



Kin Museum  
of Contemporary Art



**Textile Magic**  
**Doris Wiklund**  
**Kristina Pashkova**  
**Maja Fredin**  
**Matilda Kenttä**



February 15—May 26 2024



## **Textile Magic with Doris Wiklund, Kristina Pashkova, Maja Fredin and Matilda Kenttä**

The exhibition *Textile Magic with Doris Wiklund, Kristina Pashkova, Maja Fredin, and Matilda Kenttä* brings together four very different artists that share a passion for textile materials and techniques. The four artists are all particularly involved in weaving and demonstrate great skill within their craft in combination with strong conceptual capabilities. The magic thing about textiles—both as a material and as a technique—is that they have existed for at least the last thirty-five thousand years of human history, and they continue to be an essential part of our lives. Textiles are flexible and easy to transport, and they have both practical and decorative uses.

To contrast the wear-and-tear mindset of today's textile industry, more and more young artists are turning to techniques like weaving. This opens up for a slow and methodical kind of handiwork that is dependent on material knowledge and technical skill. It is no coincidence that this is something emerging in the context of an increasingly screen-dependent reality, where things happen remotely and online, with less requirements for knowledge about and sensitivity towards different materials, not least textiles. An opposing movement has thus started forming, where crafting expertise from the past is being embraced and reworked for current and future usage.

The inspiration and point of departure for this exhibition is the life of ninety-three-year-old Doris Wiklund from Kiruna, a craftswoman, weaving teacher, and textiles historian. Around thirty of her tapestries, tablecloths, and typical Sami wall hangings and curtains—created between the 1950s and today—are displayed together with the work of three young artists who weave and use other textile techniques.

Four of Wiklund's books are also presented in the exhibition: *Gamla vävnader från Norrbotten* (1993), *Gamla svenska vävnader från norr till söder* (1996), *En annan bild av Lappland. En bok om konstvävnader* (1999) and *Det gamla linneskåpet: Från tuskaft till damast* (2004). After studies at Sweden's foremost weaving school between 1953 and 1955, Handarbetets vänner in Stockholm, she returned to Kiruna and began working as a weaving teacher in adult education courses. Throughout her lifetime she has continued to weave, generously sharing her deep knowledge of the craft through her teaching as well as in her published works in book form.

The inclusion of the works by the younger artists creates a dialogue with the textile heritage, which Wiklund has been a part of creating, both when it comes to weaving and other techniques. A series of pieces by Maja Fredin consists of somewhat absurd sculptures in silk that she has combined in installations. Her extravagant work *Frutti di merda* is also included here. Its title plays on *frutti di mare*, the Italian seafood dish meaning fruits of the sea, but here it translates to “fruits of shit.” Thirty hand-sewn shrimps, the size of hands, are laid out on a dinner table while three seagulls suspended from a ceiling fan slowly circle above them, having seemingly just relieved themselves all over the table. As is often the case, societal critique plays a part in Fredin's work, and here the abundance of consumer society is lambasted. A sense of humour is combined with the dead seriousness, and dreams of glamour are shattered by reality in her scenography installations. Educated at Handarbetets vänner in Stockholm and in the textiles program at Konstfack, Fredin has also moved towards more emancipated forms of expression, including performance art. In a series of performances, she has, for example, dressed up as Elvis.

Woven journal entries from the Covid-19 pandemic are one of Kristina Pashkova's contributions to *Textile Magic*. During the strict lockdown in Moscow in 2020, every meeting, and anything that

happened took on a special meaning. She allowed these to leave traces in the five hanging tapestries displayed here. There was no preconceived plan, instead the tapestries were created spontaneously during the work process, incorporating objects like string, glasses, frames, and sticks. As a dissident of today's Russia, she has repeated the phrase "Dear art, please save the world. It's urgent" over the entire image surface. The tapestry has been made on a semi-automatic Jacquard loom, whose techniques contributed to the industrial revolution of the 1800s. In a third work, a video animation based on a number of tapestries shows the artist's friends and colleagues in Moscow making small gestures associated with anxiety and nervousness. Put together, they convey the psychological state of those who are against the regime and the war in Ukraine. Free weaving is Pashkova's trademark, usually executed together with others in collective workshops. Pashkova is likewise interested in the connection between weaving and computer programming.

In the middle of the exhibition space, we find the loom of Matilda Kenttä. She will be sitting by it working regularly from February to May. Using Wiklund's artistry as a point of departure, she will be weaving images from the chequered sketching sheets in the book *Gamla vävnader från Norrbotten*. The book documents and shares knowledge about different weaving techniques from Norrbotten County and other locales from around Sweden. Wiklund herself closely studied the tapestries in her own linen closet, and in the book, she has generously shared images and texts so that others can take part of her knowledge and weave them on their own. Kättä's woven piece is fifty centimeters wide and will end up being five meters long. The patterns provided by Wiklund in the book have been drawn onto the material using a marker pen. Kenttä will start with the first of one hundred and twenty-six patterns and then work her way through the publication, which alongside Wiklund's other endeavours is considered to have rescued much of northern Sweden's textile

cultural heritage. In this way, Kenttä shines a light on the vast amount of preparatory work that the older weaver produced. A parallel is drawn here between weaving and early data programming, as well as in general to the industriousness of women. Kenttä is interested in how we value the constant maintenance work primarily carried out by women in the form of caring for the home. After her studies at Gerrit Rietveld Academie in Amsterdam, Kenttä has returned to her hometown Kiruna.

Textile in all its different forms has been an important part of Doris Wiklund's life since childhood when she learnt how to weave. Born in Kiruna in 1930, she has been sharing her insights into Norrbotten County and her own life through various techniques. Flemish-style weaving, finn weave, plain weave, twill, and rose-path, are just some of the techniques presented in *Textile Magic*. Apart from documenting and sharing her knowledge about weaving in general, and Norrbotten in particular, through education and books, she has also decorated churches in the Kiruna region. Among other things, she has created the altar cloth and pall at Kiruna church as well as the altar cloth in Jukkasjärvi church. The book *Det gamla linneskåpet: Från tuskaft till damast* delves into her own linen closet, which contains inherited objects, gifts, market finds, the work of her daughters and herself. It is a tribute to the anonymous work of women and their handicraft skills and a manual for those who want to continue the tradition. Wiklund quotes Nina von Engström from *Praktisk väfbok* (1896): "That weaving is healthy for body and soul is something testified by all those who have tried it."

The exhibition is a part of the museum's multi-year inquiry *Hand, Heart, and Brain*, which explores how artists today embrace older crafts techniques and rework them for current and future usage.

Maria Lind

## Weaving History

Doris Wiklund's oeuvre is rich in content—in her work she provides generous accounts of Norrbotten County in her weavings, which are given many layers in the course of her practice. In her works, she skillfully presents nuanced portraits of the northernmost region of Sweden. She weaves events from her own life, historical imagery, people, and the landscape—from mountains to individual plants—into her pieces. But her works are not limited to just these alone. Wiklund challenges our conceptions of the uniqueness of an artwork by continuously sharing her knowledge and enabling the creative work of others.

She undertakes this foremost via her role as an educator, and through other modes of mediation. Her books are a good example of this approach. Because of her deep engagement with weaving, she notices that the stories of the traditional textiles of Norrbotten have not previously been published. In 1993, this realization resulted in her book *Gamla vävnader från Norrbotten: en annorlunda vävbok och vävhistoria* [Old Weavings from Norrbotten: a Different Weaving Book and Weaving History].<sup>1</sup> This title not only serves as the starting point for her own publishing practice, it is also the beginning of her active engagement with her readers, enthusiastic weavers who, in turn, contribute to the continuation of the writing of this history.

These books are the products of a storyteller, an educator, and a crafter who has a great passion for weaving. She makes the material accessible to the reader through her words and pictures, but also by sharing practical explanations for how a woven piece was produced. Her books include instructions, thus inviting other weavers to

<sup>1</sup> Doris Wiklund, *Gamla vävnader från Norrbotten: en annorlunda vävbok och vävhistoria*, (Kiruna: D. Wiklund, 1993).

make the pieces she describes and to further the tradition on their own. Her curiosity and attentiveness allow her to reformulate observations about everyday life into weavings—a sunset viewed from an airplane becomes a rana in blue, pink, and orange.

In a lecture at Folkets Hus in Kiruna in 1995, Wiklund explained how she took an interest in old woven works already at a young age, when her grand aunt Alma showed her the contents from one of her drawers.<sup>2</sup> She began collecting weavings shortly after this. The practice continued in collaboration with her weaving students in Kiruna. In the lecture, she states that “most of the things I have documented have come about thanks to students I’ve had... they brought weavings to show me, which I was then lent so I could analyze and make drawings of them.”<sup>3</sup> In this, Wiklund describes the extensive, important survey that she published in the aforementioned *Gamla vävnader från Norrbotten: en annorlunda vävbok och vävhistoria*. She goes on to remark that “If I hadn’t done this, much of this knowledge would have been lost.”<sup>4</sup>

Just under a century before Doris Wiklund published her book, Lilli Zickerman, who played an important role in the founding of Hemslöjden i Sverige, went travelling in Norrbotten. She published a short account of her experiences in *Hemslöjden som nödhjälp: Från en novemberresa i Lappland 1902* [Home Crafting as Emergency Aid: A November Journey Through Lappland in 1902].<sup>5</sup> The Norrbotten County she saw had been hit hard by crop failures and unemployment. She came there to buy home-made craft items,

<sup>2</sup> Doris Wiklund, lecture, Folkets Hus Kiruna, 4 October 1995, Doris Wiklund’s archive, Norrbottens museum’s archive.

<sup>3</sup> Ibid.

<sup>4</sup> Wiklund (1995).

<sup>5</sup> Lilli Zickerman, *Hemslöjden som nödhjälp: Från en november resa i Lappland 1902*, (Stockholm: Föreningen för Svensk Hemslöjd, 1903).

as a form of emergency aid, and as a result of her visit, the objects crafted in Norrbotten began to be sold in Stockholm.<sup>6</sup> Her travels inspired Lilli Zickerman to point out that “knowledge of Norrbotten, and of its countryside and people, is surprisingly scarce,” even though the county had made efforts to promote crafts early on.<sup>7</sup> In 1882, the Norrbotten County Crafting Association was formed. In her travel account, she describes some of the crafts she encounters, but her main theme is one of compassion. She senses a need for aid from the southern regions, not just so that people will be able to eat, but also so they can reinvigorate their crafting. Zickerman’s account mentions very little of the vigor and strength that Lilian Ryd describes in her rich books.<sup>8</sup> In *Urfödan* [Primordial Food], Lilian Ryd takes a strong stance against “accounts of misery based on infrequent times of need,” something she claims is a recurring trope in descriptions of “the subsistence economies of Lappland.” This comment seems almost to be a direct response to Zickerman’s account.<sup>9</sup>

*Gamla vävnader från Norrbotten* tells a rich history, from the point of view of the grassroots. It teaches the reader about color schemes and techniques. It explains Jukkasjärvidrällen, a daldräll weave with three parts, and Puoltsarosen, which originated in Härnösand. At the same time, there’s so much more to the weavings than just technique and aesthetics. In her lecture in Kiruna, she emphasizes that the traditional weavings offer a way to “get an idea of what a home in Norrbotten would have looked like.” She also describes the conditions surrounding the weaving: “this was roadless land, and villages and farms were far between, so everybody had to be self-

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6 Anja Wrede, *Hemslöjd i långa banor*, <https://kulturmiljonorrbotten.com/2019/08/02/11731/> (accessed 2023-12-30)

7 Zickerman (1903), 1.

8 cf. Lilian Ryd, *Kvinnor i väglöst land—nybyggarkvinnors liv och arbete*, (Stockholm: Arena, 1995) & Lilian Ryd, *Urfödan. Om självhushållets mat hos folk i Lappland* (Skellefteå: Ord & visor, 2015).

9 Ryd (2015) 8–9.

sufficient.”<sup>10</sup> Often, you would get wool from your own sheep, or buy materials from one of the marketplaces in the region. Later, you could buy it in shops, and eventually, by mail order. Doris Wiklund also collected stories about the weavers themselves. Through these women weavers, we learn about many different lives, and it becomes clear to us how interconnected the various groups that make up Norrbotten’s population have been.

This book doesn’t present history as a finished, completed past, but rather as something that lives on. Alongside the pictures and the descriptions of the woven pieces in the book, she includes weaving drafts, instructions that allow the reader to make particular woven patterns. Doris Wiklund thus makes the weavings in the book “open source,” allowing her friends, colleagues, students, and other enthusiasts to carry on weaving their own histories, and in effect to keep the tradition alive by allowing others to advance the craft.

Getting the book published wasn’t an easy task as she ended up self-publishing it on her own, albeit with great assistance from her husband, Jean, and her son Urban, who collaborated with her on the book’s design. They took out a mortgage on their house to finance the first edition, of which 1,500 copies were printed. These soon ran out, and a new edition had to be produced. The impact of the book was immediately evident to her, as weavers and weaving enthusiasts began to send her information about weaving techniques from all over Sweden. These contributions would eventually be compiled into the contents of her second title, *Gamla svenska vävnader från norr till söder omkring 1850–1950* [Old Swedish Weavings from North to South: A Collection of Everyday Swedish Weavings from 1850 to 1950].<sup>11</sup>

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<sup>10</sup> Wiklund (1995).

<sup>11</sup> Doris Wiklund, *Gamla svenska vävnader från norr till söder omkring 1850–1950*, (Kiruna: D. Wiklund, 1996).

It's worth noting that this edition was also self-published.

Interest in Doris Wiklund's work didn't just come from Sweden; as she also gained an international following. In 2010, an English translation of *Gamla svenska vävnader* was published in the USA. The translation was made by weaver Becky Ashenden, who had taken a class at Sätergläntan in Insjön during the early 1980s.<sup>12</sup> In 2004, Doris Wiklund published yet another title, *Det gamla linneskåpet: från tuskaft till damast* [*The Old Linen Cabinet: from Plain Weave to Damask*].<sup>13</sup>

Her work on *Gamla vävnader från Norrbotten* involved far more than simply publishing the book, as she also toured to speak about her work. The lecture at Folkets Hus is an excellent example of this. Yet her desire to pass on this history went further even still. To make knowledge of traditional weavings from Norrbotten County even more accessible, she created a transportable exhibition based on the material. The exhibition contained fragments of the documented weavings, attached to large sheets of paper that she stored in a custom-made textile case that made the exhibition easy for her to bring along to lectures and textile fairs. It's a simple exhibition, but rich in contents, and along with my co-curator Onkar Kular, I've shown a selection from it at the Luleå Biennial 2022—*Craft & Art*. We wanted to bring awareness of this important work to a broader public. The exhibition is kept in its entirety, along with many other materials that document her oeuvre, in the archives of Norrbottens Museum.

Doris Wiklund hasn't just been a teacher, writer, and historian; she is also a highly skilled weaver. In 1999, she published her book

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<sup>12</sup> Doris Wiklund, *Old Swedish weavings from north to south: a collection of everyday Swedish weavings from 1850 to 1950*, trans. Becky Ashenden, (Shelburne, Massachusetts: Vävstuga Press, cop. 2010).

<sup>13</sup> Doris Wiklund, *Det gamla linneskåpet: från tuskaft till damast*.

*En annan bild av Lappland: en bok om konstvävnader: skildringar av lappländsk natur och flora* [*A Different Picture of Lappland: A Book About Art Weavings: Depictions of the Landscape and Flora of Lappland*], which presents her own, abundant artistic production.<sup>14</sup> In her own weavings, she continues to tell the tale of Norrbotten, the subjects are the wilderness, everyday life, and history. Alongside the weavings, we also get samples of Doris Wiklund's excellent sketches.

The aforementioned title contains many depictions of nature. Perhaps the most complex of the weavings is a picture from a visit to the chapel in Nikkaluokta, set in early spring. The weaving is based on a sketch she made at the restaurant of the nearby tourist complex. At the center of the weaving, we see the red chapel against the bluish-white mountains. The ground has been given varied hues and textures. It provides a sensitive depiction of the snow, giving the impression it's beginning to soon soften and melt. The spindly trees above haven't yet grown any leaves. To breathe life into the landscape, she has used a variety of weaving techniques: "snärjäv, ryssväv, dukagång, krabbasnår, rya, and noppväv."<sup>15</sup>

The book includes many weavings with floral subjects, as well as more abstract compositions like the rana *Den första snön* [*First Snow*] and *I lingonskogen* [*In the Lingonberry Woods*]. In *Utsikt från Luossavaara* [*View from Luossavaara*], Doris Wiklund uses the stripes of the rana to represent the transitions within the landscape, the sky, the ground, and the road. Using just a few lines, she manages to capture the shape of the mountain and the direction of the road. In *Jean i hjortrons kogen* [*Jean in the Cloudberry Woods*], which is executed using a double weave technique, she has recorded an

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<sup>14</sup> Doris Wiklund, *En annan bild av Lappland: en bok om konstvävnader: skildringar av lappländsk natur och flora*, (Kiruna: D. Wiklund, 1999).

<sup>15</sup> *Ibid*, 135.

everyday moment from her own life. It depicts Jean, sitting with his bucket and backpack, warming himself at a fire next to a mire. In this tender portrait of the landscape at dusk, the forest is rendered as a dark silhouette in the background. Most of all, she has used brown and yellow, grey-beige wool, and with a few dashes of other colors, she gives the dusk sky an orange hue and the fire a red tinge.

*Jean i hjortronskogen* is a part of a series of weavings made with a double weave technique, which depicts both everyday life and history. Also belonging to this series is *Brita Maria Larsson vid sin bostad i Käyrävuopio* [*Brita Maria Larsson at Her Home in Käyrävuopio*], which shows the ninety-four-year-old woman standing in front of the humble cabin where she lived with her family: her husband and their seven children. Here, Doris Wiklund also writes about the picture, about the family's self-subsistence in the roadless land. *En annan bild av Lappland* includes weavings of buildings, and of the ever-changing urban landscape of Kiruna. She depicts Sámi, "our indigenous people," and barns in Tornedalen. In recent years, she has learned that she herself has Sámi ancestry.

In the book, Wiklund generously shares countless stories about herself and her incredible weavings. The language she uses to impart the joy she takes in creating makes it clear to the reader that although her art is unique, it is very much intended for everyone. Several of her own weavings are given descriptions that serve as clear invitations to other weavers to find inspiration in her portrayals and the deep knowledge from which they have sprung.

Doris Wiklund is a craft artist who engages in so much more than her own creative work. The multifaceted nature of her practice results in a particularly interesting, multi-layered role: the skilled weaver, the illustrator, the history writer, and the educator who invites people to take up weaving. Her work brings weaving alive

through a multitude of relationships to the past and the present, which are simultaneously communal and highly personal.

Christina Zetterlund

### *Biography*

Weaver, educator, and author Doris Wiklund, born in Kiruna in 1930, started weaving at the age of five. She has been based in the city of her birth ever since, but has lectured and given classes and workshops in various parts of Sweden over the years. After studying psychology at Uppsala University, she trained at the school of the Handarbetets vänner association (Friends of Handicraft) in Stockholm. She worked as a weaving teacher in Kiruna for many years. Her realisation that weaving patterns from Norrbotten had gone largely unpublished caused her to write *Gamla vävnader från Norrbotten: en annorlunda vävbok och vävhistoria* in 1993. This book was translated to English by Becky Ashenden and published as *Old Weaves from Norrbotten* in 2010. In 1999, she published her book *En annan bild av Lappland: en bok om konstvävnader: skildringar av lappländsk natur och flora* (*A Different Picture of Lappland: A Book About Art Weavings: Depictions of the Landscape and Flora of Lappland*), which presents her own, abundant artistic production. Five years later, Doris Wiklund published *Det gamla linneskåpet: från tuskaft till damast* (*The Old Linen Cabinet: from Plain Weave to Damask*), which is a deep exploration of her own linen cupboard. To make knowledge of traditional weavings from Norrbotten even more accessible, she created a transportable exhibition based on the material. Doris Wiklund's own weavings have been shown in various venues, including Lantalainenhuset in Jukkasjärvi 2021 (organised by Norrbottens museum in collaboration with the Jukkasjärvi Local History Society), the Luleå Biennial 2022—*Craft & Art*, and the art gallery at Aurora, in a show produced by Kiruna Konstgille in 2021. That same year, her life's work was donated to the archives

of Norrbottens museum. Doris Wiklund is the creator of several of the textile artworks in the church of Kiruna. Her educational work and her publications have helped her works reach a large international audience.

## **Kristina Pashkova**

*Diaries, 2020–21*

*Five gobelins, tapestry, mixed media*

*Dear Art, Please Save the World. It's Urgent, 2023, Jacquard tapestry*

*Re-action, video animation based on Jacquard tapestries, 120 seconds, 2023*

Starting in the spring of 2020, during the lockdown that came with the Covid-19 pandemic, the Moscow based artist Kristina Pashkova has created a year-long textile diary. During this period, five tapestries were made on a standing loom. In the tapestries, she fixed an elusive reality, registering the fragile connections that come with each day. Sometimes she portrays these abstractly, and with others in a very straightforward and direct manner; the new moon, police cars, and a fragment of a vase that she accidentally broke—everything is woven into the tapestry. Every meeting and encounter become important, every thought is given value, but also too are objects found on the road given a place in her woven memory banks. In this way, each row of a tapestry is directly related to her mood, to the events that took place around and inside her. Unlike classical weaving, where there is typically a pattern and a final vision of the result, she never knew how the day would turn out.

Pashkova is interested in the experience and materials of daily life, as well as in the craft connected to the history women's labor,

technology, and computer programs. In *Dear Art, Please Save the World. It's Urgent* she has used the semi-automatic technique of a Jacquard loom to produce a plea which is equally sincere and knowingly futile. The Jacquard loom was patented in 1804 and is not only considered the starting point for an enormous variety of complex pattern weaving but also an important step in the history of computing hardware. In her artwork *Re-action* she has employed the same technique depicting the simple gestures of her peers in Moscow, like wiping one's eye and adjusting one's glasses. It is artists and other art professionals who are against the regime and the war in Ukraine, expressing anxiety in subtle ways. All combined, the tapestries become an animated video with unusual means of production.

Maria Lind

### *Self-presentation*

Kristina Pashkova was born in 1992 in Novomoskovsk, Russia. She studied public relations at the university in Lipetsk and attended the School of Contemporary Art Free Workshops, Moscow and the Moscow Institute of Contemporary Art. She took part in WHW Akademija in Zagreb in 2022, an independent project by the curatorial group WHW, and a residency at Baltic Art Center in Visby in 2023. She is a resident of the program Collab Vaults at The Vaults Centre for Artistic Production, GES-2 VAC Foundation, in Moscow, where she weaves on a semi-automatic Jacquard loom TC2. Since February 24, 2022, she has been initiating collective practices to which she invites a range of people, from art world colleagues to library visitors in order to create a space for play, experiment, critical thinking, and joint experience. In a situation of crisis like the one in Russia, she considers any practice of opposition important, especially those using collective actions to overcome the atomization of society and individual loneliness. In that regard,

textile has a particular voice that allows the artist to operate within the habitual agenda of marginalized women's and manual work and to distribute alternative views and ideas by concealing them in conceptual and physical folds.

## **Maja Fredin**

*Frutti di merda*, 2023, mixed media installation

Ceiling fan, cotton jersey, papier maché, silk clay, polyester jersey, silk color, acrylic gel, silicon, wooden glue, chains, silk organza, red ink, plastic clay, tulle, glass beads, silk thread, polyester organza, linnen, viscose, mirrors, acrylic gel, tin plates.

Shrimps as big as your hand are elegantly displayed, much like they would be at a nice restaurant. They are made of shiny, pinkish beige textiles and lie on silver platters ready to be relished. Or are they? Just like the products we find at a deli counter, the shrimps' surfaces are damp and rough, while their insides hold the promise of soft flesh. If you look closely, you will see hidden pockets of shiny shrimp roe resembling small pearls inside. These creatures have been each individually handmade by the artist Maja Fredin. By dying polyester jersey and embroidering the fabric, she has experimented her way towards the right textures. It looks as if the guests will be arriving shortly, but something's not quite right, not right at all actually. Seagulls fly in circles above the delicious-looking platters at a leisurely pace. They hang from a ceiling fan and ogling the meal that awaits them below, they have already left signatures all over the pink tablecloths in the form of splats of white excrement, dotted with brown. The title *Frutti di Merda*, means "the fruits of shit," a clear reference to the seafood dishes that go under the name "frutti di mare."

Maja Fredin was born in Uppsala and grew up near a grandma who was crazy about textiles and who introduced her to old handicraft techniques. Together they would mass-produce glamorous outfits for her Barbie Dolls. The crafting at home would turn out to be a calling, and after ten years of education including the textiles programme at Konstfack, Fredin could call herself an accomplished craftswoman. What interests her is the artistic process, the invention of effects as well as the meditative repetition of working, rather than her impressive technical skills and the clever solutions she comes up with.

Maja Fredin shines a light on consumption and abundance, where the all-you-can-eat shrimp platter also becomes symbolic of a shift that occurred when the Swedish welfare state began to crumble. This was a time when the smorgasbord began to replace actual improvements in work life and social protection. Through multidisciplinary scenography and installation work, Fredin focuses on topics like overconsumption and the industry of indulgence. To work with her hands creating detailed objects that take thousands of hours is thus part of a strategic protest.

Paulina Sokolow

### *Self-presentation*

My name is Maja Fredin and I was born in Uppsala in 1992. I currently live in Stockholm where I work as an artist. Over the past ten years I have studied textiles at schools such as Nyckelviksskolan, Handarbetets vänner and Konstfack, where I most recently obtained my master's degree. Despite these efforts, I have come to be entirely uninterested in my own process. Instead, the textile arts come to me as intuitively as breathing, defecating and sleeping. In other words, I would not be able to exist without my craft because it is for me a vital space where I let my hands work freely alongside my thoughts.

My artistic method and artistry build upon performative installations where I let the viewer become a part of my daily choreography. I see my work as a reflection of society—my obsession with consumerism, my dysmorphia, food and my own corruption. Through a mix of humour and rotten kitsch I turn reality upside down, broadening my own delusions, and inviting the viewer into my own interpretation of the already impossible world we live in. I want to place myself right on the border between laughter and precipitous solemnity, the place where I believe art can make a real difference.

## Matilda Kenttä

*Response in Reconstruction, 2023*

Sculpture. 2,1 km x 5 cm cotton and linen strips, embroidery

*Response in Reconstruction Scrap 1, 2023*

Cotton and linen strips, embroidery

*Response in Reconstruction Scrap 2, 2023*

Cotton and linen strips, embroidery

*Response in Reconstruction Scrap 3, 2023*

Cotton and linen strips, embroidery

*Performance in Loom, 2024*

Loom, cotton, marker, the book *Gamla vävnader från Norrbotten* by Doris Wiklund, published in 1993.

Weaving and the loom hold a central place in the practice of Matilda Kenttä. Like many other comparable artists of her generation, Kenttä hesitates with the term “textile artist.” For her, the practice takes its point of departure not foremost in the skills and techniques of the craft but rather in the social and cultural history associated with weaving, for example gendered labor, and its historical

transformation. At the same time as materials like yarn and fabric can certainly inspire fascination and have an aesthetical driving force in her practice, Kenttä’s work also has a conceptual engine. When she makes her way through processes of transformation, we can trace both personal family history and larger societal shifts. The sculpture *Response in Reconstruction* consists of 2,1 km of both black and unbleached cotton and linen fabrics, suspended from the ceiling and lying on the floor in a free, casual form. The textile is cut into strips in the manner of a common rug made from rags, which some might find familiar. These sorts of rugs are usually produced by using old and often worn and outdated textiles. The sculpture’s title indicates the deconstruction of one of these rugs.

But in Kenttä’s work things are rarely that simple. She does not work with direct appropriation or the simple gesture of moving things from the everyday elevated into art. Instead, her practice consists of paradoxes as she goes through processes of translation and transformation. A closer look at the work reveals that the fabric is new and embroidered with small details of flowers and fragments of pattern and text.

The measurements and embroidery point towards a disentanglement of her grandmother’s old rug, which revealed mass produced textiles that were once summer-dresses, shirts, and bedlinen. But rather than dwelling with their own history or nostalgia, her grandmother’s rug provides a point of departure for a new piece with only a vague imprint of the past. On the wall, the strips are delicately handwoven in the similar curved shape as the overall rug’s cut. Here, we see a woven everyday object juxtaposed to an artwork, yet refined enough to be hanging on a museum wall.

There is no doubt that Doris Wiklund, well-known in the northern region where Matilda Kenttä was also raised, paved the way for

understanding weaving both as a significant cultural heritage and as a free space for individual expression. Through the duration of the exhibition's period, the work will take on a performative aspect as Kenttä will weave grid on which Wiklund registered and published the patterns that she collected. Wiklund's collection of patterns was both an act of remembering and of generosity, like folk songs written on sheet music for everybody to play, playfully commemorated by Kenttä through the very act of weaving.

Judith Schwarzbart

#### *Self-presentation*

Matilda Kenttä (born 1993) is an artist based in Kiruna. In 2020 she graduated from the TXT department at the Gerrit Rietveld Academie, a university department that focusses on textiles and text. In Kenttä's practice, the weave is central both as a metaphor and a method for seeing and linking through materiality and the written word. A main focus in her practice is hand-weaving as a net of metaphors for women's labor seen through a historical perspective. In today's economic landscape, Kenttä goes further in her set of interests to examine whether or not weaving can be a method to embrace slowness. Over the last year she has been busy with the act of weaving as an instrument to dismiss the ideal to work and remain effective. Weaving has become a strategy for doing 'nothing'; by undermining, or inverting ideas around (automated) labor, its laziness and leisure.

## **Konstfest at Kin Museum of Contemporary Art, February 15—18, 2024**

**Thursday, February 15**

**16:00 Opening in the lobby: *The Observatory: Art and Life in the Critical Zone, Beautiful and Functional: The Duodji of Jon Tomas Utsi, Textile Magic with Doris Wiklund, Kristina Pashkova, Maja Fredin, and Matilda Kenttä; the collection***

- Maria Lind, director Kin Museum of Contemporary Art
- *Markerna*, work by Carola Grahn and Nils-Johan Labba
- Joanna Warsza, program director Curatorlab, Konstfack
- Artist Luca Frei presents *Mobile Lobby*, the museum's new reception desk
- Drinks and snacks

The following artists will be present: Alexander Ravskyj, Alexandra Ravskaya, Anastasia Kizilova, Bernd Krauss, Carin Ellberg, Fredrik Prost, Ilmira Bolotyan, Inga-Wiktoria Påve, Ingela Ihrman, Jon Tomas Utsi, Katarina Pirak Sikku, Kirill Agafonov Kultivator, Luca Frei, Nina Svensson, Kristina Pashkova, Maja Fredin, and Matilda Kenttä and Olga Sjirokostup.

**16:30 Ingela Ihrman performance "Oilbird with Nestling"**  
**17:00 Visit to the exhibitions**

**Program for Textile Magic with  
Doris Wiklund, Kristina Pashkova,  
Maja Fredin and Matilda Kenttä**

**Saturday, February 17**

**Interweaving Narratives: a Conversation between Artist  
Kristina Pashkova and Silvia Colombo, Curatorlab**

12:00–12:45

Kin Museum for Contemporary Art, 2nd floor

Kristina Pashkova's art practice is characterized by personal stories and an intimate voice, combined with a cutting-edge perspective on textile techniques. With a deep interest in weaving, her work is rooted in the past while simultaneously reaching towards the future. As she says, "since the feminist ideas looking at culture through the lens of technology resonate with me, my practice takes place at the intersection of hand labour and digital image. My first handwoven tapestries are dedicated to video games, while recent works are the result of weaving on a digital semi-automatic Jacquard loom TC2 and experimenting with the animation of the woven image." In English.

**A conversation between artist Maja Fredin and Anastasia  
Shestak, Curatorlab**

12:45–13:30

Kin Museum for Contemporary Art, 2nd floor

Maja Fredin works with idea-based installations, which include performative elements that are based on textile craftsmanship. In her work the installation and the performativity are equally important, as it automatically allows the viewer to become a part

of the work as soon, they step into artist's installations. With a mix of both humor and profound seriousness, she works without borders across photo, video, sound, sculpture, and costume to build up a scenography of absurd scenarios. With her own choreography, she attacks subjects such as how the consumerist society has affected her own sexuality, dysfunctional relationship with food and the way she relates to other people. In English.

**Sitkeä (Persistence) An Artist Talk about Documentation,  
Identity, History and Memory between Artists Matilda Kenttä  
and Hilda Flygare with Emma Pettersson Juntti, Curatorlab**

13:30–14:30

Kiruna Public Library

Engaging in conversation at the public library in Kiruna, two emerging artists native to the town, Matilda Kenttä and Hilda Flygare, will speak about how they navigate the themes of home, belonging, change, and community in their respective work. The reality of people's everyday life in Kiruna is that the town is going through tremendous changes, which has an impact on all aspects of society. Art can be a way to process this change, but also a form of resistance to the ongoing exploitation of the North. The title of the talk is the concept of sitkeä [persistence], which makes reference to the straining and difficult task of capturing memories and history through art, especially in a town that is being relocated due to industrial expansion. At the same time the word sitkeä connects to the resilience needed for an artist to tediously work with difficult and deeply personal themes in their practice, among the larger social and political contexts.

A collaboration with Kiruna Public Library.  
In Swedish.

## Söndag 18 februari

### **Collective Weaving Workshop with Artists Kristina Pashkova and Maja Fredin in Konstverkstan. Held in both Swedish and English.**

12:00–16:00

Kin Museum of Contemporary Art, Konstverkstan, floor 0.5

### **Creating Hands**

#### **Five evenings dedicated to crafting at Kin Museum for Contemporary Art**

Kin Museum of Contemporary Art, Konstverkstan, floor 0.5

For thousands of years, women in the north have used their hands to craft using materials taken from nature. The knowledge has been passed on to the next generation and together people have learned crafting methods that still are and have been significant in the everyday life. The exhibition *Textile Magic with Doris Wiklund, Kristina Pashkova, Maja Fredin and Matilda Kenttä* running from February 15—May 26 takes its point of departure from the legendary Kiruna-based weaver Doris Wiklund's life and oeuvre.

Over the course of five Thursday evenings, starting Thursday, February 8, participants will be able to try out different traditional crafting techniques. At each meeting, we will focus on one woman and her form traditional craft along with one work from the exhibition *Textile Magic*. Bring something with you to craft with your hands. Refreshments will be served and socializing and exchange of knowledge are a guarantee—everyone is welcome!

Thursday, February 8, 18:30–20:00 (crocheting)

Thursday, February 22, kl 18:30–20:00 (knitting)

Thursday, March 7, 18:30–20:00 (weaving)

Thursday, March 21, 18:30–20:00 (painting)

Thursday, March 28, 18:30–20:00 (felting)

A collaboration between Kin Museum for Contemporary Art, Jukkasjärvi Local History Society and ABF, Workers' Educational Association

## Thursday, February 22

### **Doris Wiklund's school, presentation by artist Britta Marakatt-Labba**

17:00–18:00

Kin Museum for Contemporary Art, 2nd floor

During the 1960s in Kiruna the celebrated artist Britta Marakatt-Labba learned how to weave from Doris Wiklund. From an early age Marakatt-Labba has devoted her time to the textile crafts and skills that Wiklund not only provided but also the consciousness of the rich traditions in the Nordic regions. Marakatt-Labba will present examples from her own linen closet.

Britta Marakatt-Labba was born in 1951 and grew up in a reindeer herding family in the Sámi village, Lainiovuoma. She began her artistic trajectory in 1979 after finishing her studies at the art industrial school in Gothenburg. Early on, together with other young Sámi artists, she engaged herself in the foundation of a Sámi artists' organization. Today she lives and works in Saarivuoma and has been active as an artist for more than forty years. In 2017 she had an international break through when her twenty-four meter long embroidery *Historjá* was exhibited at Documenta 14 in Kassel. She has received awards and cultural prizes for her art and artistic contributions. In 2024 Marakatt-Labba will have a major retrospective exhibition entitled *Sharp Stitches* at Nasjonalmuseet in Oslo as well as an abridged version at Kin Museum of Contemporary Art opening in October of the same year.

## Thursday, February 29

### **Máttut mátki, mu mátki—the Journey of the Ancestors, my Journey, a presentation by doujar Anna-Stina Svakko**

17:00–18:00

Kin Museum for Contemporary Art, 2nd floor

During Anna-Stina Svakko's primary education and through friends in Kiruna, Doris Wiklund helped Svakko become conscious about the richness and presence in textile work, particularly weaving traditions from the north. Svakko will talk about what has shaped her own textile journey and what it means today to fully live for, and from, Sámi textiles. Born in Kiruna in 1967 with strong Sámi roots coming from Nedre Ratekjokk and Tornedalian backgrounds in Anttis, Svakko grew up with a crafting Sámi mother, which profoundly influenced her choice of profession. With a diploma in duodji [Sámi craft] from 1991 she works full time with duodji for the company Astu Design. In the studio in Porjus she creates traditional Sámi costumes, modern clothes, and textile art. In addition, she works frequently as a lecturer, course leader, and mentor. Currently she is involved in creating costumes for theatre plays which involve Sámi themes.

## Tuesday, March 5—Friday, March 8

### **Textile Art Camp with the Artist Matilda Kenttä**

11:00–15:00

Kin Museum of Contemporary Art, Konstverkstan, floor 0.5

## Thursday, March 7

### **Thematic Introduction by Judith Schwarzbart**

17:00–18:00

Kin Museum of Contemporary Art, Konstverkstan, floor 0.5

## Thursday, March 21

### **A lecture on Doris Wiklund presented by archivist at Norrbottens Museum, Karin Tjernström**

17:00–18:00

Kin Museum for Contemporary Art, 2nd floor

Doris Wiklund was raised in and works still to this day in Kiruna. Over the course of nearly her entire life, Wiklund has been a promotor of the art of weaving and textile heritage in a multitude of ways. As a weaving teacher, lecturer, and writer, she has inspired, guided, and generously bestowed her knowledge for others to learn from. In her life-long work collecting, documenting, and analyzing old textile samples, she has not only kept but also opened up the cultural treasures for new generations. In her art she has taken inspiration from nature, human beings, and life in and around her hometown of Kiruna. This lecture takes its starting point from the Doris Wiklund archive, donated to Norrbottens Museum in the summer of 2020.

## Thursday, May 16

### **Taking the matter into your own hands, lecture featuring craft- and design historian Christina Zetterlund**

17:00–18:00

Kin Museum for Contemporary Art, 2nd floor

Doris Wiklund, along with her weaving students, meticulously documented traditional weavings from the northern region—a cultural treasure that had previously been overlooked. This extensive work culminated in the 1993 publication of *Gamla vävnader från Norrbotten*. The overwhelming interest in traditional northern weaving led to the rapid sell-out of the book's first edition of 1000, prompting the printing of another edition.

Building on Doris Wiklund's foundational work, the discussion will center on significant instances where artists and artisans have reshaped history. Examining examples ranging from the textile artists of the Artists' Suffrage League (1907—ca. 1918) to the exhibition *Verkligheten sätter spår* (1975), and including the contributions of jewelry designer Rosa Taikon and glassworkers from Småland between 1978–1983, the focus is on how these figures challenged established historical narratives. By delving into their stories, the conversation aims to explore alternative realities and narratives.

Christina Zetterlund, a craft- and design historian, serves as an educator, curator, and researcher with a keen interest in historiography where design and craft offer perspectives for investigating social conditions. She works as a design lecturer at Linnéuniversitet and, alongside Onkar Kular, served as the artistic leader for the Luleåbiennalen 2022—*Craft & Art*. Zetterlund played a pivotal role in establishing Rosa Taikon's archive at Hälsinglands Museum and led the research project *Designhistorier i andra geografier* from 2021 to 2023, focusing on rewriting history with Småland and Sápmi as starting points.

**Book presentation Sággun máilbmi with the artist Britta Marakatt-Labba and the curator, writer and editor Jan-Erik Lundström**

19:00

Kin Museum of Contemporary Art, Konstverkstan, floor 0.5

*Sággun máilmmi/Broderade världar/Embroidered Worlds* is the title of the new book about Britta Marakatt-Labba's art. Elegantly designed by Milena Karlsson, *Sággun máilmmi/Broderade världar/Embroidered Worlds* is a generous and comprehensive review of Marakatt-Labba's

art. Over more than 130 illustrated pages, more than ninety works are presented, most of them from recent years, a time of intense productivity for her. The book contains a suite of poems by the Sami-Swedish poet Linnea Axelsson, an in-depth conversation in which the artist and writer Lena Ylipää meets the artist herself, and finally, three newly written essays—by Sami-Norwegian cultural studies specialist Britt Kramvig, Inuit curator and art historian Heather Igloliorte, and art historian and writer Jan-Erik Lundström, who also edited the book—who generously share their insight and views, perspectives, and knowledge of Britta Marakatt-Labba's art. *Sággun máilmmi/Broderade världar/Embroidered Worlds* is fully trilingual—Sami, Swedish, and English.

Jan-Erik Lundström is a curator, writer, and historian who focuses on contemporary art, visual culture, and photography. He is the former director for Samisk senter for samtidskunst and the Norrbotten county museum. Lundström has also been the director of Bildmuseet in Umeå and head curator of Fotografiska museet at Moderna museet in Stockholm. Lundström is head of the board for the magazines Paletten and Skogen. His curatorial projects include *Čajet Ivnni/Show Colour: Resist, Stand up, Advocate, Surviving the Future, The Map: Critical Cartographies, Platsens politik, Same, same but different, Nordic Landscapes* and several biennials, including Bukarest Biennial III, 1st Thessaloniki Biennial of Contemporary Art, Berlin Photography Festival, and Luleå Art Biennial. Lundström is an author and editor of publications like *Tankar om Fotografi, Thinking Photography—Using Photography, Contemporary Sami Art and Design, Ursula Biemann: Mission Reports, Britta Marakatt-Labba: Broderade berättelser, Nordiska landskap, Looking North: Visual and Literary Representations of Sami, and Irving Penn: Photographs*. He has also published his writing in magazines like *AfterAll* and *Afterimage*, *Index*, *European Photography*, *Glänta*, *KunstPluss*, and *Hjärnstorm*. He has been a visiting professor at Aalto-universitetet, Helsinki,

Konstfack and The Royal School of Art in Stockholm, Malmö Art Academy, HISK, Antwerpen/Gent, Universidad de Los Andes, Bogotá, the Oslo Academy of Art, and other institutions.

## Colophon

Kin Museum of Contemporary Art  
Stadshuset Kristallen  
Stadshustorget 1  
98130 Kiruna

### *Team*

Emma Pettersson Juntti, production, coordination, mediation  
Hampus Bergander, curator  
Ilnur Mustafin, technician  
Judith Schwarzbart, production  
Maija Melchakova, administration  
Maria Lind, director  
Märta Öringe, collection and mediation  
Paulina Sokolow, communication  
Hosts: Alex Heikkinen, Ida-Maria Svonni, Lloyd Jarlemyr,  
Milly Sundgren and Tova Söderberg  
Graphic design: Johanna Lewengard and Benedetta Crippa

The visual language of Kin is developed by artists Inga-Wiktoria Påve och Fredrik Prost in collaboration with designers Johanna Lewengard and Benedetta Crippa.

Textile Magic with Doris Wiklund, Kristina Pashkova, Maja Fredin and Matilda Kenttä  
February 15—May 26 2024

Kin Museum of Contemporary Art is the regional art museum of Norrbotten, founded in 2018 by the region and the municipality of Kiruna.

