

MARIA ADLERCREUTZ:

FRAGMENTS AND DETAILS - WEAVES AND STUDIES

Curated by Valdemar Gerdin

Exhibition 11/01/2024 - 03/02/2024

Press viewing Wednesday 10/01/2024, 14.00 - 15.30

Opening Thursday 11/01/2024, 17.00 - 20.00

ISSUES is happy to present the late textile artist Maria Adlercreutz's first solo show at the gallery. The exhibition will include 14 weaves from several stages in Maria's artistic career. Maria Adlercreutz (b. 1936 † 2014) was the first artist to incorporate news photography in weaving. In the fifties, she studied in the textiles department at Konstfack University of Arts Crafts and Design in Stockholm which was devoted to making the craft an artistic expression in its own right. Maria became a pioneer in pushing the medium beyond its limits and started making commissions for churches. After a trip to Spain under fascist rule in 1966, Maria became politically engaged and so did her work. Incorporating media imagery in her textiles was a radical move and her suite of Vietnam war protest weaves became a symbol for the protest movement in the seventies. The weave *I hennes ögon bevaras folkets ljus* (In her eyes, the light of the people is kept) was shown in 1972 at Galleri Heland in Kungsträdgården, Stockholm and was immediately bought by the National Museum. Her work was widely displayed in galleries and exhibitions during the 1970s and hung in public spaces, libraries, embassies and other institutions. Maria explained her motive for weaving as a means *"to survive, to seek to free myself from strong inner pressures. To openly report my anxiety - and thereby perhaps come to terms with it."*

Maria continued to weave until her passing in 2014. Women's rights and solidarity with people of the third world were consistent themes alongside close studies of stones, shells and plants. She collected materials from the plant kingdom to dye her own yarns and incorporated found materials from her lived environment such as cords and plastics. Maria saw the visual richness in nature and our built environment as a training ground for seeing.

Textile as an artform is intimately connected to our contemporary condition. Digital technology shapes our everyday life and weaving, the method Maria employs for her textiles, is fundamentally digital with its vertical warp and horizontal weft mimicking the pixel. The weaving loom preceded modern computing with punched cards that used binary code to produce patterns. *Fragments and Details - Weaves and Studies* is a confluence between the slow and methodical and the fast and innovative. The exhibition can perhaps help us better balance our relationship with the pervasive and connective potential of the digital.

One of Maria's textiles from 1963 was exhibited in the group show *Potpourri* at ISSUES last year. Now, ISSUES presents a solo show with the artist curated by Valdemar Gerdin exhibiting a selection of textiles from several stages in her artistic career. Her work is represented in the National Museum of Sweden, Moderna Museet, Göteborgs konstmuseum, Röhsska museet, Skissernas museum, Södertälje konsthall, Eskilstuna konstmuseum and Uppsala konstmuseum.



Photo by Horst Tuuloscorpi

MARIA ADLERCREUTZ b. 1936 † 2014, lived and worked in Stockholm.

Maria was born in 1936 in Stockholm, Sweden to an artistic family. Her father, painter Akke Kumlien was appointed curator of Thielska Galleriet on Djurgården in Stockholm in 1946 where she and her family moved into Thielska's official residence. After graduating from Konstfack University of Arts Crafts and Design in 1962, Maria established herself professionally working with church textiles such as the altarpiece at St. Göran's chapel in Kjesäter and Värmdö church outside Stockholm. In the 70s, her work was widely exhibited in galleries, public spaces and institutions. She strongly believed art should meet broad audiences and stimulate further conversation. Riksställningar organized the traveling exhibition *Vävda Bilder* which exhibited several of her textiles to a greater Swedish public, especially those living outside Stockholm.

Maria continued making art throughout her entire life devoted to political tribulation in third world countries and impressions from the natural world. She was also inspired by theater, poetry and music. *Theodorakis Suite*, a series of five tapestries from 1978, were inspired by the Greek folk and protest singer Mikis Theodorakis, who was imprisoned by the Greek military junta in the 1970s. Later in life, Maria again had her residence and workplace by Blockhusudden, next door to Thielska Galleriet. She died in 2014 at Djurgården.

Since her death, Maria's work has been exhibited at Thielska Galleriet in her first retrospective *Maria Adlercreutz. Med världen i väven* from October 2016 through February 2017, at Marabouparken as part of the group show *Textile Subtexts in 2016* and at Malmö Konstmuseum in an extended version of *Textile Subtexts* in 2017.

## PUBLICATIONS

Adlercreutz, Maria, 2016, *Maria Adlercreutz, weaver between darkness and light*, Ordfront förlag

Järnefors, Eva Brita, 2016, *Weaving we never forget : Maria Adlercreutz - political artist*, Books on Demand

## SELECTED PRESS

[Art about a harsh world](#), (review) Kyander, Pontus. Sydsvenskan, 22/12/2016

[Textila undertexter, Textila doldisar möter nya stjärnor](#) (review) Backman, Dan. Svenska Dagbladet, 02/11/2016

[Maria Adlercreutz in a large retrospective, Only the light remains](#) (review) Mattsson, Leif. Omkonst, 26/10/2016

[Weaving art with red thread](#) (review) Josef Petersson, Frans. Aftonbladet, 25/10/2016

[Malmö Art Museum's textile exhibition is a feast of splendor](#) (review) Sydsvenskan, 29/06/2017

[Three textile exhibitions - "The best I've seen in a long time"](#) (review) Allerholm, Millou. Dagens Nyheter, 19/10/2016



MARIA ADLERCREUTZ  
*Utan titel*, ca 1962  
Wool and cotton  
39 x 17cm

This is a double weave from the early sixties. A double weave means that two warps were used together.





MARIA ADLERCREUTZ  
*Utan titel*, ca 1962  
Wool and cotton  
42 x 14cm

This is another double weave from the early sixties but with inlaid patterns.



MARIA ADLERCREUTZ  
*Korrosion*, ca 1965  
Wool on linen warp  
38 x 17,5cm

Titled *Corrosion*, this is a close-up study of a corroded object. Time and its consequences was interesting to Adlercreutz, she made several pieces about this in the mid nineteen-sixties.



MARIA ADLERCREUTZ

*Fossil*, ca 1968

Wool, linen and plant fibre

10,5 x 16cm

This small weave shows the fossil of an otro ceratite, found in a staircase built by Swedish marble.





MARIA ADLERCREUTZ  
*Materialstudie*, ca 1968  
Wool, linen and plant fibre  
46 x 36cm





MARIA ADLERCREUTZ  
*Fossil*, ca 1968  
Wool and linen  
27 x 38cm

A fossil found in a rock, on Gotland, has been portrayed in this weave from the late sixties.



MARIA ADLERCREUTZ  
*Växtstudie*, 1970's  
Wool, linen and silk  
26,5 x 19cm



MARIA ADLERCREUTZ

*Mussla*, ca 1975

Wool, linen and cotton

28 x 35cm

The weave shows another close-up study of the shell of a clam.

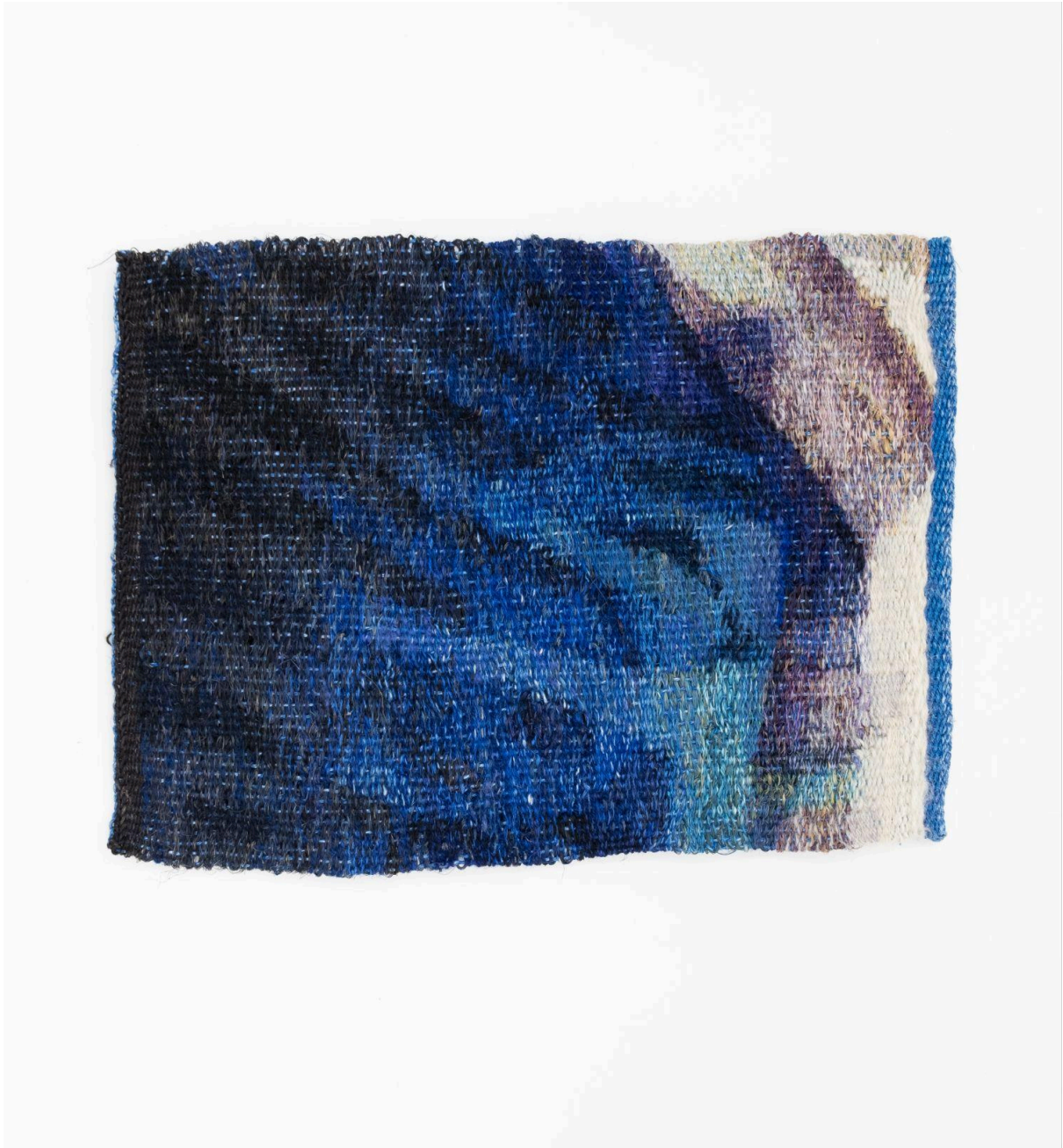




MARIA ADLERCREUTZ  
*Utan titel*, ca 1985  
Plastics on wool warp  
39 x 32cm

This was an experiment with non-organic material. Adlercreutz did a handful of waves where she mixed plastics and rubber with traditional materials. This could be a close-up study of an algae or lichen.





MARIA ADLERCREUTZ

*Provväv till Skogsanden*, 1990

Wool, linen and cotton

28 x 38cm

This is a sample weave for *Skogsanden* (The Forest Spirit), Adlercreutz's final weave, completed in 2013, a year before her death. It aims to show the interdependencies between the rhythms of nature, changes in society and social movements. The weave shows a ghostly, cross-shaped white flame in an indigo-blue space. The idea came during a visit to Northern Sweden where she saw a play on the Chernobyl disaster. The weave was testament to the Anna Nordlander Museum in Skellefteå, northern Sweden.