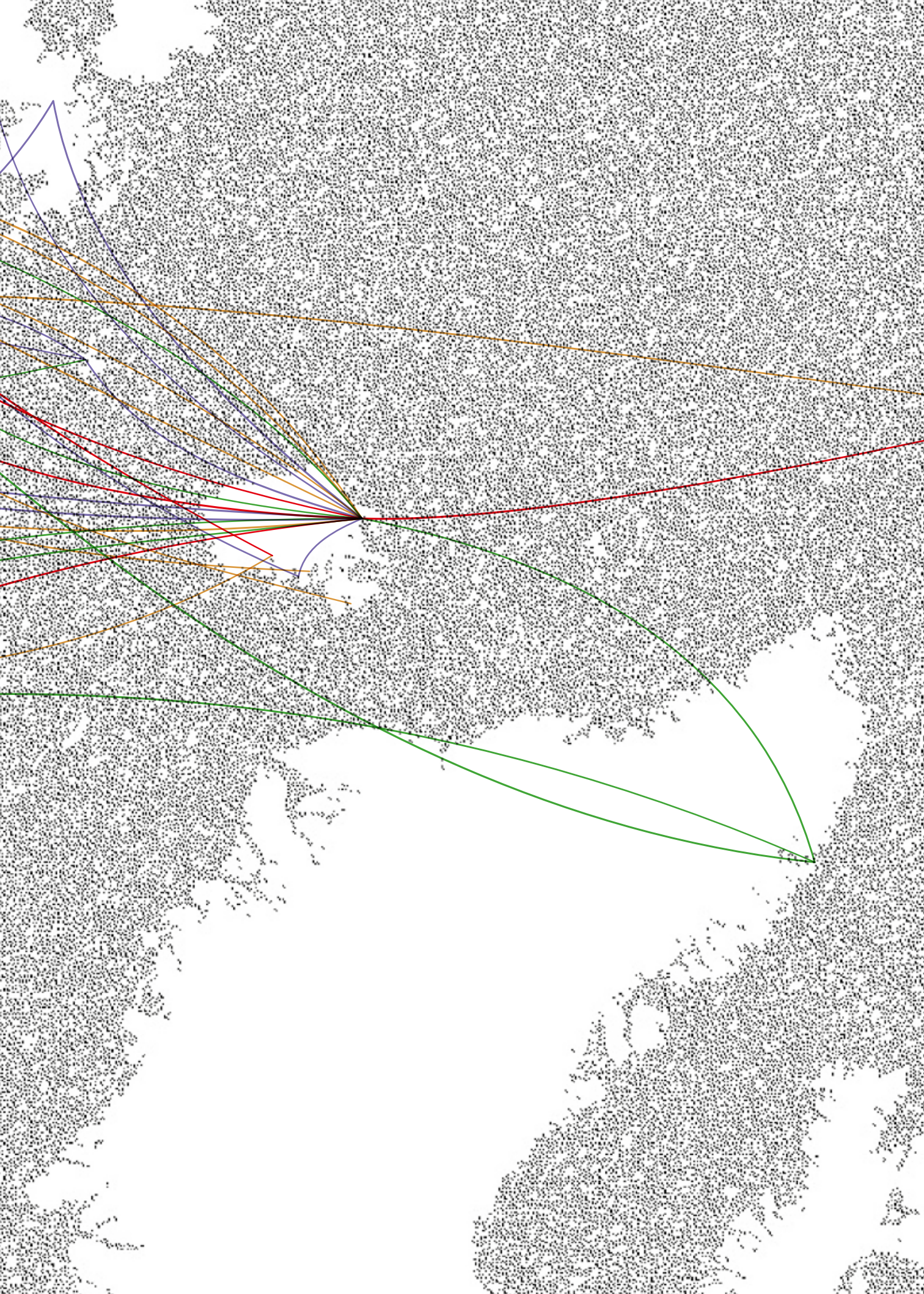


## Handmade

started from signals we received from many directions. There were many interesting initiatives in the Nordic countries. They were about the craft within different art forms, craft as a tool for expressing standing points in society, and transformations in traditional structures, where established organizations joined forces to face global challenges, and a general raising need for tactile experiences.





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# A new picture about the handmade

*Benny Marcel, Director of Nordic Culture Fund*

The Nordic Culture Fund believes that art and culture are without borders. In a time of upheaval, when nations close in upon themselves, art can act as an opening and create connections. In encounters between people, institutions and art forms, new contexts arise, and we acquire new perspectives on each other and on our role in the world.

The Nordic Culture Fund encourages these encounters to take place. We support diverse collaborations and weave together the Nordic region, so that everyone can see our part of the world with new eyes. We act as a catalyst for art and culture in the Nordic region, supporting both development of promising project ideas and the materialization of these projects. We work in the midst of a thriving field of the newest and most innovative ideas and the people behind them. We are part of many networks and continuously receive applications stating where action is needed.

Handmade started from signals we received from many directions. There were many interesting initiatives in the Nordic countries. They were about the craft within different art forms, craft as a tool for expressing standing points in society, and transformations in traditional structures, where established organizations joined forces

to face global challenges, and a general raising need for tactile experiences. The Handmade program was created to encourage these exciting developments and contemporary trends. We wanted to reinforce these trends by opening even wider fields of activity for collaborative projects that cut across not only national borders but also boundaries between artistic disciplines or other traditional divisions connected to crafts.

Through an Open Call we saw a huge need and interest in digging deeper and showing a new picture of the handmade. We responded by supporting 32 projects and the development of several project ideas in the run of three years.

We conclude on the program Handmade with this catalogue, but the initiative that was put forward lives on in the arts field and in projects to come.

# The Handmade projects

With this catalogue, we want to present Handmade to a wider audience to show the new picture of Nordic handmade and the potential that lies within it. It is a collection of projects, that contribute to the development and presentation of the handmade and focus on the interdisciplinary, free, experimental, and conceptual.

In the catalogue, the supported projects are presented under the four categories that they naturally form. But many of the projects could be placed in several of the categories. A strong red thread through all of the projects is the value of a network. The project participants form a valuable and developing network through their cooperation. The new connections offer possibilities in enriching the careers of the participants permanently.

The conclusion is that the Handmade projects present:

- new voices, diversity and variety in expressions and the makers
- discoveries in the periphery, the underestimated, the forgotten, the newly detected and reinterpreted
- a challenge to the traditional boundaries between institutions, genres and cultures
- reflection and theory, mediating crafts.
- local initiatives with international perspectives
- new ways to interpret what it means to be Nordic
- a network of experts from different genres

# I. Where's my factory?

## New production conditions

### - Artists respond

Globalization and digitalization have caused major shifts in the Nordic design scene and in the preservation and dissemination of practical knowledge. A change in the commercial foundation, the relocation of the industrial production from the Nordic region and the shift from analogue to digital techniques have direct consequences for local communities and the work of artists.

Artists and cultural organizations break down traditional hierarchies and take action. They connect and reflect on how to manage the legacy of the art manufacturing the communities have been so proud of, and how to maintain the high quality of Nordic design and craft, when the valuable know-how and the deeper understanding of the technique is not local any more. Traditional techniques are used as artistic medium, developing new forms of expression and renewing their relevance.



*In the Nordic region we have many words for making by hand: konsthantverk, hemslöjd, slöjd, hantverk, pyssel etc. [applied arts, handicrafts, sloyd, crafts etc.]*

*Many of the words refer to a specific understanding of not just production but also an institutionalization process that happened in the late 19th and early 20th century. The conditions are radically different in our current globalized world. Digitalization and new forms of production create new geographies and change how making by hand is understood and situated.*

*The handmade gets new meanings.*

*It becomes not just a way of making but, also, a way of acting and reflecting. Hierarchies and divisions are investigated. Traditional value patterns are being examined from the perspectives of new geographies and other agencies. Yet, the old question about the condition of making remains.*

Christina Zetterlund, external expert in Nordic Culture Fund 2016 – 2018, freelance curator, and lecturer at Linnaeus University, Sweden

# Knowing the Ropes

## The fishing industry meets fine historical interior decoration.

The craft of rope and trim-making is in the spotlight of *Knowing the Ropes*, a project that brings together two vastly different rope production facilities, namely Aarhus Possementfabrik in Denmark, creators of interior decorations, and Hampiðjan Group in Iceland, producers of fishing lines, ropes and nets. The fact that the project seeks to explore these differences makes it specific and intriguing. The project investigates craft as its story relates to modernization, globalization, and the geo-cultural contexts of local histories.

*Knowing the Ropes* is a research based, multi-disciplinary project intersecting the fields of design, art, architecture and theory. The project includes designers, artists, an architect, a theorist, a curator, and a journalist. The result of the project is a series of experimental works including objects, photographic investigation and more. The works are presented as a travelling exhibition and a publication, which includes research and process documentation.

### Participants

Hampiðjan Group (IS)  
Aarhus Possementfabrik (DK)  
Theresa Himmer (DK)  
Brynhildur Pálsdóttir (IS)  
Thuridur Ros  
Sigurthorsdóttir (IS/USA)  
Maibritt Borgen (DK/USA)  
Daniel Golling (SE)  
Gustaf Kjellin (SE)



# Scandinavian Glass - Starting All Over

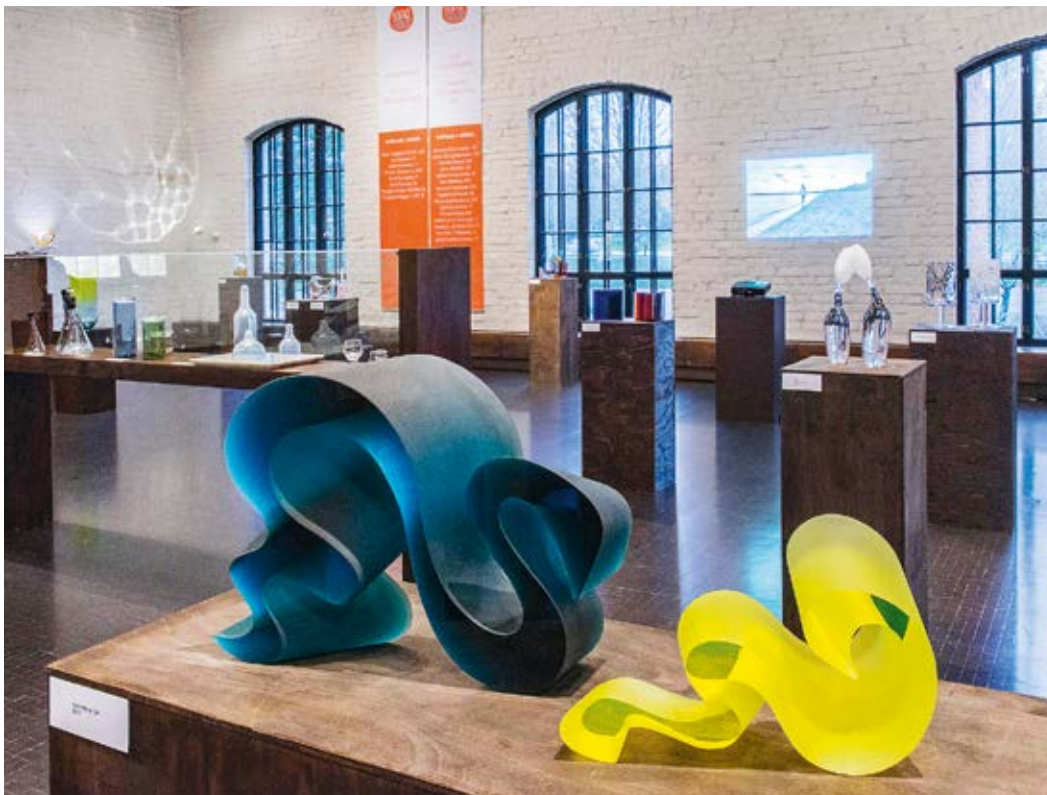
## Participants

The Finnish  
Glasmuseum (FI)  
The Glass Factory (SE)  
Glasmuseet Ebeltoft (DK)

Three renown Nordic glass museums develop their programs and invite glass artists to lead the way.

A market shift and relocation of previously thriving large-scale glass manufactures outside the Nordic region in recent years has led to a shift with relation to handmade glass and the glass industry. This geographic shift leaves a void that the project *Scandinavian Glass - Starting All Over* wishes to fill. The project aims to promote specialist museums - often located in old production facilities - as forward-looking powerhouses where the artists are invited to networks and collaborations; to come, use, and develop the provisions of museums in a way that is relevant for the practice of the art form and for the future of glass in the Nordic region. Simultaneously, the project aims to develop a new look at the Nordic design tradition.

The project results in an exhibition that travels to the three Nordic glass museums. It highlights current trends in the field of Nordic glass and includes workshops and residencies involving practitioners and other participants from Nordic countries.



## Starting from Scratch

*Starting from Scratch* strives to keep analogue film alive and accessible in the Nordic region and to promote its transformation for the future.

Participants  
Polar Film Lab (NO)  
The Filmverkstaden (FI)  
Kinosmidja (IS)

The film industry today promotes digital filmmaking for its low costs and ease in comparison to the artisanal use of analogue film. *Starting from Scratch* is centered on artists and filmmakers in the Nordic region working with analogue film, and its aim is to share knowledge, generate new impact, and make analogue film accessible to a larger audience.

In recent years, laboratories for developing analogue film have been closing around the world. At the same time more and more artist-run labs have appeared. These labs use the material in an innovative way and make analogue film accessible, thus sustaining a sensibility for the artisan film. The three Nordic film labs behind *Starting from Scratch* promote the exchange of knowledge by inviting international experts to provide workshops or masterclasses open to the public. The workshops result in screenings and discussions and the results are shared with a broader audiences.



## Art Manufacture – Revival



### Participants

The Danish Ceramics  
Factory (Den Danske  
Keramikfabrik) [DK]  
The Danish Crafts &  
Design Association [DK]  
The Swedish Society of  
Crafts and Design [SE]  
Design Sweden [SE]  
KHVC [SE]  
The Norwegian  
Association for Arts  
and Crafts [NO]

The project hopes to restore the heart of Nordic art manufacturing by opening a new factory and offering a venue for training, cooperation, and exchange.

The project reveals the need to make a case for, and put into words, why we still need the industrial manufacturing of art in the Nordic region. Only a very few opportunities to manufacture small series of ceramics within the Nordic region still exists. The Danish Ceramics Factory (Den Danske Keramikfabrik) was established in 2016 by a large group of ceramists out of a great desire to keep the Nordic ceramics know-how and design alive.

By encouraging collaboration that crosses boundaries of geography, design, and material, the factory wants to start a wave of small manufacturers throughout the Nordic region, helping each other to evolve together and in a variety of local directions, while at the same time remaining environmentally aware. The factory hopes to inspire a new generation who will not experience industrial demise, but who will create new manufacturing opportunities based on societal challenges.

## Sjölingstad, Akureyri, Haghed, Gnesta



“Art can help us to imagine what we do not know today, and can point out directions where we have not previously seen a way forward.”

### Participants

Art Lab Gnesta (SE)  
Lina Sofia Lundin (SE)  
Franz Petter Schmidt (NO)  
Hildur Bjárnadóttir (IS)

The art project named after small towns in Sweden, Norway, and Iceland explores and expands the work of visual artists based there. It activates knowledge of textile fibers that have long been used in the Nordic countries: wool, linen, hemp, and nettles. In a time when extensive and unnecessary transport of both products and people is causing global problems, the three artists behind the project wish to make use of what is already in place, and to popularize and disseminate knowledge about possible alternative approaches to textile use. As a result of late 20th-century globalization, only scattered traces still remain of Nordic textile production. A few individuals remain to carry on knowledge and traditions dating back centuries.

The project stimulates an interaction between older knowledge and new knowledge bearers. The project is based on manual work and on the historical attempts by human beings to master the local habitat and the local conditions through cultivation, harvesting, and processing of the fibers. The artists' own artistic work will continue in parallel to facilitating the networks and processes, with the goal of presenting these works in a future exhibition.

## Establishing ‘New Nordic Porcelain Forum’

### Participants

Bettina Køppe (DK)  
Catrine Danielsen,  
Kunsthall Grenland (NO)  
Irene Nordli, Oslo National  
Academy of the Arts (NO)  
Kristina Riska, Arabia Art  
Department Society (FI)  
Love Jonsson, The Rian  
Design Museum (SE)  
Mia Göransson, Academy  
of Design and Crafts (SE)

Porcelain produced by a globalized industry and new ways to interpret “Nordic” are discussed in a new forum.

With participants from the ranks of professional ceramic artists and mediators of Nordic porcelain the *New Nordic Porcelain Forum* explores whether a distinctively “Nordic” tone is still evident in porcelain produced by a globalized industry.

The *New Nordic Porcelain Forum* aims to encapsulate the breadth of contemporary Nordic porcelain through a collection of artistic statements reflecting on its aesthetic potential, historical significance, and functionality. The primary goal of the project is to facilitate the exchange of technical and artistic information via partnerships, artist in residence programs, and exhibitions.



# BEYOND THE OBJECT

## Contemporary Nordic Ceramic Art



**BEYOND THE OBJECT – Contemporary Nordic Ceramic Art** explores the interface between ceramics and other materials and art forms.

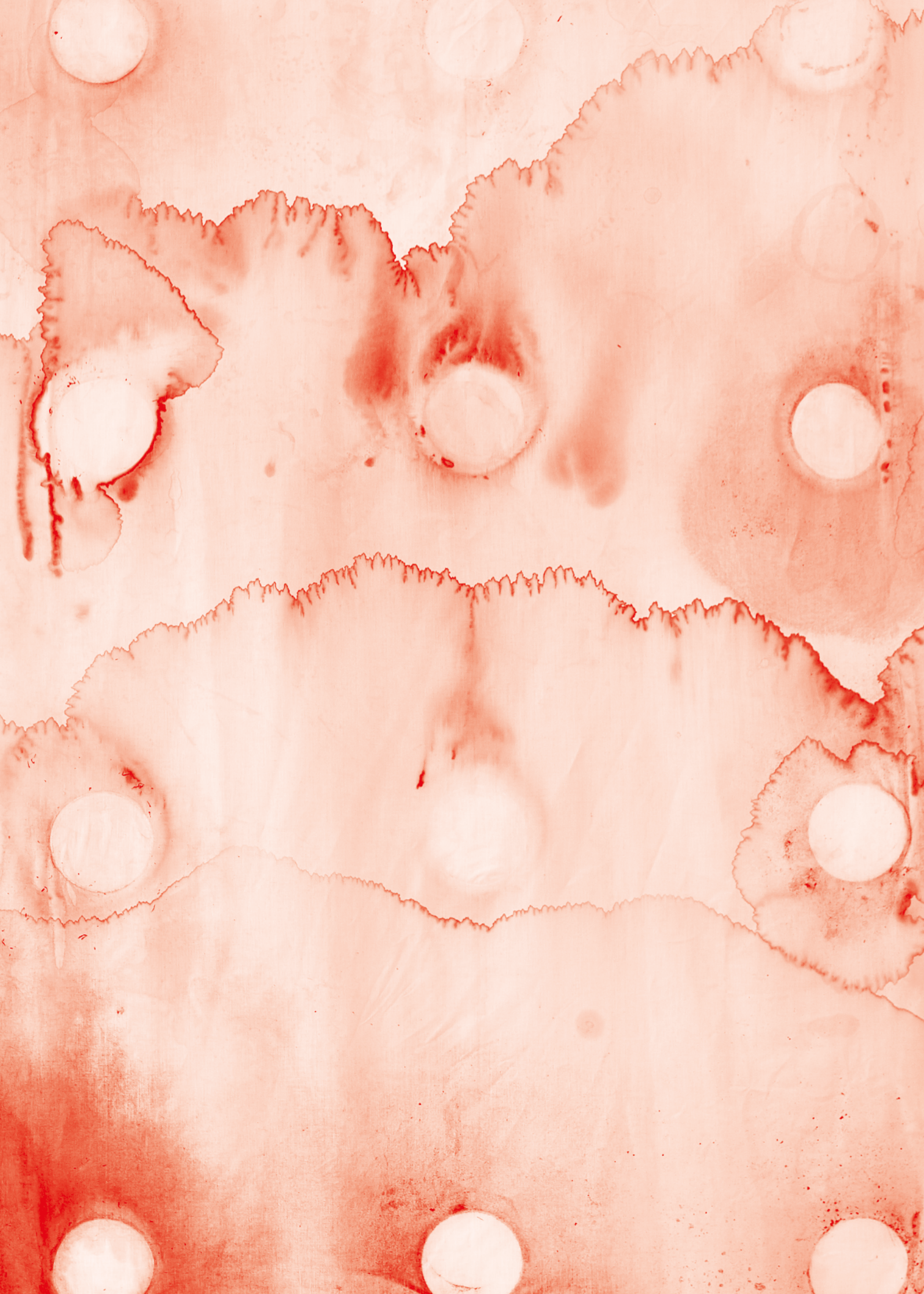
The Nordic exhibition of site-specific works with a seminar for professionals enforces and actualizes the academic/theoretical discourse around Nordic ceramic art. The project examines contemporary ceramics from several perspectives and different movements in art history. Thematic topics include ecology, the body, and human effects on nature.

The works shown are extensive large-scale installations that cross genres. The artists are investigating the sense of place-making through works that often reside in the border between architecture and performance. They spring from exploratory practices, explicitly revising the creative process and the material itself. The project takes place in Uppsala Art Museum in Sweden. Through their creative process, artists explore the ephemeral experience and the permanence of ceramic production. The works relate to Uppsala through the very soil of the old town itself, the industrial history of Uppsala Ekeby's former brickworks and ceramic production, and the continuation of its legacy today.

### Participants

Uppsala Art Museum (SE)  
Curators S L A M / Annika Enqvist, Henny Linn Kjellberg, Moa Lönn (SE)  
Hanne Mago Wiklund (SE)  
Ane Fabricius Christiansen (DK)  
Christin Johansson (DK/SE)  
Hedvig Winge (NO)  
Ivana Králíková (SE)  
Matilda Haritz Svenson (SE)  
Pauliina Pöllänen (FI/NO)  
Erna E Skúladóttir (IS/NO)  
Martin Woll Godal (NO)





## II. Arctic Power/ Up in the North

*“The Arctic region is characterized by sparsely populated communities, cultural diversity, a wealth of minority languages, differing socio-economic conditions, and long distances”\**

The contrast to the urban areas in the South is obvious, and this is a huge strength for art in the Arctic. The Nordic Culture Fund experiences, that there is a call for the art-life to contribute broadly to the different sectors in communities; for example, in the commercial and educational sectors. The actors are willing to offer their experiences and skills as an example for the rest of the world. Remoteness sometimes binds people together and makes it natural to reach out for co-operations.

Many co-operations in the Arctic extend the Nordic. People identify themselves in a global context, and Nordic cooperation becomes a power agent for both the Nordic stakeholders and the wider group.

*Up in the North is a question about center and periphery. In the North there is an inherent behavior to work internationally - Barent, North Atlantic and Sápmi. In the North, the accessible materials are permanently subjected to development and innovation; the intangible heritage, knowledge about techniques and possible applications are vivid. In the North scarcity is a resource.*

Friedrike Roedenbeck, Director, National Swedish Handicraft Council

*Our research in the North and the Arctic suggests that the environments and sociocultural settings of the region could work as a 'laboratory' for innovative research in art and design education. We believe that the special circumstances of the region can act as an effective arena in which to develop context-sensitive and practice-based methods in contemporary art and art education. Further, methods that have been developed and tested in the North may be of interest to a wider constituency, for example researchers that share similar concerns.*

Timo Jokela & Glen Coutts, University of Lapland, Finland

*The projects featured within Arctic Power/Up in the North speak to the timeless traditions and enduring contributions of the residents of Arctic Norden and the indigenous Sami people. Local materials, environmental factors, adaptability, and innovative thinking merge synergistically to create the final results of these multicultural, and fully cooperative projects.*

Eric Nelson, Director and CEO, National Nordic Museum, Seattle, Washington

## Handmade in Arctic Norden

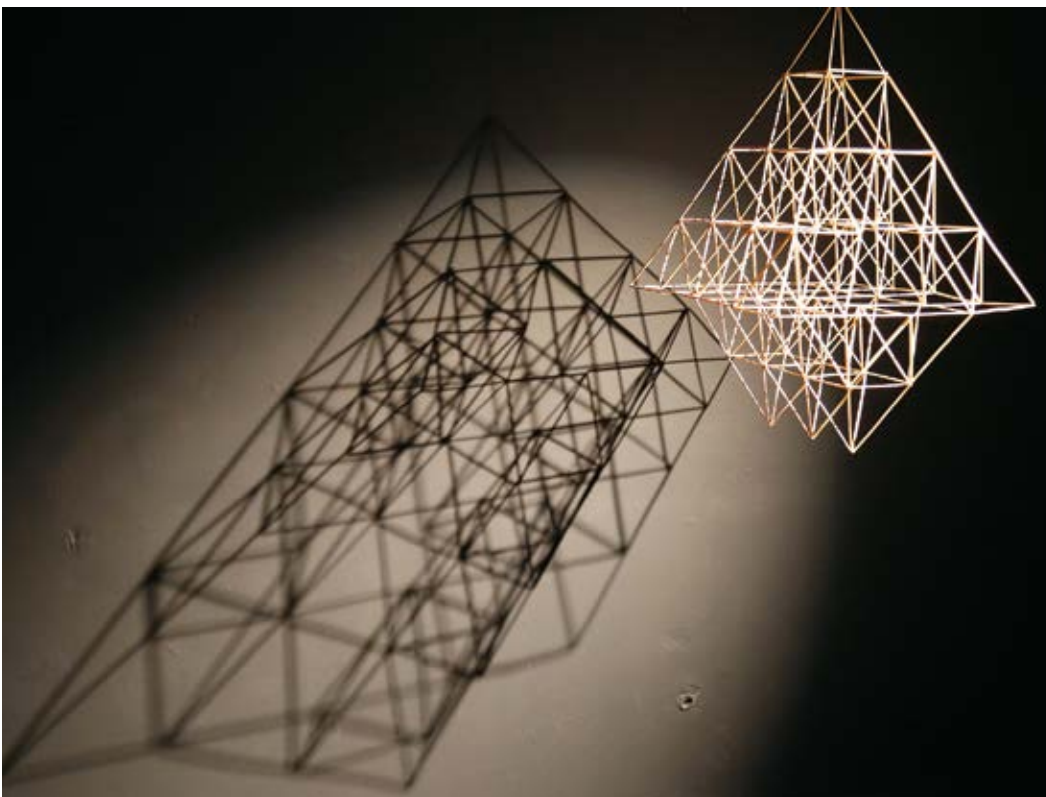
The North and the Arctic environments and social-cultural settings work as a laboratory for innovative research of contemporary Arctic and Sami art and art education.

*Handmade in Arctic Norden* connects four Northern art universities and the Arctic Sustainable Arts and Design network (ASAD) to develop context-sensitive and practice-based methods for research using the North and the Arctic environments as an arena. *Handmade in Arctic Norden* is not targeted only for the North—others who observe the special conditions of the rural and semi urban places outside the cities and culture centers also benefit from the project.

The project discusses a variety of methods and materials used in Arctic art and design and Sami duodji. Among the questions addressed are those surrounding innovation and heritage. When talking about tradition, the project refers to skills and information that were earlier part of “traditional society” but which have been passed on to modern time and have now acquired new content. The project results in a touring exhibition, seminars and workshops with the theme “Teach me something”.

### Participants

University of Lapland (FI)  
Iceland Academy of Arts (IS)  
Sámi University of Applied Sciences (NO)  
Bergen Academy of Art and Design (NO)  
ASAD - Arctic Sustainable Arts and Design network (INT)  
The Nordic House (IS)  
Gallery Napa (FI)  
University of Lapland galleries (FI)



## Intersection: Dialogue through Arctic Handmade



### Participants

Arctic Arts Summit 2019,  
Rovaniemi (FI)  
Ekaterina Sharova,  
Arctic Art Forum (RU)  
Maria Huhmarniemi,  
University of Lapland (FI)  
Ásthildur Jónsdóttir,  
Iceland Academy of  
the Arts (IS)  
Gunvor Guttorm,  
Sami University (NO)

## The handmade and the power of crafts is on the agenda for the Arctic Arts Summit 2019

The project *Intersection* is based on the project *Handmade in Arctic Norden*, which served as a laboratory for innovative research of contemporary art and art education. The collaboration between the project partners - universities and artists in Arctic Norden - has resulted in discovering a quality within crafts that is now being highlighted as a tool for developing sustainable art and cultural policy in collaboration with all the Arctic countries.

This quality is the *dialogue* within crafts - a quality that shows in interactions on a small scale, but when put into words and articulated on a theoretical level has the potential to have wide effect. *Intersection* is focused on the use of handicrafts as a means to stimulate both intergenerational and intercultural dialogue. Arctic Arts Summit 2019 deepens the discussion and makes this discovery a part of solutions to contemporary concerns on a global level.

## Roaming the North Atlantic – Art and Fashion from Greenland, Iceland, and The Faroe Islands

Questions about a local and a general North Atlantic identity are in the spotlight when clothing designers and visual artists from the Faroe Islands, Greenland, and Iceland meet Danish artists, designers, and audiences.

The North Atlantic art and clothing design scene is in rapid growth and is today characterized by a growing interest to use, discuss and interpret what it means to be *local*. This notion can be perceived broadly: from using local motifs and becoming inspired by local art and history spanning some 150 years, to questioning form, material experiments, and abstractions of art itself.

This exhibition project investigates the use of traditional materials, techniques, and shapes. It challenges the history of - and existential questions about - identity and national belonging. The associated symposium focuses on creating a network of activities for the exhibiting artists and artists and designers in Northern Jutland in Denmark.

### Participants

Bolatta Silis-Høegh (DK)  
Ivinniguaq Stork  
Høegh (GL)  
Gukki Nuka (DK)  
Nuuk Couture (GL)  
Isaksen Design (DK)  
Bibi Chemnitz (GL/DK)  
Þórunn Bára  
Björnsdóttir (IS)  
Þorgrímur Andri  
Einarsson (IS)  
María Sveinsdóttir  
Kjarval (DK)  
EYGLO (IS)  
MILLA SNORASSON (IS)  
Marius Olsen (FI)  
Hansina Iversen (FO)  
Fríða Matras Brekku (FO)  
Jóhan Martin  
Christiansen (DK)  
Guðrun & Guðrun (FO)  
Einstakt (FO)  
Turið Nolsøe Mohr (DK)  
Barbara í Gongini (DK)



## Duodji Dreamers

### Participants

Riddu Riddu Festivála (NO)  
Center of Northern Peoples (NO)  
Samisk Kunstmagasín (NO)  
Ove Stødle (NO)  
Merethe Kuhmunen (SE)  
Sandra Márjá West (NO)  
Milana Sapelnikova (RUS)  
Lisa Lyngman Gælok (NO)  
Laila Marie Branssfjell (NO)  
Patric Jonsson (SE)  
Elle Valkeapää (FI)  
Sara Inga Utsi (NO)  
Heidi Juliana Gauriloff (FI)

Riddu Riddu Festivála, an international festival for indigenous peoples, produces a duodji craft project in connection to the festival.

*Duodji* is traditional craft of the Sami people, with roots in the Sami identity. For the Sami people making duodji is not only about the object itself. It is also about a wider life philosophy including the immaterial, intangible cultural heritage, feelings and situations. Duodji objects are used actively in Norway, Finland, Sweden and Russia as part of everyday life.

The project demonstrates the sustainable power and evolution of the duodji tradition. As part of the Duodji Dreamers project, 10 young Sami craftspeople, between 20-35 years of age, create an exhibition of their own works in reference to older, traditional duodji works. The project gives local, national and international audiences the opportunity to meet some of the most visionary contemporary Sami craftspeople.



## Handmade selkies



Taking their inspiration from the mythical figures of Selkies, a group of Nordic artists and designers innovate on the use of seal skin as a cultural resource for craft and for coastal cultural expression.

The project takes its inspiration from the mythology of Selkies - male and female seals who live in the sea but are able to step out of their skin and live on land as beautiful human beings. In this project, Selkies can be seen as imaginary, as reflection, transcendence, change or as clothing that expresses the unknown, longing, uncertainty, and dependence on weather and materials.

Artists and designers representing several Nordic areas participate together in a 10-day workshop, where they experiment with seal skin as their material. The goal of the project is to explore, discover, and experiment with seal skin as a cultural resource for crafts. At the same time the project is about sustainability and Blue Economy in the culture field. The focus is on innovative use of the light-reflecting, experimental qualities of seal skin. The process documentation and the results are exhibited for the craft-interested public and school classes.

### Participants

Arctic Culture Lab (NO)  
Kittat-sewers (GL)  
UiT (NO)  
Várjjat Sámi Musea (NO)  
Kvensk Institutt  
Børselv (NO)  
Participating artists (INT)





# III. Craft Talks

A need for putting contemporary crafts into words and pictures has been identified. We need to articulate contemporary crafts and reach a relevant and a wider audience. We need new knowledge; new initiatives for researching both artistic and academic perspectives, and we need an art critique that pushes both the practitioners and the audiences, and delivers new insights.

Handmade called for projects that make space for mediating, reflection and theory, presenting a new picture about the handmade. The response from the practitioners shows a wide range of ways and needs for putting words on contemporary craft. The focus can be on philosophical and critical perspectives, on research in traditional craft processes in innovative contexts, or on the ability of crafts to create social meaning. This is shown in Nordic exhibitions, seminars and catalogues - new projects and networks working on the challenge.

*The founding meeting for Nordic Arts Council's network Supporting Handmade identified a common need: Strengthening the communication on crafts and the development of critical craft theory. Norwegian Crafts and the other member organizations have started several own initiatives, and the Nordic Culture Fund has called for Nordic projects. We see now an effect: an increased focus on Nordic collaborations within the contemporary crafts field.*

*Hege Henriksen, director, Norwegian Crafts*

*There is an urgent need for a discussion of the role and the position of craft in our society: We need to challenge the habitual understandings of craft - what it is and what it can be.*

*The first step from our side is to create a residency program focusing on the practice of craft. The residency has a great potential to host a discussion and make a change.*

*Andreas Sohlberg, enhetschef, Slöjd Stockholm*

*It is desirable that everyone who believes in the importance of art feels compelled to participate in a discussion like this - those who are observing and contemplating from the outside (for example theoreticians) and those who are creating art (for example artists). [...] discussions on meaning in (and the meaning of) art, material, and crafts.*

*Mårten Medbo in Craft Meaning and Material published in the catalogue for the Handmade-project Nordic Hands*

## Sypodden – Season 2



**Sypodden is a podcast about creativity, sustainable choices, and entrepreneurship in the field of textile arts.**

### Participants

Lizette S Karrento (AX)  
Linnea Grunnesjö (SE)  
Johan Karrento (AX)  
Filip Sjögren (SE)  
Maria Kvickström (FI)

*Sypodden* shows that with few resources it is possible to make high quality programs that deal with relevant questions about textile craftsmanship, shape, and design. The podcast has the potential to become an important digital arena for meetings and conversations about the textile field. *Sypodden* helps to revive textile work in the Nordic region through innovative presentations by designers and craftspeople and through the discussion of problems and current trends in Nordic social, cultural, and business sectors. Through season 2, the project is dedicated to guests from the textile arena in Sweden, Finland, and Åland. By sharing knowledge and skills with larger audiences the project provides opportunities for discovery and learning.

# Sustainable Fish Skin Leather Network

## Participants

Elisa Palomino,  
Central Saint Martins  
University of the Arts (UK)  
Edward Phiri, London  
College Fashion (UK)  
Katrín Karadóttir, Iceland  
University of Arts (IS)  
Steniunn Gunnteiddóttir,  
Atlantic Leather (IS)  
Lisbeth Schmidt, National  
Museum of Denmark (DK)  
Torunn Klokernes,  
Museum of Cultural  
History (NO)  
Lotta Rahme (SE)  
Politecnico Milano (IT)  
Shenkar (IL)  
Kornit Digital Ltd (IL)  
Oceanographic  
Research (IL)  
Ars Tinctoria (IT)  
Kyoto Seika University (JP)

A project exploring new sustainable tanning methods for fish skin with the aim of offering the material to luxury fashion designers, manufacturers, and consumers.

People have worn clothes made from fish skin leather since ancient times. Following the development of cow hide technology in the sixteenth century, fish skin leather lost its favor since hides were easier to harvest and tan. In recent years there has been a growing interest in fish skin - a by-product from the food industry - as an alternative sustainable raw material for fashion.

The project is centered on the question: How can fish skin leather be designed in an environmentally responsible way as an alternative leather, contributing to the improvement of sustainable fashion systems? The project is based in Central Saint Martins, London, and connects art universities, fashion designers, museums, scientists, technologists and craftspeople for sharing knowledge, developing new techniques, and disseminating project results internationally.





**Nordic artists and art writers work together to exchange ideas and raise awareness of the various work processes, materials, media, and expressions in the Nordic Region.**

*Nordic Hands* is a professional meeting and laboratory workshop in one. In a structured, week-long workshop in Aarhus, Denmark, sixteen artists representing different genres in textiles, ceramics, wood, metal and graphics, and art-writers work together. A mixture of writers, material-based artists, and participants who do both, gives this project interesting perspectives: exchange of ideas and awareness of work processes, materials, artistic expressions, and interests. The project concludes with an open symposium with presentations by artists, theorists, and mediators illuminating the artistic expressions and dissemination of material and craft-based art. To extend the experience and inspiration, a series of small documentary videos and a catalogue are published.

### Participants

HINT project:  
Sanne Ransby &  
Mariko Wada (DK)  
Mette Østgaard  
Henriksen (DK)  
Mårten Medbo (SE)  
Magnus Bærtås (SE)  
Gjertrud Steinsvåg (NO)  
Hrafnhildur  
Halldórsdóttir (IS)  
Petter Hellsing (SE)  
Moa Håkansson (SE)  
Jussi Järvinen (FI)  
Trude Johansen (NO)  
Rósa Sigrún Jónsdóttir (IS)  
Jacob Juhl (DK)  
Kamilla Jørgensen (DK)  
Saana Murtti (FI)  
John K. Raustein (NO)  
Anna Rikkinen (FI)  
Anna Talbot (NO)

# Nordic Woodturning Seminar



## Participants

The Viborg School of Crafts (Skolen for kreativ fritid) (DK)  
Kari Koski, Finnish Woodturners

Association (FI)  
Inger Smedsrud, Norwegian Crafts Institute (NO)  
Åke Landström (SE)  
Ole Nielsen (FO)  
Participating woodturners (INT)

## A new Nordic network of skilled craftspeople expands the Nordic woodturning traditions.

The Viborg School of Crafts, Denmark, is exploring and developing the concept and tradition of Nordic woodturning through the *Nordic Woodturning Seminar*. The participants are experienced woodturners from Norway, Sweden, Finland, and Denmark. The school's overall goal and vision for the seminar is to maintain and develop a traditional craft industry, which builds on Nordic handicraft traditions as part of Nordic cultural heritage. Participants gain inspiration from each other and through technique demonstrations and discussions with skilled professionals across the Nordic region. A professional and cultural network with a mission and long-time goals and perspectives is established at this seminar.

## EDIT > COLOR SETTINGS



### A Photoshop feature inspires academic exchange, immersion, and artistic development.

The title *EDIT > COLOR SETTINGS* refers to a Photoshop menu command which functions to alter colors in digital images. Colors of digital and physical works, created through the screen and ink, become the artist's starting point for creating images. Ten experienced artists and graphic designers from the Nordic countries participate in a full week workshop to promote exchange, cooperation, and artistic development. The workshop includes academic presentations for inspiration and new perspectives on the theme of color. Students from Bergen Academy of Art and Design assist at the workshop: The hands-on arrangement also contributes to the transfer of knowledge to younger artists.

The week-long workshop ends with a weekend exhibition at Trykkeriet project room in Bergen.

#### Participants

Trykkeriet Center  
for Contemporary  
Printmaking (NO)  
Rita Marhaug (NO)  
Eli Okkenhaug,  
Kunstmuseene in  
Bergen (NO)  
Jan Pettersson, Oslo  
National Academy of  
the Arts (NO)  
Thomas Klipper, Bergen  
Academy of Art and  
Design (NO)  
Students from Bergen  
Academy of Art and  
Design (NO)  
Pernille Andersen (DK)  
Greta Grendaite (LT)  
Vibeke Jerichau (DK)  
Birgitte Munk (DK)  
Daniel Persson (NO/SE)  
Birthe Reinau (DK)  
Heli Rekula (FI)  
David Stordahl (FI)  
Semund Svelle (NO)



# Birch Bark Revival



## Participants

Design Stories (SE)  
Västarvet (SE)  
Midt-Troms Museum (NO)  
Craft Museum  
Luostarinmäki (FI)  
Arja Bäckström (FI/SE)  
Anastasiya Koshcheeva  
(RUS/DE)

## Knowledge about the use of birch bark as material is systematized, developed and disseminated through a new network.

Knowledge transfer is the key term in the project. The harvesting of birch bark is today the specialty of just a few individuals in the Nordic countries. To preserve this craft, knowledge needs to be documented and disseminated. Birch bark is a versatile and environmentally-friendly material that is durable, flexible, moisture-resistant and antibacterial. Due to its functional properties, birch bark has been used as a storage material in the Nordic countries for thousands of years. This is where the past and future combine. In recent years, several designers from a younger generation have created innovative projects based on birch bark. The project supports this trend by working towards a sustainable future for this material. The *Birch Bark Revival* project creates a unique exchange for mapping knowledge between the Nordic countries and Russia.

# Nordic Craft Camp for Youth

## Red-listed craft techniques are tried out by young people at the Nordic Crafts Camp for Youth.

### Participants

The Norwegian Folk Art and Craft Association (NO)  
The Nordic Folk Art and Craft Association (INT)  
Over 60 participants from the Nordic countries (INT)

The Norwegian Folk Art and Craft Association has documented the hand-craft techniques that are on the verge of dying out through lack of use and practice. In this project young instructors, recruited and trained by the association and young participants from all the Nordic countries meet at a craft camp to learn and demonstrate the red-listed craft techniques. Creating an arena in which young people can meet, form friendships, and exchange craft ideas and skills will be a driving force for maintaining and renewing interest in these craft traditions.



# Acoustically Active Augmented Instruments

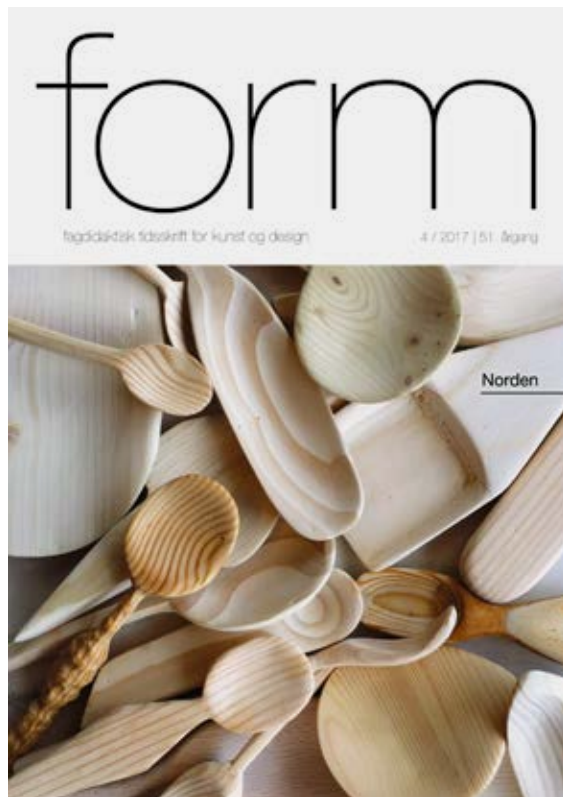
## Participants

Otso Lähdeoja, University of the Arts, Helsinki (FI)  
Daniel Overholt, Aalborg University Copenhagen (DK)  
Cumhur Erkut, Aalborg University Copenhagen (DK)  
Alexander Refsum Jensenius, University of Oslo (NO)  
Juhana Nyrhinen (FI)  
Michael Edinger (DK)  
Petri Kumela, Metropolia University for Applied Sciences (FI)

Through the work of a dynamic network of academic researchers, freelance craftspeople, and artists, this project enables the transformation of traditional musical instruments with electronic sounds and interactivity.

Active Acoustics is an emergent field combining the ancestral art of lutherie with the latest audio technologies and physical computing to create pioneering hybrid instruments. The project's aim is to unite experts from the different fields of specialization required for the design, implementation, and construction of active acoustic augmented instruments in order to develop professional concert instruments. The project lies at the crossroads of the physical and the digital, bridging musical instrument craftsmanship, acoustics, signal processing, and physical computing - all approached as artisanal activities centered on individual craft.





## A special edition of the magazine publication FORM shares knowledge and exchange views on the status of art and design education in the Nordic countries.

### Participants

The Nordic art education associations  
Nordic Teachers' Council (Nordisk Samråd) (INT)  
Nordic Craft Teachers' Coalition (Nordiska Slöjd och Textilläraförbundet) (INT)

The school subjects within art, design and craft education have been reformed in many Nordic countries in recent years. A special Nordic publication, FORM no. 4/2017, is based on a desire to clarify the status of these subjects throughout the Nordic countries.

FORM is a didactic journal for Norwegian teachers of art, design, and craft published by the organization Art and Design in School (Kunst og design i skolen, KDS). The Nordic survey is conducted and distributed in cooperation with professional art educational associations in Finland, Denmark, Faroe Islands, Sweden and Iceland. The project's comparative Nordic perspective not only contributes to development on the didactic field, but also creates arguments for the importance of aesthetic subjects in school.



# IV. Identity/ Craftmanship

Traditional craft techniques are strongly rooted in local communities and often used in the context of contemporary art to reflect on identity. Traditional skills, special settings, and new rituals can serve as identifiers that help groups to define their own position and their relation to others.

The sustainable, the small scale, the local, and the unique are contemporary concerns that are increasingly reflected in our art. We play with the interdisciplinary, free, experimental, and conceptual.

These Handmade projects look closer into the characteristics of contemporary material-based art and the traditional handicrafts, exploring the meaning they serve for individuals and our societies. What happens, when you cross national borders to meet around a special skill and discuss how to develop it together in the future? And what is the image of a handmade object - an accessory for example - and can the perception of it change if you make it yourself?

*Generations still live among us, for whom creating utensils was a necessary living condition. The nature of handicraft has changed from an everyday chore to the enjoyment of enthusiasts and a form of self-expression. The use of self-made objects includes an empowering dimension. The significance of a working utensil to its owner may be the experience of controlling material, tools and techniques and some kind of self-sufficiency in the modern times when everything industrially produced is for sale and available for everybody.*

*Handicraft means the immaterial skill of creation (the process) and the material product created through work. Handicraft as an action means the tradition of know-how and work - the opportunity to modify the material world by producing humane environments that consider the social, cultural and psychic dimensions.*

Antti Stöckell, University Teacher of Art Education, University of Lapland

*Inspired by my experience at Saori, I created the Weaving Kiosk to explore what could happen in a Nordic context if the hand weaving space, technique and product were reinterpreted in purpose, form and situation, made accessible, and available in the urban environment. Would it be possible to build new associations to hand weaving?*

Rosa Tolnov Clausen, project report for the Handmade-project  
The Nordic Weaving Kiosk

## Juxtaposing Craft / Color Kitchen



*Juxtaposing Craft/Color Kitchen* explores the handmade, connecting crafts with questions about locally handmade objects, global perspectives, and cultural identities.

Craft is conditioned by cultural, temporal, and geographical aspects, embedding strong symbolic values into the creation of imagined identities and notions of community. Over time much of accumulated experience disappears. New methods, new needs, new standards, and trends push knowledge and experience into oblivion. Through the art of craft we can understand its influence on design that we often attach to the perception of a national culture. But the truth may be that craft is a local phenomenon that is passed on from one individual to another, throughout time and space.

The project goals include experimental research as well as philosophical investigation on how craft reinforces ideas of our (imagined) communities/identities. The project studies craft as a storyteller in our digital age to investigate and experiment on concepts of time and space, identity, expressions, and collecting.

### Participants

UNDENI - Rebecca Ahlstedt and Anna Senno (SE)  
ATTA - Atelier Tsuyoshi Tane Architects (JP/FR)  
Design cooperative 1+1+1: Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)  
Iceland Design Centre (IS)  
Japan Finland Foundation (JP)  
Swedish Society of Crafts and Design (Svensk Form) (SE)  
The Museum of Far Eastern Antiquities (SE)



## Craft Rituals

### Participants

Aia Jüdes (SE)

Elias Grind (SE)

Sanna Haverien (SE)

Dennis Sehlin (SE)

Johanna Hofring (SE)

Janne Kemi (SE/FI)

Aiwa Kumpulainen (FI)

Kajsa Alvin (SE)

Kristin Björk

Kristjansdóttir (IS)

Korsnäs hembygds-

förening (FI)

Hölö spinnrock-

förening (SE)

Gudrun Bjarnadóttir (IS)

*Craft Rituals* explores the tradition of Nordic craftsmanship along with breakdance. It is all about spinning, and much more.

The spinning wheel is a symbol of ancient feminine wisdom and tactile intelligence. Breakdance is an urban force filled with raw, pulsating energy. Both of these completely disparate art forms are dependent on a strong, rotating movement and rhythm: the starting point of this creative adventure and playful fusion. The project directed by the artist Aia Jüdes brings together a team of older craftswomen, young break dancers, a group of electronic music innovators, a fashion designer, a programmer, and a 3D animator to build new high-tech sculptural instruments, produce a unique piece of music with beats created by sounds from Nordic crafts, and to create a ritual dance performance with handmade costumes. These elements are then compiled in an animated film screened by audiences that experience traditional crafts in a visual way never seen before.



## Nordic Outsider Craft on Tour

This exhibition declares that art belongs to everyone, and that there is not a single way to make works of art.

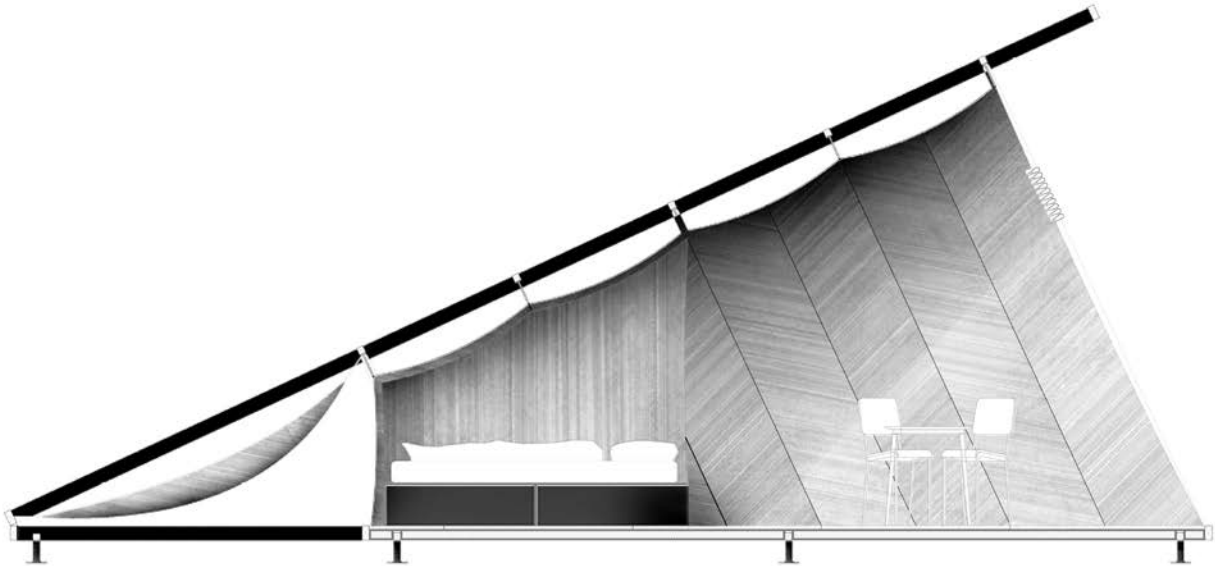
The term *Outsider Art* refers to art at the margins, such as contemporary folk art and art by artists with disabilities. Artists that do not have access to, or knowledge about, the ways of the established art world. The travelling exhibition features works by more than 20 artists from all Nordic countries. It shows what happens when handicraft does not follow the conventional rules, but goes wild with the joy of techniques and materials - without forgetting the esteem of uncompromising skill and diligence that are required from the practitioner of slow and laborious handicraft techniques.

The recognition and appreciation of handicrafts on one hand and of outsider art on the other have grown enormously. Not until recent years has the potential in handicrafts been understood in the visual arts arena. This exhibition responds to this growing interest and also encourages audiences to use their craft skills as a part of their own self-expression.

### Participants

Elina Vuorimies (FI)  
Minna Haveri (FI)  
K.H. Renlunds  
museum (FI)  
Craft Museum of  
Finland (FI)  
Kettuki ry (FI)  
Bifrost (DK)  
Trastad Samlinger (NO)  
Inuti (SE)  
Safnasafnið (IS)





## Participants

NORRØN Architects (DK)  
Fanø Knitting Festival (DK)  
Orkanger Knitting  
Festival (NO)  
Blönduós Knitting  
Festival (IS)

Participants at three knitting festivals explore and execute the Nordic knitting tradition using architecture as inspiration.

The project grows out of understanding architecture as destination development. It tests new experimental artistic collaborations that challenge and create new perspectives on architecture as a discipline. The goal of the project is to strengthen innovation in the Nordic knits. The project relies on a large audience at three Nordic knitting festivals to explore how craft can create a positive community between people. The project aims to examine the interface between the architectural discipline and Nordic knitting crafts, to discover how Nordic knit design and material can be translated into an architectural work, and simultaneously how architecture can help to challenge and develop the Nordic knitting tradition and the three knitting festivals: Orkanger Knitting Festival in Norway, Blönduós Knitting Festival in Iceland, and Fanø Knitting Festival in Denmark.

## The Nordic Weaving Kiosk

The project asks important questions about the process of making by hand and the image of handmade products.

The Nordic countries have a rich cultural heritage in hand weaving traditions. Today, this practical knowledge and handcraft is disappearing. One explanation is that it can be difficult because of the tools, the preparation of the loom, and the time and space required. There is also a tendency of younger people to consider self- and handmade products as less valuable than industrially produced products.

*The Nordic Weaving Kiosk* targets both challenges: The project appeals to younger audiences by providing a welcoming space and set-up for weaving with looms ready for use, with easy access and comfortable opening hours. The weaving process is guided and offers a possibility to complete satisfying and long-lasting products with contemporary looks. The weaving kiosks offer insights to the craft of weaving to audiences in Stockholm, Copenhagen, Helsinki, and Reykjavik.

### Participants

Rosa Tolnov  
Clausen (DK/FI)  
Martin Born (FI)  
Merja Hannele Ulvinen (FI/SE)  
Jukka Kiistala (FI)  
Johannes Romppanen (FI)  
Friends Of Handicraft (Handarbetets Vänner)(SE)  
Frederiksgade 1 (DK)  
Collaboratorio (FI)  
A:Space (FI)  
Museum of Impossible Forms (FI)  
The Nordic House (IS)  
The Nordic Culture Point (FI)  
Kalleria (FI)



# Nordic Cosplay Convention

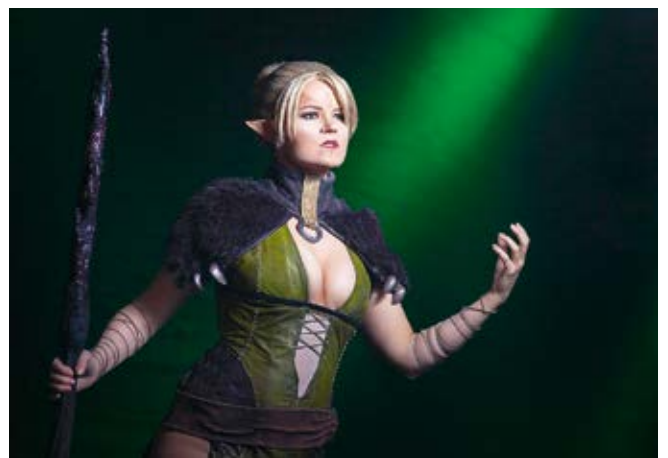
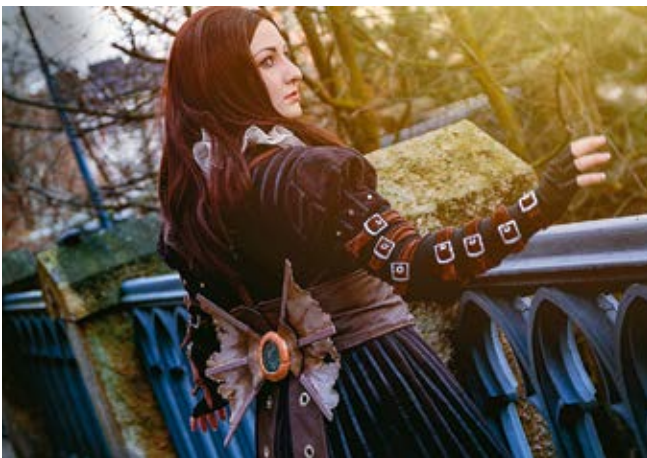
## Participants

Cosvision ry (FI) and sister organizations in the Nordic countries

The project is rooted in the youth culture of Cosplay – a relatively new phenomenon in the Nordic region – that requires and develops advanced level skills in crafts and design.

Cosplay is a hobby which develops advanced proficiency for costume and theatre design. Cosplayers test, develop, and utilize materials ranging from garment fabrics to non-traditional materials such as thermoplastics, paint, sound technology, and electronics. Successful costumes capture the essence of a historic figure or, most often, a figure from popular culture. An important element of Cosplay involves meeting with others and competing for prizes.

The working group is conducting research with the goal of organizing a Nordic Cosplay event with Nordic cooperation. Plans include costume workshops, lectures, and a cosplay competition. At these events practitioners from the Nordic region can share their knowledge, skills, and proficiency with a variety of cosplay materials and techniques.



## Lines of Latitude and Longitude



*Lines of Latitude and Longitude* is a study of Nordic identity through handcrafted jewelry. The project is a discovery trip which results in several exhibitions.

### Participants

Sofia Björkman (SE)  
Helena Lehtinen (FI)  
Mette Saabye (DK)  
Pernille Mouritzen (DK)

The Nordic countries share a history and identity which is visible in the craft traditions grown out of geographical and cultural backgrounds. The project explores the aesthetics of crafts in a material form.

The artistic survey of the handmade conducted by four recognized artists from three Nordic countries involves travel to different Nordic locations, and includes the participation of local Nordic voices, discussions of identities and material manifestations. The survey results in a joint workshop for the artists and exhibitions that invite further dialogue about the North.

## Nordic Music, Arts, and Crafts

### Participants

Anna Cederquist (SE)  
The musical group  
SKROT (SE)  
Hallvarður Ásgeirsson (IS)  
CPH Music  
Maker Space (DK)  
Valdemar Kristensen (DK)  
Stina Billing (SE)

## A project exploring the intersection between various art forms with a focus on sound, sustainability and recycling.

The project is about music, sound, craftsmanship and design. It creates a long-term network between musicians and instrument builders who make various types of musical instruments from found objects and recycled materials, also including inspirational individuals from outside the region. The instruments reflect craft, inventions and innovation, technology and electronics, while keeping a focus on recycling and sustainability. The project explores playful new perspectives and new, innovative ideas that unite professional artists with children, young people, and elderly individuals who share an interest in music and craftsmanship. The project's focus on sustainability and recycling brings an added layer of social responsibility.



## ARTWOOL NORDIC HURRAH!



A collaborative arts and crafts project focusing on interaction and brainstorming, new experiments, networks, and cultural exchanges.

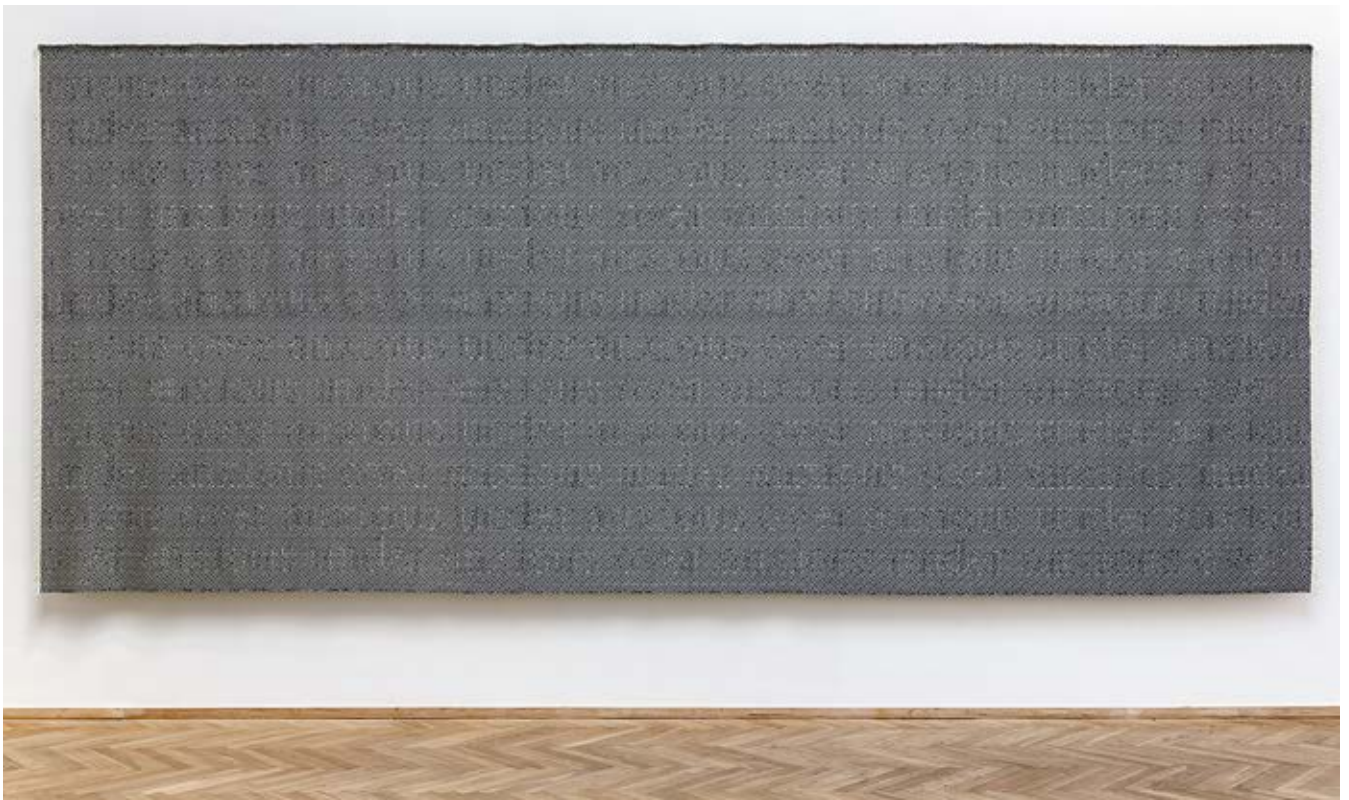
### Participants

Raija Pullinen (FI)  
Jaana Marttila (FI)  
Leila Puolakka (FI)  
Stina Fagertun (NO)  
Hege Renate Nilsen and  
Birtavarre husflidslag (NO)  
Hanna Wiik-Rosenqvist (AX)

Wool has traditionally been used in Nordic handicrafts, with distinctive methods and styles formed in regional areas. As a material, wool is often associated with traditional crafts. The goals of the *ARTWOOL NORDIC HURRAH!* project include introducing traditional methods to participants, but also challenging children and youth, working with local and visiting Nordic artists and craftspeople, to experiment with wool in new and wildly creative ways. The results of these explorations and experiments are featured in a series of exhibitions to reach a wider audience.



## Patterns of Resistance



**Participants**  
Laboratory for Aesthetics  
and Ecology (DK)  
Alt\_Cph 2020 (DK)  
Participating artists (INT)

**An interdisciplinary exhibition using feminist, post-colonial and planetary patterns, methods, and perspectives to explore our contemporary world and address current debates in the Nordic countries.**

Laboratory for Aesthetics and Ecology are the curators for Alt\_Cph, an independent biennale exhibition gathering selected contemporary artist-run and alternative exhibition spaces across Europe, in 2020. The working title is *Patterns of Resistance*. The exhibition examines patterns and methods of craft as prisms for exploring the relationship between bodies and landscapes, and creating links between old and new technologies.

The exhibition combines weaving, algorithms, space travel, coral reefs, climate change, etc., and presents artists from the fields of pictorial art, performance, Sami culture, craftivism, tattooing, bioart, and design. Together the artists address historical forms of “women’s work” - weaving, sewing, crochet, embroidery and tattooing - as a link between new and old worlds, and as forms of knowledge and communication.



The project identifies a hunger for craftsmanship and handmade things, as well as a renewed interest in material based art.

As things become more transient and indistinct the desire for something tangible grows: something physical that one can touch and shape. Believing that a center is not just a geographic location, but also an activity, *HUNGER* seeks to establish a foundation for an open artisan landscape and an increased awareness of manual skill as an artistic medium itself. What happens when knowledge acquired in various places and at various times comes together? Is it refined into something else?

The artists participate in three workshops aiming to research a site-specific craft technique and a raw material of each location, focusing on a different material and practice each time. The overall scope of consideration is the shifting values of one's artistic process focusing on research through materials that are unfamiliar. And to re-approach our conceptions of the possibilities of re-thinking with and working through what is familiar.

#### Participants

Norske Kunsthåndverkere  
Midt-Norge (NO)  
Art Factory Malakka (FI)  
Österbottens  
Hantverk rf (FI)  
Nordenfjelske Kunst-  
industrimuseum (NO)  
Trøndelag senter for  
samtidskunst (NO)  
Lat. 63 Art Arena (SE)  
Flammans Skafferi (SE)  
Toril Redalen (NO)  
Siri Skjerve (NO)  
Ingrid Becker (NO)  
Edith Lundebrekke (NO)  
Pauliina Pöllänen (FI)  
Mia Damberg (FI)  
Riitta Ikonen (FI)  
Tovelise Røkke-Olsen (NO)  
Åsa Maria Hedberg (SE)  
Anna Nordström (SE)  
Pia Antonsen Rognes (NO)  
Eija Koski (FI)  
Karoline Hjorth (NO)

## Participants

Impact Galaxy (SE)  
National Swedish  
Handicraft Council NFH  
(SE)  
Verket FabLab (NO)  
Fellesverkstaden (NO)  
Fab Lab Ísafjörður (IS)  
TUTLab (FI)  
MIT Fablab Tromsø (NO)  
Fab Lab Oulu (FI)  
Fablab Copenhagen (DK)  
Aalto Fablab (FI)  
Fabriken Malmö (SE)  
FabLab Umeå (SE)

By combining handicrafts, technology and design the project aims to deepen understanding among traditional, and new, arts and crafts people.

With roots in the maker culture, 10 digital fabrication labs across five Nordic countries come together to use technology and traditional crafts to create new forms of arts and craft. The project merges traditional handmade crafts with the tools and digital creativity of the contemporary maker movement. Both are strong identity building pursuits that in the end are not so different. As a result, the gap between people and techniques from these two fields will be bridged and different generations of makers within the Nordic region can be an inspiration for each other. The project challenges boundaries, builds networks, and fosters discovery and cooperation.





LIS 1798





# List of participants

## [I. Where's my factory?/New production conditions](#)

### Knowing the Ropes

[The Fund's grant \(DKK\)](#)  
300.000

[Project period](#)  
May 2017 - Dec. 2018

[Participants](#)  
Hampiðjan Group (IS)  
Aarhus Possementfabrik (DK)  
Theresa Himmer (DK)  
Brynhildur Pálsdóttir (IS)  
Thuridur Ros Sigurthorsdottir (IS/USA)  
Maibritt Borgen (DK/USA)  
Daniel Golling (SE)  
Gustaf Kjellin (SE)

[Project leader](#)  
Theresa Himmer, Artist, Architect (DK)

[Photo credit](#)  
Knowing the Ropes

[Read more](#)  
[www.theresahimmer.com/](http://www.theresahimmer.com/)  
[www.hampidjan.is/](http://www.hampidjan.is/)  
[www.aarhus-possement.dk/](http://www.aarhus-possement.dk/)

### Scandinavian Glass – starting all over

[The Fund's grant \(DKK\)](#)  
850.000

[Project period](#)  
Jan. 2017 - Oct. 2018

[Participants](#)  
The Finnish Glasmuseum (FI)  
The Glass Factory (SE)  
Glasmuseet Ebeltoft (DK)

[Project leader](#)  
Dan Mølgaard, Glasmuseet Ebeltoft, Ebeltoft (DK)

[Photo credit](#)  
Timo Syrjänen

[Read more](#)  
[glasmuseet.dk/](http://glasmuseet.dk/)  
[www.suomenlasimuseo.fi/](http://www.suomenlasimuseo.fi/)  
[www.theglassfactory.se](http://www.theglassfactory.se)  
Scandinavian Glass – starting all over (ISBN 978-87-91179-30-3)

### Starting from scratch

[The Fund's grant \(DKK\)](#)  
390.000

[Project period](#)  
May 2017 - Oct. 2018

[Participants](#)  
Polar Film Lab (NO)  
The Filmverkstaden (FI)  
Kinomidja (IS)

[Project leader](#)  
Sarah Schipschack, Polar Film Lab (NO)

[Photo credit](#)  
Mats Gangvik; Bilderna, Patricia Rodas & Dragos Alexandrescu

[Read more](#)  
[www.facebook.com/polarfilmclub/](http://www.facebook.com/polarfilmclub/)

### ART MANUFACTURE - REVIVAL

[The Fund's grant \(DKK\)](#)  
110.000

[Project period](#)  
Nov. 2016 - Dec. 2018

[Participants](#)  
The Danish Ceramics Factory (Den Danske Keramikfabrik) (DK)  
The Danish Crafts & Design Association (DK)

The Swedish Society of Crafts and Design (SE)  
Design Sweden (SE)  
KHVC (SE)

The Norwegian Association for Arts and Crafts (NO)

[Project leader](#)  
Agnes Fries, Ceramist (SE)

[Photo credit](#)  
Den Danske Keramikfabrik

[Read more](#)  
[dendanskekeramikfabrik.dk/](http://dendanskekeramikfabrik.dk/)

### Sjölingstad, Akureyri, Haged, Gnesta

[The Fund's grant \(DKK\)](#)  
200.000

[Project period](#)  
Feb. 2019 - Dec. 2020

[Participants](#)  
Art Lab Gnesta (SE)  
Lina Sofia Lundin (SE)  
Franz Petter Schmidt (NO)

Hildur Bjárnadóttir (IS)

[Project leader](#)  
Art Lab Gnesta (SE)

[Photo credit](#)  
Artist: Lina Sofia Lundin  
Photo: Emanuel Hallklint

[Read more](#)  
[www.artlabgnesta.se/](http://www.artlabgnesta.se/)

### Establishing 'New Nordic Porcelain Forum'

[The Fund's grant \(DKK\)](#)  
25.000 (Opstart-grant)

[Project period](#)  
Dec. 2018 - Jan. 2019

[Participants](#)  
Bettina Køppe (DK)  
Catrine Danielsen, Kunsthall Grenland (NO)

Irene Nordli, Oslo National Academy of the Arts (NO)  
Kristina Riska, Arabia Art Department Society (FI)

Love Jonsson, The Rian Design Museum (SE)  
Mia Göransson, Academy of Design and Crafts (SE)

[Project leader](#)  
Køppe Contemporary Objects

[Photo credit](#)  
Artist: Irene Nordli  
Photo: Thomas Tveter

[Read more](#)  
[www.contemporary-objects.com/](http://www.contemporary-objects.com/)

### Beyond the Object – Contemporary Nordic Ceramic Art

[The Fund's grant \(DKK\)](#)  
37.000

[Project period](#)  
Jun. 2018 - Sep. 2018

[Participants](#)  
Uppsala Art Museum (SE)  
Curators: S L A M / Annika Enqvist, Henny Linn Kjellberg, Moa Lönn (SE)  
Hanne Mago Wiklund (SE)  
Ane Fabricius Christiansen (DK)  
Christin Johansson (DK/SE)  
Hedvig Winge (NO)

Ivana Králíková (SE)  
Matilda Haritz Svenson (SE)  
Pauliina Pöllänen (FI/NO)  
Erna E Skúladóttir (IS/NO)  
Martin Woll Godal (NO)

[Project leader](#)  
Uppsala Art Museum (SE)

[Photo credit](#)  
Artist: Hedvig Winge  
Photo: Pär Fredin/Uppsala Art Museum

[Read more](#)  
[www.slamworks.se/](http://www.slamworks.se/)

## [II. Arctic Power/Up in the North](#)

### Handmade in Arctic Norden

[The Fund's grant \(DKK\)](#)  
200.000

[Project period](#)  
Jan. 2016 - Jul. 2018

[Participants](#)  
University of Lapland (FI)  
Iceland Academy of Arts (IS)  
Sámi University of Applied Sciences (NO)  
Bergen Academy of Art and Design (NO)

ASAD - Arctic Sustainable Arts and Design network (INT)  
The Nordic House (IS)  
Gallery Napa (FI)  
University of Lapland galleries (FI)

[Project leader](#)  
Maria Huhmarniemi, University of Lapland, Faculty of Art and Design (FI)

[Photo credit](#)  
Ásthildur Jónsdóttir

[Read more](#)  
[www.ulapland.fi/EN/Units/Faculty-of-Art-and-Design](http://www.ulapland.fi/EN/Units/Faculty-of-Art-and-Design)

### Intersection: Dialogue through Arctic Handmade

[The Fund's grant \(DKK\)](#)  
120.000

[Project period](#)  
Aug. 2018 - Dec. 2019

### Participants

Artic Arts Summit 2019, Rovaniemi (FI)

Ekaterina Sharova, Arctic Art Forum (RU)

Maria Huhmarniemi, University of Lapland (FI)

Ásthildur Jónsdóttir, Iceland Academy of the Arts (IS)  
Gunvor Guttorm, Sami University (NO)

### Project leader

Maria Huhmarniemi, University of Lapland, Faculty of Art and Design (FI)

### Photo credit

Maria Huhmarniemi

### Read more

[www.ulapland.fi/EN/Units/Faculty-of-Art-and-Design](http://www.ulapland.fi/EN/Units/Faculty-of-Art-and-Design)

## Roaming the North Atlantic

The Fund's grant (DKK)  
100.000

### Project period

Sep. 2018 - Dec. 2018

### Participants

Bolatta Silis-Høegh (DK)

Ivinniguaq Stork Høegh (GL)

Gukki Nuka (DK)

Nuuk Couture (GL)

isaksen Design (DK)

Bibi Chemnitz (DK)

Þórunn Bára Björnsdóttir (IS)

Þórgímur Andri Einarsson (IS)

María Sveinsdóttir Kjarval (DK)

Eyglo (IS)

Milla Snorasson (IS)

Marius Olsen (FI)

Hansina Iversen (FO)

Fríða Matras Brekku (FO)

Jóhan Martin Christiansen (DK)

GUDRUN & GUDRUN (FO)

Einstakt (FO)

Turið Nolsøe Mohr (DK)

Barbara í Gongini (DK)

### Project leader

Art Society Mariagerfjord (DK)

### Photo credit

Niels Reiter/Mariagerfjord Kunstforening

### Read more

[kunstetagerne.dk/](http://kunstetagerne.dk/)

## Duodji Dreamers

The Fund's grant (DKK)  
120.000

### Project period

Mar. 2018 - Oct. 2018

### Participants

Riddu Riddu Festivala (NO)

Center of Northern Peoples (NO)

Samisk Kunstmagasinet (NO)

Ove Stødle (NO)

Merethe Kuhmunen (SE)

Sandra Márjá West (NO)

Milana Sapelnikova (RUS)

Lisa Lyngman Gælok (NO)

Laila Marie Branssfjell (NO)

Patric Jonsson (SE)

Elle Valkeapää (FI)

Sara Inga Utsi (NO)

Heidi Juliana Gauriloff (FI)

### Project leader

Riddu Riddu Festivala (NO)

### Photo credit

Daniel Skog/Skog Media

### Read more

[riddu.no/en](http://riddu.no/en)

## HANDMADE SELKIES

The Fund's grant (DKK)  
150.000

### Project period

Sep. 2018 - Jul. 2019

### Participants

Arctic Culture Lab (NO)

Kittat-sewers (GL)

UiT (NO)

Várjjet Sámi Musea (NO)

Kvensk Institutt Børselv (NO)

Participating artists (INT)

### Project leader

Arctic Culture Lab (NO)

### Photo credit

Arctic Culture Lab

### Read more

[www.arcticculturelab.no/](http://www.arcticculturelab.no/)

## III. Craft Talks

### Sustainable Fish Skin Network

The Fund's grant (DKK)  
45.000

### Project period

Sep. 2019 - Sep. 2019

### Participants

Elisa Palomino, Central Saint Martins

University of the Arts (UK)

Edward Phiri, London College

Fashion (UK)

Katrin Karadóttir, Iceland

University of Arts (IS)

Steniunn Gunnteiddóttir, Atlantic

Leather (IS)

Lisbeth Schmidt, National

Museum of

Denmark (DK)

Torunn Klokkernes, Museum of

Cultural

History (NO)

Lotta Rahme (SE)

Politecnico Milano (IT)

Shenkar (IL)

Kornit Digital Ltd (IL)

Oceanographic Research (IL)

Ars Tinctoria (IT)

Kyoto Seika University (JP)

### Project leader

Elisa Palomino, University of the

Arts, London (UK)

### Photo credit

Nathalie Malric

### Read more

[www.fishskinlab.com](http://www.fishskinlab.com)

## Sypodden - Season 2

The Fund's grant (DKK)  
86.000

### Project period

Jul. 2017 - Sep. 2018

### Participants

Lizette S Karrento (AX)

Linnea Grunnesjö (SE)

Johan Karrento (AX)

Filip Sjögren (SE)

Maria Kvikström (FI)

### Project leaders

Linnea Grunnesjö and Lizette S Karrento

### Photo credit

Photo: Pernilla Göth

Styling: Klädoteket

### Read more

[www.sypodden.se/](http://www.sypodden.se/)

## NORDIC HANDS

The Fund's grant (DKK)  
300.000

### Project period

Sep. 2017 - Feb. 2019

### Participants

HINT project: Sanne Ransby &

Mariko Wada (DK)

Mette Østgaard Henriksen (DK)

Gjertrud Steinsvåg (NO)

Hrafnhildur Halldórsdóttir (IS)

Petter Helling (SE)

Moa Håkansson (SE)

Jussi Järvinen (FI)

Trude Johansen (NO)

Rósa Sigrún Jónsdóttir (IS)

Jacob Juhl (DK)

Kamilla Jørgensen (DK)

Mårten Medbo (SE)

Saana Murtti (FI)

John K. Raustein (NO)

Anna Rikkinen (FI)

Anna Talbot (NO)

### Project leader

HINT project (DK)

### Photo credit

Barbara Katzin

### Read more

[hintproject.dk/](http://hintproject.dk/)

Nordic Hands

(ISBN 978-87-970994-0-7)

## Nordic Woodturning Seminar

The Fund's grant (DKK)  
75.000

### Project period

Nov. 2017 - Feb. 2018

### Participants

The Viborg School of Crafts

(Skolen for kreativ fritid) (DK)

Kari Koski, Finnish Woodturners

Association (FI)

Inger Smedsrud, Norwegian

Crafts Institute (NO)

Åke Landström (SE)

Ole Nielsen (FO)

Participating woodturners (INT)

[Project leader](#)

The Viborg School of Crafts (DK)

[Photo credit](#)

Jette Pedersen

[Read more](#)

skolenforkreativfritid.dk/

## EDIT > COLOUR SETTINGS

[The Fund's grant \(DKK\)](#)  
100.000

[Project period](#)

Apr. 2017 - May 2017

[Participants](#)

Trykkeriet Center for Contemporary Printmaking (NO)

Rita Marhaug (NO)

Eli Okkenhaug, Kunstmuseene in Bergen (NO)

Jan Pettersson, Oslo National Academy of the Arts (NO)

Thomas Klipper, Bergen Academy of Art and Design (NO)

Students from Bergen Academy of Art and Design (NO)

Pernille Andersen (DK)

Greta Grendaite (LT)

Vibeke Jerichau (DK)

Birgitte Munk (DK)

Daniel Persson (NO/SE)

Birthe Reinau (DK)

Heli Rekula (FI)

David Stordahl (FI)

Semund Svelle (NO)

Semund Svelle (NO)

Semund Svelle (NO)

Semund Svelle (NO)

[Project leader](#)

Visual Artist Rita Marhaug

[Photo credit](#)

Rita Marhaug

[Read more](#)

trykkerietbergen.no/

## Birch Bark Revival

[The Fund's grant \(DKK\)](#)  
200.000

[Project period](#)

Jan. 2019 - Dec. 2020

[Participants](#)

Design Stories (SE)

Västarvet (SE)

Midt-Troms Museum (NO)

Craft Museum Luostarinmäki (FI)

Arja Bäckström (FI/SE)

Anastasiya Koshcheeva (RUS/DE)

[Project leader](#)

Design Stories (SE)

[Photo credit](#)

Design Stories

[Read more](#)

www.designstories.se/

## Nordic Craft Camp for Youth

[The Fund's grant \(DKK\)](#)  
50.000

[Project period](#)

Aug. 2018 - Aug. 2018

[Participants](#)

The Norwegian Folk Art and Craft Association (NO)

The Nordic Folk Art and Craft Association (INT)

Over 60 participants from the Nordic countries (INT)

Over 60 participants from the Nordic countries (INT)

Over 60 participants from the Nordic countries (INT)

[Project leader](#)

The Norwegian Folk Art and Craft Association (Norges Husflidslag)

[Photo credit](#)

Anne Guri Gunnerød/Norges Husflidslag

Anne Guri Gunnerød/Norges Husflidslag

Anne Guri Gunnerød/Norges Husflidslag

Anne Guri Gunnerød/Norges Husflidslag

Anne Guri Gunnerød/Norges Husflidslag

Anne Guri Gunnerød/Norges Husflidslag

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Anne Guri Gunnerød/Norges Husflidslag

Anne Guri Gunnerød/Norges Husflidslag

Anne Guri Gunnerød/Norges Husflidslag

## Acoustically Active Augmented Instruments – Musical Instruments at the Interface of the Material and the Digital

[The Fund's grant \(DKK\)](#)  
450.000

[Project period](#)

Jan. 2017 - May 2019

[Participants](#)

Otso Lähdeoja, University of the Arts, Helsinki (FI)

Daniel Overholt, Aalborg University Copenhagen (DK)

Cumhur Erkut, Aalborg University Copenhagen (DK)

Cumhur Erkut, Aalborg University Copenhagen (DK)

Cumhur Erkut, Aalborg University Copenhagen (DK)

Alexander Refsum Jensenius, University of Oslo (NO)

University of Oslo (NO)

Juhana Nyrhinen (FI)

Michael Edinger (DK)

Petri Kumela, Metropolia University for Applied Sciences (FI)

University for Applied Sciences (FI)

University for Applied Sciences (FI)

University for Applied Sciences (FI)

University for Applied Sciences (FI)

University for Applied Sciences (FI)

University for Applied Sciences (FI)

University for Applied Sciences (FI)

University for Applied Sciences (FI)

University for Applied Sciences (FI)

University for Applied Sciences (FI)

[Project leader](#)

Otso Lähdeoja, PhD, Researcher, Composer, Musician (FI)

[Photo credit](#)

Uupi Tirronen

[Read more](#)

www.uniarts.fi/en/otso-1%C3%A4hdeoja

## Magazine FORM nr. 4/2017

[The Fund's grant \(DKK\)](#)  
13.000

[Project period](#)

Feb. 2017 - Sep. 2017

[Participants](#)

The Nordic art education associations

The Nordic art education associations

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The Nordic art education associations

## IV. Identity/ Craftmanship

### Juxtaposing Craft/ Color Kitchen

[The Fund's grant \(DKK\)](#)  
150.000

[Project period](#)

Jun. 2018 - Aug. 2019

[Participants](#)

UNDENI - Rebecca Ahlstedt and Anna Senno (SE)

Anna Senno (SE)

ATTA - Atelier Tsuyoshi Tane Architects (JP/FR)

Architects (JP/FR)

Design cooperative 1+1+1:

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

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Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

Petra Lilja (SE), Hugdetta (IS) and Aalto+Aalto (FI)

The Museum of Far Eastern Antiquities (SE)

The Museum of Far Eastern Antiquities (SE)

[Project leader](#)

Undeni Cultural Association (SE)

[Photo credit](#)

Anna Senno

[Read more](#)

rebeccaahlstedt.com/

## Craft Rituals

[The Fund's grant \(DKK\)](#)  
700.000

[Project period](#)

Dec. 2016 - Aug. 2019

[Participants](#)

Aia Jüdes (SE)

Elias Grind (SE)

Sanna Haverien (SE)

Dennis Sehlin (SE)

Johanna Hofring (SE)

Janne Kemi (SE/FI)

Aiwa Kumpulainen (FI)

Kajsa Alvin (SE)

Kristin Björk Kristjansdóttir (IS)

Korsnäs hembygdsförening (FI)

Höiö spinnrockförening (SE)

Gudrun Bjarnadóttir (IS)

[Project leader](#)

Aia Jüdes, Artist (SE)

[Photo credit](#)

Sanna Haverinen

[Read more](#)

www.instagram.com/aiajudes/?hl=da

## Nordic Outsider Craft Exhibition Tour

[The Fund's grant \(DKK\)](#)  
200.000

[Project period](#)

Nov. 2017 - Apr. 2020

[Participants](#)

Elina Vuorimies (FI)

Minna Haveri (FI)

K.H. Renlunds museum (FI)

Craft Museum of Finland (FI)

Kettuki ry (FI)

Bifrost (DK)

Trastad Samlinger (NO)

Inuti (SE)

Safnasafnið (IS)

[Project leader](#)

Elina Vuorimies, K.H. Renlunds museum (FI)



[Photo credit](#)

Minna Haveri

[Read more](#)

[www.kokkola.fi/palvelut/kulttuuripalvelut/museot\\_ja\\_perinneyot/kh\\_renlundin\\_museo/fi\\_Fi/khrenlundin\\_museo/](http://www.kokkola.fi/palvelut/kulttuuripalvelut/museot_ja_perinneyot/kh_renlundin_museo/fi_Fi/khrenlundin_museo/)

## Knitting Work

[The Fund's grant \[DKK\]](#)

200.000

[Project period](#)

Mar. 2017 - Dec. 2018

[Participants](#)

NORRØN Architects (DK)  
Fanø Knitting Festival (DK)  
Orkanger Knitting Festival (NO)  
Blönduós Knitting Festival (IS)

[Project leader](#)

Christel Seyfarth, Fanø Knitting Festival (DK)

[Photo credit](#)

Architects NORRØN

[Read more](#)

[norroen.dk/  
www.strikkefestival.dk](http://norroen.dk/www.strikkefestival.dk)

## The Nordic Weaving Kiosk

[The Fund's grant \[DKK\]](#)

150.000

[Project period](#)

Jan. 2017 - Dec. 2018

[Participants](#)

Rosa Tolnov Clausen (DK/FI)  
Martin Born (FI)  
Merja Hannele Ulvinen (FI/SE)  
Jukka Kiistala (FI)  
Johannes Romppanen (FI)  
Friends Of Handicraft (Handarbetets Vänner)(SE)  
Frederiksgade 1 (DK)  
Collaboratorio (FI)  
A:Space (FI)  
Museum of Impossible Forms (FI)  
The Nordic House (IS)  
The Nordic Culture Point (FI)  
Kalleria (FI)

[Project leader](#)

Rosa Tolnov Clausen, Textile artist (FI)

[Photo credit](#)

Jukka Kiistala; Rosa Tolnov Clausen; Julia Landgren

[Read more](#)

[rosatolnovclausen.com/](http://rosatolnovclausen.com/)

## Nordic Cosplay Convention

[The Fund's grant \[DKK\]](#)

25.000

[Project period](#)

Nov. 2016 - Dec. 2019

[Participants](#)

Cosvision ry (FI) and sister organizations in the Nordic countries

[Project leader](#)

Suvi Liukkonen, Cosvision ry (FI)

[Photo credit](#)

Mialiiina cosplay photography; AG cosplay & photography

[Read more](#)

[www.facebook.com/Cosvision/](http://www.facebook.com/Cosvision/)

## Lines of Latitude and Longitude

[The Fund's grant \[DKK\]](#)

300.000

[Project period](#)

Jan. 2018 - Oct. 2019

[Participants](#)

Sofia Björkman (SE)  
Helena Lehtinen (FI)  
Mette Saabye (DK)  
Pernille Mouritzen (DK)

[Project leader](#)

Mette Saabye

[Photo credit](#)

Pernille Mouritzen

[Read more](#)

[www.mettesaabye.com/](http://www.mettesaabye.com/)  
[pernillemouritzen.dk/](http://pernillemouritzen.dk/)  
[www.hibernante.fi/lehtinen.html](http://www.hibernante.fi/lehtinen.html)  
[www.sofiabjorkman.se/](http://www.sofiabjorkman.se/)

## Nordic music, arts and crafts

[The Fund's grant \[DKK\]](#)

250.000

[Project period](#)

Jan. 2017 - Dec. 2018

[Participants](#)

Anna Cederquist (SE)  
The musical group SKROT (SE)  
Hallvarður Ásgeirsson (IS)

CPH Music Maker Space (DK)

Valdemar Kristensen (DK)

Stina Billing (SE)

[Project leader](#)

Anna Cederquist, Cederquist Harborg production AB, Sweden

[Photo credit](#)

Marcus Lundgren

[Read more](#)

[annacederquist.wordpress.com/](http://annacederquist.wordpress.com/)

## ARTWOOL NORDIC HURRAW!

[The Fund's grant \[DKK\]](#)

60.000

[Project period](#)

Apr. 2019 - Aug. 2020

[Participants](#)

Raija Pullinen (FI)  
Jaana Marttila (FI)  
Leila Puolakka (FI)  
Stina Fagertun (NO)  
Hege Renate Nilsen and Birtavarre husflidslag (NO)  
Hanna Wiik-Rosenqvist (AX)

[Project leader](#)

Raija Pullinen, Visual Artist

[Photo credit](#)

Raija Pullinen

[Read more](#)

[raijapullinen.weebly.com/](http://raijapullinen.weebly.com/)

## Patterns of Resistance

[The Fund's grant \[DKK\]](#)

100.000

[Project period](#)

Jan. 2020 - Dec. 2020

[Participants](#)

Laboratory for Aesthetics and Ecology (DK)  
Alt\_Cph 2020 (DK)  
Participating artists (INT)

[Project leader](#)

Laboratory for Aesthetics and Ecology

[Photo credit](#)

Mette Clausen: Selfmachine (patterns of resistance), 2015

[Read more](#)

[www.labae.org/](http://www.labae.org/)

## HUNGER

[The Fund's grant \[DKK\]](#)

850.000

[Project period](#)

Jan. 2017 - Jan. 2019

[Participants](#)

Norske Kunsthåndverkere Midt-Norge (NO)  
Art Factory Malakta (FI)  
Österbottens Hantverk rf (FI)  
Nordenfjelske Kunstindustrimuseum (NO)  
Trøndelag senter for samtidskunst (NO)

Lat. 63 Art Arena (SE)

Flammans Skafferi (SE)

Toril Redalen (NO)

Siri Skjerve (NO)

Ingrid Becker (NO)

Edith Lundebrække (NO)

Pauliina Pöllänen (FI)

Mia Damberg (FI)

Riitta Ikonen (FI)

Tovelise Røkke-Olsen (NO)

Åsa Maria Hedberg (SE)

Anna Nordström (SE)

Pia Antonsen Rognes (NO)

Eija Koski (FI)

Karoline Hjorth (NO)

[Project leader](#)

Siri Skjerve, The Norwegian Association for Arts and Crafts mid-Norway (NO)

[Photo credit](#)

Anne-Lise Aakervik

[Read more](#)

[www.samtidskunst.no/events/hunger-norske-kunsthandverkeres-temautstilling-2018/](http://www.samtidskunst.no/events/hunger-norske-kunsthandverkeres-temautstilling-2018/)

## FabCrafts

[The Fund's grant \[DKK\]](#)

400.000

[Project period](#)

Jan. 2017 - Jan. 2018

[Participants](#)

Impact Galaxy (SE)  
National Swedish Handicraft Council NFH (SE)  
Verket FabLab (NO)  
Fellesverkstaden (NO)  
Fab Lab Ísafjörður (IS)  
TUTLab (FI)  
MIT Fablab Tromsø (NO)  
Fab Lab Oulu (FI)

Fablab Copenhagen (DK)

Aalto Fablab (FI)

Fabriken Malmö (SE)

FabLab Umeå (SE)

Project leader

Impact Galaxy (SE)

Photo credit

Zenna Fiscella

Read more

<https://www.fabcraft.org>

## Handmade

### Published by

Nordic Culture Fund, 2019

### Editors

The Nordic Culture Fund and  
Nancy Zinn, The Nordic Museum,  
Seattle, USA

### Graphic design

Peter Folkmar

### Typography

GT Walsheim, DP Reckless

### Photo credits:

P. 14: Project: Sjölingstad,  
Akureyri, Haghed, Gnesta;  
photographer: Emanuel Hallklint;  
art by: Lina Sofia Lundin

P. 22: Project: Roaming the  
North Atlantic; photographer:  
Niels Reiter/Mariagerfjord  
Kunstforening; art by: BIBI  
CHEMNITZ

P. 34: Project: Sustainable Fish  
Skin Network; photographer:  
Nathalie Malric

P. 49: Project: Lines of Latitude  
and Longitude; photographer:  
Pernille Mouritzen

### Printed by

Narayana Press and  
Copenhagen Riso

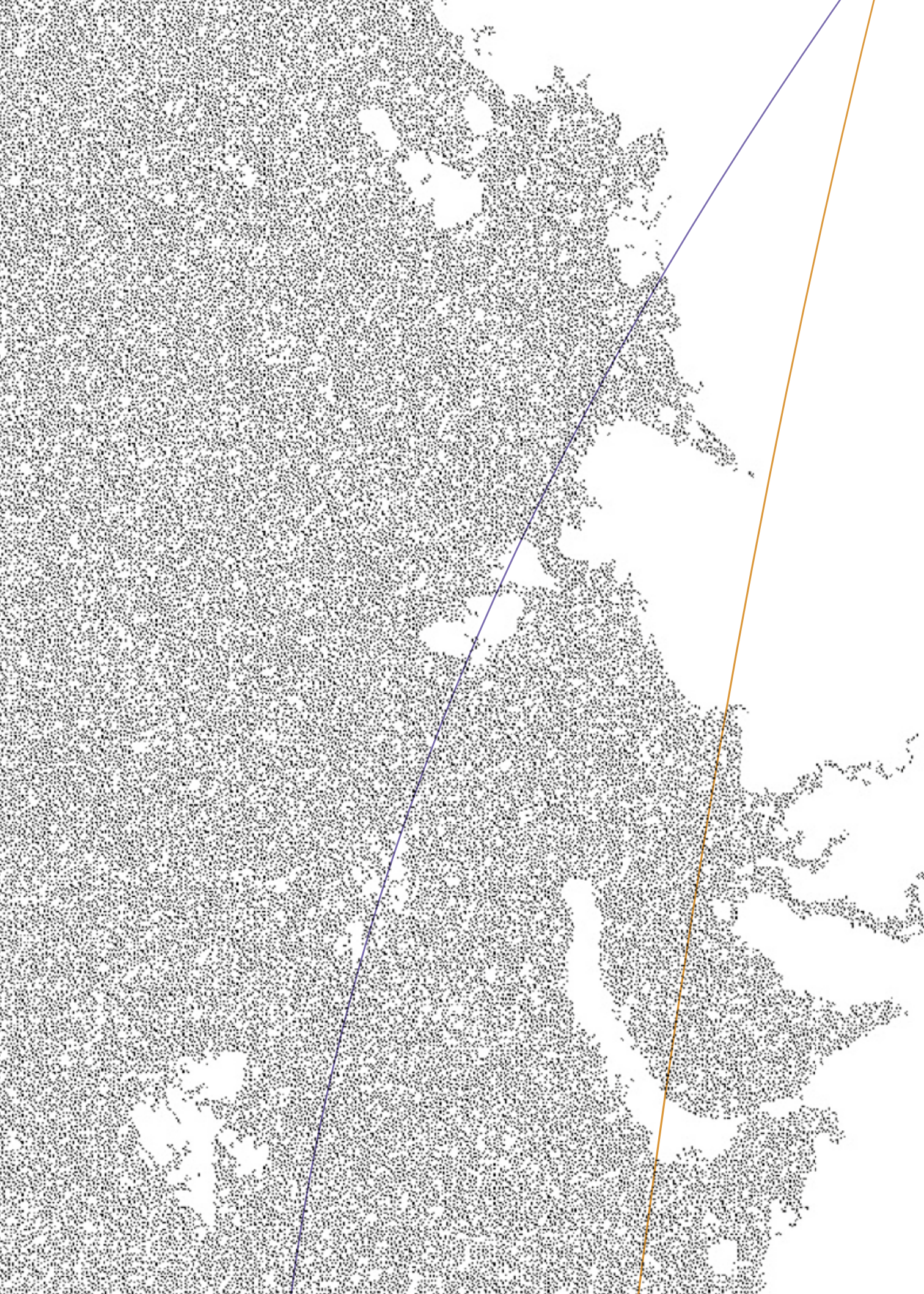
### Edition

400

Nordic Culture Fund  
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HAND  
MADE

**NORDISK  
KULTURFOND**





**NORDISK  
KULTURFOND**