Koiliblikas (Moth) is the newsletter of Estonian Textile Artists' Association (ETAA). The newsletter has been published since 1992 and it covers the news in the creative life of Estonian textile artists. Since 2009 Koiliblikas has been available online on the website of ETAA http://www.tekstiilikunst.ee/etkl_koi.html
Annual Textile Awards

The Estonian Textile Artists’ Association annually grants awards for exceptional textile creations. On the 18th of January 2018 the 7-strong panel met in the Estonian Museum of Applied Arts and Design (EMAAAD). The panel consisted of: Kaire Tali, 2016 Textile Artist of the Year; Kärt Ojavee, 2016 Young Textile Artist of the Year; Vano Allsalu, Estonian Artist’s Union; Kai Lobjakas, EMAAD; Tüüna-Kristin Väikla, Estonian Association of Interior Architects; Tiina Kolk, journalist, and Harry Liivrand, Art critic.

The Panel recognized our Association with high praise – truly some interesting authors to be seen! The fact that we’ve got several high level agents in relatively unique fields was noted. Presentation of the nominees’ portfolios were projected on the wall. By a unanimous vote, Kai Lobjakas was elected as the representative of the judges. She led the process amicably and, at the end, confirmed the votes cast with her own signature. I was the independent presenter of the authors and presentation materials, and I feel the entire event passed without a hitch, if we ignore for a moment how sore my throat got from all that talking...

I’m glad that our profession makes it possible to focus and dedicate to so many interesting and varied activities. One could also say that getting nominated alone is worthy of respect. Unfortunately our association doesn’t have the finances necessary to give out generous monetary rewards, so I turned to some probable sponsors instead. AS Vunder supported us with 50 euro prepaid cards and a sack full of art supplies, which every nominee got a piece of. Abakhan shared their gift cards with the artists who work with fabrics. Nominees for the „Textile Deed of the Year” award got gift cards to Zellulose paper shop, and the publishing house, Varrak, sent us a variety of field specific literature. Every nominee got their pick of the literary litter. A great big thank you to everyone who supported the event, and we hope they’ll continue doing so in the future!

Erika Tammpere, awarded for a lifetime of work got a special gift of extra spun green yarn, as a bit of an investment towards her future work. We’re already expecting her to show her latest piece in December, during our yearly exhibition in Võru.

Tiina Kolk wrote a piece reviewing the last year in textile art in the February issue of Diivan.

Congratulations to everyone!

Let’s make sure to make note of each other and recognize those who work hard outside these events as well – after all, a colleague’s commendation encourages future endeavors.

Kaire Tali

https://kultuur.err.ee/679054/galerii-ja-video-tekstiili-kunstnikud-tunnustasid-aasta-parimaid-tegijaid

Nominees and winners of Annual Textile Awards

Textile Artist of the Year Mare Kelpman
Ehaliit Haliste
Kirill Safonov
Krista Leesi
Liudmilla Swarczevskaja
Ülle Raadik

Young Textile Artist Heleri Aleksandra Sits
Ingrid Helena Pajo
Dina Demir

Recognition of Life’s Work Erika Tammpere

Textile Deed of the Year Eva-Liisa Kriis “Loom Hunter”
Ene Pars, Reet Talima, Anu Raud “Weave yourself into the history”
Kadi Pajumaa, Mariin Piisalu textile installation “*Waterfalls*”
Kaire Tali + 15 tapestry artists “Luba Tahe 20”
Valtrik Pirsi “World’s largest knitted flag of Estonia”
Ave Matsis, Astri Källus “Vima wool laboratory”
6 schoolmates, “RILL. Collage. 21 years later”
Rediscovering of the textile craft of writer Leida Kibuvits (1907-1976)
Anu Raud. Landscapes of My Fatherland

The exhibition in the gallery of Estonian National Museum (ERM) opened on the 100th anniversary of ERM, on the 14th of April, and will remain open until the 11th of November 2018. Personal exhibition dedicated to the 75th birthday of the textile artist, professor emeritus and academic Anu Raud. There are about 50 tapestries on display from the period of 1968-2018.

Curator and producer: Reet Mark
Designer: Ene-Liis Semper

Anu Raud is a textile artist, tenured teacher, an academic at heart who still remains the warm and hospitable owner of Kääriku farmhouse, whose doors are always open to her friends and colleagues. The exhibition is abound with pieces from both public and private collections. Anu wanted as many privately owned tapestries to be displayed as possible, which of course caused the entire display to expand towards the area near the main entrance. Displayed are pieces from as early as 1969 up to some which were created and completed just for this exhibition.

Compared to the last grand exhibition in the Tallinn Art Hall, where the closing days of that event were fraught with massive queues, we’re met here with a peaceful summertime atmosphere. The large crowds during the opening days and guided tours are finally behind us, so now is the best time to enjoy the exhibition in a relatively calm environment, the exhibition will, after all, remain open for quite some time now. I was truly happy that I could visit during a truly quiet moment, when I could look at the carpets at my own pace. Such a ceremonial and grand exhibition! The silence let me immerse myself in the tapestries, while the incredible sensory and thought experiences that lay therein stared right back at me. It’s an ideal spot for introspection and immersion, as each piece seems to have a strong living aura to it. The name of the exhibition, a portmanteau of “Fatherland” and “Landscape” is itself an inseparable element of Anu Raud’s life. Anu’s been the definitive keeper of virtues for several generations of textile artists. Looking at her works brings me back to many defining moments during my studies – my internship in Kihnu, working at a textile department in Tallinn, the summer spent at Kääriku farm before writing my thesis. It’s no wonder that now, during these easygoing summer days of the Estonian Textile Artists’ Association, I find myself here, sharing my ideas, discovering new experiences in the ERM’s Heimtal museum and admiring the in progress works at the studio. Anu Raud welcomes students from the Estonian Academy of Arts, Viljandi Academy of Culture and the recently-renamed Tartu Art College. Due to spending time in Anu’s landscapes every year with my own students, I’m reminded of some colorful tales. It’s probably not easy to find someone who can converse about meeting with important people or their artistic and natural experiences in such an instinctive and funny way, who can remain poetic when explaining how to raise sheep to some officials. The moral of her stories is never excessively condescending, instead you just find yourself thinking back to them several times later on in life. Anu is much like a storyteller, who can weave her words into her works, and even a simple piece can transform into a novel’s worth of information. All you really need to do is open your mind, and the images themselves will be spoken into your mind’s eye. Her tapestries are full of birds, homes, churches, people. They’re truly alive in a significant way and full of little tidbits here and there which encapsulate the time in which they were conceived. You inadvertently find yourself walking through the worlds they contain, with a sense of wonder and discovery.

Though the stories behind her pieces are always different, they do contain recurring themes. All of them have an underlying message of defending your homeland, its nature and its culture. There’s something which in some way is near and dear to every person’s heart, irrespective of their nationality or path in life. Everyone can find something in Anu’s works which they might consider “theirs”. I found several, for example the 2018 piece „Linnulaul” (Bird Song), which immediately evokes the image of crunching snow under the striped traditional dresses of some women from Kihnu, a hint of the sun breaking through the clouds all accompanied by the singing of birds. I can almost smell the rugged snow during deep winter, and feel myself waiting for spring to arrive. The 2002 piece „Püllukummandajad” (Worshippers of the Field) is also dear to me. I immediately smell the slightly moist soil felt during the early 1990s, when I helped Anu with a potato harvest in Kihnu. We were told to wear some traditional clothing because apparently regular jeans weren’t adequate for manual labor in a field. The piece „Pole kodus” (At Not Home) which was completed in 2016 is brimming with the pain felt at those who leave their childhood home, but also describes the idea of a changing world. During my childhood we would just place a broom in front of the door to signify an empty house. Now, of course, we lock the doors, even though rural areas are full of empty houses where the only evidence of their former occupants is some flowers and bushes full of berries. The 1997 piece „Ahjuose” (Warmth of the Fireplace) is the perfect symbol, as it became a tradition to lean my back against the oven to feel either the welcoming chill during hot summer days, or the rustic heat of an oven during winter times. Staring at the incandescent red carpet I find myself back in those days, with my back against that same oven. Displayed of course are also the monumental pieces „Kogujad,” „Rehi,” and „Isamaastik,” each of which Anu could talk about for hours. I could name more pieces which affected me personally, but the important thing is to find something that speaks to you personally, as the viewer.

The exhibition is a story told in pictures about life, traditional art and nature, which can be enjoyed as a silent film, just through the gorgeous visuals they provide. However, you get the real deal when you have Anu’s voice talking in the background, whether that’s during the tour or when reminiscing about her earlier stories. One thing’s for sure, she’s definitely part of the fatherlandscapes.

Aet Ollisaar
Annual exhibition of ETAA: THREE Colours/Generations/Estonias

Haapsalu Town Gallery

Recently we celebrated the centennial of Estonian professional textile art, this time we're focused on Estonia.

How would you define the last one hundred years of Estonia through three colors, the skills and actions of many generations and different historical epochs? These colorful displays show the meeting point between innovation and tradition, various techniques, design and unique creations. On display are works by 31 authors, in addition to ETAA members, we've displayed art by students as well. Works were juried. Exhibition design was made by Üla Koppel.


Kaire Tall

Author of the concept of the exhibition Kaire Tall and Peeter Kuutma.

Heleri Aleksandra Sits

Photos: Toomas Huik, Andres Tali

Maasike Maasik
Identity
6. Tradition and Innovation in Riga

Aune Taamal

The main event, hosted at the Arsenāls Exhibition Hall, presented and promoted the most topical and innovative issues in the field of textile and fibre art in Europe today. 88 artists from 26 countries were chosen by the international jury to participate.

Estonian textile art was represented by Krista Leesi, Erika Pedak, Aune Taamal, Kadi Pajupuu and Marilyn Piirsalu, Signe Kivi, Kaire Tali, Peeter Kuutma, Siiri Minka, Kärt Ojavee and Johanna Ulfsak, Ülle Raadik, Lylian Meister.

Two day seminar was organised along with the exhibition. Speakers from Estonia were Kadi Pajupuu and Lylian Meister.

Photos: Heino Prunsvelt, Marilyn Piirsalu, Lala de Dios, FB; Videos: Marilyn Piirsalu

Jon Eric Riis
Exhibition of Tapestries from France

In this exhibition there are tapestries woven with great craftsmanship based on the designs by Henri Matisse, ORLAN, Jean Lurçat, Joan Miró, Le Corbusier, Raymond Hains, Patrick Tosani, Philippe Favier, Erró, François Boisrond, Gérard Schlosser, Vincent Bioulès, Jacques Monory, Christophe Cuzin.

The French Government supports the Mobilier National–organization which has a marvellous collection of textiles and furniture. Thanks to the support from the state, 7 different workshops are working and keeping alive the traditional craft.

Research and Creation Workshop has been promoting art in public spaces since 1964, since then hundreds of tapestries have been created from the works of contemporary artists.

A Narrative Through Tapestry
Tartu Aparaaditehas, Balcony Gallery, 2nd to 20th of May 2018.

In the beginning, there was the story. Personal, touching, embedded into one’s mind at some point in time. Every one of us has hidden storyboards somewhere in the recesses of our brains, which accompany us throughout the years, whether they be the light-hearted events we love to share with others, or those devastating personal tragedies which we try not to admit even to ourselves. During this course, every participant has taken one such story and turned it into a visual experience for the viewer to see.

Anneli Kurm speaks of a night-time encounter with some insects and other glowing entities, while Helene Puusep reminisces about a harrowing and ghostly meeting in Ecuador, giving shape and form to the image in her mind for the first time. Many stories are about travelling: Anastasia Rikk’s search for truth in megalopolises, whether they took place in her dreams or in the real world. Kristin Mällo challenged herself once more when creating her piece, just like when climbing to the peak of Trolltunga mountain with some friends. Siiri Nool created a dress fit for Night itself, which shines and flows as a true thing of beauty on the catwalk, inspired by poems recited by her grandmother. In fact, many of these stories are inspired by stories from childhood – the tapestries are woven together with fascinating stories and recollections which are fun to revisit after all this time. For example, Mairi Sild composes a carefree image of the summers of her childhood spent working and competing. Mari-Trin Kirs enlivens her tulip garden with a letter from her mother. Marielle Sari has dotted her piece with bright splottes of color, as if to signify the time spent searching for mushrooms, which ended in a panicked escape from wasps.

The exhibition was organized by students in the Textile department of Tartu Art College. Supervisors: Aet Ollisaar and Veinika Västrik
Ehalill Halliste. Stone symphonies in Riga

On 2th of February 2018 exhibition of tapestries by Ehalill Halliste was opened in the beautiful house of Latvian Society in Riga, Latvia.

The name PAE PEAL derives from the theme of tapestries: the author has been in love with limestone, its colour and pattern variety, mystical dynamity and story of creation.

The organisers of the exhibition were Peeter Kuutma, Kaire Tali and Juris Zigurs.

The exhibition created the atmosphere for many events during Estonia 100 activities in Riga.

The Ambassador of Estonia Tõnis Nirk, Ehalill Halliste and president of the Latvian Society in Riga Guntis Gailitis.
Skeleton no 4

Everyone has at least one skeleton in their closet. A shard of bone at the very least, or a relic of times past...

An exhibition with stories and songs in St. Catherine’s church, Vene 14a, Tallinn Old Town.

On Tuesday, the 29th of May we opened a new exhibition which saw its inception in a forgotten relic preserved in St. Catherine’s church.

Artists Tõnu Arrak, Sigrid Huik, Pille Kivihall, Eero Kotli and Kersti Laanmaa. Graphic Design by Tiit Rammul, exhibition designed by Terje Kallast-Luure, musical piece by Ariel Lagle – requiem “Forgotten Bones”. The stories of Skeleton nr 4’s possible fate were written by Jaak Juske, Jüri Kuuskemaa and Loone Ots. English, German and Russian translations provided by Hillary Bird, Peeter Järva, Hanna Kotli, Reet Ots and Ljudmila Simagina.

Let’s take a look behind the veil of this eternal trickster and step along the musical road of timeless symbols. It’s a unification of symbols and centuries long past, an examination of how we forget things and the union of devotion and dedicating in St. Catherine’s church.

Archaeological digs made over ten years ago brought forth a sarcophagus and a curious skeleton which was named in the official documents as „Skeleton number 4”.

The subject in question was a fairly extraordinary man for the middle ages, approximately 190 cm tall when alive and, as of right now, over 500 years old. We met due to a quirk of fate, during a coincidental opening of a cardboard box in the darkest corner of the church. He was originally with a partner of some sort, though they’re either decomposed completely or been removed entirely.

We solved the conundrum in a manner befitting the artists, the church and the historical context as well. Look, recognize, wonder, suppose, ponder, postulate, decorate, exhibit, sanctify, then stop and send them on their way.

Among the contributors were Hopper’s House, Anne Velt, Tallinn’s Government, Indrek Tarand, Marju Raabe. Thank you to every one of you!

Sigrid Huik

Extracts from an archaeological dig in the former Tallinn Dominican Catherine’s church. (Registration nr. 1245)

AGU EMS ÜÜ 29.03-08.04.2005:
The research was carried out with the intention of building a dressing room and bathrooms under the east wing of the dominican St. Catherine’s church which is currently used as a theater building. Two trenches were dug into the soil beneath to assess its composition and determine its suitability for building extensions.

The first trench was dug next to the western wall of the church, in front of the southern portal. The second was dug in the middle of the theater hall. The trenches were dug and the emerged structure was cleaned. A brick and limestone construction was uncovered partially under foundation section SÜ 6 and mostly under skeleton number 1. This is most likely a sarcophagus. Skeleton number 3 was left as found, while skeleton number 4 was unearthed due to its unusual proportions. The site in question, and probably the whole area around the church, was probably used in the middle ages as a burial site. Building underground structures here is not practical.

53. KOILIBLIKAS / 2018
The textile department of Tartu Art College organized an international exhibition called MÜÜT (MYTH). Among the participants were textile art students from six countries, and in total the exhibition contains works by nearly 30 artists. The following schools partook in the event: Latvian Academy of Arts (Latvia), CIT Crawford College of Art & Design (Ireland), Helsinki Metropolia University of Applied Sciences (Finland), Strzemiński Academy of Art Łódź (Poland), Vilnius Academy of Art (Lithuania) and Tartu Art College.

The exhibition is dedicated to the 100th anniversary of the Republic of Estonia.

Textile students focused on the following questions in MÜÜT:

What is a myth? Are the myths we see every day more like heroic tales or superstition, an image of something which in reality no longer exists? What myths is the field of textile art based on?

A myth is a story which, instead of disappearing, becomes a fairy tale or fable which, while no longer consciously believed, can still not be ignored. What myths do we consider part of the field of textile art? Is it still an area in which a masterpiece can fathomably be created without a budget, and with very little materials? How do digital processes and altered world views affect the daily necessity of textile as a material of its own right? Is textile still a warm, tactile and soft material? Is it still possible to create textile art while leaving behind the physical form of textile itself?

The participants attempt to find answers to these questions and also postulate their own.

On the 22nd of February a round table was convened between the representatives of the universities named above, where the definition of the word “myth” was discussed in the contexts of different cultural backgrounds. The discussion was facilitated and moderated by 4th year students.

On the 7th of March a workshop was convened between several guest speakers to discuss in a wider context the topic of mythicism and elaborate on the backgrounds of the various pieces presented.

Among the curators were: Aet Ollisaar, Mari Kõrgesaar and students Anita Trink, Getter Tamme, Jaula Pärdi, Mari Hinn, Marta Tuulberg and Merje Niinepoo. Project MultiWeave was led by Kadi Pajupuu and assisted by Marta Tuulberg, the execution of tufted objects was supervised by Liina Kool.

The setup of the exhibition was created under Madis Liplap’s supervision.

The exhibition’s graphical identity was...
From textile exhibitions in Viljandi, mittens and gloves by Kristi Jõeste.

Reet Talimaa and Kristi Jõeste.
Photos Kristi Jõeste FB

Textile exhibition: It is all fairy-tale
Hopneri Maja
7. May–15. September 2018

You’ve dedicated years to exploring different felting techniques, is there anything new you’ve recently discovered?

I’ve been involved in felting for about nine years now. Six of those have been spent teaching nuno felting and creating clothing as a course. I’ve been invited to speak in Russia, the Ukraine, Latvia, Lithuania, the Czech Republic, Germany and Italy. There’s been many interested parties in Estonia as well. I’ve grown fond of the technique and material in a significant way and have created all kinds of techniques. It’s in creating something different that I want to feel and give across the idea that wool isn’t purely a raw material for handicrafts, but its range of uses is potentially infinite.

A project of knitted works has been in my head for quite some time now.

Your last collection really is a surprise. I’d like to ask, where did this unorthodox love of colors and embroidery come from?

Around eight years ago I started getting these flashes of inspiration and a feeling of how much energy and beauty you can find in these vivid tones. Color itself can be such an amazing source of inspiration! At that point, however, I was still somewhat afraid of delving too deep. Though I guess some ideas do need a longer period to incubate, perhaps pushed forward by an evolution in your own creative endeavors. The concept was out of my conscious mind for a while, but kept going in my subconscious. This collection is a result of that drive.

These eight years were full of several creative projects and your textile studies in the Estonian Academy of Arts. You’ve always loved colours, so was there never a chance to work with them this way?

Exactly. It’s precisely during this time that the idea of a neon-colored felted clothing collection came about. I even started during my time in school, but being too busy, especially with the birth of my second child, kept pushing the idea into the future. Last spring I got an offer I couldn’t refuse, which led to these unique pieces of clothing being photographed in two sessions, of which the latter is the superior one.

I’ve tried wearing them and it’s honestly very rare to find such a playful attitude in clothes today. Everyone’s a fan of northern minimalism and modesty, and then you come crashing through the door with your long-time dreams and amaze everyone with your skills?

Well, I did name the topic „Synthesis” after all. When nuno felting I used a variety of materials – wool, silk, hosiery, all kinds of embroidery techniques and even a cardigan made by my grandmother. In embroidering I tried to focus on enjoying the act of expressing myself, as well as ignoring rules and traditions.

I feel a bit guilty that you started working with textiles, and that I kind of incites you to enter the Academy. You’ve always loved colours, so was there never a chance to work with them this way?

If you could make one wish come true, what would it be?

I wish my days were longer. Every day is a struggle between working and family life.

Interview by Kaire Tall
Estonian Academy of Arts (EAA) cooperation with JUKS

JUKS is the centre of mental health in Tallinn. In the frame of the social design course students of Estonian Academy of Arts learned the needs of the clients with the help of special pedagogues. Students used textile to create objects that can be used in therapy. As a result of this project several products were made:

- Calming shawl Kaelustus (Indrė Milaštė, Laura Rusanen).
- Protective and stimulating environment TELK (Karolin Innos, Lisandra Türkson).
- Soft game Moodi (Aylin Hackenberg).
- Interactive light game MoveColour (Julien Hac, Maarja-Liis Raamat).
- Felted wall textile Tähistevas (Katrin Kruberg).
- Calming objects Turn off (Ann Münsepp).

Project was supervised by Kristi Kuusik, associate professor of EAA textile design department and Eelike Virve creative supervisor from JUKS.

Note

was the BA student exhibition that took place at gallery Kram artist run-space, in Tallinn former factory Polümeer.

The MA work of Kristina Puz was presented at the EAA graduation works show TASE.

EAA students at workshop in Lithuania

11.-17.06 a summer workshop "Stories of Nida" was held at Nida Art Colony together with the Vilnius Art Academy Faculty of Textile in Kaunas. NAC is situated in the beautiful surroundings at Curonian Spit. Participants from Estonia were: students and fresh members of ETAA Karolin Innos, Katarina Krus and Ingrid Helena Pajo. Students were supervised by Monika Žaltauskaitė-Grašienė, Lina Jonike from Lithuania and Krista Leesi from Estonia. One of the tools that could be experimented with was laser cutting machine.


Graduates from EAA textile design 2018

Katrin Kruberg portfolio
Liina Leo portfolio
Ingrid Helena Pajo portfolio and homepage
Mari Seger portfolio
Triin Talts portfolio
Annika Selik portfolio

Triin Talts

Sume. 2017

Light object
Knitting
Materials: metal frame, alpaca and viscose threads
Supervisor: Kerly Kaljuste

Ingrid Helena Pajo. Estonian kimono.

Linen, wool, cotton
Supervisors in Estonia: Signe Kivi and Anu Raud; Supervisor in Italy: Claudia Pieroni.
Model: Eva Volmerson

Photo: Triin Talts
At 2018, Liina Leo was awarded a grant of the best textile student of EAA. The grant is named after famous Estonian textile artist Mari Adamson.

Liina Leo is a textile designer who values craft and knowledge of traditional techniques. Author is combining traditional techniques with innovative approach. Portfolio

**Works by Liina Leo**

**Deformierung**

Co-author: Lena Ganswindt

"Steinweich" Supervisor: Prof. Christiane Sauer

Weißensee Kunsthochschule, Berlin 2017

**Opacity**

Project for ERKI Fashion show 2018

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Katrin Kruberg

Experimental printed design Flow of Time

80% polyester, 20% Lycra Devoré

Supervisors: Krista Leesi, Piret Valk

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Annika Sellik

**Book. Rows**

Tapestry

Supervisor Maasike Maasik

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Mari Seger

Through the black cover

Tapestry 2018

Size 21x26 cm

Supervisor Maasike Maasik
Merje Niinepuu
Use of illustrations in the fashion collection „Une näod”
Supervisor: Eva Jakovits

Marta Tuulberg
Creating structural textiles by using machine embroidery
Supervisor: Kairi Lentsius

Anita Trink
Permanent versus vanishing – water-soluble fashion collection
Supervisor: Liisa Soolepp, Tuuli Tubin McInley

Getter Tamme
Kimono as a canvas – pattern game through shadow and light
Supervisor: Kristina Paju

Juula Pärdi
Possibilities for upcycling production waste of knitting companies. Creating a product line
Supervisor: Keret Altpere
https://www.facebook.com/juula.pardi

Pallas University of Applied Sciences
(former Tartu Art College)
Department of Textile final projects
2018
Koiliblikas asks from the fresh members of the Estonian Textile Artists’ Association

1) what do you consider important
2) where will you be in ten years
3) what do you expect of this union
4) how would you contribute to the Association’s work

Pille Pappel (OÜ UTTI)
From the textile association I need just company, support, and a sense of camaraderie. I consider peace and happiness to be important.
In ten years, I’ll be a pensioner with one hundred sheep, three dogs and two hundred chickens, with several hundred kilos of yarn and wool at my disposal. A plausible dream, right?
I can contribute with freshly baked apple or rhubarb pie, for example.

Trin Talts
1. In my professional and private life I consider honesty and open discussion to be important. Truth is born through dialogue, after all.
2. I hope I’ll be moving in the same direction 10 years from now as I am today. I’m hoping the objectives I set for myself today will be complete by then, and that I’ll have gained inspiration from those steps to move forward.
3. In applying I was most interested in meeting the artists and designers of the union, to share experiences and figure out what kind of a role textile plays in a textile artist’s world.
4. Well, I consider myself to be a skilled organizer and talker. I’d rather ask a question back – what kind of a role do you see for us younger members, and when can we start?

Karolin Innos
1. I have and will continue considering my family, friends and time to myself as important. At the moment, however, I’m focused more on self-improvement. I’ve now been a student at the Academy for three years and have attained the general knowledge of my field. I’d like to find a specific direction for myself and gather the knowledge and contacts needed to reach there.
2. In 10 years I see myself working in the fields of design and education.
3. I expect opportunities to create meaningful contacts, and keep myself informed and up to date with whatever’s happening in the world of Estonian textile design, as well as contribute myself.
4. I’m ready and willing to actively partake in organizing events and exhibitions as well as contribute in round tables.

Katarina Kruus
1. That people don’t purely act based on self interest. Smart consumption, being informed and, when necessary, ready to criticize, as well as able to judge their impact on nature and help preserve it.
2. Healthy and happy.
3. I expect a sense of cohesion and mutual support. Open-minded discussion and activity.
4. I’d like to contribute by helping organize and taking part in exhibitions.

Ingrid Helena Pajo
1. Being grateful.
2. In ten years I’ll probably think something like: „I could never have imagined that I’d reach a point like this.” Not knowing what lies ahead is the exciting part.
3. To experience and hear more about textile and people who’ve been brought together with textiles. Also to find support for my endeavors in the field.
4. I’m glad to help with anything, just ask.

Annika Kiidron
1. As a social-critical artist I’ve always considered paramount that my work both in fashion as well as in textile art focus on taboo subjects in society. I’m sure my pieces contain a level of hidden optimism, humor and wit, though, not everything should be taken completely seriously!
2. I hope that by that time I’ll have finished my doctor’s degree in a foreign country, moved back to Estonia and became a teacher. At the moment I’m going through my master’s internship in an experimental machine-knitting lab in Amsterdam (KnitwearLab) and next semester I’ll be studying in Shenkar, Israel.
3. I’m expecting a gratuitous amount of info about field-specific events, fun and inspiring colleagues and of course lots of fun exhibitions.
4. I’d like to promote the Association and its activities to younger people, involve young talents and show that even using ancient techniques can lead to fresh and novel results. It’s extremely important for me that the textile artistry developed, preserved and passed on by our ancestors doesn’t fall into disuse, but instead finds use in future generations as well!
ETAA information

At our last annual meeting there was a change in our board. Previous president Kaire Tali left the board to concentrate on personal projects. We are very thankful to Kaire for her active work in the lead of our organisation! New president is Sigrid Huik and the new member of the board is Riste Laasberg.

Our board has started a project to make our international connections more active. In August we will meet at Kihnu with the members of Nordic Textile Art. There will be discussions and workshop. Kadi Pajupuu met the president of ETN Lala de Dios at the conference Identity in Riga.

2019, we will be hosting a travelling exhibition Shadow and Light in Pärnu Museum (9. April-9. June 2019). We are also organising an international seminar on loom weaving (Jacquard and dobby looms).

Come to Riga!

This is the time when Riga is full of interesting textile exhibitions. We will visit Tradition & Innovation/ Identity in Arsenal and the exhibition of French Gobelin Manufacture in the Applied Art and Design Museum. Bus has 16 seats. The trip takes place on 8th of September 2018 and ticket to Riga and back to Tallinn costs 25€.

ETAA summer workshop at Heimtali

This year we will meet on 22.-24. August. Workshop theme will be clay printing and the supervisor is Helena Paakkinen (Finland). Participation fee is 30 €
Visit to the Estonian National Museum in Tartu

We'd like to thank the Estonian National Museum as well as praise Kaarel Tarand for the expertly organized event, and thank Reet Piri for the best possible introduction to the exhibit on traditional clothing!

From our end, as a small birthday present to the museum. I took two gorgeous blankets made by my great grandmother in her youth, as well as a beautiful white summer shirt by Lopa-Lisu, bought during an ethnopractice in Lihula for a surprisingly small amount of money, and stored them in our culture bank. May they remain safe and proud there for a long time, maybe they can display themselves to our offspring in 50 years. We hope they stay there for a long time. Told and untold stories at the Estonian Museum of Applied Art and Design

Our Textile Artists’ Association has started a tradition of interviewing prominent textile artists.

On the 11th of April 2018 people gathered to listen to the conversation of Helen Adamson (EMAAD) with textile artist Peeter Kuutma. There were no empty seats left, because besides being an artist Peeter is a well-known story-teller and his capacity to add cultural background and humour to his stories is remarkable! We learned a lot about his colourful past and work as a designer through decades. Slideshow demonstrated the creative handwriting of Peeter Kuutma, who is still active and working on big projects together with interior designers.
In Saaremaa, time stands still, your senses cool down and heart fills with a happy satiety. On this island, the distinct smell of junipers, sound of the ocean, peace and quiet will uplift your creativity and innovation to a new level.

Pack your creative backpack and come to the Creative center at Saaremaa Kunstistuudio, where six rental studios and an open office await! Saaremaa Kunstistuudio’s three story building is happy to accommodate artists and creative businesses!

More about our studios:
Every creative studio is situated in the rooms of Saaremaa Kunstistuudio’s main building right in the middle of Kureesaare, at Lossi 5. The building has two entrances, one to the main street, the other to the inner courtyard. The newer studios are located on the second and brand-new third floor. The building also contains a cafe, Retro, educational rooms, ceramics classroom with its own ceramic and glass ovens. The building is also home to private art school ANNE, glass artists Mare Saare and Mari-Liis Makus.
http://kunstistuudio.ee/loomekeskus

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