

LIST ARTIST

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Eg har kome for å drepe deg

This is my first painting ever

16.04. - 14.05.23 [KMD:Textiles]

Galleri Salhus, Tekstilindustrimuseet, Museumssenteret i Hordaland (MUHO)

Eg har kome for å drepe deg (This is my first painting ever)

The Faculty of Art, Music and Design, University of Bergen,
presents new work by student artists
working in the medium of textile.

What to do when 13 young art students decide to take a workshop about exhibition making? We respond with appreciation and reflection, because being a young artist in today's chaotic Europe is not easy, but for a new generation of brilliant youthful thinkers to be public should be a pleasure. We should encourage such students to continuously question society's beliefs and everything around us.

The result of this workshop can be seen at the Textile Industry Museum in Salhus from 16th of April.

This exhibition is like a dance with different moves in different bodies that relate to other worlds in some complex reality. A miscellany of techniques, themes, and problematics is encountered from photography to weaving, printmaking, sculpture, site-specific work, painting, and performance. It is an exciting place to be.

Kiyoshi Yamamoto

Venue: Galleri Salhus, Tekstilindustri Museet, Museumssenteret i Hordaland (MUHO),
Salhusvegen 201, 5107 Salhus, Bergen

Exhibition opening: 16 April 23 - 14:00

Exhibition period: 16 April - 14 May 23

Opening hours: Wednesday - Friday 11:00-15:00, Sunday 12:00-17:00

Participants: Laika Marie Andersen, Ali Reza Ashoori, Karl Bird, Marius Eid, River Hongjie He, Alphie Hubbard, Pooyan Jalilvand, Elna Karlsson, Kjell Korsmo, Moana Le Meur, Huzz Liu, Hannah Pettersen, Nora Martine Hjelle Strand.

Tutors/Curators:

Kiyoshi Yamamoto, Tim Parry-Williams, Tone Saastad and Daniela Bergschneider.

Technical assistance: Kari Merete Paulsen and Bjørg Nedrebø.

BA2

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(body) Grace

Laser cutting and engraving on painted steel, resistance bands

Whole installation: 290 x 335 x 85 cm, steel plates: 70 x 50 cm, 50 x 50 cm

2023

Laika Marie Andersen is in her second year of a Bachelor of Fine Art at the Academy of Art, Music and Design, KMD in Bergen and holds a previous BA in History and Comparative Literatur from Roskilde University, Denmark.

“Through the fields of sculpture, painting and collage, my work investigates subjects of identity and gender. I am preoccupied with questions about how certain ideas of gender have emerged. How do these influence social interactions today and not least how they shape ideas of one’s own identity.

For the exhibition, I have translated one of my collages via laser cut and engraving technique. The work explores ideas of female identity and women as decorative (bodily) figures. In that sense, the piece both builds upon and speaks to artistic traditions which have engaged with the female figure as a muse, throughout history and in modern times.”

MA1

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EVER

Acrylic on raw canvas

400 x 165 cm

2023

Ali Reza Ashoori works with video/live performance, exploring physical features and restrictions of his body through dance and acting. He's been working with puppets and sculpture experiencing materials in relation to body movements.

“Digging deep into childhood dreams. I was doing something that I'd never done before: Painting. And this is my first painting *EVER*. Different interpretations of the same portrait of myself. The portrait was taken when I was back in my hometown from military service. It was Covid, it was dead, and I was super depressed, but smiling.”

MA1

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Evidence that ghosts still exist

Photography of digital print of painted textile

Each 110 x 150 cm

2023

I worked so hard on keeping my plants alive, they all died.

Site specific painting, acrylic, water, cotton textile, planter box

300 x 300 x 170 cm

2023

Three days emerging

Acrylic on cotton textile

150 x 500 cm

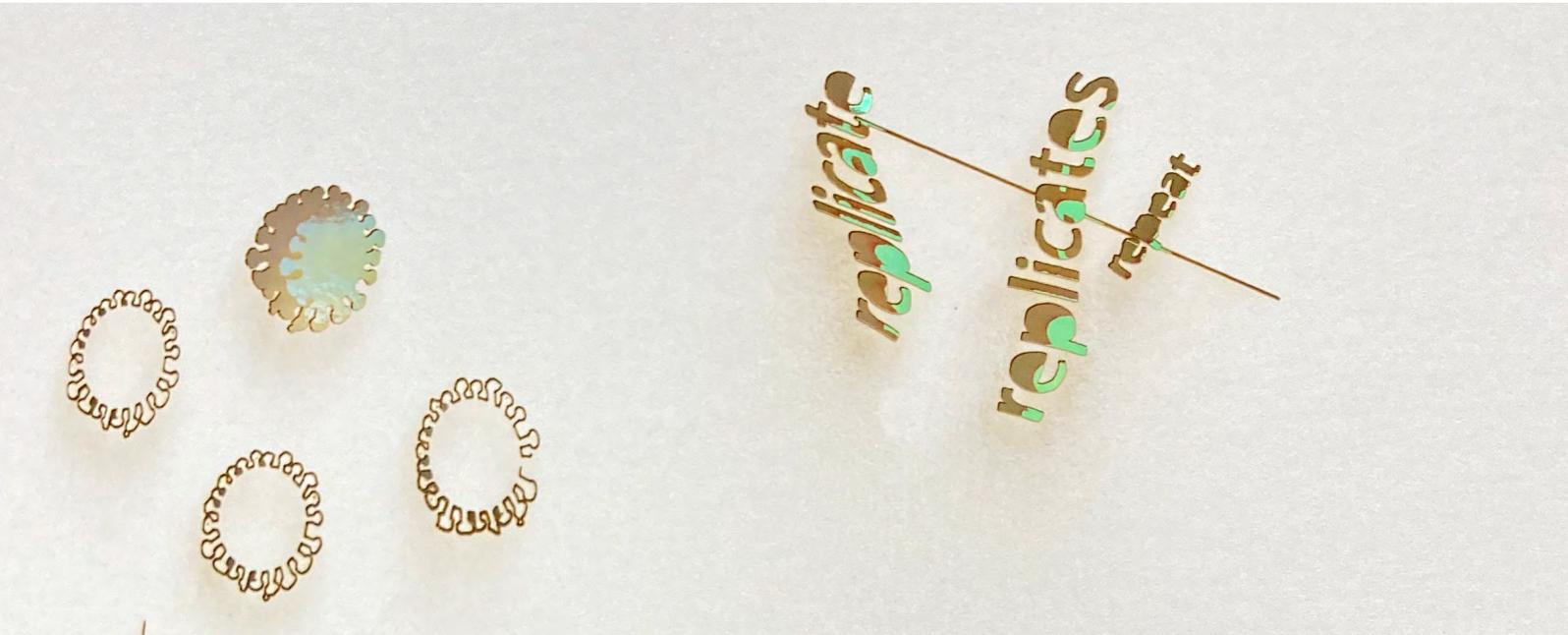
2023

Karl is currently based in Bergen and is working towards completing his MFA at KMD.

He utilises methods and processes which explore the physicality of paint. His work finds new ways to engage with painting practice by exploring aspects of light colour, texture and space.

MA1

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Cycle

Mixed media: laser cut paper, various textiles, wood, wire.

Wall (from left to right): 142 x 63 x 12 cm, 160 x 63 x 12 cm, 105 x 63 x 12 cm

Suspended piece: 98 x 290 cm

2023

With a BA in Fine Art and 14 years working as a Registered Nurse, Marius is currently doing an MFA at KMD. Mainly working with HIV, both clinical and in research, Marius gained a deep knowledge about HIV, clinical research, patient experience, stigma and how health systems work in general. These are all topics of interest together with perception, information, industry, minorities, diversity and everyday life.

In their ongoing investigation Marius uses textile and paper as a source of everyday life, information, propaganda, production and knowledge. Cycle deals with different layers of how we look at and generalise in relation to HIV, and is based on one of the 7 steps in the HIV life cycle.

MA1

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Falls

Wool, polyester; digitally hand woven

Piece 1: 106 cm x 350 cm

Piece 2: 200 cm x 106 cm

2023

River is an artist and photographer currently based in Bergen and Shanghai. With a sustained interest in medium transformation, narrative image, and ecosystem in the Anthropocene, her practice mainly navigates the philosophical metaphors in five natural elements and how they relate to spiritual consciousness. By combining textiles, photography and painting, she tries to build a bridge of connection.

Falls is the WATER part of the Natural Elements project which transform the panoramic landscape of waterfalls made by paintings and Ai-generated images into textile. In the form of both the triptych and classical Chinese ink painting scroll, the work builds a bridge between ancient and modern art, old traditions and new techniques, visual and haptic sensibility, nature and its hidden words.

MA1

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Repair hurts but rupture heals my seams

Scrap metal, used denim, paper, thread, wire; welded, stitched, drawn

300 x 150 cm

2023

Alphie Hubbard uses methods of fragmentation and recombination to create installations, sculptures, drawings and drag shows. They focus on the personal within the political, working with queer and transgender theory to explore themes of bodily autonomy, embodiment and the construction of identity categories. They have a BA in Human Sciences and worked in health and social care before joining the KMD Masters programme.

In *Repair hurts but rupture heals my seams*, discarded skinny jeans are ripped up and sewn back together; scrap metal is welded into jagged forms; and pencil lines create designs from religious paintings, family photos and portraits of strangers. The work explores the radical potential of families, using skills passed down through family generations to piece back together the remains of destruction.

MA1

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"When I say limbo, I don't mean limbo, I mean limbo"

Rug pieces and photography

Whole installation: 183 x 210 x 120 cm

2023

Who doesn't know that impactful events happen there, where nobody talks about them?
The default truth, still convincing you with a smiling face to accept it, sweeps the suppressed truth under the rug and hides it away.
Warps and wefts, as they intertwine and create a new layer, at the same time, cover up the other existing surfaces. And in this sense are partners in crime!

I whisper continually a verse from one of Forough Farrokhzad's (1934-1967) poems:

And this world is full of the sound of the footsteps of those,
Who, even as they kiss you,
Are weaving a rope with which to hang you in their minds.

BA2

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Grannskap & Boskap (neighbourhood and livestock)

Plaster, textiles, ropes

295 x 100 x 40 cm, 295 x 35 x 20 cm

2023

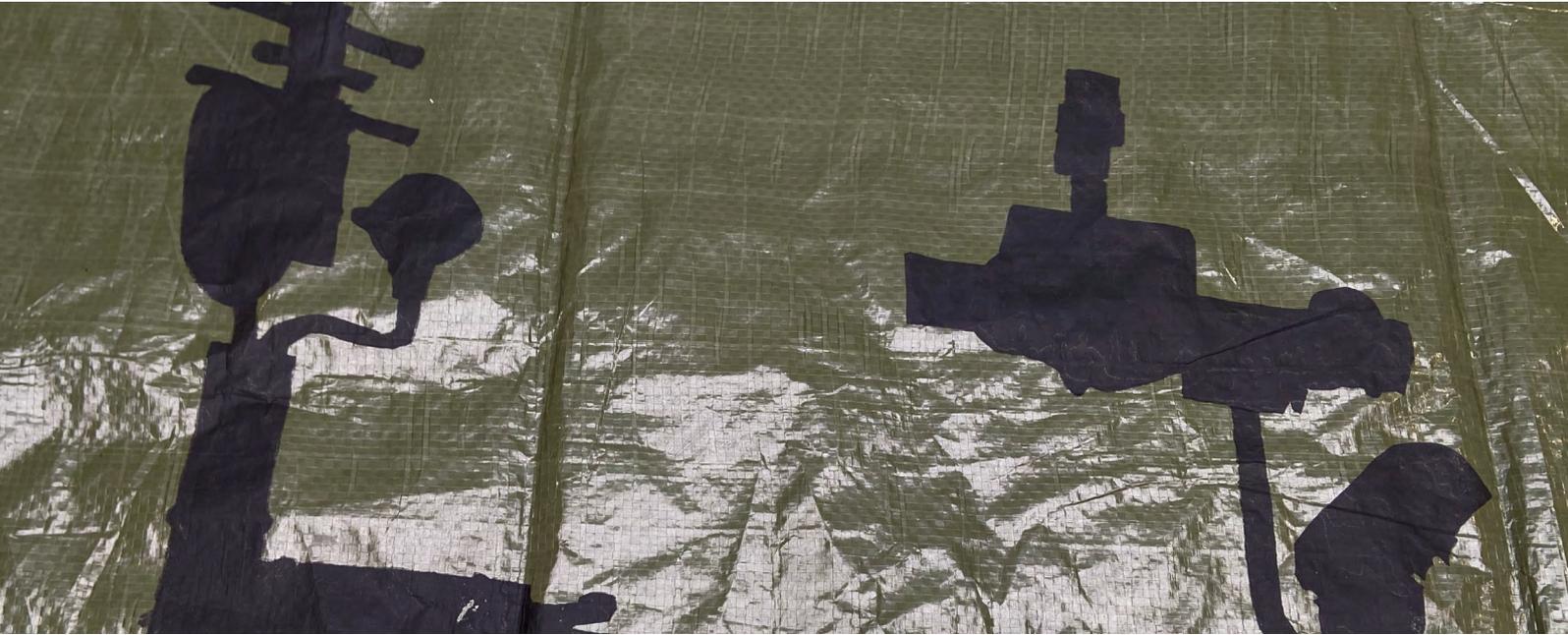
My process is very dependent on presence and has a strong connection to the body. It is in many ways centred around the physical experience. I have also come to realise how important it is to me to have a relationship to what I work with. I do a lot of research where I have to be not only present with my body but also have a deeper connection. Before I can start to paint, I need to meet my motive.

I have to visit the place, talk to the people, feel the temperature and the wind.

Grannskap & boskap is inspired by the act of slaughter, conducted by my parents back home in Sweden together with others from the same village. When I moved away from that place, I started to reflect on the reaction I got from people when I told them how my family keeps, kills and eats animals. I have many times felt the need to explain and defend their actions. They have made the decision to eat meat, something they stand behind and stick to and they do so by facing the consequence of it. They experience the slaughter; they encounter the moment between the living and the dead.

BA2

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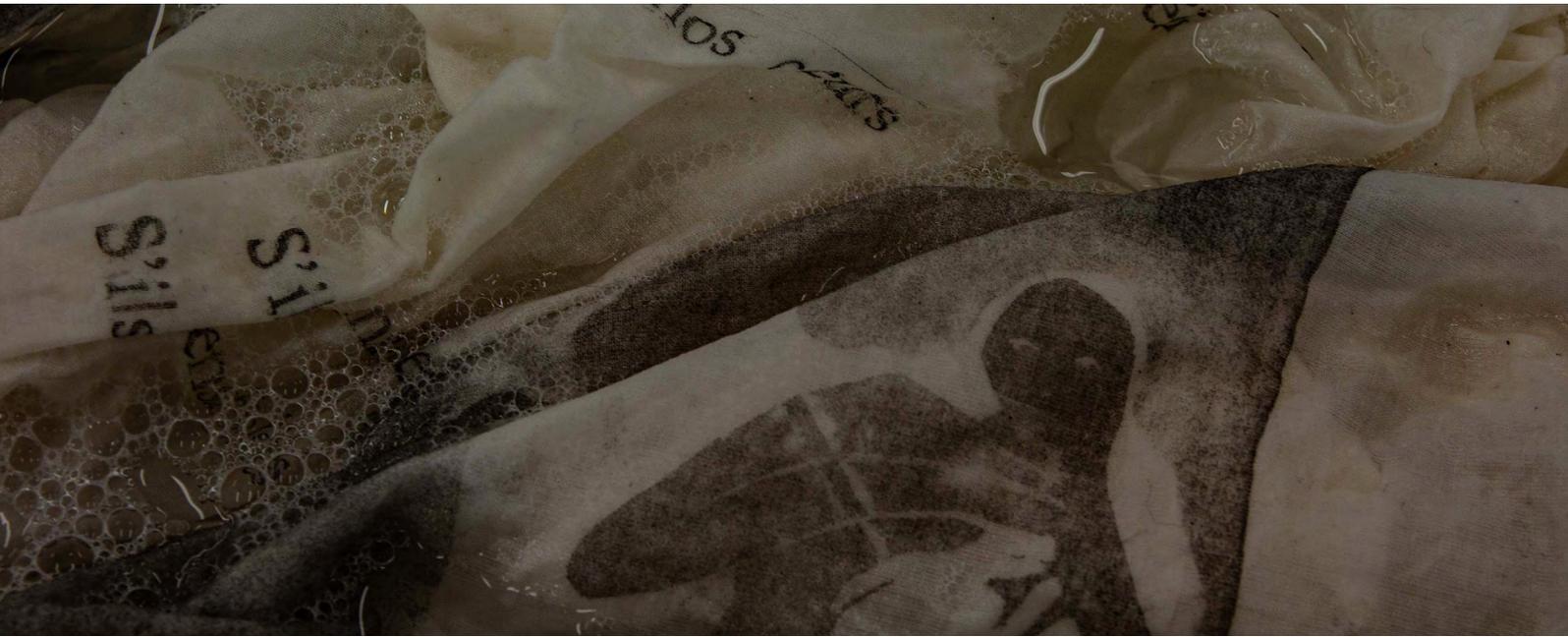
Doohickey (prototype)
Silkscreen print on tarp
90 x 110 cm
2023

Through photographic processes, Kjell explores personal relations and how we relate to the environments we surround ourselves with, putting emphasis on repetition, the mundane, and the ugly.

Doohickey (prototype) is an homage to the mysterious technical mechanical, electrical, devices that decorate our cities buildings and streets - devices that seem to serve some vital purpose to our infrastructure, yet a purpose that is mostly obscure to the average bystander.

MA1

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Burrow

Performance using linen textile printed with a letter press, monotype and cardboard cutouts.

Duration: 5 - 10 min

Textile piece : 150 x 250 cm

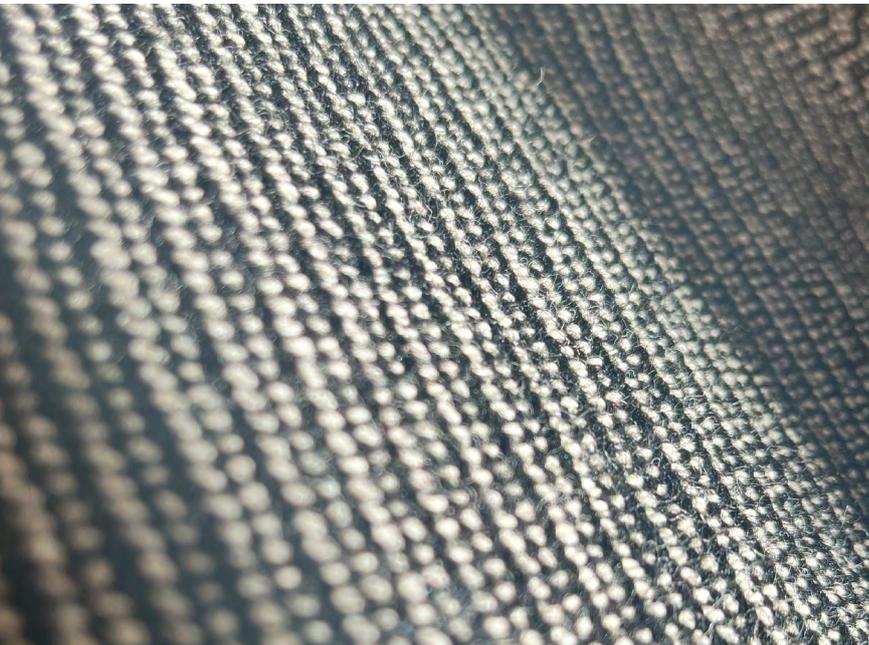
2023

I'm a french artist and writer. My practice explores notions of home - or "hjem" in Norwegian, and "maison" in French - and the social and physical constructions around intimacy. I usually use text, textile and printmaking as mediums. My work is under-woven by a questioning of the idea that intimacy is deeply political in its construction, complexity and inherency to queer identities.

Burrow consists of a textile piece and a performance. It is based on an air from "Les Indes Galantes" by Jean Philippe Rameau. It aims at questioning the idea of "hjem", of the house and maternity as a shelter or as a trap. The burrow is a house but it is difficult to turn around to get out of. Textile, washing and care are soft pillars of this idea of "hjem."

MA1

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Once and Once Again

Handwoven wool and other materials, found teletypewriter

115 x 40 x 60 cm

2023

Once and Once Again belongs to my “Temple Project”. Its aim is to build a subculture for a living philosophy. It’s about facing the truth and collaborating, and creating value. For further information, please check my discord server at: <https://linktr.ee/thetempleproject>

The textile is woven according to a set of binary codes - the translation of “once and once again” based on ASCII criteria. It demonstrates the power of repeating and offsetting simply from “zero” and “one”. It’s also a metaphor for the optimistic insight of the upcoming digital world.

BA2

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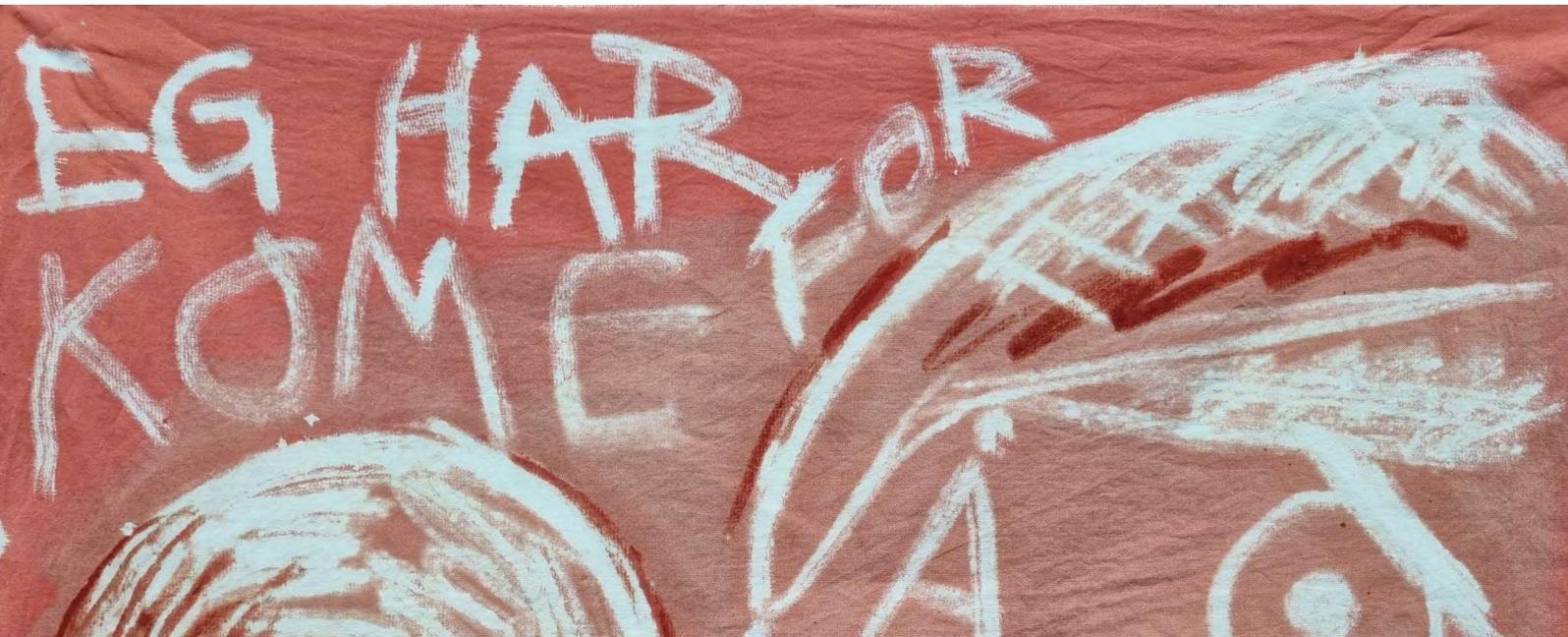
Vi er særpinger alle sammen
Cotton thread on viscose cloth; hand tufted
80 x 90 cm
2023

My practice is based on trying to create a fictive world based on stories from my life. I want to spark a curiosity and wonder in the observer. Everyday we're bombarded with visual impressions, and our brain has learned to strain out a part of this information. That makes us blind to the mundane. I want to explore the mundane and find the oddities within it.

This piece of cloth has my literal blood, sweat and tears on it. Probably some cheese doodle dust too. But also hundreds of metres of cotton thread. I wanted to explore the world of social pornography, my favourite form of social anthropology - also known as reality tv. The term is especially used concerning people less able to safeguard their own interests and understand the consequences of making themselves available to the media in this way, like children or people with few resources.

MA1

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Og metallstaren sa til meg: Eg har kome for å drepe deg. Eg har fått smaken på blod... og lar meg ikkje lenger stoppe.

Textile drawings on cotton, remazol crayon, discharge crayon, metal wire, polyester rope

Wall (from left to right): 130 x 113 cm, 125 x 135 cm, 62 x 80 cm

Floor: 120 x 120 x 4 cm

2023

The main focus in Nora Martine Hjelle Strand's practice is to work with internal thoughts, feelings and memories through physical actions. Her works are autobiographical, and rooted in everyday events that she, because of the person she is, can't let go of. Strand believes that events that get stuck in our mind are of great importance, and that they are trying to tell us something valuable. She is currently exploring her inner world while working with textile drawing and text as her main medium of expression.

“While watching a nature documentary on TV, the red eyes of the metallic starling suddenly stared at me. Its gaze looked right into a raw and vulnerable place inside my soul, and an intense fear inhabited my body..

I had no doubt; this bird was going to kill me!!!”