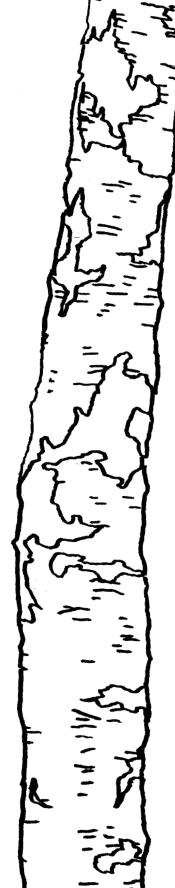


FOR ENGAGEMENT BY ALISON NATURALE

REJMYRE PHOTOS BY SOPHIE BARBASCH







NORDIC STUDIO FOR CONTINUED ENGAGEMENT INFINITE GESTURES

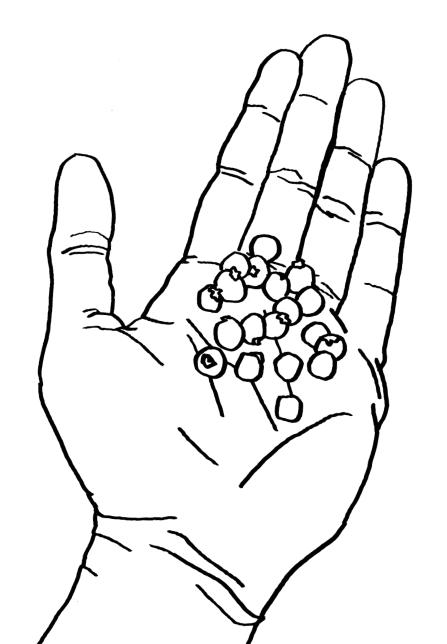
10-day interdisciplinary workshop for recent graduates from leading Nordic/Baltic and international MFA programs AUGUST 17-27, 2012

Rejmyre Art LAB's post-graduate workshops seek to create a space for continued engagement and international network building for a select group of emerging artists, with a focus on the Nordic/Baltic region.

This year's workshop was organized around the theme of Infinite Gestures – an exploration of the aesthetics of duration and repetition in craft and fine art practices. The workshop consisted of a combination of work presentations, critique, and dialogue through making.

The workshop was led by Daniel Peltz [US] and Sissi Westerberg [SE], assisted by Alex Auriema [US], with visiting guest critics Maria Hedlund [SE] and Aura Seikula [FI].

DANIEL PELTZ AND SISSI WESTERBERG Rejmyre Art LAB co-directors



PARTICIPANTS

WHAT YOU ARE SEEING RIGHT NOW IS NOT FINAL-

IT COULD BE SOMETHING ELSE, COULD BECOME SOMETHING ELSE...

WORKSHOP PARTICIPANT



SOPHIE BARBASCH [us]

RHODE ISLAND SCHOOL OF DESIGN, UNITED STATES



HEADLIGHTS, photograph, 2012



HOLD YOURSELF, video still, 2011



SHIRT, photograph, 2012

CARLA CASTIAJO [EST/PT]

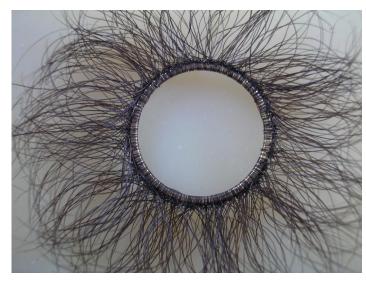
ESTONIAN ACADEMY OF ARTS



SELF-PORTRAIT, brooch, gold and hair, 2007



FULL OF YOU II, brooch, gold and hair, 2008



READY TO SEDUCE YOUR VIRILITY, ring, gold soap, and pubic hair, 2009

MARTHA HAYWOOD [EST/UK]

ESTONIAN ACADEMY OF ARTS



UNTITLED, installation, cups of coffee on Talinn coastline, Estonia, 2012



UNTITLED, installation, cigarette, 2012



UNTITLED, installation, wooden chair, white sugar cubes and bronze bowl, 2012

METTE COLBERG JENSEN [SE/DK]

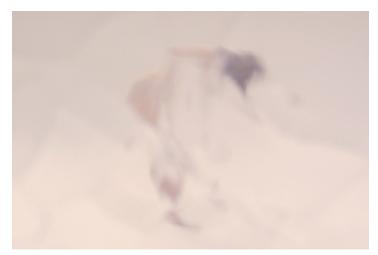
KONSTFACK UNIVERSITY COLLEGE OF ARTS, CRAFTS AND DESIGN, SWEDEN



PORTRAITS, photograph, 2011



PRECIOUS, glass, mahogany wood, leather, brass, 2011



THE SPACE BETWEEN US, photograph using cracked glass lens, 2012

CECILIA JONSSON [NO/SE]

BERGEN ACADEMY OF ART AND DESIGN, NORWAY



THE ORIGINAL ARRANGEMENT WAS FOR A SOLO VIOLIN AND

A STRING ORCHESTRA, process photo, 2012



THE ORIGINAL ARRANGEMENT WAS FOR A SOLO VIOLIN AND A STRING ORCHESTRA detail from installation, 2012



THE ORIGINAL ARRANGEMENT WAS FOR A SOLO VIOLIN AND A STRING ORCHESTRA installation, 2012

Installation includes: Imperata cylindrica grass, reel-to-reel tape of VIVALDI: THE FOUR SEASONS, Nagra IV, video, scanning electron microscope photographs, drawings, prints, objects micro-controller, greenhouse, Stinging nettle particles African dream root, steel, wood, and growing lamps

UNNDÓR EGILL JÓNSSON [SE/IS]

VALAND SCHOOL OF FINE ARTS, SWEDEN



PROBLEM SOLVED, installation, 2011



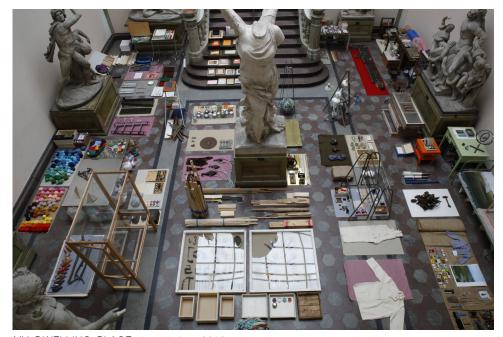
GANDHI VS. MANSON, colored pencil drawings, 2012



WE DROVE DOWN TO LA TO CHECK OUT GALLERIES AND STUFF,
prototype
for car front to prevent killing flies, video and sculpture, 2010

DAVID LARSSON [SE]

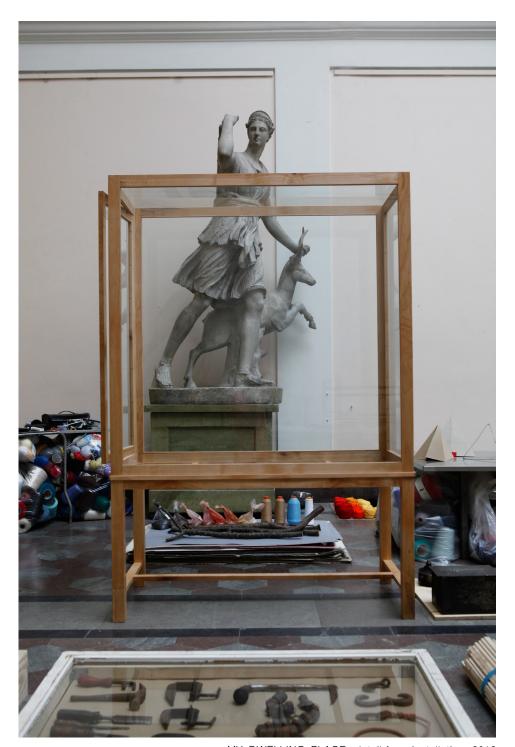
ROYAL INSTITUTE OF ART, SWEDEN



MY DWELLING PLACE, installation, 2012



I'VE BEEN COLLECTING YARN FOR SOME TIME NOW, installation, 2009 $\,$

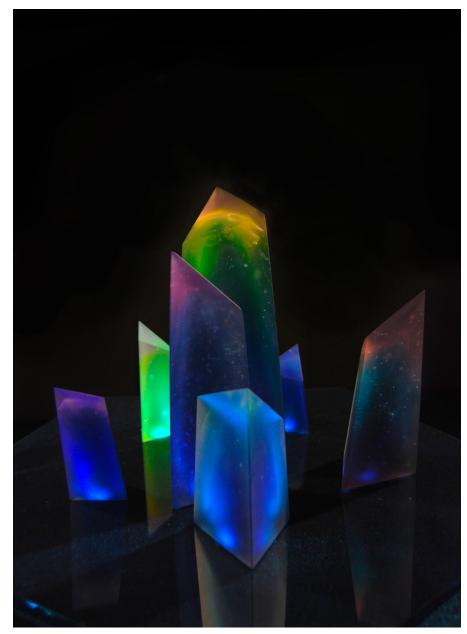


MY DWELLING PLACE, detail from installation, 2012

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SARA LUNDKVIST [SE]

KONSTFACK UNIVERSITY COLLEGE OF ARTS, CRAFTS AND DESIGN, SWEDEN



CREATING MAGIC, glass, 2012



AND YOUR WISH MAY COME TRUE, porcelain, silk bag, 2011



THE MAGIC STONE, porcelain, 2011

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EVA MUSTONEN [SE/EST]

HDK SCHOOL OF DESIGN AND CRAFTS, SWEDEN



SELF-PORTRAIT/THE CHAIR, detail, 2012



SELF-PORTRAIT/THE CHAIR, sculpture, wood and porcelain, 2012



SELF-PORTRAIT/THE CHAIR, detail, 2012

JARKKO RÄSÄNEN [FI]

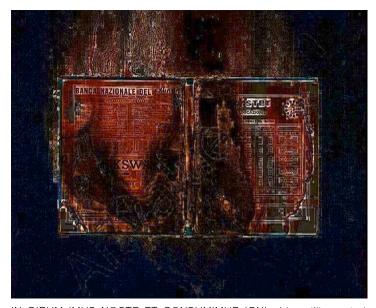
KUVA, FINNISH ACADEMY OF FINE ARTS



1.12.2007 (TREE), photographic collage from the ORDERED DANCE series, created with self-made image editing software, 2010



AS ABOVE, SO BELOW, installation, 2011



IN GIRUM IMUS NOCTE ET CONSUMIMUR IGNI, video still, created with self-made jpg compression software, 2011

CORRINA THORNTON [UK/NO]

BERGEN ACADEMY OF ART AND DESIGN, NORWAY



REACHING, detail, 2011

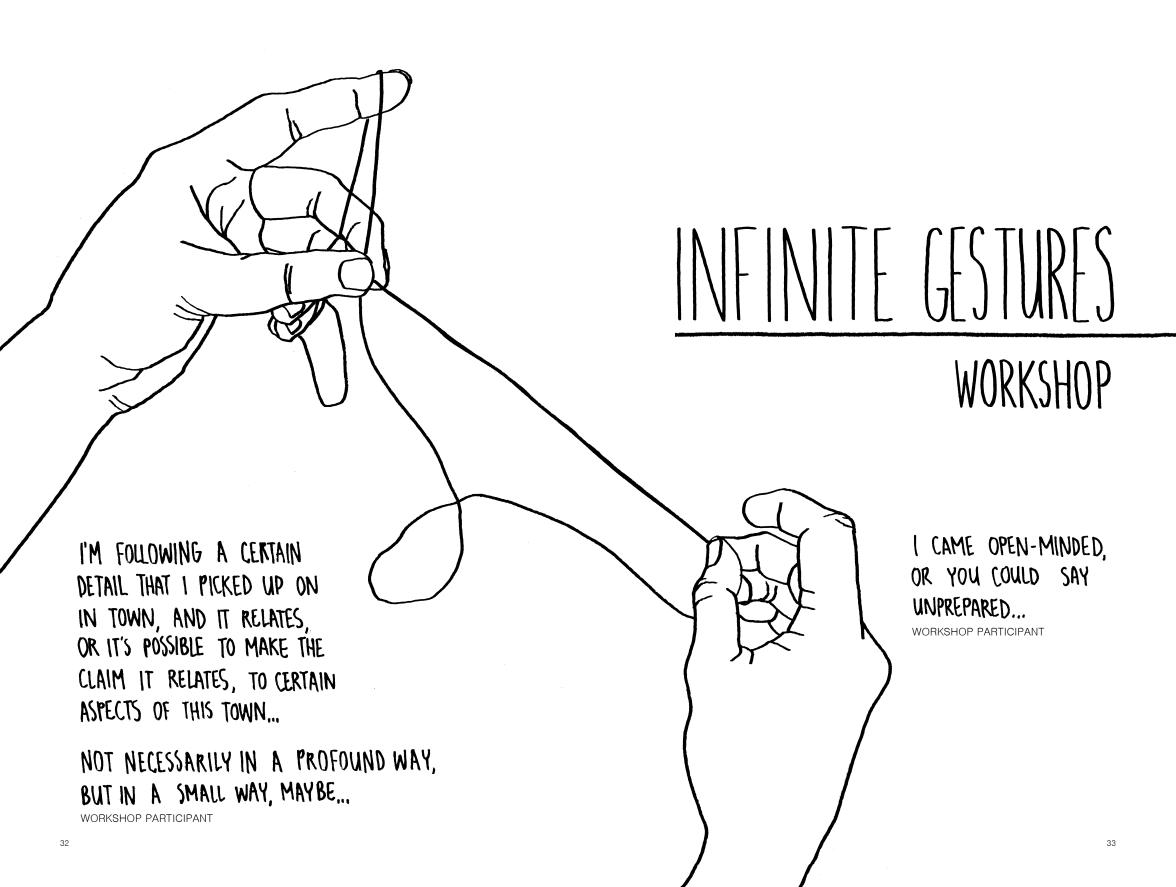


REACHING, detail, 2011



REACHING, ceramics, hand spun wool, copper piping, elastic bands, 2011

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FOR ME, THIS NOTION OF INFINITE GESTURES IS ABOUT EXPLORING WAYS OF BEING THAT DON'T FIT EASILY INTO A MARKET SYSTEM.

YOU KNOW, COMMITTING TO COME BACK TO REJMYRE EVERY YEAR FOR THE REST OF YOUR LIFE, FOR EXAMPLE, DOESN'T FIT EASILY WITH THE WAYS CONTEMPORARY ARTISTS ARE TRAINED. IT'S MORE AKIN TO A VOW TAKEN BY A SPIRITUAL ASPIRANT.

I'M INTERESTED IN THESE FORMS
THAT FORCIBLY ESCAPE, OR AT LEAST
RADICALLY CHALLENGE, MARKET
FORCES.

ORGANIZER



MARTHA HAYWOOD

Often my work comes across as slightly surreal or discomfiting. I like to play with the immediacy of a situation or moment, with materials, objects and spaces that are available to me in the present. I respond to experiences as they evolve and arrest opportunities that disclose themselves. I seek change or intervene in or alter perceptions of what seems to be a nonsensical world with the intention of creating poetic incidents, romantic gestures and soft humor. I like the idea of 'the gift' or 'offering' to my audience and to the environment that my art work engages with.





CARLA CASTIAJO

Hair has always been a significant and remarkable attribute of bodily appearance. It is admired, as long as it is not located in unexpected places. I am exploring how the usage of hair, as a material, can cause different, often contradictory, reactions - attraction and repulsion. The way in which things are received is intrinsically linked to the physical environment in which they appear and their social context. My intention is to use hair as a means of expression capable of absorbing and representing reflections on our time. I'm interested in making the meanings and contradictions of hair productive in new contexts and in different environments.









METTE COLBERG JENSEN

Future turns into present, which turns into past. The history of a place is constantly evolving and changing. Rejmyre is no different. I was inspired by the traces and marks that I found everywhere in the old spaces of the Reijmyre Glasbruk. They tell the stories of what once was. And as time goes by new ones will appear with new stories. By making pencil rubbings, a method that reminds me of my childhood, I created a poetic documentation of these traces and marks. When translated into pencil on paper, they turn into abstract forms that mimic the aesthetics of landscape maps.





SOPHIE BARBASCH

a few things i remember from Rejmyre:

laying on a mossy rock in the woods and watching the rain come down listening to people describe their reactions to a place bright pale blue light

walking up to strangers on the street and asking to take their picture people's voices describing when they fell in love and giving advice the light hanging over the horizon when we went swimming at night the sound of Swedish

melting glass fat snails predictions for the future string, hair, paper, charcoal



CECILIA JONSSON

- Have you found what you were looking for?
- No, not yet, I think...
- So, I see you're still here? Still looking?
- Mm, I am trying to depict the image of the shadow, but it is hard, it keeps moving all the time.
- But you must have known that already, didn't you?
- Yes, but not that time was moving so fast.
- Trying to catch a moment of a constant movement...
- The image disappears with the clouds.





Hävla Flour Mill

EVA MUSTONEN

As I was plaiting my rope and trying to evoke temporary madness – unraveling washing line (bought at Coop) for plaiting more rope (bigger) – staring at the trees outside or the wall in front of me – drinking chamomile tea and counting "1 knot, 2 knots... 241...

why am I doing this?" -

cooking dinner and plaiting rope out of garbage bags - recording counting thinking I'm never going to listen to it again - wondering through the wilderness (staging adventure without the rope) - plaiting while listening to other people talking - I wrote a little story, which has nothing to do with Reimyre, ropes

but is too long to add to this text.

or my mother,







JARKKO RÄSÄNEN

I flew from Berlin to Stockholm, and took a bus to Kimstad to stay overnight with my aunt, who moved to Sweden for work at Philip's electronics factory—like many other Finns—in search of better salaries in 1970s. In the morning, the bus driver—an immigrant from the Soviet Union—offered me a cigarette as he parked the bus, by a beautiful pond, at the crossroads between Rejmyre and Norrköping. He laughed at me for being stressed about being late, saying "You are young! Take it easy!" Decades ago he got stuck in Sweden because of strict time restrictions for trespassing a country set in the Schengen contract. He didn't see any difference between the politics of the Soviet Union and how the European Union functioned today. He told me to get prepared for WWIII, but enjoy life while I can.

The library of the guest house – booked mostly by hunters nowadays – had books about the environmental catastrophe of the Vietnam war, RAF terrorist attacks, and other prominent topics of Nordic leftist movements of the 1970s. Later on, I returned to the forest to shoot a video about the clouds passing by, when a thunder–like roar of a jet fighter plane broke the Cagean silence. I thought about the war machinery, the colonialistic history of Sweden, how the Reijmyre glass factory had been fabricating products for the royal family, how I could not graduate as an MFA without passing my Swedish exam in Finland one year earlier, and about all the forgotten peripheric villages with their rather intact nature as a solution. I thought about what the silence would be like, when even the last man on earth – whether a survivor or a hermit – had gone.



Eva Mustonen, Rejmyre

DAVID LARSSON

When I was out running in the forest around Rejmyre, I suddenly found myself in the middle of a shooting range. I knew it was hunting season. I had seen the men with guns and camouflage clothes around town, and now, standing face to face with these big colourful shooting targets, I started feeling as if I was a possible target myself. I looked over my shoulder and listened more carefully to the small noises coming from behind the trees. Was someone out there?

Was someone looking at me, aiming at me?

We orientate ourselves in the world through the objects around us. But objects can also disorientate us. In one moment I am completely calm, just out running, and in the next I fear I will be shot at. This change is simply due to meeting these objects, the shooting targets. What interests me is how objects affect us. making us aware of our own bodies, and how a seeminaly very simple form can completely alter a certain situation or space.







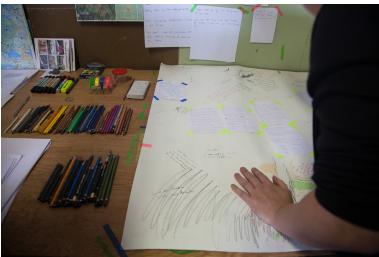
UNNDÓR EGILL JÓNSSON

In a forest, I set down by a tree. Did not mind the wet grass. The wind rocked, the tree massaged my spine. The forest is synchronously inside and outside. It embraces one. Then came the mosquito. First thought was escaping. But why not share? I had berries before, now the mosquito will get some of my blood. A fly landed on my shoulder, bigger, hairy with red eyes. It looked straight into my eyes, challenging, and I back. We were in a staring competition. The grass shook close by, maybe from an animal, did not check. Suddenly, it flew away. I won.



David Larsson, Rejmyre





CORRINA THORNTON

In place/out of place: experiments to find oneself in place (or at home).

My house is slippery

My house has 15 dead trees

My house has approx. 100+ stones

My house has 7 types of lichen

My house is damp and cold

My house is quieter without wind

My house has other tenants

My house makes your feet wet

My house has aggressive insects

My house has heard gunshots 10 times

My house has panoramic views

My house is on the postman's route

My house has slower time

My house contains sunlight and shadow

My house contains air

My house contains me

My house is hard and spongy

My house is raining again

My house has a roof of rainclouds

My house is full of life and death

My house is surrounded by crickets

My house hears ducks

My house contains worries

My house contains itself

My house has a carpet all over

My house makes me cold

My house is not mine
My house sustains itself

My house does not need me

My house is not my home

SARA LUNDKVIST

My interest lies in the relations, aesthetics and loaded values of material culture. Coming from a craft perspective, I looked at the theme of Infinite Gestures as a chance to explore glass objects in a different way, as a way of understanding the artistic process.

Instead of creating objects, I decided to do observation exercises in Rejmyre's glass museum. This resulted in the work OBSERVATION GUIDE, a booklet that describes my observations of the glass objects. Each observation consists of 50-92 descriptive words that do not name the object's material, technique, size or where in the museum it may be found. The guide is translated into three languages and is available in the Rejmyre Glass Museum to inspire new observations of the museum's artifacts.









Häfla Hammer Mill

SOME PEOPLE WORK VERY CLEARLY AND CONCISELY... I'M THE OPPOSITE OF THAT. I SPEND MOST OF MY TIME CONFUSED, SO I DON'T MAKE WORK QUICKLY, AND WHEN I GET A LOT OF FEEDBACK I SHUT DOWN AND TEND TO REJECT MY IDEAS BEFORE THEY EVEN EXIST.

WORKSHOP PARTICIPANT

IN THE LAST FEW DAYS.

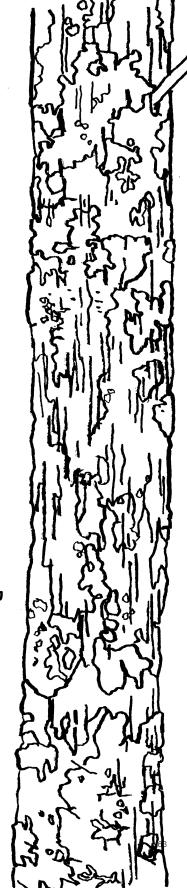
I FELT LIKE AT LEAST

I GOT SOME GOOD

WORK DONE.

TO BE 'A GOOD WORK',
BUT IT WAS GOOD WORK
DOING IT, SOMEHOW...

WORKSHOP PARTICIPANT



REJMYRE ART LAB

Rejmyre Art LAB is a constantly evolving understanding. We often refer to our work as a long-term, place-based research project. We are now in our fourth year of existence here in Rejmyre. Our programs include an annual artist residency, workshops, seminars, public exhibitions and embedded installations.

Rejmyre is located amongst the forests and lakes two hours southwest of Stockholm, Sweden in Finspångs kommun, a region known for its many small and medium scale industries. With a population of approximately 1000, Rejmyre is centered around the Reijmyre Glasbruk, a glass factory founded in 1810 and still in operation.

Rejmyre Art LAB serves as an international meeting place in Östergötland for local and international artists and aims to support a broad range of contemporary art and craft practices. Participants in our programs create conceptual propositions, objects, and temporal works situated in public and private spaces. To support this range of work, we craft and maintain a network of local connections to facilitate social access and collaborative opportunities.

REJMYRE ART LAB CO-DIRECTORS AND WORKSHOP LEADERS Daniel Peltz & Sissi Westerberg

REJMYRE ART LAB COORDINATOR Hanna Lundborg

WORKSHOP TEACHING ASSISTANT Alex Auriema

REJMYRE ART LAB PROJECT ASSISTANT Moa Hannerz Simå









