

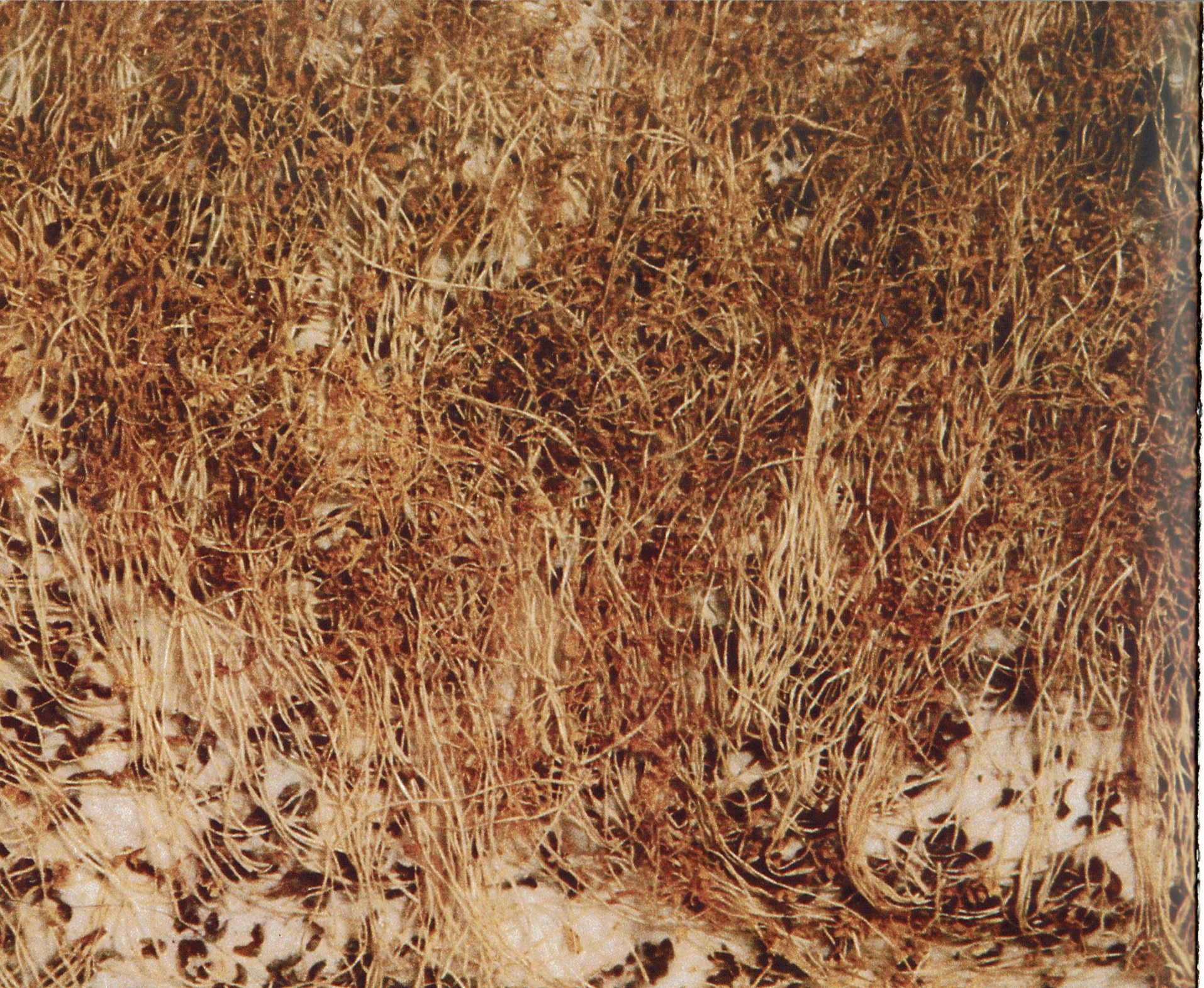
THE SCANDINAVIAN TOUCH



"The Scandinavian Touch: Contemporary Scandinavian Textiles" was made possible in part by a grant from Scandinavian Marine Claims Office, Inc.

SCANDINAVIA TODAY, an American celebration of contemporary Scandinavian culture, is sponsored and administered by The American-Scandinavian Foundation, and made possible by support from Volvo, Atlantic Richfield Company, the National Endowment for the Humanities, and the National Endowment for the Arts.

SCANDINAVIA TODAY is organized with the cooperation of the Governments of Denmark, Finland, Iceland, Norway and Sweden through the Secretariat for Nordic Cultural Cooperation and with the aid of a grant from the Nordic Council of Ministers.



"The Scandinavian Touch: Contemporary Scandinavian Textiles" is symbolic of the concept of cultural cooperation that underlies SCANDINAVIA TODAY. The works of twenty textile artists selected by Beate Sydhoff reflect an independent sensitivity and yet, as a group, are interwoven in the historical traditions of Nordic textile art. The presentation of this exhibition in the United States as part of SCANDINAVIA TODAY will reveal to American audiences the varied textures, the depth of creativity, and the richness of expression evoked in the pieces by contemporary artists working in the textile medium.

We are especially pleased that the Galleries at the Fashion Institute of Technology, under the direction of Marty Bronson, will introduce the exhibition to the United States and have kindly undertaken the organization of the exhibition's tour throughout this country. To the individual artists, lenders, and cultural institutions in the Scandinavian countries that have lent objects as well as expertise we wish to extend our thanks.

It is our hope that through this exhibition the viewer will experience the same sense of excitement and enjoyment that captured our eyes and spirit, and thus will join us in an American celebration of contemporary Scandinavian culture.

Patricia A. McFate
President
The American-Scandinavian Foundation

Textile today — A Scandinavian way of life

One of the first memories of my life: I'm visiting my grandfather's farm in Småland province and I'm supposed to be taking an afternoon nap. I twirl the fringe of a wall hanging which is above the bed. I remember from later summers that I would lie and stare at the same wall hanging, counting the threads in the fabric and tracing the regularity of recurring colors and shapes.

I believe most Scandinavians have memories of this kind. Daily life in the five countries has been lived in very close contact with textile fabrics and textile pictures. Most people can recall a childhood in which there was a natural contact with wool and flax in wall decorations and rugs. This was connected with a special feeling of security — a warmth emanating from these textiles, and an intimacy with them that was passed down from generation to generation.

The background

In the Nordic countries, the old agrarian society never seems far away. It persists even amidst our modern urban culture. The generation that moved from the country to city as agriculture was transformed during the 20th century is largely still alive. In Iceland, urban culture has yet to become predominant; in that country, modern and ancient times live in very close proximity. Generally speaking, in these countries the production of decorative and artistic textile designs has continued without interruption.

In the old Nordic peasant society, there was a division of labor in which the wife was in charge of all indoor work, including the production of textiles for home use. During certain times each day, and for longer periods during the dark portion of the year, she sat at her loom. The sound of the beam hitting the weft, packing the threads closer together, was a sound and a rhythm that divided up the hours and pervaded the rooms of rural households. As a matter of course, it was women who created these handicrafts. When industrial production of cloth entered the picture in the 19th century, men took charge, in accordance with the customary division of internal (private) and external (public) business.

Today, in the 1980's the result of this tradition is that it is still usually women who work with textile handicrafts in Scandinavia. In

some places, there has also been an almost unbroken tradition within textile art. Although the uses of textile art are, of course, different from 100 years ago, it is still very much a channel for female creativity. As such it has flourished unusually well during the past two decades.

For this reason, textile art in the Nordic countries is primarily a woman's medium. Ever since the late 19th century, when handicraft and textile art organizations came into being and women were given a chance to work professionally with textile handicrafts, women themselves have regarded textile art as the artistic channel in which they could most freely express and shape their designs and their ideas.

Today the boundaries are not as definitive. If they remain, it is as a remnant of a tradition that today is no longer oppressive. Instead, this historical women's tradition shared by the five Nordic nations has helped the emergence of organizations which often collaborated with their counterparts in the other four countries, for example in major exhibition projects.

Five distinctive textile traditions

The exhibition known as "The Scandinavian Touch" was not assembled to underline the existence of five distinctive national tex-

tile traditions in the Nordic region. National character does exist, and it can be very clearly seen in the exhibition. But the selection was instead intended to emphasize the existence of an overall Nordic identity within textile art today.

The selection also displays contemporary textile art in the context of its continued existence spanning many generations. In many respects we can speak of textile art in the Scandinavian countries today as a "young" art form—in the sense that now is the first time that it has been granted roughly the same status as the other major artistic media. It is, however, interesting to note that innovation within this field of art does not seem to be exclusively dependent on the younger generation. Instead, creative regeneration takes place over practically the entire age range among textile artists.

Most of the artists represented in this exhibition have training that qualifies them to perpetuate old techniques in textile tradition as well as use them as a platform for new experiments. A number of them also work in industrial textile design. Generally speaking, the link between handicraft and industrial design has frequently had a stimulating effect in both directions.

So is there anything in this exhibition that is typical of the distinct identities of the Scandinavian countries? It is difficult to answer

this question without generalizing a bit. These works were selected because they are among the most interesting examples of contemporary textile art. But they also represent, in concentrated form, something typical of each country. Although in many ways Scandinavia can be regarded as a single cultural entity, there are clear differences in each country's traditions, design language, materials and so on.

The Danish textile art works exhibited here show a clear affinity with interior designs for public settings. This is noticeable, for instance, in their large formats and clean lines. But other Danish works include the opposite: the subtle and poetic language of pictorial fabrics, a tradition which has flourished particularly in the Danish textile art of the 1970's.

Finnish textiles, too, show their affinity with architecture through their clean designs and dramatic effects. There is a clear use of old techniques in new media (rya, for example) and of natural materials other than textile ones.

Natural materials, which admittedly recur in the textile art of all the Nordic countries, achieve a particularly poetic effect in Icelandic textiles. The use of horsehair and organic plant elements emphasizes the geographic and spiritual roots of Icelandic textile art. In some cases, these ties to natural materials even bring forth a need to depict conceptual

situations.

Norwegian art has a very free, three-dimensional aspect that is especially obvious in this exhibition. It is a matter of expressionistic design. As elsewhere in the Nordic countries, it is seldom possible and not desirable to draw sharp boundaries here.

Swedish textile art shows wide variations, from large publicly displayed works to experiments with small formats. One characteristic which often recurs, however, is the frequent use of pictures in textiles—the result of long experience with tapestry-weaving and other pictorial techniques.

The new freedom of textile art

Over the past two decades, textile art has gained a partially new status as an artistic medium. It has been generally accepted as a channel for free pictorial art and has been released from the constraints imposed by purely utilitarian functions—obviously without abandoning them entirely. Public buildings have often become the new setting for textiles—a tendency found all over Scandinavia.

This has given textile art a new freedom. There are no theoretical dogmas from the past that can tame it into obedience and no academic art tradition that can hamper its growth. Perhaps the fact that most of those creating it are women means it is especially free—women were traditionally excluded

from academies and learned societies in the past and consequently were never saddled with institutional ways of thinking in these matters.

Textiles have become the way for women to break into contemporary art. In itself, it is not an entirely positive development for an artistic medium to be sex-bound in this manner. Textile art will probably not become genuinely free until all sexual barriers are eradicated, something that is obviously in the process of happening.

Nordic textile art arose and developed close to nature. This link still exists — primarily as a poetic asset. Most textile artists are very much aware that the materials they work with have ties with nature, and this can also provide a “root system” for their works in addition to their own artistic expression.

This Nordic feeling for nature as expressed in textile art has a long history. In 1555, for example, the Catholic bishop of Uppsala, Olaus Magnus, living in exile in Rome, wrote in his history of the Nordic peoples (*Historia de gentibus septentrionalibus*) that Roman weavers took their patterns from painted examples, “whereas Nordic women take their patterns from the flowers of the meadow, from the colors of the rainbow, or from leaves reflected in sunlit waters.”

In 1968, Ulf Hård af Segerstad wrote of the "awareness of the usefulness of the useless" when describing the attitude of Finnish artists during and shortly after World War II. While his comment could be extended to works of art in many other times and places, it is especially appropriate to the textiles in this exhibition.

For many centuries, textile manufacture was a home industry producing goods for clothing and furnishings. But for the last two hundred years, textiles have been mass produced as well as hand-fashioned as works of art. Scandinavian decorative fabrics have assumed their place in American homes along with glassware, ceramics, stainless-steel cutlery, furniture and a host of other domestic products. It is indeed timely to present an exhibition of textiles which emphasize the ability of Scandinavian textile artists to create works of art with traditional fibers such as wool, linen, silk, and cotton as well as expression extended through the use of new natural materials such as sisal, horse-tail hair, and seeds.

About 3500 years ago a young woman was buried in an oak coffin at Egtved in Denmark. She wore a simple woven blouse and distinctive short skirt, which was perhaps a ceremonial garment. Was she a priestess, and if so, did she make these clothes herself or was another woman honored to make them for her? The precise repp edge of her skirt is only one of the many surviving examples of the skill brought to making fabrics even in this early period. The lands of Scandinavia knew no national boundaries then. But each of the five Scandinavian countries that have been formed over the years has some identity in its own landscape and culture. By studying the particular contribution of each country through viewing "The Scandinavian Touch: Contemporary Scandinavian Textiles" we come to see the collective principles which unite them.

The level land of Denmark only gradually reveals itself to the traveler, with its wide fields of barley, gabled brick manor houses, white-washed church towers rising like sentinels, and village ponds busy with ducks and geese. The flatness of the land is curiously echoed in the textiles chosen for this exhibition, almost all depending for their effect on the textures of threads and patterns of line and color carried out by various weaves to produce single pieces of fabric.

Bodil Bødker-Naess selects a pattern which sets the theme of her entries. Starting with subdued colors and loose weave, then through a tightening of weave and color still within a monochromatic scheme, she completes the work with a brilliance of contrasting color series. Jette Gemzøe uses a pattern of intersecting diagonals as her basic motif, with bold bands of color or thin lines striped against a neutral background. The work by Jette Nevers is composed much like quilt patterns, with a carefully studied placement of black, white, and gray triangles effecting a sense similar to abstract painting. In these fabrics it is the gradations of hue in the natural fibers themselves which give brightness to the broad surfaces into which they are woven.

Pattern again presents itself in yet another variation in Jette Gemzøe's series based on newspaper formats. In like manner the patterns arising from the arrangement of text and pictures on the printed page have been transferred to a woven fabric. Through this series an ancient practice may be recalled in a rather unexpected manner. Skilled Neolithic potters working in about 3200 B.C. drew designs on bowls imitating woven baskets thereby transferring the pattern of one medium to another. In an analogous manner, the patterns arising from the arrangement of

text and pictures on the printed page have been transferred by Gemzøe to woven fabric. Whimsical spirits in the form of animals appear throughout the woven pictures in her series which are akin to the depiction of animals in medieval tapestrywork.

Conscious reference to the Art Nouveau period in Denmark provides a more serious note in the tapestries by Berit Hjelholt. In her work, colors are muted, outlined like pieces of stained glass or set floating against a neutral ground that in a way recalls the ceramics of Theodore Bindesbøll and others who worked in this medium at the turn of the century. Biblical references governing certain motifs in this series add a specific philosophical program to her textiles.

Even a brief visit to Finland leaves one with an impression of constantly looking through ranks of trees toward expanses of water with outcropping ledges of rock, almost like a landscape of warp and weft. It was in this land in 1889, inspired by the epic legends of Kalevala and the landscape, that Louis Sparre and Axel Gallén-Kallela travelled to render their impressions in drawings and paintings. Their journey may be viewed as a symbol of Finnish artists and architects in the early twentieth century who brought fresh thinking, close to the elements of nature, to some of the most influential works of the modern

movement.

The recent work of Finnish weavers presents a strength and discipline in their approach that is almost severe. Even the titles of the works in this exhibition are restricted to designations of color and pattern. In the group of textiles woven by the Suomen Käsityön Ystävät (Friends of Finnish Handicraft, founded in 1879) for the designer Lea Eskola, rhythmic patterns of strongly contrasting colors in linen and other natural fibers recall the weaving of Axel Gallén-Kallela. With the works of Maija Lavonen, through subtle gradation of color and long expanses of linen woven to produce a columnar effect, one has a sense of trees rising upward.

The influence of traditional rya technique is present in this exhibition in the work of Irma Kukkasjärvi carried out with primarily black wool fibers accented by blue. The depth of wool fibers permits the varied blue portions to create a surprising effect of light. If rya has ancient antecedents in furs used for coverlets, the hand-felted wools by Maisa Tikkanen also suggest fur. Here simple patterns are endowed with warmth by a range of natural colors, in some cases highlighted by flecked dyed wools.

Of all the five Scandinavian countries, Iceland has an especially romantic appeal for the American imagination. It is a country

of fjords and lakes, volcanoes and geysers, and sparse vegetation, but rich in history and culture. Current interest in the Vikings has brought about an awareness of Iceland as their starting-place for adventures westward. For many years, Icelandic literature has commanded a wide audience.

Americans fortunate enough to knit the unspun, undyed Icelandic yarns are brought closer to the sheep who produce this wool, especially when bits of leaves and grass still cling to the fiber. Where such a strong sense of the fundamental material is evident, it is not surprising to find some of the Icelandic designers working in horse-tail hair. This fiber can be included with others to create a contrasting surface within a conventional weave or it can be gathered into a harmonious, even poetic juxtaposition of natural colors as shown in some of the "Images" by Sigurlaug Jóhannesdóttir. The prehistoric is seemingly evoked in some of her pieces which are suggestive of Bronze Age headdresses. Traditional fibers, horse-tail hair and the introduction of grass and seeds used in some of Guðrún Thorkelsdóttir's works are suggestive of Bronze Age garments. These do not seem so much to imitate the ancient as to translate from it to a contemporary form of expression.

Brilliance of color emerges in the tapes-

tries of Ásgerdur Búadóttir in combination with another theme and variation. In her work, elements of solid, striped, or curving patterns and areas of flat weaving are combined with horse-tail hair panels. These variations are grouped and regrouped as if they were themes for a musical suite, appearing throughout the composition; yet each section is complete in itself. A very personal series of works by Ragna Róbertsdóttir puts linen to work in one of the three-dimensional groups in this exhibition. The descriptive titles add literary reference to the technical content of her work.

Turning eastward one finds the fjords of western Norway backed by mountain ranges that are shared with Sweden. The precipitous walls of the fjords, the dense forests and the valley towns and farmsteads set like extensive gardens in the rugged terrain make clear how strongly the regional cultures of Norway developed. Costumes and dances of the many districts delight the observer, and the nature of and the reasons for their individual identities intrigue the scholar.

The bright clear colors and the use of knots and beads in the works of Brit Fuglevaag bring to mind the richly embroidered skirts, vests, and headdresses beautifully seen in the kaleidoscope of folk dance. In one of her wall-hangings one sees the character of Navajo rugs through the use of strong horizontals of brilliant color. With this, the

observer may well think about how the fundamental techniques and demands of weaving may produce a kinship of characteristics in widely separate cultures.

Ann Naustdal uses color variations on a basic pattern to create different moods under a single title, "A Crystal Clear Day," in materials that might suggest drapery fabrics. Other of her works are suggestive of clothing enriched with beads. In the tapestries of Ellen Lenvik, single threads float over the weave to produce a three-dimensional effect that is filled with light and movement further enhanced by her descriptive titles. Hand-felted works of wool with the addition of wood and even glass by Inghild Karlsen depart from weaving altogether. Karlsen moves wool from textiles to sculpture and emphasizes the three-dimensional character of her works by the choice of titles which evoke human images, some of which seem even medieval.

Sweden, geographically central among the Scandinavian countries, has both received and given over the course of her history. From the dissolution of the Union of Kalmar (Denmark, Norway and Sweden) in 1521 and the seizure from Denmark of the four southern provinces, Sweden went on to have political control over Norway and Finland in later years. Through the personalities of the members of her royal court she developed close cultural ties with France

and Germany. The arts in Sweden have consequently resulted in as great a diversity as the land itself, from the broad agricultural territory in the south through the central lake region to the northern mountains and forests.

The Swedish designers in this exhibition have created sharply differing works, yet certain principles previously observed in the textiles from the other four Scandinavian countries can also be perceived.

The tapestries by Sandra Ikse, with pictorial and title references to the unborn child, draw upon Oriental art just as one of the Danish artists invoked the Art Nouveau. Ikse's tapestries are vivid in color and pattern and remind us that as early as the 18th Century Sweden was active in the China trade. The fine collections of Oriental art in Stockholm are still a source of inspiration to modern designers.

In sharp contrast are the tapestries of Elisabet Hasselberg-Olsson which lack such boldness and angularity. Whereas in Ikse's work the intensity of color and representation present an image on one plane, here muted greens and browns are utilized to represent landscapes that float into an apparently limitless distance. This nearly monochromatic use of color is common also to Danish and Finnish artists in the exhibition.

The last two groups from Sweden share principles with works from the other coun-

tries. The three-dimensional "sculptures" in wool felt from Norway find their counterpart in the necklaces of Sonja Hahn-Ekberg, although on a much smaller scale. Here bright-colored fibers are wound tightly around bases and combined with beads and metal-work to form pendants with stylistic references to Celtic, Chinese, and Egyptian art. The antithesis of the misty landscapes from Sweden, these necklaces demonstrate another kind of ingenuity through work in textile fibers that was traditionally created from metal and enamels.

Lena Rahoult captures many of the cross-currents seen throughout the exhibition. Her central theme is the "orgoi" or shaman's coat, the shaman being a priest figure in pre-historic or primitive societies. Not woven in any traditional manner, but knitted and assembled, these garments are fashioned of pieces of knitted fabrics, ribbons, string, shoelaces, and even bones and teeth. "Orgoi" in the title of her works is a reference not only to an ancient type of garment, but is to one which has a direct magical and poetic meaning. This reference brings these coats into the realm of other tapestries exhibited with Biblical or personal references which extends the artist's choice of fiber, color, and techniques into a statement of content.

As the landscapes in Denmark and Finland have been compared to weaving, the en-

tire impression of Scandinavian textiles presented in this exhibition emerges as a fabric. To make the useful beautiful through the ingenious use of traditional techniques and materials with variation in expression as different as Scandinavian landscapes, is what characterizes this exhibition. Its mission will be fulfilled not only through the demonstration of the vitality of recent Scandinavian textile design, but also through the encouragement of creative efforts by the many textile artists on both sides of the Atlantic.

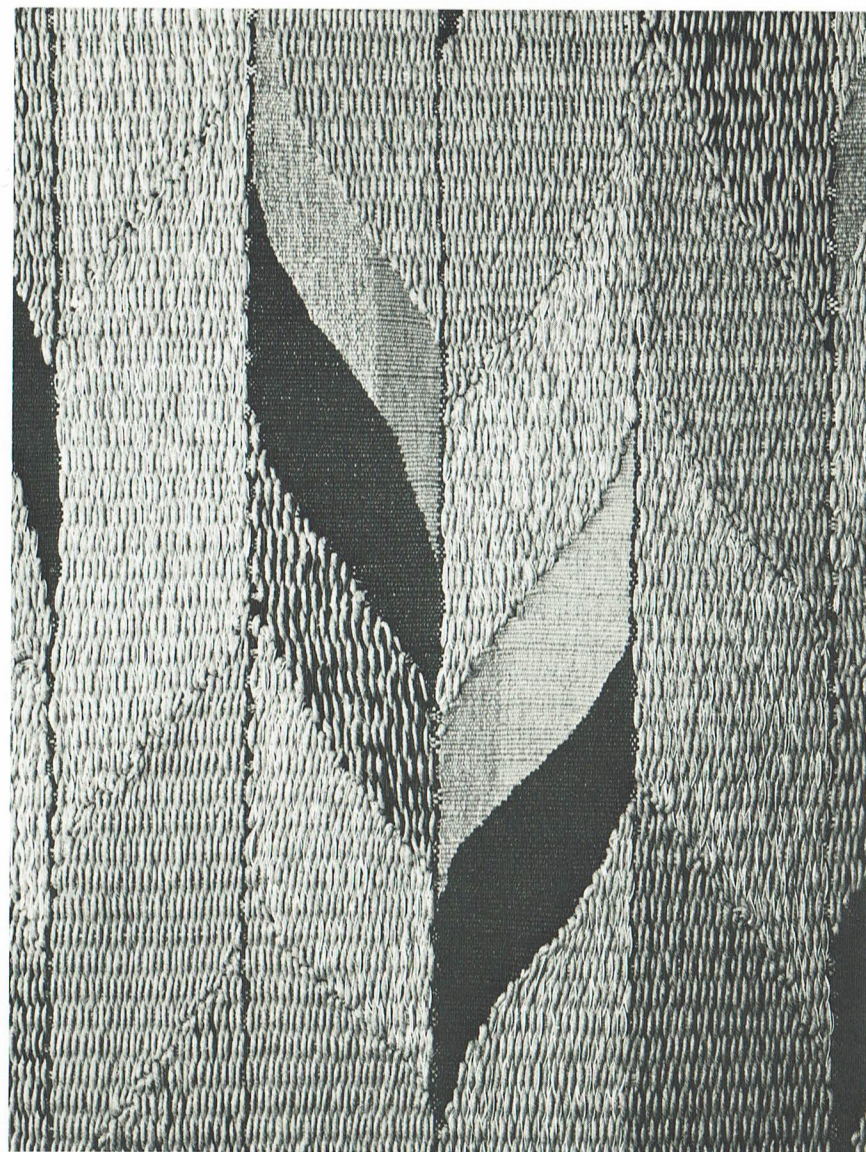
Marian C. Donnelly
Professor Emeritus of Art History
University of Oregon
Eugene, Oregon



BODIL BØDKER-NAESS

Born in Oslo, Norway (1942), now residing in Copenhagen, Denmark.

Studied at the Arts and Handicrafts School in Copenhagen. Her work is in the permanent collections of the National Art Foundation and the New Carlsberg Foundation in Copenhagen as well as in banks, hotels, and schools. In 1969 the Kunstindustrimuseet presented a one-man show of her work and as recently as 1980 she was profiled in a one-man exhibition at Den Permanente in Copenhagen. Internationally, she has participated in group exhibitions in Switzerland, England, Germany, Japan, Austria, the United States, the U.S.S.R., and throughout Scandinavia.



Detail 3

A small series with a single theme:
"Grasslands Growth":

1. Growth in air and lines

1981

Gobelin and soumak in linen
and hemp 92" x 38"

2. Growth in light and shade

1981

Gobelin and inlaid weft in linen
and hemp 92" x 40"

3. Growth in flowers

1981

Gobelin in linen and hemp
92" x 40"

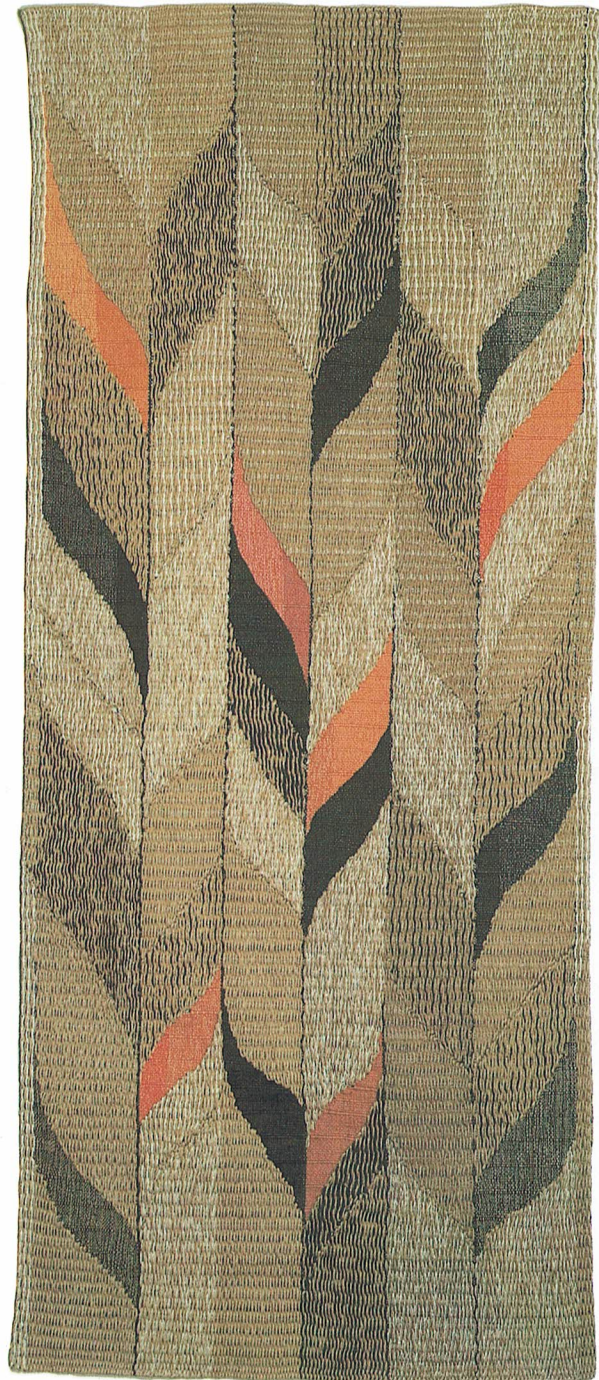
4. The meeting of light and shade

1979

Gobelin with open areas in
sisal, spun and paper yarn
112" x 100" x 4"

For me the close interaction between textiles and space is a challenge. To open other eyes to the immense, untried possibility of textiles in combination with space — to the flexibility of the textile medium with regard to materials, form, and limitation — and its ability to enrich the experience of architecture. The satisfaction of being a weaver is undoubtedly greatest when one's own pleasure in the work culminates in the experience and pleasure of others who see and use the final result.

BODIL BØDKER-NAESS

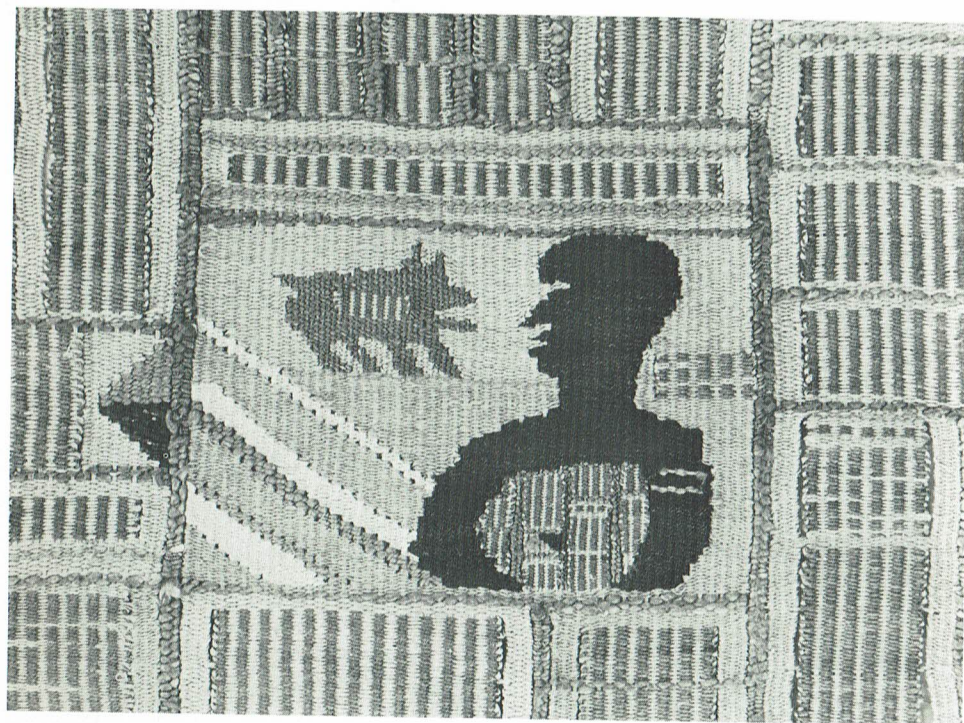




JETTE GEMZØE

Born in Copenhagen, Denmark (1942) where she currently resides.

Educated in the traditional European manner as an apprentice in a weaving workshop in Denmark until attaining the rank of journeyman-weaver. She has also studied painting in Copenhagen. The Kunstindustrimuseet in Copenhagen, the Röhsska Museum in Gothenburg as well as La Maison du Danemark in Paris have presented one-man exhibitions of her work. She has participated in several group exhibitions in Scandinavia, the Nordic Textile Triennale (1976 and 1977) and in the Textile Guild exhibitions in Reykjavik (1978 and 1981). Since 1970 her work has been shown internationally in Austria, France, Japan, Germany, and the United States.



Detail 5a

5. *Newspaper News*

1980

Vertical loom technique in
linen and silk 32" x 27" each

6. *Frieze in Ramie*

1981

Vertical loom technique in
prepared and pressed ramie
24" x 96"

7. *Tapestry in Ramie*

1981-1982

Vertical loom technique
in handspun, dyed ramie
and yarn 70" x 120"

8. *Two Small Pictures*

1982

Tapestry 8" x 12" each

9. *Frieze in Ramie*

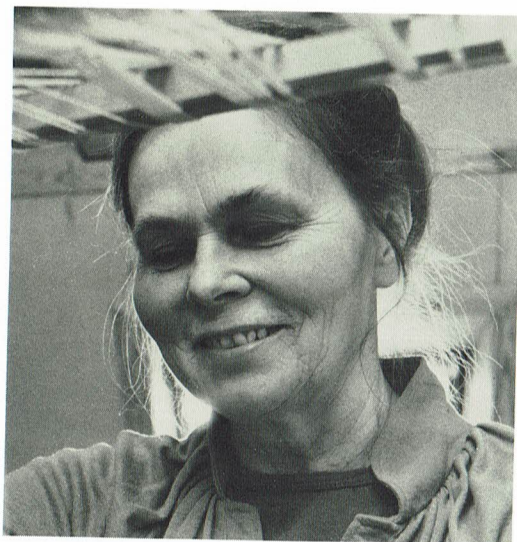
1982

Vertical loom technique
in prepared and pressed
ramie 28" x 96"

I have been experimenting for over two years with a special kind of material, a Chinese straw called "Ramie," which I use in different ways. I find it so inspiring to see how one material can change by using very simple methods and techniques—so the influence of the straw will take a great part in the expression of my pictures. With this medium, "Ramie," I often work without a sketch before or under the weaving. I work only with the ideas and thoughts I had in my mind—the tapestry thus is a combination of the idea, the technique and the colors which make the picture.

JETTE GEMZØE





BERIT HJELHOLT

Born in Munsala, Finland (1920) now living in Fjerritslev, Denmark.

Studied at what is now the University of Industrial Arts in Helsinki. The Kunstindustrimuseet, National Art Foundation, and the New Carlsberg Foundation in Copenhagen include her work in their permanent collections. In 1974 the Kunstindustrimuseet presented an exhibition of her work and the Skovgårds Museum in Viborg exhibited her work in 1981. Since 1974 her work has been shown internationally in Austria, Poland, and the United States.

Nature always enters my work. I need that foundation of experiences. But into the tapestry my beliefs, my unconscious, my soul enter as I work. It is neither "naturalistic" nor "abstract". Phantasy and intuition go into the weaving and very often I am quite surprised — sometimes shocked — when the tapestry is out of the loom. Not till then do I really see what I have been doing. This certainly is true of my oldest work and the newest work in the exhibition. "Night" was a surprise for me when it was finished. And the last one which I named "Grace" before I started, came out a few days ago as a shock, now I better rename it "Own Self".

BERIT HJELHOLT



Detail 11

10. *The Night*

1975

Open weave and soumak in
linen, wool and horse-tail
hair 96" x 46"

11. *Forgiveness*

1978

Idea/motif: Cup, waves, fog
(Psalm 23.5) open-weave
and soumak in linen, wool
and horse-tail hair 44" x 44"

12. *Mercy*

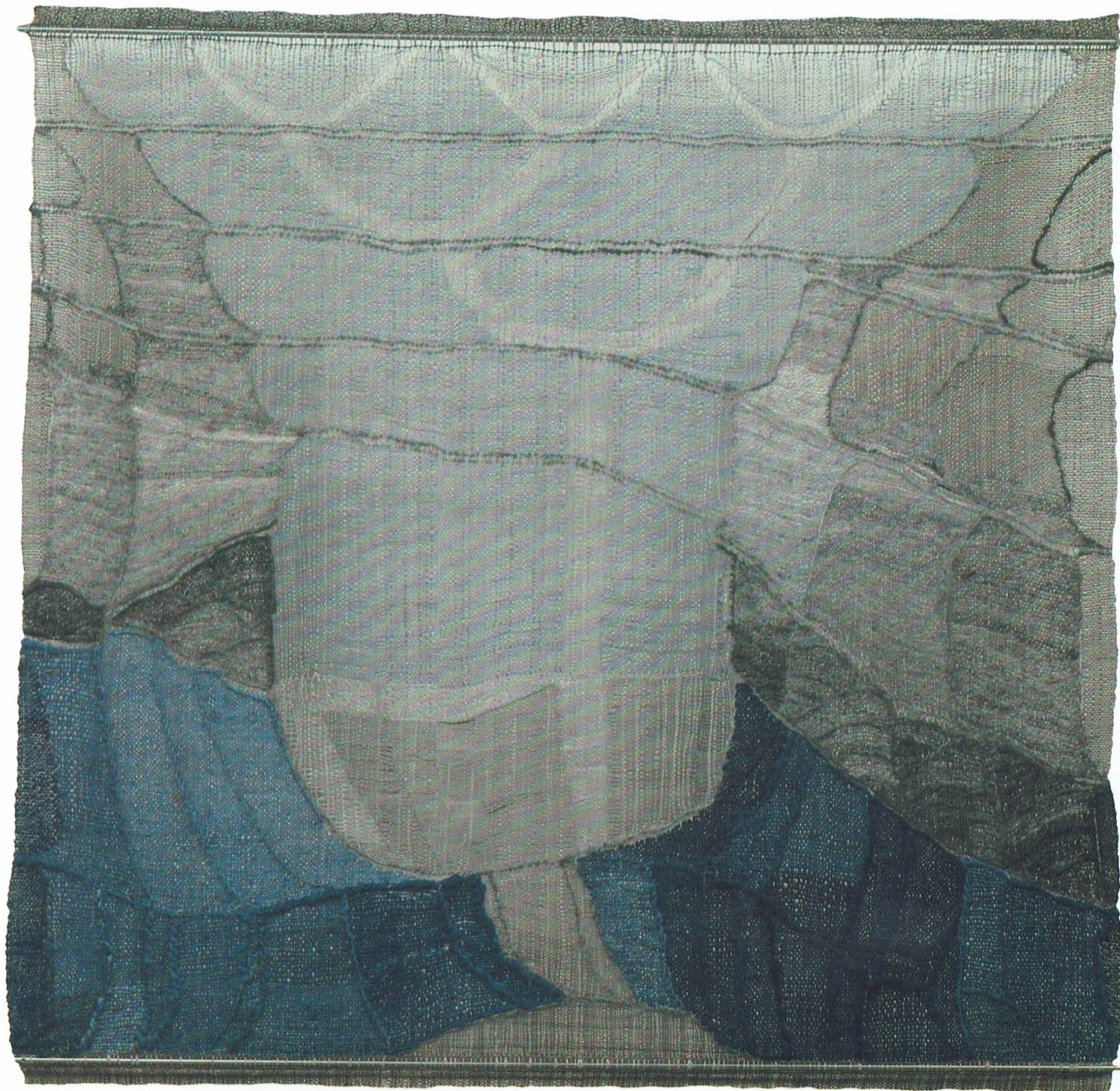
1981

Idea/motif: rocks, birds
(Psalm 139.9-10) open-weave
soumak in linen, wool and
horse-tail hair 48" x 60"

13. *Morning Song*

1982

Idea/Motif: morning mist, sun
(Psalm 30.6) open-weave
and soumak in linen, wool and
horse-tail hair 96" x 38"

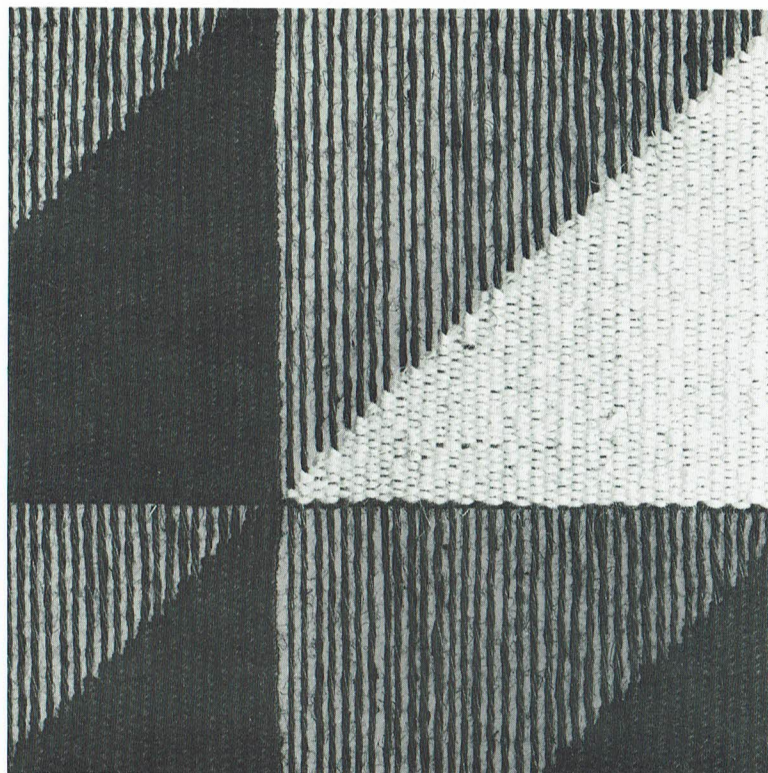




JETTE NEVERS

Born in Copenhagen, Denmark (1943), now living in Otterup, Denmark.

Studied at the Arts and Handicrafts School in Copenhagen. Several institutions in Copenhagen include her work in their permanent collections: the National Art Foundation, New Carlsberg Foundation, and the Kunstindustrimuseet. One-man exhibitions of her work have been featured at the Charlottanborg in Copenhagen (1981) and at Odense University. She has participated in group exhibitions in Copenhagen at the Kunstindustrimuseet (1967 and 1977) and Den Permanente as well as museums in Odense and Viborg, Denmark (1976 and 1978). Exhibitions in Germany, Switzerland, Austria, Scotland, and England have recently included her work.



Detail 14

My work is inspired by the technical possibilities of the loom and very often strict compositions from nature.

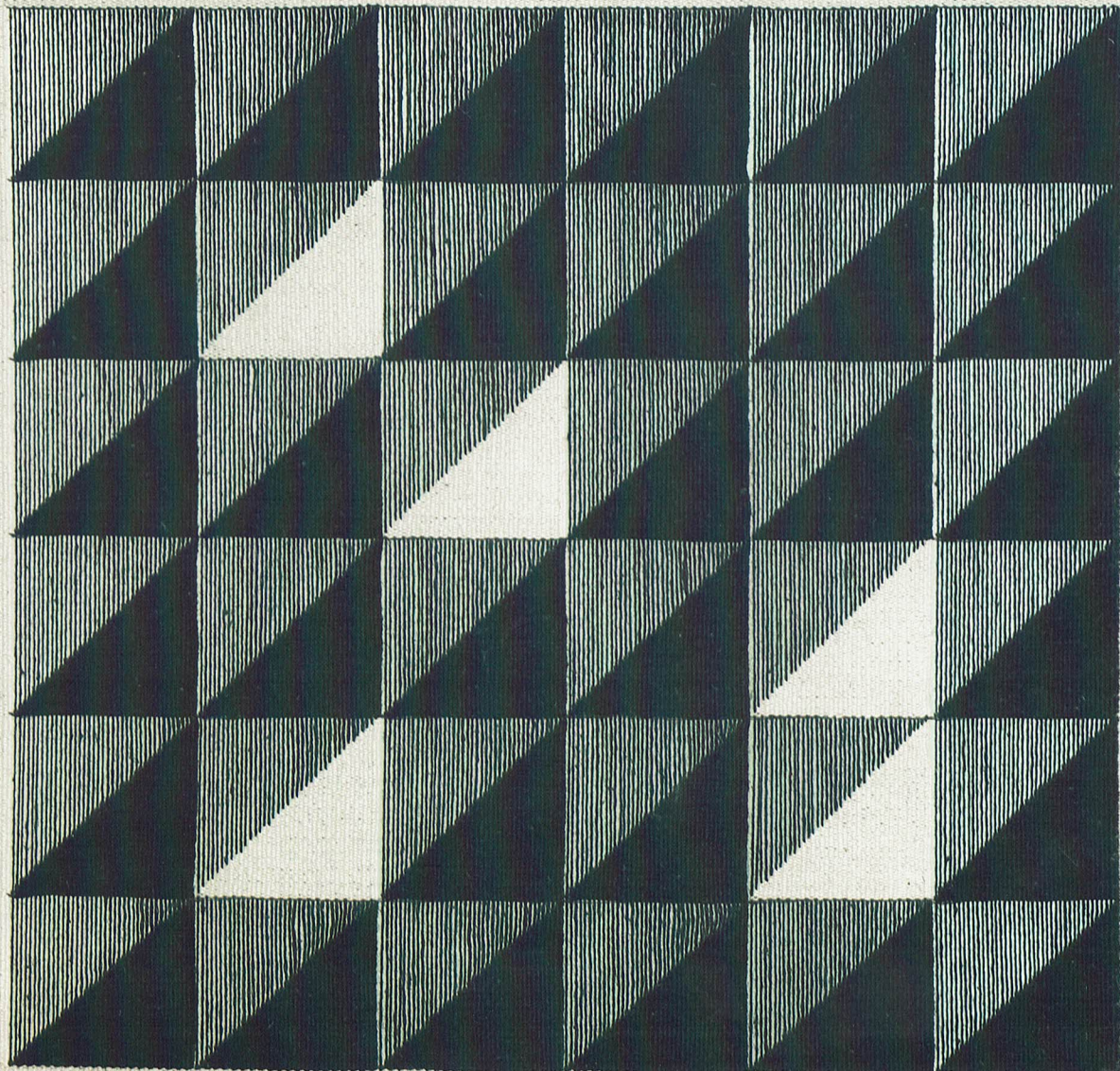
JETTE NEVERS

14. *Angle-Movement I*
1981
"A jour-weaving" in linen
56" x 56"

15. *Angle-Movement II*
1981
"A jour-weaving" in linen
56" x 56"

16. *Winter Beach*
1981
Double weave in wool and
linen 120" x 120"

17. *Line Spacing*
1980
"A jour-weaving" in linen
152" x 120"

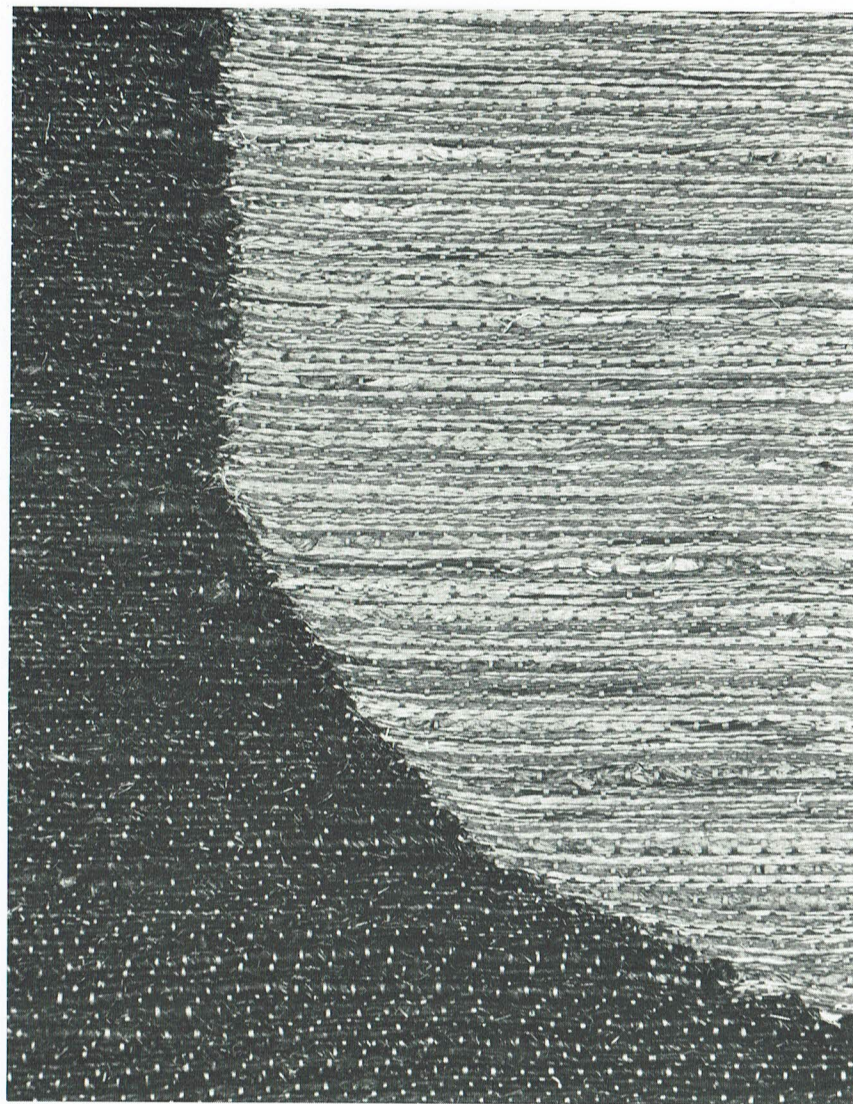




LEA ESKOLA

Born in Helsinki, Finland (1923) and currently living in Helsinki.

Studied in what is now the University of Industrial Arts in Helsinki. Her work is permanently displayed in the Parliament House in Helsinki and in Finnish embassies abroad as well as in banks, churches, and hospitals. The Museum of Applied Arts in Helsinki presented an exhibition of her work in 1982 and since 1957 she has participated in international exhibitions throughout Scandinavia, and in Italy, France, England, Germany, Australia, Canada, and the United States.



Detail 20

18. *Study I*
1982
Double-weave in linen and
fibers from nature
76" x 65"
Lent by Lea Eskola and
Friends of Finnish Handicraft

19. *Viiksilä or Study II*
1982
Double-weave in linen and
fibers from nature
72" x 56"
Lent by Lea Eskola and
Friends of Finnish Handicraft

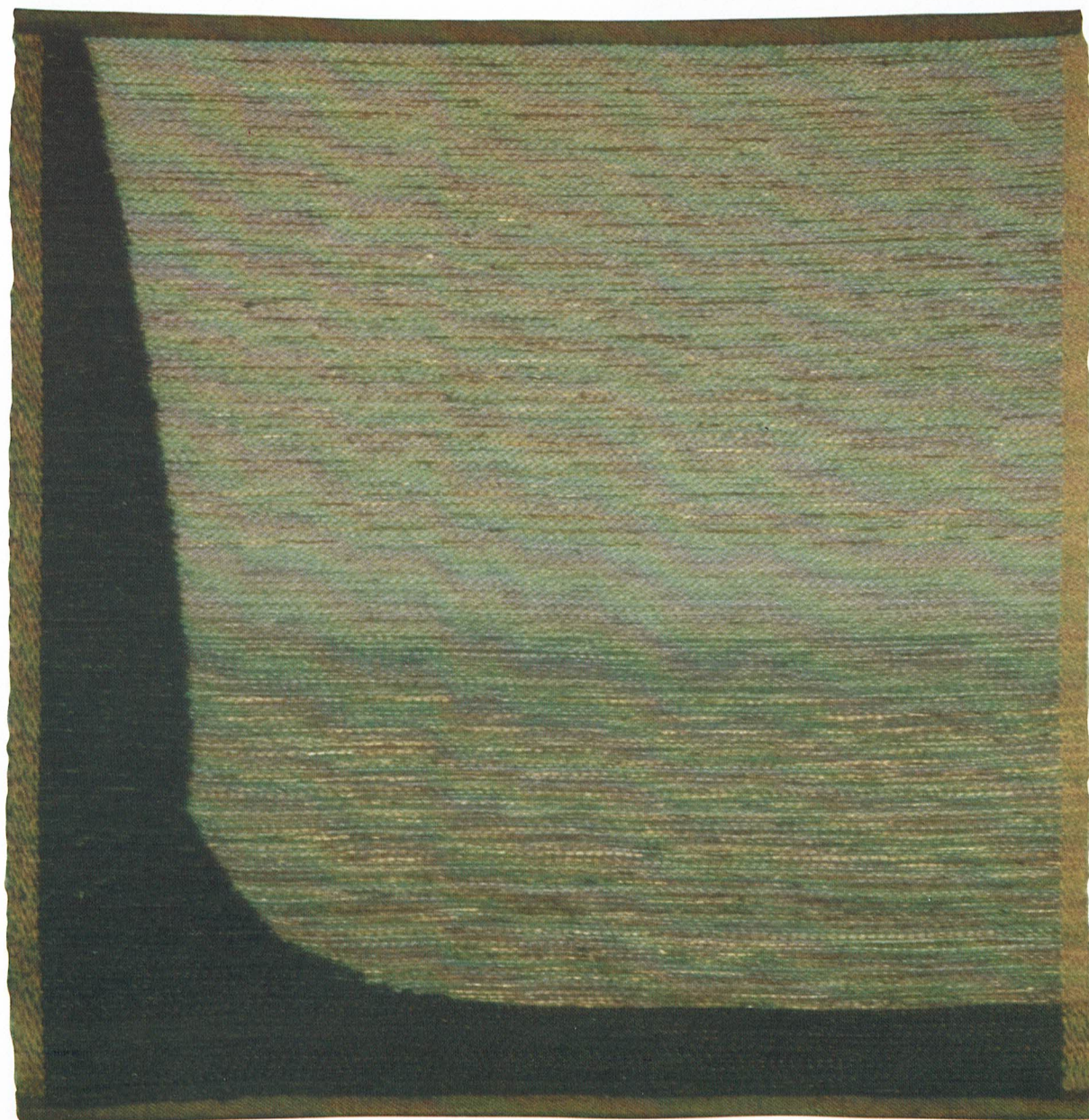
20. *Damast I*
1982
Damast, linen and fibers
from nature 48" x 48"

21. *Damast II*
1982
Damast, linen and fibers
from nature 48" x 48"

All works are woven by Suomen Käsityön Tstävät (Friends of Finnish Handicraft)

I use as the materials for my art textiles flexible branches, thin roots, lilly-of-the-valley leaves, ferns. . . . The material grows in a natural state and I use it almost as such, without processing it or working on it. Untouched nature, and especially the feeling of marshland, fascinates me.

LEA ESKOLA

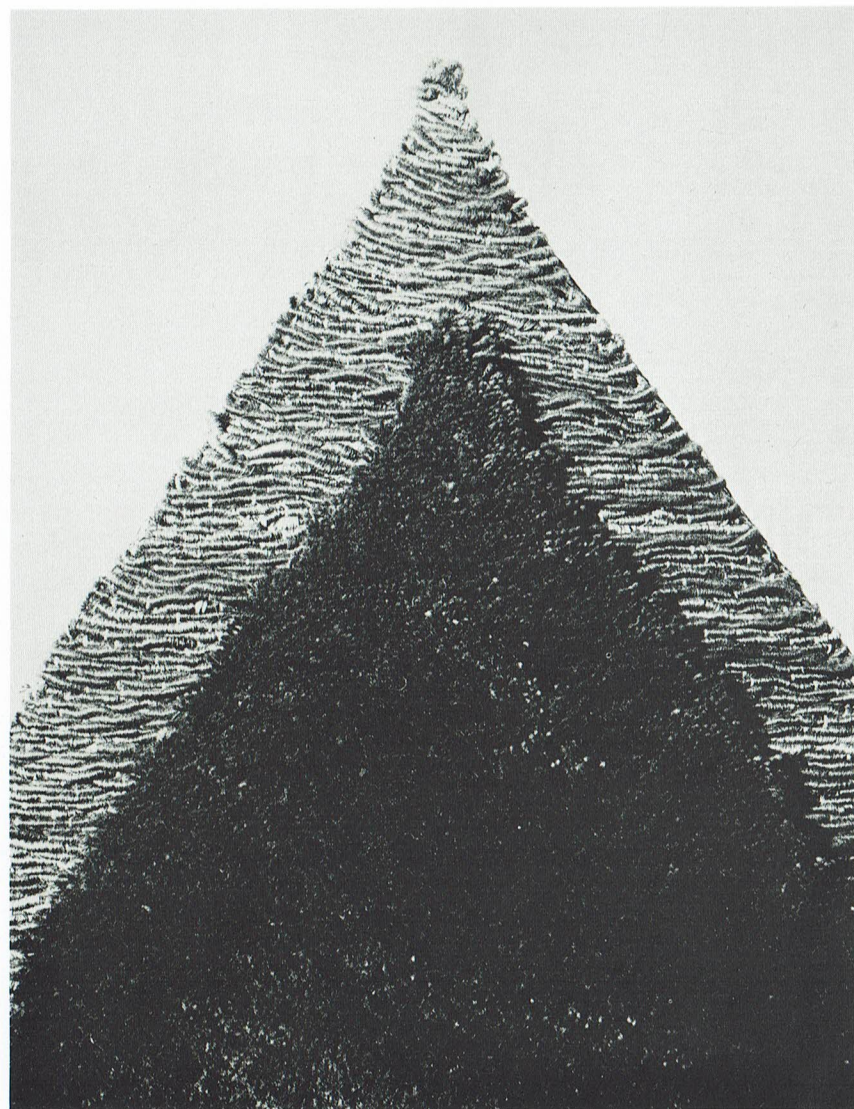




IRMA KUKKASJÄRVI

Born in Helsinki, Finland (1941) now living in Helsinki.

Studied at the University of Industrial Arts in Helsinki. Her work is installed at the Parliament House in Helsinki, the Congress Palace in Baghdad, the Finnish Embassy in Canberra, Australia as well as in various hotels, banks, and offices. She has been featured in several exhibitions in the Scandinavian countries since in 1970 and internationally in France, Japan, Poland, the U.S.S.R., Austria, Hungary, Australia, England, and Switzerland.

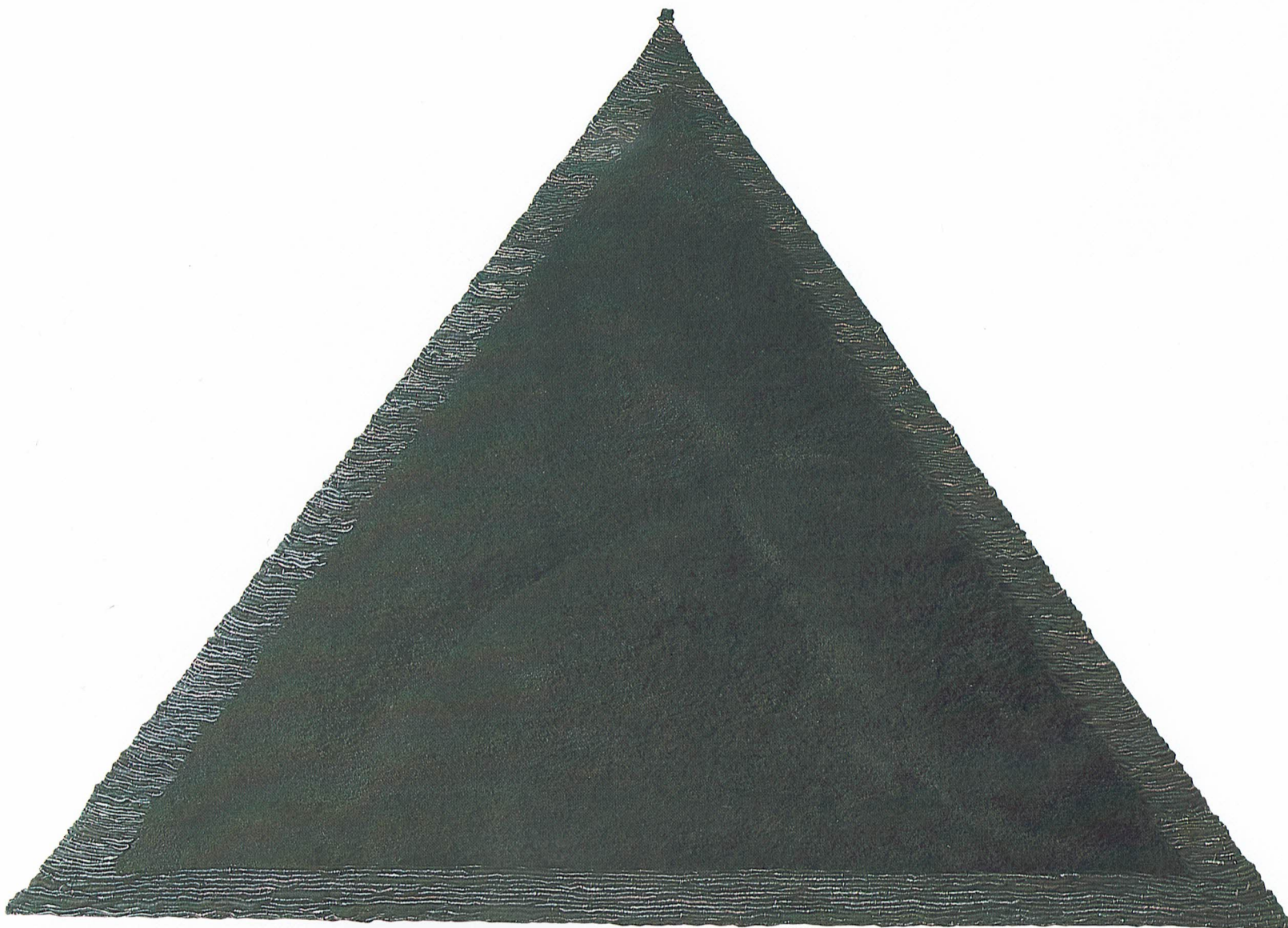


Detail 24

22. *The Country of Black Snow*
1979
Double weave in linen, wool and sisal; surface in relief rya technique; reverse in flatweave 58" x 56" x 4"

23. *Black Waves*
1980
Double weave in linen, wool and sisal; surface in relief rya technique; reverse in flatweave 75" x 70" x 4"

24. *Black Delta*
1980
Double weave in linen, wool and sisal; surface in relief rya technique; reverse in flatweave 58" x 80" x 4"





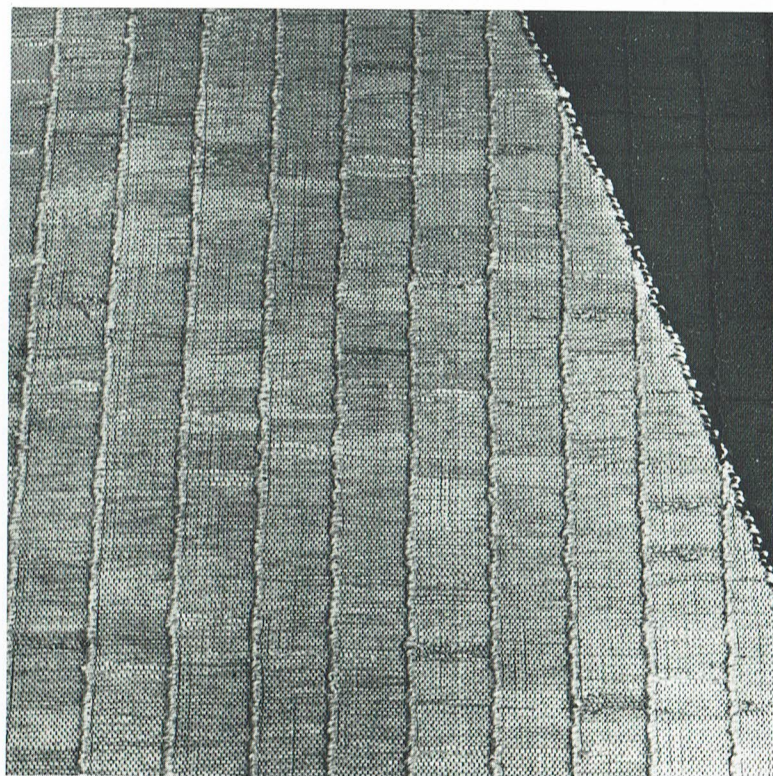
MAIJA LAVONEN

Born in Ii, Finland (1931) now living in Helsinki.

Studied at the University of Industrial Arts and the Free Arts School in Helsinki. The Museum of Applied Arts, the Finnish State Collections, the collections of the City of Helsinki and Jyväskylä as well as the Röhsska Konstslöjdmuseet in Gothenburg, Sweden include her work. Her works have been featured in several one-man and group exhibitions in Finland, Canada, France, Japan, and the United States.

I wanted to remove the textiles from the wall and introduce instead a detached room-design which may consist of several parts. Sometimes I combine several different materials in one work.

MAIJA LAVONEN



Detail 26

25. Columns

1981

Tapestry in linen 112" x 144"

26. Space I

1980-1981

Woven linen 56" x 50" x 56"

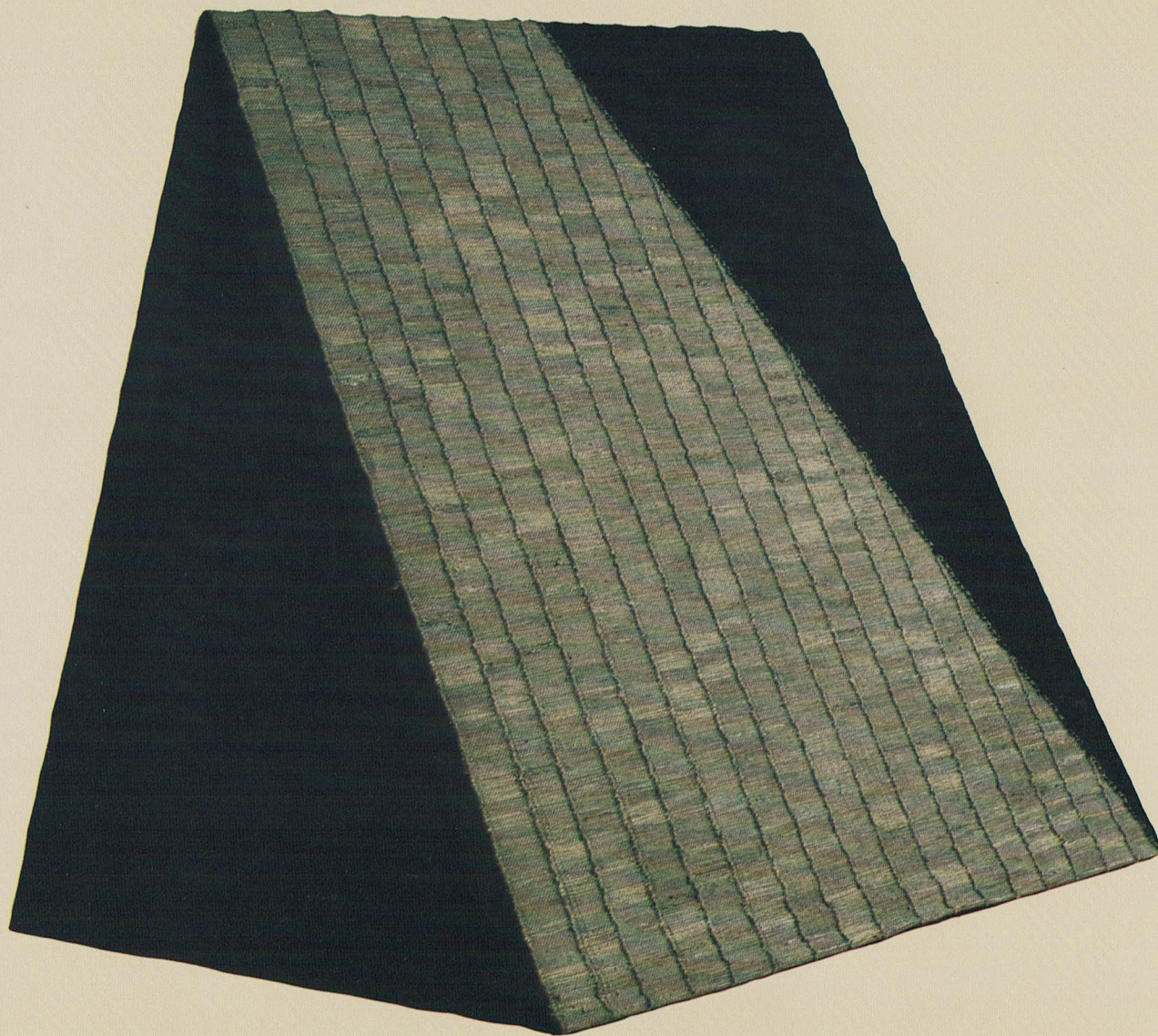
27. Nature Impression

Woven linen in two parts

160" x 54" 80" x 108" x 20"

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MAISA TIKKANEN

Born in Oulujoki, Finland (1952) currently residing in Helsinki.

Studied at the University of Industrial Arts in Helsinki. The Museum of Applied Arts in Helsinki includes her work in their permanent collections. Since 1973 she has participated in group exhibitions in Finland, Germany, Denmark and Sweden. During this year, her work has been featured in exhibitions in Dusseldorf, Germany; Kanagawa, Japan; and Milan, Italy.

I make textiles out of felted woolen fiber of different colors. The composition and color are important to me. My works are observations on nature.

MAISA TIKKANEN

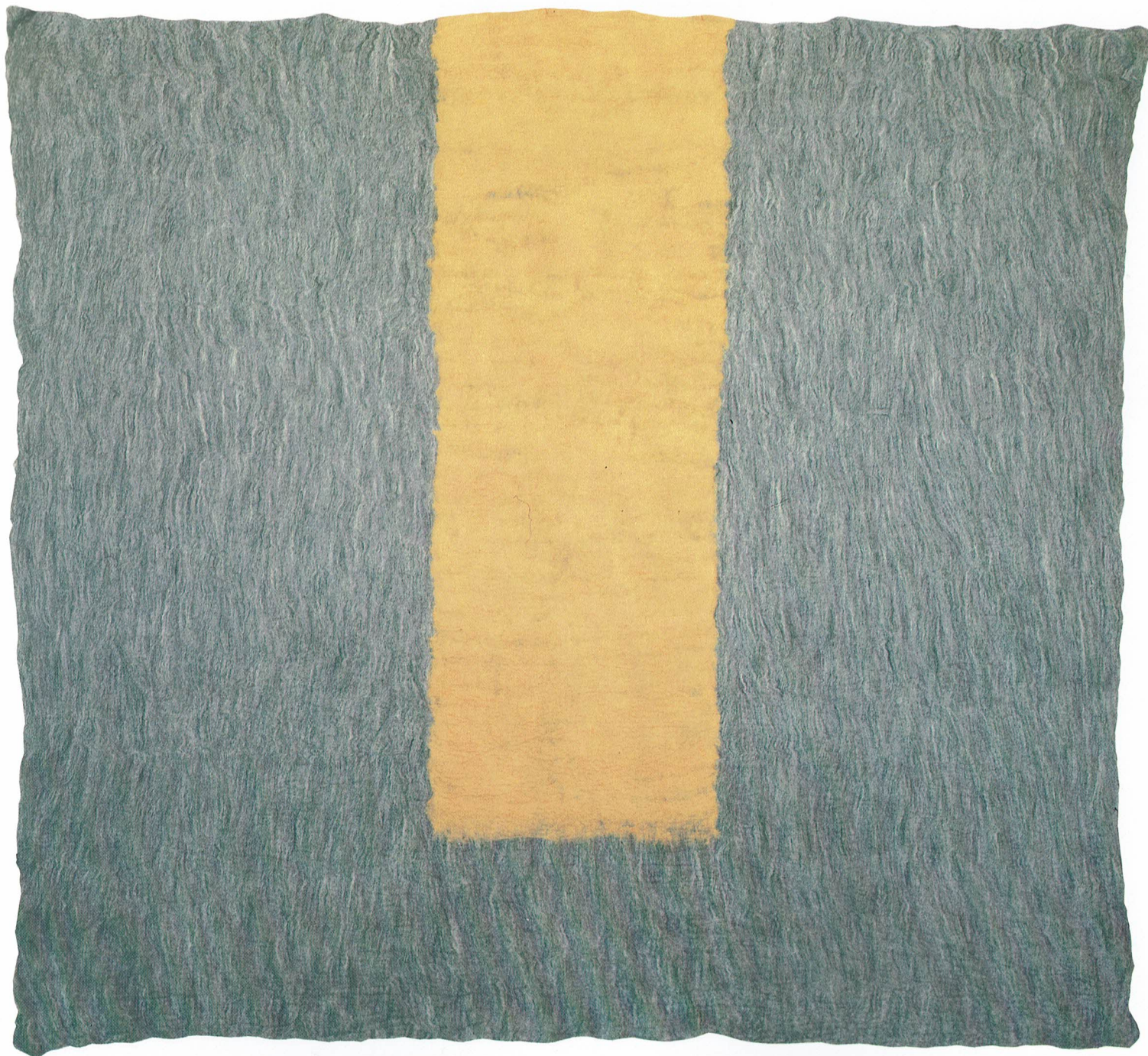


Detail 28

28. *Grey and Yellow*
1981
Hand-felted wool
88" x 80"

29. *Blue Cross*
1981
Hand-felted wool
88" x 80"

30. *Checked*
1981
Hand-felted wool
88" x 80"

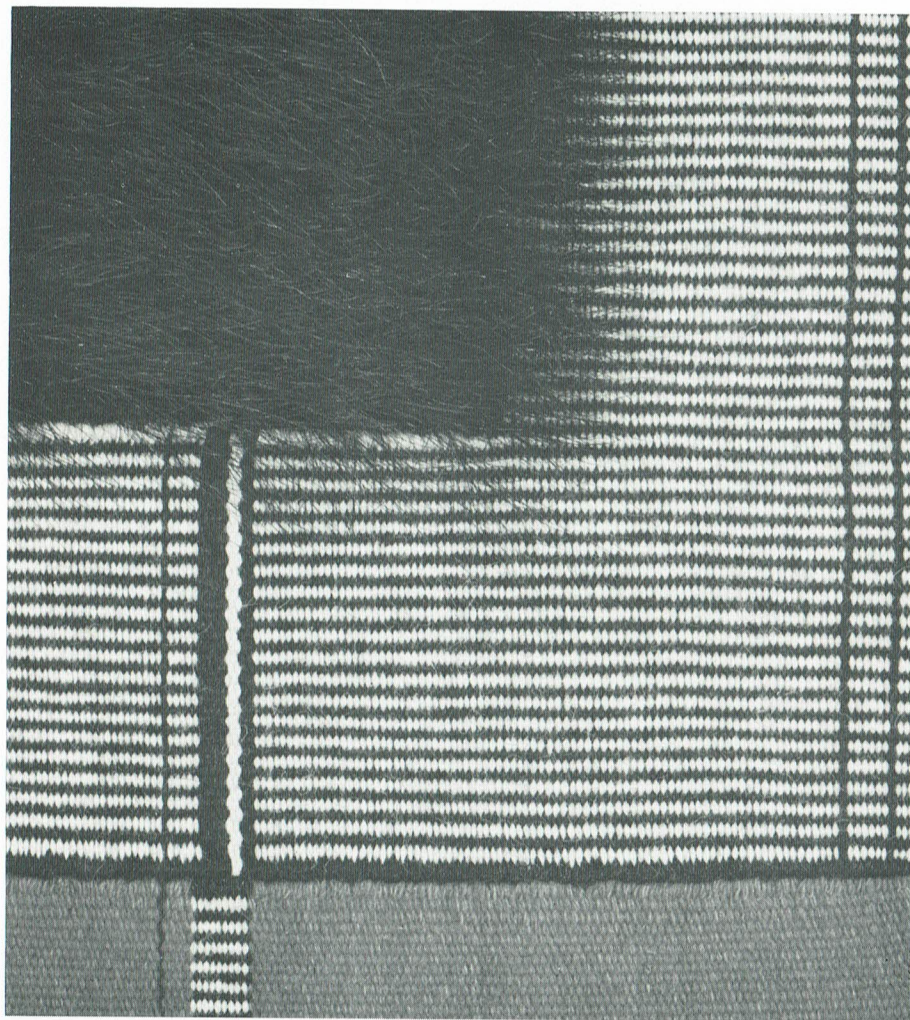




ÁSGERDUR BÚADÓTTIR

Born in Borgarnes, Iceland (1920) and now living in Reykjavik.

Studied at the Icelandic College of Arts and Crafts and the Painters' School of the Royal Academy in Copenhagen. Both the National Gallery in Reykjavik and the Röhsska Konstslöjdmuseet in Gothenburg, Sweden include her work in their collections. The Norden hus in Reykjavik exhibits her work permanently. Her work was featured in the International Women's Year exhibition at the National Gallery of Iceland in 1975. This year she was selected as "Artist of the Year" by the daily newspaper Dagbladið and Visir. She has participated in international group exhibitions in Germany and France as well as the World Craft Exhibition in Toronto, Canada in 1974.



Detail 35

31. *Atlantis*

1978

Gobelin technique in wool and horse-tail hair
82" x 54"

Lent by the Roess Museum of Arts and Crafts, Gothenburg, Sweden

32. *Sea of Fire*

1981

Weaving in wool and horse-tail hair 56" x 50"

33. *Hope*

1981

Weaving in wool and horse-tail hair 56" x 50"

34. *Variation I*

1981

Weaving in wool and horse-tail hair 25" x 24"

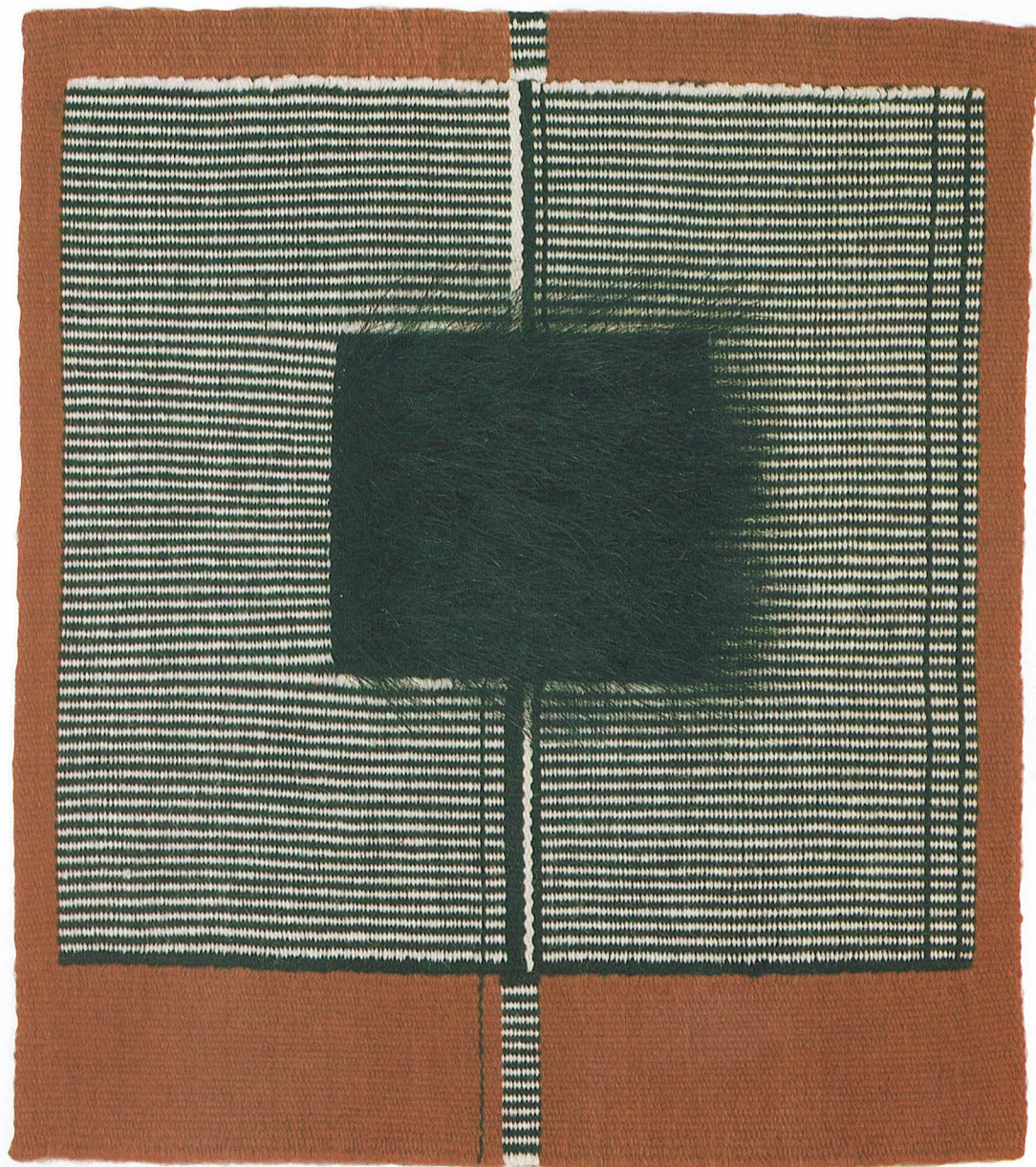
35. *Variation III*

1981

Weaving in wool and horse-tail hair 26" x 22"

Living in Iceland, one cannot escape the great impact of its nature. For me as a weaver, the wool and its dyes are my media of expression, in the same way as oil colors and brushes are to the painter. I translate these impressions into my work, although the abstract harmony of forms, colors, and the tactile values of the material are of the utmost importance.

ÁSGERDUR BÚADÓTTIR





SIGURLAUG JÓHANNESDÓTTIR

Born in Akureyri, Iceland (1945) and now living in Reykjavik.

She studied at the Icelandic College of Arts and Crafts with further studies at the Instituto Allende in Mexico. She has participated in numerous group exhibitions throughout the Scandinavian countries. From 1975 through 1980 she was a teacher at the Icelandic College of Arts and Crafts. Currently she operates her own workshop in Reykjavik.



Detail 36

36. *Hidden Image I*

1981

Horse-tail hair 12" x 18" x 4"

Lent by Asthildur Rafnar,
Reykjavik, Iceland

37. *Hidden Image II*

1981

Horse-tail hair 12" x 18" x 4"

Lent by the National Gallery
of Iceland

38. *Hidden Image IV*

1981

Horse-tail hair 12" x 18" x 4"

Lent by Thorakur Helgason,
Selfoss, Iceland

39. *Image I*

1981

Horse-tail hair

20" x 14"

40. *Image II*

1981

Horse-tail hair

20" x 14"

41. *Fleeting Image I*

1981

Horse-tail hair

12" x 8" x 6"

SIGURLAUG JÓHANNESDÓTTIR

Material	light
texture	light
movement	light
horsehair	more light
	even brighter.





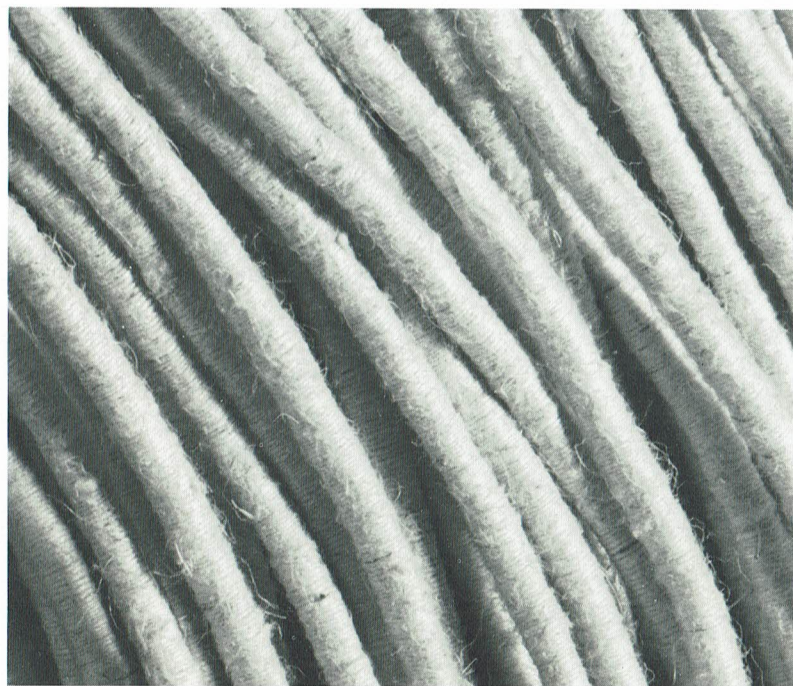
RAGNA RÓBERTSDÓTTIR

Born in Reykjavik, Iceland (1945) and currently residing in Rekjavik.

Studied at the Icelandic College of Arts and Crafts and the Konstfackskolan in Stockholm, Sweden. As a young artist she has participated in exhibitions in Iceland and Sweden since 1975.

My work is part of my growth, the growth of my inner senses towards the soft material I use, in basic forms with natural colors. What is it, you may ask. Why am I, one might ask as well. My answer would be: My work is my self.

RAGNA RÓBERTSDÓTTIR



Detail 42

42. *Things Move*
1981
Linen 8" x 8" x 9"

43. *Things Make Three Dimensions*
1981
Linen in three parts
8" x 10" x 5" each

44. *Things Sometimes Lie Down*
1981
Linen in five parts
3" x 3" x 8" each

45. *Things are Really Calm*
1981
Linen 9" x 24" x 3"

46. *Gifts of Earth*
1981
Linen 4" x 4" x 2"

47. *The Passade goes on. You can step out when you want*
1981
Linen 25" x 4" x 4"

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4"

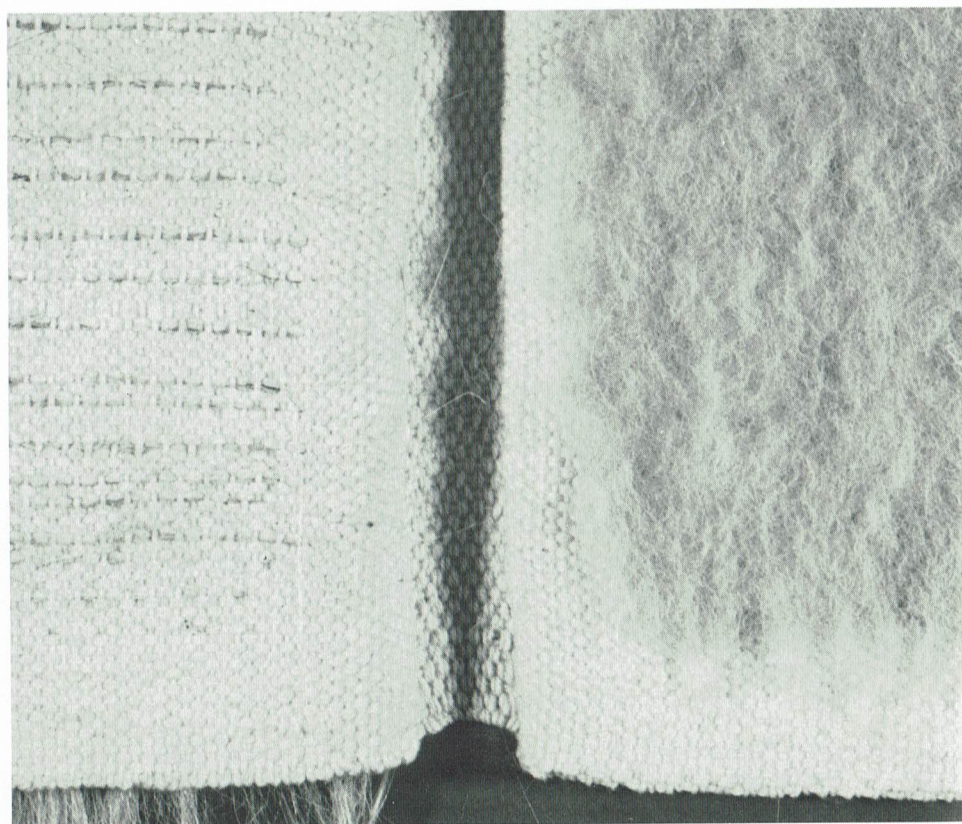




GUDRÚN THORKELSDÓTTIR

Born in Hafnarfirdi, Iceland (1954) and now living in Kopavogur, Iceland.

Studied at the Icelandic College of Arts and Crafts, the Konstfackskolan in Stockholm, Sweden, and the Gerrit Rietveld Academie in Amsterdam, Netherlands. She has participated in numerous exhibitions in the Scandinavian countries since 1976 and is a member of the Living Art Museum in Reykjavik.



Detail 50

48. *Growing Sculpture*
1979
Cotton and seeds
132" x 160" x 120"

49. *Hair Sculpture*
1979
Wool, cotton, linen and
horse-tail hair 76" x 95"
Lent by the Roess Museum
of Arts and Crafts, Gothen-
burg, Sweden

50. *Soft Book*
1979
Wool 9" x 12"

51. *Sketches I*
1979
Linen and grass 9" x 7"

52. *Sketches II*
1979
Cotton and grass 9" x 7"





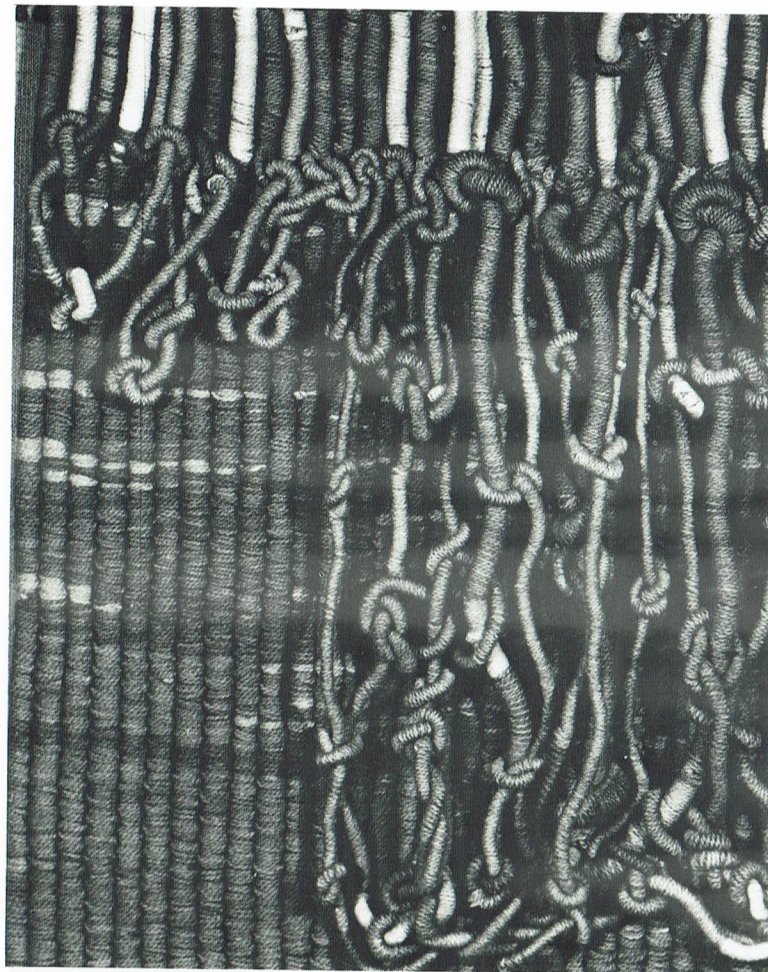
BRIT FUGLEVAAG

Born in Kireknes, Norway (1939) now living in Oslo.

Studied at the Norwegian State School for Arts and Crafts in Oslo, the Academy of Fine Arts in Warsaw, Poland, and in France. In Norway her works are to be found in the collections of the National Museum and Kunstin-
dustri-
museet in Oslo; the Nordenfjeldske Kunstin-
dustri-
museet in Trondheim; the Vester-
landske Kunstin-
dustri-
museet in Bergen; and the Art at Work and Art in School program in Oslo as well as the Liljevalchs Konsthall in Stockholm, Sweden. Since 1970 she has participated in exhibitions in Norway and from 1967 has been featured in international exhibitions in Poland, France, Spain, the United States, England, Japan, and Austria.

My childhood's bouquets of flowers for my mother were innumerable and almost an obsession. Wall-hangings do not fade. An obsession is a monstrosity in art if knowledge is not there.

BRIT FUGLEVAAG



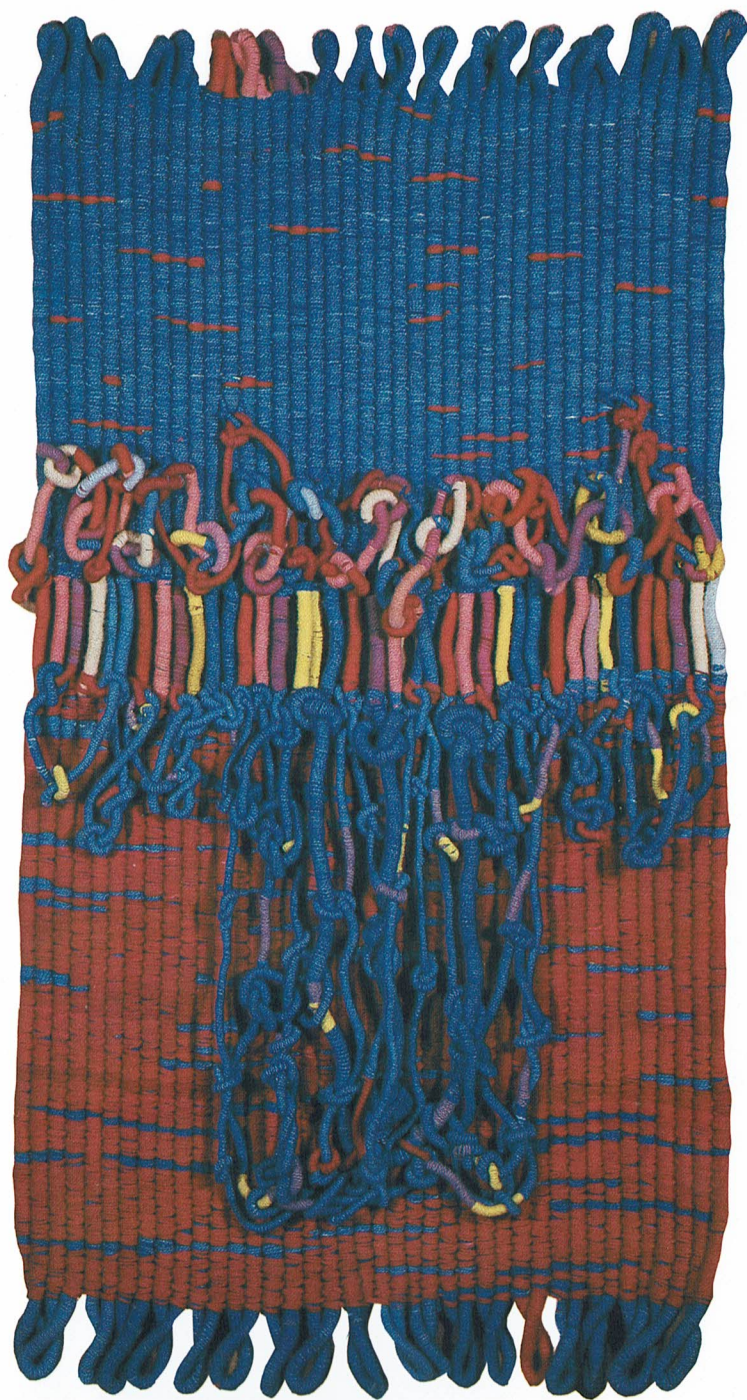
Detail 53

53. *Sky and Sea*
1979
Wool 80" x 44"
Lent by The Kløver-Sundt
Group, Bergen, Norway

54. *The Fruits of the Sea III*
1977-78
Wool 80" x 40"
From the collection of Per
Aavatsmakk, Oslo, Norway

55. *Stress*
Cotton, sisal and linen
60" x 32"

56. *Lenker veryon*
1981
Wool, linen and silk 48" x 68"





INGHILD KARLSEN

Born in Tromsø, Norway (1952) now residing in Bergen, Norway.

Studied at Statens haadtverks-og kunstindustriskole in Oslo, Norway; the Statens lærerhøyskole i forming and the Art Academy in Bergen, Norway. She is currently a visiting scholar in sculpture at the Art Academy of Stockholm. She has exhibited in several of the Scandinavian countries and in Germany.



Detail 57

57. *Seven Sisters*
1979
Hand-felted wool and wood
112" x 148"

58. *Society-ramp*
1980
Hand-felted wool and glass
72" x 48" x 18"

59. *Group-knowledge*
1980
Hand-felted wool in twelve
pieces 12" x 80" x 16" each

The technique has jumped out of a pair of slippers — literally. My grandmother taught me the craft, felt making. The only thing that I know for certain that I want is movement. It is not far from movement to standstill. That is how I want my works to function. Not only on a pedestal but everywhere, in various contexts, unpretentiously.

INGHILD KARLSEN





ELLEN LENVIK

Born in Harstad, Norway (1946) now living in Oslo.

Studied in Edinburgh, Scotland at the Edinburgh College of Art. The Scottish Arts Council as well as the Norwegian Council of Culture and the Museum of Arts and Crafts in Oslo, Norway include her work in their permanent collections. She has been featured in numerous exhibitions in Norway as well as exhibitions abroad including the 3rd Triennial exhibition of textile art in Lodz, Poland.



Detail 60

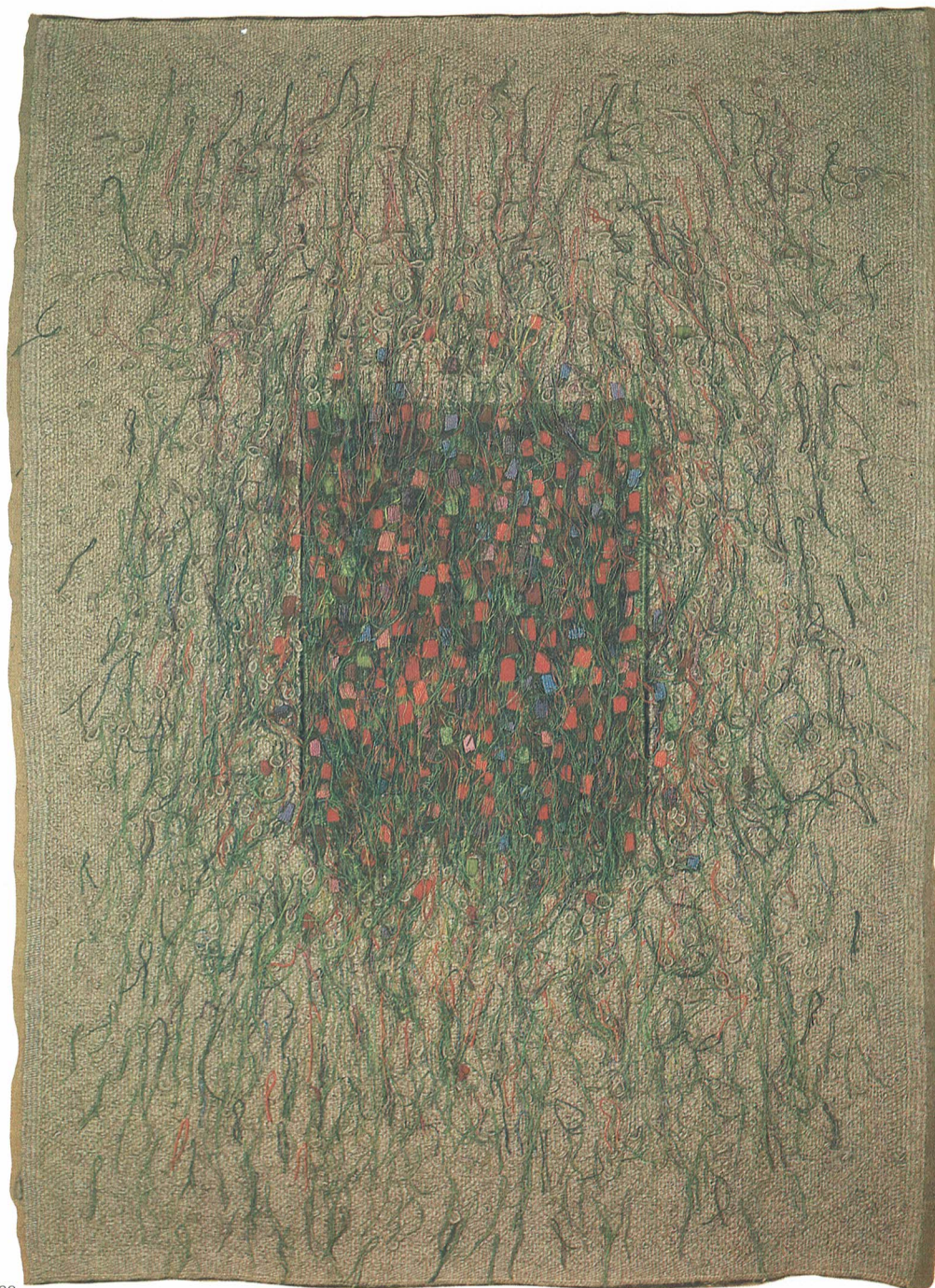
60. *In July the Poppy Will
Flourish — the Flower of
Splendor*
1978
Gobelin in jute, wool, linen
and sisal 84" x 134"

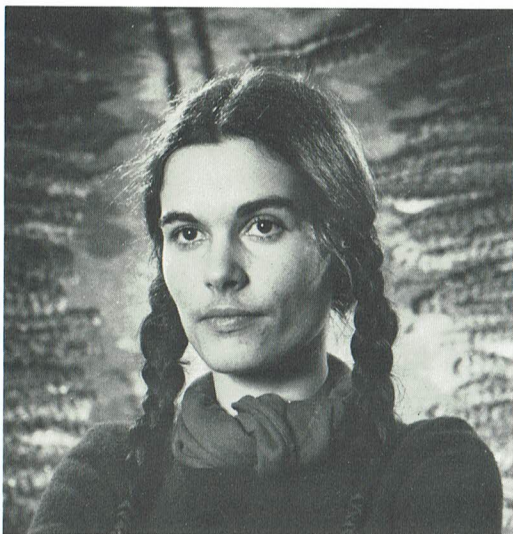
61. *The Wind of the Winter Sea*
1978
Gobelin in wool, linen and
sisal 84" x 60"

62. *Let the Wind Blow Freely*
1980
Gobelin in wool and linen
84" x 60"

I re-create the expression of a mood, memory or an emotion captured from words, nature and landscape.

ELLEN LENVIK





ANN NAUSTDAL

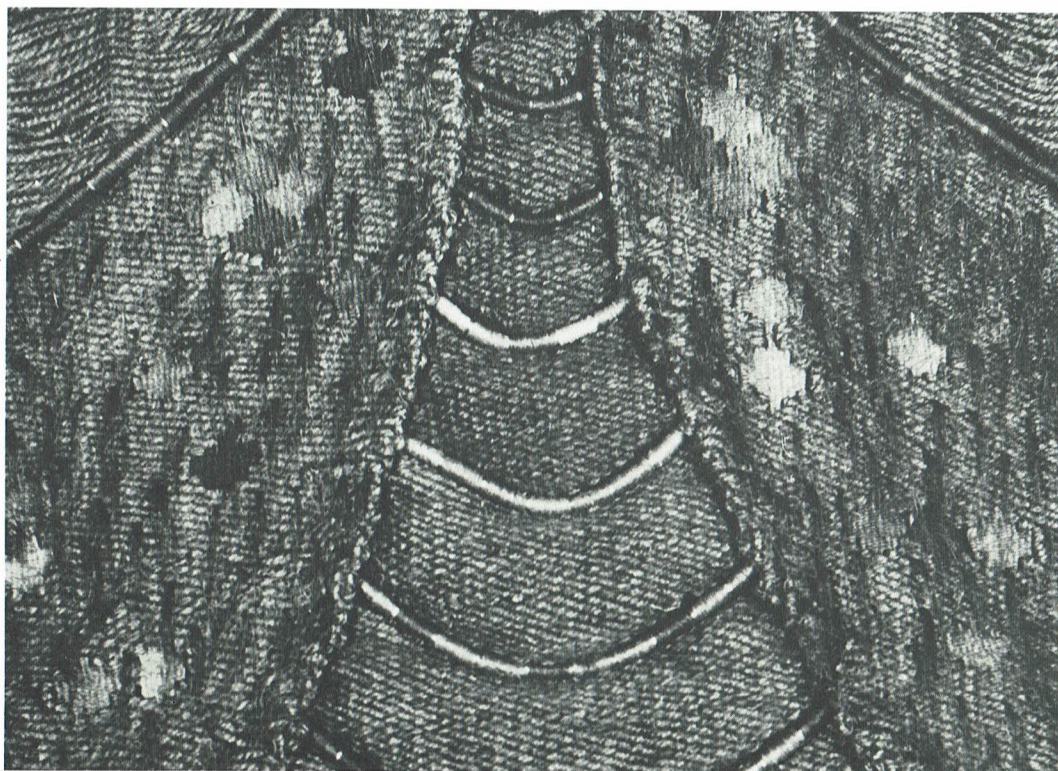
Born in Lillehammer, Norway (1950) now living in Oslo.

Her textile studies took her to the Huddersfield Polytechnic School of Textile Design in England and Edinburgh College of Art in Edinburgh, Scotland. The Høyanger Town Hall in Norway permanently exhibits her work. In 1974 she was featured in a group exhibition at the Sterling University Gallery in Sterling, Scotland and since then has had several one-man shows throughout Norway.

*I seek in my tapestries the ability to evoke a sense of presence
—to give expression of a tangible and emotional nature.*

ANN NAUSTDAL

64 >



Detail 64

63. *Between Summer and Fall*
1980
Gobelin in jute, wool, linen
and sisal 52" x 28"

64. *Finger Cymbals*
1979
Gobelin in jute, linen and
sisal 48" x 120"

65. *A Crystal Clear Day*
1979-1980
Gobelin in wool, linen and
silk 72" x 44"

66. *A Crystal Clear Day II*
1981
Gobelin in wool, linen and
silk 72" x 44"

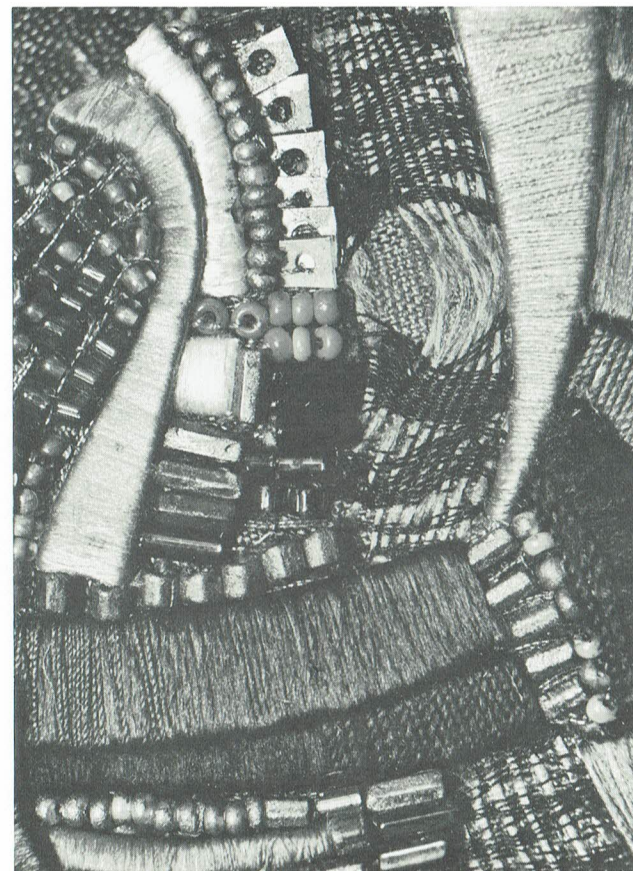




SONJA HAHN-EKBERG

Born in Turku, Finland (1921) now living in Kalmar, Sweden.

She is self-taught as a textile artist. Her works are in the permanent collections of the National Museum, Stockholm; the Röhsska Konstsöjdmuseet, Gothenburg; Malmö Museum, Malmö; and the Kalmar konstmuseum, Kalmar as well as the Kunstindustrimuseet in Oslo, Norway. Since 1964 she has participated in several one-man and group exhibitions in Sweden.



Detail 68

67. *Poseidon*
1981
Mixed media

5" x 8"

68. *Wounded Bird*
1978
Mixed media

3" x 4"

69. *A la chinoise*
1978
Mixed media

3" x 5"

70. *The Fruit*
1979
Mixed media
Lent by The Museum of
Malmö, Malmö, Sweden

5" x 4"

71. *Buddha*
1979
Mixed media
3" x 3" (diameter)

72. *Scarabee*
1972
Mixed media
Lent by the National
Museum, Stockholm,
Sweden

16" x 6"

A concentrated composition in form and color is evidently important to me. Everything else is presumably our common heritage from primitive peoples. We know that men as well as women expressed their abandoned sensuality in a glorious desire to adorn themselves. And what adornment! Nature generously yielded up its stones, precious and non-precious, grass, wood, fiber, metal. Adornment also has social, and to no little degree, religious aspects. For example, primitive war masks, temples to the deities, and churches like colossal pieces of jewelry. Each has its own children. All my experiences thus permeate my work. On the other hand, I use nature's generosity as a stimulus, and in the form of wonderful pieces of wood, stone, fiber. Jewelry is my identity.

SONJA HAHN-EKBERG

68 >

73. *The Last Rose of Summer —
or of the World*
1978
Mixed media 5" x 8"

74. *Spain — not the light but the
dark*
1976
Mixed media 5" x 8"
Lent by Kerstein Wickman,
Stockholm, Sweden





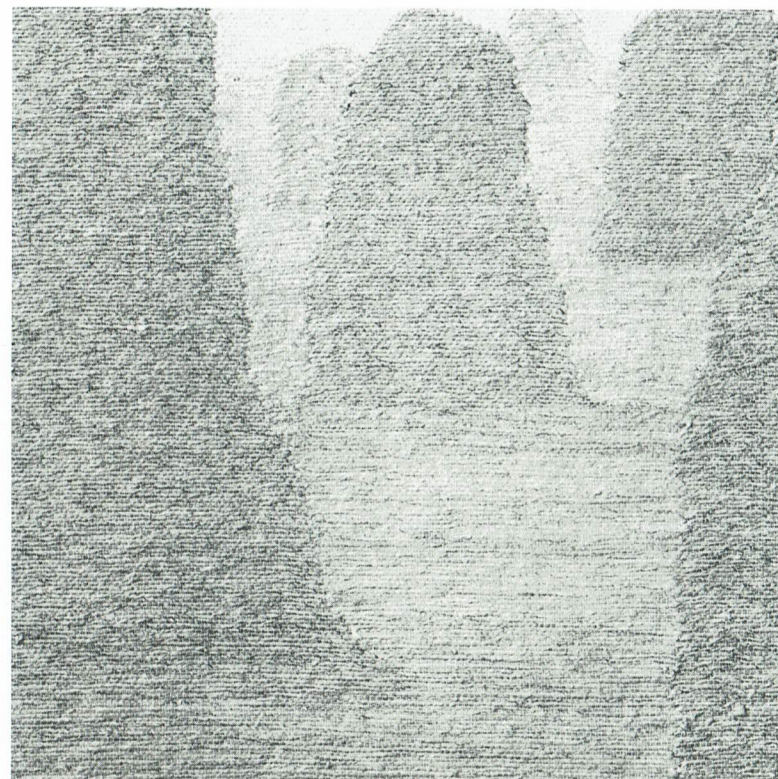
ELISABET HASSELBERG-OLSSON

Born in Gothenburg, Sweden (1932) now living in Stockholm.

She is a self-taught textile artist. Many organizations, particularly churches and hospitals have commissioned her work and she is currently working on a commission for the Parliament building in Stockholm which will be completed in 1983. The Centre Culturel Suédois in Paris presented an exhibition of her work in 1978. Since 1973 she has participated in group exhibitions in France, Canada, Germany and Japan as well as a traveling exhibition of Swedish textile art that toured Mexico, Cuba, and Canada.

My weavings have been created during a period when the language and the life/experience of the image have become most important to me. The technique and the material with its special means of expression have been used to further clarify the contents of the work.

ELISABET HASSELBERG-OLSSON



Detail 76

75. *Landscape I*

1981
Linen 62" x 59"

76. *Landscape II*

1981
Linen 62" x 59"

77. *Landscape III*

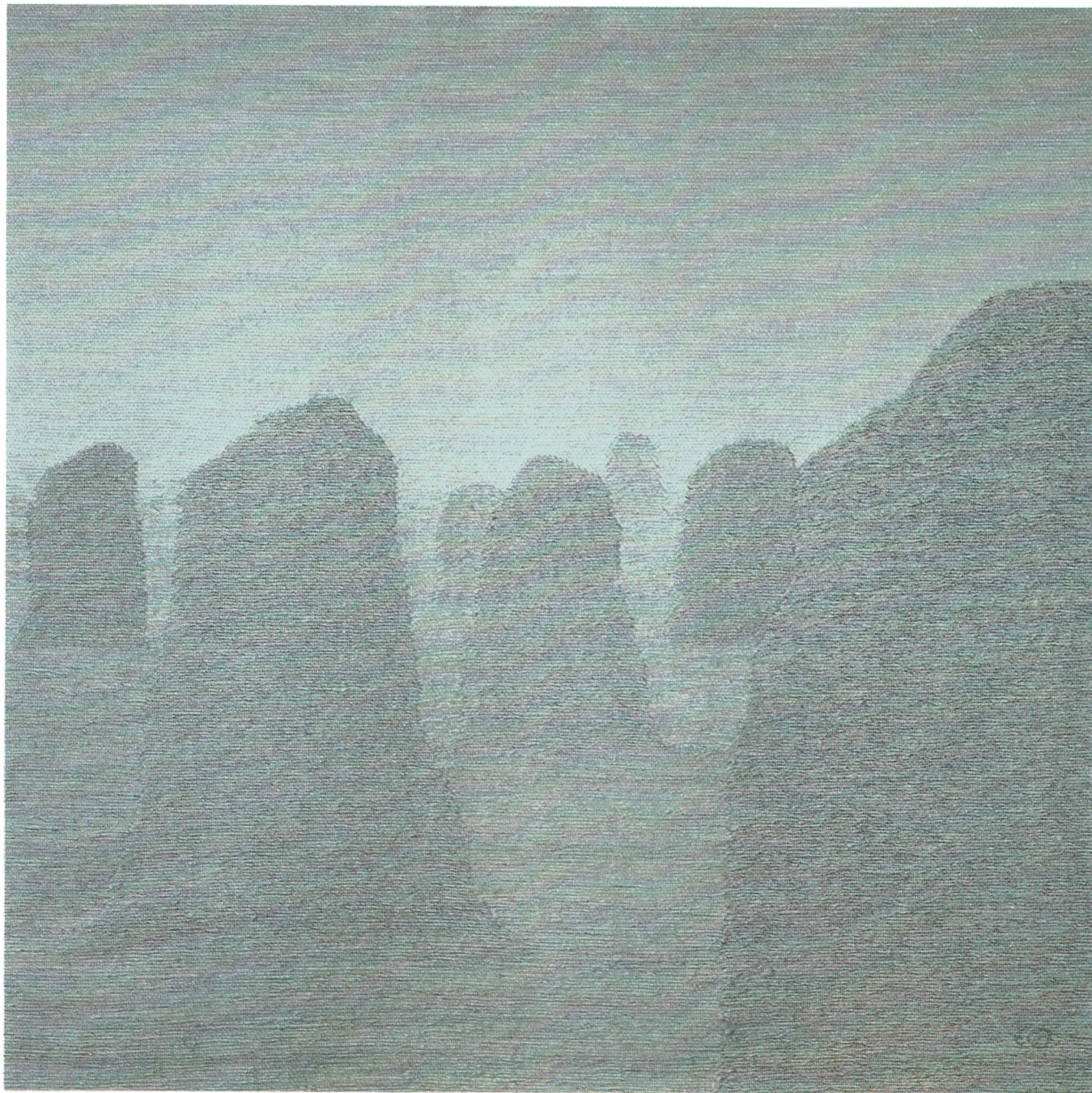
1981
Linen 62" x 59"

78. *Untitled*

1982
Linen 74" x 41"

79. *Untitled*

1982
Linen 74" x 42"

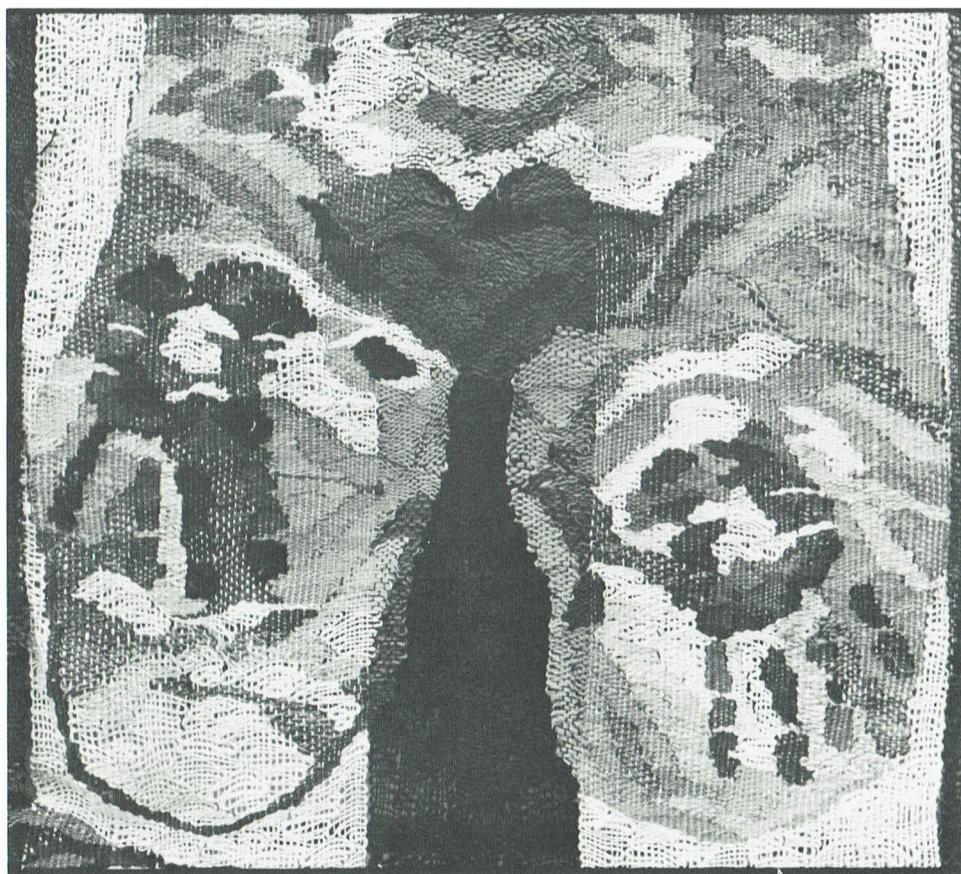




SANDRA IKSE

Born in Gothenburg, Sweden (1945) where she currently resides.

Studied at Slöjdföreningens skola and Valands konstskola, both in Gothenburg. Her works can be seen in Swedish collections at the National Museum, Röhsska konstmuseet, and the Borås konstmuseum. Several of her one-man exhibitions have been presented throughout Sweden and she was one of five artists to participate in a traveling exhibition that toured Mexico, Cuba, and Canada.



Detail 82

80. *I will be choosing Life*
1977-1980
Gobelin 132" x 160"
Lent by the Borås Art
Museum, Borås, Sweden

81. *Deliverance*
1980-1981
Gobelin 132" x 60"

82. *Hope*
1980-1981
Gobelin 88" x 60"
Lent by The Östergötland
County Administration

83. *Child of My Heart*
1980
Gobelin 68" x 44"

84. *The Twins*
1980
Gobelin 60" x 44"





LENA RAHOULT

Born in Stockholm, Sweden (1950) and currently working in Paris.

She is a self-taught textile artist with works featured in the permanent collections of the National Museum in Stockholm, the Malmö Museum in Malmö, and the Röhsska Konstsöjdmuseet in Gothenburg. Her work has been featured in one-man exhibitions in Sweden at the French Institute, and abroad at Le Centre Culturel Suédois in Paris and at the Camden Art Center in London. She has also exhibited her work in a wearable art exhibition in 1978 in Stockholm as well as designed costumes for a film entitled "Le Lit" in Belgium.



Detail 87

85. *Orgoi Sen*

1978
Assemblage of knitted
fabrics, ribbons and string
48" x 52"

86. *Orgoi Stäpp*

1978
Assemblage of knitted
fabrics, bones and teeth
56" x 80"

87. *Orgoi Tarquai*

1978
Assemblage of knitted
fabrics 52" x 48"

88. *Orgoi Blåed*

1980
Assemblage of clothing,
ribbons and shoelaces
32" x 92"

89. *Orgoi Mo*

1979
Assemblage of knitted, rolled
and crocheted fabrics
40" x 64"
Orgoi is the name of a
shaman's coat

Like the shaman, I strive to consolidate my strength in raiment, materialize my powers in surfaces and structures. I am working with old recycled fabrics as handknitted sweaters, shoelaces, blankets, etc. I avoid synthetic materials. I mix media: weaving, knitting, crochet, knotting. I construct my materials in several layers so the final result is a sort of organic surface where you can't distinguish the different techniques used.

LENA RAHOULT



Curator: Beate Sydhoff
Exhibitions Manager/Scandinavia Today: Albina De Meio

The Fashion Institute of Technology is proud to be participating in the nationwide celebration of Nordic culture "Scandinavia Today."

Since their inception in 1975 the Galleries at F.I.T. have been committed to exhibiting the best of fashion, textiles, and the applied arts past and present from throughout the world. We are especially honored to be chosen as the host institution for The Scandinavian Touch/Contemporary Scandinavian Textiles.

Moreover, we associate the honor of the exhibition with the pleasure of working with Albina De Meio of Scandinavia Today. Her skilled guidance and abundant good nature touched every aspect of the exhibition and touched all of us.

Marty Bronson
Director of the Galleries at F.I.T.

Registrar:	Mary Ellen Palaszczuk
Conservator:	Beth Walters
Technical Director:	Lawrence B. Smith
Catalog Design:	Marty Bronson
Production:	PMR Printing Co., New York City

Volvo and Atlantic Richfield are happy to support "The Scandinavian Touch: Contemporary Scandinavian Textiles", an exhibition of textile art which forms part of the SCANDINAVIA TODAY project, on its tour of American museums.

Textiles represent a creative tradition in Scandinavian culture which has been cherished for centuries and reflect customs, history, and craftsmanship closely tied to the life of the people in the Nordic countries.

It is a pleasure for us to participate in this impressive project and enable the American people to discover an art which continues to evolve and grow, seeking and finding new forms and new materials.

We believe these vivid examples of textile art will inspire new admiration and respect for Scandinavian creativity among Americans.

Pehr G. Gyllenhammar
Managing Director and Chief Executive Officer
Volvo Group

Robert O. Anderson
Chairman
Atlantic Richfield Company

SAS, Finnair, and Icelandair are the official carriers for SCANDINAVIA TODAY.

THE SCANDINAVIAN TOUCH: CONTEMPORARY SCANDINAVIAN TEXTILES

The Galleries at F.I.T.
Shirley Goodman Resource Center
27th Street and Seventh Ave.
New York City, NY
September 15 - November 13, 1982

Science Museum of Minnesota
30 East Tenth St.
Saint Paul, MN
December 16, 1982 - February 13, 1983

The Chicago Public Library
Cultural Center
78 East Washington St.
Chicago, IL
March 12 - May 14, 1983

The Textile Museum
2320 'S' Street N.W.
Washington, D.C.
June 15 - August 14, 1983

Craft & Folk Art Museum
5814 Wilshire Blvd.
Los Angeles, CA
September 6 - October 2, 1983

