

Text: Marianne Erikson for Zenit summer 2013

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MY KIRSTEN DAMMAND - Weaves of time and Sustainable Development

My Dammand lives since 1997 in Tisselskog along with her husband and son. The road to Tisselskog is hilly and winding through the dense forest of Dalmland, where rivers and lakes glimpse along the road. In a separate small house on the property, she has her studio in two rooms with good natural light. Where stands her loom at 130 cm in width with 24 shafts, which is now digitized. Here she weaves double-weave in two or more layers. Sometimes she includes pull cords in the weave whereby she can fold and / pleat the material. In this way she can manipulate materials to the desired expression.

The fabric can be run in the washing machine for shrinking the wool. The materials in the layers of the fabric - flax, nylon and copper- react in specific and different ways. In the compact wool, they form an outer transparent wrinkled skin, which creates cavities. The cavities are important to My. They are part of the story - a sort of thread poetry.

She always buys white wool and colors all by herself.

Pieces of double fabric can be formed three-dimensionally and one of her latest artworks is *Cells*, soft sculptures in delicious fruit colors, which she participated in the 7th International Textile Triennial "From Lausanne to Beijing" in Nantong, China, last year.

- *What interest me in my art is to push the boundaries of what is technically possible, she says.*

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My has not shown her works that much in Sweden except, when she as the only textile artist participated in the "Nordic art salon" in Eriksbergshallen, Gothenburg 2000. Several major international exhibitions in France, Turkey and Riga have attracted her.

To these exhibitions you have to send a letter of interest with a picture and an international jury will select the participants. This year, she was both surprised and delighted when she received a call directly from the Poles to submit a work to the 14th International Textile Triennial in Lodz, Poland.

There she will participate with "Surface of water", a bright blue double tissue in wool and flax, nylon and reflective thread, where water flows vertically runs down into a life-giving flow (150 x 100 cm, the dimensions indicated in the figure). Water as a motif was also found in her thesis. But what is hidden under the changing surface? In her mind's example there are the unexpected findings from human residues that can be done in the deep forest ponds.

My has always been amused by folding and wrinkling since childhood. She thinks the word merge involving many textile techniques is beautiful. A small sculpture, inspired by elaborately mummy winding sheet were standing in a shelf and on the wall hangs Dragons, intricately folded lengths of paper, and blue colored rawhide from reindeer. Weaving seems to still be her main interest. She was born in Denmark in 1966, and had a Swedish textile skillful mother and a Danish father. It was at Stenebyskolan in Dals Långed she began her textile training, which was craft oriented. She continued at Designskolen Kolding, Denmark and HDK in Gothenburg to reach a deeper artistic understanding. In 1997 she took the Master's degree at HDK and now she serves as a lecturer and training manager in the textile department at Stenebyskolan. We're discussing issues of sustainability and responsibility and My mentions the importance of the Ethics and Environment Seminar, organized by the textile department at Steneby.

2007 took her environment and community involvement form in shape of "The segmented circle", a kind of lifebuoy in connection with the tsunami, which she showed in the 3rd European Textile and Fiber Triennial - Global Intrigue - in Riga. There is concern and uncertainty around the people feared missing. The flow from the outside world came through the mass media.

- By my expression I want to create a distance, to be quite abstract, to be able to accommodate multiple experiences and to be able to interpret in different ways to the work. This also applies to myself. Looking at the circle closer, you see the different segments like bones in the spine. The hinged segments put events together. That takes time.

She speaks so a hole in the woods next door, where she often strolls.

*- I do not know why it's there, but I decided to use the same measure in my circle.
- For me it is important to stay in the forest to find time to contemplate, think and feel. In my art I want to tell an important story. It is often about sustainability and global development. Segmented circle is an example of globalization. My work has both global and local dimensions. When the tsunami occurred in 2005, I felt I wanted to give all victims a lifebuoy. I wanted to protect and save all those who had suffered and lost someone related.*

Marianne Erikson
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