



*Referat av bestyrelsen forkvinde Vibeke Lindhardt*

## NORDIC TEXTILE MEETING IN DENMARK 2020 - ACROSS GENERATIONS

Her kommer et referat, jeg skrev det dagen efter vores møde sluttede. Hvis mødet havde været planlagt til senere weekend, var det blevet aflyst p.g.a COVID-19, som nærmest har lukket Danmark ned. Men vi må glædes os over alt det vi har oplevet, holde sammen, passe på os selv og passe på hinanden.

### **Nordic Textile Meeting in Denmark 2020 – Across Generations.**

Spring is on the way - and 56 members, almost exactly a quarter of all NTA members, one half from Denmark and the other from Sweden, Norway, Iceland, the Faroe Islands, Germany and Scotland have gathered from March 5 to 8 for the annual meeting at Rødding Højskole in Southern Jutland in Denmark. It has been a great pleasure to be together for artist talks, workshops, songs and textile tours in the area. The theme of this year's meeting has been Across Generations.

**Read** the story about the Nordic Textile Meeting in Denmark. You will find it below in **Danish** and also in **English** written by our chairwomen Vibeke Lindhardt.



Det har været en stor glæde at være sammen om artist talks, workshops, sange og ture i området. Temaet for årets møde har været *På tværs af generationer*

### **Besøg på bl.a. Kolding Designskole, Galleri Pagter og hos Tekstildesigner Grethe Sørensen.**

Helle Trolle som tekstildesigner, væver og underviser på skolen havde arrangeret et supergodt besøg, hvor vi fik mulighed for at tale med både undervisere og studerende, der fortalte os om deres undervisning og projekter. Det blev et spændende besøg og der blev flittigt spurgt og rørt.

Videre gik turen til Galleri Pagter, et unikt keramikgalleri i centrum af Kolding, hvor væver Gudrun Pagter generøst havde hængt sine vævede billeder op og fortalte om sine arbejdsmetoder. På den anden side ad gaden havde Gudrun Pagter arrangeret et besøg i Anette Kaas butik Designership.

Videre gik turen til frimenighedskirken i Vonsild, hvor vi så et antependium designet af Grethe Sørensen, vævet på Tekstilmusset i Tillburg i Holland. Det var en fin omvej til besøget i Grethe Sørensen atelier/værksted, hvor vi blev modtaget med varm kaffe og nybagt kringle. Mens halvdelen af selskabet nød kaffen og et powerpointshow der viste billeder fra Grethe Sørensen mange store opgaver, fortalte hun om sit arbejde til den anden halvdel af gruppen. I det skønne værksted var der lagt en fantastisk mængde skitser og prøver til nye og gamle projekter og eksperimenter frem. Der var stor begejstring for den fantastiske oplevelse vi fik hos Grethe Sørensen, der gavmildt delte ud af sin kæmpe viden.

Programmet var stramt, vi nåede lige akkurat at blive modtaget på Rødding Højskole af forstander (og væver) Anja Rykind Eriksen inden vi skulle spise aftensmad. Alle der ønskede at deltage i en fællesudstilling havde taget deres tekstiler, brugskunst eller frie værker med, kunne hænge dem op i det flotte udstillingsgalleri som findes på skolen. Efter at alle havde præsenteret sig selv gennem deres værker, drak vi vin med bobler og Gina Hedegaard Nielsen præsenterede den nyudgivne bog: Dansk Tekstilkunst 2008-2018 og Sofia Möller fortalte om kunstnerkollektiver 8B.



### **I Ribe Domkirke, på Tønder Museum og på Klægager.**

Morgensangen denne torsdag morgen var forlagt til den frimenighedskirke som ligger lige ved siden af højskolen. Her fortalte kirkens præst Mette Geil om denne kirkes særlige betydning i området, der har vekslet mellem at være tysk og dansk. Vi sang: Se nu stiger solen og vi hørte om antependiet som er tegnet af maleren Svend Boe Haugaard og vi blev vist kapellet, hvor væveren Inge Bjørn, som senere skulle holde foredrag på konferencen, har lavet en stærk og på samme tid stilfærdig tekstiludsmykning.

Afsted, afsted kørte vi i bus mod Ribe Domkirke. Her fortalte Berthe Forchhammer om Puk Lippmanns messehagler og jeg om de gamle bispekåber, Brorsons gamle kåbe fra 1700tallet, en 1800/1900 tals brokadekåbe med jerikorosebort og en kåbe vævet på Kirsten og John Beckers væveværksted i ca. 1960. Domkirken havde venligt taget den nyeste kåbe fra 1997, tegnet af maleren Svend Boe Haugaard frem til os. Georg Bendix, en lokal og vidende guide gav os kort rundvisning i domkirken, mens organisten lidt for flittigt øvede på sit orgel. Den medbragte kaffe blev nydt i den meget friske luft inden bussen kørte videre til Tønder Museum.



**På Tønder museum** fortalte inspektør Elsemarie Dam-Jensen os om de meget fine sønderjyske kniplinger og den særlige identitetsskabende og nationale betydning de har haft for området og for kvinders evne til at forsørge sig selv. Der var mulighed for selv at gå rundt i museet at se fx vandtårnet, hvor der hele vejen op til den fantastiske udsigt, er udstillet arkitekten Wegners mange fantastiske stole. De der havde lyst, besøgte endnu en knipleudstilling i et af Tøndes ældste og fineste huse, Drøhses Hus. På museet havde vi fået lov til at spise vores medbragte varme mad. På vejen til Klægager, en meget smuk restaureret marskgård slog vi et smut om Højer sluse. Vi syntes at vore kolleger skulle opleve det flade marskland, havet og udsigten til Sild, så vi løb hurtigt op på diget og nød udsigten og den friske luft. **På Klægager** fortalte Christian Lorenzen på klingende sønderjysk og engelsk om gården, som har været i slægtens eje i fire generationer. Ruth Lorenzen fortalte om den særlige tradition, det sønderjyske kaffebord og vi fik i de fineste par kopper, alle forskellige, serveret kaffe, hjemmebagte boller, brødtorte (rugbrødslagkage) og ”Gode råd”, en særlig småkage med et smukt præget mønster, bagt i et lille jernlige en kage for tekstilnørd. Mætte, glade og fulde af indtryk kørte vi tilbage til Rødding – hvor vi lige akkurat kunne nå aftensmaden i spisesalen, hvor vi på bedste højskolevis alle dage indtog vores måltider sammen med de unge højskoleelever. Og selvom vi var trætte var der om aftenen programsat en sangaften med højskoleforstander Mads Ryking Eriksen, der fortalte os om højskolesangtradition, om Grundtvig og om den danske højskolebevægelse.

### Konferencedag.

Konferencedagen den lørdag den 7.marts begyndte med morgensamling med sang og en kort powerpoint om NTA – sidste års møde på Island og om vores nye samarbejde med den estiske tekstilorganisation og professor Aet Ollisaar.

Den første taler var fiberartist **Grethe Wittrock** (f.1964), der fortalte om sit 3årige ophold i USA, og om at være dansk tekstilkunstner der. Grethe videregav os sine erfaringer med den amerikanske kunstscene og fortalte hvordan hun skabte et liv med tekstilerne og de amerikanske kolleger og fortalte hvordan hun blev en del af The Textile Museum i Washington DC og skabte tekstile skulpturer til udstillinger på museer og gallerier. Det var en spændende og morsom beretning om en kunstner liv et fremmed sted – hvor man skal skabe sig et professionelt liv og et nyt netværk.

Den næste i talerækken var **Ragnhild Hjalmarsdóttir Højgaard**, (f.1982) der fortalte om sin store tekstile udsmykningsopgave med for arkitektfirmaet BIG. Ragnhild vandt allerede som studerende på Danmarks Designskole en konkurrence om opgaven og fortalte om sine overvejelser og samarbejder i forbindelse med løsningen af opgaven. Opgaven blev udført til det nybyggede gymnasium på Færøerne Glasir.

Eftermiddagens program var fire forskellige workshops som årsmødedeltagerne allerede ved tilmelding havde meldt sig på. **Workshop 1**, som blev ledet af **Grethe Wittrock** havde overskriften: Nyt liv i vejrbidt sejl. Her blev i det store dejlige værksted som vi fik stillet til rådighed, arbejdet med små tekstile installationer i sejl, bemalet, limet, perforeret med huller.



**Workshop 2** som hed: Blå time – en workshop om blåfarvning – midt på dagen! blev ledet af **Helle Trolle** (f.1969) Her blev der i tekstilværkstedet farvet shibori, syede og foldede tekstiler der blev farvet i indigobade. Holde var tyvstartet allerede torsdag aften for at kunne nå at få noget ud af farvebadene.

**Workshop 3** var tekstildesigner og væver **Astrid Skibsted** (f.1982) mester for. Temaet her var viklebilleder, Winding Samples- collaborative colour workshop across generations. I viklebillederne blev der arbejdet med garn i utallige farver og komponeret små viklebilleder med farver og linjer.

**Workshop 4** var ledet af **Eva mm Engelhardt** (f.1980), tekstilkunstner og tekstilnørd og hed: Stich tagging er et broderikoncept der kombinerer gadekunstens ulovlige frækhed og broderiets traditioner. Galskaben snor sig, som hun selv skriver, side om side med virkeligheden for i sidste ende at give en samlet mening.



**Eftermiddagen sluttede af** med et foredrag af væver og højskolelærer **Inge Bjørn** (f.1925). Inge Bjørn har i en menneskealder været lærer i vævning, plantefarvning og spinding på Askov Højskole, men har altid sideløbende vævet sine billedtæpper. Hun fortalte at alt garnet til tæpperne altid er og har været plantefarvet. Og om hvordan hun altid væver med bagsiden op (som gobelinvævere gør) uden karton eller skitse, men på forhånd har et billede af sit vævede værk inde i hovedet og derfor altid er nødt til at tænke billederne spejlvendt. Inge Bjørn fortalte om sine seneste udstillinger på Johannes Larsen Museet og senest om en udstilling på Galleri Tom Christoffersen i København, hvor hun for første gang oplevede at andre kuraterede og bestemte ophængningen af hendes værker. Det særlige her var, at det var to meget unge kunsthistorikere, der før denne udstilling ikke kendte til vævede billeder, men som var meget begejstrede. De farvesatte og malede også galleriet i forbindelse med ophængningen. Inge Bjørn viste også nogle af sine tidlige tæpper fra 1950erne og 60erne og med dem fulgte der gode historier om bl.a. Hannah Rygen og Paula Trock som Inge Bjørn kendte. Således beriget og bevægede over at høre en person der i 70 år har beskæftiget med undervisning, vævning, kunst og plantefarvning begav vi os til spisesalen hvor en festmiddag var forberedt til os.

**Anne Mette Larsen** (f.1962) som er væver og har en finurlig tilgang til livet og til vævningen. Hun har som passion, som hun fortalte, vævning, østeuropa og cykling og disse tre ting har hun på en fantastisk måde kombineret. Hun er inspireret i Østeuropæisk arkitektur og fortalte bl.a. om sin cykeltur til Moskva (som blev gjort over år og i bidder) og hun vil fortælle om sine projekter – bl.a projektet Midtjyske tæpper. I hele sit liv har Anne Mette Larsen håndvævet sine værker, men for første gang fik hun produceret tæpperne – de midtjyske tæpper som alle tager udgangspunkt i bestemte landskaber omkring Østjylland. Som afslutning på en dag med et tæt program spiste vi ost og drak rødvin før vi gik i seng.



Grethe Wittrock,

Ragnbild Hjalmarisdóttir Højgaard,

Inge Bjørn,

Anne Mette Larsen

### Søndag med årsmøde, artisttalk og farvel og på gensyn.

Den sidste dag på højskole begyndt med Mads Rykind Eriksen der havde valgt sange og fortalte om demokrati og folkehøjskoler betydning som et sted for dannelse, demokrati og møder.

Årsmødet blev afholdt i god ro og orden (se vedhæftet bilag om valg af bestyrelse)

**Cecilie Bendixen** (f.1975), som er arkitekt og har skrevet Ph.d. om hvordan tekstil kan/skal formgives og placeres for samtidig at absorbere lyd og danne rum, fortale om sine nærmest poetiske telte, som placeres i landskaber, og om arbejdet med akustik og tekstiler. Desuden så vi hvordan hun på den fantastiske måde havde skabt taktile rum eller huse i fx blåmuslinger og sneglehuse på en børnehaves legeplads. Det var en meget interessant tilgang til verden Cecilie præsenterede os for.

Således beriget drog vi fra Rødding, hver til sit land eller sin by. Vi har lyttet, diskuteret, netværket, rørt og set. Og vigtigst måske, hørt på og talt om hvor vigtigt det er at man har grund i sit eget land og sin egen identitet, så man med åbent sind kan møde verden – en verden der er større ens egen.

<https://www.designskolenkolding.dk>

<https://galleripagter.dk>

<https://designership.dk>

<http://www.grethesorensen.dk/biography.html>

<https://svfk.dk/project/udsmykning-auditorier-big-byggeriet-glasir>

<http://www.browngrotta.com/Pages/wittrock.php#>

<https://www.kvinfo.dk/side/597/bio/151/origin/170/>

<https://www.midtjysketaepper.dk>

<http://tekstilerum.dk/Tegnestuen.html>

<http://www.hellerudetrolle.dk>

<http://www.astridskibsted.dk>

<http://evaengelhardt.dk>

<https://www.rhskole.dk>

<https://msj.dk/kunstmuseet-i-toender/>

<https://www.textielmuseum.nl/en/>

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<https://msj.dk/droehses-hus/>

[http://www.kulturarv.dk/1001fortaellinger/da\\_DK/hoejer-sluse](http://www.kulturarv.dk/1001fortaellinger/da_DK/hoejer-sluse)

# NORDIC TEXTILE MEETING IN DENMARK 2020

## - ACROSS GENERATIONS

### And now the report in English.

After a long planning, the time for NTA's annual meeting at Rødding University in Southern Jutland in Denmark finally came. A good part of us met in Kolding at Hotel Saxildhus in order to meet at the Design School in Kolding early Thursday.

#### **Visits to Kolding Design School, Gallery Pagter and at Textile Designer Grethe Sørensen.**

Helle Trolle, a textile designer, weaver and teacher at the school, had arranged a great visit, where we had the opportunity to talk with both teachers and students who told us about their teaching and projects. It was an exciting visit and people had great opportunity to ask and talk.

The trip also went to Gallery Pagter, a unique pottery gallery in the center of Kolding, where weaver Gudrun Pagter had generously hung up her woven pictures and told about her working methods. On the other side of the street Gudrun Pagter had arranged a visit to Anette Kaas's shop Designership.

We also went to the church in Vonsild, where we saw an antependium designed by Grethe Sørensen, woven at the Textile Museum in Tillburg in the Netherlands. It was a nice tour before the visit to Grethe Sørensen's studio/workshop, where we were welcomed with coffee and freshly baked pastries. While half the party enjoyed the coffee and a powerpoint presentation that featured pictures from Grethe Sørensen's many major tasks, she told about her work to the other half of the group. In the beautiful workshop a fantastic number of sketches and samples for new and old projects and experiments were presented. There was great enthusiasm for the wonderful experience we had at Grethe Sørensen, who generously shared her vast knowledge.

The program was tight, we just made it to be received at Rødding University by the principal (and weaver) Anja Rykind Eriksen before we had dinner. Anyone who wanted to take part in a joint exhibition had brought their textiles, crafts or free works and could hang them in the beautiful exhibition gallery found at the school. After everyone had presented themselves through their works, we were served bubble wine and Gina Hedegaard Nielsen presented the newly published book: Danish Textile Art 2008-2018 and Sofia Möller told about artist collections 8B.

#### **In Ribe Cathedral, at the Tønder Museum and at Klæggager.**

The morning chant this Thursday morning took place at the free church which is next to the college. Here, the pastor of the church Mette Geil talked about the significance of the church in this area, which has alternated between being German and Danish. We sang: "Look now the sun is rising" and we heard about the antependium designed by the painter Svend Boe Haugaar. we were also shown the chapel where the weaver Inge Bjørn, who was to give a lecture at the conference, had made a strong and stylish textile decoration.

Off, off we drove by bus towards Ribe Cathedral. Here Berthe Forchhammer talked about Puk Lippmann's chasubles and I about the old bishops coats, Brorson's old coat from the 1700s, an 1800/1900s brocade coat with jeriko rose and a coat woven at Kirsten and John Becker's weaving workshop at approx. 1960. The cathedral kindly showed the latest coat from 1997, designed by the painter Svend Boe Haugaard to us. Georg Bendix, a local and knowledgeable guide, gave us a short tour of the cathedral while the organist practiced his organ a little too diligently. The brought coffee was enjoyed in the very fresh air before the bus drove on to the Tønder Museum.

At the Tønder Museum, Inspector Elsemarie Dam-Jensen told us about the very fine South Jutland lace and the special identity and national significance they have had for the area and for the women's ability to support themselves. There was the opportunity to walk around the museum yourself to see, for example, the water tower, where all the way up to the amazing view, the architect Wegner's many fantastic chairs are exhibited. Those who wanted to visit another exhibition at one of Tønder's oldest and finest houses, Drøhse's House. At the museum, we had been allowed to eat our brought hot food. On the way to Klægager, a very beautiful restored marsh farm, we took a sneak peek over Höjers lock. We thought that our colleagues should experience the flat marshland, the sea and the view of the island of Sild, so we quickly ascended the dike enjoying the view and the fresh air. At Klægager, Christian Lorenzen told in his south Jutland dialect and English about the farm, which has been owned by the family for four generations. Ruth Lorenzen told about the special Southern Jutland coffee table and we got coffee in the finest pair of cups, all different, home-baked buns, bread dough (rye bread cake) and "Good advice", a special cookie with a beautiful embossed pattern, baked in a little iron - just a cake for textile nerds. Satisfied, happy and full of impressions we drove back to Rødding - where we could just reach dinner in the dining room, where we ate our meals together with the young high school students every day.

And even though we were tired, in the evening there was a singing evening with high school principal Mads Ryking Eriksen, who told us about college tradition, Grundtvig and about the Danish high school tradition.

### Conference Day.

The conference day on Saturday, March 7th began with a morning gathering with singing and a short powerpoint presentation about the NTA - last year's meeting in Iceland and about our new collaboration with the Estonian textile organization and Professor Aet Ollisaar.

The first speaker was fiber artist **Grethe Wittrock** (b.1964), who talked about her 3-year stay in the United States and about being a Danish textile artist there. Grethe shared with us her experiences with the American art scene and told how she made a living with the textiles and American colleagues and told how she became part of The Textile Museum in Washington DC creating textile sculptures for exhibitions at museums and galleries. It was an exciting and funny story of an artist's life in another place - where you have to create a professional life and a new network.

The next in the speech was **Ragnhild Hjalmarsdóttir Højgaard**, (born 1982) who told about her large textile decorating assignment with the architects BIG. As a student at the Danish Design School, Ragnhild already won a competition for the assignment and told about her considerations and collaborations in connection with the project. The project was carried out for the newly built high school in the Faroe Islands, Glasir.

This afternoon's program included four different workshops that the Annual Meeting participants had already signed up for when registering. **Workshop 1**, led by **Grethe Wittrock**, had the headline: New life in weather-beaten sails. Here, in the large lovely workshop provided, we worked on small textile installations in sails, painted, glued, perforated with holes.

Workshop 2 called: Blue hour - a workshop on blue coloring - in the middle of the day! was led by Helle Trolle (b.1969) Here, in the textile workshop, shibori was dyed, sewn and folded textiles dyed in indigo baths. The group had already started on Thursday night in order to reach getting the dyings ready

**Workshop 3** was mastered by a textile designer and weaver **Astrid Skibsted** (b.1982). The theme here was Winding Pictures, winding Samples - collaborative color workshop across generations. In the wrap pictures, yarn in countless colors were used and small wrap pictures with colors and lines were composed.

**Workshop 4** was led by **Eva mm Engelhardt** (b.1980), textile artist and textile nerd, and named: Stich tagging as an embroidery concept that combines the illegal street art and the traditions of embroidery. The madness twists, as she herself writes, side by side with reality to ultimately make a total sense, The afternoon ended with a lecture by weaver and high school teacher **Inge Bjørn** (b.1925). For a lifetime Inge Bjørn has been a teacher of weaving, plant colouring and spinning at Askov University, but she has always weaved her carpets in parallel. She told me that all the yarn for the rugs is and has always been plant colored. And about how she always weaves with backside up (like tapestry weavers) without any cardboard or sketch, but beforehand has a picture of her woven work inside her head and therefore always has to think the pictures mirrored. Inge Bjørn told about her latest exhibitions at the Johannes Larsen Museum and most recently about an exhibition at Gallery Tom Christoffersen in Copenhagen, where for the first time she saw others curating and deciding the hanging of her works. The special thing here was that were two very young art historians who before this exhibition did not know about woven images, but who were very enthusiastic. They also colored and painted the walls in for the hanging. Inge Bjørn also showed some of her early carpets from the 1950s and 60s and with them came good stories about and among other things Hannah Rygen and Paula Trock as Inge Bjørn knew. Enriched to hear a person who for 70 years was engaged in teaching, weaving, arts and plant colouring, we went to the dining room where a dinner party was prepared for us.

**Anne Mette Larsen** (b.1962) who is a weaver and has a whimsical approach to life and weaving. She has as passion, as she told me, weaving, Eastern Europe and cycling and these three things she has combined in a fantastic way. She is inspired by Eastern European architecture and told about her cycling trip to Moscow (which was done over years and in chunks) and she wanted to tell about her projects - including the project Middle Jutland Carpets. Throughout her life, Anne Mette Larsen has been weaving her works, but for the first time she produced the carpets - the middle Jutland carpets, all based on certain landscapes around East Jutland.

To end a day with a close program, we ate cheese and drank red wine before going to bed.

#### **Sunday with annual meeting, artist talk and goodbye and on reunion.**

The last day of high school started with Mads Rykind Eriksen who had chosen songs and told about the importance of democracy and folk high schools as a place for education, democracy and meetings. The annual meeting was held in good order (see attached appendix on election of the board of directors) **Cecile Bendixen**, who is an architect and has written Ph.D. about how textiles can/should be designed and positioned to simultaneously absorb sound and form spaces, talked about its almost poetic tents, which are placed in landscapes, and about the work of acoustics and textiles. In addition, we saw how she had, in the fantastic way, made tactile rooms or houses by, for example, mussels and snail houses in a children's playground. It was a very interesting approach to the world Cecile presented to us.

**Enriched we departed from Rødning, each to his/her country or city. We have listened, discussed, networked, touched and watched. And most importantly, heard and talked about how important it is to have one's own country and one's own identity so that one can openly face the world - a world that is greater than one's own.**

*De bedste hilsner, Best Greetings*

**Vibeke Lindhardt**

*Forkvinde for NTA, Chairwoman of NTA*