

February 2012

# Katrin Greiling

## The Evolution of the Object

Feb 7 - Feb 16, 2012

Gallery Korn  
Hornsgatan 147

117 34 Stockholm

The Evolution of the Object showcases the results of Katrin Greilings three months residency in Indonesia during the fall and winter of 2011. The project is a research in how traditional daily life objects in Indonesia have changed in form and function through the access to new materials and new social behaviors. Arriving without a set agenda but armed with the two things she values most when descending upon a new destination, her camera and the eyes of an outsider, Katrin Greiling settled in Bandung, a town 120 km east of Jakarta on Java. She was quickly drawn to work in rattan, a material that has a long tradition in Indonesia, and following advice from the local university ITB, she contacted a workshop specialising in the material. This was where she ended up spending the majority of her days, learning about the everyday life of Indonesia and the different qualities of rattan. Its interesting to note that the same discussions taking place in Europe in regards to the disappearing of craft knowledge is also taking place in Indonesia where rich neighbouring countries like Japan and China have been buying rattan in bulk for a long time, thus impoverishing the local craft.

The exhibition The Evolution of the Object is not the end of a project but merely the beginning. Katrin Greiling started her collaboration with the workshop in Bandung with the mutual understanding that the relationship between her and the owner Tata would grow over time. The workshop eventually became the base for everything she did during her stay, a link between her and local craft man ship, including experiments in other materials. Today, newly established export rules for rattan and a bigger respect for the local craft is keeping a much larger amount of the material in the country.

In a way, The Evolution of the Object is not only a document of the three months Katrin stayed in Indonesia; it's also an insight into her way of working. Perhaps you could even say it's a continuation of the work that she started a few years back when she was based in Dubai. Armed with the eyes of an outsider and with her camera to document her findings, Katrins work has always thrived in the meetings of cultures. In the magazine world, they speak about the golden three months rule, implying you can only see the magazine with fresh eyes for that short time period. The same may be said about travelling. You have a certain amount of time before becoming integrated in the local culture. Katrins stay in Dubai resulted in, amongst other things, the sofa series Bidoun, with details inspired by the Bedouin tents in the desert, just as her stay in Indonesia resulted in her work in rattan. The meeting of different cultures is as evident in her furniture and projects as they are in her photographs.

Katrin Greiling moved to Sweden from Germany in 1998 and set up Studio Greiling after having graduated from Konstfack School of Arts, Craft and Design in 2005. In 2007, she moved to Dubai where she ended up staying for three years, working as an interior architect, photographer and director of industrial design developing and producing her own furniture for Middle East brand Traffic. She returned to Sweden in 2010 and has, since then, worked on various projects including the Design Bar at the Stockholm Furniture Fair in 2011 as well as developing existing pieces for Design House Stockholm and the Dutch producer Droog. She has collaborated with Wallpaper on their Handmade exhibition, and is contributing to the Kvadrat textile exhibition in the upcoming furniture fair in Milan 2012. I once asked what her biggest fear was and she replied without hesitation; "the fear of getting too integrated" - a way to loose that fresh eye when scanning the surrounding. When she returned from Dubai she quickly bought herself an old Volvo which she travels everywhere with, setting out on smaller excursions whenever she feels the need. "Sweden", she claims, "is an interesting place as there are so few people. In the most positive of ways, you can actually be alone".

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