



P L E N I T U D E

— 萌芽 HOUGA —

スウェーデンと日本のシボリ展
SWEDEN-JAPAN SHIBORI EXHIBITION

It is a great pleasure for the Embassy to be able to host this exhibition, where one expression of the creative ties that connect Sweden and Japan are shown through the unique art form shibori. Dyeing textile fabric has been a necessity for all human civilizations, but in shibori-zome Japanese artists have developed a multitude of techniques, through which they can express both individuality and age-old traditions. This has in turn been picked up by Swedish artists. Each fabric can be seen as a form of poetry, where the artist expresses lightness, connectivity, humor, melancholy, beauty and various interpretations of natural phenomena. The result that comes out of the binding, stitching, twisting and folding, or whatever the artist does to the fabric before it is treated further, is not obvious to the observer of the process until the fabric is unfolded again. The end result can even be a bit of a surprise to the artist, just like the potter eagerly waits for the opportunity to inspect what the kiln has done to his or her pottery.

People in both of our countries place a lot of importance on staying connected with nature. It is in processes of this kind that nature also expresses itself through the hands of the artist. It is simple, yet difficult. Natural, yet unnatural. Swedish, yet Japanese. Therefore, a good way of looking at this exhibition could be to see it as a dialogue. A dialogue between Sweden and Japan, a dialogue between nature and humans, or simply a dialogue between the viewer and the artist. Whatever angle you prefer, I am sure you will enjoy it.

Lars Vargö

Ambassador of Sweden

Thomas Laurien

When Carl Peter Thunberg, or Tsunberugu, author of *Flora Japonica* and an apostle of the Swedish botanist Carl Linnaeus, stayed in the then firmly isolated Japan in An'ei 4-5 (1775-76), he made friends with the Japanese doctors Hoshū Katsuragawa and Jun'an Nakagawa. After Thunberg's return to Sweden, the three became pen pals. Imagine their wrinkled brows when trying to understand shared botanical wonders and problems. Imagine the expectant smiles on their faces while writing and reading the letters (in Dutch!), not to mention the long wait for mail and the research related gifts carried over the seas by wooden ships.

During one of his visits to Sweden, some two hundred years later, Emperor Akihito – an expert on Carl Linnaeus – saw the historical letters exchanged between the 18th century scholars. They left a deep impression on him.

Sharing. Creativity. Curious open minds. These are the ingredients for respectful friendship that can bridge time, place, borders and cultures – and these have the power to both move and to set things in motion for fortunate human beings with the possibility to be passionate about something.

The exhibition project *Plenitude* 萌芽 is a result of prerequisites like these as well. Some years ago, the artist Kazuko Tamura met with her long-time friends and colleagues Eva Lagnert and Reiko Hara, in Sweden and Japan respectively, and shared her vision about a joint shibori exhibition. Together they drew the first important lines that now encircle all of us who, since then, have been engaged in the project.

It is our aim that this exhibition be experienced as a rich, complex and heterogeneous but still consistent collection of contemporary shibori, where adjectives like Swedish or Japanese play subordinate, if any, roles.

It might be interesting nevertheless, to sort out some important differences in regard to shibori and the diverse cultural contexts of Sweden and Japan.

In Sweden shibori is a relatively young textile artistic practice. The body of practitioners comprises sixty or so professional artists, textile and fashion designers, costume makers, architects and crafts persons who have enriched and challenged their ordinary palettes with the concept and techniques of shibori. Since the early 1990's, when shibori started to gain recognition in Swedish artistic communities as more potent and attractive than other related methods, such as plangi and tie-dye, it has been a catalyst for invigoration and has formed a link to the contemporary global scene, where Japan holds a key position. Though shibori at the moment is gaining more and more attention in Sweden, and a critical mass is slowly being formed – not least due to the efforts of Eva Lagnert and her recurrent university courses in shibori – it is nevertheless difficult to prophesy its future. It might become naturalized in the Swedish artscape, it might develop into something else – or it might diminish and disappear.

Japan on the other hand – historically, today, or in the future – is almost impossible to envision without shibori. Shibori of all sorts plays a significant role in the many traditional and contemporary aesthetics of Japan, and is thus securely embedded in the cultural codes. This is as much the case today as it was when Carl Peter Thunberg travelled along the Tōkaidō, and through the village of Narumi with its fully developed shibori production and commerce in An'ei 5, almost 240 years ago.

Contemporary shibori in Japan, in no matter what guise, is always experienced with a pre-understanding coloured by historical, traditional shibori.

In an international perspective shibori is understood today as a broad umbrella term covering an array

of closely and distantly related techniques, expressions and aims that stem from diverse origins. The practices can be concrete and consumer oriented as well as driven by conceptual, philosophical quests or the pure joy of innovation. The latter strands having being pushed forward by international pioneers like Yoshiko Iwamoto Wada and Junichi Arai. The exhibition Plenitude 萌芽 is but a moment in this arc.

Synonyms for plenitude are abundance, profusion, quantity, myriad. To experience this kind of shibori is to experience plenitude, both in the sense that it is visually and tactile rich, and also in the sense that the work is often the result of combinations of techniques and steps, and many repeated movements. It seems that the artists share a disposition for plenitude, or that plenitude is an acquired attitude – a driving force, maybe for good and bad. So what connects the artists that make up this exhibition? When selecting the participants and examining their work, the concept of Plenitude [myckenhet] emerged out of the material and called for attention. Plenitude, as we propose it here, is neither neutral nor still. There is oscillation between the quiet and the demanding. There is pulse and vibration, and the expression is often ambiguous but simultaneous: pure and stained, calm and nervy, sweet and rough, controlled and abandoned. Maybe these qualities can be traced to the complex coming into being, the creation of shibori, characterized by intensities, flows, forces – literally as well as metaphorically. Shibori textiles are born of fluids, chemicals, pigments, temperature extremes, pulling and pressing, steam and perspiration – transformation and elaboration of matter always at the core.

萌芽 [houga > sprout] was combined with Plenitude in order to give a sense of direction and movement – a sense of growing – making us aware of the quality, seeking its winding ways through a variety of soils, media, and temperaments. 萌芽 was also added for all of us to keep in mind that our work originates from existing seeds and stems, but that sprouts and buds are crucial for the continuation of everything living.

I would like to end by returning to the famous 18th century botanist Carl Peter Thunberg, which leads me to the activity of creating taxonomies. Although my attempt is a very spontaneous and tentative one, it is not entirely farfetched, since a large number of the works in the exhibition seem to interpret or express experiences of nature related phenomena.

In my draft of an aesthetic taxonomy, where visual and tactile powers are organizing factors, I place this kind of shibori in-between two other families. On the left side there is the family of what is sometimes referred to as outsider art. On the right side there is the family of the same and the plenty: efforts of repeating and adding similar actions and modules. Or – come to think of it – do they maybe all belong to the same single motley family?

Now, please let us lower our analytical guards – and let the art work!

Thomas Laurien

Curator

Reiko Hara

I have the honor of holding the “Sweden-Japan Shibori Exhibition” in such glorious Embassy of Sweden. Also, I would like to say thank you from the bottom of my heart to Swedish organization “Svensk Form”, “The Swedish Arts Grants Committee’s International Programme for Visual Artists”, “Estrid Ericsons stiftelse” and “The Scandinavia·Japan Sasakawa Foundation” who have supported us and “The Japan Foundation” who has assisted us.

Taking this opportunity, I wish to tell the circumstances by which this exhibition can be held.

In 1983, Swedish professor Ms.Eva Lagnert who awarded a scholarship from Swedish government inspected traditional handicrafts of Japan with other three persons including Ms.Kazuko Tamura. “Arimatsu Shibori” was there and she kept it in mind.

In 1996, Ms.Eva Lagnert joined “World Shibori Symposium” which was held in Arnedabad, India.

By the impression received there, the image has changed from “Tie-dye” to the art called “Shibori” which seems to have much potentiality.

In 2002, Ms.Eva Lagnert was assigned to teach the first “Shibori” course at Konstfack in Stockholm. This course was strongly supported from many artists and “The Sweden Shibori Society” was organized in 2009. The members are professional of their own field and have created and exhibited works with the harmony of their own technique and Shibori.

Ms.Kazuko Tamura, who has been working as a textile artist in Sweden for more than 30 years, is my friend of long time. She plays as a bridge between Sweden and Japan. We hope to repay an obligation to Swedish kindness and have discussed to realize the exhibition someday. I feel that Swedish “Shibori” is refined and wonderful. But, it was just a kind of dream at that time.

A few years later, Swedish textile researcher Mr.Thomas Laurien saw my works on my homepage and wrote me “Since I visit Japan, I would like to meet you very much” by e-mail. I met him and talked about our plan.

I visited to Embassy of Sweden with a planning sheet several times, and then developed into this embassy-sponsored exhibition.

The concept of this exhibition was proposed as “PLENITUDE” by Mr.Thomas Laurien of Sweden, and in response to it the Japan side proposed as “萌芽(HOUGA)” in Japanese by me, Reiko Hara.

I named “HOUGA” with wish that the relation of the both countries, which are trying to sprout, would be bloom and bear a fruit with the keyword of “Shibori”.

One drop of water borne by “Shibori” became stream, and the ripple is becoming a new surge in distant Sweden and Japan. I planned this exhibition for making an opportunity to develop the charm of “Shibori” by spreading “Shibori” in the world.

Now that long-cherished dream becomes true, I wish to appreciate such wonderful exhibition is held.

I hope the friendship of both countries deepens much more.

Reiko Hara

Sweden-Japan Shibori Exhibition Committee Chair

Anita SWAHN
Åsa PÄRSON
Elsa CHARTIN
Eva BEST
Eva DAVIDSSON
Eva LAGNERT
Eva MARMBRANDT
Kerstin PETERSSON
Sara CASTEN CARLBERG
Chie SAKAI
Hiroshi ISHIZUKA
Masae BAMBA
Reiko HARA
Sachiko TERAMURA
Takumi USHIO
Yasuko IYANAGA
Yuh OKANO
Yuko UMEDA

Anita SWAHN

My art deals with life and death, physically and spiritually. There are crucial moments in life, when we enter a new level of understanding. These moments, painful as they may be, transform us. We, like the Phoenix, rise out of the ashes in a new shape. I invite you to my moments, hoping we will meet.



The Phoenix I
Year: 2013
Material: Cotton
Size: 65×60 cm
Photographer: Anita SWAHN



Åsa PÄRSON

In my work I investigate different ways to influence the texture, expression and handle of the fabric. With components like fibres, binding, tools and after treatment I search for balanced or unbalanced recipes.

Inspired by various approaches to textiles, craft and architecture in different cultures I create textiles communicating ideas of colour, light and geography.



Still Life, and Field Notes
Year: 2013
Material: Rami/Cotton/Silk
Size: 56 × 165 cm
Photographer: Vince REICHARDT

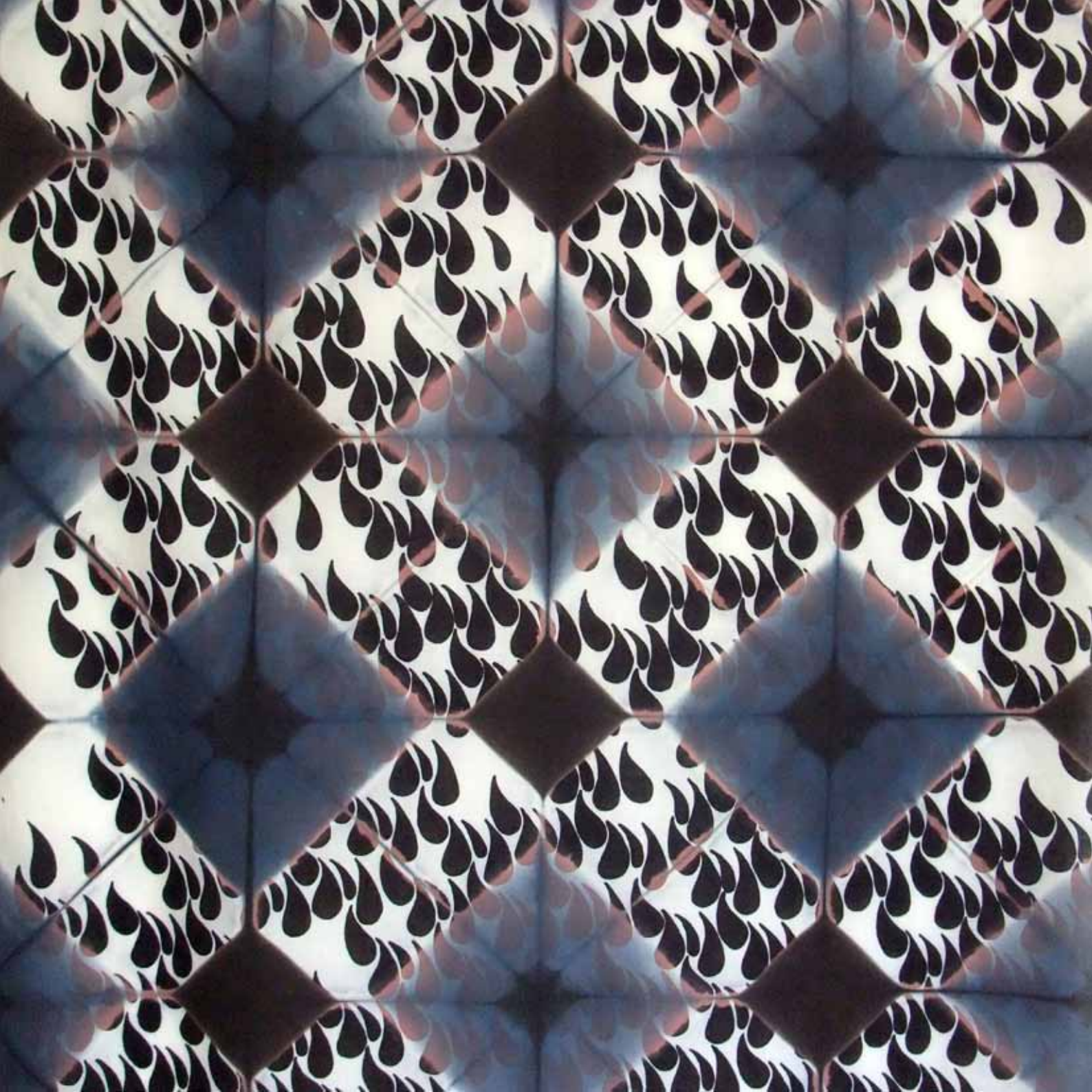


Elsa CHARTIN

The potential for pattern to convey narrative has traditionally been at the core of my work. Today my work is often presented in the form of installations, converse with the locations in which they appear. I want to share my textile experience, and display beauty without seduction. I want the textiles to remain raw and simple, but speak in relation to each other, and to us.

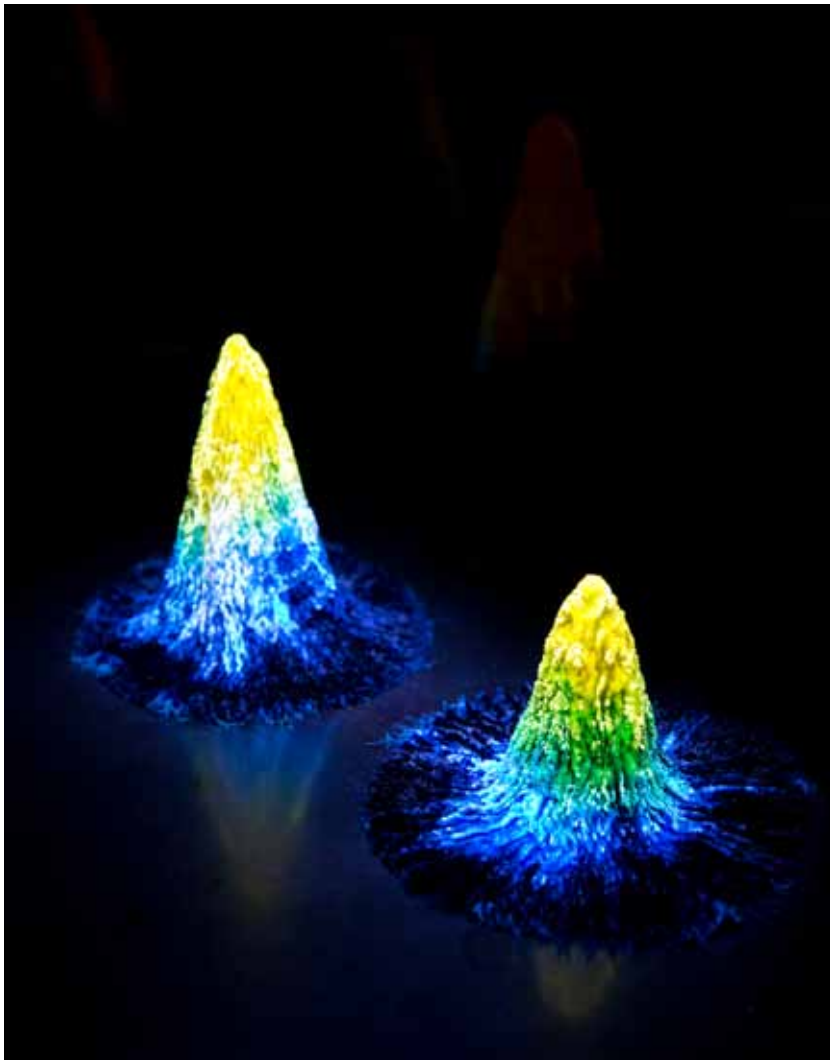


Les larmes de mon père
(My Father's Tears)
Year: 2013
Material: Cotton
Size: Each length is ~60×300 cm
Photographer: Elsa CHARTIN

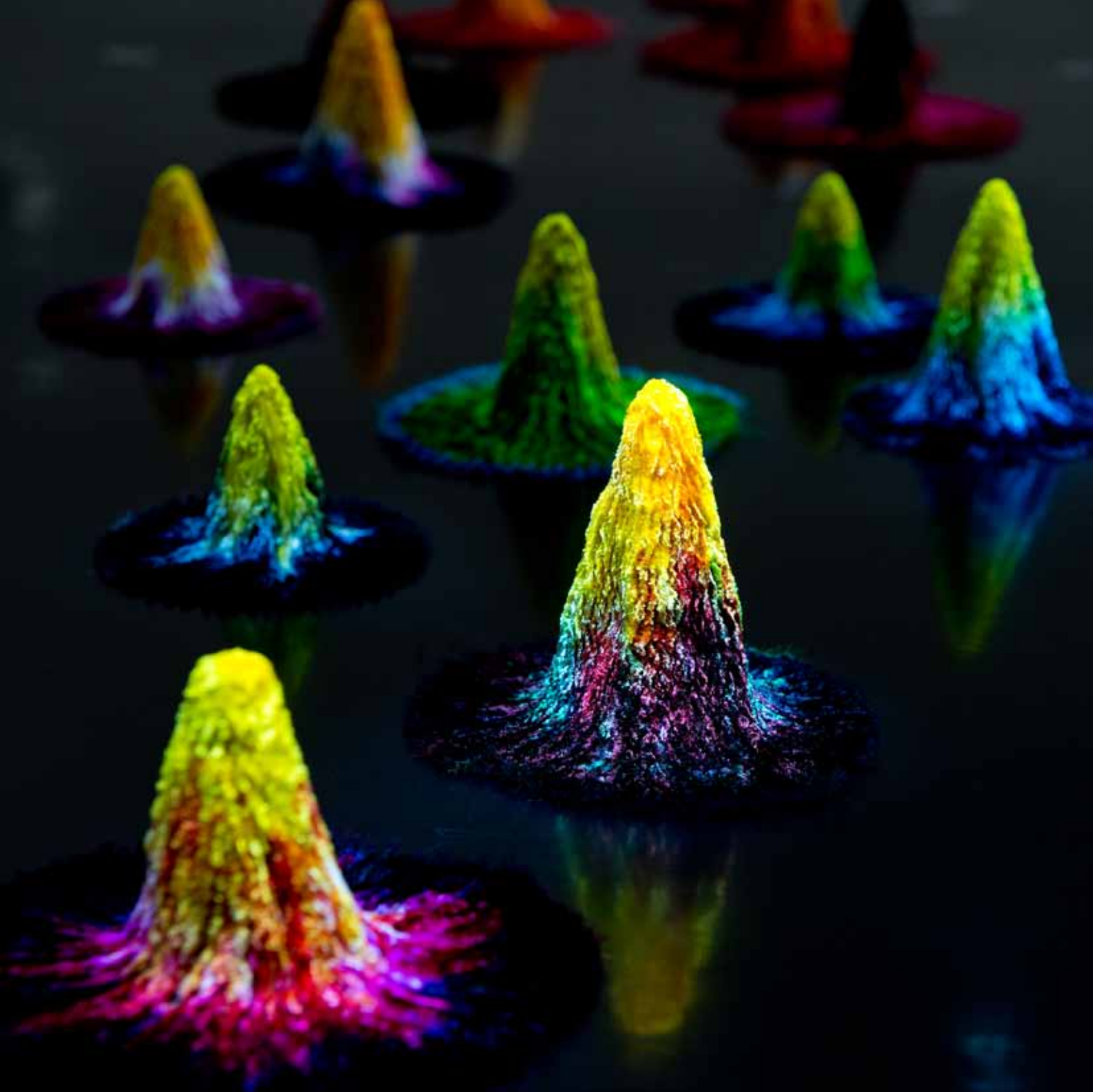


Eva BEST

My main inspiration comes from the study of nature. For this installation I wanted to capture a moment in time that is both ephemeral and fragile in the twilight zone between Gravity-Weightlessness. A desolate landscape where the interplay of materials, color and texture creates a feeling of Silence.



Frozen moment
Year: 2013
Material: Silk/Viscose/Velvet
Size: 82 × 178 cm
Photographer: Jan BERG



Eva DAVIDSSON

As a craft artist and product designer I mainly do works with practical function. Making knitwear or decorations for public places, experimentation with materials is fundamentally. I use wool or synthetic fibres with added colours. I feel I have succeeded when people get happy or surprised perceiving my work.



Phantasy Flowers (Phantasia Florum)
Year: 2013
Material: Polyamide
Photographer: Anna MOLANDER



Eva LAGNERT

Between light and shadow,
contrasts and similarities,
by micro and macro perspective,
in spectral colours from the rainbow,
basics in nature inspire me.

With textile in my hands, time to create,
key questions in mind,
continue helping me stay human
and make spirit communicate
from my heart to others.



Magic Marginal
Year: 2013
Material: Cotton/Polyester
Size: 85×270 cm
Photographer: Per ENGLUND



Eva MARMBRANDT

I often work in the large scale, responding to modern architecture by defining space and solving problems in the area of light and acoustics.

P.U. II combines a traditional pattern effect and three-dimensionality – aiming towards a modern expression.



P.U. II
Year: 2012-2013
Material: Polyester fabric
Photographer: Per ENGLUND



Kerstin PETERSSON

A flat surface turned into a three-dimensional object. Pleats gathering around a body, folds and unfolds, creates texture and shape. Light and shadow transforms the fabric, reveals a silhouette on the wall behind, tells a story.



Untitled
Year: 2011
Material: Polyamide
Size: ~160×50×70 cm
Photographer: Hans JOHANSSON



Sara CASTEN CARLBERG

It roars all around me. Impressions make me high – and tired.

As an artist, I create my own order.

While organizing moods and cutting holes, I expand the area of my world.

When navigating, the stitches keep the colours in place. If I'm lucky flowers unfold.

And in the shadow of the cut-out cavity, I rest.



Corporealities

Year: 2013

Material: Cotton

/Cotton and Polyester Threads

Size: 140×200 cm

Photographer: Per ENGLUND



Chie SAKAI

I always use the cloth that was produced in large quantities by machine.
When I close it with one stitch after another, surface temperature of cloth rises softly, and an image appears. The image is the poem which a secret girl whispers with a frill and gathers.
I listen carefully and sing the poem.



Let's go for star hunting!
Year: 2013
Material: Cotton (polka dot)
/Cotton thread/Others
Size: 90×80×80 cm
Photographer: Makoto YANO



Hiroshi ISHIZUKA

I have used “Itajime” - clamp resist dyeing technique.
This work was also made by application of Itajime technique.
The fabric was dyed between a punching stainless steel plate and gravel.



Imprint series No 1310
Year: 2013
Material: Cotton
Size: 220×250 cm
Photographer: Makoto YANO



Masae BAMBA

“The Day of Return”

The day will come suddenly,
This everyday world is but transient,
Discard all,

Thus, as would a mermaid,
Simply dissolve into the sea's foam,
Once more return to that other world.



The Day of Return

Year: 2011

Material: Cotton Cloth

Size: 118×263 cm

Photographer: Makoto YANO



Reiko HARA

I strive to capture a moment of life's moving force.

My works show an acceptance of the ephemeral, the poetic quality of plants - budding leaves, blooming flowers, all stages of seeding, flowering, withering and expiring.



Stillness

Year: 2011

Material: Polyester

Size: 200×60×60 cm

Photographer: Koji OMARU



Sachiko TERAMURA

I think that girls can possess both cuteness and ugliness.

The theme of my work is these girls – because I'm interested in it.

I would like to make three-dimensional works that have beauty, cuteness, and ugliness using tie-dyeing and stencil dyeing techniques.



Japanese azalea

Year: 2013

Material: Silk organdy/Wire

Size: 130×40×20 cm

Photographer: Hiroyuki YAMADA



Takumi USHIO

Some living things protect themselves by having horns, spines, and shells.
It has been designed over a long time, and has a beauty and individuality.
I think the shapes designed to protect represent the essence of the individual.



Shape of Life
Year: 2013
Material: Wool/Wood
Size: 100×75×30 cm
Photographer: Takumi USHIO



Yasuko IYANAGA

The colors and shapes of Mother Nature resonate with and inspire us. The shimmering ocean changing as sunlight plays off the corals. Clouds ever-shifting in color and shape. Shibori techniques were used to give the sheer cloth color and shape to represent the infinite variations of Mother Nature.



From Southern Island
Year: 2013
Material: Silk/Wire
Size: 45×45×30 cm, 3 pieces
Photographer: Makoto YANO



Yuh OKANO

In my art and design practice, I always focus first and foremost on the raw materials, interrogating either their latent qualities or their relationship with man and nature. Each of my works is developed by maintaining a close bond between my artistic expression and the economic and creative value inherent in the material I use.

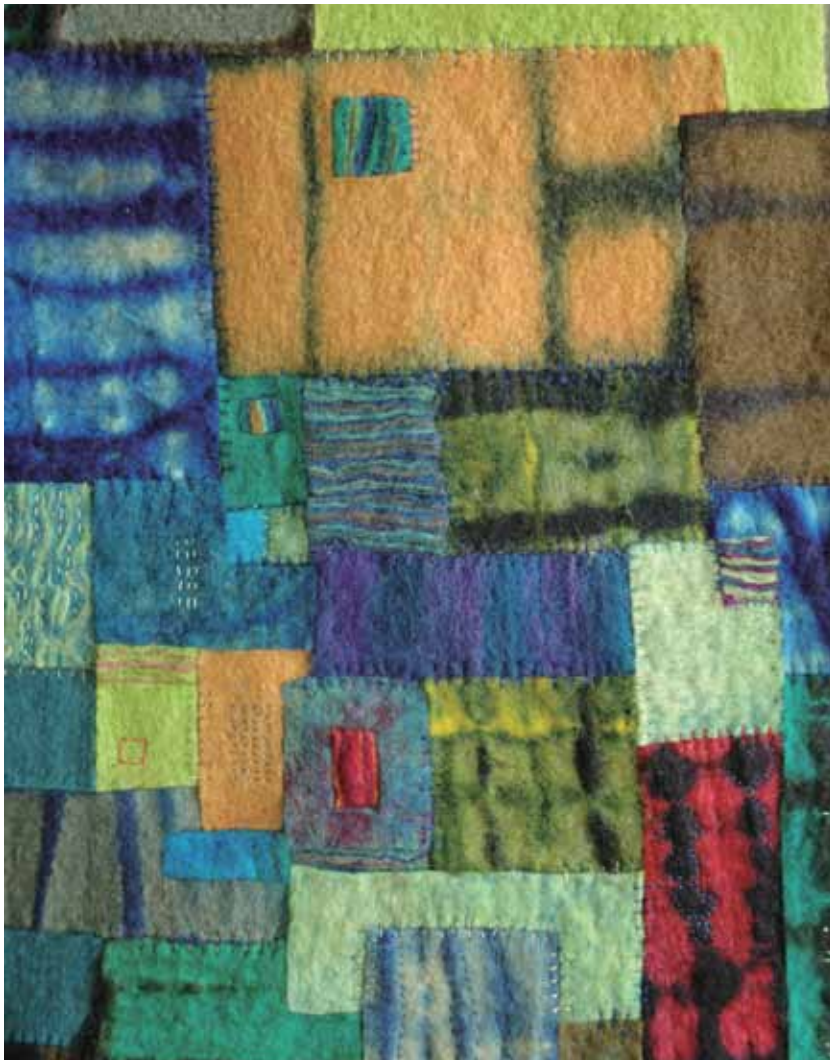


Cocoon
Year: 2006-2013
Material: Polyester/Silk
Size: 90×50×30 cm
Photographer: Yuh OKANO



Yuko UMEDA

The image of my hometown is the ocean, rice fields in spring and green mountains.
I love them all and they made me very calm. My experience in Arizona – with the red desert
– was so stimulating for my work, not only the natural environment but also the people living
there. I miss living in the desert so much.



fragments
Year: 2013
Material: Wool
Size: 60×60 cm
Photographer: Yuko UMEDA



Anita SWAHN

Bollnäs, SWEDEN

Main education:

- 1969 M.A. University of Uppsala
2007-13 Konstfack University College
of Arts, Crafts and Design,
freestanding courses
1993 University of Sundsvall

Career:

- 2009 Representing Sweden at the Inter-
nordic Quilt Triennial / Gothenburg,
Sweden
2004 Award from Gävleborg County
2000-04 Art Therapist at Alfta Rehabilitation
Centre
1994 Public Commission at Folkets Hus
/ Östersund, Sweden

Selected exhibitions:

- 2011 *Invecklat – Utvecklat*, Rosendals
Trädgård / Stockholm, Sweden
2009 *Shibori Now*, Konstfack / Stockholm,
Sweden
2009 The Röhsska Museum / Gothenburg,
Sweden
2001 The Museum of Bollnäs / Bollnäs,
Sweden
1997 The Museum of Edsbyn / Edsbyn,
Sweden
1991 Art Gallery / Örnköldsvik, Sweden
1987 Galleri 92 / Östersund, Sweden

Åsa PÄRSON

Stockholm and Nordingrå, SWEDEN

Main education:

- 1999 M.F.A Konstfack University
College of Arts, Crafts and Design,
Stockholm

Career:

- Free-lance designer and weaver
2011 Swedish Weaving Society Award
2005- Collections for Kvadrat A/S

Selected exhibitions:

- 2013 *Yoroke – Movable Reed Textiles*,
HV Gallery / Stockholm, Sweden
2012 *Savoir Vivre* / Tokyo, Japan
2011 *Blue Show*, Flow Gallery / London,
UK
2011 *Åtta*, Claska Gallery / Tokyo, Japan
2008 *Collect, V&A* / London, UK

Elsa CHARTIN

Stockholm, SWEDEN

Main education:

2000 M.F.A Konstfack University
College of Arts, Crafts and Design,
Stockholm

Career:

2012 Awarded a two-year working grant
from The Swedish Arts Grants
Committee

2012 Public commission at Kalmars
Länssjukhus, invited by Lina
Selander

2009 Awarded a one-year working grant
from The Swedish Arts Grants
Committee

2008- Teacher at Nyckelviksskolan,
Stockholm

2002-06 Assistant teacher at Konstfack
University College of Arts, Crafts
and Design, Stockholm

2002-07 Guest teacher at Beckmans College
of Design, Stockholm; School of
Industrial Design, Lund's University;
National Institute of Design,
Ahmedabad, India

Selected exhibitions:

2013 Solo Exhibition, *Suspended Move-
ments*, Konstfrämjandet Sörmland
/ Eskilstuna, Sweden

2013 *Shibori – To dye for*, Falkenbergs
Museum and Galleri Runnevål
/ Falkenberg & Kil, Sweden

2013 *Home Sweet Home*, Liljevalchs
Konsthall / Stockholm, Sweden

2011 Solo Exhibition, *Fold – Unfold*,
316 Kubik / Hudiksvall, Sweden

2011 *Oundvikligt*, Nacka Art Gallery
/ Stockholm, Sweden

2011 *Invecklat – Utvecklat*, Rosendals
Trädgård / Stockholm, Sweden

2011 *New Star*, Galleri Inger Molin
/ Stockholm, Sweden

Eva BEST

Gothenburg, SWEDEN

Main education:

1977 M.F.A Konstfack University
College of Arts, Crafts and Design,
Stockholm

Career:

2005 Publicised in *techno textiles 2:
revolutionary fabrics for fashion and
design*, Sarah E. Braddock Clarke and
Marie O'Mahony, Thames&Hudson

2004-08 Senior Lecturer and Senior Faculty
Administrator at The Swedish School
of Textiles, University College of
Borås

2002 Public commission for JM AB
(Developer of house and residential
areas) in Hammarby Sjöstad,
Stockholm, Sweden

2001 Awarded a two-year working grant
from The Swedish Arts Grants
Committee

Selected exhibitions:

2012 *El Arte Textil Sueco*, Museo de la
Cuidad / Querétaro, Mexico

2001 *Novemberljus*, Galleri Floras rike,
The Botanical Garden in Gothenburg
/ Gothenburg, Sweden

2000 *Textil*, Rydals Museum / Rydal,
Sweden

1990 The Nordic Gallery (Nordiska
Galleriet) / Stockholm, Sweden

1985 Kalmar Museum / Kalmar, Sweden

Eva DAVIDSSON

Stockholm, SWEDEN

Main education:

1999 M.F.A HDK School of Design and Crafts, Gothenburg University

Career:

- 2011- Head teacher at the knitting education at Sätergläntan College of Handicrafts
- 2010 Awarded a one-year working grant from The Swedish Arts Grants Committee
- 2009 Nobel NightCap – Partner in decorations at the Nobel festivities
- 2002 The Society of Crafts and Design – Selected Swedish Craft award
- 2000 The Teknikbro Foundation – award for development of ideas

Selected exhibitions:

- 2013 *Unique Spring*, Konsthantverkarna / Stockholm, Sweden
- 2012 *Everyday Beauty*, The Sofiero Palace / Helsingborg, Sweden
- 2011 *Flower*, Dalsland Art Museum / Uppered, Sweden
- 2010 *Folklife*, Form Design Center / Malmö, Sweden
- 2010 *DesigNow*, The Swedish Center for Architecture and Design / Stockholm, Sweden
- 2009 *ArtCraftSalon*, The Röhsska Museum / Gothenburg, Sweden
- 2009 Solo Exhibition, The Craft Center Gallery / Örebro, Sweden
- 2004 Solo Exhibition, Konsthantverkarna / Stockholm, Sweden
- 2002 *Selected*, The Society of Crafts and Design / Stockholm, Sweden
- 2001 *Knitwear*, The Nordic Museum / Stockholm, Sweden

Eva LAGNERT

Stockholm, SWEDEN; Lisbon, PORTUGAL

Main education:

1972 M.F.A Konstfack University College of Arts, Crafts and Design, Stockholm

1988 College of Art, Craft and Design, Copenhagen, chemistry of textile colours

1976-80 University of Umeå, Art Science

Career:

- 1983 Indigo studies in Japan, grant from The Swedish Arts Grants Committee and 2 more committees
- 1976 /-89 /-93 / 01-03 Awarded working grants from The Swedish Arts Grants Committee
- 1985-13 Lecturer in Dyeing at Konstfack University College of Arts, Crafts and Design, Stockholm
- 2002-14 Teacher in Shibori techniques, freestanding courses at Konstfack, Stockholm

Selected exhibitions:

- 2013 *Shibori – To dye for*, Falkenberg's Museum and Galleri Runnevål / Falkenberg & Kil, Sweden
- 2011 *Oundvikligt*, Nacka Art Gallery / Stockholm, Sweden
- 2011 *Invecklat – Utvecklat*, Rosendals Trädgård / Stockholm, Sweden
- 2009 *Shibori Now*, Konstfack / Stockholm, Sweden
- 2007 *Shibori Sweden*, Konstfack / Stockholm, Sweden
- 1998 Solo Exhibition, *Contextum, textile connections*, Rista Gallery / Umeå, Sweden
- 1990 Solo Exhibition, Art Gallery / Burträsk, Sweden
- 1985-86 *The 4th Nordic Triennial* / Norway, Iceland, Faroe Islands, Denmark, Finland and Sweden
- 1984 *Artebottnia* / Finland and Sweden
- 1974 Solo Exhibition, *Pictures large and small*, Textilgruppen / Stockholm, Sweden

Eva MARMBRANDT

Stockholm, SWEDEN

Main education:

2004 M.F.A Konstfack University
College of Arts, Crafts and Design,
Stockholm

Career:

I run my own company, Marmbrandt Design AB, and I work as a professional textile designer/artist, product designer and consultant designer. I do site-specific works as well as product design for the textile industry in Sweden and internationally (as for example Vertical Waves, a series of laser cut vertical blinds for Silent Gliss). www.marmbrandt.se

- 2000-13 Awarded grants from Estrid Ericson Foundation
- 2005 Awarded a two-year working grant from The Swedish Arts Grants Committee
- 2004 Awarded a one-year working grant from The Swedish Arts Grants Committee
- 2004 Nominee for EDIDA; Elle Decoration International Design Award

Selected exhibitions:

- 2013 *Shibori – To dye for*, Falkenbergs Museum / Falkenberg, Sweden
- 2010 *ThorFreya*, Art O Nivo / Brügge, Belgium
- 2009 *Design 4 Elements*, Gdynia City Museum / Gdynia and Warsaw, Poland
- 2006 Solo Exhibition, *Vinterskrud II*, Konstfack / Stockholm, Sweden
- 2006 *The Spiritual Room*, Edsvik Art Gallery / Stockholm, Sweden
- 2005-08 *Soft Walls, and Soft Walls Labyrinth*, Stockholm Furniture Fair / Stockholm, Sweden
- 2005 *Elementos Suecos na OCA*, Design biennial / Sao Paulo, Brazil
- 2005 *Formable*, Liljevalchs Konsthall / Stockholm, Sweden
- 2004-05 *Ung Svensk Form 2004 (Young Swedish Design)*, Touring Exhibition / Sweden

Kerstin PETERSSON

Stockholm, SWEDEN

Main education:

1987 B.F.A Swedish School of Textiles,
University College of Borås

Career:

Costumer: TV-series, Film productions & Theatre

Selected exhibitions:

- 2013 *Shibori – To Dye For*, Konstfack University College of Arts, Crafts and Design / Stockholm, Sweden
- 2011 *Invecklat – Utvecklat*, Rosendals Trädgård / Stockholm, Sweden
- 2011 *Oundvikligt*, Nacka Art Gallery / Stockholm, Sweden

Sara CASTEN CARLBERG

Stockholm, SWEDEN

Main education:

- 1992 M.F.A Konstfack University
College of Arts, Crafts and Design,
Stockholm
- 2010-11 Konstakademien, Royal Institute of
Art and Architecture Stockholm
- 1989 Aalto University, School of Art and
Design, Helsinki

Career:

- 2004- Teacher at Nyckelviksskolan,
Stockholm
- 2001- Guest Lecturer at Beckmans
College of Design, Stockholm
- 1994-07 Textile design for home and public
space in Sweden
- 1999, 03-04
Awarded working grants from The
Swedish Arts Grants Committee

Selected exhibitions:

- 2011 *Textilism*, Royal Institute of Art
/ Stockholm, Sweden
- 2011 *Invecklat – Utvecklat*, Rosendals
Trädgård / Stockholm, Sweden
- 2011 *Oundvikligt*, Nacka Art Gallery
and Konstfack / Stockholm, Sweden
- 2010 Rosendals Trädgård / Stockholm,
Sweden
- 2006 The Craft Center, Furniture Fair
/ Stockholm, Sweden
- 2005 *Show Room*, Adesso / Stockholm,
Sweden

Chie SAKAI

Hyogo, JAPAN

Main education:

- 2002 M.F.A Osaka University of Art
- 2000 B.F.A Osaka University of Art

Career:

- 2011 Cheongju International Craft
Biennale, winner / Cheongju, Korea
- 2010 6th International Fiber Art Biennale,
Excellence award / Zhengzhou, China
- 2008 5th International Fiber Art Biennale,
Excellence award / Beijing, China
- 2004 3rd International Fiber Art Biennale,
Excellence award / Shanghai, China
- 2002 Osaka University of Art graduate
production, Laboratory Prize

Selected exhibitions:

- 2012 Solo Exhibition,
The comet appeared!, LIXIL Gallery
/ Tokyo, Japan
- 2012 *I hear your poem*, Gallery SATORU
/ Tokyo, Japan
Chikurin-temple Art Experience
/ Kochi, Japan
- 2011 *Exchange exhibition Japan*, West
Australia, W.A. Museum / Perth,
West Australia
- 2011 *International Exhibition of
Contemporary Textile Art*, Church
of San Francesco / Como, Italy
- 2010 Solo Exhibition, GIRLY, Gallery
Gallery / Kyoto, Japan
*Exhibition of New and Powerful
Artists*, Some Museum / Kyoto,
Japan
P&E 2010, Art Court Gallery
/ Osaka, Japan
- 2009 Solo Exhibition, GIRLY, Gallery
Sol / Tokyo, Japan
- 2008 Solo Exhibition, GIRLY, Sembikiya
Gallery / Tokyo, Japan

Hiroshi ISHIZUKA

Kyoto, JAPAN

Main education:

1974 B.F.A Hosei University, Tokyo

Career:

- 2008 Restoration research report of Izumo Indigo Itajime, Shimane Ancient Culture Center
- 2005-07 Researcher of Shimane Ancient Culture Center, Research in Indigo Itajime
- 2004-06 Research in Indigo Itajime, Researcher of Shimane Ancient Culture Center
- 1997-05 Assistant professor at the Iida Womens Junior College, Nagano
- 1997-01 Visiting researcher of Japan Crafts Center, Kyoto College of Art & Kyoto University of Art and Design, Research Kyobeni Itajime
- 1990 International Textile Design Contest, Excellence award
- 1987 Asahi Contemporary Craft Contest, Excellence award

Selected exhibitions:

- 2010-11 *Ishizuka/Shindo Expressions with Indigo* / San Salvador, El Salvador
- 2008 *Izumo Indigo Itajime Exhibition*, Shimane Museum of Ancient Izumo / Shimane, Japan
- 2003-04 *Shibori - Fabric Transformed* / Hamar, Trondheim, Arendal, Norway
- 2001 Solo Exhibition, Kimono Museum / Tokyo, Japan
- 1999 *Kyobeni Itajime Exhibition*, Kyoto University of Art and Design / Kyoto, Japan
- 1992, 97, 99, 05 *International Shibori Symposium Exhibition* / Japan, India, Chile & Japan
- 1990 Solo Exhibition, Azabu Museum of Arts and Crafts / Tokyo, Japan

Masae BAMBA

Kyoto and Kobe, JAPAN

Main education:

1991 M.F.A Kyoto City University of Arts

Career:

- 2006- Associate professor of Kobe Design University

Selected exhibitions:

- 2013 *CLOTH & MEMORY 2* / Yorkshire, UK
- 2012 *Gion Matsuri Exhibition* / Kyoto, Japan
- 2011 *18th Seiryuten-Some Exhibition* / Kyoto, Japan
- 2008 *Memory of Cloth, Time of Thread, Japan-China Textile Art Exchange Exhibition* / Tianjin, China
- Cloth & Culture NOW* / Manchester, UK
- 2008 *Miniartextil Como* / Como, Italy
- 2007 *Japanese Suppleness-Contemporary Japanese Art* / Frederiksberg, Denmark
- 2007 *Textilkunst - Zauber des Fadens* / Munich, Germany
- 1993-12 9 Solo Exhibitions, Gallery Gallery / Kyoto, Japan

Reiko HARA

Tokyo, JAPAN

Main education:

- 1974 A.F.A. Musashino Art College,
Tokyo
1992 City College of San Francisco

Career:

- 2012- Member of Natural dyeing Research
Association
2010- Member of World Shellfish Purple
Conference
2008- Lecture and Workshop, Lithospermun
erythrorhizon Siebold et Zucc.
Dyeing at Tonogayato Garden in
Tokyo Metropolitan Park
2007- President, N.P.O. Hana-akari Project
2004- Member of World Shibori Network
2004- Member of Textile Design Association
of Japan
1983- Member of Textile Artist Society in
Tokyo

Selected exhibitions:

- 2012 *International Plant Dyeing Art
Exhibition* / Beijing, China
2011 *The 8th Shibori Symposium
Exhibition* / Hong Kong, China
2011 *International Symposium and
Exhibition on Natural Dyes*
/ La Rochelle, France
2009 *9th International Triennial of
Mini-Textiles* / Angers, France
2008 *The 7th International Shibori
Symposium* / Paris, Lyon, France
2007 *Japan Modern Textile-Art Exhibition
FIBER AS ART Minitextile* / Tokyo
Kyrgyz, Tehran, Istanbul, Rome
2005 *The 6th International Shibori
Symposium* / Tokyo, Japan
2005 *8th International Triennial of
Mini-Textiles* / Angers, France
2004 *The 5th International Shibori
Symposium* / Melbourne, Australia
1999 *Japan Contemporary Art and Craft*
/ Tokyo, Japan

Sachiko TERAMURA

Gunma, JAPAN

Main education:

- 2012 M.F.A Tama Art University, Tokyo

Career:

- 2013 Selected as Artist of Art Coordination,
CREST SURROUNDINGS
/ Tokyo, Japan
2012 Selected as Artist of Art Coordination,
LaLaPort Office Art Exhibition
/ Tokyo, Japan

Selected exhibitions:

- 2013 *The 3rd Textile Art Miniature
Exhibition - Hyakkahyakusui,*
Gallery 5610 / Tokyo, Japan
2013 Solo Exhibition, *My Sweet Flowers,*
Tachibana Gallery / Osaka, Japan
2012 *Watarase Art Project* / Gunma,
Japan
2012 *Textile Present, Akiba-Tamabi*
/ Tokyo, Japan
2012 Solo Exhibition, *I want to be a girls
only tonight,* Tachibana Gallery
/ Osaka, Japan
2011 *The 2nd Textile Art Miniature
Exhibition - Flowering of the Hundred
Textiles,* Gallery 5610 / Tokyo, Japan
2011 *Fresh Winds, Amitiés Tissés* / Paris,
France
2011 *New Beat, The Hong Kong
Polytechnic University* / Hong Kong,
China
2011 Solo Exhibition, *-47 worldly desires,*
Ako City Library / Hyogo, Japan

Takumi USHIO

Tokyo, JAPAN

Main education:

1995 M.F.A Musashino Art University,
Tokyo

Career:

2008-11 Lecturer at Tokyo Kasei University
2007-08 Lecturer at Meisei University,
Department of Art and Design
2007- Lecturer at Tokyo Fashion Institute
2001- Lecturer at Joshibi University of
Art and Design

Selected exhibitions:

2013 Solo Exhibition, *Shape of Life*,
Kaneko Art Tokyo / Tokyo, Japan
2011 *The 8th International Shibori
Symposium, Animal Fibers
-Art Informs Shibori*, Hong Kong
Design Institute / Hong Kong, China
2011 *The Japan Contemporary Fiber Art
Exhibition*, Tama Art University
Museum / Tokyo, Japan
2008, 09, 10
Solo Exhibitions, Gallery Fukka
/ Tokyo, Japan
2008 *Vision of Asia Contemporary Fiber
Art*, The Museum of Academy of
Arts / Seoul, Korea
2007 *Japan Contemporary Textile Art
Exhibition* / Tokyo, Japan
2005-12 *Textile In Future Expression*
/ Osaka, Kanazawa, Tokyo, etc.
2005 *The 6th International Shibori
Symposium* / Tokyo, Japan
2004 *World Meeting of Felt Art*, National
Gallery / Budapest, Hungary

Yasuko IYANAGA

Tokyo, JAPAN

Main education:

1971 B.F.A Tama Art University, Tokyo

Career:

2002- Professor, Tama Art University
1997- Member of the Textile Design
Association of Japan
1993 Awarded the Prize, Meguro Gajoen
Art Prize Exhibition
1983, 85 Awarded the Prize Modern Art
Exhibition
1976- Member of Modern Art Association

Selected exhibitions:

2011, 12, 13
*Fiber Futures, Japan's Textile
Pioneers* / Tokyo, NY, SF, Helsinki
2011 *Fiber Face 3* / Yogyakarta, Indonesia
2011 *Asia-Europe, Art Textile
Contemporain* / Krefeld, Anger
2009 Kaunas Biennial Textile '09 / Kaunas,
Lithuania
2007 *Japan Modern Textile – Art Exhibition
& FIBER AS ART Minitextile* / Tokyo,
Kyrgyz, Tehran, Istanbul, Rome
2006 *in rete 2006 Miniartextil Como*
/ Como, Italy
2004, 05, 08, 11, 12
*4th, 5th, 6th, 7th, 8th International
Shibori Symposium & Exhibition*
/ Melbourne, Tokyo, Paris, etc
1997, 00, 01, 02, 06, 07, 08, 10, 11
ASIA FIBER ART Exhibition
/ Fukuoka, Beijing, etc
1986-13 Solo Exhibitions / Tokyo, Kyoto
1986-01 *Fiber As Art part I-X* / Tokyo,
Japan, etc

Yuh OKANO

New York, USA

Main education:

1991 B.F.A Rhode Island School of Design

Career:

2011 Sculptural Scarves, Textile Forum
TAFTA / Geelong, Australia
2000- Textilesyuh / Textile developing
and production company
/ Kiryu Japan and New York, USA
2000 Japan Creation Textile Contest,
Silk award
1994-00 Faculty for Textile print, dye and
designing at Otsuka Textile Design
Institute / Tokyo, Japan

Selected exhibitions:

2011, 12, 13
*Fiber Futures, Japan's Textile
Pioneers*, Tama Art University
Museum, Japan Society, Museum
of Craft & Folk Art, Design Museum
/ Tokyo, NY, SF, Helsinki
2001 *Contemporary Textile - Ways of
formative thinking*, Crafts Gallery,
The National Museum of Modern
Art / Tokyo, Japan
1998 *Contemporary Japanese Textiles*,
Museum of Modern Art NY,
St Louise Art Museum / USA

Yuko UMEDA

Saitama, JAPAN

Main education:

2002 M.F.A Arizona State University

1993 B.F.A Tokyo Zokei University

Career:

2010- Lecturer at Bunsei Art University,
Utsunomiya
2009- Lecturer at Bunka Gakuen University,
Tokyo
2003-10 Lecturer at Tokyo Zokei University
1998 Travel Grant for Study Abroad,
Tokyo Zokei University
1995 Invited Artist in "Artist in residence
in Hachioji"

Selected exhibitions:

2011 *The 8th International Shibori
Symposium* / Hong Kong, China
2007 *Japan Contemporary Textile Art
Exhibition* / Tokyo, Japan
2005 *The 6th International Shibori
Symposium* / Tokyo, Japan
2005 *material inquiry*, Macalester
College Gallery / St. Paul, USA
2002 Solo Exhibition, *White Wall*, Artfit
Exhibition Space / Phoenix, USA
2000 *Windows onto the 21st Century,
the James Renwick Alliance student
competition* / Washington, D.C. USA
1995 *Artist in Residence Program
Exhibition* / Tokyo, Japan
1994-96 *Japan Contemporary Arts and Crafts*
/ Tokyo, Japan

Plenitude -HOUGA-
4-20 October 2013
SWEDEN-JAPAN SHIBORI EXHIBITION
Bergman Hall at the Embassy of Sweden in Tokyo

Organized by: Embassy of Sweden
Sweden-Japan Shibori Exhibition Committee

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