



REJMYRE
CONVERSATIONS

A DOCUMENT FROM
REJMYRE ART LAB

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BY ALISON NATURALE

REJMYRE PHOTOS BY SOPHIE BARBASCH

AUTHOR'S NOTE:

The quotes in this book are pulled from conversations that took place over a two-week period in Rejmyre in the summer of 2012. Originally uttered over coffee, walking to the studios, or in the middle of a lake, these words followed me from Rejmyre and began to form their own sort of conversation. This book owes its existence to the generosity of the participants, organizers, glassblowers, artisans, shop owners, residents, and tourists who lent me a few moments of their time, and in doing so became a part of these REJMYRE CONVERSATIONS. Some people will recognize their own words, some will not. Some people will claim familiar words of strangers, while others will wonder at a phrase they said themselves. Such was my experience in Rejmyre last summer.

A complete list of those quoted is available at the back of this book.

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.

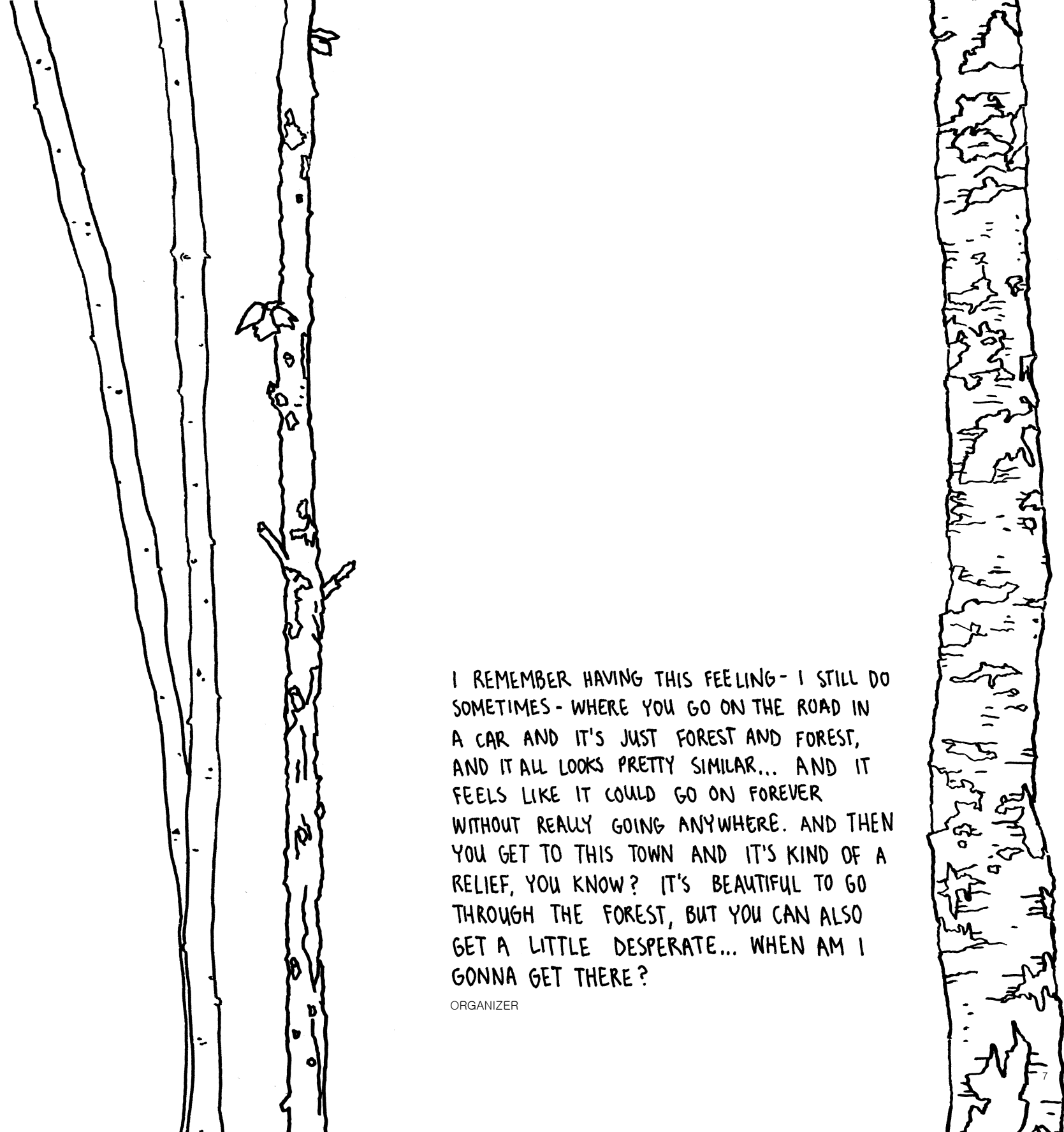
Rejmyre is located amongst the forests and lakes two hours southwest of Stockholm, Sweden in Finspångs kommun, a region known for its many small and medium scale industries. With a population of approximately 1000, Rejmyre is centered around the Rejmyre Glasbruk, a glass factory founded in 1810 and still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

DANIEL PELTZ AND SISSI WESTERBERG
Rejmyre Art LAB co-directors

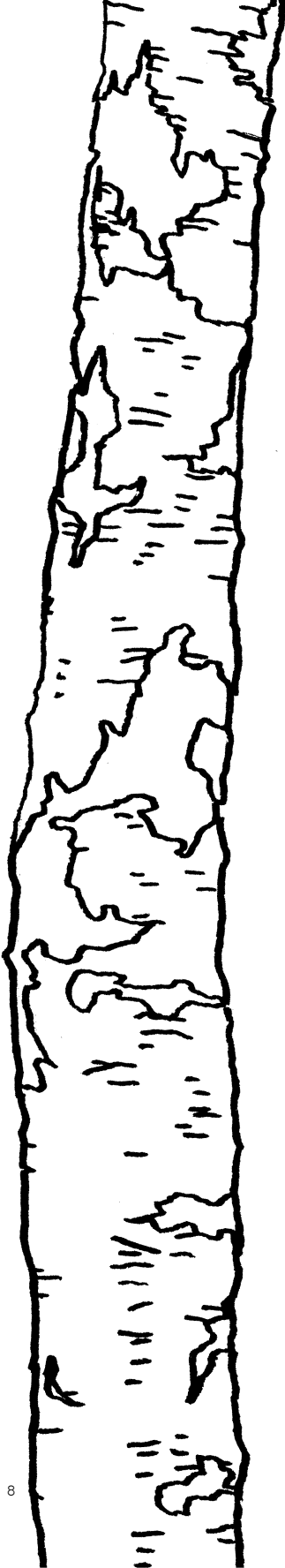
I. ARRIVING	6
II. ARTIST RESIDENCY	24
III. TRANSPARENCY LAB	72
IV. NORDIC STUDIO FOR CONTINUED ENGAGEMENT	96
V. RETURNING	158

ARRIVING



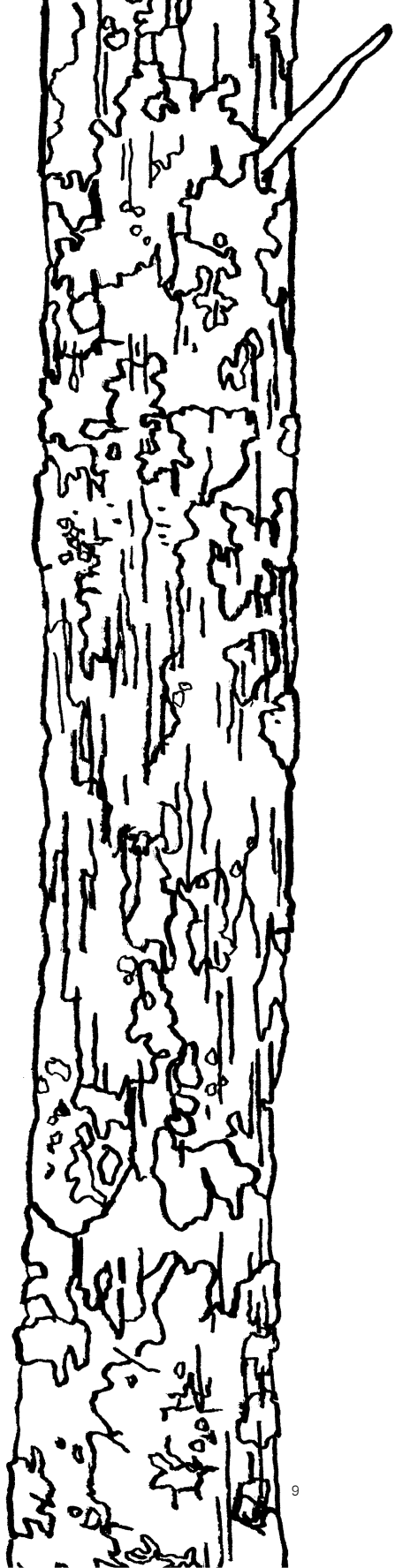
I REMEMBER HAVING THIS FEELING - I STILL DO SOMETIMES - WHERE YOU GO ON THE ROAD IN A CAR AND IT'S JUST FOREST AND FOREST, AND IT ALL LOOKS PRETTY SIMILAR... AND IT FEELS LIKE IT COULD GO ON FOREVER WITHOUT REALLY GOING ANYWHERE. AND THEN YOU GET TO THIS TOWN AND IT'S KIND OF A RELIEF, YOU KNOW? IT'S BEAUTIFUL TO GO THROUGH THE FOREST, BUT YOU CAN ALSO GET A LITTLE DESPERATE... WHEN AM I GONNA GET THERE?

ORGANIZER



IF YOU GO TO NORRKÖPPING OR
KATRINEHOLM AND TALK ABOUT
REJMYRE, THEY THINK IT'S THE END
OF THE WORLD. I CAN'T FIGURE
OUT WHY- IT'S SOMETHING FROM
LONG AGO. WHEN YOU WENT
WITH HORSE AND WAGON IT REALLY
WAS THE END OF THE ROAD.

RESIDENT



IT'S DIFFICULT TO GET IN TOUCH WITH
YOUR OWN FIRST IMPRESSIONS, TO GET
IN TOUCH WITH THE VULNERABILITY OF
BEING HERE FOR THE FIRST TIME AND
REALLY BEING SUPER LOST.

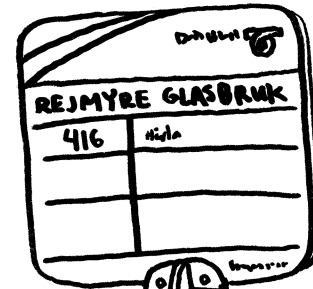
ORGANIZER

I'M NOT SURE WHETHER IT HAS MORE TO DO WITH THE MOMENT OR THE DURATION OF A RELATIONSHIP TO A PLACE, BUT SOMETIMES FIRST IMPRESSIONS COME BACK TO YOU AT A CERTAIN TIME. THIS YEAR HAS REALLY BEEN ABOUT THAT FOR ME, BUT MORE ABOUT FIRST IMPRESSIONS OF THE AREA... IT WAS MY FIRST TIME COMING TO SWEDEN AND I REMEMBER IT SEEMED SO IN THE MIDDLE OF NOWHERE AND I REALLY FELT SO LIBERATED BY THAT... AND LIFE WAS VERY SIMPLE, YOU KNOW, THE HOUSE WAS VERY SIMPLE AND LIFE WAS VERY SIMPLE... THE MOST COMPLICATED MOMENT OF MY DAY WAS DECIDING WHETHER TO TAKE A SHOWER OR SWIM IN THE LAKE.

ORGANIZER

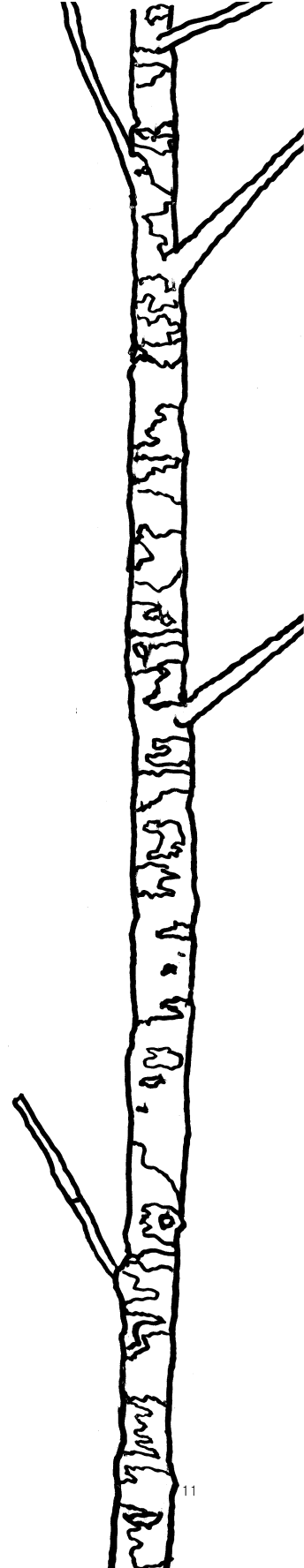
I'VE NEVER BEEN TO A COUNTRY WHERE THEY EAT SO MUCH CAKE AND DRINK SO MUCH COFFEE.

WORKSHOP PARTICIPANT



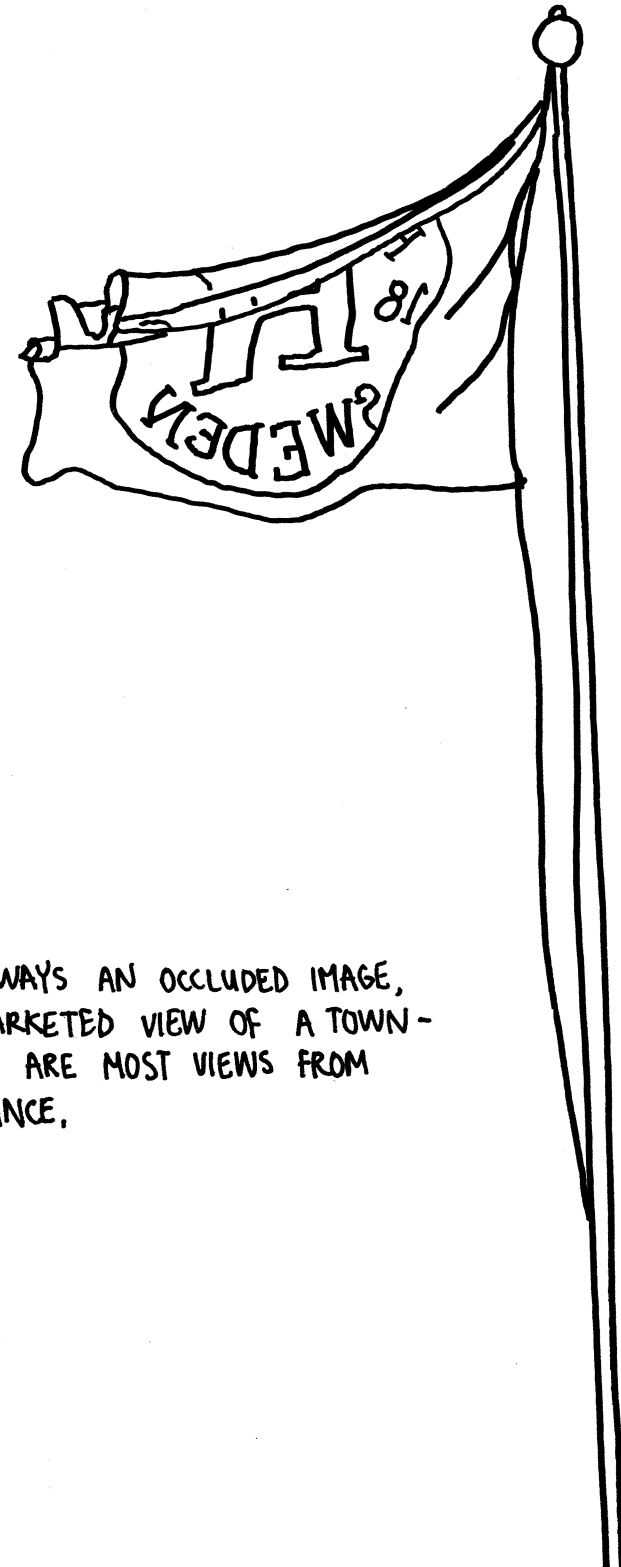
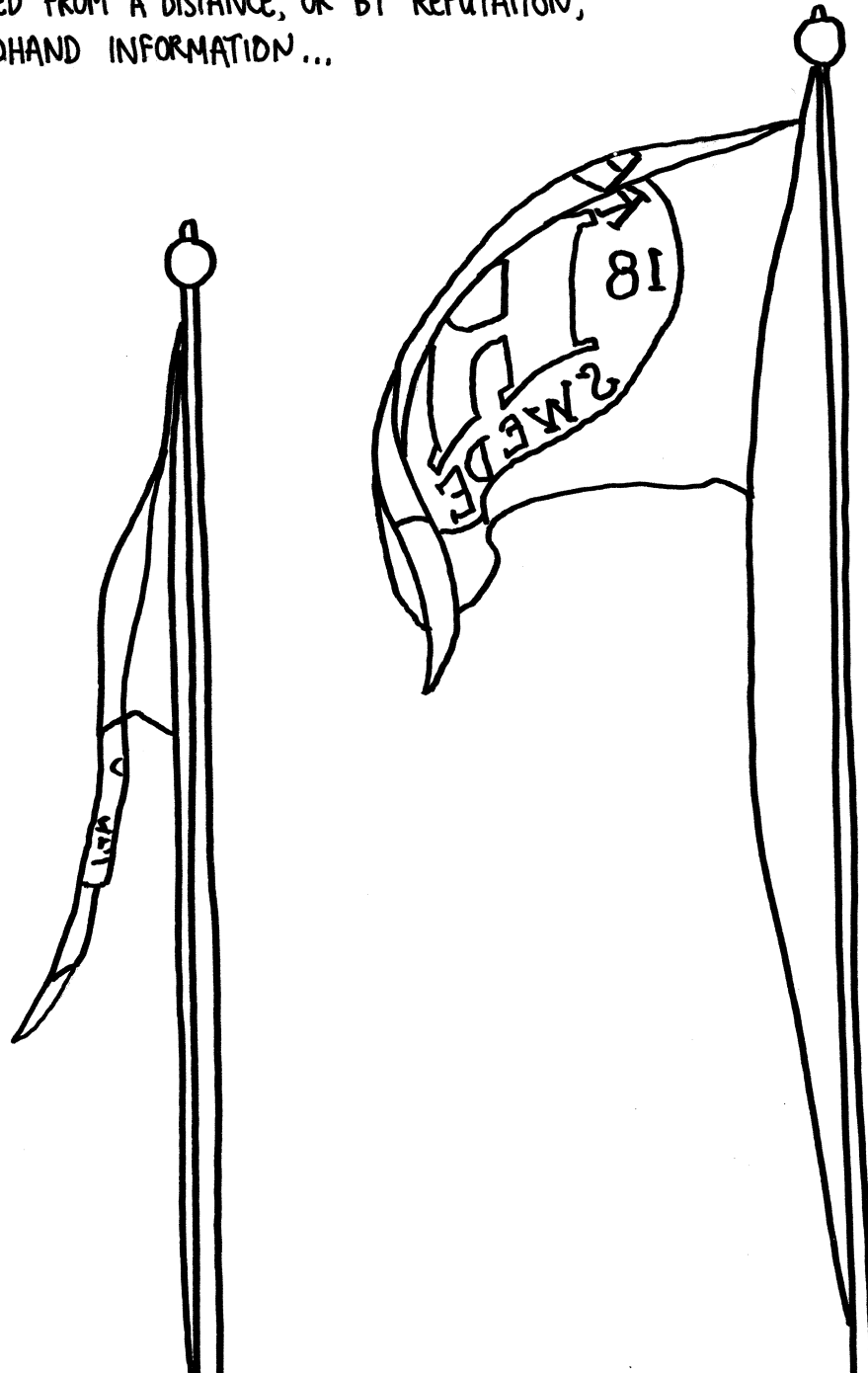
I EXPECTED IT TO BE MORE SAVAGE... IF SOMEONE SAID THERE'S A FACTORY TOWN AND IT'S ON THE DECLINE, I WOULDN'T EXPECT GOOD BUS SERVICE... BUT THIS IS SWEDEN...

ARTIST-IN-RESIDENCE



IT CAN BE INTERESTING TO WORK ON THAT SORT OF ROMANTIC IDEA, THE IDEA OF THE PLACE YOU GET FROM THE INTERNET OR WHATEVER INFORMATION YOU CAN GET YOUR HANDS ON BEFORE COMING, BECAUSE THAT IS ALSO THE TRUTH OF HOW THE TOWN IS PERCEIVED FROM A DISTANCE, OR BY REPUTATION, OR THROUGH SECONDHAND INFORMATION...

ORGANIZER



IT'S ALWAYS AN OCCLUDED IMAGE, THE MARKETED VIEW OF A TOWN - BUT SO ARE MOST VIEWS FROM A DISTANCE.

ORGANIZER

WHEN WE FIRST CAME TO REJMYRE,
BUT TO LIVE HERE.

RESIDENT

WE DECIDED NOT JUST TO SLEEP HERE,

WHY HERE? WE NEEDED TO LIVE
SOMEWHERE, AND THEY HAD AN
EMPTY HOUSE... I THOUGHT,
WHY NOT HERE?

RESIDENT

THERE'S A LOT OF PEOPLE COMING HERE
WHO SEEK THE OLD, IT MAKES THEM
FEEL LIKE THIS KIND OF A VILLAGE
REALLY EXISTED...

ORGANIZER

MY REASON FOR COMING HERE
WAS JUST TO PUSH MYSELF, TO
GET STARTED AGAIN...

WORKSHOP PARTICIPANT

I FOUND A HOUSE. I FELL IN LOVE WITH A HOUSE
AND I THOUGHT- AH! I MUST HAVE IT!...

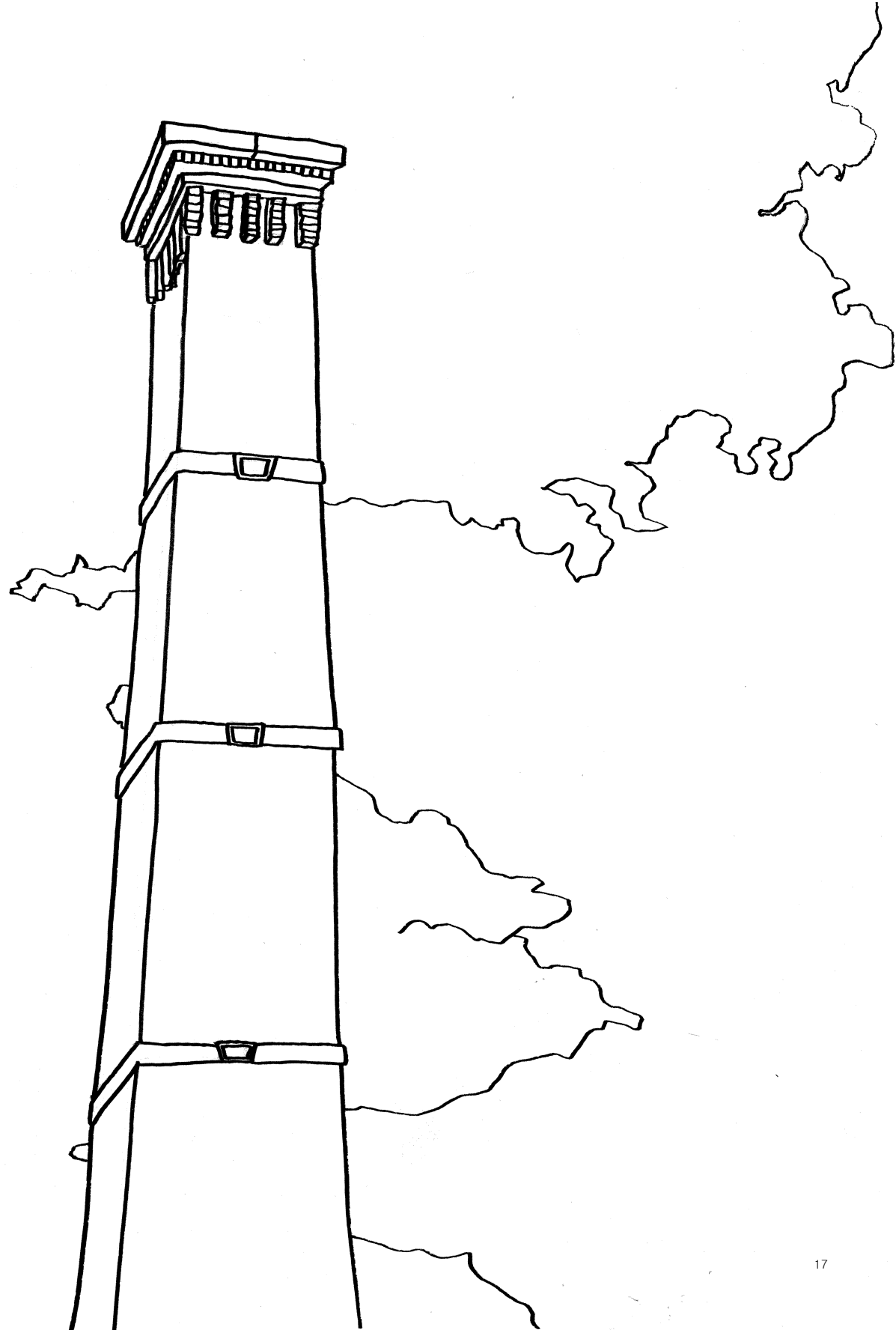
RESIDENT

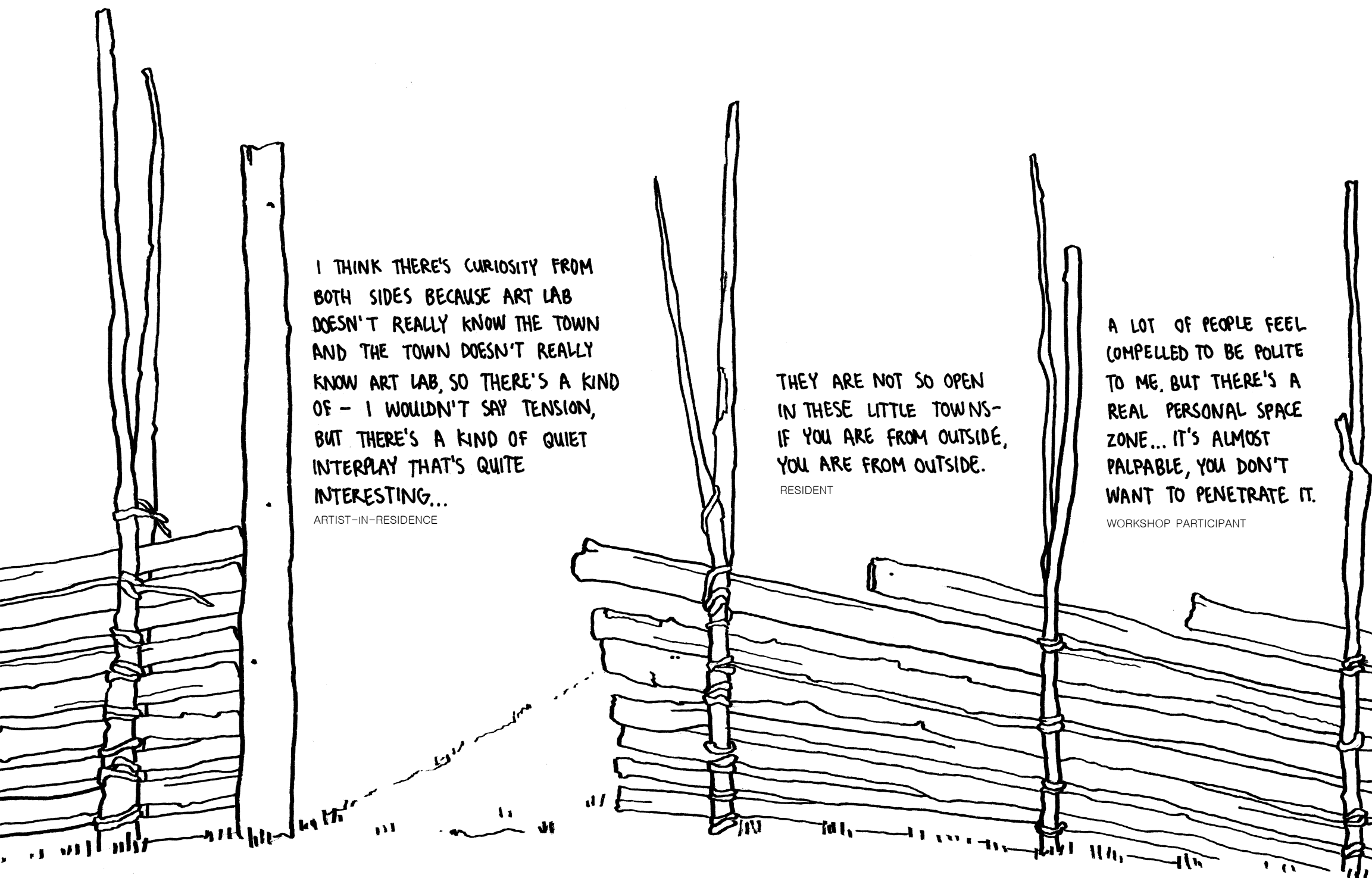
... IT WAS A RUIN MOSTLY, THE WALLS I COULD KEEP
BUT ALL THE REST HAD TO CHANGE... A FRIEND JOINED
ME FOR THE TOUR AND SHE SAID- SHE STILL SAYS-
SHE COULDN'T IMAGINE WHAT I WAS SEEING. ALL SHE
SAW WAS THIS CHAOS, BROKEN THINGS AND THINGS
THAT HAD TO BE DONE... AND I WAS SAYING YES!
I CAN DO THIS! I CAN DO THAT!...

RESIDENT

I'M FROM A GLASS FACTORY TOWN WHERE THE
BRAND IS ALSO THE SAME NAME AS THE TOWN.
EVEN IF THERE'S TWENTY-SEVEN PEOPLE WORKING
THERE AS OPPOSED TO - WHAT WAS IT, LIKE FIVE
OR EIGHT HUNDRED? STILL, THE SHADOW OF
THAT, THE IDENTITY OF THAT PERIOD IS SO
STRONG, IT'S PRESENT ALL THE TIME...
OR MAYBE THAT'S WHAT I WANT TO SEE...

ARTIST-IN-RESIDENCE





I THINK THERE'S CURIOSITY FROM BOTH SIDES BECAUSE ART LAB DOESN'T REALLY KNOW THE TOWN AND THE TOWN DOESN'T REALLY KNOW ART LAB, SO THERE'S A KIND OF - I WOULDN'T SAY TENSION, BUT THERE'S A KIND OF QUIET INTERPLAY THAT'S QUITE INTERESTING...

ARTIST-IN-RESIDENCE

THEY ARE NOT SO OPEN IN THESE LITTLE TOWNS- IF YOU ARE FROM OUTSIDE, YOU ARE FROM OUTSIDE.

RESIDENT

A LOT OF PEOPLE FEEL COMPELLED TO BE POLITE TO ME, BUT THERE'S A REAL PERSONAL SPACE ZONE... IT'S ALMOST PALPABLE, YOU DON'T WANT TO PENETRATE IT.

WORKSHOP PARTICIPANT

I DON'T FEEL LIKE AN INTRUDER, BUT YOU

ARTIST-IN-RESIDENCE

COULD EASILY PUT YOURSELF IN THAT POSITION.

I FEEL LIKE SOMETIMES WE TALK ABOUT REJMYRE AS EXOTIC, AND I THINK THAT COULD BE A TRAP ALMOST... WE'RE HERE IN THIS TOWN AND THERE'S LOTS OF DIFFERENT PROCESSES AND CYCLES GOING ON... WE'RE SORT OF IN THE CENTER, BUT WE'RE ALSO ON THE PERIPHERY - WE'RE NOT A PART OF THIS, WE'RE JUST FLOATING AROUND...

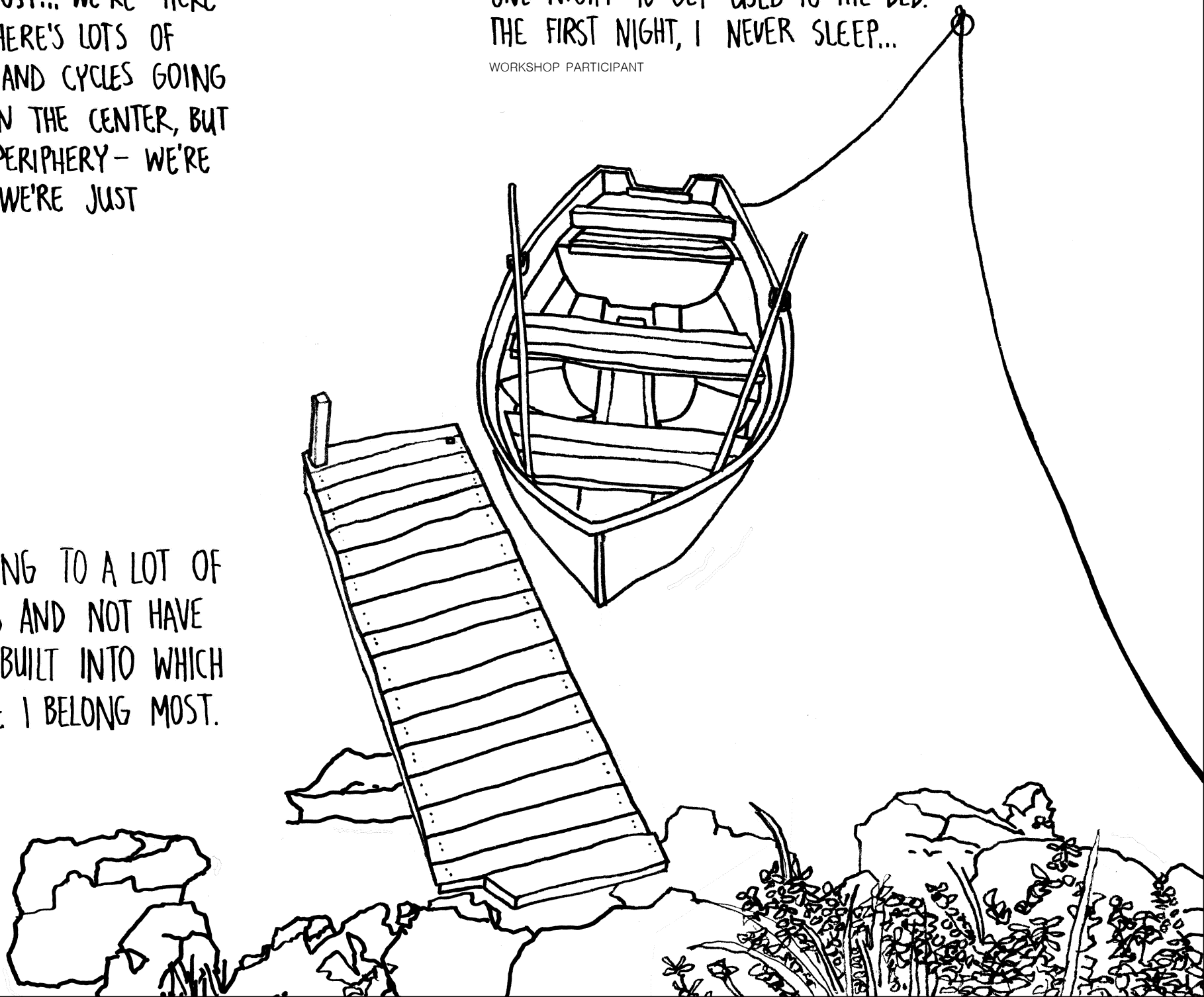
ARTIST-IN-RESIDENCE

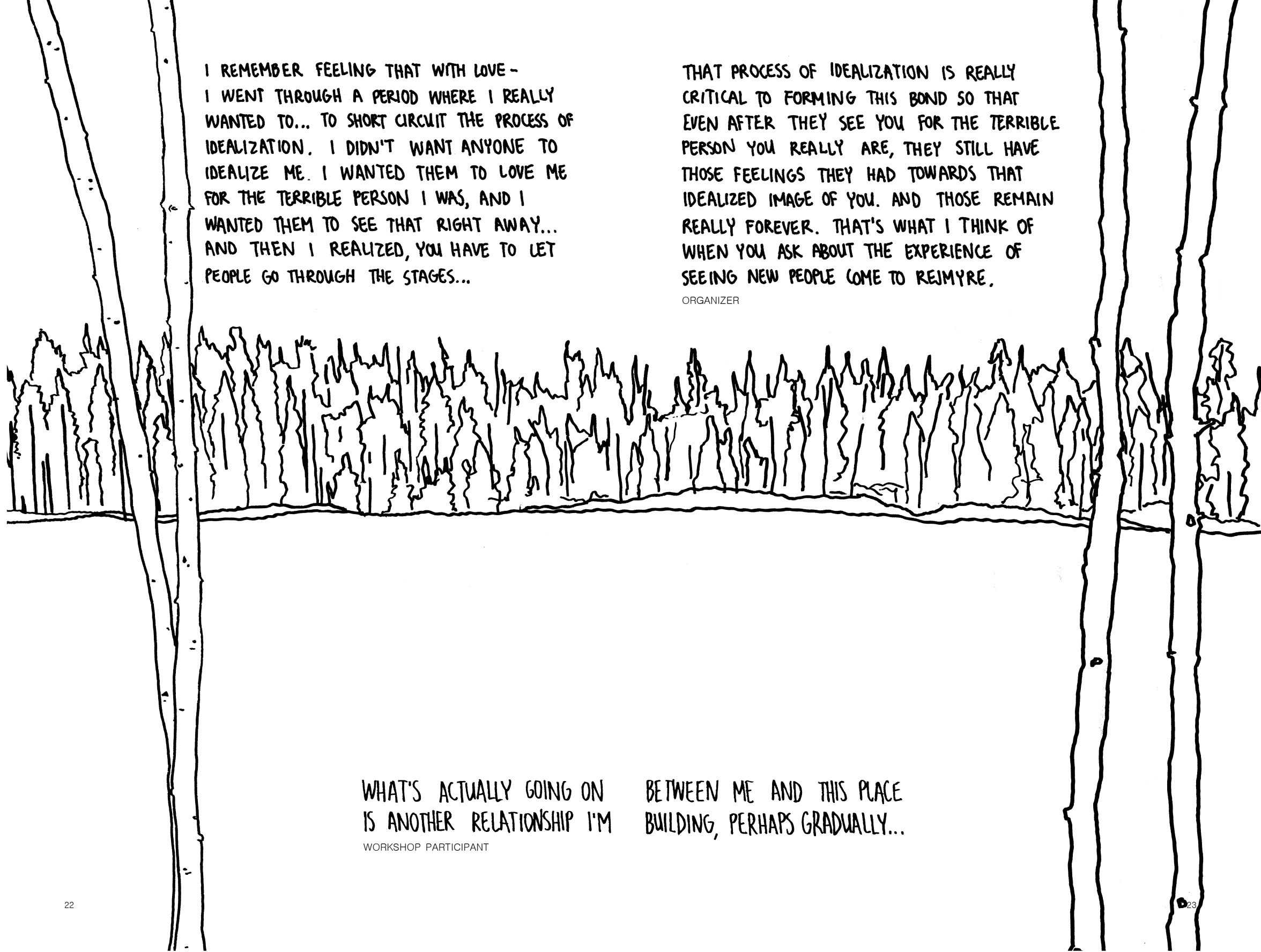
I'M A LITTLE BIT OF A CHAMELEON, I DON'T NEED MUCH TIME TO ADAPT. I ONLY NEED ONE NIGHT TO GET USED TO THE BED. THE FIRST NIGHT, I NEVER SLEEP...

WORKSHOP PARTICIPANT

I PREFER TO BELONG TO A LOT OF DIFFERENT PLACES AND NOT HAVE ANY EVALUATION BUILT INTO WHICH IS THE BEST, WHERE I BELONG MOST.

VISITING ARTIST





I REMEMBER FEELING THAT WITH LOVE -
I WENT THROUGH A PERIOD WHERE I REALLY
WANTED TO... TO SHORT CIRCUIT THE PROCESS OF
IDEALIZATION. I DIDN'T WANT ANYONE TO
IDEALIZE ME. I WANTED THEM TO LOVE ME
FOR THE TERRIBLE PERSON I WAS, AND I
WANTED THEM TO SEE THAT RIGHT AWAY...
AND THEN I REALIZED, YOU HAVE TO LET
PEOPLE GO THROUGH THE STAGES...

THAT PROCESS OF IDEALIZATION IS REALLY
CRITICAL TO FORMING THIS BOND SO THAT
EVEN AFTER THEY SEE YOU FOR THE TERRIBLE
PERSON YOU REALLY ARE, THEY STILL HAVE
THOSE FEELINGS THEY HAD TOWARDS THAT
IDEALIZED IMAGE OF YOU. AND THOSE REMAIN
REALLY FOREVER. THAT'S WHAT I THINK OF
WHEN YOU ASK ABOUT THE EXPERIENCE OF
SEEING NEW PEOPLE COME TO REJMYRE.

ORGANIZER

WHAT'S ACTUALLY GOING ON
IS ANOTHER RELATIONSHIP I'M

WORKSHOP PARTICIPANT

BETWEEN ME AND THIS PLACE
BUILDING, PERHAPS GRADUALLY...

ARTIST RESIDENCY

3-week residency
hosting six international artists in the rural town of Rejmyre
AUGUST 6-28, 2012

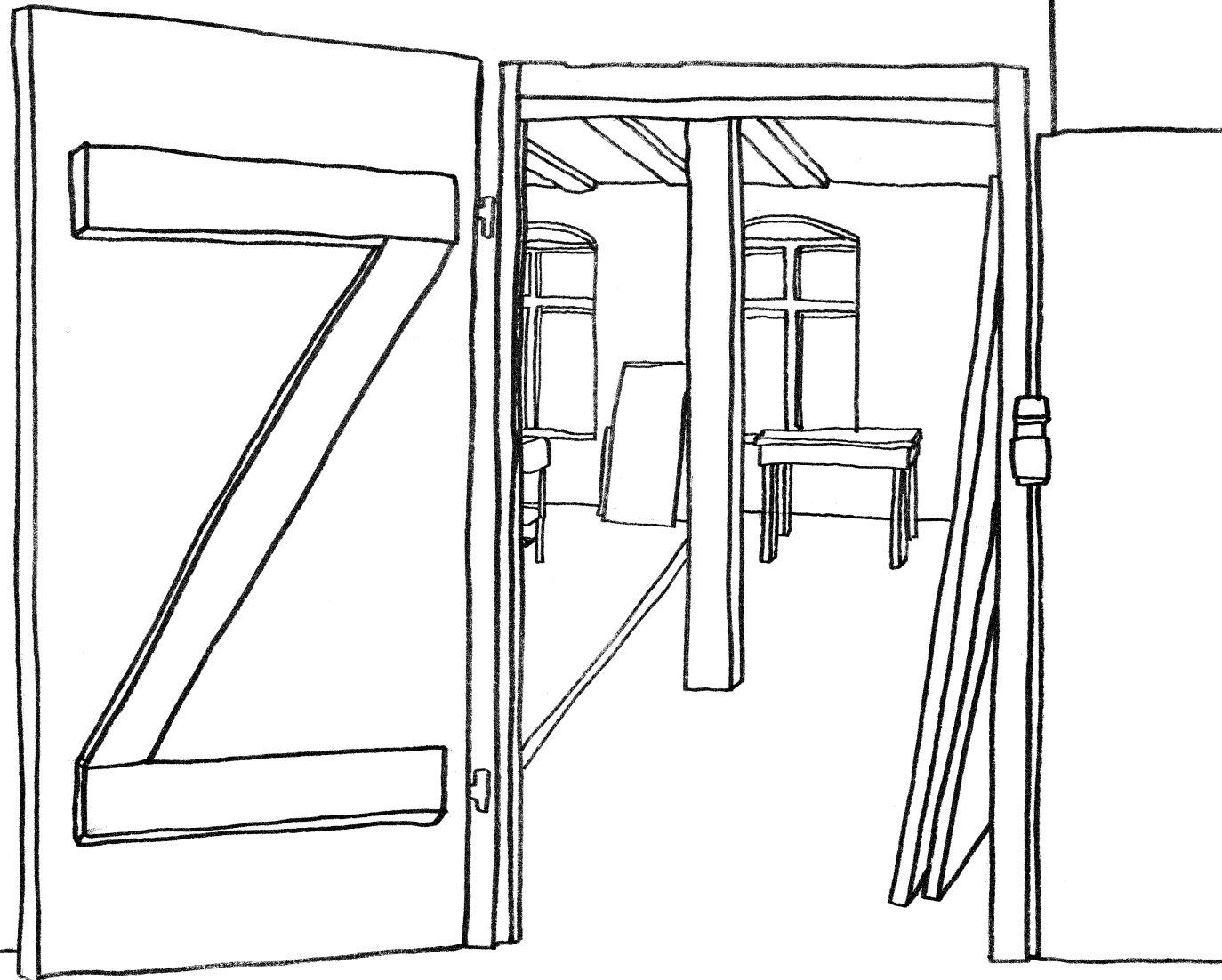
Rejmyre Art LAB's residency program brings together international artists, from craft and contemporary art backgrounds, for intensive engagements with each other, the town of Rejmyre and their own artistic practices. Our 2012 residency program brought a core group of previous residents back to Rejmyre, where they were joined by new artists from Germany, USA, Stockholm and Norrköping/Iceland. The residency concluded in an exhibition of site-specific works installed throughout the town.

Our residency program is run and constructed by artists in response to our own needs and changing modes of production. We often refer to our residencies as "hand built," pointing to the sense of responsibility each resident takes for shaping the structure of the residency itself. Our time in residence consists of a mix of dedicated time for developing ideas and work, collaborative exercises, intensive peer critique, communal meals and play. While many residency programs are rooted in notions of isolation or withdrawal, our emphasis is on engaging the local context of each residency as fuel and material for artistic development.

DANIEL PELTZ AND SISSI WESTERBERG
Rejmyre Art LAB co-directors

YOU'RE A LITTLE BIT UNCOMFORTABLE AND
A LITTLE BIT DEFAMILIARIZED WITH WHAT
YOU USUALLY DO AND HOW YOU USUALLY
ACT... IF THE WORK I'VE MADE HERE
IS QUITE SIMILAR TO WHAT I USUALLY
DO, IT HAS BEEN CREATED THROUGH A
PROCESS OF FINDING NEW WAYS TO
BE COMFORTABLE.

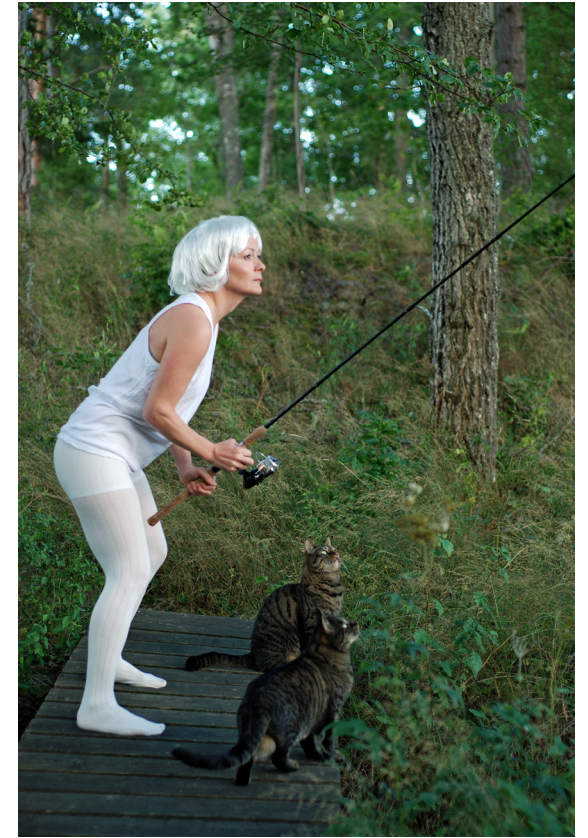
ARTIST-IN-RESIDENCE



ALDIS ELLERTSDÓTTIR HOFF [SE]



SFITJOD, installation, 2011



STAGED, photograph, 2012



COMMUNICATING WITH ADVERTISEMENTS
experiment in public space, 2005



Aldis Ellertsdóttir Hoff, Rejmyre



ALDIS ELLERTSDÓTTIR HOFF

I was fortunate to be invited by Rejmyre Art LAB, which is engaged both in art globally and in the little town of Rejmyre, to do a residency along with artists from Sweden, Germany and the U.S. We lived together, ate together and talked from early morning to late at night about our art practices and lives in general. Intrinsicly, it maybe doesn't matter where you are in the world when you create the kind of environment Art LAB does in Rejmyre.

Rejmyre is a place built up around a glass factory. Big tower, small houses and glass— a lot of glass both physically and historically. Now, the place is a nostalgic reminiscence you can visit and have a look into the old ways of craft. The people I met had a village-like bond between each other; I was interested in the small town feeling and began to investigate the town and crafts that are made there. Together with the blacksmith, the glassworkers, the tanner and the local historical society, I made a kaleidoscope. I installed it in the attic of an old factory, with a red carpet and a red pillow, for the visitors to be able to kneel down and look inside. The pattern inside the kaleidoscope is made from portraits of previous owners and bosses of the glass factory. I called it KNEEL DOWN FOR REJMYRE.



SIMON KLENELL [SE]



CA 20 IMPORTANT OBJECTS, glass and plywood, 2012



FIXATION, RC-Print through glass object, 2011



FRIGGER TACTICS, hot worked and cut glass, 2010



Simon Klenell, Rejmyre



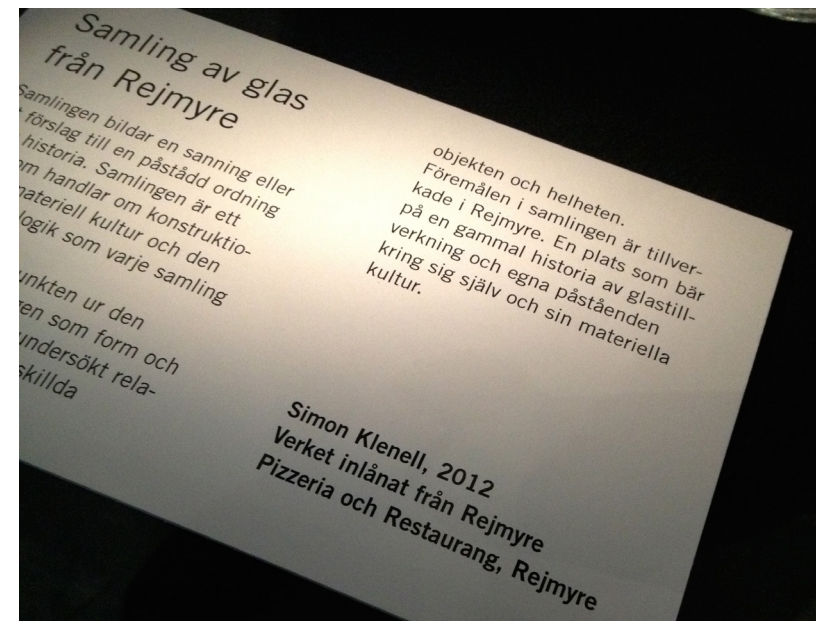
REJMYRE COLLECTION, installed at Rejmyre Pizzeria



SIMON KLENELL

For me, the residency period in Rejmyre was giving in a lot of ways. As an artist who works in glass regularly, I find it interesting how Rejmyre has many different layers of information that relate back to its successful era of glass production and how this story is reproduced and communicated to visitors. As an artist-in-residence, you are somewhere between visitor and resident. That puts you in the position where you experience the place from many different sides. Rejmyre is today a place that is being passed through, a stop on the way for buses, tourists and other visitors.

The place is a town that lives on materialization or the memory of materialization. Its identity is based on specific skills, aesthetics and the logistics around it. And it is famous for it. That being said, it is also a bit problematic to navigate a site that you in a way already knew before you came there. I became interested in how claims of history are being made through collections... how Rejmyre is just as much a material cultural landscape as a town.



Object label from the REJMYRE COLLECTION's exhibition
at the Swedish National Museum

'Simon Klenell, 2012, Works on loan from the Rejmyre Pizzeria and Restaurant, Rejmyre'

DANIEL PELTZ [us]



SETSUKO IN OBAMA, JAPAN AS OBAMA IN INDIANA
part of the Karaoke Convention Campaign, 2008



CROSSING NON-SIGNALIZED LOCATIONS, public intervention, 2010
Artist residency with the Cambridge Department of Traffic, Parking and Transportation



UNREALIZED GAIN/LOSS, ritual objects and workshop series, 2012



Daniel Peltz, Rejmyre



DANIEL PELTZ

Pinch, Pinch, Pull

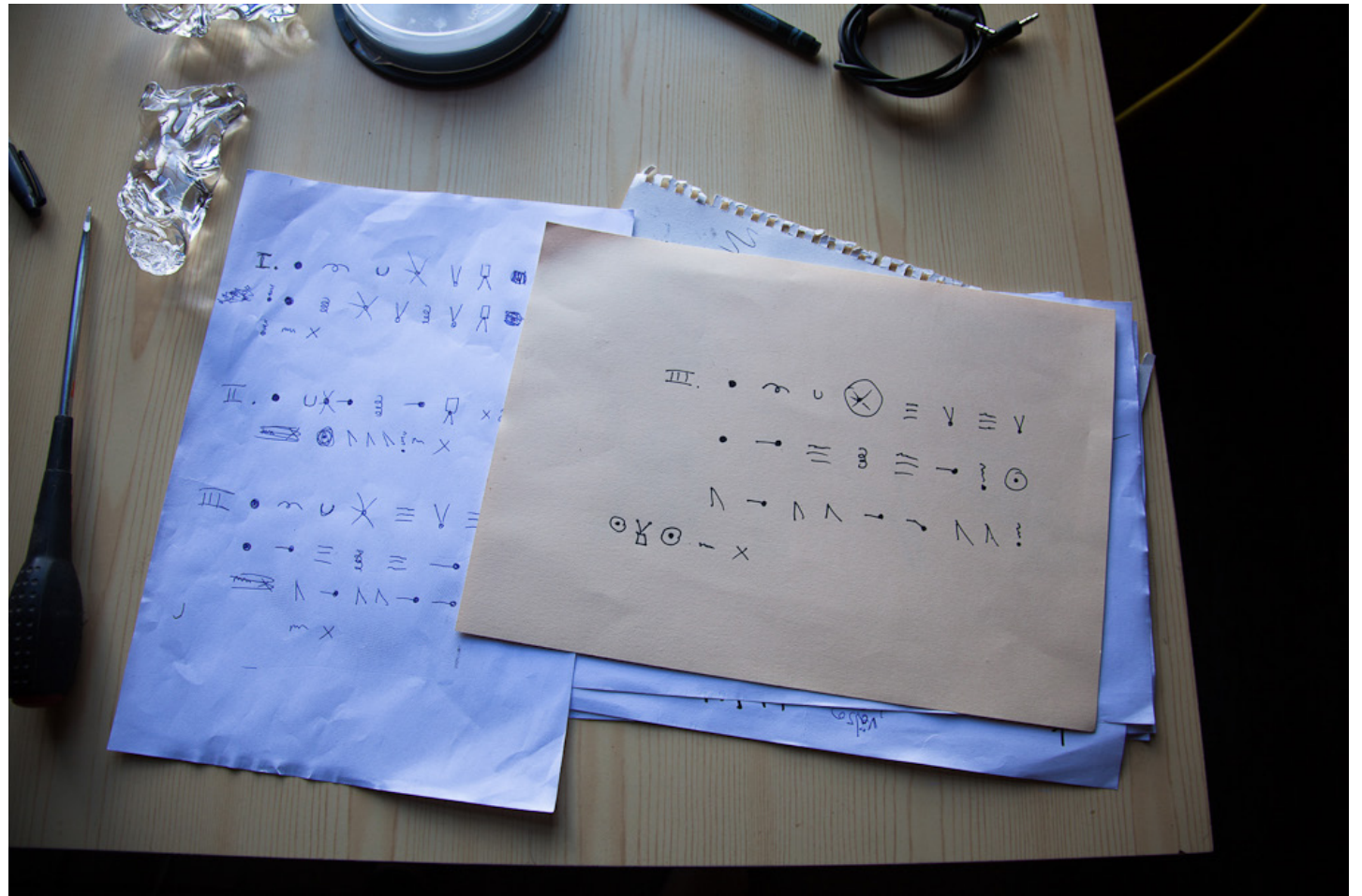
III.
gather, roll, scoop,
blow, stroke, constrict,
stroke, constrict

gather, pull, stroke,
twist, stroke, pull,
heat

pinch, pull, pinch,
pinch, pull, drop,
pinch, pinch

cut, knock off

This year, I worked on a symbolic language for representing actions, and a series of action drawings, in an attempt to communicate with the workers of the Reijmyre Glasbruk. They're often asked to interpret line drawings from designers trying to tell them what a glass object should look like. I've been working with them for several years now, thinking about their shifting position, the position of their laboring bodies, on display. When given the opportunity to work with them again, to have them make something for me, I brought them these drawings and left them to do the work: pinching, pulling, gathering, and twisting as they saw fit.



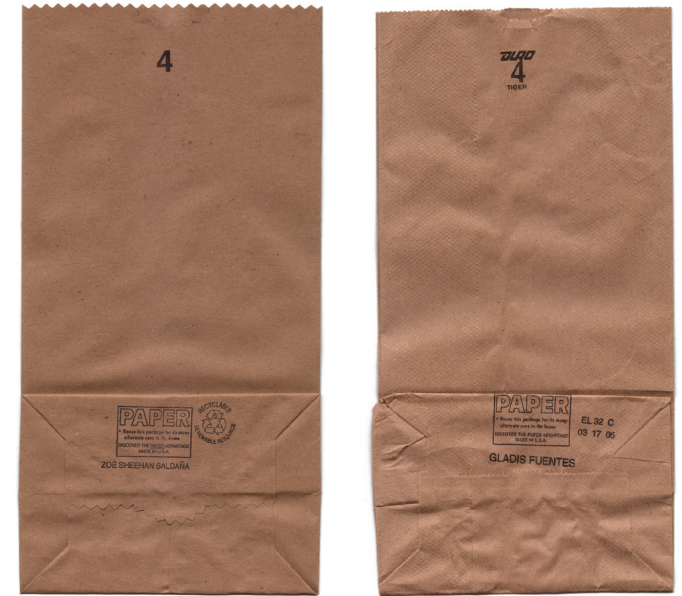
ZOË SHEEHAN SALDAÑA [us]



NO BOUNDARIES LACE TRIM TANK (WHITE), clothing, hanger, photographic print, 2004

Left: purchased item

Right: photograph of duplicate, hand-sewn and returned to the rack at Wal-Mart



4LB. PAPER BAG TRADE, paper bag, photographic print, 2005

Left: photograph of handmade bag

Right: bag received in trade from a coffee cart on the corner of Lexington Ave and 24th St. in Manhattan



JORDACHE 3/4 SLEEVE SNAP FRONT WOVEN SHIRT (EXPRESS BLUE)
clothing hanger, photographic print, 2004

Left: purchased item

Right: photograph of duplicate hand-sewn and returned to the rack at Wal-Mart

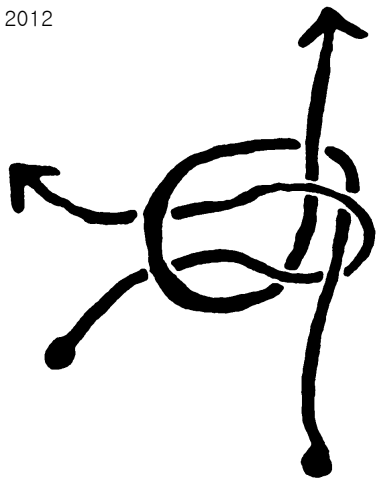


Zoe Sheehan Saldaña, Rejmyre



ZOË SHEEHAN SALDAÑA

SHEET BEND, 2012



BETTINA SPECKNER [DE]



BROOCH, photo in enamel, silver, ferrotype, amber, 2010



BROOCH (front), ferrotype, silver, diamonds, 2010



BROOCH (back), ferrotype, silver, diamonds, 2010



Bettina Speckner, Rejmyre



BETTINA SPECKNER

where is my place? my place in nature, my place in a cultural space,
my place at the side of a lake.
myself as a vase searching for my place
my place in the group
my place out of the group
a place of my own
what makes a place my own place
how can I appropriate a place to be my own?

form.
a form in nature.
does it oppose?
does it follow?
does it adapt?

all this and much more I experienced in the beautiful light, between the berries
and the waters and the wide spaces

who needs a concept?



SISSI WESTERBERG [SE]



I AM OPEN, video and silicone objects, 2011



DRAWING A LINE, video, 2011



BECOMING, photograph and wooden sculpture, 2011

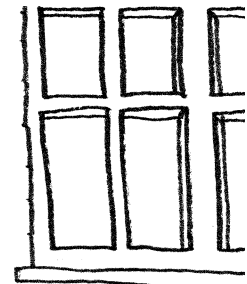
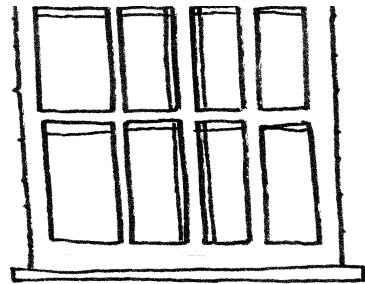


Sissi Westerberg, Rejmyre

SISSI WESTERBERG

This year, I made a new video on a small road behind the glass factory in Rejmyre. For some time now, I've been making work featuring gestures performed by a somewhat conservative female character. In this piece, she got frustrated and a bit angry. I was also interested in the idea of an "infinite gesture" or rather the limits of a physical gesture. You can only go on doing anything physical for so long. The video documents a private performance, hitting the grass with a handbag until I could no longer continue. I installed the video in the Rejmyre Antique shop. I liked how visitors often came in and didn't notice that the piece was a projection, thinking it was another painting on the wall. Showing work there has become sort of a tradition. Stefan, who owns the shop, and I decided he's becoming my Rejmyre gallerist.





I GUESS I'VE STARTED TO ACCEPT MORE AND MORE THAT THIS WORK ISN'T MADE TO GO ANYWHERE BUT HERE. THAT THESE SITED AND EMBEDDED PIECES ARE OUTSIDE OF A CONTEMPORARY ART CONTEXT, AND YET ARE FOUNDED ON AND BUILDING ON THE LANGUAGE OF CONTEMPORARY ART, MAKES THIS A REALLY SATISFYING PLACE FOR ME... A REALLY EXCITING PLACE TO THINK ABOUT HOW ART CAN FUNCTION...

...IT'S NOT MUTE, IT'S NOT REALLY READ AS ART, IT'S JUST SOMETHING ELSE THAT HAPPENS IN THE TOWN.

ORGANIZER





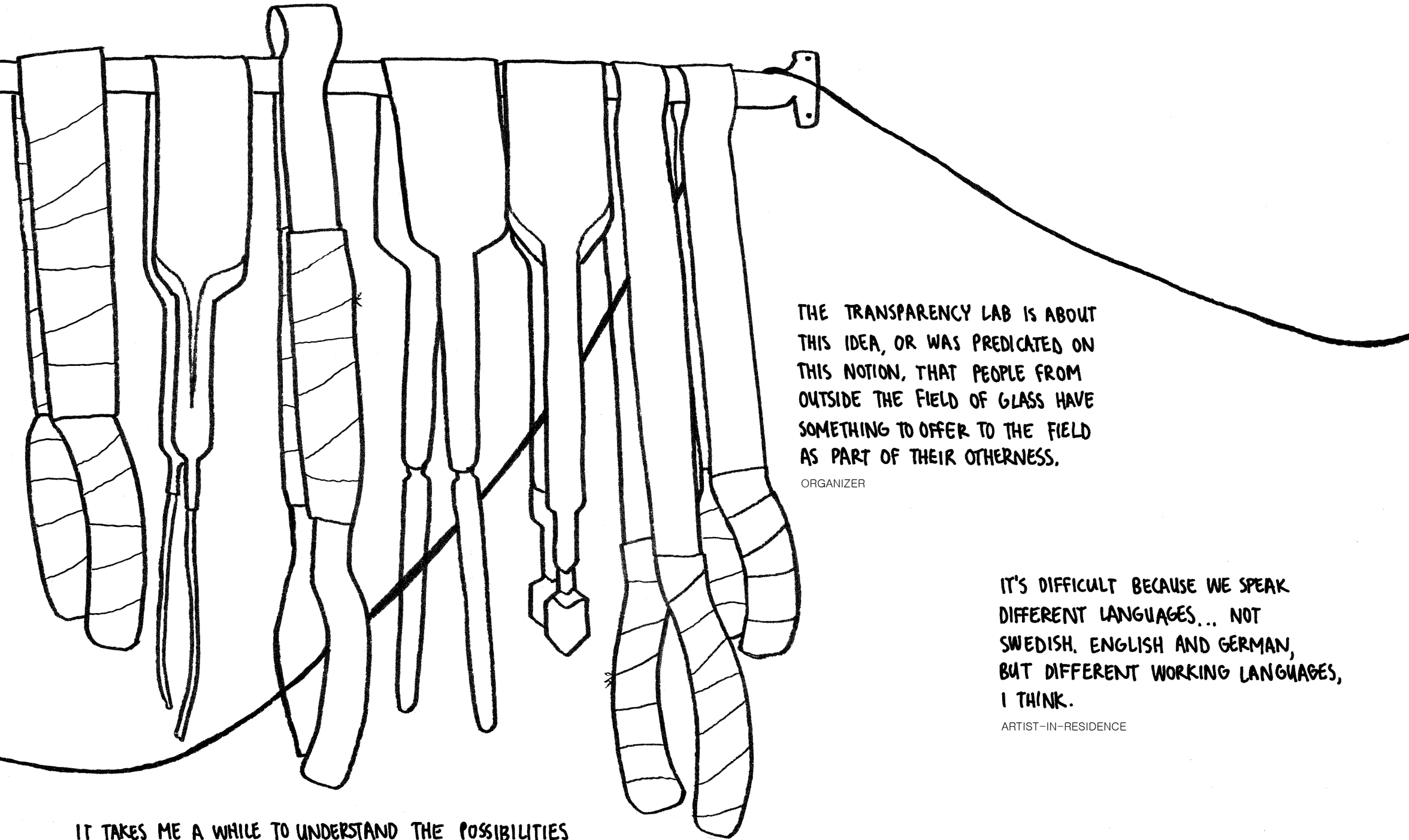


TRANSPARENCY LAB

Transparency LAB
platform for experiments in hot glass at the Reijmyre Glasbruk
AUGUST 2012

The Transparency Lab explores how contemporary art practices can inform and co-exist alongside factory glass production. Artists from a range of disciplines (jewellery, photography, performance, glass and media art) got the chance to work with experienced glass blowers at the Reijmyre Glasbruk in Sweden. The objects and processes produced were incorporated into performances and installations in locations throughout the town. The Transparency Lab also included a series of conversations (with the Reijmyre Glasbruk, local organisations, and Finspångs kommun) aimed at developing sustainable models for future collaborations between artists and the glass industry in Reijmyre.

DANIEL PELTZ AND SISSI WESTERBERG
Reijmyre Art LAB co-directors



THE TRANSPARENCY LAB IS ABOUT THIS IDEA, OR WAS PREDICATED ON THIS NOTION, THAT PEOPLE FROM OUTSIDE THE FIELD OF GLASS HAVE SOMETHING TO OFFER TO THE FIELD AS PART OF THEIR OTHERNESS.

ORGANIZER

IT'S DIFFICULT BECAUSE WE SPEAK DIFFERENT LANGUAGES... NOT SWEDISH, ENGLISH AND GERMAN, BUT DIFFERENT WORKING LANGUAGES, I THINK.

ARTIST-IN-RESIDENCE

IT TAKES ME A WHILE TO UNDERSTAND THE POSSIBILITIES AND LIMITATIONS OF THE APPROACH, AND IT TAKES THEM A WHILE TO UNDERSTAND WHAT I WANT FROM IT.

ARTIST-IN-RESIDENCE



Elin Jonsson [REIJMYRE GLASBRUK], Daniel Peltz [ARTIST-IN-RESIDENCE] and Ulf Engstrand [REIJMYRE GLASBRUK]



Simon Klenell [ARTIST-IN-RESIDENCE] and Rasmus Nossbring [REIJMYRE GLASBRUK]



Hanna Lundborg [TRANSPARENCY LAB PROJECT LEADER], Bettina Speckner [ARTIST-IN-RESIDENCE] and Elin Jonsson [REIJMYRE GLASBRUK]



DANIEL PELTZ [us]



SISSI WESTERBERG [se]



SIMON KLENELL [se]





ALDIS ELLERTSDÓTTIR HOFF [SE]



ZOË SHEEHAN SALDAÑA [US]



BETTINA SPECKNER [DE]



RÖDA BLOMMER, hot glass performance, Rejmyre 2012

JOCELYN PRINCE [us]



A NORMAL DAY IS MAKING 400 WINE GLASSES,
YOU DON'T NEED TO THINK, YOU JUST WORK.

GLASSBLOWER

THERE'S A LOT OF EFFORT EXPENDED IN MAKING
IT LOOK EFFORTLESS... AND NOT JUST THE
ACTUAL EFFORT, BUT THE HISTORICAL EFFORT.

ARTIST-IN-RESIDENCE

NORMALLY, WE TRY TO MAKE THINGS PERFECT,
BUT THE ARTISTS WANT TO HAVE EVERYTHING
INCLUDED IN THE PRODUCT, TO REVEAL THE
PROCESS...

GLASSBLOWER





Hanna Lundborg [TRANSPARENCY LAB PROJECT LEADER]

NORDIC STUDIO FOR CONTINUED ENGAGEMENT INFINITE GESTURES

WORKSHOP

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.

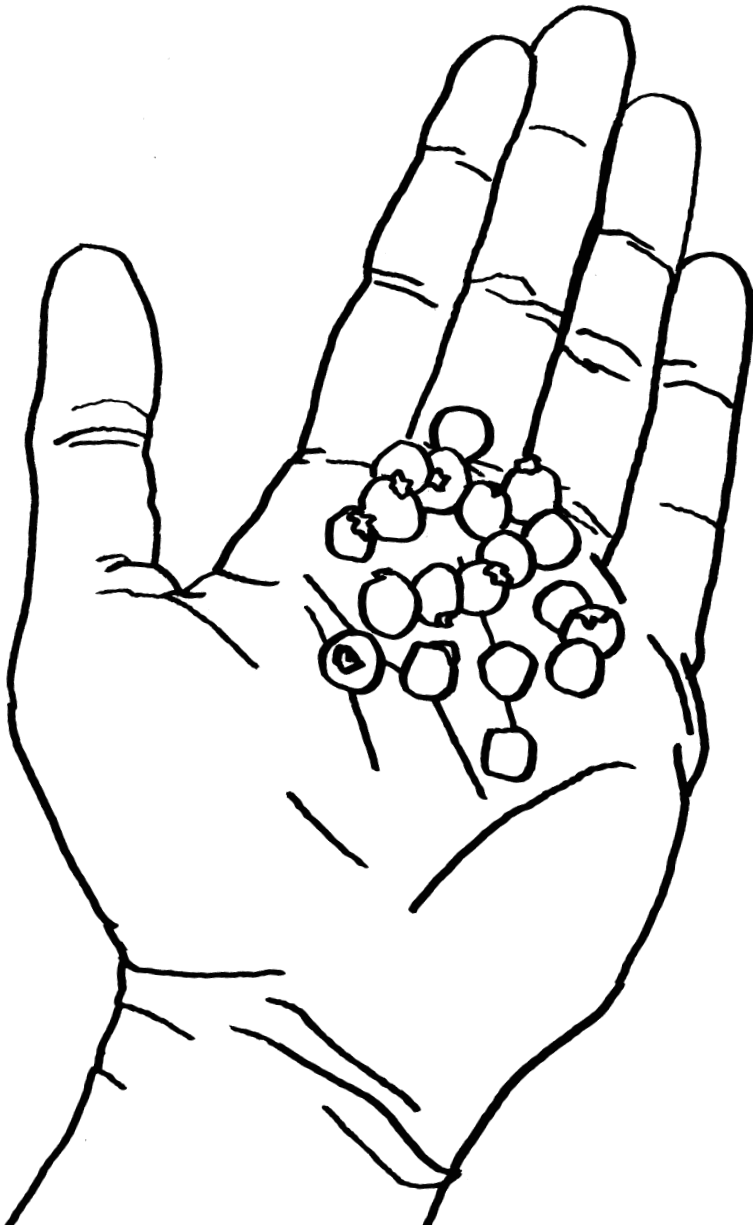
This year's workshop was organized around the theme of Infinite Gestures – an exploration of the aesthetics of duration and repetition in craft and fine art practices. The workshop consisted of a combination of work presentations, critique, and dialogue through making.

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]

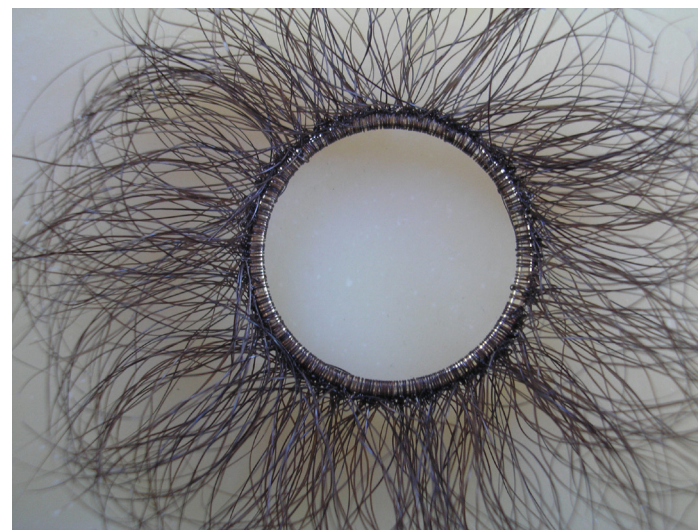
ESTONIAN ACADEMY OF ARTS



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



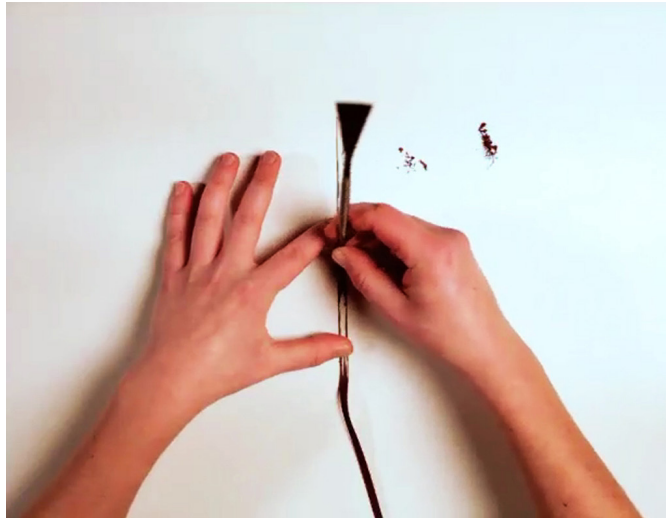
PRECIOUS, glass, mahogany wood, leather, brass, 2011



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

CECILIA JONSSON [NO/SE]

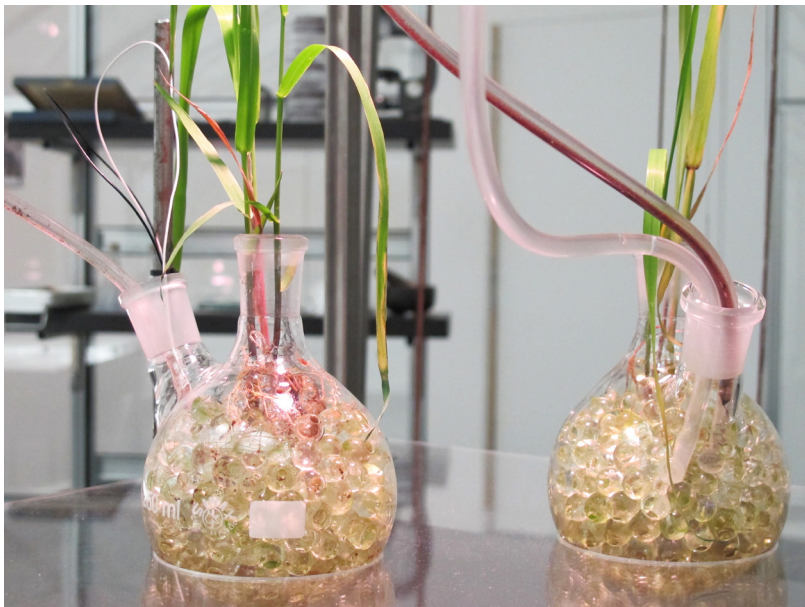
BERGEN ACADEMY OF ART AND DESIGN, NORWAY



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 installation, 2012



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



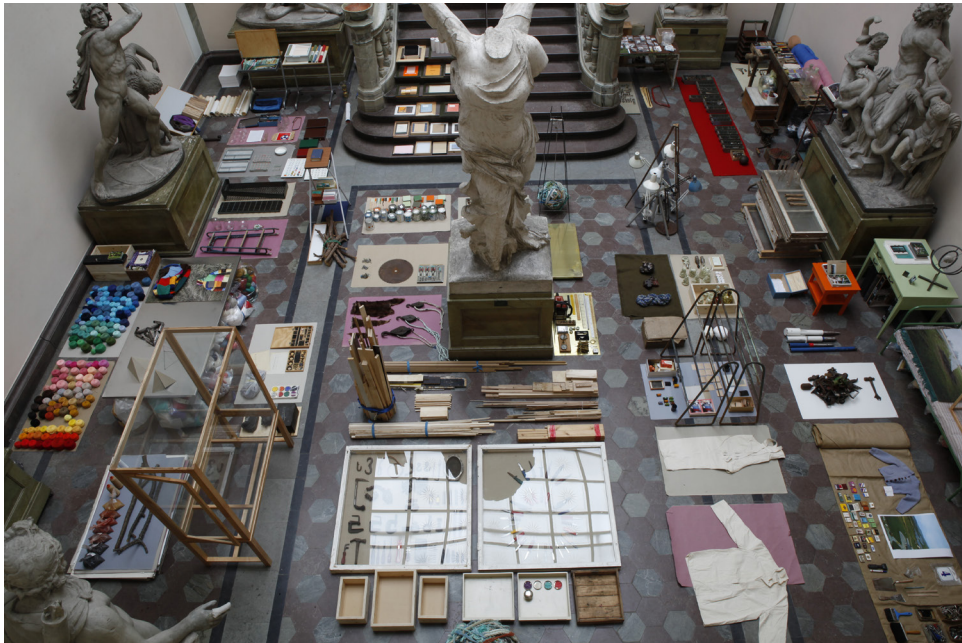
GANDHI VS. MANSON, colored pencil drawings, 2012



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



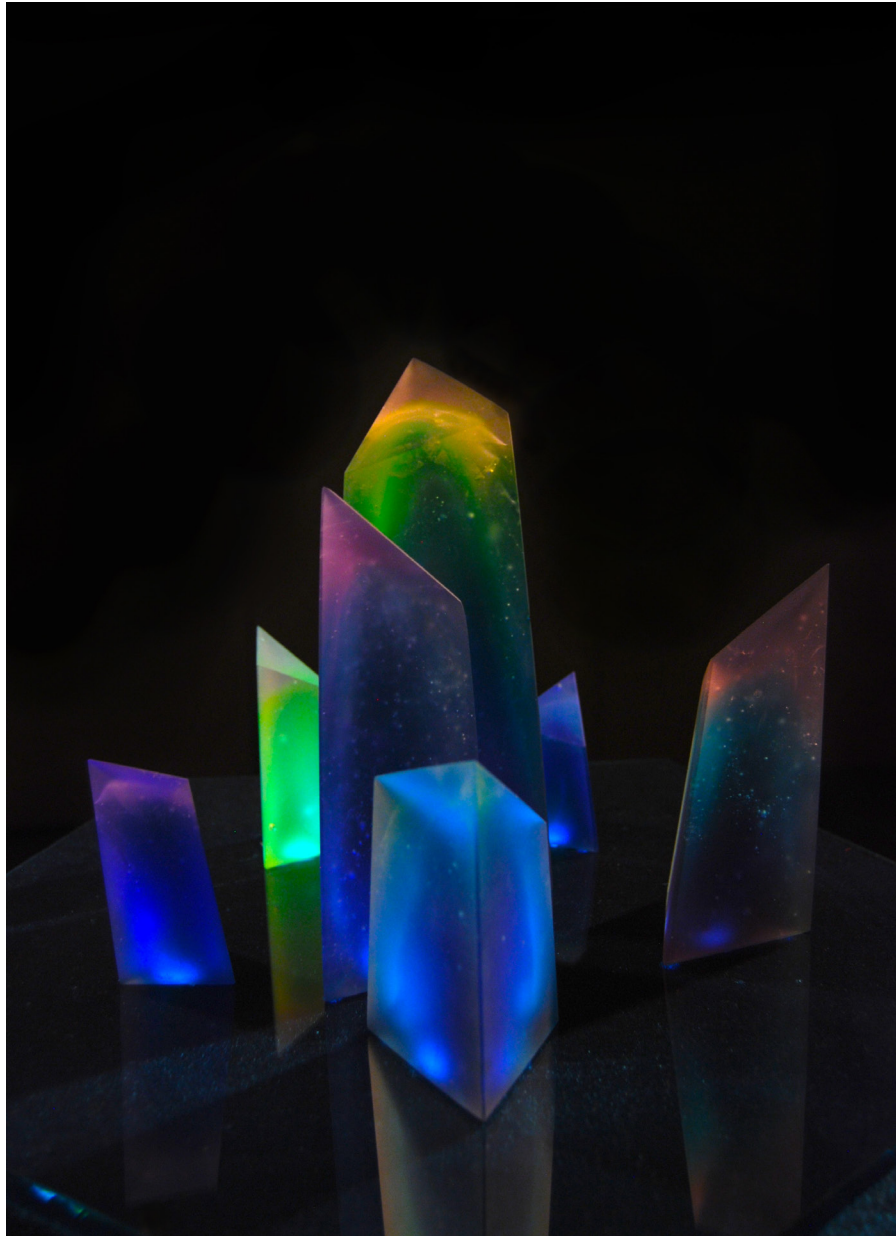
I'VE BEEN COLLECTING YARN FOR SOME TIME NOW, installation, 2009



MY DWELLING PLACE, detail from installation, 2012

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

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]

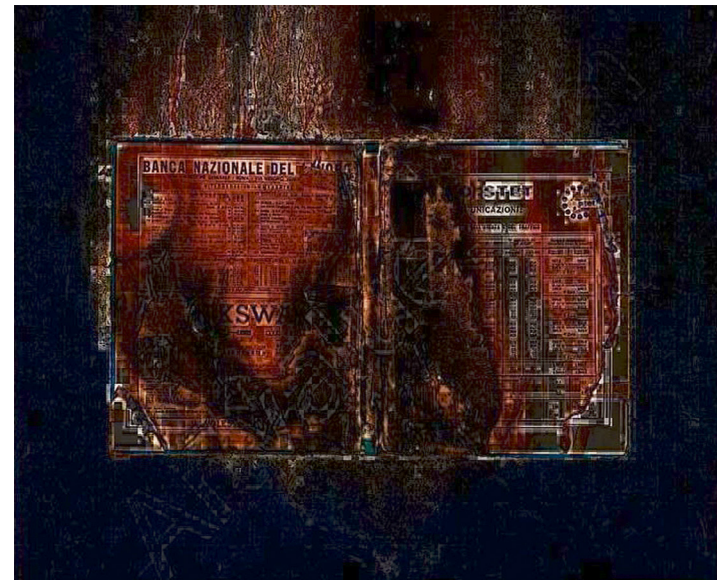
KUVA, FINNISH ACADEMY OF FINE ARTS



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



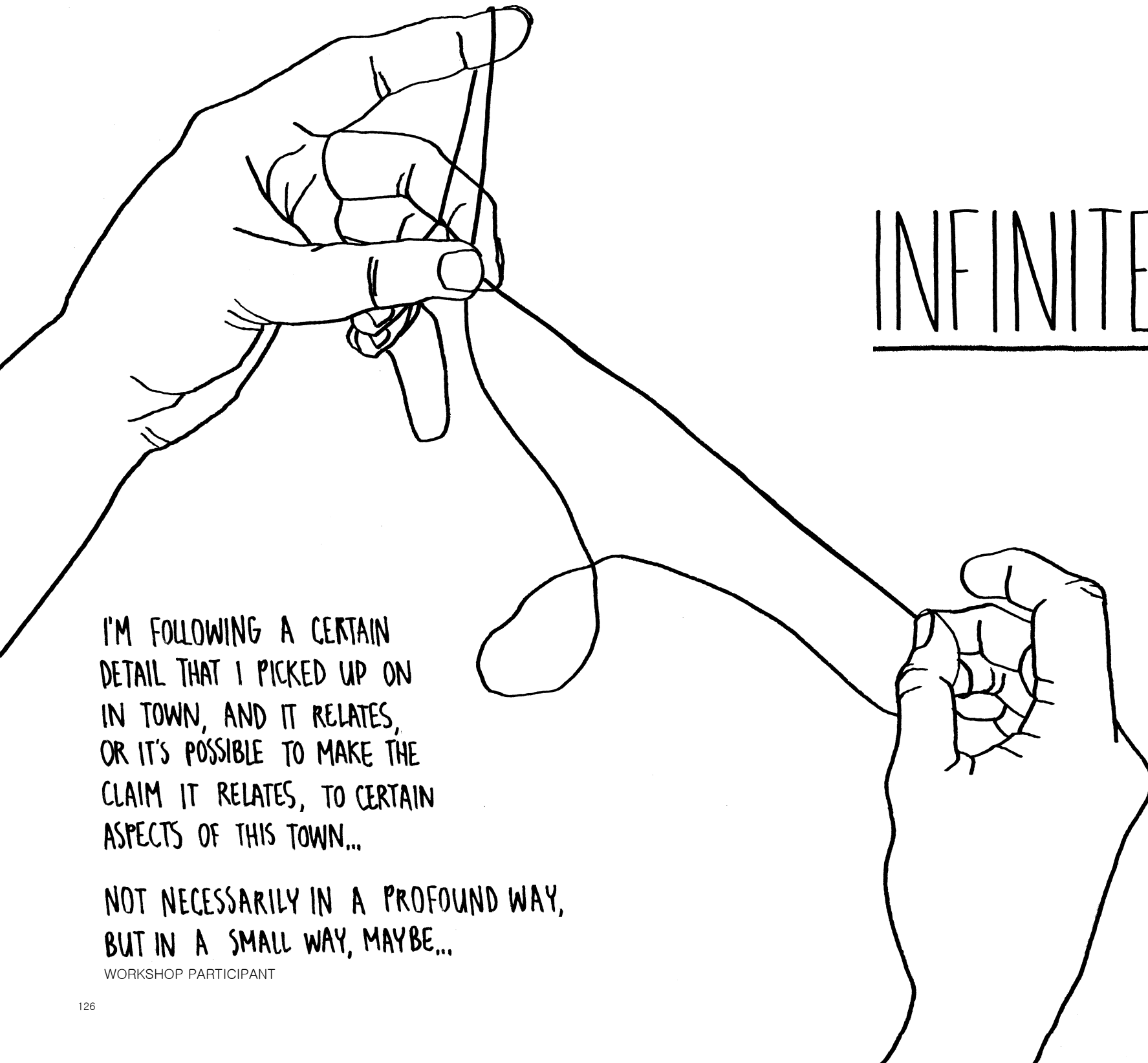
REACHING, detail, 2011



REACHING, detail, 2011



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



INFINITE GESTURES

WORKSHOP

I'M FOLLOWING A CERTAIN
DETAIL THAT I PICKED UP ON
IN TOWN, AND IT RELATES,
OR IT'S POSSIBLE TO MAKE THE
CLAIM IT RELATES, TO CERTAIN
ASPECTS OF THIS TOWN...

NOT NECESSARILY IN A PROFOUND WAY,
BUT IN A SMALL WAY, MAYBE...

WORKSHOP PARTICIPANT

I CAME OPEN-MINDED,
OR YOU COULD SAY
UNPREPARED...

WORKSHOP PARTICIPANT

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. Reijmyre 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.



Mette Colberg Jensen, Rejmyre



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 Rejmyre, ropes
or my mother,
but is too long to add to this text.



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 WWII, 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.



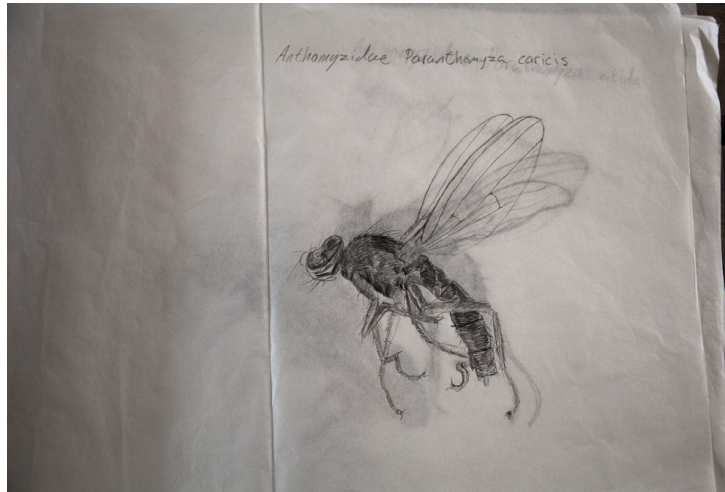
Eva Mustonen, Rejmyre

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 seemingly 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



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.

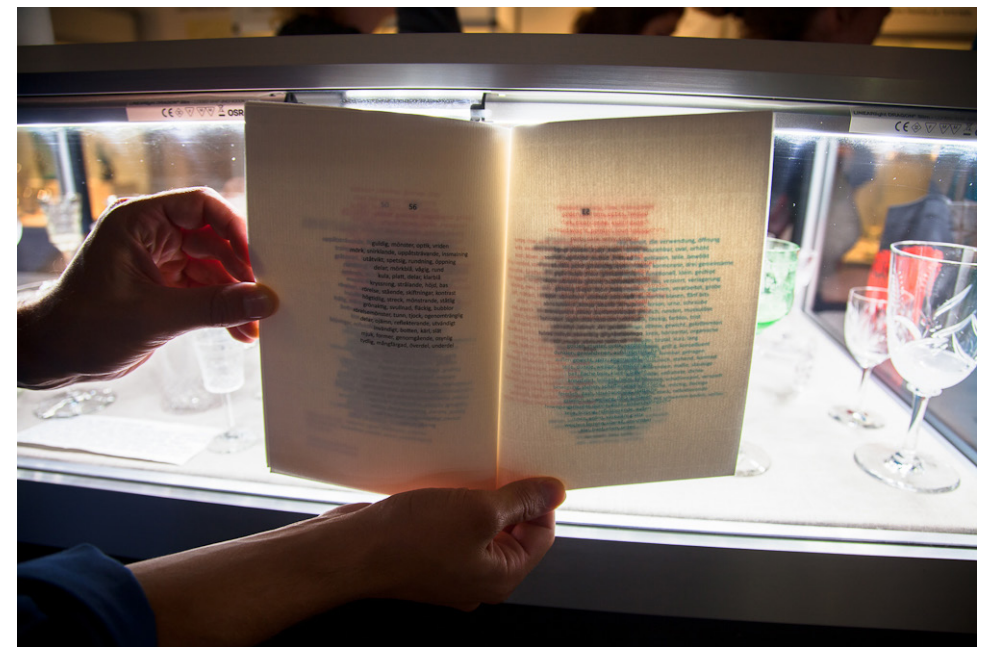
Instead of creating objects, I decided to do observation exercises in Rejmyre's glass museum. This resulted in the work OBSERVATION GUIDE, a booklet that describes my observations of the glass objects. Each observation consists of 50–92 descriptive words that do not name the object's material, technique, 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.

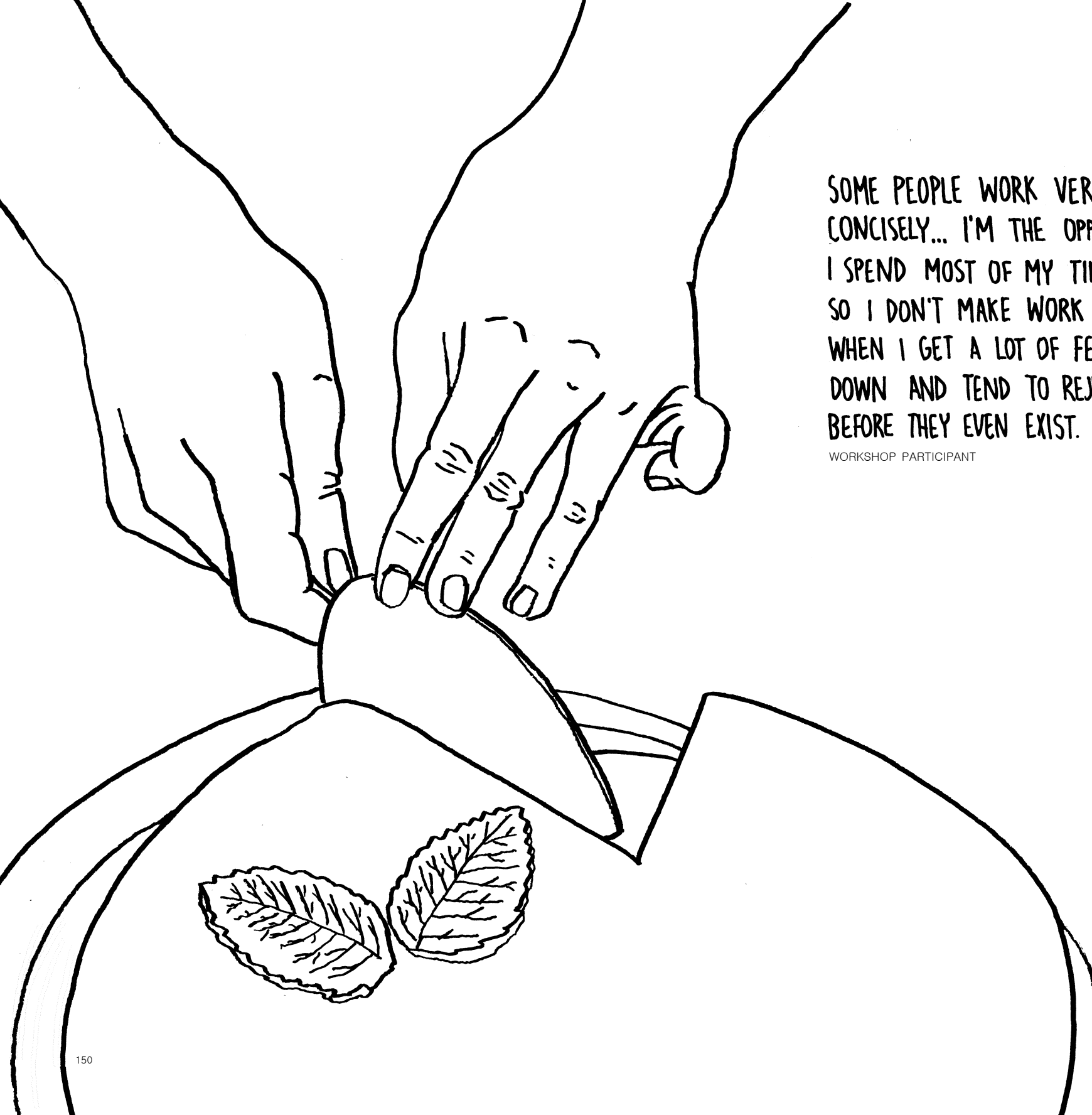
CORRINA THORNTON

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





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.

IT'S PROBABLY NOT GOING
TO BE 'A GOOD WORK',
BUT IT WAS GOOD WORK
DOING IT, SOMEHOW...

WORKSHOP PARTICIPANT







Häfla Hammer Mill



RETURNING

RETURNING IS ALMOST A NOVELTY
THESE DAYS... THERE'S SO MUCH
STIMULATION IN GOING TO NEW
PLACES, BUT THERE'S A LOT TO
BE SAID FOR STAYING IN ONE
PLACE.

ARTIST-IN-RESIDENCE



SOMETIMES I THINK THE EASIEST THING
WOULD BE TO JUST GO SOMEPLACE ELSE.
YOU COULD TALK TO NEW PEOPLE, TRY NEW
THINGS, MAKE NEW RELATIONSHIPS THAT MIGHT
WORK BETTER...

... BUT INSTEAD WE KEEP COMING BACK, AND
I THINK THAT'S VERY IMPORTANT. THAT WE
CONTINUE TO INVESTIGATE THE SAME PLACE...

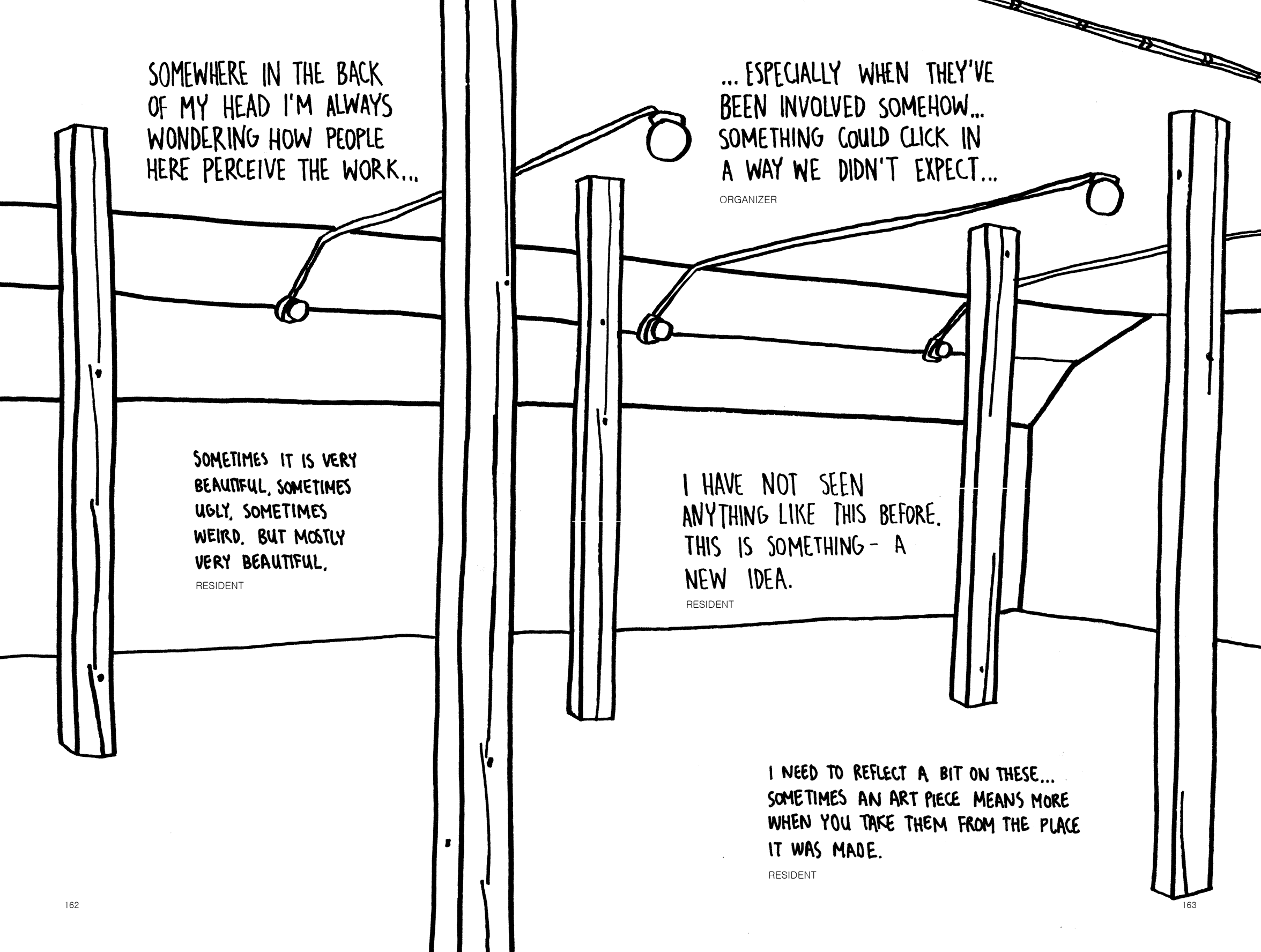
ORGANIZER

IT'S NOT LIKE IT'S
THE PERFECT PLACE...

ORGANIZER

THERE'S A CERTAIN SAFETY
IN CLAIMING TO BE AN ARTIST.
YOU CAN SORT OF GET AWAY
WITH THINGS, AND WORST CASE
THEY WILL THINK YOU'RE KIND
OF STUPID, OR JUST STRANGE,
MAYBE. AND WHO CARES, YOU'LL
BE GONE IN TWO WEEKS.
BUT IF YOU KEEP COMING
BACK, YOU CAN'T GET AWAY
WITH THINGS JUST BECAUSE
YOU'RE AN ARTIST - YOU HAVE
TO HAVE REAL RELATIONSHIPS.

WORKSHOP PARTICIPANT



SOMEWHERE IN THE BACK
OF MY HEAD I'M ALWAYS
WONDERING HOW PEOPLE
HERE PERCEIVE THE WORK...

SOMETIMES IT IS VERY
BEAUTIFUL, SOMETIMES
UGLY, SOMETIMES
WEIRD. BUT MOSTLY
VERY BEAUTIFUL.

RESIDENT

... ESPECIALLY WHEN THEY'VE
BEEN INVOLVED SOMEHOW...
SOMETHING COULD CLICK IN
A WAY WE DIDN'T EXPECT...

ORGANIZER

I HAVE NOT SEEN
ANYTHING LIKE THIS BEFORE.
THIS IS SOMETHING - A
NEW IDEA.

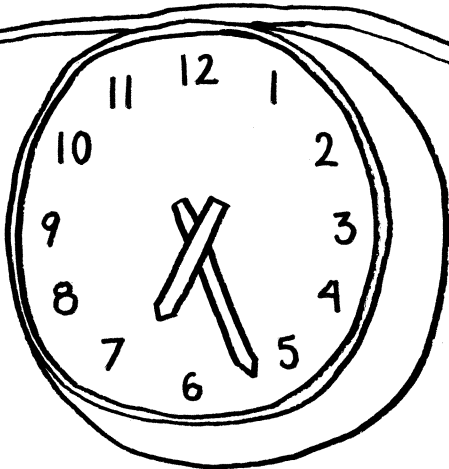
RESIDENT

I NEED TO REFLECT A BIT ON THESE...
SOMETIMES AN ART PIECE MEANS MORE
WHEN YOU TAKE THEM FROM THE PLACE
IT WAS MADE.

RESIDENT

TOMORROW I CAN SAY TO MY KIDS THAT WE
CAN GO LOOK AT THIS ART AND I DON'T KNOW
WHAT IT IS, BUT WE CAN GO AND SEE.

RESIDENT



IT'S NOT WRONG TO DO
MORE STUFF HERE BECAUSE
THERE'S REALLY NOT
MUCH TO DO.

RESIDENT

MORE PEOPLE DOING CREATIVE
WORK HERE CREATES AN UPWARD
SPIRAL OF MORE DISCUSSION IN THE
WHOLE COMMUNITY.

RESIDENT

I THINK ONE THING IS THAT PEOPLE TAKE FOR GRANTED THAT THIS EXISTS... IT COULD SOUND LIKE A NEGATIVE THING, BUT IN THIS CASE, THIS WAS SEEN AS SOMETHING QUITE STRANGE AND MAYBE FRIGHTENING TO PEOPLE HERE ORIGINALLY...

... IT HAS BECOME "WHEN ARE THEY COMING?" NOT "ARE THEY COMING?" BUT "WHEN?"

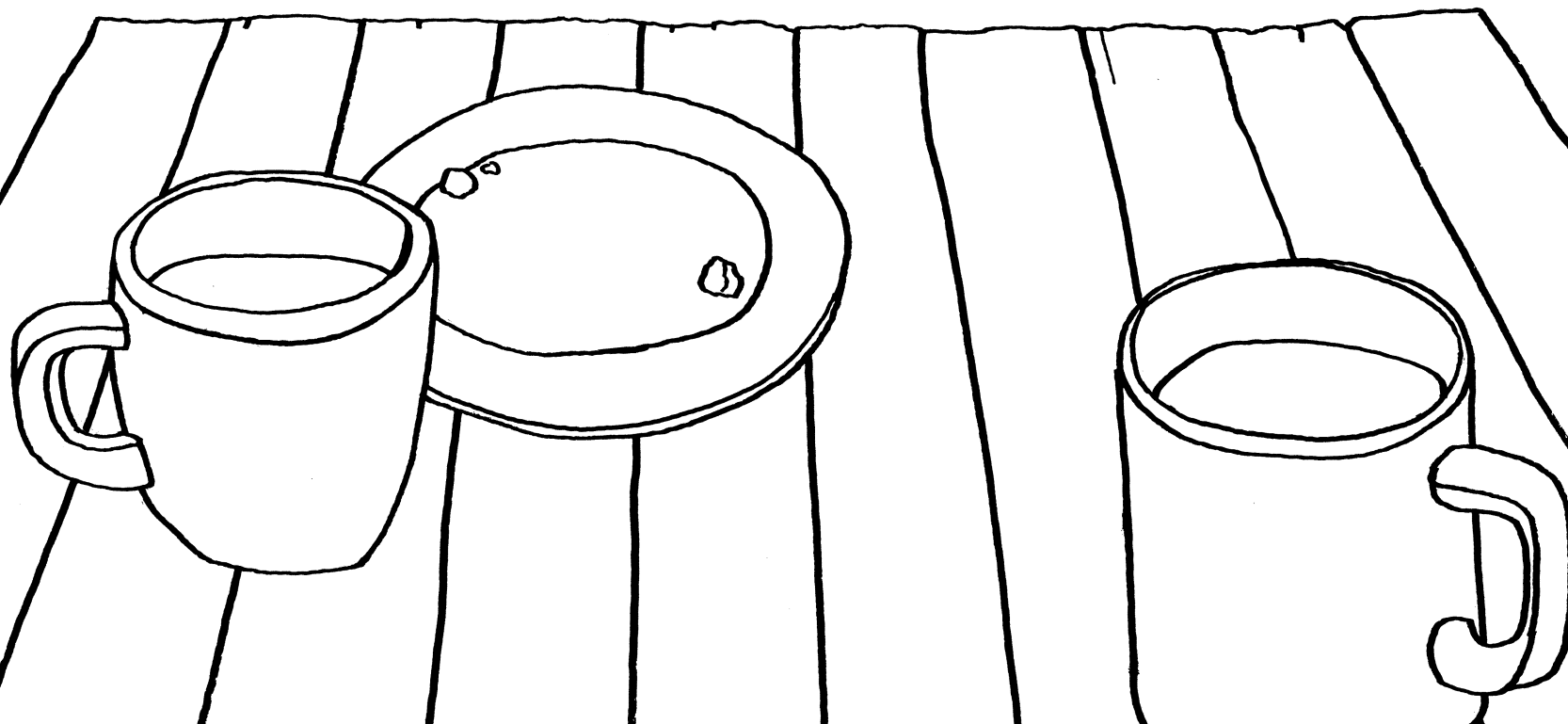
ORGANIZER

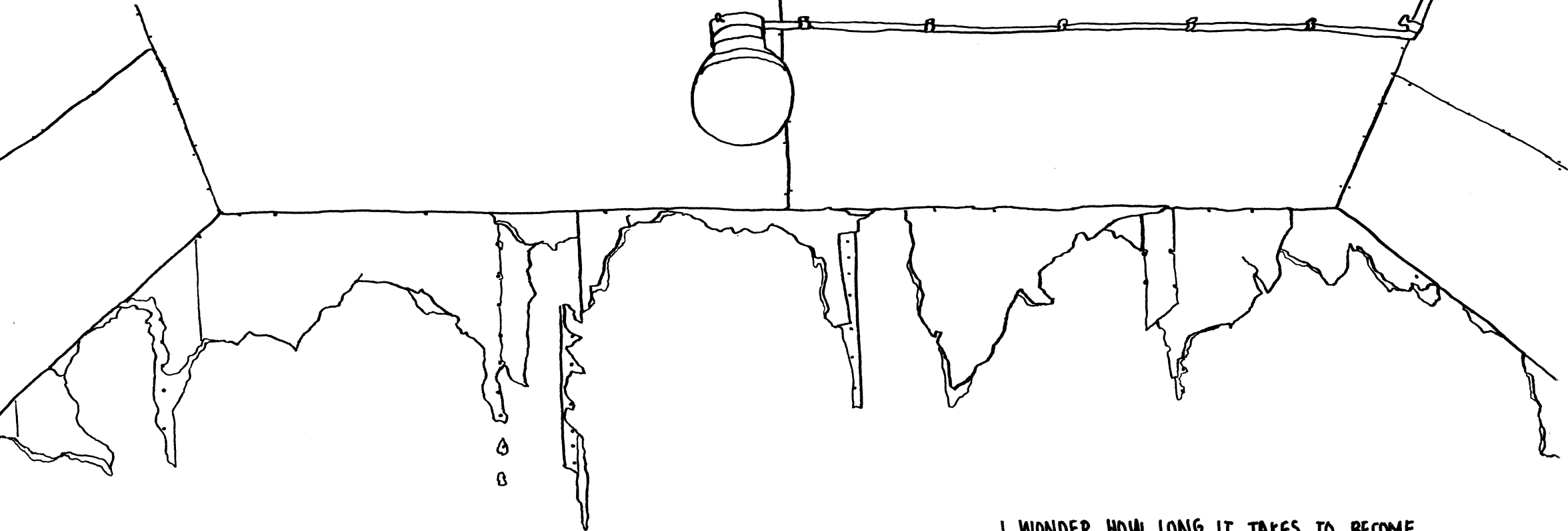
HE GAVE ME THIS ONE AS A KIND OF MEMORY... I'VE HAD PEOPLE ASK ME HOW MUCH FOR THIS AND WANT TO BUY IT. BUT I DON'T THINK I CAN SELL IT- YOU CAN'T SELL A GIFT.

RESIDENT

AT FIRST WE JUST DRANK COFFEE TOGETHER, NOW WE WORK TOGETHER.

RESIDENT





I THINK ONE OF THE ADVANTAGES OF RETURN IS THAT YOU GET TO GO BEYOND THIS TERM OF HAVING A BAD CONSCIENCE OR THINKING YOU NEED TO THINK ABOUT THE PLACE. MY THIRD YEAR, I HAD A KIND OF BREAKTHROUGH WHERE I JUST REALIZED I'VE BEEN HERE. I AM PART OF THIS PLACE. I HAVE AS MUCH A RIGHT TO BE HERE AS ANYONE ELSE. SO I'M JUST GOING TO BE HERE, AND WHAT'S GOING ON WITH ME RIGHT NOW IS WHAT'S GOING ON.

ARTIST-IN-RESIDENCE

I WONDER HOW LONG IT TAKES TO BECOME A REJMYREAN... HOW MANY YEARS IT WOULD TAKE, OR IF IT'S NOT EVEN THAT...

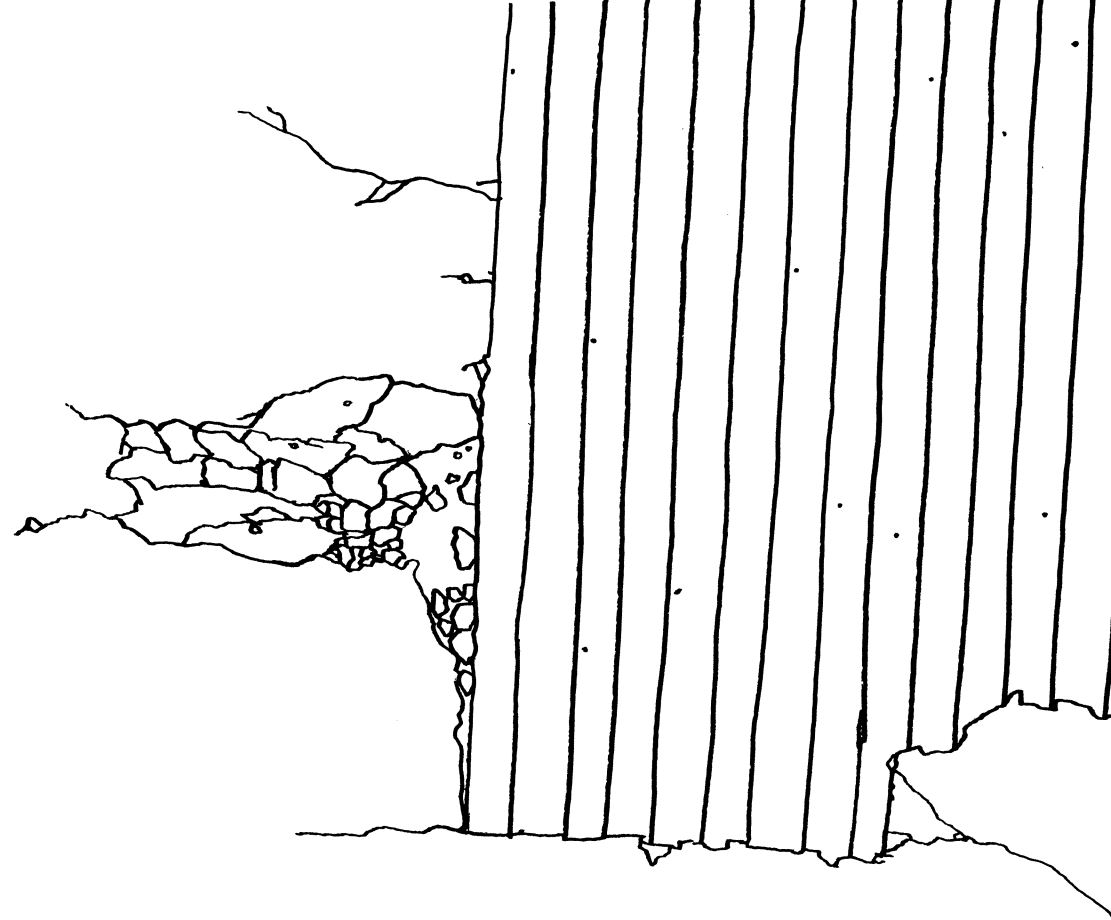
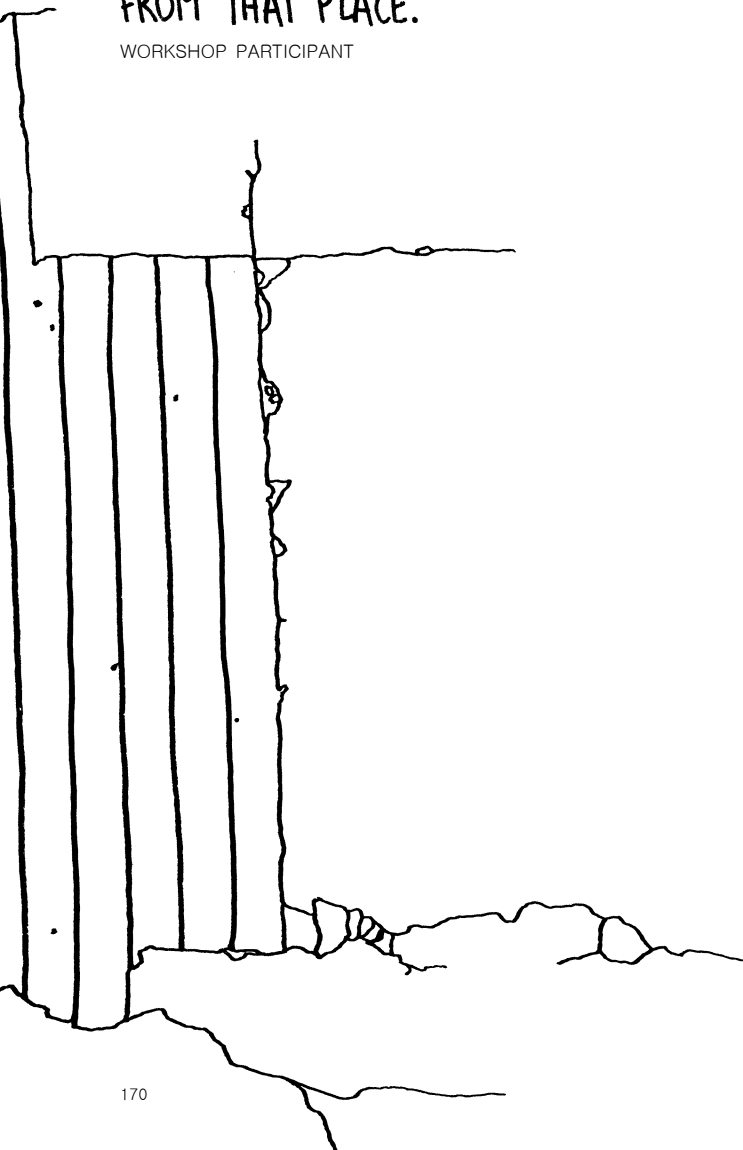
WORKSHOP PARTICIPANT

... BUT I'M KIND OF A NEWCOMER ...
HOW LONG HAVE YOU LIVED HERE?
TWENTY-EIGHT YEARS ...

RESIDENT

THE FIRST TIME YOU COME TO A PLACE, YOU'RE A STRANGER, BASICALLY - NO MATTER HOW LONG YOU STAY MAYBE. BUT ONCE YOU GO AWAY, EVEN IF IT'S JUST FOR A VACATION, WHEN YOU COME BACK I GUESS YOU FEEL MORE AT HOME. FEELING AT HOME ALSO HAS A LOT TO DO WITH EXPERIENCING DISTANCE FROM THAT PLACE.

WORKSHOP PARTICIPANT



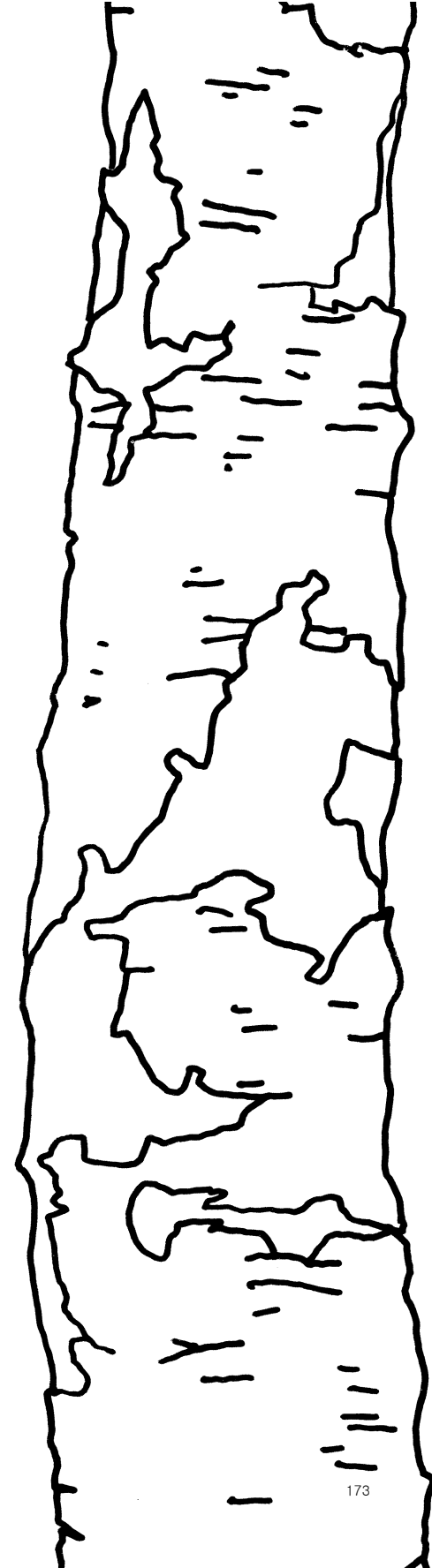
WHEN YOU LEAVE A PLACE, SOMETIMES IT HAS A HARD TIME TAKING YOU BACK.

ARTIST-IN-RESIDENCE

I THINK I'M SORT OF INTERESTED IN THIS SPACE THAT REMAINS OFF THE GRID BECAUSE IT'S A REAL OPPORTUNITY... IF THE WORK ENTERED INTO A MAINSTREAM CRITICAL ART DISCOURSE THEN THE WAY I MAKE HERE WOULD CHANGE, MY RELATIONSHIP TO IT WOULD CHANGE. BUT NOW I CAN REALLY HAVE MY OWN EXPERIENCE OF IT. I MAKE A PIECE,

I THINK IT'S GOOD, AND THE TOWN UNDERSTANDS IT IN A TOTALLY DIFFERENT WAY, AND THAT'S THE END. AND I COME BACK NEXT YEAR AND I TAKE IT UP AGAIN.

ORGANIZER





VOICES FROM REJMYRE:

ANONYMOUS, Rejmyre Pizzeria and Restaurant
SOPHIE BARBASCH, workshop participant
CARLA CASTIAJO, workshop participant
SARA ENGSTRAND, town resident
ULF ENGSTRAND, glassblower, Reijmyre Glasbruk
SUSANNE FRYHL, medium and tarot card reader, New Page publishing company
MARIA HEDLUND, visiting artist
JÖRGEN HOLM, town resident
METTE COLBERG JENSEN, workshop participant
ELIN JONSSON, glassblower, Reijmyre Glasbruk
SIMON KLENELL, artist-in-resident
DAVID LARSSON, workshop participant
HANNA LUNDBORG, project coordinator
MICKE MAASING, blacksmith, Rejmyre Smedja
EVA MUSTONEN, workshop participant
DANIEL PELTZ, project co-director
BERTIL ROSANDER, board member, Rejmyre Historical Society
ZÖE SHEEHAN SALDAÑA, artist-in-resident
MOA HANNERZ SIMÅ, project assistant
BETTINA SPECKNER, artist-in-resident
SISSI WESTERBERG, project co-director
STEFAN GUSTAFSSON, Rejmyre Antique

REJMYRE ART LAB

REJMYRE ART LAB 2012 DOCUMENTARIAN-IN-RESIDENCE
Alison Naturale

REJMYRE PHOTOGRAPHY
Sophie Barbasch

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WORKSHOP TEACHING ASSISTANT
Alex Auriema

REJMYRE ART LAB PROJECT ASSISTANT
Moa Hannerz Simå

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