



*L'Appel de la Nature /
Call to the Wild*

Maison Louis Carré, 2 chemin du Saint-Sacrement,
F-78490 Bazoches-sur-Guyonne
www.maisonlouiscarre.fr

20.6 - 29.II.20

27.9.2020, 6-9 pm
Public Vernissage

Ouvert les samedis et dimanches de 14h à 18h ou sur
rendez-vous / Open on Saturdays and Sundays from
2-6pm, or by appointment

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L'Appel de la Nature

Un ésotérisme finlandais

Cette exposition ouvre sur un dialogue personnifié entre la maison Louis Carré et trois artistes finlandais qui revigorent la scène des arts appliqués finlandais, en tissant des liens forts et inédits entre arts populaires et art contemporain. Elle démarre à l'aube d'une saison très particulière dans les pays nordiques, célébrant le solstice d'été et l'arrivée des beaux jours.

Repoussée de quelques mois, du jour de l'équinoxe au « Midsummer », du 21 mars au 20 juin, cette exposition a ouvert au public, sur rendez-vous, avant le vernissage officiel de la fin du mois de septembre, au début de cet automne 2020. Elle s'achèvera à quelques jours de l'hiver. Suivant le rythme des quatre saisons, ce rendez-vous se fait encore plus particulier, emblématique d'un « moment donné » qui restera gravé dans nos mémoires.

Après ces longues semaines passées chez soi dans un confinement singulier qui n'est pas sans nous rappeler certains contes et mythes d'ici et d'ailleurs, des rituels de passage qui seraient marqués par le cycle de la vie et de la mort, nous entrons dans cette séquence estivale avec l'exposition *L'Appel de la nature*.

Ce « Midsummer » nous réserve de belles surprises d'un point de vue esthétique, humain et sensoriel. Si l'harmonie de la fonction et de la forme occupe une place centrale dans cette maison comme dans toutes les créations d'Aalto, elle incorpore aussi le concept de simplicité et de rationalisation de l'espace de vie. Outre l'architecture qui est innovante, celle-ci renvoie de manière très sensuelle au bois, matière brute et primitive, à la fois vivante et vibrante, laissant s'infiltrer la lumière entre les parois comme entre les cimes des arbres, réchauffant les intérieurs aux contours organiques de la maison Louis Carré.

Dans un cadre forestier, en bordure de la forêt de Rambouillet, cette demeure était destinée dès la fin des années 1960 à accueillir le marchand d'art français Louis Carré et son épouse ainsi que leurs convives – artistes et collectionneurs. Elle invite à ce voyage vers le grand Nord, entre les herbes folles, la mousse des sous-bois, la luminosité qui tournoie d'une chambre à l'autre avant de s'épanouir et de s'éteindre au coucheur sur le vaste salon longitudinal qui se déploie face au jardin et à son plan d'eau. Plus loin, la forêt appelle au silence mais aussi à l'éveil des sens et aux émotions enfouies et parfois oubliées...

À l'orée de ce bois, le visiteur part à la rencontre de créatures étranges qui s'immiscent entre les meubles de la maison Louis Carré, patrimoine historique du XX^e siècle, faisant écho aux poésies populaires relatées par Elias Lönnrot dans le *Kalevala*, une mythologie et un folklore finlandais qui imprègnent les créations de ces trois artistes finlandais conviés à célébrer cet « appel de la nature » : Laura Laine, Kustaa Saksi et Kim Simonsson.

Laura Laine, *The Wet Collection & Subtle Bodies*

Après son corpus de sculptures en verre *The Wet Collection* (2014) qu'elle exposa d'abord au Designmuseo d'Helsinki puis dans l'exposition *Keep Your Garden Alive* (Spazio Nobile & Finnish Cultural Institute to the Benelux, Institut finlandais à Paris, Révélations, Grand Palais en 2019) aux côtés des tapisseries de Kustaa Saksi, Laura Laine a quitté le monde marin pour rejoindre un espace-temps plus spirituel. Illustratrice de renom dans le monde de la mode et de l'édition lifestyle, elle s'échappe avec le verre vers des contrées où l'intime rejoindrait la terre en connexion avec le cosmos. Les cinq corps subtils et abstraits, *Subtle Bodies* (2019) de Laine en verre soufflé et doré ont été co-créés par l'artiste, comme *The Wet Collection*, à Ajeto, Nový Bor (République tchèque) en collaboration avec les maîtres verriers Emil Kovac and Aleš Vacek. Cet atelier tchèque a d'ailleurs été fondé par le défunt artiste Bořek Šípek et reste sans doute l'une des destinations les plus pointues en Europe quand il s'agit de concevoir des pièces d'art à partir du soufflage de verre et du cristal de Bohême ; en Finlande, Nuutajärvi aurait pu être le lieu-dit dans le passé pour produire de telles prouesses artistiques,

ce qui n'est malheureusement plus le cas... *Subtle Bodies* furent d'abord exposées dans le cadre d'un très beau solo show chez Spazio Nobile durant Brussels Gallery Weekend en 2019. Ces sculptures explorent la mémoire de nos émotions et de nos perceptions qui s'encapsulent dans les objets pour être de nouveau transformées de la même manière que le corps humain accumule ces énergies au fil du temps pour les évacuer de temps à autre, en fonction de l'état de conscience de chacun. La mémoire cellulaire d'un objet ou d'une personne aurait donc de fortes similitudes, fait attesté dans l'ésotérisme occidental mais aussi dans les cultures orientales.

Les espaces aménagés par Aalto ont eux aussi une résonnance émotionnelle et énergétique très présente même si la construction de la maison remonte à la fin des années 1950. Cet appel de la nature est intact depuis 60 ans au sein de la maison Louis Carré – à la fois baignée de présence et d'absence réconfortantes, tout comme les sculptures à la fois figées et évanescentes de Laura Laine. La dorure animant le cristal églomisé ennoblit l'objet et le matérialise, attirant le regard vers la solidité physique de la forme qui toutefois se perd dans la fluidité immatérielle du reflet qu'elle dégage pour réapparaître dans un miroitement lumineux. C'est cette magie qui s'opère de l'apparition et de la disparition, propre au verre soufflé, qu'Aalto a lui aussi expérimenté avec sa première épouse Aino Aalto dès les années 1930, il y a presque un siècle... le temps file ! Dans l'*Aalto Flower* exposé à la maison Louis Carré, Alvar et Aino Aalto ont laissé vibrer le verre soufflé bouche, de manière très sensuelle, pour évoquer des formes anthropomorphiques ou organiques issues de la nature.

Ils furent invités en 1939, l'année de l'Exposition internationale et universelle de New York, et s'éloignèrent dans cet art du verre de la rigueur moderniste. En cela, Aalto et Laine se rejoignent dans une alliance d'une beauté fluide, dégagée des prérequis académiques, le soufflage étant aussi signe de liberté et d'affranchissement, à la source du souffle de la vie, du moins sa plus belle métaphore. Si l'*Aalto Flower* capte la lumière dans ses plis et replis, le contenant n'étant pas assez fonctionnel pour accueillir des fleurs, il faut le percevoir comme une sculpture, ce qui transparaît également dans les *Subtle Bodies* de Laura Laine. Chacune des cinq créations conte sa propre histoire dessinée à dessein au crayon noir avec quelques rehauts de lumière dorée par Laura Laine : *Love Study, Orb I & II, Transformer, Bunny* et *Intruder*.

Kustaa Saksi, *Woolgathering & First Symptoms*

Les tissages narratifs de Saksi sont issus de ses fantasmagories et de ses troubles ophtalmiques devenus pour lui des (res)sources créatives. Quatre tapisseries sont présentées dans le parcours de la maison Louis Carré dont trois de son cycle *Woolgathering* (2016) : *Battle of Harapouri, Under Shelter et Zenith*. *Aura* fait quant à elle partie du cycle *First Symptoms* qui fut exposé chez Spazio Nobile l'année passée. Cette tapisserie multi-sensorielle aux riches superpositions tire ses textures et inspirations d'un examen scientifique de la migraine et de l'expérience personnelle de Saksi. Prodrome, aura, douleur, postdrome : les phases de la migraine représentées sur les tapisseries de l'artiste incorporent des éléments de graphisme trouvés dans la nature, tout en passant par l'illustration scientifique et l'art tribal.

L'artiste a choisi d'employer les techniques et matériaux du tissage pour donner corps à la migraine et souligner les vertus thérapeutiques de la composition au sein de ses œuvres tactiles. Des moments de palpitation, de déstabilisation, de délire et de soulagement passager se succèdent avant le retour des agressions. Comme l'explique Saksi : « Les délires visuels que provoque la migraine me fascinent : la phase de l'aura se caractérise chez la plupart des sujets par la formation et la déformation de structures répétitives, kaleïdoscopiques, identiques et parfois vacillantes qui ne prennent qu'occasionnellement la forme de visages, d'animaux ou d'objets reconnaissables. Des structures géométriques envahissent alors le champ de vision : des damiers, des tapis orientaux transparents, des motifs tribaux, des objets sphériques décoratifs rappelant des radiolaires ou des bactéries, des papiers peints répétitifs, des formes ressemblant à des toiles d'araignées ou des cercles concentriques et des carrés, des formes architecturales ou des flocons de neige décoratifs en papier, des mosaïques, des spirales et des tourbillons. » Le neurologue Oliver Sacks (1933-2015) y consacre la conclusion de son ouvrage intitulé *Migraine* : « Ces hallucinations reflètent l'organisation anatomique microscopique ou cytoarchitecturale du cortex visuel primaire, en particulier sa structure colonnaire et la façon dont des millions de cellules nerveuses s'activent pour produire des configurations complexes en constante évolution. Ces hallucinations illustrent d'ailleurs la dynamique d'une vaste population de cellules nerveuses vivantes, et notamment le rôle joué par ce que les mathématiciens appellent le « chaos déterministe » dans l'émergence d'activités complexes au sein du cortex visuel.

Cette activité se déroule au niveau des cellules de base, bien en deçà de l'expérience personnelle. Elle renvoie en quelque sorte à des archétypes, des principes universels de l'expérience humaine.» Pour traduire ses émotions fortes, Saksi emploie la technique de tissage comme medium artistique. Pratiquée depuis le XIX^e siècle, le métier Jacquard a révolutionné l'industrie textile en permettant de tisser sur de la soie des motifs complexes conçus mécaniquement. Au *TextielLab* du Textilmuseum de Tilburg (Pays-Bas), Kustaa Saksi a passé ces sept dernières années à mettre au point de nouvelles techniques de tissage, à expérimenter des matériaux et à s'approprier de procédés uniques lui permettant de « peindre activement [action-painting] à partir d'une trame et d'une chaîne », tout en créant des textures tridimensionnelles, mêlant des fibres naturelles à des fils synthétiques de pointe. Son dernier chef-d'œuvre en date, *Archipelago*, une tapisserie de 26 mètres de long, a été installée l'année passée au Conseil européen dans le cadre de la présidence finlandaise – en parallèle de son solo show chez Spazio Nobile, *First Symptoms*, avant de séjourner jusqu'au printemps prochain au Designmuseo d'Helsinki dans l'exposition *Travel As A Tool*.

Kim Simonsson, *Moss People*

Les créatures oniriques de Simonsson présentées par la galerie NeC de Paris sont, quant à elles, comme sorties de la mousse. Ces figures de céramique aux allures familières et interpellantes sont au reflet d'une esthétique connectée à la culture pop.

Toutes les pièces de cette série de l'artiste sont moulées et recouvertes d'un revêtement en flocage de nylon rappelant la mousse verte recouvrant les dalles d'un parc près de sa maison dans le village de Fiskars en Finlande. Elles sont généralement très élégantes et lisses même si leur iconographie peut parfois être assez dérangeante, mettant en scène l'homme et une nature fantasmée ou hostile. Certaines *Moss People* ont plus d'empreinte artisanale que d'autres et ne sont pas aussi douces qu'elles n'en paraissent. L'aspect velouté de la surface capte les ombres et lumières et la présence de la main de l'artiste permet d'appuyer le caractère dramatique de chacun de ses personnages. On peut ressentir en Simonsson la tradition de la narration nordique issue des contes de fées d'Andersen et des peintures expressionnistes d'Edvard Munch.

Nous pourrions aussi nous promener dans la forêt de Rambouillet à quelques pas de la maison Louis Carré. Simonsson, pour qui rien de ce qui est vivant ne reste figé assez longtemps pour faire pousser de la mousse, dialogue avec l'or des sculptures de Laine, dans un faisceau de lumière qui transperce les profondeurs sylvestres, ranimées par les tissages épiques et psychédéliques de Saksi.

Un écho au loin, ésotérique, c'est encore l'appel de la nature.

Lise Coirier, co-fondatrice, Spazio Nobile & Kati Laakso, directrice, Institut culturel finlandais auprès du Benelux, co-commissaires de l'exposition

Call to the Wild

Finnish Esoterism

This exhibition initiates a personalised dialogue between the Maison Louis Carré and three Finnish artists who are reinvigorating the Finnish applied arts scene, by weaving strong and unprecedented links between the popular and contemporary arts. It kicks off the start of a season that is very special in the Nordic countries, celebrating the summer solstice and the arrival of the good weather.

After being postponed for a few months, from the equinox to midsummer, i.e. from March 21 to June 20, the exhibition is welcoming the public by appointment, until the official opening at the end of September, the beginning of autumn 2020. It will end a few days before winter. By following the rhythm of the four seasons, this event takes on even more distinction, emblematic of a «point in time» that will remain etched in our memories.

After these long weeks spent at home in an exceptional confinement that brings to mind certain stories and myths from here and elsewhere, of rites of passage marked by the cycle of life and death, we enter the summer season with the exhibition *Call to the Wild*.

This midsummer has great surprises in store for us, from an aesthetic, human and sensory point of view. While harmony of function and form occupies a central place in this house, as it does in all of Aalto's creations, it also embodies the concept of simplicity and rationalisation of the living space. Besides the innovative architecture, it makes reference in a very sensual way to wood, a raw and primitive material, simultaneously living and lively, letting light seep in between the walls as it does between the treetops, warming the organic contours of the interiors of the Maison Louis Carré.

In its woodland setting, on the edge of the Rambouillet forest since the end of the 1960s, this residence was intended to welcome French art dealer Louis Carré and his wife, as well as their guests – artists and collectors. It invites you on a journey to the far North, with the wild grasses, the moss undergrowth, the luminosity which swirls from one room to another before blossoming and dying out at bedtime in the vast longitudinal living room that opens up across from the garden and its pond. Further on, the forest calls for silence but also for the awakening of buried and even forgotten senses and emotions...

At the edge of the woods, the visitor begins an encounter with strange creatures interspersed between the items of furniture in the Maison Louis Carré, this historical heritage of the 20th century, echoing the popular poems recounted by Elias Lönnrot in the *Kalevala*, an epic of Finnish mythology and folklore that permeates the creations of the three Finnish artists invited to celebrate this «call to the wild»: Laura Laine, Kustaa Saksi and Kim Simonsson.

Laura Laine, *The Wet Collection & Subtle Bodies*

Following her corpus of glass sculptures, *The Wet Collection* (2014), which she exhibited first at the Designmuseo in Helsinki then at the *Keep Your Garden Alive* exhibition (Spazio Nobile & Finnish Cultural Institute to the Benelux, Finnish Institute in Paris, Révélations Biennial, Grand Palais in 2019), alongside the tapestries of Kustaa Saksi, Laura Laine left the marine sphere to join with a more spiritual space-time. A renowned illustrator in the world of fashion and lifestyle, she uses glass to escape to regions where the intimate meets the earth in connection with the cosmos. Laine's five subtle and abstract bodies, *Subtle Bodies* (2019), in blown and gilded glass were, like *The Wet Collection*, co-created by the artist in Ajeto, Nový Bor (Czech Republic), in collaboration with master glassmakers Emil Kovac and Aleš Vacek. This Czech studio was founded by the late artist Bořek Šípek and remains one of the most select destinations in Europe for making pieces of art using handblown glass and Bohemian crystal; Finland, Nuutajärvi could have been the place in the past to empower such artistic prowess, but this is unfortunately no longer the case ...

Subtle Bodies was first exhibited as part of an excellent solo show at Spazio Nobile during the Brussels Gallery Weekend in 2019. The sculptures explore the memory of our emotions and our perceptions, which are encapsulated in objects to be transformed again and again, in the same way the human body builds up these energies over time, then evacuates them from time to time, depending on one's state of consciousness. The cellular memory of an object or of a person would therefore have strong similarities - a fact attested to in Western esotericism but also in Eastern cultures.

The spaces arranged by Aalto still resonate emotionally and energetically, even though the house was constructed back in the late 1950s. This call to the wild is still intact in the Maison Louis Carré after 60 years – bathed simultaneously in a comforting presence and absence, just as Laura Laine's sculptures are both frozen and fleeting. The gilding of the crystal *églomisé* ennobles and materialises the object, drawing the eye towards the physical solidity of the form that is lost in the immaterial fluidity of the reflection which it gives off, only to reappear in a luminous shimmer. It is this magic of appearance and disappearance, unique to blown glass, that Aalto also experienced with his first wife Aino Aalto in the 1930s, almost a century ago ... how time flies! In the *Aalto Flower* exhibited at the Maison Louis Carré, Alvar and Aino Aalto let the hand-blown glass vibrate, in a very sensual way, to evoke anthropomorphic or organic forms from nature. This new creation, which was exhibited in 1939, the year of the New York International and Universal Exposition, moved away from modernist rigour.

In this, Aalto and Laine are linked in an alliance of fluid beauty, free from academic prerequisites, as blowing is also a symbol of freedom and liberation, the source of the breath of life, or at least its most beautiful metaphor. While the *Aalto Flower* captures the light in its creases and folds, the container is not functional enough to accommodate flowers, so it must be perceived as a sculpture, as is also the case of Laura Laine's *Subtle Bodies*. Each of the five creations tells its own story drawn with purpose by Laura Laine in black pencil with little highlights of golden light: *Love Study*, *Orb I & II*, *Transformer*, *Bunny* and *intruder*.

Kustaa Saksi, *Woolgathering & First Symptoms*

Saksi's narrative weavings come from his phantasmagorias and his ophthalmic problems, which he has turned into creative (re)sources. Four tapestries are presented in the tour of the Maison Louis Carré house, including three from his *Woolgathering* cycle (2016): *Battle of Harapouri*, *Under Shelter* and *Zenith*.

Aura, on the other hand, is part of the *First Symptoms* cycle, which was exhibited at Spazio Nobile last year. This multi-sensory tapestry with rich overlays draws its textures and inspirations from a scientific examination of migraines and from Saksi's personal experience. Prodrome, aura, pain, postdrome: the migraine phases depicted on the artist's tapestries incorporate graphical elements found in nature, as well as in scientific illustration and tribal art. The artist has chosen to use weaving techniques and materials to give a body to the migraine, and to emphasise the therapeutic value of the composition within his tactile works.

Moments of palpitation, destabilisation, delirium and temporary relief follow one after another before the attacks return. As Saksi explains: «The visual mirages cause by migraines fascinate me: the aura phase is characterised in most subjects by the formation and deformation of repetitive, identical, kaleidoscopic and sometimes flickering structures that only occasionally take the form of faces, animals or recognisable objects. Geometric structures then invade the field of vision: checkerboards, transparent oriental carpets, tribal patterns, decorative spherical objects reminiscent of Radiolaria or bacteria, repetitive wallpapers, shapes resembling cobwebs or concentric circles and squares, architectural forms or decorative paper snowflakes, mosaics, spirals and swirls.» Neurologist Oliver Sacks (1933-2015) focusses on this aspect in the conclusion of his work entitled *Migraine*: "These hallucinations reflect the microscopic anatomical organisation or cytoarchitecture of the primary visual cortex, in particular its columnar structure and the way in which millions of nerve cells activate to produce complex configurations in constant evolution. These hallucinations illustrate the dynamics of a large population of living nerve cells, including the role played by what mathematicians call 'deterministic chaos' in the emergence of complex activities within the visual cortex. This activity takes place at the primary cell level, well below personal experience. It somehow refers to archetypes, universal principles of human experience." To translate his strong emotions, Saksi uses the technique of weaving as an artistic medium. Practiced since the 19th century, the Jacquard weave revolutionised the textile industry by enabling complex, mechanically designed patterns to be woven on silk.

In the *TextielLab* at the Textilmuseum in Tilburg (Netherlands), Kustaa Saksi has spent the past seven years developing new weaving techniques, experimenting with materials and learning unique processes that allow him to "action -paint" using weft and warp", while creating three-dimensional textures, mixing natural fibres with advanced synthetic threads. His latest masterpiece, the 26-meter long *Archipelago* tapestry, was installed last year at the European Council during the Finnish presidency – in parallel with his solo show at Spazio Nobile, *First Symptoms* - before being moved to Designmuseo in Helsinki in the *Travel As A Tool* exhibition, where it will remain until next spring.

Kim Simonsson, *Moss People*

The dreamlike creatures of Simonsson presented by the NeC gallery in Paris appear as if they have emerged from the moss. Familiar and appealing, these ceramic figures reflect a pop-culture aesthetic. All of the pieces in the series are moulded and covered with a nylon flock reminiscent of the green moss that covers the flagstones of a park near the artist's house in the village of Fiskars, in Finland. Very elegant and smooth, despite their sometimes-disturbing iconography, they create a scene of man and a fantastic or hostile nature. Some of the *Moss People* have more of an artisanal stamp than others, and are not as sweet as they seem. The velvety appearance of the surface captures light and shadow, and the presence of the artist's hand helps to support the dramatic character of each.

In Simonsson, we can feel the tradition of Nordic storytelling that emanates from the fairy tales of Andersen and the expressionist paintings of Edvard Munch.

We could also take a walk in the Rambouillet forest, just a few steps from the Maison Louis Carré. Simonsson, for whom no living thing remains motionless long enough to grow moss, dialogues with the gold of Laine's sculptures, in a beam of light that pierces the wild depths, revived by the epic and psychedelic weavings of Saksi.

An echo of far away, of the esoteric: that is the call to the wild.

Lise Coirier, co-founder, Spazio Nobile & Kati Laakso, director, Finnish Cultural Institute to the Benelux, co-curators of the exhibition



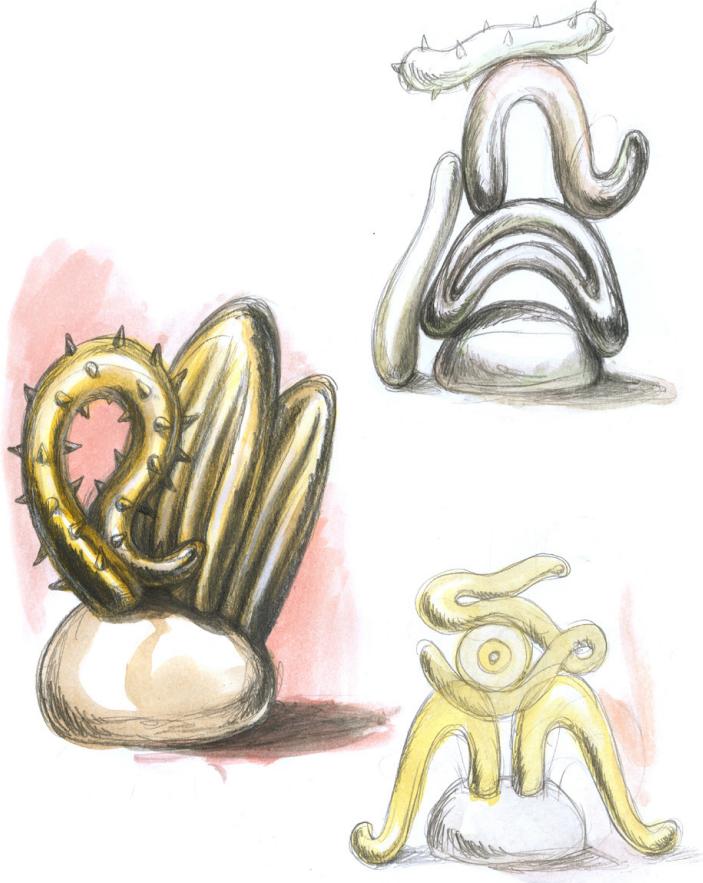
Laura Laine

Laura Laine (born 1983) is a Helsinki based visual artist and illustrator with her own distinct and recognizable style. Recently ranked by *The Illustrator* (ed. by Taschen) as one of the 100 best illustrators from around the world, she has also been working with glass since 2013 in Finland, Netherlands and Czech Republic. Her art works have been exhibited in Dubai, Tokyo, New York, the Netherlands, London, Los Angeles and Helsinki, among other locations. In her illustration work, she is particularly known for her surrealistic handdrawn female figures. Laine's CV lists a great deal of work for international magazines and companies such as Vogue Japan, Vogue Italy, Vogue Germany, Givenchy, Elle, The New York Times, The Guardian, Harvey Nichols and Pantene. She is also collaborating frequently with Nick Knight's SHOWstudio. She has received multiple awards for her work. Spazio Nobile represents her since 2019 and has recently shown her previous *The Wet Collection* glass sculptures during Season XII- The Finnish Season, *Keep Your Garden Alive* at Collectible, Vanderborght Building, Brussels in March 2019, at Institut finlandais, Paris (April-July 2019), at Révélations Biennial in Paris in May 2019 and at Spazio Nobile; *Subtle Bodies* was presented in September 2019 in the framework of Brussels Gallery Weekend.



Subtle Bodies

The five golden glass sculptures made in Lasvit, Nový Bor (Czech Republic) by Finnish artist Laura Laine in collaboration with the two Czech glass masters Emil Kovac and Aleš Vacek explore on how memories of emotions, scents and other sense perceptions get trapped in objects and transform them. Similarly to a human body that can carry a physical and vibrational memory of past events, also objects can retain these energies. The molecular and energetic makeup of objects is slow and solid so they retain these charges for a longer time. The works display these charges as new organic forms that burst out of the shell of the white objects or have already created their own autonomous body. In the artist's perception, the golden color both ennobles the object and emphasizes the sensuality of the shiny glass material. Also it both attracts the eye and breaks down the solidity of the form through reflecting light. It is a way for Laura Laine to enhance the color of materiality and immateriality. All five golden glass sculptures are unique pieces, made of hand blown glass, silvered inside, cold cut and assembled, signed by the artist.



Orb I & 2

2019

hand blown glass by Emil Kovac and Aleš Vacek,
silvered inside, cold cut and assembled
ø 50 cm
unique piece, signed by the artist



© Pavo Lethnen

Variation III

2019

mixed media on paper
29,7 x 35,7 cm
unique piece, framed and signed by the artist



© Laura Laine

Transformer

2019

hand blown glass by Emil Kovac and Aleš Vacek,
silvered inside, cold cut and assembled
46 x 61 x 42 cm
unique piece, signed by the artist



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LAURA LAINE

Variation I

2019

acrylic paint and ink on paper
29,7 x 42 cm
unique piece, framed and signed by the artist



27

LAURA LAINE

Love Study

2019

hand blown glass by Emil Kovac and Aleš Vacek,
silvered inside, cold cut and assembled

132 x 35 x 51 cm

unique piece, signed by the artist



© Pavol Lethnen

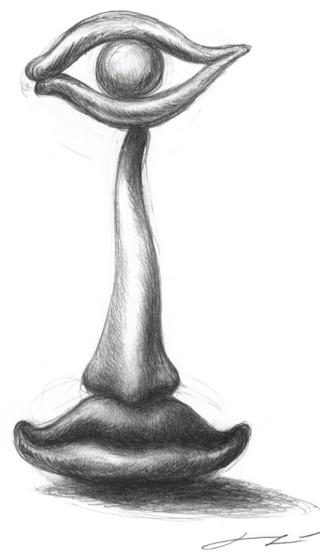
Variation V

2019

pencil on paper

21 x 27,5 cm

unique piece, framed and signed by the artist



© Laura Laine

Bunny

2019

hand blown glass by Emil Kovac and Aleš Vacek,
silvered inside, cold cut and assembled
69 x 62 x 69 cm
unique piece, signed by the artist



Variation II

2019

pencil and aquarelle paint on paper
33 x 45 cm
unique piece, framed and signed by the artist



Intruder

2019

hand blown glass by Emil Kovac and Aleš Vacek,
silvered inside, cold cut and assembled

50 x 30 cm

unique piece, signed by the artist



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LAURA LAINE

Variation IV

2019

mixed media on paper

29,7 x 42 cm

unique piece, framed and signed by the artist



© Laura Laine

33

LAURA LAINE

Variation VI

2019

acrylic paint and ink on paper

33 x 41,4 cm

unique piece, framed and signed by the artist



© Laura Laine

Laura Laine, exhibition view of *Subtle Bodies* at Spazio Nobile, Brussels, © Studio Yen-An, courtesy Spazio Nobile



© Yen-An/Chen Studio, courtesy Spazio Nobile

Laura Laine, exhibition view of *Subtle Bodies* at Spazio Nobile, Brussels, © Studio Yen-An, courtesy Spazio Nobile

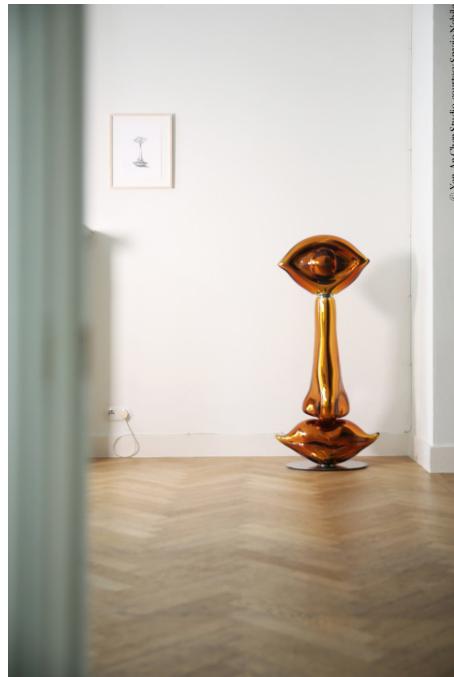


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Laura Laine, exhibition view of *Subtle Bodies* at Spazio Nobile, Brussels, © Studio Yen-An, courtesy Spazio Nobile



© Yen-An Chen Studio, courtesy Spazio Nobile

The Wet Collection

Pencil stroke after pencil stroke Laura Laine builds her surreal and evocative illustrations. The Helsinki-based artist, who works predominantly as a fashion illustrator, meticulously produces her detailed drawings in a process that can take up to 3 days to complete a single figure. However, recently Laine has taken her imaginative worldview and applied it to a new world of creation—the world of glass blowing that relies on quick processes to shape glass while it is still hot. Venturing into this ancient craft, her drawings jumps from life on the page into 3D sculptural drawings. The glass pieces begin as sketches and then are transformed through the collaborative creative input, interpretation and skills of the master glass blowers. Her first glass series, *The Wet Collection*, depicts magical sea life. Currently Laine is developing a new body of works in glass with Ajeto studio in Nový Bor, Czech Republic.



Spook

2014

hand blown glass by Robert Lenner
and Emil Kovac
49 x 20 x 20 cm



40

LAURA LAINE

Pink Flush

2014

hand blown glass by Robert Lenner
and Emil Kovac
60 x 35 x 14 cm



41

LAURA LAINE

White Baby

2014

hand blown glass by Robert Lenner
and Emil Kovac
53 x 26 x 35 cm



42

LAURA LAINE

Neon Sucker

2014

hand blown glass by Robert Lenner
and Emil Kovac
85 x 35 x 35 cm



43

LAURA LAINE

Nude

2014

hand blown glass by Robert Lenner
and Emil Kovac
49 x 36 x 20 cm



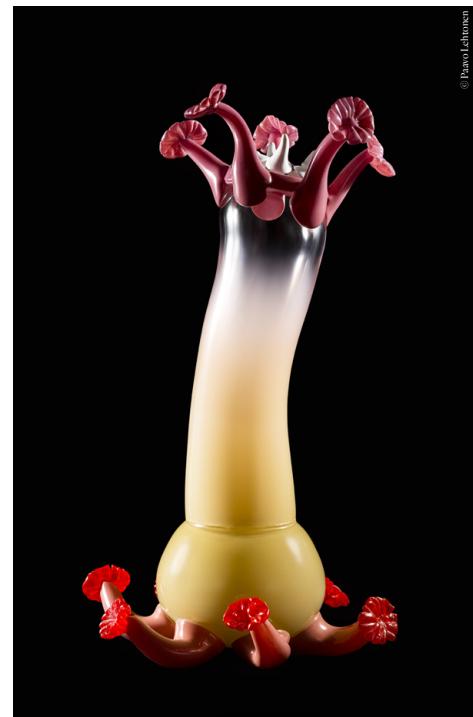
44

LAURA LAINÉ

Anemone

2014

hand blown glass by Robert Lenner
and Emil Kovac
70 x 40 x 24 cm



45

LAURA LAINÉ

© Pavo Lehnen



Kustaa Saksi



The Amsterdam-based Finnish graphic storyteller, textile artist and designer Kustaa Saksi creates and innovates with the Jacquard weave, generating all kinds of textile art and installations. He has already exhibited at the Victoria & Albert Museum, the Cooper Hewitt Museum, the San Jose Museum of Art, the TextielMuseum and Kunsthall Stavanger as well as in galleries in New York, Paris, London, Helsinki, Singapore, Hong Kong, Tokyo and more. His commissioned artworks are for clients such as Nike, Issey Miyake, Ferragamo, Lacoste, Marimekko and Swedese. With his large tapestries—all produced in limited editions of six or eight—made of mohair, alpaca, merino wools, phosphorescent yarns, cotton, viscose, acrylic and lurex, he opens the door into his fantastical and esoteric wonderland. The transformation of his view of nature into textiles leads to a very intense visualisation of all kinds of allegories. He knows no limits in his textile research, performed on weaving machines at TextielLab, associated with TextielMuseum Tilburg in the Netherlands. The machines make up a kind of tableau vivant where he explores diverse craft techniques. His collection Hypnopompic is a voyage into his imaginative and imaginary botanic gardens that are full of seeds, wild insects and hypnotic animals like the owls you can often find in the Nordic art and design iconography. Another recent series, Reveille, explores living elements and animals in a more abstract way, including through texture and tactility. Even more wild and exotic, the Woolgathering collection maximises the effect of masks and battlefields and explores an extraordinary abyss.

First Symptoms Collection

First Symptoms is a cycle of 6-8 woven tapestries in size approx 170 x 250 cm, mixed media in silk, mohair, rubberized cotton, cashmere wool, transparent polyester film, velvet, etc.

Being a lifetime sufferer, Kustaa Saksi is using Migraine as a source of inspiration : Prodrome, Aura, Attack, Post-drome, Visual Delusions. As he states about this new series of art works: " *You can discover as iconography transparent oriental rugs, but infinitely small, plastic filigreed spherical objets d'art like radiolaria, wallpaper designs, cobweb-like figures or concentric circles and squares, architectural forms, buttresses, rosettes, leafwork, fretwork.*"

"What we can say, in general terms, is that these hallucinations reflect the minute anatomical organization, the cytoarchitecture, of the primary visual cortex, including its columnar structure — and the ways in which the activity of millions of nerve cells organizes itself to produce complex and ever-changing patterns. We can actually see, through such hallucinations, something of the dynamics of a large population of living nerve cells and, in particular, the role of what mathematicians term deterministic chaos in allowing complex patterns of activity to emerge throughout the visual cortex. This activity operates at a basic cellular level, far beneath the level of personal experience. They are archetypes, in a way, universals of human experience." –
Oliver Sacks, Neurologist

Aura

2019

Jacquard Weave, Mohair, Wool, Cotton Velvet,
Acrylic

250 x 170 cm

Edition of 6



Woolgathering Collection

The Amsterdam-based Finnish graphic storyteller, textile artist and designer Kustaa Saksi creates and innovates with the Jacquard weave, generating all kinds of textile art and installations. With his large tapestries—all produced in limited editions of six or eight—made of mohair, alpaca, merino wools, phosphorescent yarns, cotton, viscose, acrylic and lurex, he opens the door into his fantastical and esoteric wonderland. The transformation of his view of nature into textiles leads to a very intense visualisation of all kinds of allegories. He knows no limits in his textile research, performed on weaving machines at TextielLab, associated with TextielMuseum Tilburg in the Netherlands. The machines make up a kind of tableau vivant where he explores diverse craft techniques. More wild and exotic, the *Woolgathering collection* maximises the effect of masks and battlefields and explores an extraordinary abyss.

Under Shelter II

2016

Jacquard Weave

Mohair Wool, Alpaca, Viscose, Acryl, Lurex

170 x 200 cm

Ed. of 6



Battle of Harapouri

2016

Jacquard Weave, Mohair Wool, Acryl, Cotton,
Biofur Cotton, Polyester

170 x 190 cm

Ed. of 6



© Jussi Tänen

Zenith

2016

Jacquard Weave, Mohair Wool, Merino, Biofur
Cotton, Acryl, Eco-Cotton

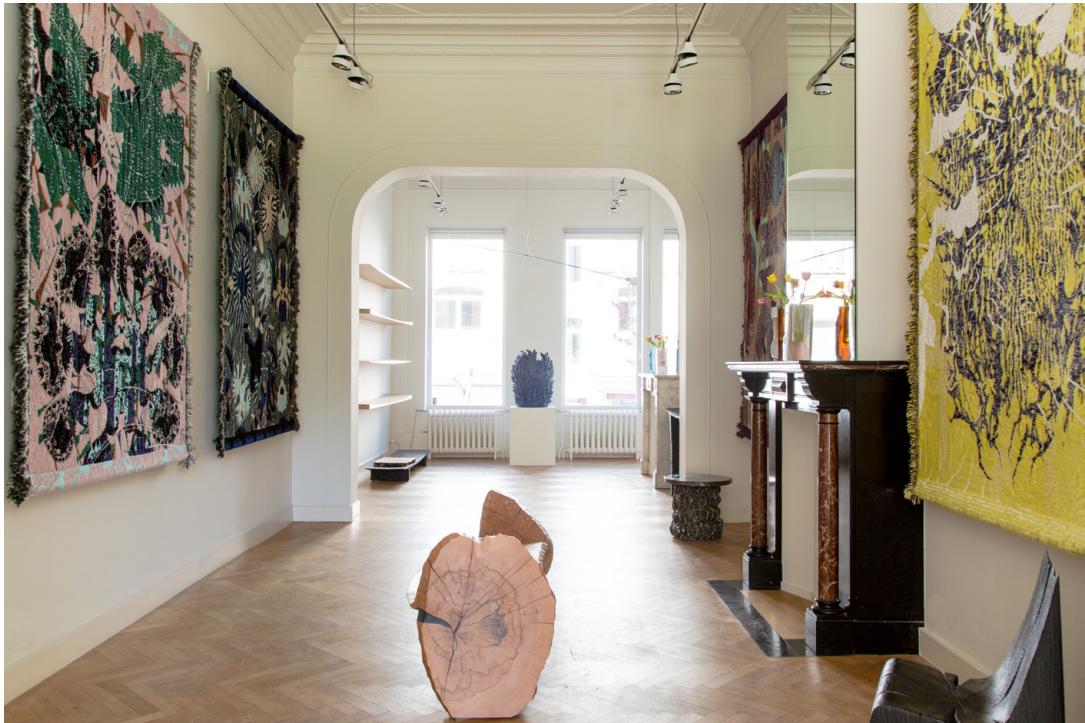
170 x 190 cm

Ed. of 6



© Jussi Tänen

Kustaa Saksi, exhibition view of
First Symptoms at Spazio Nobile, Brussels,
© Margaux Nieto, courtesy Spazio Nobile



Kustaa Saksi, exhibition view of
First Symptoms at Spazio Nobile, Brussels,
© Margaux Nieto, courtesy Spazio Nobile





Kim Simonsson

The first time Kim Simonsson realized he was able to sculpt was years ago. He was just a little boy playing with the snow in his backyard. The other boys his age would roll snowmen but Kim sculpted a Donald duck. He had three dimensional vision at very early age.

Besides sculpting snow, soccer and history are Kim's passions. The local soccer field turned into an art studio but tales and history live in his sculpting. The ancient material shapes into life size sculptures of animals and children in Kim Simonsson's hands. He combines the innocent with an odd agenda. Although the technique he uses is traditional, the way he gives the material a soul is unique.

Kim Simonsson is represented by NeC Gallery.

Moss Saint

2018

ceramic and nylon fiber
110 cm



© Jérôme Gimpel

Praying Moss Girl

2018

ceramic and nylon fiber
110 cm



© Jérôme Gimpel

Mossboy With Glass Triangle

2018

ceramic and nylon fiber
110 cm



© Jeannine Gimpel

Voodoo Moss Boy

2017

ceramic and nylon fiber
110 cm

price on request



© Jeannine Gimpel

Press Clippings

Laura Laine

-
- 2019, March | TL Magazine #31 | Laura Laine -
The Wet Collection



March 2019

- Lara Chapman



Mts & Match

The Finnish Season – Laura Laine



— Blue Lips 2013 extra acrylic sculpture,
piece unique /hand blown glass by Robert
Laine 30 x 25 x 15 cm
— Laura Laine
— Drawing illustration de mode de Laura
Laine (detail of one of Laura Laine's fashion
illustrations)

Trait par trait, Laura Laine fait émerger de surréalistes et évocatrices figures. Basée à Helsinki, elle se consacre principalement à l'illustration de mode et produit de minutieux dessins dont le processus de création peut prendre jusqu'à trois jours.

Cette artiste a récemment décidé d'apporter sa créativité et sa vision du monde à un nouvel univers de création : le soufflage du verre, qui doit être façonné alors qu'il est encore chaud. Son incursion dans cet art traditionnel lui permet de donner vie à ses créations, qui évoquent de la feuille de mer ou la nature en mouvement grâce à la matière de verre. L'interprétation et aux compositions des matériaux variés avec lesquels elle travaille, illustrée *The Wet Collection*, la première à représenter un univers marin empreint de magie. Laura Laine collabore actuellement avec le studio Ajeto à Nový Bor (République tchèque) sur une nouvelle collection de pièces en verre qui sera divulguée chez Spazio Nobile début septembre dans le cadre du Brussels Gallery Weekend.

Pencil stroke after pencil stroke Laura Laine builds her surreal and evocative illustrations. The Helsinki-based artist, who works predominantly as a fashion illustrator, meticulously produces her detailed drawings in a process that can take up to 3 days to complete a single figure.

However, recently Laura has taken her imagination worldview and applied it to another craft—glassblowing. She takes her quick sketches and quickly turns them into glass sculpture while it is still hot. Venturing into this ancient craft, her drawings jumps from life on the page into 3D sculptural drawings. The glass pieces begin as sketches and then are transformed through the collaborative creative input. Interpretation and skills of the materials are shown in her new glass series, "The Wet Collection".

depicts magical sea life. Currently Laine is developing a new body of works with Ajeto studio in

Nový Bor, Czech Republic.



3.

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- Lara Chapman

Mix & Match

The Finnish Season - Laura Laine

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4 — Laura Laine, Neon Sucker, 2014, verre soufflé, sculpture, pièce unique / hand blown glass by Robert Lerner & Emil Kovač, Novy Bor, CZ.



5 — Laura Laine dessine ses sculptures avant de les co-créer avec les verriers à Novy Bor en République tchèque / Laura Laine draws her sculptures on paper before co-creating them with the glass makers in Novy Bor, Czech Republic



6 — Laura Laine, Speck, 2014, verre soufflé, sculpture, pièce unique / hand blown glass by Robert Lerner & Emil Kovač, Novy Bor, CZ.



7 — Laura Laine, White Fish, 2014, verre soufflé, sculpture, pièce unique / hand blown glass by Robert Lerner & Emil Kovač, Novy Bor, CZ.



8 — Laura Laine, White Fish, 2014, verre soufflé, sculpture, pièce unique / hand blown glass by Robert Lerner & Emil Kovač, Novy Bor, CZ.



9 — Laura Laine, White Fish, 2014, verre soufflé, sculpture, pièce unique / hand blown glass by Robert Lerner & Emil Kovač, Novy Bor, CZ.



10 — Laura Laine, White Fish, 2014, verre soufflé, sculpture, pièce unique / hand blown glass by Robert Lerner & Emil Kovač, Novy Bor, CZ.

TLmag : Comment s'est entretenu avec Laura Laine sur sa décision de se distancer du dessin pour se plonger dans l'art de la sculpture ?

Laura Laine : Le drame est toujours proche, mais je suis heureuse d'avoir réussi à l'absence de drame.

TLmag : Votre travail a quelque chose de surréaliste. Où est-ce que vous attrapez cette atmosphère ?

Laura Laine : Le surrealisme remplit avant tout une fonction ludique à mes yeux ; la déformation et la destruction des formes me semblent elles aussi intéressantes. Je dois donc être attiré par le jeu et l'humour.

TLmag : Comment s'est exprimée votre envie d'illustration dans la sculpture de mode à la sculpture de verre ?

L.L. : Je n'ai jamais envisagé de me consacrer exclusivement à l'illustration de mode, mais ma vie, Las sculptures et la céramique m'ont toujours beaucoup intéressée. En 2013, j'ai été invitée par la maison de couture de Londres (Dove) à participer à une grande exposition collective rassemblant les œuvres de célèbres artistes verriers du

monde entier, anciens comme contemporains. J'étais alors assez artisanale et n'avais moi-même jamais été conviés à mon travail dans mon travail de sculpture n'ayant jamais encore travaillé avec le verre. Nous avons tous collaboré avec le studio London Glassblowing pour faire la sculpture de verre destinée à l'exposition ; c'est pendant ce processus que je suis tombée amoureuse du verre. Pour mon exposition solo au Musée des design d'Helsinki, j'ai donc commencé à travailler avec ce studio et ses verriers, avec lesquels je collabore encore. Ma famille compte d'ailleurs plusieurs générations de céramistes, dont je me suis découvert ce détail ancestral qui va sans dire.

TLmag : J'ai été frappé par le contraste entre vos dessins généralement monochromes et vos créations en verre très colorées. Où est-ce que vous a poussée à faire d'aussi vives couleurs dans vos œuvres ?

Laura Laine : Le dessin rempli avant toute une fonction ludique à mes yeux ; la déformation et la destruction des formes me semblent elles aussi intéressantes. Je dois donc être attiré par le jeu et l'humour.

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TLmag : Comment votre expérience d'artiste autonome produisait ses propres œuvres peut-elle-t-elle au contact des autres ?

L.L. : Il s'agit d'un changement radical que j'apprécie énormément et qui ouvre la chance de rencontrer d'excellents artisans depuis m'inspirer et avec lesquels collaborer. Le travail du verre avec ces œuvres a favorisé une expérience et un assessment de la pratique que je n'aurais probablement pas été amené à opérer par moi-même.

TLmag : Vous produisez actuellement une nouvelle série de pièces en verre pour le printemps. Pourriez-vous nous en dire quelques mots ? Qu'est-ce qui hante la nouvelle collection ?

Laura Laine : Les œuvres sont caractérisées par toutes leurs couleurs vives et leurs emplois à l'unisson du dessin et de la couleur. Les procédés sculpturaux sont en revanche toutes dorées. Mon utilisation de la couleur répond probablement au matériau que j'utilise : lorsque je dessine, je ne pense pas à la couleur, mais lorsque je coupe le verre, lorsque je le souffle, lorsque je le mets en forme, la couleur me suffit complètement. Les dessins sur supports mixtes et les aquarilles que j'ai réalisées ont été produites tout juste avant que je n'aie lancé. C'est peut-être pour cette raison que les œuvres sont toutes très colorées. Cet aspect de mon travail évolutif constamment.

TLmag : Si vos dessins répondent sur un point au printemps, la collaboration semble jouer un rôle majeur dans votre travail, en particulier avec les souffleurs

énergies. Chez les objets, les espaces et les corps, ces corps prennent une forme plus solide et donc conservent les énergies plus longtemps que le corps des êtres humains, qui est souple et articulé. J'ai vraiment aimé certaines combinaisons dans ces sculptures et les présenter sous une forme monumentale, soufflées dans du verre dont connaît si ce procédus pourrait en faire une sorte de sanctuaire ou un lieu sacré aux objets. Je voulais cristalliser dans un moment l'idée d'énergie, pourriez-vous penser à l'énergie à long terme. Le matériau principal qui a la forme amorphe du verre : solides et immobiles à faible température, molles et mobiles dans un mouvement perpétuel. ♦

Laura Laine présente une installation de verre intitulée "The Wer Collection" (Le Wer Collection). L'artiste cherche à immobiliser le mouvement d'entités (des créatures marines) évoquant la vie et la mort. La collection est élue et dynamique. Ses nouvelles sculptures s'inscrivent en quelque sorte dans la même lignée, puisqu'elles s'inspirent d'un certain état de l'esprit de l'illustration : celui du corps subtil des objets, des plantes et des êtres humains, et de leur capacité variable à conserver les



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- Lara Chapman

Mix & Match

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13 — Illustration de mode de Laura Laine / Laura Laine's Fashion illustration, 2019

■ TLmag talks to Laura Laine about her experience of stepping out of the world of drawing and into the arena of glass.

TLmag: How would you describe your practice and philosophy towards making? Laura Laine: Drama is always better than no drama.

TLmag: There is a sense of the surreal in your work. Is there a specific reason for this? LL: For me, surrealism means playfulness more than anything. I'm also interested in distorting and destroying shape and form. So I guess destruction and play appeal to me.

TLmag: It is interesting that you have expanded your practice from fashion illustration to also encompass working with glass, how did that happen?

TLmag: Despite your retrospective success of drawing, collaboration also seems to be a large part of your practice, particularly at the moment, with the glassblowers. How do you find the experience of working with other artists and adapting your own work changes when you work with others?

LL: I like to shift in working but I fully enjoy it. I'm lucky to have found really great people to collaborate with, and they inspire me further. Working with glass and glassblowers has brought a longing

the Leerdam Glassworks studio to create pieces for the show, and during that process, I fell in love with glass. I later worked with the same studio and glassblowers for my work shown in Holland Design Museum, and I still have a connection with them. The funny thing is that in my family there are actually many generations of glassblowers, but I only found out about this later.

TLmag: How do you feel that your background in drawing translates into working with glass? Do you think it gives you a unique perspective on the material and process?

LL: I have a strong background and have done extensive studies in drawing, but when I started to work with glass I did not know anything about the material. I think maybe that's why I keep coming up with ideas and drawings that I have to try to make for the first time in their lives. Drawing is still my primary way by which I think and try to understand things. Although I can't see them, I think of drawing as a pure medium has anything that transforms directly into my sculptures, but also because they both share visual and conceptual similarities because of what interests me.

TLmag: I was struck by the contrast between the generally monochrome palette of your drawings and the very colourful pieces of glass artworks you create. What inspired you to introduce such bright colours in the glass works?

LL: My next sculptures will all be goldened. With my previous glass pieces, I really insisted on being colourless. I think my use of colour is a reaction to the material I'm using. I'm working with glass, which fascinates with just a plain pencil and a monochrome scale. I have also made very colourful mixed media drawings in the past and lately colourful watercolours. I think it's just something that keeps constantly changing.

TLmag: Despite your retrospective success of drawing, collaboration also seems to be a large part of your practice, particularly at the moment, with the glassblowers. How do you find the experience of working with other artists and adapting your own work changes when you work with others?

LL: I like to shift in working but I fully enjoy it. I'm lucky to have found really great people to collaborate with, and they inspire me further. Working with glass and glassblowers has brought a longing

Mix & Match

The Finnish Season - Laura Laine

72

experience of expansion and relaxation to my work that couldn't have maybe discovered on my own.

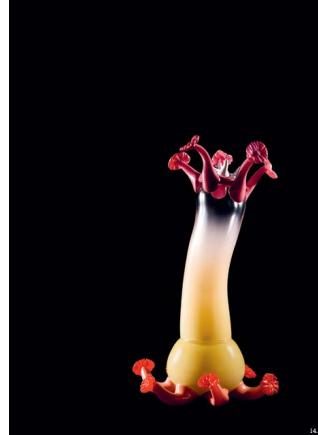
TLmag: You are producing a new series of glass pieces for the spring, could you tell us a bit about this? What is the inspiration behind them? Where will they be made? Are they also going to revolve around the concept of movement?

LL: My previous exhibition was, as the title 'The Glass Collection' suggests, about freezing time. I wanted to make glass bodies that are by their nature constantly moving in a very fluid and lively space. In some ways, my new sculptures are continuing this idea. These works are based on the concept of Eastern philosophy of subtle bodies in objects, plants and humans, and their capacity to retain energies in different states. In order to make these bodies exist in a very solid form, and so they can retain energy longer than humans in motion, these bodies are loose and flexible. I wanted to make these translations into a sculptural form and present them in a monumental way -- blown in golden glass as if the object itself becomes itself becoming holy through this process. When we absorb energy, we transform it into something that can dominate any space and time. I want to freeze it in a moment. The same principle applies to the amorphous nature of glass material itself: when cold it is a solid unmoving form, but the glass becomes amorphous through the process.

Laura Laine will exhibit a series of new sculptures and drawings at Spazio Nobile during Season XII, The Finnish Season and Glass Art Biennale (July 12 – September, opening on 5 September), a project co-financed by the European Union and the Finnish Institute for the Benelux, in the framework of the Finnish Presidency to the European Council (2019).

lauralaine.net
@Laura_Laine
www.spazionobile.com

14 — Laura Laine, *Anemone*, 2019, versa soufflé, sculpture, picots enipes / hand blown glass by Robert Lerner & Emil Kovac, Novy Bor, CZ, sculpture, unique piece, 70 x 40 x 24 cm



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Press Clippings

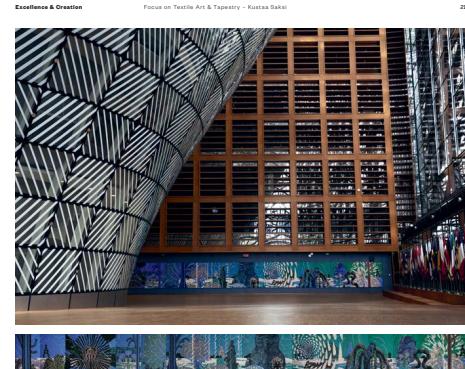
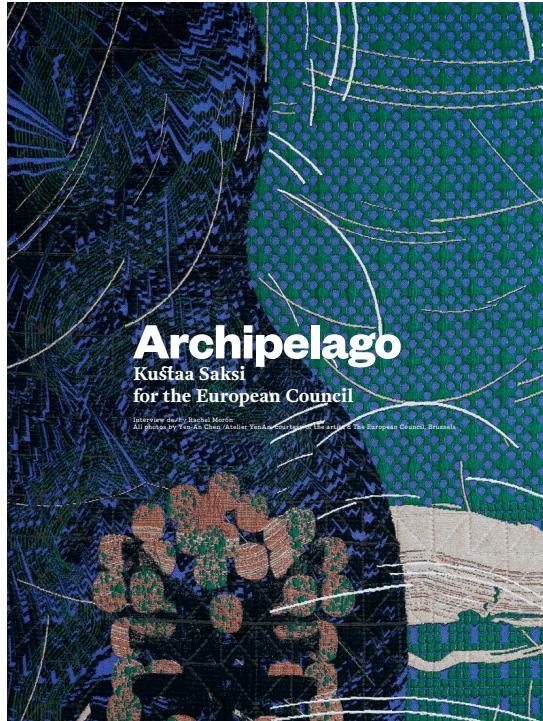
Kustaa Saksi

-
- 2019, November | TL Magazine #32 | Kustaa Saksi - Archipelago
 - 2019, January-February | Living Corriere | Kustaa Saksi
 - 2019, Feb 4 | TLmag Extended | When Migraines Lead to Art: Kustaa Saksi's First Symptoms
 - 2018, December 6th | New York Times | Kustaa Saksi (EN)
 - 2018, July 26 | TLmag | Kustaa Saksi & IC98, Woven Visions of a Distant Future
 - 2018, March 8 | TLmag | Kustaa Saksi : Herbarium of Dreams



November 2019

- Rachel Moron



Excellence & Creation

Focus on Textile Art & Tapestry – Kustaa Saksi

2P

Specialising in graphic storytelling through patterns, textile artist and designer, Finnish textile artist and designer, Kustaa Saksi, tells stories through his innovative use of the Jacquard weave. Often creating geometric patterns, he combines both his designs, Kustaa combines both analogue and digital techniques and materials, and has often used his highly personal experience or memory, such as his lifelong suffering of migraines or his childhood in Finland.

His newest work, Archipelago, is 26 metres long and will be installed at the European Council. Could you tell us a bit about the commission and your thinking behind the tapestry?

Kustaa: Archipelago was commissioned by the European Union to mark the honour of the Finnish Presidency of the Council of The European Union. The artwork comprises two panels, which have been joined together to form an imposing work that measures 26 metres. It's an abstraction of the Finnish seas and its flora and fauna. The design draws inspiration from Finnish nature and seaside landscape; from microscopic details on leaves to the macroscopic scale of the ocean, reflections and ornamentation of flowers. The artwork is woven using Trevira CS yarns with recycled PET polyester, and I've

been working on it for the last three years.

November 2019

- Rachel Moron

Excellence & Creation

Focus on Textile Art & Tapestry - Kustaa Sakki

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also experimented with expanding filling yarn to achieve a 3-dimensional, relief-like structure to the artwork.

TLMag: It took you more than six months of work to design, develop and weave this artwork. Could you tell us a bit more about the challenges you faced and overcame throughout during this time? Were there any surprises or challenges along the way?

For me it was a pleasure to work with the team in Tilburg, The Netherlands in collaboration with their textile developers and yarn specialists. As always, it's been a pleasure to work with the textile developer, fiber artist, yarn specialist Marjin van Strien, producer Babette Portzgen and the talented weavers on this big project. We always managed to overcome the challenges by being open to the time-consuming process because of the expertise and skill of the team.

TLMag: What do you hope people will take away from experiencing and seeing your tapestry at the European Council? I hope they will see the beauty of landscapes through the artwork that reminds me of my own – a very special place by the sea where I used to spend my childhood summers.



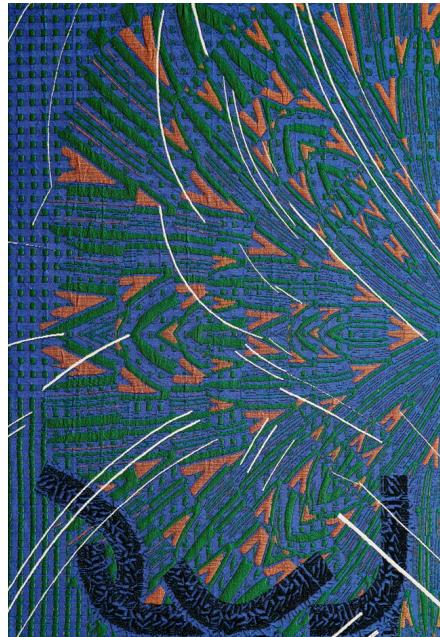
Kustaa Sakki's First Symptoms
woven tapestries are also part of the exhibition "Textile Art & Tapestry" which
Season at Spazio Nobile, from 20
September until 15 December 2019

kustasakki.com
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spazionobile.com
@spazionobile.gallery

Excellence & Creation

Focus on Textile Art & Tapestry - Kustaa Sakki

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January- February 2019

by Alessandro Pasinelli

© Omar Sartor



January- February 2019

by Alessandro Pasinelli

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Pavimentazione con finitura interna
Lingotto, design Giandomenico Belotti
all'interno, dotata di tecnologie
d'isolamento acustico. Poltrona
Nudista in tessuto e pelle
George Nelson, Vittorio
Castiglioni. Tavolo e sedia a
piano in marmo Empereur,
con base pentagonale, rivestita
in velluto, design
Emanuele Gatti e Mario
Del Colle. Sedia e tavolo
Mia in ceramica, design
Jens Risom, Frederik, Pappa.

Vaso Macrocosmos Flora,
ceramica, design Giandomenico Belotti
con dettagli in ottone, design
Giandomenico Belotti. Sedia
Sedia Universale Chair Version B
in fraziale, design Rino
Emanuele. Sedia e tavolo
Lampadario Forni in marmo
e cristallo, design Giandomenico Belotti.
Luminarie, Arcozzi in legno
e vetro, design Giandomenico Belotti
Kontax. Moquette Palomar,
design Molteni.



Applique Rhombus in
acciaio, vetro e velluto
Arti. Tavolino Lox, in
marmo e velluto
semicircolare. My Home
Collection, design
la Cattiva. Velluti Eto
Conveniente. Sedia Chiedola
in velluto e velluto
De Pali. Nudista. Poltrona
con base pentagonale
in velluto e velluto
avest nero in tessuto,
Nudista. Palissade. Rinn
the is. Tavolino Liquid

Arredamento esclusivo
a piano in resina, seta e velluto
Drappe & Arme. Rivestiti
tessuti e velluti con
cuciture interamente
disegnate e base
di velluto o di velluto
Iguzzini Gardella, rullo
luminoso a led, velluto
a balzo. Comparsa 86
con ante vermiculata
andrea. Lampada
magellano. Lucidi
Moquette Diana,
Bentura. Movimento

January- February 2019

by Alessandro Pasinelli

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Il vaso in legno, realizzato con legno di quercia e noce, è firmato Vase Kintyre in ceramica design Manifattura Ceramica. La sedia Egg Chair è di Charles Eames e Charles Eames Jr. Vase Tasse è di Gijs Bakker. Il tavolo da caffè Cognac è di Gert Couwe. Gouset, Boca, Braem Stool con tessuto gessato e cerniere, e tavolo da caffè del Salotto, sono di Kustaa Saksi. Tavolo Tondo con base in legno, realizzato su misura per il progetto, è firmato Kintyre. Il tavolo da caffè Tondo è di Kintyre. Il vaso in ceramica Vase Kintyre è di Alessandro Mendini. La sedia Egg Chair è di Charles Eames e Charles Eames Jr. Vase Tasse è di Gijs Bakker. Il tavolo da caffè Cognac è di Gert Couwe. Gouset, Boca, Braem Stool con tessuto gessato e cerniere, e tavolo da caffè del Salotto, sono di Kustaa Saksi. Tavolo Tondo con base in legno, realizzato su misura per il progetto, è firmato Kintyre. Il tavolo da caffè Tondo è di Kintyre. Il vaso in ceramica Vase Kintyre è di Alessandro Mendini.



INTERIORS

January-February 2019

by Alessandro Pasinelli

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Poltrona Contourari il giorno
e notturno, design: Jim Peart,
Buratti; 1987 Specchio
in vetro e legno, design:
cooperativa Aves a led;
specchio con struttura
in legno, design: Jim Peart;
Sedile e Div. Oggetto, Glas-
mata, Manifattura delle
Venezie, design: Jim Peart;

Tavolino Giorgetti, Tavolino
della Luce Camper, Paletti; In
fornitura legno;
tavolino, design: Martin
Gropius; Natura, Tavolino Unus
1, design: Jim Peart, si vede anche
per Così fa; Vassoio medico
in marmo e ottone lucido;
Sgabello, design: Jim Peart;

Design: Parete docce
da 180 cm fatto in fibra zo-
sa e rame e cristallo
vetro, design: Martin
Gropius; Natura, Tavolino Unus
1, design: Jim Peart, si vede anche
per Così fa; Vassoio medico
in marmo e ottone lucido;
Sgabello, design: Jim Peart;



Tavolino Danza le notti
Moka, design: Jim Peart;
Tavolino Natura, design: Jim
Peart; specchio e vaso
naturale, design: Jim Peart;
Tavolo Lou, con struttura in
marmo e vetro, design: Jim
Peart; tappeto color lavanda
e paralume vetro color ambra;

design: Christopher Polkowicz;
Mordor, Cintola, tavoli in
marmo e cristallo, design:
Stefano Lanza e Stefano
Lanza; Lou, con struttura in
marmo e vetro, design: Jim
Peart; tappeto color lavanda
e paralume vetro color ambra;

in frassino finto, tavolo e
sedia in legno di frassino
e velluto, design: Jim Peart;
Lampada a sospensione
in vetro, design: Jim Peart;
e sedile, Manifattura delle
Venezie, design: Jim Peart;
Sgabello, design: Jim Peart;

INTERIORS

Living Corriere (IT)

January- February 2019

by Alessandro Pasinelli

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VISIONI SU TELA

Tessile designer e illustratore Finlandese con base ad Amsterdam, Kerttu Sekka crea scenografie arazzi preziosi al dettaglio, resi «frigge la perfezione»: offre una collezione di tessuti frangisole, frange e ampio catalogo di arazzi. La sua collezione è esposta in più di 100 negozi di lusso in tutto il mondo. Col talco da forma a ristori intrecciati, la linea Visioni su Tela è composta da arazzi in seta, cotone, velluto, cashmere, lana, mohair, poliestere, gomme e rame. Le sue collaborazioni spaziano dalla stampa per Marimekko e Lacoste alle installazioni per Niki de Saint Phalle. Fra le ultime creazioni: Prossima tappa, la mostra First Symptoms alla Galleria Fridericianum di Bielefeld e il progetto Intratto di Jukka Pulkkinen per Cifogli.

KUSTAA SAKSI.COM

Living Corriere (IT)

January- February 2019

Alessandro Pasinelli

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CORRIERE DELLA SERA

N. 1/2 ⑥ 2019

Living

PROGETTI IN QUOTA *Matteo Iannì e Martino Grupper*
LETTI MULTITASKING
DIECI DESIGNER *Ai tempi di Instagram*

SUBLIME QUOTIDIANO
La grandiosità dello stile Impero, il comfort del design.
Parigi scommette sull'equilibrio

DANIELLE CARRELLI

KUSTAA SAKSI.COM

December 6th 2018

by Diane Daniel

Painting with yarn

A Dutch laboratory focuses on fabric innovation

TILBURG, THE NETHERLANDS

BY DIANE DANIEL

On a cloudy morning in late October, the Finnish architect and designer Kustaa Saksal and Stef Miero, a textile product developer here at TextielLab, conferred behind adjacent computer screens in the lab's research and development department.

To their left lay a dozen or more of your standard artist's canvases, each covered with colors ranging from fluorescent orange to dark solids, and materials including silk, velvet, rubberized cotton and denim.

On Mr. Saksal's screen was a design, sweeping swirls of red, pink and purple, all hand-drawn in a sketch book. In Amsterdam, some 75 minutes north by car, and then emailed to Mr. Miero before he arrived at TextielLab, the drawing was destined to measure 2.6 feet by 8.2 feet, was the first in a series of eight woven tapestries he was preparing for a solo show.

Mr. Miero had downloaded the drawing into a software program, open on his screen, and then drawn each sketch color into a combination of threads.

"My ready-made plan will probably change," said Mr. Saksal, "but my clients have included Bergdorf Goodman and Marimekko. I'll get inspired by a material or a brand or whatever Stef has in his studio." And so it would go. We can throw different yarns into the machine and make changes as we go along."

In a traditional textile plant, where time is money, such a process doesn't pause well. So it is conducted behind closed doors, a designer experimenting with color and texture during weaving would be rare, but at TextielLab, collaboration also occupies a highly specialized work space focused on innovations in woven and knit fabrics, experiments and research.

Opened in 2005, the lab sits inside the TextielMuseum, which was established in 1959 to honor Tilburg's heritage as a once-thriving wool town.

While the museum still salutes the past, it now focuses on the future by curating exhibits that encourage young, missing artists to create innovative work and producing a series of stylish hats and scarves made from a two-faced jacquard loom in the nearby production

especially known for kitchen towels, created mostly by young designers, and sells about 13,000 a year.

The lab opened five years ago, with an eye toward innovation, said Hebe Verstappen, the lab's director, who came from the fashion industry and managed to start it. "We always think again about what the lab is for," she said. "It's not only for visitors or production, but for research and development, techniques, discovering new processes and teaching the next generation."

Mr. Saksal invited him to join the lab for research to create prototypes of finished products. The roster of independent artists and designers whose designed work here includes Viktor & Rolf, Studio Formafantasma, Ronan & Erwan Bouroullec, Studio Job and Schoen & Baijings. (In a newly opened sample studio, visitors can see, and even touch, prototype garments that those designers have made.)

"I think the lab really makes a difference for textiles in the Netherlands and beyond," said Mr. Saksal, a former architect, said Corine Baatings, who credits museum commissions with drawing international attention to the studio that she left her pharmaceutical school to create in Amsterdam.

The lab, she said, is a model for everyone involved in the dão's trademark colors to their first foray into florals for an exhibition at the museum earlier this year. "It's where we make up-holstery designs samples for Schoen & Baijings's collaboration with the large New York-based textile brand, C.R. Laine. CTB is currently playing out in the exhibition "Schoen & Baijings: Lessons from the Studio," which runs through Jan. 13 at the Cooper Hewitt museum in New York.)

"You come with your design and you leave with a sample," said Mr. Saksal. "You don't know how to get there, and you don't know how to get the right result," Ms. Baatings said. "We've been working for 14 years with Stef. For us, he's like a teacher, a shepherd, using the Dutch word for wizard to refer to Mr. Miero."

COLLABORATION

In the lab, Mr. Miero and Mr. Saksal discussed colors and textures while an intern took a pen and a ruler to a large jacquard loom in the nearby production



PHOTOGRAPH BY ERMAN WOUTERS FOR THE NEW YORK TIMES



area, where a sliding glass door muffled the constant hum from the machine. Mr. Saksal, who came to woven art in 2010 after having success in graphic design and illustration, has turned his two passions into a hobby. He likes to "read my mind" to translate his

visions from paper to textile. "Magic happens every time," the designer said. Another relative newcomer to the museum is Rikard Rosell, a Dutch designer who has been based in New York, and who has been scheduled to work in the lab the

same day as Mr. Saksal but was unable to travel. Known for making abstract art for online browsers, he first put his work into weaving in 2014 and has returned to the lab this year since its re-opening to a tapeready project.

His laboratory partner, Marian van Oestrich, a product developer, commented with a smile on the "weirdness" of the lab with vivid color palettes he had created and experimenting with a two-tone fabric. "It's like a box, but it's not a box and I'm more a technician," Ms. van Oestrich said. "I like that we learn from each other, because they bring their own expertise and border and say, 'You keep them in it.'"

Work by Mr. Rosendal and Mr. Saksal is part of the museum's permanent collection, and a large Rozendaal piece is in an exhibition "Colour & Abstraction: Textiles from the TextielMuseum." Later in the day, Mr. Saksal and Mr. Miero hunched over a loom, watching as woven strips were spun off. "We're trying to make the best cloth," he said, pointing to a pile of the fluorescent.

Mr. Saksal said.

As he spoke, a few visitors wandered by, curious about the entire 11,540-square-foot production area is open to museum-goers, who can observe the work of the 15 people on staff of work. The space contains three looms and four knitting machines, along with many smaller tools used by other specialists: embroidery, hand-cutting, passementerie, or decorative trim; and laser technology.

Color palettes were the focus of most of the laboratory work done on this particular day, but that's not always the case.

In fact, the laboratory was about to complete its largest job if ever undertaken: more than 10 miles of cloth for Inside Outside, an interior and landscape design studio founded by the Dutch designer Petra Blaisse. The giant panels, which will be used for a textile, were made for LocHal, a former railroad depot being renovated into a cultural center in the city.

"It's a huge exciting project," Ms. Blaisse said. "The work is very experimental, and it's not just for fashion, or fashion, especially technical. The fantastic thing about being at the lab is that you can really work with them hands-on."

By midmorning of Mr. Saksal's visit, the first of five work days he was to spend at the lab, he was back in the research and development room inspecting sample strips of tapestry.

He reached for the red appeared bright, and then he slightly curled up one end of the cloth.

"It's still a bit stiff, so now we're working on that," he said. "Overall, it's a good start!"

2018, July 26

by Lara Chapman



Interview de / by Lara Chapman

Stories

Kustaa Sakki x IC98

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- 1 — Kustaa Sakki, *A World is Waiting*, vue de l'installation de la tapisserie / installation view of the tapestry, 2018, Riga Biennale, Lettonie / Latvia
2 — Processus de tissage de la tapisserie de Kustaa Sakki, vue de l'atelier de Kustaa Sakki's tapestry, TextielLab, Tilburg, NL



Les artistes finlandais Visa Suorinpää et Patrik Söderlund, le duo d'artistes IC-98, s'est associé à Kustaa Sakki pour imaginer le monde tel qu'il serait dans deux millénaires. Le résultat de cette collaboration est née une tapisserie soigneusement tissée de fleurs sauvages en prise avec l'idée d'une apocalypse positive. Baptisée « *A World is Waiting* », cette pièce a été exposée au Victoria and Albert Museum, à la Biennale de Riga et à la galerie Kunsthalle d'Helsinki en alternance dans ces trois étapes dans son périple et développement.

TLmag s'est entretenu avec Patrik Söderlund au sujet des nombreuses strates et significations dans cette tapisserie, mais aussi du déroulement de cette collaboration.

TLmag: Pourriez-vous nous parler de la réflexion sur laquelle repose *A World is Waiting* ?

Patrik Söderlund : Nous avons été invités en 2017 à participer au festival de l'art contemporain de l'Europe de l'Est à la Collection de l'Empereur de Victoria and Albert Museum et du Goethe-Institut, dont l'objectif était d'imager l'Europe à quel moment.

Nous avons alors commencé à faire des recherches pour étudier les tapisseries de ce pays qui y trouvaient place. Les tapisseries et leur façon à la fois réaliste et stylisée de représenter le monde ont toujours suscité notre intérêt. Nous avons également travaillé avec les animaux, où nous avons superposé des événements fantastiques à des éléments réalistes. Parmi nos principales références figuratives étaient également les tapisseries exposées à New York, dans les

ateliers du MET. Je ne cessais de repenser aux plantes représentées sur les tapisseries de licornes et de chasse ; l'œuvre m'est donc venue très naturellement.

TLmag : Quelle a été l'influence spatiale sur votre travail ?

P.S. : Pour ce type de projets, on a tendance à s'adapter au site pour ajouter quelque chose de local à l'œuvre. Dans ce cas précis, il nous a semblé intéressant de perpétuer la tradition du V&A et de dialoguer avec sa collection. La tapisserie et son histoire des arts appartiennent toutefois donc un espace pour départs.

TLmag : Quels autres éléments ont façonné l'idée que vous nous faîtez de cette pièce ?

P.S. : Nous avons adopté une perspective plus planétaire et nous avons fait la réflexion des êtres humains et des animaux pour accorder toute notre attention au milieus-flora et le transformer en prairie. Il nous fallait également intégrer l'humain à l'œuvre ; nous avons donc décidé de combiner la réserve mondiale de semences du Svalbard au changement climatique dans l'océan Atlantique, sur lesquels nous avons effectué.

Nous sommes également partis de l'idée d'imbrication totale entre la culture et la nature : l'humain sera alors de façon à être en contact direct avec la nature même si elle disparaît. D'une certaine façon, la réserve de semences de Svalbard symbolise puissamment cette idée. Mais qu'arriverait-il si ces graines étaient animées d'une vie propre ? Quel

type de flore dominera le monde depuis Svalbard dans deux millénaires ?

TLmag : Qui lui que vous aviez intégré des graines à la tapisserie. Pourriez-vous nous en dire plus ?

P.S. : Cette idée a germé pendant l'une de nos premières visites au V&A. Nous avons d'emblée compris qu'il nous faudrait faire quelque chose de différent non seulement pour représenter le monde, mais aussi pour lui conférer une modernité. C'est précisément de là que est venue l'idée. Ainsi, lorsque nous avons mis les graines tissées dans la tapisserie, elles attendent de germer. La tapisserie se trouve d'une certaine manière en gestation, elle attend de donner naissance.

TLmag : Ce travail s'est-il avéré difficile sans planification préalable ?

P.S. : Oui, nous avons procédé à la recherche des graines auprès de l'Institut des ressources naturelles de Finlande, qui ne les avait pas toutes en réserve du fait de leur rareté. Il nous a fallu plusieurs mois pour trouver les graines nécessaires et les faire arriver au laboratoire. Lorsque l'on présente un travail conceptuel comme celui-ci, fondé sur une réflexion théorique et philosophique, on peut se demander si l'œuvre sera meilleure ou pas. Sur ce point, nous avons été très satisfait. Nous sommes également partis de l'idée que l'œuvre serait meilleure en y intégrant davantage de graines, ce qui était impossible, mais plus qu'en rien. Sur le plan technique, nous voulions vérifier si les graines pouvaient être tissées et nous nous sommes donc décidés à fixer à l'arrière ou de bricoler une autre machine. Nous avons donc décidé de collaborer avec Kustaa Sakki et le TextielLab de Tilburg, dont les ingénieurs ont conçu

2018, July 26

by Lara Chapman

Stories

Kustaa Saksal x IC09

360



3 — Installation, Norfolk House Music Room, 2017, V&A Londres /London
4 — *A World is Waiting*, tapisserie, détail /tapestry, detail



une sorte de trame à double face permettant d'insérer des poches naturelles pour les graines. Ces dernières sont aussi utilisées pour créer une sorte d'artificialiser la machine, qui fissait en repartant une sorte de capsule autour du grain.

TLmag: Comment s'est-t-il passé de collaborer avec Kustaa Saksal ?
P.S.: Nous avions découvert le travail de Kustaa quelques années auparavant à Madrid lors d'expositions également. Mais ne l'avions pas rencontré, mais son travail nous avait beaucoup plu. Le moment nous a semblé tout indiquer pour inviter cet artiste-désigneur à nous rejoindre, car cette collaboration nous permettrait de clore le projet en beauté.

TLmag: Comment s'est organisé votre collaboration ? Vous étiez-vous reportés des rôles précis ? Comment s'est-elle déroulée ?

P.S.: Il s'agissait d'une équipe très collaborative pour IC09. Les deux collaborateurs présentent toutes sortes de risques ; nous n'avions jamais rencontré Kustaa, mais le courant est immédiatement et complètement établi.

Dès lors, nous avons commencé à discuter et à travailler ensemble.

Après avoir discuté de nos idées,

on a commencé à travailler ensemble.

Le travail a été très fluide.

On a commencé à travailler ensemble.

KUSTAA SAKSI

KUSTAA SAKSI

KUSTAA SAKSI

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► In 2017, the Finnish artist duo IC09, comprising of Visa Suonpää and Patrik Söderlund, team up with artist and designer Kustaa Saksal to create a vision of the world in 2000 AD. The result was an intricately woven tapestry of wildflowers that grapples with ideas of a positive apocalypse. The tapestry is currently on display at the Victoria and Albert Museum in London.

TlMag: Tell us about the tapestry.

P.S.: The idea for the tapestry was inspired

by one of our first trips to the V&A.

From the very start, we realised that we

wanted to make something that was

more than just a tapestry.

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2018, March 8

Kustaa Saksi : Herbarium of Dreams
by Lise Coirier



Kustaa Saksi

Herbarium of Dreams

Interview de/ by Lise Coirier

Basé à Amsterdam, le conteur et illustrateur, artiste textile et designer finlandais Kustaa Saksi crée et innove à partir de la technique de tissage Jacquard, donnant ainsi naissance à des œuvres d'art et des installations textiles singulières. Son œuvre a déjà été exposée au Victoria & Albert Museum, au Cooper Hewitt Museum, au San Jose Museum of Art, au TextielMuseum et au Kunsthall Stavanger. Ses œuvres sont dans les collections du New York, Paris, Hong Kong, Séoul, Hong Kong, Tokyo, etc. Il reçoit régulièrement des commandes de clients tels que Nike, Issey Miyake, Ferragamo, Lacoste, Marimekko et Swedes. Toute produites en éditions limitées de six ou huit pièces, ses grandes tapisseries en mohair, alpaga, laine et soie sont inspirées par les éléments de la nature, végétaux, insectes, acrylique et laine nous font pénétrer dans son univers fantastique et déstabilisant. La transformation de sa vision de la nature en une forme de tableau vivant des allégories de toutes sortes avec une vive intensité. Menées sur des métiers à tisser du TextielLab en association avec le TextielMuseum de Tilburg (Pays-Bas), ses recherches textiles repoussent les limites de l'impossible et font surgir des tableaux vivants à travers lesquels il explore différentes techniques artisanales.

x The Amsterdam-based Finnish graphic storyteller, textile artist and designer Kustaa Saksi creates and innovates with the Jacquard weave, generating all kinds of textile art and installations. He has already exhibited at the Victoria & Albert Museum, the Cooper Hewitt Museum, the San Jose Museum of Art, the TextielMuseum and Kunsthall Stavanger as well as in galleries in New York, Paris, London, Helsinki, Singapore, Hong Kong, Tokyo and Seoul. His commissioned artwork is in collections such as Nike, Issey Miyake, Ferragamo, Lacoste, Marimekko and Swedes. With his handwoven tapestries in limited editions of six or eight – made of mohair, alpaca, merino wool, phosphorescent yarns, cotton, viscose, acrylic and lurex, he opens the door into his fantastical and esoteric wonderland. The transformation of his view of nature into textiles leads to a very intense visualisation of all kinds of allegories. He knows no limits in his textile research, performed on weaving machines at TextielLab, associated with TextielMuseum Tilburg in the Netherlands. The pieces make up a kind of tableau vivant where he explores diverse craft techniques.

Living with Art & Design

Kustaa Saksi

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- 1 — *Herbarium Of Dreams*, tissage Jacquard, laine mohair, polyamide, acrylique, lince, Jacquard Weave, Mohair Wool, Polyamide, Acryl, Linen, 2018
- 2 — *Arbor Vitae*, tissage Jacquard, laine mohair, acrylique /Jacquard Weave, Mohair Wool, Acrylic, 2018
- 3 — Kustaa Saksi 2 IC-94, *A World in Waiting*, tapis en tissage Jacquard en laine et soie, 100% graine, pour TextileArt Collecting Europe au V&A de Londres, GRAND PRIX pour la meilleure pièce avec un accompagnement audio pour Collecting Europe au V&A Museum in London, UK, 2018
- 4 — Kustaa Saksi

Tmag s'est entretenu avec Kustaa Saksi au sujet de son merveilleux univers ludique et coloré, en prélude à l'inauguration de sa prochaine exposition pour Spazio Nobile sur le salon Olympia à Bruxelles, qui se tiendra du 10 au 13 octobre. Dans une perspective d'une future installation à la galerie d'elles, la transformation et la perception de l'espace pour l'occasion constituent des défis en soi.

« JE CULTIVE UN INTÉRÊT POUR LES HALLUCINATIONS ET LES RÊVES VISUELS QUI SURGissent DANS LES LIMBES ENTRE LA VEILLE ET LE SOMMEIL »

pour étudier et à explorer les textures, les imprimés et les motifs contemporains de façon aussi inhabituelle ? Pourriez-vous nous donner un aperçu de vos inspirations ?

K.S. : J'imagine des jardins, des fermes, des villages et des ornements que j'organise pour créer des compositions contrôlées sur différents types de surfaces : tissus, textiles et installations.

Tmag : Comment définiriez-vous la relation entre votre travail et l'art finlandais avec une esthétique contemporaine ?
Kustaa Saksi : Il me semble que le désir de comprendre et de respecter la nature et ses formes créeraient une solidité entre les esthétiques finlandaises et asiatiques. Dans mon travail, je m'efforce d'estomper et de mélanger les perceptions culturelles pour donner naissance à quelque chose d'inédit et de nouveau.

Tmag : Pouvez-vous nous parler de l'avenir de votre travail ?

K.S. : Oui, je vais d'abord déjà constater qu'il est en train de renaitre et que les textiles novateurs suscitent un grand intérêt de la part des consommateurs comme de l'industrie. Leur est-ce qui vous a

transports dans ces jardins imaginatifs et imaginaires, qui regorgent de graines, d'insectes sauvages et d'animaux hypnotiques tels que le Hibou, qui revient sans cesse dans les iconographies nordiques de la mythologie. Une récente série intitulée *Reveille* explore des éléments vivants et des animaux avec un plus haut degré d'abstraction, notamment des papillons, des araignées et les truites. Plus sauvage et exotique encore, la collection *Woolgathering* excerce l'effet des masques et des champs de bataille et explore un extraordinaire abîme.

Tmag : Vous avez créé le design artisanal particulier l'illustration, à un niveau supérieur. Qu'est-ce qui vous a

2018, March 8

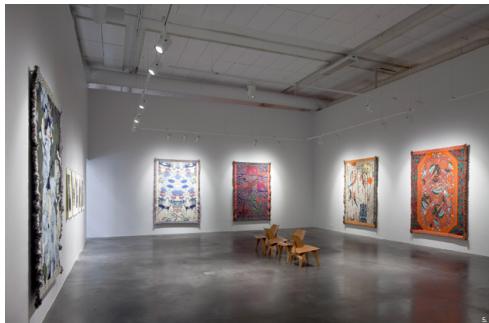
Kustaa Saksi : Herbarium of Dreams

by Lise Coirier

Living with Art & Design

Kustaa Saksi

3



5 — Exposition Hypnopompic/Hypnopropic exhibition, Korjamo Gallery, Helsinki, FI. 2013
6 — In The Fish Trap, tissage Jacquard, laine mohair, laine mérinos /Jacquard Weave, Mohair Wool, Merino Wool, 170 x 243 cm, ed. 6, 2013

■ His collection Hypnopompic is a voyage into his imaginative and imaginary botanic gardens that are full of dreams, wild insects and plants that you can't find anywhere else. You often find in the Nordic art and design iconography. Another recent series, *Revelle*, exploring the theme of a dreamer in a more abstract way, including through texture and tactility. Even more wild and exotic, the Woolgathering collection maximises the effect of masks and battlements and explores an extraordinary abyss.

TLMag had the opportunity to discuss this new collection with Saksi as an introduction to his upcoming show at Spazio Nobile in March 2018 for Collectible and at the gallery space in 2019. The transformation and perception of space for the occasion will be a challenge in itself.

TLMag: How would you define your collection as a Finnish textile artist and designer to contemporary Asian aesthetics?

Kustaa Saksi: I think the desire to understand and respect nature and its creative forms might be one of the strongest links between us. Figures and Art nouveau. In my work, I tend to blend and confuse cultural aesthetics and form something unexpected. ♦

TLMag: You have raised graphic design and especially illustration to another level. What brought you to study and explore graphic design? What does it mean to you to express yourself in terms in an unusual way? In short, could you guide us into your world of imagination?

TLMag: You have raised graphic design and especially illustration to another level. What brought you to study and explore graphic design? What does it mean to you to express yourself in terms in an unusual way? In short, could you guide us into your world of imagination?

TLMag: Do you believe that tapestry is making a comeback in the contemporary interior? What do you think about tapestry? Can you tell it's already having its renaissance and that there is a lot of interest in innovative textile in both the art and consumer contexts?

www.kustaaasaki.com
[@kustaaasaki](https://www.instagram.com/kustaaasaki)

Kustaa Saksi expose ses tapisseries à la galerie Spazio Nobile pendant Collectible et au Centre d'art contemporain Collectif de la Cité du Design, qui se tiendra au bâtiment Vadeberg à Bruxelles, du 7 au 10 mars prochain. En 2019, Spazio Nobile exposera Kustaa Saksi et qu'il sera sélectionné par designers finlandais.

Kustaa Saksi sera en exibição no recente tapete da Galeria Spazio Nobile durante o evento Collectible e o Centro de Arte Contemporânea da Cidade do Design, que ocorrerá no Edifício Vadeberg, em Bruxelas, de 7 a 10 de março.

Em 2019, Spazio Nobile vai apresentar Kustaa Saksi e ele será selecionado por designers finlandeses.

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"I'M INTERESTED IN
IMAGINATIVE,
DELUSIONAL AND
DREAMS HAPPENING IN
DARKNESS, DREAMS IN
WAKEFULNESS AND SLEEP."

*Info**L'Appel de la Nature / Call to the Wild*

Maison Louis Carré (arch. Alvar Aalto, 1959),
Laura Laine, Kustaa Saksi, Kim Simonsson,
curated by Lise Coirier & Kati Laakso, in collaboration
with the Finnish Cultural Institute to the Benelux,
Institut finlandais & NeC Gallery, Paris

Maison Louis Carré
2 chemin du Saint-Sacrement,
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www.maisonlouiscarre.fr

20.6 - 29.11.20

Public Opening & Sunday Brunch on 27.9.2020

Ouvert les samedis et dimanches de 14h à 18h ou sur
rendez-vous / Open on Saturdays and Sundays from
2-6pm, or by appointment



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By opening Spazio Nobile in April 2016, in the dynamic and cosmopolitan Ixelles neighbourhood of Brussels (Belgium), Lise Coirier and Gian Giuseppe Simeone have united their passions for design and art history, initiating a dialogue between contemporary applied arts, design and photography. Commissioning installations that are both experimental and artistic, with a particular sensibility to everything connected to nature and minerality, the gallery organises four to five exhibits each year, dedicated to both rising and established talents. Without creating borders between the disciplines, the visual arts interact with the fine arts. www.spazionobile.com

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