

«**Havet** lever fint uten oss» handler om havområdene mellom Island og Norge og er et samarbeidsprosjekt hvor vi ønsker å formidle en reise i den ukjente uoppdagede underverden - hvor vi svømmer mellom håkjerringer, planteliv, plankton, andre ukjente arter, samt plast, som er en ny, men ikke ukjent art.

«Havboken» av Morten Strøksnes har vært en felles lesning for oss til denne utstillingen.

“**The Ocean** survives without us” is a collaborative project about the ocean between Iceland and Norway where we wish to dive into an unknown, unexplored underworld - we swim between sharks, plants, plankton and unknown species, and now, in addition, also plastics, a new breed.

The book “Shark Drunk” by Morten Strøksnes has been common reading for this exhibition.

Guðrún and Inger-Johanne

Havet lever fint uten oss
Hafið kemst vel af án okkar
The Ocean survives without us

Guðrún Gunnarsdóttir | Inger-Johanne Brautaset

Oseana Kunst- og Kultursenter, Norge
24.10-15.11.2020

LÁ Art Museum, Ísland
03.07-05.09.2021



Inger-Johanne Brautaset

Planktonets hemmelighet, detalj | The secret of the Plankton, detail



Guðrún Gunnarsdóttir

Hafið 23, hluti | The Ocean 23, detail

Når fisk drukner

Morten Strøksnes

Når vi snakker om global oppvarming, er vi mest opptatt av hvordan våre liv på landjorda blir påvirket. Det er naturlig, for det er veldig lenge siden våre forgjengere krøp opp på land og utviklet lunger og bein istedenfor gjeller og finner. Samtidig er dette fokuset litt skjevt. For selv om jordas tilstand åpenbart påvirkes av hva som skjer på land, ikke minst av hva vi foretar oss, er havet mer avgjørende. For havet er den store klimaregulatoren på vår planet.

I de siste tusenårene har livsbetingelsene i havet vært forbausende stabile. Slik er det ikke lenger. Årsaken er våre utslipp av drivhusgasser. Faktisk har havet absorbert mesteparten (93 prosent) av den ekstra varmen som våre utslipp har forårsaket. Ikke bare varmen, men også enorme mengder av CO₂ er blitt lagret i verdenshavene. Hadde ikke dette skjedd, ville jorda allerede vært mange grader varmere.

Dessverre har denne velsignede mekanismen sin grense og en pris. Regningen ligger på bordet, og vi kan hale ut tiden. Men vi har ingen steder å rømme.

At havet er blitt varmere er ikke nødvendigvis en katastrofe i seg selv, selv om det endrer økosystemene dramatisk (de har alltid endret seg). Det som på lang sikt utgjør de store problemene er at varmere hav lagrer mindre karbon, slik at den globale oppvarmingen skyter fart. Varme hav inneholder dessuten mindre oksygen enn kaldt hav.

I tillegg gjør økende nivå av CO₂ at havet blir stadig surere. Etter at vi for to hundre år siden begynte å slippe store mengder drivhusgasser ut i atmosfæren, har pH-verdien i havet sunket sakte men sikkert. Allerede ved dette århundrets slutt vil den antagelig ha sunket til 7,8 (fra 8,2 for to hundre år siden), sier vitenskapen. Det innebærer at havet har blitt surere enn de fleste fisk og andre marine arter tåler. Endringene går for fort til at artene greier å tilpasse seg. Økosystemer vil dø ut, fra toppen av næringskjedene og nedover til de minste alger (planteplankton).

Visste du forresten at en art av disse mikroskopiske algene «oppfant» fotosyntesen dypt tilbake i jordas forhistorie? Ved å bruke energien fra sola greide den å binde CO₂. Avfallsproduktet i denne prosessen var oksygen. Slik begynte det for oss: blågrønne alger/bakterier i havet fikk nivået av CO₂ i atmosfæren til å synke, og oksygenivået til å stige. Til slutt gikk det an å puste. Blågrønne alger, som vitenskapen for bare noen tiår siden ikke kjente til, har produsert rundt to tredjedeler av oksygenet som finnes på jorda.

«Det går nok bra», har vi en tilbøyelighet til å anta, kanskje som en dypt nedfelt overlevelsesmekanisme. Men ofte går det *ikke* bra, spesielt om vi forsøker å se ting i det lange løp (noe vi ikke er gode til). Et eksempel: Ved slutten av Perm-tiden (299–251 millioner år siden), opplevde jorda den verste masseutryddelsen i planetens historie. Vulkanutbrudd i Sibir tilførte atmosfæren enorme mengder fosfor, og det meste endte i havet. Alger elsker fosfor, og algeoppblomstringen gikk amok. Dette tappet havet for oksygen. Når alt det biologiske materialet døde og råtnet, ble havet fylt av svovelgasser. Katastrofen utslettet de fleste (96 prosent) av artene i havet, og disse er i dag bare kjent som fossiler, om i det hele tatt.

Alle masseutryddelser har vært knyttet til endringer i havet, direkte eller indirekte. Startskuddet kan ha vært spektakulære hendelser som ekstreme vulkanutbrudd eller meteornedslag. Men de virkelige katastrofene skyldtes mer snikete og saktegående prosesser Hollywood aldri kommer til å lage noen film av. Til endringer i havets temperatur, surhet, oksygenmetning og nivå av CO₂ eller fosfor.

Det vi vet er at temperaturen stiger raskere i dag enn under den største masseutryddelsen jorda har sett. Forskerne ser at oksygenivået i havet synker, på grunn av vår «gjødsling» og fordi varmere hav binder mindre oksygen enn kalde hav. Antyder jeg at vi er inne i en ny masseutryddelse? Nei, det er hundrevis av ledende forskere som gjør det.

Ting skjer sjelden på nøyaktig samme måte. Men kjemiske reaksjoner styres av lover, ikke innfall eller fantasi. Når kjemien i atmosfæren og i havet endrer seg, så vil de få store, forutsigbare konsekvenser for livet på jorda slik vi kjenner det. De livsformene som er tilpasset dagens klima og kjemiske balanse, er bygget for akkurat disse forholdene, og ikke egnet til å overleve når forutsetningene endres dramatisk.

Vitenskapen gir liten grunn til optimisme. Selv om våre utslipp stanset fullstendig og momentant (som kjent går de faktisk opp), ville det ikke fryse de pågående prosessene rundt menneskeskapt global oppvarming. Syklusene og utvekslingen av karbon mellom luft, hav og jord ville fortsette. Om det plutselig ble langt mindre CO₂ i atmosfæren, ville havet komme til å *gi fra seg* store mengder CO₂ for å tilpasse seg den nye situasjonen. På grunn av slike feedback-mekanismer, vil effekten av våre utslipp virke i uoverskuelig fremtid.

Geologer, glasiologer og klimaforskere har lært oss enormt mye om jordas fortid. Vi vet at det har vært ekstremt mye mer CO₂ på jorda tidligere. Mye varmere. Mye kaldere. Eller at havnivået har ligget 30 meter høyere enn nå. Men dette er ikke beroligende. For heller ikke den gang ville jorda vært levelig for oss. Dramatiske klimaendringer har en rekke ganger skapt masseutryddelser som har utslettet det meste, bortsett fra de mest hardføre skapningene. Lite tyder dessverre på at vi, selv med vår ekstremt avanserte teknologi, tilhører denne eksklusive gruppen.

Vi kan, i motsetning til de fleste levende skapninger på jorda, ikke leve i havet. Men vi kan heller ikke leve uten det.

When fish drown

Morten Strøksnes

When we talk about global warming, we are most concerned with how our lives on dry land are affected. This is not surprising, because it is a very long time since our predecessors crawled ashore and developed lungs and bones instead of gills and fins. At the same time, this focus is a bit skewed. Because even though the state of the earth is obviously affected by what happens on land, not least by what we do, the sea is more crucial. The ocean is the great climate regulator on our planet.

In recent millennia, living conditions in the sea have been surprisingly stable. This is no longer the case. The reason is our greenhouse gas emissions. In fact, the ocean has absorbed most (93 percent) of the extra heat our emissions have caused. Not only the heat but also huge amounts of CO₂ have been stored in the world's oceans. Had this not been the case, the earth would already have been many degrees warmer.

Unfortunately, this blessed mechanism has its limit and a price. The bill is on the table and we can haul out the time. But we've got nowhere to run.

The warming of the ocean is not necessarily a disaster in itself, although it does change ecosystems dramatically (and they have always changed). What poses the big problems in the long run is that warmer oceans store less carbon, so that global warming is gaining speed. Warm seas also contain less oxygen than cold seas.

Worse, increasing levels of CO₂ make the ocean increasingly acidic. After we started emitting large amounts of greenhouse gases into the atmosphere only two hundred years ago, the pH value in the ocean has fallen slowly but surely. Already by the end of this century, it will probably have dropped to pH 7.8 (from 8,2 two hundred years ago), science tells us. If so, the sea will be more acidic than most fish and other marine species can tolerate. The changes happen too fast for the species to adapt. Ecosystems will die, from the top of the food chains and down to tiny algae (phytoplankton).

By the way, did you know that a species of these microscopic algae «invented» photosynthesis deep back in earth's prehistory? By using the energy from the sun, it managed to bind CO₂. The waste product of this process was gas called oxygen. This is how it started for us: blue-green algae/bacteria in the ocean caused the level of CO₂ in the atmosphere to drop, and the oxygen level to rise. In the end it was possible to breathe. These same blue-green algae, which science only a few decades ago did not know about, have produced about two-thirds of the oxygen found on earth.

«It's probably gonna be all right», we have a natural propensity to assume, maybe as a deeply embedded survival mechanism. But often it does *not* go well, especially if we try to see things in the long run (something we are very bad at). For instance: At the end of the Permian (299-251 million years ago), the earth experienced the worst mass extinction in the planet's history. Volcanic eruptions in Siberia added enormous amounts of phosphorus to the atmosphere, and most of it ended up in the ocean. Algae love phosphorus, and the algae bloom went crazy. This drained the ocean of oxygen. When all the biological material died and rotted, the ocean was filled with sulphur gases. The disaster wiped out most (96 per cent) of the species in the ocean, and these are now only known as fossils, if at all.

All mass extinctions have been linked to changes in the ocean, directly or indirectly, maybe initiated by spectacular events such as extreme volcanic eruptions or meteor showers. But the real disasters were due to more insidious and slow-moving processes Hollywood will never make any movies out of. To changes in ocean temperature, acidity, oxygen saturation and levels of CO₂ or phosphorus.

What we do know is that the temperature is rising faster today than during the largest mass extinction the earth has ever seen. Science tells us that the oxygen level in the ocean drops due to our “fertilization”, and because warmer oceans bind less oxygen than colder ones. Am I suggesting that we are in a new mass extinction? No, there are hundreds of leading scientists who do that.

Things rarely happen in exactly the same way. But laws of nature, not whims or fancies, govern chemical reactions. When the chemistry in the atmosphere and in the ocean changes, this will have major, predictable consequences for life on earth as we know it. The life forms that are adapted to today's climate and chemical balance are built for exactly these conditions, and not suitable for survival when dramatic changes occur.

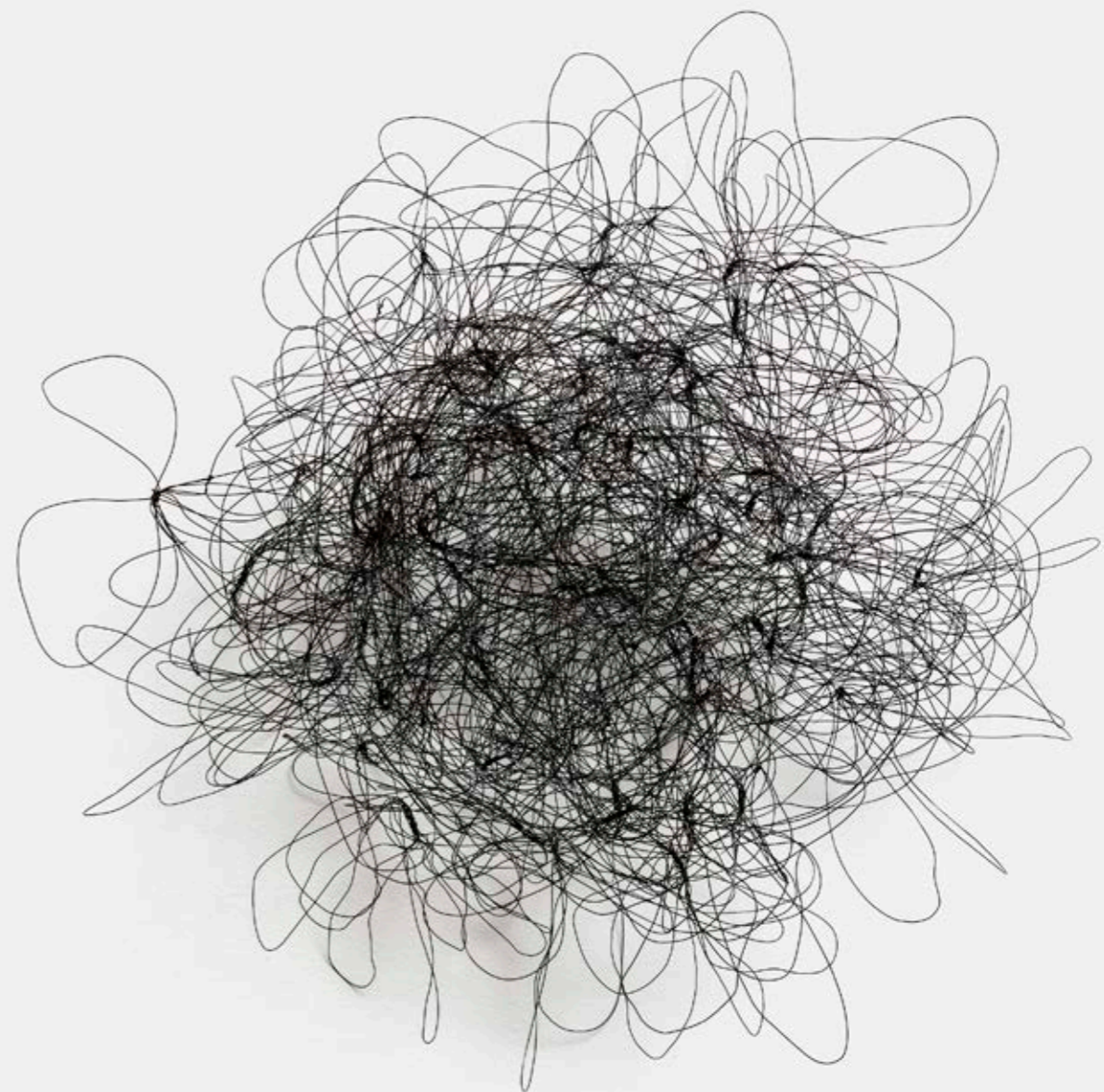
Science gives little reason for optimism. Even if our emissions stopped completely and momentarily (as is well known, they actually *go up*), it would not freeze the ongoing processes caused by man-made global warming. The cycles and exchange of carbon between air, sea and earth would continue. If there was suddenly far less CO₂ in the atmosphere, the ocean would start to *emit* large amounts of CO₂ to adapt to the new situation. Due to such feedback mechanisms, the effect of our emissions will work in the foreseeable future.

Geologists, glaciologists and climate scientists have taught us an enormous amount about the earth's past. We know that there has been extremely much more CO₂ on earth in the past. A lot warmer. Also much colder. Or that the sea used to be 30 meters higher than now. But this is not reassuring. For also back then the earth would not be liveable for us. Dramatic climate change has on a number of occasions created mass extinctions that wiped out almost everything and everyone, except the hardiest creatures. Unfortunately, there is little indication that we, even with our extremely advanced technology, belong to this exclusive group.

Unlike most living creatures on earth, we cannot live in the ocean. But we cannot live without it either.

Hafid 23 | The Ocean 23
2020; 30 x 23 x 18 cm; Plastic





Hafið 8, hluti | The Ocean 8, detail
2020; Size variable; Japanese paper, watercolour

Hafið 12 | The Ocean 12
2020; 30 x 30 x 25 cm; Wire



Hafið 11 | The Ocean 11
2020; 48 x 25 x 12 cm; Nylon thread



Hafið 3 | The Ocean 3
2020; 100 x 13 x 8 cm; Copper wire, nylon thread



Hafið 4 | The Ocean 4
2020; 47 x 16 x 10 cm; Plastic

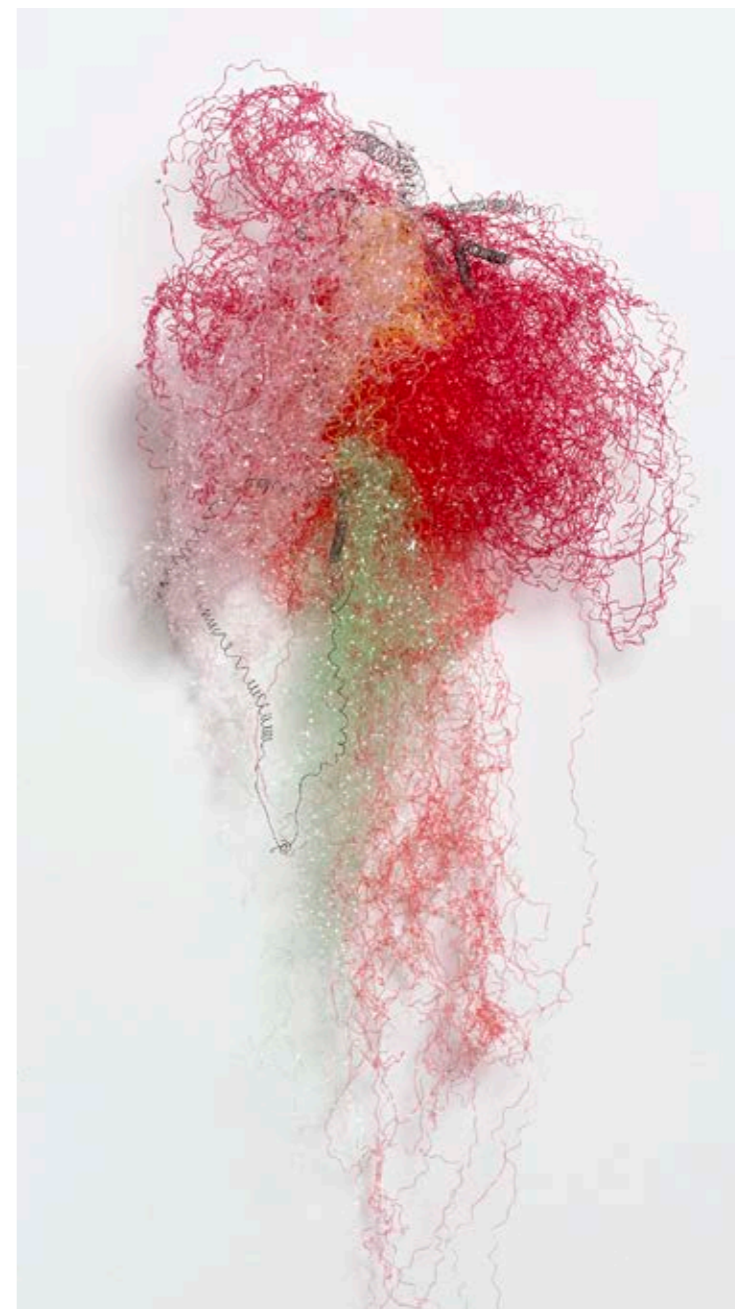


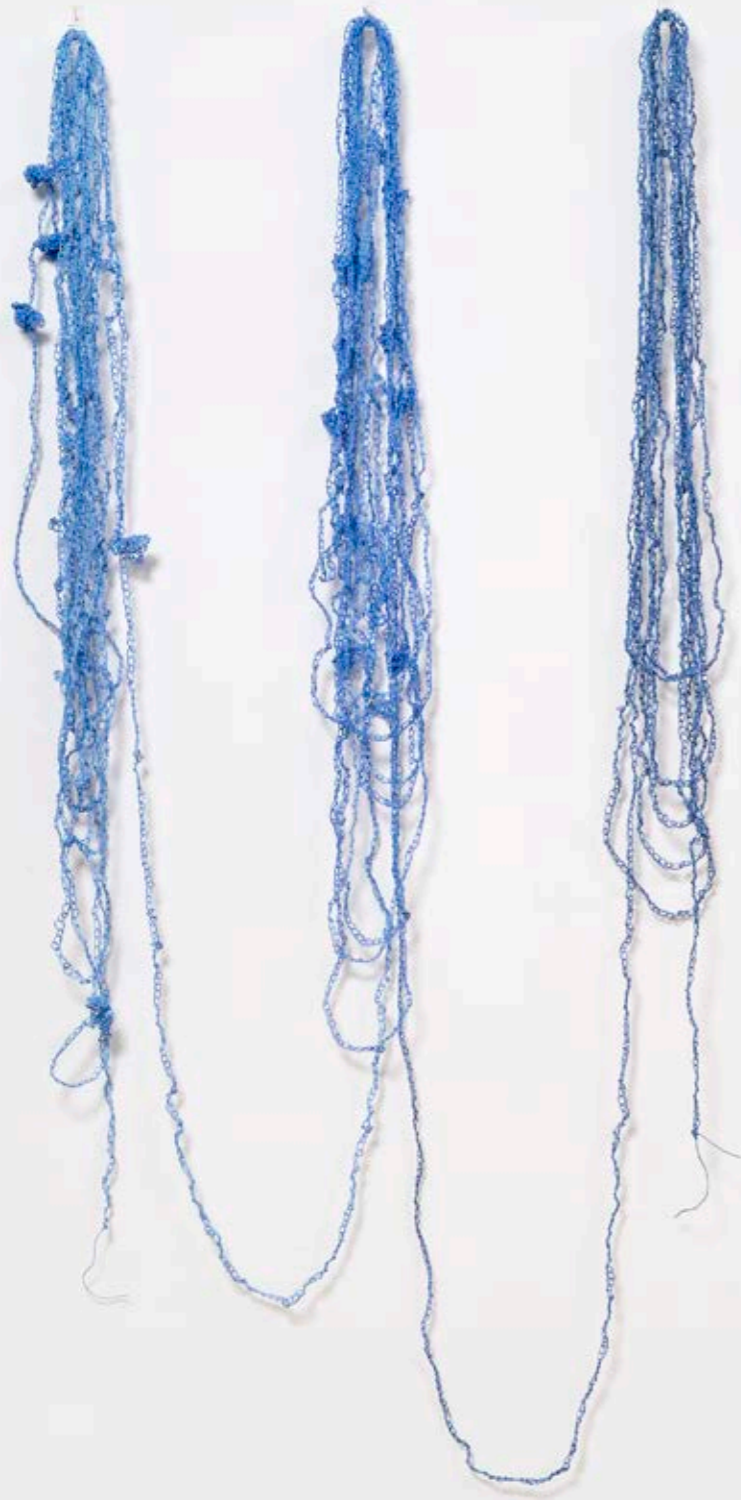
Hafið 7 | The Ocean 7
2020; 50 x 38 x 25 cm; Paper thread, acrylic paint



Hafþór 19, hluti | The Ocean 19, detail
2020; 75 x 40 x 14 cm; Plastic, wire

Hafþór 18 | The Ocean 18
2020; 80 x 40 x 14 cm; Plastic, wire





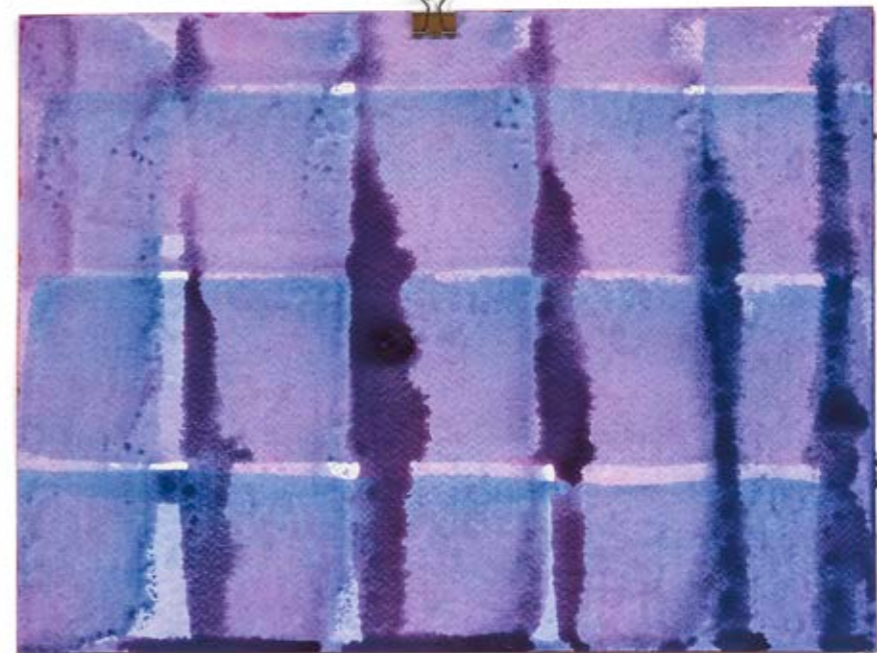
Hafð 20 | The Ocean 20
2020; 154 x 73 x 8 cm; Paper thread, acrylic paint



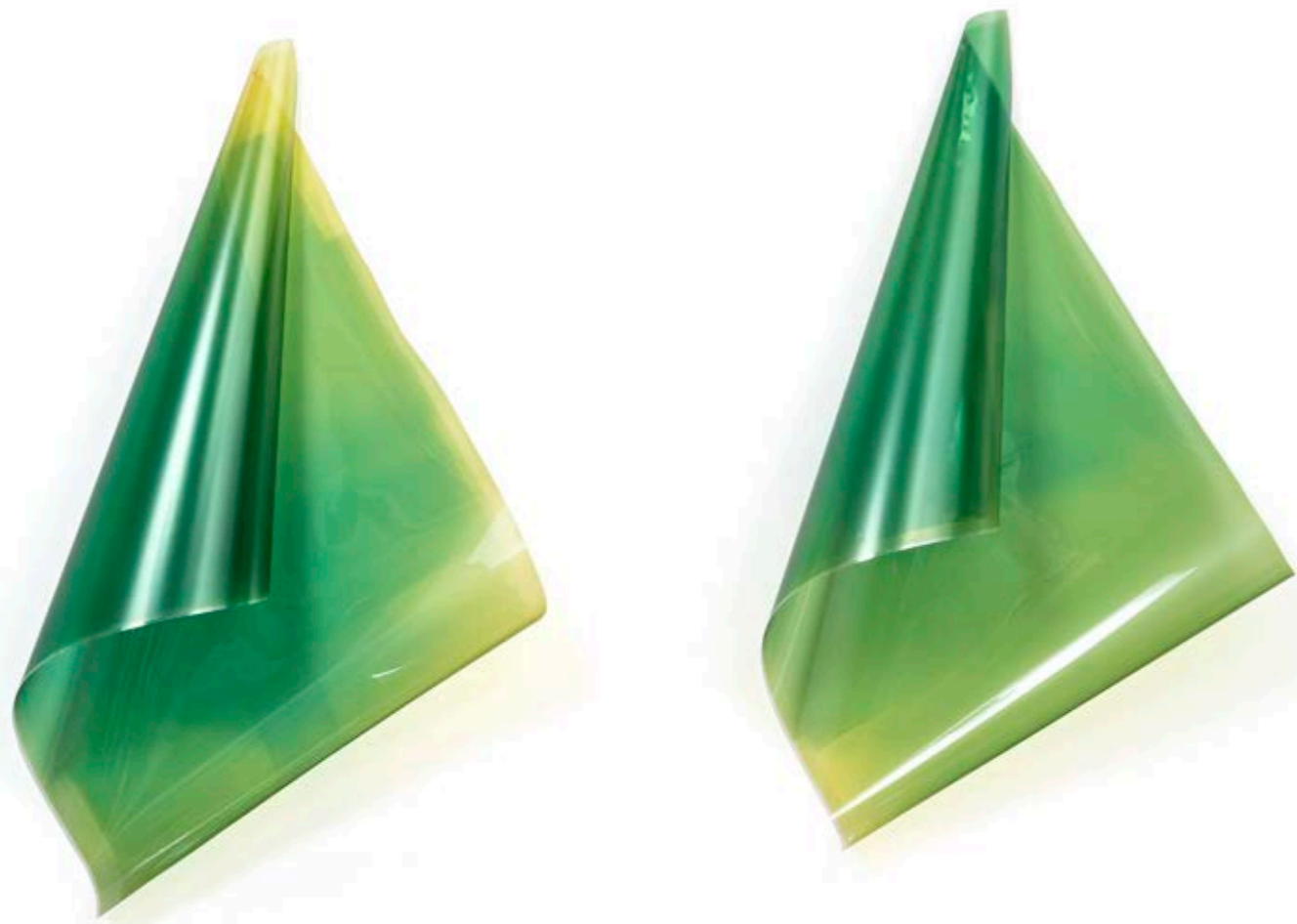
Hafð 2 | The Ocean 2
2020; 42 x 22 x 9 cm; Cotton, ink



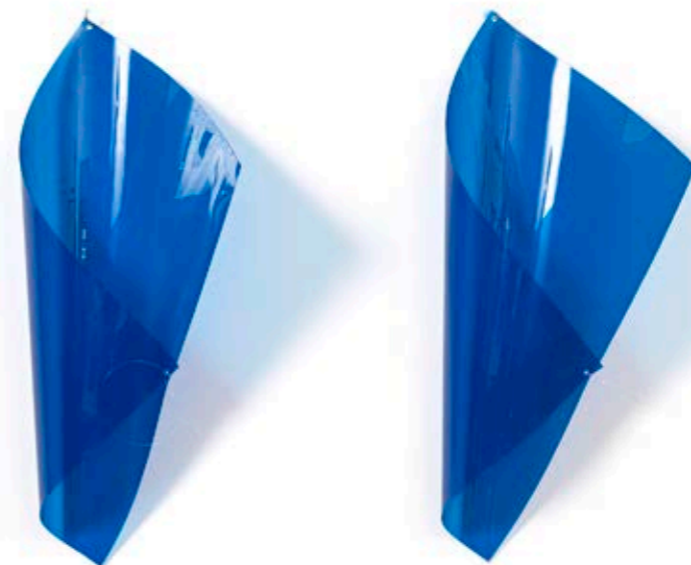
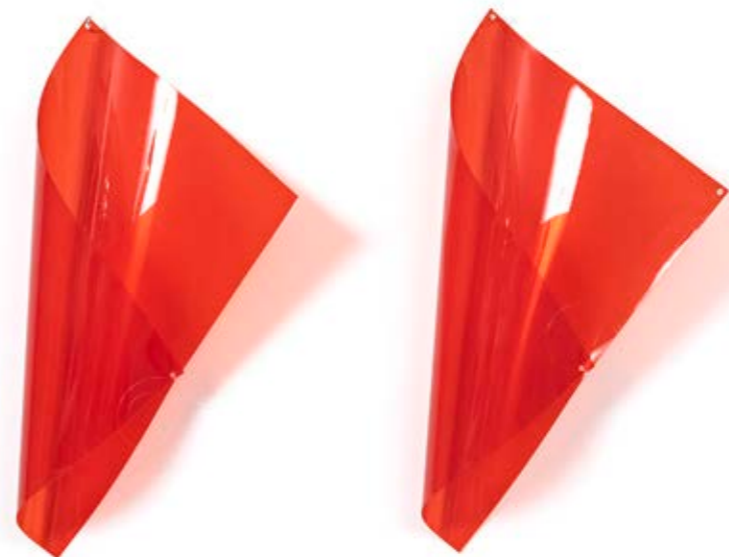
Hafid 22h | The Ocean 22h
2020; 29,7x42 cm; Paper, acrylic paint



Hafid 22d | The Ocean 22d
2020; 22,9x30,5 cm; Paper, acrylic paint



Hafið 9 | The Ocean 9
2020; 84 x 126 x 15 cm; x 2 Plastic



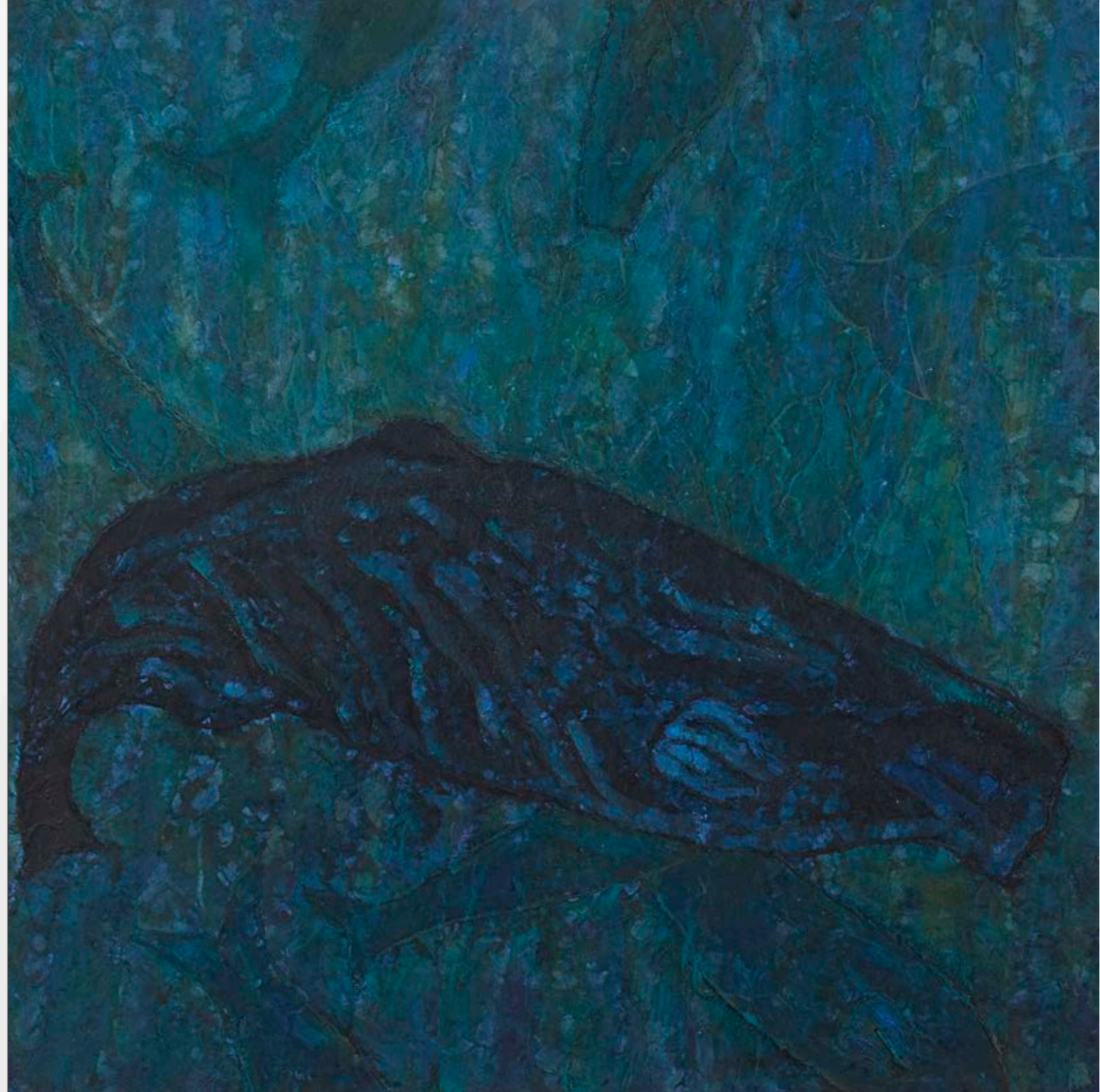
Hafið 25 | The Ocean 25
2020; 52 x 52 x 15 cm; x 2 Plastic

Hafið 26 | The Ocean 26
2020; 52 x 52 x 15 cm; x 2 Plastic

Hafið 27 | The Ocean 27
2020; 25 x 19 x 9 cm; Plastic



Hafid 24 | The Ocean 24
2020; 40 x 30 x 10 cm; Plastic



Havet vokste seg bare større, dypere og mere fantastisk
The Ocean merely grew bigger, deeper and more fantastic
2020; 240 x 240 x 4 cm; Handmade paper, pigments, acrylic paint, pva, mixed technique
Detaljer forrige og neste side | Details previous and next page



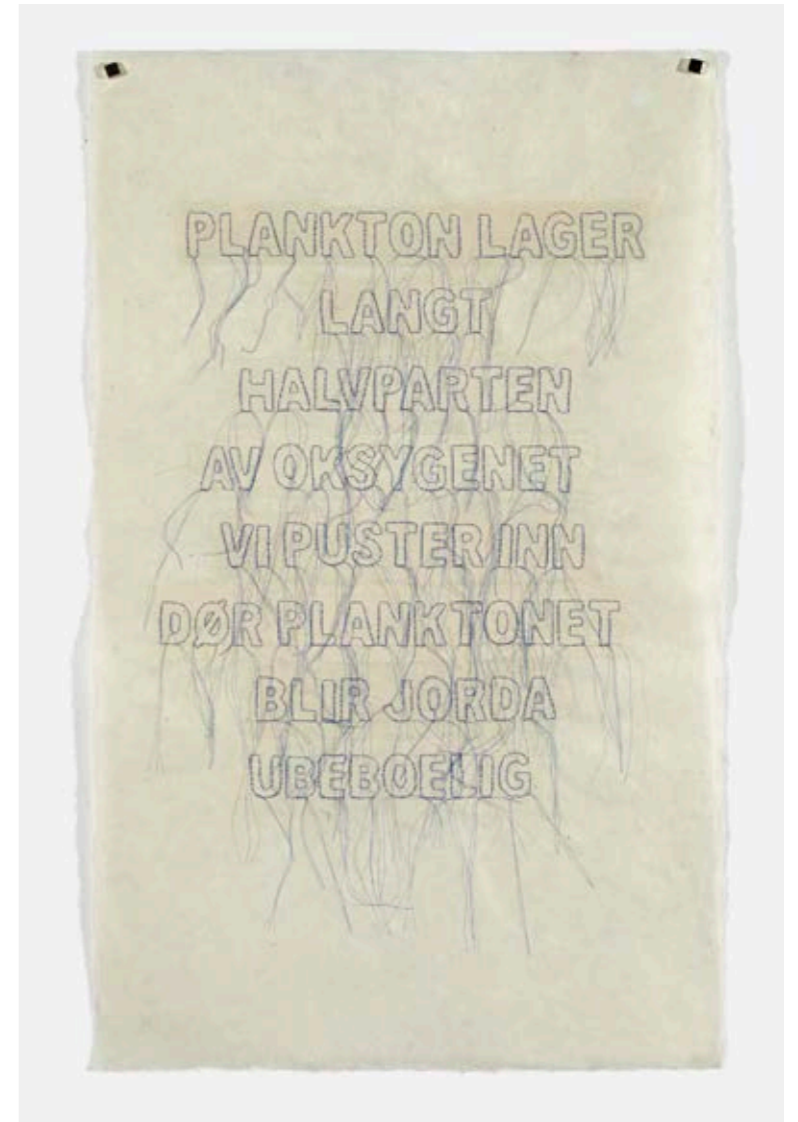


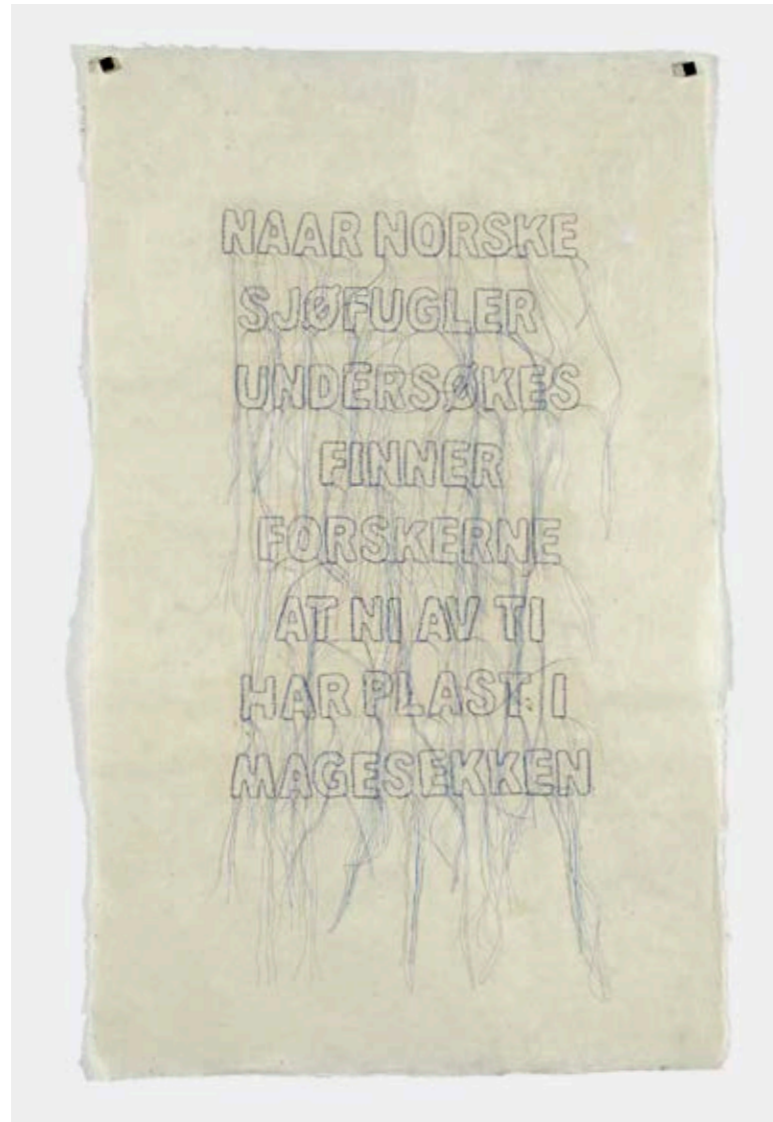


Planktonets hemmelighet
The secret of the Plankton
2020; 150 x 250 cm; Handmade paper,
pigments, acrylic paint, pva, mixed technique
Detalj neste side / Detail next page



Artist book VI
2020; 75 x 46 cm;
Embroidery on handmade paper





Artist book VII
2020; 75 x 46 cm;
Embroidery on handmade paper



Mikroplasten blinket og glødet på dypet
The Microplastic twinkled and glowed in the deep
2020; 164x164 cm; Handmade paper, pigments, acrylic paint, pva, mixed technique
Detalj forrige side | Detail previous page





Urdypets bunn | The Prehistoric seabed
2020; 60x60 cm; Handmade paper, pigments, acrylic paint, pva, mixed technique

Havets dyp | The Ocean depths
2020; 60x60 cm; Handmade paper, pigments, acrylic paint, pva, mixed technique

Ut til havet, fritt og endeløst | Passage to the isolated and endless Ocean
2020; 120x120 cm; Handmade paper, pigments, acrylic paint, pva, mixed technique





CV

Guðrún Gunnarsdóttir

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Education and Awards (selected)

- 1972–1975 Kim Naver's Studio, Copenhagen, Denmark
- 1987 Haystack Mountain School of Art and Craft, Maine, U.S.A.
- 1983 3 months stay at The Nordic Studios, NIFCA Sweaborg, Finland
- 1989 2 months stay at Kjarvalsstofa, c/o Cité International des Arts, Paris, France
- 1994 3 months stay at The Nordic Studio, NIFCA, Bergen, Norway
- 1998 3 months stay in Mino, Japan, by invitation from Mino and the Japanese Government
- 1999 3 months stay at The Nordic Studio, Dale, Sunnfjord, Norway
- 2010 1 month stay at Kuenstlerhaus Lukas, Ahrenshoop, Germany
- 2006, 2003, 1997, 1994, 1992 and 1988 The Icelandic Artists' Salaries
- 1999 Reykjavik City's Artist Grant
- 2006 Muggur Travel Grant (Icelandic)
- 2010 Muggur Travel Grant (Icelandic)
- 2018 The Icelandic Visual Arts Fund - Grant
- 2020 Muggur Travel Grant (Icelandic)
- 2020 Grant from Norwegian Art Council, "Norsk-Islandsk Kulturfond" Norway

Solo Exhibitions (selected)

- 2021 LÁ Art Museum, Hveragerdi, Iceland
- 2020 Oseana Kunst-og Kultursenter, Björnafjorden, Norway
- 2020 Gallery Gróttu, Seltjarnarnesi, Iceland
- 2019 Jonshus, Copenhagen, Denmark
- 2018 Culturehouse Sponginn, Reykjavik, Iceland
- 2013 SIM Gallery, Hafnarstraeti, Reykjavik, Iceland
- 2012 Listasalur/ArtSpace Mosfellsbæjar, Mosfellsbæ, Iceland
- 2010 Art Museum ASI, Asmundarsalur and Gryfja, Reykjavik, Iceland
- 2009 Gallery Agust, Reykjavik, Iceland
- 2007 Hallgrímskirkja, The Church of Hallgrímur, Reykjavik, Iceland
- 2003 Kopavogur Art Museum-Gerdarsafn, Kopavogur, Iceland

- 2001 Art Museum ASI, Asmundarsalur and Gryfja, Reykjavik, Iceland
- 1996 Reykjavik Art Museum, Kjarvalsstadir, Reykjavik, Iceland
- 1995 Format, Norwegian Textile Artists Gallery, Oslo, Norway
- 1994 The Nordic Studio, Bergen, Norway
- 1990 The Nordic House, Reykjavik, Iceland
- 1988 Reykjavik Art Museum, Kjarvalsstadir, Reykjavik, Iceland

Collective and Group Exhibitions (selected)

- 2020 Threads of Art, National Gallery of Iceland, Reykjavik, Iceland
- 2018 Group Exhibition of paperworks in Udatu Machinami Gallery, Mino, Gifu Prefecture, Japan
- 2017 Group Exhibition in memory of the artist Alfred Partikel, Neues Kunsthau, Ahrenshoop, Germany
- 2016 Modern Masters, Handwerkskammer für München und Oberbayern, München, Germany
- 2013 "Leighen" Group Exhibition of Nordic Artists in Bonhaga Gallery, Weisdale, Shetland Islands
- 2010 "Portage: Textiles, extremes of scale" Shetland Arts, Bonhaga Gallery, Weisdale, Shetland Islands
- 2010 "Metabolism", Reykjavik Arts Festival, Reykjanes Art Museum, Reykjanesbae, Iceland
- 2009 "Threads" 4 generations of textile artists, LÁ Art Museum, Hveragerdi, Iceland
- 2009 10th Biennale Kleinplastik Hilden 09, Hilden, Germany
- 2007 "The Flower", Galleri Handwerk, München, Germany
- 2006–2007 1** Five Textile Artists and a composer, Trondheim Art Museum, Trondheim, Norway, Forum Box Helsinki, Finland, Art Museum ASI, Reykjavik, Iceland
- 2004 "Transforme" Design Islandais, VIA Gallery, Paris, France
- 2004 Nordic Cool, National Museum for Women in the Arts, Washington DC, U.S.A.

- 2003 Spirit if Materials, Kunst Centret Silkeborg Bad, Silkeborg, Denmark
- 2003 Traces, Rundetaarn, Copenhagen, Denmark
- 2003 Icelandic Expressions, CityScape Community Art Space, North Vancouver BC, Canada
- 2002 Traces, Hafnarborg Art Museum, Hafnarfirdi, Iceland
- 2000–2001 "NORRUT" ASI Art Museum, Reykjavik, Iceland, Bryggen Museum, Bergen, Norway, Museum of Art and Design, Helsinki, Finland, The Nordic Embassies, Berlin, Germany and The National Museum of Fine Art, Kaunas, Lithuania
- 1999 Contemporary Textiles, Rovaniemi Taidemuseo, Rovaniemi, Finland
- 1997 Triennale Internationale de Tournai, Tournai, Belgium
- 1982, 1985, 1988, 1992 The Nordic Textile Triennial, travelling exhibitions in Finland, Sweden, Denmark, Norway, Iceland and the Faroe Islands

Public Collections (selected)

- The National Gallery of Iceland, Reykjavik
- Reykjavik Art Museum, Reykjavik, Iceland
- Art Museum ASI, Reykjavik, Iceland
- Borgarnes Art Museum, Borgarnes, Iceland
- Toyama Design Centre, Toyama, Japan
- Paper Art Museum, Mino, Japan, Iceland
- Savaria Art Museum, Szombathely, Hungary

Membership

- SIM, Association of Visual Artists in Iceland

Other activities

- Instructor at the Icelandic College of Art and Craft, Iceland, 1985, 1986, 1990, 1997 and 1998
- Head of Textiles at the Iceland Academy of the Arts, Department of Visual Art 1999–2002
- Instructor at the Iceland Academy of the Arts, Department of Visual Art, 2004, 2006, 2007 and 2009



CV

Inger-Johanne Brautaset

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Education and Awards (selected)

- 1987–1988 West Norway Academy of Fine Art, Bergen, Norway
- 1970–1971 College of Art and Design, Bergen, Norway
- 1964–1968 National College of Art and Design, Oslo, Norway
- 1979–81 3-years artist grant from the Norwegian Government
- 1988 Honorary mention, The International Triennale of Tapestry, Lotz, Poland
- 1993–2011 GI, Annual grants from the Norwegian Government
- 2011, 2017 "Vederlagsfondets" grant, NBK, Norway
- 2003, 2011, 2014, 2016, 2017 Grant from Norwegian Art Council, Norway
- 2015, 2017, 2019 Grant from "Bildende Kunstneres Hjelpesfond", Norway
- 2020 Grant from Norwegian Art Council, "Norsk-Islandsk Kulturfond", Norway

Solo exhibitions (selected)

- 2021 LÁ Art Museum, Hveragerdi, Iceland
- 2020 Oseana Kunst- og Kultursenter, Björnafjorden, Norway
- 2019, 2003, 1994 Galleri Barbara, Sunndal Kulturhus, Norway
- 2018 Kunstgarasjen, Bergen, Norway
- 2017 Kunstbanken Hedmark Kunstcenter, Hamar, Norway
- 2016, 2003 M.K.Ciurlionis National Museum of Fine Art, Kaunas, Lithuania
- 2016 Rådhusgalleriet, The City Hall, Oslo, Norway
- 2015, 1998, 1987 Visningsrommet, The Culture Hall USF, Bergen, Norway
- 2011, 1981 Norsk Skogmuseum, Elverum, Norway
- 2011 Elverum Kunstgalleri, Elverum, Norway
- 2009, 2002 Gallery s-e, Bergen, Norway
- 2009 Trondheim Museum of Art, Trondheim, Norway
- 2006, 2001, 1984 Galleri Vikerødegården, Hamar, Norway
- 2004 Luna Convento, Amalfi, Italy
- 1999 Sogn and Fjordane Artist Centre, Førde, Norway
- 1993 Møre and Romsdal Artist Centre, Molde, Norway
- 1991 Kunstnerforbundet, Oslo, Norway

Collective and group exhibitions (selected)

- 2016 "Fiberfeber", Nordenfjeldske Kunstindustrimuseum, Trondheim, Norway
- 2016 "Samanhengande", Kunstgarasjen, Bergen, Norway.
- 2002 The 4th International Women's Art Festival, Aleppo, Syria
- 2000–2001 "NORRUT", ASI Art Museum, Reykjavik, Iceland; Bryggjens Museum, Bergen, Norway; Museum of Art and Design, Helsinki, Finland; The Nordic Embassies, Berlin, Germany and The National Museum of Fine Art, Kaunas, Lithuania
- 2000 Museum de Santa Maria Della Scala, Siena, Italy
- 1999–2000 "Edible paper", Leopold-Hoesch Museum, Dürren and The City Museum, Deggendorf, Germany
- 1998 Holland Paper Biennial, Rijswijk, The Netherlands
- 1996 "Stretch", Galleri F 15, Moss, Norway.
- 1996 The Arsenal, Museum of Decorative Arts, Vilnius, Lithuania; Museum of Decorative Arts, Riga, Latvia; The County Museum, Pernu, Estonia
- 1996 Norwegian Contemporary Art, Dolny Kubin, Slovakia
- 1996 "Sea Born Papers", Clausens Pakhus, Nysted, Denmark
- 1995 "Encounters", The National Museum of Fine Arts, Amman, Jordan
- 1995 "Paper Path", Rundetaarn, Copenhagen, Denmark, travelling exhibition in DK
- 1994 "Golden Autumn" Museum of Decorative Art and Folk Art, Moscow, Russia
- 1994 "Paper Manifestation" Museum Aemstelle, Amsteelven, The Netherlands
- 1988, 1985 The International Triennial of Tapestry, Lodz, Poland
- 1977, 1979, 1980, 1988, 1993 The State Autumn Salons at Kunstnernes Hus, Oslo, Norway
- 1979, 1982, 1985, 1988, 1992 The Nordic Textile Triennial; travelling exhibition in Finland, Sweden, Denmark, Norway, Iceland and the Faroe Islands

Commissions (selected)

- 2017 St. Paul Gymnas, Bergen, Norway
- 2003 Øvsttunheimen Nursing Home, Bergen, Norway
- 2001 Tredal School, Sunndalsøra, Norway
- 1989 Sunndal Town Hall, Sunndalsøra, Norway
- 1988 Tysvær Town Hall, Tysvær, Ryfylke, Norway
- 1987 Rauma Town Hall, Åndalsnes, Norway
- 1983 NRK Elverum, Norway
- 1983 Løten Nursing Home, Løten, Norway
- 1982 Statskraft Administrative Building, Sunndalsøra, Norway
- 1982 Stange Nursing Home, Norway
- 1979 Universitetet i Stavanger, Stavanger, Norway

Public Collections (selected)

- Trondheim Museum of Art, Trondheim, Norway
- Norwegian Art Council, Norway
- The National Gallery of Fine Art, Kaunas, Lithuania
- The Royal Palace, Amman, Jordan
- Sunndal Culture Hall, Sunndalsøra, Norway
- The Russian Museum of Decorative Art and Folk Art, Moscow, Russia

Publications (selected)

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