Dear ETN colleagues,

During the last years we have been (happily) witnessing the blossoming of important exhibitions aiming to highlight the work and influence of women artists in textiles as well as in other media. After Sheila Hicks at the Paris Pompidou, it has been the turn for another great lady who pioneered the Fiber Art Movement in the 70s and 80s, Colombian Olga de Amaral now exhibiting in Brussels. Last but not least the Central Museum of Textiles in Lodz has dedicated two ambitious exhibitions to map the evolution of Magdalena Abakanowicz’s artistic trajectory. The second one Metamorfizm will be open until September 9th which will probably push many “textilians” to include the Polish town in their summer routes.

When talking about important collective exhibitions, there are two characteristics deserving some attention: besides the already usual textile media mix, it is easy to perceive a certain cross generation approach very often coming together with a genre mix. Meaning that artists that never thought of themselves as textile artists are exhibiting alongside artists commonly labelled as part of the Fibre Art scene. It seems that textile art is finally going to be emancipated from its original sin of using textile materials and techniques and / or focusing too much on the process of making. True, it is still viewed as a women’s occupation but recognizing the value of women’s achievements is the right thing to do in this era of #MeToo. So it would seem that the wind blows in our favour.

And then we have, of course the great textile events. After Bratislava and Ukraine, the first one will be the 6th Riga International Textile Art Triennial whose theme IDENTITY reminds us that this year Latvia, and the other Baltic countries, are celebrating their centenary. Besides the artists selected by the international jury, the exhibition will show work by Hicks, Abakanowicz and Jon Eric Riis. The 11th International Shibori Symposium will take place in Japan in June-July, in Austria Textile Kultur Haslach will organize its usual summer symposium end of July and the biennial appointment with contemporary textile art in Guimarães has moved to September this year. Of course, there is also Human in Como, Italy, organized by Arte&Arte and others.

I am very happy to announce that in 2019 the ETN conference will be held in Haslach as planned and approved in the last General Assembly. Every July this traditional linen weavers village in the north of Austria is host to an international textile symposium with many workshops, exhibitions and a weavers market. In addition to this long standing tradition, the Textile Centre Haslach was opened in 2012, a multifunctional place where museum, education and production meet under one roof.

The 2019 ETN conference will be embedded in the summer symposium Textile Kultur Haslach. The motto of the conference will be Garden of Eden thus linking a wide range of cultural and historical themes with questions of today. The conference program will include exhibitions, workshops, tours, the conference itself and a post conference program in Vienna. The planned time table (still provisional) is July 22 - August 3 (including pre and post conference activities) with the ETN conference program running 29 - 31 July 2019.

I hope to meet you in some of the events this summer and I certainly hope to meet you next year in our Garden of Eden conference.

Lala de Dios, ETN President, laladedios@etn-net.net
MEMBERS

As usually you will find here some of the many activities our membership has been busy with during the last months or will be soon. Exhibitions opening in September or later will be featured in next Newsletter. All photos are by the artists unless otherwise stated.

We would like to remind members that this section is open to all. Please feel free to send information about your activities (exhibitions, international workshops, lectures, publications…). If you have been selected for a main national / international exhibition we would appreciate your collaboration in sending us images and captions of the selected work/s. By doing so you would save us much time and detective work. Thank you!

TRAMANDA 18


The denomination of Tramanda 18 is a kind of umbrella under which a complete program of textile exhibitions, guided tours and lectures will take place mostly at the Italian city of Chieri with some events also happening in Torino. The city of Chieri will be proudly showing its long association with textiles and Textile Art dating back from 1998 with the organization of the first Fiber Art Biennial Trame d’Autore (Author’s Weft). The events spread throughout the months of May and June. Brigitte Amarger, F, has been selected to take part in the competitive exhibition Il Filo dell’Arte Contemporanea (The Thread of Contemporary Art) running from May 19th until July 1st while another of our ETN colleagues, Tiziana Tateo, I, has taken part in the exhibition Into the White (May 19- June 17). Please see venues and other exhibitions at the link provided above.

Brigitte Amarger. Breizh Identities, The Two Sisters. 2017/2018. Two pieces each 18x18x16cm. Discarded X Rays ; blue transparent material; reflecting fabric and thread; different threads. Fabric and X Rays laser cutting ; machine embroidery, sewing, molding. There are about 1200 types of female headdress in Brittany, France, very different in size and texture. Generally white, pierced or not, plain or with pattern, they are not worn in the same way even when they are similar. It expressed women’s social class, her belonging to a geographical community and was a sort of identity card. Of Breton origin herself, the artist reflects on women, origins, heritage.
KOROMO


After Salzburg in 2014 and Paris in 2015, Amitiés Tissées – Shukuko Voss-Tabe presents the exhibition Koromo in Japan. Christina Leitner, A, is one of the 13 artists taking part in this itinerant exhibition.

TOTAL HOME DESIGN HARMONY? TEXTILE CONCEPTS FROM 1970-1990


Total home design harmony was an advertising slogan of the Swiss textile company MIRA-X, whose innovative textile design became an international talking point from 1970 to 1990 setting new standards. The exhibition focuses on three designers and design teams, respectively, who designed extensive collections for the company: Verner Panton, Trix & Robert Haussmann, as well as Alfred Hablützel and Jean-Philippe Lenclos.


Textile Museum St. Gallen library.
PLANES OF SPACES. SOLO EXHIBITION BY WLODZIMIERZ CYGAN

May 5 - June 22, 2018. City Art Gallery, Zakopane, Poland.

The exhibition shows 20 works from the last 30 years by internationally renowned Polish artist Wlodzimierz Cygan.

W. Cygan. Work at the Planes of Spaces exhibition.

W. Cygan. Work at the Planes of Spaces exhibition.
METAMORFIZM. MAGDALENA ABAKANOWICZ (1930 - 2017) EXHIBITION


In collaboration with the Central Museum of Textiles in Łódź (Poland), the Fondation Toms Pauli is paying tribute to Magdalena Abakanowicz, the Polish artist whose international career started in Lausanne at the city's first Tapestry Biennial in 1962.

Metamorfizm. Magdalena Abakanowicz (part 2) brings together about thirty of the artist’s works, 25 of which belong to the foundation's contemporary collection, consisting of donations from Alice Pauli, and Pierre and Marguerite Magnenat, and Toms Pauli acquisitions.

These mural creations, sculptures in relief, and unusual collages celebrate the diversity and modernity of the artist’s experiments during the period 1965 to 1985. They also underscore Abakanowicz’s strong ties with Lausanne and Switzerland, through important solo exhibitions and links to many collectors.

Opening of the Metamorfizm exhibition. From left to right Marta Kowalewska, exhibition curator, Giselle Eberhard, senior curator Fondation Toms Pauli (Lausanne) and Aneta Dalbiak, director of the Central Museum of Textiles in Lodz. © Ewa Latkowska-Zychska

CELEBRATION, 20th INTERNATIONAL MINI TEXTILE EXHIBITION


Organized by TXT association in Bratislava, the international jury selected the work of 60 professional artists and 23 students among the 185 applications from 34 countries. Selected ETN members were Betty Boulez-Cuykx, B, Irma Frijlink, NL, Ann Naustdal, N and Tiziana Tateo, I.

Part of this year’s event included solo exhibitions of the award winning artists from 2017 plus the exhibition The Spiral Motive - Exploring Historic Textile Techniques that we could see in the ETN conference in Borås last autumn. Online catalogue available here.

Betty Cuykx. Fantasy 1. 20x20cm. All cotton prints rolled in own technique.

Betty Cuykx. Fantasy 2. 20x20cm. All cotton prints rolled in own technique.

Betty Cuykx. Fantasy 3. 20x20cm. All cotton prints rolled in own technique.

Irma Fijlink. Ephemerality, 2018. 20x20cm. Felt and threads. Free machine sewing, cutting. Flowers and laurel wreaths are enjoyed during celebrations. After that all that remains are the memories and decline of flowers and leaves.

Tiziana Tato. LO VOGLIO!, 2017. 16x16x3cm. Strips of black felt and silk, threads. Free machine embroidery on felt strips, freely machine assembled/stitched.


Ann Naustdal. The Forest Floor, detail.
SCYTHIA, 12th INTERNATIONAL BIENNIAL OF CONTEMPORARY TEXTILE ART


Rob Burton, UK, Mariel Clarmont, F, Betty Cuykx, B, Constance Egger-Klee, A, Ursula Gerber-Senger, CH, Birgitta Hallberg, DK, Susan Hotchkiss, UK, Stewart Kelly, UK, Lis Korsgren, SE and Grietje van der Veen, CH, had works selected at Scythia, 12th International Biennial of Contemporary Textile Art. See all the exhibited works at http://www.scythiatextile.com

Rob Burton. No Coward Soul. 70x140cm. Silk Shantung fibre, Dye Sublimation Print. Work from the ongoing project Powerful Whispers which explores an archive of personal family photographs and memories exploring acts of recall memory and post-memory.

Betty Cuyks. Devoted to Blue, 2017. 70x100cm. Knitting and crochet with white Japanese paper thread colored with blue polyester yarn. ©Stefan Kellens.


Lisa Korsgren. The Apple, 2013. 80x120cm. Wool and linen. Handwoven tapestry in plain weave and soumak in discontinuous weft.
Grietje van der Veen. Migration, 2018. 45x95cm, Strips of silk fabric wrapped with silk yarn, attached to a background of woven hand-dyed and hand-printed curved strips.

Stewart Kelly. Face to Face 7, 2016. Charcoal drawings from life on paper. The drawings were cut up, collaged, reassembled and machine embroidered over.
TRADITION AND INNOVATION: IDENTITY, 6TH RIGA INTERNATIONAL TEXTILE AND FIBRE ART TRIENNIAL


88 artists from 26 countries were selected by the international jury among them ETN members Brigitte Amarger, F, Mariel Clarmont, F, Włodzimierz Cygan, PL, Lis Korsgren, S, Mirjam Pet-Jacobs, NL, Diana Springall, UK, Natalia Tsvetkova, R, and Dirkje van der Horst-Beetsma, NL.

Please go to the Exhibitions and Meetings sections for more information about the Identity exhibition and conference.


Diana Springall. Cornus aurea. Low relief panel with felt piping with hand and machine stitching on painted center ground.

Natalia Tsvetkova. Unicorn Skull, 2017. 85x40x100. Metal, wire. Welding, hand netting. This work was inspired by Murakami’s novel Hard-Boiled Wonderland and the End of the World. The hero of the novel lives in The Town built by his own imagination surrounded by a high wall. He becomes a prisoner there. Unicorns breathe on the dying memory of the inhabitants of The Town...And after the death of unicorns memory turns into old dreams...

The artist was once a prisoner of her own thoughts, looking for the exit. The Unicorn Skull becomes a symbol of the search for her own personality, as for Murakami’s hero.
Dirkje van der Horst-Beetsma. Sky no. 11. 170x101cm. Cotton, silk, linen. Hand cut and free machine stitching. The artist grew up very close to the sea in the North part of the Netherlands. She was very impressed by the clear skies and clouds. Landscape and history have always interested her.

Wlodzimierz Cygan. 2 pieces from the cycle Black Boxes, 2017. 140x140cm each. Wool, viscose, linen, optical fibre. ©Thiswaydesign.

Lis Korsgren. Morning Haze, 2017. 162x220cm. Wool and linen. Handwoven tapestry in plain weave and soumak in discontinuous weft. The artist found this scenery in Porto, Portugal, and was attracted by the bridge and the fishing boats coming back from sea in the morning haze. The bridge spans the river Douro just before entering into the Atlantic Ocean.

WORLD TAPESTRY NOW: AMERICAN TAPESTRY BIENNIAL 12

American Tapestry Alliance ATA (www.americantapestryalliance.org) organizes this exhibition to celebrate the 30th anniversary of the 1988 exhibition World Tapestry Today.

World Tapestry Now will go live on the ATA website July 10, 2018. The print catalogue will be available in June. The juror for the exhibition was internationally regarded textile artist Włodzimierz Cygan, Professor of Textiles, University of Technology, Łódź, Poland who chose 43 tapestries from 302 entries. Among them Maria Luisa Ferreira, P, Birgitta Hallberg, DK, Ann Naustdal, NO, Gudrun Pagter, DK and Michel Rhode, USA.


Through the years my compositions have become simpler and simpler. Do not look for a specific pictorial motif, my compositions ‘image’ they are abstract not specific, and an expression of concrete art. The image is what you see and experience. I find it interesting to note have it is possible to transform a two-dimensional plane into a three-dimensional space with few lines or a single line. The warp is made up of black, blue, and red linen. The weft is sisal, linen and flax, and I have used various black dyes in the composition surface. The tapestry is finished with a braided edge where the coloured warp threads appear as colour spots.

1580. SPACE & VOLUME. THREE DIMENSIONAL WORKS BY PHILIPPA BROCK.

This exhibition was part of the program of the past London Design Week 2018 (March-April 2018).

A celebration of innovation in constructed textiles by Master weaver Philippa Brock showing some of her new abstract works from the series 1580: Volume and Space in the Third Dimension. This work explores the experimental weaving of multiple vertical interconnecting layers, that expand into 3D forms once removed from the loom. The series also contained 1580: glitch pieces, serendipitous binary code inputting mistakes as well as pieces from previous series including Self Fold and X-Form.

All Philippa’s works are woven personally, through both sampling on shaft and jacquard digital looms. She specialises in experimentation with innovative yarns and fibres, often incorporating low tech and high tech materials like paper, metals, linens, silk or fluorescent and conductive yarns. The works self assemble as they come off the loom due to the design, woven structure and yarn interactions. Alongside her portfolio practice as an independent textile researcher, designer and artist, Philippa is a TFRC researcher and runs the woven textile pathway, on the BA (Hons) Textile Design degree at Central Saint Martins, UAL.

Philippa Brock. 1580-4.
WOVEN AND DRAWN. WORKS BY SUE HILEY HARRIS.

May 29 - June 9, 2018. Lansdown Gallery Stroud GL5 1BB, UK. Part of the Select Festival.

The exhibition shows abstract handwoven pieces -often derived from pure geometric shapes- that the artist has been making since the late 1990s. The structures are woven with silver wire or paper yarn. Although she has been using paper yarn for many years, working with silver is a result of skills learned during her -recently enjoyed- Creative Wales Award explorations.

IN THE FOOTSTEPS OF THE WEAVERS

Julia Astreou-Christoforous call for collaboration

On May 11-13, 2018 the event In the footsteps of the weavers was organized in the Cypriot village of Fyti by the Laona Foundation. The event was under the auspices of the UNESCO Cyprus Commission and funded by the Cultural Services of the Ministry of Education.
Fyti is a beautiful Mediterranean village in a mountainous area surrounded by vine, mulberry and almond trees. Here the most characteristic type of Cypriot weaving is made, which is distinguished by it’s geometric decorations in vibrant colours. Today a few old women are still practicing Fyti weaving but in the middle of the 20th century it was a thriving cottage industry.

During this event the old weavers had a feeling of revival of this old craft. I was very happy to talk to them and take photos of their work, which formed a major part of my 40 minute talk which was given during this event at the Cultural Center of the village. There an exhibition of Fyti weaving was organized too.

I would like to ask ETN members if they find any similarity of Fyti weaving with weaving from other countries, as there may be a future study regarding this.
LIA COOK: EXHIBITION IN JAPAN AND HONORARY DOCTORATE

Lia Cook, now an Emeritus Professor at California College of the Arts CCA, received its honorary doctorate at the graduation ceremony. It will be the fourth honorary doctorate CCA ever awards to a member of its own faculty. The artist has been one of a group of seven artists exhibiting in May at the Kyoto Museum in the company of Shigeo Kubota, Tetsuo Kusama and others. The exhibition was termed Fiber Art by Seven.

PAULINE NIJENHUIS ON RECORDING TIME

Pauline Nijenhuis describes the concepts behind her book Fast Work Time Consuming Landscape: Where I challenged myself working with at an increasing shorter time limit in my production. This because of the ICT revolution with intelligent machines and robots take on tasks with an unprecedented increase in speed and power. I’m a little scared I might not be needed in the future. I researched what happened when I made the same textile painting in four different production times, 100% - 85% - 70% and 55% of the required time. The research was about what happened with the working process, the artworks, my time perception and with myself. And I also showed the audience reactions to each of the four works.
THE NORWICH PROJECT

Dutch weaver and designer Remi Veldhoven continues her work in the Norwich Project aiming to produce a contemporary length of fabric inspired in a fabric from around 1750-1800 which was used in traditional clothes in the Netherlands but woven in the UK most probably in Norwich. She is looking for a modern jacquard weaving mill, capable of weaving wool and providing technical help for her designs. The mill must also be willing to sample 10 centimeter floats and different layers weavings and to weave short lengths (the end fabric will be 30 yards). There is a budget and money available for the consultation in the technical process and the sampling. +info: www.remiveldhoven.nl.

The Norwich fabric.

MEMBERS’ PROFILES

This is a new section where we want to give space to those members -institutional or individual- whose practice is more private than public and so they may not be well known by the rest. We will start by long-time members with the aim of featuring one institutional and one individual member in each Newsletter but for now we will do with what we have.

Quilt Art International Group (Abridged from a text sent by Sara Impey)

Quilt Art was founded in Britain in 1985 by a group of leading textile artists who wanted to develop the quilt as an artistic medium and promote its recognition as an art form. It was the first group of its kind in Europe. One of the founder members, Inge Hueber from Germany, was instrumental in attracting artists from other parts of Europe and today about half the members come from outside the UK: from Holland, Germany, Denmark, Belgium, Hungary and the United States.

Over the years, Quilt Art has staged a major exhibition every two or three years in which members can express themselves as they wish and work on a large scale. Alongside each one the group has produced a book which is written, illustrated, designed and published by the members. Quilt Art has exhibited in many galleries, museums and festivals in Britain and Europe and also travelled to Japan, Russia, the United States and Canada.

The world of the textile arts has hugely expanded over the last thirty years. In the 1980s Quilt Art was the only group of its kind. Now there are numerous textile artists and exhibiting groups and many more opportunities to exhibit and promote the work online. Quilt Art is aware that it has to rise to the challenge of remaining distinctive by playing to its strengths as a well-established international group while keeping the artwork fresh and innovative. Some artists work at the cutting edge.
of new technology and others find that simple fabric and thread still hold inexhaustible possibilities, but all are united by their passion for cloth, stitch, texture and colour and the limitless creative potential of the textile surface.

Quilt Art has remained a small group of 19 members, partly for administrative reasons and partly because exhibition space for large pieces of work is often limited. The group is currently open to applications for membership. The artwork does not have to conform to the traditional definition of a ‘quilt’ – indeed, Quilt Art welcomes artists from other textile disciplines. Two new members who have recently joined Quilt Art are Christine Chester and Susan Hotchkis, both from the UK. Details of how to apply are on the website www.quiltart.eu.

Allie Kay, Ireland. From left to right: Happy Days, Contained, Fractured and Phantom, 2014. all©. 300/350x100x10cm.


Jette Clover, Belgium. Metropolis 4, 2014. © 94x94cm.
Center for Heritage, Arts and Textile (CHAT), Hong Kong

The Centre for Heritage, Arts and Textile, CHAT, is a part of the heritage conservation project of The Mills, the former cotton spinning mills of Nan Fung Textiles in Tsuen Wan, Hong Kong. It is scheduled to open in Spring 2019. Through CHAT’s own curated multi-faceted programmes that will include exhibitions and co-learning programmes, visitors are invited to experience the spirit of the innovative legacy of Hong Kong’s textile industry and engage in new dialogues and inspirational journeys that interweave contemporary art, design, science, heritage, community and craftsmanship.

In the frame of its pre-opening programme of activities, CHAT presented from March 24 - April 22, 2018 the exhibition (In)tangible Reminiscence, a group show featuring newly commissioned works by three prominent Asian artists, Iwasaki Takahiro, Jung Yeondoo and Sarah Lai; exploring and reinterpreting collective memories of Hong Kong’s textile and fashion industry through video, soft sculpture and installation. More details: www.mill6chat.org/exhibition/intangible-reminiscence

Previously, (December 2017 - February 2018) it had hosted the exhibition Self-Organisation: Junichi Arai’s Textile Anthology and at the end of 2016 the project TECHSTYLE Series 1.0 - Ariadne’s Thread comprising a Video Art exhibition featuring nine women artists and a Discussion Forum addressing topics related to women, textiles and technology. The Forum brought together a stellar array of speakers including among others Edith Cheung, Janis Jefferies, Kinor Jiang, Reiko Sudo and Mizuki Takahashi, one of CHAT’s two co-directors together with Chin Chin Teoh.
Current events include the CHAT X CBCC Project Apron, a collaborative design project initiated by CHAT, aiming to build a co-learning platform between CHAT, a local school, a textile research institution and end-users of fabric products for social good. Students of the partner school are invited to conduct research on practical needs of aprons for different users in Tsuen Wan, such as local bakeries, grocers, cha-chann-tengs and a local NGO – Hong Kong Down's Syndrome Association. Learning how fabrics and aprons are integral to their day-to-day operations, students can design aprons for the users with the help from CHAT’s sewing team (composed by retired sewing experts) incorporating advanced multi-functional textile materials provided by textile technology and fabric mills sponsors. The project started in February and is scheduled to finish June 30, 2018.

The first pre-opening programme at CHAT’s permanent home at The Mills CHAT GO! Let’s Build a Textile Village will be open to the public from July 28 - August 19, 2018. Echoing the collaborative spirit that is a key value of CHAT, we have invited international and local artists to build CHAT through various textile workshops, involving local residents of Tsuen Wan and university and secondary school students. Activities include dyeing, spinning, weaving and embroidery workshops as well as textile-themed film screenings. For more information please visit www.mill6chat.org
Guangzhou Academy of Fine Arts, China, is the only advanced fine arts institution in southern China. School predecessor is Central Fine Arts College founded in 1953 in Hubei Wuhan when the Central Art Institute, Southern China People’s Literature and Art College, Guangxi Art College and other related institutions merged. In 1958, the school was renamed Guangzhou Academy of Fine Arts. In 2004 a new campus was built in Guangzhou University City. The school now makes part of the University of the Guangdong province. In 1981, the first batch of master’s degree was awarded. In 1987, it began to recruit foreign and Hong Kong, Macao and Taiwan students. In 2005, the first batch of master of arts (MFA) in the country was approved to train pilot units. Postgraduate education has three first-level master’s degree programs in art, design, and art, with master of arts, master of landscape architecture, master of art and museum, and three professional degree programs.

Arpad Pulai, Servia, is a textile artist, weaver, machine knitter and teacher. During the year 2017 he has received the Nagyapáti Kukac Péter award for exceptional achievements in textiles; his work Introspection was awarded by the jury of ULUPUDS (Association of Applied Artists and Designers of Serbia) in the field of textiles; the same work was also awarded in the category of contemporary tapestries at the 6th Novi Sad Tapestry Triennial OF TAPESTRY, Novi Sad. Finally his design was awarded in the preliminary tapestry design contest organised by Atelje 61 in Petrovaradin.
Stenebyskolan, Sweden
Steneby is a creative cultural and educational environment in Dalsland 170 kilometers north of Gothenburg, Sweden’s second largest city. Currently we are hosts to two schools: Stenebyskolan and HDK Steneby, Academy of Design and Crafts, University of Gothenburg. The two schools share a common ground in the materials wood, metal and textile. Steneby also has an art gallery and a library.

The core of Steneby is based on the relation to a material and the desire to explore its possibilities. The creative process runs like a thread through our training and imbued with playfulness and risk-taking. We challenge our students to think outside the box and stretch both themselves and the material boundaries. This creates courageous and independent practitioners who go their own ways and drive forward development in the arts and design fields.

Stenebyskolan offers two educational forms: preparatory and vocational. The preparatory courses prepare you for higher education at colleges and universities worldwide within the fields of design, arts and crafts. The vocational educations offer you the know-how and craftsmanship required to start your own business in furniture restoration, cabinet making or furniture upholstery. Learn more about Stenebyskolan’s educations here: https://steneby.se/utbildningar/

HDK Steneby is a part of HDK – Academy of Design and Crafts, University of Gothenburg. There are three programmes at BA level: Wood Oriented Furniture Design, Metal Art and Textile – Body – Space. We also offer an international programme on MA level in Applied Arts and Design, with three specializations similar to the BA programmes. Learn more about the programmes and how to apply on HDK’s website

Romanian-born tapestry artist Katalin Fóris  is a graduated from West University Timisoara - Applied Arts/ Faculty of Textile and lives in Budapest since 1999. She is member of the Association of Hungarian Tapestry Artists and of the Association of Hungarian Fine and Applied Artists. She has exhibited widely national and internationally and was awarded honorary mention at the 15th International Triennial of Tapestry Lodz, Poland in 2016 with her work Silenced Memories handwoven using film negatives as weft, a material in which she has specialised in the last years.

Katalin Fóris in front of one her works.

Surface Reconstruction I. 400x30cm. Celluloid negatives, line, cotton, weaving.
Emelie Rondahl, Sweden, is a rya weaver. This is her statement: I weave rya tapestries, rugs, wall hangings; soft, hairy, tactile and fluffy dust collectors. Yarns and threads are tied in rows between rows of plain weave, the picture grows slowly from one side to another, as a print-out from a printer.

I weave because I can, because it must be done. My knowledge creates presence and establish relationships; my motivation is recognition as a phenomenon, to capture the viewer’s attention and provoke a hidden longing for putting fingers into stuff you can’t see the end of.

In my Textile Labour Series I try to come closer to the violence of the global textile industry. In Child picking cotton in Uzbekistan, forced labor is embedded in wool, the “sketch” is printed out from the first google search hit on a specific day, by entering the words “child picking cotton in uzbekistan” after coming across the fact that most cotton in the textile industry originates from Uzbekistan. Hours spent with this child by the loom left me with feelings of sadness; questioning ethical concerns on my decision of choosing this picture and theme. The seriality of the sad and droopy threads, and the one-to-one ratio in the warp, form a platform on which I can see into the near future. The DNA of my ryas traces back to the DNA of the fishermen’s ryas that covered their bodies out on the deep and dangerous oceans. Weaving deals with the prevention of death.
German-born New Zealand based artist Christine Keller holds an MFA from Concordia University (2004) in Montreal, Canada and a Masters equivalent from Gesamthochschule Uni Kassel (1994), Germany. Christine has exhibited nationally and internationally since 1987. She was the academic leader of the Textile Section of Dunedin School of Art at Otago Polytechnic from 2005 to 2010. In late 2012 she founded the Dunedin-based Weaving Studio Weaving on Hillingdon and in 2015 opened Dunedin’s LOOM ROOM where she teaches weaving. Her work has been published and exhibited internationally since 1987.

Doris Gall-Schuhmann, Austria, studied textile design and mathematics. Her art focuses strongly on the topics of body and space. A special interest of her is the construction of textile hulls, architectural spaces and surfaces as well as the development of interdisciplinary fashion concepts for the human body. She also designed several fashion collections and worked as product designer with focus on textiles and prototyping for industrial design. Currently she works on a project titled Complex Hyperactive Instable Structures producing two- and three-dimensional textile objects that deal with the complexity, instability and hyperactivity of today’s world. Besides being an artist and textile designer she teaches at Kuns-
tuniversität Linz in the Textile Art and Design study programme.

Monika Häussler-Göschl, Germany, is a textile artist with a strong interest in material, process and technique. She combines techniques spanning from hand knitting to digital automated machinery with the properties of materials and colour to create objects and installations.

Marta Balogh is a textile artist living in Malmö, Sweden. She works with textile pictures. Through her work she develops old traditions as image stitching (which has been around since the 1600s) and narrative embroideries (which has been around since the 1400s). She uses materials such as traditional wool, homespun, linen and wool fabric. To 'sculpture' pictures of wool has become her brand characteristics. The materials she uses are earthy and unstained. Her work is fairly monochromatic, but she sometimes uses red, black and white stripes in cotton which has become a hallmark. She is inspired by Transylvanian folk art, the magic of kelim carpets and certain primitive arts. She uses only natural materials and articulate her own expressions that one have not seen elsewhere.
COMPETITIONS

2018 DOROTHY WAXMAN INTERNATIONAL TEXTILE DESIGN PRIZE

The Dorothy Waxman Textile Design Prize is part of trend forecaster Li Edelkoort and fellow curator Philipp Fimmano’s TALKING TEXTILES initiative that promotes textile education, creativity and awareness. The prize winner will receive $5,000 and coverage on the online interactive trend platform www.trendtablet.com

The competition is open to students from any country currently enrolled in a textile, fashion or knitting course creating original fashion, interior or lifestyle textiles. Based on creativity, innovation and aesthetics, finalists will be selected by a jury of industry experts. The winner will be announced at the Talking Textiles Conference during New York Textile Month on Thursday, September 6, 2018. Deadline for submissions: July 14, 2018. Prize announcement: September 6, 2018. + info talkingtextiles@edelkoort.com

THE WOOL INNOVATION PRIZE

The Wool Innovation Prize is to be offered annually to any individual who shows the most innovative use of wool in any commercially viable application. A prize of up to £10,000 will be awarded together with a merit certificate to the winner. The prize will be awarded annually to any individual who shows the most innovative use of wool in any application that is considered commercially viable and subject to the project being of sufficient originality and quality. Open to individuals using wool in apparel, non-apparel, agricultural, horticultural, medical, and industrial applications. The winner will need to be able to show that the innovation will be developed from the United Kingdom, although the nationality of the individual is irrelevant.

Deadline for applications will be 30th June annually. The winner will be announced by 30th September. For further information please contact Gill Dawson at innovation@campaignforwool.org (extracted from The Weave Shed).
FESTIVAL THE OPENING. TEXTILES IN ART AND INDUSTRY

On September 12 and 13, 2018, St. Petersburg will host the Second International Festival

The Opening, a new cultural project with events united by the concept of "textiles in fashion, art and business". Festival programme includes: an exhibition of fabrics of European manufacturers, an exhibition of works of artists working with textile both in art and in industrial design, as well as a business program.

The artists’ exhibition will show art objects and interior items featuring different textile techniques: embroidery, painting, sewing, appliqué, complex mixed techniques. Both individual artists and design studios are invited to participate in the exhibition.

The organisers invite textile artists to take part in the Art section of the Festival. They must send information about the works (size, technique, material, year of creation) and photos. Deadline for applications is July 1, 2018. If interested please contact Natalia Tsvetkova, curator of the project. You can write to ts_natali@mail.ru or call (Tel. + 7-921-935-98-91).

SMALL TAPESTRY INTERNATIONAL 6: BEYOND THE EDGE

American Tapestry Alliance ATA invites all tapestry artists to submit works to this exhibition. Artists are encouraged to explore the conceptual, technical and metaphorical implications of the theme as they design their submissions. ATA invites entries not only from artists who work within more traditional definitions of tapestry, but also those artists whose work expands upon the core principles of the medium as it explores new techniques and processes. Deadline for entries: October 15, 2018. +info www.americantapestryalliance.org

EXHIBITIONS

POR DENTRO, POR FUERA Y MÁS ALLÁ - DIÁLOGOS TEXTILES (binnen, buiten en daaraan voorbij - Textieldialoog).


This interesting art exhibition of felted objects by twelve European artists was shown at the WTA biennial in Montevideo, Uruguay, last year. The curator Beatriz Schaaf-Giesser, who lives in Germany but was raised in Montevideo, has brought the exhibition to the Netherlands. ETN members Andrea Noeske-Porada, Esther Weber and Beatriz Schaaf-Giesser are some of the artists on show. More information www.highfiveart.nl

Beatrix Schaaf-Giesser. Huella Madre / Mother's Fingerprint. Andrea Ndoeske-Porada between her works Phacelia II and No Scarf.
ARTAPESTRY5


Organized by the European Tapestry Forum, a Denmark-based organization ran by the artists themselves, the international tapestry exhibition Artapestry5 is now itinerating through several European countries. Thank you to our ETN colleague Danish tapestry weaver Gudrun Pagter for providing this information. +info https://www.tapestry.dk
HANDMADE: WOMEN RESHAPING CONTEMPORARY ART

On view at Westport Arts Center, Connecticut until June 2nd, the artists were Ghada Amer, Anna Betbeze, Ligia Bouton, Orly Cogan, Lesley Dill, Terri Friedman, Sermin Kardestuncer, Norma Minkowitz, Sophia Narrett, Faith Ringgold, Miriam Schapiro, Judith Scott, Beverly Semmes, Chiyoko Tanaka, Rosemarie Trockel, Margo Wolowiec, and Carolina Yrarrázaval. The exhibition was curated by Elizabeth Gorayeb, a specialist in art historical research on the provenance and attribution of works of art. Here are some excerpts from her statement:

The medium of fiber is also weighted with gendered, socio-political signifiers that are imparted onto the final work of art. To put it plainly, fiber is feminine. Weaving, embroidery, knitting and sewing are thought to be the domain of women, whose productions in these areas have long been relegated to the status of “decoration.” Objects described in these terms traditionally do not fall into the rarefied, male-dominated Pantheon of “Fine Art,” which has long been the province of painting, drawing, sculpture and printmaking. But given the shift of values in contemporary culture, does this distinction hold true today?

Fiber art enjoyed a period of avant-garde popularity in the 1970s in the aftermath of the male-dominated Minimalist and Conceptualist movements of the 1960s. The value of “women’s art” and the inherent elitism of its male counterpart were called into question, and what was traditionally dismissed as “decorative” was now offered for consideration as “Fine Art”. This was also a challenge to the idea that “Mechanical art,” or things made for a utilitarian function like quilts and weavings, were unworthy of serious artistic consideration.

Today, many of the objects revered by the art market as “Fine Art” fall into this utilitarian category. Objects made by an assembly line of studio assistants often serve as vehicles of investment, generating wealth and prestige for their owners and creators. For many of these works, the touch or hands-on manipulation of the artist or the sensory engagement of the viewer is of secondary or minimal consequence. Fiber Art, and the primacy of its sensorial appeal, offers an increasingly rare alternative.
VOOR DE DRAAD ERMEE! - DE KUNST VAN HET BORDUREN (The Art of Embroidery).


The exhibit shows the most beautiful creations: examples from Dutch fashion of yesteryear and now, antique liturgical garments and masterpieces from Turkish, Greek, Iraqi and Syrian culture, among others. It is a unique selection from the collection of museums and private collectors, chosen by Guest curator Linda Hanssen. The loans come from the Textile Research Centre in Leiden, Museum Catharijneconvent in Utrecht and the Gemeentemuseum in The Hague, among others.

A number of contemporary visual artists show recent work incorporating embroidery. Among the participating artists are ETN members Pauline Nijenhuis and Tilleke Schwarz plus Mariëlle van den Bergh, Dorothée van Biesen, Barbara Broekman, Malou Busser, Cora de Kok, Karola Pezarro, Barbara Polderman, Rob Scholte and Sylvia Terwisscha van Scheltinga.

Especially for this exhibition, members of the MerkWaardig association have embroidered works centred around the subject of ‘Holland’s Glory’. These works show a great diversity in techniques and interpretation of this topic, and form a wonderful reflection of this association which celebrates its 30th anniversary this year. The works vary from modern and traditional embroidery samplers to objects like embroidery rolls and books. Throughout the duration of the exhibition, the museum will organise several embroidery workshops.

Pauline Nijenhuis. Fastlandscape Borderline City. 2016. 50x75cm. Acrylic and thread on untreated canvas, hand embroidered.
CHINESE FIBER ART EXHIBITION AND SYMPOSIUM IN TBILISI, GEORGIA
(Abridged from a text by Salome Tsiskarishvili, Ph.D., Ilia State University, Tbilisi, Georgia).

From April 24 to May 12 the National Silk Museum in Tbilisi, Georgia, hosted a very special event: the Chinese Contemporary Fiber Art Exhibition Tour to Georgia and symposium dedicated to prominent Georgian artist Givi Kandareli’s 85 anniversary. Givi Kandareli was a founder of modern tapestry schools both in Georgia and in China. He also was initiator and facilitator of revival of Lausanne Biennale by establishing From Lausanne to Beijing International Fiber Art Biennale. The event was organized by China National Academy of Painting, Tsinghua University and Georgia-Chinese Cultural Center Silk Road with the financial support from China National Art Fund. Initiator of the event was prof. Lin Lichen, well-known artist, who co-curated the exhibition together with Salome Tsiskarishvili, Georgian fiber art researcher.

More than 40 guests represented Chinese fiber art community; among them were institution officials, well-known artists and students. Symposium speakers were both Chinese and Georgian, presenting papers on legacy of Givi Kandareli as artist and teacher and his impact on fiber art development in both countries.

The exhibition was a great success, Georgian public and professionals were fascinated to see special Chinese techniques, including traditional embroidery and kesi (Chinese silk tapestry) used by artists along with wax dye, quilt and many other familiar techniques. The event has also opened new horizons to further collaboration.


Partial view of the exhibition.
WEAVING NEW WORLDS: CONTEMPORARY TAPESTRY


Building on the very successful international touring exhibition Here & Now: contemporary tapestry (298,000 visitors during UK tour), Weaving New Worlds: contemporary tapestry extends the theme of tapestry as conveyor of the narrative of our times with some of the same artists and some new. Weaving New Worlds looks specifically at ideas of Utopia and Dystopia as described by contemporary tapestry weavers. This is in keeping with the thinking of William Morris, particularly his famous essay News From Nowhere. Both exhibitions have been curated by Lesley Millar, Professor of Textile Culture and Director of the International Textile Research Centre at the University for the Creative Arts in collaboration with National Centre for Craft & Design and William Morris Gallery. The exhibiting artists are: Patricia Armour (New Zealand), Joan Baxter (UK), Sara Brennan (UK), Jilly Edwards (UK), Amanda Gizzi (UK), Barbara Heller (Canada), Jenny Moncur (UK), Caron Penney (UK), Erin M. Riley (USA), Christine Sawyer (UK), Tonje Høydahl Sørli (Norway), Joanne Soroka (UK), Miyuki Tatsumi (Japan), Pat Taylor (UK) and Kanae Tsutsumi (Japan). textile practice and an innate taste for interlacing, mosaics and mats, makes Olga de Amaral a passer-by between the ancestral spirituality of the Incas and our contemporary society. (from the press release)
THE LIGHT OF SPIRIT - OLGA DE AMARAL - A RETROSPECTIVE


The Patinoire Royale–Galerie Valérie Bach becomes, for one exhibition, the temple of the Amerindian spirit through the timeless work of the Colombian artist Olga de Amaral. A selection of some forty exceptional works, which cover the last 15 years, are presented here for the first retrospective in Belgium.

Her luminous work re-explores the textile tradition of South America by directly quoting the colors, shapes, graphics and materials of the pre-Columbian world, using gold or silver leaf, as well as the natural pigments of the world: indigo, amaranth, turquoise, and earth-colors, in a vast rework display against a backdrop of Andean music. Her great sensitivity, a meticulous textile practice and an innate taste for interlacing, mosaics and mats, makes Olga de Amaral a passer-by between the ancestral spirituality of the Incas and our contemporary society. (from the press release).

Partial view of the exhibition The Light of Spirit.
From 6 June – 16 September 2018 the ARSENALS Exhibition Hall of the Latvian National Museum of Art will house the 6th Riga International Textile and Fibre Art Triennial **IDENTITY**, dedicated to the centenary of Latvia.

This artistically and professionally high-quality exhibition will feature the innovative phenomena and trends in the field of textile and fibre art in Europe and wider world and apart from this, it will promote the prestige of Latvian art beyond the borders of the country.

The artists were asked to consider the theme of **IDENTITY** from different viewpoints: historical, social, political and national, as well as to examine it from private, artistic and philosophical aspects. Those, whose artistic approach and message convinced more, were selected for the show. After the decision of the international jury 84 artists from 26 countries – Baltic states and Nordic countries, Poland, France, Germany, Austria, United Kingdom, Israel, the USA, Russia, Japan, etc. will participate in the exhibition. Four members of the jury, highly appreciated artists in the field of textile, will participate in the show in a status of invited artists.

Two celebrities will be our guest artists. Sheila Hicks (France / USA), who has recently opened a vast retrospective exhibition at the centre of George Pompidou in Paris, and also US artist Jon Eric Riis have accepted our invitation to exhibit their works in the show. Jon Eric Riis’s conceptual thinking and his fine tapestries will be seen in Riga for the first time. We express the greatest thanks to the Embassy of the United States to Latvia for making it possible. Another famous artist, represented here for the first time, is Magdalena Abakanowicz (1930–2017) from Poland. She has played a great role in the development of fibre art in Europe and across the world (also Latvia). She will be represented here by two large size works.

The exhibition, in effect, will unfold to viewers as a vast interpretative and panoramic message of **IDENTITY**. It will hold various co-existing stories characterizing our epoch. Bigger or smaller, more detailed or less in-depth, individual or global narratives – all of them will be compressed in one wholesome exhibition asserting the idea that **IDENTITY** is not something fixed, but on the contrary – changing over time. It is a continuous process.

The design of the Triennial has a conceptual character. It starts in the first hall with the display of works created by our guest artists – Sheila Hicks, Jon Eric Riis and Magdalena Abakanowicz.

The second hall will hold works made by the artists of the Baltic states. In total we will see 38 art pieces, executed by such prominent artists as Ieva Krumina, Edite-Pauls Vignere, Peteris Sidars (Latvia), Severija Inčirkauskaitė-Kraunevičienė, Egle Ganda Bogdaniene, Felikss Jakubauskas (Lithuania), Peeter Kuutma, Aune Taamal, Lylian Meister (Estonia), etc. See: complete list of artists at [www.lnmm.lv](http://www.lnmm.lv).

Taking into consideration the fact that our neighbouring countries Lithuania and Estonia are also celebrating their centenary this year, this part of display, featuring the common artistic identity of these countries, afterwards will form the basis for the future travelling textile and fibre art exhibition of the Baltic States.

The third hall exhibition space will comprise artworks by other foreign artists – both from nearby countries, such as Finland, Sweden, Norway, Germany, Austria, etc., as well as those coming from very distant parts of the world – the USA, Australia, Taiwan, Japan, Mexico, etc. We will be delighted to view the artworks by such remarkable artists as Margery Amdur (USA), Monika Thiele (Germany), Włodzimierz Cygan (Poland), Kyoko Kumai and Michiko Kawarabayashi (Japan), Maria Ortega Galvez (Spain), Anne Jackson (Great Britain), etc. See: complete list of artists at [www.lnmm.lv](http://www.lnmm.lv).

The works represented by the younger generation of artists will surely challenge the exhibition viewers.

Alongside the major show several satellite activities are being planned – exhibition **“La couleur des Gobelins” from Le Mobilier National (Paris, France)** in the Museum of Decorative Arts and Design; Egils Rozenbergs’ solo exhibition **“Transfiguration”** in the Latvian National Museum of Art; two solo exhibitions by Ieva Krumina and Rolands Krutovs, commemorative exhibition of textile artist Aina Muze in Art Gallery “Apsīda” (also in the The Mentzendorff House) and Latvian textile artists exhibition **“Cross-section”** in St Peter’s Church.

The event will be complemented by interactive workshops organized by the students of the Latvian Academy of Art and artists.

Under the guidance of students the visitors will be offered to create dedications to three Baltic artistic **IDENTITIES** - celebrities of Symbolism, e.g. painters Vilhelms Purvitis (Latvia), Mikalajus Ciurlionis (Lithuania), and Konrad Mägi (Estonia). Second workshop to join will be dedicated to The Baltic Way (23 August, 1989) – a human chain of 2 million Baltic people who joined hands to peacefully show that every person deserves a freedom. The third one will deal with the theme of Latvian and Nordic ornament and it will be a collaboration of art students and lecturers from Latvia and Sweden. Serbian artist Maja Gecić will lead the Master class **IDENTITY**. In addition, talks with Baltic artists and guest artists are being planned.

A two day international conference **IDENTITY** will be held in the Riga Bourse Art Museum. There will be twenty guest speakers from Lithuania, Estonia, Poland, the USA, Great Britain, Finland, Sweden, France, Kenya, Mexico and other countries. Artists, art experts, and museum representatives will tell about the latest novelties in textiles in their home countries, as
well as give deeper insights into their creative activities. Among the speakers will be Lala de Dios (Spain) – President of the European Textile Network, the guest artist Jon Eric Riis and others.

We hope that the viewers of the exhibition and the participants of the satellite events will find these activities entertaining and educational.

This project will reveal interaction between artist and society today and at the same time celebrate national or ethnographic roots of different cultures.


Chi-Ting Tseng, Taiwan. The Shape of Connection Beyond Words, 2017. Handmade paper, cotton thread, incense ash.

In my opinion Sheila Hicks is an artist, who lives together with architecture and space, who can think in large forms and also small details. Not only lives, but also perfectly feels them. Artist of vast amplitude: textile sculptures, large installations of fibres, objects. She has no limits concerning form and colour, feels free in any space and time.

Let us wish her further success and we shall be waiting for her artwork in Riga!
MEETINGS

11TH INTERNATIONAL SHIBORI SYMPOSIUM (11 ISS)

June 27 – July 10, 2018. Nagoya, Tokyo, Yamagata (Japan)

Registration is still possible for the 11th International Shibori Symposium, a project of the organization World Shibori Network, an ETN member. The Committee Chairs are Yoshiko Wada, President of WSN and Hiroko Watanabe, Head Representative of the International Textile Network Japan NPO, in partnership with the Tama University Art Museum in Tokyo and the Tohoku University of Art and Design in Yamagata.

The plenary sessions (in Nagoya and Yamagata) will focus on how global and regional trade has influenced craft from the spread of resist-dyeing techniques over the Silk Road to sashiko’s origin in the rag trade of the Japanese archipelago. Speakers include Hiroko Ando, Camille Ann Brewer, Yoshiko Wada, Catharine Ellis, Joy Bouttrup, Jane Callender, Michel Garcia, Shoji Fujii, Ana Lisa Hedstrom, Jorie Johnson, Reiko Sudo and Lala de Dios among many others. A panel discussion on the theme Review Handicraft in Technology Progress will have Yoshiko Wada, Yoshiko Yamanaka, Lala de Dios and Lucy Arai as panelists moderated by Hiroko Watanabe.

Workshops will be taught by international leading figures in the field and by artisans in Arimatsu and Yonezawa in their family studios. There are still some places left in many of them.

Ten exhibitions have been specially organized by and for the International Shibori Symposium, plus visits to museums in all three regions to view craft traditions and contemporary art. Registration packages cover a complete symposium experience for international participants, including specially arranged workshops and excursions. Participants may extend their experience with add-on programs including pre-symposium tours. +info www.11iss.org
**TEXTILE KULTUR HASLACH 2018**

**July 16 - August 3, 2018. Several locations, Haslach, Austria.**

As every summer, a textile symposium will be held at Haslach, in the north of Austria, between comprising a number of specialised courses, exhibitions and an extensive framework programme.

The climax will be the international Weavers’ Market on Sat 28th and Sun 29th July, 2018 which brings some 10,000 visitors to the historical textile village. Many weavers and textile creators from several countries selected by a jury will present their premium products in the village’s winding streets and around the Textile Centre Haslach. At the same time the sales fair Faserzone will be held where yarn sellers offer a range of materials, equipment and accessories.

The exhibition Sehnsucht nach Textilistan [Nostalgia for Textilistan] – a journey through the Aichhorn collection – will be opened on Sun, 22nd July. It presents the textile collection of a retired Salzburg architect who has been compiling textiles from Asia for 40 years. His focus is man and his cultural environment which gave birth to the most wonderful textiles. Not only does he track down historical textiles but he wants to find out what traditional techniques are still in existence. For this purpose he travels extensively into remote areas and visits specialised craftsmen and women whose know-how hangs by the proverbial thread.

The emphasis of the collection lies in the resist dyeing techniques such as batik, plangi and especially ikat. Moreover, there are all kinds of embroidery from the Kanthas of Bihar through to the Phulkaris from the Punjab area. The collection is rounded off by patchwork, appliquè, block printing and a large selection of textiles from Kashmir from the 18th century till today.

In the exhibition at Haslach, Ferdinand Aichhorn takes us on a discovery tour of foreign parts and allows us to participate in his passion for precious textiles and people with extraordinary craft skills.


**CONTEXTILE 2018**

**September 1 - October 10, 2018. Several venues. Guimarães, Portugal.**

The program of the Contemporary Textile Art Biennial Contextile will start in September 1st. On August 31st, the international jury will award the Acquisition Prize and Honorable Mentions among the 52 artworks selected.

Besides the international exhibition, the programmed events include exhibitions by Israeli artist Dora Morag, the French group Fiber Art Fever!, the Portneuf International Linen Biennial (Canada), the Magic Carpets project, the Contextile artistic residencies and work by students of the Fine Arts and Design Schools from Porto and Lisbon. Last but not least (at all!): a site-specific installation by renowned US artist Ann Hamilton.

WORLD TEXTILE ART 8TH BIENNIAL MADRID 2019
ETN member World Textile Art WTA is announcing its 8th Biennial of Contemporary Textile Art The Sustainable City in Madrid, Spain from September 17th to November 3rd, 2019. +info http://madrid2019.wta-online.org

EDUCATION

INTERNATIONAL WEAVING COURSES IN ITALY

*Museo Della Vita Contadina CjASE COCÈL via Lisignana, 24, 33034 Fagagna (Udine) in the Friuli-Venezia Giulia region.*

Course A: from 14th to 18th June 2018
Course B: from 21st to 25th June 2018
Program: traditional textile art from Friuli. Visit to the textile collections of the Museum Cjase Cocèl, the weaver Giobatta Marcuzzi's weaving pattern book (1861). Everybody will be able to weave a series of samples inspired to the patterns of the old Friuli weavers on a hand loom. Maximum 8 students. The program will be activated with a minimum number of 4 students. Participation fee € 80,00; Trip to Venice € 60,00

+info: tel. + 39 (0)432 801887, cell. +39 333 56 81 801, fax +39 (0) 432 802599. e-mail: cultura@comune.fagagna.ud.it - [http://www.museocjasecocel.it](http://www.museocjasecocel.it)

The courses are part of the ARTE DELLA TELA Project and are organized by ETN member Carmen Romeo.

*A weaver's pattern book from 1861.*

SELVEDGE SUMMER COURSES IN FRANCE

Organized by Selvedge Magazine, Chateau Dumas is a 22-acre private estate less than an hour from Toulouse airport, with a large pool and glorious panoramic views. Its 18th century interior has been restored with a blend of antique and contemporary design, providing ample inspiration for those on creative retreats. The courses program extends from mid June until the end of August. Topics include tapestry weaving, embroidery, quilting, painting on cloth, willow basketry and more.

For information and bookings please email Lizzie Hulme at enquiries@chateaudumas.net
EGILS ROZENBERG’S TAPESTRIES IN PARIS (Text sent by Mag. Art. Velta Raudzepa, Head of Collections, Latvian National Museum of Art/ Museum of Decorative Arts and Design)

April 6, 2018 will always remain as a special date in the history of Latvian textile art school and its admirers. On this day, in the premises of Le Mobilier National artist’s Egils Rozenbergs tapestry Reflets-Réflexion 1948.13 was officially taken down from the loom and also another tapestry Reflets-Réflexion 1948.20, executed in Beauvais Manufacture, was presented.

The event turned out to be very impressive and heartly. It was attended by Minister for Culture of the Republic of Latvia Ms. Dace Melbārde, the director of Le Mobilier National Mr. Hervé Lemoine and other officials as well as artist’s friends, colleagues, museum representatives and of course – director of the production of all manufacturies Ms. Marie-Hélène Massé-Bersani and all weavers.

Egils Rozenbergs is the first artist from all Baltic countries, whose creative sketches have been woven in large scale tapestries in France, in two of historically famous Gobelin weaving manufacturies - La Manufacture des Gobelins (located in Paris, founded in 1601 during the reign of Henri IV) and in La Manufacture des Beauvais (located in Beauvais, founded in 1664 during the reign of Louis XIV). This is an incredible achievement and honour for the artist, especially if we keep in mind the significance of these institutions in the course of history in France. Country, which had always been proud and was famous with Gobelin weaving traditions and manufactures and where mostly sketches from famous French painters were executed for notable interiors. It is important to mention that in the 20th century world famous artists’ works as those from Marc Chagall, Pablo Picasso, Henri Matisse, Joan Miro were woven, including of course the famous French tapestry master Jean Lurcat.

Artist’s road to achievements started a few years ago, when the invitation from the curator of the French Ministry of Culture was received to apply for the international competition for the possibility of weaving some work in one of these famous Gobelin workshops in France. Following the invitation, artist applied with several proposals – sketches for Gobelins. As a result of the competition, two of his sketches were accepted.

Reflets-Réflexion 1948.13 (composition idea inspired by different civilizations, their cultures and artistic traditions) was woven at the Paris manufacture, another work - Reflets-Réflexion 1948.20 (impressions on French urban environment and architecture) - at the Beauvais manufactury. Both art pieces are executed in the historical la basse-lisse technique. As this technique is very fine and labour-consuming, the weaving process lasted for almost three years. The weaving was done by several professional weavers.
Both tapestries will become the property of France and will be included in the collection of La Mobilier National. Later they will be used for representational purposes of the State. But before that Latvian spectators and Riga guests will enjoy them as a part of the exhibition La couleur des Gobelins at the Museum of Decorative Arts and Design, organized by Le Mobilier National within the 6th Riga International Textile and Fibre Art Triennial IDENTITY.

For the Latvian audience Egils Rozenbergs and his creative career is well known. The artist’s works are in different museum collections (e.g. Latvian National Museum of Art in Riga, Museum of Art and Design in New York, Cleveland Art Museum (USA), as well as in public interiors and private collections in Latvia and abroad. His forty five years long creative career is very wide and multi-faceted. The artist has taken part in different local and international exhibitions and projects, he has organized large scale one-man shows in Latvia and abroad.

We consider it natural that Egils Rozenberg’s talented and creative career has been also evaluated in France and the artist’s name in the future will be ranked among world’s famous names in art.
Administration news and reminders

Payment of membership fees for the year 2018:

Have you forgotten to pay your membership fee this year? This is a friendly reminder that all unpaid memberships will be cancelled after July 10th. The Balance Overview for 2017 and the Balance Preview for 2018 will be sent after that date when the real number of members is known together with the Membership List 2018.

Membership fees for 2018:

Individual members: 58€
Institutional members: 111€

Ways of payment:

- By Paypal. Please send payment to our account - recipient’s email: etn@etn-net.net. The old address etn@etn-net.org is no longer operative for payments.
- Transfer the invoice amount to ETN bank account with Caixabank IBAN ES37 2100 3651 4222 0016 2818, BIC/SWIFT CODE: CAIXESBBXXX. Any bank charges will fall to your side. Strongly recommended for European countries with Euro currency (no bank charges).

We are sorry that we cannot implement payment through credit card. You may use your credit card though if you pay through PayPal.

Please note that payment by cheque is not acceptable due to high bank charges.

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