



BRITA BEEN



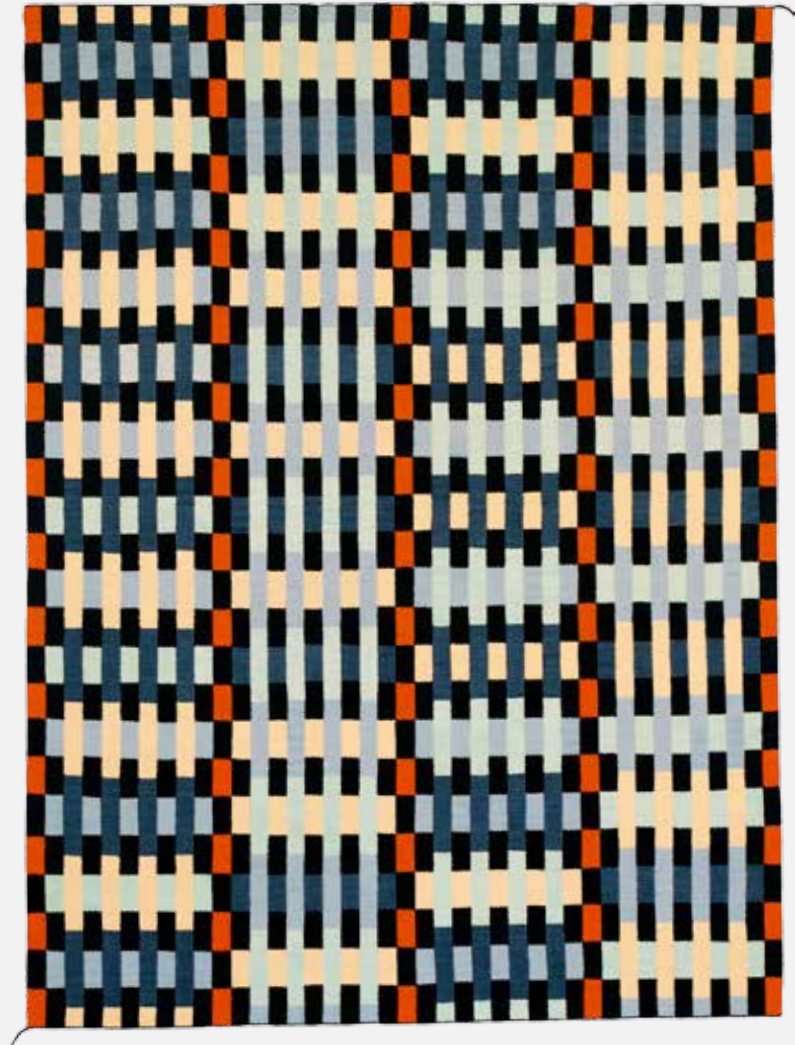
BRITA BEEN TEKSTILKUNSTNER
TEXTILE ARTIST

WOVEN REPETITIONS

This series of tapestries are composed as a play on grid paper. I choose the limitations. Within these I examine countless variations of colour and form. This is what gives the numerous possibilities of expression in the series. Disorder becomes an ordered system, the plane is composed and patterns emerge. Patterns of timeless design, without beginning or end. Expressing the simple in complexity. I want the textiles to become new contemporary statements; and because the repetition is a bearing element - both stable and traditional.

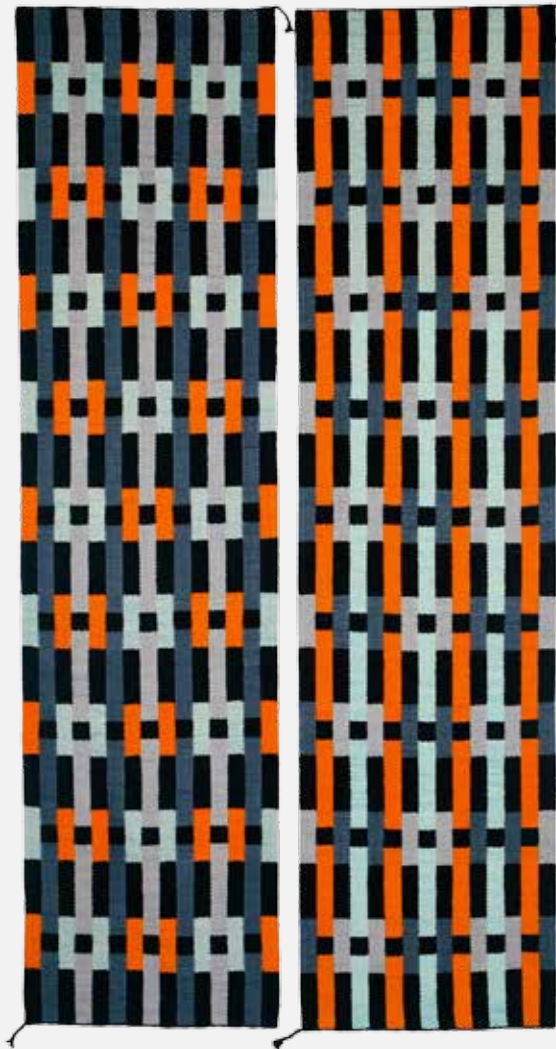
REPETITION reflects tradition and the weavings' distinctive character and basic principal, the old simple plain woven fabric, my earlier tapestries, this series' own repetitions and right down to each tapestries' construction.

Brita Been



SENSE OF ORDER

230 x 310 cm



RUNNER VIII

70 x 285 cm x 2

DECISIVE TAPESTRIES

Brita Been's tapestries are contagious with their generous and humorous decisiveness! Firmness allowing liberty!

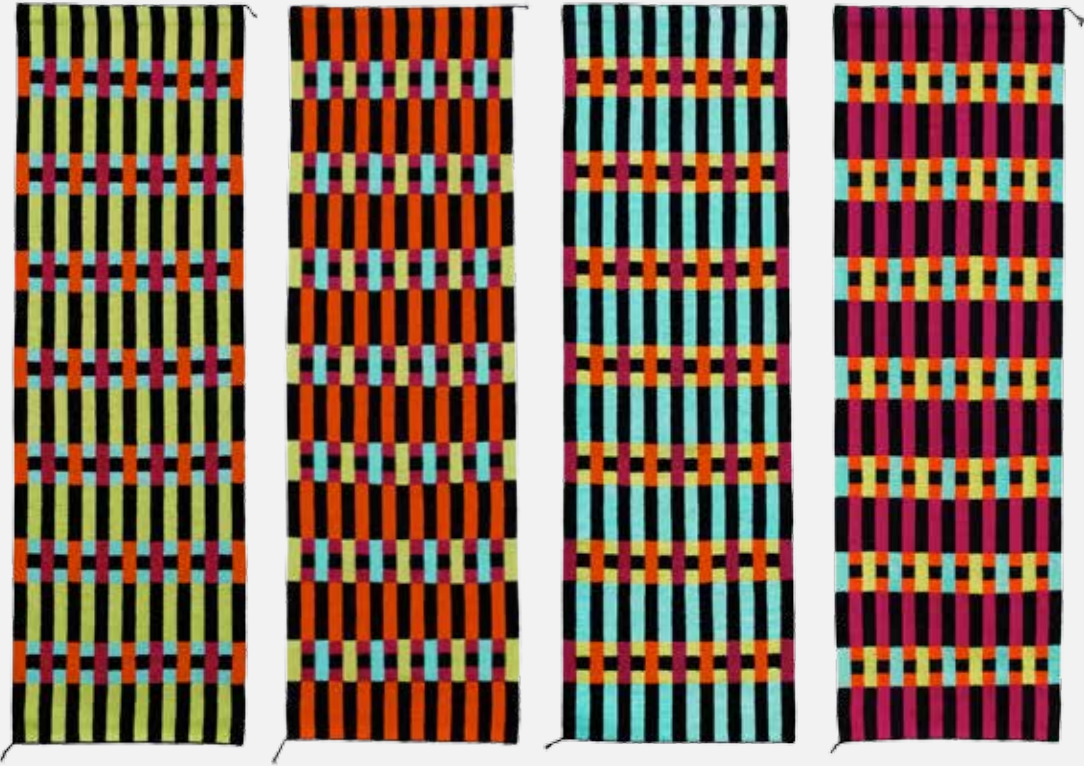
Been's latest series of patterns is also her most constraint. Earlier, complex patterns were broken up and constructed of many different elements, whilst the recent series is seemingly less complicated. By nearing the classical and uncomplicated origins, the association becomes paradoxically more apparent and also reminds one of the grid from Modernism, Optical art, Scandinavian Design, as well as from the chequered tapestries from the Middle Ages. Her tapestries can be interpreted as both macro and micro illusions, music and nature. Interchanging coloured pattern parts create different rhythms in the same basic structure.

As an artist Been is comparatively rare in Norway. Her textiles are easily recognised, both in expression and function. They work well as tapestries, but are executed in such a solid technique, quality and composition, that they are also well suited as carpets. There are few weavers left in Norway that maintain this tradition, and such a demanding production.

Both pattern and craft can be read as a language. At first glance we associate craft, pattern and colour to time, place, culture and surroundings. The mind perceives, but it is the body that interprets patterns. Gentle strokes, strong rhythms, glowing colours, small patterns, brutal, chaotic or optical illusions repeat in the body. The pattern lodges after a while in the backbone.

As many other things in life, weaving is rhythmical by nature. During the weaving process, rhythm must be maintained, either strongly or gently, with a firm or soft hand. Every choice has consequence in the finished textile. The motif or pattern that the artist has chosen to weave, binds itself to the rhythm in the handwork. Some patterns appear to ask the question: "Why on earth should I be woven?" Whilst others fall naturally into place as one thinks "Yes, so here you are again". And so we have the fortunate patterns with their own personality, newborn and confident on the plain woven ground. This is how I read Been's most recent work.

Inger Johanne Rasmussen
textile artist



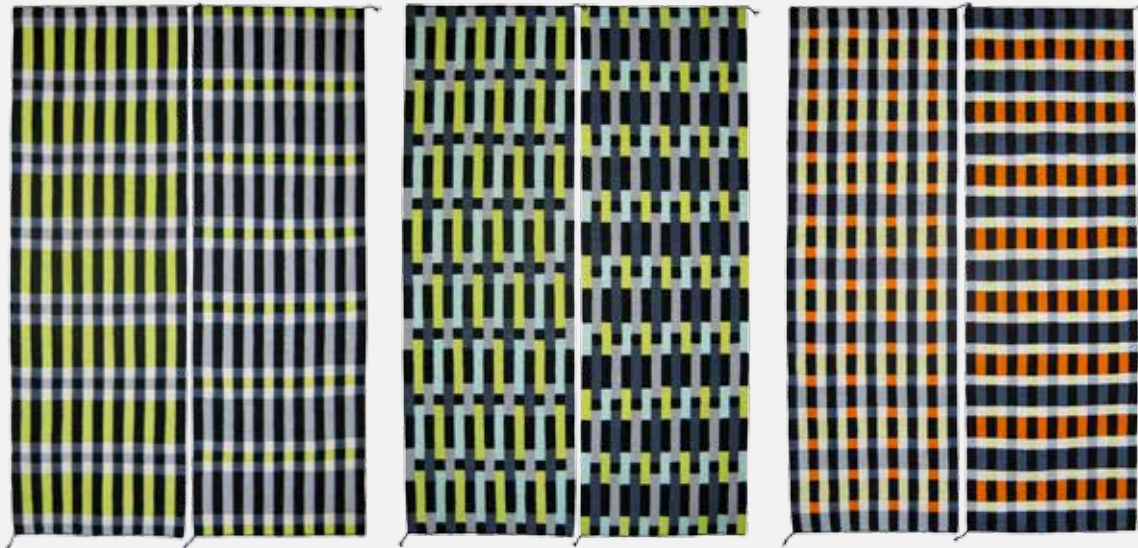
RUNNER IV · V · VI · VII

80 x 265 cm x 4



MOSS KUNSTFORENING

2010



RUNNER I · II · III

160 x 250 cm x 3

CURRICULUM VITAE

BRITA BEEN

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SOLO EXHIBITIONS (selected)

Sunnfjord Museum, Førde	
Moss Art Gallery, Moss Art Society	2010
Telemark Art Center, Skien, curator Jan Christensen	2009
Skien Art Society, Ibsenhuset, Skien	2007
The old Vicarage at Hå, Jæren	2006
Norwegian Forest Museum, Elverum	2005
Nordic House, Reykjavik, Island	2000
Oslo Art Society, Oslo	1999
National Museum of Decorative Art, Trondheim	1991

GROUP EXHIBITIONS (selected)

ARTAPESTRY3, European Tapestry Exhibition, Denmark, Finland, Sweden, France, Latvia	2012/2014
ESSENCE, regional exh. of Arts & Crafts, Hamar and Ålesund	2010
ARTAPESTRY2, European Tapestry Exhibition, Denmark, Norway, France and Sweden	2008/10
From Lausanne to Beijing» International Fiber Art Biennial, China	2008, 06, 04, 02
Biennial of Arts & Crafts, Southern Norway Ass. of Arts & Crafts	2008/ 09
"A world of Folk", Stavanger 2008, Sandnes, Norway	2008
Triennale Internationale des Arts du Tissu et de la Tapisserie du Tournai, Belgia	2008, 05
Southern Norway Art Exhibition, Kristiansand and Skien Art Societies	2008, 04, 02, 01
«Art Textiles; Norway», Lithuania, Latvia and Bulgaria	2006
American Tapestry Biennial V and IV, USA	2004, 02

AWARDS

Outstanding honorable mention of "From Lausanne to Beijing", 5th and 4th Int. Fiber Art Biennial in Beijing and Suzhou	2008, 06
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OTHERS

Several government grants and The National Guaranteed Income for Artists since 1996
 Several purchases, including National Museum of Decorative Art and Design in Oslo and Trondheim
 Public commissions in Moss, Stavanger, Tønsberg, Skien, Porsgrunn amongst others.
 Teaching weaving, form and colour, and deputy head at Gloppe upper secondary school from 1979-1999
 Various assignments in different Associations of Art.

Member of the Norwegian Association of Arts & Crafts, The Norwegian Association of Textile Artists and The Norwegian Visual Artist Association.



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PRINT / LAYOUT	Wera AS



2012