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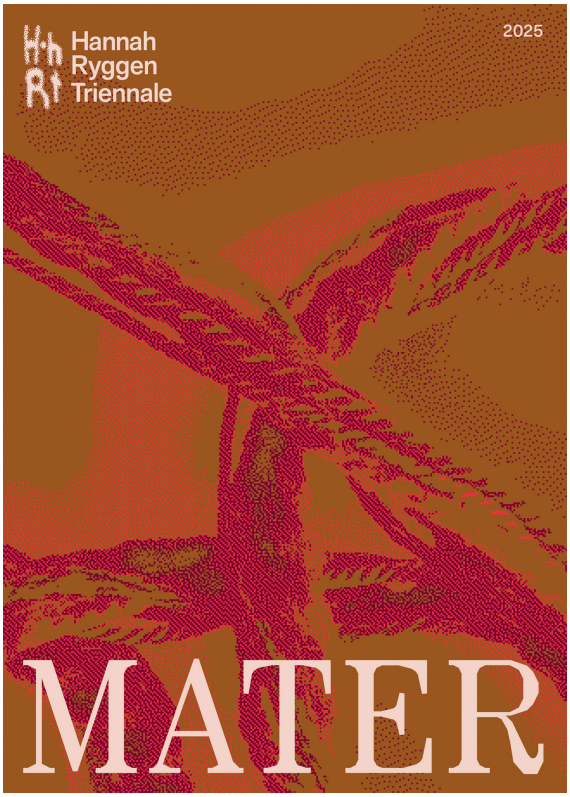

Hannah Ryggen Triennale: Mater

Edited by Eva Rem Hansen

Edited by Linn Halvorsrød

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- Discover the rich heritage of textile traditions and cultural identity
- Explore the intersection of motherhood and material in textile arts
- Showcases contemporary artists addressing these themes from an ecological perspective

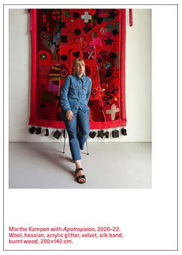
The Hannah Ryggen Triennale is initiated and organized by Nordenfjeldske Kunstindustrimuseum in Trondheim, Norway, and dedicated to the celebrated textile artist Hannah Ryggen (1894–1970). During her lifetime, Ryggen gained international recognition for her vibrant political tapestries, and her heartfelt humanistic works still resonate with audiences today.

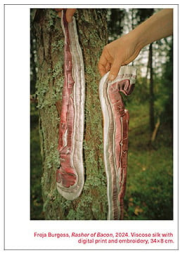
Each Triennale explores themes from Ryggen's art through the lens of contemporary craft and visual art. The theme of the 4th edition is "Mater," for which the exhibitions and the accompanying catalogue highlight Ryggen's thematizing of motherhood and material, how her works were rooted in the nature around her, and how she "wove herself" into arts and crafts traditions. This year's Triennale presents contemporary artists who address these themes by approaching materiality from an ecological perspective, or by actively seeking out their foremothers in the textile tradition to explore their individual and cultural identity.

Text in English and Norwegian.

With contributions by Katharina Cibulka, Ragnhild Espenes, Vigdis Hjorth, Cathrine Hovdahl Vik, Márjá Karlsen, Adam Kleinman, Ingrid Lunnan, Yaniya Mikhalina, and Carl Martin Rosenkilde Faurby.

Hannah Ryggen, *Lisebetta Hermann katshuggen (Lisebetta Hermann Behandlet)*, 1936. Wool, linen, 197×105 cm. Nordenfjeldske Kunstindustrimuseum.


Marthe Kempen with *Apotropaion*, 2020–22. Wool, hessian, acrylic glitter, velvet, silk band, burnt wood, 280×160 cm.


Freja Burgess, *Rasher of Bacon*, 2024. Viscose silk with digital print and embroidery, 34×8 cm.

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