



# LAYER

Solveig Aalberg

A DOCUMENTATION FROM EXHIBITION HALL ARSENALS, RIGA 2015



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The installation *Layer* was shown at the 5th Riga International Textile and Fibre Art Triennial *Diversity & Unity* in april - june 2015.

*Layer* consists of 21 woven pieces, each 10 x 420 cm and a foil surface on wall and floor.

*Layer* 420 x 290 x 95 cm

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# ABSTRACTION SET FREE

*Layer* was first shown to the public in Solveig Aalberg's exhibition *Passing Through* in Trafo Art Hall in 2012. The work is large but airy (420 x 290 x 95 cm). A series of narrow, hand-woven vertical picture fields in cotton and linen hang freely away from the wall and create a space we can enter. Reflective foil in the same format has been mounted on the wall that *Layer* is placed against, allowing for the work to be repeated in a pebbled and more fluid, blurred version.

## Movement and transposition

In many ways, *Layer* presents a general idea of Aalberg's method. Everything begins with the drawing. She works with movement and transposition in the smallest details and in the overall lines, quite literally. When the drawing is translated into fabric, the lines become threads, and in the same process exquisitely coloured. There is a perfected palette throughout Aalberg's oeuvre that we see again in *Layer*. We find layers of colour of the threads behind and in front, from the sides and across.

## The creative is also found in hidden places

The horizontal in the weave is like a page of an abstract narrative written on both sides. The front and back generate a language of form. *The interaction of the front and back of the fabric tells the observer that the creative is also found in hidden places. The hierarchy is not given - the parts closest to the wall have an equal place when the work is created.*

## Lightness and pressure

In the drawings that precede *Layer*, the limitations lie in the two-dimensionality and in the system where the lines are created. In the realisation of the weave, these lines take off and become space. The fixed frame forms a contrast to the wild run of the threads on both sides of the warp. The mounting with its long loose fields allows the work to maintain its dynamic

character and makes the parts move in the encounter with the viewer. Lightness and pressure, the fixed form and the looseness are in dialogue and lines and threads both represent the same.

## Layer

Horizontally, the coloured layers rest in an interweaving of complementary meetings, with black and white as a general respite for the eyes, as a frame for the narratives of the colours. The title *Layer* can act as a verb: layering. In this context, the experience of the public can highlight precisely how the work is divided up as we move in front, from the side, inside and behind. The layers cease to be and provide space for the viewer's gaze. Surface and form are interdependent as an illusion, but the dynamics and the movement depend on the viewer.

## Representation

When we enter the space of *Layer*, we become part of the work as an unrecognisable reflection of ourselves, halfway between the fabric and the representation in the mirror image on the wall. *Layer* changes as we walk along it, or to and from it. Optical colour variations are created. We affect and interfere with the space and the lines, while unable to see ourselves clearly in the mirror image. This detail adds depth to the work and fixes our thoughts on the movement in the layers, the movement in ourselves. When we follow the threads downwards, we see that the floor is also a mirror. The feet meet our own feet and a new representation of the room is realised at one hundred and eighty degrees around.

In this way, *Layer* starts a game and a study: the journey of the materials from the tactile to the image, the space where we are, our movement, the mirror images of the mirror images. Abstraction set free.



# TECHNIQUES

## Dyeing

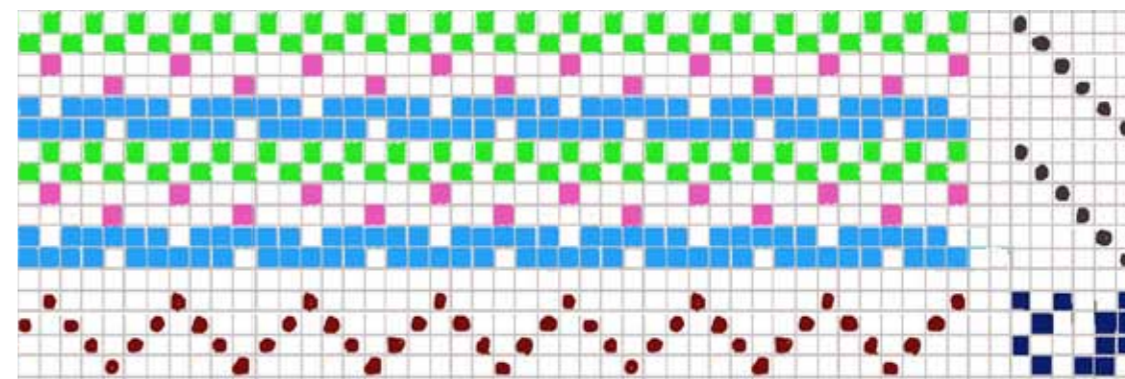
The white linen and cotton yarn is dyed by hand in the artist's own dyeing studio. Experimenting with the intensity and nuances of colours is an exciting process: dye powder, salt and calcinated soda, the correct dyeing temperature and finally rinsing out excess dye are all important elements in this procedure.

## Weaving

The loom is prepared for warping, threading the heddles and tying in front. The shuttle is thrown by hand for each thread. In *Layer*, "double weave on a single warp" is used, meaning that the fabric has an upper and lower layer, or to put it another way: in this work the back is just as important as the front. The underlay consists of linen threads twined together before being woven.

## Structure

The preliminary work on the drawings is important, but it is also possible to influence the structure of the fabric during the later work. After the weaving is completed, mounting and testing in the room begins. The foil is purposely chosen: it must not be too dull and not too glossy. The foil has different expressions depending on the room, the lighting and the roughness of the wall.









# CV

## Solveig Aalberg

Born in Levanger 1955

Lives and works in Asker

www.solveigaalberg.no

sol-aa@online.no



## Education

1975 Drawing, Linderud College

1976 Weaving, Linderud College

1977 Examen philosophicum, Oslo University

1979 - 1983 The National Academy of Art and Crafts, Oslo

## Solo exhibitions

2012 *Passing Through*. Trafo Kunsthall / Trafo Art Hall, Asker. Main exhibition

2006 *Constant and Variable*. Gallery Blakstad, Asker

2002 *Meeting*. Hå Gamle Prestegard, Varhaug

2002 *Meeting*. Møre and Romsdal Art Center, Molde

2001 *Meeting*. The Akershus Art Center, Lillestrøm

1997 *Polyphoni*. RAM Gallery, Oslo

1996 Gallery F-15, Jeløy

1993 Norwegian Textile Artists, Oslo

1992 Gallery Holmenbukta, Asker

1987 Kunstnerforbundet / The Norwegian Art Association

## Exhibitions abroad

2015 The 5th Riga International Textile and Fibre Art Triennial *Tradition and Innovation* on the theme: *Diversity & Unity*. The Exhibition Hall Arsenāls, Riga, Latvia

2015 *Nordic Art: Topdesigners Scandinavische Weefkunst*. Karmelklooster Drachten, The Netherlands

2014 *Jonas Christmas cards*. Galleri September, Copenhagen

2014 *The Spring Exhibition*. Kunsthall Charlottenborg, Copenhagen. Exhibited 4 works and was nominated for the International award

2010 *Global intrigue II, Tradition and Innovation*. 4th Riga International Textile and Fibre Art Triennial Exhibition Hall Arsenāls Riga

2008 *From Lausanne to Beijing*. 5th International Fiber art Biennale, Beijing, China. Received the award Honorable Mention

1999 *ITF*, The 6th. International Textile Exhibition, Museum of Kyoto, Japan

1996 *Voluptas*. Turkianska Galeria, Martin, Slovakia

1997 *8*. The Pieksamäki Cultural Centre, Poleeni, Finland

1991 The 6th. International Symposium of Textile Art, Riga, Latvia

1985 - 1986 The 4. Nordic Textile Triennale. Norway, Sweden, Denmark, Finland, Island, Faroe Islands

## Collective and group exhibitions, Norway (selected)

2012 2011 2009 2007 Kunst Rett Vest / Art Goes Vest

2011 *11 Asker Artists*, Trafo Art Hall, Asker

2011 Gallery Blakstad, Asker, With Kurioka and Nicolas

2002 Norwegian Textile Artists Jubilee Exhibition, Telemark Fylkesgalleri

1999 *Curtain*. Jubilee exhibition, RAM Gallery, Oslo

1998 1996 1989 1986 1985 1984 Østlandsutstillingen / The Eastern Norway Exhibition

1998 1992 1989 1986 Høstutstillingen / The National Annual Autumn Exhibition

1993 *Textile art*. Stavanger Art Association

1992 Norwegian Textile Artists jubilee exhibition, Buskerud Art Center

1992 *Kryss - Crossing Borders*, Bergen Old Prison

1992 *Krysspunkt*, Henie-Onstad Art center, Høvikodden

1988 *Three aunts / Tre tanter med følge*. Museum of Decorative Arts, Oslo

1988 Toten Art Association, Melkefabrikken Kapp

1987 *Women, Art, Church*, Lovisenberg hospital

1987 *Textiles in space*, Telemark Art Center

1985 Asker Art Association

1987 1985 The Annual Exhibition of Norwegian Arts and Crafts. Museum of Decorative Arts, Oslo

1985 1984 Kunstnerforbundet / The Norwegian art Association

## Commissions

2016 Helgerud Church

2015 Vardåsen Church

2015 Røyken Church

2008 Skien Leisure Park, bathing facilities

2004 Quiet Room. Bråset Hospital

2003 Ålesund Hospital

2003 Haukeland Hospital, (purchase)

1996 Holmlia Church

1996 State Archives, Kongsberg

1991 Bærum Municipal House (purchase)

1991 Solgården Living Facilities, Asker

1991 Bærum Hospital Chapel

1990 Rælingen High School

1989 Drammen Energy / Buskerud Energy

## Grants

2015 UD / Norwegian Crafts. Support concerning exhibition in Riga

2014 UD / Norwegian Crafts. Support concerning The Spring Exhibition in Copenhagen

2005 The National Guaranteed Income for Artists

2003 2001 1998 1994 1992 1991 1990 Vederlagsfondet / The Compensation Fund for Visual Artists

2000 Project support from The Norwegian Association of Visual Artists

1999 2001 Exhibition grant, The Norwegian Council of Culture

1999 The Japan-Sasakawa Foundation, studies in Japan

2001 1993 The National Scholarship for Artists, travel and study

1995 1990 Travel grant, Ingrid Lindbäck Langaards Foundation

1989 Asker Lions Art Grant

1988 1985 The National Scholarship for Artists

## Purchased by

The Norwegian Council of Culture x 2. Riksgalleriet / The National Museum of Contemporary Art. Asker Council.

The Architects Narud - Stokke - Wiig. Private collectors.

## Related experiences (a selection)

Artist consultant and project manager on several art projects for Koro, Public art Norway. 1990 - present.

Board member Trafo Art Hall 2014 - 18, Ram Gallery 2002 - 04 and Norwegian Textile Artists NTK 1992 - 93.

Leader of the board RSU Akershus Art Center 1998 - 99.

Member of the scholarship committee The Norwegian Association for Professional Artists NTK.

Member of the jury, Høstutstillingen / The National Annual Art Exhibition and Østlandsutstillingen / The Eastern Norway Exhibition.

Member of the Norwegian Council of Culture purchase committee and The art purchase committee of Asker municipality.

Examiner bachelor and master programs Bergen National Academy of the Arts / KHIB and Oslo National Academy of the Arts / KHIO.

Teaching supervisor, guest teacher courses of dyeing vegetable fibres, KHIO. Competence as professor.

## Membership

NBK / The Norwegian Association for Professional Artists. NTK / The Norwegian Textile artists.

BOA / The Professional Artists Oslo and Akershus. NK / The Norwegian Association for Arts and Crafts.

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Kristin Lindberg and Line Løkken.

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