The Ocean survives without us

Havet lever fint uten oss

Inger-Johanne Brautaset

Hafið kemst vel af án okkar

Guðrún Gunnarsdóttir

«**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 CO_2 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 CO_2 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 CO_2. Avfallsproduktet i denne prosessen var oksygen. Slik begynte det for oss: blågrønne alger/bakterier i havet fikk nivået av CO_2 i atmosfæren til å synke, og oksygennivået 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 CO_2 eller fosfor.

Det vi vet er at temperaturen stiger raskere i dag enn under den største masseutryddelsen jorda har sett. Forskerne ser at oksygennivået 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 CO_2 i atmosfæren, ville havet komme til å *gi fra seg* store mengder CO_2 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 CO_2 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 CO_2 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 CO_2 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 CO_2. 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 CO_2 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 CO_2 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.

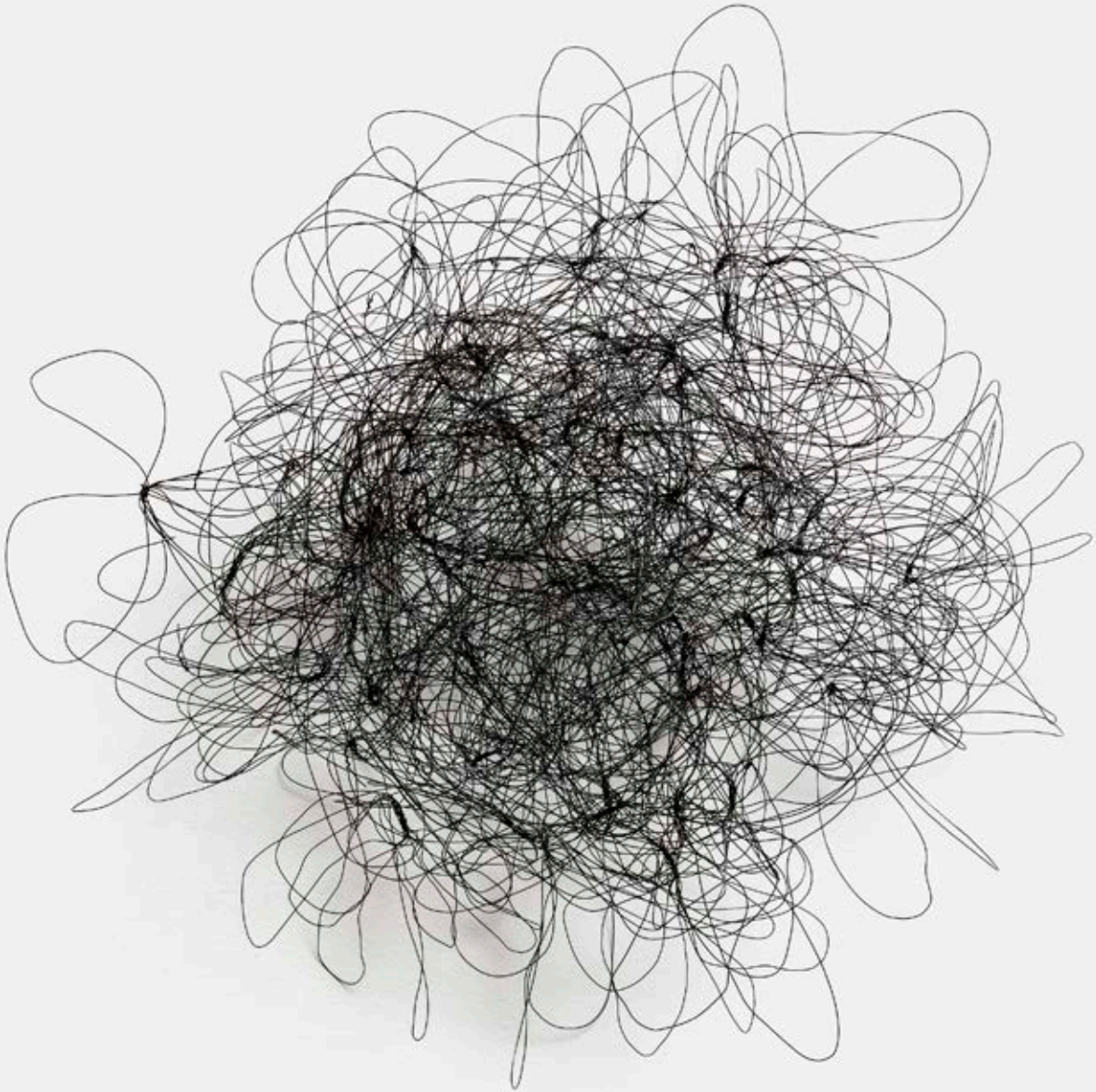
Things rarely happen in exactly the same way. But laws of nature, not whims or fancies, govern chemical reactions. When the chemistry in the atmosphere and in the ocean changes, this will have major, predictable consequences for life on earth as we know it. The life forms that are adapted to today's 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 CO_2 in the atmosphere, the ocean would start to *emit* large amounts of CO_2 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 CO_2 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.

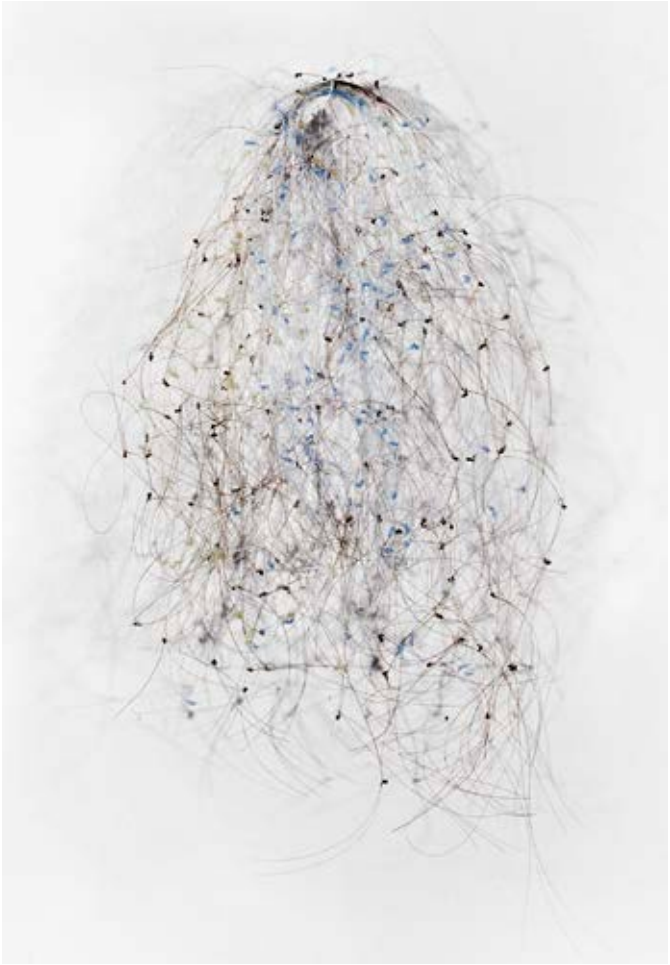
Unlike most living creatures on earth, we cannot live in the ocean. But we cannot live without it either.

Hafið 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

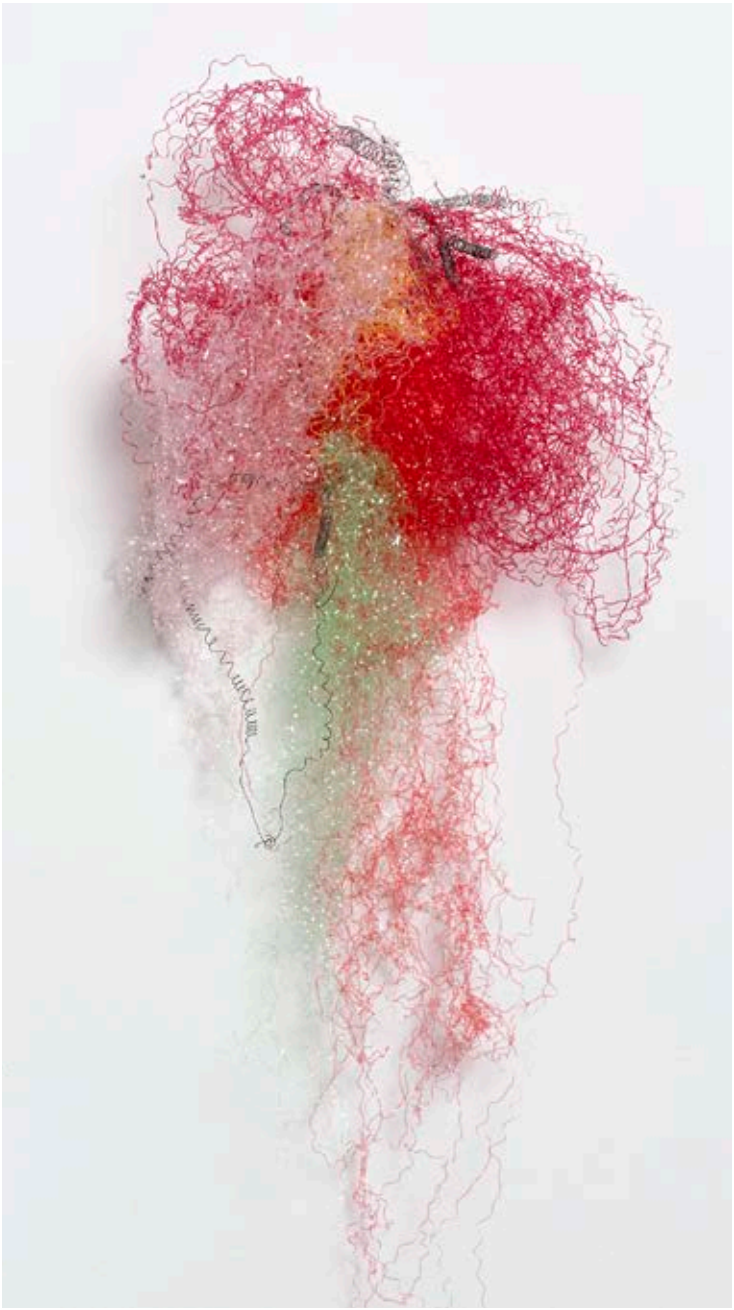


Hafið 11 | The Ocean 11
2020; 48 x 25 x 12 cm, Nylon thread

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

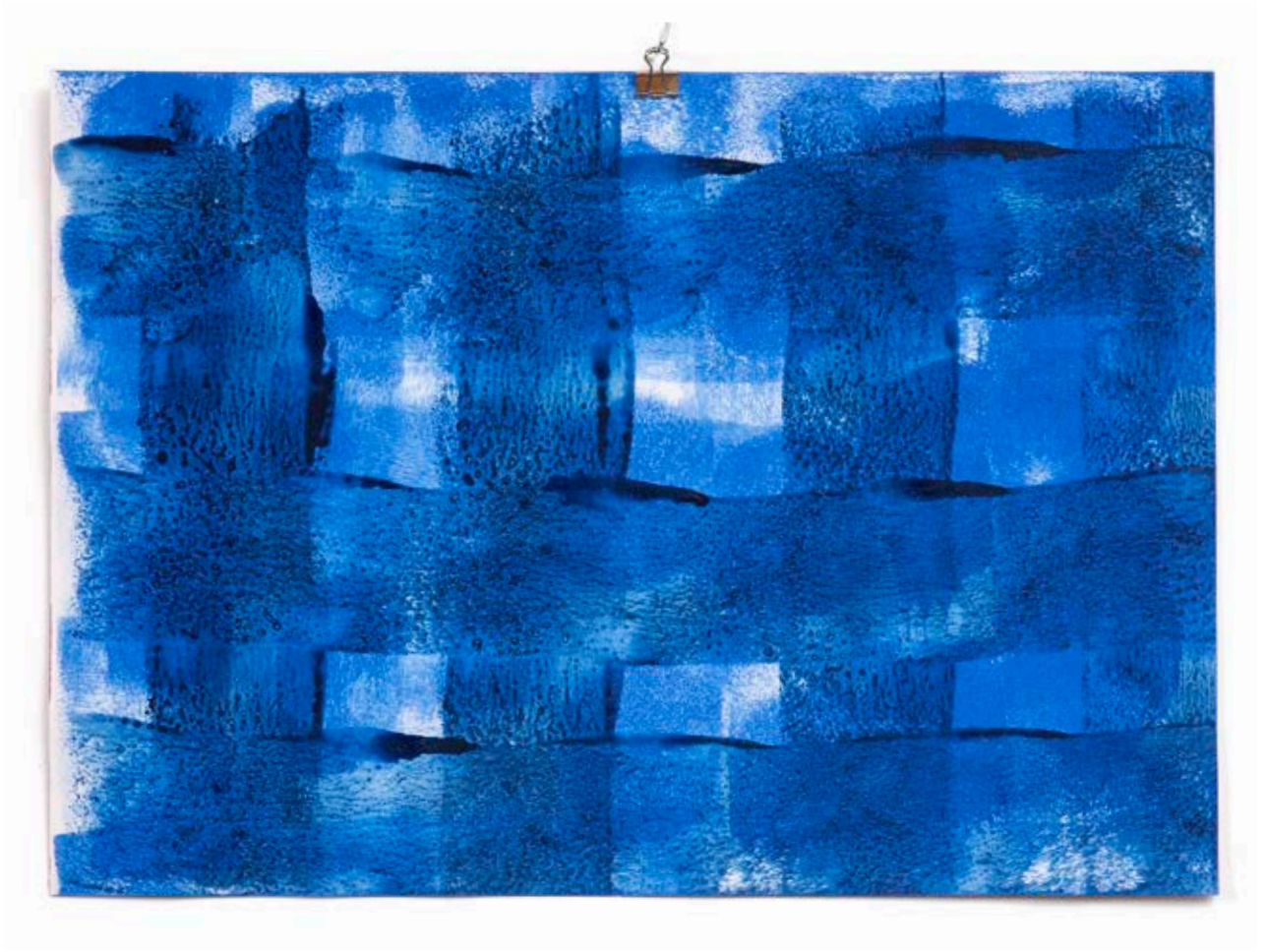


Hafið 19, hluti | The Ocean 19, detail
2020; 75 x 40 x 14 cm; Plastic, wire

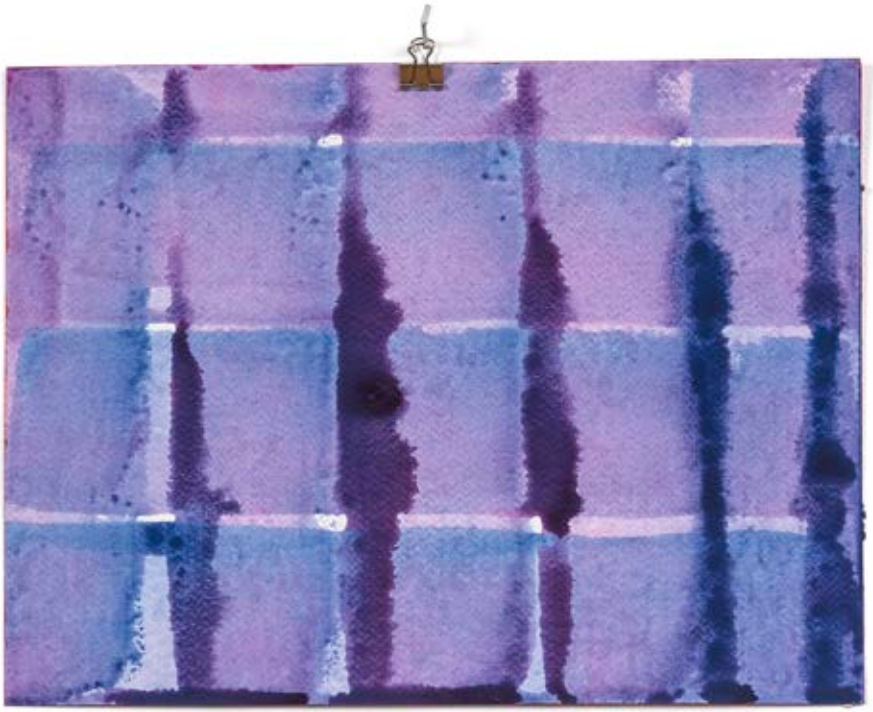
Hafið 18 | The Ocean 18
2020; 80 x 40 x 14 cm; Plastic, wire

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

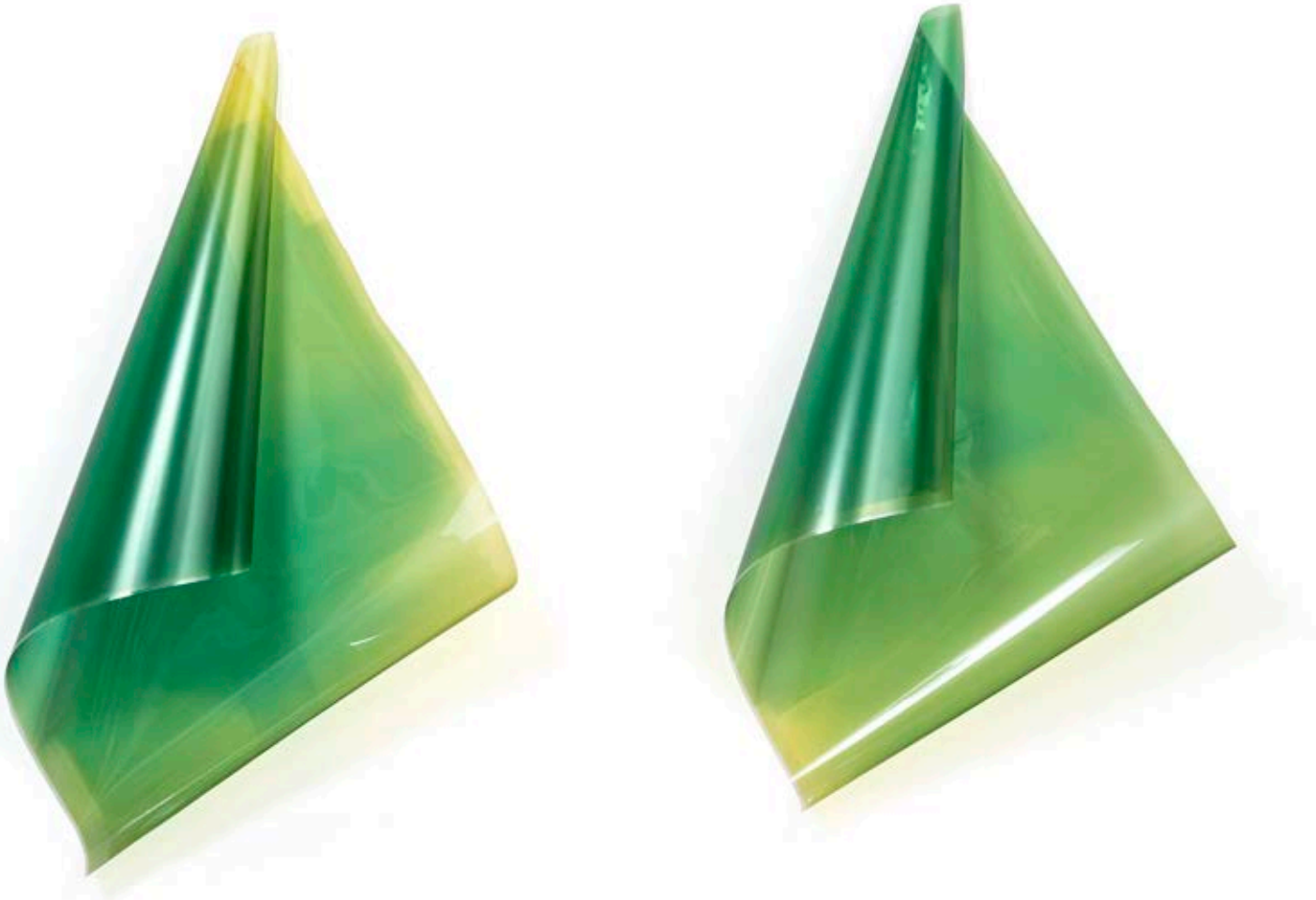
Hafið 2 | The Ocean 2
2020; 42 x 22 x 9 cm; Cotton, ink



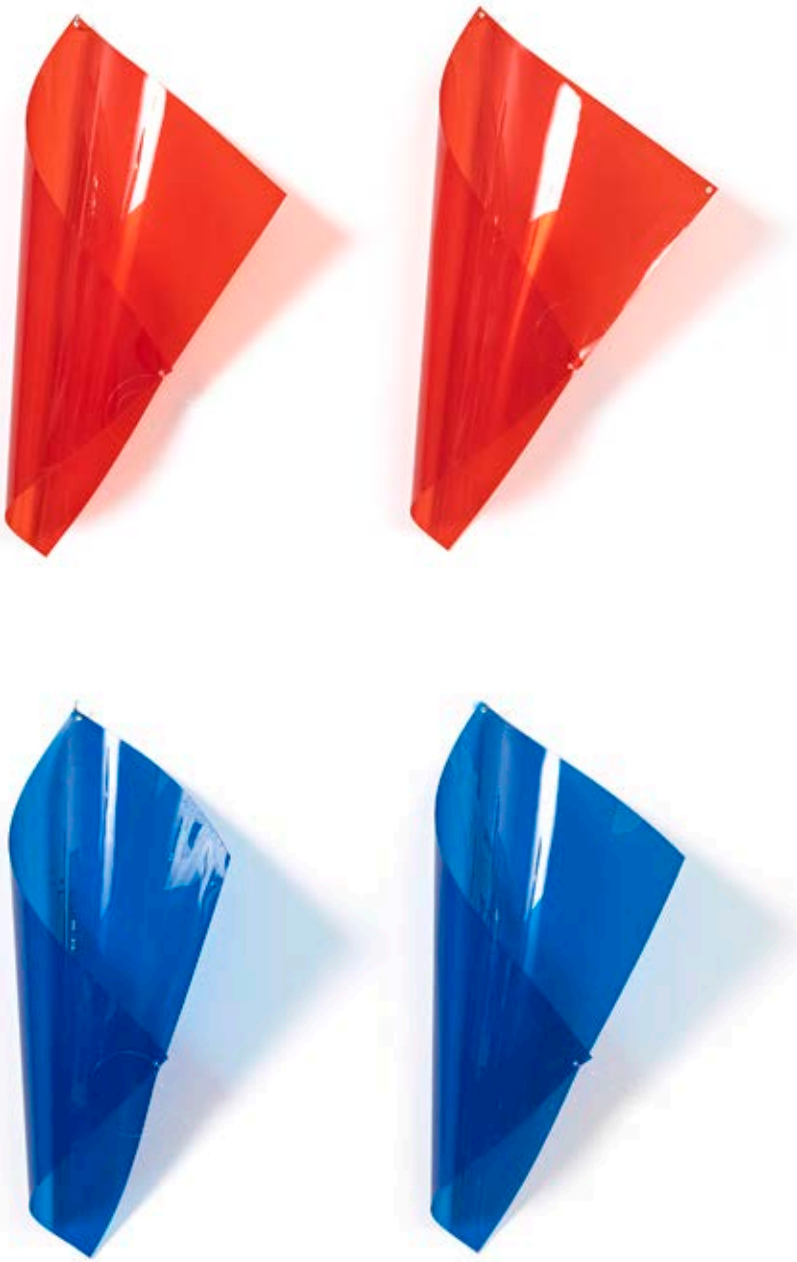
Hafið 22h | The Ocean 22h
2020; 29,7 x 42 cm; Paper, acrylic paint



Hafið 22d | The Ocean 22d
2020; 22,9 x 30,5 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

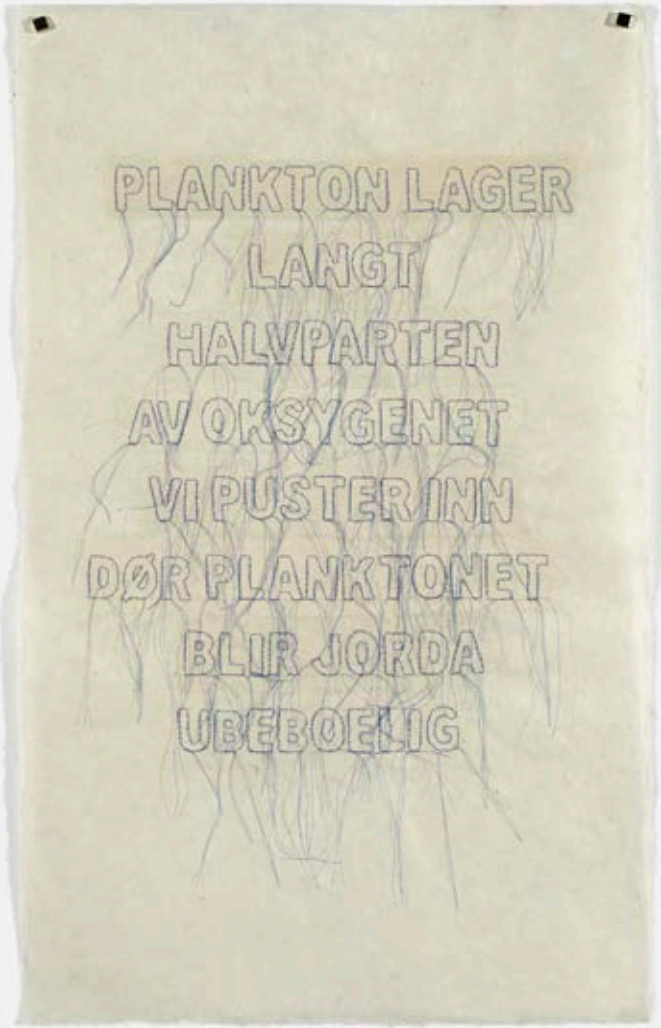
Hafið 24 | The Ocean 24
2020; 40 x 30 x 10 cm; Plastic

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

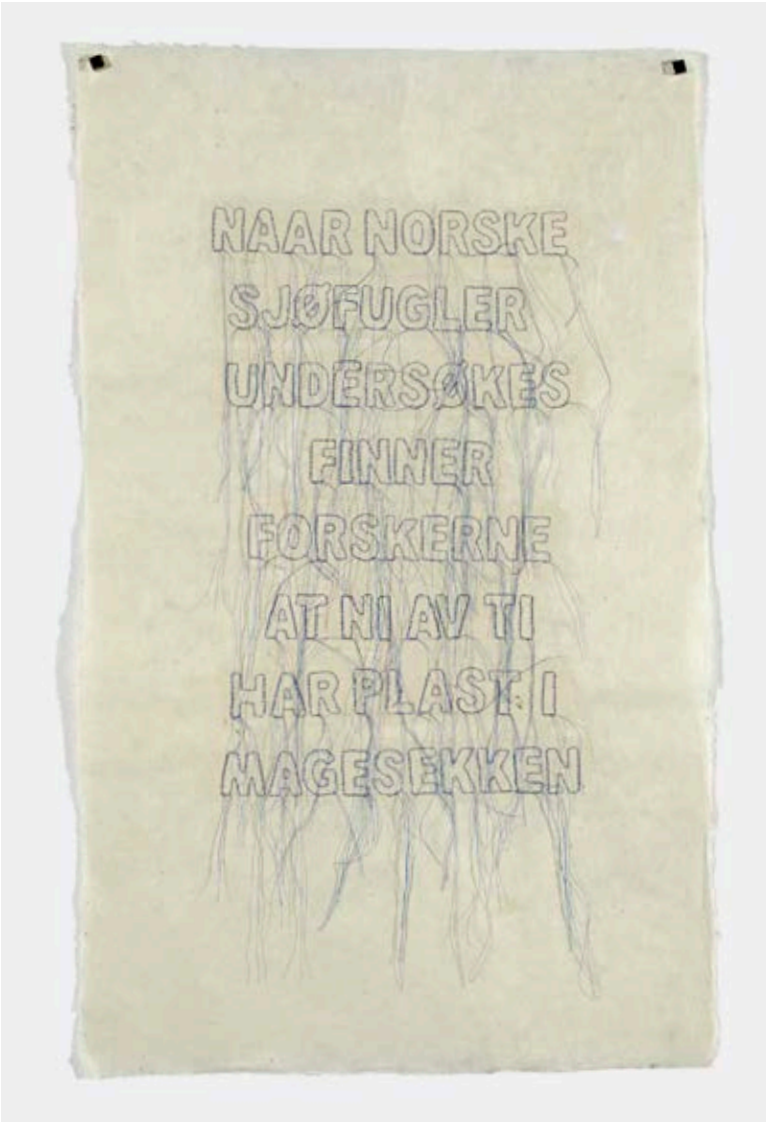
Detaljer forrige og neste side | Details previous and next page

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; 164 x 164 cm; Handmade paper, pigments, acrylic paint, pva, mixed technique

Detalj forrige side | Detail previous page

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

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

Ut til havet, fritt og endeløst | Passage to the isolated and endless Ocean
2020; 120 x 120 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 Grótta, Seltjarnarnesi, Iceland
2019 Jonshus, Copenhagen, Denmark
2018 Culturehouse Spongin, Reykjavik, Iceland
2013 SIM Gallery, Hafnarstraeti, Reykjavik, Iceland
2012 Listasalur/Artspace Mosfellsbaejar, Mosfellsbae, Iceland
2010 Art Museum ASI, Asmundarsalur and Gryfja, Reykjavik, Iceland
2009 Gallery Agust, Reykjavik, Iceland
2007 Hallgrimskirkja,The Church of Hallgrimur, 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 Udatsu Machinami Gallery, Mino, Gifu Prefecture, Japan
2017 Group Exhibition in memory of the artist Alfred Partikel, Neues Kunsthaus, Ahrenshoop, Germany
2016 Modern Masters, Handwerkskammer fur Munchen und Oberbayern, München, Germany
2013 "Leighten" 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, Munchen, 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 Hjelpefond", 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, Bjørnafjorden, Norway
2019, 2003, 1994 Galleri Barbara, Sunndal Kulturhus, Norway
2018 Kunstgarasjen, Bergen, Norway
2017 Kunstbanken Hedmark Kunstsenter, 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 Vikerødegaarden, 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; Bryggens Museum, Bergen, Norway; Museum of Art and Design, Helsiniki, 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, Düren 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", Rundetårn, 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 Triennal; 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)

2016 Tekstilkunst i Norge, by Randi Nygaard Lium. Museumsforlag, Trondheim, s. 218–220. ISBN 978-828305023-3
2009 "Norsk Kunsthistorie, Bilde og skulptur frå vikingtida til idag" (Norwegian Art History) written by Gunnar Danbolt, Det Norske Samlaget, s. 379–80. ISBN 978-825217435-9
2009 "Portfolio Collection Inger-Johanne Brautaset", Telos Art Publishing, Brighton, England, ISBN 1-902015-99-6
2004 "Art Textiles of the World, Scandinavia" vol. 1, edited by Matthew Koumis, Telos Art Publishing, England, ISBN 1-902015-01-0
1999 "Paper", edited by Gabrielle Falkiner, Watson-Guptill Publications New York, USA, ISBN 978-082300304-4
1998 "Fire and Paper", edited by Pat Torley and Peter Gentenaar, Gentenaar & Torley Publishing, Rijswijk, The Netherlands, ISBN 978-908041831-8
1998 "Ariadnes tråd" by Jorunn Haakestad PhD, Norwegian Academic Press, Kristiansand, Norway, ISBN 82-5252-156-8

Tekst og oversettelse / Text and translation:
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Foto / Photo:
Thor Westrebø
Gudmundur Ingolfsson

Grafisk design / Graphic design:
Per Bækken

Trykk / Print:
Molvik Grafisk AS

Sats / Set in:
Guardian Egyptian Text, Neue Haas Unica

Papir / Paper:
Profi Matt 130g

Takk til / Thanks to:
Forskerne Giulia Grimaldi og Marte Haave for bruk av mikroskopfoto av mikroplast /
Researcher scientist Giulia Grimaldi and Marte Haave for use of microplastic microscope images

Takk til / Thanks to:
Oseana Kunst- og Kultursenter, Bjørnafjorden, Norway
LÁ Art Museum, Hveragerdi, Iceland

Utstillingen «Havet lever fint uten oss» og katalogen er publisert med støtte fra /
The exhibition "The Ocean survives without us" and the booklet are published with support from:
Kulturrådet / Arts Council «Norsk – Islandsk Kulturfond» and Muggur

Støttet av Kulturrådet

Muggur

Reykjavíkurborg