



# CONNECTING

*Contemporary Arts and Crafts  
from Germany, Norway, Finland, Denmark and Sweden*

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# CONNECTING 2011/12

*Contemporary Arts and Crafts  
from Schleswig-Holstein (GER), Eastern Norway Counties (NOR),  
Ostrobothnia and South Ostrobothnia (FL), South Denmark (DK)  
and Skåne (SE)*

## EXHIBITION PLACES:

Museumsberg Flensburg  
Flensburg, Germany  
13.02.–08.05.2011

Akershus Kunstsenter  
Lillestrøm, Norway  
18.06.–31.07.2011

Pohjanmaan museo / Österbottens museum  
Vaasa, Finland  
10.09.–27.11.2011

Augustiana – Skulpturpark & Kunstcenter  
Augustenborg, Denmark  
15.04.–15.06.2012

Landskrona konsthall  
Landskrona, Sweden  
29.06.–29.08.2012



# CONNECTING. ARTS AND CRAFTS FROM GERMANY, NORWAY, FINLAND, DENMARK AND SWEDEN

The exhibition 'Connecting' goes back to the origins of the Museumsberg Flensburg as a Museum of Applied Arts for the region Schleswig. Founded in 1876, the collection of furniture, decorative arts and objects, made of wood, ceramic, glass, porcelain, silver and assorted textiles once served as a learning model for apprenticed craftsmen in the region. A large part of this collection originated in north Schleswig, or southern Denmark. For generations, there has existed an active exchange between the museums north and south of the Danish-German border. Thus, we are pleased that such an inter-cultural exhibition can take place, honoring the cross-country exchange, and dedicated to combining the past with the future.

The founding of the Museumburg Flensburg took place in a time in which museums of applied art started being established Europe-wide, exemplified by Vienna in 1863, Berlin in 1868, Hamburg in 1874 or Copenhagen in 1890. These museums were a retroactive reaction to the increasing industrialized production of the 19th century resulting in a heightened demand for new orientation and quality in craftsmanship. The large international world fairs of London in 1851 or Paris in 1867 not only were catalysts but also served as platform for the arts and crafts movement. In England, William Morris was a key figure in reestablishing and renewing interest for the applied arts. Whereas the founding of the academies in the 17th century served to distinguish the 'high' arts of painting, sculpture and architecture from the 'low' applied arts, the end of the 19th century saw a reversal in these traditional 'margins', craftsmanship became recognized as an adequate form of art exemplified by international art movements of Art Noveau and Jugendstil.

A case in point is the weaving school of Scherrebek in Denmark, founded in 1896. This school produced new innovative art combining the traditional craft of hand-weaving with designs from such renown artists such as Otto Eckmann, Hans Christiansen, Henry van de Velde or Walter Leistikow. The unique contribution of this weaving school – located then in Prussia – indeed served as a catalyst in reviving, internationally, the art of pictorial weaving, an influence continued into present day, as seen by the considerable quantity of textile works in this exhibition originating from southern Denmark. Yet Scherrebek (Danish: Skærbæk) may also serve as link into the north. In its beginnings, the school of Scherrebek mainly worked with traditional techniques taken from Norway, affected by designs from Gerhard Munthe and Frida Hansen.

The applied arts continue to have a difficult stance today as a recognized 'high' art form. Although the responsibility of the Museumsberg Flensburg as a universal art museum includes not only the fine arts, but also the applied arts of the region Schleswig, it has proven difficult to keep the permanent collection of art and crafts up to date. Exhibitions dedicated to arts and crafts alone remain rare and this traveling show – 'Connecting' – serves to emphasize and re-establish the role of arts and crafts not only within Schleswig, but also amongst its partner regions in northern Europe, including Norway, Finland, Denmark and Sweden.

The concept for 'Connecting' is the result of a cooperation between the Association of Arts and Crafts in Schleswig-Holstein and the State Government of Schleswig-Holstein. Since 2006, a cultural exchange between Schleswig-

Holstein and its partner regions in the north has given rise to four cross-country exhibitions showing selected works from the arts and crafts movement. Each show was dedicated to comparing exponents from Schleswig-Holstein with one of its partner countries, including Ostrobothnia, Eastern Norway Counties, Skåne and Southern Denmark. The goal of these exhibitions is to promote and improve the cross cultural and trans-European exchange between craftsmen and improve the existing network: thus, reestablishing a new tradition of artistic exchange. Beginning with Museumsberg Flensburg, the exhibition 'Connecting' is the first of its kind to combine all five regions and 40 craftsmen together in one show.

The selection of the artists and objects shown was mostly done by the guild associations of the respective regions. Their selection of artworks represents the manifold diversity of the entire arts and crafts movement, a selection that is representative of and supported by most permanent collections from universal art museums of the selected regions, including the Museumsberg Flensburg. Surely it would have been possible to find a historical piece of art to complement each contemporaneous one shown in this exhibition, but that would be an entirely new project. Instead, the selected exponents taken from each of the five partner regions are shown together and the comparison to and with one another will allow for similarities and differences to become visible: a clever concept to manifest what indeed is baltic arts and crafts.

The concept of the exhibition 'Connecting' is both traditional and innovative. The art works shown are both qualitative and sensitive to their historical tradition in combining new materials or innovative techniques: for example,

the use of plastics in jewelry, or the use of digital pictures as a design in weaving. Some art works are borderline arts and crafts to fine arts, others seems to break all definitions, for example some of the art installations. Indeed, the biographies of some of the participants define themselves as working in the field of fine arts rather than as mere craftsmen.

The breadth of possibilities is best seen in the variety of textile works present. Geometric patterns are placed near figurative designs; a connection to Bauhaus with its reduced forms becomes recognizable, as well as to modern media, in the form of woven color pixels taken from digital photography. The Renaissance tradition of copying and using established patterns for orientation or as inspiration continues into present day. The role of nature as a stimulus to artists from all participating regions is especially noticeable in landscape impression, plant and animal forms. The proximity of all regions to the sea is also apparent. Conclusively, for the majority of works shown, the tradition of craftsmanship and art holds true and is best described with the English title: Contemporary Arts and Crafts.

Dr. Dorothee Bieske, Museumsberg Flensburg  
(Translation Nina Kleinhardt)

# CONNECTING. KUNSTHANDWERK AUS DEUTSCHLAND, NORWEGEN, FINNLAND, DÄNEMARK UND SCHWEDEN

Mit der Ausstellung „Connecting“ knüpft der Museumsberg Flensburg an seine Tradition als Kunstgewerbemuseum für den Landesteil Schleswig an. Das 1876 gegründete Museum mit Möbeln und kunstgewerblichen und kulturgeschichtlichen Gegenständen aus Holz, Keramik, Glas, Porzellan, Silber, textilen Materialien etc. diente zunächst dem lokalen Handwerk als Vorbildersammlung. Ein großer Teil dieser Sammlungsgegenstände stammt dabei aus Nordschleswig bzw. der Region Süddänemark. Seit Jahrzehnten besteht daher auch ein aktiver Austausch zwischen den Museen nördlich und südlich der deutsch-dänischen Grenze. Deshalb begrüßen wir eine Ausstellung, die den Gedanken einer nachhaltigen länderübergreifenden Kooperation in sich trägt und die Vergangenheit mit der Zukunft verbindet.

Die Gründung des Flensburger Museums fiel in eine Zeit, in der europaweit Kunstgewerbemuseen entstanden, wie z. B. in Wien 1863, Berlin 1868, Hamburg 1874 oder Kopenhagen 1890. Sie waren ein Reflex auf die zunehmende industrielle Produktion im 19. Jahrhundert und der damit verbundenen Forderung nach neuer Orientierung und Qualität im Handwerk. Auslöser waren nicht zuletzt die großen Weltausstellungen in London 1851 oder Paris 1867, auf denen sich Handwerk und Kunsthhandwerk präsentierten. Die englische Arts and Crafts-Bewegung mit William Morris als Schlüsselfigur setzte dabei ein neues Wertebewusstsein in Gang. Hatte die Gründung der Kunstabakademien im 17. Jahrhundert bewirkt, dass sich die „hohen“ Künste Malerei, Bildhauerei und Architektur vom Kunsthandwerk abhoben, so gab es im ausgehenden 19. Jahrhundert eine Annäherung und Neubewertung. In der europaweiten Blüte des Jugendstils bzw. Art Nouveau ist zu erkennen, wie die Grenze zwischen Kunst und Kunsthandwerk verblasste.

Das Beispiel der 1896 gegründeten Webschule Scherrebek in Dänemark zeigt, wie die Tradition der Handweberei mit den Entwürfen renommierter Künstler wie Otto Eckmann, Hans Christiansen, Henry van de Velde oder Walter Leistikow neu belebt werden konnte. Diese einzigartige Leistung der Kunstweberei im damals zu Preußen gehörenden Scherrebek löste gar eine internationale Wiederbelebung der Bildweberei aus, die bis heute nachwirkt – dies erkennt man nicht zuletzt daran, dass der Beitrag Süddänemarks zur aktuellen Ausstellung „Connecting“ zu einem großen Teil in textilen Arbeiten besteht. Scherrebek (dänisch Skærbæk) ist aber auch ein Beispiel für den Blick in den Norden: Die Webschule orientierte sich vor allem in der Gründungsphase an der norwegischen Technik der Handweberei und den Entwürfen beispielsweise von Gerhard Munthe und Frida Hansen.

Heute hat es das Kunsthandwerk manchmal schwer, ernst genommen zu werden und seinen Stellenwert zu behaupten. Auch auf dem Museumsberg Flensburg wurden durch den Anspruch und die Aufgabe, ein Universal-museum für den Landesteil Schleswig zu sein, Ausstellungen von Kunsthandwerk zu einer Seltenheit und der Bestand nicht mehr systematisch ergänzt. Die Wanderausstellung „Connecting“ mit aktuellem Kunsthandwerk aus den Partnerregionen Schleswig-Holsteins in Norwegen, Finnland, Dänemark und Schweden rückt das Kunsthandwerk wieder in den Fokus.

Die Ausstellung „Connecting“ geht auf eine Initiative des Berufsverbandes Kunsthhandwerk in Schleswig-Holstein in Zusammenarbeit mit der Staatskanzlei des Landes Schleswig-Holstein zurück. Im Rahmen der kulturellen Kooperation Schleswig-Holsteins mit seinen Partnerregionen fanden seit

2006 vier länderübergreifende Ausstellungen statt. In ihnen wurden ausgewählte Exponate schleswig-holsteinischer Kunsthändler den Arbeiten jeweils einer der Partnerregionen Ostrobotnia, Eastern Norway Counties, Skåne und Süddänemark gegenüber gestellt. Das Ziel dieser Ausstellungen war und ist es, die Kommunikation der Kunsthändler miteinander zu verbessern und ein fortlaufendes Netzwerk zu knüpfen, das eine neue Tradition des künstlerischen Austausches begründet. Die 2011 in Flensburg beginnende Wanderausstellung bringt erstmals alle fünf Regionen und 40 Kunsthändler zusammen.

Die Auswahl der Künstler und Exponate oblag im Wesentlichen den Berufsverbänden der Partnerregionen. Entstanden ist eine Ausstellung, die die Vielfalt der kunsthandwerklichen Ausdrucksmöglichkeiten widerspiegelt, wie sie in der kunstgewerblichen Sammlung des Flensburger Museumsberges – und ebenso in den entsprechenden Sammlungen der Partnerländer – bereits angelegt ist. Sicherlich könnte man in allen beteiligten Ländern jedes aktuelle Stück in den Dialog mit einem historischen setzen, aber das wäre ein neues Projekt! Stattdessen treten die Exponate der fünf beteiligten Länder einander gegenüber und lassen Trennendes und Verbindendes zu einer von den Ausstellungskuratorinnen klug konzipierten Begegnung werden. So vermittelt die Ausstellung, was „Baltic Arts and Crafts“ sein kann.

Das Kunsthändler der Ausstellung „Connecting“ zeigt sich traditionsbewusst und innovativ zugleich. Die Arbeiten offenbaren einen sensiblen und qualitätvollen Umgang mit den Materialien und immer wieder auch das Experimentieren mit modernen Werkstoffen und Einflüssen, wie z.B. die Ver-

wendung von Kunststoff im Schmuck oder die Umsetzung digitaler Bilder in der Weberei. Einige der Ausstellenden wandern auf der Grenze zwischen Kunst und Kunsthändler oder lassen sie hinter sich, vor allem, wenn sie sich in den installativen Bereich vorwagen. Manche Biografie der Beteiligten verweist ohnehin auf den Bereich der Freien Künste.

Die Spannbreite der Möglichkeiten lässt sich am schönsten bei den gut vertretenen textilen Arbeiten erkennen. Geometrische stehen neben bildhaften Gestaltungen, man erkennt sowohl den Bezug zu einer seit dem Bauhaus geläufigen reduzierten Formensprache als auch die Auseinandersetzung mit modernen Medien, wenn in der Webstruktur die Farbpixel einer digitalen Fotografie zu erkennen sind. Die bis in die Renaissance zurück reichende Tradition, sich an malerischen und grafischen Vorlagen zu orientieren, findet hier ihre zeitgemäße Fortsetzung. Auffällig ist darüber hinaus und vor allem im Bereich der Textilien und der Keramik die Inspiration aus der Natur: Landschaftseindrücke, Pflanzen- und Tierformen finden sich in zahlreichen Arbeiten sowohl der Schleswig-Holsteiner als auch der Skandinavier. Vor allem die Nähe zum Meer wird offensichtlich. Für die Mehrzahl der Exponate gilt zusammenfassend: Bei allem Rückgriff auf das traditionelle Kunsthändler herrscht doch vor allem der künstlerische Ausdruck „Contemporary Arts and Crafts“, so der englischsprachige Untertitel des Projektes, trifft deshalb viel geeigneter die inhaltliche Dimension und Leistung dieser Ausstellungskooperation.

Dr. Dorothee Bieske,  
Museumsberg Flensburg

# Thoughts About CONTEMPORARY ARTS AND CRAFTS

The happiest moment in all creative endeavours has to be when knowledge and creativity merge into a higher order. And especially when this new entity possesses qualities and content not known before. With something inexpressible which holds it all together. Moments like these may happen in science, research and art.

During their participation in Eunique, the big European arts and crafts fair which took place in Karlsruhe in 2010, courtesy of the World Craft Council, the Norwegian Association for Arts and Crafts was made aware of the fact that the work they presented was marked by a certain ingenuity. Some people were of the opinion that the contribution from the Norwegian participants was more conceptual and less related toward practical purpose than work presented by the other European participants at the fair. The observation was partly right, for as most fairs Eunique was also characterized by good quality work related to practical purpose and interior design.

Of course one can find more conceptual arts and crafts at other European venues, in galleries and museums. Still, the comments made by the public and the questions posed by colleagues at Eunique in their response to conceptual arts and crafts are interesting: What is arts and crafts? How should it be marketed? Some were even of the opinion that it was the lucrative government scholarships and grants which allowed the Norwegian artists a production which didn't necessarily have to be marketed at all. As a response to that, one could arguably say that the government grants in Norway are far from ideal. Highly competent artists are still earning their wages by driving trams.

## CONCEPTUAL OR FUNCTIONAL

In the last twenty years artists have boldly explored their own practice and posed questions about creative processes and practical purpose. And maybe has the willingness to experiment has been more prevalent in the North than in the South. In the exhibition "Connecting", however, there are no obvious traces of an interdependence between nationality and the willingness to experiment. Rather than to make a classification based on nationality, it might be more appropriate to make comparisons between the conceptual and the user-friendly. This classification is not totally unambiguous: the arts and crafts movement is deeply rooted in its practical purpose. Yet looking at the work of Irina My Lindquist (S), for instance, we assume that we recognize the shape of a traditional glass cup, but when taking a closer look we notice the non-functional aspect and are intrigued by the playful details.

Research follows practice. In the last five years several art historians from the Northern countries have posed and debated essential questions. What is arts and crafts? Can arts and crafts be conceptual? In my opinion it can be. The art historian Knut Astrup Bull (N) discusses this theme thoroughly in his book "A new discourse for arts and crafts" (2008). Louise Mazanti (DK) and Jorunn Veiteberg (N) have also elaborated on the interesting and ever relevant topic of conceptual arts and crafts through their research and publications.

In arts and crafts, artists have the possibility to look for ideas within a huge and almost unexplored area: the material itself. One example, taken from outside this exhibition, is the Danish ceramicist Katrine Køster Holst (working and living in Norway). In her project in Nord-Trøndelag County gallery in 2010, Holst transforms nature into culture. Her primary material is clay, the earth itself, and she uses the clay to convey meaning and actuality. An avalanche of quicksand occurred just before the artist arrived at her residency in Namsos.

It was very dramatic and Norwegians witnessed the avalanche directly on the news. Photographic evidence from the torn hillsides was gradually included in the exhibition by Køster Holst. Photographs of clay equals ceramic. Multiple possibilities are inherent in the material.

Another good example of the exploration of the material itself is Marie Asbjørnsen (N). In the exhibition "Connecting" she is represented with metal-work from her series "Recollected moments". Asbjørnsen draws inspiration from the creative recycling she has witnessed in Africa, and she uses discarded material such as old pictures and photographs. By attaching used photographic fragments to silver and pearl thread, Asbjørnsen has managed to create something precious and beautiful from seemingly worthless material.

The exploration of the material itself is also something we can detect in the textile work "Åkle abh-852815 Hh" by the Norwegian John K. Raustein. What possibilities are inherent in a piece of unbleached canvas? In this work the fabric overflows the åkle shelf it is attached to, and becomes a cascade of something we have not seen before. The canvas is treated and explored with great effort, knowledge and ingenuity. Meters and meters of canvas were necessary to make this piece. It is also embellished with embroidery. Our first impression might be that of a bridal veil, then we are forced to stop and re-think. Is it a waterfall? Just as this work overflows its shelf, new ideas flow and make their way into the head of the viewer. The viewer participates in a way similar to the artist's exploration of the material. This is the result of the artist's transformational abilities, ingenuity and knowledge. In addition, the work also possesses great aesthetic qualities.

#### THE CONCEPTUAL AT THE EXPENSE OF THE FUNCTIONAL

In 2009 I visited, together with some Norwegian artists, a pre-foundation ceramic school in Ireland, located in beautiful surroundings in the countryside. On a big tray in the studio were around 50 clay pots put out to dry. They could be mistaken for classical amphorae. We were told that these beautiful pots were not going to be dried and fired, already judged by the tutors they were to be destroyed the next day. The clay was then re-used for new exercises the following week, throughout the year. For two years the students would perfect their use of the potters wheel. And after that maybe decide to choose a less constrictive format.

This was food for thought for the Norwegian delegation. The concept of knowledge is maybe old-fashioned, but to really know something certainly is not. One has to be able to use a potter's wheel to be able to choose not to use it. The impression I am left with is that many European educational institutions are more tied to the craft aspect and maybe have more focus on "knowledge" than similar institutions in Norway and other Northern countries. In the North, artists have plenty of conceptual training, and with the material as starting point there is still a huge area waiting to be explored. It is very important, though, that the hands are able to follow and exercise the ideas of the mind. I personally think this is a challenge for these institutions.

## THE CONTEMPORARY ACROSS BORDERS

The happy moments in all creative endeavours must be when ingenuity and knowledge merge and something new ensues, something nobody has seen or thought of before. In the exhibition “Connecting” the artists make a bold start with the material and thus invent new stories. We see this in works by Susanne Koch (D), where parts of a human hand are modelled as flowers in a rather traditional bowl. In the works by Linnea Blomgren (S), we notice that textile print, performance and video complement each other in a way which adds body and space to the fabric. And we can also see this in the works by the Finnish Tuulikki Päälysah, where dresses made from various fibres surround the modelling busts and the distinctive qualities of the material may provoke unexpected emotional responses in the viewer.

We live in a globalized world where both artists and the public see more and know more than ever before. The arts and crafts of today is marked by the fact that artists keep a close tab on each others work. We see pieces made for practical purpose and pieces which are more conceptual in German work and Danish work, in Norwegian work and Swedish work. Ingenuity and knowledge join together and erase previous borders. That is why it is difficult to trace a national belonging in contemporary arts and crafts. We look forward to the exhibition “Connecting”, where this multilingual dialogue will continue.

Elisabeth Sørheim,  
director of program, Norwegian Association for Arts and Crafts

# Noen tanker om SAMTIDENS KUNSTHÅNDVERK

Det lykkeligste øyeblikk i all skapende virksomhet må være når kunnskap og oppfinnsomhet går opp i en høyere enhet. Og når det nye som oppstår besitter kvaliteter og innhold som ikke før har vært kjent. Og som holder. Slike øyeblikk kan oppstå innenfor både vitenskap, forskning og kunst.

Ved deltagelse i Eunique, den store europeiske messen for kunsthåndverk som fant sted i Karlsruhe i 2010 i regi av World Craft Council (WCC), ble Norske Kunsthåndverkere gjort oppmerksom på at de verk vi viste, var preget av stor oppfinnsomhet. Mange mente at de norske deltakernes bidrag var mer idébaserte og mindre bruksrelaterte enn verk fra de øvrige europeiske deltakerne på messen. Observasjonen var nok til dels riktig, for som messer flest var Eunique preget av kvalitetssterke arbeider relatert til bruk og interiør. Mer idébasert kunsthåndverk finnes selvsagt på mange andre europeiske arenaer, i gallerier og museer. Kommentarene fra publikum og spørsmål fra kollegaer på Eunique i møte med idébasert kunsthåndverk er likevel interessante: Hva er kunsthåndverk? Hvordan skal dette omsettes? Noen mente sågar at det var gunstige stipendordninger som fristilte de norske kunstnerne til en produksjon som ikke nødvendigvis måtte kunne selges. Til det siste er å si at vilkårene for kunstproduksjon i Norge er langt fra ideelle. Dyktige kunsthåndverkere kjører trikk for å tjene til husleien.

## KONSEPTUEL ELLER BRUKSRELATERT

Kunsthåndverkere har i de siste 20 år ufortrødент utforsket egen virksomhet og stilt spørsmål til både tilblivelsesprosesser og bruksfunksjoner. Og kan-sje har eksperimentivren vært større i det nordlige Europa enn lenger sør. I utstillingen Connecting kan vi likevel ikke spore noen klar samhørighet

mellom nasjon og graden av eksperimentering. Heller enn å klassifisere etter nasjonalitet, kan det være av interesse å se etter henholdsvis det idebaserte (konseptuelle) og det bruksrelaterte. Denne klassifiseringen er ikke entydig, kunsthåndverket utgår jo som kjent fra en bruksfunksjon. Når vi for eksempel betrakter arbeidet til Irina My Lindqvist (S), får vi mange ulike assosiasjoner. Vi tror vi kjenner igjen formen på en tradisjonell glasspokal, men ved nærmere betraktnsing ser vi "ubrukligheten" og fanges inn av lekenheten i detaljene.

Forskningen følger praksis. I de siste fem år har flere nordiske kunsthistorikere stilt de essensielle spørsmålene og drøftet dem: Hva er kunsthåndverk? Kan kunsthåndverk være konseptuelt? Klart at det kan. Kunsthistorikeren Knut Astrup Bull (N) behandler temaet utførlig i sin bok "En ny diskurs for kunsthåndverket" (2008). Louise Mazanti (DK) og Jorunn Veiteberg (N) har også gjennom sin forskning og sine bokutgivelser utdypet det interessante og stadig aktuelle området som idébasert kunsthåndverk utgjør.

Innenfor kunsthåndverket er det et stort og nesten utforsket område der kunstnere kan gå på leting etter ideer, nemlig innenfor selve materialet. Et eksempel, riktignok utenfor denne aktuelle utstillingen, er den danske keramikeren Katrine Køster Holst (bosatt i Norge). I sitt prosjekt for Nord-Trøndelag fylkesgalleri 2010 transformerer Holst natur til kultur. Hennes hovedmateriale er leire, jordskorpen selv, og leiren skaper mening og aktualitet. Faktisk hadde et kvikkleireskred gått i området rett før kunstneren ankom gjestatelieret i Namsos. Det hele var svært dramatisk, og nordmenn var vitne til skredet i nyhetssendingene på TV. Fotodokumentasjon fra de forevne leirbakene inngikk etter hvert i utstillingen til Køster Holst. Foto av leire = keramikk. Materialets utallige muligheter.

Et annet godt eksempel på utforskingen av materiale kan være Marie Asbjørnsen (N). I utstillingen Connecting er hun representert med metallarbeider fra serien "Recollected Moments". Asbjørnsen er inspirert av kreativ resirkulering som hun har vært vitne til i Afrika, og hun anvender forkastet materiale i form av gamle bilder og fotografier. Ved å kople brukte bildefragmenter sammen med sølv og perletråd, har Asbjørnsen klart å bygge opp noe edelt og vakkert av et tilsynelatende verdiløst materiale.

Materialets utforskning kan vi følge også hos norske John K. Rausteins tekstilarbeid "Åkle abh-852815 Hh". Hva kan et ublekhet bomullslerret avstedkomme av muligheter? Her veller tekstilelen ut over åklehyllen sin og blir en kaskade av noe vi aldri har sett før. Med stor innsats, med stor kunnskap og med en stor oppfinsomhet, er lerretsstoffet utforsket. Metervis av lerret måtte til. Broderi er det også her. Med en gang tenker vi brudeslør, så tvinges vi til å tenke videre, fossefall? Akkurat som verket springer med kraft ned fra hyllen på veggen, fosser det masse nye tanker i publikums hode.

Betrakteren trekkes med på et vis som likner på kunstnerens egen utforskning av materialet. Dette er et resultat av kunstnerens forandringshånd, oppfinsomhet og kunnskap. Verket har i tillegg stor estetisk kraft.

#### DET KONSEPTUELLE PÅ BEKOSTNING AV HÅNDVERKET?

I 2009 besøkte jeg sammen med norske kunsthåndverkere en keramikkskole i Irland, en forskole, beliggende ute på landet i idylliske omgivelser. På et stort brett i verkstedet sto om lag 50 krukke til "tørk"; klassiske amforaer, til forveksling like. Vi fikk vite at disse vakre krukkene slett ikke skulle tørkes og brennes, de var vurdert av lærerne, og de skulle destrueres neste dag. Leiren ble gjenbrukt til nye dreieoppgaver uken igjennom, året igjennom. I to år skulle studentene få dreie seg opp til et høyt perfeksjonsnivå. For så å kunne si, kanskje: – jeg velger et friere kunstnerisk uttrykk.

Den norske delegasjonen fikk noe å tenke på; begrepet "kunnen" er kanskje gammeldags, men å kunne noe er "ikke" gammeldags. En må kunne dreie for å velge å ikke dreie. Det inntrykket jeg sitter igjen med er at mange europeiske utdanningsinstitusjoner er mer materialbundet og har mer fokus på "kunnen" enn tilsvarende institusjoner i Norge og kanskje i Norden. I Norden er kunsthåndverkerne godt trent i det konseptuelle i de senere år, og med materiale som utgangspunkt ser man fortsatt utover et stort og uutforsket felt. Det blir viktig da, å ha hånden med på hodets premisser, og omvendt. Dette mener jeg er en utfordring for utdanningsinstitusjonene.

## NYTT PÅ TVERS AV GRENSER

De lykkelige øyeblikk i skapende virksomhet må være når oppfinnsomhet og kunnskap går sammen og noe nytt oppstår, noe ingen før har sett eller tenkt. På utstillingen Connecting ser vi kunsthåndverkere tar sats i materialet og forteller nye historier. Vi finner arbeider av Susanne Koch (D), der deler av en menneskehånden er modellert som blomster i en heller tradisjonell skål, i arbeider av Linnea Blomgren (S), ser vi at tekstiltrykk, performance og video kompletterer hverandre, slik at kropp og rom gir tekstilene en ekstra dimensjon. Eller i arbeidet fra finske Tuulikki Päälysah, der kjoler i forskjellige fiber bekler standardbyster og materialets sær preg kan fremkalte uventede emosjonelle reaksjoner hos betrakteren.

Vi lever i en globalisert virkelighet der både kunstnere og publikum ser og vet mer enn før. Dagens kunsthåndverk preges av at kunstnerne løper side om side og har øye til hverandre. Vi ser verk til bruk og verk til tanke i tyske verk og danske verk, i norske verk og svenske verk. Oppfinnsomhet og kunnskap går sammen, og vår tid opphever grenser. Derfor er det nok vanskelig å spore nasjonal tilhørighet i samtidens kunsthåndverk. Vi ser fram til utstillingen Connecting, der dialoger i et blandet språk oppstår.

Elisabeth Sørheim,  
director of program, Norwegian Association for Arts and Crafts

## WELCOME ADDRESS

The exhibition project "Connecting" brings together applied artists from Schleswig-Holstein's partner regions in Scandinavia and our own Land. This big multilateral event has been preceded, in recent years, by impressive and memorable bilateral meetings between partners from the various regions. So the way to an outstanding project in the field of regional partnerships has been prepared.

The Land government of Schleswig-Holstein regards this project as an important step towards creating a long-term Baltic Sea network in this field of art. And the artists themselves plainly share these expectations. Numerous professional and personal links have already been formed as a result of joint productions. A very important contribution to this is the commitment that has developed through work on the exhibitions and the eager cooperation between the individuals involved.

But of course the economic aspect is important for the artists too; it is hoped that the network will open up prospects of extending their enterprise across national borders, for example through participation in exhibitions and fairs. That can also give stimulus to discussion forums and workshops.

The joint exhibition "Connecting" marks the start of a new tradition of artistic exchange in the regional partnership between Schleswig-Holstein and its northern neighbours. It offers an opportunity for the art and craft organization Berufsverband Kunsthantwerk in Schleswig-Holstein to pass on to its partner regions the insights and experiences it has gained through the exhibitions of the past years and to acquire new ideas in return.

These contacts inspire the creative artists from Schleswig-Holstein, promote their artistic development and strengthen their position beyond the limits of their own region. At the same time they make our partner countries in the Baltic Sea Region more aware of Schleswig-Holstein as a place for art. And this increased attention is accompanied by a broader awareness of applied art within Schleswig-Holstein.

I wish the applied artists taking part in the "Connecting" project successful cooperation and a host of interested visitors at all the places where the exhibition is to be held.

Peter Harry Carstensen  
Minister-President of Land Schleswig-Holstein

SCHLESWIG-HOLSTEIN

## GRUSSWORT

Das Ausstellungsprojekt „Connecting“ führt die professionellen Kunsthändlerinnen und Kunsthändler aus den skandinavischen Partnerregionen Schleswig-Holsteins und aus unserem Land zusammen. Diesem großen multilateralen Ereignis sind den letzten Jahren markante und einprägsame bilaterale Begegnungen zwischen den jeweiligen Regionalpartnern voraus gegangen. Der Weg für ein herausragendes regionalpartnerschaftliches Anliegen ist also bereitet.

Die Landesregierung Schleswig-Holstein sieht in dem Projekt eine wichtige Voraussetzung, um im Ostseeraum ein dauerhaftes Netzwerk in diesem künstlerischen Segment zu schaffen. Die Künstlerinnen und Künstler teilen ganz offensichtlich diese Erwartung. In der gemeinsamen Produktion ließen sich bereits zahlreiche künstlerische und persönliche Verbindungen knüpfen. Ganz wesentlich hat dazu das Engagement beigetragen, welches die Arbeit an den Ausstellungen und das tief empfundene menschliche Miteinander entfaltet haben.

Daneben ist für die Künstlerinnen und Künstler auch der wirtschaftliche Aspekt von Bedeutung – das Netzwerk soll Perspektiven eröffnen, das eigene Tätigkeitsfeld über die Grenzen hinweg zu erweitern, wie etwa durch die Teilnahme an Ausstellungen und Messen. Auch gemeinsame Arbeitstreffen und Workshops lassen sich auf diesem Wege anregen.

In der Regionalpartnerschaft zwischen Schleswig-Holstein und seinen Nachbarn im Norden begründet die Gemeinschaftsausstellung „Connecting“ eine neue Tradition des künstlerischen Austauschs. Sie bietet die Möglichkeit, Erfahrungen und Kenntnisse, die der Berufsverband Kunsthändwerk Schleswig-Holstein in den Ausstellungen der vergangenen Jahre gewonnen hat, in den Partnerregionen weiterzugeben und umgekehrt neuerliche Einflüsse aufzunehmen.

Diese Kontakte bereichern die Kulturschaffenden aus Schleswig-Holstein in ihrer künstlerischen Entwicklung und stärken ihre Position auch überregional. Gleichzeitig rückt Schleswig-Holstein als Kunststandort in den Blickpunkt unserer Partnerländer in der Baltic Sea Region. Diese erhöhte Aufmerksamkeit verbindet sich mit einer breiteren Wahrnehmung angewandter Kunst in Schleswig-Holstein.

Ich wünsche den Kunsthändlerinnen und Kunsthändlern im Projekt „Connecting“ eine erfolgreiche Zusammenarbeit und für sämtliche Ausstellungsstationen zahlreiche interessierte Gäste.

Peter Harry Carstensen  
Ministerpräsident des Landes Schleswig-Holstein



## HANNE BAY LÜHRSSSEN

Hanne Bay Lührssen – Rote Straße 15b – 24937 Flensburg – Deutschland – phone +49 461180015 – [www.bayluehrssen.eu](http://www.bayluehrssen.eu)

born in Denmark in 1948,  
apprenticeship and training in different workshops in Germany,  
from 1988 gallery and workshop in Flensburg, member of various crafts  
associations in Denmark and Germany

Exhibitions since 1981;  
various competitions and prices – e.g. International jewellery competition  
for the baltic countries, Lübeck; ITAMI International Craft Exhibition, Osaka/  
Japan; “Hommage à Angela”, Berlin; “horror vacui”, Köln, Manchester, Krakau

Jewelry in public collections:  
Museum of Schleswig-Holstein, Schleswig; The Danish Museum of  
Decorative Arts; The Danish State Art Foundation; Her Majesty Queen  
Margrethe II. of Denmark

Awarded grants by:  
Ministry of Culture of Schleswig-Holstein; Ministry of Culture of Denmark –  
Designfonden; Foundation Danish Crafts.

By her dominantly conceptional working method Hanne Bay Lührssen is anxious to create perfect harmony between subject, idea and precise execution. Her pieces of work challenge a permanent debate on values with regard to jewelry because she does not understand her work as an investment with an increase of value. She wants provocation, reflection, debate and innovation.

geboren 1948 in Dänemark,  
Ausbildung in diversen Werkstätten in Deutschland,  
freiberufliche Schmuckgestalterin und GALERIE FÜR SCHMUCK in Flensburg

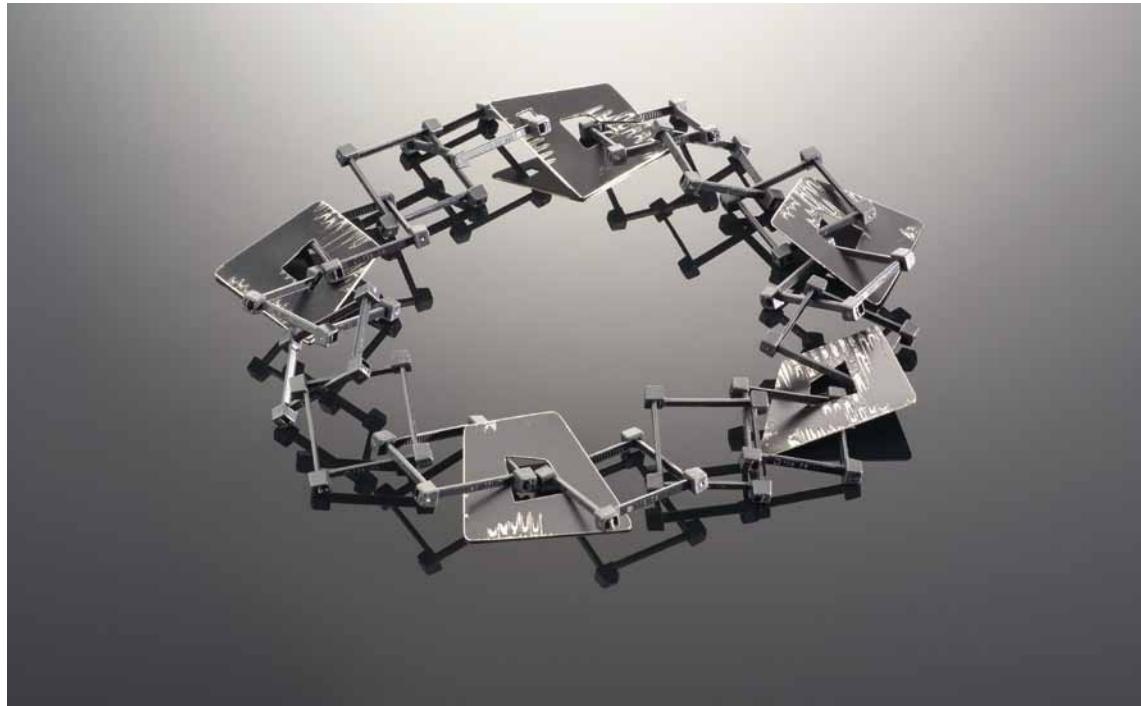
Werke in öffentlichem Besitz:  
Ihre Majestät Königin Margrethe II von Dänemark; Museum für Kunst und  
Gewerbe, Kopenhagen; Staatlicher Kunstmuseum, Kopenhagen; Landesmuseum  
Schleswig-Holstein, Schleswig.

Stipendien:  
Dänische Nationalbank Jubiläumsfond; Dänisches Kulturministerium;  
Kultusministerium Schleswig-Holstein; Arbeitslegat – Statens Kunstmuseum,  
Kopenhagen

Preise:  
Internationaler Schmuckwettbewerb 2005, Lübeck

Seit 1981 diverse Gruppen- und Einzelausstellungen – u.a. “Hommage à  
Angela”, Berlin; “horror vacui”, Köln, ITAMI International Craft Exhibition,  
Osaka/Japan

In ihrer konzeptionell dominierten Arbeitsweise ist Hanne Bay Lührssen bestrebt, in ihren Arbeiten eine perfekte Harmonie zwischen Idee, Materie und präziser Ausführung herzustellen. Ihre Arbeiten fordern permanent die Aussprache über Wertvorstellungen im Schmuckbereich heraus, denn sie versteht ihre Arbeiten nicht als Investition mit Wertzuwachsen (oder Kursverlusten) – sie will Provokation, Reflexion, Diskussion und Innovation.



*black, silver AG925, plastic-stripes, Farblack*



## HARTMANN GREB

Hartmann Greb – Bauernmoorweg 2 – 25554 Neuendorf – Germany – phone +49 48252802 – hartmanngreb@freenet.de – www.hartmann-greb.com

1965	born in Bad Schwartau, Germany
1983–86	Practicum in Pavel Molnar workshop
1988	Workshop with Diana Hobson in Pâte de Verre

Course leader for Pâte de Verre / Kiln casting:

2001	for "European Glass" in Mechelin, B
2002/07	for Bildwerk Frauenau, D
2003/04	for Tiffany Glas Kunst, Schloß Holte, D
2004/05	for Anlaglass, Silkeborg, DK
2008	Firestation, Dublin, IR
2009	Toronto, CA

Work in public collections:

Museum Schloß Holdenstedt , Uelzen, D
Glasmuseum Ebeltoft, DK
Kunstmuseum Düsseldorf, D
Kunst -und Gewerbemuseum Dresden, D
Ernsting Stiftung , Coesfeld – Lette, D
Museo Municipal del Arte, Alcorcón, ES
Museum für Kunst und Gewerbe, Hamburg, D
Glasmuseum Frauenau, Bayr. Wald, D

Generally I speak in my work about my emotions, about my experience of interpersonal relationships, of vulnerabilities and desire. Even if these are very personal themes, I hope I can reach and touch other peoples heart. And I would be happy, if my work could help to tell and to show other people: you are not alone with your problems.

1965	geboren in Bad Schwartau
1983–86	Praktikum bei Pavel Molnar
1988	Workshop bei Diana Hobson in der Technik Pâte de Verre

Kursleiter für Pâte de Verre / Kilncasting:

2001	für „ European Glass „in Mechelin, Belgien
2002/07	für Bildwerk Frauenau, Bayr. Wald, Deutschland
2003/04	für Tiffany Glas Kunst, Schloß Holte, Deutschland
2004/05	für Anlaglass, Silkeborg, Dänemark
2008	Firestation, Dublin, Irland
2009	Toronto, Canada

Arbeiten in öffentlichen Sammlungen:

Museum Schloß Holdenstedt , Uelzen
Glasmuseum Ebeltoft, Dänemark
Kunstmuseum Düsseldorf
Kunst -und Gewerbemuseum Dresden
Ernsting Stiftung , Coesfeld – Lette
Museo Municipal de Arte, Alcorcón, Spanien
Museum für Kunst und Gewerbe, Hamburg
Glasmuseum Frauenau, Bayr. Wald

Im Allgemeinen spreche ich in meiner Arbeit über meine Erfahrungen im Leben, über zwischenmenschliche Beziehungen und Emotionen, über Wünsche und Verletzbarkeit. Selbst wenn dieses sehr persönliche Themen sind, hoffe ich andere Menschen zu erreichen und ihre Herzen zu berühren. Wenn sie sich durch meine Arbeit angesprochen fühlen und etwas für sich herausziehen können; den Sinn, dass niemand allein mit seinen Problemen ist, habe ich das Gefühl von Freude und Erfolg.



*Shipwrecked*



# SUSANNE JULIETTE KOCH

*Susanne Juliette Koch – Dorfstraße 35 – 24367 Osterby – Germany – phone +49 435145324 – www.susanne-juliette-koch.de*

1957	born in Hamburg
1977–1978	traineeship with Brigitte Enders, Hamburg
1978–1982	art degree course at College of Art and Design in Farnham and Bath Academy of Art
since 1982	own workshop
1994–2002	collaboration with glass artist Hartmann Greb
2006–2009	collaboration with Barbara Hast
since 2008	master's degree course at Muthesius Academy of Fine Arts and Design in Kiel, Germany, under Prof Kerstin Abraham, completion expected spring 2011
since 2003	lectureship at University of Flensburg, Institute of Aesthetic and Cultural Education

## Exhibitions and Awards

since 1982	individual and joint exhibitions in Germany and abroad
1998	Hamburg ADK-GEDOK: Best Individual Piece
2005	Second prize awarded by Stadtsparkasse Hanau at Light & Shade exhibition (Themenausstellung Licht und Schatten)
2007	GEDOK Form ART 2007, Klaus Oschmann prize, Barbara Hast / Susanne Koch

## A swing of flowers

In my work I narrate. Images arise and are materialised in clay (porcelain). Structures and imprints are combined in order to stimulate the association of the viewer and evoke illusions. The swing of flowers is created by a string of three shells, bending towards each other. They form a semicircle with defined edges and yet give the impression of movement. The shape appears protective and is in bloom, filled with densely packed pink flowers. The observer become curious and is attracted to discover more.

1957	in Hamburg born
1977–1978	Praktikum bei Brigitte Enders, Hamburg
1978–1982	Kunststudium am College of Art and Design in Farnham und Bath Academy of Art
seit 1982	Eigene Werkstatt
1994–2002	Zusammenarbeit mit dem Glaskünstler Hartmann Greb
2006–2009	Zusammenarbeit mit Barbara Hast
seit 2008	Masterstudium an der Muthesius Kunsthochschule in Kiel Professorin Kerstin Abraham, Abschluss voraussichtlich Frühjahr 2011
seit 2003	Lehrauftrag Universität Flensburg, Institut für Kunst und Ästhetik

## Ausstellungen und Auszeichnungen

seit 1982	Einzel- und Gemeinschaftsausstellungen im In- und Ausland
1998	Hamburg ADK-GEDOK: Das beste Einzelstück
2005	2. Preis der Stadtsparkasse Hanau zur Themenausstellung Licht und Schatten
2007	GEDOK Form ART 2007, Klaus Oschmann Preis, Barbara Hast / Susanne Koch

## Blütenschaukel

In meinen Arbeiten erzähle ich, Bilder entstehen und werden in Ton (Porzellan) materialisiert. Strukturen, Abdrücke, setzen sich zusammen um die Assoziation des Betrachters anzuregen und Täuschungen hervor zu rufen. Drei Schalen, die in ihrer Reihung sich zueinander beugen. Sie ergeben einen Halbkreis mit seinen Kanten und doch lässt dieser eine Bewegung anmuten. In dieser Form, die etwas schützendes hat, blüht es. Rosafarbige Blüten reihen sich dicht aneinander, geborgen durch die Form. Die den Betrachter neugierig macht, dieser wird angezogen um dann zu entdecken.



Blütenschaukel – flower swing



## EVA KOJ

Eva Koj – Dorfstraße 15 – 24247 Mielkendorf – phone +49 4347719816 – fax +49 4347719814 – evakoj@web.de

I create my vessels and objects on the wheel. By doing this I try to combine opposites in to one line. Starting with a round and harmonic shape, I provoke cracks, breaks and asymmetries. On first sight they give the objects and vessels a non attractive appearance and the audience needs to take a closer look. They give the tension to the vessel and objects.

My work should give people the impression of a meeting with memories of delicateness, fragility and momentariness but also with beauty, harmony and energetic vitality.

Rough grog masses I throw very thin at the edges, heavy vessels receive a lightness and glassy character obtained through a grey green celadon glaze. The rotation gives an impact to the rigid shape and makes it look more alive. Static calmness emerges into dynamic movement. Slips and glazes, applied in powerful calligraphic lines emphasize and give structure to the work. I achieve completion through hurting the perfect.

Geboren in Ratingen. Praktikum [1983–85] bei Christine Atmer de Reig. Studium [1985–92] der freien Kunst/Keramik an der FHS Kiel bei Johannes Gebhardt. 1986 Studienreise durch Südkorea. 1989 Studienaufenthalt in Sunderland / England in einer Glasbläserei. 1992 Examen. Stadttopferin [1992–95] in Neumünster und Stipendiatin der Dr. Hans-Hoch-Stiftung. Ab 1995 Werkstatt im Keramikzentrum Kiel; ab 2001 eigene Werkstatt in Mielkendorf.

Seit 1986 zahlreiche Ausstellungen und Ausstellungsbeteiligungen im In- und Ausland sowie Ankäufe durch Museen und Sammlungen.

Meine Gefäße und Objekte entstehen auf der Drehscheibe. Dabei versuche ich Gegensätze in einen Einklang zu bringen. Ausgehend von runden harmonischen Formen provoziere ich Risse, Brüche und Asymmetrien. Sie leisten einem vordergründigen Gefallen Widerstand und verlangen ein genaueres Betrachten. Sie verleihen den Gefäß en und Objekten ihre Spannung.

Meine Arbeiten sollen für Menschen Wiederbegegnungen mit Erinnerungen an Zartheit, Zerbrechlichkeit und Vergänglichkeit, aber auch an Schönheit, Harmonie und kraftvolle Lebendigkeit sein.

Grob schamottierte Massen drehe ich an den Rändern hauchdünn aus, schwere Gefäße erhalten durch transparente, graugrüne Seladonglasuren Leichtigkeit und einen gläsernen Charakter. Aus der Rotationsebene schwingende Wülste und Ränder verleihen der ruhigen, fast starren Rundung Lebendigkeit. Aus statischer Ruhe erwächst dynamische Bewegung. Engoben und Glasuren in kraftvollen, kalligraphikartigen Schwüngen aufgetragen betonen und strukturieren.

Ich suche die Vollendung in der Verletzung des Perfekten.



Großes Gefäß – Big Vessel



## ULRIKE MEYER-SURA

Drögestraße 1 – 23554 Lübeck – phone +49 4519302379 – ulli.m@gmx.de – www.ulrike-meyer-sura.de

1970	born in Stade	1970	geboren in Stade
1990–93	Apprenticeship as cabinet-maker completed with graduation	1990–93	Ausbildung zur Tischlerin
1993–98	studies in Product-Design, University of Applied Sciences Hildesheim, completed with Diplom (FH) degree	1993–98	Studium an der FH Hildesheim, Fach: Produkt-Design studienbegleitend: Ausbildung zur Drechslerin
1994–98	during the course of studies, apprenticeship as woodturner with Prof. Gottfried Böckelmann, Hildesheim, completed with graduation as well as several internships with the woodturner Karl Decker in Lübeck	1994–98	bei Prof. G. Böckelmann, Hildesheim; Praktika in der Drechslerie Karl Decker, Lübeck
1998–99	guest-semester in Art, Bauhaus-University of Weimar	1998–99	Gaststudium im Studiengang Freie Kunst an der Bauhaus-Universität Weimar
1999	4-month stay in the USA: internships with three woodartists	1999	4-monatiger Aufenthalt in den USA: Praktika als Tischlerin und Drechslerin
since 2000	freelance designer	seit 2000	freiberufliche Tätigkeit als Designerin
since 2002	studio in Lübeck	seit 2002	eigene Werkstatt in Lübeck
since 2004	member of the Arts and Crafts Association Schleswig-Holstein	seit 2004	Mitglied im Berufsverband Kunsthandwerk Schleswig-Holstein

I prefer turning bowles and vessels in a clear design idiom. The beauty of the plain wood is not so important for me. I'm more interested in the interaction of form, structure and colour. Sometimes I carve the surface before painting. Stains, casein and acrylic colours are applied in several layers. The colour selection follows purely intuitive aspects.

Meine gedrechselten Schalen und Gefäße folgen einer klaren Formensprache. Die Schönheit des reinen Holzes steht nicht im Vordergrund meiner Arbeit. Viel mehr interessiert mich das Zusammenspiel von Form, Struktur und Farbe. Manchmal werden die Objekte vor dem Bemalen geschnitzt oder andersartig strukturiert. Beizen, Kasein- und Acrylfarben werden in mehreren Schichten aufgetragen. Die Farbwahl erfolgt nach rein intuitiven Gesichtspunkten.



*Five Bowles (Maple, Kasein, Acryl)*



## CORNELIA PATZ-NAHM

*Cornelia Patz-Nahm – Ernst-Wiese-Straße 10 – 24226 Heikendorf – phone +49 431245160 – contact@papier-in-form.de – www.papier-in-form.de*

Born in Mayen, Germany, in 1954.

From 1974 to 1979, degree in book and paper design, and in painting at the Muthesius Academy of Fine Arts, Kiel.

In 1979, scholarship of the state of Schleswig-Holstein for studies at the "Centro del Bel Libro" in Ascona, Switzerland.

Member of the German Crafts Association, the Forum for Applied Arts Schleswig-Holstein, and the GEDOK Hamburg.

Since 1979, numerous national and international exhibitions in Germany and Europe.

Coming from painting and traditional bookbinding, the work with paper and colour has over the time gained more and more importance for me. All my objects are manufactured by hand, form and colour are finding together. This is preceded by the creative process of painting the papers themselves. Sometimes I use embroidery to give the paintings a three-dimensionality. I'm fascinated by structure in nature and landscape – sometimes setting the stage for dancing figures. My work finds expressiveness in the tension between traditional handcraft and free artistic design.

Geboren 1954 in Mayen, Eifel.

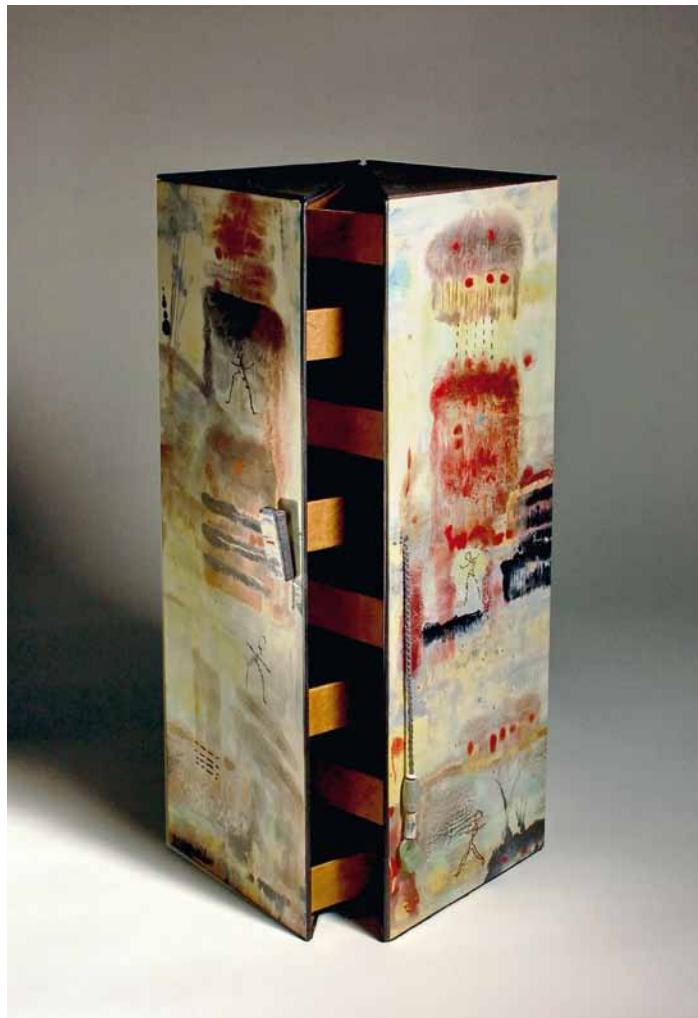
Studium (1974–79) im FB Gestaltung der FHS Kiel bei Prof. Werner Bleyl und – für freie Malerei – Prof. Harald Duwe.

1979 Stipendium des Landes Schleswig-Holstein- Besuch des centro del bel libro in Ascona/Schweiz.

Mitglied im BK-SH, im forum für angewandte kunst schleswig-holstein e.V. und der GEDOK, Hamburg.

Seit 1979 zahlreiche Ausstellungen im In- und Ausland.

Vom klassisch künstlerischen Handbucheinband kommend, hat sich für mich die Arbeit mit Papier und Farbe immer stärker in den Vordergrund gedrängt. Alle Objekte sind von Hand aufgebaut, Form und Farbe finden zusammen. Dem geht das Malen der Grafikpapiere als eigener schöpferischer Prozess voran – manchmal besticke ich die Papiere um ihnen eine Dreidimensionalität zu geben. Ich bin fasziniert von Landschaften und Strukturen in der Natur- die manchmal die Bühne für tanzende, sich darin bewegende Figuren bilden. Der Kontrast zwischen traditionellem Handwerk und freier künstlerischer Gestaltung bildet das Spannungsfeld, in dem sich Neues findet.



Landschaft, (landscape), Schmuckturm



# MICHAEL TRESCHER

Wellingsbüttler Landstraße 24 – 22337 Hamburg – Germany – phone +49 405225730 – hohentresch@web.de – www.michael-trescher.com

1953 born in Hamburg.  
1972–73 Visited the school of goldsmith in Pforzheim  
1975 Trade test in Hamburg  
1979 master's in Hamburg  
from 1983 own workshop in Norderstedt

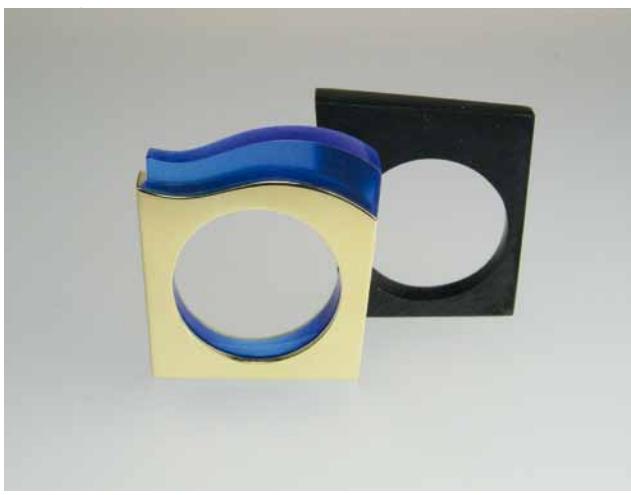
1953 geboren in Hamburg  
1972–73 Goldschmiedeschule Pforzheim  
1975 Gesellenprüfung in Hamburg  
1979 Meisterprüfung in Hamburg  
ab 1983 eigene Werkstatt in Norderstedt

Numerous exhibitions and participation in fairs in Germany and abroad.

Zahlreiche Ausstellungen und Ausstellungs- und Messebeteiligungen im In- und Ausland.

Pleasure from playing  
Design and colour  
Changeability  
Acrylic material, silver, gold, and precious stones  
Jewelry for people

Freude am Spielen  
Design und Farbe  
Möglichkeit des Wechsels  
Acryl, Silber, Gold und Edelsteine  
Schmuck für Menschen



Untitled



Untitled



## ANGELA VIAIN

Wilhelminenstraße 13 – 24103 Kiel – Germany – phone +49 4318881657 – info@angela-viain.de – www.angela-viain.de

Born 1959 at Kaiserslautern, Germany.  
Study (1978–83) at the FHS Kiel, FB design.  
Degree Dipl. Designer.  
Self employed since 1986.  
Attendance of many exhibitions and fairs within the country and abroad.

These objects are created out of wire, thread, fabric and string.  
They are organic shapes which have a morbide touch.  
These objects in their translucent habit seem to float in space.

The crocheted baskets – some are open, some of them are closed – play with symbols of the female and the old traditions.

Stable - fragile , open - receiving

Geboren 1959 in Kaiserslautern, Deutschland.  
Studium (1978–83) an der FHS Kiel, FB Design.  
Abschluss als Diplom Designerin.  
Selbstständig seit 1986.  
Zahlreiche Ausstellungsbeteiligungen und Messen im In- und Ausland.

Aus Draht und Garn, Stoffen und Fäden entstehen leicht morbide Objekte von organischer Form, die im Raum zu schweben scheinen.

Die gehäkelten Körbe, mal offen – mal geschlossen, spielen mit Symbolen der Weiblichkeit und alten Traditionen.

stabil - fragil, durchlässig - empfangend



Baskets – Körbe

## GREETINGS FROM EASTERN NORWAY COUNTY NETWORK (ENCN)

For several years now, the cooperation on and exchange of art between Land Schleswig-Holstein and the Eastern Norway County Network, has been going on. In 2003 an exclusive exhibition on Edvard Munch's paintings and prints was shown at the St. Annen-Museum in Lübeck. The Landesschau visual art exhibition now seems to have become a popular tradition, and will be shown yearly in Schleswig-Holstein and Eastern Norway. In 2007 an applied art exhibition, "Kunsthandwerk", with artists from Eastern Norway and Northern Germany was shown, first in Kiel, then in Oslo. Also, a group of professional applied artists from the arts and crafts organisation Berufsverband Kunsthandwerk in Schleswig-Holstein organized and produced a series of bilateral partnership exhibitions from 2006. This led to an initiative from Schleswig-Holstein's side; they suggested a common applied art exhibition in 2011, touring to all the connecting regional partners in the Baltic Sea area, with whom Land Schleswig-Holstein cooperates. Now this idea has come into being, and the name "Connecting" came natural. The exhibition will open in Flensburg on February 13th, 2011, and later move on to Akershus Art Center (Oslo region, Norway), Vasa, Finland, Landskrona, Sweden and Sønderborg, Denmark.

I am confident that the exchange of art across the borders broadens our minds and extends our understanding and interest in the arts. And of course it is very inspiring for the artists who participate. I will express my thankfulness to our partners and sponsors, and I am happy to see that the Norwegian Association for Arts and Crafts will promote and also take part in the funding of the exhibition. I shall congratulate Ms Cornelia Patz-Nahm on the German side and Ms Martina Kaufmann on the Norwegian side with the results of their dedicated work, together with representatives from the three other regions. I wish all the best for the exhibition, and hope for a numerous and appreciative audience.

Roger Ryberg  
County mayor of Buskerud,  
Chairman of Eastern Norway County Network

## HILSEN FRA ØSTLANDSSAMARBEIDET

Samarbeid om og utveksling av kunst mellom delstaten Schleswig-Holstein og Østlandssamarbeidet har pågått i mange år. I 2003 ble en eksklusiv utstilling av Edvard Munchs malerier og trykk vist i St. Annen museet i Lübeck. Utstillingene Landesschau og Østlandssutstillingen med bildende kunst fra regionene synes å ha blitt en populær tradisjon med visning årlig i Schleswig-Holstein og i Øst-Norge. I 2007 ble kunsthåndverksutstillingen "Kunsthandwerk" med kunstnere fra Øst-Norge og Nord-Tyskland vist – først i Kiel og så i Oslo. I tillegg har en gruppe profesjonelle kunsthåndverkere fra organisasjonen "Berufsverband Kunsthandwerk" i Schleswig-Holstein fra 2006 organisiert og produsert en serie bilaterale partnerskapsutstillinger. Dette ledet til et initiativ fra Schleswig-Holsteins side om en felles kunsthåndverkutstilling i 2011, som skulle turnere i alle Schleswig-Holsteins samarbeidsregioner i Østersjøområdet. Nå er denne ideen blitt til virkelighet under tittelen "Connecting". Utstillingen åpner i Flensburg 13. februar 2011 og vil senere bli vist i Akershus Kunstsenter i Norge, i Vasa i Finland, i Landskrona i Sverige og i Sønderborg i Danmark.

Jeg er sikker på at utveksling av kunst over landegrensene utvider våre perspektiver og øker vår forståelse og interesse for kunst - og det er selvsagt inspirerende for kunstnerne som deltar. Jeg vil uttrykke min takknemlighet til våre partnere og sponsorer og jeg er glad for at organisasjonen Norske Kunsthåndverkere er med og markedsfører og deltar finansielt i utstillingen. Jeg gratulerer Cornelia Patz-Nahm på tysk side og Martina Kaufmann på norsk side med resultatet av deres engasjerte innsats sammen med representanter fra de tre andre regionene. Jeg ønsker utstillingen all lykke og håper på anerkjennelse og stor oppslutning fra publikums side.

Roger Ryberg  
Fylkesordfører i Buskerud  
Leder av Østlandssamarbeidet

EASTERN NORWAY COUNTY NETWORK  
ØSTLANDSSAMARBEIDETT



## MARIE ASBJØRNSEN

Mosseveien 241 – 1169 Oslo – Norway – phone +47 22741953 or +47 93263323 – marieasbj@hotmail.com – www.marieasbjornsen.no

Born in 1973, Loppa, Norway.

Educated at The National Collage of Art and Design, Norway, Institute of metal, 1998–2003.

Study tours in Europe, Africa, Asia and in the USA.

Since 2003 I have been working in a shared studio in Oslo, Essens/Volum. During this time I have exhibited at museums and galleries in Norway, Europe, Africa and Asia.

Member of Norwegian Assosiation of Arts and Crafts.

Recycling of materials has been a theme in my work with jewellery in recent years, inspired by the creative recycling in Africa.

In this series, Recollected Moments, I have used the rejected pictures, photos which of various reasons, have been discarded. I've looked at them with new eyes and seen beautiful colors and interesting details. By selecting the parts I liked in the pictures, connecting them with silver and wire, I have tried to build up something precious and valuable out of moments that were first found worthless.

Født i 1973, Loppa, Norge.

Utdannet ved Statens Håndverk- og Kunsthåndverkskole, 1998–2003.

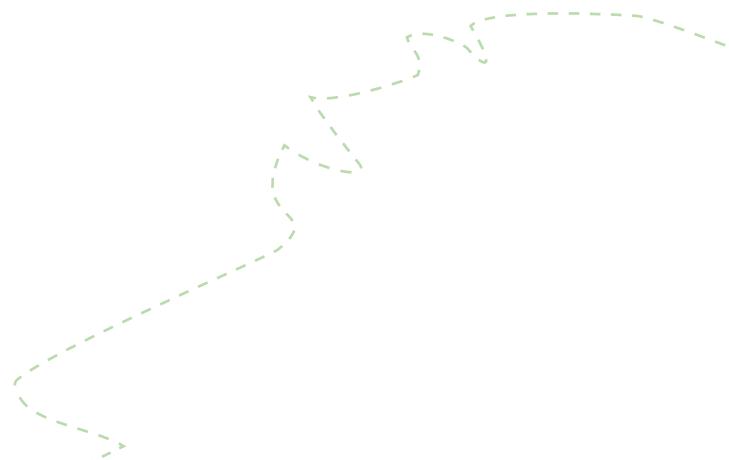
Studiereiser i Europa, Afrika, Asia og USA.

Siden 2003 har jeg jobbet i verkstedfellesskap i Oslo, Essens/Volum. I løpet av disse årene har jeg deltatt på utstillingar ved museer og gallerier i Norge, Europa, Afrika og Asia.

Medlem av Norske Kunsthåndverkere.

Gjenvinning av materialer har vært et tema i mitt arbeid med smykker de senere årene, inspirert av kreativ resirkulering i Afrika.

I denne serien, Recollected Moments, har jeg brukt forkastede bilder, fotografier som av ulike grunner var blitt kassert. Jeg har sett på dem med nye øyne og sett etter vakre farger og spennende detaljer. Ved å velge ut deler jeg likte på bildene, koble dem sammen med sølv og perletråd, har jeg forsøkt å bygge opp noe edelt og verdifullt, fra øyeblikkene som først ble funnet verdiløse.





*Recollected Moments, bracelet*



## LIV BLÅVARP

Håjen – 2850 Lena – Norway – mobile +47 41280552 – blaavarp@online.no

Born 1956, Furnes, Norway. Studied at the state College of Art and Design in Oslo 1979–1983, Royal College of Art, London 1983–1984. Full time occupied in my own studio in Oslo from 1984 as a member of the Trikk-group until 1987. Studio in Kapp, Østre Toten from 1988–2005. Established new studio at home in Lena in 2005. Assosiated with Charon Kransen, New York since 1995. Since 1984 a number of solo exhibitions and commissions in Norway and several group exhibitions abroad. My work has mainly been promoted in the United States of America and the United Kingdom.

During the course of my career, I have developed various concepts of form, but the essential and constant goal has been to combine a sculptural quality with the wearer's need for functionality. The content and underlying concept have always influenced my choice of material. Natural forms are constructed by joining the various elements in a logical, numerical sequence. I am excited by the possibility of creating sensuality by means of structured calculation. I take pleasure in the idea of soft flowing shapes that alter as you move or re-arrange the piece on your body. My work always consists of materials from nature, mostly wood in combination with horn, or teeth of arctic animals such as sperm whale.

Født 1956, Furnes, Norge. Utdannet ved Statens håndverk- og kunstindustriskole i Oslo 1979–1983, Royal College of Art, London 1983–1984. Heltidsarbeidende i eget verksted i Oslo fra 1984 som medlem av Trikk gruppen inntil 1987. Verksted på Kapp, Østre Toten 1988–2005. Etablert nytt verksted hjemme på Lena 2005. Samarbeid med Charon Kransen, New York siden 1995. Siden 1984 et antall utsmykninger og separatutstillinger i Norge og deltatt på en rekke utstillinger i utlandet. Mine arbeider har hovedsakelig vært promotert i USA og Storbritannia.

I løpet av min karriere har jeg utviklet ulike formkonsepter, men mitt viktigste mål har hele tiden vært å kombinere en skulpturell kvalitet med brukerens behov for funksjonalitet. Innholdet og den underliggende ideen har alltid vært influert av mitt materialvalg. Mine arbeider består av naturmaterialer slik som tre i kombinasjon med horn og tanner av arktiske dyr. Naturformer konstrueres ved å sette sammen forskjellige elementer i en logisk og numerisk rekkefølge. Muligheten for å skape sensuelle uttrykk ved hjelp av en strukturert kalkulasjon fasinerer meg. Jeg liker å forfølge ideer som frambringer myke strømmende former; slike som endres med bærerens bevegelser eller etter som bæreren arrangerer smykkene på sin egen kropp.



Black Beauty, necklace, 2008,  
palisander, ebony, lemon wood,  
tooth of sperm whale



## MARGRETHE LOE ELDE

*Loesmoveien 61 – 3300 Hokksund – Norway – margrethe\_loe\_elde@hotmail.com*

Born 1968

1989–1994: National College of Art and Design, Oslo  
1994–1995: National College of Art and Design, Bergen

Exhibitions in Norway and Europe.

Member of Norwegian Association for Arts and Crafts.

Through my objects and installations I want to tell stories.

The main focus in my work is on the inherent story of the object itself and the expression I want to communicate.

I work with materials that surrounds us in everyday life.

A line trough all my work is an attitude against the consumer society we live in.

It is important to me that my work-process reflect this view.  
I therefore consistently make use of recycled materials.

Født 1968

1989–1984 Hovedfag ved Statens Håndverk og Kunstindustriskole i Oslo  
1994–1995 Hospitant ved Statens Høyskole for Kunsthåndverk og Design i Bergen

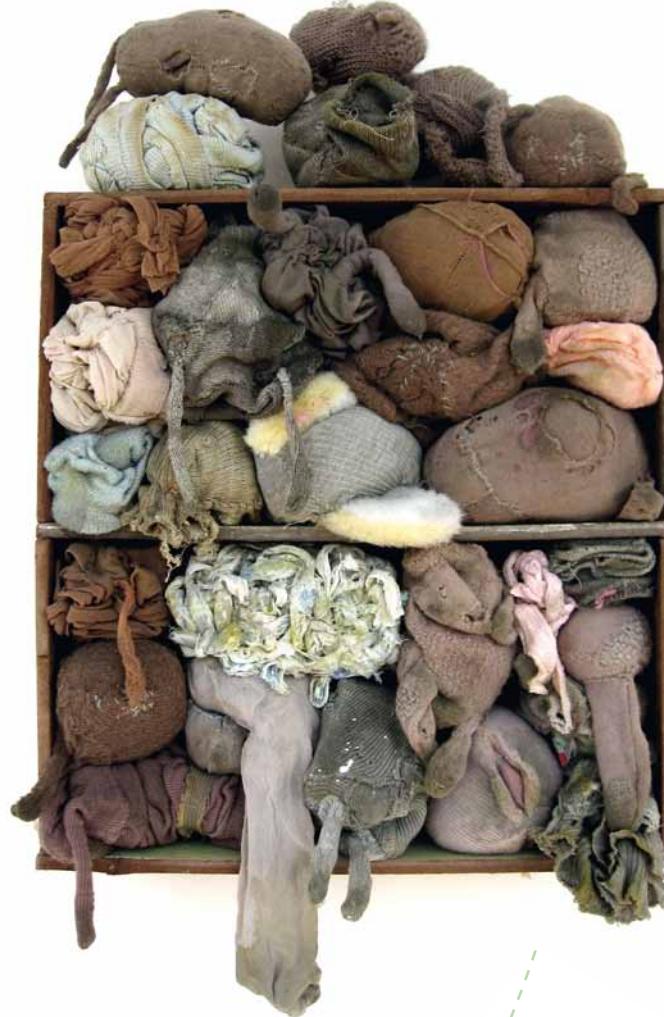
Utstillinger i Norge og Europa.

Medlem av Norske Kunsthåndverkere.

Jeg arbeider med materialer og objekter som omgir oss i hverdagen.  
Arbeidet dreier seg rundt den fortellingen som ligger i objektet,  
og det uttrykket jeg ønsker å skape.

Felles for mine arbeider er en holdning til det forbrukersamfunnet vi er en del av.

Det er viktig for meg at min arbeidsprosess ikke bygger opp under, men på ulike vis tar avstand fra dette. Jeg arbeider derfor konsekvent i gjenbruksmaterialer.



*Ragdolls for my daughter*



## SIRI ENSRUD

Solvegen 1 – 1533 Moss – Norway – phone: +47 93023801 or +47 69612016 – siriensrud@hotmail.com

2003: Master Degree at The National College of Art and Design, Textile Department in Oslo. Has participated at several exhibitions in Norway and Europe, achieved grants and awards, public procurements. Member of The Norwegian Association of Arts and Crafts.

The work paper pattern #VIII-XI (detail) dress with waffle stitches, night-gown with a wrinkled top, long sleeve dress, safari jackets for ladies, long pants with flare consists of four embroideries where the pattern of five pieces of clothing have been transferred to unbleached canvas.

The title and design of the work, link to a long tradition of craftsmanship. A paper pattern is a pattern used by tailors and in home sewing of clothing. The minimalist, yet complex design reminiscent of architectural drawings and blueprints. The various garment parts grow into each other, forming layer upon layer of lines. A tapestry of new meaning occurs and a wide range of everyday stories emerges.

2003: Hovedfag ved Statens Håndverk- og Kunstindustriskole i Oslo, institutt for tekstil. Har deltatt på flere utstillinger i Norge og Europa, mottatt stipender og priser, offentlig innkjøpt. Medlem av Norske Kunsthåndverkere.

Arbeidet snittmønster #VIII-XIII, skjorteblusekjole, kjole med vaffelsøm, nattkjole med rynket overdel, damekjole med klokkeermer, langermet kjole, safarijakke for damer, langbukse med sleng består av seks broderier der snittmønstre av syv klesplagg er overført til ublekert lerret.

Verkets tittel og utforming knytter arbeidene til en lang håndverkstradisjon. Et snittmønster er et mønsterark som brukes til skreddersøm/hjemmesøm av klær. De minimalistiske, men likevel komplekse tegningene minner om arkitekttegninger eller plantegninger. Der de ulike plaggdelene gror inn i hverandre og danner lag på lag av linjer, oppstår en vev av ny mening og en lang rekke med hverdagshistorier trer frem.

# VIII-XIII, shirt dress, 2010  
*broderi på lerret, 6 stk*





## JOHN K. RAUSTEIN

[www.johnkraustein.com](http://www.johnkraustein.com) – johnkraustein@mac.com

Born in Stavanger in 1972.

Lives and works in Oslo.

Educated at Bergen National Academy of Arts,  
Section for textiles 1995–2000.

Has since taken part in numerous collective exhibitions in Norway and Europe.

I work with large quantity of textiles directly from the roll. I explore how to take advantage of the various substances the natural qualities that fall, weight and stiffness, and how this stands up against time.

By pressing these properties to collapse I generate new dimensions and unexpected rooms. With the help of "rough" techniques, I'm working on sculptural surfaces.

Repetition gives volume, variations gives energy and motion.

Embroidery is an important part in my work. The stitches are rough and raw. Embroidery has structural function beyond the decorative. The elegant work method associated with embroidery disappears and the embroidery become wilful plants that flows outward.

Født i stavanger 1972.

Bor og arbeider i Oslo

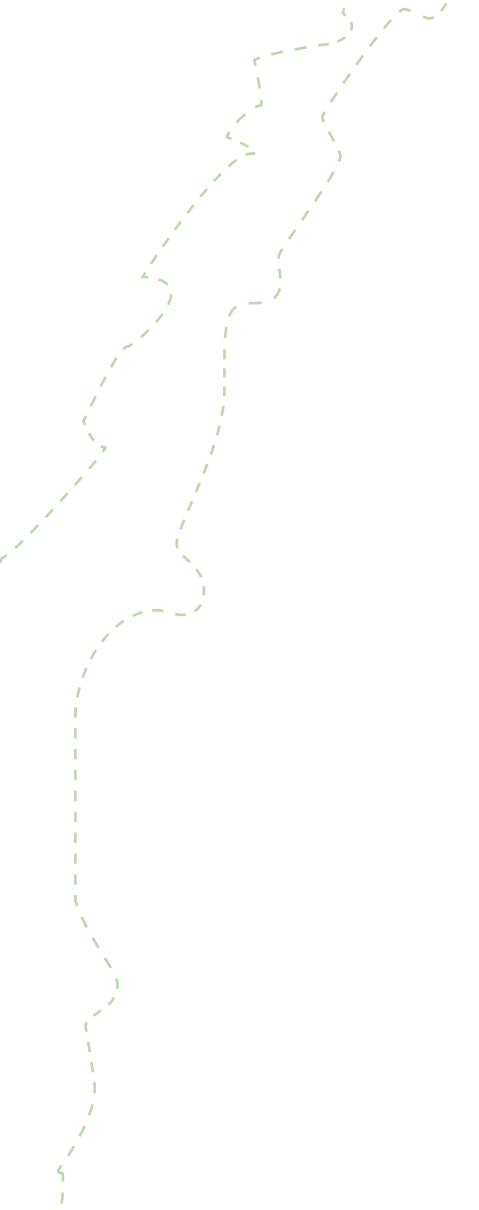
Utdannet ved Kunsthøgskolen i Bergen, seksjon for tekstil 1995–2000.  
Har siden deltatt på en rekke kollektiv utstillinger i Norge og Europa

Jeg jobber med store mengder stoff rett fra rullen.

Jeg utforsker hvordan man kan utnytte de ulike materialenes naturlige egenskaper som fall, tyngde og stivhet, og hvordan disse står seg mot tiden. Ved å presse disse egenskapene til kollaps skaper jeg nye dimensjoner og uventede rom.

Med hjelp av "røffe" arbeidsmetoder, jobber jeg mot skulpturelle flater.

Repetisjon gir volum, variasjoner gir energi og bevegelse. Broderi er en viktig del i mine arbeider. Stingene er grove og rå. Broderisømmen har en strukturell funksjon utover det dekorative. Den sirkulære arbeidsformen som forbines med broderiet forsvinner og broderiene blir egenrådige vekster som flyter utover.



Åkle, detail





## ÅSE-MARIT THORBJØRNSRUD

Østre Torp – 1440 Drøbak – Norway – phone +47 95919233 – aa-torb@online.no – [www.drobakkunstnerforum.no](http://www.drobakkunstnerforum.no)

Born 1956 in Drøbak, Norway.

Goldsmith certificate of apprenticeship 1979 at Elvebakken Vocational High School, Oslo.

Worked at Uni David-Andersen's Studio 1979–83.

The Goldsmith College, Copenhagen 1983–85.

Own studio from 1986.

Since 1985, represented at numerous exhibitions in Norway and abroad.

Member of the Norwegian Association for Arts and Crafts.

### My mother's dahlias

I grew up in a garden full of dahlias which I inherited after my mother's death.

To me dahlias are amongst the most potent and vigorous of all flowers. From the small tubers I plant each spring, strong plants burst forth and produce voluptuous flowers during autumn. The slightest frost is enough to wither the plant, but life remains hidden in the tuber and next year it starts all over again!

Født 1956 i Drøbak, Norge.

Tok svennebrev som gullsmed i 1979 på Elvebakken Videregående Skole.

Jobbet på verkstedet til Uni David-Andersen 1979–83.

Gikk på Guldsmedhøyskolen i København 1983–85.

Eget verksted fra 1986.

Har siden 1985 deltatt på utstillinger i inn- og utland.

Medlem av Norske Kunsthåndverkere.

### Mammas Georginer

Jeg vokste opp i en hage full av georginer, og disse har jeg arvet etter Mammas død.

Georginene står for meg, som noe av de mest potente og livskraftige blomstene vi har.

Av de små knollene jeg planter om våren skyter det opp kraftige planter med struttende blomster utover høsten. Kun et snev av frost er nok til at planten visner, men livet gjemmes i knollen og neste år er det i gang igjen!



*My mother's dahlia II & I, silver*



# INGRID VIKSMO

Ingrid Viksmo - Lyngveien 24 D – 1430 Ås – Norway – phone +47 91347755 – iviksmo@gmail.com

Born in Tolga, Norway 1964

Education: National Academy of the Arts, Textile dep 1990–1995

Member of

Norwegian Visual Artists,

Norwegian Textile Artists,

Norwegian Association of Arts and Crafts

Based on woven modules, I produce surfaces where rhythm, reverberation and movement are central factors. By utilising the spectrum between vague suppositions and strong contrasts, I illustrate phenomena such as intensity, harmony and tranquillity.

The embroidered miniatures are close-ups where the contrasts of balance and imbalance, stages of movement, pulse, cadence, intonation and resonance are shown using delicate threads in black and white and using thousands of stitches.

Født: Tolga i Hedmark 1964

Utdanning: Kunsthøgskolen i Oslo, Institutt for Tekstil 1990–1995

Medlem av

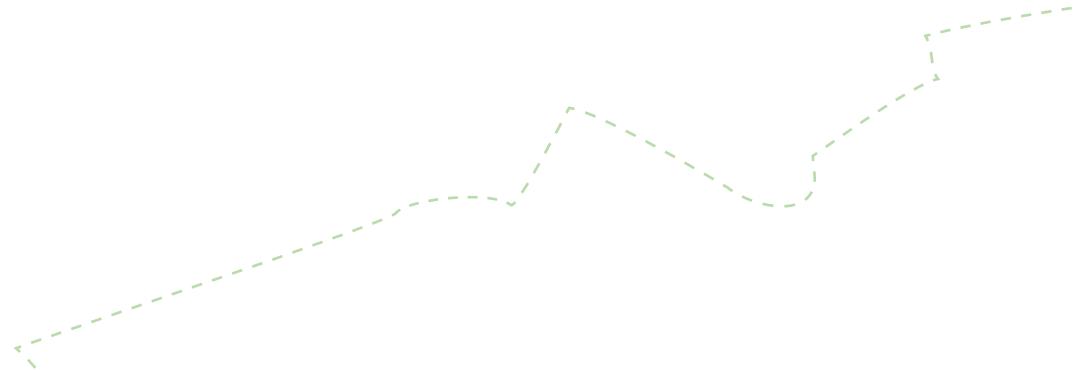
Norske Billedkunstnere,

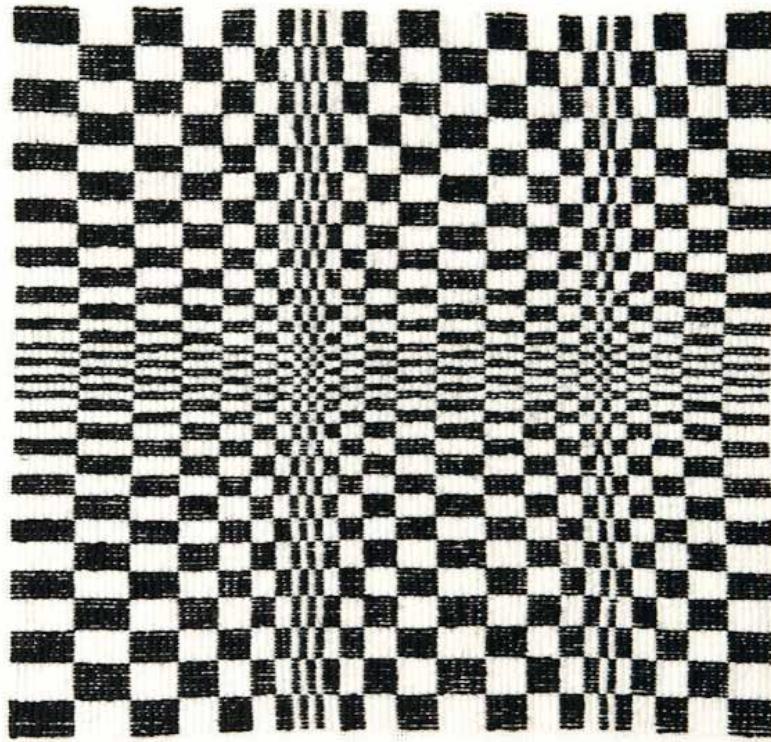
Norske Tekstilkunstnere,

Norske Kunsthåndverkere

Med utgangspunkt i vevde moduler utvikler jeg flater der rytme, klang og bevegelse er sentrale virkemidler. Ved å utnytte spekteret mellom vag antydninger og sterke kontraster uttrykker jeg fenomener som uro og intensitet, harmoni og stillhet.

I de broderte miniatyrene går jeg nært inn på mine problemstillinger innenfor komposisjon. Med kontraster og tusenvis av sting, undersøker jeg problemstillinger som vedrører balanse, ubalanse, stadier bevegelse, takt eller klang.





Miniature embroidery



## STINE WALDERHAUG

Resident in Oslo – Norway – phone +47 90848076 – stine.walderhaug@gmail.com – <http://stine.walderhaug.googlepages.com>

Born in 1981 in Vigra, Norway.

Studied for Master's degree in visual arts at Oslo National Art Academy from 2003–08, and one-year of Pedagogic at Oslo University College from 2008–09. Awarded the National Work grant for young artists for three years from 2009. Nominated for the Norsk Forms award to a young designer, won 20 000 NOK. Have since 2005 exhibited in museums and galleries in Norway and Europe. Member of the Norwegian Association of Arts and Crafts.

Spinning circles, origami in porcelain,  
screen-printing and linoleum prints, 2010

In this pictures I am concerned with the theme repetition, and a symbol of that might be a spinning cogwheel.

I have used the origami technique in porcelain, and the images are based on repetitions of one folded shape.

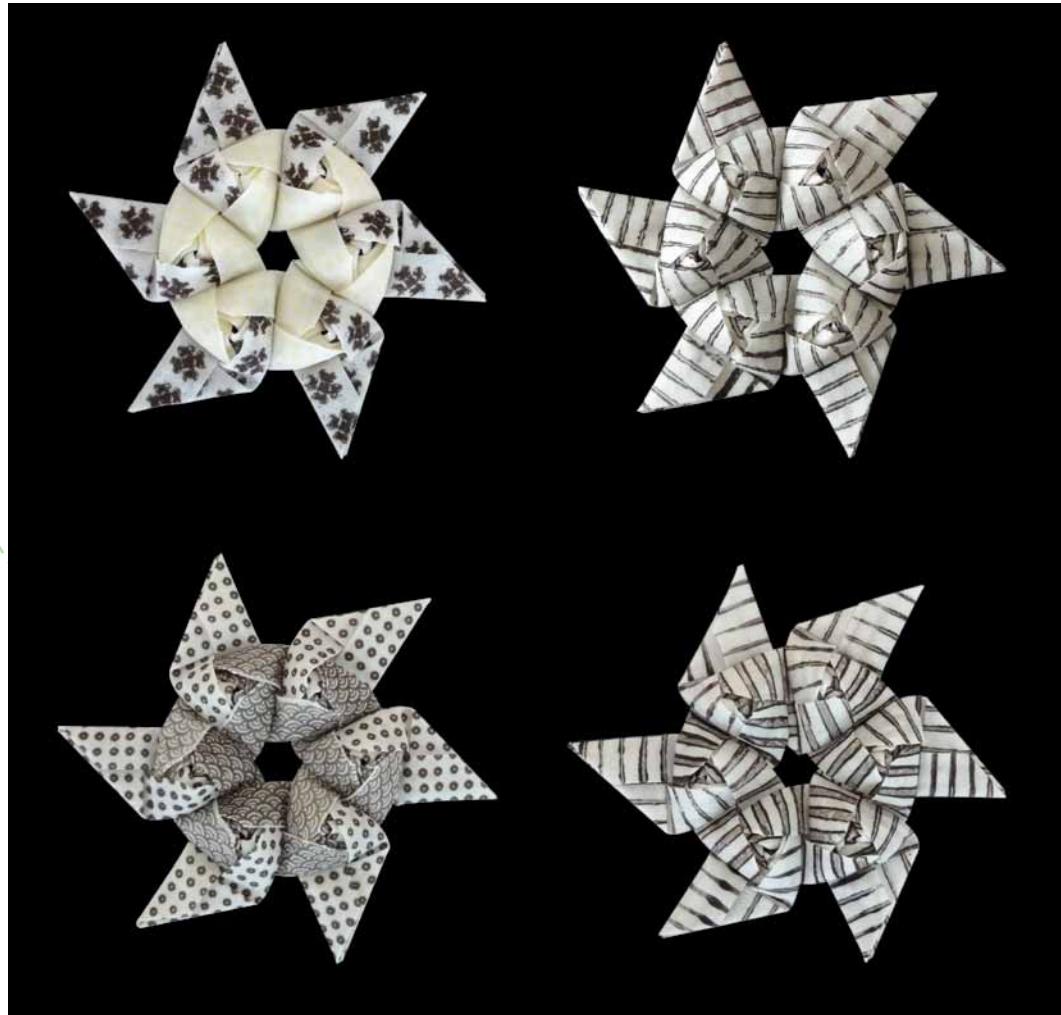
Each form is folded by a 7x7 cm wide and 0.5 mm thick square. Several such forms are added into each other to new forms. I have worked with linoleum- and screen-printing on the porcelain sheets before I folded them, and the prints disappears inn between the folds. The images are meant as three-dimensional graphics.

Født i 1981 og kommer fra Vigra, Norge.

Studert til mastergrad i visuell kunst ved Kunsthøgskolen i Oslo fra 2003–08, og ettårig praktisk pedagogisk utdanning ved Høgskolen i Oslo fra 2008–09. Tildelt Statens arbeidsstipend for yngre kunstnere for 3 år fra 2009. Én av tre nominerte til Norsk Forms pris til ung formgiver, vant kr 20 000,-. Har siden 2005 stilt ut i museer og gallerier i Norge og i Europa. Medlem av Norske Kunsthåndverkere.

"Spinning circles", origami i porselen,  
silketrykk og linoleumstrykk, 2010

I utformingen av denne bildeserien har jeg vært opptatt av temaet repetisjon, og et symbol på det er for meg et tannhjul som spinner. Jeg har brukt teknikken origami i porselen, og bildene baserer seg på repetisjoner av én brettet form. Hver form er brettet av et 7 x 7 cm stort og 0,5 mm tykt kvadrat. Flere slike former er føyd inn i hverandre til nye former. Jeg har arbeidet med keramisk linoleums- og silketrykk rett på porselensarkene før jeg brettet dem. Trykkene forsvinner dermed inn mellom foldene. Bildene er ment som tredimensjonale grafiske verk.



*Spinning circles, origami in porcelain,  
screen-printing and linoleum prints,  
2010*

# CULTURAL CO-OPERATION BETWEEN THE STATE OF SCHLESWIG-HOLSTEIN AND OSTROBOTHNIAN REGIONS

Ostrobothnian regions and their biggest cities Vaasa, Seinäjoki and Kokkola have been in collaboration with the state of Schleswig-Holstein almost two decades. Vaasa and Kiel have been twin cities for over thirty years now. The cultural co-operation is based on themes that vary from year to year.

## Summary of 21st century co-operation:

Finland was the theme of the Music Festival of Schleswig-Holstein in 2001. Therefore Ostrobothnian artists took active measures to show the best of Ostrobothnia to the Germans. Performers were the orchestra of Seinäjoen Tangomarkkinat with their soloists, Ostrobothnian Chamber Orchestra, folk music groups Ahjo and JPP and opera singer Camilla Nylund with the pianist Dietmar Loeffler.

Klassische Moderne in Finland exhibition was displayed in Heikendorf as the expression of the co-operation in visual arts. Art camps held in Järvenpää and Salzau generated pieces for an extensive exhibition In the Footsteps of Jean Sibelius. Exhibition was on display in 13 municipalities in Finland and in Germany during the years 2001 to 2003. Artist Jorma Korpela from Kokkola contributed to the co-operation.

2004: Folk music: Ostrobothnian folk musicians and folk dancers performed in three cities in Germany (Troka in Scheersberg, The Gniders, Lipparit and Troka in Mölln and Marianne Maans in Flensburg). Schleswig-Holstein provided performances in Ostrobothnia in two cities (Schräge Vögel in Kauhajoki and Lorbass in Lapua).

2005: Film: Filming in Germany and in Finland resulted into eight short films, 2+2 – From Coast to Coast. Public showings of the short films were displayed on film festivals in Germany and in Finland during the year 2006.

2006: Arts and crafts: Exhibitions in Seinäjoki, Finland and in Kiel, Germany. Ostrobothnian artists' attended with a stand to the Christmas fair in Lübeck.

2007: Literature: Representatives Marja-Leena Mäkelä and Sari Peltoniemi from the Ostrobothnian author's association attended the Literature days of Husum and Rendsburg.

2008: Modern dance: Tanzortnord from Lübeck and Ostrobothnian dance theatres Watt, Wimma and Kokkola Winter dance organized in collaboration dance camps and performances.

2009–2010: Preparing for the year 2011 with the theme arts and crafts. Actors will organize theme related collaborative exhibition.

Through collaboration the cultural actors have had a chance to give and receive experiences and influences which have contributed their work. Co-operation has been supported by the Ostrobothnian county councils and the Schleswig-Holstein ministry of education and culture.

Heimo Salomaa  
Cultural Manager  
Regional Council of Ostrobothnia

Marjatta Eväsoja  
Culture Director  
The Regional Council of South Ostrobothnia

# OSTROBOTHNIAN REGIONS

# KULTTUURIYHTEISTYÖ SCHLESWIG-HOLSTEININ OSAVALTION JA POHJANMAAN MAAKUNTIEN VÄLILLÄ

Pohjalaismaakunnat ja niiden keskuskaupungit, Vaasa, Seinäjoki ja Kokkola, ovat tehneet yhteistyötä Schleswig-Holsteinin osavaltion kanssa pian kahden vuosikymmenen ajan. Vaasan ja Kielen kaupungit ovat ystävyyskuntia jo yli kolmen vuosikymmenen takaa. Kulttuuriyhteistyö on edennyt teemoittain.

## Yhteenveton 2000-luvulta:

Aktiivisinta toiminta oli vuonna 2001, kun maakunnat osallistuivat Schleswig-Holsteinin musiikkijuhliin, joiden teema oli Suomi. Pohjalaisedustajina esiintyivät Seinäjoen Tangomarkkinoiden orkesteri solisteineen, Keski-Pohjanmaan kamariorkesteri, kansanmusiikkiyhtyeet Ahjo ja JPP sekä oopperalaulaja Camilla Nylund yhdessä pianisti Dietmar Loefflerin kanssa. Kuvataideyhdistyön tiimoilta järjestettiin Heikendorfissa Klassische Moderne in Finland -näyttely. Samana vuonna järjestetyt taideleirit Järvenpäässä ja Salzaussa tuottivat teoksia laajaan kiertonäyttelyyn: Jean Sibeliuksen jäljillä -näyttely oli esillä Saksassa ja Suomessa vuosina 2001–2003 yhteensä 13 paikkakunnalla. Kokkolasta yhteistyöhön osallistui taidemaalari Jorma Korpela.

2004: Kansanmusiikkia. Pohjalaisia kansanmuusikoita ja -tanssijoita esiintyi Saksassa, Scheersbergissä (Trokka), Möllnissä (The Gniders, Lipparit ja Troka) ja Flensburgissa (Marianne Maans) sekä saksalaisia Suomessa, Kauhajoella (Schräge Vögel) ja Lapualla (Lorbass).

2005: Elokuvaa. Kuvausia Saksassa ja Suomessa – tuloksen kahdeksan lyhytelokuvaa, 2+2 – From coast to coast. Elokuvienviidesityksiä järjestettiin vuonna 2006 Saksassa ja Suomessa elokuvalajien yhteydessä. 2006: Käsi- ja taideteollisuutta. Näyttelyt Suomessa (Seinäjoki) ja Saksassa (Kieli) sekä pohjalaisista yhteisen myyntiosasto Lyypekin joulumarkkinoilla antoivat virikkeitä monille alan taitajille.

2007: Kirjallisuutta. Husumin ja Rendsburgin kirjallisuuspäiville osallistuivat Pohjanmaan kirjailijoiden edustajina Marja-Leena Mäkelä ja Sari Peltoniemi.

2008: Nykytanssia. Tanzortnord Lyypekistä yhteistyössä pohjalaisen tanssiteattereiden – Watt, Wimma ja Kokkolan Talvitanssit – kanssa: yhteisiä tanssileirejä ja -esityksiä.

2009–10: Valmistautumista vuoden 2011 käsi- ja taideteollisuuden yhteisnäyttelyyn.

Yhteistyön kautta kulttuurialan toimijat ovat voineet antaa ja saada kokemuksia ja vaikutteita, jotka ovat edesauttaneet heitä työssään. Maakunnan liitot Suomessa sekä Schleswig-Holsteinin osavaltion sivistys- ja kulttuuriministeriö ovat luoneet edellytyksiä tälle yhteistyölle.

Heimo Salomaa  
Kulttuuripäällikkö  
Pohjanmaan liitto

Marjatta Eväsoja  
Kulttuurihohtaja  
Etelä-Pohjanmaan liitto

## POHJANMAAN MAAKUNTIEN VÄLILLÄ



## SUSANNA BELOFF

Nummentie 17 – Fl-61300 Kurikka – Finland – susanna.beloff@netikka.fi

Susanna Beloff is born 1937 in Finland. She is a professional artist with background in textile design from the University of Art and Design in Helsinki (currently known as Aalto University). “All my life I have been familiarizing with textiles. This long dialogue has been rewarding.”

Susanna Beloff has worked as a designer for Oy Finlayson-Forssa Ab, as a teacher and during 1984–2000 as a lector for the textile design in Jurva School of Crafts and Design. Her many cultural activities have included: participating as a member of the Vaasa-region art committee, being a founding member of the Konsti – The association for Art and Design in the Ostrobothnia region, and participating as a member in various art and design associations. Beloff has produced several comissioned textile art works and her works have been bought by various institutions and collections. She has received many artistic grants, and exhibited activly in Finland and abroad; e.g. in recent years in Amos Anderson Artmuseum in Helsinki (Fl), in Designmuseum in Tallinn (EE), in Vamgallery in Budapest (HU), and various exhibitions in Vaasa-region (Fl).

She is continuing her artistic work; the work “Garden” is created in 2010.

Susanna Beloff on syntynyt 1937 Suomessa. Hän on ammattitaiteilija, opiskellut ja suorittanut tekstiilitaitteen tutkinnon Taideteollisessa Korkeakoulussa Helsingissä. ”Koko elämäni ajan olen tehnyt tuttavuutta tekstiiliin kanssa. Tämä pitkä vuoropuhelu on ollut antoisa.”

Susanna Beloff on työskennellyt suunnittelijana oy Finlayson-Forssa ab, ssa hän on toiminut opettajana ja vuosina 1984–2000 tekstiilisuunnittelun lehtorina Jurvan Käsi- ja taideteollisuusoppilaitoksessa. Hän on osallistunut moniin kulttuurialan toimintoihin, ollut Vaasan läänin taidetoimikunnan jäsen ja taideteollisuusyhdistys Konstin perustajajäsen. Beloff on valmistanut useita tilattuja tekstiiliteoksia ja hänen teoksiaan on hankittu moniin julkisiin tiloihin ja kokoelmiin. Hän on saanut monia apurahoja ja ottanut osaa useisiin näyttelyihin Suomessa ja ulkomailta, kuten Amos Andersonin Taidemuseo Helsingissä ja Designmuseo Tallinnassa.

Susanna Beloff jatkaa taiteellista työtään; teos ”Puutarha” on vuodelta 2010.



Garden, 2010



## PAULA BLÅFIELD

Isonkiventie 4 – FI-65300 Vaasa – Finland – phone +358 400838893 – paulablafield@gmail.com – [www.konstitaideteollisuus.fi](http://www.konstitaideteollisuus.fi)

I was born in Vaasa 1960.

I studied in University of arts and crafts in Helsinki 1980–1985.

My degree is Master of art. I am a member in several art assosiations.

I also work with childrens culture as an artistic director in Stage Pegasos and with teaching of ceramics.

I have had about 50 separate exhibitions in Finland and abroad and about 170 group exhibitions.

The inspiration to a work of art may be derived from nature, music, another artist's work, people, books or colours. I do my art for those who can take pleasure in it and for those who find it meaningful. The creating of sculptures, arranging cultural events for children and youngsters and teaching are all a part of the same creative process. I utilize mainly clay, but also bronze, concrete, sand, music or my own voice. I love my work.

Olen syntynyt Vaasassa 1960.

Opiskelin Taideteollisessa korkeakoulussa 1980–85, josta valmistuin taiteen maisteriksi.

Olen jäsenenä useissa taiteilijajärjestöissä.

Toimin myös lastenkulttuuriyhdistys Näyttämö Pegasoksen taiteellisena johtajana ja opetan keramiikkaa lukuisilla kursseilla.

Olen pitänyt n. 50 yksityisnäyttelyä Suomessa ja ulkomailla. Olen myös osallistunut n. 170 yhteisnäyttelyyn vuodesta 1983.

Innoitus teokseen voi tulla mistä vaan: luonnosta, musiikista, toisen taiteilijan työstä, ihmisistä, kirjoista tai väreistä. Suuntaan taiteeni kaikille jotka saavat siitä iloa ja sisältöä elämään. Veistosten teko, lasten- ja nuorten kulttuuritapahtumat ja opetustyöt ovat kaikki samaa luomistyötä. Materiaalini on pääasiassa savi, mutta myös pronssi, betoni, hiekka, musiikki tai oma ääneni. Rakastan työtäni.



*Tower 2*



## OLLI KANGAS

*Ylikoskentie 463 – FI-62430 Peltotupa – Finland – warkkari@gmail.com – olli.kangas@netikka.fi*

“My aim has been to refine wood for interior decorations and utility; from furniture design to vehicle miniatures. My feet on the ground, slivers in my fingers.”

”Ajatuksena on jalostaa puuta sisustukseen ja käyttöön; huonekaluista kulkuneuvojen pienoismalleihin. Jalat maassa, tikku sormessa.”



Boxes



## JUHA KOSKELA

Liliuksenmutka 7 – FI-61500 Isokyrö – Finland – phone +358 417298310 – juhakoskela@netikka.fi – [www.juhakoskela.com](http://www.juhakoskela.com)

Born 1957.

After graduating from Lahti School of Goldsmithing I attended the metal smithing program with late professor, silversmith Heikki Seppä, in Washington University, USA. He was an expert in a technique called "anticlastic raising" which is a sheet metal forming technique.

I have worked as an independent entrepreneur except for the eight years I worked for Michael Good Designs in the USA. In 1998–2005 I was a member of Union Design in Helsinki, Finland, the group was awarded the State Prize for Design 2000 by the National Council for Crafts and Design. I was honoured to be the Goldsmith of the Year 2003 by the Finnish association of Goldsmiths. I have taken part in numerous exhibitions and fairs both in Finland and abroad.

I use all the precious metals, mainly silver, as most of my designs are quite large. All my pieces are handcrafted, mostly small series or unique ones. Clear forms, motion and its continuity and elaborate details are the premises to my work. High technical skill and constant development are my principles, "skills give the freedom to create".

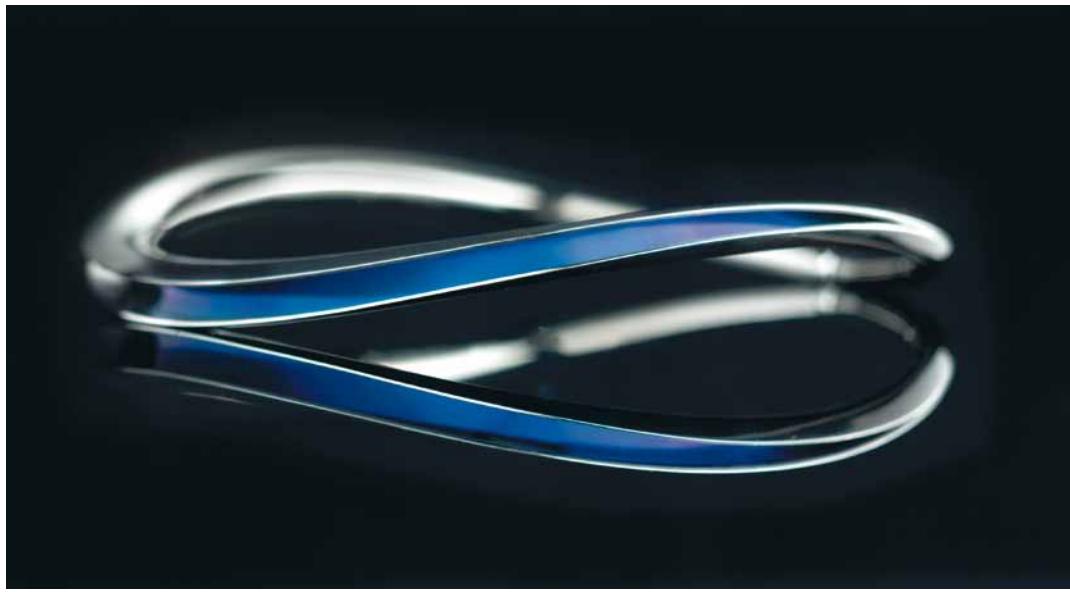
Syntynt 1957.

Opiskelin Lahden Kultaseppäkoulussa ja valmistumiseni jälkeen jatkoin USA:ssa Washington Universityssä. Osallistuin metallityökurssille, jonka opettajana oli edesmennyt hopeaseppä, professori Heikki Seppä. Hänen erikoisalaansa oli tekniikka nimeltään "anticlastic raising". Anticlastic raising on levynmuokkaustekniikka. Tätä tekniikkaa olen käyttänyt töissäni, korunni ovat käsintehtyjä, pieniä sarjoja tai yksittäiskappaleita.

Olen työskennellyt yksityisyrittäjänä lukuunottamatta niitä kahdeksaa vuotta kun työskentelin Amerikassa Michael Good Designs'ille. 1998–2005 kuulin Helsinkiin Union Design-ryhmään, joka v. 2000 voitti Valtion taidepalkinnon. Suomen Kultaseppien liitto nimesi minut v. 2003 Vuoden kultasepäksi.

Olen osallistunut näyttelyihin ja messuille koti- ja ulkomailla.

Töissäni käytän arvometalleja, pääasiassa hopeaa, sillä monet koruistani ovat kookkaita. Selkeä muoto, liike ja sen jatkuvuus sekä harkitut yksityiskohdat ovat tunnusomaista töilleni. Korkea tekninen osaaminen ja sen kehittäminen ovat periaatteeni; "taito antaa vapauden luoda".



KUUTAMO necklace



## TUULIKKI PÄÄLLYSAHO

Kalevankatu 46 – FI-60100 Seinäjoki – Finland – phone +358 505900405 – [tuulikki.paallysaho@netikka.fi](mailto:tuulikki.paallysaho@netikka.fi) – [www.konstitaideteollisuus.fi](http://www.konstitaideteollisuus.fi) – [www.ornamo.fi](http://www.ornamo.fi)

Born in Orimattila, Finland.

University of Art and Design Helsinki, educ. 1965

Membership of the Konsti Art and Design Association, Finnish Association of Designers Ornamo, Artists O and Pohjalainen Taiteilijaliitto ry / Österbottniska Konstnärsförbundet rf

Several solo and group exhibitions in Finland and other countries

Art works in public collections (e.g. the State of Finland)

The world of colour is strong, versatile, interesting. The colours are very important to me with different types of materials. The roots for my inspiration arise from nature and my personal history. I express myself using techniques which vary from weaving to painting. The most important ones are different types of natural fibres, I also admire metal thread. Sometimes I use tar paper by painting and weaving with linen.

Syntynyt Orimattilassa.

Opinnöt: Taideteollinen oppilaitos (Taideteollinen korkeakoulu) valm. v.1965

Jäsenyydet: Konsti taideteollisuusyhdistys ry, Tekstilitataiteilijat TEXO ry / Ornamo, Taiteilijat O ry, Pohjalainen taiteilijaliitto ry

Näyttelyt: Useita yksityis- ja yhteisnäyttelyjä Suomessa ja ulkomailla  
Teoksia kokoelmissa ja julkisissa tiloissa (mm. Suomen valtio)

Värin maailma on vahva, monipuolinen, mielenkiintoinen. Värit ovat minulle tärkeitä erilaisten materiaalien ohessa. Inspiraationi juuret löytyvät luonnosta ja eletystä elämästä. Käytän ilmaisussani erilaisia tekniikoita ja materiaaleja. Läheisimmät ovat eri luonnonkuituja ja myös metallilanka on kiintoisaa. Käytän lisäksi tervapaperia, jonka ensin maalaan ja sitten kudon pellavan kanssa.



In the Old Times As a Little Girl



## PÄIVI RINTANIEMI

Hillaviita 2 – FI-60150 Seinäjoki – phone +358 505500505 – Päivi.Rintaniemi@amfora.fi – www.amfora.fi

Born 1956 in Nurmo, Finland.

1987 Master of Art: University Art and Design Helsinki

1994 Art Pedagogue: University Art and Design Helsinki

2010 Culture Prize of The Southern Ostrobothnia Culture Fund

2008 Design Prize of State, The Design Committee of State

2007 Gold medal of Craft, The Craft Union

2002 Culture Prize of Artti Leinoson, The Ilkka Concern

2002 Art Prize of The Ostrobothnia Art Committee

1998 Art Prize of Seinäjoki City

1994 Craft of the year

Päivi Rintaniemi works as an artist and designer in her Studio Amfora. The Amfora is best known for collection of tableware and interior decoration items. Working as a ceramics artist is very important part of her work. You can see strong, powerful shape and delicate character at the same time in her unique ceramics sculptures.

Syntynyt 1956 Nurmossa.

1987 Taiteen maisteri, Taideteollinen korkeakoulu, Helsinki

1994 Taiteen pedagogi Taideteollinen korkeakoulu, Helsinki

2010 Etelä-Pohjanmaan kulttuurirahaston kulttuuripalkinto

2008 Muotoilun valtionpalkinto.

2007 Kultainen taitomerkki, Käsi- ja taideteollisuus Liitto ry.

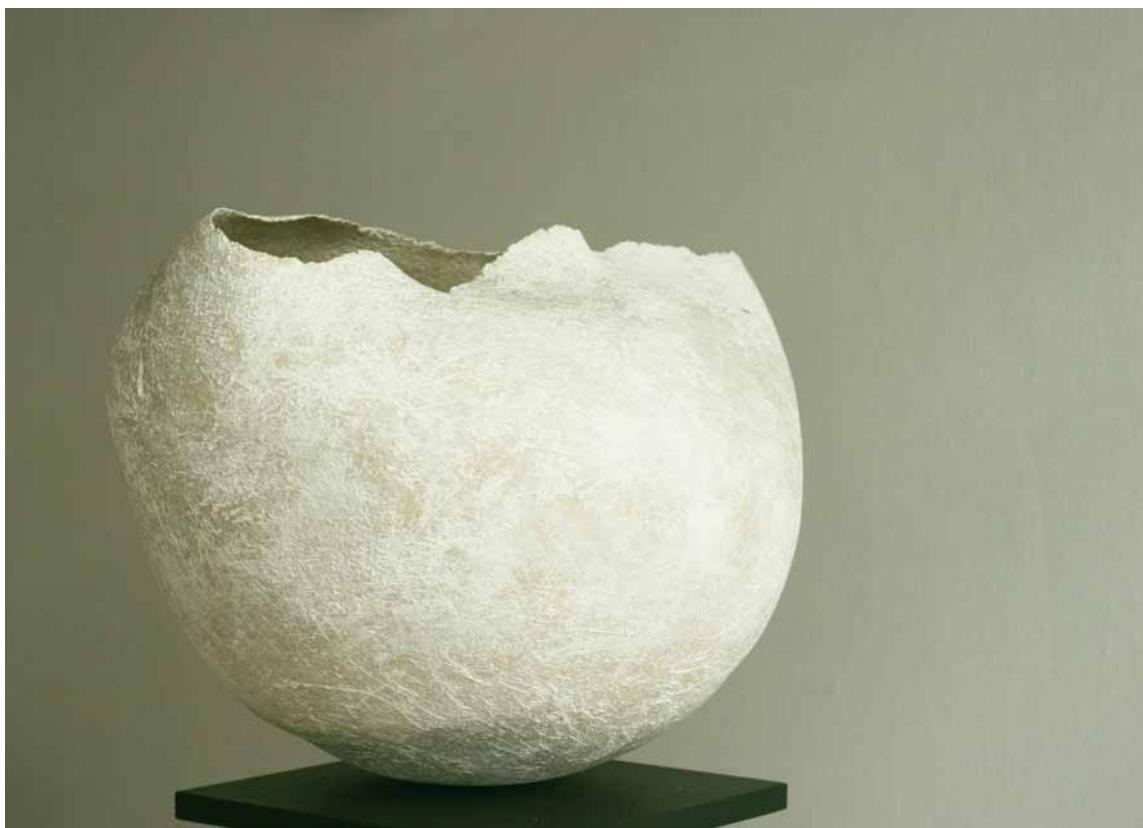
2002 Artti Leinoson kulttuuripalkinto, Ilkka Yhtymä.

2002 Näkijän Pallo, Pohjanmaan taideotoimikunnan kulttuuripalkinto.

1998 Seinäjoen kaupungin kulttuuripalkinto.

1994 Vuoden käsityö.

Päivi Rintaniemi työskentelee sekä taiteilijana että muotoilijana ja käsityöläisenä omalla työhuoneellaan Studio Amforassa Seinäjoella. Amfora tuotemimen alta löytyvät ajattomat, käytännölliset ja kestäväät käyttöesinemallistot. Vapaa, taiteellinen ilmaisu on tärkeää ja merkittävä osa Rintaniemen työskentelyä. Hänen kookkaissa, unikeissa veistoksissa on yhtä aikaa läsnä muodon luoma vahva voima ja materiaalin herkkys.



*Postremo, 2009*



## MINNA TUOHISTO-KOKKO

Tuohistonkuja 141 – FI-61330 Koskenkorva – Finland – lasiateljee@netikka.fi – [www.minnatuohisto-kokko.fi](http://www.minnatuohisto-kokko.fi)

Born 1967 in Kannus, Finland.

Studies in Art and Design;  
The Ikaalinen College of Crafts and Design,  
The School of Art and Design, Helsinki,  
The Toholampi Collage of Crafts and Design,  
The Liminka School of Art.

Memberships of the Konsti Art and Design Association, the Finnish Glass  
Artists Association and the Ostrobothnian Artists Association.  
Since 1986 many national and international exhibitions in Finland and  
Europe.

The vividness of glass and the new nuances created of glasses on top of the  
other are the object for my endless interest. The starting point for my works  
is in most cases just the colours.

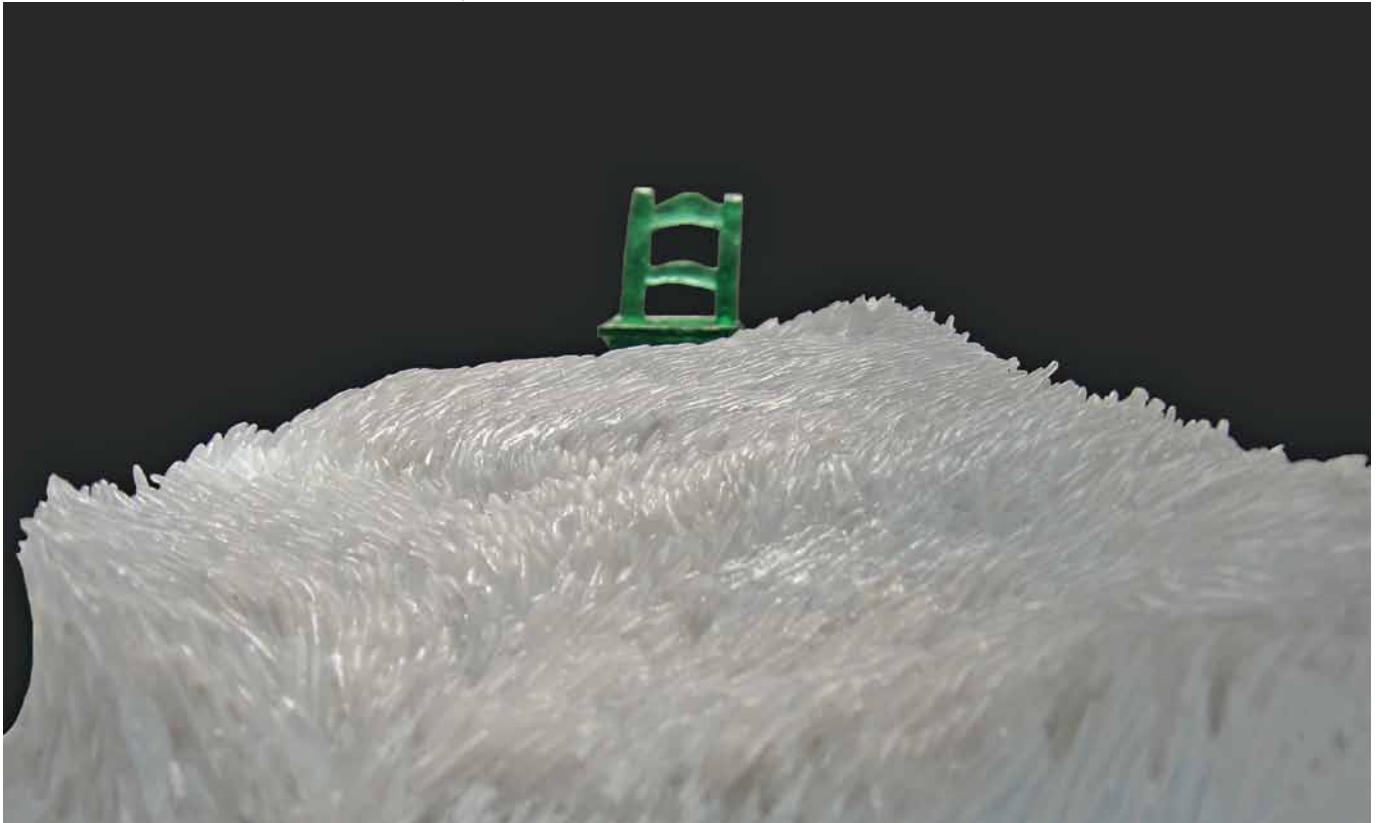
In addition to being an artist I work as an expert in restoration of stained  
glass.

Syntynyt 1967 Kannuksessa.

Taide- ja muotoilualan opintoja;  
Ikaalisten käsi- ja taideteollisuusoppilaitos,  
Taideteollinen korkeakoulu, Helsinki,  
Toholammin käsi- ja taideteollisuusoppilaitos,  
Limingan taidekoulu.

Jäsenyydet; Konsti taideteollisuusyhdistys ry,  
Suomen Lasitaiteilijat ry ja Pohjalainen taiteilijaliitto ry.  
Vuodesta 1986 lukuisia näyttelyitä sekä Suomessa että ulkomailla.

Lasin elävyys ja päälekkäisistä laseista muodostuvat uudet sävyt ovat minun  
loputon mielenkihon kohde. Teosteni lähtökohtana on useimmiten juuri  
väri. Myös tuolit inspiroivat minua hyvin paljon. Taiteellisen työskentelyn  
lisäksi toimin lasimaalausrestauroinnin asiantuntijana.



*On the field, 2010*



## MAISA TURUNEN-WIKLUND

Miilutie 11 – FI-65230 Vaasa – Finland – phone +358 443211203 or +358 63211203

Born 1941 Loimaa, Finland

Textile art and design

University of art and design, Helsinki

Free art school, Helsinki – Interaction of colour (Josef Albers)

Memberships:

The Finnish association of designers Ornamo

Texo

Konsti – Crafts and design association

Very many national and international exhibitions in Finland, Europe and Japan.

"In my work I concentrate upon creating unique works of art and producing small series of wrap-around jewellery. The techniques and materials I use are knotting, crocheting, silk thread, paper strings, paper and metal. I could not image life without handmade, creative work. 'I walk along forest paths'"

Syntynt 1941 Loimaalla

Opinnöt: Taideteollinen oppilaitos (taideteollinen korkeakoulu), Helsinki  
Vapaa taidekoulu, Helsinki – värihavainto (Josef Albers)

Jäsenyydet:

Teollisuustaideteeknikko Ornamo

Texo

Konsti taideteollisuusyhdistys ry

Lukuisia kansallisia ja kansainvälisiä näyttelyitä Suomessa, Euroopassa ja Japanissa.

Keskityn työssäni unikkinen taideteosten ja piensarjoja tuotettujen kietaisukorujen tekemiseen. Käytämäni tekniikat ja materiaalit ovat verkon solmiminen, virkaaminen, silkkilanka, paperinaru, paperi ja metallilanka. En voisi kuvitella elämääni ilman käsintehtyä, luovaa työtä. "Mä metsän polkuja kuljen..."



*Crown of roses*  
diam, net knotting, crocheting,  
metal thread and paper

## WELCOME ADDRESS

Culture and Arts cross borders and link us together in one single community.

The exhibition "Connecting" addresses the meaning of Community for both artists and citizens in the five countries in which the exhibition will tour:  
Finland, Sweden, Norway, Germany and Denmark.

The exhibition shows that handicraft is both bearer of culture and extremely contemporary. Arts and handicraft are omnipresent and are produced and displayed everywhere. They take their starting point in the history of our civilization and reflect the present.

We must promote good collaboration across borders. And it is obvious to exchange arts and handicraft with our neighbours. Arts and handicraft connect us – as indicated in the title of the exhibition "Connecting".

I hope that the exhibition can contribute to creating activities in remote areas and bring us closer to each other across borders. I also hope that the exhibition contributes to the range of possible experiences in the Region of Southern Denmark.

We are proud to contribute to the realisation of the exhibition.

I would like to thank the artists for their initiative and congratulate us all on the exhibition.

Carl Holst  
President of the Regional Council  
Region of Southern Denmark

REGION OF SOUTHERN DENMARK

## HILSEN

Kultur og kunst går på tværs af grænserne og kulturen binder os sammen i et fællesskab.

Udstillingsrækken "Connecting" handler om hvad fællesskabet betyder for både kunstnere og borgere i de fem lande, hvor udstillingen vandrer igennem; Finland, Sverige, Norge, Tyskland og Danmark.

Med udstillingen vises, at kunsthåndværk både er kulturbærende og yderst nutidig. Kunst og kunsthåndværk er allestedsnærværende og det bliver produceret og fremvist overalt. Det tager afsæt i vores kulturhistorie og spejler nutiden.

Vi skal arbejde for et fortsat godt samarbejde over grænserne. Og netop kunst og kultur er oplagt at udveksle med vores naboer. Det binder os tættere sammen, som jo også titlen på udstillingen "Connecting" signalerer.

Jeg håber udstillingsrækken også kan være med til at skabe aktivitet i yderområderne og knytte bånd over grænser. Og jeg håber også, at udstillingen kan være med til at styrke udbuddet af oplevelser i Region Syddanmark.

Vi er stolte over at have medvirket til, at udstillingsrækken nu er blevet til virkelighed.

Jeg vil takke kunstnerne for deres initiativ til udstillingen og ønske os alle tillykke med udstillingen.

Carl Holst  
Regionsrådsformand  
Region Syddanmark

REGION SYDDANMARK



## ANETTE BENDIXEN

Maltvej 7 – Askov – 6600 Vejen – Denmark – [anette.bendixen@hotmail.com](mailto:anette.bendixen@hotmail.com) – [www.anettebendixen.dk](http://www.anettebendixen.dk)

### Education:

Workshop of Vibeke Klint, 1970–72  
Kunsthåndværkerskolen Copenhagen, 1973–76  
Kunsthåndværkerskolen Kolding, 1978–79

### Selected Exhibitions:

11th International Triennal Of Tapestry, Lodz, Poland, 04  
Aberdeen Artists Society, Aberdeen Art Gallery, Scotland, 07  
From Lausanne to Beijing, 5th International Fiber Art Biennale, China 08

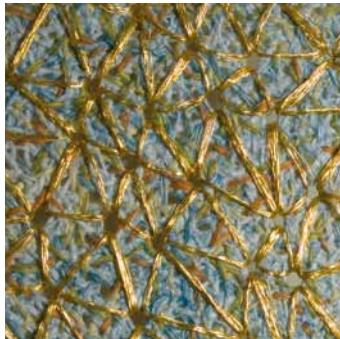
### Competitions:

HØNGs Art Competition, 83, together with Lise Frølund – 1. prize  
Commissioned artwork for Varde Hospital, Ribe Amt, 88 – 1. prize  
TØJ ÅR 2000. ( Clothes in the year of 2000) The newspaper Jyllandsposten,  
91 – 1. prize

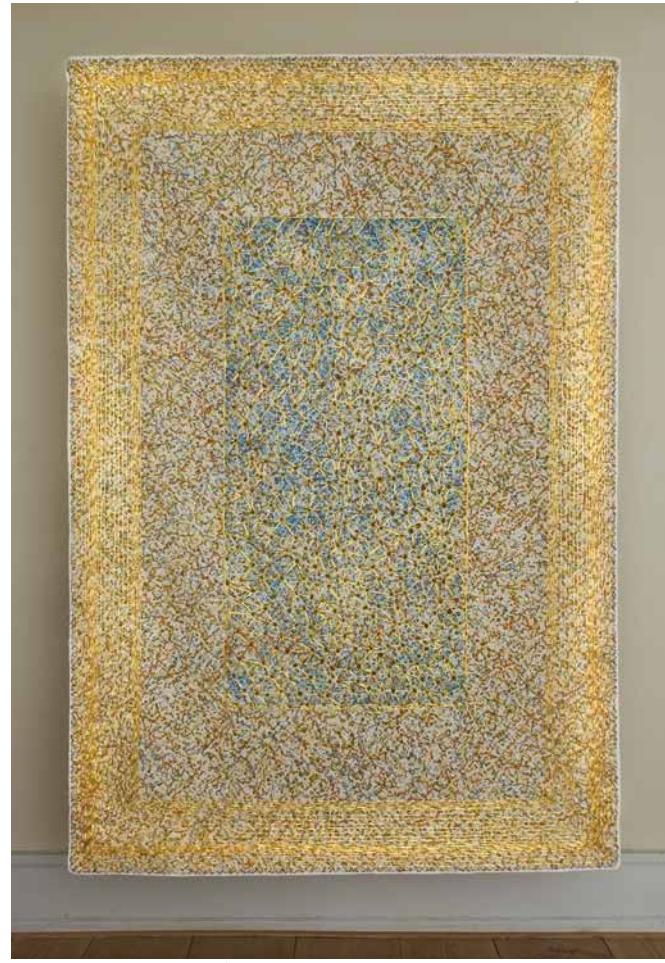
Member of DK, BKF og Vestjyllandsudstillingen.

For some years I have been working with a textile technique of my own making – a kind of tapestry that I call MENDED PICTURES.  
These mended pictures have grown out of a dream of sewing “in the air.”  
First of all there is an empty frame into which the thread is drawn from edge to edge, back and forth, in a random pattern. The pattern can be thickened or left open as the thread makes its way over and under, forming different structures.  
This technique makes it possible to work freely on the picture, to sew on top and to cover or mix the colours.

I de senere år har jeg arbejdet med en egen tekstilteknik i form af stoppebilleder. Stoppebillederne er født af en gammel drøm om at kunne sy ud i luften. Jeg starter med en åben ramme og så syr jeg frem og tilbage – trækker tråden fra kant til kant til det tætner. Tråden slynger sig ud og ind, over og under sig selv i tætte og åbne partier. Teknikken gør det muligt at arbejde frit på hele billedfladen, at sy ovenpå og at dække eller blande farven.



*Queen Victoria.  
flax and gold thread*





## LISE FRØLUND

Drenderupvej 18 – 6580 Vamdrup – Denmark – [www.lisefrolund.dk](http://www.lisefrolund.dk) – [lise\\_frolund@mail.tele.dk](mailto:lise_frolund@mail.tele.dk)

Any textile is fibres or threads which connect and intertwine.

My tool, the loom, dictates that the threads place themselves either length-wise or cross-wise, never slantwise.

My wall hangings are carefully planned thread constructions, but the colour of the thread material, its flexibility and its pliability, also have a say.

In the completed wall hangings I want to render visible these influencing factors, i.e. my tool and materials. In this way I hope that the images of everyday life in my hangings will evoke a feeling of life, depth and time.

My material is flax and the hangings are woven on a handloom with a digital single thread controller.

Group exhibitions all over Denmark since 1981 and in Germany, Norway and China.

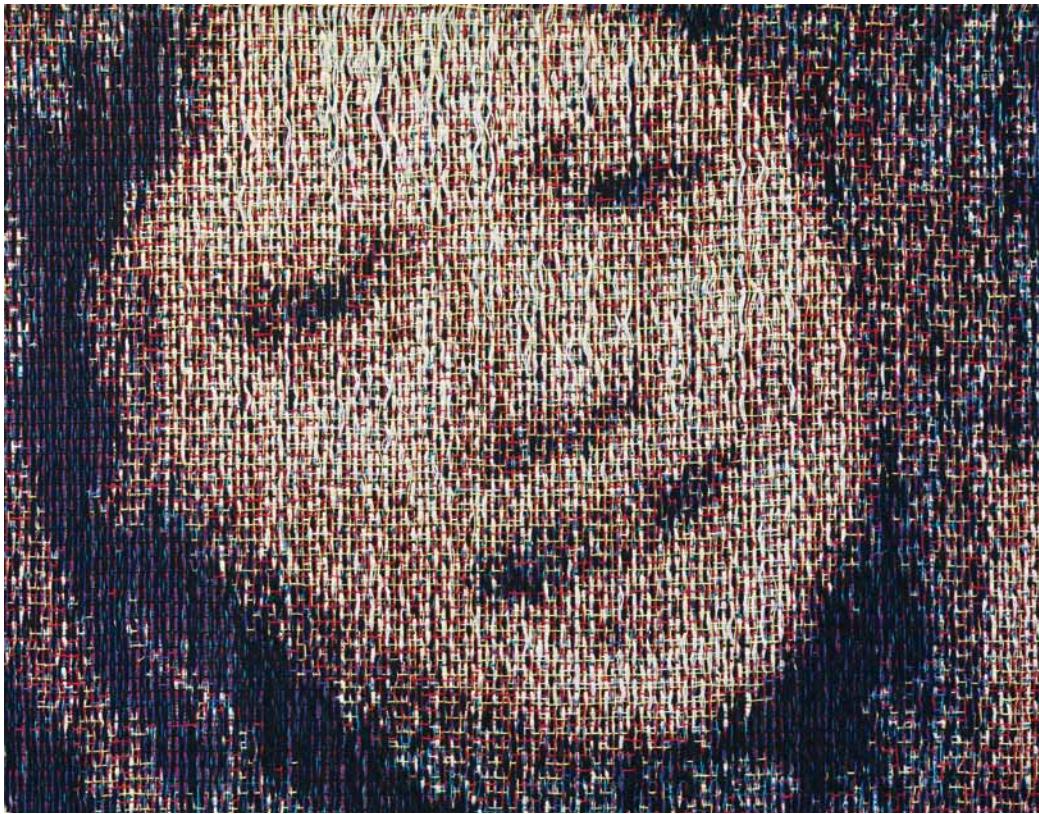
Solo Exhibitions: Kunstmuseum, København  
Australian National University, Canberra  
Danske Kunsthåndværkere, København

Travelling: India, Australia, U.S., Canada and China

Member of: Danske Kunsthåndværkere (DK)  
Billedkunstnernes Forbund (BKF)

Ethvert tekstil er fibre eller tråde, som kravler ud og ind mellem hinanden.

Mit værktøj, væven pålægger trådene altid at ligge enten på langs eller på tværs. Der findes f.eks. ingen skrå tråde. Mine tæpper er nøje planlagte trådkonstruktioner, men det er trådmaterialets farve, bøjelighed og føjelighed, som bestemmer i sidste ende. I de færdige tæpper vil jeg gerne synliggøre disse medbestemmede faktorer. Jeg håber derved at mine samtidsmotiver fremkalder fornemmelse af liv, dybde og tid. Materialet er hør og tæpperne er vævet på en håndvæv med digital enkeltrådstyring.



*Immersed in the millenium of women*





## ASGER KRISTENSEN

Vesterballevej 1 – Ho – 6857 Blåvand – Denmark – phone +45 75279593 – [www.havlitstentoj.dk](http://www.havlitstentoj.dk) – [ceramic@havlitstentoj.dk](mailto:ceramic@havlitstentoj.dk)

Born in Starup 1951

Kunsthåndværkerskolen, Kolding 1980-84

Member of Danske Kunsthåndværkere, MDK 1984

Member of Billedkunstnernes Forbund, BKF 2008

"Havlit Stentøj", workshop with Inga Vestergaard Sørensen 1985

Teacher at Designskolen Kolding 1992–04

Exhibitions at museums and galleries nationally and internationally

Født i Starup 1951

Kunsthåndværkerskolen, Kolding 1980–84

Medlem af Danske Kunsthåndværkere, MDK 1984

Medlem af Billedkunstnernes Forbund, BKF 2008

"Havlit Stentøj", værksted med Inga Vestergaard Sørensen 1985

Lærer på Designskolen Kolding 1992–04

Udstillet på museer og gallerier i ind- og udland

My ceramic pipe objects are a visual journey into Turkish stalactite caves and French vineyards.

These impressions have flowed into a series of sculptural objects created at Statens Værksteder for Kunst og Håndværk, København, from November 2009 to February 2010.

My objects were inspired by stalactite caves in Turkey and France which, each with their unique characteristics, are really wonderful. It is interesting to contemplate that these different structures, forms and glazing-like fusions have been created by drops over millions of years. The colour and characteristics of the stalactite are greatly influenced by the presence in the earth's layers of oxides, magnesium, chrome and iron.

Mine keramiske rørobjekter er en visuel rejse ind i tyrkiske drypstenshuler og franske vinmarker.

Disse indtryk har udmøntet sig i en række skulpturelle objekter som er fremstillet på Statens Værksteder for Kunst og Håndværk, København, fra november 2009 til februar 2010.

Inspirationen til mine objekter er hentet i drypstenshuler i Tyrkiet og Frankrig, som med hver deres særpræg er helt fantastiske. Det er interessant at tænke sig, at disse forskellige strukturer, former og glasurlignende sammensmeltninger er dannet ved dryp igennem millioner af år. Jordlagenes forskellige indhold af oxyder, magnesium, kobolt, krom og jern har stor indflydelse på drystenes forskellige farver og karakter.



*Number 1 – 5, Ceramic Signs, stoneware*



## SUSAN LANGE

Kystvejen 36, Store Anslet – 6100 Haderslev – Denmark – phone +45 745674 22 – [susan.lange@mail.dk](mailto:susan.lange@mail.dk) – [www.susan-lange.dk](http://www.susan-lange.dk)

Born 1962 in Ryslinge, Denmark.

From 1989 to 1994, degree in Ceramics & Glass at Institute of Unique Ceramics, The School of Arts And Crafts, Kolding.

Study tours in Europe, Africa and America.

In 1994, I founded the workshop Studio Keramik.

Since then, I have exhibited regularly at museums and galleries in Denmark and Europe.

Member of Danish Arts and Crafts Association.

To be a Ceramist is for me the ability to channel and direct my curiosity and creativity to the living and inspiring medium of CLAY.

To collect impressions for new expression.

Qualities such as growth and volume, life and development, personality and dialogue engage me and influence the final form of my work.

Using clay, I build, throw and model unique forms which suggest light and shadow, life and movement.

A biskfire in the kiln, followed by glazing – often several layers – and a final firing at 1280 C concludes the work.

My ceramic "Form Beings" intend to create space for experiences, wonder and absorption.

Født 1962 i Ryslinge, Danmark.

Uddannet på Kunsthåndværkerskolen i Kolding ,Danmark fra 1989 til 1994 på Linien for Keramik og Glas og Institut for Unika Keramik.

Studierejser til Europa, Afrika og Amerika.  
I 1994 etablerede jeg værkstedet Studio Keramik.

Siden har jeg løbende udstillet på museer og gallerier i Danmark og i Europa. Medlem af Danske Kunsthåndværkere.

At være keramiker betyder for mig at kunne omsætte og bruge min nysgerrighed og skaberglæde i det levende og inspirerende materiale LER. At samle indtryk til nye udtryk.

Kvaliteter som vækst og fylde, liv og udvikling, personlighed og dialog er egenskaber jeg er optaget af og som er med til at præge den endelige form i mine arbejder.

I leret bygger, drejer og modellerer jeg unikke former, med rum til lys og skygge, liv og bevægelse.

En forglødning i ovnen, derefter glasering – ofte i flere lag, og til sidst brænding ved 1280 C, afslutter arbejdet.

Jeg ønsker med mine keramiske "Formvæsner" at skabe rum til oplevelse, forundring og indlevelse.



*Form Beings I-II-III, stoneware*



## GUDRUN PAGTER

Egelandvej 19, Øster Starup – 6040 Egtved – Denmark – phone +45 75553530 – mobile +45 23962375 – post@gudrunpagter.dk – www.gudrunpagter.dk

Education at Kunsthåndværkerskolen Kolding, DK, 1975.

Participation in numerous national and international exhibitions in galleries and museums.

Based on a specific geometrical idiom, I do tapestries and decorations.

In my compositions I try to express simplicity, contrast, depth and perspective. I only use a few bright colours. Lines and form elements are reduced to an absolute minimum.

My weaving is done on a shaft loom. My choice of material mainly consists of sisal which I dye myself. The textile expression is an important part of the work as a unity. Using sisal I achieve a texture which also allows me technically to create lines and forms according to the requirements of my compositions.

Uddannet: Kunsthåndværkerskolen i Kolding, 1975.

Udvalgte separat- og gruppeudstillinger:

"Konkret Kunst", Esbjerg Kunstmuseum, 1983

Museum Eckernförde, Tyskland, 1998

"Rum i Rum" Trapolt og Kastrupgårdssamlingen, 2001

Det Danske Kulturinstitut, Edinburgh UK, 2002

Kunsthallen Brænderigården, Viborg, 2002

Artapestry 1 og 2, Nordjylland Kunstmuseum, 2005 og 2008

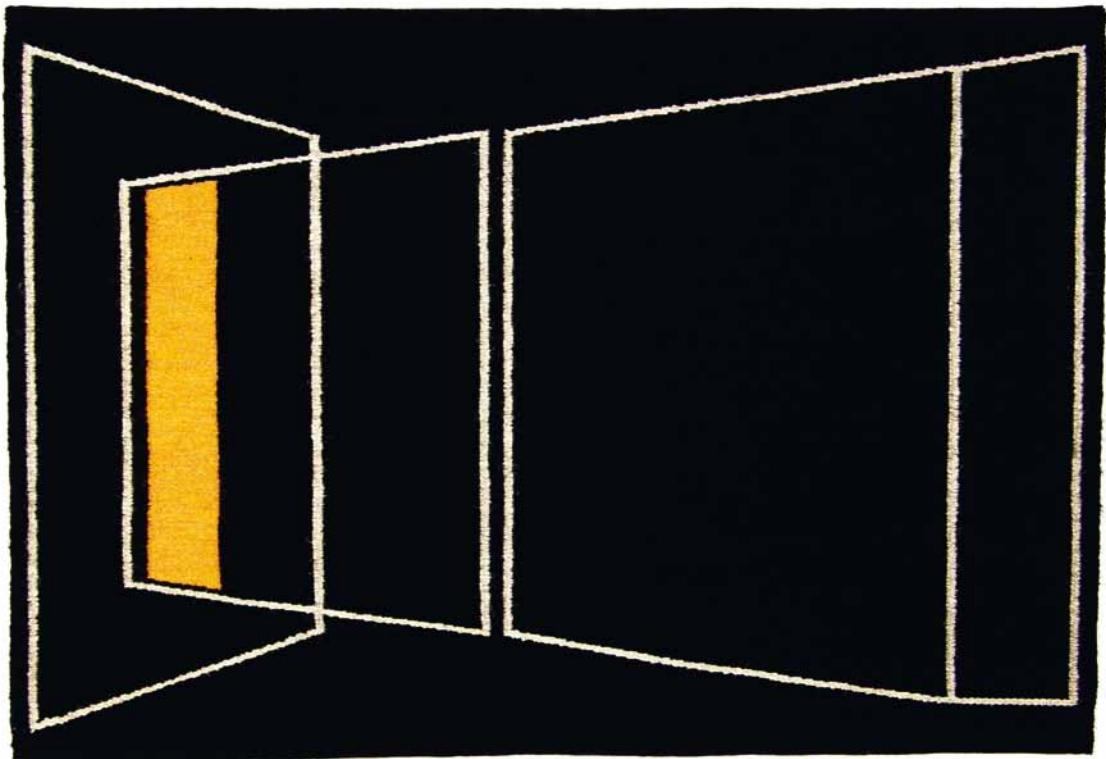
Galleri Pagter, Kolding 2006

Rocket Gallery, Danish Konkrete, London, 2008

"Sofastykker" Silkeborg Bad og Sophienholm, 2007

"From Lausanne to Beijing" 5th and 6th International Fiber Art Biennale, Beijing 2008, Zhengzhou 2010, Kina

Med udgangspunkt i et konkret og geometrisk formsprog arbejder jeg med vævede vægtæpper. Tæpperne er vævet på skaftevæv i billedvævsteknik, og materialerne er indfarvet sisal og hør.



Arkitektur I.



## GRETHe SØRENSEN

Bastrup Skolevej 24a – 6580 Vamdrup – Denmark – gs@textiledesigner.dk – www.grethesorensen.dk

I work with digital jacquard weaving in unique textile art / freelance design for Kvadrat and GJ Damask.

Sold to: Tekstilmuseet, Borås, Sverige 2009 / Statens Kunstmuseum 2009-2005-1999-1990-1988-1987 / Ny Carlsbergfondet 2005 / Designskolen Kolding 2005 / Kunstmuseum Trapholt, Kolding 1989

Awards: +1 Award for best new product 2007 Cph. Furniture Fair / Honorary Mention at 12th International Exhibition of Tapestry, Lodz, Poland, 2007 / Statens Kunstmuseum's three year working grant 1991

Exhibitions in 2010: K. A. Almgrens Sidenäveri, Stockholm, September, invited by Fiberart Sweden / Mind and Matter, Lincoln Museum of Art, Nebraska, invited by Textile Society of America/ Blickkontakt, Haderslev Kunstforening.

The challenge of my current work involves harnessing the possibilities inherent in the digital loom for creating new visual forms of expression. I am fascinated by fibres and weaving techniques – I am engaged in creating constructions of thread, in using yarns, colours and weaving structures to construct designs: three dimensional forms or outlines with shapes and colour, in which the contours and the construction of the work are necessary and indispensable parts of the visual expression.

arbejder med digital jacquardvævning i unika tekstilkunst / freelance design for Kvadrat og GJ Damask.

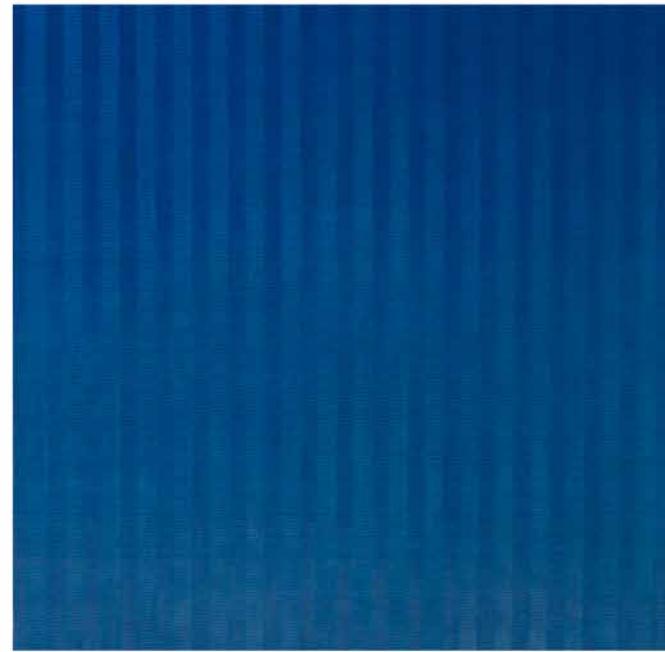
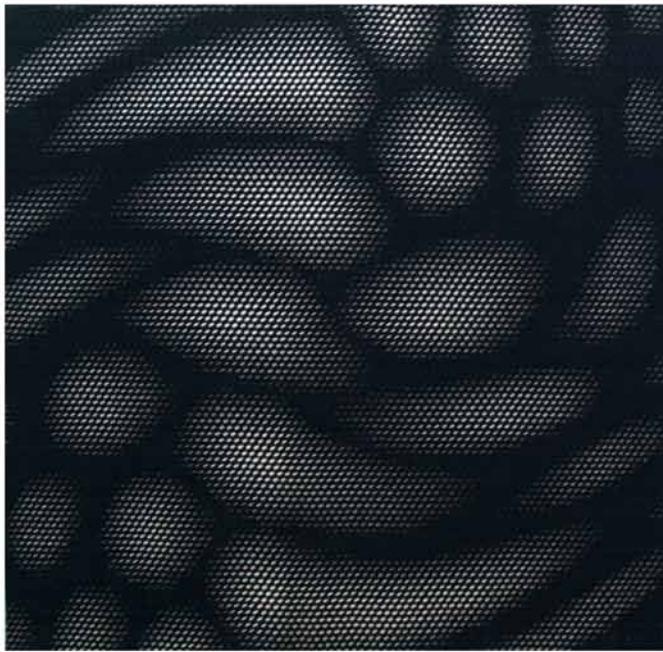
Solgt til: Tekstilmuseet, Borås, Sverige 2009 / Statens Kunstmuseum 2009-2005-1999-1990-1988-1987 / Ny Carlsbergfondet 2005 / Designskolen Kolding 2005 / Kunstmuseum Trapholt, Kolding 1989

Priser: +1 Award for best new product 2007 Cph. Furniture Fair / Honorary Mention at 12th International Exhibition of Tapestry, Lodz, Polen, 2007 / Statens Kunstmuseum's treårige stipendium 1991

Udstillinger i 2010: K. A. Almgrens Sidenäveri, Stockholm – sept., inviteret af Fiberart Sweden / Mind and Matter, Lincoln Museum of Art, Nebraska inviteret af Textile Society of America/ Blickkontakt, Haderslev Kunstforening.

Udfordringen i mit nuværende arbejde består i at udnytte mulighederne i den digitalt styrede væv, til at skabe nye visuelle udtryk.

Jeg er fascineret af fibre og væveteknikker – jeg er optaget af at danne konstruktioner med tråd - af at opbygge motiver ved hjælp af garner, farver og vævestrukturer – tredimensionelle former eller flader med former og farver, hvor strukturen og konstruktionen er nødvendige og uundværlige dele af motivet.



*Interference no. 7, Digital jacquard weaving, flax  
Blue graded weaving, Graded colouring of warp, flax*



## INGA VESTERGAARD SØRENSEN

Vesterballevej 1 – Ho – 6857 Blåvand – Denmark – phone +45 75279593 – ceramic@havlitstentoj.dk – www.havlitstentoj.dk

Born in Århus 1951.

Kunsthåndværkerskolen Kolding, Danmark, 1980–84.

“Havlit stentøj”, workshop with Asger Kristensen since 1985.

Member of Danske Kunsthåndværkere, MDK.

Exhibitions in museums and galleries nationally and internationally.

For this exhibition I have created interpretations on the theme of “connecting” by producing balancing studies of birds. I have attempted to catch and capture those details of the birds’ behaviour where each is dependent on the others. In turn, the glazing plays an important role in evoking and underscoring the objects’ weight.

The merry birds of “Waltzing Birds” and “Pentathlon” become a symbol of community in play and seriousness.

Født i Århus 1951.

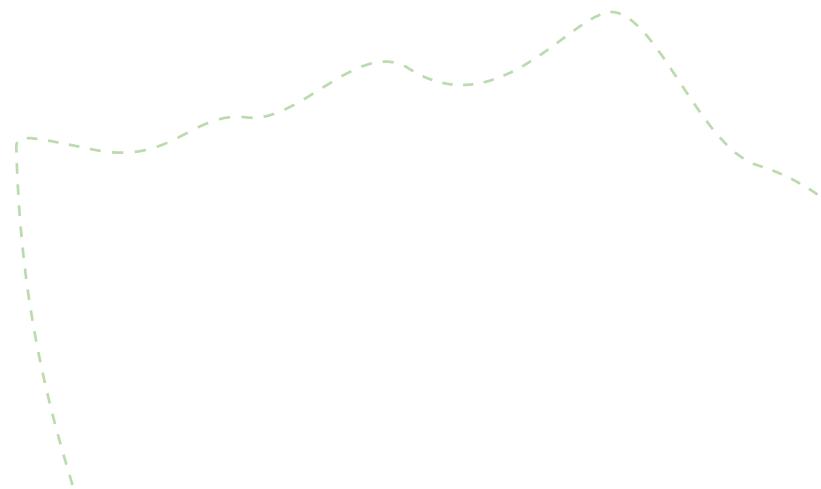
Kunsthåndværkerskolen Kolding, DK. 1980–84.

“Havlit stentøj”, værksted med Asger Kristensen siden 1985.

Medlem af Danske Kunsthåndværkere, MDK.

Udstillet på museer og gallerier i ind- og udland.

Til denne udstilling har jeg tolket over temaet ”Connecting” og fremstillet balancestudier af fugle. Jeg har forsøgt at fange og fastholde detaljer i fuglenes adfærd, hvor de hver især er afhængige af hverandre. Ligeledes spiller glasuren en stor rolle i understregningen af objekternes tyngde. Fugle i muntet lag i ”Waltzing Birds” og ”Pentathlon” bliver til symbolet på fællesskab i leg og alvor.





*Waltzing Birds*, stoneware



## BRITT VILLADSEN

Borthigsgade 26 – 6000 Kolding – Denmark – phone +45 21959019 – brittvilladsen@hotmail.com

2000–2005 Designskolen Kolding  
2005 Exhibition at Dina Vejling in Odense  
2006–2008 Contribution to Danish Craft Collection no. 10 and 11  
2008 World Fair Zaragoza  
2010 The upside-down world. Exhibition at Nicolai  
2010 Denmark by Design. Exhibition at Dansk Designcenter

2000–2005 Designskolen Kolding  
2005 Udstilling hos Dina Vejling i Odense  
2006–2008 Medvirkende i Danish Craft Collection no. 10 og 11  
2008 Verdensudstillingen Expo Zaragoza  
2010 Den omvendte verden. Udstilling på Nicolai  
2010 Denmark by Design. Udstilling Dansk Designcenter

### EGGS, EGGS and EGGS

What if all the animals of the world started life in an egg?  
Would the eggs of the zebra be striped?  
How large would the hippopotamus' nest be?  
How would the elephant hatch its eggs?  
Would the walrus' eggs float or sink to the ocean floor?  
How would the camel calf fit its long legs?  
Would the giraffe hide its eggs high in the tree tops?

### ÆG, ÆG og ÆG

Hvad hvis alle klodens dyr startede livet i et æg?  
Ville zebraens æg være stribede?  
Hvor stor ville flodhestens rede være?  
Hvordan ville elefanten få ruget på sine æg?  
Ville hvalrossens æg flyde eller synke ned på havets bund?  
Hvordan ville kamel føllet få plads til sine lange ben?  
Ville giraffen gemme sine æg højt i træets krone?



*eggs, eggs and eggs*

## GREETINGS FROM SWEDEN

During the last few decades, Swedish and Nordic craft have faced a growing international interest. The Nordic community has, by tradition, been connected through language, society and cultural history. Within the craft scene this cooperation is very strong, professors and teachers move across the borders, as well as students supported by scholarships and Nordic exchange programs. However, in a broader context, concerning the practical work with the craft sector's professional issues and the general publics view on craft, there remains greater opportunities for cooperation. This is why the Nordic craft organisations have recently formed a Nordic Network of Craft Organisations (NNCA). The importance of meeting and learning about each others organisations, discussing and making concrete opportunities, cannot be overestimated.

Connecting is an ambitious project that involves not only a national, but also a regional and personal perspective on craft today. The projects format, with 40 participants from 5 countries, contributes to creating an attractive public event with focus on craft as an artform, particularly in an international perspective. We see it as very positive that ArsBaltica supports the project.

During recent years, we are, from Konsthantverkscentrum's national perspective, pleased to acknowledge that Skåne Regional Council seriously supports craft on a regional level. Connecting is no exception. Due to Skåne's geographical proximity to the continent it naturally encourages cooperations with Germany and the rest of Europe. It is impressive to see that individual members, through their own mettle and connections with colleagues in other countries, are producing such an extensive project as Connecting. We are following the work with great interest and wish the project great success during its two years.

Mio Schlegel

Managing director Konsthantverkscentrum (KHVC)

National membership organisation for professional craftsmen with mandate from The National Art Council in Sweden.

SKÅNE

## HÄLSNING FRÅN SVERIGE

Konsthantverket i Sverige och övriga Norden har under de senaste decennierna mött ett växande internationellt intresse. Av tradition är den nordiska gemenskapen väl förankrad genom språk, samhälle och kulturhistoria. Inom konsthantverket är denna samhörighet i hög grad levande: lärare och professorer flyttar över gränserna, liksom studenter med stöd av stipendier och nordiska utbytesprogram. Men på ett vidare plan, i det praktiska arbetet för områdets professionella frågor och konsthantverkets möte med publiken, återstår ännu stora möjligheter till samverkan. Därför har de nordiska medlemsorganisationerna helt nyligen bildat Nordic Network of Crafts Associations (NNCA). Betydelsen av att träffas, lära om varandras verksamheter, diskutera och konkretisera möjligheter, kan inte överskattas.

Connecting är ett ambitiöst projekt som involverar såväl ett nationellt som ett regionalt och personligt perspektiv på konsthantverk idag. Projektets format, med 40 deltagare i fem länder, bidrar till att skapa ett attraktivt publikt evenemang med uppmärksamhet för konsthantverket som konstform, inte minst internationellt. Vi ser det som mycket positivt att Ars Baltica stödjer projektet.

Utifrån Konsthantverkscentrums nationella uppdrag kan vi under senare år med glädje konstatera att Region Skåne seriöst stödjer konsthantverket på regional nivå. Connecting är inget undantag. Skånes närhet till kontinenten inbjuder på ett självklart sätt till gemenskaper söderut, gentemot Tyskland och övriga Europa. Det är imponerande att se hur enskilda medlemmar, av egen kraft och i gemenskap med kollegor i de övriga länderna, driver ett så omfattande projekt som Connecting. Vi följer ert arbete med stort intresse och önskar projektet all framgång under de två år som det pågår.

Mio Schlegel

Verkställande direktör Konsthantverkscentrum (KHVC)

Nationell medlemsorganisation för yrkesverksamma konsthantverkare med uppdrag från Statens Kulturråd.



## LINNEA BLOMGREN

Rivieravägen 6 – SE-269 39 Båstad – Sweden – phone +46 705760061 – neaform@yahoo.se – www.neaform.se

Born 1980 in Stockholm, Sweden.

Educated at Handarbetets Vänners Skola in Stockholm (2002–2005).

Studies in textile Shibori at Konstfack (2007, 2008).

"POFF" Art for public and privat environment, (2010).

I work with textile art and design in weaving, embroidery and dyeing, because these techniques suits my graphic expression, but yet no straight lines.

Designer for Klässbols linnen and Design House Stockholm.

The stiches controlled by the power of my hand. I want to create a flow with a slightly blurred line.

I seek an expression for the living, uneven and torn. The nonperfect, often from a feminist point of view.

I work in a living material with high quality in craftsmanship. I start with the movement and irregularity in the material, and also in the human body.

In collaboration with choreographer Pavel Cassius and Karen H Mikalsen I create installations with dance and film. They bring in another dimension to my work and create new images including awareness of the room and the body.

Employed artistic weaver at Märta Måås-Fjetterströms studio in Båstad, Sweden since 2007.

Member of Konsthantverkscentrum (KHVC).

Född 1980 i Stockholm, Sverige.

Utbildad på Handarbetets Vänners Skola, Stockholm (2002–2005).

Samt vidareutbildning i mönsterfärgning på Konstfack (2007, 2008).

"POFF" påbyggnadsutbildning inom konstnärlig gestaltning i privat och offentlig miljö (2010).

Jag jobbar med textilkonst och form i teknikerna vävning, broderi och färgreservage, för att det passar mitt grafiska uttryck utan raka linjer.

Frilansande formgivare för bland annat Klässbols linnväveri och Design House Stockholm.

Stygnen styrs av handens kraft. Jag vill skapa ett flöde med lätt suddiga linjer.

Söker uttryck för det levande, ojämna och slitna. Det ickeperfekta, ofta ur ett feministiskt perspektiv.

Jag jobbar i levande material med hög hantverksmässig kvalite. Utgår ifrån rörelse och ojämnheter i materialet och så även i kroppen. I samarbete med koreograferna Pavel Cassius och Karen H Mikalsen skapar jag installationer med dans och film. De för in en annan dimension i arbetet och skapar nya bilder med en medvetenhet om rummet och kroppen.

Konstväverska på Märta Måås-Fjetterströms vävateljé i Båstad sedan 2007.

Är sedan 2005 medlem i Konsthantverkscentrum (KHVC) och 2007 Kollektivverkstaden.



*Kontra*

*Photos and textile installation*



## SONJA EKMAN

Magle Lilla Kyrkogata 2b – SE-223 51 Lund – Sweden – phone: +46 739162966 – sonja@sonjaekman.se – www.sonjaekman.se

Born 1967

### Education:

92–98 MFA in jewellery design at HDK, School of Design and Crafts at Gothenburg University  
(91–92 metal crafts, Steneby School Dals Långed, 90–91 silversmithing, Helliden School Tidaholm, 89–90 litterature, Lund University)

Exhibitions in Sweden and abroad since 1998. Scholarships from the National Arts Grants Committee in Sweden (2006), among others.

Membership of National Crafts Center (KHVC)

### “Fancy cut”:

A look at the complex world of gems is the starting point of this project. Looking at for example the extreme changes of the landscape that is taken place along with the mining around the world, and looking at the tiny little cut gems that is the product, and playing with differences in scale took me into a fascinating place, resulting in these fancy cut diamond rings.

född 1967

### Utbildning:

92–98 MFA i smyckekonst, HDK Högskolan för Design och Konsthantverk i Göteborg  
(91–92 metallhantverk, Stenebyskolan Dals Långed, 90–91 silversmide, Helliden folkhögskola Tidaholm, 89–90 litteratur, Lunds Universitet)

Utställningar i Sverige och utomlands sedan 1998. Arbeitsstipendium från Konstnärsnämnden (2006), bland annat.

Medlem i Konsthantverkscentrum (KHVC)

Jag började att intressera mig för ädelstenarnas komplexa värld, allt ifrån den extrema förändringen av landskapen som är en följd av gruvindustrin, till den perfekt slipade lilla briljanten som är målet för allt det här. Jag påbörjade en lek med skalor mm som resulterade i den här smyckeserien som jag kallar ”Fancy cut”.



Fancy cut  
ring and bracelet





## MARIA HARTIKAINEN

*Maria Hartikainen – Röseredsvägen 11 – SE-424438 Agnesberg – info@mariahartikainen.com – www.mariahartikainen.com*

Born 1981.

Educated at School of Design and Crafts at Gothenburg University, Sweden (MFA 2007) and KV-Art school, Gothenburg.

Have exhibitions continuously in Sweden and abroad:

- |      |  |
|------|--|
| 2010 | "Westerwald Prize 2010, Mixed Media" Keramikmuseum,<br>Westerwald, Germany                                     |
| 2009 | Mais où va le design suédois? – The Swedish Institute, Paris,<br>Museum of International Ceramic art – Denmark |
| 2008 | The 8th International Ceramics Competition Mino, Japan   |

Represented at Röhsska Museum, Gothenburg.

My work is about colours, shapes, lines, composition and the interaction between these elements to create an interesting aesthetic composition.

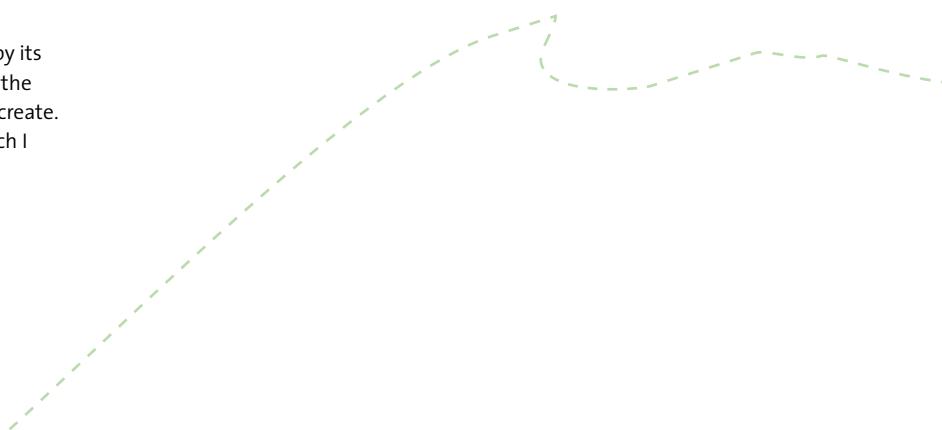
The colour is the content, and the content is enfolded by the shape.

I am inspired by the colours and shapes of the nature, although I do not wish to reproduce them. Instead, I abstract and create my work based on my own associations and apprehension.

I work almost exclusively with porcelain clay and I am fascinated by its natural white surface and its ability to bring out glaze. I often use the container as a building block or shape of origin for what I wish to create. With the container as starting point I build forms or modules which I assemble into a composition.

Mitt arbete handlar om färg, form, linjer och hur dessa element samspelear med varandra för att bilda en intressant komposition. Färgen blir innehållet och innehållet omsluts av formen. Jag är inspirerad av naturens färg och formspråk, dock är jag inte ute efter att avbilda naturen, istället abstraherar och formar jag mina arbeten efter mina associationer och tankar.

Jag arbetar nästan enbart i porslinslera och jag är intresserad av dess naturligt vita yta och förmåga att frambringa färger. Jag använder mig ofta av kärlformen för att skapa mina verk. Med kärlformen som startpunkt arbetar jag fram former eller moduler som jag sedan för samman för att skapa en intressant komposition.





Untitled





# IRINA MY LINDQVIST

Smultronvägen 44 – SE-34134 Ljungby – Sweden – info@irinamylinqvist.se – www.irinamylinqvist.se

Born 1981

## Education

- 2008 Pilchuck Glass School, USA  
2008 Going Public, Konstfack , 15 hp  
2002–2005 Bornholms Glass and Ceramics School  
2000–2002 The Glass School, Orrefors

## Selected Exhibitions

- 2010 "Blickwechsel" Hovdala slott; Stockholm Furniture Fair  
2009 Stockholm Furniture Fair; The Glassery, Stockholm, Sweden;  
Smålands Museum, Växjö, Sweden  
2008 "Blickwechsel" IHK gallery, Kiel

## Commission

- 2010 "Playhouse – Bungalow" Playingsculpture in concrete,  
Sundbybergs stad  
2007 "In th middle of an adventure ..."  
Playingsculptures, Härryda kommun

With passion for imagination, playfulness and details. Irina My works with design, unique glassart, design and public art commissions. Her work include materials as glass – handblown, fused, flameworked, wood, ceramics, concrete and light. Inspired by nature, old poetry, Art Nouveau, music and life it self. Irina My's work has an colourfull, narrative expression where she aims to communicate – subjects as memories, life and wisdom.

Represented at Nationalmuseum, Stockholm (2006); The Glassery, Stockholm; Smålands Museum, Växjö (2009); Ljungby Kommun; Katapult of Sweden, Göteborg; Area ID, New York; Pilchuck Auction (2008)

Född 1981

## Utbildning

- 2008 Pilchuck Glass school, USA  
2008 Going Public, Konstfack , 15 hp  
2002–2005 Bornholms Glas og Keramikskole  
2000–2002 Glasskolan, Orrefors

## Utställningar i urval

- 2010 "Blickwechsel", Hovdala slott; Stockholm Furniture Fair  
2009 Stockholm Furniture Fair; Separatutställning, The Glassery;  
Separatutställning "Reality dreams", Smålandsmuseum  
2008 "Blickwechsel" IHK gallery, Kiel

## Uppdrag

- 2010 "Lekhus Bungalow" Lekskulptur I betong, Sundbybergs stad  
2007 "Mitt I ett äventyr..."  
Lekskulpturer, Härryda Kommun

Formgivare och konsthantverkare med passion för fantasi, lekfullhet och detaljer. Irina My arbetar med unik glaskonst, design och offentliga uppdrag. Hennes arbete inkluderar materialen glas – blåst, fusing och flameworked, trä, betong och ljus. Inspirerad av natur, gammal visdom, Art Nouveau, musik och livet själv, har Irina My's arbete en narrativt och färgstarkt uttryck ofta med ett inneslutet budskap som hon vill förmedla.

Representerad på Nationalmuseum, Stockholm (2006); The Glassery, Stockholm; Smålands Museum, Växjö (2009); Ljungby Kommun; Katapult of Sweden, Göteborg; Area ID, New York; Pilchuck Auction (2008)



*Unreplacable*



## PERNILLA NORRMAN

Roskildevägen 11b – SE-217 46 Malmö – Sweden – phone +46 736 836758 – pernilla\_norrman@hotmail.com – [www.pernillanorrman.se](http://www.pernillanorrman.se)

Born 1968 in Malmö, Sweden. Educated at Capellagarden in Öland (1999–2001), Konstfack, Stockholm (2002). Worked for ceramist Signe Persson-Melin during 2001–2005. Exhibitions in Sweden and abroad since 2001. Scholarships from the National Arts Grants Committee in Sweden (2002, 2004–2005, 2008–2010), among others.

Membership of National Crafts Center (KHVC) and Association of Swedish Craftsmen and Industrial Designers (KIF).

My ceramic work has come to evolve around the red clay that I collect from a small abandoned brickyard in the forest outside Ystad. The clay reflects a certain brickyard heritage and the traditional pottery associated to the Skåne region, but it is also a medium of a certain place and its history. I use the clay straight from the ground, retaining natural components of gravel and organic impurities. The vessels are handthrown and then deformed. The pieces are fired several times to achieve the deep and varied colour range like that of fired brick. The process involves reflection over the intangibility of time, which is the clays origin; the firmness of the earth and the transcendence of the human connection.

Född 1968 i Malmö, Sverige. Utbildning Capellagården, Öland (1999–2001), Konstfack, Stockholm (2002). Arbetat för keramiker Signe Persson-Melin (2001–2005). Utställningar i Sverige och utomlands sedan 2001. Stipendier från Konstnärsnämnden i Sverige (2002, 2004–2005, 2008–2010), bland andra.

Medlem i Konsthantverkscentrum (KHVC) och Sveriges konsthantverkare och industriformgivare (KIF).

Mitt keramiska arbete har kommit att gestalta sig utifrån den röda lera som jag gräver vid ruinen av ett ödelagt gårdstegelbruk i skogen utanför Ystad. Leran anknyter till en regional tradition med tegeltillverkning och krukmakeri i Skåne, men den är också bärare av en speciell plats och dess historia. Jag använder leran direkt med sitt naturliga innehåll av grus och rester av organiskt växtmaterial. Formerna är fritt drejade, uppbrutna och omformade, därefter brända åtskilliga gånger för att uppnå tegelskärvens djupa och skiftande färgskala. Processen rymmer en reflektion över den oförgripbara tiderymd som är lerans ursprung, jordens fasthet och de mänskliga sammanhangens förgänglighet.



not title



## SARA NYBERG WALLNER

Vilbovägen 9 – SE-271 73 Köpingbro –Sweden – sara.nyberg.w@telia.com

### Education:

University College of Arts, Crafts and Design, Stockholm

### Commissions in selection:

Tapestry for National Social Insurance Board, Sundsvall  
Interior decoration for the patients elevator, Örnsköldsviks hospital  
Applications, paintings and embroidery for library, Örnsköldsvik  
Screenprinting scene curtains for school, Gävle  
Textile objects for library, Malmö

### Represented:

Regional and County Councils  
National Public Arts Council

I work primarily with Public Arts and Environmental projects along free textiles and art objects.

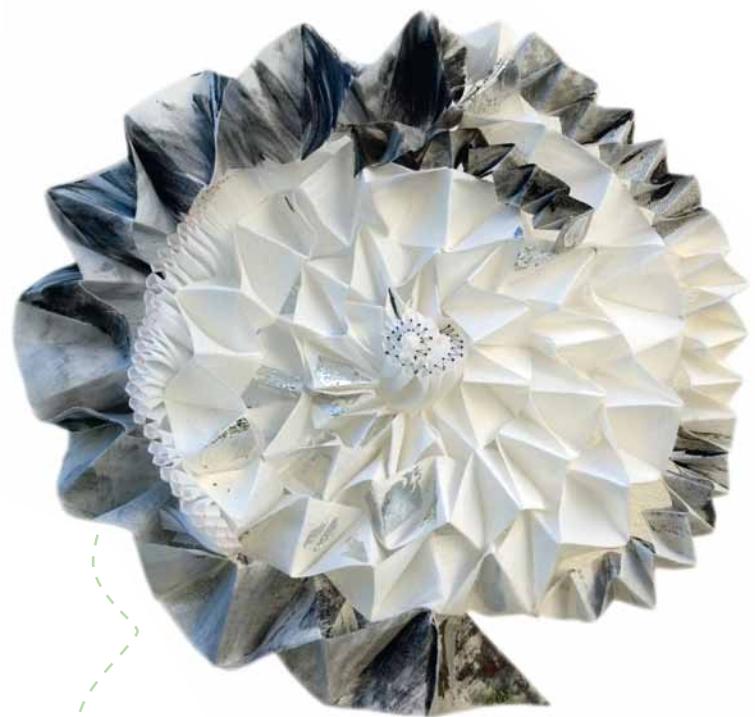
Crumbled structures, folded, twisted sculptural forms my current focus of interest. The tension of forming and working with and against my chosen materials creates the expressions that inspire me.

Jag arbetar med utsmyckningar för offentlig miljö, med fri textil och konstprojekt.

Strukturer, skrynkliga, veckade vridna är mitt fokus och intresse.  
Att forma och ge efter för materialet eller tvinga det till det uttryck jag vill åstadkomma inspirerar mig.

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Veckad ros, 2010



# JONAS ROOTH

Moriabacken 19 – SE-277 30 Kivik – Sweden – [jonas@rooth.se](mailto:jonas@rooth.se) – [www.rooth.se](http://www.rooth.se)

Born 1961.

Educated at Konstfack (1994 MFA), Stockholm School of Glass in Orrefors and KV Art School, Gothenburg.

Have exhibitions continuously in Sweden and abroad.

Represented at Nationalmuseum, Stockholm. Röhsska museet, Gothenburg och Swedish museum of glass, Växiö. Sweden.

Head of dept. craft first cycle/ BA level, Senior lecturer, School of Design and Crafts, University of Gothenburg, Sweden.

What has taken me to this area is the lust to color and shapes and how far I can take it. Of relevance to my artwork is that I work with many small items that I fitted together. It makes my art interesting both from a distance and in close. My works are inspired by nature's organic shapes. I like to explore the growing power which is life-giving, rebellious and powerful. But also can be seen as threatening and unexplainable. Has over the years been fascinated by glass ability to express and capture the random, to show weakness and strength of nature.

Född 1961.

Utbildad vid bland annat Konstfack (examen 1994), Stockholm, Glasskolan i Orrefors och KV konstskola, Göteborg.

Ställer kontinuerligt ut i Sverige och utomlands.

Representerad på Nationalmuseum, Stockholm. Röhsska museet, Göteborg och Sveriges glasmuseum, Växiö.

Lektor i konsthantverk och utbildningsansvarig vid HDK, Göteborgs Universitet sedan 2010.

Förhållningssättet till mitt arbete har alltid grundat sig på en lust för färg och form och en stark vilja att se hur långt jag kan sträcka mina uttryck. Det typiska för mina arbeten är att de är sammansatta av flera separata delar. Denna metod att arbeta ger mig möjlighet att arbeta med olika format och former och ger mina objekt kvalitéer i både helhet och detalj. Naturen har alltid haft en plats hos mig. Den innehåller skönheten som vi lätt känner igen men som ofta kan vara svårt att fånga. Naturen har mitt i sin skönhet en förmåga att framstå som hotfull och farlig. Mina arbeten fångar det komplexa och slumpartade hos naturen.



Nature object



## EVA ZETHRAEUS

Studio: Chokladfabriken – Paternostergatan 6 – SE-414 67 Göteborg – Sweden – evazethraeus@yahoo.se – [www.go.to/evazethraeus](http://www.go.to/evazethraeus)

Born 1971

Education: 1998 – Master of Fine Arts in Applied Arts and Crafts,  
Gothenburg University, Sweden

Represented at  
Swedish National Museum – Stockholm, Röhsska Museum –  
Gothenburg, Regional and National Public Arts Council – Sweden

As much as I like the duality of coral – plant / animal – I like the  
duality of the porcelain clay. The fired clay body is strong but the  
long, branches, with their subtle flowing, look delicate and frail.

Född 1971

Utbildning: 1998 – MFA vid Högskolan för Design och Konsthantverk, Göteborgs  
Universitet

Representerad vid  
National Museum – Stockholm, Röhsska Museet – Göteborg, Statens Konstråd,  
Västergötlands Regionen

Jag inspireras av korall och dess tvetydighet – växt/djur. På liknande sätt tycker jag  
om porslinlerans tvetydighet. Det brända porslinet är stark men de långa flödande  
grenarna ser ömtålig och spröda ut.

Budding Tree I, 2010  
Thrown, altered and assembled porcelain  
with details in platinum



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Regional Council of  
South Ostrobothnia

LANDSKRONA  
KONSTHALL





Österbottens förbund  
Pohjanmaan liitto

Regional Council  
of Ostrobothnia

Sydbank  
Hvad kan vi gøre for dig



Danfoss



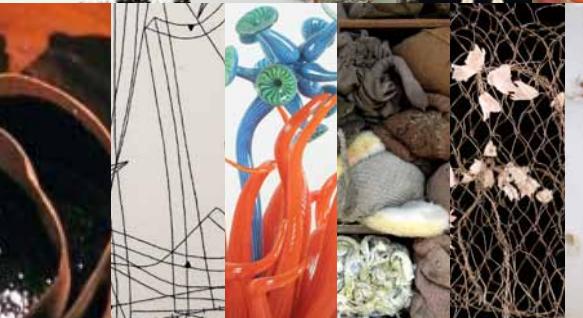
Ministerium  
für Bildung und Kultur  
des Landes Schleswig-Holstein



A. P. Müller og Hustru  
Chastine McKinney Möllers Fond til almene Formaal







[www.connecting-artsandcrafts.com](http://www.connecting-artsandcrafts.com)