

55° north

modern nordic crafts

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55north.org



norden

Nordisk Kulturfond



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55° north

En udstilling af moderne nordisk kunsthåndværk

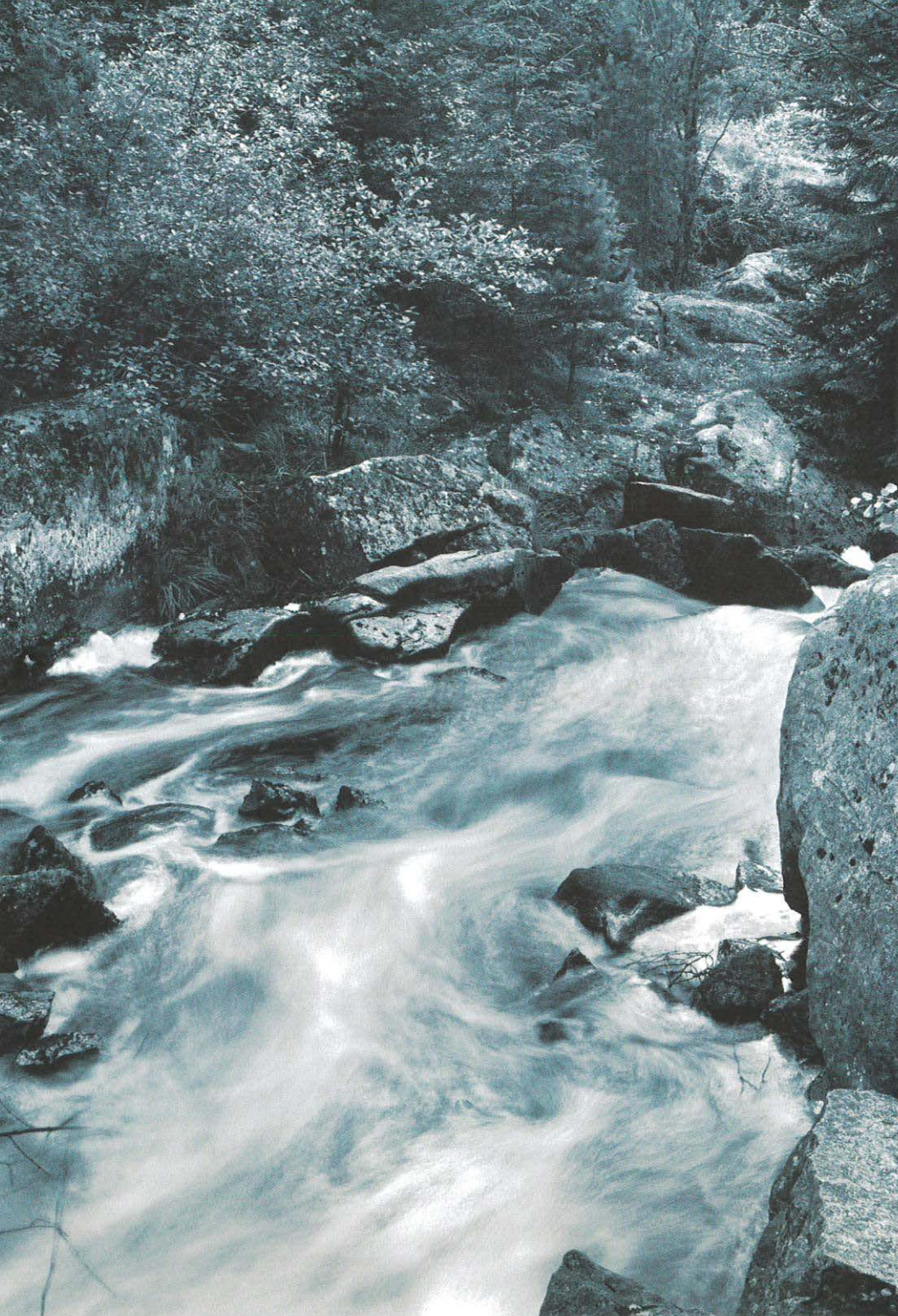
25 nordiske kunsthåndværkere udstiller mere end 100 unikke værker, der mikser gamle traditioner med ultramoderne design.

Udtrykket er rent og rå og inspirationen er mest af alt hentet fra naturen, hvor både den solvarme klippe, skovsøen, isbjerget, det salte hav og ikke mindst lyset spejler sig i udstillingens mange værker og Carsten Esbensens fantastiske naturfotografier. Man fornemmer et fællesskab i den nordiske kulturarv og i den meget konkrete tilgang til materialet, der udenfor Norden nok ville blive betegnet som det rene, nordiske look. Men man opdager hurtigt, at værkerne også er et produkt af en stærkt varieret natur og kultur, der sætter deres unikke fingeraftryk i udstillingen.

55° north ønsker at sætte fokus på de nordiske kunsthåndværkere og deres fælles kulturhistorie, at styrke det tværfaglige samarbejde og frem for alt at minde offentligheden om, hvilket potentiale, der findes i kunsthåndværk fra vore breddegrader.

Lotte Zeuthen

55° north er arrangeret af galleri Kys Frøen.
www.gallerikysfroen.dk



55° north

An exhibition of modern nordic art and craft

25 Nordic craftsmen exhibiting more than 100 unique works, combining old traditions with ultra modern design.

The expression is pure and unadorned and the inspiration is primarily derived from nature, where sun-baked rocks, forest lakes, icebergs, the salt sea and, not least, the light, are reflected in the many works on view at the exhibition and in Carsten Esbensen's fantastic nature photos. It is possible to sense a spirit of fellowship in the Nordic cultural heritage and the robust approach to the materials that would probably be described as the pure Nordic look outside Scandinavia. But the viewer will rapidly discover that the works are the products of the widely varying nature and culture that leave their unique fingerprints on the exhibition.

The aim of 55° north is to focus on Nordic artist-craftsmen and their common cultural history, to strengthen interdisciplinary cooperation and, first and foremost, to remind the public of the potential that is inherent in arts and crafts produced in our latitudes.

Lotte Zeuthen

55° north is arranged by Gallery Kys Frøen.
www.gallerikysfroen.dk

ann-charlotte ohlsson

Sweden
Ceramist

Det jag tycker är spännande med keramik är att pröva nya idéer och utforska möjligheterna. Jag är oftast inte speciellt intresserad av den slutgiltiga produkten som sådan.

Naturen är en diffus inspirationskälla och det mesta jag gör kan referera till naturen antingen genom form, i dekor eller användningsområde.

Mitt val att använda porslin, den gång jag arbetade på Guldagergård, bottnade i tidsbrist.

Att kunna arbeta med idéer, form och dekoration utan att behöva tänka på glasyr eller vilken ugn tingen skulle brännas i.

Porslinet är vackert precis som det är, oavsett vilken bränningsteknik man väljer; elektrisk eller gasugn eller en vedeldad saltugn. Detta ger stor frihet. Objekten till denna utställning är byggda av lerplattor med hjälp av en enkel form gjord av en pappkartong och nylonstrumpor.

What I find interesting with ceramics is to try new ideas and explore possibilities. I'm mainly not so interested in the final result as such.

Nature is some kind of inspiration and most things I make can refer to nature as shape, decoration or what it can be used for.

When I was working at Guldagergård and decided to use porcelain was the choice based on lack of time.

To be able to work with ideas, form, decoration without worry about glazes or what kind of kiln to use.

Porcelain is beautiful as it is, whatever kiln you use, electric or gas or a wood fired salt kiln. That gives freedom.

The pieces for this exhibition are made of slabs with help of a simple mould made of cardboard box and nylon stockings.



christella bamford

Denmark
Ceramist

Det faste og det bevægelige,
for krop og øje.
I mødet, hvor lyset tilføjer en ny
dimension, sker der noget dramatisk.

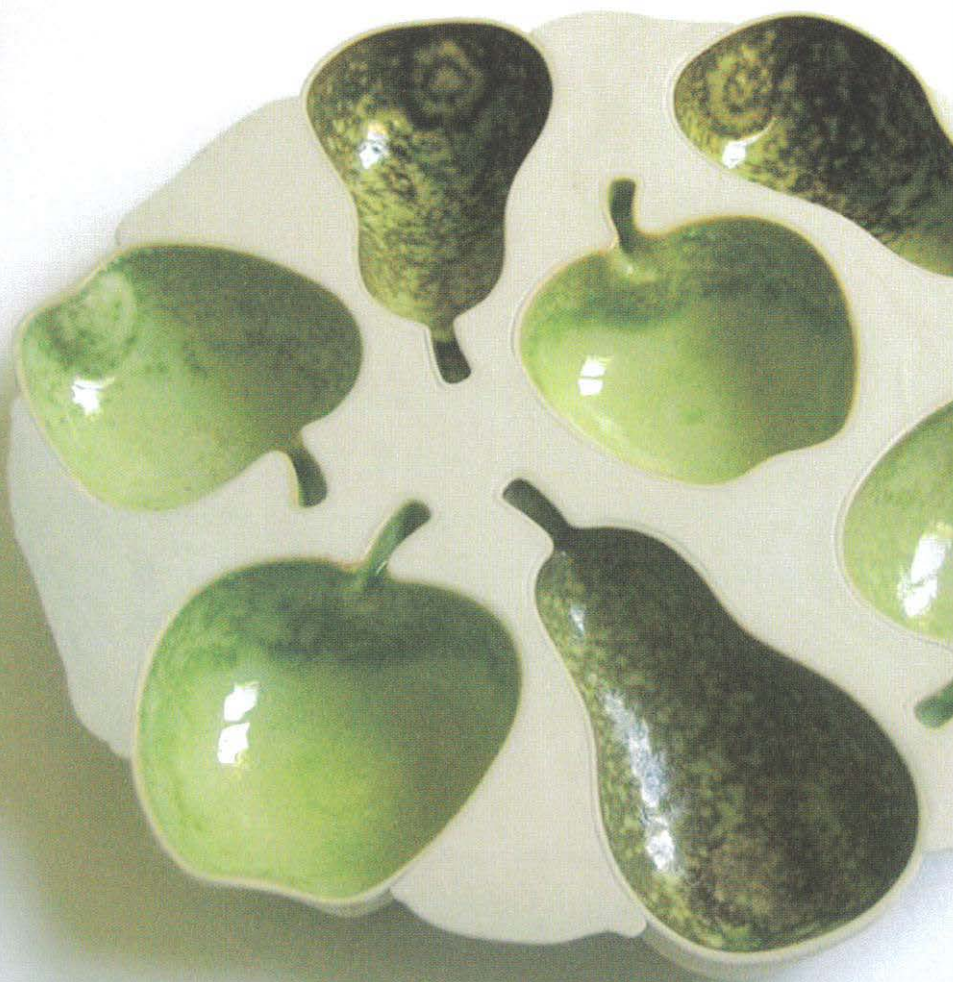
The fixed and movable, for body and
mind In the meeting.
Where the light adds a new dimension,
there will be something dramatic.

Det er udgangspunktet
for mit arbejde.

This is the starting point
for my work.

Materialet her er primært
beton og glas.

The material here is mainly
concrete and glass.



siri brekke

Norway

Ceramist

Mine arbeider er sterkt preget av min oppvekst i en fruktbygd ved Sognefjorden som om høsten bærer frem et vell av frukt. Min interesse ligger i sanselige opplevelser som smak, lukt og det taktile knyttet til årstider og sykluser i livet; sommer, høst, vinter og vår.

Mine fat for epler og pærer bærer i seg et element av lek. Store deler av min keramiske produksjon tar utgangspunkt i avstøping av sandkasseformer. Av disse lager jeg nye sammenstillinger, alle med sitt individuelle preg.

My work is influenced by my childhood in a village by Sognefjorden, a village which brings forth a lot of fruits in the autumn. My interest lies in the perceptible experiences as taste, smells and tactility when it comes to seasons and other cycles in life; summer, autumn, winter and spring.

My plates for apples and pears brings an element of play. Big parts of my artistic work is casts of forms that children play with in the sandpit. I use these further on in new constellations, giving them all individual characters.



charlotte nielsen

Denmark
Ceramist

Ler, som materiale, har altid fascineret mig. Jeg finder inspiration i både naturens og kulturens former fx gamle rustne maskindele, fossiler og svampe.

Jeg starter et sted med en ide om en form, som gentages til jeg oplever at den fungerer.

Jeg blander savsmuld, papir og forskellige slags sten i leret for at berige stoffigheden.

Mine seneste arbejder er fremstillet med en kombination af plade- og modelleringsteknik.

Brændingsformerne er primært raku og brændefyring.

Clay, as a material, has always fascinated me.

I find inspiration in both the natural and cultural forms such as old rusty machinery, fossils and fungi.

I start with an idea of some kind, repeated to my experience that it works.

I mix sawdust, paper and different kinds of rocks in the clay to enrich texture.

My recent work has been produced with a combination of slabs- and modelling technique.

Firing processes is primarily raku and kiln firing.



inger södergren

Sweden
Ceramist

Jag utforskar kontraster mellan stillhet och rörelse, osäkerhet och trygghet, kontroll och kaos, och söker efter syntes och koncentration i formen.

Mina keramiska objekt byggs för hand och jag skär med kniv i den halvtorra leran.

Objekten laddas med energi genom en kombination av det långsamma byggandet och en snabb rökbränning där elden svärtar ytan och lämnar oförutsedda spår.

Serien "sprouts" handlar om insidan, det dolda som inte syns men ibland tränger fram och avslöjar sig. Vilka hemligheter och möjligheter finns bakom skalet?

I explore the contrasts between tranquillity and motion, uncertainty and security, boredom and total chaos, and am searching for synthesis and concentration in the form.

My ceramic objects are built by hand and the leather hard clay is cut by knife.

By combining the slow, controlled building and the rapid smoke-fire, where the fire leaves its traces, I load the objects with energy.

The series "sprouts" concerns the inside, that not visible by the eye, yet from time to time revealing its presence. What secrets and possibilities may be found behind the curtain?



hanne ingversen

Denmark
Ceramist

Den grove ru jord og knasende småsten møder det bløde blå vand. Den hårde klippe møder organiske blade.

The coarse and rough earth and crunching pebbles meets the soft blue water. The hard rock meets organic leaves.

En beholder med det sorte dyb i midten. En sprække i den tørre jord, fyldt med glinsende sort vand.

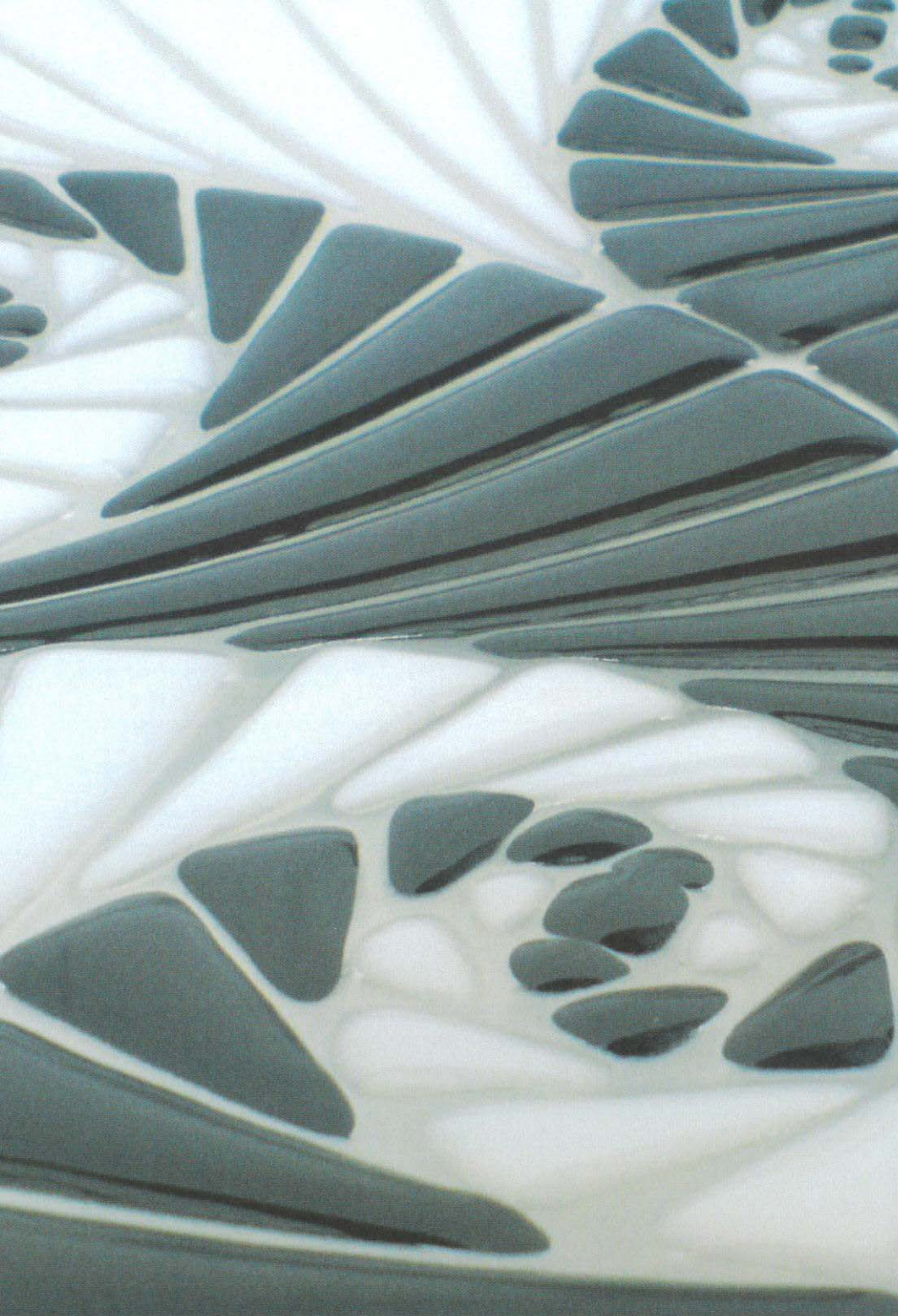
A vessel with a black abyss in the middle a crack in the dry soil, filled with shiny black water.

Leret er formet i tykke plader og virker som træstammer eller skifferstykker.

The clay is shaped in thick slabs and looks like tree trunks or slate.

Den stiliserede blad dekoration i blomsterfacon, peger mod menneskets bearbejdning af naturens materialer.

The decoration of leaves in the shape of flowers indicates the materials of nature, moulded by man.



mette andersen

Denmark
Glass Artist

Gentagne mønstre der sat sammen giver én enhed og et helt nyt mønster, fascinerer og inspirerer mig.

Jeg søger kontrasten mellem de opake farver og det transparente i glasset. For mig giver det liv, bevægelse og en fantastisk tredimensionel effekt.

Jeg skærer, sliber, smelter og formgiver glasstykker til en helhed. Ofte smelter jeg metal ind i glasset. Det giver en anden kontrast mellem det fine sarte glas og det rustikke metal.

Jeg arbejder i en verden af ro og healing når jeg skaber mine værker. Mit ønske er at beskueren oplever denne ro og healing gennem mine værker.

Repeating patterns combined to form a single unit and a totally different pattern fascinates and inspires me.

I seek the contrast between the opaque colours and the transparency in the glass.

To me it means life, movement and a fantastic three dimensional effect.

I cut, grind, melt and sculpt pieces of glass to one unit. Often I embed metal in to the glass.

This expresses a totally different contrast between the fragile glass and the rustic metal.

I work in a world of piece and healing when I create my works. My wish is that the beholder senses this piece and healing through my works.



Foto: Thomas D. Johansson

Ulrika Bratt Ling

Sweden
Glass Artist

I min serie "Under Vatten" vill jag visa det blåsta glaset på ett annat sätt. Glaset är inte blankt och glittrande på det traditionella sättet. Objektets yta är opak och på samma gång är den transparent, en kvalitet som är unikt för glas.

Hantverket att blåsa glas är starkt sammankopplat med mitt konstnärliga arbete. Min inspiration får jag från olika landskap och naturen, men idéerna till mina verk får jag när jag blåser glas. Det är ett samspel mellan min konst och mitt hantverk.

In my series "Under Water" I want to show the material of blown glass in another way.

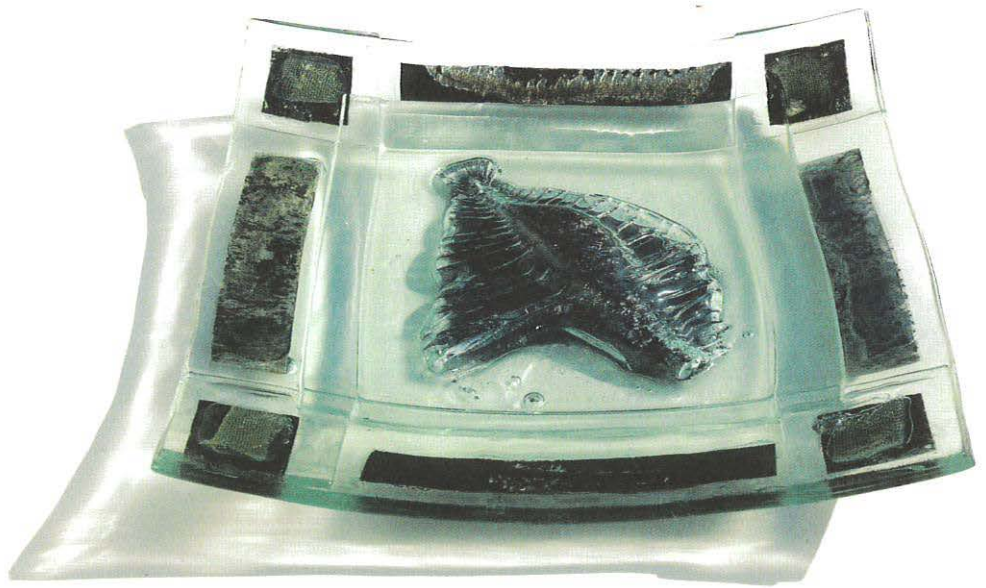
The glass is not shiny and shimmering in a traditional way.

The surface of the object is opaque yet at the same time transparent, a quality that is unique for glass.

The craft of glassblowing is strongly connected to all my work.

My inspiration comes from different landscapes and the nature, but the ideas to my artwork come while I am blowing glass.

It is a teamwork between my art and my craft.



mette folmer

Denmark
Glass Artist

Glasset bliver ved med at vække nye udfordringer, som jeg gerne vil inddrage ved at få en fortællende dimension ind i mine ting.

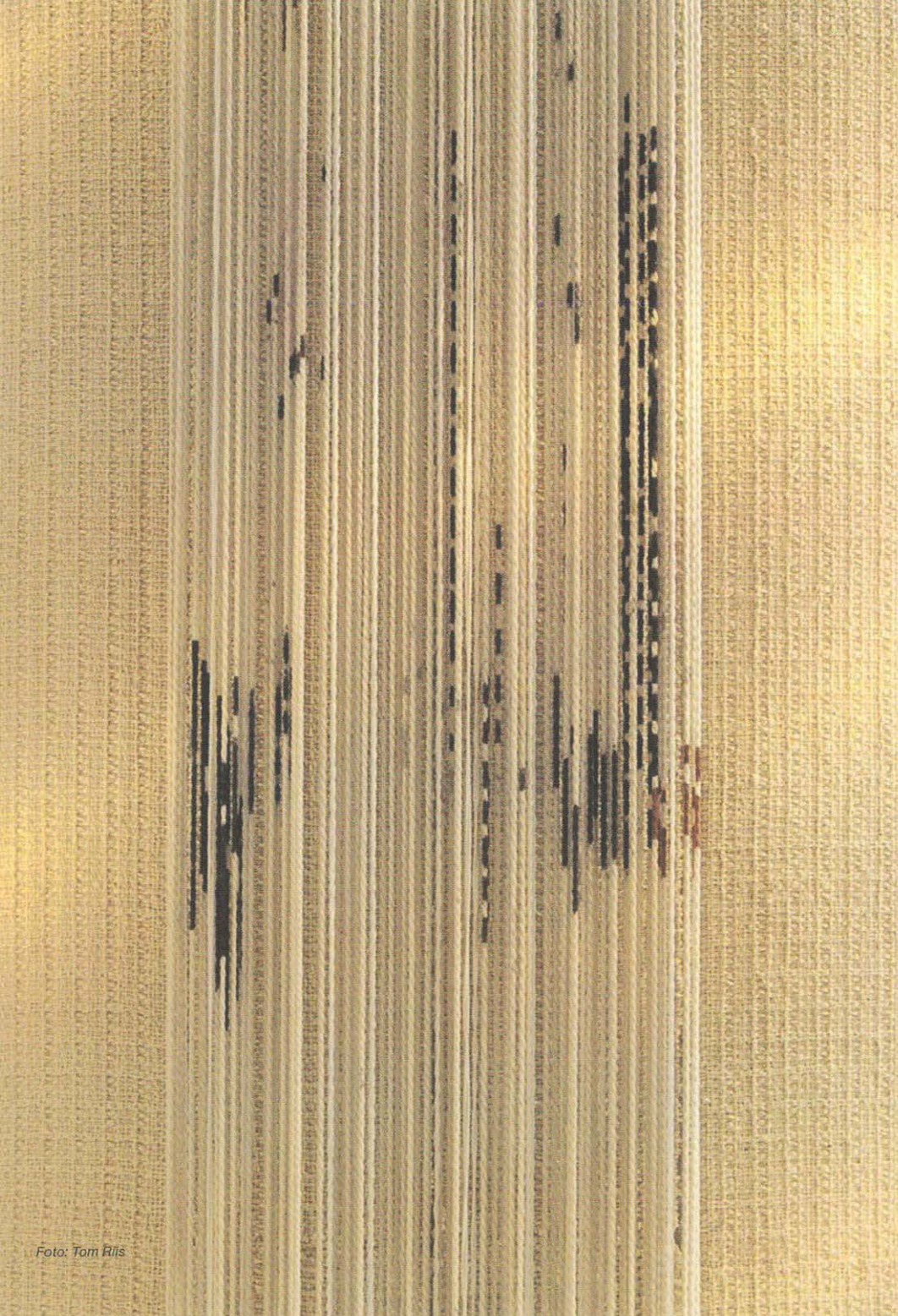
Mine ting fremstår ofte rustikke. Jeg arbejder i flere lag glas og mange gange i støbninger hvor jeg inkorporerer forskellige metaller og ting jeg finder i naturen.

De udtryk glasset udvikler og bidrager med som: Bobler, skævheder og brud indgår som en væsentlig del af udtrykket i mine arbejder.

The material continues to pose new challenges which I try to accommodate within the dimensions of the item.

My work appears often rustic. I work with several layers of glass and castings often adding various metals and object I find in the nature.

The terms glass develop and contribute as: Bubbles, distortions and fractures is a major element of the expression of my work.



brynhild slaatto

Norway

Textile Artist

Jeg er opptatt av strukturer, farger og stofflighet.

Jeg arbeider med tekstilpaneler/ lenger, inspirert av japanske tekstiler (kimono o.l.) og eldre og moderne arkitektur.

Den asiatiske fargeteknikken ikat benytter jeg i flere av mine verk. Jeg bruker ofte en kombinasjon av naturfiber og syntetiske kvaliteter, fine garnkvaliteter så vel som grove.

Kontrasten mellom blanke og matte materialer er et gjennomgående tema i mine arbeider.

Jeg utforsker gjerne hjemlige trakter og nye steder med kamera som medspiller.

My prime concern is structure, colour and materiality.

I work with textile panels, and find inspiration in Japanese kimonos as well as in architecture, both old and new.

I often use the Asian dyeing technique termed "ikat". Usually I employ a combination of natural fibres and synthetics, plus a mixture of fine and coarse thread.

Another characteristic theme in my work is the contrast between polished and matt surfaces.

With a camera as co-player, I often explore my home territory, as well as unknown places.



kitti briksby

Denmark Knit Designer

Farver er en meget betydelig del af min inspiration. Farve- og lys indtryk fra hverdagen og rejser kan ligge længe i underbevidstheden – inden de kommer til udtryk i større eller mindre strikdesign.

Har i 30 år arbejdet med det samme uldgarn, der findes i over 100 farver. Garnet er ubehandlet, så jeg selv i valkningen kan frembringe forskellige farvefortætninger og overflader.

Arbejder oftest i mindre serier, hvor den enkle og stramme form bliver strikket til klassiske jakker, stortrøjer og ikke mindst huer i forskellige farvekombinationer.

Colours are a considerable part of my inspiration. Colour and light impressions from daily life and journeys can stay long in my subconsciousness – before they are expressed in bigger or smaller knitting design.

Have for 30 years worked with the same brand of wool, which is available in over 100 colours. The yarn is untreated, which gives me possibilities in the fulling process, where colours and surfaces can be condensed.

Mainly I work in small range, where the simple shapes often is knitted to classic jackets, pea jackets and last not least caps in various colour combinations.



leena Illukka

Finland

Textile Artist

Viimeisten vuosien aikana olen yhdistänyt perinteisiä tekniikoita vapaisiin tekniikoihin.

Teoksissani perinteinen tekstiilitaide ja käsityö on muuttunut perin henkilökohtaiseksi nykytaiteen osa-alueeksi.

Ristopisto tekniikalla valmistetut teokset muistuttavat suurennettua tv-ruudun kuvaa tai digitaalitulostetta, josta yksittäiset pikselit erottuvat häiritsevästi.

Se luo teoksiin tiettyä vakavuutta.

Perinteisen käsityöpainotteisen tekniikan, kollaasimaalauksen ja digitaalisen median luoman.

During the last few years I have combined traditional techniques with free techniques.

In my works traditional textile artistry and handcrafts has become quite a personal area of modern art.

Works done by cross stitch are reminiscent of an enlarged TV picture or a digital print, where individual pixels stand out badly. It brings a kind of seriousness to the work.

There is not much difference between the image created by traditional handcraft techniques, collage paintings and digital media.

I want to continue this technique in my work with textile arts; cross stitch in painting - painting in cross stitch.



jette hahne

Denmark
Feltmaker

Uldfibre, silke- og plantefibre samt tynde silke- og bomuldstekstiler danner grundlaget for fremstilling af mine designs i felt, nunofilt og valket uldstrik.

Jeg benytter filtehåndværkets traditionelle teknikker og metoder, men søger samtidig udvikling, fornyelse og forenkling.

Fårets afklippede pels, som har den enestående evne at lade sig filte til et fast stof, og som undervejs i filteprocessen både er formbar og i stand til filte sig sammen med andre materialer, er i sig selv en fantastisk inspirationskilde.

Jeg arbejder med kontrasten mellem uldens råhed og silkens sarte, blanke blødhed; giver filten nye udtryk og ændret overfladestruktur i kombinationen med andre fibre og tekstiler.

Basis for my designs in felt, nuno felt and fulled wool knit are wool and silk fibers, vegetable fibers and fine, light wool, silk and cotton fabrics.

I am using the traditional craft techniques and methods of felting, but am also trying to develop, renew and simplify them.

The sheared hair from the sheep, which have the magic power to be felted into a firmly material, and during the felt process to be formable and able to felt together with other materials, is itself a fantastic source of inspiration.

I am working with the contrast between the rough wool and the blank lightness of silk, give the felt new expressions and change the surface texture in the combination with other fibers and fabric.



raija jokinen

Finland

Textile Artist

Tavoitteenani on tutkia ihmistä ja ihmisessä esiintyviä tuntemuksia, joita me kaikki koemme päivittäin: Miten jokin tuntemus esiintyy fyysisenä, miten psyykkisenä ja kuinka nämä kaksi eri kokemistapaa kietoutuvat tiukasti yhteen. Onko olemassakaan rajapintaa fyysisen ja psyykkisen välillä?

Lähestyn aihettani fyysisten elimien tai vartalon yksityiskohtien kautta ja ne toimivat metaforina ja viitteinä tuntemuksiin, joista monetkaan eivät välttämättä ole enää pelkästään fyysisiä. Teoksissani näkyy yhteyksiä myös vaatteisiin ja luontoon, joilla on voimakas vaikutus tuntemuksiimme sekä tapaamme kokea asioita ja ympäristöämme.

Käytän teosteni materiaalina pellavakuituja, jotka ompelen yhteen.

My aim is to present the human being and human feelings we confront in every day life. I am approaching to this concept by using visual details of the physical organs and body parts. Our often sexually tuned curiosity to body crashes into internal organs representing immaterial feelings.

In my art works visual details of the body are also combined and connected to the details of clothing and nature. I am trying to research the borderlines of the physical and spiritual, the body and soul.

I use flax and machine sewn stitching to create my pieces.



else-marie ejasing

Denmark

Textile Designer

Når jeg skaber mine tryk er inspirationen ofte en fortolkning af naturen omkring os.

For at opnå det jeg ønsker at udtrykke, har eksisterende trykteknikker ofte sine begrænsninger.

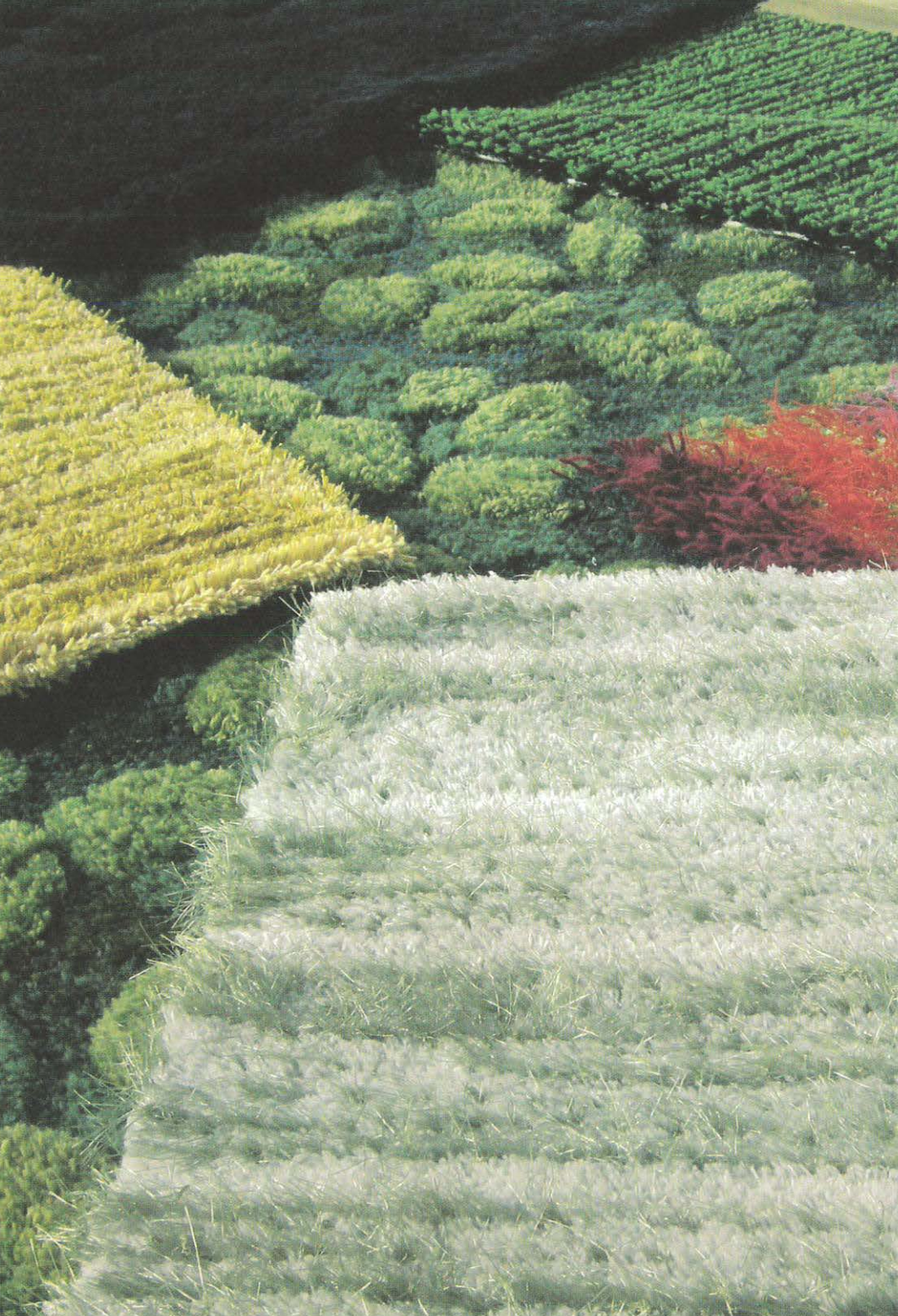
Derfor anvender jeg forskellige medier såsom blade, bark og grene. Arbejder ofte i flere lag for på den måde at give et indtryk af at kunne se ind i stoffet. Ligeledes integrerer jeg gerne tekst og billeder.

When I create my prints the inspiration is often an interpretation of surrounding nature.

Existing imprint techniques are often very limited.

To express my intuitions I therefore use various media such as parts of the flora, sometimes integrated with printed text or pictures, directly as imprints.

Sometimes I work in layers to give an illusion of looking into the fabric.



tina olsson

Sweden

Textile Artist

Ytor, struktur, form och fantasi är mina stora teman.

Som konstnär känner jag mig som en åskådare som betraktar min omgivning och använder den som utgångspunkt för konstverken oavsett om det är miljö eller människor jag betraktar.

Min största erfarenhet har jag inom textil. Där har jag min utbildning och arbetslivserfarenhet, men nu börjar nya material och tekniker smyga sig in i mitt arbete, dock med det textila uttrycket som bas.

Fascinationen för textilt material har jag haft sedan barnsben då jag tillbringade timmar under sybordet där min mamma och mormor arbetade.

Små tygbitar, trådar och garn trillade ner på golvet och jag kunde i lugn och ro utforska de textila fibrernas egenskaper och möjligheter att formas till nya uttryck.

Surfaces, structures, shapes and imagination are my big themes.

I observe people, nature and environment around me and use it as a starting point for my artwork.

The textile expression is the base in all of my artwork despite material or technique although hand tufting is the technique I use the most.

Fascination for textile has followed me since childhood when I spent hours under the table where my mother and grandmother sew.

Small pieces of fabrics, threads and yarn fell on the floor and I could peacefully and quietly investigate the fibres properties and possibilities to be shaped into new expressions.



dýfinna torfadóttir

Iceland

Jewellery Artist

Á ferli mínum sem gullsmiður hef ég leitast við að þróa sérkenni og minn eigin og persónulega stíl sem skartgripahönnuður.

Það sem ég tel að sé einkennandi fyrir minn stíl eru talsvert frumleg og óhefðbundin notkun hráefna og djarfar útfærslur.

Áhrif íslenskrar náttúru eru áberandi í flestum verka minna.

Margir telja mig þrautseiga í tilraunum með ýmis efni úr náttúrunni, svo sem ull, sútað fiskroð og íslenska steina. Þá nota ég í mörgum tilvikum þessi efni saman með gerviefnum og eðalmálum.

I have through my professional periods tried to develop a certain, personal style as a designer of jewellery, characterized by an original and often nonconventional use of materials and a daring execution.

Icelandic nature is a notable influence in most of my work.

Some say that I have been tireless in my experimentation with material found in the Icelandic nature, such as wool, tanned fish skin and stones, and I often combine these with synthetic materials and precious metals.



maria börjesson

Sweden

Jewellery Artist

Vi har bara ett liv så se till att det blir ett bra.

Jag älskar färg. Färg gör människor glada. Jag älskar att jobba med färg i mina smycken. Att göra bärbara objekt som har ett eget inre liv och som kan se annorlunda ur beroende på från vilket håll man ser. Det ska leva med sin bärare.

Jag gillar kontraster. Mina smycken kan vara strikta eller mjuka men jag vill alltid ha kontraster mellan former o färger.

Jag vill ha roligt! Jag hoppas att mina smycken kan ge bäraren och hennes omgivning en positiv känsla, och att mina smycken kan främja glada och intressanta diskussioner.

We only live once, so make sure to have a happy life.

I love colours. It makes people happy, and I love to work with colours in my jewellery.

To make wearable pieces that has a life of it's own. That can look different for another angle and that can reflect the light so that it looks alive when it moves with a body.

I love contrasts. My jewellery can be strict or with curved lines, but there is always contrast between colours or shape.

I love to have fun. I want my jewellery to make the bearer and her surrounding have fun and feel good. I hope my jewellery can start lots of conversations and relations.



terhi tolvanen

Finland

Jewellery Artist

Keskeinen teema koruissani on luonnon ja kulttuurin välinen vuorovaikutus.

Sarjassa 'Woodland' tämä prosessi tapahtuu metsässä missä kuolleet puut ja oksat sahataan pois jotta luonto voi uusiutua.

Sahatuista oksista ja puista kasvaa uutta elämää.

Kannoilla kukoistavat sammaleet ja sienet ovat kuin metsän koruja.

The central theme in my jewelry is the interaction between nature and culture.

In the series 'Woodland' this process happens in the forest where by the removal of dead trees and the pruning of branches, it is possible for nature to thrive and renew itself.

From cut branches and shards of wood spring new life.

I call the mosses, fungi and toadstools that flourish at the extremities of fallen trees the 'jewellery' of the forest.



jon liestøl

Norway
Woodturner

I mine arbeider prøver jeg å skape samspill mellom myke linjer inspirert av klassisk keramikk og struktur og mønster naturen selv har skapt.

Jeg starter med kjedesag og en idè, men lar materialet guide meg videre.

Defekter i treverket som dukker opp underveis er ofte utgangspunkt for utfrest dekor, gjerne sammen med epoxy tilsatt farge eller metallpulver.

Til slutt legger jeg på farge med air-brush og mange lag olje.

In my works I try to create interplay between flowing lines inspired by classical pottery and the structure and pattern nature itself has made.

I start off with the chainsaw and an idea, but let the piece of wood guide me further.

Defects in the wood may occur and they are often used as base for a carved pattern usually together with pigmented epoxy.

After colouring with an air-brush I finish it with several coats of oil.



margret gudnadóttir

Iceland

Paper and Reed Artist

Þeim starfandi listamaður í körfuafnaði og textíler ég stöðugt að þróa samspil nýs efniviðar við nálgun mismunandi aðferða og finna við það farveg fyrir hugmyndir mínar í sköpunarvinnu

Innblástur til listsköpunar sækir ég til íslenskrar nátturu,

Í óbyggðir landsins, veðrið, og þann mikla kraft frá eldi og ís.

Ég vef og tvinna, klippi og sker hnýti, lita, flétta og ver með huga og hönd og nota til þess pappír og tágur snæri og lit

As a basket maker and a textile artist, I am constantly playing with new material, taking it one step further, stretching the possibility of the material and the different techniques into my ideas.

My creation is inspired by the magic of the Icelandic nature.

The wilderness, the weather, the power of ice and fire.

I do the weaving, twining, knotting, cutting, drawing, dyeing, braiding, soaking.

With my soul, my heart, my hands, my mind, and I use reed and paper, rattan and rope.



anelma savolainen

Finland

Basketmaker

Punonta on ollut minulle matka perinteestä kokeilemiseen. Punon tuohesta, juuresta, pajusta, kaislasta ja oljesta koreja. Teolliset materiaalit kuten sähköjohdot, kuparilanka, metallilanka, letkut, jouhet ja langat ovat tulleet luonnon materiaalien rinnalle.

Ne antavat väriä, erilaista pintaa ja vivahteita töihini. Tuohi on kuitenkin lempimateriaalini.

Punon yhä materiaaleja perinteisillä tekniikoilla. Otan myös vaikutteita muilta käsityön alueilta punontaan.

Käytettävyys ja kestävyys ovat yhä tärkeitä käyttökoreissa, mutta ilmaisen myös itseäni koreillani. Mitä enemmän ne kertovat ihmisille ja tuottavat puhetta, sitä paremmin katson onnistuneeni.

To me, basketry has been a journey from tradition to experimentation. I weave baskets using birch bark, pine root, willow, rush and straw. Industrial materials like electrical wires, copper wires, metal wires, tubing, horse hair and yarns have come alongside natural materials. They give colour, different surfaces and a different tone to my works. Birch bark, however, is my favourite material.

I still weave different materials from each other with traditional methods. I absorb influences from other fields of crafts and adopt them into basketry.

The usability and durability are still the qualities of my functional baskets but I also express myself with baskets. The more they speak to people and create talk the better I feel I have succeeded.



ole jakob nielsen

Faroe Islands Woodturner

Síðan miðskeiðis í sjevtíárunum havi eg skorðið og dreyað list og prýðislutir úr føroyskum viði. Eg havi lurtað eftir tráanini í tí livandi viðinum at tala gjøgnum tann mannvirkaða formin, og lív mitt og hugsan hava á ein hátt tikið skap og lyndi av tí margfalda lyndiseyðkenni í føroyskum træsløgum. Hyggur tú sum trælistamaður at viði, leita eygu tíni oftast eftir tí, sum snikkarin vildi vrakað.

Viðurin við vundnum tægurum ella byrjandi roti setur beinleiðis ferð á hugflogið og loypir brell á teg at finna loyndarmálið, sum krógva er innanfyri. Dugir tú at fáa fram samanrenningina av tilfari og formi, kennir tú stóra gleði og nøgdsemi, og vil fegin deila gleðin tína við onnur.

Tá tú skalt dreya heilt tunt, er tað vanligt at nýta ljós at meta røttu tjúkdina á viðinum.

Ta uppliving, tú fært, tá ljósið eins og letur upp innara lívið í viðinum fyri tær, vilt tú fegin varðveita.

In the middle of the seventies my interest in working with Faroese wood increased and I soon found possibilities innumerable. I tried to open my mind to the desire in wood of communicating through the artistic shape, and by my life has been marked by the temperament of various Faroese timber species.

As an artistic wood turner one will often choose the timber the joiner would scrap. A piece of wood that has twisted grains and abnormal color variations will immediately inspire.

If one succeeds in producing the synthesis of material and form one experiences a great joy and satisfaction and wishes to share the joy with others. When turning very thin vessels one usually let light indicate the wall thickness.

The experience of being part of the inner life of the wood when it turns translucent is what I want to pass on.

Anelma Savolainen, Finland

Born in 1956

education:

2005+04 Willow work with Master Vilho Raatikainen, Mikkeli, Finland
 2004 Wirework, AnnChatrin Snikars, Kuopio, Finland
 2003 Root work with Master Martti Tauriainen, Siikajoki, Finland
 2002 Workshop on Japanese basketry, Päivi Fukuda, Sulkava, Finland
 2001-03 Birch bark workshops, Galina Dudkina, Tuupovaara, Finland
 2000 Master Basketweaver Workshop, Mary Butcher, Kuopio, Finland
 1993 Rush work with Masters Eeva Hellström, Anita Storvall and Hans Holmqvist, Finland

exhibitions:

2008 European Baskets Exhibition, National Craft Gallery, Kilkenny, Ireland
 2007 New direction in basketry, Craft Museum of Finland, Jyväskylä, Finland
 2006 Craft Show, Philadelphia museum of Art, USA
 2003 Verflechtungen - Körbe und mehr, Handwerkskammer Hannover, Germany
 2003-06 Four publications about basketry

kvahs@dnainternet.net

Ann-Charlotte Ohlsson, Sweden

Born in 1962

educations:

1997-2000 Glass & Ceramic School, Bornholm, Denmark
 1995-1997 Norrköpings Art School

exhibitions:

2008 Nordic Woodfire Marathon June 2007 NCECA Pittsburgh
 2007 Workshop Ceramic of Bornholmsk through 100 years, Thisted Denmark
 2006 Nordic Dreams ACAB exhibition, Textil Forum Herning, Denmark
 2006 Hul-Huller-Hulere Grønbechsgård Danmark
 2004 Unisont Ceramic Museum, Grimmerhus, Middelfart, Denmark
 2004 Cassius Clay Hjortsfabrik, Ceramic Museum, Ronne Denmark
 2004 1st European Ceramics Competition, Athen, Greece
 2003 2nd World Ceramics Biennale, Korea

www.anncharlotte@hot.com Cassiusclay@cassiusclay.dk

Brynhild Slaatto, Norway

Born in 1959

education:

1982-86 National Academy of the Arts, Diploma in Textile Arts, Oslo, Norway

grants:

2007 Travel Grants from the Norwegian Association for Arts and Crafts
 2005 Arts and Crafts Project Travel grant, Norway
 2004-07 Work Grant for Artists from the Norwegian Association for Arts and Crafts
 2002 Norwegian Ministry of Foreign Affairs, Exhibition Grant

exhibitions:

2007 Liudvikas Reza Cultural Centre, Litauen
 2007 Project "outdoors II" at Oslo School of Architecture, Norway
 2006 Norwegian Church Cultural Centre, Cardiff Bay, Wales
 2005 Project "Outdoors I" at Oslo School of Architecture, Norway
 2002 Unesco Gallery, Vilnius, Lithuania
 1998 National Museum of Decorative Arts, Trondheim, Norway

www.brynhildslaatto.no bry-slaa@online.no

Charlotte Nielsen, Denmark

Born in 1965

education:

2002 Pedagogical training in visual arts
 1996 Assistant for ceramist Christian Bruun

exhibitions:

2008 The Works, Art & Designfestival, Edmonton, Canada
 2006/2007 Roskilde Open, Palæflojen, Roskilde, Denmark
 2006 Kunstnerens Sommerudstilling, Tistrup, Denmark
 2006 In from the Cold, Nordic Exhibition, Cardiff, Wales
 2000/02 VK-udstillingen, Lerchenborg Castle, Denmark

prizes:

2008 Orton Conebox Show, Purchase Award, Kansas City, USA

www.cn-keramik.dk cn-ceramics@mail.tele.dk

Christella Bamford, Denmark

Born in 1961

education:

- 1995-08 Freelance design, teaching and self-employment. Colordesign, development of sculptures and exhibitions, In my studio, Denmark
- 1993-94 3 month stay at the Banff Centre for the Arts, Ceramics studio, Banff, Canada
- 1991-92 Welding- and building courses, Holbæk, Denmark
- 1990 "Clay today", Assistant artist at an international Clay Symposium, Tommerup, Fyn, Denmark
- 1987-91 Degree from "The School for Art and Craft", clay and glass, Kolding, Denmark
- exhibitions:
- 2000-08 Exhibitions in urban arts clubs and in 5-7 business arts clubs a year in Frederiksværk, Næstved, Holbæk, Skælskør, Helsingør, Farum, Lyngby, Hedeboegnen, Denmark
- 1991-08 Group Exhibitions in Canada: Gallery Banff and Denmark: Gallery Piliuo, Gallery Nørby, Rundetaarn in Copenhagen, Gallery Kys Frøen, Kunstpanorame, Palæfæløjen in Roskilde, Strandgalleriet I Vejers, Æglageret I Holbæk, Ålborg Kunstpavillon, Århus Musikhus.
- 2008 Decoration of P-house, Roskilde. Sculpturs Proposat, Roskilde Port, Glass decoration, Veksø Church,
- 1995-08 Larger colordesign projects: Hospitals, Special Institutions, Schools, Colleges, Large and small businesses, Churches, etc.

Christina Herskind, Denmark

Born in 1964

education:

- 2001-05 One of the founders of Art and Craft Gallery „Kys Frøen“, Daily running of the gallery and shop, Roskilde, Denmark
- 1998- Independent Goldsmith, Design and production of jewellery from own workshop, Tølløse, Denmark
- 1997- Teaching jewellery making, Courses of Jewellery making, Holbæk, Denmark
- 1994-96 Goldsmith, Production of Georg Jensen designs, Georg Jensen Copenhagen, Denmark
- 1992-94 Apprenticeship as Goldsmith, Fundamental education as Goldsmith, Georg Jensen, Copenhagen, Denmark
- 1989-92 Design and Craft of Jewellery and Silverware, Berufskolleg für Design, Schmuck und Gerät, Schwäbisch Gmünd, Germany
- exhibitions:
- 2001-05 Various exhibitions at Gallery Kys Frøen, Roskilde, Denmark
- 2001- Various fairs for arts and craft, Exhibitions and sale of own designs, Copenhagen, Roskilde, Holbæk etc., Denmark

www.gallerikysfroen.dk christina.herskind@mail.dk

Dyrfinna Torfadottir, Iceland

Born in 1955

education:

- 1983 Master Goldsmith, Akureyri, Iceland and Valdres, Norway
- exhibitions:
- 2007 The Icelandic Skills Competition, Contemporary Icelandic Jewellery Exhibition and a competition of fashion jewellery piece of the year, Reykjavik, Iceland
- 2007 Design Zakka Tokyo 2007, Jewellery Exhibition, Tokyo, Japan
- 2006 Fire and Ice, Contemporary Nordic Jewellery, Objects of Desire Gallery, Louisville, Kentucky, USA
- 2006 Jewellery Exhibition GOLD 2006, Internat.Handelszentrum IHZ, Berlin, Germany
- 2006 Foire Internationale, Jewellery Design, Caen, France

www.diditorfa.com diditorfa@simnet.is

Elsemarie Ejsing, Denmark.

Born in 1943

- 1998 Studied for textile design at Hellerup Textile College.
- 1999 Established the firm Silk Collection.
- 2000 Co-founder of Kys Frøen (Kiss the Frog), an association of handicraft.
- 2002 Contributed to the book "Form color and Fantasy" by the authoress Britt Sallingboe with the chapter "From idea to print".
- Exhibitions: Have had her works displayed at several exhibitions besides Gallery Kys Frøen.

www.gallerikysfroen.dk eng6@tiscali.dk

Hanne Ingversen, Denmark

Born in 1965

education:

1992 "Designskolen i Kolding", Ceramic, Denmark

exhibitions:

2006 "In From The Cold", Nordic Arts and Crafts group exhibition, Wales, England
 2004 Workshop at Reerso, Denmark
 2003 "My home is my castle", sales exhibition, Frederiksberg, Denmark
 2002 "My home is my castle", sales exhibition, Ledreborg slot, Denmark
 2001 "Kys Frøen", Gallery and shop, Roskilde, Denmark
 1997 "Exponent97" Design fair, Herning, Denmark
 1996 Potter at Luis Mulcahys pottery, Ballyferriter, Ireland.
 1993 "Stokrosen" Workshop, Vejrumbrø, Denmark
 1992 "Vinterudstillingen", censured exhibition, Tisted, Denmark

www.ingversen.com hanne@ingversen.com

Inger Södergren, Sweden

Born in 1953

education:

1999 Art, crafts and design, Linköping University, Sweden

1977 Ceramic, Capellagården, Öland, Sweden

1977 Hantverkets folk high school, Leksand, Sweden

exhibitions:

2008 "ibaba" solo exhibition, Höganäs Museum, Sweden
 2007 "Clay Without Borders" group exhibition, National Museum, Lagos, Nigeria
 2006 "Perceptions" solo exhibition, Sörmland Museum's Art Gallery, Sweden
 2005 "Sansevieria trifasciata" solo exhibition, Sintra Gallery, Göteborg, Sweden
 2004 "Keramikka" group exhibition, Fiskars, Finland
 2002 "The udu orchestra" solo exhibition, The rock shelter, Linköping, Sweden

prizes:

2004 1st European Ceramics Competition, Award of merit, Athens, Greece
 2001+05 World Ceramics Biennale, Diploma, Icheon, Korea

www.ingersodergren.com info@ingersodergren.com

Jette Hahne, Denmark

Born in 1945

education:

1998- self-employed felt workshop, design and producing felt clothes, teacher in feltmaking, Hornsherred, Denmark

1996 autodidactic feltmaker (after several courses in preparing wool), Denmark and Sweden

1990-92 Bachelor Degree in art and needlecraft, DPU, Copenhagen, Denmark

1978-83 School teacher, KDAS Copenhagen, Denmark

1974-95 Sheep-breeding, own farm, Hornsherred, Denmark

exhibitions:

2006 Wool Inspiration, exhibition, workshop, fashion show, Årsløv, Denmark
 2001 Formland-Prize, Formland Fair, Herning, Denmark
 2001 Transparent Felt, 5th International Feltsymposium, Lenzen, Germany
 2002 Felt, Textilforum, Herning, Denmark
 2000 Felt 2000, Felt Festival, exhibition, fashion show, Bergen, Norway
 2004 Wool Survey in Mount. Areas of Albania, project advisor: finding new ways of using the wool production, Albania

www.silkwool.dk felt@post.tele.dk

Jon Liestøl, Norway

Born in 1954

1980-1997 Teaching drawing and pottery Røyken, Norway

1996-97 Basic woodturningtraining, Asker, Norway

exhibitions:

2007 Telemarksutstillingen, Juried exhibition, Skien, Norway
 2006 Solo exhibition, Galleri Athene, Drammen, Norway
 2000 Solo exhibition, Drammens museum, Drammen, Norway
 1999-05 7 first prizes at "Woodturningdays"
 Norways biggest woodturningseminar, Stavanger, Norway
 1998-04 Buskerud kunsthåndverk, Juried exhibitions, Drammen, Norway

www.jonliestol.no jonliest@online.no

Kitti Briksby, Denmark

Born in 1946

Autodidactic – knitting and design

1984 Author to knitting book: "Strik med Lanolingarn", published by Mallings, Denmark

1988 Author to knitting book: "Stribe Vis af Strik", published by Mallings, Denmark

exhibitions:

2006-07 Finnskogen, Norway

2002-03 Gallery Kys Froen, Roskilde, Denmark

2000 Puuvilla, Amersfoort, NL

1999-01 Farver Hammers Gård, Roskilde, Denmark

www.gallerikysfroen.dk kitti_briksby@hotmail.com

Leena Illukka, Finland

Born in 1962

education:

2003 Edupoli, autocad, freehand, 3d studio education, Porvoo

2001 Gypsum and surface work course, Askola vocational school

1996-98 UIAH University of Art and Design Helsinki

1982-86 Porvoo Handcrafts and Art Industry School

exhibitions:

2006 Union of Finnish art Associations, Annual Exhibition 06, Taidepanimo, Lahti

2006 Texos (Textile Artists Texo) 50th Anniversary Triennial, Amos Anderson Art Museum,

Helsinki

2005 Union of Finnish art Associations, Annual Exhibition 05, Porvoo Art Factory

2001-02 SK 3, Finnish Jewel 3, (Porvoo Art Hall, Mikkeli Art Museum, Lönnströms Art Museum Rauma,

Kemi Art Museum)

2003-05 SK4, Finnish Jewel 4 (The Craft Museum of Finland, Vapriikki, Aboa Vetus&Ars Nova, Amos Anderson

Art Museum Helsinki, Joensuu Art Museum, The Aine Art Museum)

2002 3th Fiber Art Biennial " Trame d'autore", Chieri - Italy

2001+04 Baltic Biennial of Weaver's Miniature, Museum of Gdynia, Poland

2001 The European Textile Art Exhibition, "Tradition & Innovation", Riga - Latvia

2000 The Florida Museum of Hispanic and Latin American Art, "Women on the textile art",

2000-02 5th International Betonac Competition - Belgium, Netherlands, Switzerland, Florida - USA

prizes:

2001 Prize of era art, Poland

leenailukka@hotmail.com

Mai-Britt Unger, Norway

Born in 1960

education:

2005-06 Rudolf Steinerhøyskolen, Art, Norway

2002-05 Rudolf Steinerhøyskolen, Bachelor degree, Norway

2001-02 Molla Art School, Norway

1998-01 Advanced Drawing- Form-Colour-School, Norway

1997-99 Pupil by Ceramic Artist Erik Ploen, Norway

exhibitions:

2007 Østfold Kunstnercenter

2006 Gallery Henrik Gerner, Moss, Norway

2006 Rudopf Steinerhøyskolens 25'th Anniversary, Norway

2003 Gallery Falkum, Skien, Norway

1999 Gallery Steen, Oslo, Norway

www.maibrittunger.no maibrittunger@hotmail.com

Margret Guðnadóttir, Iceland

Born in 1951

education:

1997-05 Summerschool, workshop, Haystack Mt.School of Crafts

1982-86 Art and Design, Central Connecticut State University, USA

1980-86 Weaving and Basketry, Wesleyan Potters, Connecticut, USA

exhibitions:

2007 Lamps, privat exhibition, Herbergid, Reykjavik, Iceland

2005 Chelsie Crafts Fair, London, England

2003 Spor, group exhibiton, Rundetaarn, Copenhagen, Denmark

1999 Light, privat exhibition, Stöðlakot, Reykjavik, Iceland

1993-08 owner/member of Kirsuberjatred Gallery in Reykjavik, Iceland

www.kirs.is korfur@isl.is

Maria Börjesson, Sweden

Born in 1961

- education: Goldsmithschool, Mjölby and Linköping University, Sweden
- 1982-85 exhibitions: Gallery Nutida Svenskt Silver, Sweden
- 2008 Feminine Form, 20 Swedish female jewelers inspired by one chosen woman each, Gallery Nutida Svenskt Silver, Sweden
- 2007 Cookies, 7 female jewelers with delicious wearable or usable cookies, Gallery Nutida Svenskt Silver, Sweden
- 2007 100 Thoughts of Arts and Craft, New ideas and meetings of art and craft, touring Sweden and Scandinavia
- 2006 In From the Cold, Craft in the Bay, Cardiff, Wales
- 2006 Perceptions, 3 materials, 3 female artists' perceptions of what might be in front of you, but not visible, Nyköping Art Museum, Sweden
- 2003-06 Metal Elements, metal artist from 4 to 6 countries, different years, Nagoya, Seoul, Tokyo, Japan and Korea
- 2006 Images, solo exhibition, aluminium jewellery, Gallery Nutida Svenskt Silver, Sweden
- 2005 Kraft, Swedish arts and craft, Gustavsberg, Sweden
- 2005 Aluminium, Aluminium jewellery for body and wall, The Metallum Gallery, Sweden
- 2003-08 Black and White/Colours, Summer exhibition with many of Sweden's best jewelers, Vida Art Hall, Sweden

www.mariaborjesson.nu adla.ting@telia.com

Mette Andersen, Denmark

Born in 1967

- exhibitions:
- 2007 Kys Frøen, Sale exhibition, Brøndsalen, Copenhagen, Denmark
- 2006 In from the Cold, censored exhibition, Wales, England
- 2001-05 Several exhibitions in Art Societies, Denmark

www.ma-glasdesign.dk ma-glasdesign@lite.dk

Mette Folmer Jensen, Denmark

Born in 1955

- exhibitions:
- 2008 Klitholm Pakhus, Møn, Denmark
- 2008 Gallery Warre, Ulvshale, Denmark
- 2008 Farum Kulturhus, Farum, Denmark
- 2007 Brøndsalen, Frederiksberg, Denmark
- 2007 Fæstningen, Korsør Museum, Denmark
- 2007 Papirfabrikken Silkeborg, Denmark
- 2006 Skovbo Kunstforening, Borup, Denmark
- 2006 Filsofgangen, Odense, Denmark
- 2005 Sam-art, Køge, Denmark
- 2004 Lejre Rådhus, Lejre, Denmark
- 2003 Gallery Kys Frøen, Roskilde, Denmark
- 2003 Udlejre Kirke, Denmark

www.tranemarke.dk mettefolmerjensen@hotmail.com

Ole Jakob Nielsen, Faeroe Islands.

Born in 1943

- exhibitions/
production:
- 2006 solo exhibition in the Nordic House
- 2005 participated in art exhibition listafamsyning in the Nordic House in the Faeroe Islands
- 2002 solo exhibition at Fjørúkrónni in Hafnafirði, Iceland
- 1999- own gallery in Leynar, Faeroe Islands
- 1999 participated in exhibition in Reykjavik
- 1999 exhibition in the Faeroese House in Copenhagen
- 1998 participated in international festival of artistic woodturning in Saint Giron, France
- 1997 participated in west Nordic festival of craft in Müllers Pakkhúsi, Tórshavn
- 1993 solo exhibition in the Nordic House in the Faeroe Islands
- 1987-88 woodcarving at the Ólavsoka exhibition
- 1986 carved St. Mary figure for the Mariukirkju from the bench ends of Kirkjubø on the National Museum of Copenhagen, Denmark

ojutra@kallnet.fo

Raija Jokinen, Finland

Born in 1960

education:

1983-90 University of Art and design Helsinki, Master of Arts, Finland
1980-82 School of Handicrafts in Vihti, Weaver, Finland

exhibitions:

2007 "Pinnalla", Taidepanimo, Lahti, Finland
2007 11th International Lace biennial, Angers, France
2006 "Peeling", Gallery Hantverket, Stockholm, Sweden
2005 "Omlopp", Gallery Kaleido, Uppsala, Sweden
2004 "Tunnetila", Taidetehtas, Porvoo, Finland
2004 The 3rd International Fiber Art Biennale, Shanghai, China
2002 5th International Betonac Prize, Textile Museum, St.Gallen, Switzerland
2001 "The Turn" – fiber art, 31st Rauma Lace Week, Rauma, Finland
1996 "Moments", The Finnish Paper Art Gallery, Kuusankoski, Finland
1990 5th Annual International Exhibition of Miniature Art, Toronto, Canada
1985 The Anniversary Competition of Kalevala, Tapiola Yhtiöt, Espoo, Finland

www.raija.jokinen.fidisk.fi rajoki@saunalahti.fi

Siri Brekke, Norway

Born in 1975

educations:

2005 MA degree at the Dept of Specialised Art, Subject Area Ceramics, Bergen National Academy of the Arts, Norway
2002 Exchange Program. Konstfack, University College of Arts, Crafts and Design, Dept of Ceramic and Glass, Stockholm, Sweden
2000-03 BA in Fine Art at the Dept of Specialised Art, Subject Area Ceramics, Bergen National Academy of the Arts, Norway
1996-98 Akershus University College, Product Design, Norway

exhibitions:

2008 "Taktill" Gamle Præstegård, Jæren, Norway
2007 Kunstnerforbundet, Oslo, Norway
2004 Norwegen Heute Keramisch, Heijens Keramik Museum, Düsseldorf, Germany
2003 The 2nd World Ceramic Biennale, South-Korea
2003 "Triennale 2003", Norwegian Association of Arts and Crafts annual juried exhibitions of Norwegian Crafts, Vigelandsmuseet, Oslo, Norway

prizes and honorable mentions:

2007 Arts Council Norway, Exhibition Grant and Government Grants for Artists
2006 Bergen City Councils Grant for newly-established artists and Government Grants for Artists

www.siribrekke.com siribrekke@hotmail.com

Terhi Tolvanen, Finland

Born in 1968

education:

1997-1999 Sandberg Institute, 2nd phase applied arts, Amsterdam, NL
1993-1997 Gerrit Rietveld Academy, Jewellery design, Amsterdam, NL
1989-1993 Lahti Design Institute in Lahti, Silversmithing, Finland

exhibitions:

2008 "European Triennial of Contemporary Jewellery" group exhibition, Les Anciens Ateliers, Mons, Belgium
2008 "Promenons-nous dans les bois/Design contemporain finlandais", group exhibition, Marsan Pavillion, Louvre, Paris, France
2007 "Woodland" solo exhibition, Galerie Louise Smit, Amsterdam, NL
2007 "Glass Wear" group exhibition, Toledo Museum of Art, Toledo, USA
2006 "Schmuck" group exhibition, Internationale Handwerksmesse Munich, Germany
2006 "Challenging The Chatelaine" group exhibition, Design Museo, Helsinki, Finland
prizes
2007 Highly Commended, The Dutch Design Awards, NL

www.terhitolvanen.com terhitolvanen@gmail.com

Tina Olsson, Sweden

Born in 1967

education:1993-00 Master of Fine Art and Applied Craft, School of Design and Crafts,
Göteborg University, Sweden**exhibitions:**

2008 5 Nya Namn, Konsthantverkarna, Stockholm, Sweden
2006 In From the Cold, Crafts in the Bay, Cardiff, Wales, UK
2006 Från Ovan, Konsthantverkerhuset, Göteborg, Sweden
2006 Konsthantverkerhuset, Konsthantverkarna, Örebro, Sweden
2004 Textila Former, Lödöse Museum, Sweden
2003 Nordic Contemporary Craft, Pannhuset Röda Sten, Göteborg, Sweden
2001 "Omfång", 125 Kvadrat, Stockholm, Sweden
2001 "Omfång", Formargruppen, Malmö, Sweden
2001 "Omfång", Gallery 5, Visby, Sweden
2000 "Omfång", Gallery Koch, Stenungsund, Sweden

tkf@bredband.net

Ulrika Bratt Ling, Sweden

Born in 1964

education:1999-00 Artist-in-Residence/Instructor at the glass studio of Swedish Center
Foundation, Hokkaido, Japan1993-97 MFA, Konstfack University College of Arts, Crafts and Design,
Stockholm, Sweden

1991 Pilchuck Glass School, USA.

1988-90 Glass School in Orrefors, Sweden

exhibitions:

2005 "Steninge world exhibition of art glass", Steninge Slott, Märsta,
Sweden
2005 "Spring Saloon", Liljevalchs Konsthall, Stockholm, Sweden
2004 "All Swedish", Gallery flow, London, England
2004 Solo exhibition at Akershus Kunstnersenter, Lillestrøm, Norway
2002-03 "Artigianato d'arte Svedese", Rome, Italy
2002 Solo exhibition at Gallery blå&knåda, Stockholm, Sweden
2000 "Blå", Embassy of Sweden, Tokyo, Japan
2000 "Sverige-Danmark 2-2", Gallery Gronlund, Copenhagen, Denmark

www.glascraft.se ulrika.bratt@swipnet.se





Front and back photo: Carsten Esber