

“Nordlandstudien” Exhibition in Kolbermoor Germany

12 th Forging Biannual in Kolbermoor 2.-5. August 2018. The Exhibition “Nordlandstudien” started with the Biannual and went on to September the 20nd. Kolbermoor lies near Rosenheim, between Munich and Salzburg, Germany.

Every Kolbermoor Forging Biannual one country gets the honor to exhibit their Metal Artists. 2018 Sweden was picked and had a chance to showcase our makers and what they are capable of creating. Heiner Zimmermann Curated the exhibition “Nordlandstudien” after an “Open Call” within the students and faculty at MetalArt, HDK-Steneby. The format for the exhibition was one piece per participant, a reasonable size and an Artist statement in the form of a film no longer than two minutes. Near every piece at the exhibition was a QR code that led directly to the correct Artist statement-film. The limitation for the pieces was that they had to be made from metal using any choosen technique. The exhibition “Nordlandstudien” was a really successful event that led to Radio and TV interviews as well as newspaper articles and articles in online publications. Germanys leading MetalArt magazine Hephaistos- Internationale Zeitschrift für Metallgestalter, put the exhibiton on their front cover and gave us the centerfold as well. Heiner Zimmermann Germany/Switzerland and Johannes Postlmayr Austria, both from MetalArt HDK-Steneby, gave lectures on sight during the Biannual weekend.

My work “The Nailness of Things” made the cut and then travelled to Germany. “The Nailness of Things” is dealing with two concepts, my inner craft geek and the railroad nail as the startingpoint to investigate what is “Nailness” without really being a Nail.

Art and craft start with tradition and material. They can be mined by the contemporary maker to answer why, what, how and for whom. This was my thinking when picking up the old way of using dyes to forge a perfect nail head and giving in to my inner Craft Geek. It took me a long time and several failures before I got the Dyes and Nail heads the way I wanted them. When I surfaced from my craft focus I had to consider that Craft mastery is neither good art nor good contemporary craft. It’s just craft mastery. It will appeal to a subculture, to other craft geeks, but that’s the extent of its power

“Techniques emerges at specific times and in specific cultural contexts, to answer or address specific cultural, political and social questions. In that sense they have urgency and purpose. But once that moment ends, you are left with empty technique.”

-Damian Skinner -Art Historian New Zealand.

In the end “The Nailness of Things” turned out to be an homage to the Nail makers that forged railway nails when that craft had urgency and a purpose.