



18.9 - 7.10 2007

TEXTIL LYS

FEM NORDISKA KONSTNÄRER

KAREN HAVSKOV JENSEN, DANMARK

ANNELI KOKKO, FINLAND

KRISTVEIG HALLDÓRSDÓTTIR, ISLAND

KRISTIN LINDBERG, NORGE

KAZUYO NOMURA, SVERIGE

visar stora verk

DESSUTOM VISAS MINIKONSTVERK AV KONSTNÄRER FRÅN HELA NORDEN

NORDIC TEXTILE ART

www.nordictextileart.net

FÖRENINGEN NORDISKT GALLERI FÖR TEXTIL KONST



Nordic Textile Art, NTA, presenterar ett program på Textilmuseet i Borås 18.9 – 7.10 2007:
TEXTIL LYS – en utställning med fem inbjudna konstnärer, en från varje nordiskt land
MINITEXTIL – en öppen utställning med ett 80-tal deltagande medlemmar
TEXTILA PERSPEKTIV I SAMTIDEN – ett seminarium 5 – 7.10

Vi utgår från textilkonstens nuläge i Norden och tänker framåt...

Nordiskt Textilt Råd som bildades på seminariet 2006 med två nyckelpersoner från varje land har planerat. Hemsidan har skapats och sköts av en medlem på Island. Föreningens nuvarande styrelse i Sverige förstärkt med olika hängivna personer har arbetat fram detta program, denna händelse, som ursprungligen var tänkt som en hel utställningssommar i Hunnebostrand på den svenska Västkusten, men som kapsejsade på den kommunala politikens grynnor och skär.

Tack vare Textilmuseets generositet och intresse kan vi nu genomföra hela programmet på Textilmuseet i Borås. TACK!

Fördjupande information och seminarieprogram finns på hemsidan: www.nordictextileart.net

Elsa Agélie
ordförande, textilkonstnär
professor i textil konst, HDK, GU

Nordic Textile Art, NTA,

presents a program at Textilmuseet in Borås 18.9 – 7.10 2007:
TEXTILE LIGHT – an exhibition with five invited artists, one from each Nordic country
MINI TEXTILE – an open exhibition with over 80 participating members
TEXTILE CONTEMPORARY PERSPECTIVES – a seminar 5–7.10.

We start from the present situation of textile art in the Nordic countries, and think ahead...

The Nordic Textile Council, which was formed at the seminar in 2006 with two key persons from each country, has planned. The home page was created and is managed by an Icelandic member. The association's present board, enlarged by a group of enthusiastic people, has created this program, this

happening, which originally was planned to be a whole exhibition summer in Hunnebostrand at the Swedish west coast, but which capsized on the reefs and rocks of local politics.

Thanks to the generosity and interest of Textilmuseet we are now able to carry through the whole program at its premises in Borås. Thank you!

In-depth information and seminar program can be found at the home page: www.nordictextileart.net

ATT SKAPA KONST

handlar mycket om att få ett material att göra det man vill, att ge ett uttryck. En konstnär som väljer att arbeta med textilt material gör det inte lätt för sig. Å ena sidan väljer man ett material som gör motstånd och som kräver djupa kunskaper om hur det uppför sig och kan hanteras, å andra sidan väljer man ett material som i varje fall i nutida västvärld direkt associerar till en kvinnlig sfär, till "handarbete" mer än till konst. Det betyder att textilkonstnärer är modiga människor. Det syns tydligt i utställningen Textil Lys. Och det är också det som gör att Föreningen Nordiskt Galleri för Textil Konst finns och lever, kan visa en utställning som Textil Lys och kan samla den rikedom som visas i Minitextilutställningen.

Föreningen tackar Textilmuseet som gjort det möjligt att visa utställning-arna. Vi fortsätter arbetet på att stärka den textila konstens möjligheter att ta sin plats, att synas och verka i hela Norden och med en bas i Västsverige.

Kerstin Quentzer
v. ordf. Föreningen Nordiskt Galleri för Textil Konst

Creating art

is very much about making materials perform the way you want them to and thereby to give expression to thoughts and feelings. An artist working in textile materials has chosen the hard way. Not only do you work in materials demanding that you possess both technical skills and knowledge about how your materials react and interact; you also find that your contemporaries and colleagues too often automatically refer you to a kind of "womanly" context, to crafts rather than arts. So, textile artists are courageous people. That is evident also in the exhibition Textile Light. And that is why the association Nordic Gallery for Textile Art is alive and kicking, and is able to produce Textile Light and muster the abundance of expression shown in Mini Textiles.

We are most grateful to Textilmuseet, Borås, for their support and for making it possible to show these exhibitions. We will continue our efforts to strengthen textile arts, to create arenas for them, in a Nordic context and with a base in the west of Sweden.

TEXTIL INSISTEREN



Textilkunsten og dens udøvere beskyldes ofte for at være lukkede og selvdefinerende i deres udtryksform. Med referencer til traditionelt håndarbejde og indforstået feminisme lukkes den delvist af for den aktuelle bevægelse, der kan iagttages blandt samtidskunstnere, for hvem tekstil som medie fremstår yderst vedkommende. Måske lige så vedkommende som det i 1960'erne bl.a. gjorde for Arte Povera kunstnerne og andre, der gennem deres værker afsøgte grænserne for udtryk og dermed lagde afstand til netop håndarbejde og feminisme for i stedet at lade sig inspirere af fx minimalisme og konceptuel kunst. I sammenhængen nordisk tekstilkunst er det velkendt, at der i en 20-årig periode fra midten af 1970'erne og frem blev gjort forsøg på at definere et tekstilt udtryk gennem etablering og afholdelse af en tekstil triennale efter forbillede fra den internationale

textilbiennale i Lausanne. Det, der i samtiden fremstod som vedkommende og nødvendigt, kan idag under en mere historisk optik betragtes som en lukket enklave, der på nogle måder fik den modsatte virkning af det forventede. Nemlig at udgrænse tekstilkunsten yderligere, frem for at påvise dens styrke som et kraftfuldt og facetteret udtryksområde. Alligevel formåede nogle avantgardekunstnere at inddrage tekstil uden banalisering, mens andre kæmpede forgæves – hvilket bliver tydeligt, når de enkelte værker idag genses, enten fysisk eller i form af lidt fjerne illustrationer.

Textile insisting

Textile art and its practitioners are often accused of being closed and self defining in their means of expression. With reference to traditional handicraft and implicit feminism, it partly becomes closed off from the movement that can be seen among contemporary artists, for whom textile as a medium appears to be of real importance. Maybe as important as it was in the 1960's for the Arte Povera-artists and others, who through their work examined the borders of the means of expression, and thereby created a distance precisely to handicraft and feminism, instead to be inspired by minimalism and conceptual art. In the context of Nordic textile art it is well known that in a period of 20 years from the mid-70's and forwards efforts were made to define a textile expression through the establishing and holding of a textile triennial, with the international textile biennial in Lausanne as a model. This, which at the time seemed important and necessary, could today, under a more historical magnifying glass, be seen as a closed enclave, which in some ways got the opposite effect from the expected. Namely to limit textile art even more, rather than to show its strength as a powerful and many-sided area of artistic expression. Some avant garde artists succeeded anyway in including textile without reducing it to the commonplace, while others struggled in vain – which stands clear when the individual works are seen again today, either in physical form or in the form of a bit distant illustrations.

With the choice of artists for the exhibition Textile Light it has been the intention of the Nordic Textile Council to show how strong textile can be in a contemporary art perspective. By first prequalifying five possible artists from each country, and then choosing cross-over geographically it has been possible to make an exhibition which rests in itself and at the same time poses questions about textile art as an isolated phenomenon. It can appear as a paradox that it is once again on a textile arena that the exhibition primarily is shown, but seen in the context with the establishing and manifesting of NTA – Nordic textile Art – as a welcome and necessary actor on the Nordic art scene, it is right. We, as textile artists, responsible

curators and critical theorists, must be able to act on this Nordic textile arena without petty considerations to the prejudices of the past. The test of the textile medium in our time is a powerful indication of a revitalization of the material, which challenges us to dialogue. A dialogue about the individual work of art, but also among and with those artists who with such awareness choose to work with textile, with all its subtleties, meanings and constantly new possibilities. This is what the textile insisting consists of.

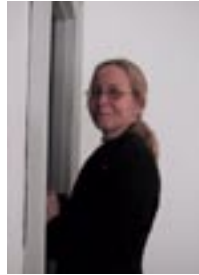
Med udvælgelsen af kunstnere til deltagelse i udstillingen Textilt Lys har det være Det Nordiske Textiltråds intention at vise, hvor stærkt tekstil kan fremstå i et samtidskunstnerisk perspektiv. Ved først at prækvalificere fem mulige kunstnere fra hvert land og derefter vælge på tværs af geografisk tilhør er det lykkedes at skabe en udstilling, der hviler i sig selv og samtidig stiller spørgsmål ved tekstil kunst som et isoleret fænomen. Det kan fremstå som et paradoks, at det endnu en gang er på en tekstil arena, at udstillingen primært vises, men set i sammenhængen med etableringen og manifestationen af NTA – Nordic Textile Art – som en velkommen og nødvendig aktør på den nordiske kunstscene er det rigtigt. Vi må som tekstilkunstnere, som ansvarlige kuratorer og som kritiske teoretikere kunne agere på denne, den nordiske tekstilscene, uden smålige hensyn til tidligere tiders fordomme. Afprøvningen af det textile medie i vores tid er et kraftfuldt signal om en materiel revitalisering, der udfordrer til dialog. Dialog omkring det enkelte værk, men også blandt og med de kunstnere, der så bevidst vælger at arbejde med tekstil med alle dets underfundigheder, medbetydninger og stadig nye muligheder. Deri består den reelle textile insisteren.

Lisbeth Tolstrup

Danmark

Textilkunstner, kunsthistoriker og journalist DJ
Sammen med Anette Blæsberg Ørom
initiativtager til bogprojektet:
Textil - den kunstneriske dimension,
forventet udgivelse 2008.
www.textilkunst.dk





KAREN HAVSKOV JENSEN

I arbejdet med skulptur har karton og tekstiler i mange år været blandt mine foretrukne materialer. Det skyldes dels, at de understøtter det billedkunstneriske univers, hvori jeg befinder mig – de udtryk jeg søger – og dels at jeg ved egen hjælp kan arbejde hermed i målestoksforholdet 1:1. Desuden finder jeg en vis befrielse i, at karton og tekstiler – som traditionelle klassiske skulpturmateriale betragtet – har så forholdsvis kort en historie, og endnu ikke er 'kanoniserede' skulpturmateriale på samme måde som bronze og marmor.

In my work as a sculptor, cardboard and textiles have been my favorite materials for several years. The reason is partly that these materials support my artistic universe – the expressions I look for – and partly that with these materials I am able to work full scale on my own. In addition I find a certain relief in the fact that cardboard and textiles – as traditional classical sculptor materials considered – have a rather short history and are not yet 'canonized' sculptor materials such as bronze and marble.

Born in Holstebro, Denmark 1963

Address: Neesvej 70, Nees, 7570 Vemb, Denmark
+45 9788 4216
karenhavskov@yahoo.dk

Education

Det Fynske Kunstakademi, Odense, DK 1987-1992
Det Jyske Kunstakademi, Aarhus, DK 1992-1993

Solo and group exhibitions and projects
in Denmark, Sweden, Norway, Germany, France and Japan – among these:

- "Travelling new places" (solo exhibit),
Gallery Ray, Nagoya, Japan 2007
- (3x3) x 3 – A meeting between a sculptor, a composer and a printmaker",
Ecnanosér, Jarnac, France 2007
- Guest at PRO, Charlottenborg, Copenhagen, Denmark 2006
- "Tårn til tårn", Bovbjerg Fyr & Rundetårn,
Copenhagen, Denmark 2006-07
- "Contemporary Art Uchiwa Exhibition",
Gallery Shirakawa, Kyoto & Itami City Museum, Japan 2006
- "A prayer for poor things" (solo exhibition), En Tangsøgade 4 Udstilling,
Bøvlingbjerg, Denmark 2006
- "Sun in Dale", The Nordic Artists' Center Dalsåsen,
Dale, Norway 2005
- "The Emperors' New Clothes", Kunsthallen Braenderigården,
Viborg, Denmark 2005
- Möstings Hus (solo exhibition), Copenhagen, Denmark 2005
- Guest at Decembristerne, Den Frie Udstillingsbygning,
Copenhagen, Denmark 2005

Member of

The Danish Arts Society





Born in 1952.
Lives and works in Joensuu, Finland.

Address: Rauhankatu 35,
80100 Joensuu,
Finland
+358414361822
anskukoo@kooviis.fi

Studies

Visual Artist, Art School, Department of Painting, Lahti 1972-75
Degree in Textile Art, University of Industrial Arts, Helsinki 1976-81
Master of Arts, University of Industrial Arts, Helsinki 1992

Memberships

Artist Association of Joensuu
Textile Artists TEXO / Ornamo
Taitelijat O- Artists O / Ornamo

Exhibitions

Paintings, drawings, textile paintings, installations, imaginary clothing.
Private and joint exhibitions from the year 1968

ANNELI KOKKO

I bakgrunden till mitt arbete kan man finna tankar om barndomens värde i dagens värld.

Det var vår förmåga att ta hand om våra barn i globaliseringens tid som oroadde mig då jag konstruerade en serie fiktiva kläder.

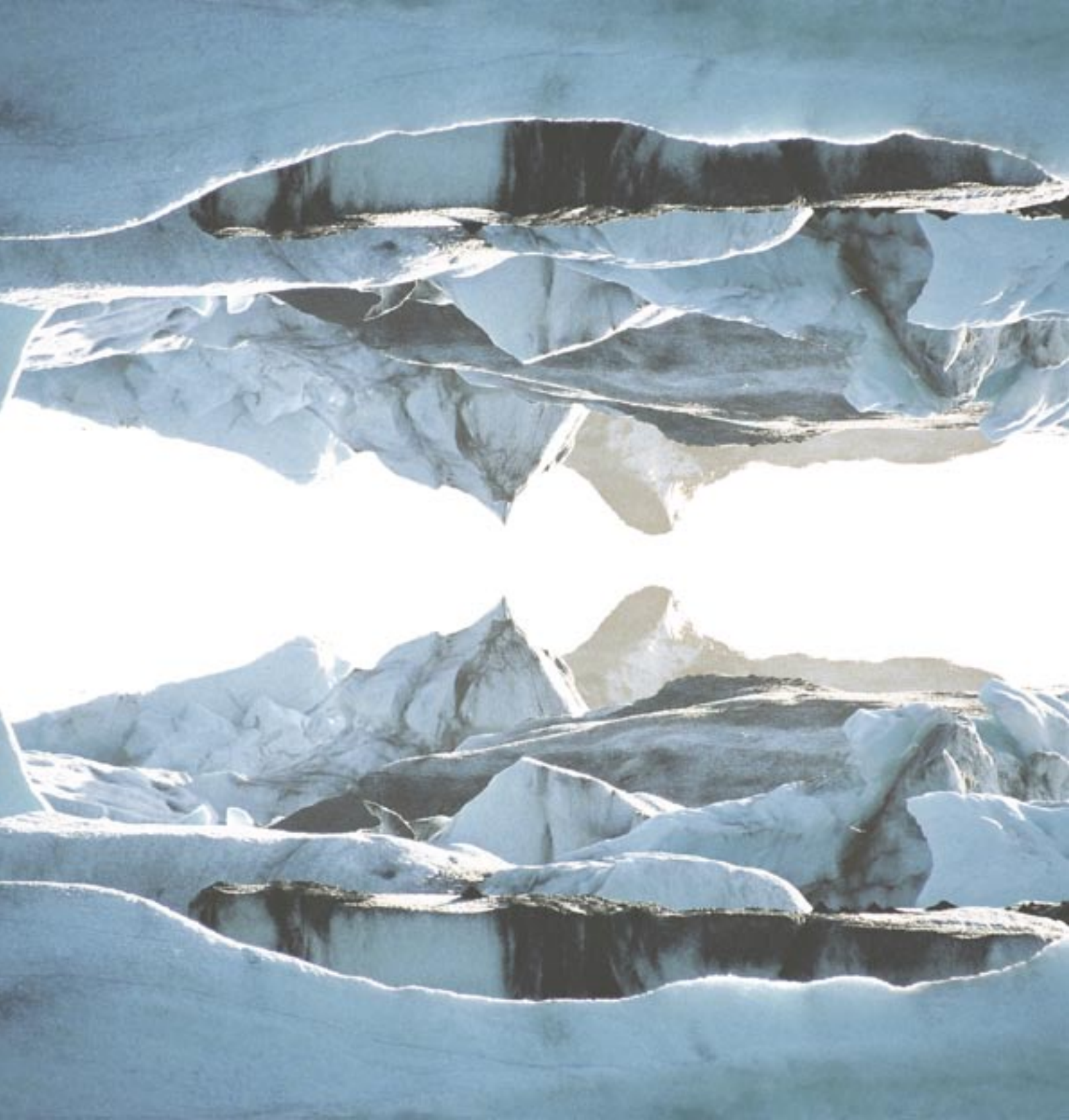
Att göra fantasikläder för nyfödda barn ger mig än en gång en känsla av ömhet.

Joensuu 28.5. 2007

In the background of my work can be found concerns about the value of childhood in today's world.

Our capability to take care of our children in the age of globalisation worried me when constructing a series of fictive clothes. Making imaginary clothes for new born babies gives me once again a feeling of tenderness.

Joensuu 28.5. 2007





Born 1964 in Reykjavík, Iceland

Address: Ásvallagötu 81, 101 Reykjavík
+ 354 562-1779 / 699-0700

kristveig@islandia.is
www.internet.is/kristveigh

Education

Haystack Mountain School of Art and Craft, Maine, USA 2004
AtvinnuLífsinsSkóli, Continuing Education – University of Iceland, Akureyri, Iceland 2000
National College of Art and Design, Kunstfagkandidat, Oslo, Norway 1996-1998
Teacher Education at the University of Iceland, Reykjavík, Iceland 1993-1994
Icelandic College of Art and Crafts, Dept. of Textile, Reykjavík, Iceland 1989-1993
Reykjavík School of Visual Art, Reykjavík, Iceland 1988-1989
University of Iceland, Spanish, Reykjavík, Iceland 1986-1987
University of Granada, Spanish, Granada, Spain 1985-1986

Solo exhibitions

Open House, Artist residence Herhúsið, Siglufjörður, Iceland 2007
Rehum Papyrus, ASI Art Gallery, Reykjavík, Iceland 2002
Visual reality, Women History Archive at the National Library, Reykjavík, Iceland 2001
Surface, Continuing Education – University of Iceland, Reykjavík, Iceland 2000
One more step, Living Art Museum, Reykjavík, Iceland 1999

Group exhibitions

in total 37 exhibitons since 1993 all over the world.

Personally related art works

Curator for Chest of Gold, with Alda Sigurðardóttir, Art Festival at Laugarvatn, Iceland 2005
Representative for the Association of Icelandic Visual Artist (SÍM)
in the administration of the Cultural Centers Fund 2004-2006
Member of the exhibition organizing team for Northern Fibre V,
Textile Art 2004, International Exhibition, Icelandic Textile Guild,
Kjarvalsstaðir, Reykjavík Art Museum, Reykjavík, Iceland 2003-2004
The Icelandic Textile Guild, on the board and exhibition committee 1998-2004
Northern Fibre V, Textile Art at Present, conference, Oslo, Norway 2003
Representative for Iceland in Northern Fibre III, "Hidden Treasures",
international exhibition and workshop at Tuskær Art Center, West Jylland, Denmark 2002

Associations and committees – member of

International Association for Papermakers and Artists IAPMA
The Association of Icelandic Visual Artists S.I.M
The Icelandic Textile Guild
Icelandic Designers Association
Art Teachers Association FIMK
The Living Art Museum – Nýlistasafnið

KRISTVEIG HALLDÓRSDÓTTIR

Känsligt landskap, 2006

In this series the nature is important – skuggor, ljus, färgar, ytor, är de huvudelement som finns i naturen. Platser som alla kan se, känna och använda närhelst vi vill. Det är därför som det är så viktigt att ta hand om och se till att den räddas för framtida generationer.

Skillnaden mellan och de oändliga möjligheterna med varje textilt material har alltid fascinerat mig. Det krävs en djup förståelse och lång erfarenhet av varje material för att kunna kontrollera och forma det efter sina egna idéer och visioner. På så sätt, genom den nära relationen till materialet, kommer verken ofrånkomligen att bli personliga och unika. Det är denna magi som får mig att välja textil som uttryckssätt.

Sensitive landscape, 2006

In this series the nature is important – shadows, light, colors, texture are the main elements in nature. Places that everybody can see, feel and use whenever we like. That's why it's very important to take care of it and make sure its saved for future generations.

The difference and endless possibilities of each textile material have always fascinated me. It requires thorough understanding of each material and long experience to be able to control and mould it in tune with your ideas and visions. Thus, through the intimate ties to the material, your work is bound to become personal and unique. This magic is what makes me choose textile as a way of expression.





KRISTIN LINDBERG

I min kunstproduksjon, som har hovedvekt på billedvev, arbeider jeg med ornamentikk, symmetri og polarisering som tema. Dette er et interessant og uutømmelig kunstspråk som har historiske røtter både i vår vestlige og i den orientalske kultur.

I mine arbeider er jeg inspirert av denne kunstneriske tenkemåte og å skape billedtepper med et kunstuttrykk i vår samtid. Jeg utnytter det digitale billedspråket ornamentalt først og fremst i billedvev, men også som digitale trykk.

Billedvev er et håndverksbasert kunstuttrykk som tradisjonelt blir vevd i ull. Mine billedtepper er vevd i silke, kunstsilke og bomull og sammen med de vevtekniske løsningene klargjør og underbygger jeg konseptet.

In my art production, which has its main emphasis on tapestry, I work with ornamentation, symmetry and polarization as a theme. This is an interesting and inexhaustible art language which has its historical roots as well in our Western as in Oriental culture.

In my works I am inspired by this way of artistic thinking and to create tapestries with a contemporary artistic expression. I use the digital imagery ornamentally above all for tapestry, but also for digital prints.

Tapestry is an artistic expression based on craft, and is traditionally woven in wool. My tapestries are woven in silk, artificial silk and cotton, and together with the technical solutions I thus clarify and support the concept.

Born in Oslo 1950

Address: Søndre Green, N - 3536 Noresund
0047-32149359/0047-99702812
kristin.lindberg@tele2.no

Member of
Norwegian Textile Artists, Norwegian Artists of Fine Arts

Education
The National College of Arts and Crafts

Individual Exhibitions
Kunstnerforbundet, Oslo
Schæffergården, Copenhagen, Denmark
Nordenfjeldske Kunstindustrimuseum, Trondheim

Group Exhibitions
Høstutstillingen (The Annual Autumn Exhibition of Fine Art)
Norsk Kunsthåndverk (The Annual Exhibition of Arts and Crafts)
European Arts and Crafts Exhibition, Germany
Narode Museum, Slovakia

Collections
Norwegian Council of Culture
National Museum
The National Foundation for Public Commissioned Art
The Norwegian Embassy, Australia

Commissions
The Danish/Norwegian Foundation
Churches in Norway

Scholarships
The Norwegian State Scholarship for Artists
The Norwegian State Scholarship for Arts and Crafts
Norwegian Council Of Culture

Other Related Activities
Chairman of the National Jury of The Annual Exhibition of Arts and Crafts
Chairman of the National Jury of The Annual Exhibition of Fine Art
Chairman and daily leader of Norwegian Textile Artists





Born 1955 in Japan

Lives and works as textile artist and designer
in Gothenburg, Sweden, since 1988.

Studio: Textilverkstaden, Smedjegatan 5, 411 13 Gothenburg, Sweden
Home: Eklandagatan 35, 412 82 Gothenburg, Sweden
+46 (0)31 186780, mobile: +46 (0)733 225024
kazuyonomura@hotmail.com

Education

in textiles both in Japan and in Sweden.
MFA Textile Art, HDK at the Gothenburg University 1996-98
BFA Textile Design, at the University College of Borås 1991-94

Solo and group exhibitions

both national and international since 1990

Public collections

National Museum in Stockholm,
National public art council in Sweden,
Textile Museum in Borås,
Röhsska museet in Gothenburg,
Västra Götaland's region,
The Focus Borås Foundation

Commission works

"Smiley" Lillekärr Sport Hall in Gothenburg 2006
"Reflektion" Svea High Court in Stockholm 2004

Prize

"The Nordic Award in Textiles 2006" The Focus Borås Foundation

Grants (selection)

IASPIS (international artists studio program in Sweden),
study, conference and exhibition in Italy,
USA and Poland 2000, 2003, 2004, 2007
The arts grants community in Sweden,
2 years working grants 2000, 2004

KAZUYO NOMURA

Minneskartor, det är vad jag använder i mina arbeten. Ord och bilder som jag har mött – de leder till vidare associationer och reflektioner och ger upphov till nästa serie ord och bilder som föder nya tankar och funderingar. Jag samlar högar av minnesbitar och plockar från detta oändliga förråd och förvandlar dem till kedjor och nät, som så blir till ett minneslandskap – ett textilt landskap.

Memory maps, that is what I use in my works. Words and pictures that I have come across – they lead to further associations and reflections and give rise to another series of words and pictures which hatch into new thoughts and speculations. I gather heaps of memory bits, and picking from this endless supply I transform them into chains and nets, and these then constitute a memory landscape – a textile landscape.

JA, DET SKAL VI HA!



I sommeren 2006 mødtes en stor gruppe af entusiastiske tekstilfolk fra hele Norden. Hovedoverskriften for mødet var: skal vi have en Nordisk tekstil platform, et fælles nordisk udstillingssted & et nordisk netværk?

JA! Det skal vi ha! - det var vi rørende enige om.
Det blev starten på Nordic Textile Art.

Da der for tiden ikke er fokus på de tekstile håndværk, er det nødvendigt for udviklingen af det tekstile felt i alle de nordiske lande, at styrke, synliggøre og formidle omkring området. For de professionelle kunstnere er det vigtigt at have et netværk, så det bliver nemmere at koordinere og arrangere fælles nordiske udstillinger og uddannelse og ikke mindst at kunne udveksle know-how.

Nordic Textile Art viser i år to udstillinger: en kurateret udstilling med deltagelse af en tekstilkunstner fra hvert af de 5 nordiske lande og en minitekstiludstilling, som er åben for alle medlemmer af foreningen. 85 nordiske deltagere har tilmeldt sig minitekstiludstillingen, og da det er tilladt at sende op til 3 værker ind til visningen i formatet 20x20x20 cm, så er der muligvis helt op til 255 værker at se på udstillingen – hvilket studie i minitekstiler!

At skabe et miniværk – billede som skulptur er ikke det nemmeste. Hvad der fungerer i de større flader fungerer ikke nødvendigvis i de små. Værkerne kan nemt synes som en "forvasket" sweater, et stykke tekstil som er krøbet til en forkert størrelse i helt forkerte formformater – så det bliver spændende at nærlæse de mange bud på minitekstiler på denne første minitekstiludstilling i Nordic Textile Arts regi, formodentlig et langt og skønt studie i materialevalg, håndværksteknikker og så det primære – det færdige billedudtryk. Mon udstillingen bliver med et feministisk anslag, vil den have reference til den større internationale tekstilkunst, vil man kunne se nordiske fællesskaber i form, som udtryk? Vi får se, spændende bliver det!

Tak til Textilmuseet i Borås for at ville huse udstillingerne og kæmpe tak til det svenske arbejdshold for jeres store og tunge kamp for at udstillingerne kunne blive en realitet.

Gina Hedegaard Nielsen

Redaktør og tekstilkunstner
København
sommeren 2007

Yes, that we shall have!

In the summer of 2006 a large group of enthusiastic textile people from all of the Nordic countries met. The main task for the meeting was: Should we have a Nordic textile platform, a common Nordic exhibition place and a Nordic network?

YES! That we shall have! *This* was the start of Nordic Textile Art.

Since textile handicraft is not in focus nowadays, it is necessary for the development of the textile field in all of the Nordic countries to strengthen, make visible and mediate in this area. For the professional artists it is important to have a network that makes it easier to coordinate and arrange common Nordic exhibitions and education, and also to exchange know-how.

Nordic Textile Art shows two exhibitions: one curated exhibition with the participation of one textile artist from each one of the Nordic countries, and a mini textile exhibition that is open for all members of the association. 85 nordic participants have given notice that they want to participate, and since it is allowed to send in 3 pieces of work in the format of 20x20x20 cm, there will be possibly up to 255 works of art to see at the exhibition – what a study in mini textile!

To create a really small work of art is not the easiest thing. What works in large formats doesn't necessarily work in small ones. The piece could easily look like a sweater shrunk to the wrong size, to a format totally wrong for the form – so it will be exciting to close-read the many offers of mini textiles in this first mini textile exhibition in the production of Nordic Textile Art, probably a long and nice study in choice of material, handicraft techniques and also the primary thing – the final artistic expression. Will the exhibition still have a feminist touch, will it have references to the larger international textile art scene, will you be able to see common Nordic things in form as expression? We will see, exciting it will be!

Thanks to Textilmuseet in Borås for wanting to house the exhibitions and big thanks to the Swedish team for your great and hard struggle to making them come true.

UTSTÄLLANDE KONSTNÄRER / EXHIBITING ARTISTS

Majlis Agbeck, Malmö
Elsa Agelii, Täcklebo
Eva Ahnoff, Fredriksberg
Ingegerd Alfredson, Örebro
Kerstin Anderberg, Helsingborg
Nen Arnell, Fagerfjäll
Li Aronsson, Malmö
Gudrun Bartels, Malmö
Katrin Bawah, Lerum
Ulrika Berge, Bagarmossen
Margareta Bergstrand, Stockholm
Asdis Birgisdottir, Hafnarfjörður, Island
Eva Borg, Götene
Inger Bremberg, Kristdala
Hanna Brunskog, Lund
Helga Palina Brynjolfsdottir, Reykjavik, Island
My Bäckström, Hunnebostrand
Ingrid Carling, Lund
Kerstin Carlsson, Göteborg
Elizabet Christiansson, Jonsered
Kerstin Danielsson, Finspång
Margareta Eriksson Abenius, Nynäshamn
Inger F Lange, Grebbestad
Tora Greve, Limhamn
Anna Gunnarsdóttir, Akureyri, Island
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Ulrika Hedström-Rönn, Bromma
Margareta Heijkenskjöld Holmgren, Malmö
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Lene Hogg, Hvidovre, Danmark
Anna-Karin Holm, Malmö
Gunilla Nilan Holmgren, Åkersberga
Birgitta Hulterström, Göteborg
Annika Johansson, Göteborg
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Elisabeth Jonsson, Skövde
Elisabeth Kalvenes-Skallsjö, Lund
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Agneta B Lind, Ryd
Lillemor Lindbom, Kristiansand, Norge
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Caroline Lindqvist, Hamburgsund
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Eva Nilsson, Mölle
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Eli Nordbö, Kristiansand, Norge
Kajsa Oehm, Malmö
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NTA – NORDIC TEXTILE ART

Föreningen Nordiskt Galleri för Textil Konst

Vår målsättning är
att göra textil konst synlig på den nordiska konstscenen
att skapa en samlingsplats för nordiska textilkonstnärer
att nå nya grupper och samverka med lokalbefolkningen
att organisera och hålla workshops och utställningar
att skapa en informativ webbsida med fokus på vad som sker
i den textila konsten i Norden.

Our goals are
to make textile art visible on the Nordic art scene
to create a meeting place for Nordic textile artists
to reach new groups and to work with the local community
to organize and hold workshops and exhibitions
to create an informative web page with focus on what is happening
within textile art in the Nordic countries.

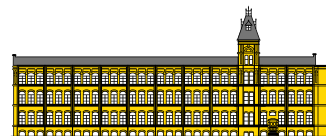
www.nordictextileart.net

Tack till:

Letterstedtska föreningen



TEXTILMUSEET
DRUVEFORSVÄGEN 8
BORÅS
TEL 033 - 35 89 50
www.boras.se/kultur/textilmuseet



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