

örnsköldsvik

walpurga ortag-glanzer

artist in residence

1 june – 1 july 2013

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örnsköldsviks kollektiva konstnärs verkstad, studio
ökkv (kulturfabriken)

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1 june 2013, flight from vienna to stockholm, after a wait lasting for hours, by train to örnsköldsvik, through seemingly endless forests, lakes in between, 550 km

lars ahlström meets me at the station and guides me through the kulturfabriken, a former shoe factory, now closely linked with a supermodern bus and railway station

downstairs there is an enamel studio and a printing studio with presses for relief printing and intaglio, lead letters – christer carlstedt's empire, a darkroom with generally accessible computer, the administration office and the common room

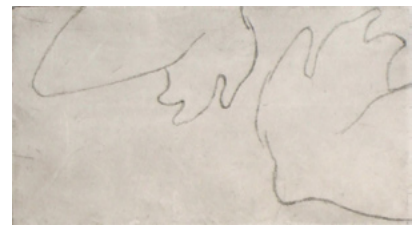
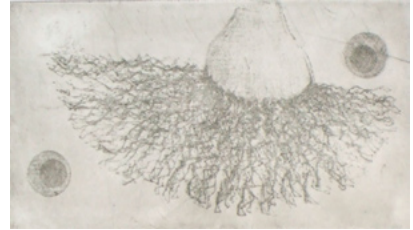
on the first floor there is my apartment and the studio, a bright and comfortable room with afternoon sun

on the second floor several ateliers in different sizes for artists, who are members of the kollektiv

the first day with bright sun, a long walk up the hill
christer takes me over to his favorite place, where he is spending a lot of time working on his copper plates, in view of the town and the sea

also above the ski jump there is a wide view over the very extended örnsköldsvik, an old city center isn't recognizable

the area of the abandoned railway station seems interesting to me immediately, a spacious territory situated directly by the sea, with a pier for transport ships and a number of wooden warehouses



*etchings, each 6,6 x 12,3 cm,
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following the coast line, accompanied by screaming seagulls, many interesting findings, little rubbish of civilization, lots of silver-grey driftwood and also metal parts

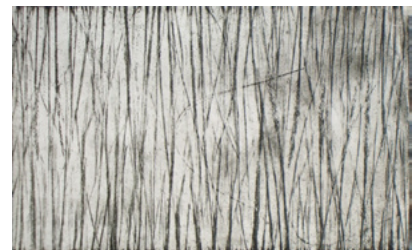
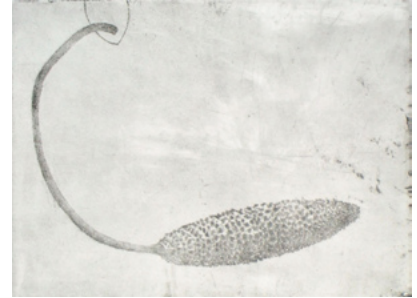
the gulf of bothnia filled with brackish water, vegetation loss, frozen in winter, some fishes, the ground brown, doesn't invite to swim, although there is splendid summer weather at times

the species of plants growing on the abandoned areas similar to ours, but in the nordic soils and climatic conditions with firmer growth

pressing the collected plants (horsetail, grasses...), displaying the findings or assembling them to sculptures

experimentations for days with soft-ground on copper plates, until the temperature for the application of the soft-ground, the imprint of the plants or the drawings on the tender ground and the concentration of the etching bath are alright

the etchings coming to existence should be shown in the last week of june in the lokomotiv galleri – time presses



*etchings, each 14,7 x 20,2 or 14,7 x 24,9 cm,
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christer is printing the invitation card for my exhibition "följer måsarnas skrik" ("following the scream of the seagulls") with lead letters on wavy structured carton with the colours of the sky and the gulls, blue and grey

some interested people and also fellows i have been working with in the printroom are coming

the exhibition, consisting of etchings, two leporelli, findings and sculptures, and also a 12-pieces work on paper brought in, is well received

because of the intensive work there was less time for longer trips, but on every occasion reconnaissances in the nearer surrounding of örnsköldsvik on foot or with tania's bike

"midsommar" – with christer cycling to själeavad, where many families celebrate this great festivity on a place with small old wooden houses, with homemade cakes and coffee, dancing around the midsommar stick, the girls with chaplets of wild flowers in their hair

traveling homewards, two days in stockholm, together with my husband, who picked me up in örnsköldsvik

caused by the "artist-in-residence"-stay i didn't become a real sweden-fan, but i gathered a lot of experience
the landscape is like it is in waldviertel, where i live, more spacious however but therefore not so rich in variety;
the sea in part affected by the local wood and paper industry;
the people however very relaxed, gentle and helpful

all things considering, for me it was a good time to live in örnsköldsvik, to work in the kulturfabriken and to get to know swedish colleagues, their work and their perception



exhibition 24 – 29 june 2013
galleri lokomotiv, kulturfabriken örnsköldsvik