

Narrative and Tradition

A piece of cloth is never just a piece of cloth. Consciously and sub-consciously the cloth is the materialisation of the artist/maker's and the audience/owner's history, context, skill, sense of touch - yours, mine, that embedded DNA. Cloth speaks of and to the body, and the body responds. Given the chance people find its narratives accessible - even the most challenging subject matter is absorbed and reflected on by the viewer. Our materials resonate with our audiences, the cloth is textural, soft, gentle enfolding, no matter how strange or difficult the subject. This is our experience, it is also the experience we offer our audiences. As tapestry artists we have a huge advantage over other media in our relationship with our audiences and their aesthetic experience. The textile materiality of a tapestry brings an accessibility: we, maker and viewer, are familiar with the convention of narrative and tapestry, we are open to the story and the medium becomes the message.

This is a most precious heritage. As tapestry weavers we are the guardians of such a wealth of past practice holding social and cultural narratives across the centuries and between nations.

Our tapestry inheritance is so rich and engaging, but is it also entrapping? While acknowledging that the process is the means, by holding to the manner are we only re-producing what has gone before? Can we improvise and lay down new tracks, fresh lines of travel, without losing what we have? These difficult questions are present in the works in this latest Artapestry6 exhibition and the works demonstrate that, as Tim Ingold has written: "...it is not the language per se that ensures the continuity of tradition. Rather, it is the tradition of living in the land that ensures the continuity of language."¹ In other words, it is precisely by weaving the tapestries which reflect our living today that we ensure that tapestry weaving will continue. The tapestries may not always look traditional, as ARTAPESTRY has shown with each exhibition it organises, however every iteration is an acknowledgement that tapestry is alive and kicking hard, connecting the past to the future through the present. *(The full essay is available in the online catalog)*

"...one is never weaving the past, present or the future - it is a continuum and transcends perceived time lines. It is just a matter of seeing it and acknowledging."

Elena Sparke

Lesley Millar
Professor of Textile Culture
Director International Textile Research Centre
University for the Creative Arts

Helena Hernmarck — USA



Photo: Norman McGrath

Title: Up and Down Triptych

GUEST STATEMENT

ARTAPESTRY6 will be showing the finest practice in contemporary tapestry, it will include the work of two invited artists, whose work exemplifies current approaches to the art form.

The intention is to renew and refresh the approach of ARTAPESTRY, while remembering the basic principles which are tapestry's strength.

Nancy Koenigsberg — USA



Photo: Cathy Carver

Title: Light

ARTAPESTRY6 PARTICIPANTS

BELGIUM

Carmen Groza
Kära

CZECH REPUBLIC

Renata Rozsivalová
Geometry of Light and Darkness

DENMARK

Anet Brusgaard
Petits Gubbes d'Or de la Terre Noire
Anne Marie Egemose
Trails of soils – The Harvest
Lise Frølund
Child
Birgitta Hallberg
Sunday Morning
Mette Hansen
Fragments
Gudrun Pagter
That's it
Marianne Poulsen
Road to Freedom
Zane Vizule-Jakobsena
Heritage of Grandmothers

ESTONIA

Erica Tammperre
I See What I Hear

FINLAND

Ariadna Donner
Lively and Silent Winter
Soile Hovila
World of Contrast I
World of Contrast II
Aino Kajaniemi
Understanding
Inka Kivalo
Fragrance

FRANCE

Marie-Thumette Brichard
Back to The Harbour by Night 3
Katarzyna Lavocat
Trias-2

GERMANY

Thomas Cronenberg
Wehmut

HUNGARY

Livia Pápai
Way to Light

LITHUANIA

Feliksas Jakubauskas
Red Dot

NORWAY

Brita Been
Chinese Cloud Jade / Skybragd Jade
Dorthe Herup
Friendship
Søren Krag
Untitled (Guilloché II)
Ann Naustdal
The Forest Floor
Kristin Sæterdal
Space Debris
Mother Ship

POLAND

Włodzimierz Cygan
Organic 4
Viruses

SCOTLAND

Joan Baxter
Hallaig 2
Fiona Hutchison
Tide II
Joanne Soroka
The Moon and Sixpence

SPAIN

Mercé Paytuvi
Sequencies

SWEDEN

Lis Korsgren
Morning Haze
Agneta B. Lind
Lookout
Ann Nyberg
Free Falling
Gunilla Petersson
Labyrinth

RUSSIA

Elmira Dementeva
Satus Tempus

UNITED KINGDOM

Jane Freear-Wyld
Reflect 2
Chrissie Freeth
Saint Catherine
Lindsey Marshall
Out of Darkness
Jane Riley
In Suspension 2
Emma Straw
Tapestry Collage

INVITED GUESTS

Helena Hernmarck
Up and Down Triptych, USA
Nancy Koenigsberg
Light, USA

THANK YOU FOR THE CONTRIBUTION:



weaversbazaar

Ms. Miranda Harvey

Scan the QR-code for the full ARTAPESTRY6 onlie catalog and to read more about the ARTAPESTRY6 participants



Photo: Tibor Dobor

Prizewinner Livia Pápai
Title: Way to Light

PRIZE-WINNING TAPESTRIES:
THE JURY'S STATEMENT

In this edition, as a result of long discussions and deliberations of the Jury, we have decided to award not one, but two artists. Both realizations, so different in terms of their meaning, located in the region we know so well, are perfect. Respect for intellectual and visual values, both of which are so important in the opinion of the members of the Jury, became the reason for this. Congratulations to the Winners of this edition of ARTAPESTRY: Livia Pápai and Katarzyna Lavocat.

Pawel Kielpinski, ARTAPESTRY5 prizewinner,
on behalf of the Jury

ABOUT THE ARTAPESTRY6 EXHIBITION

It was a great honor for us to participate as members of the Jury of the International ARTAPESTRY6. This year's session took place in unexpected and unusual circumstances caused by the Covid-19 pandemic. However, due to the excellent cooperation with the main organizer of the project, Anet Brusgaard, and from the Jury, successful cooperation was established and meaningful deliberations were conducted online.

The level of works sent by the participants proves the unwavering great potential of artistic textile in this very traditional area of classical techniques. From among many submitted works, we decided to choose as many as 45 works for the exhibition.

Pawel Kielpinski, on behalf of the Jury

ARTAPESTRY6 JURY MEMBERS:
Andreea Micle, tapestry artist, Berlin, Germany
Pawel Kielpinski, Artist, professor at the University of the Arts, Poznan, Poland
Leena Svintihuvud, Art Historian, docent and curator at Finnish Design Museum, Helsinki, Finland

Secretary European Tapestry Forum
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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-Majja 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 Kunsthaj, Ronneby

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 Konarszewski
Katarzyna Lavocat Trias-2

Marie-Thunette Brichard Back to the Harbour by Night 3,
Piona Hutchison Tide II, Inka Kwato Fragrance,
Thomas Gorenberg Weimut, Mette Hansen Fragments,
Joanne Soroka The Moon and Silence



Photo: André Leclercq
Carmen Groza Kára

Ann Nyberg Free Falling, Aino Kujala Understanding,
Zane Yule-Jakobsen Heritage of Grandmothers, Chrissie Freeth
Saint Catherine, Emma Dementeva Situz rompus

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.



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 Mothetship, 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.

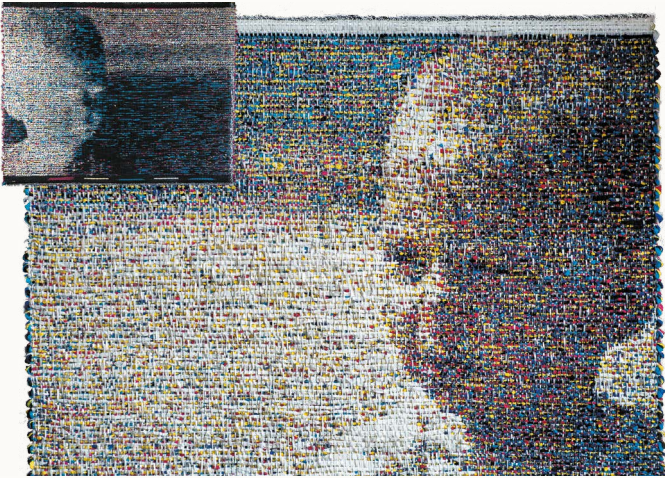


Photo: Anette Fuglsang
Lise Frølund Child

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 Glæmmi
Brita 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 laTerre 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, Mercè 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.