

Katla Rúnarsdóttir - CARE-KER
Earthenware, stoneware and found objects



The 2024 graduates of HDK-Valand's Master's Programme in Crafts represent a diversity of practices that contribute to what contemporary craft means today. Studying during political and economic precarity unseen in recent decades, their work emerges in a time where very little can be taken for granted. While our current era is rife with anxieties, doubts and even nostalgia – we may also be living in a time that will renew appreciation for craft practices. Difficult questions regarding obsolescence, difference and purpose have long been familiar to craft.

The craft fields of jewellery art, ceramics and textile art studied at HDK-Valand demand an appetite for acute attention to the material world. For the 2024 graduates, this attention is manifest in practices that explore the ubiquitous and the rare, the familiar and the unnerving, the joyful and even the ugly. Over the two-year Masters, students have undertaken investigations of topics as disparate as heritage, illness, family, appropriation and violence. Making in response to these themes has resulted in works that deftly deploy speculation, sloppiness, humour and even sorrow.

A bellwether is understood to predict a trend and offer an indicator of patterns to come. In the 15th century the term referred to the lead sheep of a flock – honoured with the headache of a lifetime from wearing the flock's bell around its neck. Today the term appears in economics, as well as politics. The graduates of 2024 are hardly a flock. Instead, the bellwether they represent for contemporary craft is healthy variety. Shared is a commitment to understanding the world through crafts materials. What differs are the backroads, slipstreams and, at times even, motorways each have travelled in the making of their work.

Participating artists: Alexandra Hedberg, Alva Markusson, Ann-Maj Risgaard-Nielsen, Carina Cresta, Irys Kluska, Jiayang Huang, Katla Runarsdottir, Klara Lord, Kristina Zetko, Lana León, Lena Milicevic, Malin Mattebo, Maria Widegren, Sofie Alm Nordsveen, Sofie Karlsson, Tobias Berntsson, Xuying Chen.

GALLERI THOMASSEN

GÖTABERGSGATAN 32, 411 34 GÖTEBORG

TIS-TORS 12:00 – 18:00 FRE-LÖR 12:00 – 16:00 SÖNDAG 12:00 – 15:00

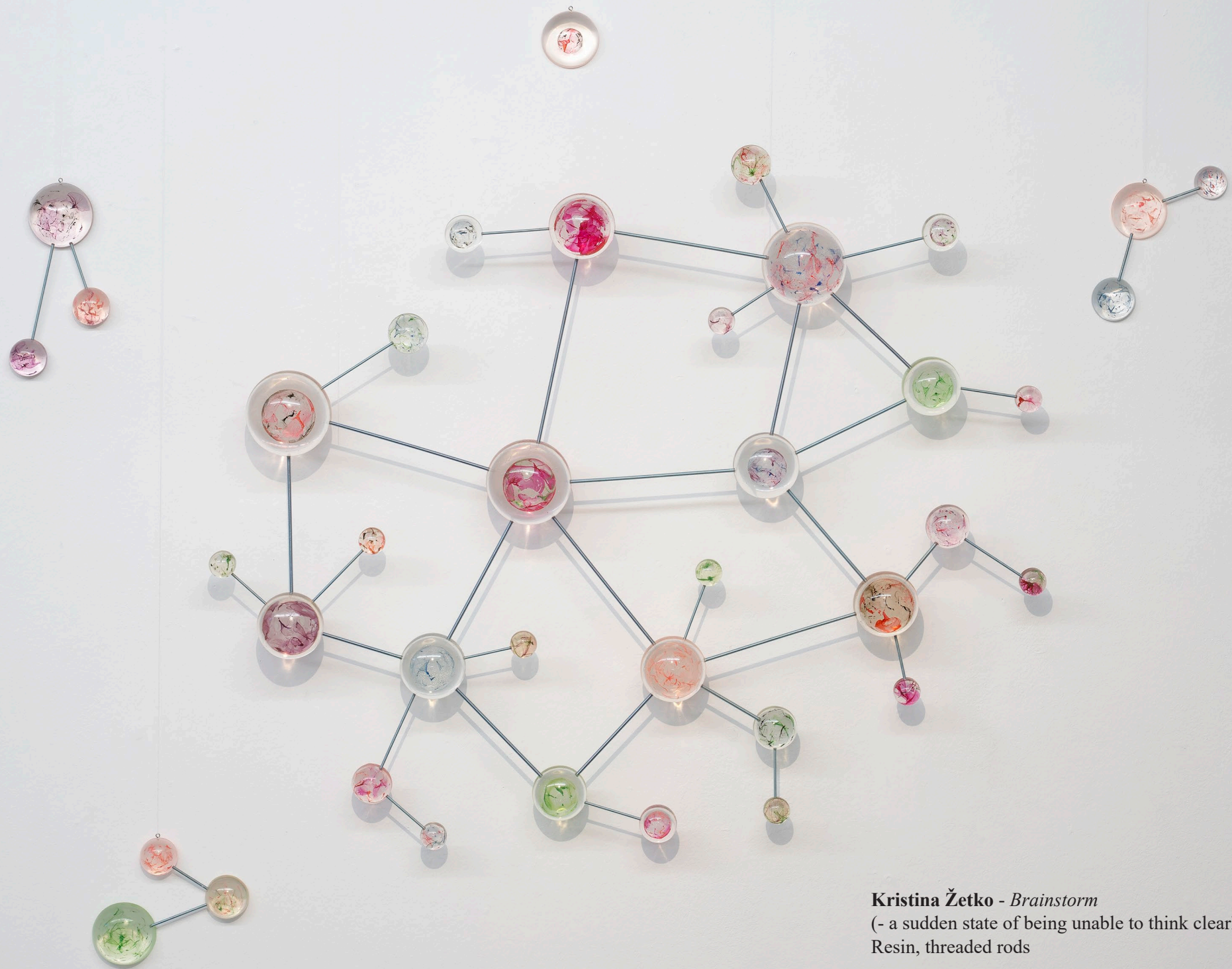




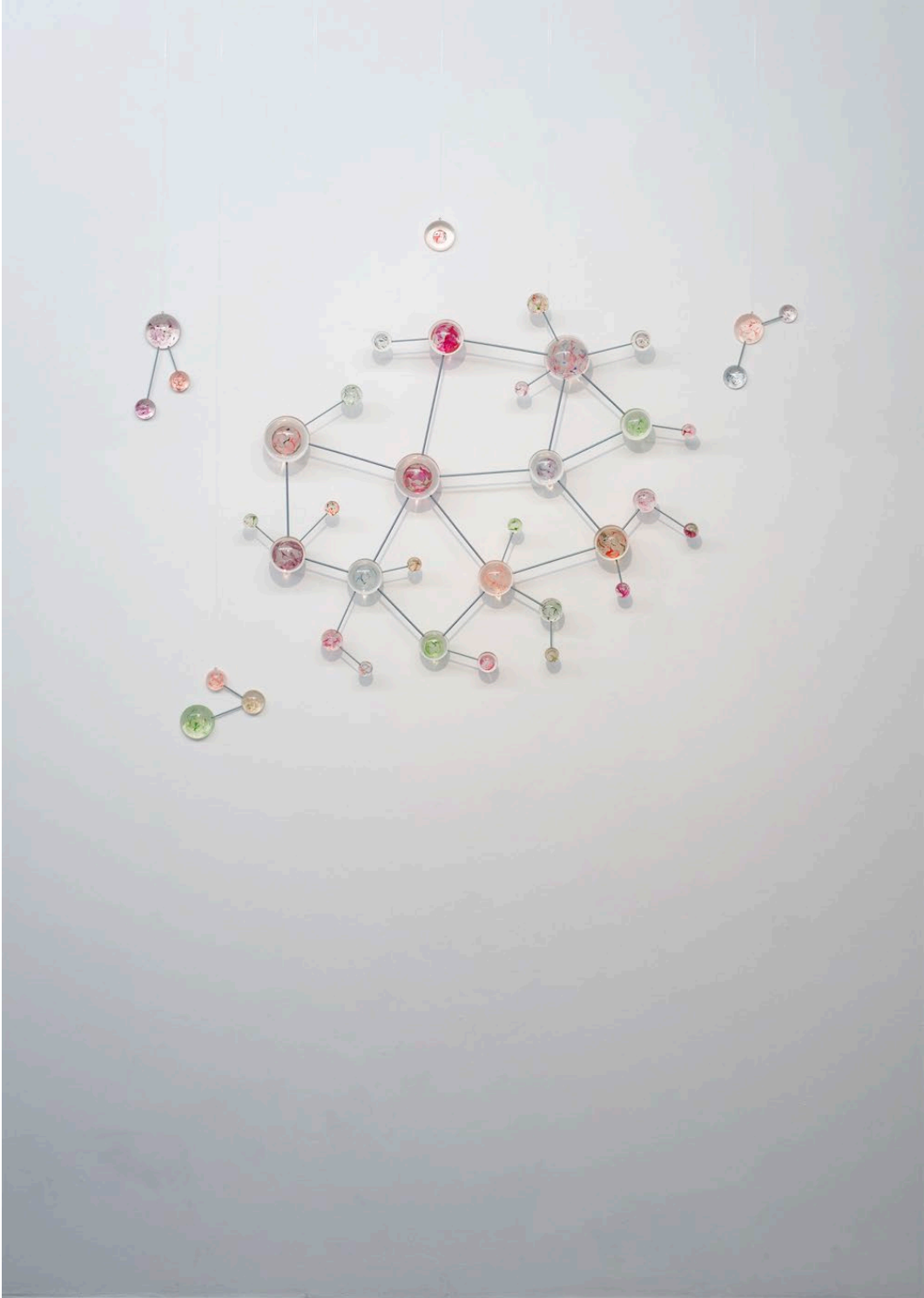








Kristina Žetko - *Brainstorm*
(- a sudden state of being unable to think clearly)
Resin, threaded rods



Lucky Huang - *Chasing Time*
Copper, water, acrylic, zinc, steel
126 x 57 x 57 cm





Ann-Maj Risgaard-Nielsen - *A Felted Fabulation of Vqlur*
Wool, textiles, wood and metal













Irys Kluska - *Sick dog hospital*

Stoneware and earthenware clay bodies, glaze, glass, porcelain, ribbon



Maria Widegren - *Clay Formation*
Glazed stoneware









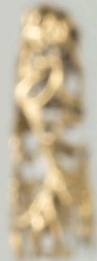
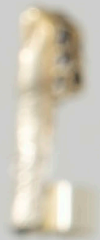
Xuying Chen - *Hide and Seek*
Mixed textiles, wire, light and wood







Lana León - *Encapsulated absence*
customized silver - gold plated rings







Klara Lord - *Still Life with Tiles*

Re-fired earthenware and stoneware tiles, tiles, bricks, clay, wooden pallets, trolley and cloth



KERAMIKAVD.





Alva Markusson - *MODIFICATION OF TOOLS*

Steel, reindeer calf skin, horse hair, linen, ink, cotton and concrete









Lena Milicevic - *Endless circling on itself*
Porcelain, black sand, graphite











Sofie Nordsveen - *Can I (please) have it back?*
Triptych in wool, latex, silk, nylon, steel



Malin Mattebo - *Unfoldings*

Hand dyed and digital printed second hand textiles, beeswax, thread, silkthread.



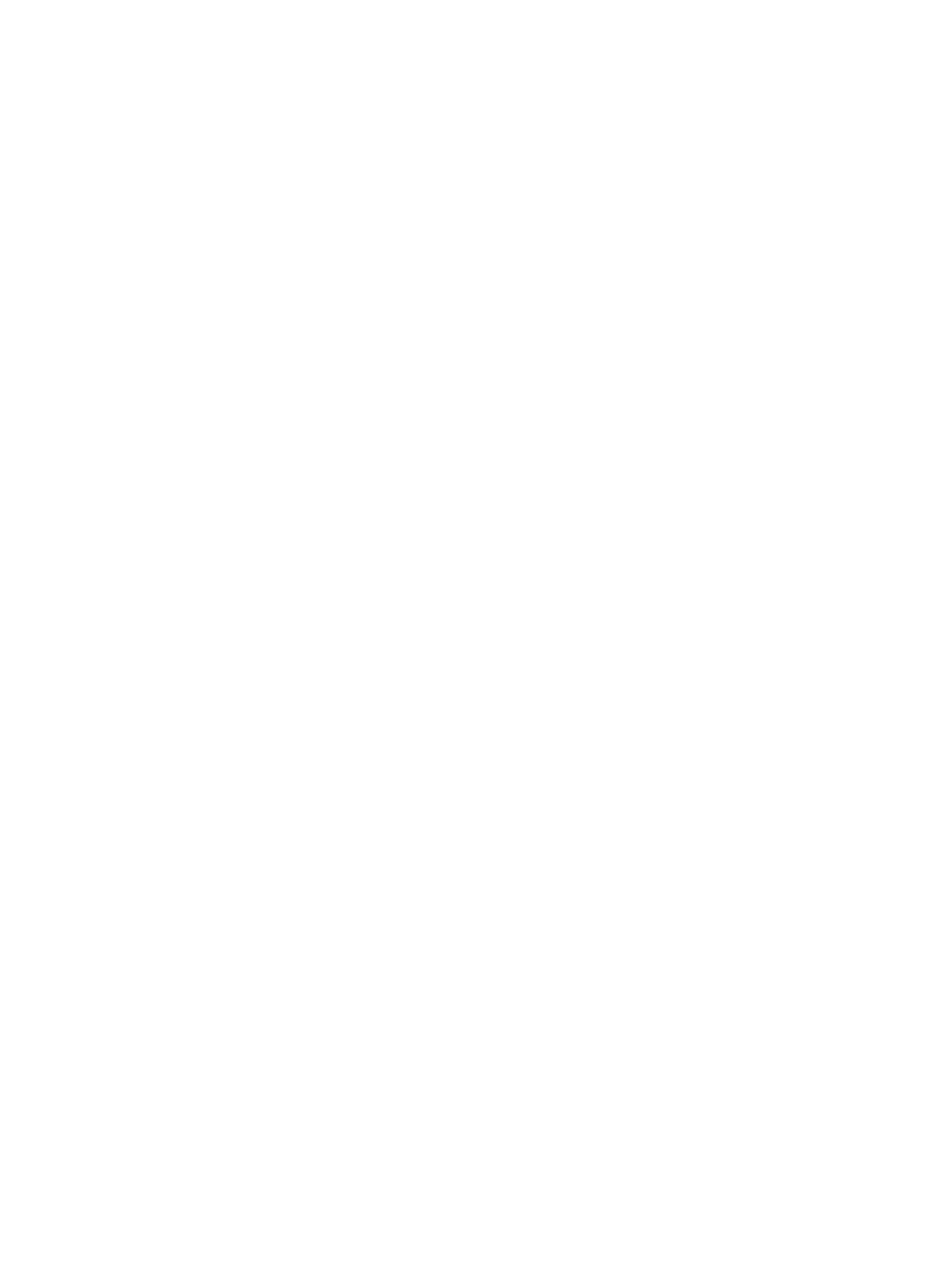


Sofie Karlsson - *Soft Power*

Knitting yarn, velvet viscose fabric, cotton cord, aluminium and human hair







Alexandra Hedberg - *Embrace*

Digital print on satin viscose, LED lighting, MDF, and grass mat.



Tobias Berntsson - *Death left as a Friend*
Textile, wood, and found objects







Carina Cresta - *Skafferiets hemligheter och andra barndoms minnen*
Installation of raw clay and wood

