**Far and near; loose pieces**

**Exhibition Unni Karoline Bakke**

The exhibition promotes an extended use of collage techniques in both individual pieces and small installations. The works are made up of different, everyday materials, such as old discarded handcrafted textiles from various traditional techniques, that are reused. These are ‘unfashionable’ today and usually thrown away, put aside or donated to second hand shops.

What was valuable before has to a large extend been made worthless. Handcrafted and decorated textiles can have different meanings for different individuals, both when it comes to traditions, family history, heritage from earlier generations and memories tied to the home. The discarded textiles appear here in a new context and shape. As part of arts’ visual language they can be seen and sensed anew.

Other elements that are 'woven' into the exhibition are remnants from the artist’s non-figurative oil paintings and a collection of foreign news headlines from the newspaper Stavanger Aftenblad which spans over several years.

Textures, materials and text with different connections meet in a visual and cognitive

dialogue in the space between far and near / old and new; as ‘pieces’ of collective or personal memories, time and stories. In the exhibition one can see that various elements cross and combine in ways that are not defined by high or low value, but point to an equal visual structure. The overall exhibition might be interpreted as a strategy for how to orientate oneself and find an anchor in a chaotic and complex world.

Unni Karoline Bakke works with individual pieces and installations. She is a collector, and uses varied materials and references in small and large collages, often at the intersection between non-figurative oil painting and textiles.

*Bricolage* (construction or creation from a diverse range of available things) as a working method has always permeated the exhibitor's artistic practice. The term originates from the French word *bricoler*. A *bricoleur* (handyman) is a person whose livelihood involves improvising and switching between different small jobs.

The *bricoleur* collects and reuses what he has around him in new ways. The purpose of the *bricoleur’s* working method is to find useful combinations. When this investigative, deconstructive and reconstructive method is used in the visual arts, thoughts are also directed to the ’use and throw away’ mentality of today's society, and to questions about how we can better use and take care of our resources. The processes surrounding the artworks therefore become part of the meaning of Bakke's art.