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WEBINAR

Tribal Wedding Blankets of the Chinese Minorities, SW China

The Oriental Rug and Textile Society presents 'Tribal Wedding Blankets of South West China', a talk with Martin Conlan. This will be held at the **University Women's Club, London** on **21 February** at **6pm**.

[Find out more.](#)

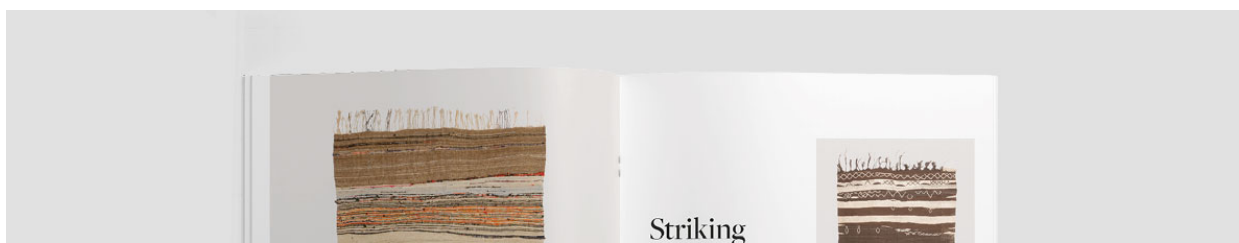
Held at **Kelim-Collection** in **Langerwehe, Germany**, this exhibition shows early Anatolian kilims alongside the ceramic art of Sabine Steinbock and Harry Koll. Running from **3 March–12 May**, '**Form–surface–structure**', explores and compares the design evolution of these two art forms.

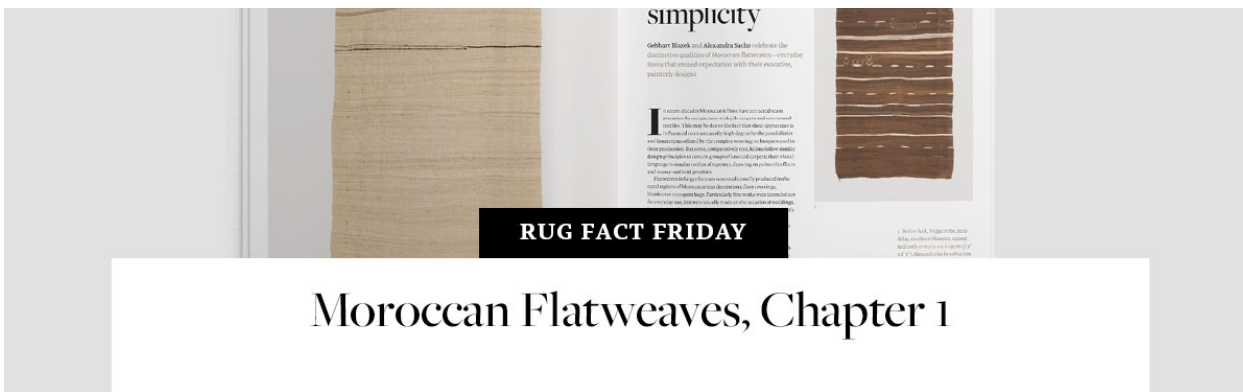
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EXHIBITION

Form – surface – structure





As we approach the 8th edition of Morocco's National Handicrafts Week, we continue our focus on Moroccan weavings for [#RugFactFriday](#). This month we transition from Moroccan pile rugs to textiles and flatweaves, celebrated by Gebhart Blazek and Alexandra Sachs in HALI 204 as being everyday items that exceed expectation with their evocative, painterly designs.

The authors begin by explaining that while these weavings are often overlooked in preference for their pile counterparts, 'some, comparatively rare, kilims follow similar design principles to certain groups of knotted carpets; their visual language is similar to that of tapestry, drawing on painterly effects and strong and bold graphics.' They go on to explore the function of these weavings: 'Flatweaves in larger formats were traditionally produced in the rural regions of Morocco as tent decorations, floor coverings, blankets or transport bags. Particularly fine works were intended not for everyday use, but were usually made on the occasion of weddings, brought into the marriage by the women as dowry and subsequently seen only on special occasions.'

Blazek and Sachs then delve into the flatweave production of the Zemmour tribe, which 'represents some of the best textile weaving found in the Middle Atlas region', because 'a complex mixture of weft substitution and weft wrapping techniques is used in the work of the Zemmour and most other groups of the Middle Atlas to create patterns'.

Continuing: 'Much less technically advanced flatweaves, whose designs are based on a clearly reduced formal language, are found in many regions of Morocco. Individual compositions are produced by individual weavers, who distinguish themselves by testing the boundaries of the cultural tradition within which they operate. Instead of intricate patterned bands we see areas in which refined colour compositions, delicate gradations and sometimes even brushlike stripes are used to create different effects. A weaver does not paint a textile in free gestures as one would on a canvas, but builds up the entire composition line by line as she weaves.' Blazek and Sachs go on to analyse specific examples of Moroccan rugs in this article, which can be accessed with a digital subscription to HALI.

[Buy a digital subscription to read HALI 204.](#)



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