

A woman with reddish-brown hair tied back, wearing a dark green dress and a colorful striped shawl, stands in a gallery. She is looking at a large yellow textile artwork on the wall. The artwork features several vertical, elongated, finger-like shapes in shades of yellow and orange, with a small purple shape near the bottom left. To the left of the woman, another textile artwork with a fringed edge is visible on the wall. The floor is a light-colored, polished stone. In the foreground, a large, colorful, striped textile piece is draped on the floor, featuring vibrant red, blue, yellow, and black stripes.

53.

koiliblikas

Summer, 2018
English version

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.tekstilikunst.ee/etkl_koi.html

*Cover photo: ETAA Annual exhibition THREE at
Haapsalu Town Gallery Photo Marilyn Piirsalu*



Textile Artist of the Year Mare Kelpman and Kaire Tali.

Photos: Sander Koit/ERR



Young Textile Artist of the Year Heleri Aleksandra Sits.



Erika Tammperre and Taso Tammperre.

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 (EMAAD). 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 Vaikla, 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 Zelluloos 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 Tammperre, 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-tekstiil-kunstnikud-tunnustasid-aasta-parimaid-tegijaid>

Nominents and winners of Annual Textile Awards

Textile Artist of the Year

Mare Kelpman

Ehalill Halliste
Kirill Safonov
Krista Lees
Ljudmilla Swarczevskaia
Ülle Raadik

Young Textile Artist

Heleri Alexandra Sits

Ingrid Helena Pajo
Dila Demir

Recognition of Life's Work

Erika Tammperre

Textile Deed of the Year

Eva-Liisa Kriis "Loom Hunter"

Ene Pars, Reet Talimaa, Anu Raud "Weave yourself into the history"
Kadi Pajupuu, Marilyn Piirsalu textile installation "7 Waterfalls"
Kaire Tali + 15 tapestry artists "Vaba Tahe 20"
Valtrik Pihl "Worlds' largest knitted flag of Estonia"
Ave Matsin, Astri Kaljus "Vilma wool laboratory"
6 schoolmates, "RXII. Collage. 21 years later"
Rediscovering of the textile craft of writer Leida Kibuvits (1907-1976)



Display of Eva-Liisa Kriis professional activity. She has made a great job in investigating and saving old looms.



Anu Raud. Landscapes of My Fatherland

The exhibition in the gallery of Estonian National Museum (ERM) opened on the 109th 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,

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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 „Põllukummardajad” (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” (Not at Home) which was completed in 2014 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 „Ahjusoe” (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.

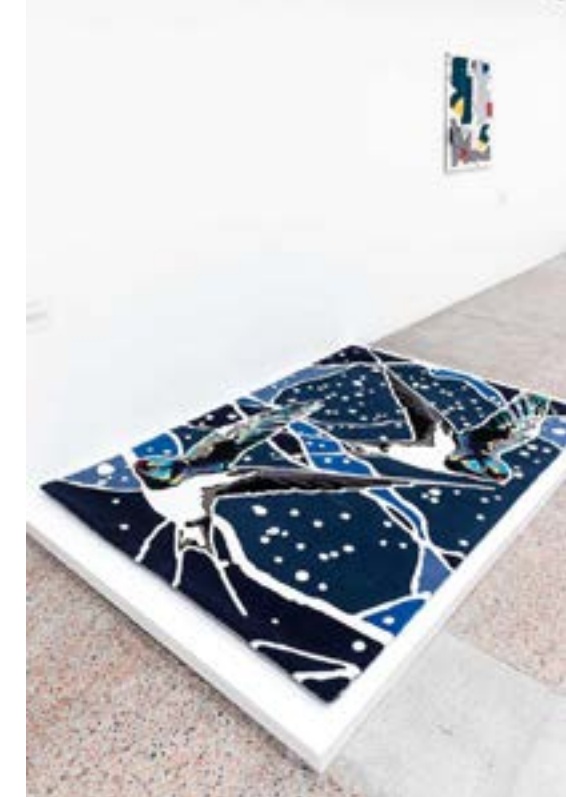
The exhibition is a story told in pictures about life, traditional art and nature, which can be enjoyed as a silent film, just through the gorgeous visuals they provide. However, you get the real deal when you have Anu's voice talking in the background, whether that's during the tour or when reminiscing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

Aet Ollisaar





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



Heleri Aleksandra Sits

Photos: Toomas Huik, Andres Tali

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.

Artists: Ehalill Halliste, Sigrid Huik, Elna Kaasik, Mariann Kallas, Heli Kelt, Mari-Triin Kirs, Anneli Kurm, Riste Laasberg, Krista Lees, Maasike Maasik, Epp Mardi, Eva Mustonen, Ilme-Anu Neemre, Aet Ollisaar, Ingrid Helena Pajo, Kadi Pajupuu, Erika Pedak, Tiina Puhkan, Ülle Raadik, Ilme Rätsep ja Feliks Sarv, Eve Selisaar, Marielle Sari, Malle-Maria Sild, Heleri Alexandra Sits, Ljudmilla Swarczewskaja, Aune Taamal, Kaire Tali, Ilya Uhlinov.

Kaire Tali



Maasike Maasik



Identity 6. Tradition and Innovation in Riga

Aune Taamal



Krista Leesi



Aune Taamal



Chi-Ting Tseng (Taiwan)



EXHIBITION

Tatiana Aleksandra (Läti)



Yun-Feng Wu (Taiwan)



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

Marilyn Piirsalu ja Kadi Pajupuu



Jon Eric Riis



Exhibition of Tapestries from France

Latvian Museum of Decorative Arts and Design, 6. June– 30 September 2018



ORLAN. *At the back of the work threads form sculptural portrait.*

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 Apraaditehas. 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-Triin Kirs enlivens her tulip garden with a letter from her mother. Marielle Sari has dotted her piece with bright splotches of color, as if to signify the time spent searching for mushrooms, which ended in a panicked escape from wasps.



Mari-Triin Kirs



Anneli Kurm



Mairi Sild



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 dynamy 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 Gailītis.



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EXHIBITION

Ilme Rätsep

21.02.-29.03.2018 Türi Culture Centre Art Gallery "Valikmälu"

09.05-27.05.2018 Tartu Tampere House "Päikese ring"

10.07. Saaremaa Kunstistuudio

13.07. Salevere workshop

16.11.-15.12.2018 Kuressaare Raegalerii





St. Cathrine's church

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.

Eternity is both near and far, always present but made intangible and invisible through the shadows of time.

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've 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



Sigrid Huik. Silkpainting „Aken” (Window)

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

AGU EMS OÜ 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.

S.H

Birthdays 2018

- 27.03.1973 **Piret Valk 45**
- 08.04.1938 **Peeter Kuutma 80**
- 10.05.1943 **Anu Raud 75**
- 20.05.1973 **Siiri Minka 45**
- 26.05.1953 **Lija Karolin 65**
- 21.06.1948 **Ülle Raadik 70**
- 27.06.1958 **Mare Kelpman 60**
- 09.07.1938 **Kaie Tilk 80**
- 10.07.1958 **Ilme Rätsep 60**
- 31.07.1948 **Sirje Raudsepp 70**
- 02.08.1933 **Vaike Jakobsoo 85**
- 04-08.1973 **Riste Laasberg 45**
- 27.08.1963 **Kadi Pajupuu 55**
- 01.10.1948 **Erika Pedak 70**
- 02.10.1963 **Pille Pappel 55**
- 02.10.1948 **Ehalill Halliste 70**
- 03.10.1943 **Piret Mikk 75**
- 25.10.1973 **Ave Matsin 45**
- 25.11.1963 **Aune Taamal 55**
- 30.11.1993 **Liina Leo 25**

Myth

22. February-17. March
Nooruse gallery



Mari Hinn



Merje Niinepuu



Helen O'Shea (Ireland)

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.

The exhibition was accompanied by several events:

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, Juula Pärdi, Mari Hinn, Marta Tuulberg and Merje Niinepuu. 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



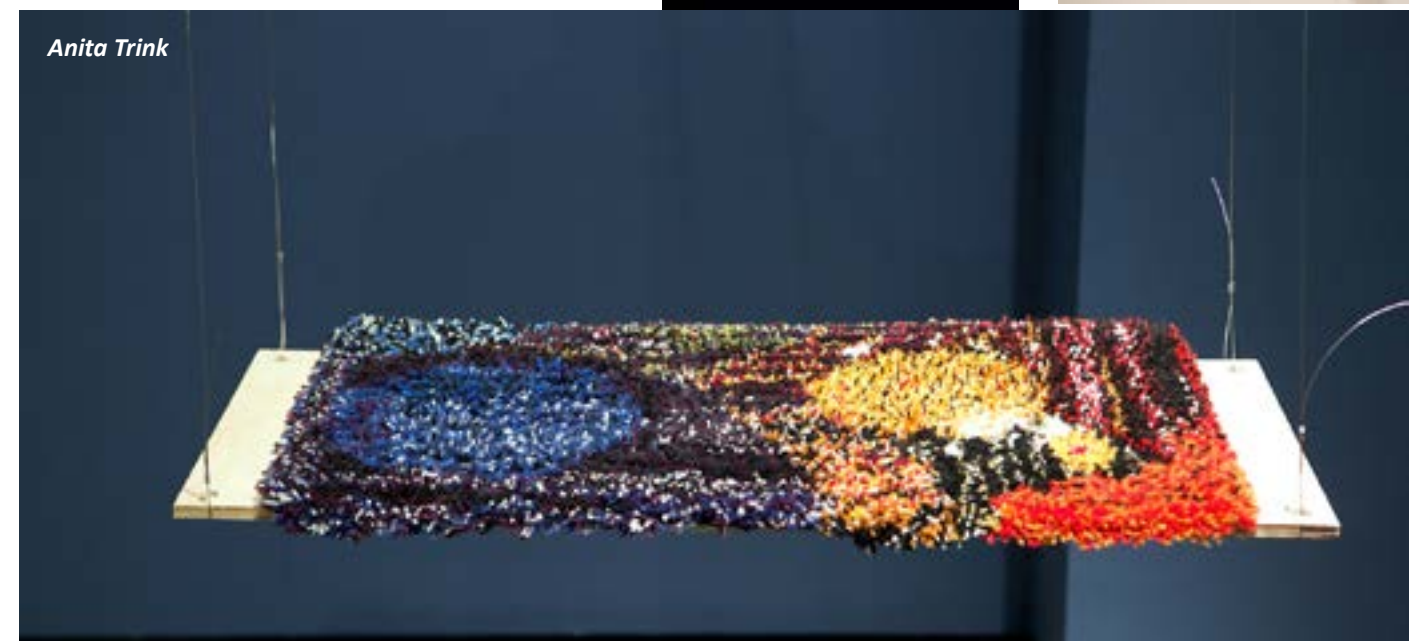
Juula Pärdi



Kristine Rublovska



Textile teachers from Estonia, Lithuania, Latvia, Finland, Ireland



Anita Trink



Reet Talimaa and Kristi Jõeste.
Photos Kristi Jõeste FB

From textile exhibitions in Viljandi, mittens and gloves by Kristi Jõeste



17. April 2018. Neitsitorn, Tallinn. Exhibition of Ljudmilla Swarczevskaia. Author shows tapestries and collages.

Sigrid Huik, Sirje Raudsepp, Merike Roodla and Ainikki Eiskop

Textile exhibition: It is all fairy-tale

Hopneri Maja

7. May–
15. September 2018



Sigrid Huik, Ainikki Eiskop, Sirje Raudsepp





Anna Filatova - My Make Up studio
Stylist - Viktoria Braginskaja
Model - Eliisa Rääst
Photos - Rita Assor

Svetlana Todurova's nuno felted collection, SYNTHESIS



YOUNG AUTHOR



Svetlana Todurova
b. 11.10.1988

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. I've encouraged and recognized you for years now, and also noticed changes in your style. Where do you think you'll be heading now?

Felting is the best. I'm still amazed and inspired by the possibilities of this material and its unique results. I still want to show that felted clothing and items can be either personal, gentle,

provocative or even wearable in day to day life. I'm currently working from home in my studio, when I'm not focusing on my two sons, and am quite happy.

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 Tali



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 Mi-lašiūtė, 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 Tähistaevas (Katrin Kruberg), Calming objects Turn off (Ann Müürsepp).

Project was supervised by Kristi Kuusk 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 Kraam 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 Curo-nian Spit. Participants from Estonia were: students and fresh members of ETAA Karolin Innos, Katarina Kruus 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.

Krista Leesi



Design and Crafts MA at Estonian Academy of Arts. On 6. June 2018 Kristina Puz defended her MA thesis with underwear collection "Love in a Mist". portfolio Supervisor Kätlin Kaljuvee (MA), opponent Kirill Safonov (MA)

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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 Sellik portfolio



Photo: Triin Talts

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 Italy: Claudio Pieroni.

Model: Eva Volmerson



PHOTO: Ingrid Helena Pajo



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Photo: Mari Seger

Mari Seger

Through the black cover

Tapestry 2018
Size 21x26cm
Supervisor Maasike Maasik

Photo: Lemon Seed, Katrin Kruberg

Katrin Kruberg

Experimental printed design Flow of Time

80% polyester, 20% Lycra
Devoré
Supervisors: Krista Leesi, Piret Valk

Annika Sellik

Book. Rows
Tapestry
Supervisor Maasike Maasik



Annika Sellik

53. KOILIBLIKAS / 2018

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

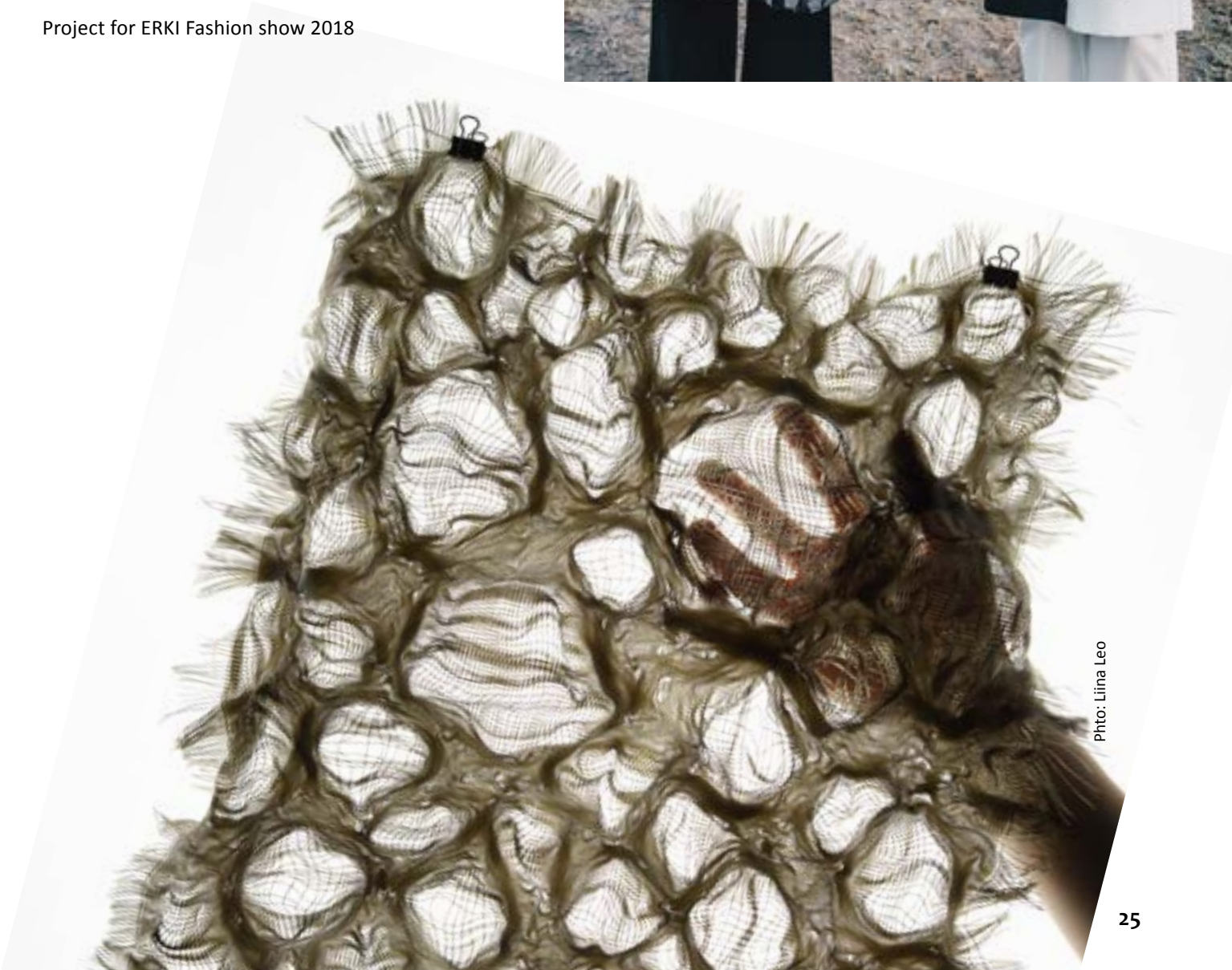
Works by Liina Leo

Deformierung

Co-author: Lena Ganswindt
"Steinweich" Supervisor: Prof. Christiane Sauer
Weißensee Kunsthochschule, Berlin 2017

Opacity

Project for ERKI Fashion show 2018



Phto: Liina Leo



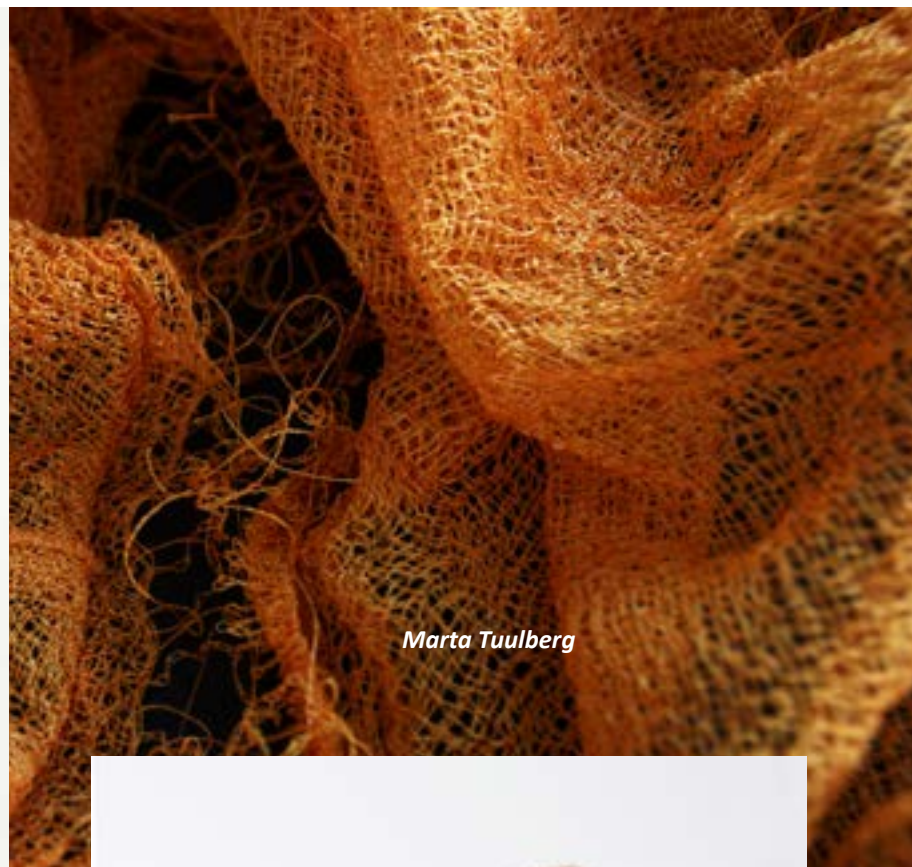
Merje Niinepuu

Merje Niinepuu

Use of illustrations in the fashion collection „Une näod“

Supervisor Eva Jakovits

Pallas University of Applied Sciences
(former Tartu Art College)
Department of Textile final projects 2018



Marta Tuulberg



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 McGinley

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>



Getter Tamme

Anita Trink



Juula Pärdi defending her final project.

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.



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.

Pille Pappel with her sheep



Triin 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?



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.



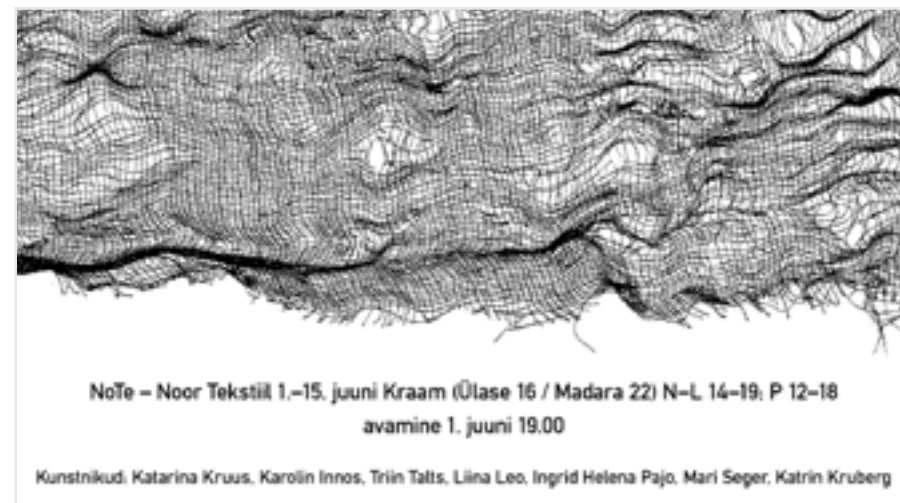
Ingrid Helena Pajo

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!



Annika Kiidron is the winner of 2018. ERKI FASHION SHOW! Congratulations!

Photos Teet Malsroos/ Õhtuleht



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€.



These are the tools for this workshop.

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 Paakinen (Finland)**. Participation fee is 30 €

Visit to the Estonian National Museum in Tartu



As the Estonian Artists' Association has decided to support the activities of specific unions (500 euros is actually quite a lot of money) we decided to spend this year's grant by visiting the Estonian National Museum.

In the interests of achieving the maximum possible experience, this happened on the 14th of August, 2018, on the day that Anu Raud's exhibition "Isamaastikud" opened. Reet Piiri's traditional clothing tour was more exciting than we could have imagined. Additionally, the cantata "Eile nägin ma Eestimaad" was special because of the enjoyable visuals. The steps involved in weaving Anu Raud's, Ene Pars' and Reet Talimaa's 100 meter striped carpet were a magical background to the music. The exhibition of Anu Raud was a great continuation to the Tallinn Art Hall exhibition 5 years ago. Amazing!

We'd like to thank the Estonian National Museum as well as praise Kaarel Tarand for the expertly organized event, and thank Reet Piiri 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-Liisu, 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.

Kaire Tali



Reet Piiri presenting the exhibition of traditional clothing

Memory Bank

We joined the Eesti 200/Eesti Kultuur 200 initiative in order to help assemble materials for the Memory bank on Estonian cultural achievers. The first interview with Mall Tomborg was carried out by Merike Männi and Sigrid Huik, after which Merike Männi was interviewed by Sigrid Huik.

Summary of our actions as part of Eesti 200/Eesti Kultuur 200

EESTI 200 / EESTI KULTUUR 200 Estonian Cultural Chamber working group started preparing the widespread initiative EESTI 200 with a visionary model inspired by the public for the development of Estonia in a sensible direction during longer than usual periods of time. The working group compiled ideas which would otherwise remain scattered and partial into a coherent vision about the future of Estonia. As its first step for the initiative, the EKK working group will focus on developing a visionary model for the development of Estonian culture by looking at the development of the arts. The working group will, with the help of many partners (creative unions, cultural organizations etc), delve into the context of and role performed by arts in society as a consolidator of society in the open and paradoxical contemporary world. New paths will be developed, which will be realistic, specific and measurable, while relying on the professional experience of our artists.

EESTI KULTUUR 200 will act in parallel on three levels:

1. THE LOCAL LEVEL – a visionary format for the arts.
2. THE INTERNATIONAL LEVEL – a co-operative web and „Day of Estonian Vision”
3. THE SUSTAINABLE LEVEL – The Memory Bank of Estonian Cultural Promoters

The bank will be formed methodically through in-depth interviews with people who have affected and contributed to the Estonian culture in a significant way. These interviews let the oral material produced exemplify examples which are not attainable through physical documents or short interviews. The group's objective is to collect and map the education, whether attained in Estonia or abroad, values and effects in creating a personal signature/level of creation of notable cultural agents. In addition to the Estonian agents, agents with a multicultural and minority background will be interviewed, as they are an inseparable part of our culture as well. The Cultural Memory Bank Archives will be created as a subset of the Cultural Archives of the Estonian Museum of Literature. Copies of the interviews themselves will be preserved in the National Archives.

In 2015 the EKK working group entered the EV100 gifts section with the idea for EESTI 200 (<https://ev100.ee/et/eesti-200>). The authors of the EESTI 200 idea are Kärt Summatavet (Founder of EKK), Mart Meri (Founder of EKK) and Pille Lill (Board member and member of the managing committee of EKK).

Sigrid Huik

Eesti Tekstiilikunstnike Liit ja Eesti Tarbekunsti- ja Disainimuseum kutsuvad kolmapäeval, 11. aprillil kl 17 Eesti Tarbekunsti- ja Disainimuseumisse (Lai 17, Tallinn) teemaõhtule

Peeter Kuutma – räägitud ja rääkimata lood

Meie „üks ja ainus” ... – Eesti tekstiilikunsti grand old man, on kulgenud läbi aastakümnete väsimatult oma rada. Peeter Kuutma looming on tuttav paljudele. Teame teda ka väsimatu korraldajana, innuka eestvedajana, kogemustega kujundajana ja hea kolleegina. Tunnustatud aasta tekstiilikunstniku ja aasta tekstiiliteo tiitliga, Kunstnike Liidu auliige, Kristjan Raua preemia laureaat (2016), Eesti Kunstnike Liidu, Eesti Tekstiilikunstnike Liidu ja Eesti Sisearhitektide Liidu liige. Peeter Kuutma 80. sünnipäevale pühendatud teemaõhtul saad osaleda sõprade vestlusringis ning kuulata senirääkimata lugusid.

Kringel ja kohv noorusliku sünnipäevakangelase seltsis!

Korraldavad
Eesti Tekstiilikunstnike Liit
ETDM

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.

Kaire Tali



Saaremaa Kunstistuudio Creative Centre now open!

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 Kuresaare, 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>



Anne Tootmaa

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