

Tides & Threads Minnen och Mönster

GALLERI MATS BERGMAN, 2025



Collaboration between Claire Foody & Manon Pyk

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Inspired by Sevilla's courtyards and balconies, where laundry lines stretch between homes, this installation reflects on the intimacies of daily life. It explores how fabric can hold memory through the repeated gestures of washing, drying, hanging, and folding. In the gallery, these gestures take form through layers of textile, text, film, and performance, transforming domestic routine into a study of care and connection.

Created in collaboration with Swedish artist Manon Forssell Pyk, the work began through improvisation, developed during their time working with choreographer Johan Inger in Spain.





SOLO EXHIBITION

GALLERI MATS BERGMAN - 2025



Thirty-two suspended sheets filled the gallery, dyed and painted with shifting projections cast across their surfaces, alongside a central projection where the full film played. Visitors moved freely through the fabric landscape, accompanied by sound. At set times, the lights dimmed and the music fell silent, giving way to the main film and a live performance by the artists, transforming the space into an immersive, collective experience.

TIDES & THREADS

The central film, a ten-minute work animated, edited, and conceived by Claire Foody, moves through shifting domestic landscapes. It begins with shadows playing across a wall before opening onto a terrace strung with laundry lines, where figures appear, vanish, and rewind. From there, a floor, a sink, and a washing room become unlikely stages of choreography. The film concludes with a hand-drawn black-and-white animation – evoking nostalgia and the reminder that, time after time, we return to the ritual of laundry.





SHADOWS

The film opens softly, with silhouettes moving across a yellow terrace wall. Shadows introduce the dancers before their bodies appear, a gentle prelude shaped by the music. This opening suggests memory, presence, and the anticipation of what follows.



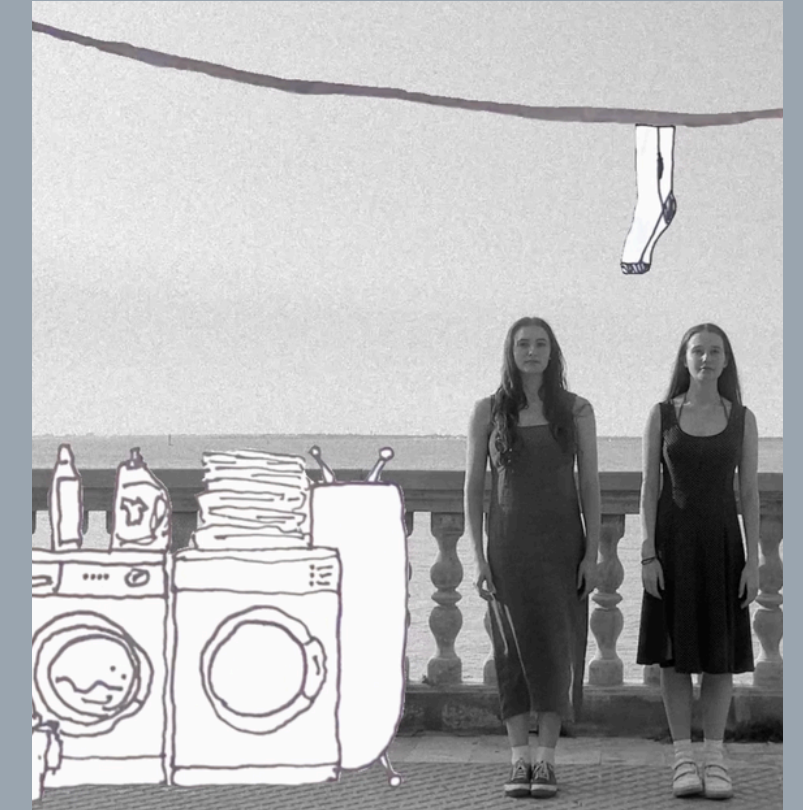
TERRACE

The space expands to reveal the terrace alive with laundry lines. Dancers — first Claire and Manon, then others — weave through fabric as gestures vanish, rewind, and repeat. The scene grows in scale and intensity, echoing the drama of Stravinsky's score.



INTERIORS

The film moves indoors, where sinks, bathrooms, and laundromats slip into choreography. Colour bursts in with polka-dot dresses, water spilling from taps and showers, towels twisted into elaborate routines. Drying laundry turns into a stage for Sevillanas and everyday joy.



ANIMATION

The closing scene fades into black and white on a still landscape near the sea in Cádiz. Hand-drawn animations layer over the image, shifting between routines of laundry and the extravagant, ball gowns and playful interactions with the surroundings. Nostalgic and bittersweet, it concludes the film.



MINNEN OCH MÖNSTER

Manon Pyk created thirty-two large sheets, each sourced from second-hand stores, chosen for their past lives and blank potential. No two were alike – each altered through processes of dyeing, bleaching, and rewashing, then marked with spray paint, acrylic gestures, fragments of text, and drawings of figures echoing the film. Some sheets carry abstract gestures, others depict figures that recall those seen in the film. Each is unique in color, texture, and detail, yet together they form a collective landscape. They were made to act as responsive surfaces, holding projections of moving bodies, with light and shadow slipping across them.



Y al final, los recuerdos se secan al sol
listos para volver a usarse

SAMMANVÄVDA RÖSTER

Tides and Threads **Minnen och Mönster**

The tide spins

Minnen suddas bort och ger plats

Pulling at loose ends

Dofter som dröjer sig kvar, vissa välkomna, andra inte

Tugging at cloth worn thin

Tvätta, tvätta, tvätta

The thread unwinds

Minnet rinner bort, tyget blir trött

Woven tight

Lika trött som du

Then loosening

Torkar sakta i solen

Unraveling

I ljuset

We run in circles

Fukten blir till ånga

A dance between, what is held
och vad som måste lämnas

Du kan fitta på dina minnen, de lyfter

Torkar sakta i solen

The fabric softens, the body bends

En dag, en vecka, en rörelse

Gör rent

Dofter som dröjer sig kvar

Vissa välkomna

Andra inte

Börja om

Some sheets also hold two distinct poems. In the first, Manon and Claire wrote separately in their native languages, alternating every second line to create a rhythm of distance and connection. In the second, their words were reshaped into a single woven voice, switching between English and Swedish, stitched together like the fabric itself. The texts reflect on memory, repetition, and release — what is held, what fades, what returns. In some versions, the poem closes with the line, “Y al final, los recuerdos se secan al sol, listos para volver a usarse” — an ode to the beginnings of their collaboration in Spain.

WEAR AND TEAR

The series of twenty Polaroid emulsion lifts created by Claire, grew from the idea of “washing a photograph.” Each film was soaked in water until the emulsion separated, then carefully reattached to fabric. The process is slow and fragile, leaving behind surfaces altered by water and touch. Each lift is unique, its form shaped by the act of washing, echoing the way clothes wear and transform over time. The images capture a stop-motion sequence of hand gestures taken from video — chosen because it is the hands that wash, scrub, and carry fabric.



WHAT CANNOT BE REPLAYED



At scheduled moments, Claire and Manon perform live within the installation. While the work stands on its own as film and installation, the performance adds a presence that cannot be replicated — shifting the atmosphere of the room and drawing the audience into a shared moment. The live body brings energy, tension, and intimacy, reminding viewers that the themes of the project are not only seen, but lived.

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