

Nexus

To network (verb), to make social connections, to build a network of social contacts.

Textile art is not a side thread in the history of art, but the common thread running through it.

NEST NESTER is the title of the solo exhibition by **Yoshie Sugito** (*1985, Aichi, Japan), who takes up the peculiarity already present in textiles - namely, to create space-forming structures - by implementing an installation woven from fabric in the display window of Einstellungsraum e.V..

"Wickwork was the essence of the wall."
Gottfried Semper, Four Elements of Architecture (1851)

Expressions that refer to centuries-old craft techniques such as spinning, weaving, knitting and knotting have left their mark on the language: contacts are made, ideas are spun, one has been wrapped around the finger, something is in good shape, to weave a web of lies, to tying a knot or to be cut from the same cloth as somebody and networks being established.

An gin is a Japanese original form of weaving, which has been in use since the Stone Age.

Nest, pre-Germanic nizdo settlement, Latin *nidus*. Nest is the name for the burrow of various animal species that serves as a place to sleep, live and breed.

Arachne (Old Greek *Αράχνη* *Aráchnē* (sg.f.), 'spider') is a character in Greek mythology. The talented but haughty weaver challenged Athena, the Greek goddess of arts, crafts, and manual labor, among other things, to a weaving contest. This she mastered so skillfully that the goddess became enraged and eventually turned her mortal competitor into a weaving spider.

Stoffwechsel, a term coined by Gottfried Semper, used in reference to Hegel and referring to the "transitions, transformations and mediations" from one style to another. It remains to be considered to what extent the term is also applicable in relation to a media transfer.

The architect and art theorist Gottfried Semper (1803-1989) attached particular importance to **the wall** in his cultural-theoretical treatise *The Four Elements of Building Art*, in which he negotiates the essence and principle of building art. For Semper's theory, this in-between and not, for example, the roof or the earthwork (base, foundation) is the justified connection between the wall and textile art.

Textiles refer to painting - and vice versa.

As second part of the exhibition several drawings by Sugito are brought together as **Versammlungen** in a virtual exhibition. Nico Lillo, painter, has designed the space, which can be visited at <https://ypuccko.net/yosi/>.

"Thus house, like the cave from which it derives, is a dark secret (like that 'secret place of the heart' a home) and a tent, like a nest in a tree, of which it is a descendant, is a place where people assemble and disperse, a calming of the wind. [...] The fact that the tent wall is woven - i.e. a network - and that experiences are processed by the network is contained within the word screen. It is a piece of cloth that is open to experiences (open to the wind, open to the spirit) and that stores the experience. [...] The screen wall billowing in the wind assembles experience, processes it and disseminates it, and it is to be thanked for the fact that the tent is a creative nest."

Vilém Flusser, *Shelters, Screens and Tent*, in: *Shape of Things. A Philosophie of Design* (first published in English 1999)

Text mesh by **Christiane Böhm** (*1987, Mediasch, Romania), Art Historian M.A., who is busy unraveling threads and tying loose ends together.