

NOTE: Translation made from German language to Finnish and to English... Google helped. x Sirpa

Visit to the exhibition "Disappearing Nature" at the Felto – Filzwelt Museum in Soltau

Silke Koch, an experienced German felt artist, has written an article about "Disappearing nature" – Filtti's felt exhibition, which is currently at the Felto–Filzwelt Museum in Soltau. Her article focuses on the artistic experience that the exhibition gives to the visitor. She describes works of art that grab her attention and that highlight the consequences of climate change in the world. Although the exhibition has been in several galleries since 2020, it is increasingly visible in the world today. Silke Koch has felted since 2007 and as an artist focuses on small, sophisticated 3D sculptures. In her blog, she reviews current felt exhibitions and publishes free tutorials. She has also published several articles in international felt magazines. Her goal is to inspire other felt makers and bring the international felting community closer together.

Felt exhibition about climate change at the Felto - Filzwelt felt museum in Soltau, Germany. I have travelled far for felt exhibitions: eg. The Netherlands, Hungary, Ireland or Austria. A day trip to the FELTO felt museum in Soltau was not that far away. Yes, it was worth it, really. A special exhibition of Finnish and Icelandic felt makers "Disappearing nature" is on display here. Felt exhibitions in Germany are rare, and much less often do I encounter top-notch felt makers from these Nordic countries that I have known from my own travels.

I have already had the opportunity to visit the Finnish felt association's Filtti exhibition twice: firstly, I saw the interior felt exhibition in 2015 in Wuppertal, Germany, and secondly, the 2019 "Felt for tomorrow" exhibition in Helsinki, where I met Filtti exhibition coordinator Sirpa Mäntylä personally. In this regard, I was especially interested in this exhibition at the Soltau Felt Museum. I didn't get to go to the opening ceremony, though, so I settled for the works and didn't focus on felt artists. I have already visited Iceland twice and wanted to admire Anna Gunnarsdottir's felt art in Akureyri, Iceland's northernmost city. Unfortunately, it did not work out. That's why I was really excited about the Icelandic artworks in the exhibition. Anna Gunnarsdottir also started this exhibition. She invited the Finnish Felt Association Filtti to participate in the exhibition and curated the exhibition for the Akureyri Art Museum in 2020. The exhibition focuses on the consequences of climate change, where the two Nordic countries have a special perspective. Many of the works are mainly large-scale wall textiles depicting the melting of glaciers.

Therefore, white and blue dominate colors. I really like it. Anna Gunnardottir's work "The Disappearing Glacier" deserves special mention, it is impressive as a whole from afar, but also up close, showing elements of mixed media. Another work with a lasting impact is Gudrún Hadda Bjarnadóttir's "The Disappearing Landscape". It impresses with its natural color, reminiscent of the Icelandic landscape. The light tones of most of the works go well with the bright and spacious

upper floor of the felt museum FELTO - Filzwelt, a special exhibition space characterized by natural light and beamed ceilings. A total of 21 works by felt artists are represented. Presenting them all here would go beyond this blog post.

I would like to give an overview to those who cannot travel to Soltau and those who still want to see the exhibition themselves. That is why I would like to highlight three works in particular that impressed and inspired me. They are: "When ice melts" by Anne-Mari Ohra-aho, "Tokka" (Flock) by Rutsuko Sakata and "Naava" (beard moss) by Kikka Jelisejeff.

The first work, "When Ice Melts," is divided into two parts and encourages people to think about what each can do to prevent glaciers from melting so quickly. The artist has positive associations with the sound of melting ice. But, of course, not in the sense that it is today. I especially like the top of the piece, which has a fine transition from white to gray and a fragile, transparent but solid, elegant texture.

My second favorite is the work "Tokka". I like its round shape, which exudes unity, limitation and elegance. Countless small leaves or branches or sheep are so finely shaped that it has taken a very long time to complete this work. Careful work with great effect. The eye-catcher at the beginning of the exhibition is one of those works that cannot be told, it is felted and made of wool fiber. Great art!

Equally accurate and aesthetically pleasing is "Naava", a long pipe with roof tile-like felt strips. It impresses with both its exceptional mastery of technology and its size. Felt connects it with trees and forest. The presence of "Naava" indicates how high air pollution is in the forest.

Finally, I would like to give a collage description of the details of the works just described, and add a fourth that inspires me, namely "Where are we going" by Leena Aaltio. I am particularly interested in the technology used, which is not described, but which I can imagine. And which at some point I would like to include in one of my works.

This exhibition is a successful blend of progressive, international felt art.

Everyone who wants to admire the exhibition still has time. It can be viewed in the beautiful felt museum until 26.11., where of course there are other felt specialties on four floors that I haven't reported on yet. In November, I will again be a guest on Icelandic felt artist's Anna Gunnarsdottir's felting course, which has long been on my list of felting teachers. I look forward to seeing what we can accomplish in this beautiful workshop space.

Silke Koch