



## LOST WEAVE

THE WEAVERS OF THE LOST WEAVE COLLECTION APPEAR TO HAVE CHOSEN THE COLORS AS THE MOOD TOOK THEM: A FEW KNOTS OF WHITE WOOL WITH A SCATTERING OF BLACK OR LEMON YELLOW HERE AND THERE. THE BASIC PATTERN OF VERTICAL PINK STRIPES IS ONLY HINTED AT AND IS OFTEN INTERRUPTED. DABS OF BLUE WOOL – A MISTAKE? OR PERHAPS EVEN A SPOT OF INK?

Jan Kath plays with the emotions of people who view his work. "The charm of this carpet is that it seems to have been left to chance with a thirst for anarchy," the designer explains. However, this vitality has been skillfully arranged and can be reproduced. "Of course, every last knot has been planned with precision and is realized in the workshops of Nepal with close attention to detail." However, the inspiration for LOST WEAVE does not come from the Himalayas, but from Morocco. Carpets in this country known as boucherouite are hand-made by women at home for their own use. When many nomadic tribes from the Atlas mountains began to settle in the '60s and '70s, the change in lifestyle meant that wool became scarce. As an alternative, people began to make traditional carpets out of recycled clothes, cloth and even strips of plastic. The term boucherouite comes from the Moroccan Arabic "bu sherwit", which can be translated as "a piece made from second-hand material". "For me, this is one of the most impressive forms of organic art I have seen in a long time,"

says Kath. "Using nothing more than their gut instinct, these women create masterpieces of design." Gebhart Blazek, a friend of many years and the owner of the Berber Arts gallery in Graz, Austria, is an internationally recognized expert in old and ancient textile art from Morocco. "Gebhart finds the most beautiful examples of these boucherouites," Kath explains. "His fine sense for quality, rare designs and wild coolness has influenced me a lot, and it is always a pleasure to work with him." A number of carpets from Blazek's collection were also an inspiration for LOST WEAVE. Fragments were adapted and pieced together in new compositions. For materials, Kath does not use old clothes, but hand-knotted highland wool from Tibet, Chinese silk and nettle fiber. He has these yarns woven in the Wang Deng style – a technique that was also used to produce cushions for Tibetan monks. In this collection from Jan Kath, methods, materials, colors and inspirations are brought together from various continents to create something completely new.

