

WE VISITED DIFFERENT TRAINING COURSES AROUND THE COUNTRY, TALKING TO BOTH TUTORS AND STUDENTS AT EACH. THEY GAVE US A PICTURE OF THE COURSE CONTENT, WITH PARTICULAR EMPHASIS ON WEAVING AS WELL AS WHAT THE COURSE CAN LEAD TO WHEN IT COMES TO CAREER CHOICES.

Textile courses in Sweden

OVER THE SPRING and summer we went to visit a number of graduation shows at some of our educational establishments. The ones we chose rank as tertiary level courses, where weaving forms a significant part of the provision. Degree courses are offered by Konstfack in Stockholm, The Swedish School of Textiles in Borås and HDK, the School of Design and Crafts in Gothenburg.

We also met up with tutors and students at the exhibitions shown by the five training courses which have a particular remit as vocational colleges. One of the objectives is that students are prepared for undergraduate studies. These establishments are known as Arts and Culture providers. There is a certain degree of freedom in the designing of the course but with clear parameters set by the authorities, which can sometimes mean that course design ideas might not be practicable. These schools/colleges are: Friends of Handicraft HV in Stockholm, Capellagården on Öland, Sätergläntan Institute of Crafts in Insjön, Dalarna,

Nyckelviksskolan in Stockholm and Stenebyskolan Textiles: Art and Design in Dals Långed, Dalsland.

Their strength lies in the variety offered through the various courses. The courses are located in different parts of the country, in cities as well as out in more rural areas.

HV in Stockholm offers a three-year textile training. The first year is a stand-alone foundation year, which can be followed by another two for the Advanced Textile Handicraft Diploma.

Capellagården on Öland offers a two-year textile course with a clear orientation towards artistic work, where process is key. Prospective students can choose to do both years or just one, depending on prior skills. Along with the article on Capellagården, we have included a write-up on Amy Revier's visit from UK to run a workshop for a few days and give a lecture.

Guest lecturers play an important part in the other courses we have included here.

The orientation at Sätergläntan Institute of Crafts is more clearly towards traditional craft practice, where folk art and traditional weaving can provide models, but there is also scope for experimentation.

Nyckelviksskolan at Lidingö, Stockholm has a clear artistic focus, where experimentation is more central.

At Stenebyskolan Textiles: Art and Design, the emphasis is towards preparation for undergraduate studies, with a focus on experimentation using many diverse materials. Weaving is on the timetable and the signals we got during our informal chats to tutors and students indicate that weaving is something that appeals, where one can right from the start test out materials and technique to then produce something original and one's own.

The three degree providers each have their own orientation, which we characterize briefly in the respective articles about them on the pages following.

In short, the focus at the

Swedish School of Textiles in Borås is on power loom weaving, where handweaving could form part of the process. There is also plenty of opportunity to concentrate on handweaving alone if desired.

Both HDK and Konstfack incorporate Craft as a concept in their provision, using that word rather than the Swedish 'konsthantverk' (art-craft). Making is central; the whole process is important. For HDK, the idea of art-craft has long been present but at Konstfack this is a relatively new direction. Bella Rune, in charge of this subject at Konstfack, gives a picture in the first article of their course content and describes how at Konstfack they work with these ideas.

Important to emphasize here is that those working as lecturers are often practitioners themselves, as artists, designers, speakers etc.

Read the write-up by My Dammand on her artistic practice in conjunction with the article on Steneby.

Konstfack, Stockholm



Top left

Freja Willborg
Textiles/BA
I submit to Desire.

Below from the left

Sara-Lovise Ask
Ewertson
Master's/CRAFT!
Textiles
Puffer-jacket-soft-squad, pure sculpture.

Clara Nergårdh
Textiles/BA
Let's fly away.

All men should feel self-hatred
One of six rugs by
Gustaf Helsing.

konstfack.se

SEEN

BELLA RUNE has held the post of professor of textile art and been in charge of the subject at Konstfack for the last seven years. During this time, there has been a change: Textiles, formerly divided into Art and Design have been amalgamated into art-craft with the BA programme Textile and the Master's in CRAFT.

The three-year BA course provides technical skills alongside theoretical study, with the focus on both material and technique from historical and contextual perspectives. Students develop during this course to increasingly independent, complex artistic practice in the field.

Those applying for the Master's in CRAFT give an outline of a project clearly oriented towards

one of the following: Ceramics and glass; Textiles and Jewellery.

– Applying with a project in mind means that students have a sense of the direction they want to take at the outset of the course, which creates more of a focus amidst all the impressions and new knowledge. A magnet for attracting and building up knowledge and skills, says Bella Rune.

– The three programmes are interconnected and Bella Rune explained that the walls between the different departments are not knocked down, but doors and windows are wide open, facilitating dialogue and more collaborative work.

The Master's programme, CRAFT (the English word is used rather than the Swed-

ish 'konsthantverk') is about making. This, says Bella Rune, lies at the heart of the matter. By making, one is actively involved in a process where critical thinking plays an important part. Such as having an ethical standpoint, for example when it comes to materials.

This year's graduation work, both BA and Master's, focused clearly on the issue of material waste in our time. Sara-Lovise Ask Ewertson questioned the nature of fashion, seeing fashion more as an experience by posing this question:

How might a collection of winter jackets be experienced spatially and what does it then become?

A big bird could be seen resting on a wire trolley full of

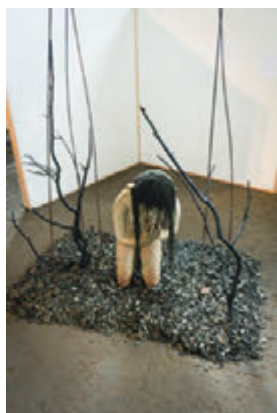
rubbish and someone dressed up occasionally walking around.

One of the course objectives is to have work after graduating. Bearing in mind that large-scale textile industry does not exist and with it the demand for designers, Konstfack's strategy is to provide graduates with skills to manage their practice as artist makers.

The ideas hark back to those of the Arts and Crafts movement, current in the latter part of the 19th century and the turn of the 20th century, aspiring to create better quality and design for a large part of the population. Artists and craft practitioners contributed by helping produce better quality products.

Might we perhaps see this coming around again?

HDK – University of Gothenburg



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HDK, the School of Design and Crafts has two campuses: HDK Gothenburg in central Gothenburg offering courses in design, craft and education and HDK Steneby, Dals Långed, Dalsland, which offers courses in design and craft. In Dals Långed there is a course option, Textile-Body-Space, where the orientation is towards investigating textile materials and giving them form in relation to the body and space, which could be one of these rooms. Several stunning pieces of work from that course were exhibited in the degree show. Close relationship to one's own body serves as a basis for dialogue around important social issues. Anette Junebro's work, *Come get your honey*, arose from a

line in a song. Bees and the threat to their existence were highlighted in her work.

Jamilla Strömberg's *Transform, Unfold, Connect* was a highly impressive piece of work, demonstrating the execution of deft sewing skills in the use of material and design. A video showed how the work could be used as co-coon-like survival garb.

Fanny Hulebäck's installation incorporated a scene with a girl figure by a tarn. This was a concrete setting, with a story attached, a story about ... "*love, longing and a crippling sense of sadness.*" The degree show this year was shown in Frihamnen in Gothenburg, with its spacious premises and wall space for exhibiting all the work clearly.

HDK has a long tradition of working with art-craft concepts and design where craft and handwork are key.

Weaving had a strong presence in this year's show. Several large-scale works were displayed and these included large format textiles by BA graduates. One of these was Stina Edin's *There and Back to the Milky Way as the Crow Flies*, a complete setting comprising a float of woven sections, weaves with long strips tied in and key board keys scattered about on the floor.

Carina Petersson, also a BA graduate in Textile Art, Craft described her relationship to fleece and wool in the text accompanying her work, *Wool Inhabited*.

When I put the dirty fleece into warm water and push it down below the surface, it becomes heavy and has to let go of its separate locks, becoming smooth and soft like silk instead. It is as if it relaxes. Is this therapy?

Top left Carina Petersson, Craft BA, *Wool Inhabited*. Double weave in plain weave, handspun Leicester, undyed and dyed with avocado stones, stuffed with uncarded fleece. Sheaf of straw.
Top right Stina Edin, Craft BA, *There and Back to the Milky Way as the Crow Flies*.

Below, from the left Jamilla Strömberg, Design BA, *Transform, Unfold, Connect*. Fanny Hulebäck, Design BA, *All the stars are in your eyes*. Anette Junebro, Design BA, *Come get your honey*.

hdk.gu.se

The Swedish School of Textiles in Borås



SEEN

The finals students in textile design at BA and MA level at the Swedish School of Textiles showed their degree work at the Textilmuseet in Borås on 5th June, with EXIT19.

Left above and below Juliette Berthonneau's three-dimensional weaves.

Middle above and below Lovisa Norrsell's self-supporting 3D textiles.

Right above Malin Lind's weaves, fully or partly smocked by hand.

Right below Natalia Sandberg handweaving with wool, copper wire and cork.
hb.se

This year, the number of students working with weave was unusually high. At the Swedish School of Textiles both hand and power loom weaving are possible, as was demonstrated by the exhibited work.

Juliette Berthonneau, a master's student from France, designed three-dimensional decorative cloths and wove them up on a Jacquard loom. The light synthetic material hardened off when heat set, acquiring body and good insulating properties: it could then be formed in diverse expressions.

Lovisa Norrsell, a master's student, designed and wove self-supporting 3D textiles in different forms that can be used as building blocks for larger modules. Lovisa's focus in her work was on the environment, so for example, the weaves were meant to be produced in a recyclable material. These decorative weaves could with some further development be used to build up a range of elements such as pieces of furniture. The cloths have insulating properties and Lovisa aims to continue working with them in a research project. Her work attracted attention

at the Furniture Fair in Stockholm and had a big write-up in the national daily, Dagens Nyheter.

Five BA projects focused on weave. One of these was Malin Lind's, for which she designed cloth that was later smocked fully or partly by hand. Her design process involved folding paper into the forms the cloth would take, painting the pattern on the paper and then finally weaving it up on a Jacquard loom. Several of her pattern designs can be woven on a shaft machine or handloom.

The aim of Natalia Sandberg's woven design was to bring out different sculptural properties, aided by her choice of material. The very fine crêpe woollen warp she handweaves creates fine lines over the cork weft which she cuts by hand. Natalia also weaves with copper wire.

After graduating, students have the competence to work in design for industry or freelance. Some work in the art or applied art field, some carry on to do a MA and some to do a PhD.

Ulla Ranglin, lecturer in weaving and design

Friends of Handicraft, Stockholm



SEEN

From HV School's spring show, *Craft-Verk*. 15/5–1/6

Clockwise, from top left to below right

Miniatures of Joy, Sofia Starborg
Margot & Margot, Jennie Jakobsson

Shamiran Adam's masks present a strong narrative about male violence towards women.

Next in below right, continuing clockwise:
Magnus Norpan Eriksson's textile installation.
Art embroidery by Cissi Wiman.
Partial Control by Lea Constan.

HV School offers various courses of study that take up to three years. The first year is the foundation year, following which a student can apply to do a further two years. Both courses covers weaving as well as artistic embroidery. Several of the finals students this year had done all three years at the school.

Sofia Starborg's *Miniatures of Joy* were executed in weave as well as stitch. Small, delicate works of art manifesting her use of technique and a spirit of playfulness. The small flossa was knotted with fine silk thread.

Jennie Jakobsson made felt of fine fleece and pieced the bits together with needlelace, haute couture that could be shown much farther afield. Shamiran Adam's masks, at first

glance, give off a seductive impression with associations to festive carnivals and masquerades, yet when viewed from the other side present a picture of darkness and violence. Shamiran uses her work to raise questions about male psychological and physical violence towards women. On the surface, all appears amazing, but behind the facade lurks another reality.

Magnus Norpan Eriksson wove a textile wall with flexible options, a skyline of recycled material in weave and stitch, with roots in Japan and northern Sweden.

Cissi Wiman's poetic images rendered in stitch on textiles dyed with rust and tea are highly personal narratives of experience. The handicraft incorporated forms part of the

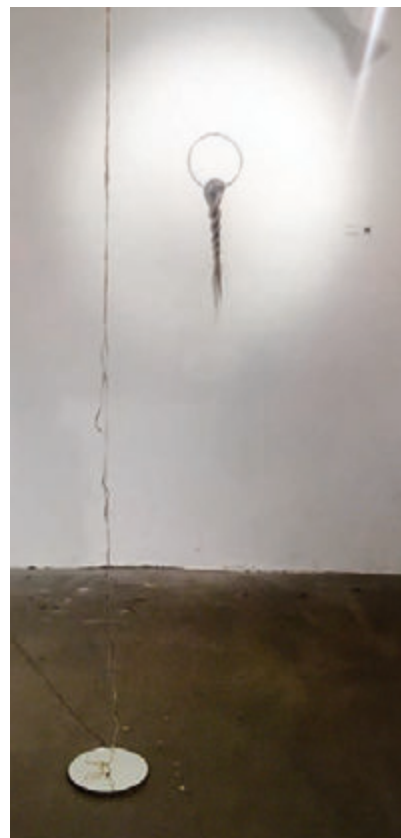
communication with or without words.

Lea Constan's *Partial Control*, partly woven with shrink yarn in a double weave, was one of the exhibition highlights. Highly skilled technical execution, fine compositional balance and skilful working of the materials, all enhanced by the subtle effect of its installation with warp ends left unwoven in the top and under layers. Lea will be continuing her studies this autumn on the Konstfack MA programme.

This year's show presented a wide and interesting body of work, highly personal expressions providing personalized narrative and executed with a high degree of craftsmanship.

hv-textil.se

Capellagården, Öland



SEEN

For the Textiles programme, a prospective student can apply either to do Textiles 1 or Textiles 2 depending on prior knowledge and skills.

T v

Furniture: *Hörru*

Gustav Nilsson.

Ceramic: *Loop*

Martina Christerson.

Textile: *Only lovers left*

alive, Linnea Wallin.

Middle above

Rommet i rommene

flossa pile

Gabrielle Weststeyn.

below

work by Marino

Kitakoji.

right

Hedvig Wijkström's

installation.

capellagarden.se

The annual summer exhibition was on display, as is customary, in the Capellagården exhibition premises. The work produced on each of the three programmes, textiles, ceramics and furniture, was partially combined for the show, which in many cases enhances the crafted feel and the unique aspect of the Capellagården trainings, namely that of creating a personal form of expression through craft. This year the fruits of the gardening course were also on show. Berit Grybäck is the weave tutor for the textiles programme. She emphasizes the importance of individual creativity, working towards a personal expression with the design process and allowing this to take time. Making is central and has a clearly defined context. Outcomes can be very different. Someone might

choose to put a lot of time into the sketchwork and somebody else might choose to express an artistic idea where the craftwork is not the main aspect, where ideas around a process are more prominent. These two approaches were clearly visible in two of this year's projects.

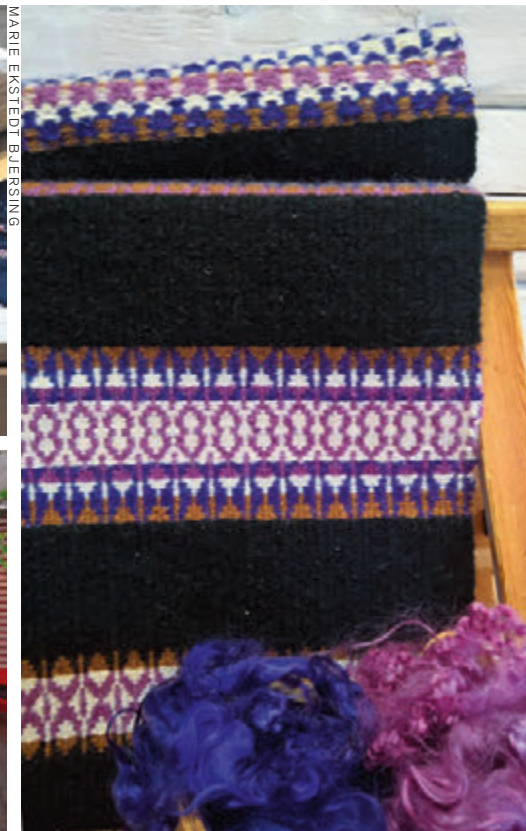
Gabrielle Weststeyn, second year Textiles, created a flossa pile based on a whole variety of sketches before making the cartoon for her flossa. The intention is for it to lie on the floor and for its pictorial perspective to give the feel of an illusion. To enhance this, the flossa rug was shown within a wooden construction in the form of a house. Gabrielle previously studied weaving at Vadstena Folk High School. As well as chemistry. She plans to apply for further training as a conservator.

Hedvig Wijkström, first year Textiles, created an installation with flax tow and one spun flax thread over a glass circle as a reflection of the way flax is processed, from seed to finished thread. Investigating the whole cycle starting with the fibre. Inspiration for the form and symbol were drawn from an ornament on a house facade.

Each year, the Julin scholarship is awarded to one of the students. This year the recipient was Marino Kitakoji, first year Textiles. Her double weave kimono sections had been exquisitely embroidered.

Weaving is a compulsory subject for both years. In addition there are courses in design, print, dyeing and materials study with spinning of fleece and flax as well as other fibres.

Sätergläntan Institute of Crafts



SEEN

Sätergläntan Institute of Crafts: Weave. Students have the option of doing one, two or three years. The third year can be used either for your own work or meeting the requirements for journeyman certification.

Top left 4S/4Z Spinning pattern magnified, Storage bag in linen. Lina Sundberg.

Right Conni Vognstrup's linen bolster.

Below left 1st year project, woollen bolsters with madder dyed stripes.

Centre 1st year project, "Weave your own all-linen handtowel".

Right "Let the weave tell its story". Rosepath by Karin Edler.

THINKING WITH THE HANDS is part of the process in which Sätergläntan weaving students engage, and with that knowledge they gain mastery of their craft.

The route there involves a deepening understanding of material and technique, learning from tradition and past generations. As was neatly expressed by one of the students: *it is cool to be a part of the tradition both figuratively as well as literally speaking.*

BACK TO THE ROOTS

In these times when climate and wastage of resources are topics discussed and debated more than ever, people are needed who are able and have the skills to take us into the future. Making artefacts that last and do not deplete our resources.

Here at "Sätergläntan" that's where it's at, back to the roots, learning and doing things for the better. Living sustainably is not just a cliché. It does not mean taking a negative stand to the times we live in, but rather enriching them.

SUSTAINABLE RECYCLING

Beauty is brought out through handskill, which leaves its mark on material chosen with care. Of the eight on the Weave (Väv) course, several opted to focus on spun yarn by spinning their own flax or fleece. This is work that requires sensitivity to achieve the appropriate quality for the specific product.

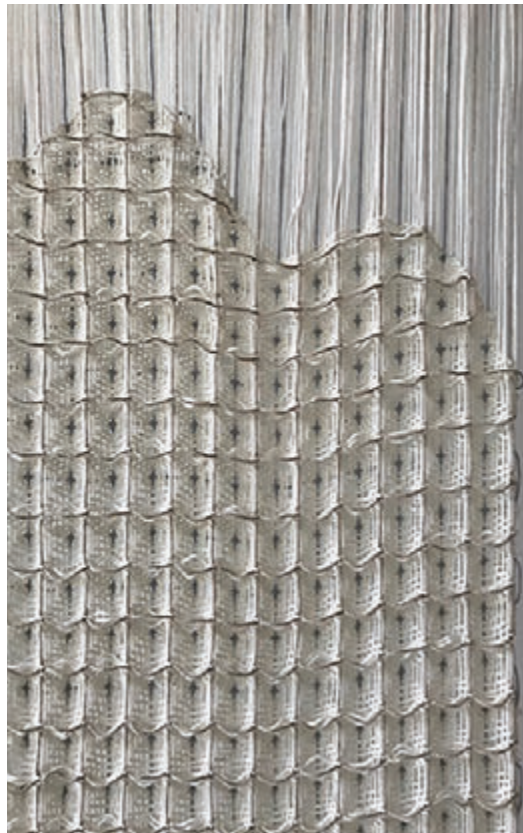
Some did their work based on principles of self-sufficiency, which is sustainable recycling for real.

PRACTICAL AND DECORATIVE

The weaving year at Sätergläntan sees one project taking over from the next. Theory, practical work and the feel for materials as well as colour and form are brought together and integrated, becoming linen cloth, ticking etc, practical weaves combined with the purely decorative. Techniques and materials get tried and tested. The pictures show an array of all-linen handtowels, the red and white stripes in the woollen bolsters created with madder reds. The ultra-simple storage bag was woven in handspun linen and the rosepath weave was modelled on an inherited vintage weave. Recreated here in today's materials and colours, as close to the original as possible.

saterglantan.se

Nyckelviksskolan in Stockholm



Colour, Form and Craft:

Top left

Weave by Karin Askling.

Top right

Weave by Alma Broman, detail.

Below left

Weave by Maria Tuvelius, detail.

Textile Design:

Right

Waffle weave by Jenny Zackrisson Andersson.

SEEN

Nyckelviksskolan offers a one-year undergraduate preparation course in art, craft, design and architecture as well as a two-year professional craft teacher training.

Right now I am reading about and fascinated by Anni Albers (1899-1994), who was active as a weaver, an artist and a teacher. In reflecting over her early years at the Bauhaus, she summarized her ideas about the creative and pedagogical processes: *Courage is an important factor in any creative effort. It can be most active when knowledge in too early a stage does not narrow the vision.*

Without Nyckelviksskolan being directly influenced by the Bauhaus, this idea can be found encapsulated in the weaving course pedagogy for Nyckelviksskolan's Colour, Form and Craft course.

We throw ourselves right away into material and technique with colour and form as the basis. An important part of the training is for students to feel secure in their group

and thereby gain in courage. The theoretical aspects of material and technique are delivered as reflective elements, once the practical work at the loom has got going. This part is assigned relatively little time – 18 days in the course for Colour, form and craft.

Colour, Form and Craft can be considered a general orientation module. Textile design – with a greater amount of weaving on the timetable – is more in-depth as part of the textiles subject option, Leyun Wang is the weave tutor.

Both courses are foundational for degree level. The craft pedagogical training prepares students to teach in creative enterprises: for this, weaving is part of year 2. Weaving in these different trainings is geared towards the overall learning objectives and

length of the course. There are 16 looms in the weaving room, corresponding to the number of students in a group.

Typical of most textile projects undertaken at the school is a strong desire to express oneself in image or design, which features in the choice of material. Students exchange their experience and influence each other, often resulting in some lively blending of techniques.

An unusual number of weaves appeared in this year's Nyckelviksskolan spring show. The students themselves choose what they want to show and that there were so many weaves has to be a good sign for weaving

Tabea Dürr, weave tutor for Colour, Form and Craft.

Stenebyskolan in Dals Långed



Top left

Moira Nilsson's weaves inspired by snow, ice and vegetation.

Below from the left

Maria Gustavsson's "art weave", woven on a digital loom.

Maria Gustavsson weaving up yarn remnants.

Right

Genevieve Manbré does freediving and weaves "underwater images".



SEEN

1-year programmes can be combined for a 2-year course

Textiles: Art and Design – 1 year

Form and Design – 1 year

Clothing – 1 year

KMTO – 1 year, project based year of further study in the area touching on clothes and fashion, textiles and objects.

Object – jewellery art – 2 years

Leather – Textiles:

Accessories and Clothing – 2 years

We visited Stenebyskolan during the Exhibit/Open House on May 24-25 and were shown round the school premises by My Dammand, tutor on the Textiles: Art and Design course. This is a one year course and can be combined with other trainings for a two year course (or longer if wished). Textiles: Art and Design is a foundation course for college level study and equips learners for further study in the field of art and design. Other technical modules are included such as textile print, dyeing, knitting, embroidery, drawing, working with different materials in design processes plus the subject of our special attention today – weaving. My told us that the interest in weave is constantly increasing. The ability to work from thread to finished work in different forms is a creative process

that more and more are seeking out. This was exemplified by several exhibits in the show. The qualities of transparency and materiality in Moira Nilsson's weaves had been inspired by ice, the seaweed along the west coast, forests around the school in Dals Långed, broken windows... sensual work with depth upon depth. This was work showing technique, choice of material, craft skills and artistry all in one.

Moira Nilsson had previously done the one year course in Colour, form and craft at Nyckelviksskolan. She applied for the year at Steneby in order to get more practice at the craft – for visualizing her ideas in textile materials with better craft skills. The school's stated ambition for students that they dare to test, go all out and take risks suits her well.

She is planning on doing another year at the school and then apply for an art course.

We met Maria Gustavsson in the weaving room, where she was busy weaving up yarn remnants.

The work she had in the show looked from some angles like a traditional art weave: it was produced on a digital loom in a colour range taken from the forest, canal and beach roses.

Before we left, we visited the vocational courses as well as the premises where HDK delivers its BA level courses. Stenebyskolan has a long tradition of craft training in various forms, which is distinctly reflected in the variety of programmes on offer. Craft is clearly defined and the workshops well equipped.