



## GLOBAL INTRIGUE GLOBĀLĀ INTRIGA

3<sup>rd</sup> European Textile and Fibre Art Triennial  
3. Eiropas tekstilmākslas un šķiedras mākslas triennāle

**RĪGA 2007**

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ORGANIZĒTĀJS



Museum of Decorative Arts and Design  
Dekoratīvās mākslas un dizaina muzejs

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**JENNIFER HARRIS**, Dr.  
Deputy Director, the Whitworth Art Gallery, University of Manchester  
Manchester, UK

**CAROLINE BOOT**, Dr.  
Curator Art and Design, Textile Museum Tilburg  
Tilburg, the Netherlands

**DZINTRA VILKS**, M.A.  
Textile artist,  
Riga, Latvia

**VELTA RAUDZEPA**, M.A.  
Deputy Director, Museum of Decorative Arts and Design  
Riga, Latvia



Godātie triennāles dalībnieki un viesi!

Man ir patīess prieks, ka Latvija ieguvusi vēl vienu spilgtu starptautisku mākslas notikumu, kas spēj piesaistīt pasaules uzmanību un palīdz Rīgai veidoties par Baltijas jūras kultūras centru. Domāju, ka Eiropas tekstilmākslas un šķiedras mākslas triennāles organizētājiem ir izdevies atrast savu nišu, liekot pasākuma koncepcijas pamatā formulu – tradicionālais plus laikmetīgais. Šis pretmetu salikums to vienotībā nodrošina kultūras pārmantojamību un ilgtspēju. Tas dod iespēju kopējos svētkos piedalīties gan tradicionāli, gan avangardiski domājošiem un strādājošiem māksliniekiem, kā arī paver iespēju radoši apputeksnēties, ļaujot mākslas izpausmēm uzplaukt visā to daudzveidībā.

Veiksmīgi izvēlēta ir arī šīs triennāles tēma – "Globālā intriga", jo tā spējusi uzrunāt divreiz vairāk pretendentu nekā pirms trim gadiem. Intriga ir rosinājusi daudz mākslinieku radošo iztēli un piesaistījusi triennālei mākslinieciski spēcīgus dalībniekus ne tikai no Eiropas, bet arī no citu kontinentu tālām zemēm – Japānas, Korejas, ASV, Peru.

Ceru, ka daudzveidīgajā un darbīgajā triennāles gaisotnē radīsies interese un iespēja tuvāk iepazīt arī latviešu tekstilmākslas tradīcijas un

šodienu. Viena no spilgtākajām un daudzveidīgākajām mūsu tradīcijas izpausmēm ir tautas tērpi, kuru rakstos un krāsās mūsu senči ielikuši savu radošo garu un pasaules izjūtu. Reizi piecos gados, kad Vispārējo Latviešu Dziesmu svētku kopkorī uz skatuves vienkopus pulcējas vairāki desmiti tūkstoši dziedātāju no visiem Latvijas novadiem tradicionālajos tautas tērpos, skatītāju acīm paveras milzīgs, dzīvs un krāšņs gobelēns, austers no dziedājošiem indivīdiem. Lai tā ir intrīga, kas aicinātu triennāles viesus atgriezties Latvijā vēlreiz, lai šo mākslas darbu ieraudzītu!

Vienlaikus gandarī, ka Latvijas laikmetīgā profesionālā tekstilmāksla ir izgājusi tālu ārpus tradīcijas robežām, brīvi eksperimentējot ar neizmēlamajām iespējām, ko piedāvā mūsdienu tehnoloģijas un dažādu šķiedru materiāli. Novēlu triennālei turpināt pilnveidoties, vērsties plašumā un pieņemt spēkā, nostiprinot savu vārdu un iegūstot prestižu ne vien Eiropā, bet arī pasaulē!

Lai māksliniekiem triennāle dod daudz radošu ideju un kontaktu, bet skatītājiem – daudzveidīgu un spilgtu iespaidu, iepazīstot izcilu pasaules līmeņa mākslu!

Latvijas Republikas kultūras ministre  
**Helēna Demakova**

Dear participants and guests of the Triennial,

I have the pleasure to state that Latvia is hosting one more outstanding international event which will attract global attention and help Riga become a centre of culture within the Baltic Sea region. No doubt that the organizers of the European Textile and Fibre Art Triennial have found their particular niche by declaring the link between traditional and innovative aspects as the conceptual basis of the event. These two opposites together breed continuity and sustainability in culture. They give a chance for the artists who think and work in a more traditional manner to celebrate together with those who work in a less traditional way; it is an opportunity for art to "pollinate" and to break into blossom in multitudinous manifestations.

This Triennial has a promising motto "Global Intrigue" which has convened twice as many candidates as three years ago. The intrigue has stimulated the creative imagination of a number of artists and attracted outstanding participants not only from Europe, but also from such distant countries as Japan, Korea, the USA and Peru.

I hope that the variegated and active atmosphere of the Triennial will also be an opportunity to get a better view of Latvian textile art, both traditional

and contemporary. One of the most vivid and manifold manifestations of our tradition is the folk dress whose ornament and colours are part of the creative spirit of our forefathers and show the way they perceived the Universe. Once in every five years when during the Latvian Song Festival tens of thousands of singers from all Latvia join the choir each in their traditional regional dress, the audience sees it as a huge, live and magnificent tapestry, woven from singing people. Let this be the intrigue inviting the guests of the Triennial to visit Latvia again to see this piece of art!

It is also good to note that Latvian contemporary textile art has by far outgrown the boundaries set by tradition and is freely experimenting with the inexhaustible possibilities offered by contemporary technologies and different fibre materials.

I wish the Triennial to develop, to expand and to grow stronger, to secure its name and to gain prestige not only in Europe but in the world at large.

Let the Triennial give creative ideas and contacts to the artists and many vivid impressions to the audience by enabling people to see art of the highest class!

Minister of Culture of the Republic of Latvia  
**Helēna Demakova**



### **Trešā Eiropas tekstilmākslas un šķiedras mākslas triennāle Rīgā "Globālā intriga"**

Izstāde turpina ideju par Eiropas tekstilmākslas un šķiedras mākslas izstāžu sarīkošanu Rīgā. No tradicionālā un laikmetīgā līdz globālai intrigai. Tādu ceļu trijos gados ir gājusi viena no senākajām un skaistākajām mākslām.

Globālā intriga.

Darbu klasiskā un stilīgā sintēze. Bagātu tradīciju un jaunu virzienu sintēze. Vienmēr interesi rosinoša, vienmēr skatāma.

Šķiedras smalkums un raupjums. Krāsu smalkākās nianšes. Dabas krāsu melodija. Dabas pārnesums mākslas darbā. Skaistā redzējums vienkāršajā. Vienkāršā atklāsmes daudzveidība.

Katra mākslinieka savdabība. Tautu savdabība. Samērojamība. Sadarbība. Kultūru mijiedarbībai. Virzībai uz pilnīgumu. Kā visos laikos. Tā tagad. Un nākotnē.

Tā īsos vārdos es raksturotu triennāles uzdevumu. Tādas ir manas izjūtas. Izstādes veidotājiem un dalībniekiem paldies par vēlmi un arī drosmi! Lai māksliniekiem rosinājumi jaunām radošām veismēm, tātad – pārsteigumiem, tātad – globālai intrigai!

Rīgas domes Kultūras, mākslas  
un reliģijas lietu komitejas priekšsēdētāja  
**Helmī Stalte**

### **The 3<sup>rd</sup> European Textile and Fibre Art Triennial "The Global Intrigue" in Riga**

The exhibition continues the tradition of organizing European textile and fibre art exhibitions in Riga. From Tradition and Innovation to Global Intrigue.

It is the three-year long way covered by one of the oldest and most beautiful fields of art.

The global intrigue.

Synthesis of the classical and trendy in artworks.

Synthesis of rich traditions and new approaches. Always rousing interest, always worthy to view.

Fineness and roughness of fibre. The most delicate nuances of colours. Melody of nature colours.

Transference of nature to the artwork. The ability to notice the beautiful in the ordinary.

Manifold varieties to disclose the ordinary.

Singular style of an artist. Various characters of nations. Correlations. Cooperation. For interrelations of cultures. Movement to fulfilment. At all times. Also today. And in future.

In my opinion, this is the way, in short, to characterize the cause of the triennial. These are my reflections. I would like to thank the organizers and participants of the exhibition for initiative and courage! May artists find inspiration for new creative works, and it means – surprises, consequently – the global intrigue!

**Helmī Stalte**

Chairman, Culture, Art and Religious Matters  
Committee, Riga City Council



## Global Intrigue

In order to differentiate the 3rd European Textile and Fiber Art Triennial "Tradition and Innovation" from the two previous ones we based it on the theme "GLOBAL INTRIGUE". The theme from one side being intriguing, from the other side – deep and serious.

When choosing this particular theme the main idea was – **to cognize how globalization, a characteristic feature of the beginning of the 21st century, is being reflected in textile and fibre art on the world art scale. How do innovations caused by the globalization get on with the traditional cross-cultural contacts? How do textile artists update their time in the context of contemporary surroundings?**

In a way – to challenge artists.

This time we were certain that the theme will help artists to concentrate on more interesting and valuable things of today than just the material and techniques, which were the characteristics for both the previous shows. Our subsequent wish was to provoke a discussion among the artists from different parts of the world about our time: society, principal global issues, etc. and examine: Do artists react to social, economic, cross-cultural, even political problems? Which are the main issues of their "discussions"? On the other hand there were doubts whether artists will understand the theme properly as the theme gives a vast range of interpretation possibilities.

The result was marvellous!

The Organizing Committee of the Triennial received in total 250 applications from 40 countries all over the world and I would like to express my sincere thanks to all the artists who have contributed to this significant for Riga event.

As a tradition, we have invited three internationally well known experts from abroad to take part in the jury and I am really grateful that Widar Halén (Norway), Jennifer Harris (UK) and Caroline Boot (the Netherlands) – well known experts in the field – agreed to be a part of our jury team and share their time and knowledge while selecting the most characteristic to the theme pieces of art.

As it was previously stressed in the Regulations of the Triennial **this time we have given priority to the innovative approach of the theme.** As a result, we have selected in total 61 artists from 21 countries to take part at the GLOBAL INTRIGUE.

As for the jury members - we were really surprised how much actually artists can tell about our time – the beginning of the second millennium – and how many creative personalities have given reference to it.

We live in a very complicated and in many aspects tense time, when so many things happen on the world scene as well as in each country's history – political and economic intrigues, conflicts, etc.

This is really the case when I would like to touch aspects of the theme more than analyze materials and techniques, which I leave



with pleasure to our spectators to explore. What has seemed acute and worthy to document or to depict? The following problems have been questioned: "Made in..." theme, emigration and immigration, cultural traditions in cross-cultural environment and global aspect, money laundering, even - global warming, cloning, contributions to cultural history, nature protection, personality and its role in the society, the man himself, the things that indicate the development of consumers society, the technology of our time and the consequences it causes – like the lack of silence and many others.

To express themselves some of the artists have chosen documental, others – ironical reflection. In many works we see cross-cultural parallels and a wide spectrum of symbols. Artistic expression covers a diapason from works complicated in composition and incredibly professionally done, marvellous, fine tapestries to contemporary expressions of jacquard weave and prints, expressive installations, interior design solutions, synthesis of different art forms and materials: textiles, graphics, ceramics, sculpture, etc.

### **What are the characteristics of this show?**

To my mind it is intriguing enough. It is an interesting, artistically strong show of vital artistic thinking. The art that speaks. In many cases – with truly original ideas. A rare and spectacular collection that reflects multiple attitudes towards politics, nature, cultures. Textile and

fibre art is documenting the history and giving an evaluation of the time. In short – the artist's "look" that can become associated with the year 2007.

The exhibition confirms that the Triennial has grown far out of the declared European content borders and has become the world event, where one can feel vibration of life, artistic statements that they are **"in"** their time and everything that happens around. Almost half of all the participants are from the Baltic and Nordic countries, and it manifests the deep traditions in the field.

You will see that sometimes the way of interpreting the idea is rooted in opposites: ancient/modern, simple/decorative, hand-made/mass-produced, national/international. Sometimes – vibrant colours and pictorial images versus geometrical black and white. Sometimes – the red colour dominantes. Also, neo- baroque reflections, approval of synthetic era and materials "in fashion".

Evaluating the reflection of the problem of immigration today, the international jury invited textile artist Carol Westfall from the USA to exhibit some more works from her series on the above mentioned theme.

The Museum of Decorative Arts and Design in its turn has invited the Latvian artist Dzintra Vilks to exhibit her original view on the "Global intrigue".

Hoping that there will be much more to explore in this parade of unique creative ideas and wishing the exhibition much success,

Yours truly,  
**Velta Raudzeps**, M.A.  
Deputy Director,  
Museum of Decorative Arts and Design



### Riga Textile Triennial

As a northern country Latvia has strong and vital textile traditions, in the arts as well as in clothing. Wherever we turn our eyes we are faced with ancient and innovative techniques and patterns in samples of mittens, socks, stockings, caps, scarves and sweaters. During the hardship years these patterns contributed a sense of steadiness and sanity which helped to make life more manageable. Several of Latvia's famous weavers also challenged the system with tapestries that conveyed strong political messages. With these strong traditions in mind, it is highly appropriate to organize a Textile Triennial here in Riga, and I congratulate the Museum of Decorative Arts and Design with this initiative.

Textile and fibre art has had a tremendous development over the last years, and contributed vitally to the new crossover art scene. The common heading now includes artworks in felted wool and hand-made paper, textile prints with as strong pictorial impact, sculptural designs in various materials, classical tapestry as well as crocheting, knitting and embroidering. This fascinating breath bears witness to a strong desire for innovation and experimentation, which hardly can be surpassed by any other art form. Textile and fibre art has truly become visual art in impressive and powerful formats.

Contemporary textile and fibre art has developed around the concept of "the material as the message", of the fabric itself having an intrinsic artistic value. In a global perspective several textile artists have been interested in dyeing and pleating techniques, often inspired by the Asian crafts of *ikat*, batik and origami. Others are renewers of indigenous local handicraft techniques such as crocheting and embroidering, which has witnessed a particular revival over the last years.

Knitting, a craft that has long and vital traditions particularly here in Latvia, has been reborn in stylish creations that exude innovation and elegance. Many artists have felt a need to turn back to worldwide, older handicraft techniques, which have rich traditions but lacked contemporary form. Frequently they do this with a refreshing humour and irony which question our national myths and global issues. Contemporary textile and fibre art challenge the stereotypes and clichés that have flourished for decades around this topic. Today it has a message to communicate and express, which goes beyond the typical minimalism of the 1990s. Having global intrigues of the new millennium in mind the content may be poetic, philosophical or political – as expressed in the works included in this exhibition.

It was a challenging task to act as head of the jury, but it was also a tremendous pleasure to see the 250 works from 40 different countries. Examining these pieces of art from photographic images was not always easy, but the jury managed to end up with a consensus.

My jury fellows were well-known professionals who for decades have handled and studied contemporary textile and fibre art. Such thorough expertise is needed when you take part in a jury like this, and then it is not so hard to judge even from photographic images.

Just like other professionals, like medical doctors for instance who frequently base their knowledge on photographic images, it is evidently possible to build up such expertise, but it takes years. I want to express my sincere thanks to my jury fellows who for decades have served the textile and fibre art in a local as well as in a global context.

**Widar Halén**, DPhil.Oxon.

Chair of the Jury,  
*Nasjonalmuseet for Kunst, Arkitektur & Design*



### **"Global Intrigue": 3<sup>rd</sup> European Textile and Fibre Art Triennial**

Textiles play a central role in the construction of national, regional and cultural identity but through their common languages of weaving, stitching, pattern dyeing and printing, their utilitarian histories and their sensory and symbolic qualities they link people and cultures across time and space. They do this in a way that other forms of cultural production cannot. Textiles represent the 'ties that bind'.

The rather enigmatic theme of 'global intrigue' seemed both apposite and timely for this third Textile and Fibre Art Triennial organised by the Museum of Decorative Arts and Design in Riga. In the first decade of the 21<sup>st</sup> century a sense of place, of local tradition and cultural context flourish in textile art alongside a growing global and trans-cultural awareness. This was one of the qualities that the exhibition jury looked for in assembling a strong and coherent show for 2007, and there was an encouraging degree of consensus – as well as occasional healthy dissent – among jury members over the criteria for the selection of work. The most resonant pieces raised the question of what constitutes 'nation' in a global society and, to borrow a textile analogy, interwove concept and technique into a seamless whole.

The jury interrogated the work that had been submitted for its success or failure in addressing the theme of global consumer society and its relationship to indigenous cultures and traditions. In the work that was selected for the exhibition themes included diasporas, hybridity, the rise of Islam, and the social and cultural impact of the demand for cheap human labour, an issue of particular relevance to the textiles and fashion industries. The jury also considered the Triennial's underlying theme of the role

of tradition in contemporary artistic practice since one of the key characteristics of textile art, wherever it is produced in the world, has been the marriage of tradition and innovation. Innovation here manifested itself not only in the increased evidence of new media like digital printing and computer-assisted Jacquard weaving, but also in the reinvention of traditional techniques such as piecing and quilting, knitting, tapestry, and stencil dyeing.

Riga's Textile and Fibre Art Triennial is becoming increasingly ambitious and expanding its horizons with each show in the series. Dominated, unsurprisingly, in 2001 by work from the three Baltic states of Latvia, Lithuania and Estonia the exhibition had already, by the time of the last event in 2004, burst its European seams to include submissions from the USA, Japan and China. This year's show has a good spread of work from across the whole of northern and central Europe but is dominated interestingly by work from Norway, Finland and Japan in addition to the Baltic countries, suggesting the development of new cultural and artistic relationships. I was delighted that I was able to accept the Museum of Decorative Arts' and Design invitation to join this year's jury, anticipating with pleasure the opportunity to extend my own knowledge of European textile art and to discover artists whose work was previously unknown to me. And so it has proved. At their best, exhibitions like this both touch hearts and broaden minds. I hope that everyone who visits the show this summer is enchanted, provoked, enriched, and surprised, in different measure, by the work that we have brought together.

**Jennifer Harris, Dr.**  
Deputy Director,  
The Whitworth Art Gallery,  
University of Manchester



### 3<sup>rd</sup> European Textile and Fibre art Triennial

It was an inspired decision of the organizers of the European Textile and Fibre art Triennial in Riga to provide the third edition of this triennial with a theme – *Global Intrigue*. In the two previous exhibitions works of art were brought together with nothing in common except having been made of textiles or executed in a textile technique. The result was a kaleidoscopic collection.

This time the emphasis is on the selection of autonomous works of art, executed in textiles, where the *concept* is of paramount importance. The *essence* of art has been emphasised, in this case the metaphorical use of textile, the visualisation of an idea or personal vision. The selection of works by the jury was to a greater extent determined by the inherent power of expression of the art works with regard to the theme than by their technical merits or an interesting mixture of materials. It was remarkable that in the process of selection the opinions of the five members of the jury hardly ever diverged and decisions were on the whole unanimous.

Organizing thematic exhibitions is sometimes criticised in the media. It is said to force the spectator into a straightjacket, to canalise the interpretation of diverging works of art in one direction and to leave too little room for diverging interpretations. This may be true in the case of a theme that is too nar-

rowly defined. When, however, a theme leaves sufficient room for thoughts, visions and visualisation, this will certainly give an added value to the exhibition, not in the least because works of art in an exhibition can start a dialogue and become mutually enhancing.

The current theme of globalisation, the continuous process of worldwide integration in the fields of economics, politics and culture, enables artists to pose a multitude of questions in their work. What is the influence of globalisation on human behaviour, what is the relation of the individual to the whole of his surroundings? How do local traditions relate to the global situation and what is the effect of the diffusion of the consumer culture on the environment and on politics?

The theme of globalisation in relation to textile is interesting because no other material is as close to man as textile. It is impossible to imagine our daily life without it: it surrounds us from birth to death. We dress in it, our curtains, sheets and household textile are made of it; we sit on textile and nowadays many technical appliances, even motorcars are made of high-tech textile components.

Textile has a great potential for expression or symbolism. Artists use this material because of its fragility, because of the traces of the past which it carries with it, its sensibility and symbolism or because of its typically feminine connotations.

A short overview of the exhibition:

A powerful metaphor for the theme of globalisation is the work "Made in Norway" of Aud Baekkelund (Norway): a large number of clothing labels, stitched and constituting a white background, on which black labels have been stitched in the form of a cross.

The texts on the labels are significant: made in China, made in Bangladesh, made in Portugal... made in Norway.

The small work by Theresa Neuhuber (Austria) seems to literally visualise the theme of global intrigue: the terrestrial globe, embedded in an embroidery frame. It looks like a refined ornament, executed in a meticulous handicraft technique. Possibly a commentary on mass production, handicraft versus industry, local versus global?

The world of top industrialists like BASF, Coca Cola, Shell and Bayer, which shook on its foundations on 9.11, is the subject matter of the machine-embroidered work "United Colours of Capitalism" by Irene Anton (Germany). A similar theme, the fiscal paradises as they are situated in the world, is broached by Marit Helen Akslen of Norway in blood-red, gossamer-thin stitches on white men's collars, at the same time referring to the laundering of money by "white collar criminals".

That this world is characterised by wars and persecution is visualised by some of the

artists. The Finnish artist Sunna Maaria Kangas presents a moving picture of a young child grasping a lattice, with a blazing sea of flames behind her. Her work is entitled "Outsiders".

Carol Westfall (USA) made a fabric on which against a threatening sky chimneys spew their gases, thereby referring to the Shoah, extermination camps like Auschwitz and Treblinka. With his presentation of fleeing Mexicans climbing fences on the border between America and Mexico, Victor de la Rosa (USA) comments on American society.

Silja Puranen (Finland) is interested in the relation between the individual and generally accepted social norms, the idea of the perfect human. She purposely uses textile because from times immemorial this material is associated with women.

An exhilarating work in tapestry technique is from the hands of Annika Ekdahl (Sweden), entitled "Theatre in the park". With this time-consuming technique the artist has created a weird and wonderful image of various colourful individuals, animals and attributes, sociably together and grouped around an immense tree.

This exhibition, with its broad range of works mirroring a corresponding number of visions, ideas and convictions concerning the theme "global intrigue", will certainly offer the visitor plenty of material for reflection.

**Caroline Boot.** Dr.  
Curator Art and Design,  
Textile Museum Tilburg



Day by day our life becomes more orderly, wealthy, cultured, better and right. You could say – European. And we should be pleased that everybody has got a good job, good housing, good food and drink, good clothing, good air to breathe, good water, etc.... Everything is good and right for everybody, following the most accurate European standards. Within the frames of these standards we become healthier, wiser, more beautiful, younger and more conceited. We are becoming more similar to each other and it will last until we are absolutely identical. The result is medium uniformity and accuracy.

The sweet and contagious virus of equality, uniformity and mediocrity travels within the Europe.

I was an invited artist – jury member of the 3rd European Textile and Fibre Art Triennial. It was a very hard task after long discussions of each work during the process of selection of submitted 250 artworks to carry out the final decision.

This time the exhibition will present artworks fashioned by 61 artists. These works manifest different artistic interpretations of globalization, which is the main idea of the show. The different views expressed in these artworks, probably, might help us to find answers to the problems put forward by our epoch.

My dear colleagues, my only consolation is that three years later for the next upcoming Triennial, some of you, in your turn, will, probably, have to fulfil this indisputably complicated task of final selection.

Yours sincerely,  
**Dzintre Vilks, M.A.**  
Textile artist

# **GLOBAL INTRIGUE GLOBĀLĀ INTRIGA**

**Participants / Dalībnieki**



# MARIT HELEN AKSLEN

Norway / Norvēģija

Born 1971  
Klingenbergsv. 1  
7043 Trondheim, Norway

## Education

- 1998–2000 Postgraduate studies,  
National College of Art and  
Design, Bergen, Norway
- 1993–1996 Art studies, National  
College of Art and Design,  
Bergen, Norway
- 1992–1993 Art studies, Risør  
Kunstskole, Norway

## Selected exhibitions

- 2006 Solo exhibition at  
Kunstnerforbundet, Oslo,  
Norway  
Kunstnersenteret Møre og  
Romsdal  
Textile Expressions in  
Contemporary Art,  
Lithuania, Latvia, Bulgaria
- 2005 "Stoff", Slikeborg, Denmark  
"Hands of Norway",  
Stockholm, Sweden
- 2003 The National Annual Fall  
exhibition, Oslo, Norway

## Works in collections

- Norwegian Council of Culture  
Museum of Applied Art, Bergen, Norway
- North-Trøndelag Fylkesgalleri,  
Haugesund Billedgalleri,  
Trondheim District , Norway
- St Olavs Hospital in Trondheim,  
Norway

I have been concentrating on clothes and find exploring the language of clothes exciting.

I use ready-mades in my work, like shirts and braces. Most of the time I use fragments of shirts, like cuffs, collars and pockets. I have been trying to give the fragments a new shape and a new function by building them up, using their construction, in a different way. This is how I am putting them into a new context.

I also often decode the use of white shirts in the world of politics and corporate business.

In this work **"Money Short Cuts"** I have been concentrating on a serious global problem, corruption.

More specific it is about

Money Laundering / White-wash.

First you see the black cuffs that become whiter and whiter on its way to the top.

When you go closer you can see the world map in embroidery on the whole tapestry.

The countries are embroidered in black but some of the countries are embroidered in red. Those are the countries and the places where it is possible and easy to wash your money white.



MONEY SHORT CUTS  
NAUDAS ATMAZGĄŠANA

2004-2005. Embroidery on cuffs (shirts), cotton. 280x300





## IRENE ANTON

Germany / Vācija

Born 1966  
Lausitzer Str. 52  
1099 Berlin, Germany

### Education

- 2002–2005 MA in Arts – University of Fine Arts, Berlin, Germany (UdK)
- 1989–1994 University of Fine Arts, Berlin (UdK), Fashion and Textile design
- 1988–1989 University of Wuppertal (U-GH), Industrial design
- 1986–1988 Academy of Fine Arts (AKI) in Enschede, the Netherlands

### Selected exhibitions

- 2007 Symposium for sculpture, Luckenwalde-Germany
- 2006 Festival "Aquamediale" in June 2007, Lübben, Germany  
"miniartextil" exhibition, Como, Italy  
Artist in residence – Göläzi, Turkey; Hønefoss, Norway; Céglie, Italy; Taunusstein, Germany
- 2005 Galerie "La Girafe" Berlin, Germany Festival "Moved Wind", Region of lake Eder, Germany
- 2004 MAC in tránsito, Santiago de Chile
- 2003 "NotArt", University of Fine Arts, Berlin, Germany  
"In Between", University of Graz, Austria
- 2002 "Free Spaces", University of Fine Arts, Berlin, Germany  
Bouts de passion in Lingolsheim, France
- 2001 Gallery Novalis 8 in Berlin

### Awards

- 2006 2<sup>nd</sup> Prize of the landscape-competition "Labyrinth in the Forest", Sakksala Art Radius in Finland
- 2004 1<sup>st</sup> Prize of the art competition "Moved Wind"
- 2002 Finalist's Diploma, International Textile-design competition "Premios ATEVAL", Ontinyent / València, Spain
- 2001 Honorable mention of the international design competition "All Japan Chinese Carpets Promotion", Kyoto, Japan

At the first moment, this series of quilts seems to be a number of different harmless images done in bright and powerful colours, but at the second look, you'll discover images of arms and weapons, environmental pollution, logos and names of global players that are so powerful that they already conquered the whole planet with their products, destroying the smaller companies and permanently are extorting poorer countries "offering" them contracts with pretty bad conditions to buy their products and also are exploiting "illegal" immigrants in their own countries working like modern slaves for rather nothing in the legendary "sweatshops".

This series shows the wide range of problems that started with the history of colonialism, where the roots of the globalization are nowadays.

I chose silk in my work because it's a symbolic material for luxury, the luxury of some selected countries that are profiting by the globalization; it's a shiny, smooth and comfortable material presented in a clear minimalist aesthetic, characterizing the nice coloured expensive world of capitalism.

To quilt silk gives the sensation of making scars into the material, torturing it stitch by stitch. It's also deeply interesting to show modern phenomena with an old technique, that gives the work a certain tension.

It's an adequate technique and material to characterize our world like an injured body.

These small silk quilts are "wounded" by nasty images and examples functioning as a mirror of our society.

The title of my work is an ironical comment on the former advertising campaign of Benetton, using images of people in situations of emergency and to reduce them to the function of being an eye-catcher that provokes a scandal of an unforgettable publicity campaign – Capitalism coquetting with poverty and misfortune.

In this way, with my title I'm just turning round the meaning again showing real problems in an aesthetical "package".



UNITED COLORS OF CAPITALISM  
APVIENOTĀS KAPITĀLISMA KRĀSAS

2007. Wool, silk, quilt. 110x150







# ANTRA AUGUSTINOVIČA

Latvia / Latvija

Born 1962

Čiekurkalns, 4. šķērslinija 8-75  
Riga, LV-1026, Latvia

## Education

- 2003 MA, Art Academy of Latvia
- 1984–1989 Art Academy of Latvia,  
Interior Design Department
- 1981–1984 Riga Design and Art  
School, Latvia

## Selected exhibitions

- 2007 7<sup>th</sup> International Baltic  
Minitextile Triennial,  
Gdynia, Poland
- 4<sup>th</sup> International Biennial of  
Mini Textiles, Vilnius,  
Lithuania
- 2004 2<sup>nd</sup> European Textile and  
Fibre Art Exhibition  
"Tradition and Innovation",  
Riga, Latvia
- 2003 International Textile Art  
Exhibition "Right and  
Wrong Sides", Kaunas,  
Lithuania
- 2002 Latvian textile and fiber art  
exhibition, Moscow, Russia
- 2001 European Textile and Fibre  
Art Exhibition "Tradition  
and Innovation", Riga,  
Latvia
- 2000–2006 Exhibitions of Latvian  
Textile Art Association,  
Riga, Latvia
- 1999, 2000 Latvian textile art  
exhibitions, Czech Republic
- 1999 6<sup>th</sup> International Miniature  
Textile Triennial, Angers,  
France

## Works in collections

Museum of Decorative Arts and  
Design, Riga, Latvia  
Private collections in Latvia, Germany,  
Australia, Canada, USA, France,  
Denmark etc.

Time and time again I keep returning to the thought: how will we deal with the growing data flood, how many actual events and items will be important tomorrow, and which ancient roots will weave the new ideas?

In my work "Archives", I have used hundreds of newspaper pages: transforming them in unique ways – rolling, dyeing, parting and stitching them together – connecting time and events into new images, telling emotional stories, thus uniting past and present.





2007. Paper, acrylics, cotton, individual technique. 100x177





# AUD BÆKKELUND

Norway / Norvēģija

Born 1960  
Øvre Sundsvik 4  
5600 Norheimsund, Norway

**Education**  
1989 MA in Textile, National College of Art and Design, Bergen, Norway

**Selected exhibitions**  
2005 Flaten Art Museum, Minnesota and Nordic Heritage Museum, Seattle, USA

2004 West Norway's Annual Art Exhibition, Bergen, Stavanger, Ålesund, Norway

2003 Solo exhibition, Kunstnerforbundet, Oslo, Norway  
Solo exhibition, Rogaland Kunstsenter, Stavanger, Norway

2002 "Textile Techniques in Metal" Mobilia Gallery, Cambridge Mass, USA

2001 "Kärpit" Museum of Fine Arts, Budapest, Hungary

**Works in collections**  
Norwegian Council of Culture  
The Oslo Museum of Applied Art, Norway  
Kvam Kunstlag, Norway  
Odda municipality, Bokkotunet, Norway  
Hardangerrådet, Kabuso art and culture centre, Øystese, Norway

The idea was simple. I looked through my family's clothes, trying to find out where they were produced. We are a family of four, and our clothes have been haphazardly purchased by different members of the family.

Most of the articles proved to be from a lot of different countries. They came from countries well known for their cheap labour, they were marked with "import", or the origin was impossible to determine. Perhaps it should not come as a big surprise, but actually none of them were produced in Norway.

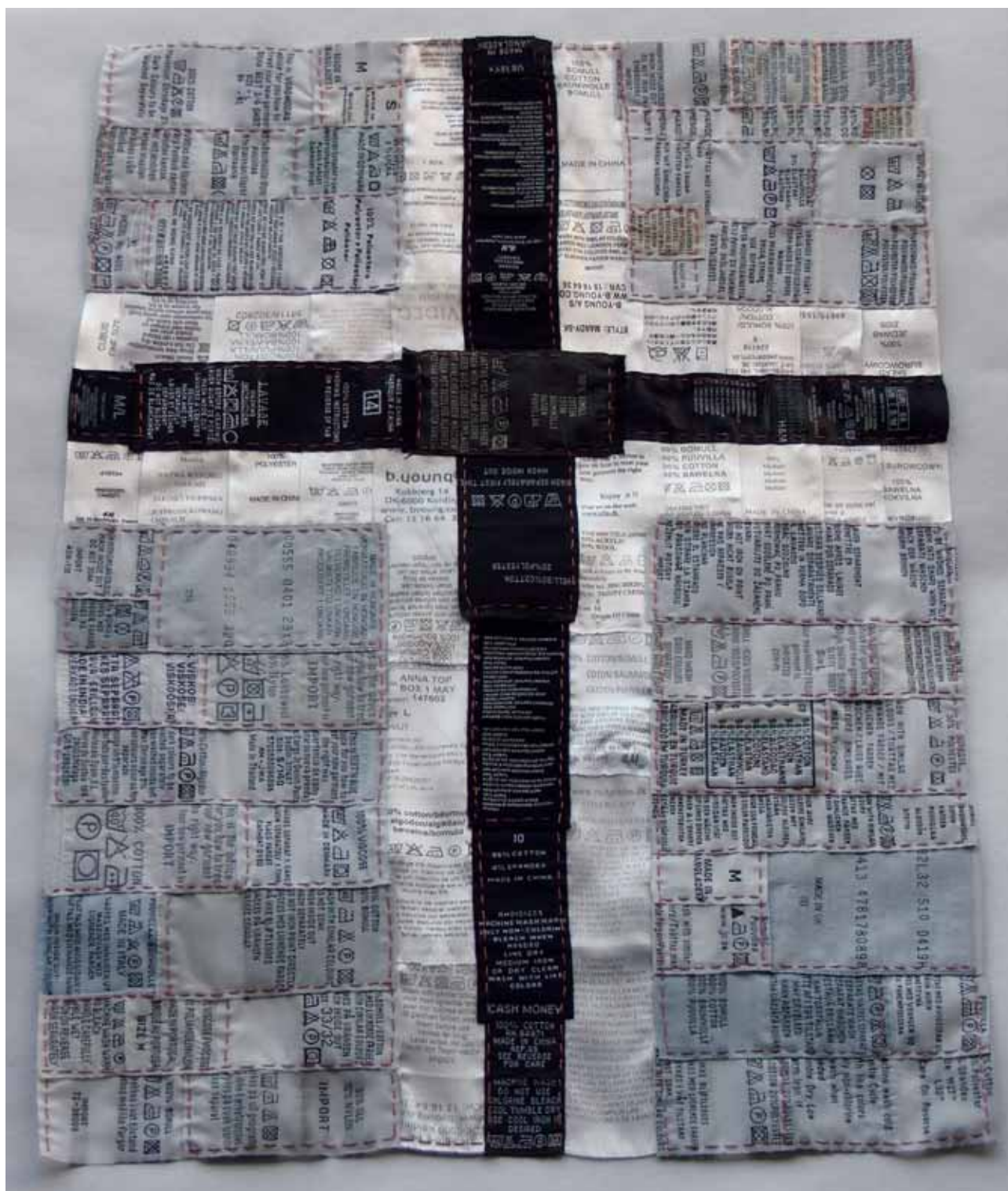
I became fascinated with the small labels sewn inside the clothes. Though the tags had similar designs and shapes, they gave a clear indication of where to find the textile industry of today. Maybe the designer comes from yet a third country, still, the clothes meet here and become a part of the "Norwegian clothing style".

I've made a kind of Norwegian flag of these tags that could also be looked upon as a cross. I'm not sure if it's a sad memorial over the Norwegian textile industry, or a flag expressing happiness over successful trade between the countries.

Either way, this flag is guaranteed "handmade in Norway", even though none of the clothes, where I found the tags, were produced here.



2007. Synthetic materials, cotton thread, patchwork. 41x29





## JĀNIS BANKOVIČS

Latvia / Latvija

Born 1966  
Bruņinieku St. 8A-7  
Riga, LV-1010, Latvia

### Education

- 1987–1993 Art Academy of Latvia,  
Textile Art Department  
1981–1985 Riga Design and Art School,  
Glass Art Department,  
Latvia

### Selected exhibitions

- 1997–2005 Group exhibitions and solo  
shows in Latvia  
1995 Group exhibition "Plunkš",  
Museum of Decorative Arts  
and Design, Latvia  
1989 "New Art Forms",  
Chicago, USA

### Works in collections

Works in private collections in Latvia,  
USA, Italy

They say that money has no nationality, no  
language and no colour. Money is legal  
(WHITE) or illegal, you might say (BLACK).

In my opinion, today, more than ever before, at  
least in Latvia everything is dictated by  
money and narrow interests in business...

Since the mid of the last century press issues  
on business are printed on pink paper.

In my artwork "Global Business" I have tried to  
showcase and depict controversies in the  
business world we are experiencing now. I  
have done it in a symbolic way – white and  
black business documents have been cut  
into strips in the paper cutter. The artwork  
reflects my individual vision of the on-going  
struggle in the field of global business.



2007. Paper, cotton, individual technique. 188x240x25





## SIRI BERQVAM

Norway / Norvège

Born 1977  
Fossveien 14  
0551 Oslo, Norway

### Education

- 2006 MA – Bergen National Academy of Arts, Norway
- 2004 BA – Bergen National Academy of Arts, Norway

### Selected exhibitions

- 2006 "The Annual State Exhibition", Kunstnernes Hus, Oslo, Norway
- "Textile Triennial", Oslo Kunstforening and Gallery SOFT, Oslo, Norway
- "Ung kunstscene på Tullinløkka", Oslo, Norway
- "This is art", MA exhibition, Kunsthallen in Bergen, Norway
- 2005 "Talente", international group exhibition, Munich, Germany

I am interested in the homely and intimate as a starting point for textile objects, which are stitched together and embroidered using digital embroidery. I have made a series of objects, they are all immediately recognizable, real and unreal at the same time.

I want my installations to appear as daily and banal caricatures of reality. The soft materials make them attractive in spite of the associations to what exists within an ordinary home. As they are all made in the same material and with the same technique, they appear uniform, as taken from the same reality. Such ordinary things, like the waste bin, have potential to express human experience because of the natural presence of these things in our lives.

The slowly process of making these objects with textile and thread, piece by piece, makes time visible. It becomes a silent protest against the everyday pressure of being rational, and to spend time doing objects which are normally associated with cheap consumption products.

THE FAMILIAR WHICH HAS BECOME STRANGE  
ZINĀMAIS, KAS KĻUVIS NEPAZĪSTAMS

2006. Textile, embroidery. 80x100x100





## ELVITA BRAZDYLYTĖ

Lithuania / Lietuva

Born 1982

Dobužinskio 14-2, Vilnius, Lithuania

### Education

2000–2004 BA in Textile Art – Vilnius Academy of Arts, Vilnius, Lithuania

### Selected exhibitions

2007 "Furniture" 2007, Litexpo, House of Exhibitions, Vilnius, Lithuania  
2006 "Alternative 2006", Alternative Classical Music Festival, Klaipėda, Lithuania  
"Egg", Golden Sheep Gallery, Vilnius, Lithuania  
"4x4", Lietuvos Aidas Gallery, Vilnius, Lithuania

### Awards

2006 A. Tamosaitis 2nd Prize, "4x4", Lithuania



## SIMONA KAUNAITĖ

Lithuania / Lietuva

Born 1981

Staneviciaus 10-48, Vilnius, LT 07128, Lithuania

### Education

2004–2006 MA in Ceramics – Vilnius Academy of Arts, Vilnius, Lithuania  
2000–2004 BA in Ceramics – Vilnius Academy of Arts, Vilnius, Lithuania

### Selected exhibitions

2007 "Mados Infekcija" – accessories for Giedrius Paulauskas fashion collection Indigas, CAC, Vilnius, Lithuania  
"Furniture 2007", Litexpo, House of Exhibitions, Vilnius, Lithuania  
2006 "Alternative 2006", Alternative Classical Music Festival, Klaipėda, Lithuania  
"Clones", VU Botanic Garden, Kairenai, Lithuania  
"Our Home Is the Home of Art '06", Vilnius, Lithuania  
"4x4", Lietuvos Aidas Gallery, Vilnius, Lithuania

### Awards

2006 A. Tamosaitis 2nd Prize, "4x4", Lithuania



## AGNĖ KONDRATAITĖ

Lithuania / Lietuva

Born 1982

Žėručio 11-24, Vilnius, Lithuania

### Education

2005 MA in Ceramics – Vilnius Academy of Arts, Visual and Applied Arts Faculty, Vilnius, Lithuania  
2001–2005 BA in Ceramics – Vilnius Academy of Arts, Visual and Applied Arts Faculty, Vilnius, Lithuania

### Selected exhibitions

2007 "Utopia: Manifesto of Tomorrow", Students Art Days, Vilnius, Lithuania  
2006 "Alternative 2006", Alternative Classical Music Festival, Klaipėda, Lithuania  
"Clones", VU Botanic Garden, Kairenai, Lithuania  
"Furniture 2006", Litexpo, House of Exhibitions, Vilnius, Lithuania  
"Egg", Golden Sheep Gallery, Vilnius, Lithuania  
"4x4", Lietuvos Aidas Gallery, Vilnius, Lithuania

### Awards

A. Tamosaitis 2nd Prize, "4x4", Lithuania

The theme of the artwork „4x4“ is – ceramics + textile. It's a synthesis of two art fields: different stylistic devices and a Lithuanian folk pattern which plays the dominating role. We chose Lithuanian folk weave „dymai“ and made a different interpretation of this pattern. The weave pattern attracts eye by its simplicity and contrastive colours. The choice of colours makes the art piece close to optical art (two colours which are contrastive like black and white), but our choice of brown and milky white makes it look cozier. The combination of these colours creates aesthetic feeling. This work is our first experiment joining ceramics with textile and changing the function of these fields. We are using the traditional pattern in a contemporary way – dyeing material and

playing with standards (standard tea box 4x4, cookies form). Unlike the old times, we don't weave fabric. Instead we are using stencil and are dyeing fabric with textile paint like in industrial production. The fabric still has its function – you can wash it, use dry cleaning, but the applied function is lost. Ceramics and textile art fields which usually are applied arts, with this work disappear. It's more a fine art piece than applied. Small ceramic pieces glued on fabric as if disappear in it, the same as small fabric pieces disappear in a ceramic garland. The garland is light; usually ceramics is not like that. We are mystifying the viewer by creating a mirror structure; ceramics disappears in textile and textile disappears in ceramics.





2006. Hand made fabric, ceramic. 252x400; ceramic garland with fabric details. 200x100





# CAROLINE BÄRTLING

The Netherlands / Niderlande

Born 1976  
Koperstraat 22  
6291 AJ Vaals, the Netherlands

- Education**
- 2000 BA in Jewellery and Product design, Academie Beeldende Kunsten Maastricht, the Netherlands
- 2003 MFA, Sandberg Instituut Amsterdam, the Netherlands
- Selected exhibitions**
- 2007 "Inhorgenta Europe", Munich, Germany  
"Textile Illusionen", Craft2eu-gallery Hamburg, Germany
- 2006 "Tallinn Applied Art Triennial", Tallinn, Estonia  
"Blickfang", Liederhalle, Stuttgart, Germany  
"Be the Queen", Herengracht 498 Amsterdam, the Netherlands
- 2005 "The past feeds the future", Museum Amstelkring Amsterdam, the Netherlands
- Awards**
- 2nd Prize at Tallinn Applied Art Triennial, Tallinn, Estonia

Working as a jewellery-artist I try to travel through my own culture and it's traditions. Using nostalgic elements I want to create favourites, which rouse memories in us even though it is the first time we see them.

For the "Global Intrigue" I chose not to make jewellery or accessories but small souvenirs to be hung on the wall.

"Aloha Home Sweet Home" tells the story about "Fernweh" and "Heimweh", the longing to get to know other parts of the world and to be homesick when you are there.

I have always been interested in other cultures and travelled a lot to experience them.

Remaining in a foreign culture and environment I recognize a different approach to my own one. What seemed to be understood turns to be special.

I see beautiful flowers and miss the trees of my hometown.

I can eat the most delicious fruits, wanting for my grandmother's kitchen.

I come to know the friendliness of people realizing the grumpiness of people at home.

I learn about foreign traditions and their value noticing that I unlearned those of my culture.

Trying to feel home at least a little bit I plant some homeseeds and I adopt some foreign ways. And this is what I did with this work, I grew some homemade cross-stitch-flowers to pictures I took from flowers in Peru and Australia.

2007. Cotton, thread, frames, transfer, embroidery. 14,5x9,5; 9,5x14,4





# ANN CHUCHVARA

USA / ASV

Born 1969  
915 Francis Drive  
Traverse City, MI 49686, USA

## Education

- 1998 MFA, University of Colorado at Boulder, USA
- 1995 BFA, Grand Valley State University, Allendale, Michigan, USA
- 1990 Associate of Arts, Northwestern Michigan College, Traverse City, Michigan, USA

## Selected exhibitions

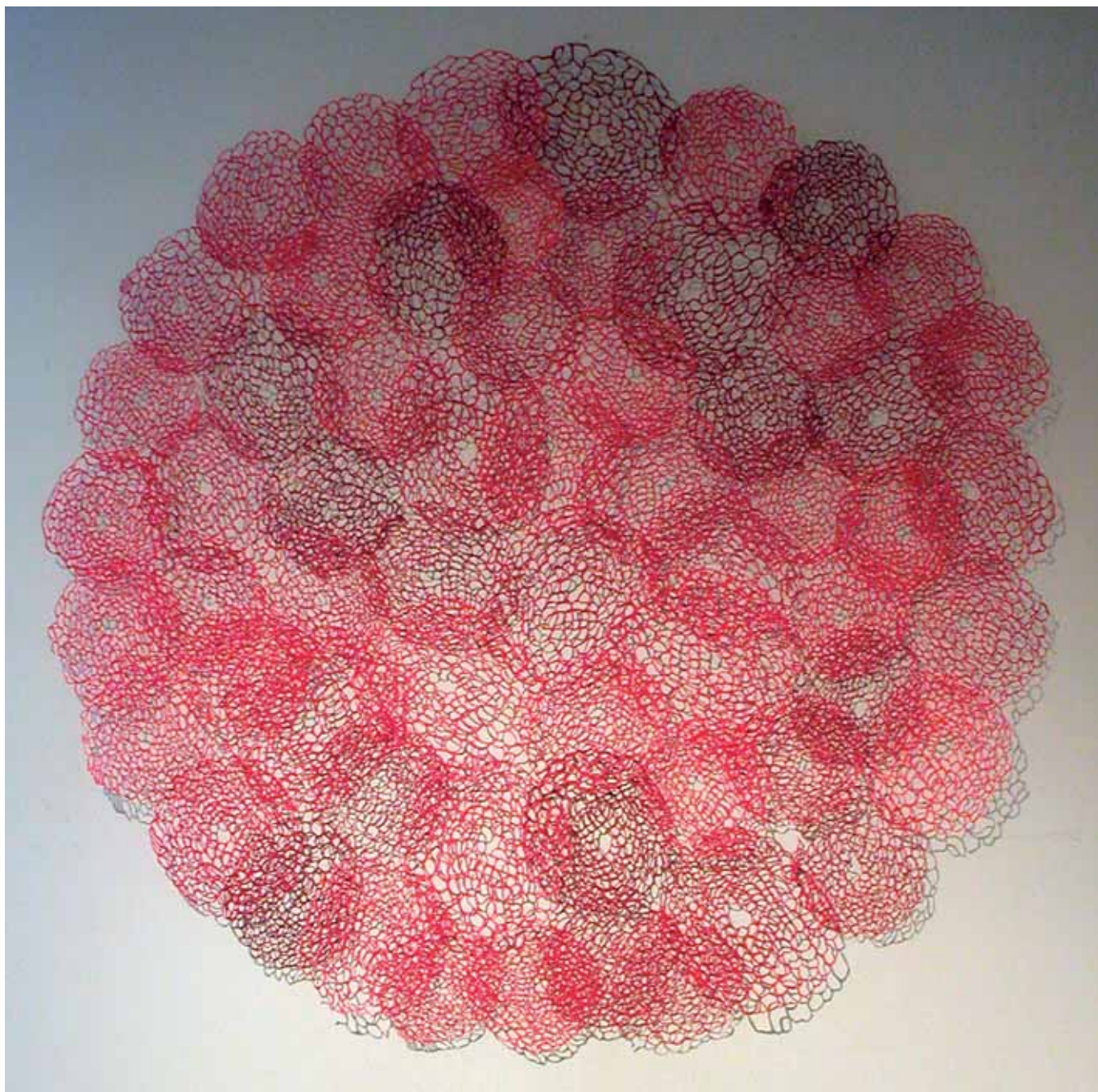
- 2006 "The Knitting of Time", Reykjavik Art Museum, Reykjavik, Iceland
- Northwest Michigan Regional, Dennon Museum Center, Traverse City, Michigan, USA
- 2005 "Annual Paperwork, In, On, and of Paper II", Foundry Art Center, St. Charles, USA
- "Postcards from the Edge", Robert Miller Gallery, New York, USA
- "Project Button", Art Collective and Exchange, New York, USA
- 2003, 2004 Faculty Exhibition Fall, Interlochen Center for the Arts, Interlochen MI
- 2002 Counting, Hafnarborg Cultural Center, Hafnarfjörður, Iceland
- 2001 Distill, ARC Gallery, Chicago, USA
- 2000 Kendall College of Art and Design Juried Competition, Grand Rapids, Michigan, USA
- Solo exhibition, "Permeate", Dynamite Gallery Project, Grand Rapids, Michigan, USA

## Awards

- 2006 Honorable Mention, Northwest Michigan Regional, Dennon Museum Center, Traverse City, Michigan, USA
- 2000 3<sup>rd</sup> Place KCAD Juried Competition, Michigan, USA

My current work examines the delicate connections that bind us to what is no longer tangible. I am influenced by elements that exist in the peripheral of daily activity such as patterns or wallpaper and explore ideas of nostalgia. Through the use of repetition and hand cut paper I attempt to glimpse what is fleeting and the perseverance of holding on.







# LINDA COLSH

Belgium / België

Born 1947  
Sijsseslaan 32  
B-3078 Everberg, Belgium

## Education

- 1972 MA (Art History) – University of Maryland, USA
- 1969 BA (Art History) – University of Maryland, USA

## Selected exhibitions

- 2007 Fiberart International
- 2005, 2007 Quilt National
- 2006 Visions "Exposed", Noho Gallery, NYC, USA
- "Works by Linda Colsh", Textilmuseum, Budapest, Hungary

## Awards

- 2006 1st Prize, European Quilt Triennial

## Works in collections

Museum of Gdynia, Poland

Life is a journey, embellished and enriched by all the experiences encountered along the way. Each voyage is unique.





2006. Cotton fabrics: dyed, painted and printed by the artist; machine pieced and quilted; computer images and screens from artist's photographs. 111x163





## MY KIRSTEN DAMMAND

Sweden / Zviedrija

Born 1966

Stommen 20, Tisselskog

S-66010 Dals Långed, Sweden

### Education

1995–1997 MA in Fine Arts, School of Design and Crafts, Textile Art Department, University of Gothenburg, Sweden

1992–1995 BA in Textile Art, University College of Danish Design, Kolding, Denmark

### Selected exhibitions

2007 "Colleagues"

2005 "Visions in Textiles" – from tradition to textile art/design of tomorrow  
"Formbart"

2004 2<sup>nd</sup> European Textile and Fibre Art Triennial  
"Tradition and Innovation", Riga, Latvia

2003 "There is a Sign"

2000 "Nordic Salong"

### Awards

2006 Iris award, Kvinnor kan

1997 1<sup>st</sup> Prize of the Swedish Weaving Association Award  
"Borderless weaving"

### Works in collections

Västra Götalands Regionen, Sweden

Lidköpings community, Sweden

Stenungssunds community, Sweden

To tell a story that concerns me is anxious in my artistic work. There is often a question about sustainable and global development. "Segmented Circle" is an example of globalisation. My work concerns both global and local dimensions. Things happening global become local and insert in my local life and surroundings. When the tsunami catastrophe in 2005 occurred I felt that I would like to give all the victims a lifebuoy. I would like to protect and rescue all those who have suffered or lost their relatives or friends.

This particular circle fits in to a dent in the forest where I usually walk.

I don't know why this cavity is situated there, but I decided to use the dimension of it to my circle.





SEGMENTED CIRCLE  
SEGMENTÉTAIS APLIS

2006. Wool, linen, nylon, copper, elasthan, PVC, double weave. 15xØ190





# VICTOR DE LA ROSA

USA / ASV

Born 1963  
215 Arballo Drive  
CA 94132 San Francisco, USA

## Education

- 2004 MFA Textiles – Rhode Island School of Design, USA
- 2002 Brown University Sheridan Center for Teaching, USA
- 2001 MFA – Textile Arts and Costume Design, University of California, Davis, USA
- 1999 BA – San Francisco State University, USA

## Selected exhibitions

- 2004 Summer Faculty Show, Rhode Island School of Design, Providence, Rhode Island, USA
- 2004 Textile Graduate Group Show, Felissimo Design Gallery, New York City, USA
- MFA Graduate Student Show, RISD Museum, Providence, Rhode Island, USA
- Textile Graduate Student Show, Rhode Island School of Design, Providence, Rhode Island, USA
- 2003 Textile Department Biennial, Rhode Island School of Design, Providence, Rhode Island, USA
- Case Gallery, Rhode Island School of Design, Providence, Rhode Island, USA
- Digital Media Graduate Student Show, Rhode Island School of Design, Providence, Rhode Island, USA
- 2002 Textile Graduate Student Show, Rhode Island School of Design, Providence, Rhode Island, USA

## Awards

- 2004 Design selected for inaugural R.I.S.D. Collection of contract textiles by DesignTex, USA
- 2003 Award of Excellence, Rhode Island School of Design, Annual graduate student competition, USA
- 2002 Honorable Mention, College Art Association Professional Development Grant, USA

Globalization is forcing the people of the world to examine and redefine the concept of borders; primarily those that mark national boundaries, but also those that result from cultural and economic separatism.

In light of the current global immigration debate, I explore issues of geographic boundary and national identity. And in the process, I question the idea of provenance, consider the inevitability of change and wonder at the futility of trying to harness the human desire to improve living conditions and opportunity.

"Jump 3" depicts this struggle to overcome barriers in order to reach another state of being. Or perhaps it captures escape. The work gives the viewer pause and fosters a moment for considering one's values and beliefs ...and perhaps complicity.

In this piece I explore the possibilities of the textile as an agent of change with the potential of increasing awareness, raising consciousness and provoking deeper, personal and collective thought.

2006. Mixed fiber: cotton / rayon / linen; jacquard. 129x137x10





# HÉLÈNE DE RIDDER

Belgium / België

Born 1957  
 Resschebeke 68  
 9320 Erembodegem, Belgium

## Education

- 1988–1990 Philosophy, Antwerp, Belgium
- 1989–1990 Philosophy of art, Gent, Belgium
- 1985–1986 History of art, Aalst, Belgium
- 1976–1987 Academy Aalst, Monumental Arts, Belgium

## Selected exhibitions

- 2006 Textile Art International Exhibition, Scythia, Ukraine  
 International Exhibition of Contemporary Textile Art "in\_rete", miniartextil Como, Italy
- 2005 The World Batik Conference exhibition "Wax Eloquent", Massachusetts College of Art in Boston, USA  
 "Visions in Textile", ETN-Exhibition, Izmir, Turkey
- 2004 3<sup>rd</sup> International Biennial – Square-Carre-Cuadrado, Valencia, Venezuela, USA
- 2003 Exhibition "Batik 2003, Kunst in Bewegung/Art in Motion", Miat, Gent, Belgium

## Awards

- 2005 Award (Honourable Mention), Wax Eloquent Juried International Exhibition, Boston, USA
- 1987 Premium and selected Provincial Prize for arts and crafts East-Flanders, Gent, Belgium
- 1986 Prize "Valerius De Saedeleer", Aalst, Belgium

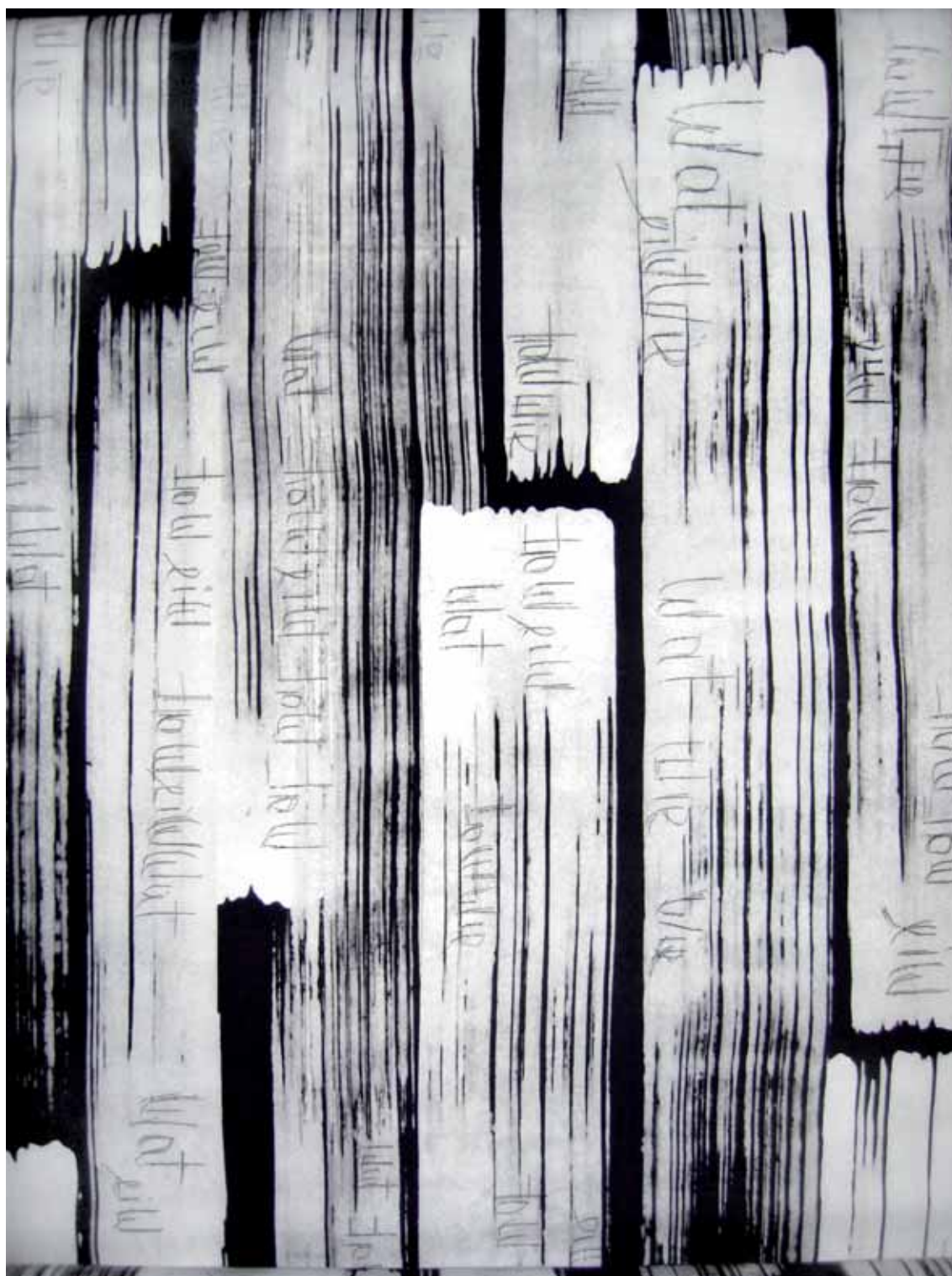
## Works in collections

- City of Aalst, Belgium
- Norton Priority Museum, Chesire, UK
- Guizhou Batik Art Research Institute, Guizhou, China
- M. Che Ninghang (Director Guizhou Museum), Guizhou, China
- Botanic Gardens, Meise, Belgium
- Kunsthalle Szombathely, Szombathely Képtar, Hungary
- 3<sup>rd</sup> International Biennial, "Square-Carre-Cuadrado", Valencia, Venezuela, USA
- KVBKB, Gent, Belgium

The last few years the technique of batik is art in motion. From craft to Art. From tradition to a modern art. For me an age-old tradition with an innovating evolution. I believe in that evolution more and more. This makes batik so exciting. Always searching to make...art with a tradition. In my work "Scratching of my pen" I utilised the brushes with wax and after that I used my etching pen. In my life there are four basic words, "what", "when", "who" and "why". These words always form the underlying structure of my art works.

Although I am not a speaking word-painter, I love playing with words in my batik works. Letters and handwritings, words and thoughts are a beloved source of inspiration for me. Twenty years ago somebody listened to my silent story. There was no sound, only written language. An exchange of words and thoughts. I started to enjoy writing. Writing what I thought. But nobody heard me. This was the origin, the sprouting of my scratching batiks.







# ANNIKA EKDAHL

Sweden / Zviedrija

Born 1955  
Hultmansv. 3  
SE-29060 Kyrkhult, Sweden

## Education

1989–1994 MFA – University of Gothenburg (School of Design and Crafts), Sweden

## Selected exhibitions

2005 "JAB" Maitland Regional Gallery, Australia. With Brett Alexander, Australia and Janis Jefferies, UK  
"Tittle-Tattle Tapestry", solo show, Gallery Meno Parkas, Kaunas, Lithuania  
2004 "The Wedding in Queens", solo show at Kristianstad Regional Museum, Sweden  
2003 "We're Fine", solo show at Gallery Gröna Paletten, Stockholm, Sweden  
"From Lausanne to Beijing – Beijing 2002, International Tapestry Exhibition", Beijing, China, 2000 & 2002, Shanghai 2004  
2001 "KARPIT" – International Tapestry Exhibition, Museum of Fine Arts, Budapest, Hungary.

## Awards

1998 Honorary mention from the Triennial of Tapestry in Łódź, Poland  
2001 2nd Prize at KARPIT – International Tapestry Exhibition at the Museum of Fine Arts, Budapest, Hungary  
National grants and awards

## Works in collections

Blekinge Museum, Sweden  
City Hall of Karlshamn, Sweden  
County councils and municipalities, Sweden  
The Swedish Church

This tapestry is the story about a theatre that takes place in a park – a real GLOBAL INTRIGUE!

It shows:

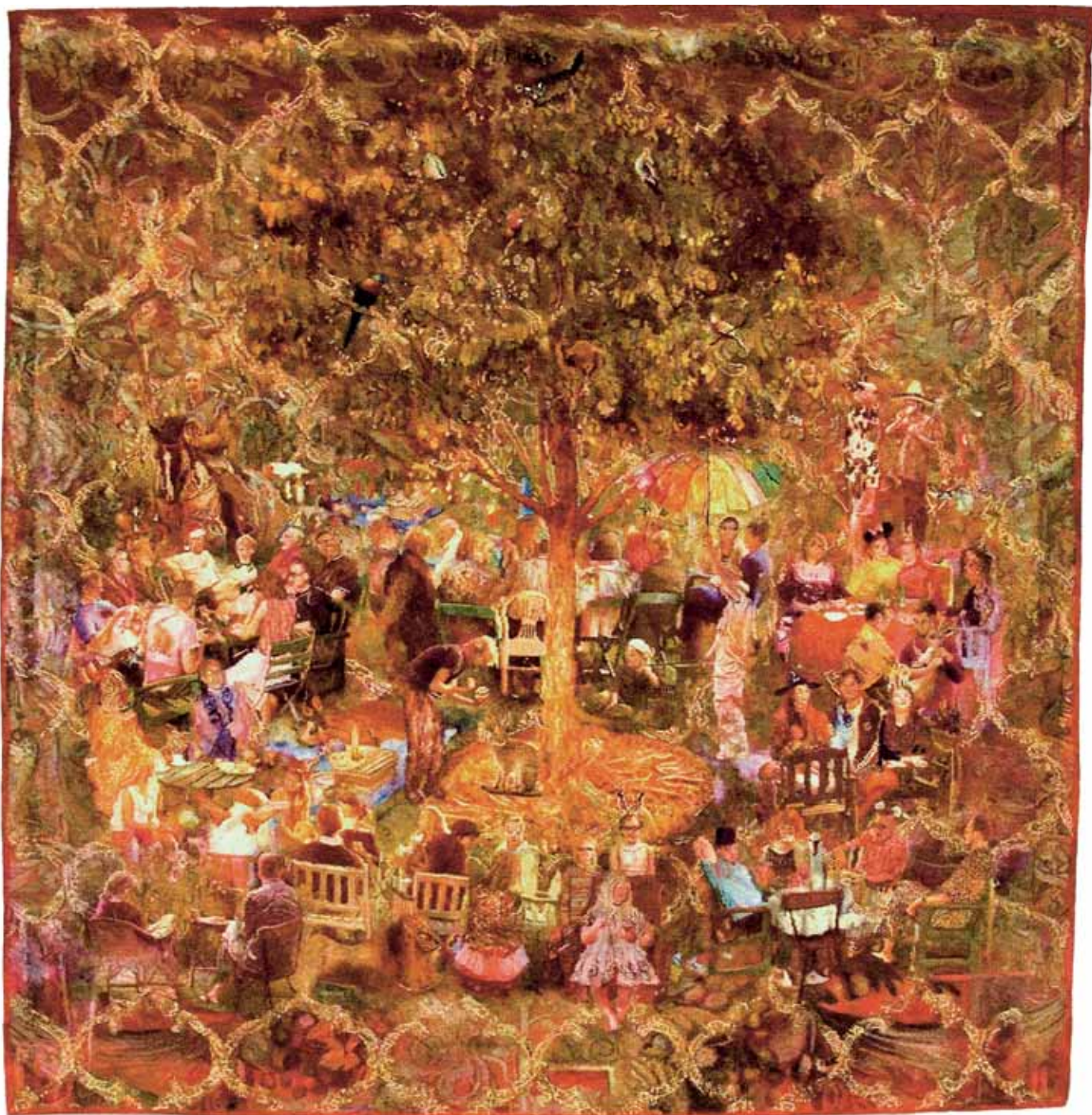
A beautifully grown tree from Battery Park, New York City  
Golden ornament, influenced by the Royal Castle in Stockholm  
A young Mexican-American Woman, dressed up as Minnie Mouse  
Yasmine from Australia (I gave her rabbit ears)  
My Mother, who died 4 years ago, dressed as a princess  
Jim, who works with light scenography in Stockholm  
Mark & Brett from Australia  
A baby kangaroo and a grown up kangaroo – the later having a picnic under the tree  
Maria, a Swedish sing & songwriter  
A drag queen (and Professor) from Australia  
Åsa & Mats, graphic designers who live in Stockholm  
Elisabet, ceramic artist who moved from Sweden to Denmark to Sweden again – dressed up in a Pippi Longstocking wig  
Sally and Elinor from Hönö, an island out-

side the Swedish west coast  
A dinner table with a red table cloth from Beijing, China  
Some students and staff from the university where I used to work  
Kicken, an artist from Öland, an island outside the Swedish east coast  
An Australian possum (not very realistic) and a koala  
Tobias, an architect from Malmö  
My brother on a horse in a knight's costume  
Friends – some of them with angel wings and party hats  
Martin, a headmaster. Here in his pyjamas  
My sister-in-law and her family  
My husband in a Santa's hat  
My sons (one of them an immigrant in the USA)  
Australian birds  
A Swedish swan  
A stuffed rabbit  
Myself

So: "The Theatre in The Park" features actors from around the world, all of them from my context – my photo album, fantasies and memories.

LET THE SHOW BEGIN!







## KARI ELFSTEDT

Norway / Norvēģija

Born 1948

Åsm. Vinjesgt. 5,

8800 Sandnessjøen, Norway

### Education

1972 Diploma, National College of Art and Design, Oslo, Norway

### Selected exhibitions

2006–2007 Norwegian Triennial, Textile and Fiber Arts, Oslo, Norway; Göteborg, Sweden

2004 2<sup>nd</sup> Triennial, North-Norway Atelier Lofoten, Svolvær, Norway

"Anti War Medals", Norway, Spain, USA  
2003 SVERM. Art and Cultural Festival, North-Norway, Harstad

2002 Moraira, Spain

### Awards

1990 The Amanda Award, Costume Design for the Norwegian feature film "Landstrykere"

### Works in collections

Norwegian Art Council, Art Museum of Northern Norway  
Royal Caribbean Cruise Lines, University of Tromsø, Norway

SIGNS is a part of a series to explore the technique in order to tell signs and trace from my experiences both in life and in my textile works. I am working with the traditional Norwegian material wool and using the Japanese traditional technique, Shibori.

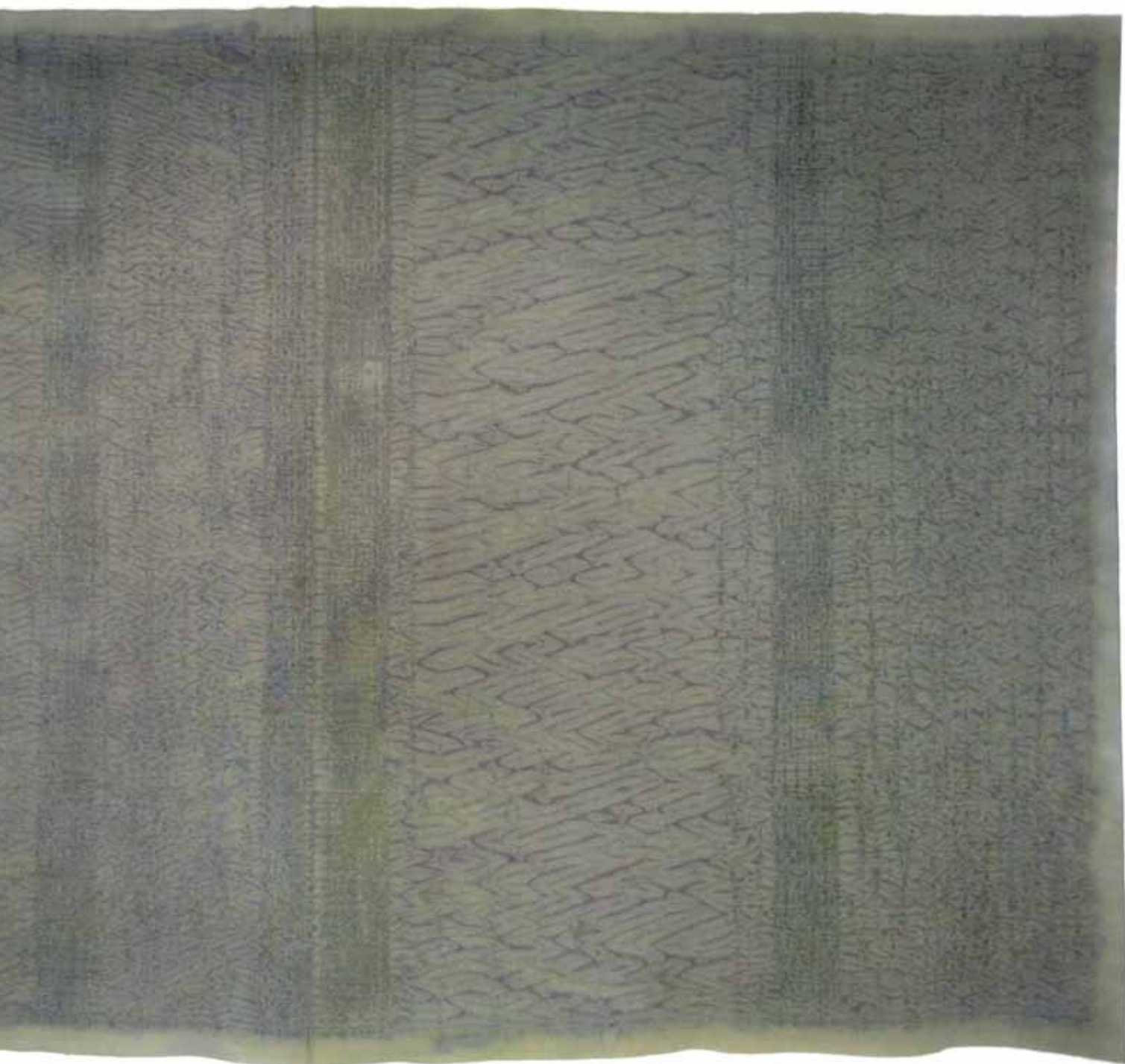
I have developed my own technique in dipping and colouring the works.

The non predictable result of the stitching, folding and dipping processes are for me both exciting and inspiring in my works with SIGNS and TRACES.





2007. Wool, Shibori technique. 150x235





# HILDE FOKS

The Netherlands / Niderlande

Born 1957

Bloemendaalseweg 186 A  
2051 9K Overveen, Holland

## Education

- 2005 Masterclass Yoshiki Hishinuma, textilelab, Textile Museum Tilburg, Holland
- 1981–1986 Gerrit Rietveld Academie, Textile design, Amsterdam, Holland

## Selected exhibitions

- 2006 "Two Close Ones", Tallinn, Applied Art Triennial, Estonia
- Holland Art Fair, Hague, Holland
- 2005 Gallery Portals, Calvià, Mallorca, Spain
- 1997, 1999, 2000, 2006 SOFA Chicago en SOFA New York, USA
- 1994, 1999/2000 Gallery Hilde Metz, Antwerp, Belgium
- 1997, 1999–2004 "Beurs van Berlage", Amsterdam, Holland
- 1991, 1999, 2001, 2006 Gallery Lous Martin, Delft, Holland
- 1995, 1999 Kunst Rai, Amsterdam, Holland
- 1991, 1999, 2004 Gallery Beeld & Aambeeld, Enschede, Holland
- 1992, 1998, 2003, 2006 Gallery Ra, Amsterdam, Holland

## Awards

- 1986 Consolation prize, Gerrit Rietveld Academie, Holland

## Works in collections

- Museum of Modern Art Arnhem, Holland
- Museum of Textiles, Tilburg, Holland
- Cooper Hewitt Museum (National Design Museum), New York, USA
- Musee des Art Decoratifs, Montreal, Canada
- Charles Wustum Museum, Racine, USA

Visible and invisible lines connect individuals.

This neckpiece expresses a unique identity.

Initials of people, in all colours, are embroidered in rhythm of their fingerprints, on human hair. Quite often they overlap, when they do colours and the initials make new things happen. Hair, old as mankind, embroidered with the newest technique on a Brother BSE- 1216AC donated by family and friends, connect people by visible and invisible lines.

2007. Human hair, rayon, polyester, embroidering. Ø38







# URSULA GERBER-SENGER

Switzerland / Šveice

Born 1958  
Glaernichstrasse 149,  
CH-8708 Maennedorf, Switzerland

## Education

1974–1978 Technical education  
courses at the Art  
Academy in Zurich,  
Switzerland

## Selected exhibitions

2007 7<sup>th</sup> International Baltic  
Minitextile Triennial,  
Gdynia, Poland  
3<sup>rd</sup> International Exhibition  
of Mini Textile Art,  
Kherson, Ukraine  
2006 "in rete", Como, Italy  
MX ESPAI exhibition with  
Yuki Kobayasi and Letizia  
Strigelli, 1010 Barcelona,  
Spain  
2005 "Reduced Gardens",  
Musées d'Angers, France  
"Transnegative" MX  
ESPAI 1010 Barcelona,  
Spain

## Works in collections

Textile Museum St. Gallen, Switzerland  
City Museum Gdynia, Poland  
Collection Bortolaso Totaro, Como, Italy  
Community Cressier, Switzerland  
Savaria Museum Szombathely, Hungary

My interest in people on the move in today's  
world:

A society on the move.

Tourists, migrants and pilgrims, people on the  
go of which some are more apparent than  
others. However, my particular interest here  
lies within the group of migrants who fall  
into the category of those who live without  
prosperity. These people are driven on in the  
hope of finding a better life in a prosperous  
country. Many make this long journey and  
never really accomplish their goal.



2007. Stainless steel (screen fabric), coloured through heat (oxidation); wire, individual technique. 11x87x10





## GROUP "WHITE MOTHS" ("BALTOS KANDYS")

Lithuania / Lietuva

Švenčioniu 37-3,  
LT 11350 Vilnius, Lithuania

Group "Baltos kandys" ("White Moths") was established in 1998 by six young talented textile artists. Since 1998 the group participates and is actively involved in organization of various exhibitions, symposia and educational initiatives. "Baltos Kandys" has been successfully showcasing their art projects in Lithuanian and other foreign markets.

### Selected exhibitions

2006–2007 "Litewskie tkaniny artystyczne 2006", Warsaw, Poland

"...des mites au musée?!...

Le Musée du Feutre,

Mouzon, France

"A Feast" St. Tomas Gallery,

Rovinj, Croatia

2005 Exhibition "Le Regard de la

prairie", Association Le Pont

Neuf, Paris, France

Exhibition "Att varai l

centrum", Krappertups

Konsthall, Höganäs, Sweden

"1st Quadriennale of

Lithuanian contemporary

fine arts", Contemporary

Art Centre(CAC), Vilnius,

Lithuania

2004 International exhibition

"Bocca de la verità",

Bodenburg, Germany

2003 International exhibition

"Art Salon CHA-2003. New

generation", Moscow,

Russia

International textile art

exhibition "Right-Side-Out

and Inside-Out",

M. Žilinskas art gallery,

Kaunas, Lithuania

International Contemporary

art exhibition "Grosse

Kunst Ausstellung NRW

Dusseldorf", Museum

Kunst Palace, Dusseldorf,

Germany

### Awards

2002 1st Award, "Paradoxical

Things", Muse avenue,

Kaunas' City Days,

Lithuania

### SHEEP DROPPINGS OF WOOL

Composition: 100% sheep wool

Nutritious value: 0

Artistic value: fair

Calorific value: considerable

It is recommended to keep in light and

well ventilated place

Shelf life: unlimited

Production date:

Manufacturer: group "White moths"

Užupio str. 16 – 30, Vilnius, Lietuva

b\_kandys@yahoo.com

The identity of a contemporary person is defined by his/her possessions. The things we own are perceived to guarantee success, happiness and confidence in ourselves.

Today's media and advertisement heavily reinforce limitless consumption and continuous replacement of goods, making this phenomenon a staple of contemporary society.

The art project "Sheep droppings of wool" is an installation of felt objects, accompanied by a video act filmed in the marketplace. During this act, sheep droppings of wool, packed by professional artists according to food administration labeling requirements, are presented together with food items and frequently purchased consumer goods. In view of massive and compulsive propensity to consume, consume, and consume, the art object is transferred into unusual space of traditional shopping. The video records shoppers' reactions and their interest in "unexpected" art product as manifestation of consumption habits of today's society.

AUSTĖ JURGELIONYTĖ  
KAROLINA KUNČINAITĖ  
MIGLĖ LEBENYKAITĖ  
RASA LEONAVIČIŪTĖ  
LAURA PAVILONYTĖ  
JULIJA VOSYLIŪTĖ



SHEEP DROPPINGS OF WOOL  
AITU VILNAS SPIRINĖS

2005. Installation, wool objects, video by Tomas Andrijauskas. 300x300x300





# KARI GUDDAL

Denmark / Dänija

Born 1952  
Ryesgade 83  
2100 Copenhagen, Denmark

## Education

- 1982–1984 Participant in a handicraft project in Peru  
1979–1982 Workshop education and studies

## Selected exhibitions

- 2005, 2006 Danish Tapestry, Copenhagen, Hjørring, Denmark  
2004 11<sup>th</sup> International Tapestry Triennial, Łódź, Poland  
2003 20 Years International Textile Art, Graz, Austria  
2002/03 ATA: Biennial 4, Vancouver, B.C./Carlsbad, al/Chicago, Ill  
2002 Danish Tapestry 2002, Århus, Denmark  
International Textile Art, Graz, Austria

## Awards

- 2004 Bronze medal and Tapestry Museum's Prize, Triennial, Łódź, Poland  
2003 Ole Haslunds Kunstnerlegat, Denmark

## Works in collections

Farum Town Hall, Hvidovre Municipality, Århus Municipality, Denmark  
The Danish Pharmacist University, Copenhagen, Denmark  
The Danish Museum of Decorative Art, Copenhagen, Denmark  
The New Carlsberg Foundation, Denmark

While I romped over the large surface, I thought of Cézanne's "if the tonal interrelationships are mastered, when they are right, the harmony comes by itself".

You cannot paint the sun by using the yellow colour – I have dyed more than 300 different tones.



DARKNESS WALKING  
PASTAIGA TUMSĀ

2005. Tapestry, Norwegian spelsau wool in author's own dyeings, with more than 300 different tones on flax warp. 273x183

Photos: Anders Sune Berg, Stefan Kai Nielsen / Ecco





## INYUL HEO

Korea / Koreja

Born 1962

1-814 Eunma APT, Daechi-dong, Gangnam-ku

135-778 Seoul, South Korea

### Education

2006 Professional Development  
Diploma – Tapestry  
weaving, West Dean  
College, UK

2003 MA – School of Art and  
Design, Sangmyung  
University, South Korea

### Selected exhibitions

2006 "Contemporary  
Tapestries", Petworth, UK  
"Prima Materia", West  
Dean, UK  
In rete-2006 Miniartextil,  
Como, Italy  
Danwon Arts Festival,  
Ansan, Korea  
4<sup>th</sup> International Fiber Art  
Biennial Exhibition "From  
Lausanne to Beijing",  
Suzhou, China

My work is an expression of my empathy with nature and of my inner sensibility. This tapestry expresses the image of clouds. Their diversity, their formation and their symbolism are fascination themes. For me the changeable and ephemeral nature of clouds is a metaphor for the human condition.

THE WING OF THE DAWN  
RĪTAUSMAS VĒSMAS

2006. Wool, linen, tapestry. 200x150





# INGJERD MONSEN HJELMELAND

Norway / Norvēģija

Born 1961

PB 33

N-5696 Tysnes, Norway

## Education

1985–1988 National College of Art and Design (SHKD), Textile Department, Bergen, Norway

1980–1981 Bergen Art School (KIB), Norway

About the work “It’s smouldering”:  
it is concerning the spreading of Islam.

## Selected exhibitions

2007 Stord Kunstlag, Stord, Norway

2006 Presentation Format/ Gyldendal, Frankfurt, Germany

2005 Bygdøy, Oslo, Norway

2004 Budapest, Hungary  
Péter-Pál Gallery, Szentendre, Hungary

“Strikk nå” (“Knit Now”),  
Sjøllingstad Uldvarefabrik  
og Museum, Sjøllingstad,  
Mandal, Norway

Solo exhibition „Con Fili”,  
Salhus Museum of Textile,  
Bergen, Norway

2003 Sogndal Kunstlag, Norway  
Sogn og Fjordane Museum  
of Art, Norway

2002 “Grassmesse”, Museum  
für Kunsthandwerk, Leipzig,  
Germany

2000 Annual Exhibition of Art  
Crafts, Bergen, Norway



IT'S SMOULDERING  
TAS GRUZD

2007. Wool, viscose, knitted, printed. 60x60







## CHRISTINE HOEM

Norway / Norvēģija

Born 1972  
Klampavikvegen  
5300 Kleppstø, Norway

2005 **Education**  
MFA – Bergen National  
Academy of Arts, Norway

2007 **Selected exhibitions**  
National Art Gallery, Sofia,  
Bulgaria

2006 "Textile Art" Norway",  
Museum of Foreign Art,  
Riga, Latvia; Kaunas,  
Lithuania

2005 Vestlandske Kunst Industri  
Museum, Bergen, Norway  
"B+O, Hå gamle  
restegård", Norway  
Orlando Gallery, Norway

2006 **Awards and grants**  
Working grant 3 years, NK,  
Norway

Exhibition grant, Norsk  
kulturråd, Norway

2005 Vederlagsfondet NBK,  
Norway

My work is about our understanding of our environment, and what is influencing our understanding of the truth. In this particular piece of work I have visited Iran and tried to get a different truth than what we get in the Norwegian media.

2006. Viscose, silkprint on warp, weaved in canvas technique. 50x50





## EVA JAKOVITS

Estonia / Igaunija

Born 1984  
Rahu 7a-25,  
50112 Tartu, Estonia

### Education

2002–2006 BA, Tartu Art College,  
Textile Department  
2006... Tartu University, Semiotics  
Department

### Selected exhibitions

2007 "Pillerkaar" with Triin  
Paumer and Helena Toots,  
Tartu Public Library, Estonia  
2006 "Needles and Pins",  
Estonian Museum of  
Applied Art and Design  
(ETDM), Tallinn, Estonia  
"Vaibaparadiis" exhibition  
of tapestries, HOP gallery,  
Tallinn, Estonia  
2005 "Minu Linn" course  
exhibition of tapestries,  
Tartu University Library/  
Eesti Põlevkivi Headquarter,  
Jõhvi, Estonia  
2004 10<sup>th</sup> Anniversary exhibition  
of the Department of  
Textile Art, Estonian  
National Museum, Tartu,  
Estonia

"Oslo, August 2006"

On how many strangers photos are you on and  
how many strangers are on your photos?

As digital cameras are usual friends of tourists  
and travellers on their journeys, the constant  
flashing on the streets of the capitals of the  
world is becoming more frequent. Ever-  
increasing capacity of memorycard allows  
snapshots on all possible occasions, there is  
no need for deep contemplation on the nec-  
cessity of the picture taking. And as the  
streets of the cities are crowded with all the  
other tourists with similar purposes and  
routes, there are rather a lot of strangers on  
the snapshots. One can wonder about all  
the people on one's pictures, who they are,  
which part of the world they come from and  
what kind of life they lead. Even more inter-  
esting, for a vain and curious person, on  
how many photos one is, in how many pho-  
toalbums in foreign countries, in stranger  
homes, in places and countries one has not  
been and maybe never will be. So the virtual  
travelling on other people's photos can lead  
one to further places than one could ever  
expect.









## JĒLENA JĒKABSONĒ

Latvia / Latvija

Born 1976

"Brankas", Ozolnieku region  
Jelgava, LV-3042, Latvia

### Education

1997–2005 MA – Art Academy of Latvia  
1992–1997 Riga Trade School,  
Weaver's diploma

### Selected exhibitions

- 2006 Textile arts group  
exhibition, St, Petersburg,  
Russia  
Exhibition "Two-Way  
Motion", Museum of  
Decorative Arts and  
Design, Riga, Latvia  
Textile Association's  
exhibition, Berlin, Germany  
Exhibition "<35", Jelgava  
History and Art Museum,  
Latvia
- 2005 Exhibition "Small, but  
Good", Jelgava History and  
Art Museum, Latvia
- 2003 Exhibition "Intuition",  
Museum of Decorative  
Arts and Design, Riga,  
Latvia  
Exhibition "With Love",  
Art Museum "Arsenāls",  
Riga, Latvia
- 2000 Exhibition "Baltik Silk  
Painting", Prague, The  
Czech Republic

Flood, storm, tornado, dryness – we more and more often hear about such natural disasters. And more often and with certainty in relation with them climate changes are mentioned.

Climate changes are the most important threats for our planet. Global warming furthers sea level rising, causing destructive flood, storm, continued dryness periods and affection with tropical diseases. In many places around the world at this moment tragic consequences of the global warming can be felt.

"The Last Moment" – we must act not to allow the situation become more malicious.



2007. Wool, synthetics, author's technique. 15x100x150





# SUNNA MAARIA KANGAS

Finland / Somija

Born 1974  
 Mechelininkatu 8 B 42  
 00100 Helsinki, Finland

## Education

- 2005–2007 MA – University of Art and Design in Helsinki (Uiah), Textile Department, Finland
- 1997–2000 BA – Institute of Art and Design, Textile Department, Vantaa, Finland

## Selected exhibitions

- 2006 Union of Finnish Art Associations (SKJL) 06 Exhibition, Lahti, Finland  
 Triennial of Textile 2006, Liptovsky Mikuláš, Slovakia  
 Valcellina Award Exhibition, Museo del Tessile of Busto Arsizio, Maniago, Italy
- 2005 Kaunas Art Biennial  
 "Textile 05", Kaunas, Lithuania  
 "Visions in Textiles" (ETN), Izmir, Turkey  
 Union of Finnish Art Associations (SKJL) 05 Exhibition, Porvoo, Finland

## Awards

- 2005 1st prize of Finnish Association of Artists and Designers competition for the Finnish Design Year

## Works in collections

Festivalmau archive Algarve, Portugal  
 Anonymous Performance archive Pilsen, Czech Republic  
 Valcellina International Award collection, Association Le Arti Tessili, Italy  
 Regional Hospital, Porvoo, Finland  
 Institute of Art and Design, Vantaa, Finland

My work consists mainly of collages. I put different kind of pictures and techniques together, traditional and new methods. In this work I use pictures clipped from newspapers, photo editing, digital printing and quilting.

Philosophical societal attitude is a typical aspect in the works. My main aim is to ponder on the relationship between surface and depth. The topics that interest me include humanity and being human in surrounded time, global situations and media reality.



2007. Newspaper pictures, photoediting, water color, digital printing, quilting, mixed technique on cotton. 126x131







# MICHIKO KAWARABAYASHI

Japan / Japāna

Born 1942

14-1, Higashiura-Cho, Misasagi, Daigo, Fushimi-Ku, Kyoto  
601-1313 Japan

## Education

1963–1965 International Design  
Institute in Kyoto, Japan

## Selected exhibitions

Collaborating textile artists  
from Britain and Japan,  
National Museum of  
Modern Art, Kyoto, Japan  
"Through the Surface"  
Japanese and British artists  
on tour, UK  
4<sup>th</sup> International Textile  
Exhibition, Kaunas,  
Lithuania  
1<sup>st</sup> International Triennial  
for Minitextiles,  
Szombathely, Hungary  
International Biennial of  
Miniature Textile,  
Szombathely, Hungary  
"Fibre Art Today"  
exhibitions at Shijo Gallery,  
Kyoto, Japan

## Awards

Prize, Tokyo Textile Design  
Competition, Tokyo, Japan  
TFT Prize, Tokyo Textile  
Design Competition,  
Tokyo, Japan  
Himeji City Culture  
Promotion Foundation  
Prize – 50<sup>th</sup> Anniversary  
Himeji City, Japan

## Works in collections

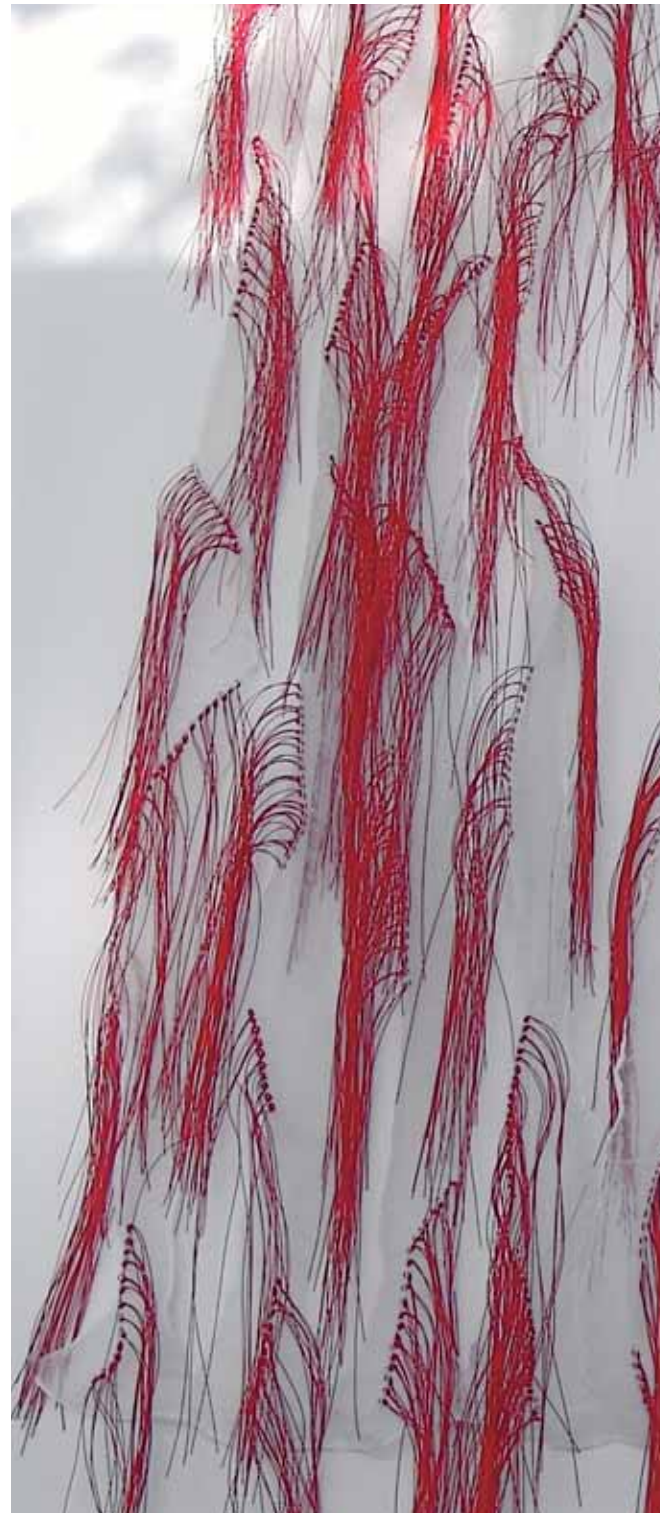
Nottingham Castle Museum and Art  
Gallery, UK  
Contemporary Art Society Collection,  
UK

I am fascinated with ephemeral moments - the ambiguity of time and space. Blurring clear boundaries and the possibility of being „in-between“ these two phenomena allow me to view the world from various points of view.

My Intention is to create „overlapping layers“ which appear to ebb and flow between static and dynamic states. These overlapping conditions are equivocal, ambiguous and ephemeral in terms of the exact position of the boundary and the way which it is perceived.

Composition between Japanese traditional texture (Linen mosquito net) and Japanese traditional twine which is called „Mizuhiki“ creates a dynamic emotional illusion. The flickering light and shadow and the transience of shifting surfaces allude to the world of nature.

In Japanese, the word „musubu“ means to tie or bind, and when something is tied with the strong, thin, ceremonial two-tone twine made from Japanese paper fibers called „Mizuhiki“, it takes on a special meaning. To Japanese, tying something in this manner conveys warmth, affection and togetherness. My hope is to leverage this concept to create a moment which binds people, culture and time together in such a way that participants are brought into an calm and infinite space.





2007. Japanese traditional texture: kaya (linen mosquito net), mizuhiki (paper thread). Tie. 220x200x10





# JURATĖ KAZAKEVIČIUTĖ

Lithuania / Lietuva

Born 1974

Neravu Str. 21-2

LT-66261 Druskininkai, Lithuania

## Education

2002 MA – Vilnius Art Academy,  
Kaunas Art Institute, Textile  
Department, Lithuania

2000 BA – Vilnius Art Academy,  
Textile Department,  
Lithuania

## Selected exhibitions

2006 United Textile Art  
Exhibition of Lithuanian  
and Estonian Artists,  
Tallinn, Estonia

2005 "Self Subjects" exhibition,  
Vilnius, Lithuania  
Lithuanian Artists  
exhibition, Lvov, Ukraine  
Lithuanian Artists  
exhibition, Tallinn, Estonia  
"Open letter", 4th Textile  
Art Biennial, Vilnius,  
Lithuania

1<sup>st</sup> Lithuanian Contemporary  
Art Quadrennial, Vilnius,  
Lithuania  
Lithuanian Artists' Painted  
Silk exhibition,  
International Culture Centre  
Caisa, Helsinki, Finland

2004 "Own Shirt is Next to My  
Skin, Textile Art Biennial,  
Arka Gallery, Vilnius,  
Lithuania

2003 Project "My Family –  
MAFFIA", exhibition  
"Zolotaja Molodiozh",  
Akademija Art Gallery,  
Vilnius, Lithuania

2002 "The Objects Which Be  
Touched", Contemporary  
Textile Art exhibition,  
J. Monkute-Marks  
Museum-Gallery,  
Kedainiai, Lithuania

## Awards

2002 2<sup>nd</sup> Prize, Alley of Art and  
Muses, project-competition,  
Kaunas, Lithuania

2001 1<sup>st</sup> Prize, Artistic Dolls  
exhibition-competition,  
Vilnius Quilt Gallery,  
Lithuania

A rabbit is one of our masks reflecting the globalisation; the mask suits for everyone and everywhere. For women it suits as a mask of sexuality that might be seen in "Playboy" magazines; for men it is a mask of timidity, false sweetness and tenderness, prolificacy. The idea came to my mind to create an artwork that could be an answer to Lithuanian Artists Alliance chairman's V. Krutinis remark about using pornography in textile, he meant Vita Geluniene's artwork "Happy days", 2005.



2006. Wire, fiberfill, nylon, cotton, soft sculpture. 90x70x60







# JASMINKA KONČIĆ

Croatia / Horvātija

Born 1973

Družilovec 72

49214 Veliko Trgovišće, Croatia

1997 **Education**  
Zagreb Academy of Fine  
Arts, Graphic Art  
Department, Croatia

2007 **Selected exhibitions**  
"Supermen", SC Gallery,  
Zagreb, Croatia

2006 "Fetish", VN Gallery,  
Zagreb, Croatia  
2<sup>nd</sup> Biennial of Fashion  
Photography, Varaždin,  
Croatia

2005 "The Parallel Reality",  
Miroslav Kraljević Gallery,  
Zagreb, Croatia

1997 **Awards**  
Fashion news, Rijeka,  
Croatia

In this work I am playing with the visual information available through digital and e-media that are nowadays, at the time of total globalization, the fundamental means of communication. I am fascinated by fan clubs (especially with the Hollywood stars' websites designed by fans where you can find and trade variety of information, such as photos for example). Thus photography becomes one of the fundamental means of communication, and I thought it interesting to transfer something, that has such a media presence, into a decorative "media pattern".

Images of actors were processed and multiplied as a decorative textile design. I placed today's idols on T-shirts by means of inversion. Whereas in the 1950s the irresistible actors like Marlon Brando and James Dean (whom media turned into stereotypes of male beauty) promoted the T-shirt greatly by wearing it, I use it inversely, only as a canvas on which a design is printed. The design resulted from minimalization and rhythmical and geometrical repetition of today's super-heroes images, such as Brad Pitt. Their images are used only to form a decorative design and cannot be recognized as themselves until seen up-close. When seen from a distance, the designs look just like some traditional patterns.

The design is printed on a glossy, synthetic material and is hermetically sealed inside a plexiglass case, visible to all, but at the same time autonomous and untouchable.

2007. Synthetics, digital textile print, plexiglass case. 12x30x40





# LAIMUTĖ KOZLOVIENĖ

Lithuania / Lietuva

Born 1958  
Vivulskio 20-24, Vilnius  
03115 Lithuania

## Education

- 1996–2000 Vilnius Art Academy,  
Textile Department,  
Lithuania
- 1977–1981 Vilnius University, Sales  
Economic Department,  
Lithuania

## Selected exhibitions

- 2007 3<sup>rd</sup> International Collage  
exhibition, Gallery "E.R",  
Kaunas, Lithuania
- 2006 Lithuanian Biennial of  
Textile "Trasa", Gallery  
"Arka", Vilnius, Lithuania  
3<sup>rd</sup> International Collage  
Exhibition, Gallery "Arka",  
Vilnius, Lithuania
- 2005 4<sup>th</sup> International exhibition  
of miniatures "Little m",  
Vilnius, Klaipeda, Siauliai,  
Lithuania  
4<sup>th</sup> International Mini  
Textile Biennial "Open  
Letter", Gallery "Arka",  
Vilnius, Lithuania  
5<sup>th</sup> International Kaunas  
Art Biennial "Textile 05",  
Kaunas M. Žilinskas Art  
Gallery, Kaunas, Lithuania  
World Wide Felt Art  
Meeting – exhibition  
"What is Made from  
Sheep Hair", National  
Gallery of Budapest,  
Hungary
- 2003 3<sup>rd</sup> Cheongju International  
Craft Biennial "Happiness  
in Life", South Korea  
"Small Wonder", Vertigo,  
Canada
- 2002 "Cup" (Time for Tea) gallery  
"Vartai", Vilnius, Lithuania
- 2001 5<sup>th</sup> Biennial of Baltic  
textile miniatures, Gdynia,  
Poland  
European Textile and Fibre  
Art Exhibition "Tradition  
and Innovation", Riga,  
Latvia  
International textile  
exhibition "Soft world",  
M. Žilinskas art gallery,  
Kaunas, Lithuania
- 1999 6<sup>th</sup> International Triennial  
of Miniature Textile,  
Angers, France

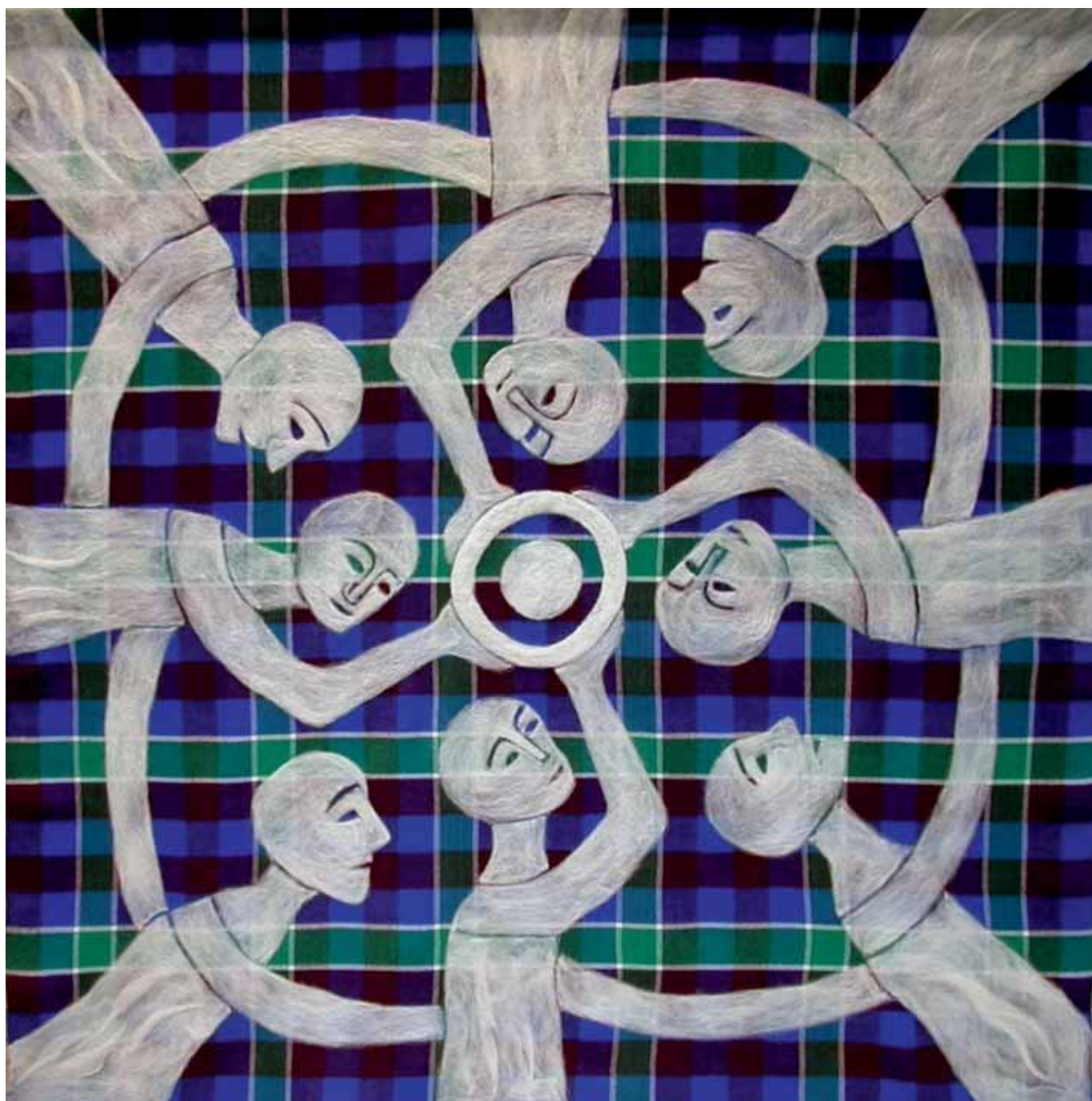
## Awards

- 2003 Honour Reference, 3<sup>rd</sup>  
International Crafts  
Biennial and Competition,  
Cheongju, South Korea
- 2000 Prize of Vilnius Art  
Academy for graduate  
artwork, Lithuania

In my art work "Unite" I want to explain, in all  
the world visible, blending of traditions.

Some textile materials and techniques have  
become "international kitchen". Influenced  
by innovations there are interpretations and  
mutations of traditional textile. The "cultural  
import" is dialectically influenced by one's  
cultural heritage.

I applied implanted wool fiber into Lithuanian  
textile, made for usage, and in this way ren-  
ovated national experience.







# IEVA KRŪMIŅA

Latvia / Latvija

Born 1964

A. Deglava 53–38

Riga, LV-1035, Latvia

## Education

1992–1993 MFA – Art Academy of Latvia

1984–1989 BFA – Art Academy of Latvia, Textile Department

1979–1983 Riga Design and Art School, Latvia

## Selected exhibitions

2007 12<sup>th</sup> International Triennial of Tapestry, Łódź, Poland

7<sup>th</sup> Baltic Mini Textile Triennial, Gdynia, Poland

2006 Latvian Textile Art Exhibition in St. Petersburg, Russia

Latvian Textile Art Exhibition in Berlin and Hamburg, Germany

2006 4<sup>th</sup> Tallinn Applied Art Triennial "Two Close Ones" Tallinn, Estonia

2006–2008 "International Lace Biennial" Brussels, Heidelberg, Angers, Riga, St. Gall

2005 4<sup>th</sup> International Biennial of Mini Textiles „The Open Letter“, Lithuania

2004–2005 American Tapestry Biennial "Five". Denver, Colorado, USA

2004 6<sup>th</sup> Baltic Mini Textile Triennial, Gdynia, Poland

2004 2<sup>nd</sup> European Textile and Fibre Art Triennial „Tradition and Innovation“. Riga, Latvia

"Textile Art from Latvia", Seville, Spain

Contemporary International Fibre Art „From Lausanne to Beijing 3“, Shanghai, China

2003 International Textile Art Exhibition "Right and Wrong Sides", Kaunas, Lithuania

2002 Latvian Textile and Fibre Art Exhibition, Moscow, Russia

2001 10<sup>th</sup> International Triennial of Tapestry, Łódź, Poland

## Awards

2004, 2005 2<sup>nd</sup> Prize, Latvian Book Art Competition, Riga, Latvia

2004 Prize of Distinction at the 6<sup>th</sup> International Baltic Mini-Textile Triennial, Gdynia, Poland

2003 1<sup>st</sup> Prize, Latvian Book Art

Competition, Riga, Latvia

1998 Competition Prize, "Riga in Contemporary Art", Riga, Latvia

## Works in collections

Museum of the Artists' Union of Latvia

Museum of Decorative Arts and

Design, Riga, Latvia

Riga History and Navigation Museum, Latvia

Art Museum of Jurmala, Latvia

Rank and file resemble each other only outwardly. Actually, everyone is driven by and torn apart by their own passions, fears and ambitions. The sense of joy and happiness is individual, as well. Each rank and file member has got his task in life. We all belong to rank and file.

The material of my work is polyethylene which is used for making garbage bags. By means of silk screen printing I imparted gilding to them, but melting revealed fragility of the material.

2007. Polyethylene (garbage bags), silk screen print, author's technique. 200x127





# MAXIMO LAURA

Peru / Peru

Born 1959  
 Urb. Brisas de Santa Rosa III Etapa MZI Lte 17  
 Lima 31, Peru

## Education

- 1987 Kela Cremaschi's workshop, Argentina
- 1985–1986 Seminars "Andean Art and Design"
- 1980–1983 National University "Mayor de San Marcos" (UNMSM), Hispanic Literature
- 1978–1979 National University "San Cristobal de Huamanga" (UNSCH)
- 1974 Painting Workshop at the Escuela Nacional de Bellas Artes (ENBA) in Ayacucho
- 1966–1974 Workshop of Miguel Laura (Ayacucho weaving)

## Selected exhibitions

- 2006 Gallery Indigo "Ofrendas", Lima, Peru
- 2006 National Museum of American Indians, Washington DC, USA  
 Gallery Fibre Art Center "Maximo Laura Tapestries", Ammerhts, MSS, USA  
 Gallery Centro Español "Tapiceria del Tiempo", San José, Costa Rica  
 Gallery Inti "Maximo Laura Peintre-Tisserand Peruvien", Paris, France  
 Gallery and Studio Bleecker Street "Eternal Sounds", Carrboro, North Carolina, USA  
 Gallery Artempresa "Tejiendo Tiempos", Córdoba, Argentina

## Awards

- 2005 Prize "Best In Show" Latin American Art VIII, Miami, USA
- 2002 Tribute X Muestra Ibero-Americana de Artesanía, Puerto La Cruz, Venezuela  
 Medal "Juan Pablo Viscardo and Guzmán", awarded by the Peruvian Representative Congress  
 "Master Craftsman Iberoamerican Award", Venezuela
- 2001 "Grand Master Craftman Peruvian Award", Lima, Peru

- 1996 Best International Artist Award, IV MAI, Venezuela
- 1996, 1994, 1993 International Craft Arts Festival Award, Miami, USA
- 1992 UNESCO Award "For Latin American And Caribbean", Tenerife, Spain
- 1991 "Golden Hands" National Award, Lima, Peru

## Works in collections

- Museum of Art Popular Riva Agüero, Lima, Peru
- National Museum of the Peruvian Culture, Lima, Peru
- Cultural Institute Peruano Norteamericano (ICPNA), Lima, Peru
- World Bank, Washington DC, USA
- National Museum American Indian NMAI, Washington DC, USA
- Museum of America, Miami, USA
- Museum of Craft of Finland, Jyväskylä, Finland
- Ibero-American Museum of Craft, Orotova, Tenerife, Spain

## "THE DREAM OF A WARRIOR OF LIGHT AT DAWN"

A poem to the rebirth  
 Of the abundant origins.  
 Eternal Chant,  
 Unalterable and steadfast  
 To the sacred fruit of the Mother Earth,  
 Who gives life for harmony in peace  
 And conscience between all beings in Light.  
 Meeting with the presence  
 Of the Spirit of the Jaguar,  
 Great God,  
 Commander in the Andean World.



THE DREAM OF A WARRIOR OF LIGHT AT DAWN  
GAISMAS BRUŅINIEKA SAPNIS RĪTAUSMĀ

2006. Alpaca, cotton, mixed technique. 253x122







# SHAOJI LIANG

China / Çin

Born 1945

291-1 Lucheng Road

317000 Linhai City, Zhejiang Province, China

## Education

Academy of Fine Arts in  
Zhejiang Province, China

I am interested in versatile possibilities to  
express myself in fibre art. My thoughts are  
about human beings and nature.

## Selected exhibitions

- 2004 2<sup>nd</sup> European Textile and  
Fibre Art Exhibition  
"Tradition and Innovation",  
Riga, Latvia
- 2001 European Textile and Fibre  
Art Exhibition "Tradition  
and Innovation", Riga,  
Latvia
- 2000 5<sup>th</sup> International Lace  
Exhibition "Betonac Prize",  
Sint Truiden, Belgium
- 1999 48<sup>th</sup> International Biennial  
of Art, Venice, Italy
- 1993, 1999 4<sup>th</sup>, 9<sup>th</sup> International  
Exhibition of Miniature  
Textiles, Como, Italy
- 1990, 1992 8<sup>th</sup>, 9<sup>th</sup> International  
Biennial of Miniature  
Textiles, Szombathely,  
Hungary
- 1989 "New Forms of Art",  
Chicago, USA
- 1987 13<sup>th</sup> International Biennial  
of Tapestry in Lausanne,  
Switzerland

2006. Synthesis – metal soft tube for discharge of smoke and ashes, stainless steel wire / bright cloth. 20x125x60





# ARTIS LŪSIS

Latvia / Latvija

Born 1951  
Kr. Valdemāra St.129-3,  
Riga, LV-1013, Latvia

## Education

- 2003 MA – Art Academy of Latvia
- 1981 Textile Art Department, Art Academy of Latvia
- 1975 Riga Design and Art School, Latvia

Am I God?...

## Selected exhibitions

- 2007 12<sup>th</sup> International Triennial of Tapestry, Łódź, Poland
- 2006 12<sup>th</sup> International Lace Biennial, Brussels, Belgium
- 2004 Exhibition „Latvian Textile Art”, Seville, Spain
- 2<sup>nd</sup> European Textile and Fibre Art Triennial “Tradition and Innovation”, Riga, Latvia
- 2001 European Textile and Fibre Art Exhibition “Tradition and Innovation”, Riga, Latvia
- 1989 “New Art Forms”, Chicago, USA

## Awards

- 2006 Crystal Bobbin, International Lace Biennial, Contemporary Art, Brussels, Belgium

## Works in collections

- Museum of Decorative Arts and Design, Riga, Latvia
- Russian Museum, St. Petersburg, Russia

2007. Synthetic felt, perforation, plastic, light. 120x50x25







# KAZUHITO MAEKAWA

Japan / Japāna

Born 1974  
55 Nishi-machi. Sasayama-shi. Hyogo  
669-2342 Japan

- |      |   |
|------|---|
|      | <b>Education</b>  |
| 1997 | Osaka University of Art, Japan  |
|      | <b>Selected exhibitions</b>   |
| 2007 | Ayanasu Kazuhito Maekawa / Kozue Yasuoka Exhibition -sneak attack of "Sensyoku", Senbikiya Gallery, Tokyo, Japan  |
| 2005 | Group Exhibition [Ayanasu], projected by Osaka University of Art, Osaka, Japan  |
| 2004 | Solo Exhibition, Dohjidai Gallery of Art, Kyoto, Japan  |
| 2003 | Group Exhibition projected by Toyonaka-city and Osaka University of Art, Toyonaka City Gallery, Osaka, Japan  |
| 2002 | Exhibit at 100 Oeuvres, Paris, France   |
| 2001 | Solo Exhibition, Ships Kyoto Shop, Kyoto, Japan   |
|      | <b>Awards</b>   |
| 2007 | Excellence Prize, Asahi, Modern Craft Exhibition, Japan   |
| 2006 | Outstanding honorable mention, 4 <sup>th</sup> International Fiber Art Biennale – From Lausanne to Beijing, China Prize of the Governor of Hyogo, Sasayama-City Exhibition, Japan |
| 2003 | Purchase Prize, Art Exhibition at Tajima, Japan   |
| 2005 | Tokyo Competition, Japan  |
| 2001 | Encouragement Prize, The Exhibition of the 21 <sup>st</sup> Century Art, Japan The World Competition of Art and Craft, Kanazawa, Japan  |

**Works in collections**  
Yabu-city, Hyogo, Japan

Among the techniques used in making KIMONO (traditional Japanese clothing) is a batik method known as "rouketsu-zome". Presently, silkscreen painting, standard in textiles, is also becoming common place.

By pursuing the precarious balance between two seemingly contradictory forces: the grounding of tradition and the necessity of innovation, I attempt in my work to express the limitless possibilities and power inherent in such an engagement.

The natural and the artificial, the strong and the delicate, the adorable and the frightening, nationalism and globalism, tradition and innovation: the conflicting dynamic of these forces is the source that gives birth to human potential.

USING MY EYE AS A JAPANESE SWORD  
MANA ACS KĀ JAPĀŃU ZOBENS

2006. Cloth (cotton), gold / rouketu-zome / wax work / batik / silkscreen. 230x300





# KEIKO MIZUTANI

Japan / Japāna

Born 1959

4-4 2 Chidori Ota-ku

146-0083 Tokyo, Japan

1982 **Education**  
Textile design, Tokyo Zokei  
University, Japan

2006 **Selected exhibitions**  
**16<sup>th</sup>** International  
Exhibition of Contemporary  
Textile Art "in\_rete-2006  
Miniartextil", Como, Italy

??? **4<sup>th</sup>** International Artistic  
Linen Cloth Biennial,  
Krosno, Poland

2005 **6<sup>th</sup>** International Shibori  
Symposium, Japan  
Shibori-Expounding Form  
Sembikiya Gallery, Tokyo,  
Japan

**8<sup>th</sup>** International Triennial  
of Mini-Textiles, Joint Japan  
exhibition, Angers, France  
**5<sup>th</sup>** International Kaunas  
Textile Art Biennial,  
Lithuania

2004 International Competition  
"Beyond Tradition" – New  
Ply- Split Fiber Sculpture  
CCMG, USA  
**3<sup>th</sup>** International Biennial  
"Women in Textile Art",  
Square- Carre-Cuadrado  
Collection, ARA Gallery,  
Miami, USA

1998, 2000 International Competition  
(4<sup>th</sup>, 5<sup>th</sup>) „In Our Hands”,  
Nagoya, Japan

The round earth is connected.

I wish the kindly relationship between people  
and man, symbiosis with people and nature,  
and the world without war.

GREEN CIRCLE / SYMBIOSIS  
ZAĻAIS APLIS / SIMBIOZE

2006. Polyester rope, ply split braiding. 36x180x60







# THERESA NEUHUBER

Austria / Austrija

Born 1975  
Klimschgasse 28/28  
1030 Vienna, Austria

- Education**
- 2005 Academy of Fine Arts,  
Textile Department, Vienna,  
Austria
- 2001 Studies of Regional  
Planning and Research,  
University of Vienna,  
Austria
- Selected exhibitions**
- 2006 HGA's Convergence 2006  
Grand Rapids "Make a  
Grand Entrance" – Art  
Fashion Show and Exhibit,  
Michigan, USA
- 2004 "I Never Promised you an  
Obstgarten", Canterbury  
ICE 2004, UK
- 6<sup>th</sup> path of Design of  
Neubau, "arriba arriba!"  
retro?, Vienna, Austria
- "Paper Kites", Budapest,  
Hungary
- Club Interdisziplinär # 15,  
MuseumsQuartier Wien,  
Electric Avenue, Austria
- Monochrom, "Arts in  
Ethnobiology", Vienna,  
Austria

Tradition and Innovation, the whole world in  
form of a real "network", stretched in a  
small embroidery frame. Silver, grey, chic,  
modern, "spacy" but cold, firm unflexible,  
impersonally and fragile at the same time.  
There is one red-coloured button, one golden  
screw, the network is depending on. If  
somebody is turning the screw only a little  
bit, the whole world could be destroyed.

## Works in collections

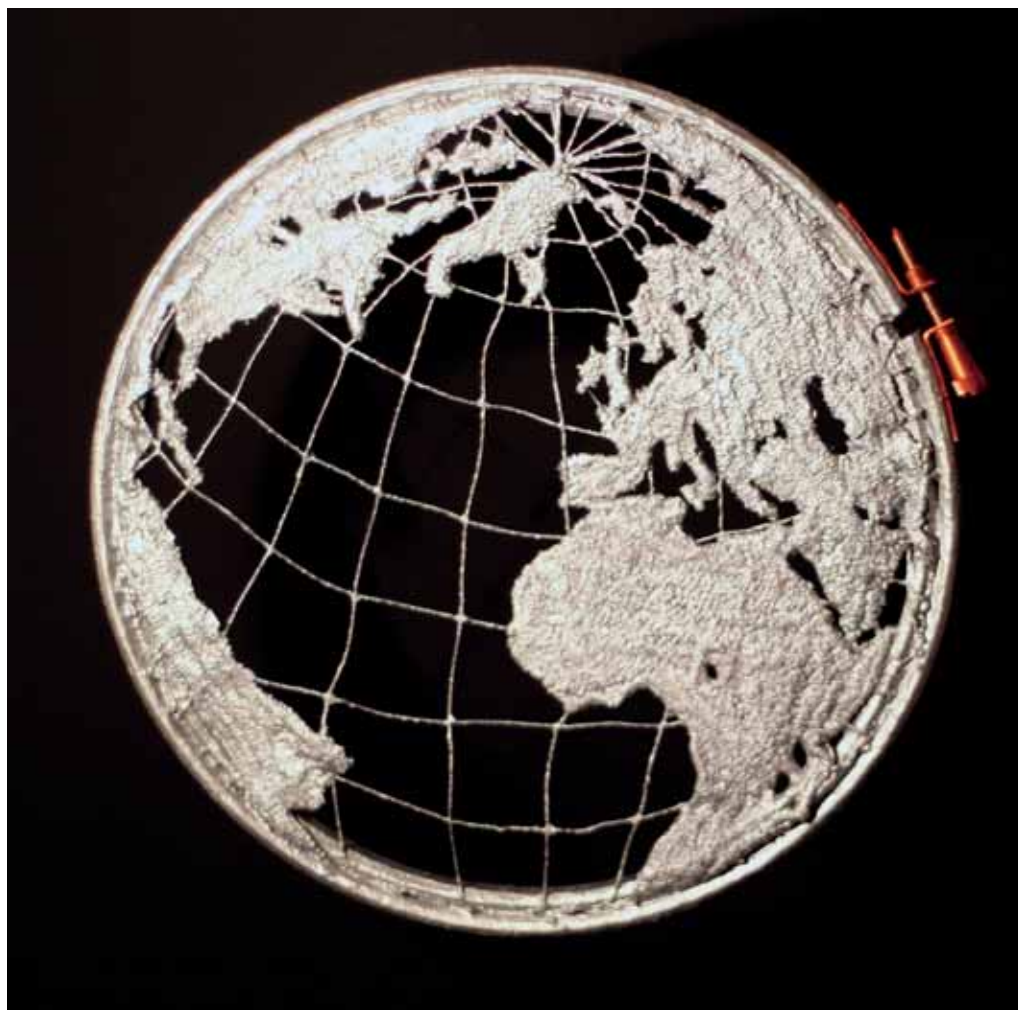
Handweavers Guild of America,  
Georgia, USA

Club 7 Kulturforum Neubau, Vienna,  
Austria

Academy of Fine Arts in Vienna, Austria

MuseumsQuartier Wien, Electric  
Avenue, Vienna, Austria

2007. Sewing-silk, silver lacquer, frame, embroidery. (With the sewing-machine the motif was stitched at a water-soluble film. After putting the embroidery into a frame, the film was rinsed in water. At last the motif was painted with silver lacquer.) 17x17





# HANNELE OLLAKKA

Finland / Somija

Born 1952  
Salokatu 46  
40630 Jyväskylä, Finland

- Education**
- 2001 MA – University of Art and Design, Helsinki, Finland
- 1977 BA – University of Helsinki, Finland

- Selected exhibitions**
- 2006 "Apostolit", Rantakasarmi, Helsinki, Finland
- 2004 "Apostolit", Museum of Central Finland, Jyväskylä, Finland
- The Annual Exhibition of the Artists' Association of Jyväskylä, Finland
- Solo exhibition, Tampere Maja, Tartu, Estonia
- 2003 Encuentro Internacional Contemporaneo Mini Textil, Museo Nacional de Bellas Artes, Santiago, Chile
- "North is Talking", M.X.Espai, Barcelona, Spain
- 2002 10<sup>th</sup> International Lace Biennial – Contemporary Art, Brussels, Belgium
- "Fet a Fora/Fet Aqui, Ill" Mini-textile International Contemporary Art Exhibition, M.X.Espai, Barcelona, Spain
- 2001 "Visions from the Nature", Total Museum of Contemporary Art, Seoul, Korea
- Invitational exhibition, Little Italy Peninsula Art Centre, Charlotte, NC, USA

- Awards**
- 2002 Gold medal, 10<sup>th</sup> International Lace Biennial – Contemporary Art, Brussels, Belgium

## Works in collections

Art Museum of Jyväskylä, Finland  
Craft Museum of Finland

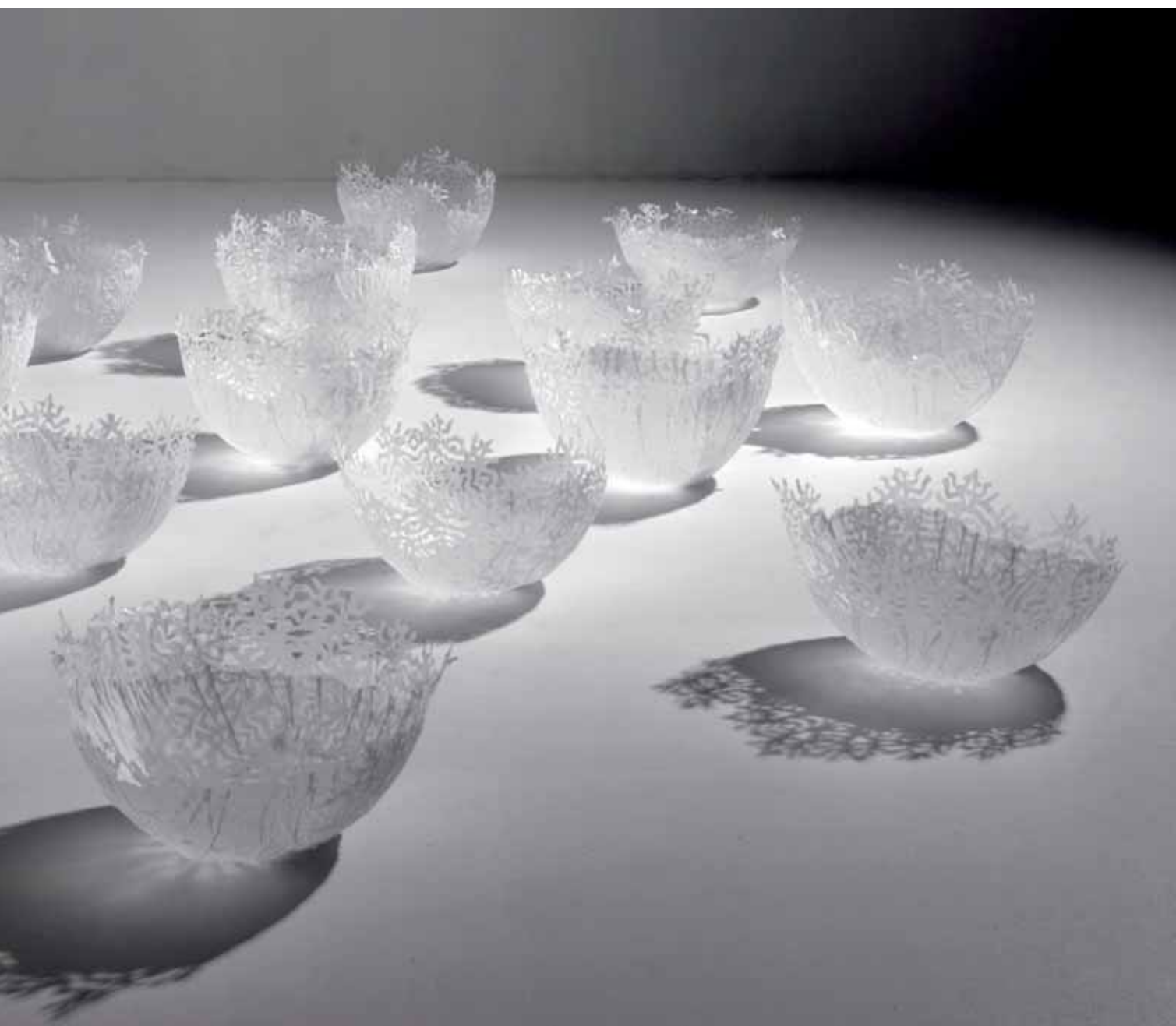
Modern life is a paradox: the more comfortable man makes it for himself, the more uncomfortable it becomes for Mother Earth. People live as though their lives are separate from nature, without realizing that they are part of it.

In my works, I often study nature and man's dependence on it, and especially the beauty, fragility and vulnerability of northern nature.

"Beautiful Earth" turns our eyes to the polar areas where big changes are taking place. Are they caused by global intrigue? It is worth thinking.



2007. Tissue paper, cut and starched. 30x300x250 (one piece: Ø35cm)







# KAZUYO ONOYAMA

Japan / Japāna

Born 1951

1-10-4 Izuo Taisho-ku, Osaka

551-0031 Japan

**Education**  
1974 Osaka University of Arts,  
Japan

**Selected exhibitions**  
2006 The International Fiber Art  
exhibition, Cyan Museum of  
Art, Korea  
2003 "Beyond Lace", Musée Des  
Beaux-Arts Et De La Dentelle  
De Calais, France  
1999 The invitational exhibition  
of Chongju International  
Craft Biennial '99, Chongju  
Art Hall, Korea  
1998 International Triennial of  
Tapestry Łódź '98, Central  
Museum of Textile, Łódź,  
Poland  
1995 Contemporary Direction in  
Japanese Fiber Art, Kyoto  
Municipal Shijo Gallery,  
Japan  
1989 International Textile  
Competition '89-Kyoto  
(2nd,3rd,4th), Japan

**Awards**  
2006 Excellence Prize, 4th  
International Fiber Art  
Biennial, Suzhou, China  
2004 Bronze Prize, 3rd  
International Fibre Art  
Biennial, Shanghai, China  
2002 Honour Prize, From  
Lausanne to Beijing 2002,  
International Tapestry Art  
Biennial, China  
1997 2nd Grand Prix Tenri  
Biennial '97, Japan  
1993 2nd Grand Prix, "In Our  
Hands" – an International  
Competition  
1988 Grand Prix, Takaoka Craft  
Competition '88, Japan

When I was a child, my toys were handmade.  
Leftover pieces of cloth that my mother or  
grandmother had used were cut and sewn  
into dolls' dresses.

Leftover pieces of Japanese or colored paper  
used to cover *Shoji*, or paper partitions,  
commonly used in traditional Japanese  
houses, were folded to make balloons,  
boats, paper dolls, flowers and so forth.  
The Japanese paper *Washi* was used not  
only for dwellings, which is well-adapted to  
the Japanese climate, but also for furniture,  
children's toys and playthings, household  
furnishings and items of formal social  
exchange.

Its meaning and use vary with various ways  
of folding, and this tradition of folding  
paper has been handed down through the  
generations, becoming today the *Origami*  
that is known throughout the world.

The crane shape is the most typical repre-  
sentative of *Origami*. The crane has long  
been esteemed in Japan, Korea and China  
as a bird of great longevity, symbolizing  
peace. Even today, we believe in the tradi-  
tion of *Senbazuru* or the thousand paper  
cranes, and we fold one thousand of  
*Origami* symbols of longevity to pray for  
recovery from illness.

I find an abstract beauty in this tradition of  
*Origami*, which shows a richness of spirit.  
How are we to bring expression and func-  
tion today to its depth and abundance, hid-  
den within the folds of their simplified  
shapes?...

I have folded thin cloth pieces layer upon  
layer in the spirit of folding one thousand  
cranes, praying for happiness, peace, abun-  
dance and good health, and expressed the  
relationship between life and environment  
with the vivid beauty of the unblemished  
yellow.





# LAIMA ORŽEKAUSKIENĖ

Lithuania / Lietuva

Born 1959

T. Ivanausko 17

Kaunas LT-3018, Lithuania

## Education

1978–1985 Kaunas Art Institute of  
Vilnius Art Academy,  
Textile Art Department,  
Lithuania

## Selected exhibitions

2006 "Taboo or not Taboo" –  
Contemporary Art Biennial,  
France, Poland, Scotland,  
Lithuania  
Textile exhibition, Tallinn,  
Estonia

Solo representation,  
Residence "Sanskriti  
Kendra"

Solo exhibition, Parliament  
of the Republic of Lithuania

2005 "Lithuanian Textile",  
Krakow, Poland  
"Textile 05" International  
exhibition, Kaunas,  
Lithuania

## Awards

2005 National Award of the  
Republic of Lithuania  
(Winner of the Lithuanian  
National Art Prize)

2004 Outstanding Honourable  
Award, International Fibre  
Art Biennial, Shanghai,  
China

2003 Grand Prix at the  
International Textile  
Exhibition, Kaunas,  
Lithuania

Grant from the  
Government of Lithuania

1999 Prize at the International  
Textile Exhibition, Kaunas,  
Lithuania

1998 Diploma at the  
International Textile  
Exhibition, Kaunas,  
Lithuania

## Works in collections

Museum of Fine Arts, Vilnius, Lithuania

M. K. Ciurlionis Museum of Arts,  
Kaunas, Lithuania

Art Gallery of Szombathely, Hungary

Art Centre, Stockholm, Sweden

The photo of the woman was done in a hospital several days before she left. The exact documentary portrait was printed on the warp. I have attempted to fix the provisory character of daily life on the warp. The weft "covers" the portrait with historical layer and signs of eternity. The background of the idea is a common woman, prosiness, documentary.



SLIP No. 2. HER NAME WAS EGLĒ  
SLEJA Nr. 2. VIŅU SAUCA EGLĒ

2006. Transparent goldthread, double weaving, digital print on warp. 180x160







# EDĪTE PAULS-VĪGNERE

Latvia / Latvija

Born 1939  
 Artillerijas St. 3-20,  
 Riga, LV-1001, Latvia

## Education

- 1963–1968 Art Academy of Latvia,  
Textile Art Department
- 1958–1962 Riga Design and Art School,  
Department of Fashion  
Design, Latvia

## Selected exhibitions

- 2004 2<sup>nd</sup> European Textile and  
Fibre Art Exhibition  
"Tradition and Innovation",  
Riga, Latvia
- Exhibition „Latvian Textile  
Art”, Seville, Spain
- 2003 International Textile Art  
Exhibition "Right and  
Wrong Sides" Kaunas,  
Lithuania
- 2000, 2002 International Tapestry Art  
Biennial "From Lausanne  
to Beijing", Beijing, China
- 2001 European Textile and Fibre  
Art Exhibition "Tradition  
and Innovation", Riga,  
Latvia
- 1979–2006 Solo shows in Latvia,  
Norway, Czech Republic,  
Denmark, Russia

## Awards

- 2002 Diploma at the International  
Textile Art Exhibition  
"Right and Wrong Sides",  
Kaunas, Lithuania
- 2 Diplomas at the  
International Tapestry Art  
Biennial "From Lausanne  
to Beijing", China
- 1990 Grand Prix, 5th Baltic  
Applied Art Triennial,  
Tallinn, Estonia
- 1975 2<sup>nd</sup> Prize, International  
Triennial of Tapestry, Łódź,  
Poland
- 1974 2<sup>nd</sup> Prize, Applied Arts  
Quadriennial, Erfurt,  
Germany

## Works in collections

- Museum of Decorative Arts and  
Design, Riga, Latvia
- Ministry of Culture, Moscow, Russia
- Aalborg Municipality, Aalborg, Denmark

Man – intrigue. An effeminate man or a mas-  
culine woman?

2007. Cotton, wool, glass beads, mixed technique. 196x130





# SARAH PERRET

France / Francija

Born 1958  
Le Village  
26400 Montclar S/Gervanne, France

1978	<b>Education</b> Ecole nationale d'Arts Décoratifs, Aubusson, France
2005	<b>Selected exhibitions</b> KARPIT 2 – Métamorphoses, Budapest, Hungary
2004	Solo exhibition, Fondation Bullukian, Lyons, France Textil'Art – Tourette s/Loup, France
2002	Solo exhibition "Le Polaris", Corbas, France Solo exhibition "MAPRA", Lyons, France

Since 1980, I have been making tapestries in my own individual workshop. I create my tapestries, from the drawing of the sketches to their realisations „in wool“, always as unique pieces. Working as a self-taught tapestry artist, these nine years were dedicated to the mere exploitation of the surface.

I thus wove nine tapestries of different dimensions, and closed this cycle of work with a triptych finished in June 1997.

At the beginning of my work on tapestries, and influenced by a training period at the Ecole Nationale d'Arts Décoratifs in Aubusson, I was initiated to the techniques by the way of transcriptions of well-known paintings (Goya, Gauguin, le Douanier Rousseau, and a painting by a friend painter, Alain Golay, whose daring composition of a face had struck me ).

After that period, my tapestries were the fruit of photographic research. Which is explained both by my interest in cinema and my different trips to foreign countries.

Relying on haphazard cutting and reassembling, I shaped new landscapes, and human forms differently combined – a kaleidoscope of bodies and faces.

From then on, my theme of research will be

unique and my way of exploiting it multiple, due to my fascination for the human body.

Since the chosen material matters from the very idea of the sketches, I wanted to use the traces left by the body on different malleable materials. After fruitless trials with sand, I decided to use a pool of mud in which I printed different positions of my body. After being photographed at various stages in the process of drying and cracking, these gave the triptych „Géographie humaine“ („Human Geography“) as a conclusion to the combination photo/tapestry.

After my previous interest in the outward shape, I am now trying to find the interior beauty.

Between 1998 and 2004, I have made a series of seven tapestries inspired by the work of André Vesale and, more generally, by the difficult beginnings of anatomy, between Art and Science. I am very interested in anatomic wax representations.

Nature goes in Resistance.

There is no opposition between human and nature but just take conscious aware the impact between them.

Just a disquiet, face of our antic relations and their progressive destruction.



2006. Wool, cotton, silk, synthetic fibres, basse-lisse tapestry. 200x200







# MONIKA PICHLER

Austria / Austrija

Born 1961  
Ottensheimerstr.118  
A-4040 Linz, Austria

## Education

1984–1992 MA – University of Art and Design, Textile Department, Linz, Austria

## Selected exhibitions

2004 "Paula's Home", Lentos Kunstmuseum, Linz, Austria

Solo exhibition "Nüsse & Hirne", Galerie am Stein, Schärding, Austria

2003–2004 "Flexible 4 identities", Manchester, GB; Tilburg, NL; Odense, DK; Linz, Austria

2002 "Der Globale Komplex", O.K. Centrum für Gegenwartskunst, Linz, Austria

2000 "Schöpfungszeiten", OÖ Landesgalerie, Linz, Austria

## Awards

1995 Award for young artists, National Government of Upper Austria

## Works in collections

OÖ Landesgalerie, Lentos, Austria  
Kunstmuseum, Nordico – Museum der Stadt Linz, Austria

Cars are something common in the world I live into. I am used to see them standing in streets.

When I visited Egypt, my first impressions were a horrible, chaotic, loud and stinky traffic situation, where pedestrians do not have an easy part.

And then I saw these covered cars, standing in the streets with hand-made looking coverings.

Each one an individual textile object.

The first one I saw standing in front of the railway station in Cairo, was made out of white cotton or linen and had lots of stuffed holes. It looked as if it has not been moved since a longer time.

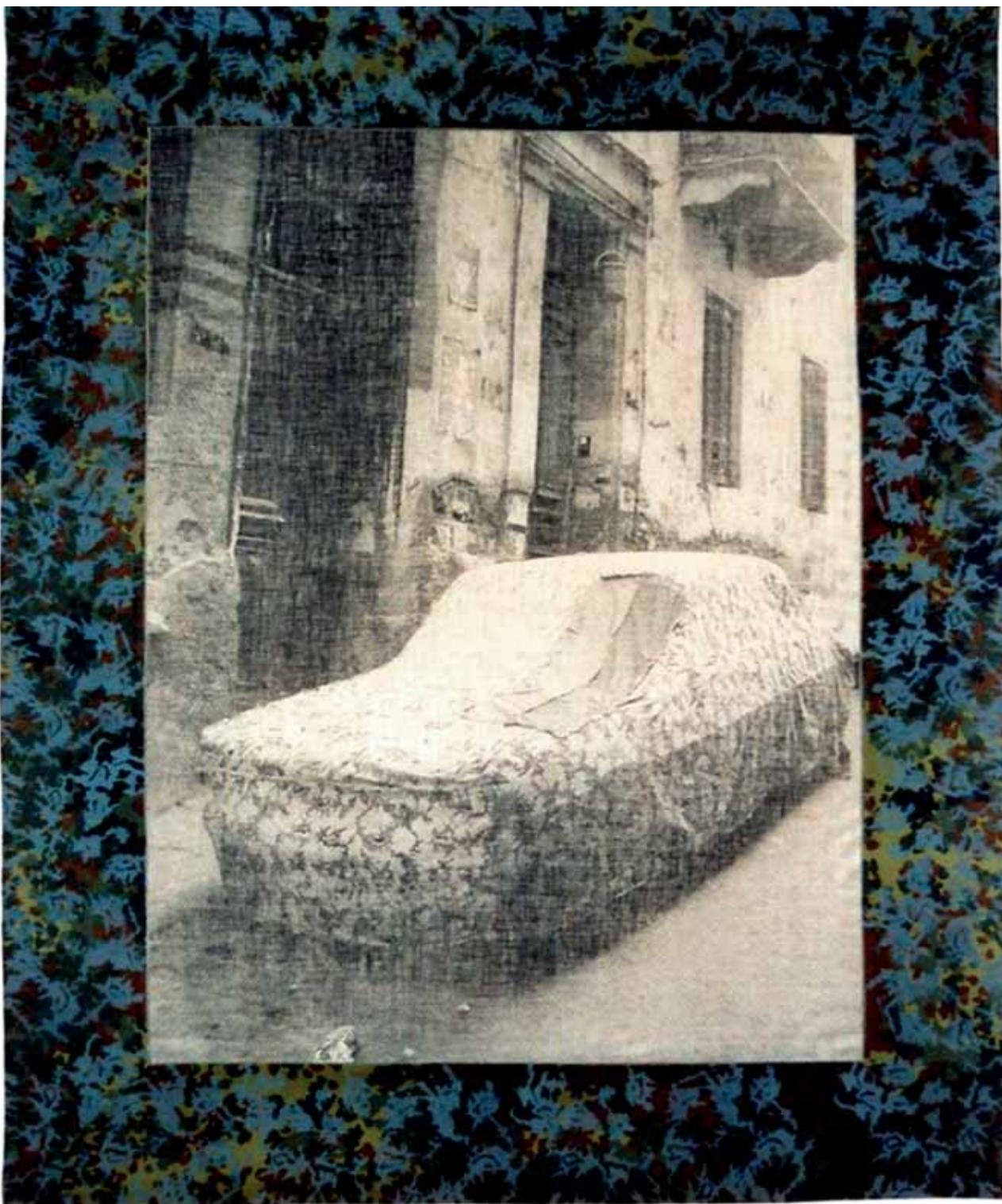
The owners might try to protect their cars and I am not sure, if this is working.

I think especially the theme of "covering" is very interesting in our world today and has a direct connection to textiles.

You can think about different things, if you look at these strange looking cars.

COVERED CAR (WITH BASKET)  
APSEGTĀ MAŠĪNA (AR GROZU)

2007. Silk screenprint on linen, cotton. 147x119







## SILJA PURANEN

Finland / Somija

Born 1961  
Rantatie 97  
04310 Tuusula, Finland

### Education

1987 Textile designer, Kuopio  
Institute for Art and  
Design, Finland

### Selected exhibitions

2007 Solo exhibition, La Galeria,  
Barcelona, Spain  
"Zauber des Fadens – Fibre  
Art Today", Galerie  
Handwerk, Munich,  
Germany  
2006 Solo exhibition, Belgrade  
Cultural Centre Art Gallery,  
Serbia  
2005 "Turku Biennial 2005", Ars  
Nova Museum, Turku,  
Finland  
2004 2<sup>nd</sup> European Textile and  
Fibre Art Triennial  
"Tradition and Innovation",  
Riga, Latvia  
2002 "Masterpieces", Turin, Italy

### Awards

2006 The prize of the City  
Liptovsky Mikuláš, ARTTEX,  
Triennial of Textile, Slovakia  
2000 WCC-Europe Award for  
Contemporary Crafts  
2003 3<sup>rd</sup> prize at the 4<sup>th</sup>  
International Textile Art  
Exhibition, Kaunas,  
Lithuania

### Works in collections

Museum of Fine Arts and Lace, Calais,  
France  
Museum of Contemporary Art  
Kiasma, Helsinki, Finland  
The State Art Collection, Finland  
Art Museum of Oulu, Finland  
Helsinki City Art Museum, Finland  
MIAAO, Museo Internazionale Delle  
Arti Applicate Oggi, Turin, Italy  
Musée du Feutre, Mouzon, France

"World's strongest man" is placed in the context of an imaginary circus. The work deals with the banal ideals of a glorious life typical and globally spread in contemporary society – success, style, celebrity – and the contradiction of the ideal and the reality.

Throughout times people have had a tendency to take cultural influences from other peoples and countries – the further away things often considered as exotic signs of sophistication or longing for a far away dreamland. In today's globalised world taking cultural influences is multidirectional, but most often run by the same motivation: trading profit. The neo-liberalistic economy takes use of everything available and encourages the stronger to take advantage of the weaker. Humanity, solidarity and welfare society are overrun by economic interests. The weak must be very strong to survive.

The World's strongest man is a boy with Down's syndrome.





2007. Fabric paint, transfer photograph, soft pastel and embroidery on second-hand textile. 198x285







# JOANNA RUSIN

Poland / Polija

Born 1976  
Piotrkowska 130/13  
90-062 Lodz, Poland

## Education

1997–2002 Academy of Fine Arts,  
Faculty of Textile and  
Fashion Design, Łódź,  
Poland

## Selected exhibitions

2007 “My World: New  
Subjectivity in Design”,  
Zachęta National Art  
Gallery, Warsaw, Poland

2005 Talents: International  
Young Designers  
exhibition, Ambiente,  
Frankfurt, Germany  
3<sup>rd</sup> Polish Biennial of  
Painting and Unique  
Textile, Gdańsk, Poland  
4<sup>th</sup> International Biennial of  
Mini Textiles, Arka Art  
Gallery, Vilnius, Lithuania  
Open Letter exhibition,  
Janinos Monkutes-Marks  
Museum-Gallery,  
Kedainiai, Lithuania

2004 9<sup>th</sup> Exhibition of Polish  
Unique Textile by the 11<sup>th</sup>  
International Textile  
Triennial, Łódź, Poland

## Awards

2005 Award “Best Design of the  
Year 2004” competition for  
carpets collection,  
organized by the Institute  
of Industrial Design,  
Warsaw, Poland  
Distinction in the 3<sup>rd</sup> Polish  
Biennial of Painting and  
Unique Textile, Trojmiasto,  
Poland

2004 Award “The Best Young  
Designer 2004” in PRODECO  
2004 competition,  
organized by Polish  
edition of “Elle Decoration”  
magazine, Warsaw,  
Poland

2000–2002 Annual awards “Projekt  
2000, 2001, 2002”  
competitions, Łódź, Poland

Extraordinary idea for the floor decoration.

Unique example of contemporary design.

Carpet-jewelry. Common woolen felt deco-  
rated with colourful set of brocade dots  
seems to shine with jewels.

Very decorative!

2006. Woolen felt, brocade, embroidery. 240x170





## KRISTIN SAETERDAL

Norway / Norvēģija

Born 1963  
Apalveien 10  
0371 Oslo, Norway

### Education

- 2002–04 Oslo University College,  
Textile Department,  
Norway
- 1981–89 Oslo School of Architecture,  
Norway
- 1986–87 Architectural Association  
School of Architecture,  
London, UK

### Selected exhibitions

- 2007 Format in Oslo, Norway
- 2006–2007 American Tapestry Biennial  
No. 6. "atb6", three  
venues in USA  
"Art Textiles: Norway",  
Kaunas, Lithuania; Foreign  
Art Museum, Riga; National  
Art Gallery, Sofia, Bulgaria
- 2006 "Hå gamle prestegård",  
Jæren, Norway
- 2005–2007 "Artapestry", European  
Tapestry Forum Triennial,  
Nordjyllands Kunstmuseum,  
Denmark; Deutsches  
Textilmuseum Krefeld,  
Germany; Musée Jean  
Lurcat Tapisserie  
contemporaine, Angers,  
France
- 2005 Galleri KunstRisten in Oslo,  
Norway
- 2004 Annual state exhibition,  
Norway

### Awards

- 2007 3 year grant from the  
Norwegian State

Three juicy, shapy lemons in a row, it is the full  
pot, JACKPOT!

All your dreams of wealth and contentment  
have come through.

The motif of this work has been chosen from  
the global visual language of slotmachines  
and gambling. The theme is of course not as  
nice as it seems in the above promise. It  
contains a possible future of bankruptcy and  
addiction. The **self-made-slow-jackpot**  
offers an alternative way of gaining happi-  
ness and contentment than the slot machine  
at the mall.

Luck and fortune, money and quality, can also  
be debated under this topic. The idea of fast  
money and success that surrounds us today  
Does not work in real life.

As the saying goes: "If life gives you lemons,  
make lemonade"

And I say: Just ad some sugar from the sweet-  
ness of your heart.

I have developed a new technique, where I  
weave the tapestry directly on a circular or  
oval frame. This technique gives the piece a  
precise expression, and it puts emphasis on  
the piece as an object, rather than a piece  
of cloth.









## ARTA SKUJA

Latvia / Latvija

Born 1983  
Jasmuižas St.11-102  
Riga, LV-1021, Latvia

### Education

- 2003 Art Academy of Latvia,  
Textile Department
- 1998–2003 Riga Design and Art School,  
Textile Department, Latvia

### Selected exhibitions

- 2005 Graphic Art exhibition,  
Riga, Latvia
- 2004 Miniature textile exhibition,  
Riga, Latvia  
Textile art symposium's  
exhibition "Sand, Sea,  
Wind", Lithuania  
Textile art students  
exhibition, Art Academy of  
Latvia, Riga
- 1998 International art exhibition  
"Small Pictures, Great  
Harmony", Nagano, Japan

The world has never been as plain, sophisticated, divided and united at the same time as it is now. But we live here all together. And these are fifteen faces from somewhere around. I think it's always vital to see that we are so different yet also very analogical. To discover the beauty in the other, maybe is the biggest challenge ever.

2006. Felt, wool, cotton, mixed techniques. 168x64







# RYOKO SONE

Japan / Japāna

Born 1974

3-12-8 Minamikasugaoka Ibarakishi

567-0046 Osaka, Japan

- Education**  
2007 Doctor's degree, Kyoto City University of Arts, Japan
- Selected exhibitions**  
"Selected Artists" in Kyoto, Japan  
2003, 2004, 2006 Solo exhibitions in Kyoto, Japan  
2005 Kyoto City Competition, Japan  
2004 Kyoto City Competition, Japan
- Awards**  
2005 Kyoto City Competition Prize, Japan

I want to express feeling or mood that flow out on a sudden moment in everyday life and it is hardly expressed with words.

I intend to express this theme by a border between the internal world that are like memories, dreams or stories in my mind, and external world which surround in everyday life.

Because of this I draw hedges being tangled with plants or cloth trembling in the breeze as the motif in order to be felt space of other side without cutting off completely between inside and outside of the picture.

Stencil dyeing is one of Japanese traditional techniques of textile dyeing. The form of pattern comes out by cutting and leaving the stencil paper. This characteristic expression of stencil dyeing is usually expressed in the relation between negative space that becomes the background and form of pattern.

And I sometimes use this feature in reverse way. I try to turn over partially the relation on the picture.

Because of this I can get a little depth around the subject and the trembling space like waving in the picture.

In this picture the relations between the background and the form of pattern, or the shape and without the shape are created on each time in the perception of spectator.

The cloth that holds the image, locates at the border between the world that extends inside of the picture, and this side of the picture. The reality and unreality cross each other in it.

This is my aiming to create the work.

THE GARDEN – WIND PASSING BY  
DĀRZS VĒJA PIESKĀRIENĀ

2006. Cotton textiles, *katazome* (stencil dyeing). 170x100 (x3)





# DAIGA ŠTĀLBERGA SENOUSSAOUI

Latvia / France    Latvija / Francija

Born 1963

26, allée des Bergeronnettes

77420 Champs sur Marne, France

## Education

- 2003 MA in Arts, Art Academy of Latvia
- 1984–1989 BA in Arts, Art Academy of Latvia; Textile Art Department
- 1978–1982 Riga Design and Art School; Textile Art Department, Latvia

## Selected exhibitions

- 2006 "The Two-way Motion", Museum of Decorative Arts and Design, Riga, Latvia  
"The Art of Fibre...The Fibre of Art" – Spaces Cultural the Minimes, Compiègne, France
- 2005 "Autumn Salon 2005", Floral Park of Paris, France
- 2004 Solo exhibition, Museum – Melngalvju House, Riga, Latvia
- 1996 Solo exhibition „The Gate“, Museum of Foreign Art, Riga, Latvia
- 1994 "10<sup>th</sup> International Symposium of Textile Art", Graz, Austria, "Raiffeisenhof centre" and "Galerie im Fernmeldezentrum"

## Awards

- 2004 Prize of the Senator – Mayor Alain Gournac, "27<sup>th</sup> Salon of Alpicois Arts", Le Pecq, France
- 2004 Silver medal, International Salon of the European Academy of Arts 2004, Paris, France

## Works in collections

Museum of Decorative Arts and Design, Riga, Latvia  
Works in various interiors and private collections in Latvia, France, Austria, Germany

Focusing on the positive aspects of globalization as an ongoing process that leads to increased connectivity through the rise of global communications and consequently cross-cultural contacts that inevitably broaden and enrich our cultural perspective, I have chosen to draw inspiration for this work from sources distant from my own in both temporal and cultural planes. Working in my own author's technique, I selected columns as an external structure. Here, columns not only have a supporting function, but also jointly form a gate into an Oriental garden, as well as create an ambience of the garden itself.

The content of these columns has been drawn from ornaments of different cultures woven together into a modern lacework that provides the columns with a sense of lightness as opposed to the complex ornamental message. With this I turn your attention to the inexhaustible wealth of East Asian culture and welcome you to the Oriental Garden – a place for peaceful contemplation.



2006–2007. Cotton, silk, cellulose, individual technique. 250x100 (x 4)





# LORETA ŠVAIKAUSKIENĖ

Lithuania / Lietuva

Born 1967

Gražinos G. 4-54

Kaunas, LT-50246, Lithuania

2000 **Education**  
Kaunas Art Institute of  
Vilnius Academy of Arts,  
Lithuania

2006 **Selected exhibitions**  
"Black Light", Exhibition  
of Contemporary Art,  
Kaunas, Lithuania  
"Dipole 101,3 km.  
Competition and  
Collaboration",  
Contemporary Art Centre,  
Vilnius, Lithuania

2005 **Kaunas Art Biennial**  
TEXTILE 05, Lithuania  
"Junge Textile Kunst aus  
Litauen", Koernerpark  
Gallery, Berlin, Germany

2004 **International Textile and  
Fibre Art Triennial**  
"Tradition and Innovation",  
Riga, Latvia

2001 **"New: Contemporary  
Lithuanian Textile",**  
Caemerflooster –  
Provincial Center for Art  
and Culture, Gent, Belgium

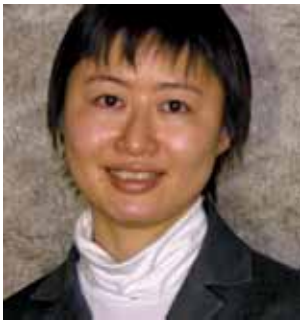
**Awards**  
2004–2003 Lithuanian State Grant  
2003 **2<sup>nd</sup> Premium, 4<sup>th</sup>**  
**International Textile Art**  
**Biennial "Right and**  
**Wrong Sides", Kaunas,**  
**Lithuania**  
2001 **Diploma, 3<sup>rd</sup> International**  
**Textile Biennial "Soft**  
**World", Kaunas, Lithuania**

Irony, simulation, paraphrase - these are the core terms of my work. The materials I work with are the items of simulation. With the help of the borrowed motives of the past cultures I try to form a special eye through which it would be possible to see the paradoxical signs of today.

2006. Artificial leather, synthetics, mirror; sewing, embroidery, stuffing. 120x180x10







# HIROE TANAKA

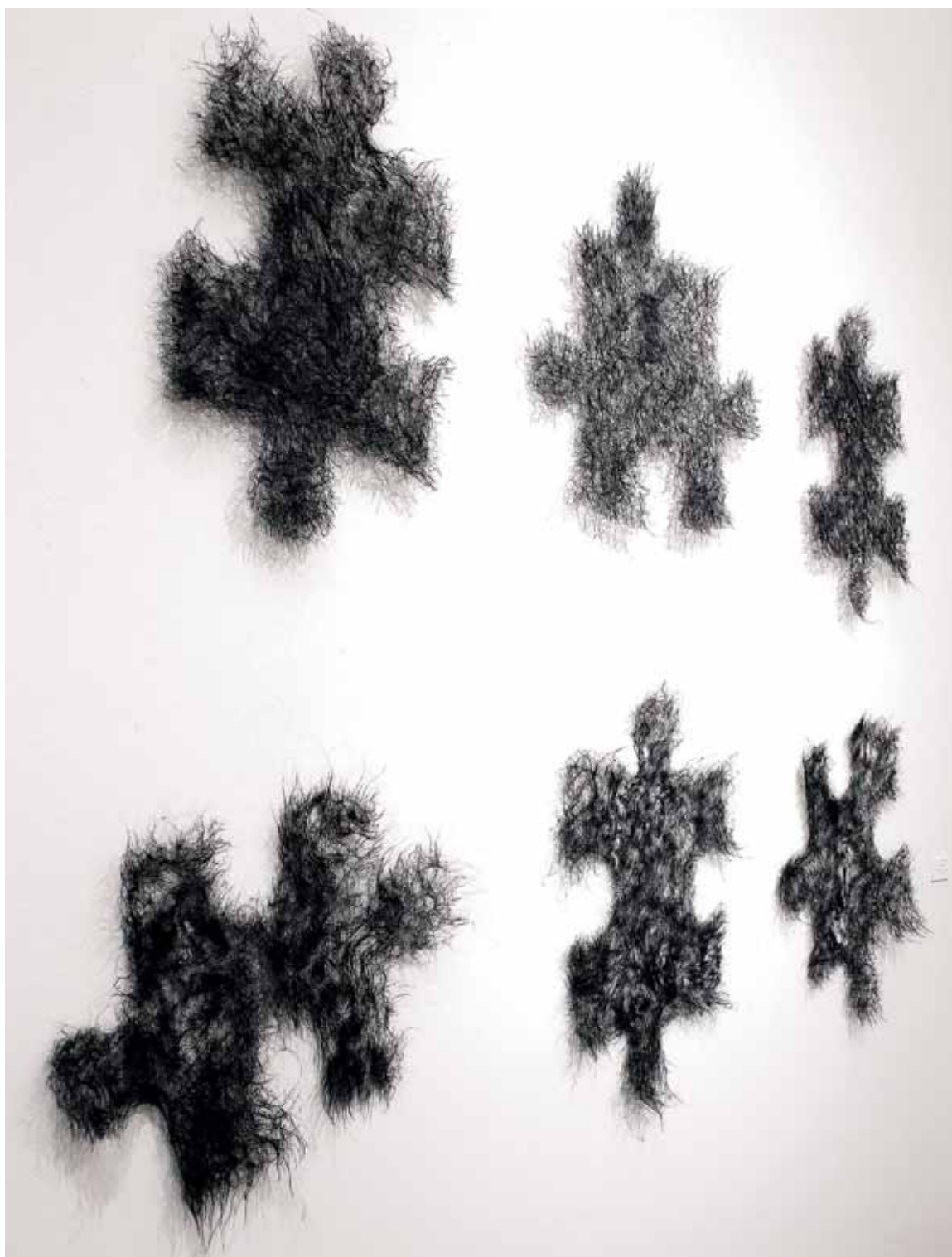
Japan / Japāna

Born 1972

4-28-13 Kugayama, Suginami-ku  
168-0082 Tokyo, Japan

- |      |   |   |
|------|---|---|
| 1997 | <b>Education</b><br>MFA – Musashino Art University, Textile Design Department, Tokyo, Japan   | I pile up fibres thinly and make partially transparent cloth with minute holes in it. That is the fragile membrane which is barely formed.                              |
| 2006 | <b>Selected exhibitions</b><br>"Textile in Future Expression"; 21st Century Museum of Contemporary Art, Kanazawa, Japan   | The surfaces have a lot of holes and are partially transparent, as you can see. One could say the materials are both paper and cloth.                                   |
| 2005 | "Textile in Future Expression"; CASO Gallery, Osaka, Japan<br>"Today's Art Textile Formation XIX"; Senbikiya Gallery, Tokyo, Japan  | Whenever we put a fibre it displaces the air that was there before. I wonder where the air has gone. The fibre and the volume of air it displaces are exactly the same. |
| 2004 | 5th Mini-Textile International Contemporary Art Exhibition; M.X.Espai, Barcelona, Spain   | And the holes in the membrane allow air to pass within and through the piece. The holes connect here and there. The membrane contains air.                              |
| 2003 | "Japan is Talking"; M.X.Espai, Barcelona, Spain   | I'm looking at the state that lies in the situation between "being" and "nothingness".  |
| 2002 | 3rd Mini-Textile International Contemporary Art Exhibition; M.X.Espai, Barcelona, Spain<br>Joint Exhibition-Anne Moreno, Yvonne Pacanofsky, Hiroe Tanaka, Kinuyo Yoshimizu; M.X.Espai, Barcelona, Spain |   |
| 2001 | "Today's Art Textile Formation XV"; Tokyo, Japan<br>Textile Art Forum, Tokyo, Japan   |   |
| 2000 | 2nd Mini-Textile International Contemporary Art Exhibition; M.X.Espai, Barcelona, Spain   |   |

2006. *Ramie*, jute, goat hair, individual technique. 140x180x5





# MINNAMARINA TAMMI

Finland / Somija

Born 1963  
Väinöläntie 87  
21340 Tortinmäki, Finland

2000 **Education**  
MA, textile artist and  
designer

2007 **Selected exhibitions**  
2<sup>nd</sup> National Paper Art  
exhibition, Mänttä, Finland  
2006 TEXO 50v. miniarttextil  
exhibition, Helsinki, Finland

2005 **4<sup>th</sup> International Art**  
Biennial of minitextiles,  
Lithuania  
Textile Art Biennial, Kaunas,  
Lithuania

2004 **4<sup>th</sup> Fiber Art Biennial**  
"Trame d'Autore", citta di  
chieri, Torino, Italy, France  
Mini Arttextil, Como, Italy;  
France

2003 **4<sup>th</sup> International Textile**  
Art exhibition Kaunas,  
Lithuania

2000–2002 **5<sup>th</sup> International Betonac**  
Prize, Sint-Truiden,  
Belgium, Denmark, the  
Netherlands, Switzerland

2000–2001 **Innovated Design from**  
Finland, Haifa, Israel

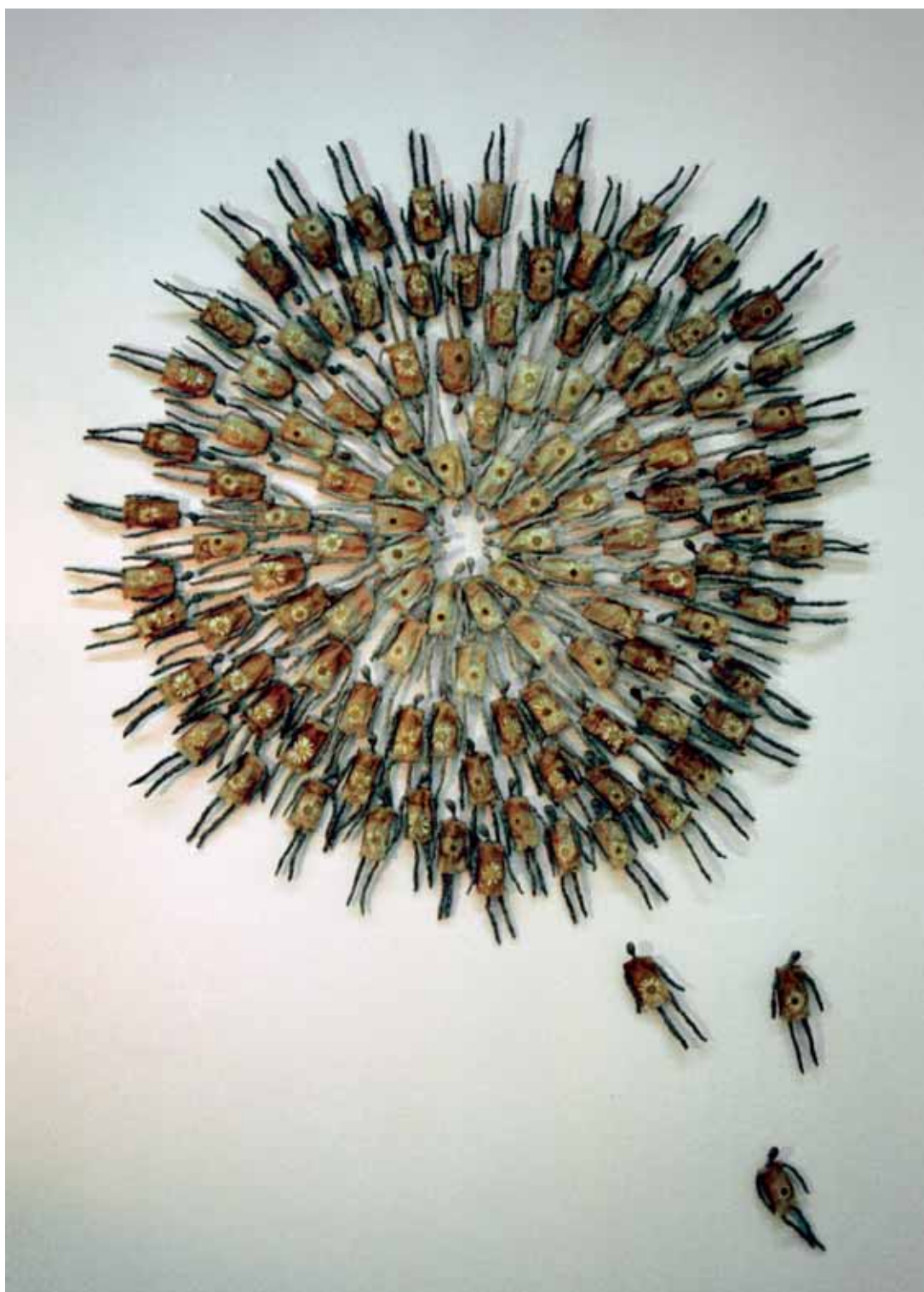
2005 **Awards**  
2<sup>nd</sup> Prize, 4<sup>th</sup> International  
Biennial of Minitextiles,  
Lithuania

1988 **Diploma, International**  
Hand and Crafts exhibition,  
Bulgaria

Today, worldwide, people are living in spirit of  
hurry, stress, competition, hard-working.  
What about tomorrow – Who is falling away?  
Who is pushed apart? Is it you?



2006. Newspaper, tea bags, ox-eye daisies, mixed technique. 130x100





# SUSANNA TARAS

Germany / Văcița

Born 1954

Förstlerstrasse 12

70195 Stuttgart, Germany

## Education

1973–81 State Academy of Fine Arts,  
Stuttgart, Germany  
Art History at the  
Universities of München,  
Tübingen, Stuttgart,  
Germany

## Selected exhibitions

2006 "Jenseits von Gut und  
Böse", Haus am  
Lützowplatz, Berlin,  
Germany  
"Artificialia", Museum  
Marta, Herford, Germany  
2004 "Florales Geheimnis",  
Städtische Galerie,  
Offenburg, Germany  
2002 "Il Mio Mondo",  
Kunstverein, Arnberg,  
Germany  
1998 "Skulptur Südwest",  
Badischer Kunstverein  
Karlsruhe, Germany  
1994 "Über Skulptur",  
Württembergischer  
Kunstverein, Stuttgart,  
Germany

## Awards

Award of the Galerie  
Alpirsbach, competition  
for art- students, Germany  
Grant of the Kunststiftung  
Baden-Württemberg,  
Germany  
Grant of the Cité  
Internationale des Arts,  
Paris, France  
State Award Land Baden-  
Württemberg, Germany

## Works in collections

Regierungspräsidium Stuttgart, Germany  
Staatsgalerie Stuttgart, Germany  
Ministerium für Wissenschaft, Germany  
Forschung und Kunst, Stuttgart, Germany  
Kunstbesitz Daimler Chrysler, Möhringen, Germany  
Staatliches Vermögens- und Hochbauamt,  
Schwäbisch Gmünd, Germany  
Stadt Wolfsburg, Kulturamt, Germany  
Kreiskrankenhaus Ehingen, Germany  
Steuerberaterkammer Stuttgart, Germany  
Stadt Schwäbisch Hall, Kulturamt, Germany  
Wilhelmspalais, Stuttgart, Germany  
Stadt Tuttlingen, Germany  
Stadt Offenburg, Germany  
Museum MARTa Herford, Germany

In my current works I associate two diametrical-  
ly opposed concepts, nature and artifice.

Taking inspiration from natural elements, flow-  
ers, I subject them to various transforma-  
tions transmuting them into artificial objects.

PAPAGEIENTULPE (TULIP)  
PAPAGAIŲ TULPE

2005. Synthetics, wool, tufting. 190x100







# KELLY THOMPSON

United Kingdom / Apvienotā Karaliste

Born 1961  
101 Revelon Road  
London, SE4 2PW, United Kingdom

## Education

- 1994 MA in Visual Arts – Australian National University, Canberra, Australia
- 1985 BA in Fine Arts (Textiles) with Distinction California College of Arts and Crafts, Oakland, USA

## Selected exhibitions

- 2007 "Fiberart International 2007" Pittsburg, PA, USA
- 2006 "About Jacquard", Montreal Centre for Contemporary Textiles, Canada
- 2004 "Norseweart Awards 2004", Hawke's Bay Exhibition Centre, Hastings, New Zealand
- 2003 "Interchange", Ol Gallery, Jeonju, and Woosuk University Gallery, Samnye, South Korea
- 2002 "Unfolding Territories", Faculty of Creative Arts, University of Wollongong, NSW, Australia
- "Botanica", Adam Art Gallery, Victoria University of Wellington and Gus Fisher Gallery, Auckland, New Zealand
- 2001 Solo exhibition "Kelly Thompson: Locus Operandi", Dunedin Public Art Gallery, New Zealand

## Awards

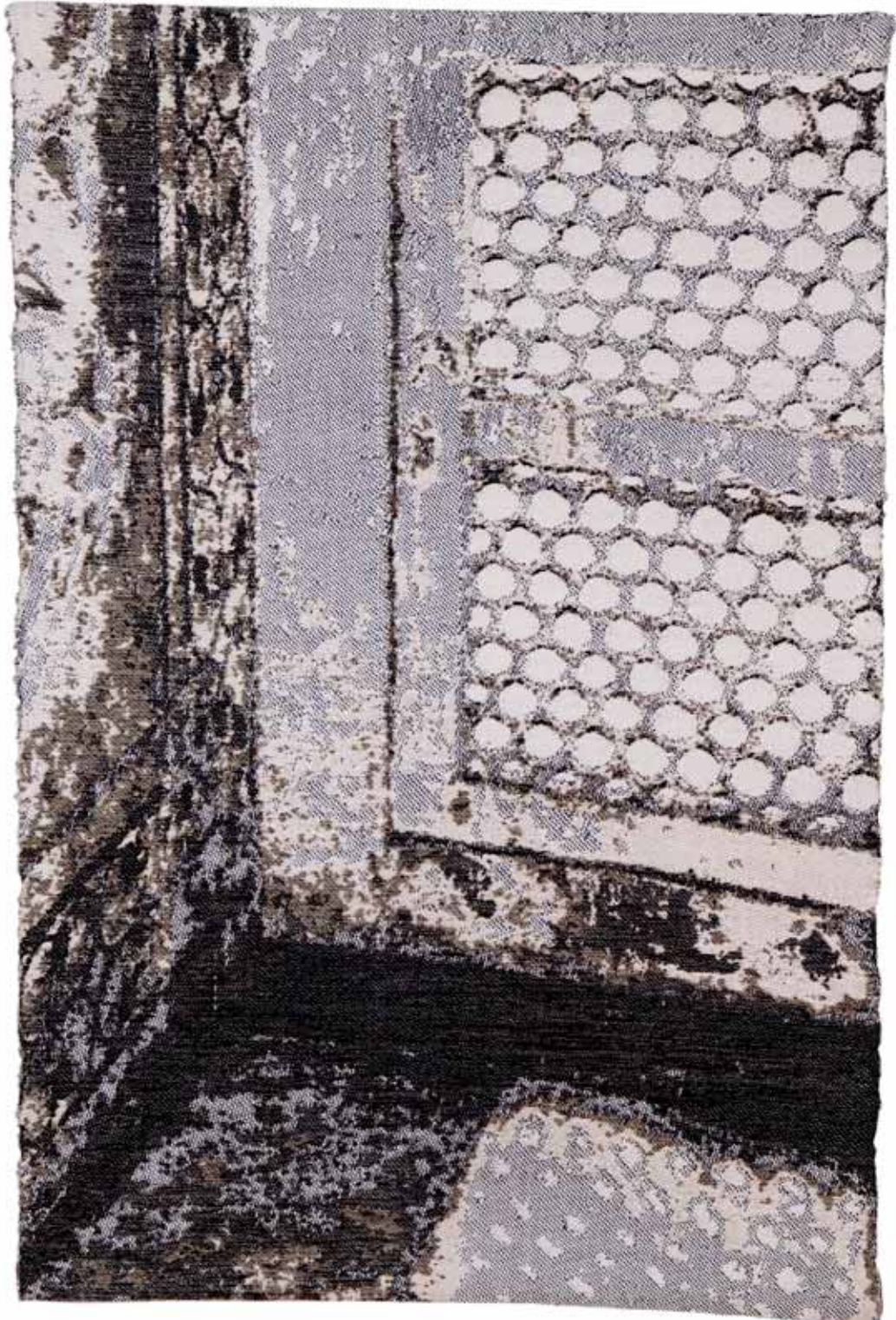
- 2007 Best of Show, Fiberarts Guild of Pittsburgh, USA
- 2004 Artist in Residence Award – Sanskriti Foundation, Delhi, India. Funded by Creative New Zealand Te Waka Toi Arts Council and Asia 2000
- Norseweart Awards 2004
- Hawke's Bay Exhibition Centre, Hastings, New Zealand
- Merit Award – Applied Arts

## Works in collections

- Public – NZ Ministry of Foreign Affairs and Trade, Jakarta Office, Indonesia
- Otago University – Dunedin, Nelson Polytechnic, Nelson, New Zealand
- Powerhouse Museum of Applied Arts and Science, Sydney, Australia
- Cruthers Collection – Perth and Sydney, Australia
- The National Gallery of Australia – Canberra
- Whangarei City Council, Kevin Tonks Landscape Architects, Auckland, New Zealand
- Private – New Zealand, Australia, California, Norway, England, USA

"Marble Light" is based on experiencing the effects of light as it travels through intricately carved marble screens, in architectural spaces such as at the Taj Mahal. In translating the image through yarns woven on a computer-assisted hand-jacquard loom, the visual becomes tactile and sensual: dark and light shadows dance on constructed surfaces, hard and soft.

2006. Computer assisted, hand Jacquard weave, cotton, rayon, synthetic yarns. 105x70





## DANUTĖ VALENTAITĖ

Lithuania / Lietuva

Born 1947

Muitinės 4

Kaunas, LT 44280, Lithuania

### Education

1970–1975 Vilnius Art Academy, Textile Department, Lithuania

### Selected exhibitions

2005 Kaunas Art Biennial

Textile 05, M. Žilinskas Art Gallery, Kaunas, Lithuania

2004 European Textile and Fibre Art Triennial "Tradition and Innovation", Riga, Latvia

"Crafting the Future"

Lithuanian Applied Arts, National Craft Gallery, Ireland

Solo exhibition "Yellow",

Textile-workers and Artists

Guild, Kaunas, Lithuania

2001 Lithuanian Textile. Pontivy,

Chateau des Rohan, France

"Lithuanian Textile Art",

Chicago, USA

2000 Lithuanian Tapestry

"Tradition Today",

International Cultural

Center, "Caisa", Helsinki,

Finland

### Works in collections

M. K. Ciurlionis National Art Museum.

Kaunas, Lithuania

Lithuanian Art Museum

Kedainiai Area Museum, Lithuania

Kaunas State Drama Theatre, Lithuania

Kaunas Supermarket "Siaurine",

Lithuania

Jurbarkas Bookshop, Lithuania

Alytus Butter Factory, Lithuania

Globalization has its positive and negative phenomena; it is mankind's advancement peak and negative influence of human activity on nature, fauna and man. Recently we can feel more and more negative outcomes of globalization and their penetration into our lives. On my piece I want, sort of with humor, irony, and at the same time painfully, to look at this what is going on, what will happen when the human will think that he or she is the almighty universe lord, who can do everything - even influence and change steady laws - modify plants, animals. Maybe only mutants will be left on the Earth?...





HOW ARE YOU, DOLLY?  
KĀ KLĀJAS, DOLLIJ?

2007. Sheepskin, synthetic fur, metal, author's technique. 75x210





# DOROTHEA VAN DE WINKEL

Belgium / België

Born 1952

Ommegangstraat 3

9690 Kluisbergen – Kwaremont Oost – Vlaanderen, Belgium

## Education

1984–1988 Royal Academy des Beaux Arts, Kortrijk, Belgium

1983–1984 Ecole Nationale d'Art Décoratif, Aubusson, France

1980–1983 Institute for Textile, Henry Story, Gent, Belgium

## Selected exhibitions

2007 American Tapestry Biennial 6 (ATB 6) Exhibition 3 – San Jose Museum of Quilts and Textiles, California, USA

American Tapestry Biennial 6 (ATB 6) Exhibition 2 – Bellevue Arts Museum, Washington, USA

2006 American Tapestry Biennial 6 (ATB 6) Exhibition 1, Urban Institute of Contemporary Art (UICA), Grand Rapids, Michigan, USA

"From Lausanne to Beijing" – 4<sup>th</sup> International Fibre Art Biennial (Suzhou) and International Fibre Art Symposium, Suzhou Art and Design Technology Institute Art Gallery, International Fibre Art Symposium Academy of Arts and Design, Tsinghua University Fibre Art Committee of China

Scythia 6 – International Biennial Exhibition on Contemporary Textile Art and Conference, including juried exhibition, Kherson, Ukraine

2005 13<sup>th</sup> ETN Conference, International Exhibition "Visions in Textiles" From Tradition to Textile Art/ Design of Tomorrow, Izmir State Art and Sculpture Museum, Izmir, Turkey

## Awards

2003 Honorary Prize, 2<sup>nd</sup> International Annual Exhibition of Small Format Art-Lebanon, Lebanon

2001 Honorary Prize, 1<sup>st</sup> International Annual Exhibition of Small Format Art-Lebanon, Lebanon

2000 Bronze Prize, Palmarès Edition Paintings and Sculpture, Salons Des Artiste Belges, Belgium

1988 2<sup>nd</sup> Prize, Textile Art, 5<sup>th</sup> year, The Association of Textile Manufactures of Kortrijk, Belgium

1987 Prize of the town of Oudenaarde, for hanging tapestry, Huis de Lalaing, Oudenaarde, Belgium

1986 1<sup>st</sup> Prize, Textile drawing, 3<sup>rd</sup> year, The Association of Textile Manufactures of Kortrijk, Belgium

## Works in collections

"Moving" Hotel "de Rantere", Oudenaarde, Belgium

"Weerbaarheid" Church "Onze-Lieve-Vrouw-Hemelvaart", Overmere, Belgium

"Collage Little" UNIZO Sint-Niklaas, Belgium

"Colour Composition" Kelekian Art Gallery-Beirut, Lebanon

"Pencil Drawing" 2/2 KBC-Kluisbergen, Belgium

"Dynamic World I & III" BBF C Firm Friesland, the Netherlands

"Landscape 1" Expo-Shargah Museum of Art, United Arab Emirates

"Collage" KVBKB, Koninklijke Vereniging Beeldende Kunstenaars België, Belgium

As a textile artist I find a positive effect from all over the world. We have more communication and see more what's going on, but globalization is going too fast. As a textile artist I discover my own way to create my tapestries. I make the design, choose colours and do the weaving, based on the traditional art, but reduced in time; not woven so fast and realized in a contemporary design.



IMPRESSIVE IN COLOUR I, II  
IESPAIDĪGS KRĀSĀS I, II

2007. Wool chain, cotton, tapestry. 100x120 (x2)







# JOHANNA VIRTANEN

Finland / Somija

Born 1964  
Itämerenkatu 22 C 39  
00180 Helsinki, Finland

## Education

1987–1994 MA – University of  
Industrial Arts, Textile  
Design Department,  
Helsinki, Finland

## Selected exhibitions

- 2006 "Hands and All" – 7<sup>th</sup>  
Finnish textile triennial,  
Amos Andersson Art  
Museum, Helsinki
- 2005 "Open Letter" – 4<sup>th</sup>  
International Biennial of  
Mini- Textiles, Arka Art  
Gallery, Vilnius, Klaipeda  
Gallery; Janinos Monkutes-  
Marks Museum- Gallery,  
Kėdainiai, Lithuania
- 2004 Finnish Jewellery 4, Art  
Museum, Joensuu; Amos  
Andersson Art Museum,  
Helsinki, Finland  
European Textile and Fibre  
Art Triennial, Exhibition Hall  
*Arsenals*, Riga, Latvia
- 2003 Miniartextil – international  
exhibition of minitextiles,  
Como, Italy; Musée de  
l'Impression sur Etoffes,  
Mulhouse, France;  
Sardinia, Italy  
7<sup>th</sup> International Triennial  
of Mini-Textiles,  
Textilmuseum de Saint-  
Gall, Switzerland
- 2001–2003 7<sup>th</sup> International Triennial  
of Mini-Textiles, Musée  
Jean-Lurcat et de la  
tapisserie contemporaine,  
Angers, France
- 2001 Solo exhibition "The  
Lengthened Minute", The  
Art Museum of  
Lönnström, Studio, Rauma,  
Finland

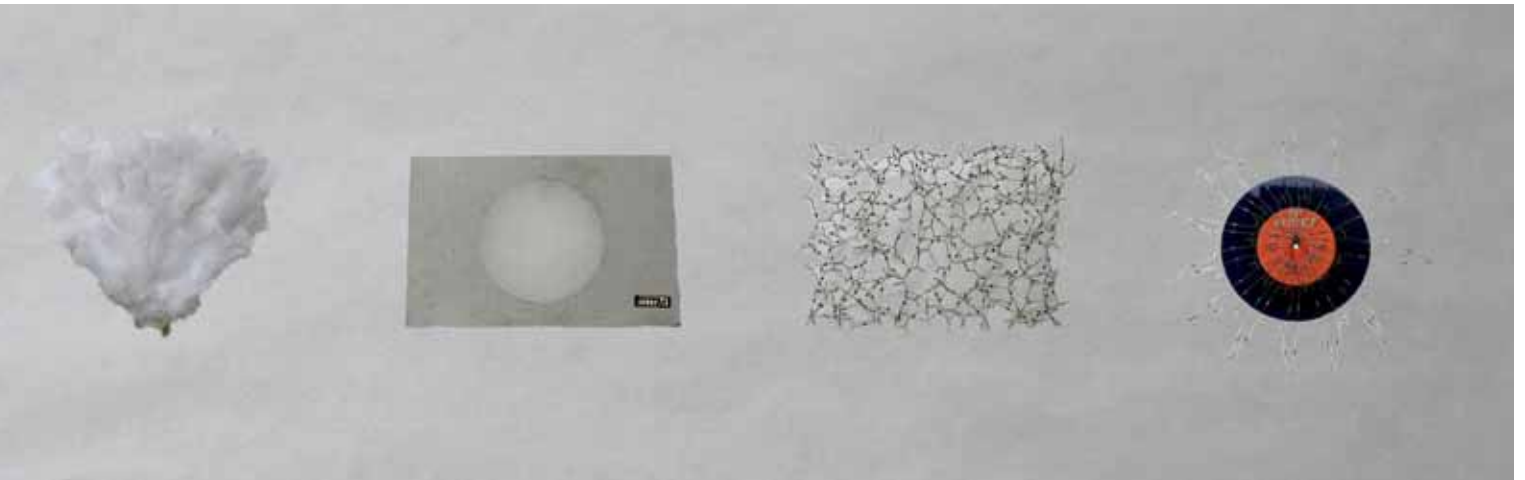
## Works in collections

Art Collections of the State of Finland  
Private collectors

I am interested in aesthetics of silence. I weave my works of electronic components embodying much symbolism associated with communication, as they are the very parts with which the devices of our communication society are built. For me they are also symbols of our hectic lifestyle, where presence and real meetings between people are rare things.



2007. Electronical components, found object, rope, feathers, disk. 26x216x10





# YOHANN WALTER

France / Francija

Born 1982  
56 rue Emile Zola  
88110 Raon l'Etape, France

- |      |   |
|------|---|
|      | <b>Education</b>  |
| 2005 | MA – DNSEP (Superior National Diploma of Art) Ecole Supérieur d'Art de Metz, France     |
| 2003 | DNAT – (National Diploma of Arts and Techniques) Ecole Supérieur d'Art d'Epinal, France |
|      | <b>Selected exhibitions</b>   |
| 2007 | "Artist and Multimedia", General Council of Vosges, France                              |
| 2006 | Aalborg Kulturnatten, Aalborg, Denmark  |
| 2005 | "Extract 005", Gallery of Beaux- Arts, Metz, France                                     |
|      | "Light on Contemporary Etching", Earthenware Museum, Sarreguemines, France              |
| 2003 | Interprofessionnal Congress of Contemporary Art, Metz, France                           |
|      | Grande Halle de la Villette, Paris, France  |

**Works in collections**  
Private collections

The installation, made out of ivy vegetation and textile, presents a fallen stool from which the vegetation is growing into the air.

A relation between the time it takes for something material to fall and the process of a vegetation growing. This is a metaphor and a verification of our secret relations with ourselves and our surroundings.

You fall and grow with every experience of your life. Time of regret is remembered longer than happiness.



2006. Installation: Ivy (vegetation), textile powder. 250x200x200





# ALMYRA WEIGEL (BARTKEVIČIUTĖ)

Lithuania / Germany Lietuva / Vācija

Born 1964  
Allerstraße 43,  
D -12049, Berlin, Germany

## Education

1987–1993 Kaunas Art Institute,  
Vilnius Academy of Arts,  
Textile Department,  
Lithuania

## Selected exhibitions

2006 2<sup>nd</sup> International  
Textile Triennial,  
Szombathely, Hungary  
2005 Kaunas Art Biennial  
"Textile 05", Lithuania  
Blacklight Exhibition,  
Blacklight Gallery, Berlin,  
Germany  
"Junge Textilkunst aus  
Litauen" Galerie Im  
Körnerpark, Berlin,  
Germany  
2003 1<sup>st</sup> International Mini  
Textile Triennial,  
Szombathely, Hungary  
2002 7<sup>th</sup> International Mini  
Textile Triennial "Bound  
Between Order and  
Chaos", Jean Lurcat  
Museum, Angers, France

## Awards

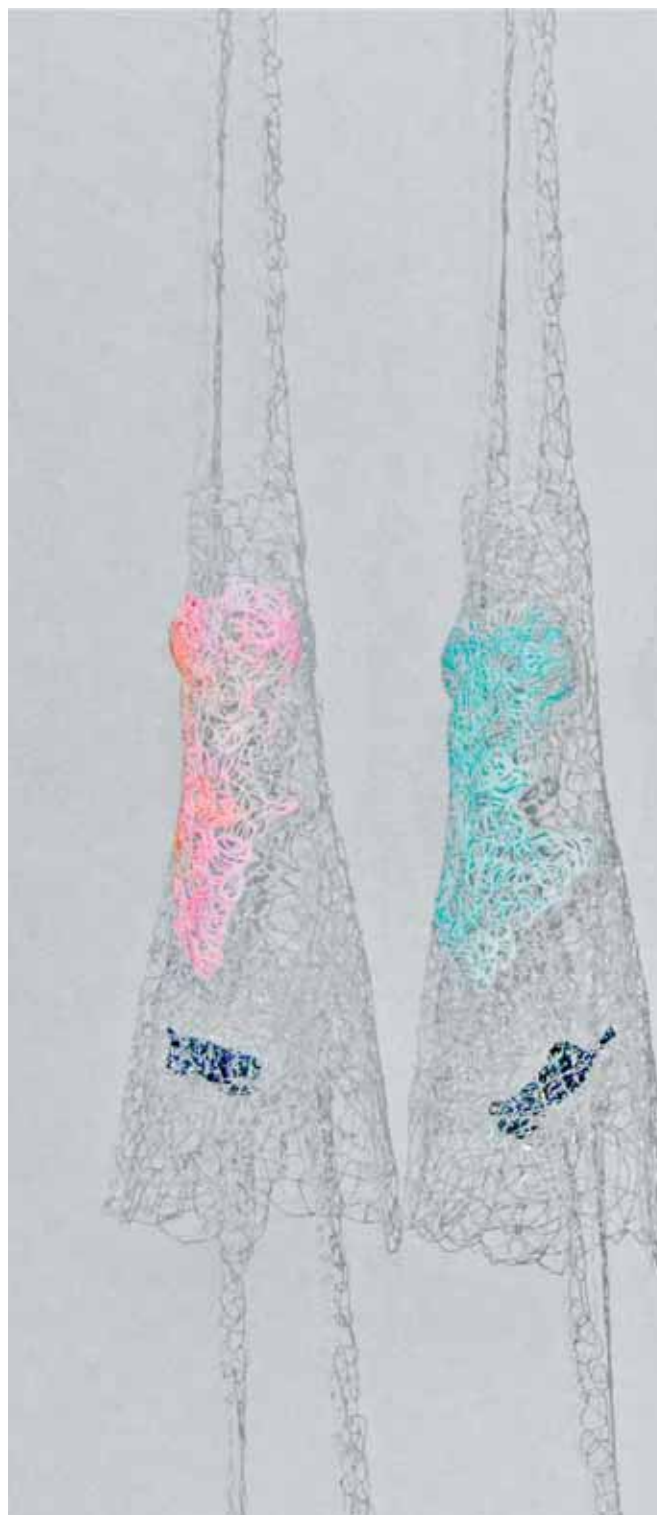
2006 3<sup>rd</sup> Award, International  
Flags Triennial,  
Szombathely, Hungary  
1999 Diploma at the 2<sup>nd</sup>  
International Textile Art  
Biennial "Line", Kaunas,  
Lithuania

## Works in collections

Art Gallery of Szombathely, Hungary

Even if we adhere to a traditional lifestyle and to traditional styles of clothing and design, the omnipresent modes of communication of our time are completely pervading our existence.

These worldwide modes of communication are not only one aspect of our life amongst others, but in fact they are the most vital topic and the leitmotif of our life, wherever we live.



WEEK APRON SET  
PRIEKŠAUTU KOMPLEKTS NEDĒĻAI

2007. Hot glue, color, gluing. 300x250x50







# CAROL WESTFALL

USA / ASV

Born 1938  
208-17 West Shearwater Court  
Jersey City, New Jersey 07305, USA

## Education

1972 MFA – Maryland Institute,  
College of Art, Baltimore,  
Maryland, USA

## Selected exhibitions

2006 From Lausanne to Beijing –  
4<sup>th</sup> International Fibre art  
Biennial, China

2005 New Jersey Annual –  
Jersey City Museum, New  
Jersey, USA

Miniartextile Como and  
Sardinia, Italy

New Collected Works,  
Racine Art Museum,  
Wisconsin, USA

2002 One Woman: Ben Shahn  
Galleries, William Paterson,  
USA

University, Wayne, New  
Jersey, USA  
"Technology as Catalyst",  
Textile Museum,  
Washington, D.C., USA

## Awards

2001 Northeast Print Award, Ben  
Shahn Galleries, William  
Paterson University Wayne,  
New Jersey, USA

## Works in collections

Racine Museum of Art, Wisconsin, USA  
Zimmerli Museum, New Jersey, USA  
Rockefeller University, New York, New  
York, USA  
Angers Museum, France

I live on a man-made island directly behind Ellis Island on the tip of New York Harbor. For several years, I have been investigating those groups of peoples from many lands who came to America with a dream of bettering their future and that of their children. Many times, these groups would bring treasured family textiles which were light and portable and very much served as a remembrance of the home left behind.

Thus far, I have completed a series of images in many different textile techniques on mostly European immigrants – the Italians, the Germans, the Irish. Now I work on the Arabs and the Jews.

This work, "Shoah", commemorates the holocaust. Sometimes known as "the people of the Book", the Jews came to America from many different lands. I have completed a large series of blank faced books in silk, in wool and in paper yarns. The "Shoah" weaving completes the series of works on this group.

Each of the groups are represented by a generic family photograph which I print digitally in large format. At Ellis Island I found a turn of the century photo of a group of eight Jewish children – survivors of a pogrom somewhere in Eastern Europe – arriving at Ellis Island.

The Irish are represented by a large family grouping as are the Italians. The Germans are a farm couple standing proudly in front of their farm house and is somewhat reminiscent of a Grant Woods image.

2006. Cotton warp, Korean rayon wefts, computer jacquard. 59x39





## HILTJE WIINIA

The Netherlands / Niderlande

Born 1949

Star Numanwei 2

8567JX Oudemirdum, The Netherlands

### Education

1994–1998 Academie voor Beeldende  
Kunsten, Maastricht, The  
Netherlands

### Selected exhibitions

2007 "Suave 2", Spanish  
National Museum of  
Costumes, Madrid, Spain  
"Sierwerk", Museum  
Nairac, Barneveld, the  
Netherlands  
2006 Tallinn Applied Art  
Triennial – "Two Close  
Ones", Tallinn, Estonia  
2004 Solo exhibition, Van der  
Tocht Museum,  
Amstelveen, the  
Netherlands  
2003 Fries Museum, Leeuwarden,  
the Netherlands  
2002 Schmuck 2002, München,  
Germany  
Schmuck, 2002,  
Kilmarnok, Scotland  
Galerie Slavic, Vienna,  
Austria

Because of the increasing globalisation and innovation, that has characterised the last decennium, many of our old habits and customs may get lost in the process. In my own way I want to ensure that such habits and customs remain for future generations. I do so by using old techniques and thus transform old material forms into new objects.

In my project "Laces" I felt - an old technique that originates from Far Eastern countries like Mongolia and Kirgyzia - antique laces (laces were used by the wealthy noble men and women and rich citizens in the 17th – 18th century in Western Europe). In addition to felting the laces, I work my laces with knitted copper thread and pearls.

The result of using these two techniques is beautiful lace collars, showing that the fragility of men and its materials may continue to exist, notwithstanding globalization.



2007. Lace (felted), knitted copper wire, pearls. 45x37





# MONIKA ŽALTAUSKAITĖ GRAŠIENĖ

Lithuania / Lietuva

Born 1975

Krivių g. 17

Kaunas, LT-47315, Lithuania

## Education

2004–2007 National Academy of Arts,  
Vilnius, Lithuania

1994–2000 MA in Textile, National  
Academy of Arts, Kaunas  
Art Institute, Lithuania

1999 ESMOD private school,  
Textile Department, Paris,  
France

## Selected exhibitions

2007 Solo exhibition "Human",  
Meno parkas gallery,  
Kaunas, Lithuania

2006 Days of Lithuania in  
Poland, Lithuanian Textile  
Art Exhibiton, Warsaw,  
Poland

2005 5<sup>th</sup> International Textile  
Biennial "Textile 05",  
M. Žilinskas Art Gallery,  
Kaunas, Lithuania  
"Junge Textilkunst aus  
Litauen", Korerpark  
gallery, Berlin, Germany  
5<sup>th</sup> International Mini  
Textile Biennial "Atviras  
laiškas", "Arkos" gallery,  
Vilnius, Lithuania

2003 International Textile  
Biennial, "Right and  
Wrong Sides"  
M. Žilinskas Art Gallery,  
Kaunas, Lithuania

2001 International Textile  
Biennial "Soft World",  
M. Žilinskas Art Gallery,  
Kaunas, Lithuania  
Contemporary Lithuanian  
Textile Art, Provincial  
Centre for Art and Culture,  
Gent, Belgium

## Awards

2005 Diploma, 5<sup>th</sup> International  
Textile Biennial

"Textile 05", Lithuania

2001 2<sup>nd</sup> Prize, International  
Textile Biennial "Soft  
World", Kaunas, Lithuania

Photographic image, technology and textile fibre combine constantly volatile process in my creativity. Familiar to me material and image relation and their parallels. Weaving structure for me is like human skin without which you could not subsist, feel, survive. Jacquard weaving structure enables to achieve large, varied and interesting plasticity: fibres could be associated with human senses. They could convey warmth, freezing, heaviness, lightness, softness, hardness. I am using a computer jacquard weaving technique and with threads creating human skin structures. I take a piece of skin and transform it into a new scale and state. An innocent piece of human body, as a leg or hand, could be very intimate and individual.

At present we are talking so much about beauty and the disguise of our wrinkles. For me each part of human body is beautiful. Every wrinkle is an expression of our experience. This is a state of survival state which suggests us to be as we are.



2007. Weaving on computerized Jacquard loom in factory *Audėjas*, Lithuania. 140x70 (x5)





**ORGANIZATORU  
UZAICINĀTĀ  
MĀKSLINIECĒ**

**ARTIST,  
INVITED  
BY THE ORGANIZERS**

**DZINTRA VILKS**

Latvia / Latvija

Born 1948

"Tirumjānēni"

Jaunpiebalga, Cēsu region

LV-4125, Latvia

**Education**

- 2003 M.A., Art Academy of Latvia
- 1973–1978 Art Academy of Latvia,  
Textile Art Department
- 1969–1972 Riga Design and Art School,  
Department of Handicraft,  
Latvia

**Selected exhibitions**

- 2005, 2006 Solo exhibitions, Riga,  
Cēsis, Latvia
- 2004 2<sup>nd</sup> European Textile and  
Fibre art Triennial, "Tradition  
and Innovation", Riga,  
Latvia  
Exhibition "Latvian Textile  
Art", Seville, Spain  
"Collegio Raffaello"  
exhibition hall, Urbino, Italy
- 2002 Textile and Fibre Art  
Biennial, Beauvais, France
- 2000 Art Triennial 2000, Aalborg,  
Denmark
- 1999 Textile and Fibre Art  
Biennial, Beauvais, France  
International Textile Art  
Exhibition "Line", Kaunas,  
Lithuania
- 1997 Baltic Applied Art Triennial,  
Tallinn, Estonia  
International Textile Art  
Exhibition, Kaunas,  
Lithuania

**Awards**

- 2004 Italian government's prize

**Works in collections**

- Museum of Decorative Arts and  
Design, Riga, Latvia
- Museum of the Latvian Artists' Union,  
Riga, Latvia
- Ministry of Culture, Moscow, Russia
- Art Museum, Aalborg, Denmark

Creating my artwork I wanted to ask the viewer "Don't you feel it like me? No matter how noble and beautiful human thoughts and deeds are, if they become similar and even uniform, at the end it turns out to be a bit scaring.

The artwork was envisaged to be light and aesthetic in form. But its essence is complicated – European.

The artwork is created by the financial support of the Latvian Culture Capital Foundation.

ONE IS LIKE ALL, ALL ARE LIKE ONE?  
VIENS KĀ VISI, VISI KĀ VIENS?

2007. Plywood, bamboo, cotton, wood, cement, individual technique. 150x100x30 (x20)



Organizing Committee / Organizācijas komiteja

Velta RAUDZEPA

Alīda KRĒSLIŅA

Dace ĻAVIŅA

Mārtiņš BLUMBERGS

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