

the library

edited by Basak Senova

Klara Berge
Linnea Bergman
Caroline Bonaldi
Evelina Dovsten
Hållams Linnea Henriksson
Svetlana Hällsten
Sunna Hansdóttir
Sameeksha Mehra
Moa Larsdotter Persson
Adelina Petcan
Kajsa Samuelsson
Anna Tedestam

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CRAFTing Crafts

level: Advanced level

valid for: HT17

course code: MCR203

course coordinator and instructor: Bella Rune

course description: The participants are expected to be positioning their materialization with respect to relevant craft-related, social and institutional arenas with a high degree of professionalization, as the student adds complex and norm-critical depth to their project. Throughout the term the participants are expected to work independently, but seminars and lectures will also be part of the education as a challenge and extension of the individual projects.

CrossSections Integrated Programme

curator and programme coordinator: Basak Senova

artists: Ramesch Daha, Barbara Holub, Yane Calovski, Egle Oddo

project description: Developed and curated by Basak Senova, [CrossSections](#) is designed as an interdisciplinary platform for explorations into artistic research, dialogue, and production. The project employs an open format and curatorial model to reflect upon "process" with the intent to share and articulate, diverse critical reactions and collective strategies in the context of art. By placing the production process of 19 artists as the center of its research and plot, it is being shaped by the cumulative interdisciplinary input and data through meetings, residencies, performative presentations, exhibitions, and publications in the course of two years (2017–2019). Its research process involves different focus groups, institutions and educational bodies engaging with the re-positioning of the perspectives by giving priority to the production. The project takes place in Vienna, Helsinki, and Stockholm with the collaboration of [Kunsthalle Exnergasse](#) - WUK (Werkstätten und Kulturhaus) in Vienna; [iaspis](#) - the Swedish Arts Grants Committee's International Programme for Visual and Applied Artists, [Konstfack](#) University College of Arts, Crafts and Design, and [NFK](#) - The Nordic Art Association in Stockholm; [Nya Småland](#) in different locations in Sweden; [HIAP](#) - Helsinki International Artist Programme and [Academy of Fine Arts](#) - University of the Arts Helsinki in Helsinki; [Center for Contemporary Arts](#), Estonia; and [Press to Exit Project Space](#) in Skopje.

The artists of the project are Barbara Holub (DE/AT), Ebru Kurbak (TR), Marcus Neustetter (ZA), Ricarda Denzer (DE/AT), Behzad K. Noori (IR/SE), Heba Y. Amin (EG/DE), Nikolaus Gansterer (AT), Tamsin Snow (IE/UK), Benji Boyadgian (FI/PS), Inma Herrera (ES/FI), Nisrine Boukrari (SY/SE), Timo Tuhkanen (FI), Bronwyn Lace (ZA), Isa Rosenberger (AT), Otto Karvonen (FI), Yane Calovski (MK), Egle Oddo (IT/FI), Lina Selander (SE), and Ramesch Daha (AT).

Minimax/CrossSections

programme sections: The programme was designed to function in sections

(1) Introducing and sharing the conceptual core and structural development of CrossSections:

[Basak Senova](#)

(2) Sharing the working methodologies (along with the research and production phases) of the artists through presentations:

[Ramesch Daha](#), [Barbara Holub](#), [Yane Calovski](#), [Egle Oddo](#)

(3) Producing together through workshops:

[Ramesch Daha](#), [Yane Calovski](#), [Egle Oddo](#)

(4) Mentoring students by giving critique to their on-going projects with studio visits:

[Basak Senova](#), [Ramesch Daha](#), [Barbara Holub](#), [Yane Calovski](#), [Egle Oddo](#)

(5) Selecting and presenting works with an exhibiton:

[Basak Senova](#)

(6) Documenting the process with a publication (limited edition - to be produced at Konstfack):

[Basak Senova](#)

CrossSections c/o CRAFT

Bella Rune

For many practising artists the format of a “Residency” is very important to be able to move and sustain a practice. During the course Minimax 2018 Craft was the host, or residency for the curator Basak Senova and 4 of the artists that are part of the CrossSections project, Ramesh Daha, Barbara Holub, Yane Calovski and Egle Oddo.

Questions we have raised during Minimax 2018 were:

- How can we open up the artistic processes in our practice in order to not only engage in the end product?
- By mimicking other’s methods, can we find tools to understand the artistic methods we employ and reconsider/sharpen them in the process?
- How can sharing knowledge and open up our processes help us form practices with strong artistic statements combined with an inclusive and empathic position?
- How can we find ways of making artistic production sustainable on many levels?

During the course the students have used the methods of CrossSections and those of the visiting artists in order to re-formulate and test unknown territories.

Methodology Mimicry

The task, I set for the students during Minimax/CrossSections is to use a work they have previously made and, by applying at least three of the methodologies presented by the visiting CrossSections participants, re-think/re-make three prototypes of their work (what is prototype? Who knows!) By removing the possibility for the students to work with their well known materials they can shine other lights on their work and dare new experimentation.

On Sharing and Producing Knowledge

Experiencing and Experimenting the Conditions and the Process

Basak Senova

Although there was a clear consensus between Bella Rune and me about the process of the Minimax/CrossSections programme and what we aim to achieve with it from the beginning, it has been an ambitious and challenging experiment/experience not only for the students, but also for the CrossSections artists and us. Nonetheless, especially the exhibition and the content of this publication evidently showed the rewarding result of this collaborative-integrated programme.

Without a doubt, all of the topics addressed during the programme represented the crucial issues and urgencies of the global art scene and some diverse and effective artistic methodologies to process them. The Minimax/CrossSections programme also aimed to communicate the effort of sharing and producing knowledge of the CrossSections project to the students by examples and execution. Each of the artists —an also me as a curator- said something specific about knowledge production and how to share it through artistic research, methodology, and experimenting throughout our time spent with the students. At the end, the programme did not only focus on learning/teaching/defining conditions and processes, but it was mostly about living and sharing them with passion and curiosity.

Afternotes

Ramesch Daha

First, I introduced my working methodology as an artist. Then, I gave lectures and discussed my projects: [Unlimited History, 1933](#), [Prison Wall](#), and [Sigmund Klein](#). I conducted workshops and also asked the students to conduct a special workshop on processing and blowing glass and using tools for it. This workshop was followed by a workshop to produce an art piece for the [1933](#) project, (we documented this process in the glass department). We discussed some topics and issues about artistic methodology, the differences between artistic approaches, the artistic process and the end results, how to communicate

artistic process, how to position oneself as an artist, how to bound ideas, how to present works, how to accept criticism, networking, the role of the audience, and finally how to survive as an artist. Apart from peer to peer tutorial sessions that was focusing on students' presentations and on-going projects, with the students, we visited open studios at Iaspis and Iaspis grant holders gave us presentations of their work. The students did their assignments and we discussed their project in two groups every day. They did presentations and we discussed their projects. I also talked about my practice in relation to their works, subsequently, we also talked about processing archives and the act of painting as a reflection of political situations and activism.

Silent Activism: artistic acting in society and urban space

Barbara Holub

My engagement with the students happened on the one side through lectures and on the other side through individual presentations of their work. In addition, Moa Persson produced a silkscreen-piece for the show at Kunsthalle Exnergasse. I was very intrigued by the multitude of concepts based on the various kinds of the mostly exceptionally skilled crafts' background of the students. It was interesting to see how most of the students were aiming at translating their craft skills into conceptual and contemporary approaches of art – transgressing and questioning the border between so-called fine arts and applied arts. With our conversations with the students, I also tried to address the issue, of where they want to go to, where they see their future perspective by addressing their work into a larger picture. In my talk, I presented the following projects: [The Blue Frog Society - A Habitat Without Territory](#), Vienna Lake City, 2010; [Times of Dilemma](#), Valletta 2018/ European Capital of Culture, Malta; [More Opportunities](#), Plymouth Arts Centre, 2007-2008; [The Laughter That Gets Caught in Your Throat](#), transparadiso, Vienna, 2015; Performing Public Arts Festival/ Vienna Biennale 2015; [Je suis arabe – a Right to Poetics](#); transparadiso, Salzburg, 2015; [Operation Goldhaube](#), Salzburg Museum and, Volkskundemuseum; [Du bakchich pour Lampedusa](#), transparadiso, Sousse, 2014; [The First World Congress of the Missing Things](#); Baltimore and Social Design/ University of Applied Arts Vienna, 2014.

From method(s) toward methodology: individualizing visual and discursive articulation

Yane Calovski

The possibility of reflecting on the individual projects and their visual and discursive articulation leads us to looking at the misguided notion that methodology is something to be looked on later, rather than earlier, in the process of researching, producing and completing a work. By attempting to locate the key methods in each individual practice we are trying to understand what processes each student undertakes that construct ones inherent concept of methodology. Looking at the core process within

individual practices, we want to offer an individualized definition of methodology, how it can be defined and articulated via both writing and performing tasks. Starting with the declarations that a) A method is simple a research tool, a component of research; b) Methodology is the justification of using a particular research method; and c) the symbiosis defines methodology as a critical attitude to be found always at work throughout ones practice. Writing and sharing ones ideas on the inherent notions of methodology, both in group and in individual mentoring sessions, defines the direction of the proposed discourse within the seminar. Offering my own definition was also part of the dialogue.

My practice is concerned with tradition of research and translation, relating empirical ideas to art historical reference analysis leading in work situated in the site-specificity of a new cultural and political geography. Materials play a significant role in my work – I conduct research into how the organic production of synthetic rubber allows for insertion of chemical data of lost documents from various lost, destroyed, stolen or otherwise affected artifacts. Recent work has been structured around the use and identification of specific methods in production of synthetic rubber to manifest chemical sharing data processes within archival materials. Key study has been articulating the left over documentation of the execution of the [Master Plan for Skopje](#) conducted and largely stored at the Institute of Urban Planning and Architecture in Skopje - destroyed in a fire in April 2017.

How to Inhabit a Transitory Space

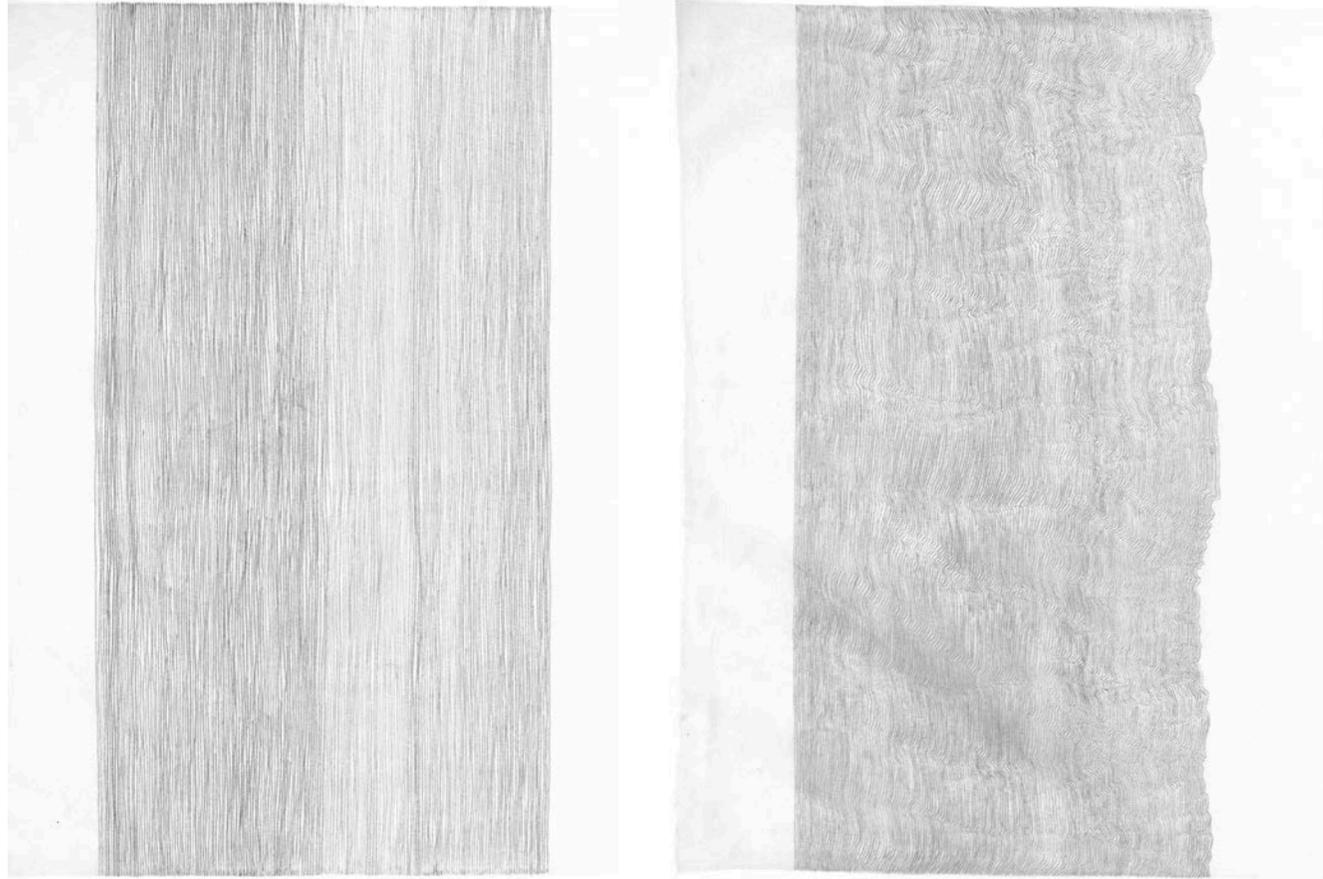
Egle Oddo

My workshops were about methods of teaching and learning as an art practice. Therefore, the title of my teaching method is: How to Inhabit a Transitory Space. I developed it since 2008 and I am using it since then with students in Helsinki. It focuses on phenomenology of contemporary art, and its main goal is to support the students in developing their own method by comparing different ways of communicating content, information and relational inputs. I worked with the students by using peer review methods, and in suggesting challenges with public space and exhibitions abroad. Accordingly, I started my activity with the students by giving a lecture about my work, four hours. I had one to one review of their methods and work with each student, 30 minutes each person. I also had non-verbal based group exercises with each group, one hour and half each group.

In the meantime, I presented the following works: [Landscape of Resistance Against Neglect or Utilitarian Erasure](#), Agrikultura Triennial. 2017; [Arboretum Corporis](#), 2017; [Cellular Synergy and Spontaneous Mutation](#), 2016; [Seed Bombs Kill Only Boring Gardens!](#), 2016-17; [Performing with Seeds: The Land Singing](#), 2016; [Ark of Seeds as Public Artwork](#), 2007-2020; [Experimenting Rituals Indoors](#), 2015; [The Seeds of Future](#), 2016; [Wearables: Seeds on the Skin](#), Casablanca Biennale, 2016; [Cultural Seeds](#), 2016; [Mystics, Landmarks, Dérive](#), 2022; [PPP - The Heart of the Screen](#), 2015; [Hinterlands](#), 2015; [Screen](#), 2005-2050, and [CrossSections](#), 2017-2019.

Klara Berge

Klara Berge (1987, Helsingborg) Department of Craft, Textile



Copy/Repeat (2018)

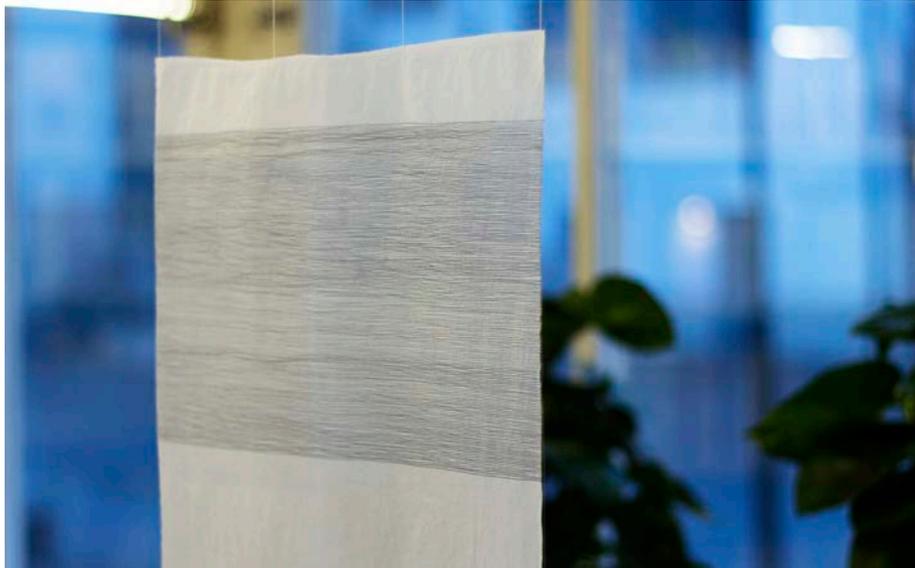
Installation. Drawings on silk fabric.

My work is about repeating. Repeating an action, repeating a gesture. To get to know, to trace, to engrave. I start to think about the difference between copying and repeating. To copy something can be to repeat an action. But to repeat something doesn't mean to copy it, at least not for me. I do an action over and over, but without the intention of doing something identical to what I have already done. There are these small changes and differences and they are an important part of it. They are not a failure, but something that lives within the repetition.

What happens when I try to copy something which in a way is impossible to copy? I draw a line on a silk fabric, and I try to copy it by hand, I try to draw a line that is as identical to the former as possible. I really try, I give it all my focus and concentration. But the line doesn't become an identical copy. Maybe the next one will?

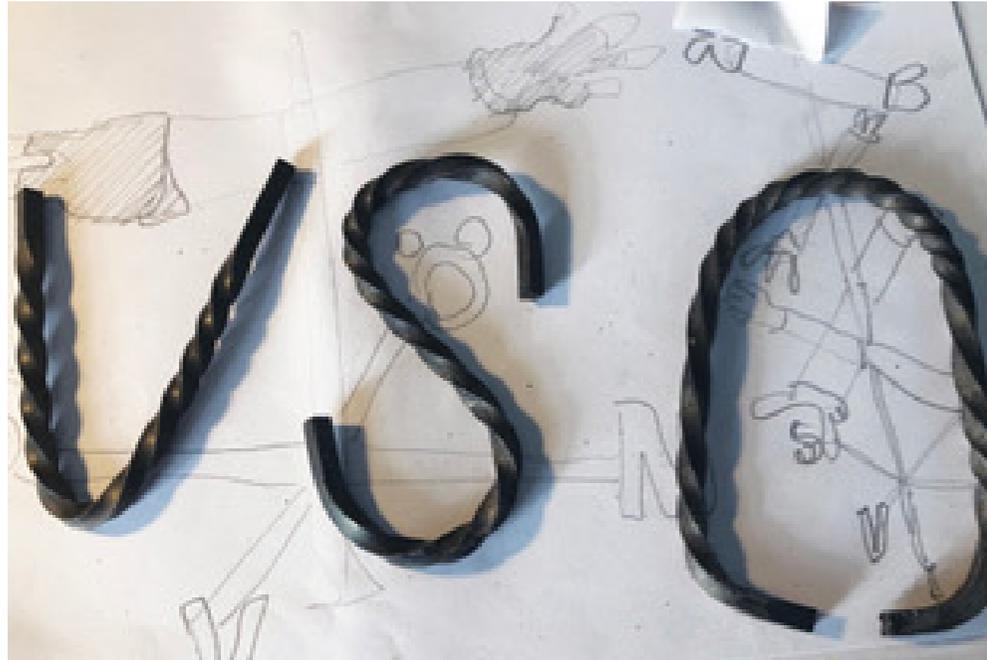
Copy/Repeat consists of two drawings on silk fabric. In one drawing I have repeated the line drawing gesture, in the other I have tried to copy the drawn line.





Linnea Bergman

(1984, Piteå) Department of Craft, Ädellab



Weather Game (Väderleken) (2018)

The weather channel-app, Excel document, croquet balls, 35x35x7cm

Iron, iron wire, tejp, glass beads, 50x50x13cm

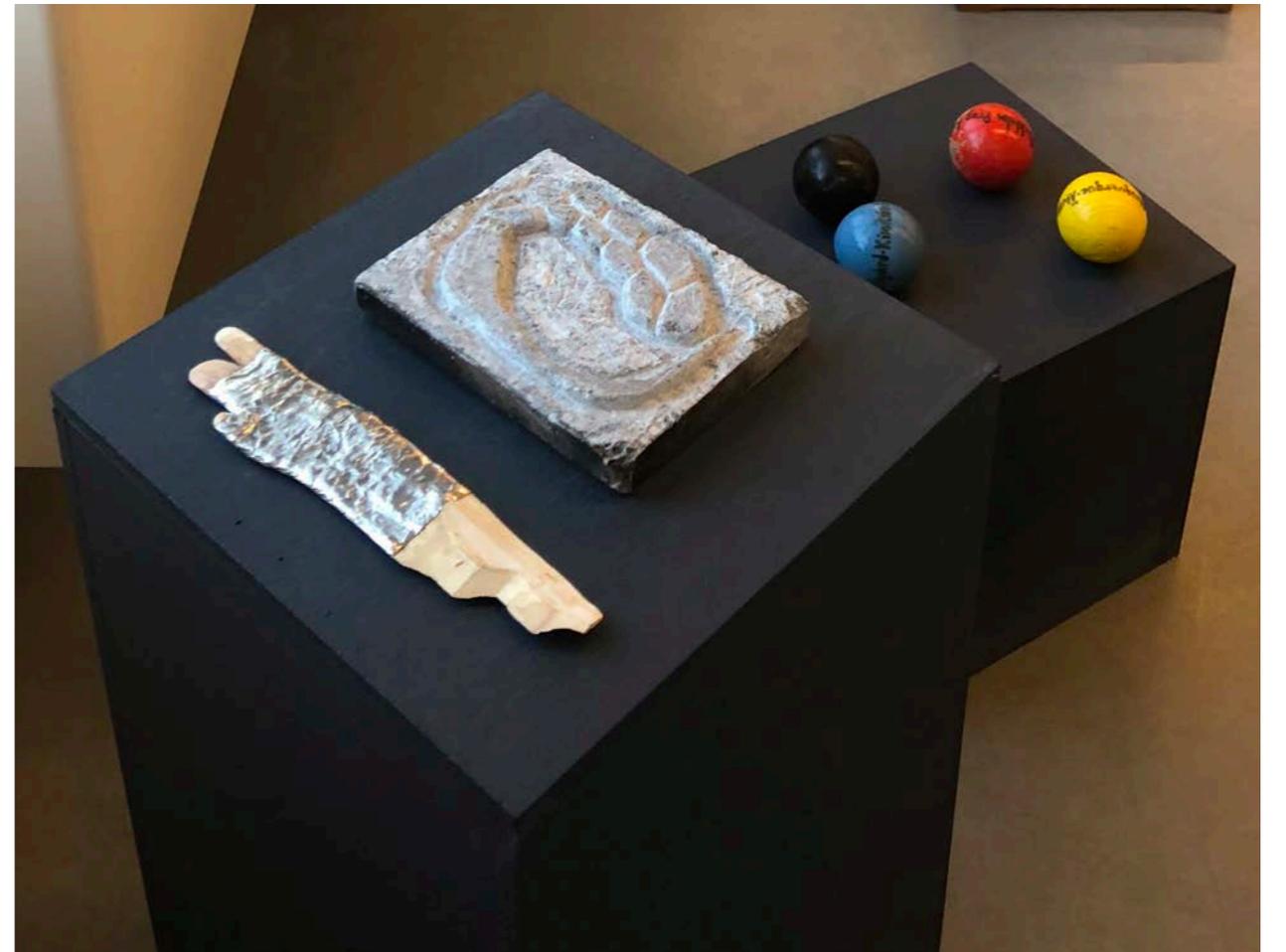
Juniper, copper tejp and pewter, sandstone, 34x32x2,5cm

I am drawn to subjects which are hard to fully grasp: like the word nature as a construction as a phenomenon, as the natural- and unnatural, holding up values and meanings of human interests.

Through fragments and relations between different ideas and objects, associative chains are formed as a big part of my process. I want to connect the playful and serious and ideas of the absurd, where my interest in materials and techniques helps me to find a non hierarchic approach against them. I translate and relocate materials, hoping to archive narratives where people can commute between dropping the threads, and finding them again.

Constructed or natural? My thoughts about weather as the everyday. Close, bodies effected by- and a part of it, places relating to it. Weather as possibly monstrous, a character, bodily alternative, cute. The wooden balls have burnt names of cities I collect data from, according to the mobile weather app and cities I have been to, still there, following me, then becoming data on my excel sheet.

The Iron piece have the weather directions at the ends, as a base of a weather vane turning the top according to the wind. The letters locating, as a positioning or un-positioning of the room we're in. The fragmented body parts; as a complex creature, weather as some kind of threat, the monster character possibly dangerous.



Caroline Bonaldi

(1981, Hudiksvall) Department of Craft, Textile



Operation Autopsy / Fitting Room (2018)

Photographs and materials of the left overs from the performance.

18 september 10.01

The act.

Means for me to do, to use my body, head and gut feeling with intensions. To perform in the photo studio, to hide myself for a bigger audience but still create my stage. Bring my paper, pen, scissor and knives into the room. The act is represented within the gaze of a photographer, the narrative, and the archives of material and documentations.

To act.

I was creating a character for myself by choosing a pink sheer shirt with small french inspired patterns, a female that likes her femininity and intellectual power. The ponytail and the natural and short nails on her hands talks about her natural personality that is very much aware of the importance of being clean in her work. To act is represented with photos taken a long the process, close ups and picture of what I found. The constant writing in my note book, of what I found, what I am examining.

My struggle.

The gaze of observing, I didn't want to hide myself completely in a smock or in a fictive character, because of my believe in the importance of using myself as a tool to be relating to my own decisions. The struggle is represented by leaving the stage to take photos of the hole setting.

20 september 16.37



Huvudmaterial: *Handmade*
 Bimaterial: *Handmade*
 Avvikande del: *Handmade*
 Huvudmaterial: *Handmade*
 Bimaterial: *Handmade*
 Avvikande del: *Handmade*
 Huvudmaterial: *Handmade*
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 Avvikande del: *Handmade*



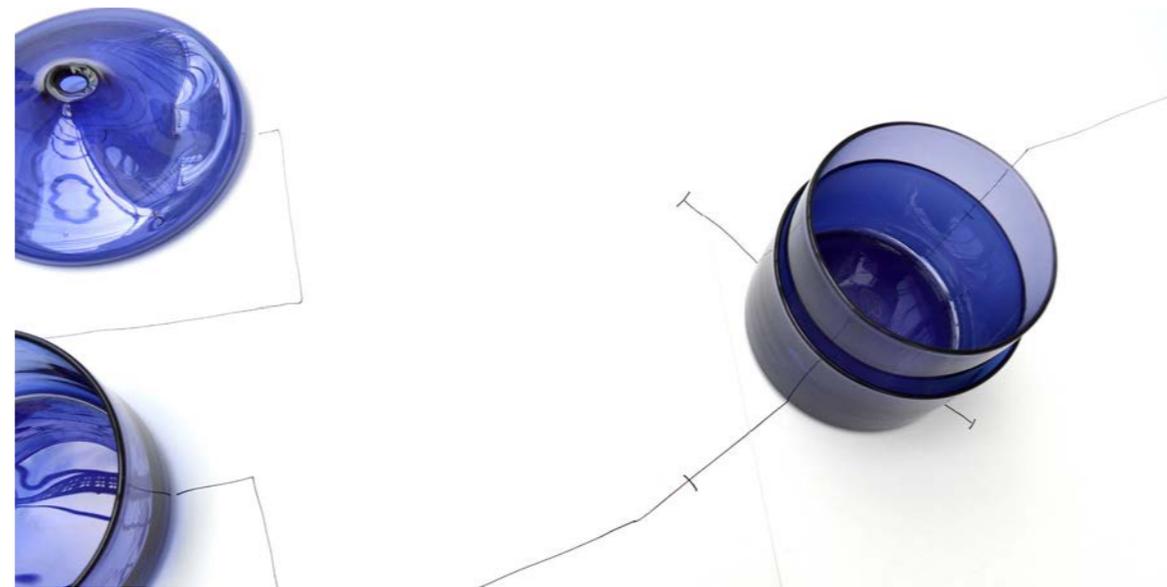
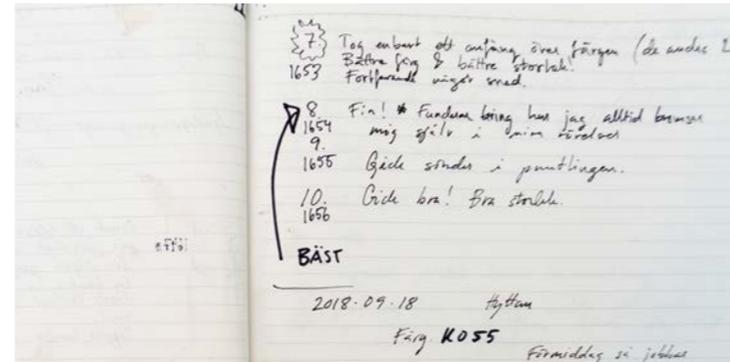
Avvikande del:
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Evelina Dovsten

(1987, Eskilstuna) Department of Craft, Ceramics and Glass



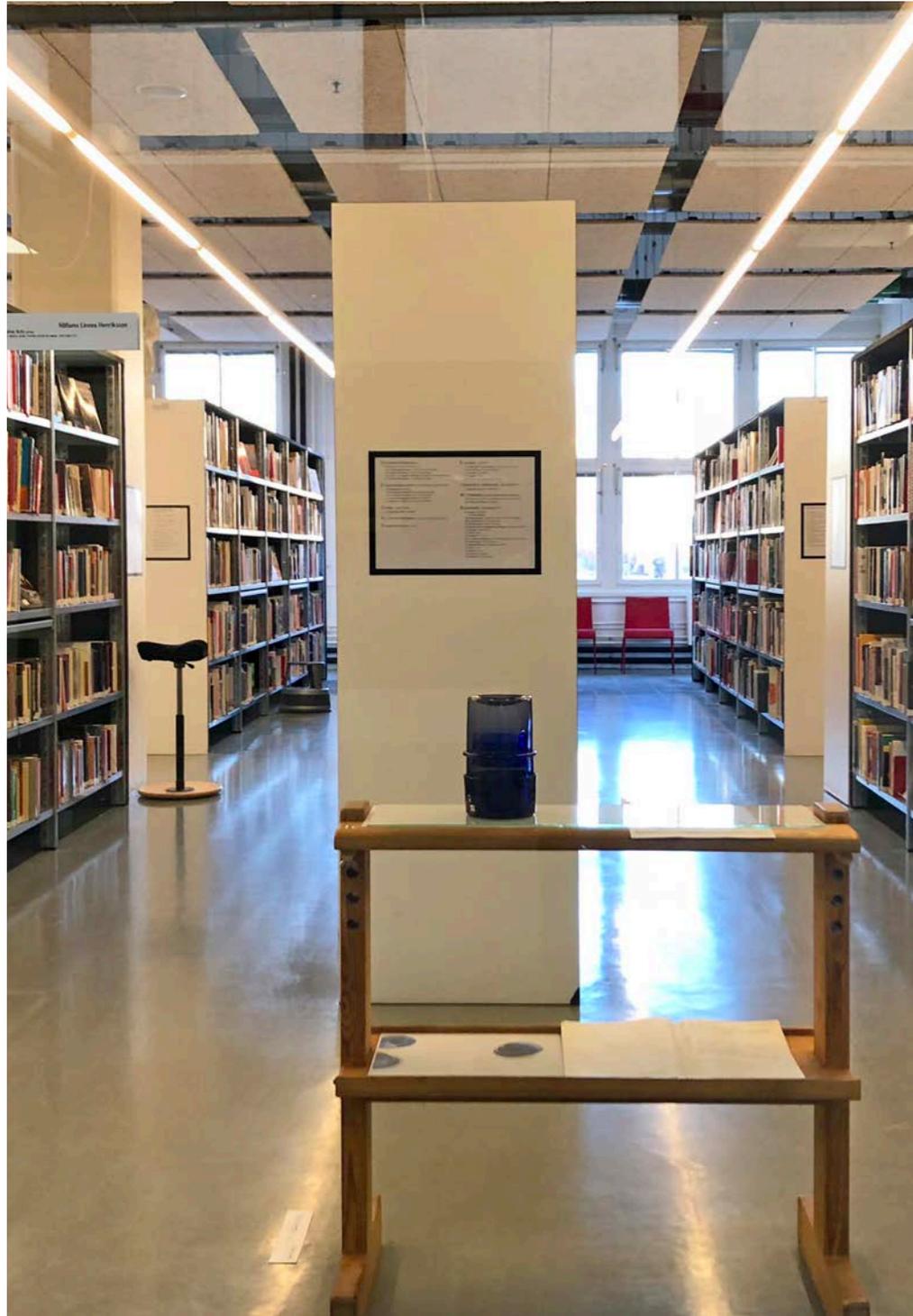
Test Seccession 4: Sampling (2018)

Installation, Blown glass, cold worked glass, marker pen, photo.

Inspired by Ramesch Daha and her way of digging into the archives and building up her own archive, I decided to make my own archive consisting of my bodily knowledge stored in a glass object.

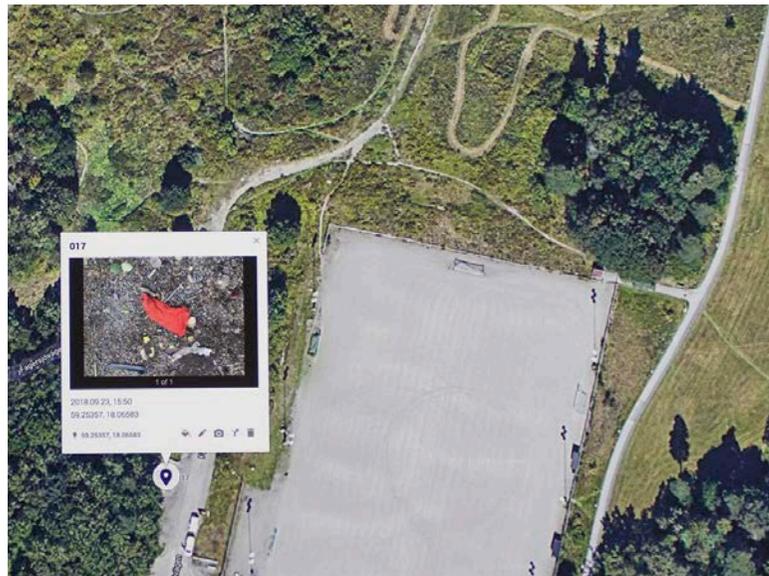
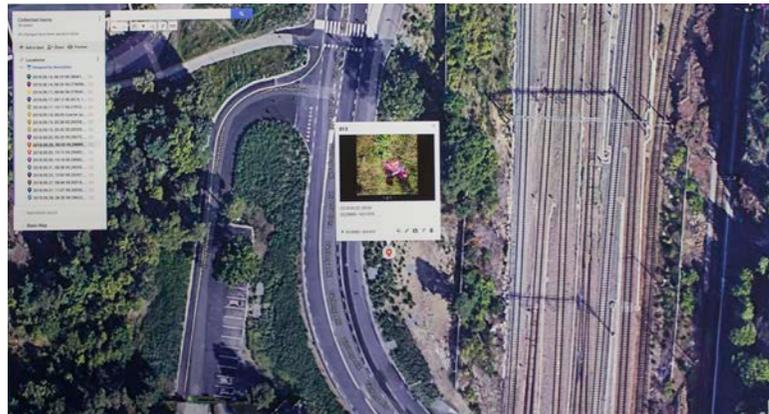
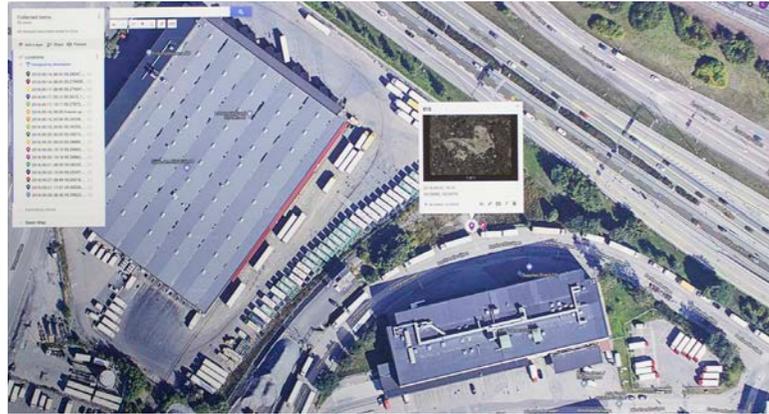
During sessions of blowing glass repetitively I built an archive of glass samplings —> objects made by me symbolizing my knowledge of glass making, here assembled into a collective keeper of knowledge.

This experimental process is about finding a method of how to store tacit knowledge in a material.



Hållams Linnea Henriksson

(1988, Mora) Department of Craft, Textile

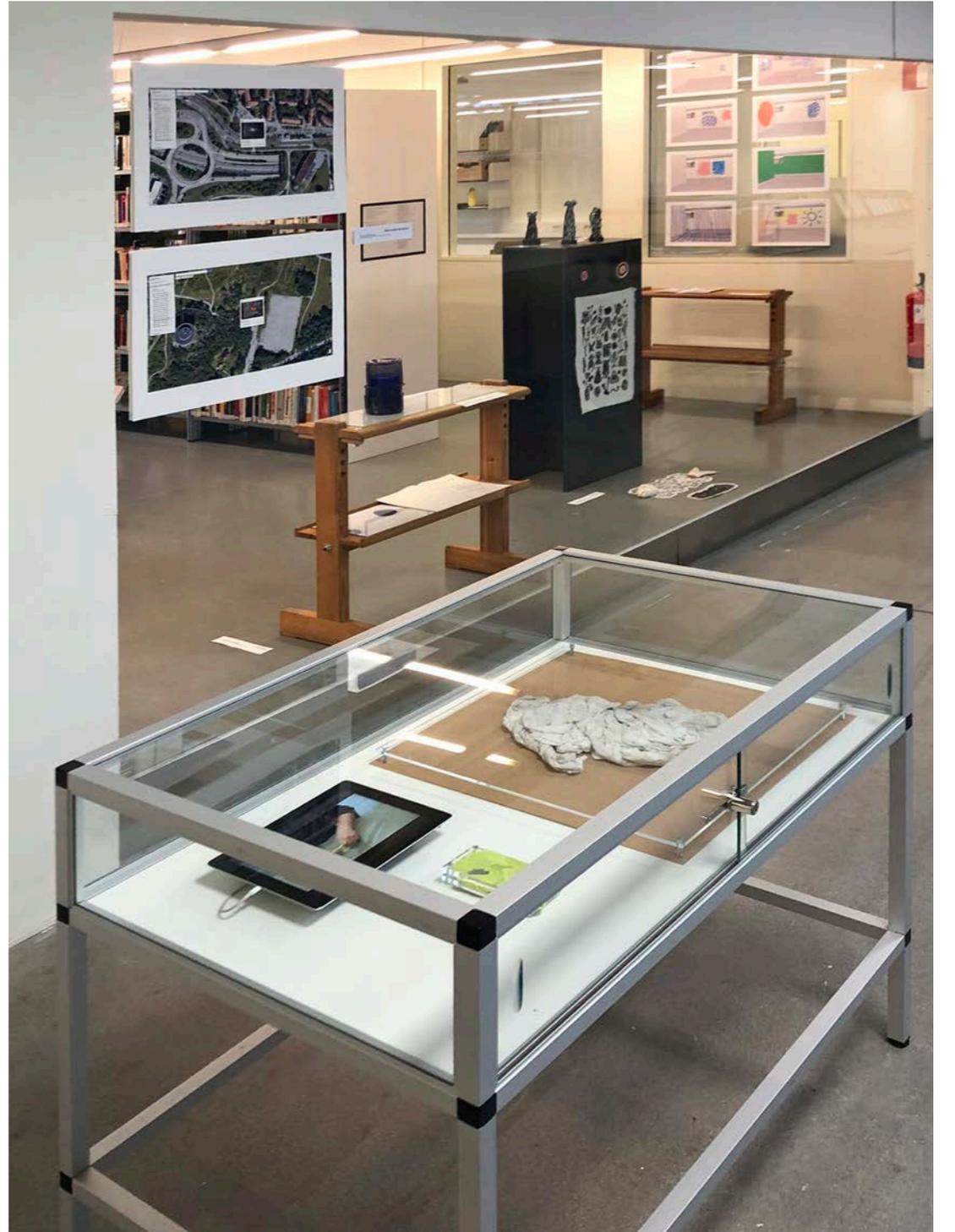
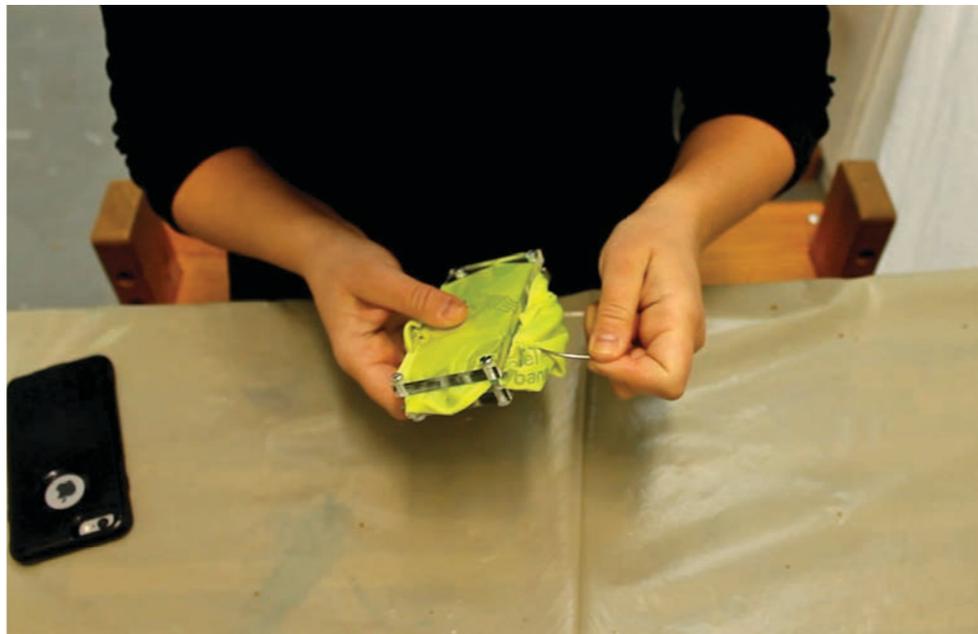
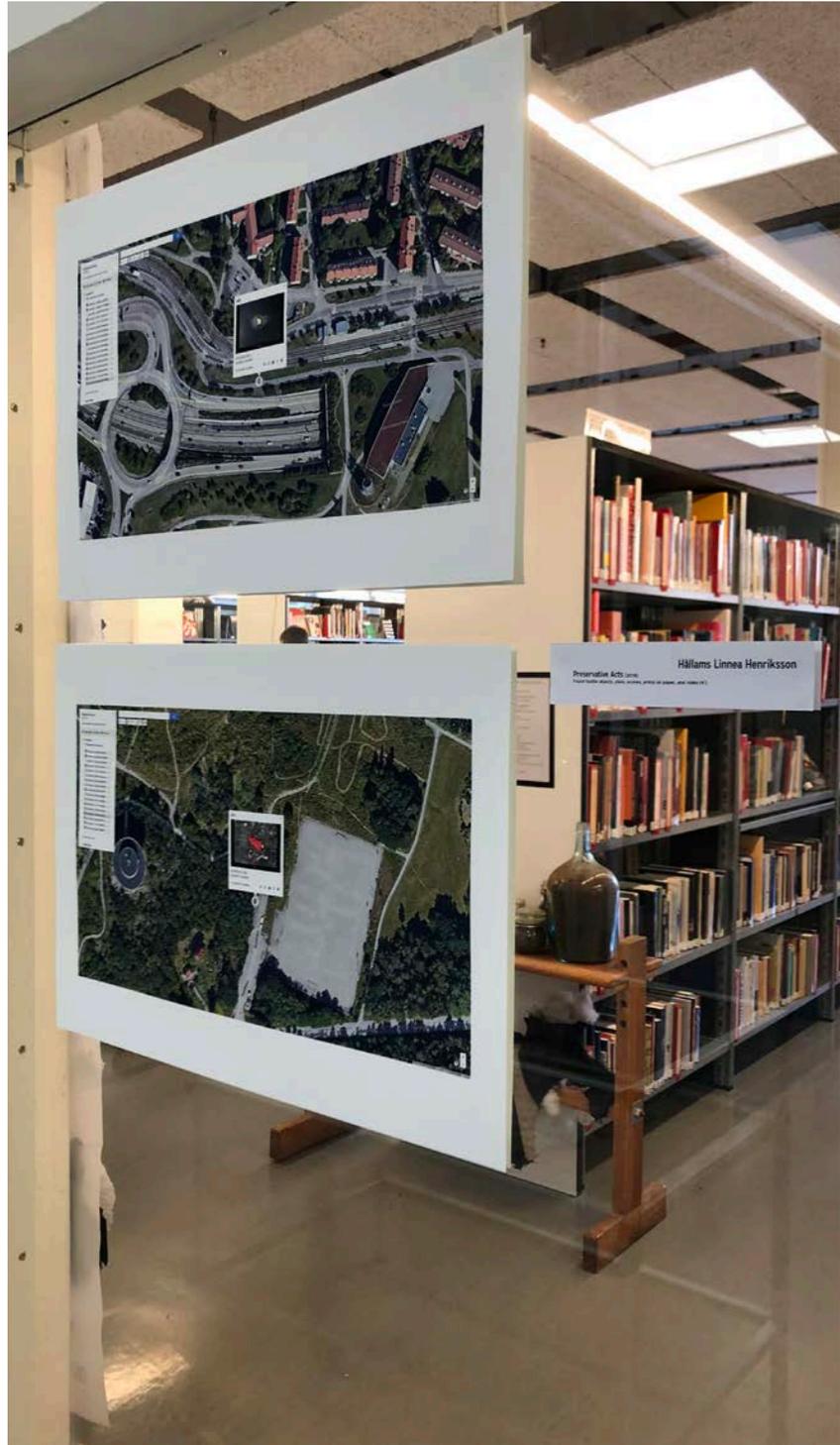


Preservative Acts (2018)

Found textile objects, plexi, screws, prints on paper, and video (4')

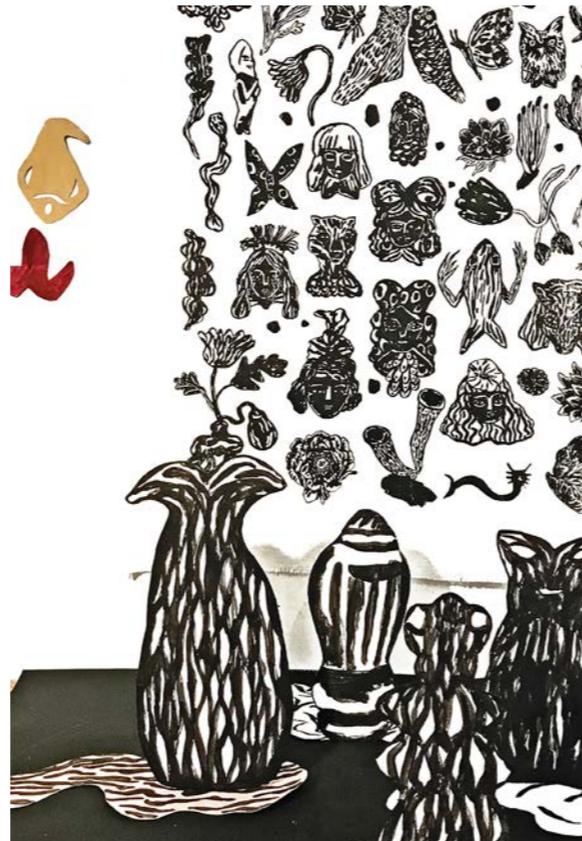
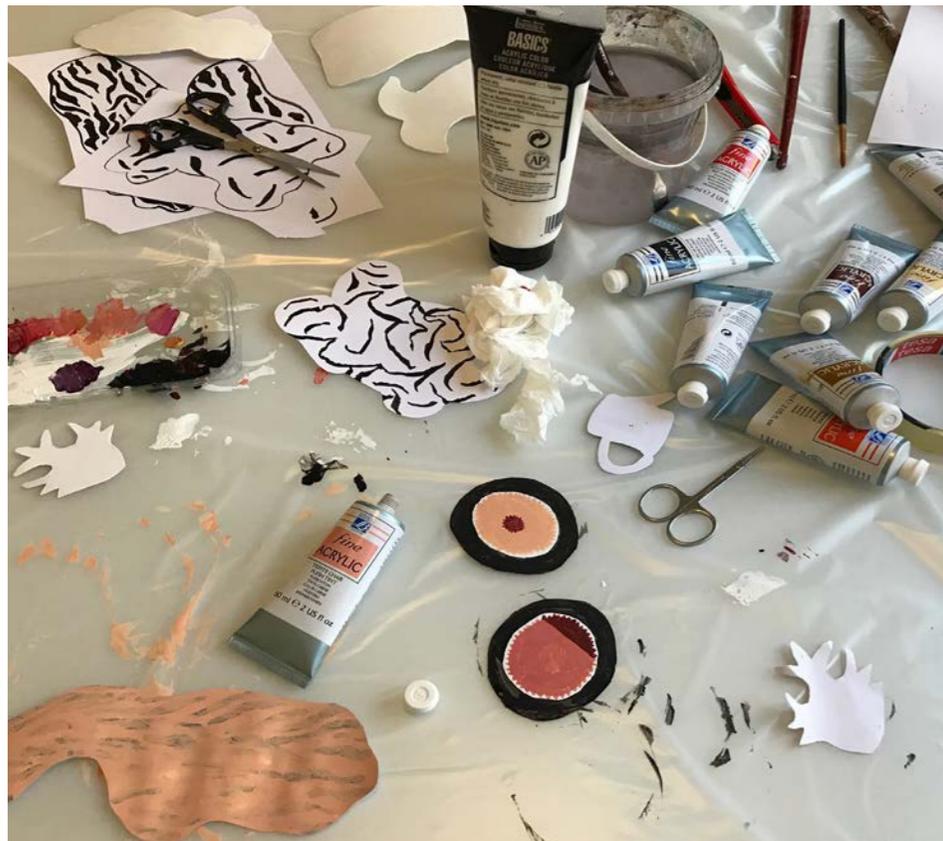
Everyday when I pass, they reach out to me. Im attracted by their shapes and folds, the unknown gaps of these uncertain bodies. They tell me how it feels to be folded, again and again, to be small and at the same time big. My actions are not always nice, I often become violent in my wish to preserve.

All the loose objects that wanders in and through our lives, highly present and seemingly overlooked at the same time. As skins on the surface they operate as part of our commons. These things with an unknown past are often looked upon as filthy, a threat of order that we dont want to deal with. The valuation process goes fast and can be fickle; something precious could turn into waste in a second.



Svetlana Hällsten

(1979, Rostov-on-Don) Department of Craft, Textile



A tête-à-tête with KT (2018)

Installation. Screen print on fabric, cardboard, paint, and paper.

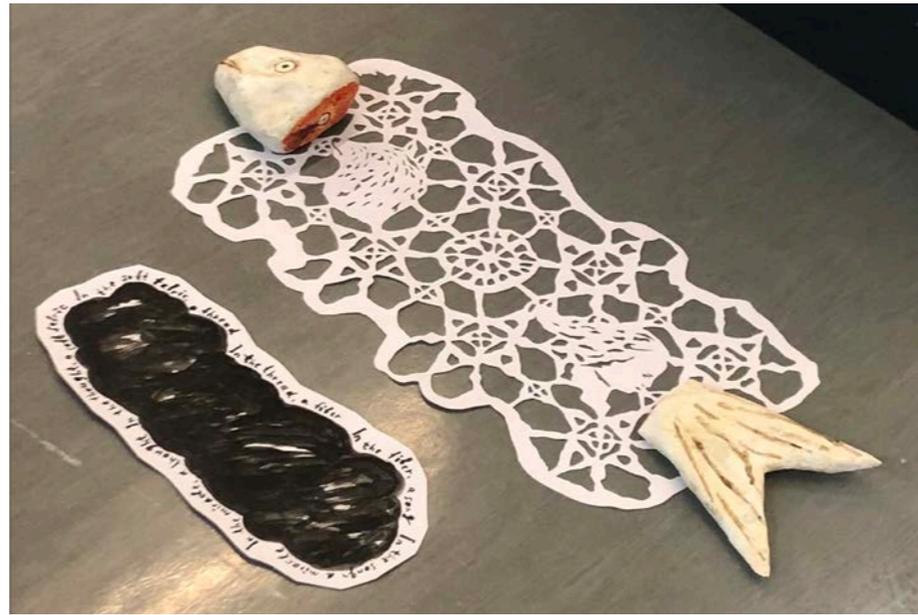
...In the soft fabric, a thread
In the thread, a fibre
In the fibre, a song
In the song, a miracle
In the miracle, a thought
In the thought, a soft fabric
In the soft fabric, a thread...

This project is a made-up story, an imagination of what if a kitchen towel could talk. I arranged a fictitious place as a scene or a drama, where different parts collaborate, interact in a ritual. It's not a specific ritual but rather an idea of its construction.

If KT could talk, what kind of stories it could reveal about itself and those who's whenever touched it, owned it, used it. Maybe incredible stories, secret stories or very common stories. About delicious suppers, dreams, hopes, complicated relationships, precious things, hidden skeletons in wardrobes, lovers, idols, fake news or really truly facts. Stories about kitchen with its everyday dinner and teatime rituals. If there are rituals —then there is something to unite about, to fix the life order with, create stability. It has always been so, if KT could talk, it would tell it to you. Because its mother probably told to it what it heard and learned from its mother and it, in its turn, from its mother.

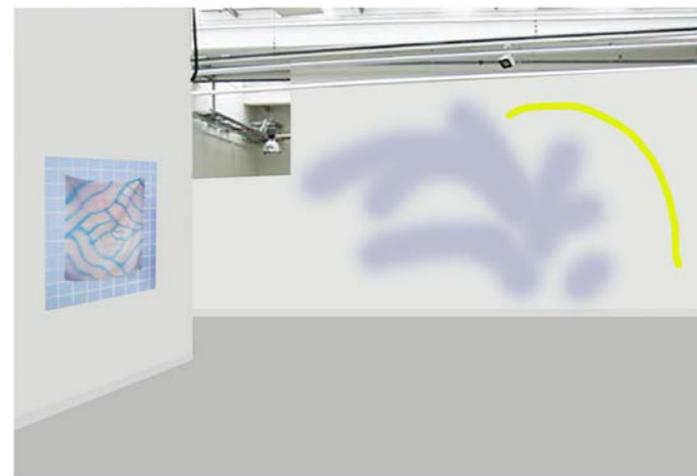
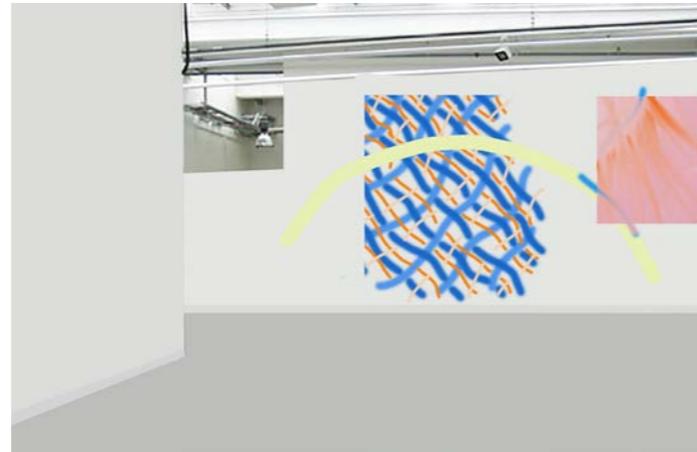
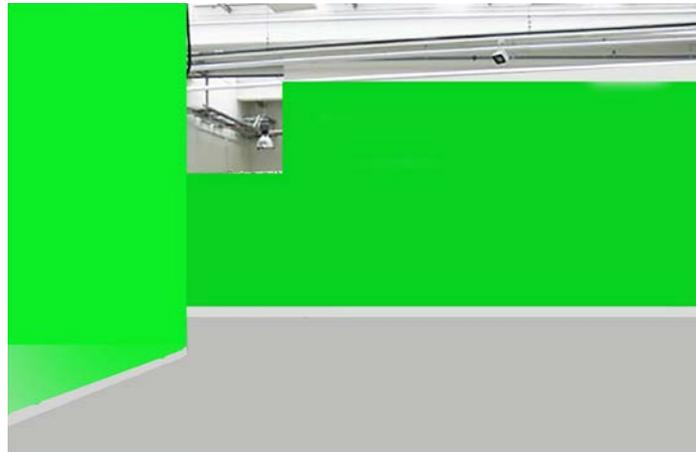
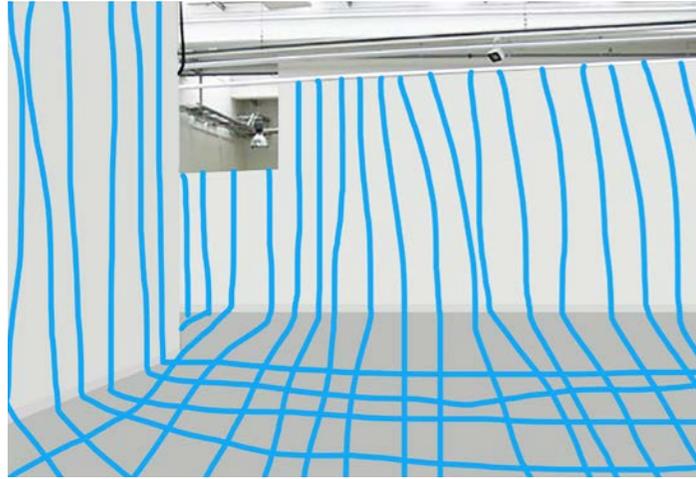
Traditions. They have always been carried in the KT fibre heart and run in its threads-veins. Maybe, sometimes, when abandoned, it longing to be again smeared, stained, soaked. To feel wet, to know dirty. To be needed. To give and get. Kitchen towels can not produce words but they can tell stories.





Sunna Hansdóttir

(1987, Karlstad) Department of Craft, Textile

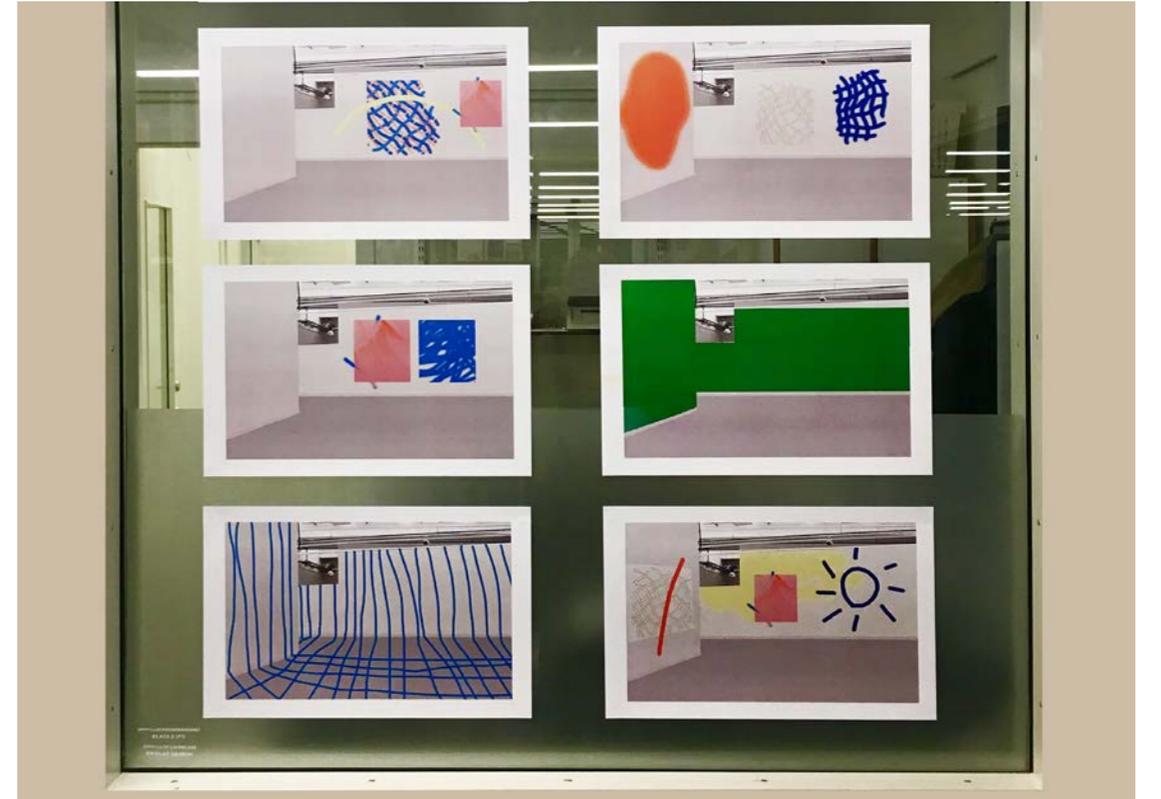


Gröna Havet (2018)

Fanzine. paper, silk fabric, digital sketches.

I have worked with a type of publication, i call it fanzine or some kind of sketchbook. I filled it with my own size specific digital sketches of various wall paintings for Vita Havet (The White Sea).

It has been a way for me to gather my ideas and thoughts and to try them out in an quick and easy way. It has also helped me to visualize what an actual wall painting could look like. I see it as a kind of archive that i can go back to and inspires myself, get back on track and help me develop my ideas further. I have research and worked with the color green lately so I named the book Gröna Havet (The Green Sea) as a way to visualize myself taking up this space.



Sameeksha Mehra

(1987, Dehradun) Department of Craft, Adellab



Transformation (working title) (2018)

A series of jewelry — bronze, textile and glass.

Traditions and values do not stay frozen in place and time, they are perpetually changing and are reshaped in encounters with others. Traditions and transformations are central to my work. I use pouring as a method for my work, which is both an act and a popular Indian tradition symbolizing renewal, positivity and transformation. I bring together different materials and work with pouring as a technique to yield result I revel in lack of control, thus giving way to the natural transformation of materials to take over and direct the outcome of the final piece. My current work consists of jewelry made from bronze, textile and glass. Further, I am interested in exploring the importance of jewelry in India as a tradition more than an adornment.



Moa Larsdotter Persson

(1978, Helsingborg) Department of Craft, Textile

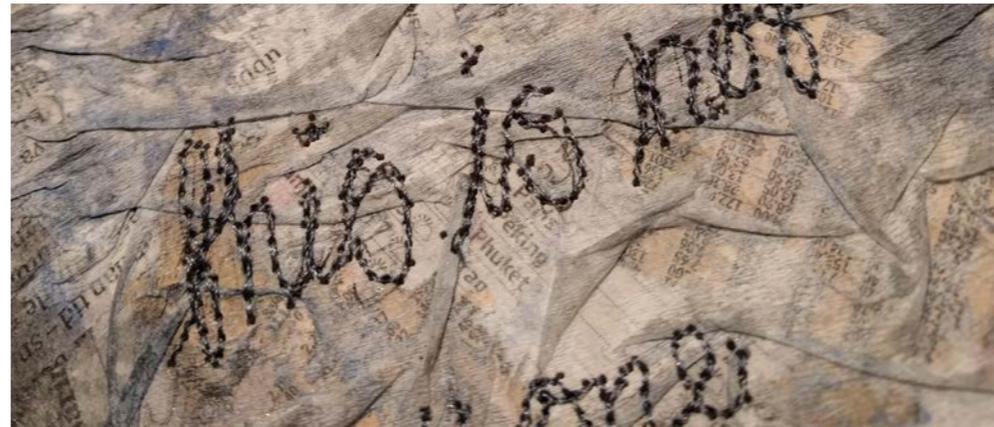


not here (2018)

A small scale sketch of an installation. Mixed techniques, cardboard, pictures of screen printed fabrics printed on paper, glue, paint, metal wire and thread.

this is not - issue one - pipes (2018)

Artist Book of research pictures. Mixed techniques, photographs printed on paper, various qualities of paper, glue and thread.



My biggest inspiration is the inevitable downfall of the urban landscape. My passion is disintegration, distortion and destruction.

I find beauty in this disintegration of manmade things like buildings and architecture in the city and the chaos and disturbance that it brings into our idea of what cities should look like. I walk around cities and look for the flaws, the broken parts. I take pictures. The mobile camera becomes a tool in my search for the hidden, the souls of buildings. Abandoned, leftover houses that are no longer wanted, tells the stories of the life that once inhabited them. The life that made them alive. Our life.

I am fascinated by the surfaces and texture and I work with dyeing, screen printing and distressing to manipulate fabric in order to recreate these surfaces. I combine these fabrics with other materials and create scenographic installations, rooms where I invite the audience into the dystopia.



Adelina Petcan

(1994, Bucharest) Department of Craft, Adellab

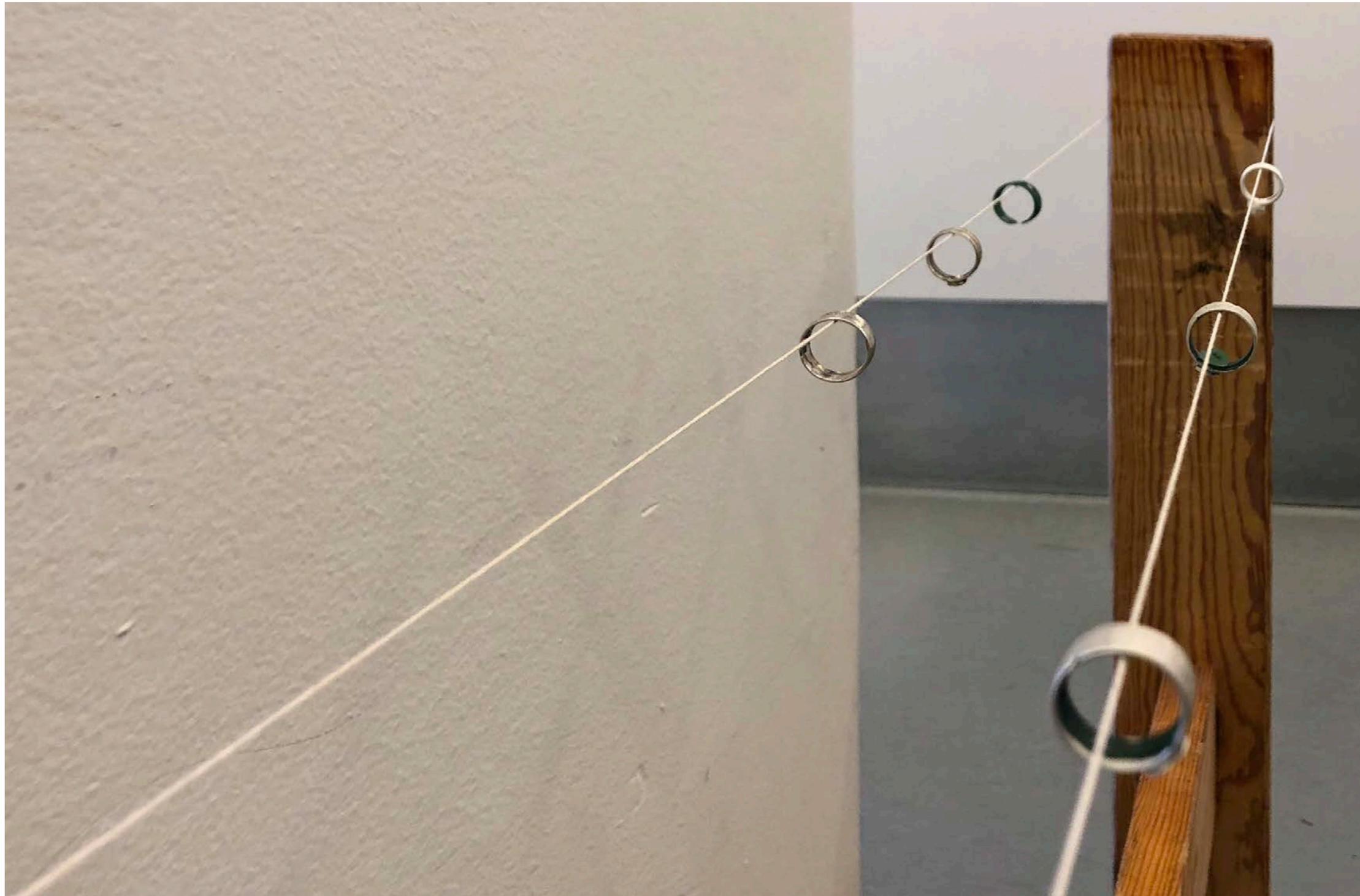


Eisen gab ich fur wachs (2018)

Wax, silver, electroforming, casting 15x15mm

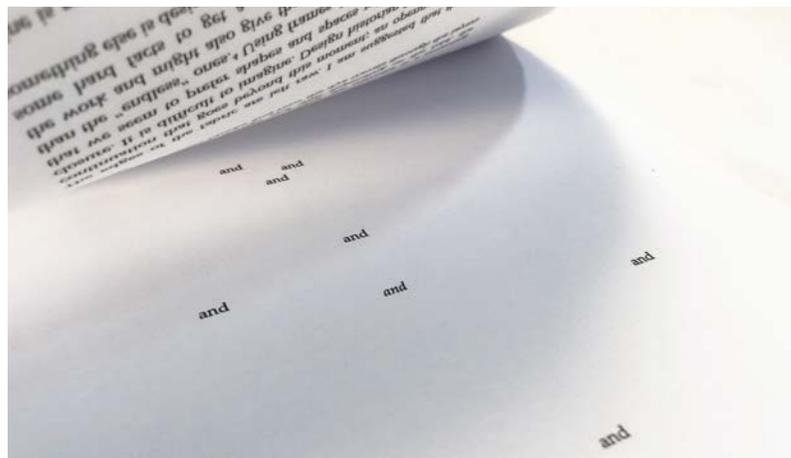
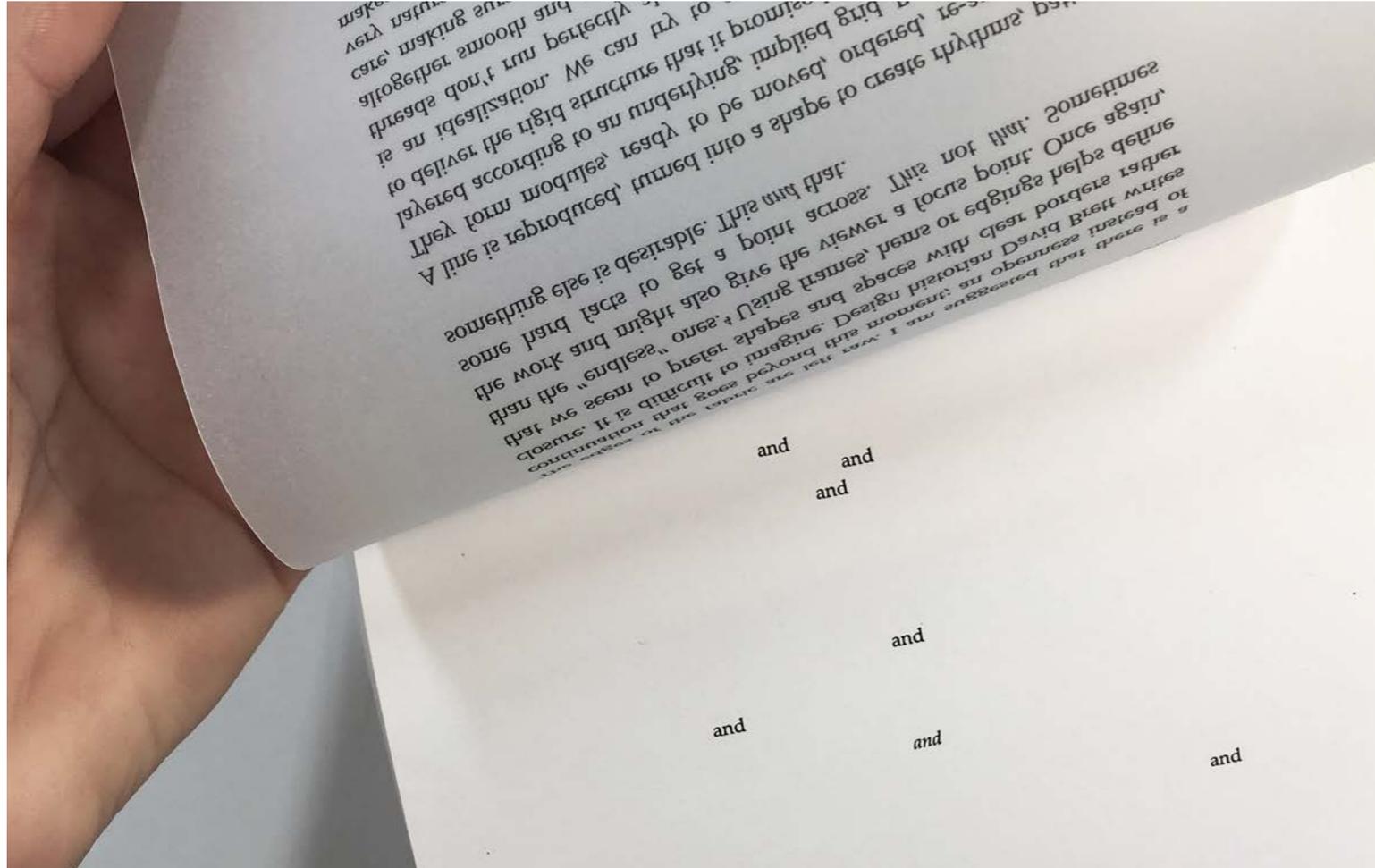
My practice is based on the potential emotional engagement one can have with jewellery and exploring this relation by moving it in the intimacy of the wearer. I think about the times when people had fewer possessions and how jewellery was a more defining part of the wearer through the daily associations it had with it. I also try to play with the visual communication aspect that comes within jewellery and transform the wearer-jewellery-viewer into two different conversations by using different methods, of layering, hiding, material contrasts and overlapping.

“Eisen gab ich fur wachs” is a process work in which I wanted to show in a very silversmithing context the story of the iron jewelry that happened as a patriotic movement in context of war., where civilians were asked to give their gold in return for iron replacement as a financial help. Some people didn't want to but out of social pressure found a way to coat their gold wedding rings with a layer of iron, therefore protecting by hiding their emotionally engaged jewelry.



Kajsa Samuelsson

(1990, Stockholm) Department of Craft, Textile



Over and over (2018)

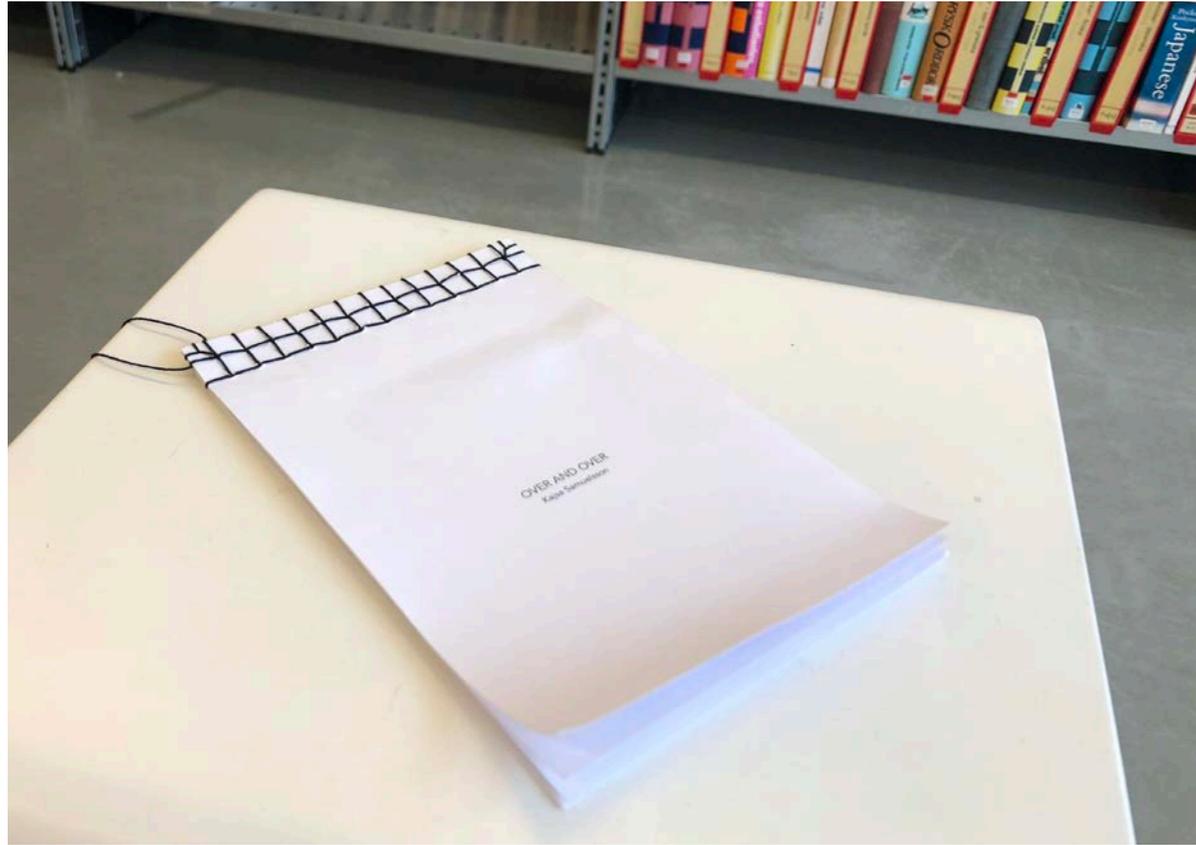
Artist Book.

I go in search for the and.

Over and over is a sketch of a work, based on a text I wrote last spring. To highlight the ideas in the text I erased all of the words except the ands, literally creating a new reading of the work. Both versions are available, layered in a simple booklet with alternately transparent and opaque paper. As you turn the pages, you lift the letters, and reveal a fragmented story—a seemingly random collection of *and*.

Textile qualities such as flexibility and malleability form the foundation of how I approach my work, both theoretically and practically: textile is telling me that being soft is being strong. What does soft mean here? It means elasticity in thought, allowance for new dimensions and positions. It means believing in complexity.

Through systems and order—repeated pattern, modularity and geometrical grids—I process and address shifts, unruliness and the ongoing. To me, the *and* speaks of potential and openness. It is a word of allowance. It is soft.



Anna Tedestam

(1991, Uppsala) Department of Craft, Ceramics and Glass



The Moldable Woman - a life long process and a promise (2018)

Artist book.

I'm a sculptor, I'm a waterfall and it's pouring out of me
It turns the flow that I am in, in to streams
In to shapes
In to shapes of norms I want to break
Are we all just searching for a high?

I live, I think, I make, I create, I dream, I share, I care, I reflect, I paint, I write, I sleep, I love, I make love,
I fuck, I'm being fucked, I don't give a fuck, I cry, I laugh, I crave, I desire, I build, I break, I mix, I glaze, I
bake, I fake, I fire, I dry, I water, I love my father, I roll, I fall, I build a wall, I get up, I tear down, I erase,
I brush, I flush, I leave, I feel, I bleed, I color, I mold, I'm being molded, I compare, I try, I breathe, I blow
my nose, I talk too much, I dress, I undress, I caress, I seduce, I shape, I fail, I comb, I braid, I explain, I
swear, I stare, I stroke, I search, I hide, I touch, I find, I peel, I hide again, I pause, I repeat, I continue, I
drink, I put on lipgloss, I wash my hands, I hurt, I dip, I lift, I sculpt, I work alot, I dance, I spin - oh baby
let me in, I jump, I play, I pray (no, I don't?) I take what's been given, I hope, I drink again, I dance on
tables when drunk, I control, I decide, I eat, I throw up, I lie, I whisper, no I mean I scream, when you
whisper, tender words become hard in falsetto, I move on. I need me. I loose, I lost you. I pick you up.

I trust, my process

I know

and I don't

I let people in

I close doors

I cut

I draw

I even bury under rocks

I progress and I am becoming better and better

I shut up when I should speak

I walk and keep walking

I let the show go on

I stare

I look

I've made a book.



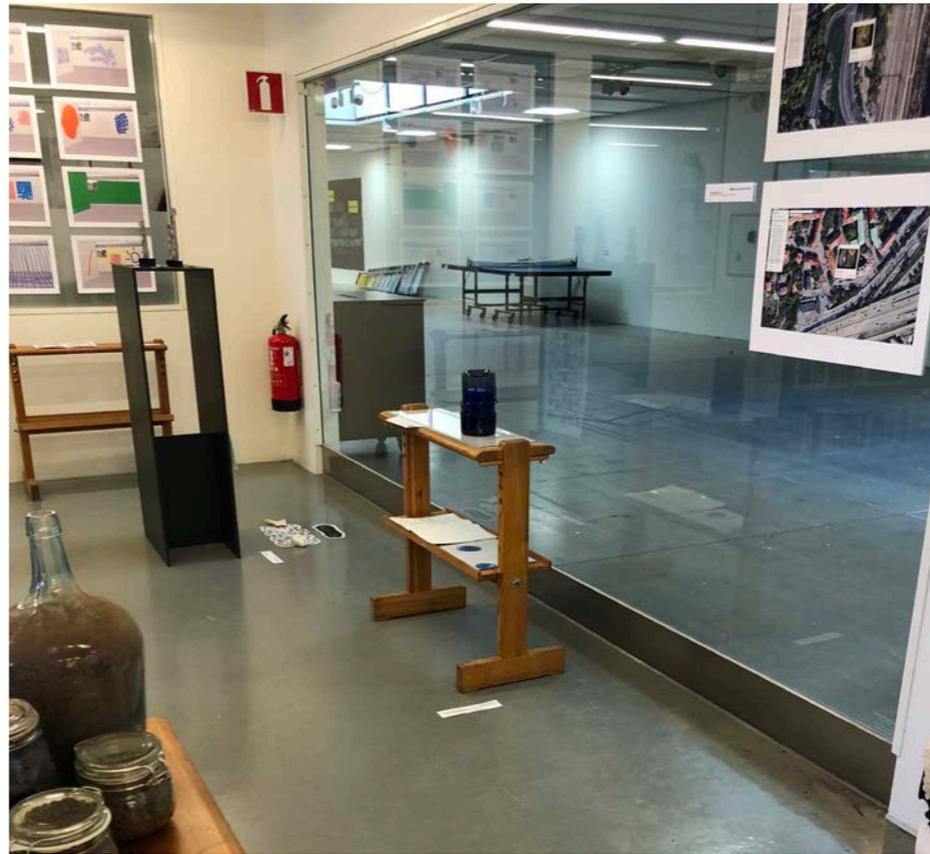


On the Exhibition Design Basak Senova

The exhibition is designed to be placed in a functioning library. Although each work/prototype has its own tacit territory, they all share a space with shelves, books, tables, computers, and library users. They come across with their viewers at corners, in the corridors, or even in the crowded area that surrounds the info desk. In this line of thinking, no architectural intervention (such as adding walls or shelves) was applied and the identity of the library has been kept as it is.

By following the development pattern and presentation logic of the CrossSections project which is based on making the artistic process and the research phase visible, this exhibition also exhibited works/prototypes in progress by giving hints about their research and production phases.

The works/prototypes are exhibited on identical pedestals, looming chairs, and glass cases accompanied by designed titles and info tags of the works. The looming chairs, particularly, have created a unified visual language for the entire exhibition.



the library

The Book

November 2018, Konstfack, Stockholm

Editor: Basak Senova

Texts: Ramesch Daha, Yane Calovski, Barbara Holub, Egle Oddo, Bella Rune, Basak Senova, Klara Berge, Linnea Bergman, Caroline Bonaldi, Evelina Dovsten, Svetlana Hällsten, Sunna Hansdóttir, Hållams Linnea Henriksson, Sameeksha Mehra, Moa Larsdotter Persson, Adelina Petcan, Kajsa Samuelsson, and Anna Tedestam

Graphic Design: Basak Senova

Photographs and images: Basak Senova, Klara Berge, Linnea Bergman, Caroline Bonaldi, Evelina Dovsten, Svetlana Hällsten, Sunna Hansdóttir, Hållams Linnea Henriksson, Sameeksha Mehra, Moa Larsdotter Persson, Adelina Petcan, Kajsa Samuelsson, and Anna Tedestam

The Exhibition

01-08.11.2018

The Library of Konstfack, Stockholm

Artists: Klara Berge, Linnea Bergman, Caroline Bonaldi, Evelina Dovsten, Svetlana Hällsten, Sunna Hansdóttir, Hållams Linnea Henriksson, Sameeksha Mehra, Moa Larsdotter Persson, Adelina Petcan, Kajsa Samuelsson, and Anna Tedestam

Curator: Basak Senova

Spatial Design: Basak Senova

Special Thanks: Maria Lanz and the Library of Konstfack

Minimax/CrossSections
A collaborative-integrated programme for
the Master's programme CRAFT! Ceramics and Glass/ Textiles/ Ädellab
Department of Crafts, Konstfack

KONSTFACK **CROSSSECTIONS**
University of Arts, Crafts and Design