

#44

Zeszyty Artystyczne

TKANINA ARTYSTYCZNA
Wobec współczesności

TEXTILE ART
In the face of contemporary times



Uniwersytet Artystyczny
im. Magdaleny Abakanowicz
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The Textile Turn Towards Phygital Matter

When in 1985 Jean-Francois Lyotard held the exhibition *Les Immatériaux*, based primarily on the latest technologies, it was interpreted as an expression of anxiety in the face of constant progress and uncertainty under the pressure of the ever more encroaching “non-material” that comes with it. Almost forty years later, the anxiety has not abated, although it is hard to resist the impression that we have managed to harness it (it appears with every novelty). The ground-breaking experience of the “new normal” has further tightened the tangle between the digital and the material, making it difficult to speak of one or the other separately. This is all the more true when one looks at the intermedial potential of digital matters to model themselves on one another and hybridise¹. So what is the current status of textiles and what might they soon become? Is digital matter really still missing something?

We need to return to an interpretation in which the material is regarded as a vehicle of information, and therefore a medium². And although digital media are not recognised as directly allowing the interpretation of content in a tactile way – in the European tradition it is sight and hearing that are ranked as the senses closest to the knowledge of God – touch

» 1 Petra Lange-Berndt, “Introduction//How to Be Complicit with Materials,” in: *Documents of Contemporary Art: Materiality*, ed. Petra Lange-Berndt (Cambridge: The MIT Press, 2015), 20.

» 2 Monika Wagner, “Material//2001,” in: *Documents of Contemporary Art: Materiality*, ed. Petra Lange-Berndt (Cambridge: The MIT Press, 2015), 27.

ranks the furthest. Following McLuhan, the medium in the information age has become the message, shifting the centre of gravity to content as form. Vilém Flusser talks about the form of glass that builds the shape of water³. This is a fitting analogy with phygital forms whose presence can no longer be ignored.

The term “phygital” originates in the language of marketing but is slowly seeping into the humanities. Wided Batat defines the term as a system adopting a perception of a consumer, a point of departure for an interaction made up of physical, human, and digital elements⁴. Often using augmented reality, this collage of stimuli offers one an experience beyond standard tactility. This marketing model can now be confidently transferred to the understanding of media art, textile art, and thinking about reality in general: our interactions with others, the operation of the home with smart devices, or the impact of social media accounts on access to services in everyday life are becoming phygital. Phygital artworks, on the other hand, are the aftermath of thinking about the post-internet, the post-digital, and the New Aesthetics, areas of culture and art whose updating is as ongoing as if it were an operating system.

The Covid-19 pandemic has greatly accelerated the use of digital textiles above all in the fashion industry, seen by some to be a process of dematerialisation, a moment when touch becomes visual⁵. While experiments concerning the relationship between the digital and the material emerged in the realm of fashion a long time before⁶, recent years have witnessed a spill-over of the process onto more fields. Should we really read in these contexts dematerialisation as a process of *losing* matter? We must make a reference to clothing.

Phygital fashion, making use of terms such as *screenwear*, *metawear* and *digital couture*⁷, continued to indicate the aspect of “wearing” a fabric,

» 3 Vilém Flusser, “Form and Material//1991,” in: *Documents of Contemporary Art: Materiality*, ed. Petra Lange-Berndt (Cambridge: The MIT Press, 2015), 209.

» 4 Wided Batat, “What does phygital really mean? A conceptual introduction to the phygital customer experience (PH-CX) framework,” *Journal of Strategic Marketing*, 04.2022, <http://doi.org/10.1080/0965254X.2022.2059775> (8.07.2023).

» 5 Daniela Toledo Escárate, “DEMATERIALIZATION – Visual Tactility and Digital Materials Advances in Fashion and Design Research,” in: *Proceedings of the 5th International Fashion and Design Congress, CIMODE 2022, July 4-7, 2022*, ed. Ana Cristina Broega, Joana Cunha, Hélder Carvalho, Bernardo Providência (Cham: Springer, 2022), 37–746, http://doi.org/10.1007/978-3-031-16773-7_63 (8.07.2023).

» 6 It is worthwhile to look e.g. at Viktor & Rolf, *Long Live Immaterial (Bluescreen)*, 2002, where a collection consisting of blue highlights was keyed to later project digital images onto them.

» 7 Although the terms refer to a common area, there are crucial differences between them. Screenwear is clothing that is available in augmented reality, which can be activated by software on a mobile device. Metawear is clothing that can be worn in the metaverse, a space accessible in virtual reality. Digital couture, on the other hand, includes all fashion that is not physically present.

even if it is only felt by a gaze over our digital avatar dressed in a digital costume, for examples on a photograph. Angella Mackey, a designer exploring the interface between the digital and the tangible in fashion, developed the brand concept Phem as part of the PhD thesis research. The garments proposed by Mackey are examples of dynamic fabrics that, through the use of keying technology, trigger different colours and patterns on the same outfit shown on screen⁸. The outfits seen in the moving image become an extension of the physical forms worn in everyday life. The XTENDED iDENTiTY brand, whose philosophy is encapsulated in its very name, takes us even further. Those behind XTENDED iDENTiTY want to extend the identity of each and every one with no limitation, creating clothing inspired by video games and fantasy⁹. They offer clothing and accessories, most of which are only available digitally. A person interested in purchasing or renting a product, after ordering, uploads a photo of themselves, on which a team of graphic designers uploads a digital costume. The brand also makes use of augmented reality filters, some of which are an extension of the product available for purchase in the physical version.

Hybridity and the extension of the experience are the main features of phygital textiles. Apologists of digital fashion believe that real physics is boring physics¹⁰, trying to find a capacity for moving beyond the limits of the material world in the logic of virtual worlds. However, it is a mutual relationship, exemplified by fashion houses that collaborate with video game developers to create digital variations of their designs or design content for games, often inspired by the brand's signature style. This is e.g. the practice of Jeremy Scott, who in 2019 began collaborating with The Sims franchise, jointly creating a set of accessories for *The Sims 4* with designs by the Moschino fashion house; the sims can wear such designer clothing in the game. Conversely, the iconography characteristic of a series of games, from teddy bears to a green crystal, was used in the physical collection Moschino x The Sims. The people posing in the campaign were placed in a digital set borrowed from the game environment¹¹.

Another feature transforming classic thinking about fabric touch is the computational nature of smart fabrics. Many are based on sensors that accompany a person and collect data on their condition or that of their

» 8 "What is Phem?," *Phem*, <https://phem.design/what-is-phem> (8.07.2023).

» 9 XTENDED iDENTiTY, <https://xidentity.org/gals> (8.07.2023).

» 10 Ryan Bown, Gabe Olson, "Perspective & Physics. Frames for Play" in: *Avatar, Assembled. The Social and Technical Anatomy of Digital Bodies*, ed. Jaime Banks (Nowy Jork: Peter Lang 2018), 249, after: a lecture by Dorota Kuźniarska at the National Museum in Warsaw, "Digital fashion – dematerializacja ubioru i nowe narzędzie w kreowaniu tożsamości," 23.03.2023, <https://fb.watch/meyr4dM70z/> (8.07.2023).

» 11 J.G., "Moschino stworzyło kapsułową kolekcję inspirowaną grą The Sims," *Sznyt*, 13.04.2019, <https://sznyt.pl/2019/04/13/moschino-stworzylo-kapsulowa-kolekcje-inspirowana-gra-sims/> (8.07.2023).

environment. In 2007, at the *Integration* exhibition in Sydney, Barbara Layne showed a project *Jacket Antics*¹². Smart fabrics were fitted with diodes flashing single words. When two people held hands, the diodes on both outfits would form a word, starting on the back of one person and continuing on the back of the other. Over the course of a decade, similar experiments began to target the usability of fabrics in everyday life, as in the case of smart devices.

While we know the most popular examples of these from the major technology corporations, we can also find examples in the field of art and design that may in the future revolutionise the way we think about fabric, the way it is used, and the functionality with which it can support people in their everyday lives. In 2016, Sarah Kettley began the *An Internet of Soft Things* project, making use of smart fabrics in the service of a person's wellbeing¹³. Sensor systems were sewn onto soft, tactile fabrics; they read data on the wearer's daily activities. Among others, a reactive carpet, a vibrating object, and cushions were prepared – each in communication with the others thanks to their separate systems. The sensor studies helped to spot differences between subjects with different levels of anxiety¹⁴. This is also another example of extending the experience and functionality of the fabric, which is both soothing and can contribute to providing information about the symptoms of the wearer's impaired wellbeing.

The potential of fabric in building an electronic system is even greater. This has been proven by Ebu Kurbak in the artistic research *Stitching Worlds*¹⁵, in which we examine an alternative history of technology development, where electronic components could be created using textile techniques such as knitting or embroidery. One effect is *The Embroidered Computer*, an eight-bit device, which in technological terms can be compared to computers built in the 1950s¹⁶. The object was created using traditional gold embroidery, challenging the contemporary aesthetic of systems. Maggie Orth, on the other hand, uses thermochromic pigments that, when in contact with electricity, change the appearance of the fabric¹⁷. A similar

» 12 Kuźniarska, "Digital fashion..."

» 13 Tincuta Heinzl, "An Internet of Soft Things," *Textiltronics*, 8.02.2021, <https://textiltronics.com/projects/an-internet-of-soft-things/> (8.07.2023).

» 14 Steven Battersby, David Brown, Georgina Cosma, Richard Kettley, Sarah Kettley, "Analysis of multimodal data obtained from users of smart textiles designed for mental wellbeing," *International Conference on Internet of Things for the Global Community (IoTGC)* (Funchal: IEEE, 2017), 1-6, <http://doi.org/10.1109/IoTGC.2017.8008974>.

» 15 Ebru Kurbak, "Stitching Worlds," *Ebru Kurbak*, <https://ebrukurbak.net/stitching-worlds/> (8.07.2023).

» 16 Ebru Kurbak, Irene Posch, "The Embroidered Computer," *Stitching Worlds. Exploring Textiles and Electronics*, ed. Ebu Kubrak (Berlin: Revolver Publishing, 2018), 130.

» 17 LOOMIA, "Tale 3 - Smart Textiles in Art," *Medium*, 10.07.2016, <https://medium.com/@LoomiaCo/tale-3-smart-textiles-in-art-cae2100191ac> (8.07.2023).

technique is employed by Laura Davendorf, who is exploring the potential of thermochromic fabrics for the construction of backlight-free displays¹⁸. Such activities provide an opportunity to develop in aesthetic and functional terms the traditional Internet of Things, which in its current form is primarily focused on electronics.

Another example of the tension between the development of technology and traditional crafts are the works of the Lucy Hardcastle Studio. Inspired by a post-internet “pursuit of visual satisfaction”, Lucy Hardcastle with her team makes physical objects, e.g. printed fabrics, which derive from the digital art¹⁹. The textures of organic matter such as ice or water are superimposed onto a digital object in 3D graphics software and then transferred onto a physical material – the prints used e.g. in wallpaper or curtains. The properties of the original matter flattened in this way are compared, among other things, to the stream of images we receive on social media. But isn’t this another example of how the sensation accompanying the touch of fabric can be experienced by means of sight? Obviously, a previous experience of touching the original matter is needed for this. This encapsulates the typical portrayal of the phygital as a hybrid of the digital and the physical: the phygital does not seek to displace the sensations of touch, but to use their familiarity with digital matter, thus extending the sensory experience. This process is employed e.g. in Lucy Hardcastle’s *Glow*, an aesthetic hallmark of the Lucy Hardcastle Studio²⁰.

The characteristics of phygital matter raised earlier often refer to our representation in the recorded image. This makes their next feature all the more important: the possibility of camouflage and transformation, explored, for example, by Adam Harvey. The artist began his research into camouflaging himself from the camera’s eye as early as 2010 while writing his master’s thesis. The CV Dazzle project from that time, a form of facial styling that prevents algorithms from identifying it, was continued in the work *Stealth Wear*²¹. The collection was created in collaboration with designer Johanna Bloomfield and consists of metallic fabrics that cover a person’s temperature information in front of a thermal imaging camera. In addition

» 18 Laura Davendorf, Shiho Fukuhara, Nan-Wei Gong, Noura Howell, M. Emre Karagozler, Joanne Lo, Jung Lin Lee, Eric Paulos, Ivan Poupyrev, Kimiko Ryokai, “I don’t want to wear a screen’: Probing Perceptions of and Possibilities for Dynamic Displays on Clothing,” in: *CHI, 16: Proceedings of the 2016 CHI Conference on Human Factors in Computing Systems* (New York: Association for Computing Machinery, 2016), <https://doi.org/10.1145/2858036.2858192> (8.07.2023).

» 19 María Goicoechea de Jorge, “The Art Object in a Post-Digital World: Some Artistic Tendencies in the Use of Instagram,” *Electronic Book Review*, 2.06.2022, <https://doi.org/10.7273/kvq8-h368> (8.07.2023).

» 20 “Glow,” *Lucy Hardcastle Studio*, <https://lucyhardcastle.com/glow/> (8.07.2023).

» 21 Adam Harvey, “Stealth Wear,” *Adam Harvey Studio*, <https://adam.harvey.studio/stealth-wear/> (8.07.2023).

to opposing surveillance, the design also offers complete privacy with a pocket that blocks the flow of signals to and from the phone stored inside.

What is the future of textiles in the face of artificial intelligence development? In this context, it is useful to go back to the 2022 Venice Biennale, where two pavilions from Asia offered works that could be seen as textile art offering phygital experience. In the Korean Pavilion, artist and composer Yunchul Kim showed the *Gyre* exhibition, made up of five monumental sculptures and a drawing on a wall²². The exhibition looks like a self-contained ecosystem that, through the dynamics of the individual works, stimulates the viewers' senses by acting in a continuous loop. The most electrifying work, *Chroma V*, is fifty metres long. Set in the centre, it resembles a coiled snake. By communicating with another work present in the exhibition, *Argos – The Swollen Suns*, the sculpture pulsates to the rhythm of the signals it receives. The display panels making up *Chroma V* project colourful patches, which make the work even more organic. Located behind the sculpture is the eponymous Gyre drawing, showing the world as a labyrinth. The line used by the artist gives the work a spatial feel, aesthetically reminiscent of Chiharu Shiota's wool thread installations.

Although the other works in the exhibition are equally monumental, only the one above carries phygital potential. The screens, joined like links in a chain, combined with the pulsation of the projected image, give a cool, haptic sensation of breath which one can feel without having to touch the work at all. The drawing, on the other hand, with its layering of lines, gives the sensation characteristic of an animated painting, which, when set against a background similar to each other at both floor and wall level, makes it as object-like as sculpture. Thus, what is intangible in theory achieves a seemingly material status through synesthesia.

The Chinese Pavilion showed the work by Jiayu Liu, who presented 3D mapping. And although the core of the *Streaming Stillness* exhibition is a heavy sculpture referring to mountains, when combined with the projection onto it, it appears light and airy like a cotton cloth. Using artificial intelligence, the artist digitised textures from Chinese paintings, which were used as material to generate the moving graphics projected onto the sculpture²³. The sculpture, however, was created using 3D data of Chinese terrain. Mapping the space using eight projectors, Jiayu Liu created a work that seems to transcend physical reality. In the dimmed room, the

» 22 Lynne Meyers, "Yunchul Kim's Serpentine Sculpture Pulsates and Breathes Inside the Korean Pavilion in Venice," *Designboom*, 22.04.2022, <https://www.designboom.com/art/yunchul-kim-gyre-exhibition-korean-pavilion-venice-04-22-2022/> (8.07.2023).

» 23 Bochen Zhang, "Streaming Stillness': Jiayu Liu Reimagines Chinese Topography Using AI Technology," *Designboom*, 31.05.2022, <https://www.designboom.com/art/jiayu-liu-streaming-stillness-3d-mapping-artwork-venice-biennale-05-31-2022/> (8.07.2023).

“activated” sculptures appear to nearly levitate, combining impressions of mountains with auroras and spaces inaccessible in our reality.

Having analysed a selection of works from the Venice Biennale, we notice that the figurative fabrics can therefore also relate to a mixed reality through optical illusion. Being led back and forth from the virtual to the material, we increasingly feel that there are no two realities, but one merging the digital and the physical together. As Sadie Plant observes: “Just as individuated texts have become filaments of infinitely tangled webs, so the digital machines of the late twentieth century weave new networks from what were once isolated words, numbers, music, shapes, smells, tactile textures, architectures”²⁴. Networking offers new insights into the real, and fresh technological solutions influence new perceptions of the associations between our senses. Thus, in the third decade of the 21st century, textile art is taking on new forms and definitions that both advance the field and make the boundaries between art forms increasingly blurred.

The interpenetration of the digital and the material has been growing tighter over the years and will continue to do so. In summary, phygital matter works by mixing different sensory perceptions and expanding experiences. It interacts with the senses by targeting what we perceive in contact with our digital representation and uses illusion to enrich the experience. Its hybrid qualities seem a natural next step for the functioning of textile art, which, through the development of artificial intelligence and general technological acceleration, is changing contemporary thinking about hapticity. Textile art created in a VR environment is placed on a par with traditional weaving techniques, and the perception by touch to which we are accustomed becomes obsolete. Museum objects which must not be touched are gaining competition, which enables new ways of interaction. The textile turn to phygital matter is taking place before our eyes; let us turn all our senses to it. ●

Abstract

“The Textile Turn Towards Phygital Matter” reflects in an essay form on the ever-closer relations between the digital and the material world in terms of textile art. The text refers to Jean-François Lyotard’s exhibition *Les Immatériaux*, where the author notes that concerns about immateriality persist, despite the increasing integration of digital technologies. Janik presents the phygital as an expression of the combination of the physical and the digital in fashion, media art, and social interaction. Works by artists such as Yunchul Kim and Jiayu Liu at the Venice Biennale illustrate the potential of phygital textiles to create new multisensory experiences. The text draws attention to the evolution of textile art in the context of artificial intelligence and emphasises that

» 24 Sadie Plant, “Tensions,” in: *Zeros and Ones: Digital Women and the New Technoculture* (London: Fourth Estate, 1998), 11-14.

the interpenetration of these two worlds is becoming inevitable and enables new ways of artistic interaction. The author calls for a more attentive focus on this phenomenon and the involvement of all the senses in the experience of phygital matter.

Keywords:

textile art, the phygital, fashion, fabric, materiality, media

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