

DIANA ORVING

TEMPESTA

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# DIANA ORVING

Diana Orving is a Swedish artist born in 1985. She works predominantly with textile sculptures and paintings. Her works delve into themes such as origin, memory, and the subconscious.

Orving's creative process involves a dynamic exchange between various techniques, materials, and formats, encompassing textile sculptures, paintings, and costumes. By exploring the symbiotic relationship between the tactile and the visual, as well as the interplay between the body and space, Orving's work delves into the intersection of emotion and thought.

Guided by her hands, Orving approaches form as if the sculptures were organic beings with their own will and temperament. The flowing seams in her pieces resemble elastic and living lines, akin to blood veins or tree branches.

Through her art, Orving seeks to express and comprehend states of mind, relationships, and mental and physical processes through form and movement. The lightness of textiles enables her to work on a grand scale, often leading to a sense of being overpowered by the volume. In this state of relinquishing control, something exhilarating emerges—an element of uncertainty and unpredictability that she finds alluring.

Employing a choreographic approach, Orving uses her sculptures to portray relationships, conflicts, fears, and longings. Her work captures a profound sense of interconnectedness, emphasizing that one is not an isolated entity but rather a small part of a larger system.

Diana Orving resides and works in Stockholm. Her works have been exhibited at, among others, Tempesta Gallery in Milan, P Gallery in Palma, Gothenburg Museum

of Art, Galleri Arnstedt, Varbergs Konsthall, Nordiska Galleriet, Sven Harrys Konsthall, Liljevalchs Konsthall, and Gustavsbergs Konsthall. Prior to her career as an artist, Orving gained recognition as a fashion designer, collaborating with the Royal Opera in creating dance costumes. In 2017, she received the Designer of the Year award from Elle Magazine. Furthermore, Orving's site-specific draperies and textile sculptures can be experienced at the acclaimed restaurant AIRA in Stockholm.



## STATEMENT

I understand form through my hands and eagerly await the intersection where feeling and thought meet. I use form and movement to both express and comprehend mental states, relationships, mental and physical processes. For me, art is a spiritual tool and a language that sometimes communicates on a deeper, more instinctive level than words alone.

For me, the process of creation is a journey of exploration. I never immediately decide exactly how a work of art will end up. The key words of my art and my process are tactility, intuition, intimacy, and movement. Working with my hands in close contact with the material is a sort of meditation for me, and assembling unique pieces, bit by bit, becomes a kind of ritual. Tactility sharpens my senses and keeps me present. I am rather obsessed with the tactile and sensual qualities of the fabrics to which memories and feelings are closely tied.

I am self-taught and have developed my techniques. I usually use fabrics that I process in different ways, creating my dyes and washing them to achieve a specific texture. Some of the works that I paint with oil paint applied by brush, I consider as a kind of illumination where I choose to highlight certain parts and details. I primarily work with high-quality natural fibers such as silk, cotton, hemp, wool, and metallic fibers from fine stock, to use existing and recycled material sustainably.

My creative process is strongly influenced by improvisation and intuition, a sort of choreography on itself. I start small, assemble, cut the next piece of the puzzle, sew, go off track, resist, and yield to the discovery of a new form that guides me on the path to follow. The sculpture grows gradually in a chain reaction. The element of submission is essential in my practice. I create these volumes on a large scale. The larger they become, the less control I have. It is almost like creating a new organism that forces me to exceed boundaries and limits.

The lightness of the fabrics has allowed me to work on a large scale. I am fascinated by large formats, I find myself creating the conditions to lose control and be overwhelmed by my creations. In the loss of control, something exciting is born; the uncertain, the unpredictable attracts me. There is a special state in the loss of control, a mixture of deep concentration, surrender, and curiosity.

A theme I am returning to at the moment in sculpture and sketches is the dual feeling of desire and fear of belonging to others. Being in contact with other human beings, one's family, society. How our actions impact the world we live in. Many of the works I have done in recent years reflect my experience of pregnancy, childbirth, and parenting. I have always been very independent and, becoming a parent, the theme of being needed in someone else's life has taken on a more significant role. That necessity can be both limiting and beautiful. I work choreographically with my sculptures and think that sculpture can shape a relationship, a conflict, a fear, or a desire. It can give form to something for which I have no words but want to immerse myself in. A theme of interconnectedness, how not to be solitary but part of a system, a small part of something larger.

Another recurring theme in my art is my fascination with the Fibonacci sequence, the mathematical formula that explains how the golden ratio is found around us in nature. In the shell, in flower petals, in tree branches, in the eye of the storm, and in the human body.

– Diana Orving



Diana Oving, Container, blue, Transcendence, Entourage,  
exhibition at Galleri Arnstedt,  
2021



Diana Oving, Entourage  
exhibition at Galleri Arnstedt,  
2021



Diana Oving, Transcendence,  
exhibition at Galleri Arnstedt,  
2021



Diana Oving, FLESH TO FLESH  
exhibition at Palazzo Hercolani Bonora  
2024



Diana Oving, FLESH TO FLESH  
exhibition at Palazzo Hercolani Bonora  
2024





Diana Oving, LA MATERIA PARLA,  
Cappella dell'Ospizio di Carità,  
2024



Diana Oving, LA MATERIA PARLA,  
Cappella dell'Ospizio di Carità,  
2024

## GALLERY EXHIBITIONS

### **Introspection**

After years of exploring the endless possibilities of textiles as art forms, Diana Orving takes another step forward in her creative ability. In her new work, *Becoming*, for Tempesta Gallery, she has created a large suspended installation, a textile sculpture reminiscent of a placenta, the tree of life from which everything is born, embodying the bond between mother and child. It is made from various types of recycled jute, ranging from light and transparent weaves to denser and stiffer qualities. The maternal womb, which gives life to the growing human body, is also the form of trees that keep us all alive, the connective lung of the earthly body.

The materiality of her work is central, with subjects ranging from the ephemeral and light, made with almost floating materials particularly related to her previous artworks, to a more intense and dense approach represented by the use of jute.

Creation is a form of collaboration between the material, the purpose, and the ideas, in a process of total fusion. The large pieces emerge from mobility and movement, an intrinsically fluid aspect that the artist herself describes as a form of choreography. Improvisation and intuition are fundamental aspects of Diana Orving's artistic journey, often expressed through a form of exploration, a continuous dialogue between her and her works. It is as if they were watching you, works like *Observer I, II*, dense with their own life.

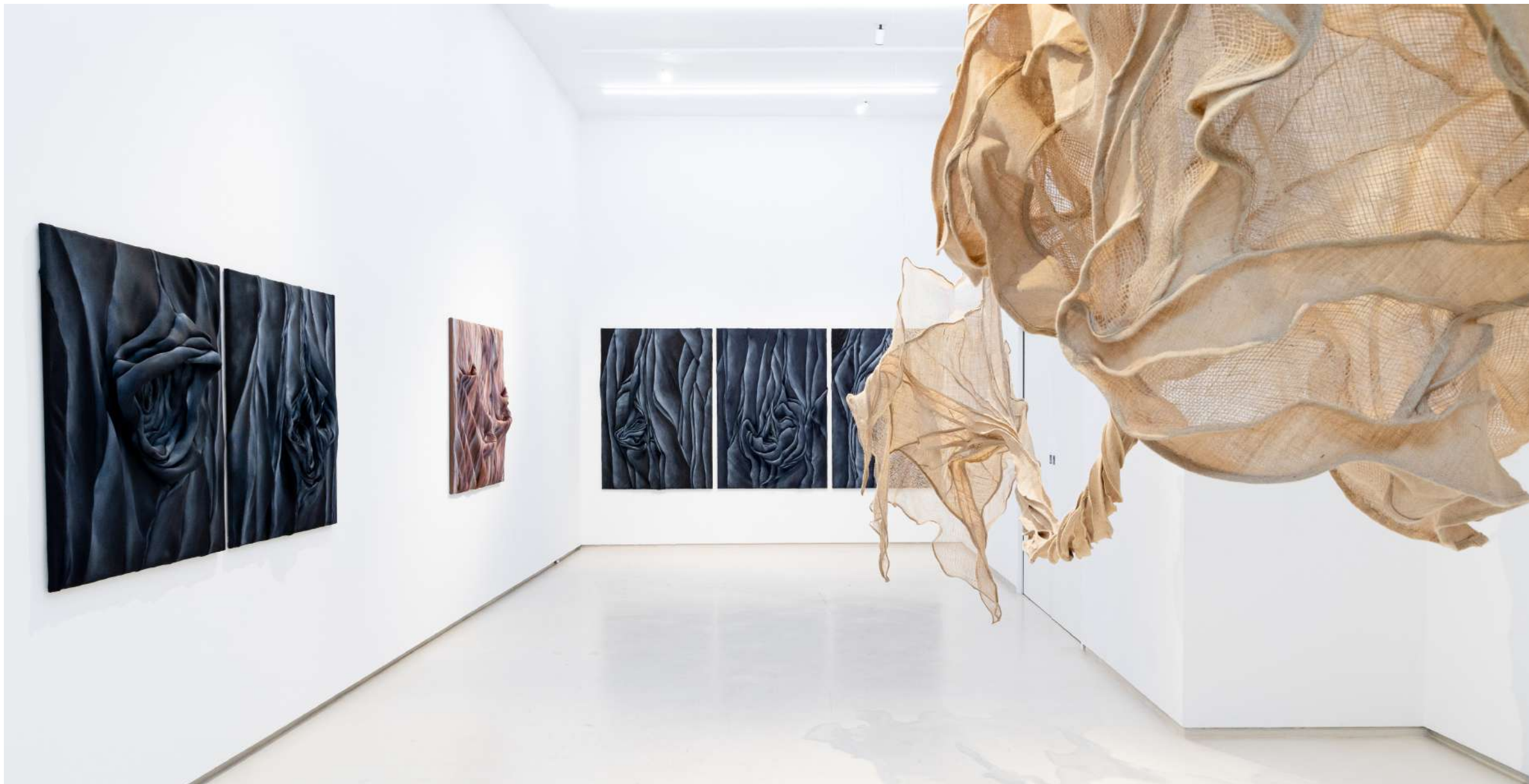
"I often feel observed by the works in my studio. I feel their presence, they break free from their frame and reach out to me, following my every movement," says the artist.

In her sculptural paintings, titled *Presence I, II, III*, the landscape in motion takes center stage, something resembling a female body, an intimacy between the fabric and the skin, breaking like sand in the desert, like waves in the ocean. The sculptural paintings made in silk, painted with oil, seem to pulsate and breathe, freeing themselves from the

constraints of the structure. Textile art meets sculpture and engages with traditional framed paintings.

"In the loom works, I try to create a field of tension and intimacy between the work and its viewer. A landscape to get involved in, or a volume to touch," explains Orving.

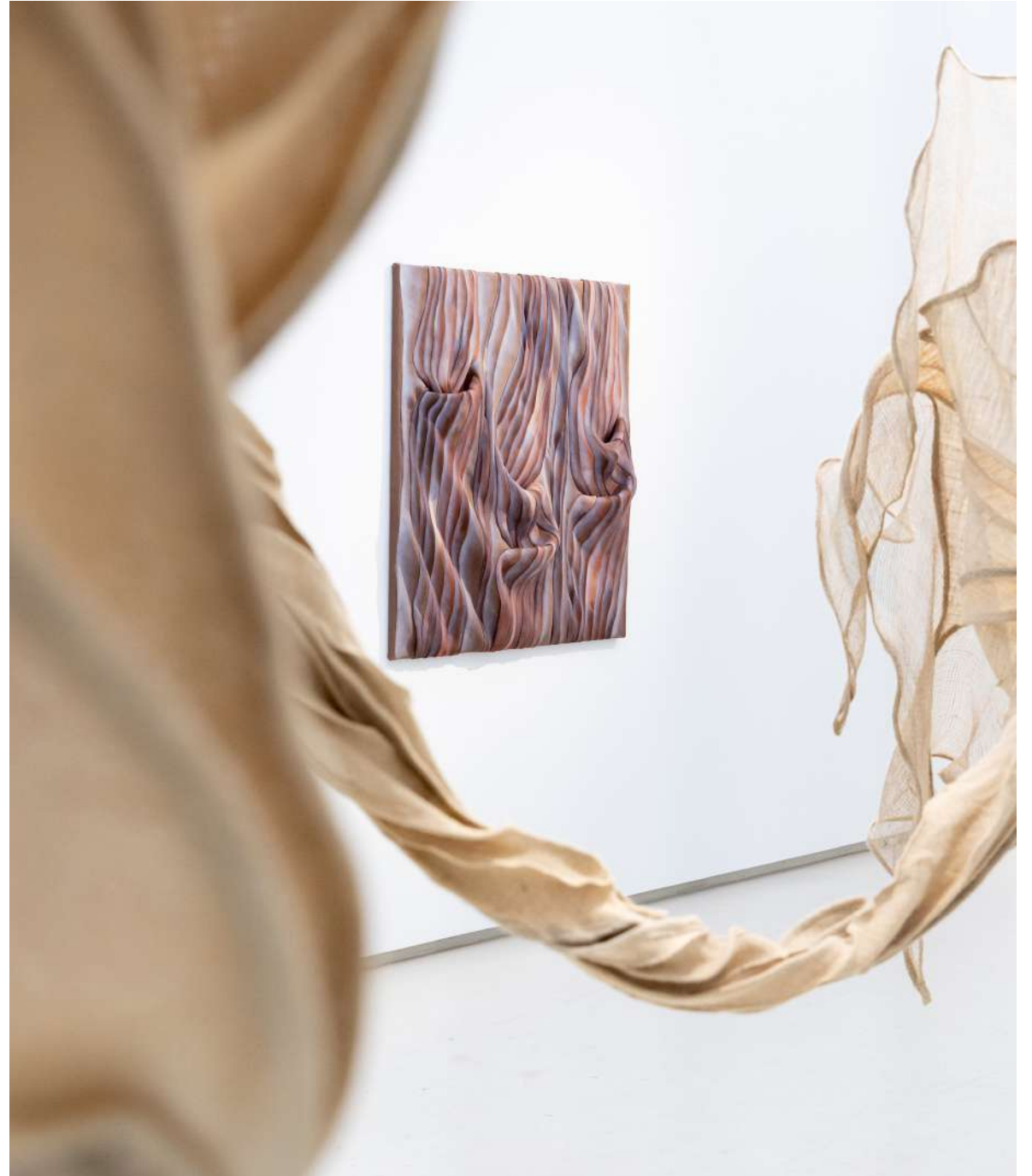
The female body and motherhood have been a theme for Diana since the birth of her first child; she went through her second pregnancy during the process of *Introspection*, a form of co-creation between her own bodily and mental transformation and the work that emerged through her fingers: "What I wanted to express were my emotions and sensations in the extreme intimacy and loss of control. I experienced that there is a knowledge in your body that goes beyond what you can intellectually comprehend. The intrinsic lightness of the fabrics allowed me to create these large volumes. The larger they grow, the less control I have. It is like creating a new organism that forces me to overcome limits and boundaries."



Diana Orving, Introspection, 2022  
installation view  
Tempesta Gallery



Diana Orving, Introspection, 2022  
installation view  
Tempesta Gallery



Diana Orving, Introspection, 2022  
installation view  
Tempesta Gallery



Diana Orving, Introspection, 2022

installation view

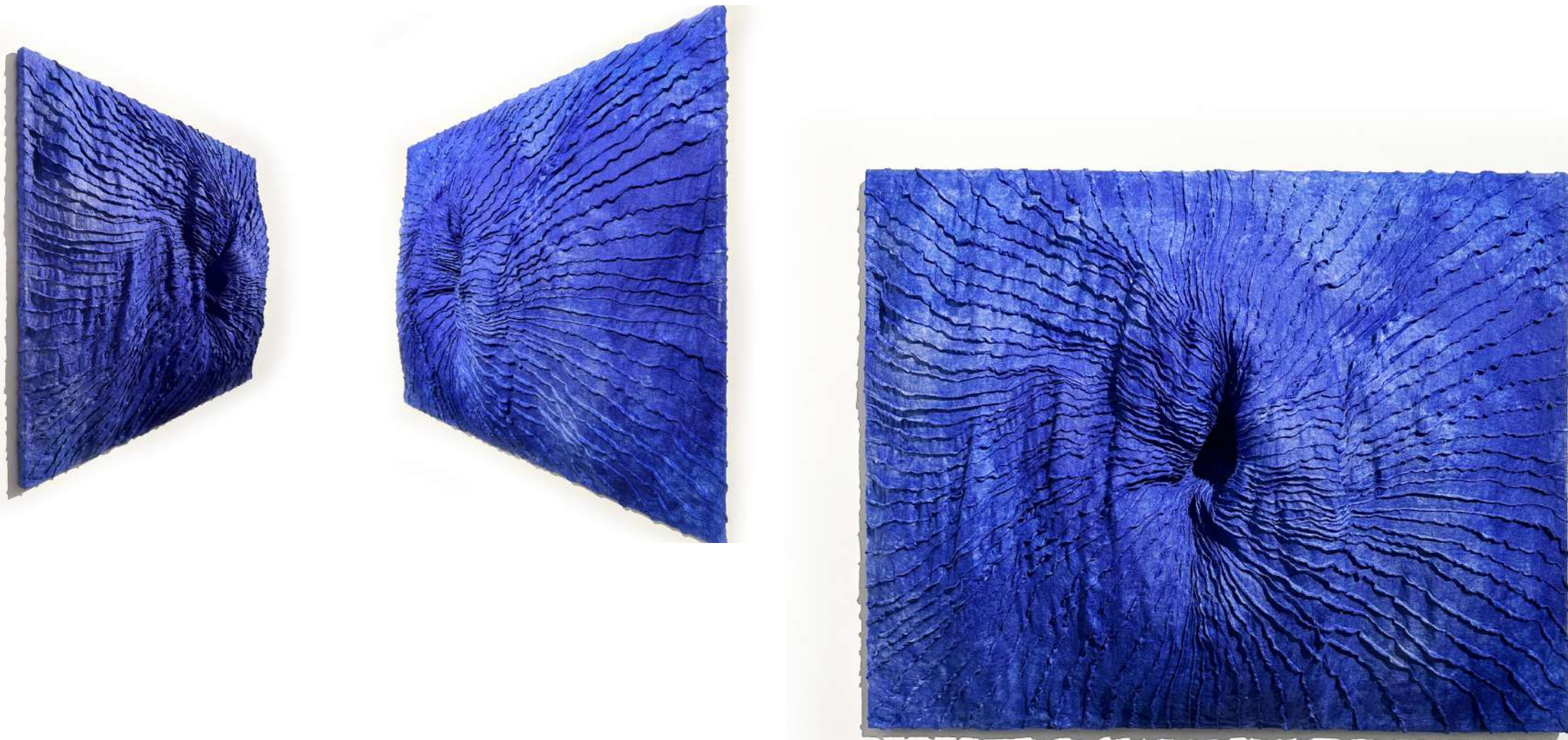
Tempesta Gallery



Diana Orving, Introspection, 2022  
installation view  
Tempesta Gallery







#### AVAILABLE WORKS

Introspection, 2024

Dimension: 80 x 100 x 25 cm Unique piece modeled and assembled with stitching,  
blue dyed cotton with glue



## AVAILABLE WORKS

N2, 2024

Dimension: 80 x 80 x 20 cm

Unique piece modeled and assembled with stitching, blue dyed cotton with glue



#### AVAILABLE WORKS

N4, 2024

Dimension: 50 x 50 x 10 cm

Unique piece modeled and assembled with stitching, dyed red cotton and glue



#### AVAILABLE WORKS

N5, 2024

Dimension: 50 x 50 x h32 cm Unique piece modeled and assembled with stitching, natural red dye on cotton and glue

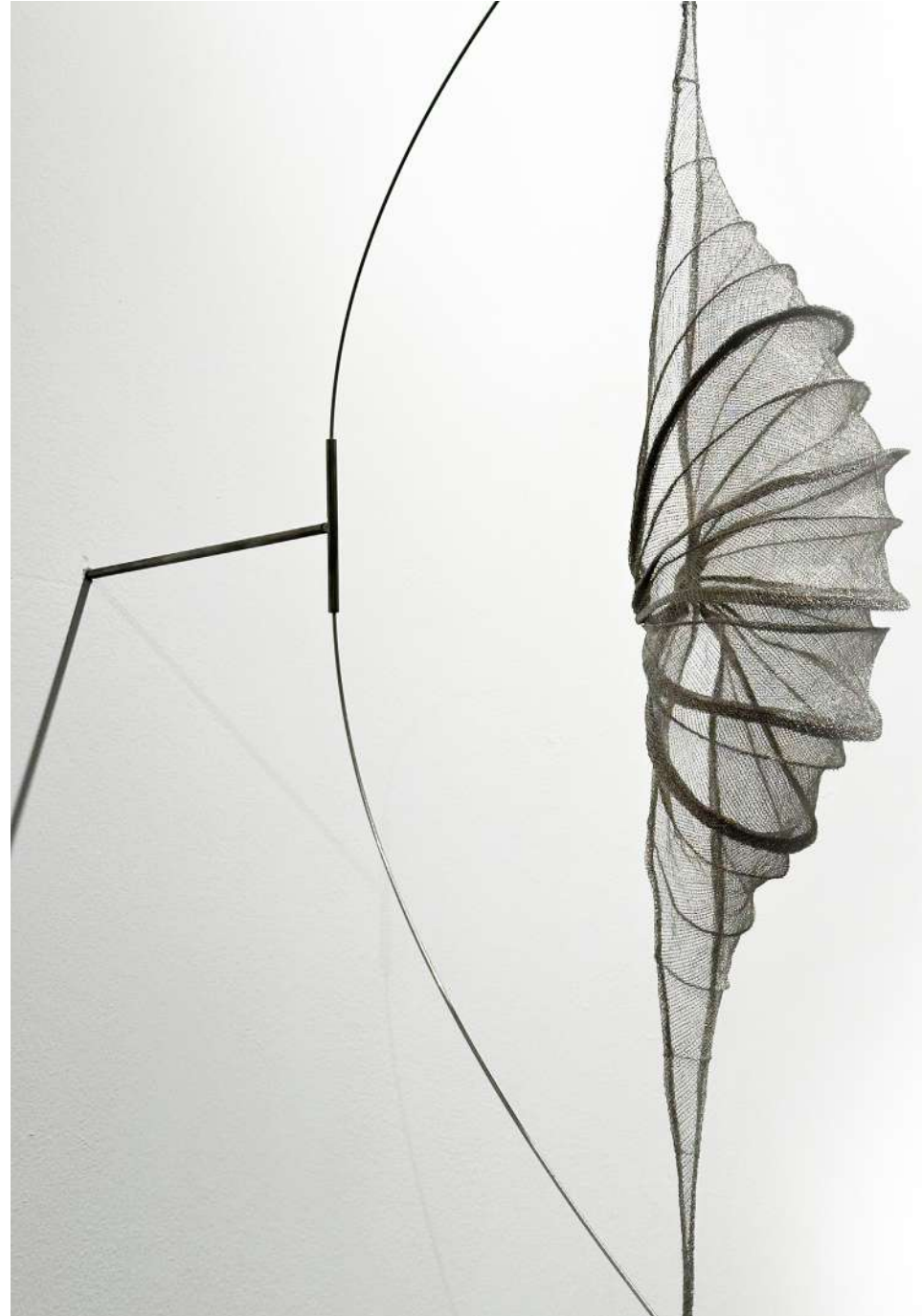
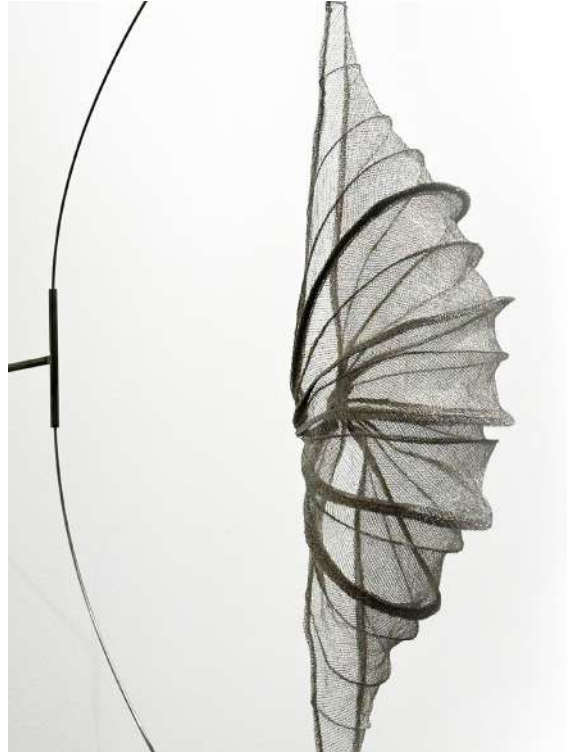


## AVAILABLE WORKS

N6, 2024

Dimension: 50 x 50 x 10 cm

Unique piece modeled and assembled with stitching, steel mesh

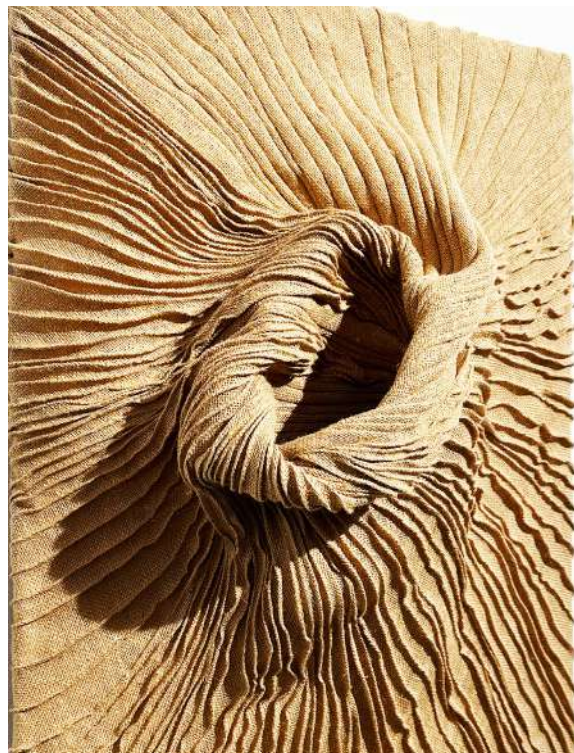


#### AVAILABLE WORKS

Cocoon, 2023

Dimension: 72 x 20 x 40 cm

Unique piece modeled and assembled with stitching, steel mesh sculpture



#### AVAILABLE WORKS

Pulse, 2023

Dimension: 72 x 50 x 15 cm

Unique piece modeled and assembled with stitching, recycled jute



AVAILABLE WORKS

Nest, 2023

Dimension: 50 x 50 x 12 cm

Unique piece modeled and assembled with stitching, recycled jute





#### AVAILABLE WORKS

Introspection, 2022

Dimension: 107 x 90 x 8 cm

Unique piece modeled and assembled with stitching, blue dyed silk with oil details



#### AVAILABLE WORKS

Unseen, 2022

Dimension: 160 x 60 x 60 cm

Unique piece modeled and assembled with stitching, recycled jute



#### AVAILABLE WORKS

Disappearance, 2022

Dimension: ø40 cm

Unique piece modeled and assembled with stitching, dyed blue silk with oil details



#### AVAILABLE WORKS

Portal, 2021

Dimension: ø40 cm

Unique piece modeled and assembled with stitching, silk with oil details



#### AVAILABLE WORKS

Vision, 2022

Dimension: 30 x 24 cm

Unique piece modeled and assembled with stitching, dyed blue silk with oil details

## CV

### Solo exhibitions

Nov 2021	Galleri Arnstedt, Östra Karup
May 2021	Närmanden, Varbergs Konsthall, Varberg
Apr 2021	I rörelse, Nordiska Galleriet Art, Stockholm
Dec 2017	Labyrinter, Dusty Deco, Stockholm
Oct 2012	Mosaic, Galleri Bon, Stockholm
May 2011	Spaces, Gustavsbergs Konsthall, Stockholm

### Group exhibitions in selection

Jun 2022	Five tender days, WELD, Stockholm
May 2022	Galleri Arnstedt, Östra Karup
Sep 2021	Printed matters, The New Era Magazine, Galleri 22, Stockholm
Feb 2020	Art in Fashion, Sven Harrys Konstmuseum, Stockholm
Mar 2019	Teatergrillen, Stockholm
Dec 2015	Du är redan här, Rymd Konstrum, Stockholm
Sep 2015	Utopian Bodies, Liljevalchs, Stockholm
Sep 2014	Swedish fashion goes Paris, Institut Suédois, Paris
May 2014	Svenskt mode 2000-1015, Sven Harrys Konstmuseum, Stockholm
May 2014	Staged fashion- Designed Identities, Falkenberg's museum
Jun 2013	Princesses, Sigtuna museum
Oct 2010	NOTCH 2010, Beijng, China
Oct 2010	Swedish Fashion, Exploring New Identities, Beijing, China
May 2010	Swedish Fashion, Exploring New Identities, Shanghai World Expo, China
Sep 2010	Correct me if I'm critical, Berlin

Mar 2006	Dot Dot Dot Dot, Mossutställningar, Stockholm
May 2005	På modet, ny svensk kläddesign, Dunkers Kulturhus, Helsingborg

### Commissions and collaborations in selection

2020	Sträva ljus, commissioned work, Art draperies for restaurant AIRA, Stockholm
2017	The Painting dresses, collaboration with artist Ylva Snöfrid, Athens
2017	The Solar Egg, Kimonos, The Solar Egg av Bigert och Bergström, Institut Suédois, Paris
2016	Orving/ Ekman, collaboration with choreographer Alexander Ekman, Modern Museum
2014	Virpi Pahkinen/ Berit Lindfeldt, costume for dance performance, Liljevalchs, Stockholm
2013	Theremin, costume for dance performance, Reaktorhallen R1, KTH, Stockholm
2012	Come you daughters, costume for dance performance, The Royal Opera, Stockholm
2011	PAF, Performing Arts Forum, residency and project exhibition, St Erme, Frankrike
2010	Cantus, Sthlm 59 North, costume for dance performance, Gijon, Spain
2009	Echo & Narcissus, costume for dance performance, Moderna dansteatern, Stockholm
2008	Stage, Workshop with actors, performance, Elverket, Dramaten, Stockholm

### Art grants and awards in selection

2021	One year working grant, The Swedish Arts Grants Committee
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2017 Designer of the year, Elle Magazine  
2013 Årets blickfång, Elle Magazine  
2009 Two years working grant, The Swedish Arts Grants Committee  
2007 One year working grant, The Swedish Arts Grants Committee

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