

# Andrea Winkler

## TaDA – Research residency

### Short statement

As space-consuming scenarios and re-enactments of set pieces from the everyday world, my works oscillate between installation, sculpture and objet trouvé. The collages and scenic complexes reflect my interest in the material and objects of a living world that is characterised by an ever more effective sense of stage and theatricality, merchandise fetishism, scenarios of spatial and ideological demarcation, and a safety-minded thinking. "Winkler's formal interest in surfaces, objects and spaces is coupled with an increased sensitivity for the forces of the material and the unconscious inherent in things." (Kathrin Busch).

### Main Project

During my residency in Arbon, I researched textiles in sports, outdoor, safety and protection, materials that enhance, improve, protect the body, reflecting the inherent promise of being able to compensate for physical deficits and of being invulnerable.

Working primarily with sculpture, installation, and video, I explore a new materialism informed by analog-digital feedback loops.

I also used the residency to pursue entirely new research that emerged through direct contact with the partner companies on site.

### Research and cooperations and other

- Study of a fishing net: (purchased from the fish shop across the street in Arbon). It seemed to be a kind of textile too. (study includes various materials, from Lobra, etc.)
- Textilcolor: two questions. Can you dye carbon fibre?; and can you dye polyester? Both seem to be impossible (the test samples were never really worth to be considered).
- Technique 'Devoré/Ausbrennen/Burn Out', Textildruckerei; (the removal of the cellulose content in cellulose/synthetic textiles); Normally one would look for a textile that has a thread made of a combination of cellulose and synthetics to stay in tact when removing the cellulose content. the complexion and pure structure of the fabric is not disturbed or destroyed, and only becomes shiny translucent in the parts treated. But I got some interesting results of mixed fabrics, with kinds of thread blends that would normally not be the first choice - which showed surprising effects.
- Several tests of stretch fabric in connection with body parts: Some testing with printing on fabrics with Lobra via heat press and image transfer. Some of it was promising.
- New sculptures out of sport, protection, security and outdoor textiles: Testing a variety of textiles, mainly Schoeller's, Tisca's. Processing by sewing machine or by hand. Between fragment, apparel and body, the objects resembles a kind of (deconstruction) of a high-performance haute couture. The textile-collages are based on very different, almost contrasting textiles (elbow protection with reflex, ceramic coated, or 'air-borne' active fabrics, train seat covers, etc).
- Searching for new materials: Nylon yarn and net that is part of tires for stability: Saurer
- Searching for and finding and working with Dyneema composite material: Sitterwerk Library, Martin Leuthold
- Further materials research: metal-coated filaments by EMPA. They seemed only partially suitable for stitching. But I used them with a normal sewing machine and they seemed to work very well - at least for my purposes.
- Together with the Kunstgiesserei I am working on some solutions or additions for my sculptures.
- A kind of fashion line: working with e.g. the textile lids of jam jars and used garments in order to hide impurities or oldness. Part of my sculpture ended up in fragments on pieces of clothing.
- In the library of the Sitterwerk I made some interesting discoveries: some works by Louise Bourgeois are based on textiles and nets.































