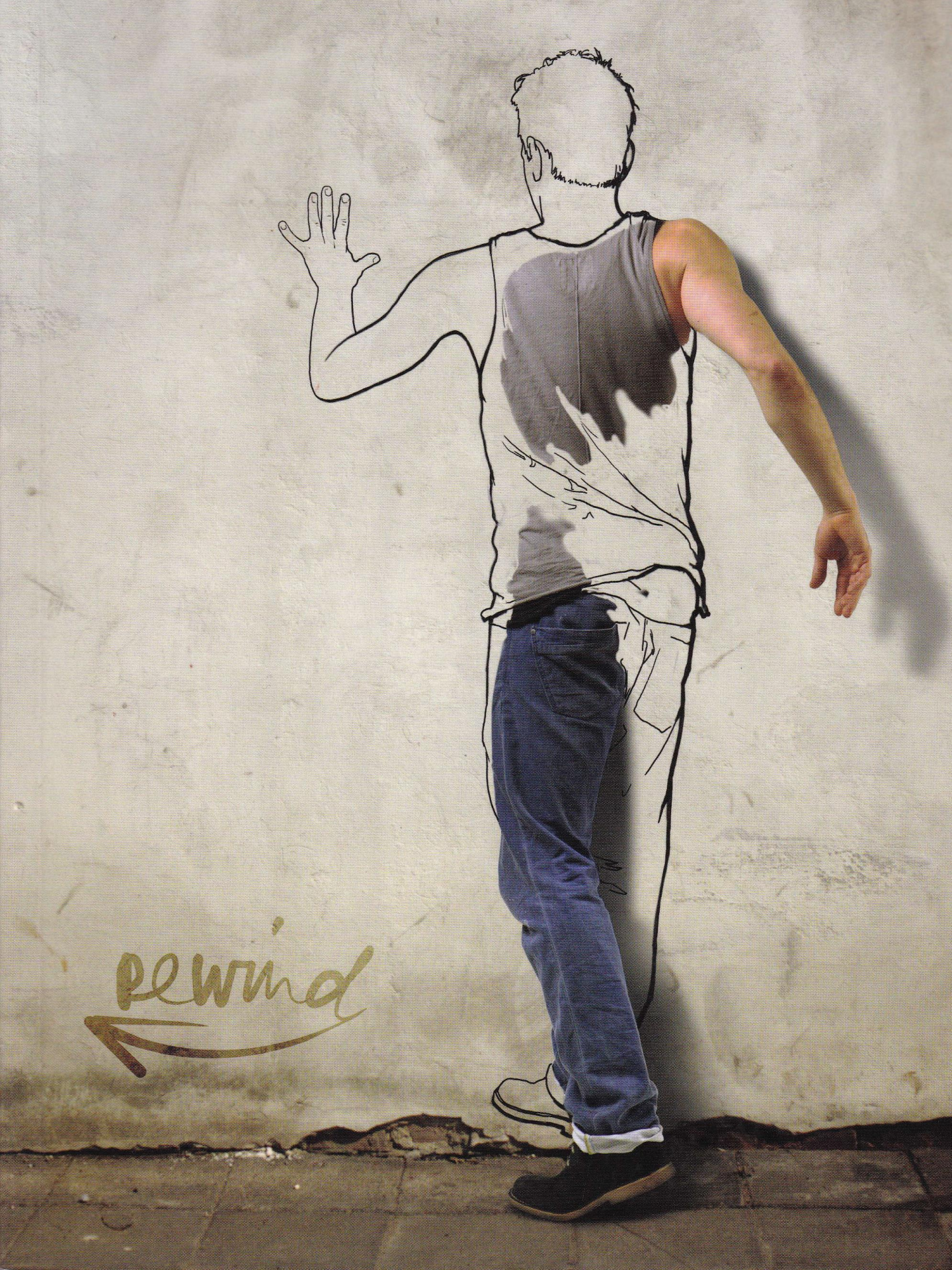

rewind

Satellite Events

There are over ten personal and group exhibitions in the REWIND program as accompanying events. The personal exhibitions or expositions of contemporary textile stars Lia Cook (USA), Reiko Sudo (Japan), Laima Oržekauskienė (Lithuania), Chunghie Lee (Korea), Cynthia Schira (USA), Louise Lemieux Bérubé (Canada), and Máximo Laura (Peru) will reveal the main idea of REWIND, which is reflecting on the relevant themes of today and the transformations of this genre using the fundamental techniques of textile.

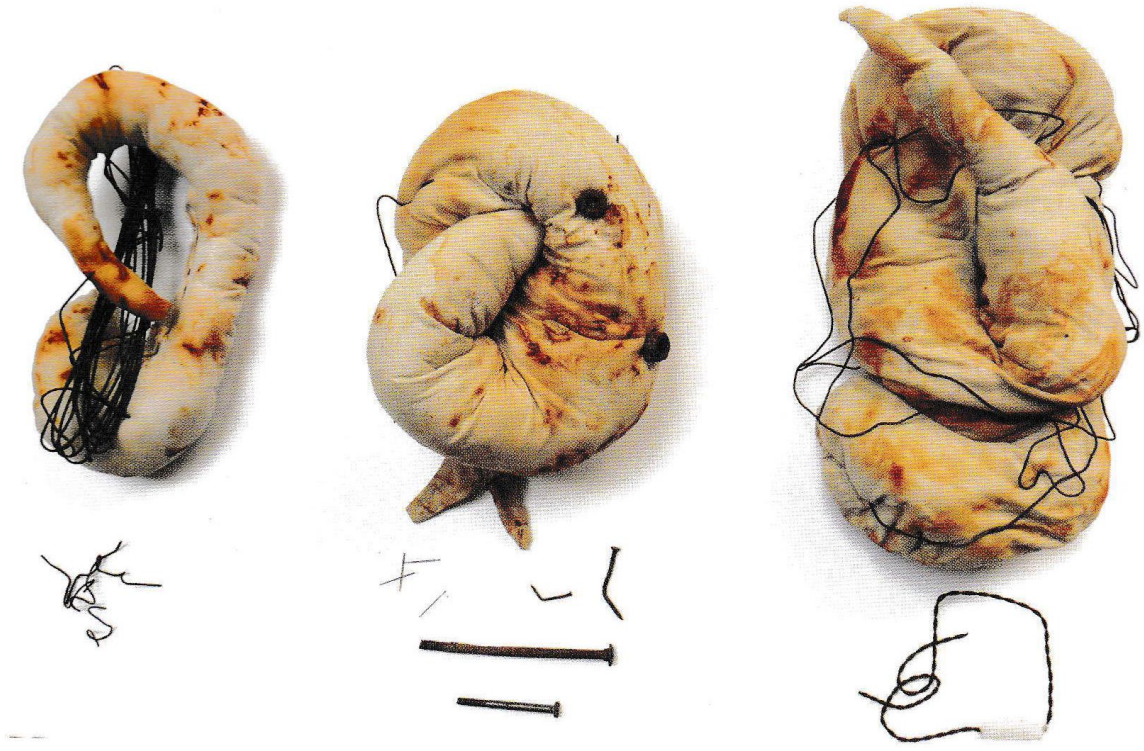
Following the experience of 2005 and 2007, when Lithuanian visitors were acquainted with collections from countries around the world (Japan, the USA, South Africa, Brazil, and the UK) this year we are provided the chance to become acquainted with textile collections (or works that reflect textile) from Costa Rica, Estonia and Portugal. The Costa Rican presentation was initiated by Patricia Ortiz, the founder of the Ibero-American Textile Network (Redtextilia), while the collection was selected by curator Juan Diego Roldan, who invited artists Loida Pretiz, Nela Salgado, Nani Canas, Carolina Matamoros, Celita Ulate, Dinorah Carballo, Paulina Ortiz, Ileana Moya, Patricia Rucavado, Iris Teran, Rocio Flaque, Gloriana Sanchez, Li Briceno, Maria Teresa Arteaga, Gian Carlo Sandoval, Leidalia Flaque, Silvia Piza Tandlich, Fiorella Pattoni Urbina – Mario Acosta Montero, Carolina Parra, Karen Clachar, and Emilia Gonzalez.

The Estonian Artists' Association and Ideias Emergentes (Portugal), strategic partners of the Kaunas Biennial TEXTILE '11, will present collections from their respective countries (in turn, the Lithuanian exhibition REWIND HISTORY will be displayed in Tallinn and Guimarães in 2012). The Estonian exhibition is dominated by works from textile artists and designers. Curator Monika Järg presents artists Maasike Maasik, Tiina Puhkan, Triinu Tulva, Kadi Pajupuu, Marilyn Piirsalu, Anu Põder, Urmas Viik, Eva Jakovits, Kärt Ojavee, Lylian Meister together with Katariina Meister and Indrek Liit, Aune Taamal and Kirill Safonov.

Though it's only been during the last decade that textile art has been traded for textile design decisions in Estonia (which study programs are focused on at art academies), this trend is much older in Portugal. Textile art as a separate genre doesn't exist in the field of art anymore. The status of designers for the textile industry dominates, but it has gone far afield from the understanding of pure art in comparison to the case of Estonia. This is why Lucia David, the curator of the Portuguese collection, selected a collection from professional artists from various spheres of art (painters, sculptors, illustrators, and costume designers) that use textile material or techniques. Curators Lúcia David and Joaquim Pinheiro will introduce works from artists Lúcia David, Márcia Luças, João Vaz de Carvalho, Lilia Catarina, Jorge Ramos, Conceição Rios and Alexandra Ministro.

We are happy and proud to be able to present a collection from the Lausanne Biennial (1962-1995) to visitors, the curator of which is Giselle Eberhard Cotton. She also represents the Fondation Toms Pauli (Lausanne, Switzerland), which has preserved a part of the works displayed at the Lausanne Biennial. From 1962 to 1995, the Lausanne Biennial was held sixteen times, becoming a platform for the expression of conceptual textile art in the context of contemporary art. The Lausanne Tapestry Biennial was initiated and established in 1962 by famous French artist Jean Lurçat. It was supposed to bring textile art back to its roots – as a unique, independent art work/tapestry that was dedicated to a concrete architectural space and ideological purpose (which went against the idea of textile as a form of painting reproduction that dominated from the 17th to 20th century). However the biennial's organizers did not reign in innovative artistic decisions, and the above-mentioned exhibitions were dominated by sculptural plasticity, 3-D work, installations, conceptual visual decisions right to the last exhibition under the name "The 16th International Biennial of Lausanne: Textile and Contemporary Art", which clearly showed the total merging of textile art with contemporary art forms, which is why the event ended, having accomplished its mission as there was nowhere further to go. A specially-chosen selection from the collection of the most important works accumulated by the Fondation Toms Pauli over that thirty-year period will be shown at the Kaunas Biennial (which was symbolically established in 1997 and being held every two years, thus continuing the work of the Lausanne Biennial that existed till 1995). The works of brilliant artists Magdalena Abakanowicz (Poland), Jagoda Buic (Croatia), Kati Gulyas (Hungary), Peter and Ritzi Jacobi (Romania), Jean Lurçat (France), Marija Laszkiewicz (Poland), and Mariyo Yagi (Japan) will be shown at the exhibition of the Lausanne collection.

A few exhibitions of international groups that have a wide spectrum of works will enrich the visitors of the biennial. One of these is an exhibition initiated by the TEXERE association (a Textiles Education Working Group) organized for the occasion of the ETN conference. The exhibition will show the works of artists that work in European higher education art schools and examples that reflect their study program. The exhibit is particularly important in the educational sphere for working artists due to the possible experience and promotion of ideas. Curator Patricia Christy introduces Marianne Puschner and students of BAKIP (Austria), Julia Astreou (Cyprus), Caroline McNamara and the group Seamless (England), Pamela Hardesty and students of the Crawford College of Art and Design (Ireland),



(KOSTA RIKOS KOLEKCIJA / COSTA RICA'S COLLECTION)

DAR KARTĄ – ŠOKAM – PIRMYN: Magiškoji Kosta Rikos atmintis. Kosta Rikos tekstilės kūrėjai

"Estetinės technologijos, sutelktos į tekstilę, kuri funkcionuoja kaip tradicinė metmenų ir ataudų struktūra arba kaip neapdirbtų pluoštų derinių alternatyvos, išplėtojo strategijas, padedančias sukurti išraiškos kalbą, kuri kasdieniame mene praplečia jų suvokimą.

Šios kalbos suteikia galią idėjoms, pabrėžia išsakomas mintis ir įtvirtina novatoriškas vaizdines formas, kurios sieja ir derina tarpusavyje tradicines tekstilės technologijas, taip pat panaudodamos pluoštą, kaip novatorišką elementą, padaro erdvės eksperimentams.

Kosta Rikos tekstilės kūrėjų grupę, pristatomą M. K. Čiurliono muziejuje, Lietuvoje, sudaro menininkai, kurių asmeninė vizualinė patirtis kilo iš tradicijų ir žavėjimosi pluoštais. Pluoštų jungimas Kosta Rikoje laikomas tradicine tekstiline technologija, nutiesusia tiltus ir leidusia išreikšti asmenines skirtingų tekstilės kūrinių vizijas. Tai padeda keistis informacija (šalyje ir pasaulyje) ir interpretuoti tekstilinius šioje parodoje pristatomus objektus.

„Magiškoji Kosta Rikos atmintis" gimė susilydžius idėjoms, medžiagoms ir galimybėms. Jas ši grupė pasitelkia norėdama įtvirtinti objektą, kuris simboliškai išlaisvinamas iš pagrindinių formų ir pakeliamas į ikoninį lygmenį. Tai reiškia, kad vaizdai laužo tradicinį tekstilės suvokimo ar jos funkcijos ritualą, siekdami sustiprinti kultūrinį poveikį ir tiksliau perteikti sudėtingo mūsų visuomenės gyvenimo detales. Sujungiant kūrėjų rūpesčius ir meninius tikslus iš naujo įtvirtinamas jų kasdienis artumas, pristatomos naujos vizijos ir interpretacijos, kova, kurią tenka ištverti visiems kūrybiniams procesams.

DAR KARTĄ – ŠOKAM – PIRMYN yra magiškas mechanizmas, kuriuo remdamiesi Kosta Rikos tekstilės kūrėjai išvystė labai įdomias koncepcijas. Jų ašimi tapo laiko struktūra, leidžianti įvertinti praeitį ir nupiešti galimą ateitį. Tekstilės kūriniai tampa atminties pėdsakais ir dalelėmis, kurie apibrėžia visų šios kolekcijos objektų ribas.

Kurdama tekstilinį išgyvenimą ši Kosta Rikos kūrėjų grupė remiasi ne tik medžiagų derinimu, bet ir jų suvokimu: tai visko lydinys, dialogas su netradiciniais komponavimo būdais ir siekiais generuoti klausimus apie estetinių tekstilės praktikų reikšmę Kosta Rikoje.

Todėl ši Lietuvoje pristatoma Kosta Rikos paroda remiasi tekstilinių medžiagų, priklausančių mūsų atminčiai ir tapsiančių realiomis parodų salėje, kerais, taip suteikiant galimybę patirti pluoštą ir ypatingą jo energiją.

Medžiagų, panaudotų kūriniams, atmintis, magija ir energija tampa unikaliais burtais, kurie atsakingi už Kosta Rikos tekstilės Nacionaliniame muziejuje Kaune įspaudą atmintyje.

Juan Diego Roldán

Menininkai / Artists: Loida Pretiz, Nela Salgado, Nani Cañas, Carolina Matamoros, Celita Ulate, Dinorah Carballo, Ileana Moya, Patricia Rucavado, Iris Terán, Rocío Flaqué, Gloriana Sánchez, Li Briceño, María Teresa Arteaga, Gian Carlo Sandoval, Leidalia Flaqué, Fiorella Pattoni Urbina – Mario Acosta Montero, Carolina Parra, Karen Clachar, Emilia González, Paulina Ortiz.

Kūrinys kairėje: Carolina Parra

REWIND – PLAY – FORWARD: Costa Rica's Magical Memory. Costa Rican Textile Creators

Aesthetic practices focusing on textiles, indistinctly functioning as traditional warp and weft visual structure or a mix of alternative of basic raw fibre materials, have developed strategies to make up expressive languages that diversify the possibilities of their perception within everyday art. These languages empower and distinguish ideas, maximize speeches and establish innovative visual forms that link and mix traditional forms of textile practices and also provide experimentation, using the fibre as an innovative element.

The Costa Rican Textile Creators, a selected group visiting the M. K. Čiurlionis National Museum in Lithuania, are comprised of artists whose individual visual experiences come from the tradition and fascination of fibres. This Central American country sees in the union of fibres the Costa Rican textile practice that has set bridges and allowed them to express their visions and perceptions of different works in textile art. This allows for an exchange of information (both local and international) that facilitates the construction of textile objects for this exhibition.

"Costa Rica's magical memory" is the result of mixtures and fusions of ideas, materials and possibilities that this group integrates, with the goal of establishing an object that is symbolically released from the basic forms, toward to a new more iconic level. It implies that images are breaking the traditional ritualism of textile perception or its function, in order to increase its cultural impact and possibilities as a witness of our complex society's daily life. It is about to integrate concerns and artistic intentions from their creators, re-establishing their own everyday intimacy, bringing out other visions and interpretations, a struggle that every creative process has endured.

Rewind-play-forward is the magical mechanism by which Costa Rican Textile Creators developed quite interesting concepts having time as an axis, becoming a structure to revise the past and draw possible future. Adding to this, textiles become a memory of traces and elements that take the role of establishing the boundaries of each object included in this collection.

The experience of creating a textile experience, lived by this group of Costa Ricans, has as a support resource the mix of not only materials but perceptions of these; it is the fusion of these, the dialogue with non traditional methods of composition and their reaches to generate open minded questions about the meaning of textile aesthetic practices in Costa Rica.

Therefore the rule of the play for this Costa Rican show in Lithuania is based on conjuring (or empowering) those textile materials that belong to our memory and that will become real in the exhibition show room, providing a place to the sensible and creative experience from the fibre's perception and its own and particular energy.

The memory, magic and energy of materials applied in the artworks construction are the unique incantation responsible for printing a memory of the Costa Rican textile creation in the Kaunas National Museum in Lithuania.

Juan Diego Roldán

Artwork on the left: Carolina Parra