



**Above:** Lawrence Rinder, Director, BAM/PFA; Helene Sobol, Co-Coordinator, Nordic 5 Arts. **Below:** Members of Nordic 5 Arts; Director Lawrence Rinder and Kati Casida, Founder of Nordic 5 Arts and event organizer



**Many thanks** to Director **Lawrence Rinder** for a stimulating lecture; **Nicholas de Monchaux** for his introduction of the speaker; **Kati Casida** for her concept and execution of the event; **Helene Sobol** for her welcoming remarks; **Marc Ellen Hamel**, **Maj-Britt Hilstrom**, **Maj-Britt Moberand**, **Diane Rusnak** and **Lee Williams** for their contributions to the reception. We are also most grateful for the culinary delights donated by **Nordic House** and the following local restaurants: **César**, **Assemble**, **Masse's**, and **Lo Coco's**.



On October 16, 2013, Nordic 5 Arts together with the Berkeley Art Museum and Pacific Film Archive (BAM/PFA) and the Dean's Office, College of Environmental Design, Department of Architecture - sponsored a lecture by Lawrence Rinder, Director, BAM/PFA, about the new museum and film archive.

The event was well publicized and the 250 seat Wurster Hall auditorium was filled with UC faculty, students, and people interested in learning about the new museum currently under construction. After a historical overview of the old classical Bacon Library and Art Museum which opened in 1881 (now demolished) and the present brutalist building which was completed in 1970, Director Rinder presented the plans for the newest BAM/PFA. The current building was declared structurally unsafe as a result of the Loma Prieta earthquake in 1989 and plans for its retrofit and future use has not as yet been determined. Instead, the new museum will be located at a different site in downtown Berkeley at Oxford and Center Streets in a space previously occupied by a printing building dating from 1939.

Director Rinder showed architectural plans and renderings by the New York-based firm Diller, Scofidio + Renfro which incorporate the skeleton of the printing building while adding large and flexible exhibition spaces and two film screening rooms. He outlined how the two-floor building is designed to foster student learning by providing improved gallery spaces, increased areas for education and collection access, and two state-of-the-art film theaters among other vital amenities. Inviting and accessible, Director Rinder described the building as "sustainable," "a transformative experience," "dynamic and interactive" and conceived on a model of a "cultural town square." With easy access from BART, the new BAM/PFA which opens in 2015 promises to be an exciting new building for students and Bay Area art and film lovers, as well as the general public.

works in "RUNES REVEALED" - a future Nordic 5 Arts exhibition...

debra jewell

The rune *Dagaz*, meaning day or dawn, was selected for this trace monotype. *Dagaz* refers to time on a daily cycle, and is also a rune of bold change – for example, the burst of light at the moment of illumination. *Dagaz* has been used as a symbol of light for more than 4,000 years. In the Nordic lands of long nights and winters, *Dagaz* is strongly associated with light and life. *Dagaz* – as awakening, breakthrough, or 'power of change' – entails the balancing polarities of light and dark, daylight clarity as opposed to nighttime uncertainty. In this monotype, I have sought to represent the interdependence of light and dark – in the contrast of plate tone and the branching of trees. It is the place where the opposites meet. Örebro, Trace Monotype on Chine Collé, 20" x 30" (framed)

colette crutcher

The use of letters and writing systems as a source of design inspiration has been a recurring element in my work, from large cast concrete relief murals on the facade of a library, to intimate drawings such as these. I can't read or understand the Nordic runes, but knowing that my ancestors did make them meaningful to me. The fact that simple conjunctions of lines can become the foundation of a system of communication and learning is fascinating. I incorporated the runes *Fehu*, *Wunjō*, *Reidō*, *Ehwaz*, *Mannaz*, *Óthila* and *Dagaz* in my work. But for me, these are purely abstract elements that catalyze my drawing. Runes 2, Pencil, pen and casein on paper, 10" x 4.25"

russell herrman

Just like runes, chromosomes are a mystical part of living beings. Runes are primal and pre-date modern humans as well as forming part of the modern alphabets. I chose to display them as a chromosomal alphabet floating in a primordial liquid medium. The runes depicted in my work are *Dagaz* (day), *Ópila* (inherited land), *Fehu* (wealth), *Laguz* (water), *Mannaz* (man), *Raidō* (riding, journey), *Wunjō* (joy). They resonate with me, an abstract artist, for their shapes as well as their meanings. I chose to combine the collective meaning of each rune into a narrative. Loosely translated they mean: "I feel that runes take me, a male, on a journey from Norwegian ice to water, bringing me to the joy of daylight and abundance."

Chromosomal Runes, Color Pencil & Watercolor, 25.5" x 31"

ulla de larios

The rune in my piece is *Üruz*, which forms a frame for the walking man that is included in much of my work. I explore the situation of emigrants and immigrants in my woven pieces and the walking man symbolizes the movement and situation of the many people migrating around the world. This migration, forced or voluntary leaves the person in a space between the old and the new. *Üruz* stands for strength and for daring to take steps into the unknown for new experiences, something every migrant goes through.

Stitchresist #10, Silk Organza, 24" x 39"



Clockwise from top  
Debra Jewell - Colette Crutcher  
Russell Herrman - Ulla de Larios





## artist news & exhibitions

**pat bentgson** will be in the Berkeley Artisans Holiday Open Studio, November 30-December 1 and December 7-8, 11AM-5PM both weekends, 2019 2nd Street, Berkeley, CA. In September, **kati casida** traveled to France and Greece where she did research on a global collaboration between sculptors in Paris or Athens. **marc ellen hamel** hosts her Fall Open Studio on November 9 and 10 at the Hunters Point Shipyard, San Francisco, 11AM-6PM. Her artwork is being sold at Serena and Lily, an online home decor website with an art collection. During the month of October, she was featured in their "Artist Spotlight." **maj-britt hilstrom** exhibited with the California Society of Printmakers in "Text, Language & Numerals," September 3-26, 2013, at Sacramento State University Union Gallery, Sacramento, CA., (see feature below). **ulla de larios** will be exhibiting her work in a group show, "By Mainly Unexpected Means - Work from the Cubberley Studios," at the Meridian Gallery, 535 Powell St San Francisco. November 2 - December 21, 2013. She will also be showing at the Cubberley Artists Holiday Open House, November 16, 11AM-5PM, Cubberley Center, 4000 Middlefield Rd., Palo Alto, CA. **kristin lindseth rivera** together with George Rivera exhibited in "On Being Human" at the Morris Graves Museum of Art, 636 F St., Eureka, July 31 - September 21, 2013. They will be exhibiting mixed media and sculpture in "Dark Forest - A Two Person Show" at the Sandra Lee Gallery, 251 Post St., San Francisco, November 12 - December 21, 2013. During the month of September, **helene sobol** exhibited her Bark Series in an exhibition, "Skin Deep - The Beauty of Bark," at the Faculty Club, UC Berkeley. Her photograph "Hafsfjord Sunset" won first prize in a summer 2013 photography competition sponsored by Norwegian American Weekly (photo below). **barbara stevens strauss** showed at the Richmond Art Center's Raku Fest, October 5, and the Dynamic Ikebana Flower Show at the Orinda Community Center, October 26-27, 2013. Her work is on display in the alcove at the Oakland Museum, October 15 - November 11, 2013. **elizabeth stokkebye** is part of the American Art Collection Book, a juried collection to be posted on alcovebooks.net. Her new floral digital images on canvas are selling at Casa Design Gallery in Calistoga. **helena tiainen's** work will be on display in a group show during the month of December 2013 at the Cafe International, 508 Haight St., San Francisco.



Elizabeth Stokkebye



Kristin Lindseth Rivera



Helene Sobol

## 1993-2013 20th anniversary congratulations nordic 5 arts!



### nordic 5 arts membership meeting, spring 2013

Front: Marc Ellen Hamel

1st row: Barbara Stevens Strauss, Betty Pillsbury, Helene Sobol, Matlena Hourula

2nd row: Diane Rusnak, Kati Casida

3rd row: Ellen Faris, Pam Fingado

4th row: Debra Jewell, Maj-Britt Hilstrom

5th row: Colette Crutcher, Pat Bentgson, Maj-Britt Mobrand, Russell Herrman

6th row: Loren Rehbock, Olivia Eielson

## new work - new techniques - new directions

### maj-britt hilstrom



Threats to our water have always been at the top of my crisis concerns. Fish live in water. I remember catching off the pristine northern coast of California some years ago a cabzone riddled with tumors. That fish did not go into the chowder that night. The book I completed before "Fish Ladder" was entitled "If Fish Could Read." Thoughts on this led to thinking about what would fish say if they could speak? As a gardener, I empathize with the farmers and their war with insects, the weather, etc. We can't do enough, however, to protect our fish and as a side benefit, our water. Creating "Fish Ladder," I incorporated some abstract monotypes with chine collé areas as a base for lettering and the woodcut of frolicking trout. After deciding on the basic format of the book, i.e. number of pages and where to place the lettering and trout woodcut, much experimentation on scrap paper was done with my computer and printer for the lettering. With much trepidation, I fed the monotype sheets into the printer and it worked! All the pages were then glued together with neutral ph adhesive (Lineco). My playful trout were printed using compatible colors of oil based printing ink.



### marc ellen hamel

For most of my career I have been a painter of large abstract oil paintings. Though I also started making monotypes in 2006, it was sporadic because I always had to take a class or rent the press. In December 2012, I was fortunate to acquire my own press (a 500-lb Griffin, such a beautiful old machine!) and have been concentrating on monotypes. This has been a major shift for me because making monotypes is so spontaneous: I work quickly and intuitively and it's quite experimental and freeing. In printmaking, I give myself surprises that I respond to, constantly adding more color or another shape and reprinting in layers, until I reach the composition I want. Working with new equipment has opened me to using new materials that I am drawn to, like the leaves I collect on a walk ("Lake Leaves" below left), or arranging cut paper to create distinct geometric designs ("Metropolitan" below right). Inspired by this new process, I have hardly painted since getting the press. I intend to return to those canvases soon and I predict that some of the spontaneity I've practiced will find its way into my new paintings.



visit artist pages on [nordic5arts.com](http://nordic5arts.com)

### helena tiainen



The Joy of Design Series

Mandala Series Puzzle - Arrangement 1

I have been working on "The Joy of Design Series," small square acrylic paintings that are designed to hang in any direction, including diagonally, either alone or in alterable groupings with each other, with space or no space in between the paintings. There are currently 15 original paintings in this series and I have created some digital paintings/collages out of the scans of these paintings. It is my intention to invite art lovers to create their own arrangements of the available giclee prints in any formation that they may want to display this art. Giclee prints in a variety of sizes and options as well as greeting cards are available at [FineArtAmerica.com](http://FineArtAmerica.com).

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Thank you to those who contributed material and photos to this issue.