

Art as Bread / Kruh kot umetnost
www.bread-project.com

Bread as Art/ Art as Bread

At the end of the last century, two artists in this project met on the banks of the river Neva in St. Petersburg to plan an exhibition at the Museum of Bread. The new millennium was approaching and they thought it should be marked by something original, but the place and theme called for tradition. At the museum, their attention suddenly was called to an absolutely white object, a round bread – peacefully lying in one of the display cabinets. Its perfectly round form was speaking at the same time of Absolute and Perpetual Movement. Thus the “Bread-project” was born. Its basic principle is bread and its winter double – the snowball – which grows and grows as it moves on. The theme of bread as a metaphor of human existence is understandable. Everybody can easily understand it independently of mentality, cultural refinement and creed. Bread is the need of “every-body”. It’s our link to nature and witness to the long road from

savagery. Through the ages, this element of everyday life has developed many symbolic values. Every participant is completely free in his or her choice of point of view and means of expression. The concept of the exhibition is based on contemporary art issues supported by various techniques: textiles and paper art, photography and animation, ceramic art, three-dimensional installation, video art and clothing design, as well as painting, graphic art and sculpture. Through six iterations of the exhibition in different venues, Sankt Petersburg, Kostroma, Helsinki, Tolouse, Frederikseark and Virrat, the Russian founders of “Bread”, along with the “newcomers”, remained faithful to the innovative nature of the project. Now, the seventh version will be held in Ljubljana at the Slovene Museum of Ethnography.

Paul Jensen

Kruh kot umetnost/ Umetnost kot kruh

Ob izteku prejšnjega stoletja sta se ob reki Nevi v St. Petersburgu srečala likovna umetnika. V Muzeju kruha sta nameravala pripraviti novo razstavo. Začetek 21. stoletja sta želela zaznamovati s posebnim dogodkom, toda prelomni trenutek in tematika muzeja sta ju vse bolj vodila k tradicionalnemu. Njunjo pozornost je pritegnil popolnoma bel hlebec, ki je počival na eni izmed omaric. Njegova popolna okroglost je zgovorno izražala absolutnost in večno, neprekinjeno gibanje. V njunih mislih se je porodil projekt o umetnosti kruha. Zamisel o kruhu se je začela razraščati, podobno kot se njegova zimska dvojnica – kepa snega z gibanjem širi in krepi. Tematika o kruhu kot metafori o človeški eksistenci se zdi sama po sebi umevna. Vsak jo zlahka razume, ne glede na različne miselnosti, kulturno uglajenost in prepričanje. Kruh potrebujemo. Je naša vez z naravo. Predstavlja našo omikanost, dolgo pot

iz primitivnosti. Naš vsakdanji kruh je skozi zgodovino pridobil še mnogo raznolike simbolike in dodatnih vrednot. Vsak sodelujoči popolnoma svobodno izbere svoj pogled na tematiko in svoj umetniški izraz. Koncept skupinske razstave temelji na izvorišnih sodobne likovne umetnosti, uprizorjene z različnimi tehnikami in mediji, kot so oblikovanje tekstilij in oblačil, papirja in keramike, fotografija, animacija, instalacija, video in klasične zvrsti, slikarstvo, grafika in skulptura. Skozi šest do sedaj izvedenih razstav o kruhu, ki so bile v Sankt Petersburgu, Kostromi, Helsinkih, Tolousu, Frederiksearku in Virratu, so pobudniki projekta skupaj s prišleki ostali zvesti svoji inovativni naravi. Smelost in izvirnost bo likovnikom osnovno vodilo tudi v sedmi verziji, ki bo predstavljena v Slovenskem etnografskem muzeju v Ljubljani.

Paul Jensen

Artists/ Umetniki

ALENKA KHAM PIČMAN, *Slovenia/* Slovenija

ALET PILON, *Netherland/* Nizozemska

ALMIRA SADAR, *Slovenia/* Slovenija

ALVARO BOTELLA, *Spain/* Španija

AMIR MURATOVIČ, *Slovenia/* Slovenija

ANA MORO-LIN, *Italy/* Italija

ANNU VERTANEN, *Finland/* Finska

BENTE HOLM LAURIDSEN, *Denmark/* Danska

CIEMPIÉS, *Spain/* Španija

COLOMBA LEDDI, *Italy/* Italija

DARKO SLAVEC, *Slovenia/* Slovenija

IRINA YABLOCHKINA, *Russia/* Rusija

JAANA PESONEN, *Finland/* Finska

JORIE JOHNSONN, *USA/* ZDA

JUH OKANO, *Japan/* Japonska

KAARINA KELLOMÄKI, *Finland/* Finska

KIRSI NIINIMÄKI, *Finland/* Finska

MADELEINE EDBERG, *Spain/* Španija

MARIJA JENKO, *Slovenia/* Slovenija

METKA VRHUNC, *Slovenia/* Slovenija

NATALIA BELTIUKOVA, *Russia/* Rusija

PAUL JENSEN, *Denmark/* Danska

PAUL MARTIN, *Great Britain/* Velika Britanija

PAULA SUSITAIVAL, *Finland/* Finska

PERTTI KALIN, *Finland/* Finska

TANJA NUŠA KOČEVAR, *Slovenia/* Slovenija

TJAŠA AVSEC, *Slovenia/* Slovenija

VANJA HOČEVAR, *Slovenia/* Slovenija

VERA NOSKOVA, *Russia/* Rusija

VERA SEŠLAR, *Slovenia/* Slovenija

ZLATKA SINTIČ, *Slovenia/* Slovenija

Bread VII/ Ljubljana

Bread VII, presented in the Slovene Ethnographic Museum, connects different aspects of bread into a colourful whole, rich in tasty forms, autonomous behaviour, folded words and swirling conversations. Crunchy proverbs with sweet warm meanings feed the imagination. A smooth, soft touch of diversity circulates endlessly through time-honoured symbols and rituals, and the incredibly inviting smell of freshly baked ideas fills the air. Thirty artists with thirty traditions from childhood, ethnic backgrounds, dreams, educations and regions from all over the world bring to Ljubljana their experiences and art conceptions to braid their own special form of bread.

Marija Jenko

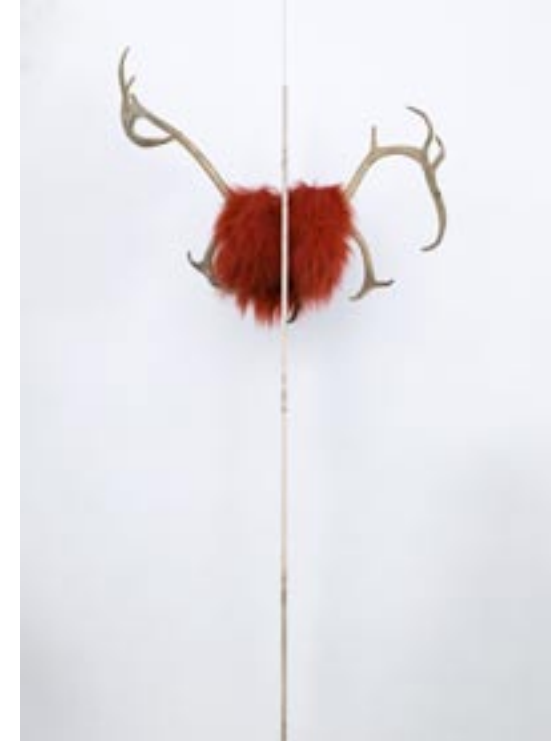
Kruh VII, predstavljen v Slovenskem etnografskem muzeju, združuje različne poglede na kruh v pestro celoto, bogato z okusnimi domislicami, samostojno držo, zgibanih besed in okroglih pogovorov. Hrustljavi pregovori nagovarjajo domiöljijo s sladko-toplimi pomeni. Gladek in mehak dotik različnosti se vrtinči v krogu. Skupaj z izrazitim občutkom za preprosto, naravno, ki ustreza skozi čas prečiščenim simbolom in obredom, neverjetno zapeljivo zadiši po sveže pečenih idejah. Trideset avtorjev, trideset izročil iz otroštva, etnografskih ozadij, sanj, izobrazb in pokrajin iz celega sveta prinašajo s seboj svoje izkušnje in predstave, da bi jih prepletli v svoj pisan kruh.

Marija Jenko



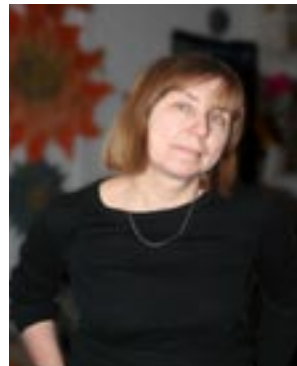
Alet Pilon ANGEL OF HOPE (3)

My objects or installations are about heavenly and hellish power between man and beast. My work also shows life and death, struggle and pain, beauty and hope. I try to accept my fear of death in working with parts of dead animal, parts that we do not have, like wings, tails or anchors. And with the human body, which is still alive, visible in acrobatic movements. I connect the animal parts with the human body – a wish of many of us to have wings or a beautiful tail or powerful horns. A half-human, half-animal image must illustrate the battle: the human part is flat or hidden, the animal part is still alive and touchable, in all its power there.



Irina Yablochrina CULTURAL LAYER

The cultural layer in archeology is the stratum where the artefacts, sediments and other materials produced by human activity were deposited. The depth of this layer depends on the duration of the period when humans were living at the same place. The cultural layer: literally it is just a layer of earth, which may be abandoned, where weeds and grain may grow. But it is also a layer deep inside ourselves that feeds new art and new culture. The result depends on us all. Like the cultural layer - earth - humus - that hides, reshapes, absorbs and transforms everything that has fallen into it, hand-made paper takes all, all texts, colours and textures and transforms them in the process of its making.





Pertti Oskar Kalin
SHARED EARTH

Bread as a metaphor of the globe, sheared and whole.



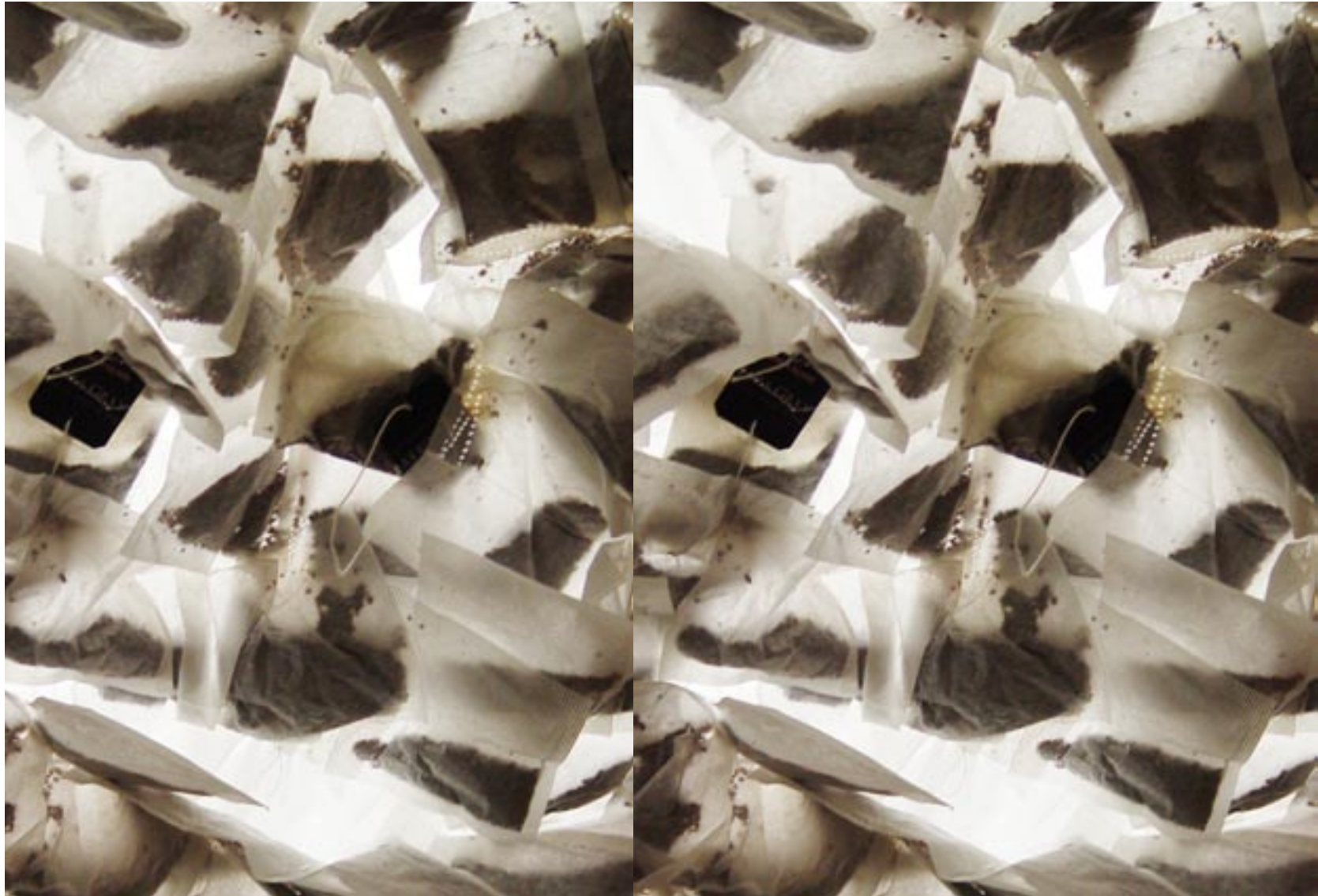


Kirsi Niinimäki THE BREAD

Lately I have been searching and thinking about different roles in women's lives. Mothers, daughters, women. The work for the bread exhibition was inspired by my mother, who has passed away. She was a wonder woman, who had the skills and strength to do anything. She could do anything by herself, growing vegetables and roots and preparing potato flour, weaving carpets and textiles, sewing clothes and so on. She was a typically strong Finnish woman who had been living through wartime and the period of lack, with the rationing of food and consumer goods. My mother was always taking care of others, feeding, supporting, sharing, loving and giving.



In the work *Bread* there is a self-portrait of me posing in my mother's old apron. I am giving, sharing the fruits of my garden, which I have been growing from the very beginning – the seed. I am in my mother's role, taking care of other, sharing, loving, giving.



Vanja Hočevar
TEAXTILE

Tea as (is) bread. Tea is somewhere an essential part of everyday food





Yuh Okano
CRISP WHITE

My goal is to embrace the intangible, to know the ephemeral, to be loyal to personal beliefs, and to be artistically consumed by nature.



Tanja Nuša Kočeverar
FIELDS OF GOLD

You'll remember me when the west wind moves
Upon the fields of barley
You can tell the sun in his jealous sky
When we walked in fields of gold
Sting



Darko Slavec

FROM THE SERIES "BREAD, EARTH AND COSMOS"

Oil on canvas, 1986/2001, 115 cm × 135 cm

A long period of education, meticulous study of the achievements of several famous masters of the past (particularly Vermeer and Ingres) and his fascination with contemporary space photographs and space technology are the mainstays of Darko Slavec's artistic production. The structural surface, be it the lunar crust or the crust of bread or the universe, which can be articulated in so many different ways, are the predominant constants of Slavec's artistic pondering. On these premises he creates luxurious, colour-intensive and technically extremely delicately honed allegories and their variants. By alternatively repeating the elements of the allegory, he conjures up an ever-changing arrangement. It seems as if the painter wants to draw attention to the relativity of time and space, to links with the past and the future channelled through the present moment of the image. The charm of his art is not in the poetic dimension, which the viewer imagines behind the painting as a material object.





Amira Sadar T-SHIRTS FOR BAKERS

While designing a collection of T-shirts for bakers, I gathered memories of my grandmother, who had always told stories about bread to her grandchildren and thought about the white clothing that bakers wear. I have printed and embroidered drawings with Slovenian proverbs about bread on white baker's T-shirts:

Good as bread

Bread crumbs are also bread

If you drop the bread, collect it and kiss it

After running the world, the best is home-made bread

There is always bread for a good person





Alvaro Botella
RICE-SPECTACLES

Technique: mixed, material: spectacles with rice bread.

I use spectacles as an expression of art ideas. In this case, it is a general view of the coming cereal crisis.



Natalia Beltiukova
BACK SIDE OF THE SUN

Nobody knows what the back of the sun looks like.
It may be as flat as a pancake...



Jorie Johnson

SOMBREROS DEL PAN DE PABLO

Bread Hats of Pablo: Wool, flax, velvet ribbon, postcard in frame, felt-making

While travelling in Spain in 1997, I visited the Picasso Museum in Barcelona and found this postcard. My first thoughts were “is this a real hat?” and “should I make a hat series devoted to his early painting?” The opportunity came with the arrival of the invitation to join BREAD VII. Ultimately, Pablo must have understood the “bread as art” theme while painting his “Woman with Loaves” at age 26.





Madeleine Edberg

EAT OR NOT EAT

Technique: digital print.

With the present “pseudo-ecological” movement using food products as petrol, my question is »eat or not eat«?





Paul Martin

THE BAKER'S DOZEN

Around both bread and rice are constructed many rituals, ceremonies, lifestyles and cultures – beyond just the essential need for food. In the English language, for example, the word bread is slang for money. Anyone falling upon hard times is said to be living on the breadline. Wars and world financial crises are depicted by images of queues of people waiting desperately for bread – nostalgic images that are too often still current with the acceleration in the world cost of basic foods, shortages and famine. The production of grain is critical and can become a weapon of political and economic control.

Who is handing out the bread? Who is receiving the bread? But beyond that – who is sharing the bread?

In Christianity, as an example, the beginning of the Lord's Prayer has the line "give us this day our daily bread", the Communion Service celebrates the breaking and sharing of bread, there is the miracle of multiplying the loaves of bread and fishes, and then there is the Last Supper. Bread is at the heart of a meal and is invariably the first food to arrive at the table. What accompanies bread is deeply rooted in culture and tradition. The smell of freshly baked bread is very evocative. Bread of different shapes, textures, colours and sizes. Although both rice and flour are simply just grain, it is the human creation of bread that has evolved into such a sculptural art form.



Alenka Kham Pičman



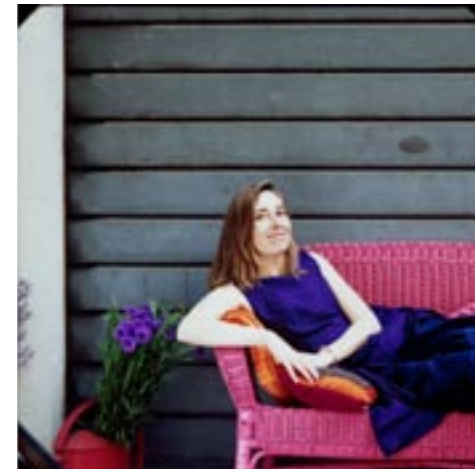
Alenka Kham Pičman's work is infused with the spirit of the places where she has travelled, with a special love of the Mediterranean landscape and architecture. With the bright light and contrasting colours that constitute the code of her vivid palette, a piercing view and insistence on drawing are revealed. In her recent work she has completely freed herself from drawing to be able to give colour all its symbolic and poetic value. Her field of imagination is wide and deep, filled with humanity. (Marie José Bouscayrol)



Colomba Leddi

BREAD AND FASHION

Her collections are independent of any trends or fashion; they are based on forms and materials inspired by the different times and cultures that she reinterprets. It is a new way to consider the tailoring profession: starting from a predefined base, there are several variables that determine the choice of fabrics and colours to suit a customer's taste and needs. Her creations are often one-off pieces manufactured following traditional methods. She pursues her own ideas, mixing traditional patterns with an oriental inspiration, creating caftans and embroidered jackets with contrasting linens. She uses details such as high-quality embroidery wisely. She is very careful in the materials she uses: cotton gauze, Indian silk, linen, and cotton for summer, velvet, coarse Scottish wools, and jacquard fabrics for winter.

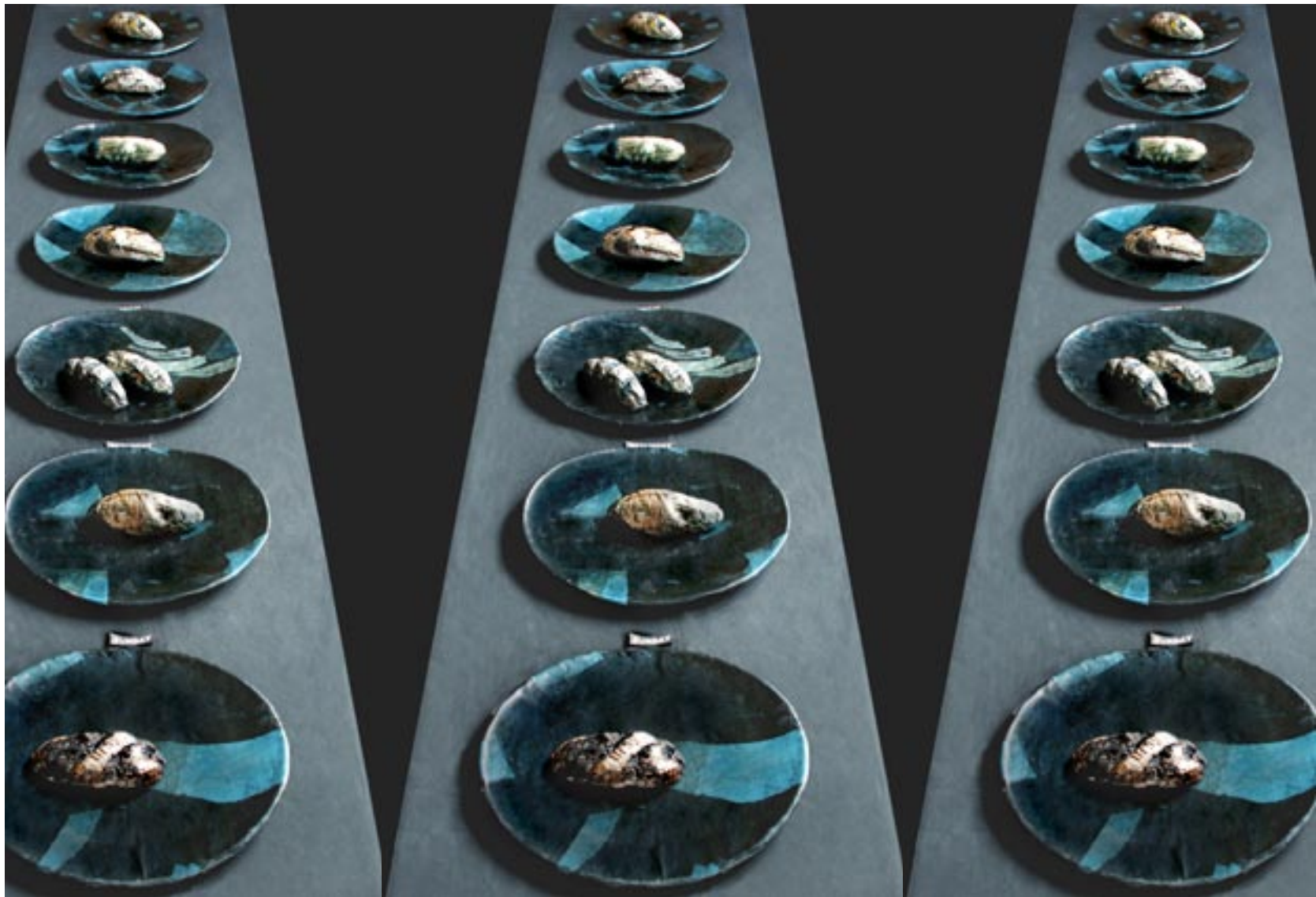


Ciempies
HUNGRY OR ANGRY

Technique: short -film

Dissatisfaction and corruption - the result
is hunger.





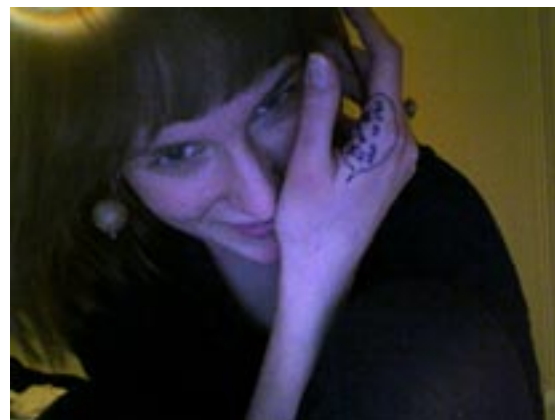
Anna Moro Lin
FORCED FEEDING

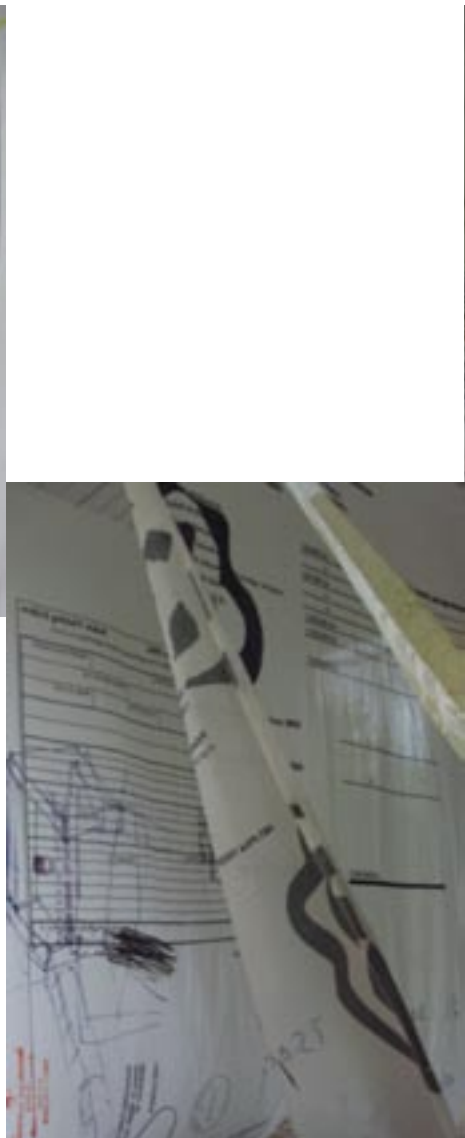
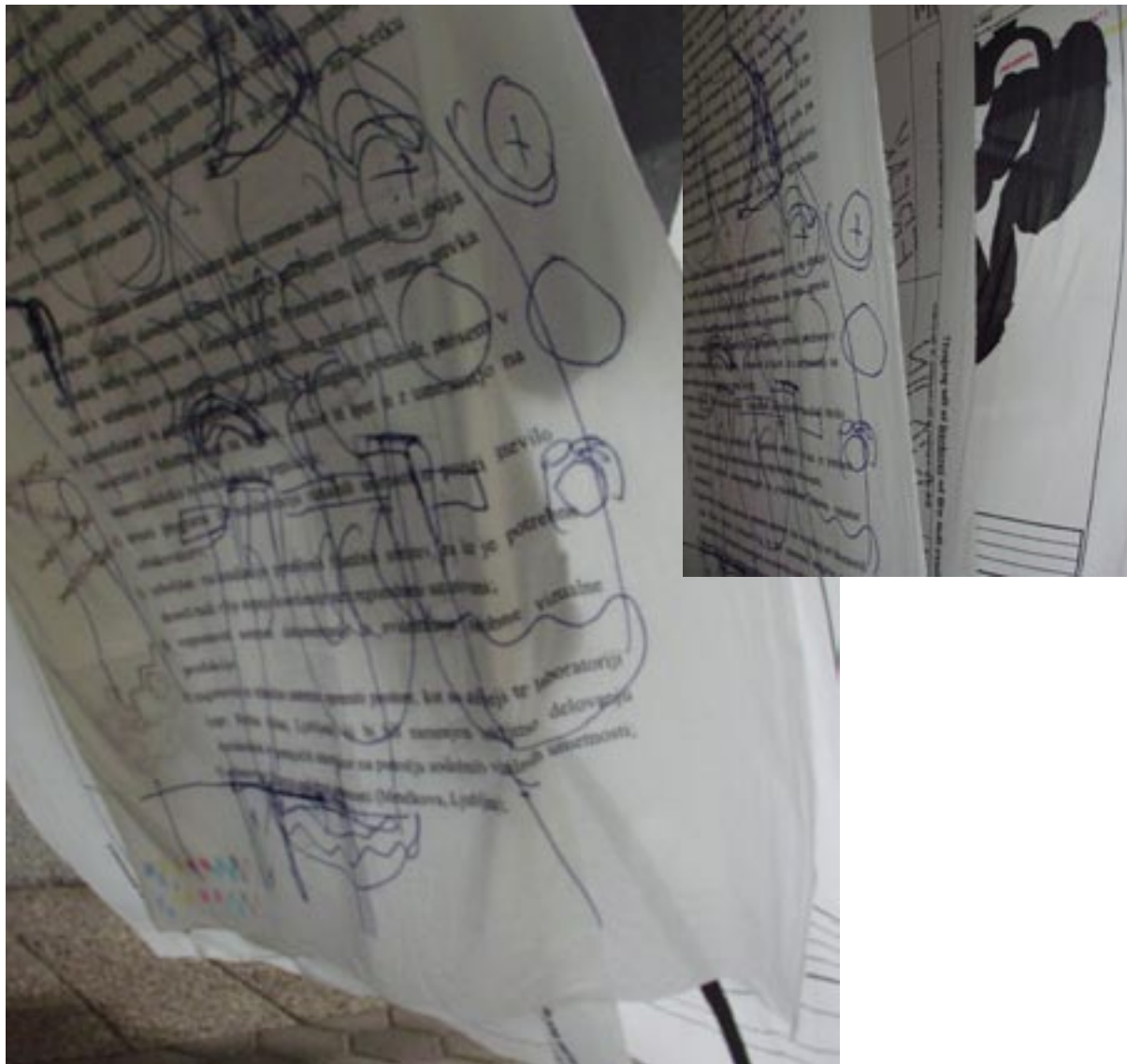
We definitely live in troubled times. Political and economic news about war, terrorism, pollution, growing inflation and falling incomes invades our houses every day, and we are forced to deal with all these distressing events. So I laid an imaginary table with seven plates, representing the days of the week, and I put a roll made of mashed newspapers in the middle of each one as if it were our “daily bread”.

Tjaša Arsec

BREAD AS BODY

Flour, water and yeast, bit of salt, shaped in archetype and baked. My bread is woolen and rolls are hot, shaped with lots of patience, smelling good, fresh, soft and pleasant to fill your appetite.





Marija Jenko

SCRATCH-BOOK

An installation of folded translucent curtains that together function as a giant “scratch-book”. The fragile “origami” of this book is made of all kinds of enlarged documents: application forms, calls for proposals, cultural programmes, contracts, financial forms and different lists that represent the artist’s everyday attempts at survival. Tables become architectural landscapes for new compositions of various, more or less random notes, doodles and drawings. Drawing back the curtains, one after the other, is like going through the complicated procedure of a project proposal.

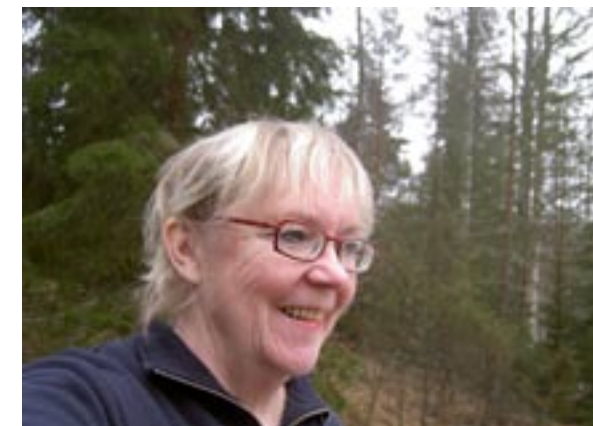




Kaarina Kelomäki

QUESTION ABOUT THE BREAD

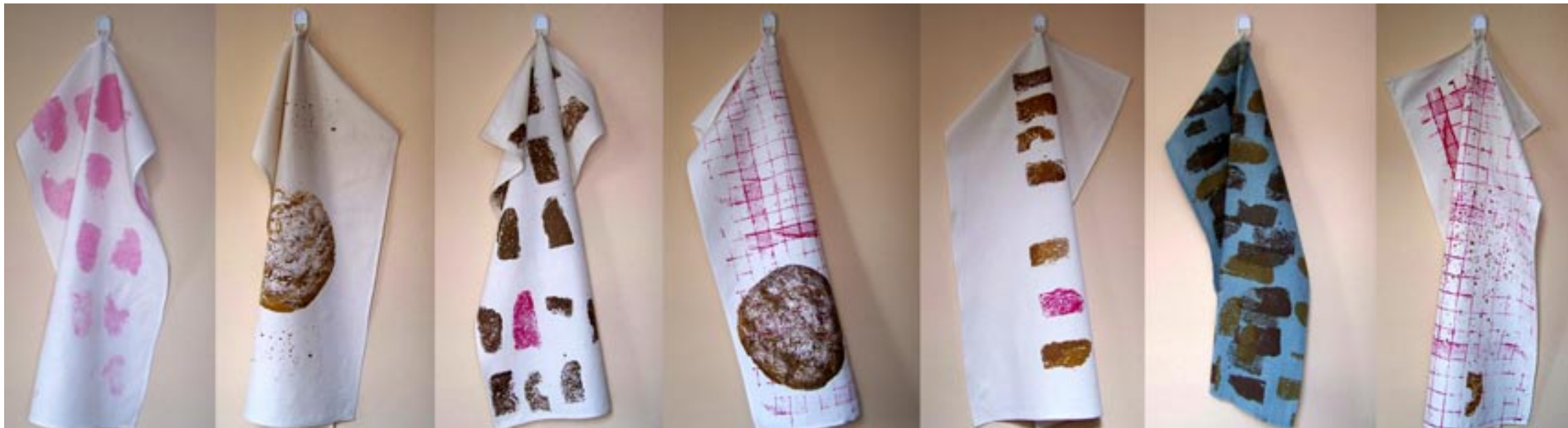
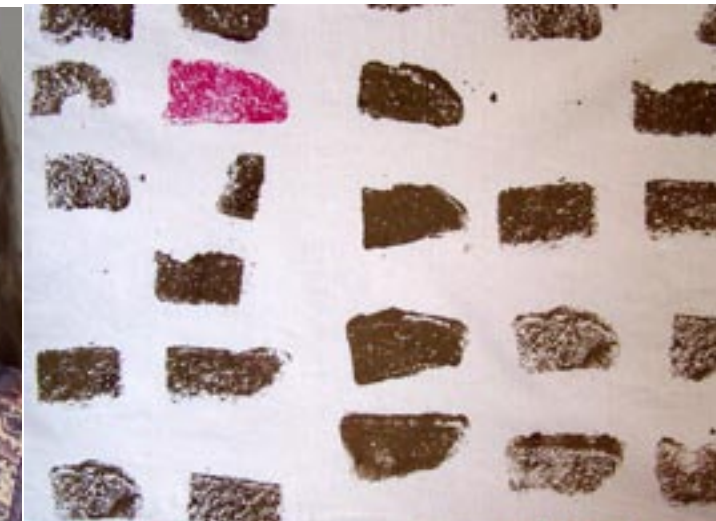
What is going on? Each bread has a contemporary question attached to it. Clean and safe food? Unemployment? Values? Environmental pollution? Evil? Womens work? Power? Piece? The bread symbolises our daily food. It is the most important.



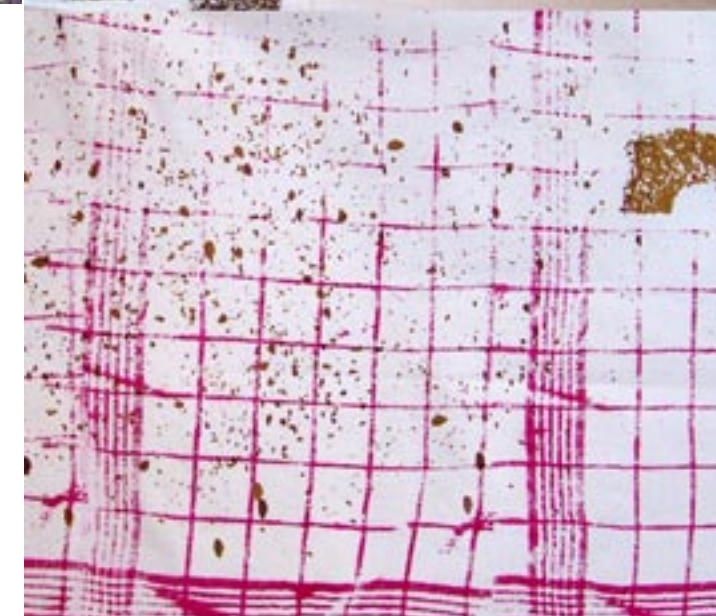
Zlatka Sintić

SEVEN DISHCLOTHES

Seven dishcloths, tea towels, represent everyday life, repetition and an infinite cycle. A marvellous story of commonness is making a loaf of bread, which is an idea, a work, a game, a fruit, a pleasure . . . and an everyday bread.



My bread is my time, a time dedicated to me. I create for my existence and for a new life that grows in me; when I design I am in touch with me and with the universe.



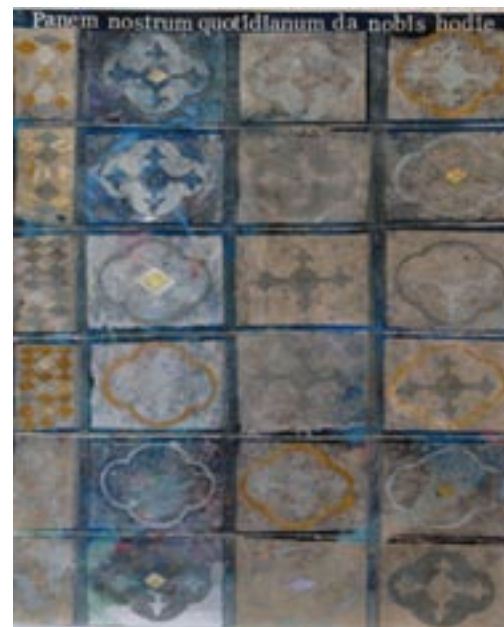
Bente Holm Lauridsen

GIVE US THIS DAY OUR DAILY BREAD



4 collages size: 54cm. x 70cm.

The work is named "Give us this day our daily bread", inspired from "Pater Noster". In the Bible the same sentence appears in all languages. The collages symbolise stain glass windows, using bread and cross.



Annu Vertanen
THE DAY OF ABSENCE

*Installation, 2008, 4,5 m x 16 m, woodcut printed by hand,
japanese paper, 70 cm x 100 cm*

In »The Day of Absence« I have focused on reflections of the observation process, the cognition of seeing and the genesis of remembering.





Jana Pesonen
FROM THERE TO HERE TO WHERE

I don't want to explain more about the work. It is on the spectators to think about the many meanings of bread and what the future might bring to us.



Vera Noskova
BREAD AND WATER

Ceramic and glass, 27 cm x 27 cm.

»No comments, no comments, no comments...«



Title of the work: The Year of Bread

Scenarist, director: Amir Muratović

Director of photography: Janez Kališnik

Sound director: Marjan Cimperman

Sound designer: Robert Sršen

Musician: Bogdana Herman

Graphic designer: Irena Romih

Produced by: RTV, 2005, 52 min

Chief editor: **Alma Lapajne**

Producer: **Mateja Vodeb**



Amir Muratović THE YEAR OF BREAD

The documentary film *The Year of Bread* records the bread-connected rituals that some families keep alive in different regions of the Slovenian ethnic space. A flat cake or a loaf of bread has a central position on the table. For Christmas, the first bread of the year is made of all the corn collected at home to signify a promising crop. Everybody in the house, including animals, take part of this bread. The height the children can jump for a piece of bread equals how much they will grow in the coming year. For St.Valentine's day, the birds are marrying. Small flat cakes are baked to be left for the children on the window sill. On her wedding day, the bride gives bread to her groom. When a child is born, bread is baked for all the children in the house. Honey breads in a shape of funny devils make children very happy on the day of St. Nicholas.

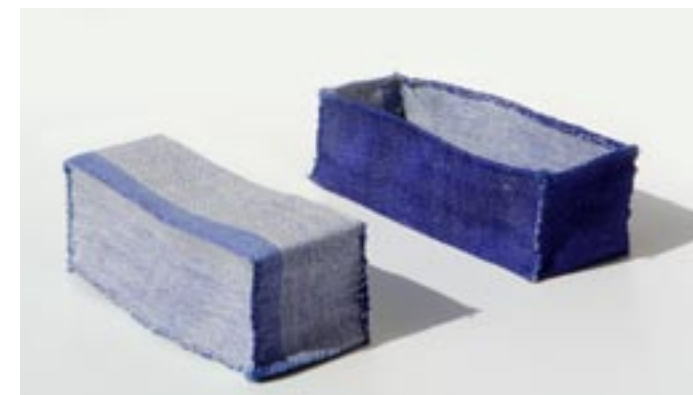
The knowledge of bread-making is transmitted by mothers to their daughters. Many connect the symbolic power of bread with Christianity, but the origin is probably much older.





Paul Jensen
FORM AND CONTENT

A theater is a form.
The play, the actors and the audience are the content.
A baking tin is a form. The bread is the content.



Paula Susitavial

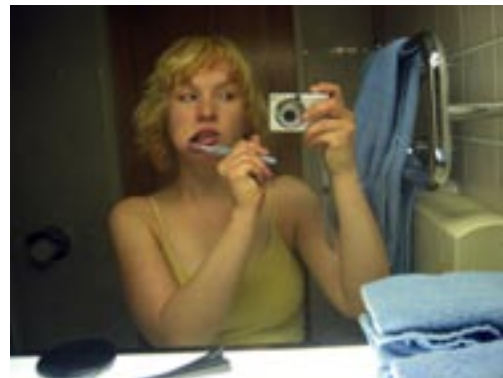
BREADSCAPES

Installation, 2008

Dry näkkileipä bread, mp3 player, headphones, music

We, up north, are quiet people. Through millennia, during the short, white-lighted summertime, we've taken our fields from the forest by force, slashing and burning the vast woodlands.

We, up north, are quiet, but our bread is loud. Through millennia, during the long, black wintertime, we've hung our bread - dry, hard and dark - from the ceilings of our smoke-filled dwellings. When your teeth touch our bread, there's noise. This is the sound of my heart.



Metka Vrhunč
THE SMELL OF FRESH BREAD

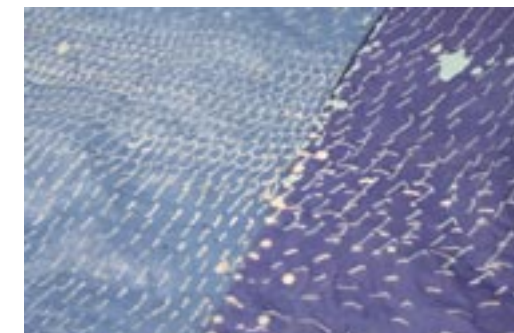
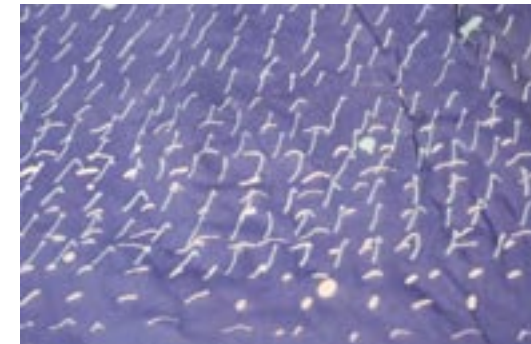
A fashion collection made of leather in the colour of freshly baked bread.



Vera Sešlar

WAXED BOOKS

Innovative drawings on fabric in wax-resist technique are like essential signs from nature, an alphabetical repetition of marks tightly connected by colour. They inhabit the surface in a certain order that reminds us of writing.



Alenka Kham Pičman

Alenka Kham Pičman graduated from the Faculty of Architecture and the Academy of Fine Arts in Ljubljana, earning an MA degree in Graphic Arts from the same academy. She has exhibited in Sweden, Austria, Germany, Japan, Tunisia, Italy, France, Croatia, Bosnia and Serbia. She collaborated with the famous Slovenian architect Jože Plečnik, which formed her amazing sense for drawing that marks her work. She has also worked with Danish architects on various projects around Scandinavia. Nowadays, she is creating fine art as a synthesis between dreams and reality through the experience of her various travels.

[Alenka Kham Pičman, Sveto 13, SI-6223 Komen, Slovenia, +38651413080](#)

Alet Pilon

Since 1978 Alet Pilon has been a professor of conceptual art and drawing at several art institutes in Holland. All her work is related to fashion

or the body. From 1991 till 2008 she was an initiator and leader of the Fashion Department at the Gerrit Rietveld Academie in Amsterdam. Since 2000 she has had exhibitions in Haarlem (NL), Amsterdam (NL), Torino (IT), Bari (IT), etc.

[Alet Pilon, postbus 13, NL-1110 aa Diemen, The Netherlands, Studio: knsm-laan 101, NL-1019 lb Amsterdam, The Netherlands, + 0652061966, +0204196268, \[www.heinvandenheuvel.nl\]\(http://www.heinvandenheuvel.nl\), \[hein@heinvandenheuvel.nl\]\(mailto:hein@heinvandenheuvel.nl\)](#)

Almira Sadar

Almira Sadar was born in 1963 in Slovenj Gradec, Slovenia. In 1986 she earned a degree in Fashion Design from the Department of Textile Technology and in 1987 graduated from the Faculty of Architecture at the University of Ljubljana. In 1994 she completed postgraduate studies in Industrial Design at the Academy of Fine Art in Ljubljana. Since 1987 she has been Associate Professor in Fashion Design in the Department of Textiles

at the University of Ljubljana. She has also participated in many solo and group textile exhibitions in Slovenia and abroad. In 1997 she established her own studio and in 2003 became the art director of LJ STUDIO d.o.o., designing collections of womenswear and accessories for the ALMIRASADAR line. In 2006 she received the Trend award for fashion design. [Almira Sadar, Filipičeva ulica 3, 1000-Ljubljana, Slovenia, +38631566442, \[www.almirasadar.com\]\(http://www.almirasadar.com\), \[almira.sadar@guest.arnes.si\]\(mailto:almira.sadar@guest.arnes.si\)](#)

Álvaro Botella Lucas

Álvaro Botella Lucas was born in 1969 and graduated from the Licenciado en Bellas Artes en la Universidad Complutense in Madrid. In the last ten years he has exhibited his works in Madrid, Malaga and Segovia, Spain; in Ystad, Kiruna and Malmö, Sweden; and in Cologne, Germany. ukama@ukama.info

Amir Muratović

Amir Muratović was born in Sarajevo in 1966. As a trained director and architect, he was employed at the Slovenian television station. He has directed several documentary and animated films. [Amir Muratović, Kebetova ulica 21, SI-1000 Ljubljana, 38640360583, \[amir.muratovic@guest.arnes.si\]\(mailto:amir.muratovic@guest.arnes.si\)](#)

Anna Moro-lin

Anna Moro-Lin was born in Rapallo, Italy, in 1929 and lives and works in Venice. She has played an active part in the field of fibre art. After working on painting and graphic art, she turned towards paper and recycled materials. Her large installations have been exhibited in Italy, Austria, Slovakia, Switzerland, Poland, Bulgaria, Finland, Norway and Mexico. General information on the artist's work can be found in the record of the ASAC-Biennale di Venezia. [Anna Moro-Lin, Via Dandolo, 9, I-30126 Venezia Lido, Italy, +0393495721937, \[annamorolin@libero.it\]\(mailto:annamorolin@libero.it\)](#)

Annu Vertanen

Annu Vertanen received her MA degree in Art from the University of Art and Design Helsinki, specialising in graphic art – woodcut. Her works are in numerous collections in Finland: The Finnish State Collection; The Museum of Contemporary Art (Kiasma) Helsinki; The Parliament Collection; The Alvar Aalto Museum, Jyväskylä; Helsinki City Art Museum; Wihuri Corporation at the Rovaniemi Art Museum; Lahti Art Museum; Kuopio Art Museum; South Carelia Art Museum, Lappeenranta; Imatra Art Museum; Oulu Art Museum; Tampere Museum of Contemporary Art; Municipalities of Espoo, Kotka, Kuusankoski, Parikkala and Valkeala Tampere society. Abroad her graphic art is part of these museums: Museum Anna Nordlander, Skellefteå, Sweden; University of Alberta Museum, Canada; Bayly Art Museum, Charlottesville, USA; Sheldon Memorial Art Gallery, University of Nebraska-Lincoln, USA; Grafikens Hus, Mariefred, Sweden; National Museum in Gdansk Poland; National Museum in Banska Bystrica Slovakia;

International Center of Graphic Arts, Ljubljana, Slovenia; Prague National Gallery, Czech Republic; Århus Kunstforening af 1984 Denmark; Landstinget Gävle, Sweden; Skellefteå Kommun, Sweden; Örebro Landsting, Sweden; Statens konstråd, Sweden; The Municipal Museum of Art, Győr, Hungary; Vesterås konstmuseum, Sweden; Landstinget Karlstad, Sweden; Elfa Ab, Sweden; and in private and corporate collections in Finland, Sweden, Denmark, Holland, Germany, Italy, USA and Japan. [Annu Vertanen](mailto:annu@annuvertanen), Niskakoskenkatu 7, FIN-55400 Imatra, Finland, +358(0)400137980, annu@annuvertanen

Bente Holm Lauridsen

Attended Danish Design School, Copenhagen from 1956–60. Designed for Unica Væv, Hørsholm Klædefabrik textile factory, Denmark from 1962–70. Manager of the UNHCR Workshop for Refugees in Ethiopia from 1970–73. Workshops in Sweden and Denmark. BREAD project from 2001–2006. Ministry of Foreign Affairs, Denmark 2006. Arts

and Craft Fair in 2004. Blue, Gjethuset, Denmark in 2000. Northern Fibre III "Hidden Treasures" in 1999. The Danish Church, Antwerp, Holland in 1999. The Townhall, Brusells, Belgium in 1999.

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Ciempíés

Ciempíés Karolina Kinnander's art works are in these collections and museums: Fondos para el Museo Municipal de Fuengirola, Colección de la Generalitat de Catalunya, Colección del Ateneo de Málaga, Museo de Arte de Ystad, Sweden; Museo de Arte de Malmö, Sweden; Museo de Arte Contemporáneo Palacio Obispo Velloso, Ayllón, Segovia; Patrimonio artístico de la Universidad Complutense de Madrid; Grafikens hus, Mariefred, Estocolmo, Sweden and Fondos del Centro Andaluz de Arte Seriado, Alcalá la Real, Jaen. She works in graphic art, photography, video art, installation, happenings and

performance, art books and mixed techniques.

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Colomba Leddi

Colomba Leddi was born in 1963 and is a Milanese designer. She graduated from the Marangoni Institute. In the early 1980s she started working with several designers. In 1992 she joined the "Frammenti". After four years she opened her own atelier in Via Revere, Milan, Italy. She participates in exclusive fairs and collective exhibitions. Colomba Leddi also combines her creative work with making theatrical and cinematograph costumes. She has also taught at the Istituto Europeo di Design in Milan and is at present a teacher at the Politecnico di Milano and Fashion Institute of Technology in New York.

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Darko Slavec

Academic painter and graphic artist Darko Slavec was born in 1951 in Postojna, Slovenia. He enrolled in the painting specialisation course under Professor Gabriel Stupica and graduated in 1977. In the 1977–1980 period he studied graphic art with Professor Bogdan Borčič. Darko Slavec has staged 106 one-man exhibitions and participated in 121 joint exhibitions at home and abroad. He is currently employed as a full professor of drawing, painting and special concepts at the Department of Textiles and Fashion at the Faculty of Natural Sciences and Engineering, University of Ljubljana. Darko Slavec, Jamova 48, 1000 Ljubljana, Studio: Resljeva 18, 1000 Ljubljana, Slovenia, 38631604277, slavec@amis.net

Irina Yblochkina

Irina Yblochkina was born in St. Petersburg, Russia in 1954. From 1974–1979 she studied at the St. Petersburg State Academy of industrial Design

(specialising in textiles), and has been working as a designer of decorative curtains, wall hangings and tapestries. Since 1988 she has been a member of the Union of Artists of Russia and since 1993 has participated actively in various creative projects of the association “Textile-design” and in the organisation of the International Symposium for Textiles “White Nights” in 1993, 1995 and 1997. Since 2000 she has been organising the international “Bread Project” exhibitions. She has participated in many national and international exhibitions and since 2007 she has been teaching as a full professor at the Institute of Decorative Arts (IDPI) in St. Petersburg. Irina Yblochkina, 195274 Russia, Sankt-Petersburg, Av. Kul'tury 11\1, ap. 37, +78125584867, www.jablotchki.narod.ru, iablotchki@yandex.ru

Jaana Pesonen

Jaana Pesonen earned an MA degree in textile design in 1985 from the University of Art and Design Helsinki. From 1980-2006 she was employed as

a senior lecturer at the same faculty. Among individual and joint exhibitions her permanent presence at Scandinavian textile events should be mentioned, along with various fibre art collections (Design Museum, Helsinki; Hämeenlinna Art Museum, Finland; Savaria Museum, Hungary; and the Morelia Museum of Modern Art, Mexico) and public interiors of banks, insurance companies and parishes. Jaana Pesonen, Tiilimäki 14 A, FIN- 00330 Helsinki, Finland, +358405160207, jaana.pesonen@kolumbus.fi

Jorie Johnson

After graduating from the Rhode Island School of Design, USA, Jorie Johnson concluded her MA studies study in 1984 at the University of Art and Design in Helsinki, Finland. She established her own Joi Rae textile design studio, first in Boston and later, in 1993, also in Kyoto. Her work is in the collection of various museums in Boston (USA). As a part-time lecturer for felt-making, she is employed at the Kyoto University of Art and Design,

in the Textile Department.

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Yuh Okano

With a background that includes living in one of the most important Japanese textile regions, Yuh Okano produces her textile lines with the precise craftsmanship and attention to detail of which Kiryu, Japan is world-renowned.

In 2006 she was an artist-in-residence at Benedict House, Queanbeyan, Australia. In 2005–2006 she exhibited in the Design & Architecture Gallery of the Museum of Modern Art in New York. In 2002 she participated in the exhibition Constructed Fabric at the Kobe Fashion Museum, Japan; in 2001 at the exhibition Contemporary Fabric in the Tokyo National Museum of Modern Art, Japan; and in 1998 in Contemporary Japanese Textiles, a very

successful travelling exhibition from the Museum of Modern Art in New York to the St. Louis Art Museum and to the Museum of Modern Art in San Francisco.

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Kaarina Kellomäki

Kaarina Kellomäki was born in 1943 and lives in Helsinki, Finland. She earned a BA degree in 1965 and an MA in textile design in 1984 at the University of Art and Design Helsinki (UIAH). Her career as a designer of printed fabrics (1965-1984) focused mostly on an international clientele (1000+ designs in production). As a teacher of printed fabric design, she has been at UIAH as a part-time lecturer since 1974 and then as a full-time faculty member from 1984-2005. During this period she also served as a professor of textile art and director of the textile and fashion department at UIAH. She received the “Finnish Textile Artist of the Year” award in 2005.

Among her exhibited works are “In Praise of Hands” at the World Craft Council in Toronto 1974; “Ryijy Rugs from Finland” at the Smithsonian Institution in Washington DC (1980); “Finnland Gestaltet” in Hamburg and Düsseldorf (1982); “Scandinavia and Japan Craft Design Exhibition”, Kanazawa, Japan (1982); “Scandinavian Craft Today” at the American Craft Museum, New York (1988); 13th Symposium-Workshop ‘97, Internationale Textilkunst, Graz, Austria (1997); “Bread Project” (2001-2006); Fiberart International, 7th biannual, Pittsburgh, USA (2001); and the Biennale internationale du Lin de Portneuf, Quebec, Canada (2005).

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Kirsi Niinimäki

Kirsi Niinimäki has been working in the field of textile design and art since 1986. Lately she has been working

with computer-aided design, mixing together digital self-portraits, landscapes and drawings. Studying in the doctoral program, she is dedicated to research in sustainable design in the future. She’s been a project leader on the development of natural dyes, a visiting tutor and a textile artist all over the world. She’s recently been employed as a principal lecturer in textile design at the EVTEK institute of Art and Design, Vantaa, Finland.

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Madeleine Edberg

Madeleine Edberg has exhibited at home and abroad. Her art works are in several public collections and museums: Ayuntamiento de Benalmadena, Spain ; Ayuntamiento de Fuengirola, Spain ; Industry SAB, Malmö, Sweden; Sydkraft, Tomelilla, Sweden; Iglesia Internacional, Los Boliches, Spain; Colegio de Arquitectos, Málaga, Spain ; Museo de Artes Populares, Málaga, Spain; Biblioteca Nacional,

sección de libros raros y incunables, Alcalá de Henares, Spain ; Museum of Ystad, Sweden; Malmö Artmuseum, Sweden ; Museum of art, Szombathely, Hungría; Centralne Muzeum Morskie, Gdynia, Poland; Centro Andaluz de Arte Seriado, Alcalá la Real, Spain; Grafikens Hus, Mariefred, Sweden; Instituto de la Mujer, Junta de Andalucía, Spain; SPD, Ruzomberok, Slovakia; Diputación, Málaga. [Madeleine Edberg, Hacienda Cañada de los Cardos, Las Velas 29, ES-29620 Torremolinos, Spain, +34652 691644, www.ukama.info, ukama@ukama.info](#)

Marija Jenko

Marija Jenko was born in 1961. In 1985 she graduated in architecture from the University of Ljubljana, earning an additional degree in fine arts a year later as well as an MA in graphic art in 1990. Among the various fields of art she works in, textile design is one of her favourites, having specialised in textiles at the University of Art and Design Helsinki in Finland. Her graphic works are in the collections of the Albertina in Vienna and the Museum of Modern

Art in Paris. For the exhibition Parallel in 2001, she received the “Trend” award from RTV Slovenija in 2002, along with her collaborators in the project.

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Metka vrhunc

Metka Vrhunc was born in Ljubljana, Slovenia, and graduated in 1963 from the Faculty of Architecture at the University of Ljubljana. A shot at professional practice in the field of building construction oriented her career toward industrial clothing design. She became a leading fashion designer in the leather industry at home and well-known abroad, regularly represented at important fashion fairs in Europe and America. She established the first design centre for leather and fur in the former Yugoslavia and became a leader of the fashion section at the Slovene Association of Designers. She contributed significantly to the formation of the study programme for textile

and fashion design at the Department of Textiles at the University of Ljubljana that was created in 1979, becoming a full professor in 1995 and serving for many years as department head, supporting research, international collaboration and exchange. She has received more than 50 awards, among them the Prešeren Award, the highest Slovenian accolade for achievements in the field of culture.

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Natalia Beltiykova

Natalia Beltiykova was born in St. Petersburg and graduated from the St. Petersburg State Academy of industrial Design. She is a member of the Union of Designers of Russia and the Union of Artists of Russia, working as a polygraphic designer, animator, graphic designer of windsurf and snowboards, illustrations for children’s publications and author of the book “Papier-Mache”, 2001, Moscow. She also works as a teacher of paper sculpture at the

Faculty of Fashion Design, the Academy of Service & Economy, St. Petersburg, Russia. In 2003 she received first prize in the category “Interior objects” at FIDEXPO: the evolution of interiors. At the 1st International Textile Doll Festival “Rib of Eva” in 2004, she won an award in the category “Black & White”. She also received the golden diploma in the category “Pedagogue” at the Modulor 2005 Design Biennale.
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Paul Jensen

Bank clerk, electronic data operator, bookkeeper, forester, student at Kunsthøjskolen, Holbæk, Denmark; drawing lessons with Ulrik Hoff; 1983–84 student in the atelier of textile artist Jette Gemzøe; 1985 student in the atelier of textile artist Britt Smelvær; 1985–89 Danish Designschool (Skolen for Brugskunst); weaver, textile artist, exhibition coordinator and book writer. He has exhibited abroad in Luxembourg,

Germany, Russia, Finland, Sweden and Belgium. Last year, in 2007, the Danish Queen visited his workshop on an official visit to the city of Frederiksværk.
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Paul Martin

Paul Martin is a Principal Lecturer in Interior Design within the Faculty of Art and Design at De Montfort University, Leicester, UK. He was Course Leader until 2005 and now divides his time there with coordinating and teaching Exhibition Design at the Instituto Europeo di Design, Barcelona. For many years he worked as a scenography designer at the BBC and other television companies. Through EU funding he has coordinated multi-discipline student design workshops in London, Milan, Helsinki, Athens and Orleans. He has presented illustrated papers at international conferences on colour in Kyoto and Gothenburg. In 2001

he jointly created the installation Parallel in Ljubljana with Marija Jenko, which won a 2002 Trend award.

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Paula Susitaival

Paula Susitaival graduated from Kuopio Music High School in 1994 and began her studies in the Department of Fashion at the Lahti Design Institute. She also studied at Helsinki University in the Department of Musicology. In 2003 she earned a BA degree from the University of Art and Design Helsinki (UIAH), School of Design. Since 1997 she has completed a number of projects in various design fields – graphics, textiles, fashion, costume and stage design for modern dance, and the circus – as well as music and writing. Since 2000 she has been the secretary of the Association of Finnish Designers ORNAMO and the Association of Finnish Textile Artists TEXO. In the Comfort competition her

golfwear with Jarno Viitala received an honourable mention in 2000. She was also awarded 2nd prize in the design competition The Modern Carelian Product.

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Pertti Oscar Kalin

Pertti Oskar Kalin was born in Finnish Karelia at Lake Ladoga in 1936. He earned an MA degree in 1989 at the University of Industrial Arts, Helsinki. Until 1993 he was Senior Lecturer of Art Education, University of Jyväskylä, Finland – emeritus since 1999. He is a member of the Jyväskylä Artists' Association and works in several media: painting, sculpture and installation. He continues his activities in exhibiting and teaching in art: Developing of Art Expression, Land Art, Environmental Art and Mind and Dimension.
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Tanja Nuša Kočever

Tanja Nuša Kočever was born in 1970 and graduated from the University of Ljubljana in textile and fashion design in 1995. In 1996 she completed her MDes degree in textile design at Heriot-Watt University, The Scottish College of Textiles. In 2000 she earned a doctorate at the University of Ljubljana, where she now teaches at the Department of Textile. She creates and exhibits hand-woven and jacquard fabrics, which are sometimes combined with print. Nature is always an inspiration for her work, its delicate and intimate content expressed in fine interlaced structures of fabric.

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Tjaša Avsec

Tjaša Avsec was born in 1983. Between 2002–2008 she studied fashion and textile design at the Faculty of Natural Sciences and Engineering, University of Ljubljana. In 2005 she was an exchange student

at the Academy of Arts, Architecture and Design (VŠUP) in Prague and in 2007 at the University of Art and Design (UIAH) in Helsinki.

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Vanja Hočever

Vanja Hočever is a fashion and textile designer, working as an editor of a lifestyle magazine. She was born in Ljubljana, Slovenia in 1977. In 2002 she participated abroad with a project called The Rise of the Senses on the theme “Body” in the European design exhibition European Way(s) of Life at the Carrousel du Louvre, Paris. In the same year she also attended advanced study courses at the Designskolen Kolding in Denmark on textile and bag design. In 2006 she participated in the project Red Dress at the Global Fashion/ Local Tradition exhibition at the Centraal Museum in Utrecht, Netherlands and at the exhibition Red Dress in Amsterdam organised by Imagine IC, Amsterdam. At the 20th Biennale of Industrial Design

in Ljubljana in 2006 she presented her own bag brand “Krava+trava”. In 2007 she participated in the exhibition DRESSCODE – Dress as an Artistic Symbol at the Historisches und Völkerkundemuseum, St. Gallen, Switzerland.

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Vera Noskova

Vera Noskova was born in 1955 in St. Petersburg, Russia. In 1980 she graduated from the St. Petersburg State Academy of Industrial and Applied Art, and in 1985 became a member of the Artist’s Union of Russia. For several years in succession she has participated in and organised the Shuvalovo international ceramic symposiums. In 1999 she completed a two-year MA course at the Johannstadter Kulturtreff in Dresden, Germany and in 2005 a master class in Toulouse, France, and a master class in Benedektbeuern, Germany. She has participated in international symposiums and exhibitions

of ceramic art at home and abroad, in Finland, France, Denmark and Italy. She works primarily with hand-made techniques in ceramic art.

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Vera Sešlar Založnik

Vera Sešlar Založnik was born Maribor, Slovenia, and concluded her MA studies in textile and fashion design at the Universität für angewandte Kunst, the famous art and design school in Vienna. She has dedicated her sensitive creative ability to textile design. Her tapestries and hand-made carpets in larger formats have been installed in town halls and other public buildings of the former Yugoslavian territories in the Balkans. Her devoted concern for a sincere approach to design and honest application of various techniques such as dyeing with wax-resist, embroidery and especially delicate lace has always been astonishing and surprisingly colourful. Her lace work has received

a number of awards, among them her favourite – first prize in the St. Gallen lace competition. She is employed as an Associate Professor of Textile Design in the Department of Textiles at the Faculty of Natural Sciences and Engineering, University of Ljubljana.

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Zlatka Šintiĉ (Knapiĉ)

Zlatka Šintiĉ was born in 1976 in Ljubljana. She is a graduate of the textile and fashion department at the University of Ljubljana. In 2004, in collaboration with other designers, she received the Student Prešeren Award for the textile sculpture/installation The Birth of Textiles in the atrium of the City Museum of Ljubljana. She received the same prize in 2002 for a group industrial design project in the European Ways of Life exhibition at the Carrousel du Louvre in Paris. In 2000 she received an award for good

design for her collection of printed textiles Coffee to Coffee at the 17th Biennale of Industrial Design in Ljubljana. The Lions’ Club of Slovenia award for the best collection Closed Inside, Open Outside at the graduating student’s fashion show enabled her to study at the University of Art and Design Helsinki, in Finland in 2000. She designs textiles and fashion, textile art, costume design for theatre and film, and works as a mentor at the private Famul Stuart Academy of Art and Design in Ljubljana. Zlatka Šintiĉ, Jezero 28, Preserje, Slovenia; Via Roma 16, 31045 Motta di Livenza (TV), Italia, +38641940927, +39 3489026985, atka_76@yahoo.com

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