



Blue Cosmos, 2017, Arild Berg, Blue Collar - White Collar, Nääs, Sweden

# BLUE COLLAR WHITE COLLAR

A collaborative art project about the  
role of craft in the age of robotization;  
with Mona Hoel, Linda Lothe, Mimi  
Swang, Elise Kielland and Arild Berg

2017-2021

## **CONTENT Attachment 6**

### **Documentation of 'Blue Collar - White Collar' project**

#### **Introduction & Press Release**

##### **Part 1. Exhibitions**

- 2019    Korean International Ceramic Biennale 2019 (KICB), Korea, online exhibition**
- 2018    Craft 2018, Norwegian association of Arts and Crafts, Østfold Art Center; Norway**
- 2018    Buskerud Art Center, Blue Collar – White Collar project, Drammen, Norway**
- 2017    Nääs konsthantverk, Nääs Castle, Gothenburg, Blue Collar White Collar, Nääs, Sweden**

##### **Part 2. Artist talks**

**Artist talks with film screening**

##### **Part 3. Online talk at Korean International Ceramic Biennale**

**Link to online talk: 20 minutes**

**Powerpoint presentation and manuscript for talk:**

**Artistic research of dogme film in ceramic art: A case study of the interdisciplinary art project Blue Collar  
White Collar**

##### **Part 3. Upcoming exhibitions**

- 2020    KRAFT, Bergen, Norway, (postponed due to the Covid 19 crisis).**
- 2021    Gallery FORMAT, Blue Collar – White Collar, Oslo, Norway**

##### **Part 4: Art critic review from Nääs, Gothenburg, Sweden**

##### **Part 5: Art critic review from Craft 2018, Norway**

# Introduction

Blue Collar White Collar is a project that was conceptualised by the artists at AvArt, Arild Berg, Elise Kiellend, Linda Lothe and Mimi Swang, as a project commenting on The World Economic Forum meeting in Davos that discussed the challenges arising with robotization in society. The artists invited the film maker Mona Hoel to join the project, and it became a success with several exhibitions and film screenings.

The concept for the project was related to the ideas that the 4th Industrial Revolution is called “The rise of the robots.” Old professions disappear and central tasks are robotized. First, the blue collar workers were replaced and now the white collars. However, the skills of craft are given new meaning in society. The goal of the project 'Blue Collar - White Collar' is to see the world through the lens of craft to shed light on being human in the age of technology.

# Press release for the exhibition KRAFT, Bergen, 2020:

The project 'Blue Collar - White Collar' is artistic reflections on robotization and the place of crafts in an increasingly robotized world. The exhibition shows this as an interaction between ceramic art objects and a short film. The exhibition is site-specific and shows ceramics in blue and white. Through ceramic surfaces and shapes and with vivid images, the artists' reflections on the creative process are displayed. The short film is a dogma movie, made over 2 years.

This is an exhibition concept that has won international recognition. It has been featured on one of the world's leading ceramic biennials: Korean International Ceramic Biennale 2019. It has been selected as a full room installation at the Annual

Exhibition of the best of Norwegian crafts in 2018: 'Crafts 2018'. It has also been shown in Sweden at Nääs Gallery, where it was described in the Gothenburg Post by art critic Boel Ulfssdottir:

*'The title of the exhibition refers to people who work in blue collar clothing, whose labor market became the first targets of the robots, before they are now being prepared to take over the tasks of the white collar workers. Blue and white thus became the project's given color palette, which also leads to its second theme; namely, the blue and white porcelain and its history as a clear class marker in the form of, for example, Chinese porcelain, Dutch faience, and, not least, Danish*

*Blue Fluted Plain from Royal Copenhagen... In this case, it is also very positive to have the opportunity to see the diversity of beautiful, innovative and high quality crafts from a neighboring country.'*

Using the dogma-movie format, the film maker have been able to follow the artists through different seasons, different stages and new settings. They were also equipped with a go-pro camera for documenting visual observations and reflections outside the workshop. The artists are from the art group AvArt: Linda Lothe, Mimi Swang, Elise Kielland and Arild Berg. The filmmaker is Mona Hoel, known for introducing the dogma film to Norway.



Film: Rhythm of the Hands (Hendenes verk) by Mona J. Hoel og AvArt.

## Links to sequences from the film Rhythm of the Hands

For the Korean International Ceramic Biennale several mini-videos has been made, one for each participating artist: cut from the movie:

Mona J. Hoel: <http://www.kicb.co.kr/board/online/view?no=177>

Linda J. Lothe: <http://www.kicb.co.kr/board/online/view?no=178>

Mimi Swang: <http://www.kicb.co.kr/board/online/view?no=179>

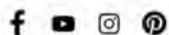
Elise Kielland: <http://www.kicb.co.kr/board/online/view?no=180>

Arild Berg: <http://www.kicb.co.kr/board/online/view?no=181>



**KICB**  
**Program**  
**What's on**  
**Artists Showroom**  
**Calendar**  
**Notice**

LOGIN  
CONTACT  
KOREAN



Linda Lothe (AvArt)  
린다 로테 (AvArt)

Norway 노르웨이

Arild Berg (AvArt)  
아릴드 베르그 (AvArt)

Norway 노르웨이

Mimi Swang (AvArt)  
미미 스왕 (AvArt)

Norway 노르웨이

Mona Hoel (AvArt)  
모나 호텔 (AvArt)

Norway 노르웨이

Elise Kielland (AvArt)  
엘리세 키란 (AvArt)

Norway 노르웨이



‘Blue Collar White Collar’ was in 2019 accepted at the world leading ceramic biennial: Korean International Ceramic Biennale:  
<https://www.kicb.co.kr/sub?page=sub020101>



Snapshots from the film: The Rhythm of the Hands (Hendenes verk).

## Film screenings and artist talks

Film screening of 'The Rhythm of the hands' and artist talk at Buskerud Art Center. Moderator: Mona Hoel



Kunstnernes Hus is an art institution in the centre of Oslo. Established by artists in 1930 to show both Norwegian and international art, it has since then become the most important independent institution in Norway led by artists, specifically dedicated to contemporary art.

The cinema at Kunstnernes Hus opened in 2016. The space was designed by architects at Atelier Oslo. The cinema screens a broad spectrum of art films: more recent feature films, genre-challenging documentaries and films made by both Norwegian and international visual artists. The auditorium is a significant part of Kunstnernes Hus' efforts to create a living arena for artistic interdisciplinary activities, talks and debates.

Kunstnernes Hus:  
Thursday, October 25, 2018: 6:00 PM - 20:00 PM  
Introduction: Arild Berg  
Film Screening: Hendenes verk / Rhythm of the hands  
Philosopher Einar Duenger Bøhn: introduction to panel debate  
Panel debate with film maker, artists and philosopher-  
Moderator: Mona Hoel





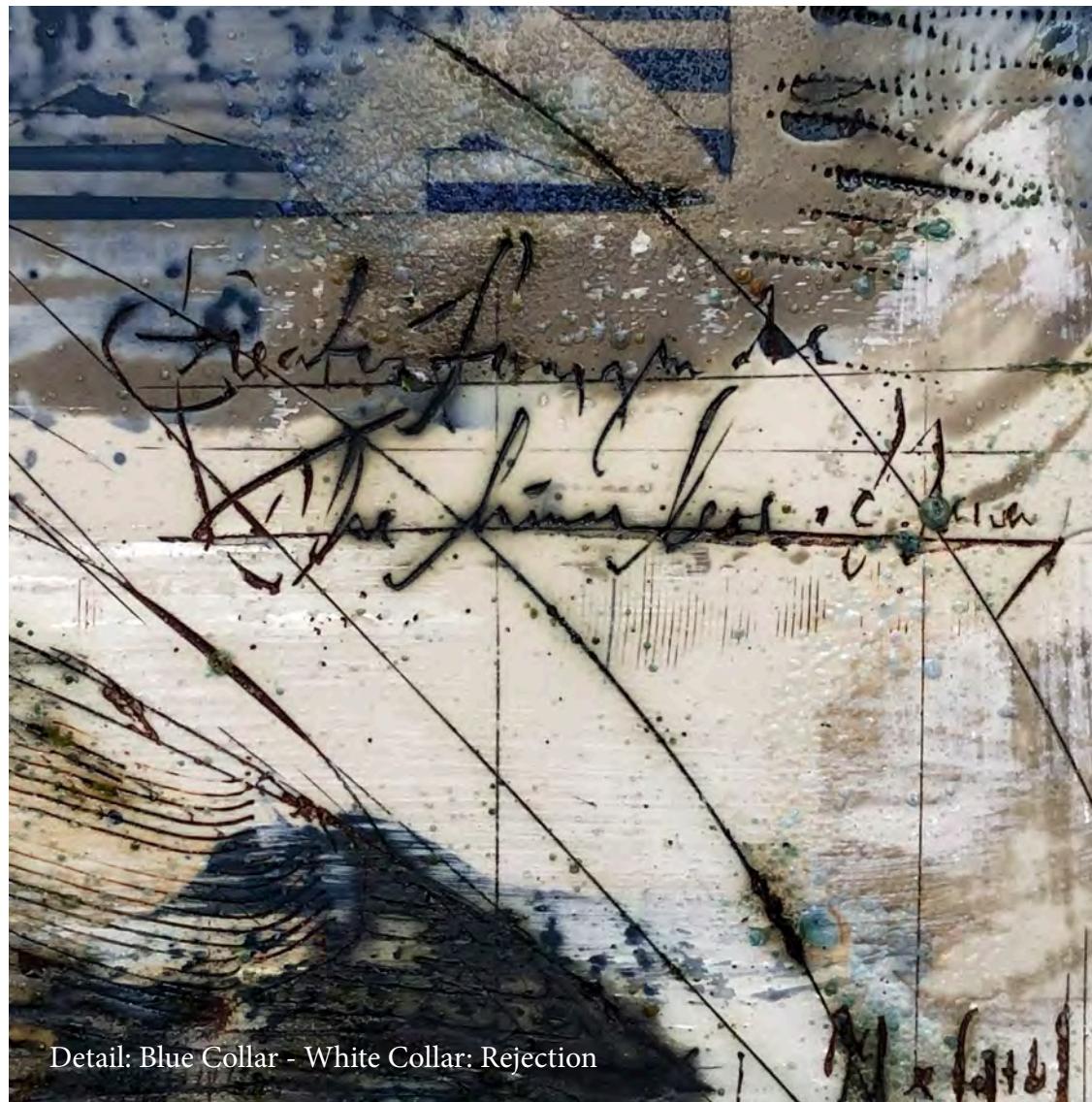
'Blue Night - White Day' 2017, 40x40x16 cm, Blue Collar White Collar

Blue is a dark shade of light. Light meets darkness every day. Day meet night. In the twilight creatures and forms melt together. This meeting was laboured and refined by blue collar work and white collar work by casting ceramic tiles and forms, with surface patterns, texts, numbers and drawings scribbled into the surface as secret messages.

-Arild Berg



'Blue Stream', 2017, 40x40x16 cm, Arild Berg, Blue Collar White Collar





Blue Collar - White Collar installation, Buskerud Art Center 2018 (Arild Berg: Tiles on the wall)



'Line Work' Arild Berg, Blue Collar - White Collar installation, Buskerud Art Center 2018. (Right: Linda Lothe)



'Puzzle Work', interactie table installation, Arild Berg, Craft 2018.



'White Shirt', Arild Berg, Craft 2018.



Blue Collar - White Collar installation, Nääs, 2017



Blue Collar - White Collar installation, Nääs, 2017



**KICB**  
**Program**  
**What's on**

Performance  
Online Performance  
Onsite Performance

Talk  
**Online Talk**  
Onsite Talk

Seminar  
Online Seminar  
Onsite Seminar

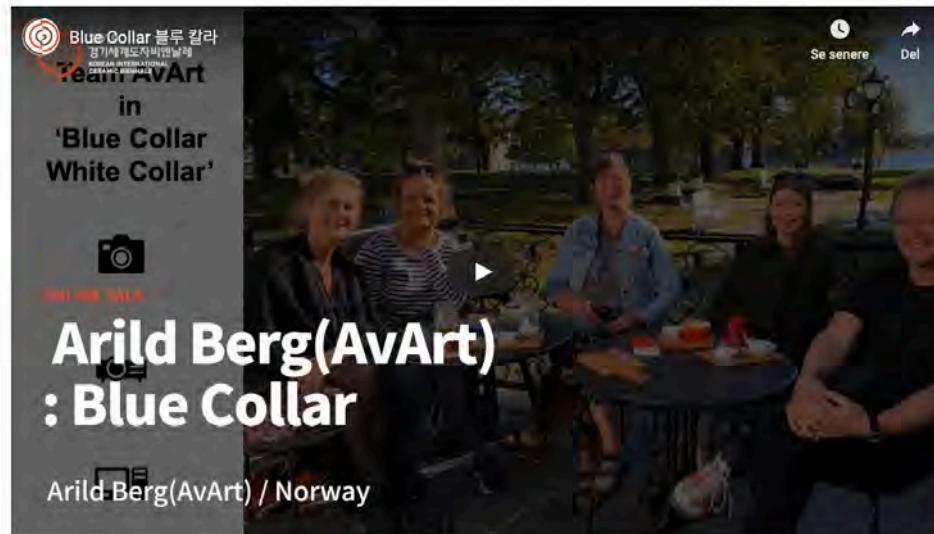
**Artists Showroom**  
**Calendar**  
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**Online Talk**

## Arild Berg(AvArt) : Artistic Research of Dogme Film in Ceramic Art



ARTIST  
[Arild Berg \(AvArt\)](#)

SHARE

Arild Berg (AvArt / Norway) The 4th Industrial Revolution is called "The rise of the robots." Old professions disappear and central tasks are robotized. First, the blue collar workers were replaced and now the white collars. However, the skills of craft are given new meaning in society. The short film "Rhythm of the Hands" documents the processes and reflections from four artists. The goal of the project is to see the world through the lens of craft to shed light on being human in the age of technology.

**Link to online talk: 20 minutes:**  
**<http://www.kicb.co.kr/board/online/view?no=206>**

The talk is also documented in the following 1) power point presentation, 2) slide texts

OSLOMET

FACULTY OF TECHNOLOGY, ART AND DESIGN

# Artistic research of dogme film in ceramic art

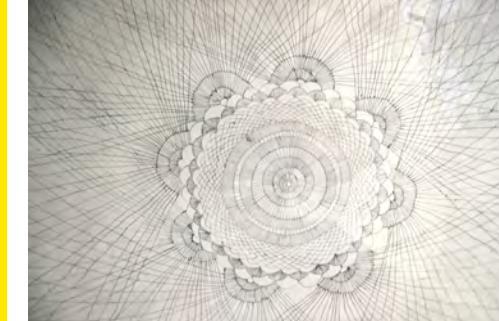
A case study of the interdisciplinary art project  
'Blue Collar – White Collar'

**Arild Berg. Doctor of Arts. 28.07.19**

OSLO METROPOLITAN UNIVERSITY  
STORBYUNIVERSITETET



'Movement', objects in porcelain and steel, 2018, by Elise Kielland



'Lace', ceramic plate, 2016, by Linda Lothe



'Fingerprints', ceramics, shirt cotton, 2018, by Mimi Swang



'Blue willow/Inner beauty', wall installation, 2018, by Linda Lothe

# KICB2019 BLUE COLLAR WHITE COLLAR

The 4th Industrial Revolution is called "The rise of the robots." Old professions disappear and central tasks are robotized. First the blue collar workers were replaced and now the white collars. However, the skills of craft are given new meaning in society. The short film "Rhythm of the Hands" documents the processes and reflections from four artists. They consist the art group AvArt, working towards their exhibition with ceramic art objects in blue and white colours. The goal of the project is to see the world through the lens of craft to shed light on being human in the age of technology.

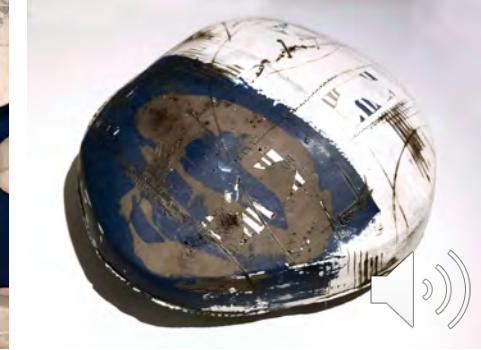
Team from Norway: Berg, Hoel, Kielland, Lothe & Swang.



'Dogme' documentary film by Mona Hoel and AvArt, 2018



'Blue Wave', ceramics, blue jeans, 2017, by Mimi Swang



'Blue Night - White Day', porcelain, 2017, by Arild Berg

# Research question

How can new knowledge be identified from an interdisciplinary approach of dogme film in ceramic art?

Propositions in the case study, inspired by Varto (2009), Krauss (1979) and Taussig (2009):

- You can learn new things from unique art experiences
- You can unfold creativity in new ways through making sculpture in the expanded field
- You can explore the world in new ways through aesthetic performance





The Dogme film concept started as a protest against the Danish funding system, focusing too much on commercial films.



'Dogme' documentary film by Mona Hoel and AvArt, 2018







Maybe no one will understand that this is a  
seed pod. But it resembles an organic shape.



Screenshot #2 from the dogme film 'Rhythm of the hands': Linda Lothe





So I have experienced both worlds, unlike my children  
who cannot imagine a world without technology.





and will emphasize what a big part  
of our lives and universe the color blue is.





‘Movement’ objects in porcelain and steel, 2018, by Elise Kielland



*...color between the sky and land on the horizon, has resulted in a soft pastel-toned palette. These tones have since been given free play in designs inspired by older medallion tradition...*  
-Art critic Boelsdotter, 2017





'Blue Night - White Day', porcelain, 2017, by Arild Berg



*...non-pictorial surfaces are visually the opposite of Kiellands and seem to have gained their intensity and movement as a result of a fast and spontaneous work process. His choice of almost deep shades of blue and broken white ...*  
-Art critic Boelsdotter, 2017





‘Blue Wave’, ceramics, blue jeans, 2017, by Mimi Swang



*...denim fabrics combined with porcelain clay is exciting and innovative... imagination sits in the front seat, even though the technical execution is of the highest class...*  
-Art critic Boelsdotter, 2017





'Blue willow/Inner beauty', wall installation, 2018, by Linda Lothe



*...I am deeply fascinated by the bowls of women at the bottom because at first glance they appear as some kind of decorative mermaids, before they transform to feeling worrying instead...*  
-Art critic Boelsdotter, 2017



'The four ceramic artists work with a common interest in the correlation between the 'return' of the craft and the fact that a robotized workforce makes manually work outdated. The artists work directly with the traditional blue and white ceramics to draw parallels between today's discussion and the first industrial revolution, where Arts & Crafts movement formed a counter force for industrialization.' -Art critic Steinsvåg, 2019

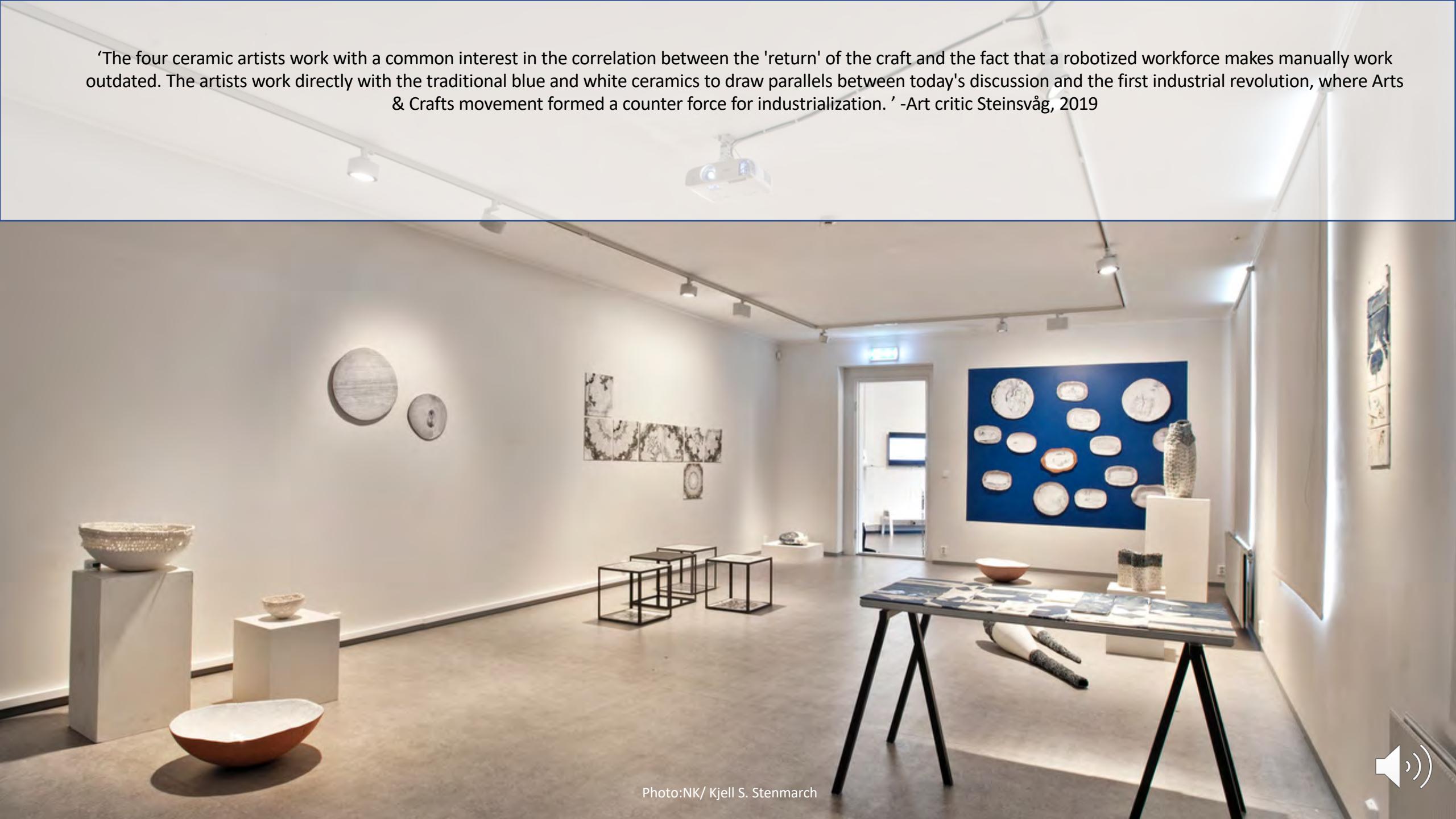


Photo:NK/ Kjell S. Stenmarch



'Filmmaker Hoel has been following Berg, Jansson Lothe, Swang and Kielland for more than a year and has made a great short film, where we get insight into thoughts and reflections about making, immediately as we can see just that - to make. I find that AvArt's mini exhibit room installation has a form of thematic superstructure and dissemination that could be a very interesting starting point for all in the annual exhibition of crafts.'

- Art critic Steinsvåg



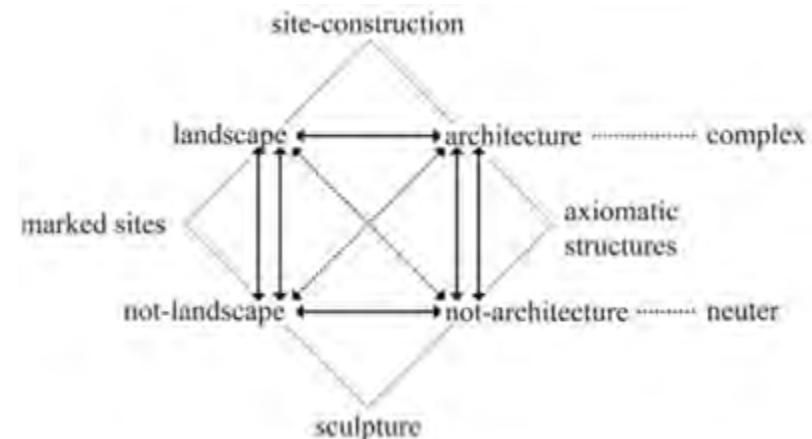
Photo: NK/Kjell S. Stenmarch



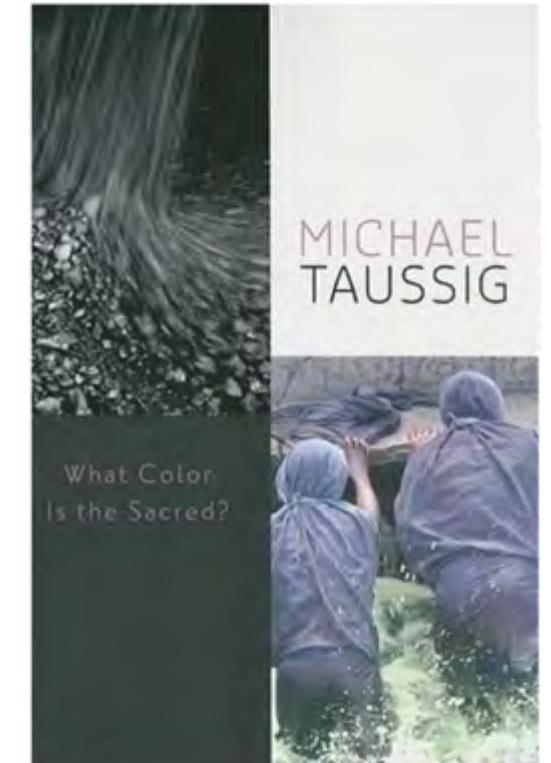
# Theoretical framework

Basics  
of  
Artistic  
Research  
Ontological, epistemological and historical justifications

Juha Varto



Krauss, R. (1979). Sculpture in the Expanded Field.  
*October, The MIT Press*, 8(Spring), 30-44.





### Communication in art

Inspiration happens within each person. It may also emerge through communication with other people.

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DISSERTATIONS

Arild Berg

Artistic Research in Public Space  
- Participation in Material-based Art

Arild Berg

# Artistic Research in Public Space

- Participation in Material-based Art



# An artistic research analysis (Varto, 2009)

- The view of man in art education
- The view of the world in artistic practice
- Ideology
- Standardization
- Imprinting



# **Conclusion: Educational perspectives on interdisciplinary art**

Emerging issues relevant to learning outcomes in the second cycle of EHEA/Bologna.

A student with expertise in dogme film in ceramic art practice have documented ability to:

## **Knowledge:**

- reflect on being human in the span from making objects for practical use to making objects for reflection
- explore identity in the digitized society through the tactile experience of craft

## **Skills:**

- document of how to feel connected to the physical world through ceramic practice
- document how working with material qualities can connect humans closer to aesthetic experiences in nature

## **General competence:**

- make a physical object in relation to a film as an integrated part of the artistic work
- create a mutual complementary understanding in the meeting point of film and material based art



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# Team AvArt in 'Blue Collar White Collar'



Mona Hoel Mimi Swang

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Talk for the Korean International Ceramic Biennale 2019

**Artistic research of dogme film in ceramic art  
- A case study of the interdisciplinary art project  
'Blue Collar – White Collar'**

By Arild Berg  
OsloMet – Oslo Metropolitan University

Slide 1:

The Korean International Ceramic Biennale has invited to an artistic scene that will lead the future of ceramic art with various networks connected. The 'convergence' through 'connection' will be expanded gradually even after the biennale, creating a paradigm for continuous exchanges.

The theme of the conference is very relevant because there is a need to see the art of ceramics in new contexts in a changing world.

We contribute to this with the project Blue Collar – White Collar

The 4th industrial revolution has been called “the rise of the robots”. There is a great robotization of work, in health care, office work and in other areas. The “old” professions disappear; industrial workers (blue collar) and office workers (white collar) is on their way out.

This has been interpreted on one side like a terrifying development while others have seen it as a new industrial revolution. The Davos meeting discussed two different directions where one predicts a development leading to mass unemployment and the other direction sees a potential for increased employment based on that people increasingly need to be more in touch with each other in life’s everyday situations. The community is approaching robotics but one also sees the tendencies for crafts’ reappearance. New values and new business models may occur in the consumer society in a robotized community.

We wish to question this development through artistic reflections on the theme with art works, text and film, showing perspectives from craft and handicraft-based processes. A conceptual framework for one of the projects was to make ceramics in blue and white as a reflection on the theme. Such an approach shows lines back from the 4th Industrial Revolution to the 1st Industrial Revolution.

New ways of working with ceramics emerge all the time, and a relevant question is therefore: what does it mean to be a ceramic artist? What do ceramic artists do? What kind of knowledge is needed in future work life? There is of specific interest to go beyond the established traditions and to look for new interdisciplinary use of ceramics, because the skill of making ceramics has shown to be very flexible in history with use spanning from kitchenware, via spaceship surface to contemporary art installations. This study is a contribution to identify what kind of knowledge that is happening in an interdisciplinary project of film making and ceramic practice.

My name is Arild Berg, I have a master's degree in ceramic art and a Doctor of Arts degree in contemporary art. I work at Oslo Metropolitan University, which is the third largest university in Norway, with a student body of approximately 20 000 students and 2 000 employees. The university specializes in professional training in fields such as nursing, technology, art and design, physiotherapy, engineering and teaching and is a recognized environment for professionally oriented and vocationally relevant research and development.

Slide 2:

A specific focus is chosen by a research question. In this study it is:

How can new knowledge be identified from an interdisciplinary approach of dogme film in ceramic art?

Guiding propositions in the case study, inspired by Varto (2009), Krauss (1979) and Taussig (2009):

- You can learn new things from unique art experiences
- You can unfold creativity in new ways through making sculpture in the expanded field
- You can explore the world in new ways through aesthetic performance

Beside working with artistic research at the University I am also a member of the art group AvArt, who consist of four ceramic artists sharing a studio in Oslo. In the project Blue Collar White Collar we have a collaboration with a film maker Mona Hoel.

### Slide 3

The Dogme film concept started as a protest against the Danish funding system, focusing too much on commercial films. By inventing ten rules the concept secured that more contemporary stories came to life, on decent budgets.

This protest is strongly related to the questions explored in the ceramic art exhibition "Blue Collar - White Collar" about the role of craft in the ongoing robotization and rationalization of our society.

Documentary filmmaker Mona Hoel developed a short film about the project Blue Collar - White Collar that has been a part of several exhibitions: the title is 'Rhythm of the hands'. The project has obtained funding from the Norwegian Arts and Crafts Association and from Arts Council Norway. Site-specific exhibition of the project has been executed at several galleries and art events, such as at Gallery Nääs Crafts in Gothenburg, Sweden, in summer 2017, at Buskerud Art Centre and at the National exhibition of Crafts in Norway in 2018. We have made installations and tableaux with elements of blue and white where art objects in different ways has explored space, three-dimensionality and activation of the viewer. The documentary film "Rhythm of the hands", illustrates how the slow process of creativity in the ceramic art is applied to the courage of storytelling as a whole.

### Slide 4:

Mona Hoel is a recognized film maker and has been travelling world wide with her dogme concept of making documentary films. She is well known for introducing the concept of dogme film in Norway. Between her international journeys, sitting in her home, she heard voices and sounds from activities in the basement below her flat, and got curious. This way she revealed the ceramic studio AvArt and she started to make a documentary film about the ceramic processes of creativity happening below her own living room. The film shows short presentations of the four crafts people and how their work find

various expressions in society, through exhibitions, dissemination, public art, workshops, teaching at an activity center... through both ceramics, jewelry, glass blowing, and collaborations with other artists. The film maker capture the time that passes, the seasons changing, work drama and joy outburst, hand in hand with the artistic process. The film has a visual emphasis on hands' skills and rhythm in unison with the individuals' artistic signature and workflow. This is seen in contrast to the robotization of a society, where craft become an important counterforce.

Slide 5

She documented the way we worked in practice. She asked questions about our feelings and thoughts during the creative process of making.

Slide 6

During this meetings in the workshop we reflected about both the need for art, our personal stories of becoming artists, and how we connected the art to our lifes in different ways, both in childhood and in everyday life now.

Slide 7

The documentation process made us reflect upon our backgrounds, the reasons why we work with materials as an artistic expression and how our approach might differ from other generations.

Slide 8

Armed with a Go-Pro camera we were encouraged to record worries and happy experiences also outside the ceramic studio, to demonstrate how we connected our artistic practice to our everyday life. Here is Elise reflecting on how her work with colour connect to shades of blue in nature.

## Slide 9

Some of the results of the projects are shown here, with comments from the art critic Ulf Boelsdotter.

Elise Kielland's work process, based on the shades of blue and white in color between the sky and land on the horizon, has resulted in a soft pastel-toned palette. These tones have since been given free play in designs inspired by older medallion tradition, during a long production period in stock in stock. Although no plate is similar to the other, with great fingertip feel they have been paired two and two in molded table positions ... (Boelsdotter, 2017).

## Slide 10:

Arild Berg's non-pictorial surfaces are visually the opposite of Kiellands and seem to have gained their intensity and movement as a result of a fast and spontaneous work process. His choice of almost deep shades of blue and broken white gives the tiles an intense, on the verge of three-dimensional expression, which is in stark contrast to their clear geometric shape, in a way that I find very appealing (Boelsdotter, 2017).

## Slide 11

Swang's bold combination of denim fabrics combined with porcelain clay is exciting and innovative. She has worked with simple, both cylindrical and wave-shaped vessel walls that have been crocheted in one or two different jeans fabrics. The combination is as unexpected, in a sense a free choice, and is also varied across ten different works. Clearly, Swang's imagination sits in the front seat, even though the technical execution is of the highest class (Boelsdotter, 2017).

## Slide 12

In my opinion, Linda Jansson Lothes (born in Gothenburg, Sweden) work is characterized by the same experimental desire and creative flow... Jansson Lothes desire for color and 'extra everything' has got to take a step back in "Blue Collar -

"White Collar". Instead, she now shows a number of bowls and wall pieces... almost minutely disciplined and - at least in my eyes - slightly cuddly... I am deeply fascinated by the bowls of women at the bottom because at first glance they appear as some kind of decorative mermaids, before they transform to feeling worrying instead. After seeing pictures of several works by Jansson Lothe, I find that precisely the need and ability to tell and dramatize goes as an exciting red thread through her work (Boelsdotter, 2017).

Slide 13

Art critic Gjertrud Steinsvag about Blue Collar White Collar, at the annual craft exhibition in Norway 2018:

She writes that in spite of many fine contributions, there are two work that causes herto get the pulse a bit above the normal pulse: one of them is the project Blue Collar - White Collar:

The four ceramic artists work with a common interest in the correlation between the 'return' of the craft and the fact that a robotized workforce makes manually work outdated. The artists work directly with the traditional blue and white ceramics to draw parallels between today's discussion and the first industrial revolution, where Arts & Crafts movement formed a counter force for industrialization.

Slide 14:

Filmmaker Hoel has been following Berg, Jansson Lothe, Swangand Kielland for more than a year and has made a great short film, where we get insight into thoughts and reflections about making, immediately as we can see just that - to make. I find that AvArt's mini exhibit room installation has a form of thematic superstructure and dissemination that could be a very interesting starting point for all in the annual exhibition of crafts.

Slide 15:

## **Research question**

How can new knowledge be identified from an interdisciplinary approach of dogme film in ceramic art?

Guiding propositions in the case study (Yin, 2009), was inspired by Varto (2009), Krauss (1979) and Taussig (2009): The art philosopher Juha Varto thinks that you can learn new things from unique art experiences. Krauss has inspired many artists with her groundbreaking essay about how sculpture can happen in an expanded field. Finally the social anthropologist Taussig has criticized the neutral or objective approach in ethnography, and thinks that it would be interesting to take up some of the more subjective, performative approaches done by some of the first anthropologists. This way cultures can be explored in new ways. The propositions therefore were:

- You can learn new things from unique art experiences
- You can unfold creativity in new ways through making sculpture in the expanded field
- You can explore the world in new ways through aesthetic performance

## Slide 16

This theoretical framework is a development of my doctoral thesis from 2014: Artistic research in public space – participation in material based art (Berg, 2014a, Berg, 2014b). This was a study about how participatory, creative processes can happen in various locations, such as in a religious context of a church, in a school and in a geriatric ward for mental health in a hospital.

## Slide 17

Varto claims that in artistic research it is valuable to analyse the project from a more theoretical side, and from a more philosophical side. He promotes these perspectives to be reflected upon:

- The view of man in art education
- The view of the world in artistic practice
- Ideology
- Standardization – what questions are allowed to be asked, and what questions are not allowed to be asked
- Imprinting – are there theories or methods from non-art areas that can be used in the art project?

## Slide 18:

### Final reflections on perspectives on interdisciplinary:

Emerging issues from the case study has been reflected in educational perspectives. It could also be relevant to see some of these issues would be relevant in work life, or in business models, but in this presentation the focus is on education. The emerging issues has been transformed to be relevant to learning outcomes in the second cycle of EHEA/Bologna, such as in a masters degree. **Such a** student with expertise in dogme film in ceramic art practice have documented ability to show how *there is a need for art in society, and to reflect on how understanding the world can be obtained through unique experiences of the aesthetics in material based art. Further the student should be able to reflect on what it is being human, in the span from making objects for practical use to making objects for reflection. A meta reflection in artistic practice can be done by exploring identity in the digitized society through the tactile experience of craft.* A skill would be to document of how to feel connected to the physical world through ceramic practice. One of the central points would be that *the process is an important part of the goal – not only the object*, and that experiencing the dialectic process of making the physical object and the film can be a central part of the artistic work. Furthermore a student would be able to explain how *Art can be integrated in everyday experiences and in various jobs. The student would show that* through the film media you can understand the physical artwork better, and through the physical artwork you understand the film better.

A final reflection to the project as a whole is that there has become a mutual, complementary understanding in the meeting point of dogme film and ceramic art practice. However there are still many more case studies to explore in the interdisciplinary field of ceramics and other subjects. This bit contributes to identify some of the new knowledge that can be even more relevant in the future.

## Slide 19

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## Slide 20

Here is the team AvArt in the project Blue Collar – White Collar together: from the left: Mona Hoel, Mimi Swang, Linda Lothe, Elise Kielland and Arild Berg.

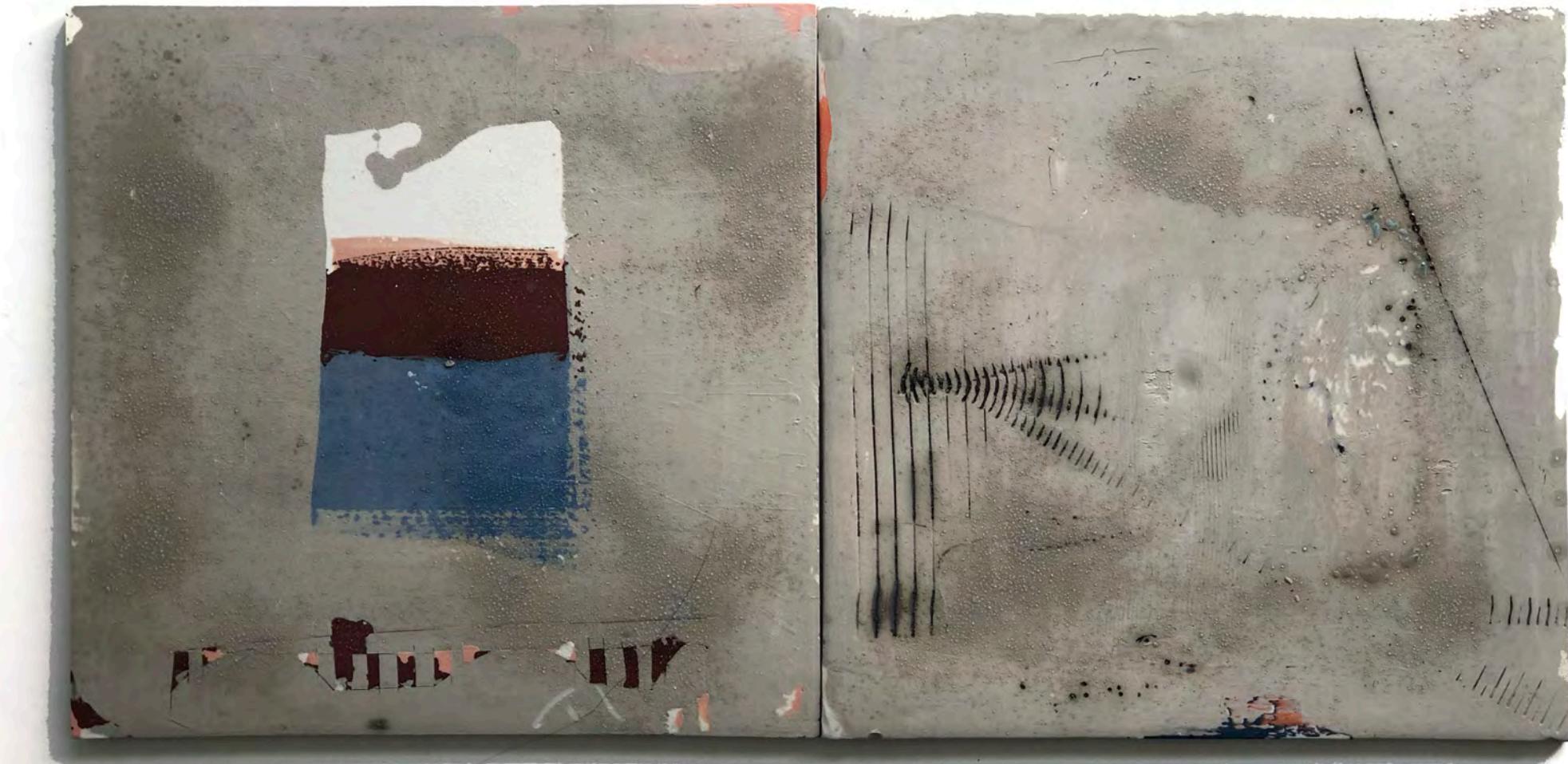
The project has been invited to new art exhibitions in 2020 and in 2021. You can also have a closer look at each participants contributions at the great web site of the Korean International Ceramic Bienniale 2019.

## Slide 21

Thank you for listening to the presentation, and please contact for more information if you would like some. You listened to Arild Berg, Doctor of Arts, at OsloMet, Oslo metropolitan University. The recordings were made 28<sup>th</sup> of July 2019.



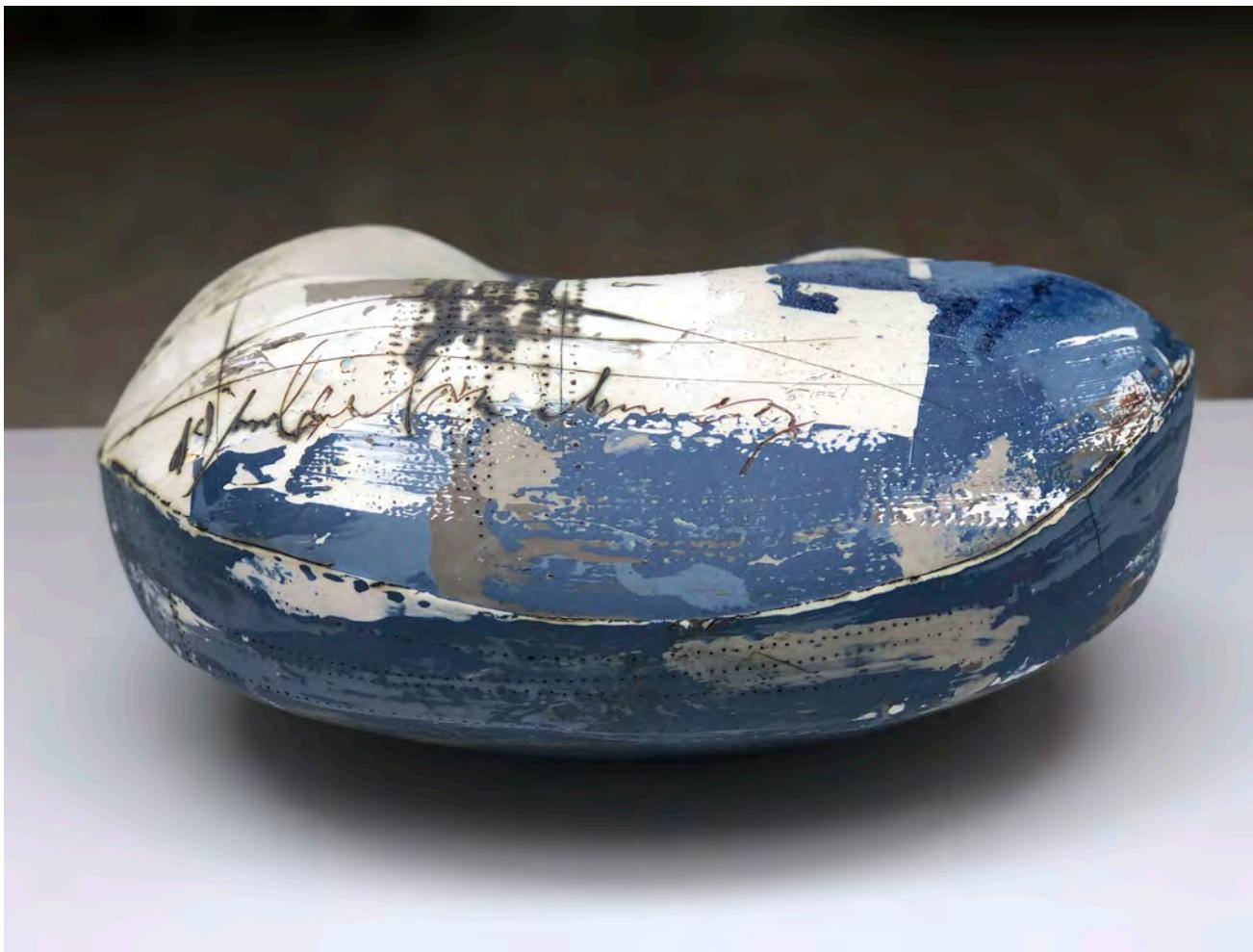
'Blue Collar - White Collar: Twilight Diptych' 2019. Porcelain tiles a 26x26x1 cm., for KRAFT, 2020



'Blue Collar - White Collar: Archive Blue Red White Diptych'. 2019. 2 porcelain tiles a 26x26x1 cm, for KRAFT 2020



Porcelain, coloured with stains, technique developed from graphic copper etching.



'Blue Collar - White Collar: Blue Twin' 2017. Porcelain. 40x16x16 cm. For KRAFT 2020



Konsthantverk i blått och vitt. Verk av Arild Berg och Linda Jansson Lothe. Bild: Nääs Konsthantverk



## Blått och vitt hantverk med olika bottnar

**Konst&Designrecensioner • Blått och vitt är temat när fyra konsthantverkare ifrån Oslo ställer ut på Nääs konsthantverk. Boel Ulfsdotter har sett utställningen.**

Det här är en recension. Ställningstaganden är recensentens egena.

ANNONS

Boel Ulfsdotter

⌚ 06:30 - 6 jul, 2017

AvArt består av fyra konsthantverkare från Oslo, som i år firar sitt 20-årsjubileum med bland annat utställningen Blue Collar – White Collar på Nääs konsthantverk. Det är en tematisk utställning, där konstnärerna dels har arbetat utifrån tanken att den pågående robotiseringen av olika arbetsuppgifter i samhället bör leda till en bättre framtid för konsthantverk i takt med att manuellt arbete utfört och skapat av fritt tänkande mänskor blir allt mer ovanligt.

Utställningens titel syftar alltså på folk som arbetar i blästabill, vars arbetsmarknad blev robotarnas första mål, innan de nu förbereds för att även kunna ta över manschettarbetarnas arbetsuppgifter. Blått och vitt blev på så sätt projektets givna färgpalett, vilket också leder in på dess andra tema; nämligen det blåvita porslinet och dess historia som tydlig klassmarkör i form av exempelvis kinesiskt porslin, holländsk fajans, samt, inte minst, danskt musselmalet. ANNONS

Den rent politiska tråden har gjort få avtryck på konstnärernas verk i utställningen på Nääs, så tyligt sett möts besökaren av en traditionell gruppställning där man delvis har blandat de olika deltagarnas verk över lokalens, beroende på vilken typ och hur många verk de valt att visa. Det har blivit riktigt bra trots att gruppen har så olika konstnärliga uttryck, även om de arbetar med samma typ av föremål eller, som i detta fall, arbetar utifrån det gemensamma färgtemat blå-vitt.

Elise Kiellands arbetsprocess, att färgmässigt utgå från nyanserna av blått och vitt som uppstår i brytningen mellan himmel och land vid horisonten, har resulterat i en mjukt pastelltonad palett. Dessa toner har sedan fått fritt spelrum i mönster inspirerade av äldre medaljongtradition, under en lång produktionstid i lager på lager. Trots att ingen platta är den andra lik, har de med stor finger-toppskänsla parats ihop två och två i gjutna bordsställningar som är en dröm för varje uteplats.

Arild Bergs icke-föreställande kakelplattor är visuellt sett raka motsatsen till Kiellands och verkar ha fått sin intensitet och rörelse som ett resultat av en snabb och spontan arbetsprocess. Hans val av nästan genomgående djupa nyanser av blått och brutet vitt ger plattorna ett intensivt, på gränsen till tredimensionellt uttryck som står i stark kontrast till deras tydliga geometriska form, på ett sätt som jag finner mycket tilltalande.

I motsats härtill, vittnar Linda Jansson Lothes och Mimi Swangs verk om helt andra konstnärliga agendor. Swangs djärva kombination av jeanstyg hopvirkat med porslinslera är spännande och nyskapande. Hon har arbetat med enkla, både cylindriska och vågformade kärväggar som har fått virkade bräm i ett eller två olika jeanstyg. Kombinationen är lika oväntad som i någon mening chosefrei, och är därtill varierad över hela tio olika verk. Det är helt klart så, att Swangs fantasi sitter i framsätet, även om också det tekniska ut-

förandet är av högsta klass.

Enligt min mening karaktäriseras göteborgsättrade Linda Jansson Lothes verk av samma experimentlusta och kreativa flöde. Hon ser inga problem med att kombinera munblåst glas med keramik på ett sätt som jag aldrig har sett förut. Dessvärre får vi enbart njuta av två verk som ingick i den bejublade serien Spunk från 2016, på Nääs. Jag älskar dem istället på avstånd för deras hundraprocentiga humoristiska och underfundiga tilltal, helt i linje med ordet – och begreppets – upphovskvinna; Pippi Långstrump. Bättre än spunk kan det inte bli, om det inte hade varit för att Jansson Lothes lust till färg och extra allt har fått ta ett steg tillbaka i "Blue Collar – White Collar". Istället visar hon nu ett antal skålar och väggverk som inte alls är särskilt spunk, utan snarast minutöst disciplinerade och – åtminstone i mina ögon – smått kusliga. Ett flertal skålar berättar invändigt om kvinnor i isolerade och utsatta tillstånd i form av dekalbaserade kompositioner med tillägg av Munch, medan andra har fått starkt grafiska, nästan maniskt repetitiva mönster. Jag är djupt fascinerad av skålarna med kvinnor på botten eftersom de vid en första anblick framstår som någon sorts dekorativa sjöjungfrur, innan de går över till att istället kännas oroväckande. Efter att ha sett bilder på flera verk av Jansson Lothe tycker jag mig se att just behovet av och förmågan att berätta och dramatisera går som en spänande röd tråd genom hennes verk.

Sammantaget skulle jag vilja påstå att den givna

fördelen med ett utställningsprojekt som Blue Collar – White Collar för besökaren, är upplevelsen av de varierande konstnärliga uttryck som nu visas upp inom ramen för det gemensamma temat. Samtidigt blir det väldigt tydligt att vissa gruppmedlemmar verkar ha varit mer öppna för det valda temat, än andra. Just på Nääs blir det också tydligt att alltmedan någon eller några konstnärer har valt att jobba med och uppdatera form, uttryck och mönster som känns igen från äldre blåvit keramik, har andra valt att helt glömma bort den och istället trampa upp sina egna stigar. I detta fall är det dessutom mycket positivt att få en möjlighet att se mångfalden i vackert, nyskapande och högkvalitativt konsthantverk från ett grannland.

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OM TIDSSKRIFTET

ABONNEMENT

LOGG INN

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## Mangfoldsdilemmaet

*October 11, 2018*

Tittel: Årsutstillingen 2018

Kunstnere: 55 kunstnere / kunstnergrupper

Sted: Hydrogenfabrikken og Østfold kunstsenter, Fredrikstad

Tid: 29. september til 28. oktober 2018



AvArt og Mona Hoel, Blue Collar – White Collar. Rominstallasjon med dokumentarfilm og kunstobjekter. Foto: Stillbilde fra filmen

#### **Utdrag:**

*Og til tross for mange fine bidrag, så er det to arbeid som gjer at eg får pulsen litt over kvilepuls... Eg er nok meir overraska over at eg likte så godt AvArt og Mona Hoel sitt samarbeid i første etasje på Østfold Kunstsenter. Overraska fordi eg trudde eg visste kva Arild Berg, Linda Jansson Lothe, Mimi Swang og Elise Kielland (som utgjer verkstadfelleskapet AvArt) haldt på med kvar for seg, medan dei her har laga ei lita temautstilling i årsutstillinga, Blue Collar – White Collar. Dei fire keramikarane jobbar med ei felles interesse for samanhengen mellom kunsthåndverket sin «tilbakekomst», og det faktum at eit robotisert arbeidsliv gjer at manuelt arbeid utraderast. Kunstnarane jobbar konkret med den tradisjonsrike blå og kvite keramikken for å trekke parallel mellom dagens diskusjon og den første industrielle revolusjonen, der Arts&Crafts-rørsla danna ei motkraft til industrialiseringa. Filmskapar Hoel har følgt Berg, Jansson Lothe, Swang og Kielland i over eitt år og laga ein kjempefin kortfilm, der vi får innblikk i tankar, refleksjonar om det å lage, samstundes som vi får sjå nettopp det – å lage. Det slår meg at AvArt si miniutstilling har ei form for tematisk overbygnad og formidling som kunne vore eit superinteressant utgangspunkt for ei heil årsutstilling åleine.*

Om du måtte velje: Ei brei og mangfaldig årsutstilling med mange verk? Eller ei påståande utstilling med større slektskap mellom verka?

Då Erlend Hammer skreiv om Årsutstillinga 2014 (i dette tidsskriftet), skreiv han følgande parantes i andre avsnitt: (Det føles nødvendig å påpeke at jeg ikke kan noe som helst om kunsthåndverk, eller har noen innsikt overhodet hva angår diskurs innenfor feltet. Jeg nevner ikke dette for å kokettere, eller for å plassere meg i noen slags uangripelig posisjon, men simpelthen som en saksopplysning som kan være nødvendig for at leseren skal forstå hvorfor denne teksten (sannsynligvis) ikke berører så mange av de spørsmål som vanligvis drøftes mellom disse permene, i et tidsskrift jeg aldri i mitt liv har lest. Så er det selvsagt et åpent spørsmål hvorvidt dette utgjør en bevisst strategi fra redaksjonen, ettersom det å invitere meg til å skrive i seg selv kanskje kan sies å utgjøre en form for diskursutvikling? Jeg tror dog ikke det.)

Skulle eg ha gjeve leseren tilsvarende grunnlag for min analyse av Årsutstillinga 2018, så hadde det blitt slik: (Det kjennes naturleg å påpeike at eg har jobba tett på kunsthåndverket dei siste åra; eg har jobba i Norske Kunsthåndverkere og Norwegian Crafts, eg har som frilansar kuratert og skrive om kunsthåndverk i inn- og utland, og eg jobbar til dagleg på avdeling Kunst og Håndverk ved Kunsthøgskolen i Oslo. Eg er altså godt orientert om både nye og etablerte kunstnarar, faglege tendensar og interne diskusjonar. Eg meiner ikkje å høyrist ut som ein tørr betrevitar, ei heller meiner eg å drive ei slags bevisføring for at eg har greie på det eg skriv om. Men det kan vere klargjerande for

at leseren skal forstå kvifor denne teksten fokuserer på årsutstillinga som konsept meir enn enkeltverka, i eit tidsskrift eg har lest ofte og meint masse om, og der eg tør påstå at eg har god oversikt over kven som les denne teksten. Så er det sjølvsagt eit spørsmål om dette er ein bevisst strategi frå redaktøren – at ho ved å invitere meg til å skrive, inviterer til ein intern diskusjon om årsutstillinga? Eg trur det.)

Årsutstillinga er juryert og har open innsendingsrett, og i år har juryen vald ut 65 verk av 55 kunstnarar. Dei fleste av desse blir stilt ut i den gedigne utstillingshallen på Hydrogenfabrikken i Fredrikstad, medan nokre få visast på dei tre meir intime romma på Østfold kunstsenter. Norske Kunsthåndverkere skildrar årsutstillinga som «en av landets viktigste begivenheter innen materialbasert samtidskunst», noko Kulturrådsdirektør Kristin Danielsen stadfesta under årets opning. Tek du eit kjapt tilbakeblikk på pressemeldingar, forord og juryleiar sin tekst i utstillingskatalogane sidan 2010, kan du gjennomgåande lese at utstillinga tek pulsen på samtidskunsthåndverket, samstundes som omgrep breidde, mangfold, spennvidde og variasjon blir brukt for å seie noko om kunstnarisk kvalitet og tendens. Det gjeld også i år: I forordet kan vi lese frå arrangørane at: «Vi gleder oss til å vise publikum hva som rører seg i kunsthåndverksfeltet akkurat nå (...) Kunstnerne viser et stort mangfold og opererer i de minste formatene og opp til store, romlige installasjoner – alt med stor uttrykkskraft.»

“Kjem eg til å bli overraska og engasjert, få opp pulsen – og oppleve utstillinga som toneangivande, som det viktigaste for samtidskunsthåndverket?”

Utfrå dette, så melder det årlege spørsmålet seg allereie før eg har sett utstillinga: Kjem eg til å bli overraska og engasjert, få opp pulsen – og oppleve utstillinga som toneangivande, som det viktigaste for samtidskunsthåndverket? Etter å ha sett utstilling, tenker eg dette:

Ja, årsutstillinga som prosjekt er viktig på fleire måtar: som nasjonal satsing er den eit sentralt samlingspunkt for kunstnarane – den samlar miljøet til visning og diskusjon. Den er ramma for utdeling av tre priser, som er både anerkjening av kunstnarar og betydeleg økonomisk tilskot for prismottakarane, og som prisutdelingar flest bidreg det til ein kvalitetsdiskusjon. Utstillinga og tilhøyrande formidlingsprogram kommuniserer til eit bredt publikum, og eg vel å tru at den stadig rekrutterer nytt publikum til kunsthåndverksscena.

Ja, utvalet viser også i år eit stort mangfold: Her er arbeid av dei gode gamle, dei unge nye, dei unge, men ikkje lenger så nye, dei godt etablerte ca. femtiåringane, og dei heilt nye i årsutstillingssamanhang. Menn, damer, norske, svenske, andre utland. Her fins smykke, objekt, skulptur, vasar, installasjonar, fat, performance. Lite, stort. Design, konsept, ready-made, handverks- og materialutforskingar, bruk. Arbeida handlar om politikk, historie, psykologi, kropp, natur og kultur. Det kjennes eigentleg som å vere del av eit atelierbesøksprogram, der ein får ein sneak peek til kva dei 55 kunstnarane held på med akkurat no.

Men nei, årsutstillinga som utstilling tek ikkje pulsen på det som skjer no. For denne gjentakande interessa for variasjonen gjer at Årsutstillinga 2018 kjennes for lik dei føregåande år. Til tross for at juryane dei siste åra har gjort forsiktige føringar for å skape identitet til si utgåve (som til dømes i 2014, då dei oppmoda til å söke med stadspesifikke verk på KODE i Bergen) så kan juryen gå langt lenger i å fange opp aktuelle tendensar i det rike innsendte materialet. I år vurderte dei 995 verk. Berre tenk deg så gøy om juryen i 2014 følgde sin eigen tanke: «En klar trend innen de fleste materialgrupper er fascinasjonen for dyreriket. Vi kunne ha laget en zoologitstilling om vi ville (!).» Men, som juryleiar John Raustein skriv vidare: «Men det har vi ikke gjort. I vårt utvalg av arbeider ønsker vi i steder å gjenspeile noe av bredden og mangfoldet i kunsthåndverket, men med hovedvekt på kvalitet og fornying.»

Det er for så vidt ingenting feil med verken dette valet eller årets utstilling, men det kjennes ikkje heilt rett heller. Når ein år etter år vel å poengtere mangfald, blir kvar enkelt årsutstilling rett og slett identitetslaus, og det blir vanskeleg å sette enkeltarbeida inn i ein samanheng. Utstillinga påstår ingen ting om særskilte tema som speiler samtid og samfunn, og slik blir det lite puls av. Juryane må sjå på eit høgt og variert aktivitetsnivå hos kunstnarane som sjølv sagt, og ta seg tid til å påstå nokre spissa tendensar. Denne type variasjon vil naturleg nok vise eit mangfaldig og dynamisk kunsthåndverkmiljø over litt fleire år.

Det er altså 65 verk med i denne utstillinga, så seier det seg sjølv at noko interesser meg, andre ting ikkje. Og til tross for mange fine bidrag, så er det to arbeid som gjer at eg får pulsen litt over kvilepuls:

Ahmed Umar, *Would any of you love to eat the flesh of his dead brother?* Keramikk, glasert med mørkerød kobberoksid («okseblod»). 28 deler. Foto: Kjell S. Stenmarch «Umar er ei uhyre viktig stemme, og minner brutaltt mitt kliss kvite privilegerte vestlandshovud om kunsten si rolle.» Det overraskar meg ikkje at eg blir overveldta av dette, for Umar har etablert seg som ei aldri så lita stjerne på norsk kunstscene – han er produktiv og modig, og tematiserer eigen seksualitet og det å vere ung politisk flyktning. Arbeidet *Would any of you love to eat the flesh of his dead brother?* er ein avstøyping av eigen kropp i keramikk, som er kutta opp (slakta) i 28 biter og henger frå taket. Det er eit sterkt uttrykk for hans oppleveling av å kome ut som homofil i heimlandet Sudan. Som ung politisk flyktning, representerer nok ikkje Umar ei gruppe som pregar norsk kunst for tida. Men hans historie representerer så til de grader norsk verdidebatt om dagen, og Umar er ei uhyre viktig stemme, og minner brutaltt mitt kliss kvite privilegerte vestlandshovud om kunsten si rolle.

Eg er nok meir overraska over at eg likte så godt AvArt og Mona Hoel sitt samarbeid i første etasje på Østfold Kunstsenter. Overraska fordi eg trudde eg visste kva Arild Berg, Linda Jansson Lothe, Mimi Swang og Elise Kielland (som utgjer verstadfellesskapet AvArt) holdt på med kvar for seg,

medan dei her har laga ei lita temautstilling i årsutstillinga, *Blue Collar – White Collar*. Dei fire keramikarane jobbar med ei felles interesse for samanhengen mellom kunsthåndverket sin «tilbakekomst», og det faktum at eit robotisert arbeidsliv gjer at manuelt arbeid utraderast. Kunstnarane jobbar konkret med den tradisjonsrike blå og kvite keramikken for å trekke parallelle mellom dagens diskusjon og den første industrielle revolusjonen, der Arts&Crafts-rørsla danna ei motkraft til industrialiseringa. Filmskapar Hoel har følgt Berg, Jansson Lothe, Swang og Kielland i over eitt år og laga ein kjempefin kortfilm, der vi får innblikk i tankar, refleksjonar om det å lage, samstundes som vi får sjå nettopp det – å lage. Det slår meg at AvArt si miniutstilling har ei form for tematisk overbygnad og formidling som kunne vore eit superinteressant utgangspunkt for ei heil årsutstilling åleine.

Årsutstillinga har blitt arrangert sidan 1975, og den forma den no har, har den hatt sidan 2009. Då var det nok både riktig og viktig å samle kunsthåndverk innunder ein og same utstillingsparaly, og gå bort frå det som var: materialspesifikke triennalar. Men no, etter eit tiår vi og publikum utanfor gjerne skildrar som kunsthåndverksrenessansen, er det tid for endring. For ja, årsutstillinga er viktig, men den kan og bør våge å vere langt viktigare.

- Gjertrud Steinsvåg