

Collaborative Work

Erna E. Skúladóttir and Karin Blomgren

Portfolio

Erna E. Skúladóttir & Karin Blomgren



Abration

Adobe (clay, sand & straw), terra sigilata, Visningsrommet USF
Bergen, Norway, 2016

The exhibition was composed of three site specific sculptures whose shapes responded to the placement of the gallery by the sea. The source was the slow rhythmic movement of ocean and how it breaks down rocks and structures into sediment. The form of our sculptures were inspired by the form sediment could take inside the space if flooded.



Abrasion

Adobe (clay, sand & straw), terra sigilata, Visningsrommet USF
Bergen, Norway, 2016



Of Dark Wood or Rich Soil

Adobe (clay, sand &
straw), terra sigilata,
Galleri F15 – Punkt Ø
Moss, Norway, 2016





Of Dark Wood or Rich Soil

Adobe (clay, sand & straw), terra sigilata, Galleri F15 – Punkt Ø Moss, Norway, 2016

For Tendenser 2016 we made a large sculpture on the wall in the staircase leading up to the galleries at Galleri F15. Its shape derives from old large paintings, generally presented in Grand Houses and the sculpture is intended as a homage to agriculture and painting - the 'canvas' of the piece was made of white unfired adobe clay and the was paint a earthy terracotta slip.







Deposit

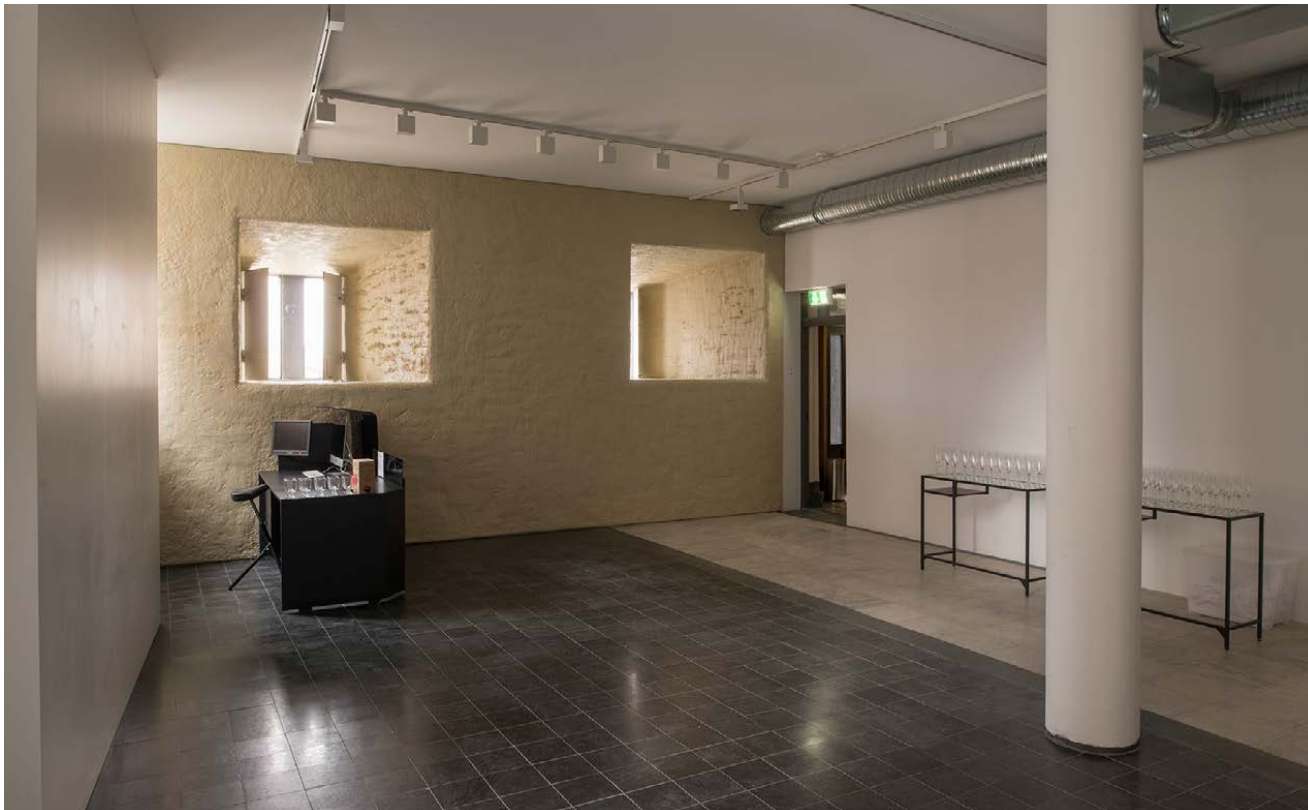
Non-drying clay, exhibition space
KRAFT, Bergen, Norway, 2015

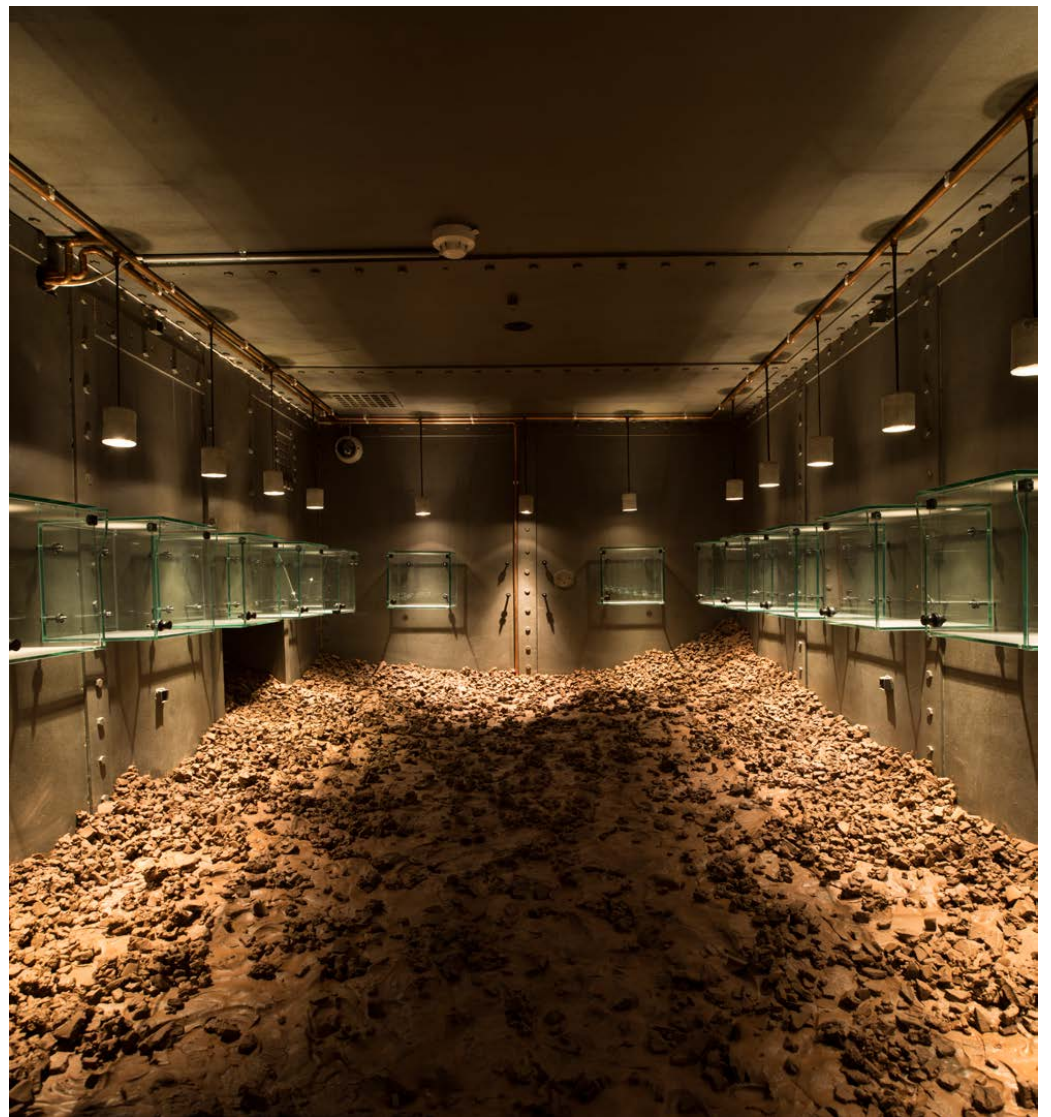


Deposit

A site developed exhibition at KRAFT - Rom for kunst- håndverk, Bergen. 2015.

A collaboration between Erna E. Skúladóttir and Karin Blomgren. The show was made up of two installations placed on opposite ends of the gallery that was otherwise left empty, interacting with the architecture and history of the space as Norges Bank. The white wall looks like it is moving into the space, it is covered with a layer of white sticky clay that was made not to dry during the duration of the exhibition.

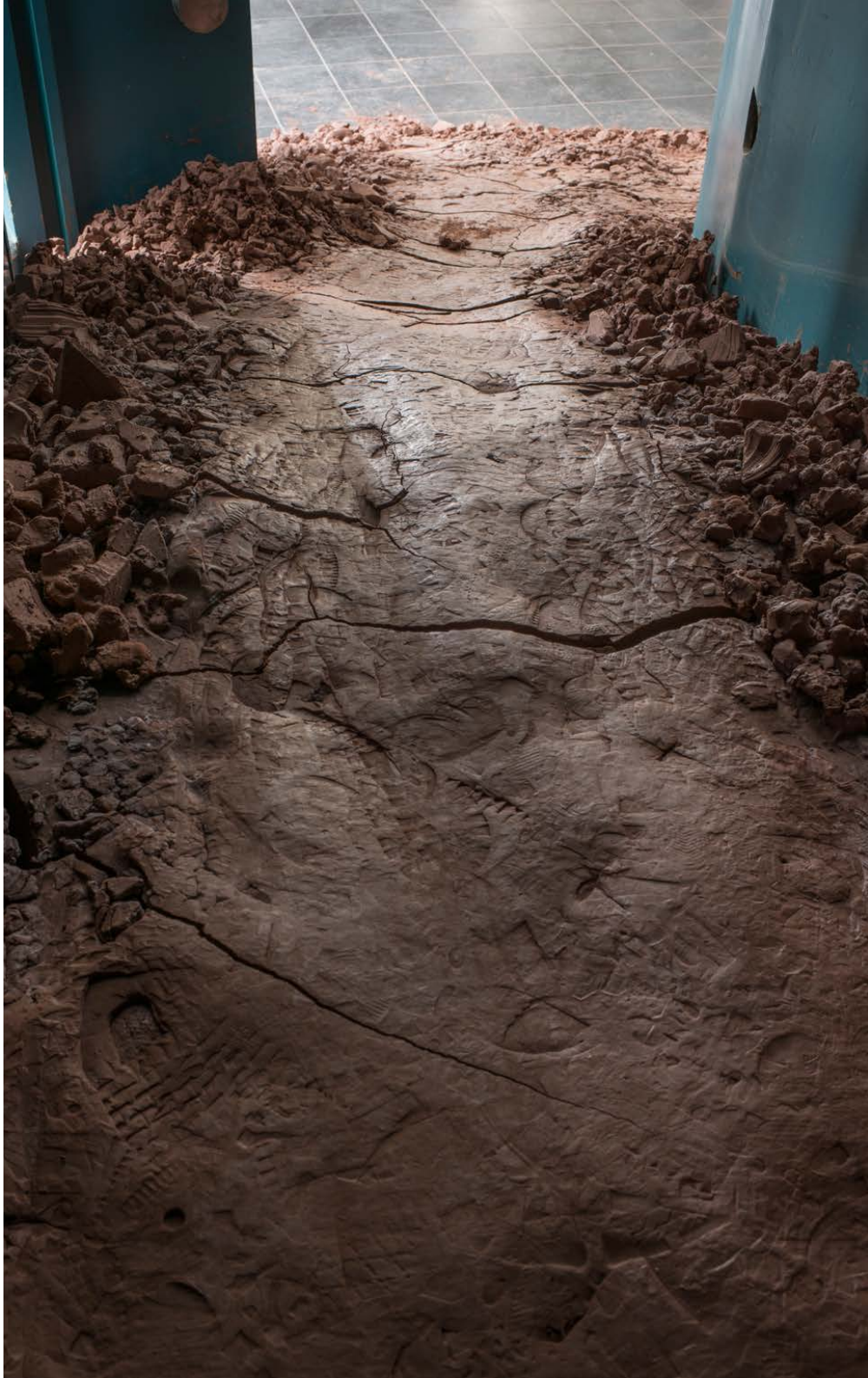




Deposit

Drying clay, vault
KRAFT, Bergen, Norway, 2015

The vault in the space was filled with red clay that flowed out of it. The guests could enter the space and the clay got imprinted with footprints as it slowly dried out.



Karin Blomgren

Portfolio



Gjennomgang

Non-drying clay, straps,
Kunstneres Hus, Oslo, Norway, 2016

This piece was awarded Norwegian Association of Art Societies debutant price at the Norwegian national exhibition Høststillingen 2016.



Without title (mark)
*Site-specific installation in resently
disused childrens clinuque.*

Haukeland hospital, Bergen
Norway, 2017



Without title

Nondrying clay, Galleri Puls
Norheimsund, Norway, 2016





Without title

Flour, water, planted forest
Dissensus, Hardbakka ruins project, Bergen, Norge, 2014



Reinstalled Walk

Wet clay, room NO. 5 Bergen Kunsthall
Bergen, Norway 2014

Site-specific installation where two door posts from the last renovation were modelled in clay and installed at their original spot.



Erna E. Skúladóttir

Portfolio

Circulation - 2016

Experiment - Clay and More
Hafnarborg, Iceland

Circulation is both a landscape painting and a sculpture. It marries together the mould making processes of the ceramic world and material use of the painting field. It is a Portrait of two Icelandic raw clay materials - Kaolin and Bog Iron. I made a cast of the raw materials on their location, collected the materials, and remade the landscape using a technique of mixing making oil paint and glue and casting the landscape.

The raw materials used in the work, Red Iron and Kaolin, are both incredibly important to ceramic production as well as production of paint (and a massive amount of other products). Both materials have been used in Iceland for different productions and industries. The politics of the ground/earth in Iceland are very sensitive at the moment and circle around thoughts on the inherent value of natural resources, monetary vs aesthetic, a viewpoint not foreign to the art world regarding the value of art works.

Support - Bergen Kommune and Myndlistarsjodur Islands

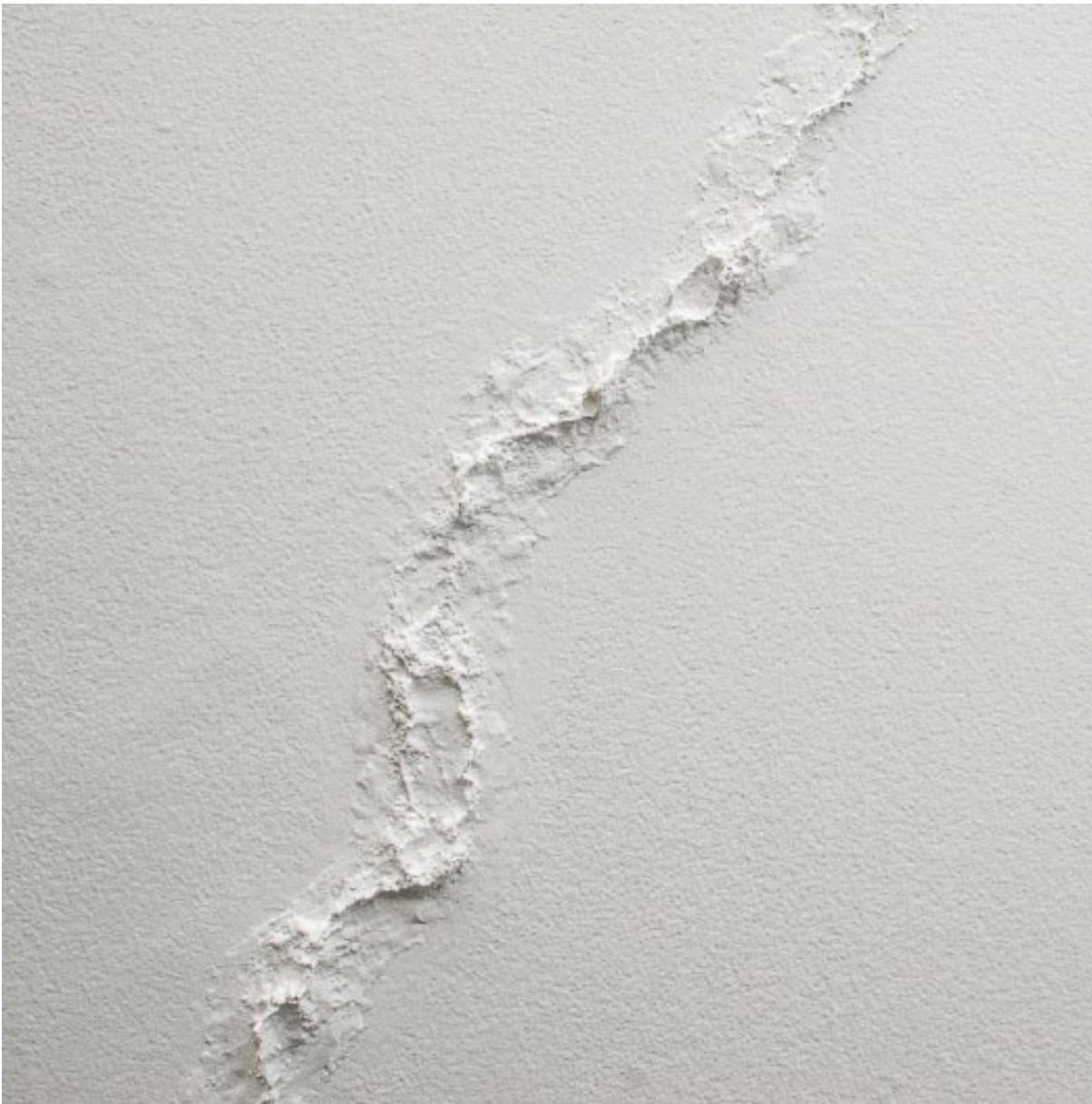


Timelines - A Landscape of Absence and Presence, 2014

Bergen Kunsthall - Master Exhibition

I made a cast of a crack that I found in the basement of Bergen Kunsthall. I reversed the crack and presented in the gallery upstairs, mounted onto the wall where it grew out of it resembling a mountain ridge. The main material in the piece is white paint as I regard it as one of the most transformative materials used within the institution. The work is inspired by landscape painting.

I got awarded stipend from Bildende Kunstneres Hjelpesfond for my MA work.



Timelines - Of Water, the Wind, or other Natural Agency, 2014

Bergen Kunsthall - Master Exhibition

I collected Cleaning Water from the exhibition halls of Kunsthallen during the length of the show and installed the water in a 2m long transparent tube. The sediment in the water settled and a geological record of the soil/dirt from visitors and staff was formed, slowly growing as I got more sediment as the exhibition continued. Inspired by old ceramic technique, Terra Sigillata.

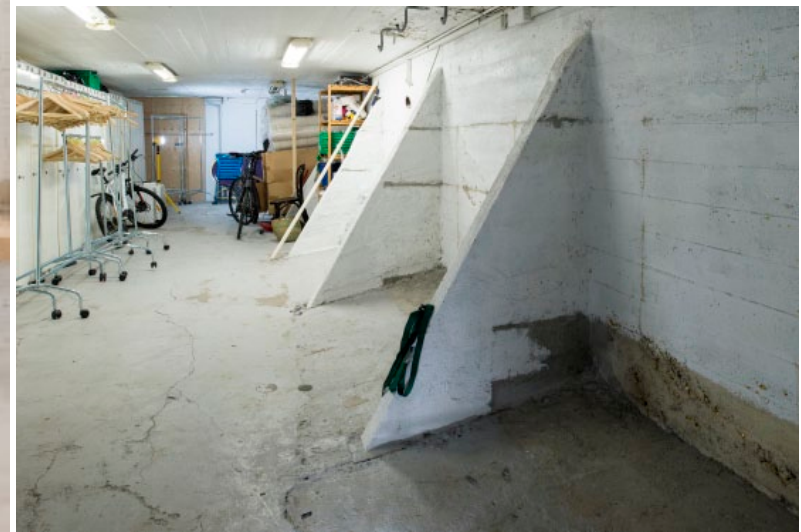
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Timelines - That Point in Space Seems Infinitely Distant, 2014

Bergen Kunsthall - Master Exhibition

In the basement of Bergen Kunsthall is a changing room where the staff of the museum has their belongings. A imperfect space filled with imperfections in the wall that are called Infinities. I filled the infinities in the basement with Gold Leaf. Referencing the Japanese repairing technique of Kintsugi and symbolism of Gold in art and history. The room had specific opening hours for guests to visit which gave the installation a air of performance. I got awarded stipend from Bildende Kunstneres Hjelpfond for my MA work.



Timelines - In The Bone China Desert - 2014

Exhibited at the British Ceramics Biennial in Stoke-on-Trent. A Topographies of the Obsolete exhibition within the biennial - The Vociferous Void.

The exhibition took place inside the former Spode Factory. The material in the piece is Bone China. A fine China Clay that was originally developed in the Spode factory. I poured the china on the floor and left to dry for the duration of the exhibition where it slowly dried and cracked, in the process mimicking the deserted state of the factory.

