

ART CENTRE SILKEBORG BAD

Hurray! Again, we are able to present ARTAPESTRY to a Danish audience. During the last three years we have been asked many times by our visitors when the show would return. Now the time is up and ARTAPESTRY6 is here showing us what is going on at the contemporary tapestry-scene in Europe. We thank ETF for once again letting us host this exhibition.

This time the whole Art Centre will be filled with tapestries: Together with the brand new tapestries from ARTAPESTRY6 chosen to show us what creative European weavers are working with, we will present a historic exhibition from the collections of Atelje 61 in Novi Sad, Serbia. The workshop has existed for 60 years now, founded in 1961, and has during these years with the work of many professional weavers made tapestry based on artists' cartoons.

We hope that the two exhibitions will complement each other in a way that gives an impression of both tradition and innovation in this ancient craft that is still developing and showing new surprising trends.

The purpose of the Art Centre Silkeborg Bad is to communicate pictorial art. The institution presents artists from all over the world and exhibitions with internationally relevant themes and it provides a meeting-place for Danish and foreign art. Space is created for interdisciplinarity along with possibilities for dialogue between art forms.

*Dorte Kirkeby Andersen
Curator at Art Centre Silkeborg Bad*

6th February – 18th April 2021
Denmark: ArtCentre Silkeborg Bad, Silkeborg

MUSEUM OF CENTRAL FINLAND

The Museum of Central Finland specializes in cultural history. It serves both as the town museum of Jyväskylä and the provincial museum of central Finland. It was founded in 1932 and is owned by City of Jyväskylä. Its permanent exhibition tells about the history of the province from the prehistoric times to the presents.

In the museum's permanent exhibition 'Exploring Central Finland' you can listen to the stories and memories as told by people from Central Finland, marvel at the beauty of the evolving environment, pop in to see a film, read comics about the early days of Jyväskylä, feel the magic of the smoke sauna and relive glorious moments of sports history, or immerse yourself in rap music. Children can play hopscotch and other traditional playground games, visit the old farmers' market and create cave paintings using modern techniques. And what did Jyväskylä look like when Alvar Aalto was a young lad, over a hundred years ago?

When Alvar Aalto designed the main exhibition hall of the Museum of Central Finland in the end of 1950s, it was said that he had the traditional Finnish wall rugs, the that museum had in its collection, in mind.

During the years, there has been many textile displays of Finnish textile artists in the museum, and a couple of group exhibitions made by The Finnish Association of Textile Artists TEXO.

In the beginning of 2013, we had an opportunity to see modern European tapestry, when Artapestry3 exhibition was held in The Museum of Central Finland. Now, after nine years, we are eagerly waiting to see what is happening in the field of art tapestry and looking forward experiencing the Artapestry6 in Jyväskylä during the Summer 2022.

*Heli-Maija Voutilainen
Head of Museum Services*

3rd June - 4th September 2022

Finland: Keski-Suomen Museo (Museum of Central Finland), Jyväskylä

KULTURCENTRUM

Kulturcentrum Ronneby was originally built to house the offices, storage spaces and packing central for Kockums Enamelling factory, active from 1856 to the mid-seventies. Kulturcentrum arranges about 10-15 exhibitions each year with national and international contemporary art, design and fine crafts. The exhibition area measures 1500 m2 in total. The Cultural Centre is thereby one of the largest arenas for contemporary art in southern Sweden.

Artist's workshops in enamel, graphics and textile intended for professional artists and schools are situated in the building. The Kulturcentrum collaborate with the County of Blekinge and Konst i Blekinge in holding residency programs, exhibitions, art pedagogy, conferences and to develop the Cultural Centre into a regional hub for artistic resources that supports the art environment and strengthens the possibilities for artists to work in the county.

Several exhibitions with textile in different techniques and expressions have been held in our galleries during the years. Tapestry, three-dimensional textile and interior textiles in the form of absorbents. Textile exhibitions attract, not least due to the strong textile tradition in the county of Blekinge, and we perceive an increasing interest among the young. We have previously shown two instalments of Artapestry and look forward to the third. Kulturcentrum Ronneby are proud to house Artapestry6 in 2021 and are convinced that it will attract visitors both from Sweden and our neighbouring countries. We wish all the participating artists as well as visitors welcome to Ronneby.

*Kirsti Emaus
Director of Kulturcentrum
Ronneby Kommun*

13th November 2021 – 9th January 2022
Sweden: Kulturcentrum Ronneby Kunsthall, Ronneby

In this ARTAPESTRY exhibition, the full catalog will only be available online. Videos, artist statement, information about ARTAPESTRY6 and much more will be available. Scan the QR-code to visit tapestry.dk to see the online catalog and to get the full experience of ARTAPESTRY6.



TOPICS

*By Nina Hobolth
Art Historian*

Picturesque Poetry

Just as photos can be brought further in an artistic processing which results in woven photo realism; picturesque, non-descriptive elements can be introduced with significant effect in tapestries in which the yarn's glow and intensity replace the intensity and/or serenity of oils and pastels. And subsequently the element of size comes to play when the limitations of the canvas are resolved by large tapestries. Tapestry's nature challenges the artist who will want to preserve the watercolor's color nuances from light to dark transitions and the color of water's "wet in wet". Artists can also choose a clean composition of colors, forms and structures in which figurative elements can be eliminated, but where an abstract, musical influence of color and shape is achieved.

Drama

Violent events and compelling emotions are displayed in a number of the exhibition's works: from expressionistic black and white graphics to scenes of a mythological and medieval character. In one work, the tapestry grows from the wall and becomes a crucifixion sculpture. One thing they have in common is the strong voice of the teller which has us reflecting over the scene and its implications.



Photo: Woytek Konarzewski
Katarzyna Lavocat *Trias-2*

Marie-Thumette *Richard Back to the Harbour by Night 3*,
Flora Hutchison *Idol II, Inka Kwato Fragrance*,
Thomas Gorenberg *Limnoid*, Anette Hansen *Fragments*,
Joanna Soroka *The Moon and Signpost*



Photo: André Leclercq
Carmen Groza *Kára*

Ann Nyberg *Fire Falling*, Aino Kujala *Uusi Ymmärrys*,
Zina Yuste-Jakobsen *Inheritance of Grandmothers*, Chrissie Freeth
Saint Catherine, Emma Dementeva *Situs rompus*

Dynamics of Space

Or you might call it the geometry of space. It's about the components of the image breaking up the surface and making it three dimensional: it might be a simple white line woven into a black background which gives the picture depth – or a glimpse of sky composed of satellites and space waste – or a red dot that binds the geometric chaos and anchors the composition – or a cone of light over the sea: the tapestry's "how" has gone beyond its own limitations and draws us up/out/into the universe.



Photo: Anders Elverhøy
Kristin Sæterdal *Space Debris*

Feliksas Jakubauskas *Red Dot*, Gudrun Pagter *That's It*,
Renata Rozsivalová *Geometry of Light and Darkness*,
Kristin Sæterdal *The Mothship*, Livia Pápai *Way to Light*

Photo Realism

Weaving has many parallels with the digital world, especially with regard to its division into pixels. This is one of the reasons why so many of the exhibition's works are derived from, and find their inspiration in, photographs: of people, of landscapes, of cities and bridges, of fire and water. The artistic translation from photo to tapestry is individual and the weaving techniques varied, but one shared element is – like photography – that the frozen moment gives the works a dimension of memories, impressions and history.

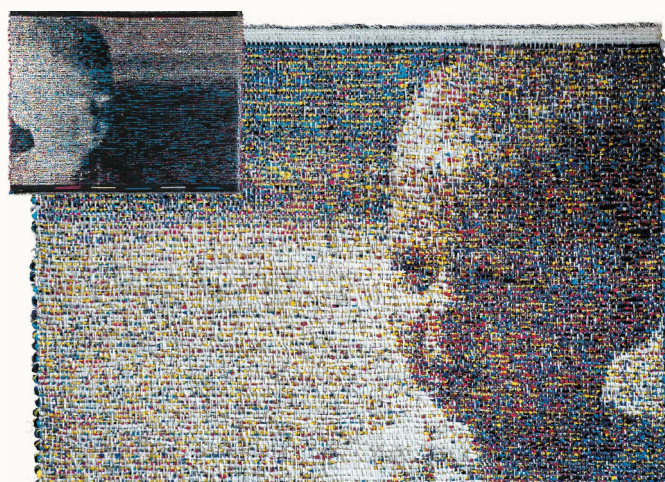


Photo: Anette Fuglsang
Lise Frølund *Child*

Dorthe Herup *Friendship*, Soile Hovila *World of Contrast I-II*,
Jane Freear-Wyld *Reflect 2*, Birgitta Hallberg *Sunday Morning*,
Lis Korsgren *Morning Haze*, Marianne Poulsen *Road to Freedom*

Ornament and Symbolism

To clear the tapestry's surface of perspective and naturalism is characteristic of this group of works. To concentrate on the surface and fill it with rhythmic repetitive patterns or symbols, for example a square or a spiral, and then to add an imbalance or the impression of a labyrinth, leads the eye to wander over the work to discover more rhythm and variation. Stringency and improvisation keep each other in check in the revelation of ancient ornaments and signs such as twists, spirals, runes, clouds, amulets and leaf shapes.



Photo: Stina Glømmi
Britta Been *Chinese Cloud Jade / Skybragd Jade*

Gunilla Petersson *Labyrinth*, Lindsey Marshall *Out of Darkness*,
Søren Krag *Untitled (Guilloché II)*, Emma Nicole Straw
Tapestry Collage, Włodzimierz Cygan *Organic 4 and Viruses*,
Anet Brusgaard *Petits Gubbes d'Or de la Terre Noire*,
Erica Tammperä *I See What I Hear*

Visions of Nature

The view of cliffs, valleys or seascapes, an autumn field bordering the horizon, or a close-up of reflections of the sun in water: nature's colors in tapestries – be they sliding transitions of the finest nuances of color or sharp contrasts with black lines of contour – are recreated with deceptive force, creating fabulous scenes of rolling seaweed or life in the ocean conveyed with lyrical intensity.

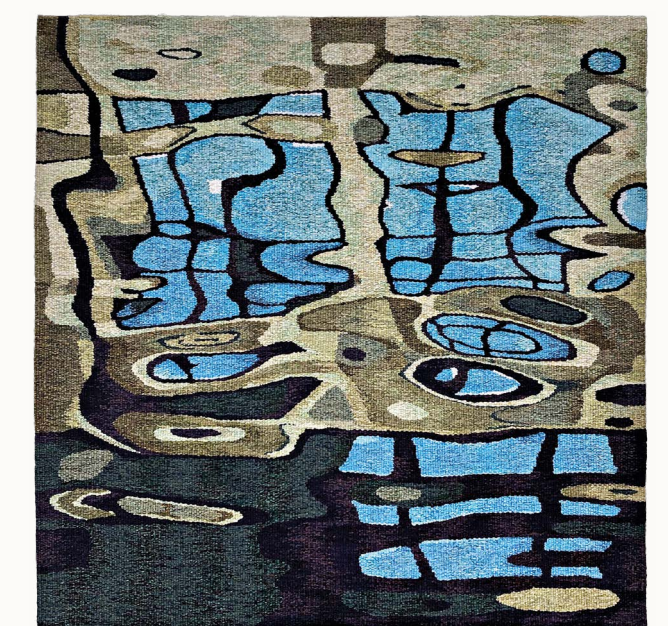


Photo: Agneta B. Lind
Agneta B. Lind *Lookout*

Anne Marie Egemose *Trails of Soils - The Harvest*, Joan Baxter
Hallaig 2, Ariadna Donner *Lively and Silent Winter*, Jane Riley
In Suspension 2, Merce Paytuvi *Sequences*, Ann Naustdal
The Forest Floor

Acknowledgment

A very big and heartfelt thank you to Head of Secretary, Anet Brusgaard. Her time and engagement is essential for the making of this exhibition. Also, a thank you to project coordinator, Olívia Aguilera Malinovsky, who came and took some of the work pressure from the Secretary. European Tapestry Forum would further like to express their gratitude to the Aage og Johanne Louis-Hansen Fond, Weavers Bazar and Ms. Miranda Harvey for the funding and contribution of the ARTAPESTRY6 exhibition.

Note: Commentary is one dimensional, while works of art are complex and ambiguous. The works in this exhibition explore a number of transverse influences and consequently contain elements from several of the above-mentioned topics.