



CAMILLA MOBERG

OVER THE RAINBOW

Exhibition at Galerie Maria Wettergren, Paris
8 March - 31 May, 2025

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Cover: *Stranger*, 2025 (detail). Photo: Chikako Harada

OVER THE RAINBOW

Preface

Over The Rainbow is the first solo show of Finnish artist Camilla Moberg at Galerie Maria Wettergren. The gallery is proud to present one of Scandinavia's most important contemporary artists in the field of art glass.

The rainbow represents hope in many cultures, and Moberg's tall luminous sculptures indeed radiate a particularly joyful beauty with their vibrant, sparkling colors and patterns, despite their serious underlying message.

Handcrafted in blown glass by master glassblowers in Nuutajärvi, Finland's oldest glass-making village, the luminescent glass sculptures are inspired by the sparkling colors and patterns of insects and birds, such as beetles, dragonflies, peacocks and owls, and they reflect the artist's concerns about biodiversity and its preservation. By transposing and enlarging the colors and patterns of insects and birds into abstract glass forms, enlightened from within and stacked on top of each other, the artist creates an interesting parallel between the extraordinary beauty and fragility of endangered species and the towering compilation of glass elements, maintained in a seemingly miraculous equilibrium.

Moberg is not only fascinated by the stunningly beautiful colors and shapes of certain insects

and birds, but also their functions as vital members of our ecosystem. The Finnish artist poetically reminds us of nature's splendor and its essential role, equally reflected in the subtitle of her works: *Messengers in Glass*. The totem-like structure of the light sculptures is inspired by the stacking of natural stones observed throughout history and across various cultures, symbolizing unity and the connection between humans and nature.





30 YEARS OF GLASS

By Kaisa Koivisto - Glass Historian / PhD

Camilla Moberg has a long and varied career in design and with glass. Her body of work reflects the many changes that have taken place in Finnish glass art over the past 30 years.

Worldwide, Finnish glass is primarily known for the design of the 1950s and 1960s. This is due to the exceptional period in Finland after the end of the Second World War. In the late 1940s and early 1950s, designers at the glass factories were allowed to design art glass as much as they wanted since the regulation did not apply to art. Hence, art glass served as a promise of a better future. Abroad, it created an image of Finland as an industrialized Western country. The reputation of Finnish glass design was created at the Milan Triennale in the 1950s. After the worst shortages caused by the war had been overcome, the art glass was complemented by designed consumer goods.

Designers such as Kaj Franck, Gunnel Nyman, Timo Sarpaneva, Nanny Still, Helena Tynell and Tapio Wirkkala became household names to represent the Golden Age of the Finnish Art Glass.

The Finnish design is included in the concurrent, more established concept of Scandinavian design. In many Nordic glass factories, designers had an opportunity for creative work together with the factory glassblowers. In 1953, Kaj Franck, who was enthusiastic about experimenting and creating unique art glass, got a special permission to create unique pieces at the Nuutajärvi glass factory. Since then, all the designers at the Nuutajärvi glass factory enjoyed the same privilege. The designers were called artists, as was usual in the other factories as well.

Camilla Moberg, who had graduated as a designer, moved to Fiskars in 1985, a village that in the early 1990s started to shape as a dwelling for artists, craftsmen and designers. Coincidentally, Moberg's interest in glass started at the same time. While visiting a friend in Nuutajärvi, Moberg remembers how she ran into Unto Suominen (1930-2004), a master glassblower known for his proficiency with glass: *"In life, it is often a question of a suitable combination of chance and self-influence. In these situations, you must actively seize the opportunity. I knew Unto's reputation as a very skilled, respected and great person, however, I had not met him before so I suggested the school hot shop to arrange an experimentation project with Unto and myself. It immediately became clear to me that glass is my material and the object of my interest. I just urged back to the hot shop to work with glass and collaborate with the glassblowers!"*

Moberg started to create glass works in the fall of 1994. Since then, glass has been her main material. The first objects were exhibited at the Fiskars summer exhibition in 1995, and again in the fall of the same year at a new local gallery run by the artists and designers living in the village. Vases, bowls and plates attracted the visitor's attention with their impressive colors. Her collection was about designed functional glass with exclusive handcrafted quality. In addition to this success, an annual grant received from the Swedish Cultural Foundation in Finland brought her confidence in the future.



The costliness of making glass can be difficult for laymen to understand. This also dawned on Moberg at the very beginning of her glass career 30 years ago. Her first annual grant, like the following ones, helped with this practical challenge. A designer needs to hire a team of well qualified glassblowers and pay for the time at the hot glass studio. In Finland, there are only a few hot glass studios that offer this facility. Until the 1990s, Nuutajärvi glass factory offered, on compliance with certain conditions, an opportunity for independent designers to use their facilities, equipped with an exceptionally wide color palette. In contrast to the factories, the small hot glass studios are usually furnished with only one glass furnace to melt clear glass and pre-made color rods are used for color application. In 2003, Moberg became a founding member of Lasikomppania, an association run by freelance artists, designers and glassblowers in Nuutajärvi. Lasikomppania is financed by its members, who collaboratively contribute to the maintenance costs and pay for the use of the studio. Along with the Nuutajärvi glass factory closure in 2014, the Lasikomppania hot glass studio demonstrated its necessity as a structure, guaranteeing that art and design glass of high quality continues to be manufactured in Nuutajärvi. For Moberg, belonging to Lasikomppania warrants the facility to work with hot glass. However, that is not enough. A designer needs to create her team with whom the collaboration is smooth and seamless on both sides. Personal chemistry is important and a concentration towards the quality of the work must be shared. Glass art is always created with proficient glassblowers. The development of the skill requires constant repetition, a challenge faced by all artists working with glass.

Master glassblowers Unto Suominen and Timo Niekka were the makers of Moberg's first designs. *The Sirius lamp* (1998), that consists of two unique glass plates, took Moberg's career forward by being included in several exhibitions and museum collections. *Taifun* (2000) was celebrated in the media as a future classic. Moberg created several unique sculptural luminaires like *Bamboo* (2005), *Majakka* (2007), *Eggo* (2012) and *DoReMi* (2015). All of these light fixtures are made in the Lasikomppania glass studio. As a designer of luminaires, Moberg comprehends how glass and light are related. *Gaia* (2009), that refers to Greek mythology, was a turn towards soft shapes, using free blowing as a technique. It is a nest-like object for preserving precious things, however when not used as such, it is a glass sculpture. *Gaia* serves as an example of work that in addition to the skilled glassblowers requires an adept glass grinder for its completion.

Moberg has participated in numerous joint exhibitions, arranged since 1994 by the artist community ONOMA in Fiskars Village. For Moberg, one of the most important was the exhibition "Growth" in 2016, which also resulted in social growth for the artist. For this exhibition, Moberg created a light-arch named *Inclusive*, consisting of 25 glass elements, blown by master glassblower Kari Alakoski and glassblower Janne Rahunen. It has become characteristic for Moberg's body of work that it speaks in serial forms. However, not one piece is alike, they are all unique, echoing the versatile skills of the glassmaking team. After the work is done in Nuutajärvi, Moberg brings the blown glass pieces to her own atelier in Fiskars. This is where she conducts the creative process of constructing the light sculptures.

Moberg has gradually moved towards more extensive light sculptures and ensembles. The challenging public works, *Chandelier* (WASA teater, 2020) and *Adamant* (Fokus Cultural House, Karjaa 2024) were important commissioned works in Finland.

Over the Rainbow at Galerie Maria Wettergren is Moberg's first solo exhibition in France and very significant. *Green Treasure* is the largest work of the exhibition. Stacked stones have been used in many cultures for communication. The two formations, each around two meter long, consist of fourteen unique glass pieces, suspended from the ceiling. Each of these requires exceptional skills, not only from the glassblowers,



but also from the artist, who must be ready to notice when a detail of a fleeting moment is perfect. When both the glass blowers and the artist give everything they have in them, exploring the limits of their skills, something new is born.

Throughout her glass career, Moberg has cooperated with Finland's foremost glassblowers. The works in the exhibition *Over the Rainbow* have been blown by master glassblower Jaakko Liikanen together with the glassblowers Kaappo Lähdesmäki and Otto Koivuranta. This exceptional team represents the top expertise in glassblowing that still exists in Finland.

The *Messengers in Glass* sculptures epitomize the exhibition theme in a versatile way: The necessity of combating the loss of nature and the climate change. Moberg's constant source of inspiration has been both the local nature surrounding her home, and her concern for the state of nature worldwide. It is estimated that 40 % of the world's insects are at risk of extinction this century. Insects are crucial for the survival of both nature and human beings.

The rainbow is a light phenomenon often connected with hope, and hope is the main message of this exhibition.

GLASS SCULPTURES FOR A BETTER WORLD

By Marja Sakari, art historian, PhD

The fascination of glass as a material for art is derived from its ambivalent essence; it seems to be at the same time material and immaterial, hard and fragile, opaque and transparent. Light is essential to make glass alive and to reflect its colors. Because of its technical properties, glass has been used for functional objects like window panes, drinking glasses, tableware, magnifying glasses, glasses for vision correction. Due to its formability to different shapes, glass has also been used for decoration and art. The medieval stained glass window is a good example of the use of glass as a means for art. Many contemporary artists – such as Larry Bell, Tony Cragg, Erwin Eisch, Claire Falkenstein, Mona Hatoum, Takashi Murakami and Rui Sasaki – have used glass as a means of their expression in installations or unique sculptures.

Finnish artist Maaria Wirkkala used glass to make a tribute to her father Tapio Wirkkala who worked several years for Venini in Venice. In her installation "Vietato Lo Sbarco – Landing Prohibited" at the Venice Biennale in 2007, she filled the floor of the Finnish Pavilion with broken pieces of Murano glass on which a Venician boat, Sandolo, was floating. The floor with shards of glass created a sense of danger in the pavilion. Another Finnish artist, Hans Christian Berg, has also been working with glass, using its unique properties to reflect light and create a sense of fragility. The knot-like form of his big sculpture, "Eye of Light" (2000), becomes alive with light. It evokes at the same time feelings of beauty and danger. The glass knot feels like it could break at any moment.

Artworks in glass would not be possible without a creative collaboration and partnership between the master glassmakers and the artist. In their hands, glass can be shaped into fantastic new forms, carrying meaning both in the material itself and in the content that the artwork expresses.



From design to art

Camilla Moberg started her career as a designer at the Arabia factory, designing functional objects in ceramic already as a student. After graduating with a master's degree from the University of Art and Design in Helsinki, she gradually switched to glass.

A decisive change in her career happened when she met with the legendary glassblower Unto Suominen (1930-2004) during a trip to Nuutajärvi in 1994. Nuutajärvi is the oldest and most famous village in Finland for the art of blowing glass. She suggested to him an experimental working day in the hotshop. That was the starting point for a collaboration with the master that lasted until his death.

From the very beginning Moberg was fascinated by the working process in the hot shop and the collaboration with the glassblowers. Blowing the melted material to a solid object was miraculous.

From then on, Moberg started to design her own collection in glass. But at some point, she faced a fundamental crisis: Why produce new items in a world that is drowning in products? Since a young age, Camilla Moberg had been interested in social questions. She found the solution to her dilemma amongst natural stones and in shifting from design to art.

Natural stones had always fascinated Moberg, and for her they carry a special meaning. The way people pile stones in forests or deserts to mark pathways for others seemed to her a caring ritual, showing a lot of empathy. She started using this concept in her glass sculptures, sending messages through glass in the same way stones indicate the way for the lost wanderers. This was the starting point for the concept *Messengers in Glass*.

Messengers in Glass

The first work with a message came into being in 2016, when Finland was facing a temporary increase in asylum seekers. Camilla Moberg arranged a workshop with immigrants and people with different cultural backgrounds living in Finland. She invited these people to her home in Fiskars. She listened to their stories and was touched by the austerity of their experiences and the hope that they expressed despite their difficulties. The immigrants were all hoping for a permanent home in Finland. The participants of the workshop could choose one white painted stone on which they painted their own stories. When the workshop was finished, Moberg took the stones to the hot shop and the stories were transferred into glass.

The result was an arch, a rainbow-like sculpture, entitled *Inclusive*. Equal rights and multicultural coexistence were crucial messages of the work. The experience was so powerful that the artist understood that it was indeed possible to tell stories with glass. *Inclusive* highlights

multiculturalism and polyphony as a resource in the community. The glass sculpture builds a symbolic bridge between different cultures and combines people with various backgrounds. The strength of hope can become a tool to achieving things together.

From then on, Moberg has concentrated on artworks with a political dimension, sculptures that tell stories. The magical quality of glass and the meaningful messages are also present in the sculptures that Moberg is presenting at Galerie Maria Wettergren.

A profound worry about climate change and the extinction of species drove Moberg to start a series of works dealing with rare insects and birds, called *Messengers in glass*. The light sculptures depict the amazing beauty of those creatures, their exceptional colors and forms. Camilla Moberg does thorough research on the subject for each work, and she collaborates with photographers, using their photos of rare species as inspiration, even those recently discovered by scientists.

The beautiful color combinations of the birds and insects are astonishing, and the artist transfers her visions into the blown glass elements. With the light inside the sculptures, she



accentuates the colours and the sculptures come to life.

Through her light sculptures, Moberg wants to awaken the audience to understand how the imbalance in our ecosystem can cause big problems. She wants to highlight that climate change has already had fatal effects on nature and that the loss of diversity is threatening many areas in the world.

All the sculptures are telling their own rich stories: E.g. *Green Treasure* combines the colourful essence of several jewel beetles. Besides being beautiful, they are vital to humans and our ecosystem. They take harmful toxins out of the soil and water, and they are also important pollinators. Another sculpture, the *Red Girl* draws its inspiration from dragonflies, referring to a large red damselfly. With this sculpture, Moberg wants to remind us of the incredibly long existence of the dragonflies; they existed already more than 330 million years

ago, before the dinosaurs, not to speak of us humans. In many cultures, these insects symbolize change, courage, strength and luck. *Tamamushi*, which is referring to beetles that can be found in Japan and Korea, are nowadays so rare that they have been protected since 2008. *Ukuli* has its inspiration from the snowy owl, which is known as Ukuli in Finland. It is found on the Northern Tundra. The snowy owl appears in many different folktales and holds many meanings. It has been a symbol of wisdom, change and new beginnings. The bird has been classified as extremely endangered in Finland.

Each glass element in the sculptures is unique and handmade in Nuutajärvi. The stones on which the glass elements are piled, are mainly found in the Finnish archipelago.

The material of the sculptures – blown glass – also emphasizes threat and danger in the same way as the artworks, mentioned in the beginning of this essay. Moberg's glass ellipses are either hanging from the ceiling or standing on the floor, piled on natural stone. She has carefully balanced the colours and forms in the glass formations. The works express harmony and perfection which would also prevail in nature, if left undisturbed. Glass carries fragility, just like the balance of our nature - resistant and fragile at the same time. Moberg's artworks evoke difficult questions concerning our basic living conditions with beauty and brilliance.



EXHIBITED WORKS





GREEN TREASURE

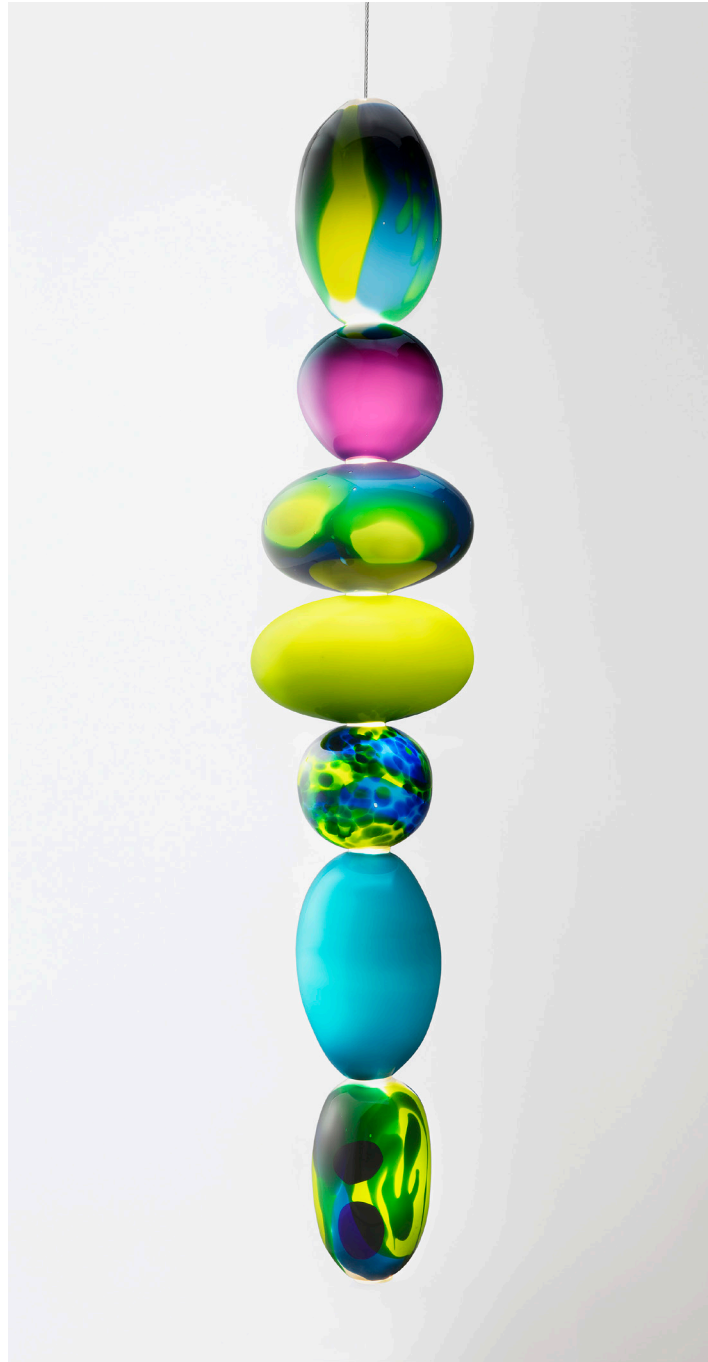
Humans have been admiring rainbows for thousands of years. Stories about rainbows can be found all over the world, and they have played an important role in both folklore and religion. Maybe the rainbow has sometimes also evoked fear: What is this strange phenomenon?

Nowadays a rainbow is seen as a positive sign, being considered a symbol of hope, equality and peace. In Finnish folk beliefs, a treasure awaits the finder at the end of the rainbow. The Celts believed that the treasures found through the rainbow represented wisdom, whereas in Irish mythology the pot of gold is hidden at the end of a rainbow by a small member of the fairy family called the Leprechaun. Since the rainbow is really just a reflection of light, it is never located in any one place. Looking from different view points, the end of the rainbow always seems to be in a different place, and therefore out of reach...

In the "Green Treasure" sculptures, there are reminiscences of five insects. One of them is an unclassified Darkling Beetle in purple and turquoise colors. A majority of all insects are still unclassified, and my inspiration from one of these insects can be admired, not at the end of the rainbow, but in the "Green Treasure" sculptures.

- Camilla Moberg



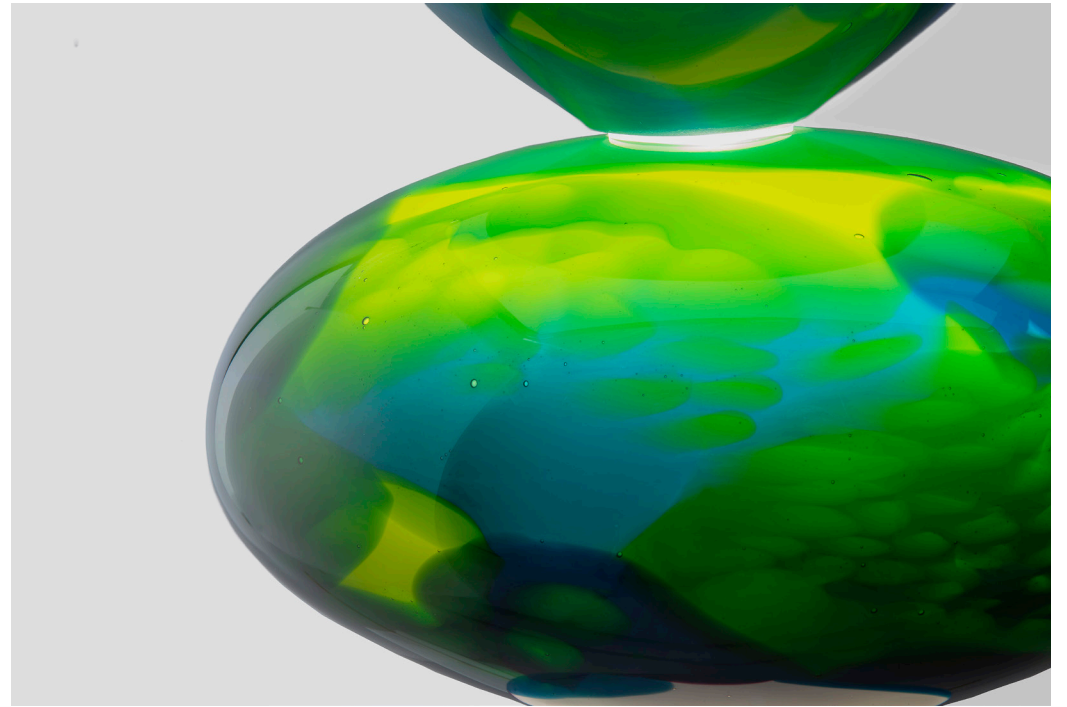


Green Treasure I, 2025



Green Treasure II, 2025

Green Treasure I & II
2025
Hand blown glass, aluminium, steel,
acrylic, silicone, LED
189 x 35,5 / 191 x 34,5 cm
Unique pieces





TAMAMUSHI

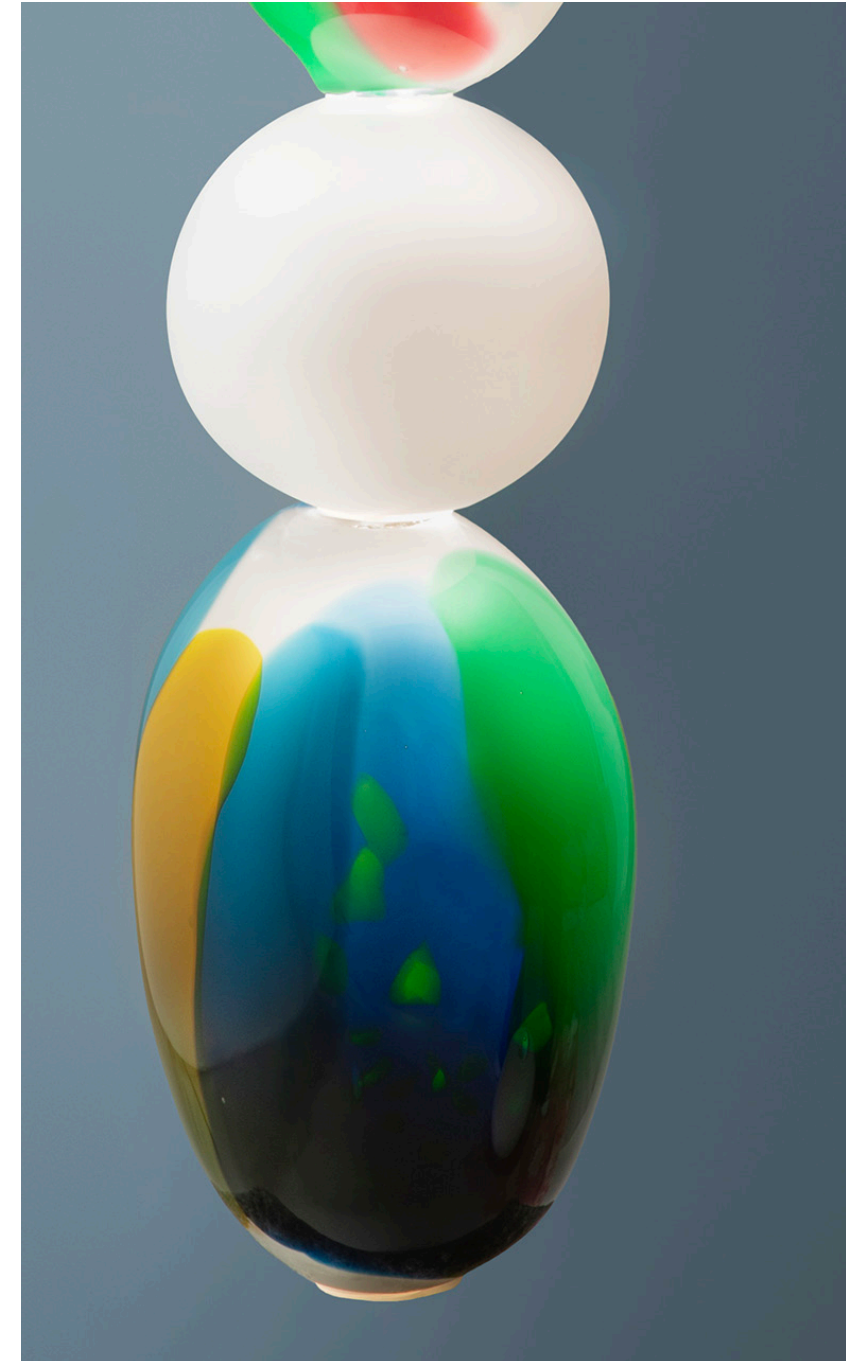
Tamamushi
2024
Hand blown glass, aluminum, steel, acrylic, silicone, LED
186 x 36 cm
Unique piece



Stones in formation is a very old means of communication, used for centuries to greet, warn, advise and guide - in other words, to deliver important messages. My "Messengers in Glass" sculptures also carry a special message: They comment on the importance of nature and concerns about the loss of its diversity, among other things. They advise us not to forget the small creatures we don't see but who are often the most important ones.

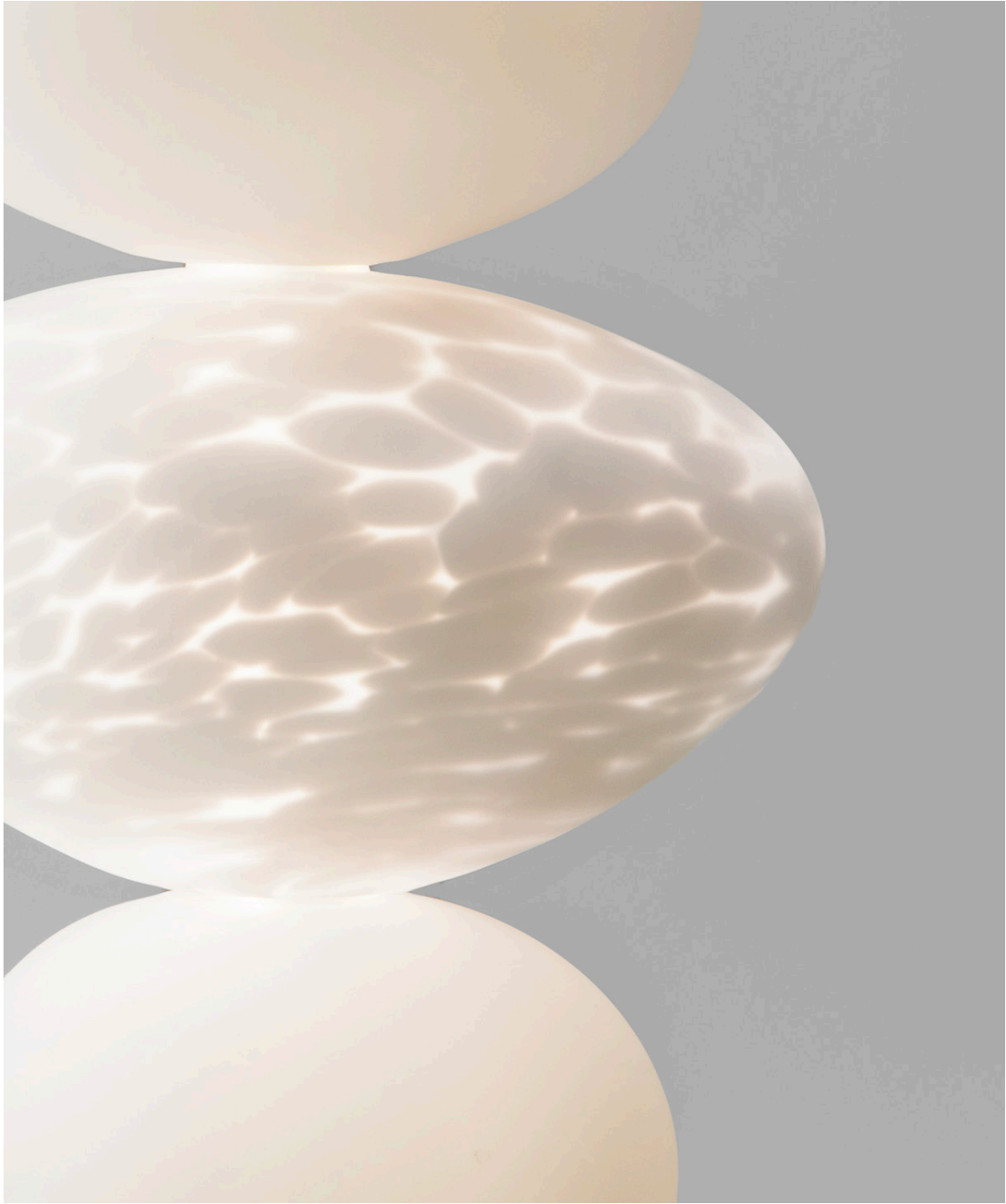
*The "Tamamushi" sculpture is an homage to a little beetle of the Buprestidae family, *Chrysochroa Fulgidissima*, or Yamato Tamamushi in Japanese, known as the jewel beetle or metallic wood-boring beetle because of its glossy iridescent colors. Its exoskeleton is iridescent, not colored by pigment, which enables the beetle to reflect various colors and shades which can be likened to a prism. The insect has an important cultural significance and the shiny cover wings have been used as in valuable jewelry or as sepulchral gifts already 1,500 years ago. In Korea, it is becoming increasingly difficult to find the beetle and since 2008, it has been classified as a protected animal species.*

- Camilla Moberg



Tamamushi, 2024 (detail)





UKULI



The snowy owl, popularly known as Ukuli in Finland, is a large white owl found on the northern Tundra. Its bright yellow eyes, snowy white feathers, broad wingspan and silent flight, make it a magnificent, yet rare sight. Indeed, the population of the snowy owl has experienced a worldwide collapse and its population is currently estimated at 28,000. Known as the white ghost, the owl has been a symbol of wisdom, change and new beginnings. In Finland, the snowy owl has been classified as extremely endangered. It only nests occasionally in the hills of northern Finland.

Each glass element of the sculpture "Ukuli" is handmade in Nuutajärvi, the oldest glass village in Finland. I found the natural stone on a remote beach by the sea of the Porvoo Archipelago.

- Camilla Moberg

Ukuli
2024
Hand blown glass, natural stone,
aluminum, steel, silicone, LED
73,4 x 26,5 cm
Unique piece



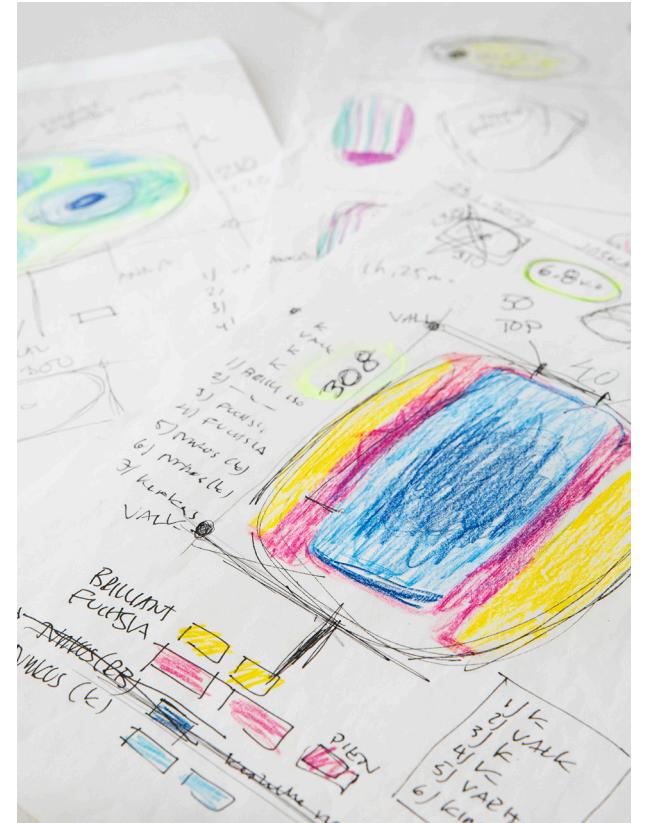


Ukuli, 2024 (detail)



STRANGER

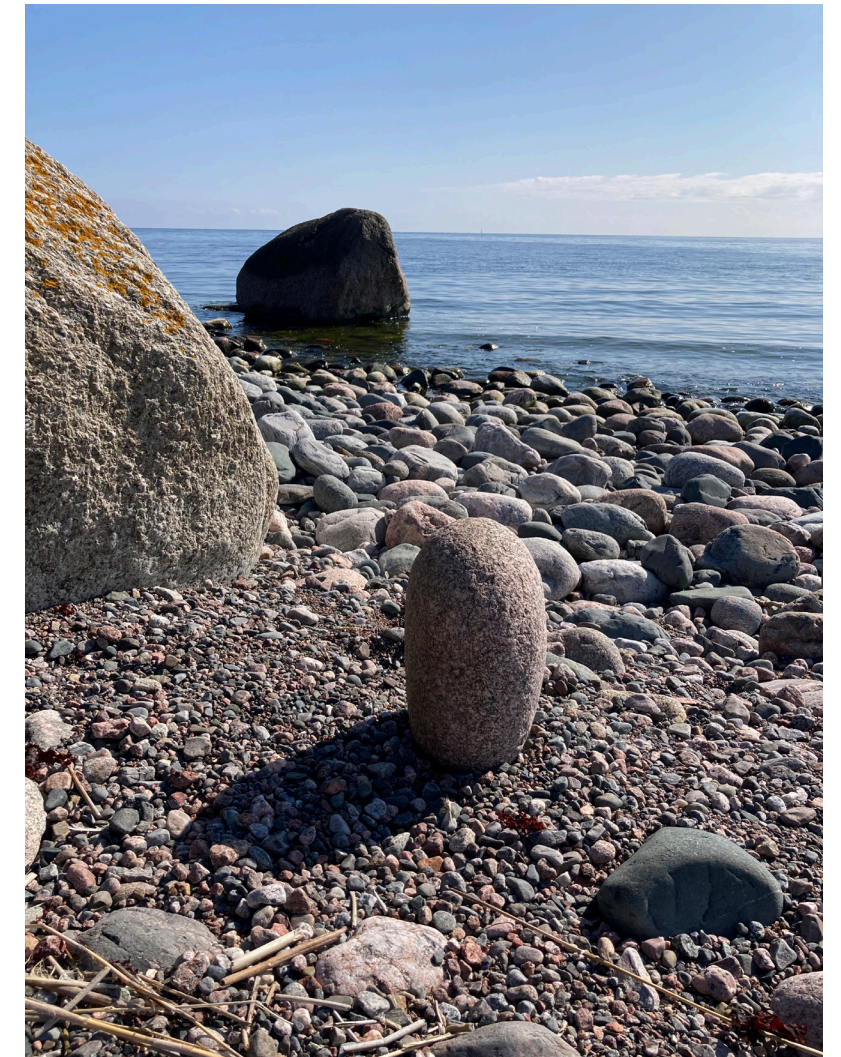
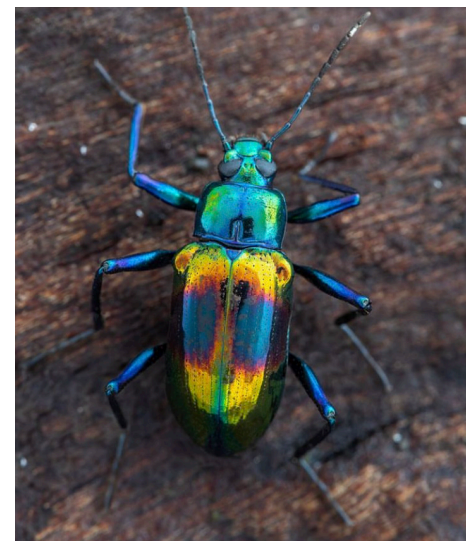




Stranger
2025
Hand blown glass, natural stone, aluminum, steel, acrylic, silicone, LED
164 x 32,5 cm
Unique piece

My inspiration for the light sculpture "Stranger" is based on a photograph of an unclassified beetle, found in the Philippines. It reminds me of the vast majority of insects still hidden in nature. The number of insect species in the world ranges from 10 to 30 million and there is an assumption that around three quarters of all species still remain undiscovered!

- Camilla Moberg



RED GIRL





"Red Girl" was made in memory of dragonflies, and in particular the large red damselfly, Pyrrhosoma Nymphula. I find it fascinating that Dragonflies flew on Earth about 330 million years ago...In many cultures, they are symbols of change, courage, strength and luck.

- Camilla Moberg

Red Girl
2023
Hand blown glass, natural stone, aluminum, steel, acrylic, silicone, LED
58 x 26,6 cm
Unique piece





ZOK

Zok
2020
Hand blown glass, aluminum, steel, acrylic, silicone, LED
74 x 22,5 cm
Unique piece

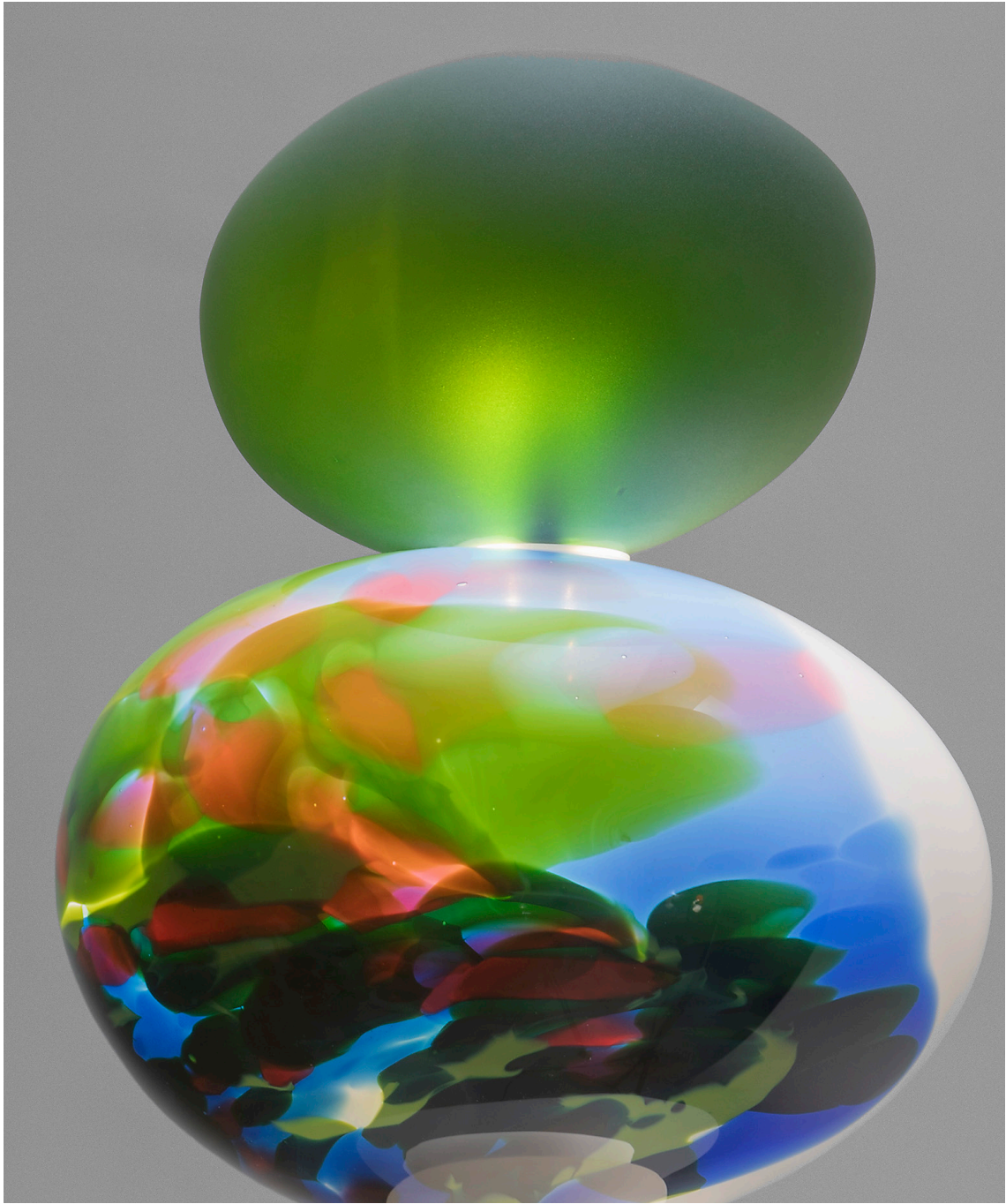




“Zok” is my tribute to ants. Ants have lived on Earth almost forever, the oldest fossils being 100 million years old! I’m fascinated by the way ants form colonies that range in size, from a few dozen to millions of individuals. Most ants are yellow, red, brown or black, but a few species are green, and some tropical species have a fascinating metallic luster.

- Camilla Moberg

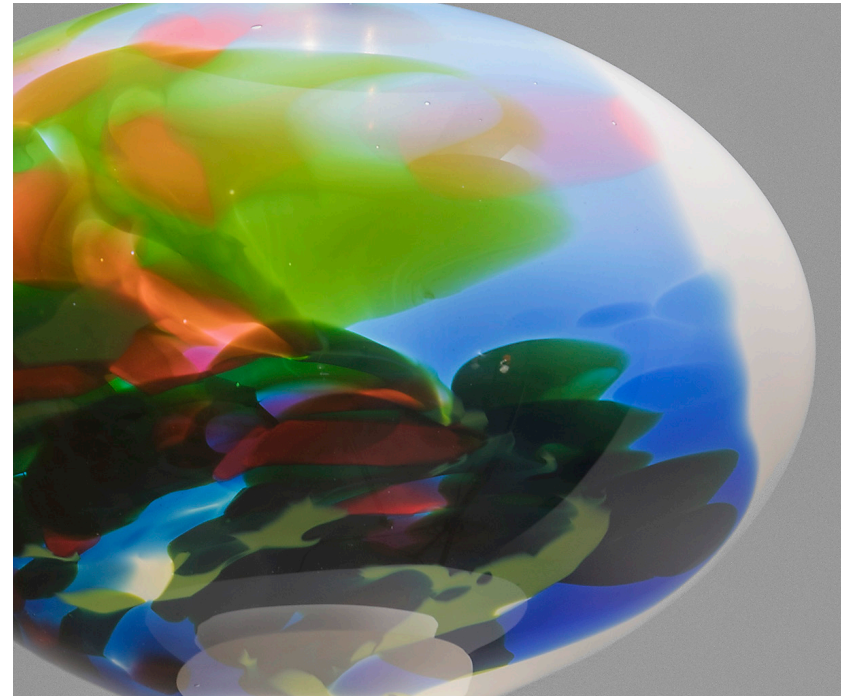
Camilla Moberg with Zok, 2020



PAVO



Pavo
2020
Hand blown glass, steel,
aluminum, acrylic, silicone, LED
76 x 26,8 cm
Unique piece

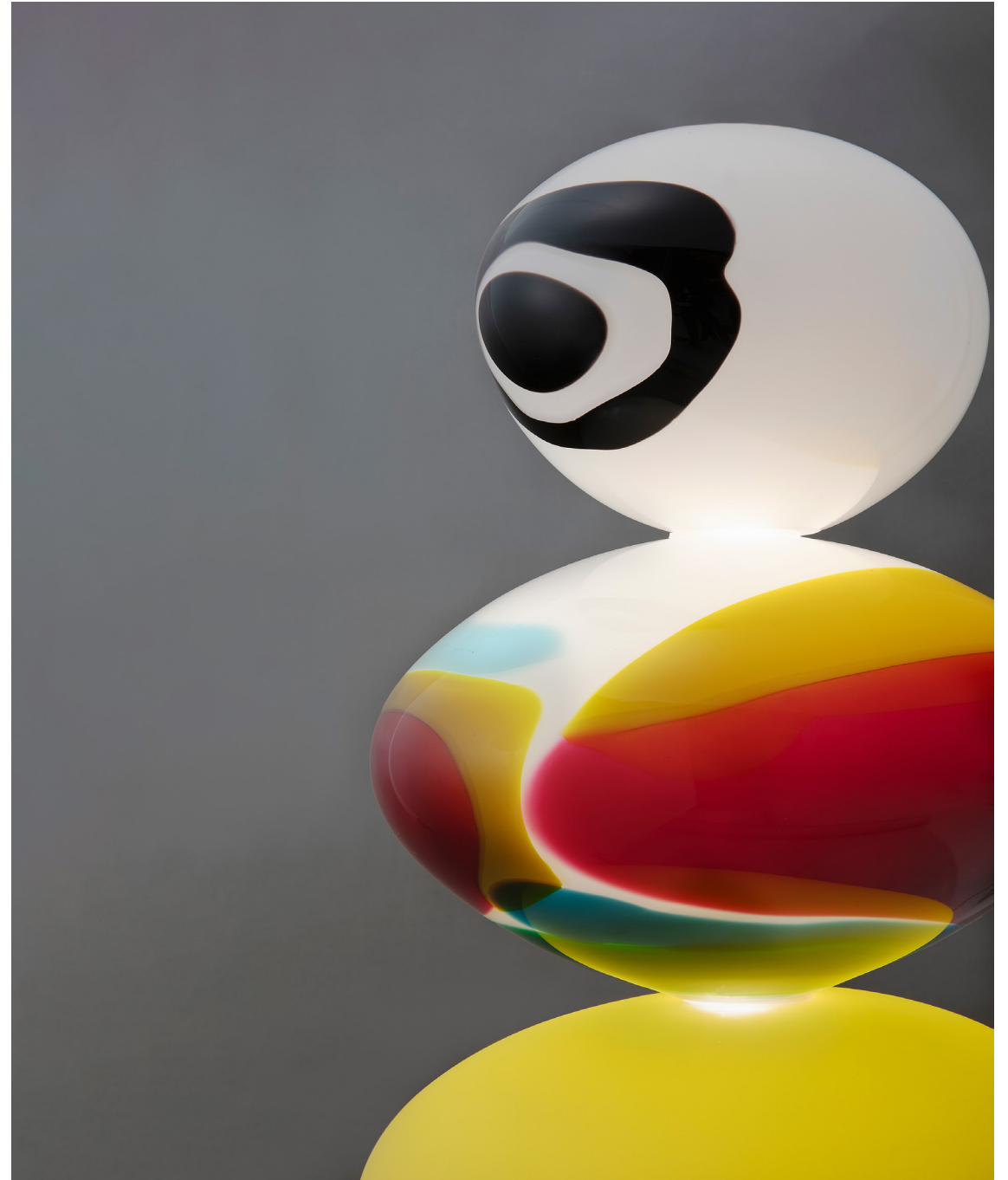


For the work "Pavo", I was inspired by the colors and grace of the peacock, especially the green peacock, also known as the dragon bird, a species from Southeast Asia. About three meters long, the bird has a recognizable long tail that makes up half of its length. The peacock has a rich cultural and historical significance. In India, it has been a symbol of power and royalty, and in Hinduism, the peacock is associated with many deities and is shown, for example, as the mount of the war god, Kartikeya. In Greek mythology, the peacock was associated with immortality, and Hera, the queen of the heavens, used a peacock to pull the chariot through the skies.

- Camilla Moberg



OTHER WORKS



GOLDIE

"Goldie" is an interpretation of the jewel beetle, Eurythrea Aurata. Jewel beetles have played a significant role in many cultures because of their stunning, iridescent appearance. In ancient Egypt, they were used in jewelry and ceremonial objects, symbolizing protection and transformation, whereas in parts of Asia, particularly Japan, jewel beetles were used in crafts and ornaments.

- Camilla Moberg



Goldie
2025

Hand blown glass,
natural stone, aluminum,
steel, silicone, LED
96 x 38,5 cm
Unique piece

MOONSTONE

The Romans admired moonstone because they believed it was formed from frozen moonlight, and many other cultures have associated this poetic pearly gem with the moon. Moonstone has been used in jewelry since ancient times, and green and blue are the rarest colors of moonstone, belonging to the most valuable ones.

My "Moonstone" sculpture is equally inspired by two jewel beetles: *Chrysocoris Patricius* and *Lamprodila Mirifica*. The importance and value of insects in our environment highly exceeds those of the most precious gems.



As David Attenborough puts it:

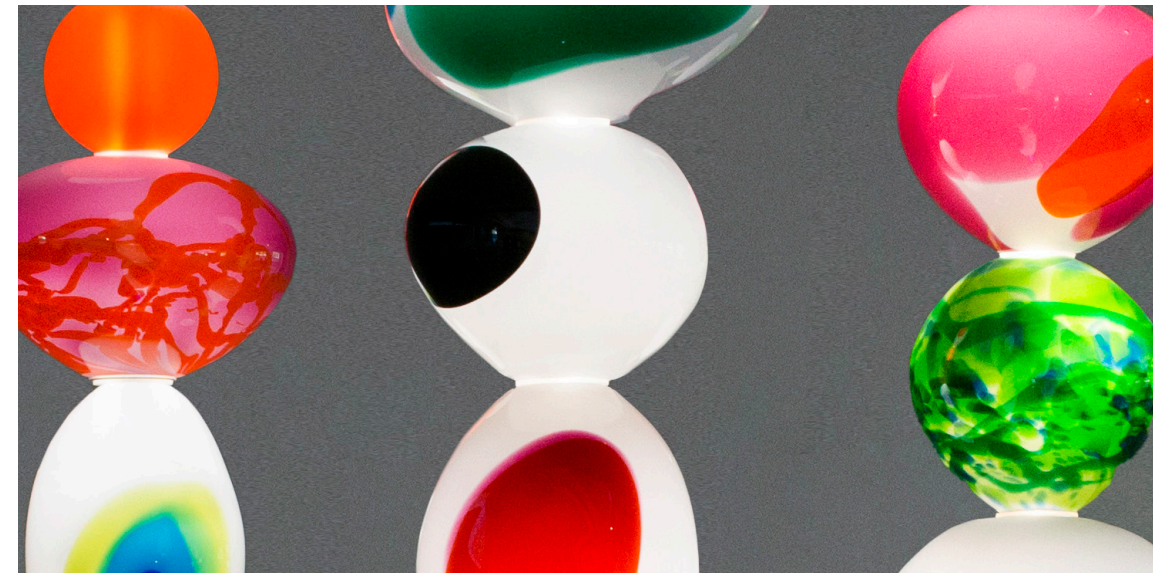
"The truth is that the natural world is changing. And we are totally dependent on that world. It provides our food, water and air. It is the most precious thing we have, and we need to defend it."

- Camilla Moberg

Moonstone
2024
Hand blown glass, natural stone, aluminum steel, acrylic, silicone, LED
167,5 x 40 x 30 cm
Unique piece



MILLION



Million
2021
Hand blown glass, aluminum, steel, acrylic, silicone and LED
200 x 34,2 cm, 200 x 35,5 cm, 200 x 39,5 cm
Unique pieces

INCLUSIVE



Inclusive
2016
Hand blown glass, natural stones, iron pipe, silicone, LED, electric cable, steel, wire
180 x 300 cm
Unique piece



TEAM

Glassblowers :

Jaakko Liikanen, Kaappo Lähdesmäki, Otto Koivuranta, (2023-)

Kari Alakoski, Janne Rahunen, Manuel Diemer, (2016-22) Nuutajärvi

Cold work:

Heikki Viinikainen, Nuutajärvi

Electric work :

Cariitti

Stone work :

Loimaan Kivi

CURRICULUM VITAE

Camilla Moberg, b. 1961, Finland

EDUCATION

1992 The University of Art and Design, Helsinki, Finland.
1982-83 Konstfack, Stockholm, Sweden.
1981-82 Free art school, Helsinki, Finland.

SOLO EXHIBITIONS

2025 *Over The Rainbow*, Galerie Maria Wettergren, France.
2020-21 *Messengers in Glass – The Invisibles*, KWUM, Fiskars Village, Finland.
2019 *Messengers in Glass*, Gumbostrand Konst & Form, Söderkulla, Finland.
2009 *Kvarts2*, Norsu Gallery, Helsinki, Finland.
2006 *Kvarts1*, Icelandic Museum of Design and Applied Art, Reykjavik, Iceland.
2000 *Glass*, Museum gallery of Arabia, Helsinki, Finland.

GROUP EXHIBITIONS

2024 *Fragile*, Fiskars, Finland.
Juhlattuulella Glass Company 20 Years, Nuutajärvi Museum, Finland.
2022 *Hidden*, Copper Smithy, Fiskars Finland.
Stories in Glass, Voipaala Art Center, Valkeakoski, Finland.
2021 *Hand Blown Glass Art*, Glasshouse Helsinki Gallery, Helsinki, Finland.
Fresh, Contemporary Glass from Finland, Bel Air Art Gallery, Venice, Italy.
Summer Exhibition, Glasshouse Helsinki Gallery, Finland.
The Invisibles, Gumbostrand Konst & Form, Söderkulla, Finland
Täällä, Copper Smithy, Fiskars Finland.
2020 *Finnish Glass Lives 8*, The Finnish Glass Museum, Riihimäki, Finland.
2019 *Why Not – Finnish American Art Glass*, Nuutajärvi Glass Village, Finland.
Tales of Craftmanship, Stockmann, Helsinki, Finland.
2018 *Fiskars Summer House Exhibition*, Fiskars, Finland.
Ornamos Art Exhibition, Cable Factory, Helsinki, Finland.
2017 *Nikari Stories*, Takenaka Museum, Japan.
100-Lasissa, The Finnish glass museum, Riihimäki, Finland.
2016 *Growth*, Copper smithy, Fiskars, Finland.

2015 *New & Classics*, Fiskars Design Village, Gallery White Block, Seoul, Korea.
Refract: Contemporary Glass Design, City hall, Waterford City, Ireland.
Finnish Glass Lives 7, The Finnish glass museum, Riihimäki, Finland.

2014 *Finnish Glass Art 2005-2010*, Eesti Tarbekunsti- ja Disainimuuseum, Tallinna, Estonia.
Finnish Glass Art 2005-2010, Glashütte Gernheim, Germany.
Blurred Lines, Copper smithy, Fiskars, Finland.
Aurora - Nordic Contemporary Glass, Pera Museum, Istanbul, Turkey.

2013 *Finnish Glass Art 2005-2010*, Musée du Verre, Carmaux, France.
Glass Exhibition at the Embassy of Finland, Washington, USA.
Nordic Glass, The Glass factory, Boda Glasmuseum, Sweden.
Joy, Copper Smithy, Fiskars, Finland.

2012 *Finnish Glass Art 2005-2010*, Design factory, Bratislava, Slovakia.
Finnish Glass Art 2005-2010, National Museum, Ljubljana, Slovenia.
Design Afloat, Relandersgrund, Helsinki, Finland.
Metamorphosis '12, New Finnish Design, Lahti Art Museum, Finland.
Glass Etc, The Finnish Glass Museum Riihimäki, Finland.
Glass! Design Forum Shop, Helsinki, Finland.
Round About, Kantti Gallery, Fiskars, Finland.
Taste & Form, Fiskars, Finland.
Vision, Fiskars Finland.
Fiskars Design Village: New and Classics, Designmuseum, Helsinki, Finland.

2011 Cheongju International Craft Biennale 2011, Korea.
Lasikomppania, Finnish Glass Museum, Riihimäki, Finland.

2010 *Standing in the Middle of Craft, Art and Design*, Gallery Space Can, Korea.
Mysterious, Fiskars, Finland.
Finnish Glass Lives 6, The Finnish Glass Museum, Riihimäki, Finland.

2009 *Fiskars Design Village*, Museo Franz Meyer, Mexico City, Mexico.
Fiskars Design Village, Centro Cultural Clavijero in Morelia, Michoacán, Mexico.
Fiskars Design Village, Centro Cultural Domingo, Mexico.
Second Sight, Fiskars, Finland.
Fin Design Helsinki, Matadero, Madrid, Spain.
Nordic Delight, Nora, Sweden.
Muodon Viemää, Fiskars, Finland.
Finnish Glass Art 2000 - 2005, The State Gallery, Banska Bystrica, Slovakia.
Finnish Glass Art 2000 - 2005, East-Slovakia Gallery, Kosice, Slovakia.

2008 *Art by Design*, Galerie Forsblom, Helsinki, Finland.
European Glass Context 2008 - Biennale, Bornholm, Denmark.
Kraft, Staffas, Porvoo, Finland.
Synligt - Osynligt, Galleri Elverket, Tammisaari, Finland.
Global Shopper, Design Forum, Helsinki, Finland.
Finnish Glass Art 2000 - 2005, Gernheim, Germany.

Finnish Glass Art 2000 - 2005, Museum of Decorative Arts and Design, Riga.
Transparent, Fiskars, Finland.
Finnish Glass Art 2000 - 2005, Museum of Turkish and Islamic Art Istanbul, Turkey.
Finnish Glass Art 2000 - 2005, Muzeum Narodowe we Wroclaw, Poland.
Finnish Glass Art 2000 - 2005, Stichting Nationaal Glasmuseum Leerdam, Holland.
 2006 *Fiskars Design Village*, Koumi-Machi Kougen Museum of Art, Japan.
Fiskars Design Village, Ozone Living Design Centre, Tokyo, Japan.
Fiskars Design Village, Sendai-Mediatecue, Sendai, Japan.
Light & Sound, Fiskars, Finland.
Lasi-Puu, Pro Puu-galleria, Lahti, Finland.
Lasikompania, Gallery Norsu, Helsinki, Finland.
Fest, Gallery Norsu, Helsinki, Finland.
Moberg-Salo-Varrela, Gallery 5, Oulu, Finland.
Female Form, Design Museum, Helsinki, Finland.
Finnish Glass Art 2000 - 2005, Musée du Verre Carmaux, France.
Finnish Glass Art 2000 - 2005, Conseil Général de Meurthe et Moselle, Nancy, France.
 2005 *Voimat*, Granary, Fiskars, Finland.
Finnish Glass Lives 5, The Finnish Glass Museum Riihimäki, Finland.
 2004 *Finnish Design Show*, Quarrata, Italy.
Between Art and Utility, Johanna Gullichsen, Paris, France.
Lasikompania Summer Exhibition, Nuutajärvi, Finland.
White, Granary, Fiskars, Finland.
Faszination Glas Felleshus, Berlin, Germany.
Faszination Glas Felleshus, Schleswig Museum, Schleswig, Germany.
Faszination Glas Felleshus, Westfälisches Industriemuseum/Glashütte, Gernheim, Germany.
Faszination Glas Felleshus, Galerie Birgitte Kürzendörfer, Schloss Pilsach, Germany.
 2003 *Light*, Copper Smithy, Fiskars, Finland.
Finsk Kunsthåndverk-Samarbeid i Fiskars, Finsk-Norsk kulturinstitutt, Oslo, Norway.
Black, White, Red, Strand Gallery, Alderburgh, UK.
10. Exhibition, Granary, Fiskars, Finland.
Retro, Copper Smithy, Fiskars, Finland.
Home Collection, Pro Puu-galleria, Lahti / Finland-institute, Berlin, Germany.
Design Van Licht en Lampen, Centre Culture Finlandais, Antwerpen/Liege, Belgium.
A Century of Finnish Ceramics, Finnish Museum of Art and Design, Helsinki, Finland.
Finlandia - Vanguardia en Vidrio, Fundacion Centro Nacional del Vidrio, Segovia, Spain.
Finlandia - Vanguardia en Vidrio, Museo do Vidro, Marinha Grande, Portugal.
Finlandia - Vanguardia en Vidrio, Museo Franz Mayer, Mexico City, Mexico.
Finlandia - Vanguardia en Vidrio, Museo de Historia Mexicana, Monterrey, Mexico.
 2002 *Design from Finland*, Galleria O, Mexico City, Mexico.
Samenwerking in Fiskars, Centre Culture Finlandais, Antwerpen, Belgium.
Findesignnow 02, Design Forum, Helsinki, Finland.

Nordic Glass 2000, Den Nordatlantiske Brygge, Copenhagen, Denmark.
Nordic Glass 2000, Den Nordatlantiske Brygge, The Finnish Glass Museum, Riihimäk, Finland.
Nordic Glass 2000, Den Nordatlantiske Brygge, Museum of Decorative Applied Arts, Riga, Latvia.
Nordic Glass 2000, Den Nordatlantiske Brygge, Fossekveiva Brukssentter, Bergen, Norway.
Pitopöytä-Gästabordet, Grythyttan, Sweden.
Pitopöytä-Gästabordet, Copper Smithy, Fiskars, Finland.
Pitopöytä-Gästabordet, Sweden House, Brussels, Belgium.
Pitopöytä-Gästabordet, Mauritzberg Manor Gallery, Sweden.
 2001 *Edge - Glass and Ceramics*, Embassy of Finland, London, UK.
Ennen Lumen Tuloa (Widnäs, Puotila, Moberg), Fiskars, Finland.
7+1=8, VIII. Exhibition, Fiskars, Finland.
 2000 *Puu Muu*, Pro Puu Galleria, Lahti, Finland.
Hotel, VII. Exhibition, Fiskars, Finland.
Ljusspel Widnäs, Pått, Moberg, Tammisaari, Finland.
Aurora - Finnish Craft and Design Now, Craft Space Mokkaunto, Seoul, Korea.
 1999 *VI Exhibition*, Fiskars, Finland.
The Nordic Transparency, Stedelijk Museum, Amsterdam, The Netherlands.
 1998 *Taiko 15*, Verkaranta, Tampere, Finland.
Industry + Design = Future, Hällefors, Sweden.
V. Exhibition, Fiskars, Finland.
 1997 *IV. Exhibition*, Fiskars, Finland.
Asko Avonius Prize Exhibition, Design Forum, Helsinki, Finland.
Young Forum'97, Design Forum, Helsinki, Finland, Sweden, Japan.
 1996 *Fiskars Ruukigalleria Artekissa*, Helsinki, Finland.
Creative Hands, Kerava Art Museum, Finland.
Faculty Profiles, Into Galleria, Helsinki, Finland.
III. Exhibition, Fiskars, Finland.
 1995 *II. Exhibition*, Fiskars, Finland.
 1994 *I. Exhibition*, Fiskars, Finland.
 1992 *Finlandi Da '92*, The Art Academy, Stockholm, Sweden.
The Purity of Finnish Design, Nordiska Galleriet, Stockholm, Sweden.
 1987 *Finland Designs*, Museum of Industrial Arts, Helsinki, Finland.
The Novelties in Arabia, Finnish Design Center, Helsinki, Finland.
 1986 *The Outline of Thought*, Museum Gallery of Arabia, Helsinki, Finland.

PUBLIC WORKS AND COLLECTIONS

Public work, Cultural House Fokus, Raasepori, Finland.
 Moomin Characters, Office, Helsinki, Finland.
 Public work, Raasepori Town Art Collection, Finland.
 Public work, Wasa Teater, Vasa, Finland.
 The Finnish National Gallery Collection, State Art Commission, Finland.
 Public work, Art Center White Block, Seoul, Korea.
 The Finnish Embassy in Washington, USA.
 The Finnish Embassy in Paris, France.
 The Finnish Glass Museum, Riihimäki, Finland.
 Public work, Folkhälsanhuset, Pargas, Finland.
 The Pro Artibus Foundation, Finland.
 BBC, UK.
 Pojo municipality, Finland.
 Stedelijk Museum, Amsterdam, Holland.
 Fortum Oy, Helsinki, Finland.

GRANTS AND AWARDS

2022 Art Council of Swedish Culture in Finland, Scholarship.
 2021 National Council for design, Working grant for 5 years.
 Greta and Alfred Runebergs foundation, Scholarship.
 2020 Art Council of Swedish Culture in Finland, Working grant.
 Compensation grant to visual artist.
 Konstsfundet, Scholarship.
 2019 Finnish Cultural Foundation, Working grant for 1 year.
 Art Council of Swedish Culture in Finland, Scholarship.
 Konstsfundet, Scholarship.
 2017 Art Council of Swedish Culture in Finland, Working grant for 2 years.
 Konstsfundet, Scholarship.
 2016 Art Council of Swedish Culture in Finland, Scholarship.
 2015 Art Council of Swedish Culture in Finland, Scholarship.

2013 Art Council of Swedish Culture in Finland, Travel grant (group).
 Greta and Alfred Runebergs Foundation, Scholarship.
 Art Council of Swedish Culture in Finland, Scholarship.
 Art Council of Swedish Culture in Finland, Travel Grant.
 2012 National Council for Design, Working grant for 5 years.
 Art Council of Swedish Culture in Finland, Scholarship.
 Art Council of Swedish Culture in Finland, Travel grant.
 2009 National Council for design, Working grant for 3 years.
 Art Council of Swedish Culture in Finland, Scholarship.
 Art Council of Swedish Culture in Finland, Scholarship (group).
 2008 Finnish Cultural Foundation, Working grant for 1 year.
 Art Council of Swedish Culture in Finland, Scholarship.
 2007 Arts Council of Finland.
 Konstsfundet, Scholarship.
 2006 Nordic Cultural Fund.
 The Icelandic-Finnish Cultural Foundation.
 Arts Council of Finland, Travel grant.
 2005 Stina Krooks Foundation, Award.
 Konstsfundet, Scholarship.
 Compensation grant for visual artists.
 2004 Arts Council of Finland, Travel grant.
 Kulturfonden för Sverige och Finland.
 Greta and William Lehtinen Foundation.
 2003 Art Council of Swedish Culture in Finland, Working grant for 1 year.
 Oskar Öflund Foundation.
 Finnish Cultural Foundation.
 2002 Finnish Cultural Foundation, Working grant for 1 year.
 2001 Art Council of Swedish Culture in Finland.
 Compensation grant to visual artist.
 2000 Helen and Walter Grönqvist Foundation.
 Foundation of Alfred Kordelin.
 Art Council of Swedish Culture in Finland, Working grant for 1 year.
 1999 Ornamo scholarship.
 National Council for Crafts and Design (group).

- 1998 Föreningen Konstsamfundet.
- 1997 Art Council of Swedish Culture in Finland, Working grant for 1 year.
- 1996 Föreningen Konstsamfundet.
- 1994 Finnish Cultural Foundation.
- 1992 Föreningen Konstsamfundet.
Foundation of Alfred Kordelin.

MEMBERSHIPS

- The Finnish Association of Sculptors.
- Ornamo.
- ONOMA - The Cooperative of Artists, Designers and Craftsmen in Fiskars.
- Nuutajärvi Lasikomppania.



PHOTO CREDITS

p. 1

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