

Stoftrykker Louise Sass arbejder struktureret og metodisk, men med stor improvisatorisk kraft, i sin mønsteropbygning i løsningen af en omfattende udsmykningsopgave i Serafens ældreboligkompleks i Stockholm.

Stockholms Kunstråd udskrev en konkurrence om udsmykning af Serafens ældreboligkompleks i Stockholm og indbød blandt andre stoftrykker Louise Sass (f. 1965) til at lave et oplæg. Da hun fik den positive nyhed om, at hendes projekt havde vundet, var det ikke første gang, hun havde gjort sig bemærket i svensk sammenhæng. I 1998 modtog hun således den prestigefyldte Söderberg-pris på 500.000 kroner og har gennem årene ofte været på udstillingsplakaten 'hinsidan'. Måske er hun i virkeligheden mere kendt udenlands end indenlands, ser man isoleret på anerkendelser, opgaver og udstillinger. Den kosmopolitiske profil til trods, med studieophold i Japan, Syd Korea, Kina, USA, Sydafrika, Italien, Frankrig etc, har dog aldrig fået hende til at kappe linen. Efter flere års nomadisk tilværelse, er hun nu ved at slå rødder i Danmark.

Den afdeling af Serafens ældrekompleks, som Louise Sass skulle arbejde med, var krævende på flere punkter. Dels ligger etagen i kælderplan med sparsomt lysindfald, dels er flere af rummene lavloftede. En vigtig impuls for udsmykningens karakter og udformning har

desuden været det faktum, at brugerne af denne afdeling er særdeles svækkede. Det er mere end livets efterår for beboerne her, og Louise Sass har i projektet arbejdet bevidst på, at udsmykningen skulle bringe lys og farve indendørs.

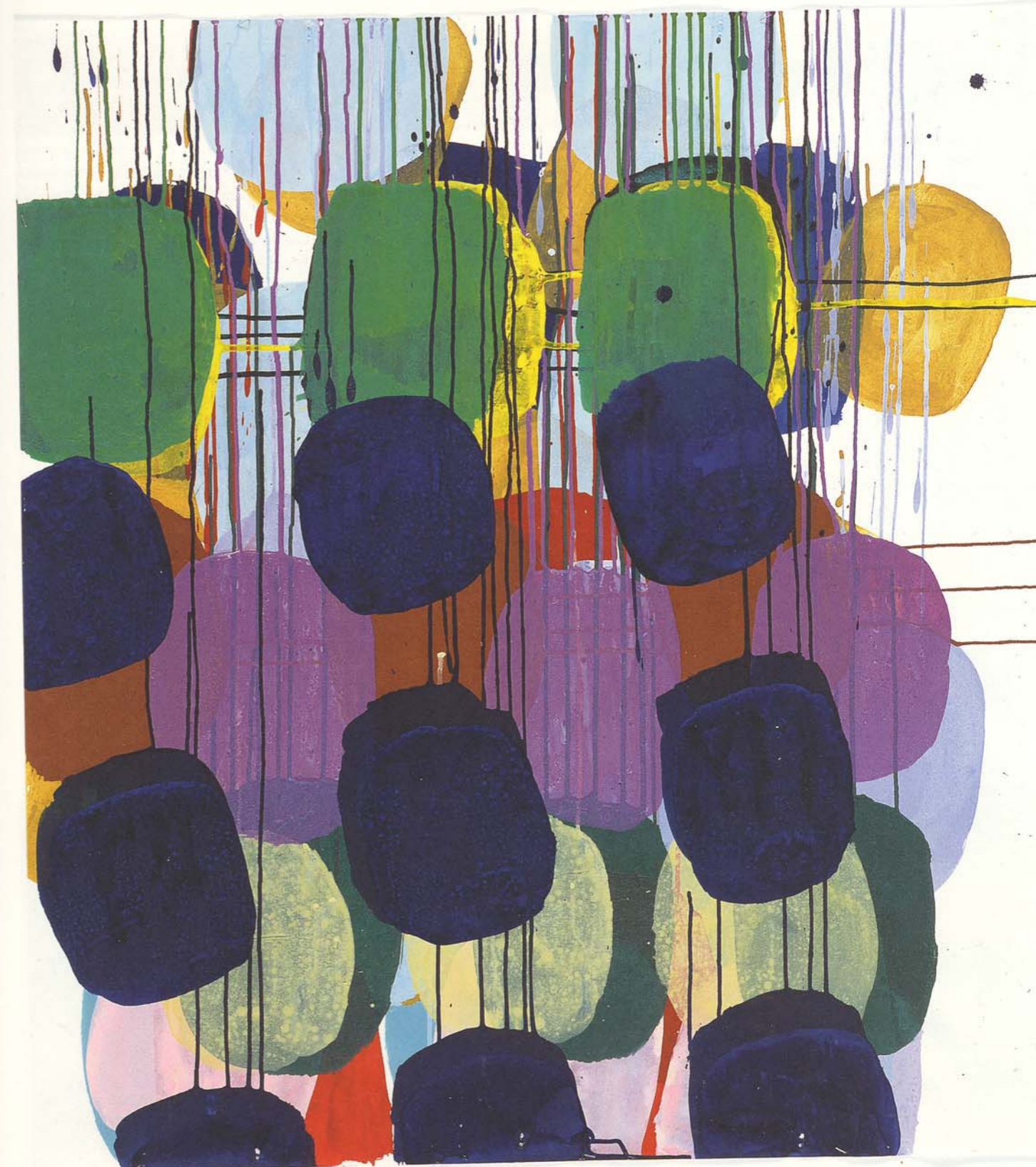
#### TAGLØFT

Louise Sass har netop fået god arbejdsro med Statens Kunstfonds treårige arbejdslegat (fra 2004). Og til udsmykningsopgaven i Stockholm har hun haft stor hjælp og gavn af Statens Værksteder for Kunst og Håndværk under processen med forarbejdet til og tilblivelsen af projektet. Udsmykningen omfatter 9 dele: et scenetæppe (2,5 x 6,5 m) og en væg-tekstil (1,8 x 6,2 m) til en samlingsal med en lille scene, samt en serie arbejder på papir ophængt i tilstødende rum og gangarealer ud til en elevatorhal. Omgivelserne er praktiske og funktionelle, på kanten til det anonyme. En nærmest ren tavle, som kan bære et kraftfuldt udtryk. Udsmykningsopgaven kom i kølvandet på en ombygning af hele ældreboligkomplekset, der bl.a. omfattede et tagløft som udgangspunkt for en ekstra indskudt etage. Det

har ikke reelt affødt flere centimeter i højden til underetagen, men med Louise Sass' lodretstribede kompositioner, er der blevet visuelt højere til loftet i de lavloftede rum. Det understreges yderligere af samspillet mellem lodrette linier i både scenetæppe og væg-tekstil samt tre søjler i samlingsalen. Ser man ind i salen fra foyeren, har søjlerne desuden fået en vigtig funktion ved at sørge for vekslende billedudsnit i takt med beskuerens bevægelse gennem rummene.

#### FARVEKLAVIATUR

Sass' arbejdsmetode er analytisk. Hun oparbejder og bearbejder mønstre struktureret og metodisk, men lader altid arbejdsprocessen være åben for improvisatoriske indfald. Til scenetæppet udvandt Louise Sass en palette af 11 farver. Såvel primære, sekundære som tertiære farver, som hun brugte som sit klaviatur. En skala hvorfra den endelig melodi opstod – en blålig klangbund med mellemspil i kontrastpartier af rødlige, brunlige og gullige toner. Mens der i scenetæppet er tydelig fornemmelse af dybde og rum, er der en anden form for vilter poesi i det mere



smalstribede væg-tekstil. Trods det egale stribeforløb, der kunne ligne en lyrisk kæmpe stregkode, foregår der, med de komplementære farvekombinationer, fortløbende både rytme- og stemnings-skift. Fra det tyste til det iltre, fra det lune til det skingre. Det svinger mellem lys og mørke og kunne være et billede af livet selv. Historien bliver visualiseret på en anden, mere konkret måde i en serie papirarbejder, der er ophængt i rum- og gangarealer ud mod elevatorkhallen. Billeder der er opbygget af transparente forskelligt farvede 'rapporter' af forbundne runde former malet lag på lag. Hvert lag forskudt en smule og med løbende spor af maling, der på den måde blotlægger værkernes tilblivelsesproces. Sass kombinerer her mønstersystem med tilfældighedsprincippet, håndværk med intuition. Det er nemt at påpege, hvorledes Sass befinder sig i et tværdisciplinært felt mellem kunsthåndværk og billedkunst. Selv finder hun ikke kategoriseringerne interessante, men fordyber sig hellere i sine granskninger, udvindinger og eksperimenter med mønstre, rytme og farveklange.



**CHROMATIC SCALES  
WORKING PORTRAIT BY MALENE  
LA COUR RASMUSSEN**

*The textile printer Louise Sass works in a structured, methodical way, but with great improvisational power, building up patterns for an extensive decoration commission at the 'Serafens' supportive housing complex in Stockholm.*

The Stockholm Arts Council held a competition for the decoration of the 'Serafens' supportive housing complex for the elderly in Stockholm and invited among others the textile printer Louise Sass (b. 1965) to submit a proposal. When she received the good news that her project had won, it was not the first time she had attracted favourable notice in a Swedish context. In 1998 she had been awarded the prestigious Söderberg Prize of SKr 500,000 and over the years she has often been on exhibition posters 'across the Sound'. In reality she is probably better known abroad than in Denmark, if one considers the honours, commissions

and exhibitions she has received in isolation. But despite her cosmopolitan profile with study periods in Japan, South Korea, China, the USA, South Africa, Italy, France etc., she has never had the urge to burn her bridges. After several years of nomadic living she is now putting down new roots in Denmark. The section of the Serafens complex that Louise Sass was to work with was demanding in several respects. For one thing the floor in question is at basement level with little light coming in, for another several of the rooms are low-ceilinged. Another important determinant of the character and design of the decoration was the fact that the users of this section are particularly infirm. It is more than the autumn of life for the residents there, and in the project Louise Sass worked very deliberately to ensure that the decoration would bring light and colour indoors.

**RAISING THE ROOF**  
Louise Sass has just been given secure, calm working conditions with the three-year working grant of the National Arts Council (from 2004). And for the decoration commission

Seemetaeppe, håndmalet i fem dele. 250 x 620 cm. 2004  
// Stage curtain, hand-painted in five parts. 250 x 620 cm. 2004

Farveklaviatur til scenetekstil  
// Colour keyboard for stage textile

Louise Sass under arbejdet på Tekstiltelieret, Statens Værksteder for Kunst og Håndværk. 2004  
// Louise Sass at work in the Textiles Studio, National Workshops for Arts and Crafts. 2004 // Foto: Anders Sune Berg

Vægteksil, håndmalet i fem dele. 180 x 620 cm.  
2003 // Wall textile, hand-painted in five parts.  
180 x 620 cm. 2003

in Stockholm she has had a lot of help and benefit from the National Workshops for Arts and Crafts during the process with the preliminary work and the initiation of the project. The decoration consists of nine parts: a stage curtain (2.5 x 6.5 m) and a wall textile (1.8 x 6.2 m) for an assembly hall with a small stage, as well as a series of works on paper hung in adjacent rooms and passages out to an elevator hall. The surroundings are practical and functional, bordering on the anonymous – almost a *tabula rasa* that can bear powerful expression. The decoration job came in the wake of a rebuilding of the whole supportive housing complex, which included raising the roof to make room for an extra storey. In fact this did not lead to extra centimetres in height for the lower floor, but with Louise Sass's vertically-striped compositions the ceiling has become visually higher in the low-ceilinged space. This is further underscored by the interplay between vertical lines in both stage curtain and wall textile and the three columns in the assembly hall. If you look into the hall from the foyer the columns have also been given an important function ensuring that the pictorial views change with the movement of the viewer through the rooms.

**COLOUR KEYBOARD**  
Sass's working method is analytical. She works out and works on her patterns in a structured, methodical way, but always leaves the working process open to improvisational impulses. For the stage curtain Louise Sass selected a palette of eleven colours: primary, secondary and tertiary colours that she used as her 'keyboard'; a scale from which the final melody arose – a bluish keynote with interludes in contrasting sections of reddish, brownish and yellowish tones. While in the stage curtain there is a clear feeling of depth and space, there is another kind of unruly poetry in the more narrowly striped wall textile. Despite the regular stripe pattern, which resembles a giant lyrical bar-code, with the complementary colour combinations there are constant shifts in both rhythm and mood: from the quiet to the temperamental, from the cosy to the shrill. It alternates between light and darkness and could be seen as an image of life itself.

The story is visualized in another, more concrete way in a series of paper works hung in room and passage areas out towards the elevator hall; pictures that are built up from transparent, different-coloured repeating



patterns of linked round forms painted layer on layer, with each layer slightly staggered and with running traces of paint which thus reveal the process by which the work came into being. Here Sass combines a pattern system with an aleatory principle, craft with intuition. It is easy to point out how Sass is situated in a cross-disciplinary field between craft art and fine art. She herself does not consider the pigeonholing interesting,

but prefers to immerse herself in her explorations, delvings and experiments with patterns, rhythms and colour tones.

**LOUISE SASS  
DECORATION FOR SERAFENS  
SUPPORTIVE HOUSING COMPLEX  
KUNGSHOLMEN, STOCKHOLM  
2003 - 2004**

