on their new haircut, or to pet your own jeans? The participants will build the tools from a wide selection of familiar everyday objects to use as raw material for their designs.
BODY
Exploring alternative conceptions

Workshop by Faseeh Saleem
8th & 13th of March 2023

This workshop is in conjunction with the multi-platform event
DRAFTS 4: BODY AND SPACE RELATIONS
6th - 15th April, 2023

Workshop schedule: 8th and 13th of March 2023, 02:30 pm – 05:30 pm.
(hybrid)

Photo credits: Faseeh Saleem
Artistic outputs: Emma Skårholm & August Koon Anderson
FUNction
Toolmaking for ridiculous tasks

Workshop by Helga Halldorsdottir
11th April, Oakville Museum
For youth and adults. Registration required.

This workshop is in conjunction with the multi-platform event
DRAFTS 4: BODY AND SPACE RELATIONS
6th - 15th April, 2023

Workshop schedule: 11th of March 2023, 06:00 pm - 08:00 pm.
(Hybrid)

Photo credits: Helga Halldorsdottir
Artistic output: Helga Halldorsdottir
Design layout: Fasen Salem