

# Tradición y modernidad. Arte textil de Letonia

Exhibition commemorating  
the centenary of diplomatic relations  
between Spain and Latvia

June 16 - September 5, 2021

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# Tradición y Modernidad - Arte textil de Letonia

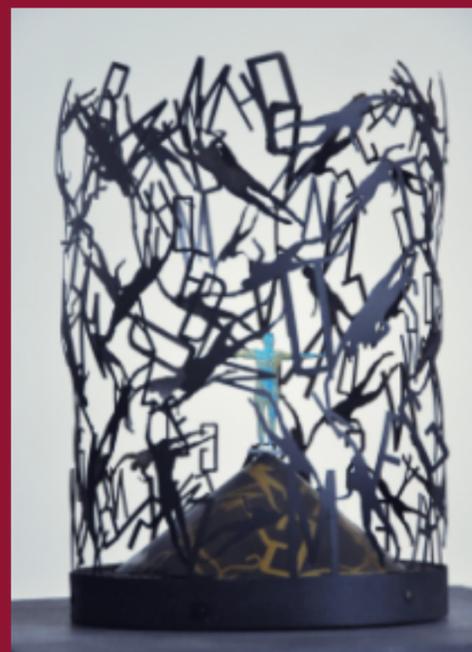
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**Baiba Osīte (1958)**  
Mare Baltikum.II. 2018

The exhibition *Tradition and Modernity - Latvian Textile Art* commemorates the centenary anniversary of diplomatic relations between Latvia and Spain, established on April 9, 1921.

This is the first monographic exhibit of Latvian textile art in Madrid. The exhibition highlights the characteristics and evolution of Latvian textile art by offering a complete overview of the history, traditions, and current innovations.



**Rolands Krutovs (1979)**  
Typesetters.. 2017

The exhibition's core comes from the collections of the Latvian Museum of Decorative Arts and Design, The Latvian National Museum of Art, and private collections. In addition, there are significant works by prominent contemporary artists. In total, Latvian textile art is represented by 48 artworks created by 29 artists.

The exhibition includes creators from previous generations as well as a new generation of artists from the Latvian Academy of Art. The formats presented include large-format pieces, free-standing works, and miniature textiles.

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Textile art is an essential part of Latvian culture and an essential branch of its folk art. This manifestation draws from deep and historically rooted traditions and values of folk art heritage, and professional craftsmanship skills.

Its origin can be traced back to archaeological artefacts and ethnographic heritage, continuing with the industrial development that occurred throughout Europe at the end of the 19th century.

In this evolution, it is worth noting the achievements of textile art in the early 20th century and especially in the 1920s and 1930s, during Latvia's first period of independence. During this time artists such as Jūlijs Madernieks, Ansis Cīrulis, Jūlijs Straume or Arveds Dzērvītis significantly contributed to the development of the field and the creation of a national style. Textile art during this period was exhibited at the Universal Exhibitions in Paris (1925 and 1937) and Brussels (1935).

During the years of the Soviet occupation, after World War II, the creation of the Department of Textile Art at the Latvian Academy of Art gave a tremendous boost to the professionalization of the textile art school. This department continues to offer artists an excellent professional education.



Rūdolfs Heimrāts (1926-1992) To the Song Festival.1960

Professor Rūdolfs Heimrāts (1926-1992), founder and first director, played a leading role in the development of the department.

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**Andra Dīriņa (1970)**  
Spring. 1996

Under his direction, the school incorporated different types of artistic expressions, experimented with new techniques and materials, studied folk heritage, reflected upon the values of textile art, and introduced contemporary trends (especially from the French and Polish schools). Large-format tapestries with figurative motifs were woven, and avant-garde approaches were created.

2021 marks the 60th anniversary of the founding of the department. More than 300 artists have graduated from the program. Some of them work in Latvia, and others are part of the international art scene.



**Barbara Abele (1964)**  
Retreat. 2016



**Rolands Krutovs (1979).**  
when the invisible world is bigger than the visible one.  
2019

The exhibition focuses on two areas of textile art; historic (or traditional) and contemporary textiles. The exhibition discourse of contemporary textile art is represented through the work of Latvian creator Edīte Pauls-Vīgnere. The exhibition includes outstanding artworks from her career, such as "Corrida," "Pasos," and "Coronas." These are tributes to the famous Spanish artist Juan Miró. Although the artist has never been to Spain, she has always had a special love for Spanish art and culture.

The exhibition is organized by the Latvian National Museum of Art in cooperation with the National Museum of Decorative Arts in Madrid and the Embassy of the Republic of Latvia in Spain. The exhibit was made possible thanks to the financial support of the Ministry of Foreign Affairs of the Republic of Latvia and the State Capital of the Latvian Art Foundation.

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This area is dedicated to the influence of tradition in Latvian textile artworks. It looks at thematic cycles that marked the development of textile art from the 60s to the 80s and early 90s of the 20th century, and works by its most outstanding authors. Among the pieces linked to Latvian traditions and festivities, those associated with the Song and Dance Festival, folk art and folklore, and popular celebrations such as the summer solstice festival stand out. The natural heritage is present through the representation of rural landscapes, while other influences resulting from travels and interaction with different schools are also present in these creations.



**Lilita Postaža** (1941-2011) *Women with a Bird*. 1978



**Rūdolfs Heimrāts** (1926-1992) *Ancient Motif*. 1977



**Inga Skujiņa** (1952) *The Good Land*. 1977

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The large-format textile compositions that exhibited in this section come from the so-called "golden collection" of the Latvian National Art Museum, and consist of works by Rūdolfs Heimrāts and his students. While tapestry was the primary technique employed in those years, other signature techniques such as fiber art, textile mosaics or felts were developed in parallel.



**Aija Baumane** (1943-2019) Folk Motif. 1988



**Pēteris Sidars** (1948) Spring in Alsunga. 1983

Latvian traditional textile art began to not only to take centre stage in different exhibitions, but also to be present in public interiors, gaining great popularity as it enjoyed greater creative freedom and with less ideological pressure compared to other artistic manifestations. Relevant aspects in this development were in turn the interest shown by the artists themselves, the improvement of their creativity, the growing exhibition activity linked to it, as well as the strong support of the different museums.

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**Egils Rozenbergs (1948)**  
The Sea at Night. 1990

A date that marked a turning point in Latvian contemporary textile art development was 1991, the year Latvian independence was restored. This crucial event meant the country's return to Europe and paved the way for new innovations and experiments.

However, the opening of borders, while allowing artists to travel, coincided with the beginning of the financial crisis that affected various industries. Textile art was significantly impacted. The size of the works decreased, and the traditional tapestry technique gradually lost its popularity.



**Ieva Krūmiņa (1964)**  
The Latvian Chain-armour. 2017.



**Ingrīda Sūna (1954)** Flashing patterns. 2017

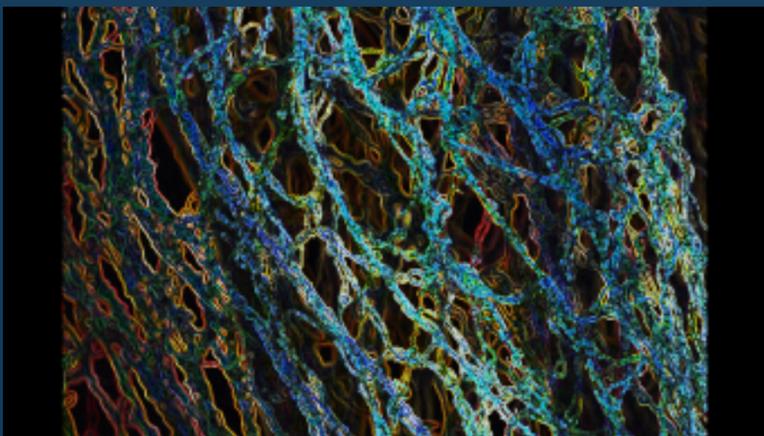
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On the other hand, alongside the traditional techniques, digital tapestry (popular among the new generation of creators) and new technological possibilities surfaced. Works of a conceptual nature appeared. Thematic priorities changed. Fiber art (including paper, metallic fiber, alloys, or laminations) became very popular, and experimentation with recycling and materials emerged.

In recent years, with the irruption of new communication formats, the appearance of interactive textiles or video-textiles, the convergence of different genres, and the creation of entirely new phenomena such as intelligent fabrics electronic textiles all stand out.



**Katrīna Leitēna (1995).**  
Inexpressible. 2020



**Ieva Prāne (1977)** The Thread. 2017.  
Video projection



**Diāna Kokorēviča (1992) / Ingeniero Rūdolfs Roķis (1993)** Connected. 2019 3D textile and light installation

At the beginning of the 21st century, Latvia became an international event center for textile art. Since 2001, the Riga International Triennial of Fibers and Textile Art has been held, a relevant international event that has led to the establishment of suitable conditions for the promotion of cooperation between artists and museums.

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**Edīte Pauls-Vīgnere** (Riga, 1939) is one of Latvia's most relevant and accomplished artists. She began her creative practice fifty years ago, and at the age of 81, she is still active today.



**Edīte Pauls-Vīgnere** (1939) *Harmony*. 1989

Until the 1990s, the artist's primary form of expression was large-format tapestries and three-dimensional compositions, formats in which she captured different plant and decorative motifs, elements derived from her travels, and other universal themes. The works from this period are characterized by their emotionally suggestive chromatic range and wool as a primary material in their execution.

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Edīte Pauls-Vīgnere (1939) Steps. 2012



Edīte Pauls-Vīgnere (1939) Corrida. 1978

By the mid-1990s, Edīte Pauls-Vīgnere began to show an interest in experimenting with fabrics and synthetic fibers, creating a series of innovative and stunning works. By sewing different textile pieces, embroidering, casting, moulding, or complementing the artworks with versatile details, the artist created mosaics and semi-voluminous textile sculptures, and other innovative structural solutions. She used these experimental techniques in various series with themes such as Latvian women, fashion, or other social and political aspects.

In recent years, new forms of expression have entered the work of this inexhaustible artist: "coronets" (as the artist herself calls them) and pearl beads. These techniques are now some of the most used by this creator, both in large compositions and miniature textiles.

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### Organizes

The exhibition is organized by the Spanish Ministry of Culture and Sports, the National Museum of Decorative Arts in Madrid, the Ministry of Culture of the Republic of Latvia, the Latvian National Art Museum, the Latvian Museum of Decorative Arts and Design, and the Embassy of the Republic of Latvia in Spain.

### Curators

Velta Raudzema y María Ortega

### Technical coordination

Technical team from the Museo Nacional de Artes Decorativas in Madrid, Inese Balode and Katrina Salaka from the Embassy of the Republic of Latvia in Spain, and Mar Blanco Santisteban.

### Exhibition Text

Juris Petraškevičs

### Exhibition Text

Velta Raudzema

### Translation into Spanish

Ieva Kalnača

### Translation into English

Pablo Guerra Blanco y Kae Newcomb

### Exhibition design/assembly and disassembly

Uldis Timoško

### Transportation

PLADO ART SERVICES OÜ



museo nacional de  
**ARTES  
DECORATIVAS**



Kultūras ministrija



Embajada de la República de Letonia  
en el Reino de España

Letonia  
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LATVIJAS  
NACIONĀLAIS  
MĀKSLAS  
MUZEJS



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September 5, 2021

### Address

Museo Nacional de Artes Decorativas

C/ Montalbán 12

28014, Madrid (España)

### Buses lines

From Cibeles >> 1, 2, 5, 9, 10, 14, 15, 20, 27, 34, 37, 45, 51, 52, 53, 74, 146 y 150 Puerta From the Puerta de Alcalá >> 1, 2, 9, 15, 19, 20, 28, 51, 52, 74 y 146.

### Metro

Metro line 2 to the Banco de España station or the Retiro metro station

**Cercanías (local train):** to Recoletos station

### Bicicleta

Carril Bici: c/ Serrano

### Public Parking

c/ Montalbán n.º 1

Estaciones BiciMAD n.º 65 c/ Antonio Maura y n.º 86 Plaza de la Independencia

### Hours

Tuesday to Saturday: 9:30 a.m. to 3:00 p.m.  
Sundays and holidays: 10:00 a.m. to 3:00 p.m.  
Evenings: Thursday, 5:00 p.m. to 8:00 p.m.  
(except July and August)

### Web:

[www.museoartesdecorativas.es](http://www.museoartesdecorativas.es)

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