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FACE IT

ABSTRACT

Face, reveal, cover, eyes, shame, repetition and secrets.
All powerful little words, all repeating in my head.

For a long time these exact words have been a starting point for my previous projects - And they won't fail this time either. I am inspired by the theme of faces and powerful, uncertain feelings. I brought these feelings into jewelries by using photos of people and manipulating them in different ways. This time photos of faces got wiped away and new ones came instead – frames for people to wear them, frame their selves.

My thesis tells a story how starting point can lead into totally something else that you had first planned. The story tells how subjects can change but the same idea stays and develops. In my thesis face -brooches changed into frame –necklaces. Without each other's they wouldn't exist. The changes in my work have been big, but a great symbiosis between my work in the beginning and in the end had been created.

KEYWORDS: face, frame, framing, change

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GETTING STARTED

“If my work was a room, even the door that leads you into the room would be so intriguing that people would want to go in. The door wouldn’t look so specific but there is something that draws you towards it on its mysterious way. It has something dark but also something bright on it. You wouldn’t know if the inside would be threatening or relaxing, maybe both at the same time. You would have to step in so that you know the answer.

The room is bright but the dark shadows that are vivid on the corners make suspicious feelings inside your head and it’s harder to breath. At the same time you feel relieved. It was only a room and nothing more. The room is twice the size of your kitchen and it feels safe. That room invites you to take a closer look of it. It looks like it is empty. When you get closer to the walls you notice that it has tiny holes on it.

The holes are placed one after another after another, repeatedly. Long walls with the enormously high ceiling make the space look bigger and you feel spacy. You want to go and touch the holes, they feel rough. One hand is placed on the line with the holes and you go through every whole walking around the room, just letting your hand touch the line while walking.

When you get to the starting point you bend down. Your eyes are on the same level with the holes, and you put your eye close to the line. You feel horrified, because you notice you’re not alone. On the other side of the wall, there are people. The people are staring at you. Panic, anguish and fear take power of your body. You would have to go, but you are not doing it. You start watching them and you stay there for hours – just watching. You notice that the people aren’t doing anything, just looking at you. You start to understand them, you feel like you are one of them.

Warm feeling fills your head. You understand, and then you stand up and walk away.”

Having previously written an assignment where I was supposed to tell about my work as a room was an eye opening experiment. Even though it doesn’t tell about my work literally, it tells the feeling I want to capture in my art pieces.

This all started with a feeling. I wanted to make jewelry that makes other people feel. That feeling was never described in narrow place with a guided hand, but it was something to interpretive yourself. That feeling was something where confusion, weirdness, admires, shame, fear and perhaps lack of knowledge was being part of it. I wanted to express myself through jewelry so that other people would feel their own expressions out of it. I didn’t want to frame it; I wanted people to face it.

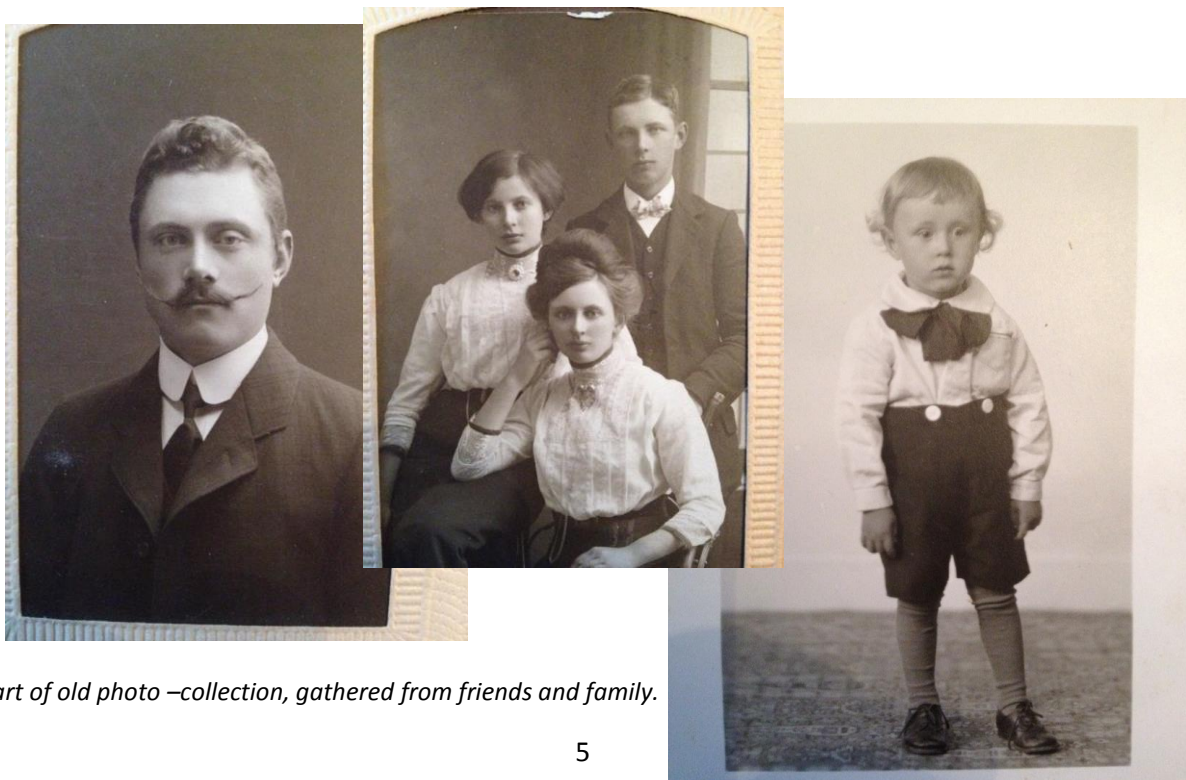
BEGINNING

Admire of mine was to work with photos of people and make some sort of changes on them so that the whole atmosphere would be totally different compared to the beginning. That powerful feeling of change appealed to me and I wanted to start to research it. These feelings are almost no doubt connected to human, and there for I wanted to make it more realistic by working with photos of people. Manipulated photo would have been attached to iron and been made into jewelry. The viewers wouldn't know how the original picture would look like, and that was the key to the wanted mystery.

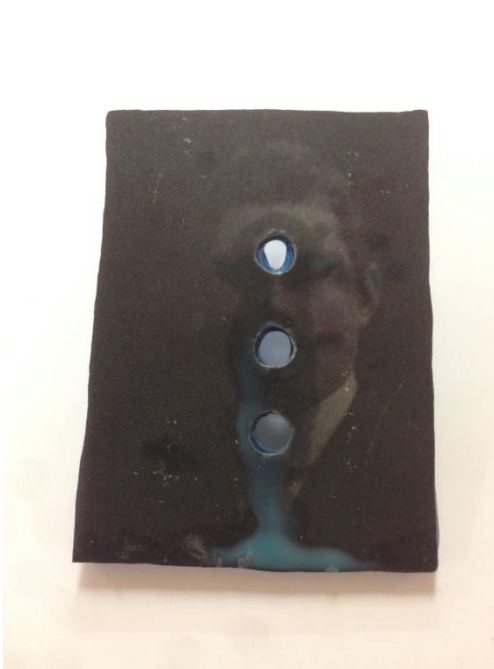
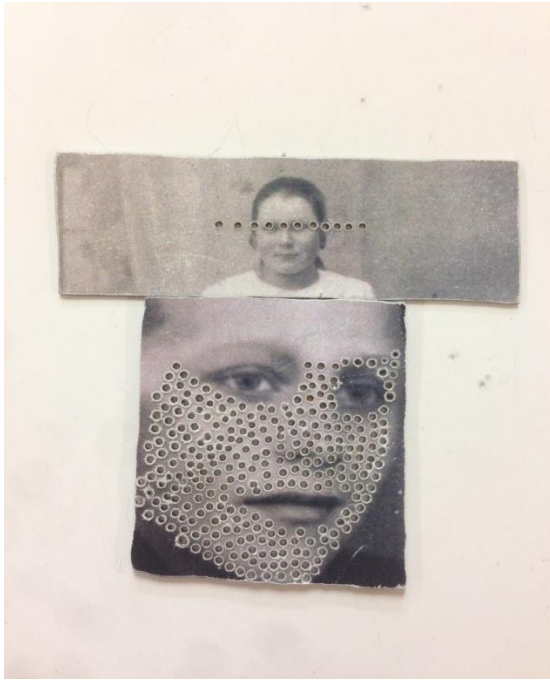
I started the research by looking inspirational photos. For months I had been collecting those photos every now and then. When I would run into a good one, I would save it on my photo collection. The photos were hard to find because they had a mystical sense on them that was hard to put in words. After looking at them time after time, they became more precious to me and I wanted to capture the same kind of atmosphere in my jewelries.

In the beginning I had asked my friends and family to send old black and white photos they had found of their relatives. I started my research with those photos. I made all sorts of experiments with paper and steel; I was drilling on them, painting on them, adding metal covers, cutting the photos in different portions and just sketching with different ideas.

Those old and fragile photos were so beautiful that it was nearly hard to try to think how to "re-do" the picture. I was under their spell and I loved it. Working with the old photos was interesting because they were from another time. I could not reach that time and I would not know for sure who this person on this picture was. And that made it even better. Having known that they had their own lives then, made me think that now I am making new lives by making holes in them, cutting their faces of and turning the photo into a different direction.



Part of old photo –collection, gathered from friends and family.



Some of the multiple try outs with black and white old photos. Main materials are steel, paper and glue.

QUESTIONING

Even though I was in love with my old black and white pictures, a question started to rise up; why did I really use them? Shouldn't I know the people? Why aren't they from this time? Haven't already a zillion artists used old photos on their work? Is this different from the others?

I knew the jewelries I was going to make would have had many connections to other jewelry artists, such as Bettina Speckner. She often uses old pictures and adds a layer of resin to secure the surface, then decorating it quite mystically with randomly placed stones, cut forms of metal and uses enameled surfaces with other pictures.



Bettina Speckner

*Brooch 2003
Ferrotype; Silver;
split raw Diamonds*

*Brooch 2003
Ferrotype, Silver, Diamonds,
Photo etching/ Zinc*

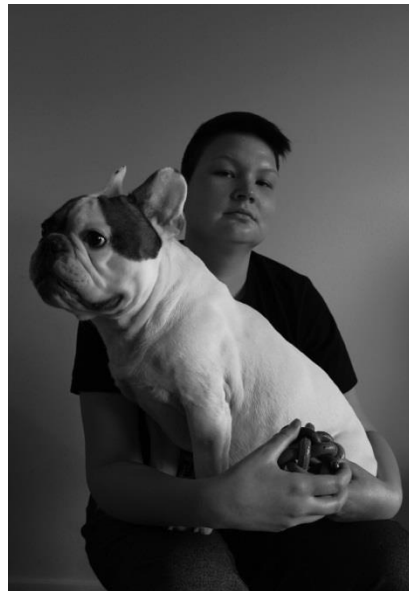
Even though I thought that what she does is really beautiful and at the same time I was enjoying the esthetical view of my recent work, I had to make some changes. I decided to gather pictures by myself so that I could choose who was in it. I was checking out my old pictures, same as my friends, and started to play with them. Almost right away I came to the conclusion that the photos should not be older than approximately 25years, same as my older.



Found pictures of friends. First step with real-time pictures.

Something was still bothering me with the photos and I realized I really needed to take all the photos by myself. Soon enough I was loaded with pictures of my friends and family on present time. This felt good, because I knew it was me who had made the election of the photos and that made me feel like I was more responsible for the project. The faces were still around; people were still alive and made the whole research and jewelry making more challenging. To make the photos more united, I decided to print them out in black and white. After trying to use the colored photos, the new ones without color had a calming effect by making them unified.

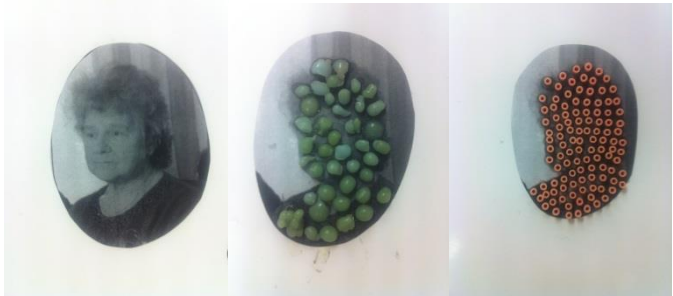


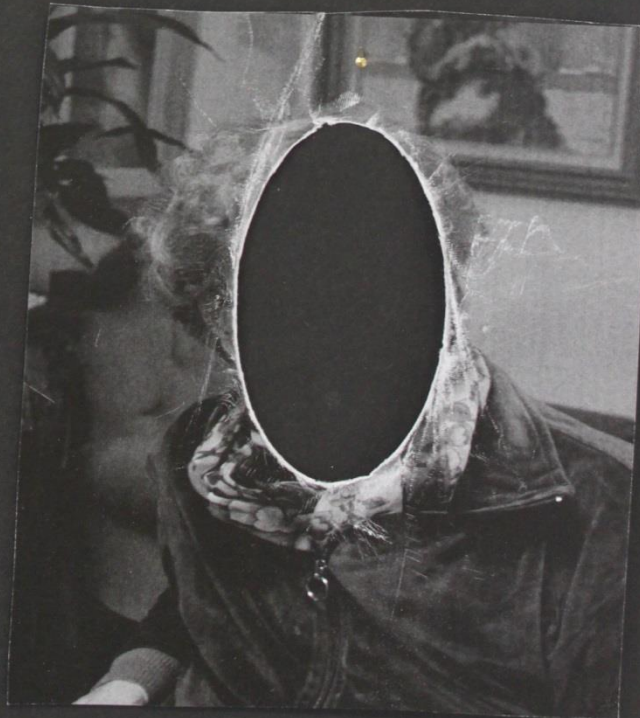
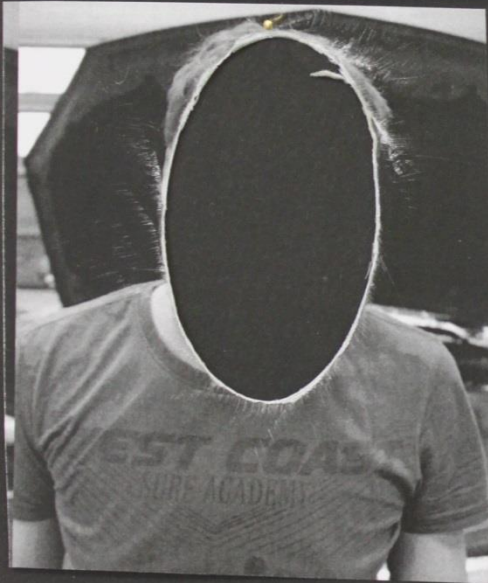


Color pictures changed into black and white portraits.

WORKWORKWORK

After taking all the photos and gathering the ones I wanted to work with I started sketching on them. Previously my technique had been jumping in to the subject right away by using different materials and making quite realistic sketches. This time, however, I was holding back and focusing on just making different effects on photos with just a pen, paper, glue and scissors.





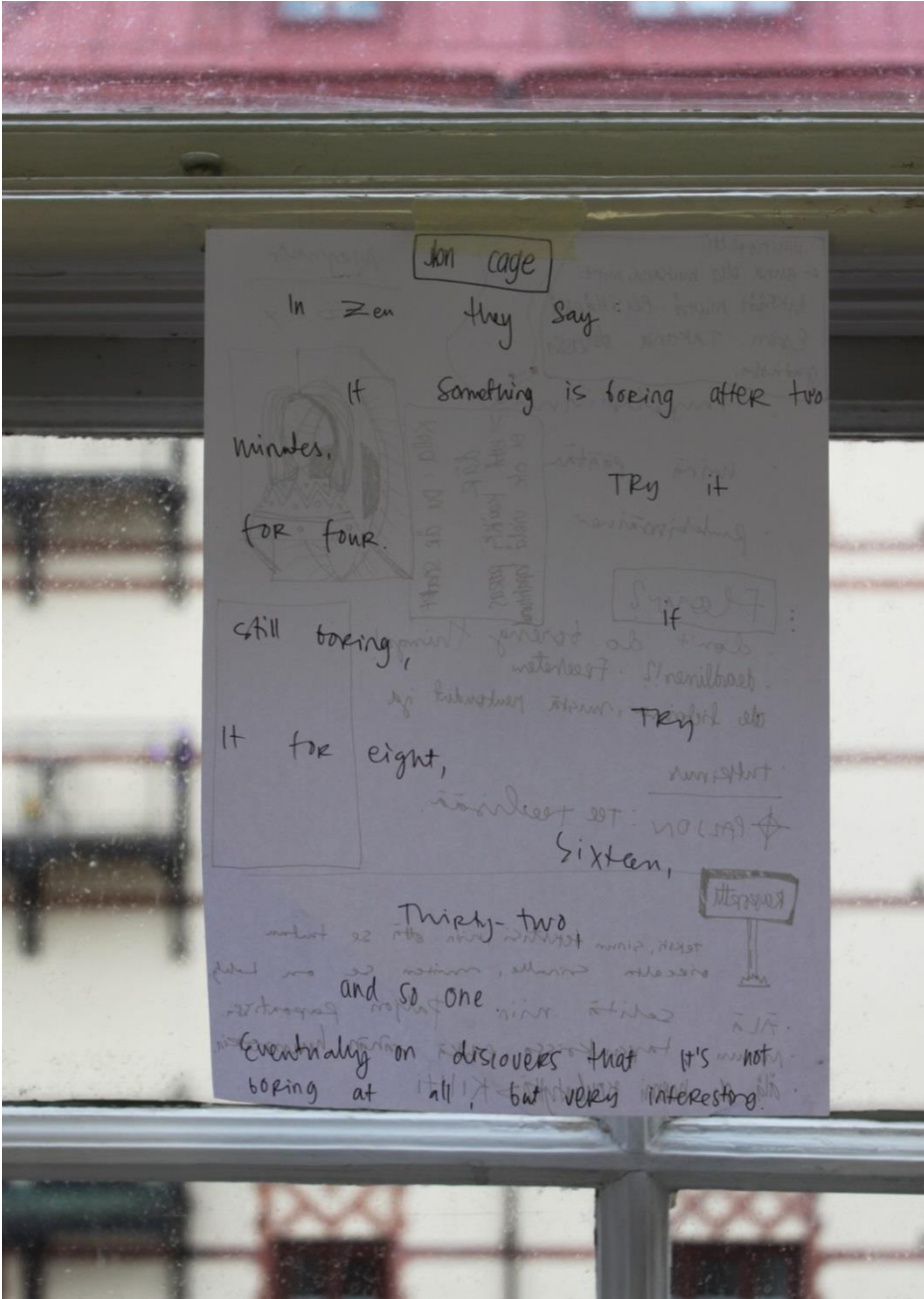




Black and white photos with sketches.

Working with my new photos went well in the beginning and this kind of working sounded like a good idea to let the whole process really soak in me. Unfortunately this started feeling quite frustrating to me already in the beginning. I wasn't used to work with this kind of "scaled down" –idea, where sketching played such a big part. This was really hard to me because I knew that I was supposed to work like this. I am also quite fast worker, so having known that I had the easiest materials to work with for making lots of sketches, made it even harder.

I tried doing many different things but I didn't really know in which direction to take the next step. After talking about this frustration with one of my supervisors, he gave me a good reminder and quote from John cage, which really inspired to just move on. The quote goes like this:



TURNING POINT

Already in the beginning it was quite clear to me that the pictures it selves never were the real problem. The real problem was what to connect together with them. I had my Iron plates where there were my manipulated pictures, but the continuation was lacking. I was wondering what it would be that connects everything together. I didn't want to make just iron plates with faces, because that was what I was working with on my previous project.

I had an idea for quite a long time that I will add something colorful with these black and white art pieces, so that it will bring up the jewelry more into the contemporary world. But the problem was how to connect the colors to the pieces. Would they be necklaces with neon colored bands? Should I use resin on the other side and add some sort of other material in it? The question of what would I do for the back side and how would the mechanism going to work out, was all the time on my mind.

This question was stuck with me like a chewing gum on hair. I was thinking all the time about it, thinking what to do with it, which materials could I use and how is this all going to come together. While I was running through the thoughts in my mind, I was thinking about the connection with back and front; how to mechanize it or decorate it without destroying the tenderness of the pictures.

I am quite a big thinker and often instead of sketching, I just run through ideas in my mind until I get a good feeling of it. With the images of different decorations in my head, I started filling up the decorations from the corners so that the pictures wouldn't get ruined. Suddenly these decorations started to remind me lots of picture frames. I remembered one conversation with my professor where we were talking about the scale of the photos. We came into conclusion that the pictures should be relatively small, because I wouldn't want to have that feeling that there is just a picture placed on the chest, and the size of the pictures would make a big difference. Having this said, putting frames on the pictures would make them look even more like photographs, which wasn't a good thing at that moment.

TURNING POINTS' TURNING POINT

I couldn't let the idea of frames slip away and finally I let myself stop sketching with papers and pen and started working with so called "real materials". I had missed that material sense so much! I could do three-dimensional things! So I picked up two most basic materials for frames – wood and metal.

I started with wood. I took chunky pieces of it, colored it black and placed it randomly in line like a frame with slightly moving parts. I arranged a tiny frame inside of a frame for the pictures I had prepared before. This was just a fast sketch and the frames looked ugly, but at

that time I got a warmer feeling of making these frames than I had had with the pictures for a very long time. It started to look like that the photos do not belong to the frames anymore, and the frames were more valuable to hold on. It became more and more clear to me that it was going to be the necklace wearer's head that became framed, not the pictures of faces.



First and second sketch with frame-theme; tiny empty windows in lowest part were meant for faces.

GETTING INTO THE POINT

Repetition as a theme has always been close to my heart and it still is. I think about it often while making jewelries, and I did it this time as well. Massive old, gold leafed wooden frames were popping in my mind and I was thinking the beauty of the repetition in its tiny decorations on the frames. Because of the first and second ugly sketch that I had made out of bulgy pieces of wood and real cut out frames, I realized that bigger pieces lined up around ones' neck wouldn't work out. I wanted to bring the same kind of delicate, sensitive and gentle feeling to the frames like the big old golden frames have, without having to put a real frame around your head. By repeating and cutting small pieces of plywood into small same size made it. Every piece was representing one fourth bar of a frame, so that these little frame pieces would really mingle around with each other's and do the framing work. This way the sketch started to look delicate and massive, what I wanted for my jewelries.



Repeated forms of frame parts –sketch.



Repeated forms of frame parts in classical forms of medallion and portrait.

Another successful sketch that I did underneath started to show me the right way where to go. I bought an old silvery looking patterned frame which I cut in pieces and started to play with it. Beautiful and different patterns were tempting to place in different positions and I was designing different forms of possible frame-necklaces. First I started with placing the photos of faces together with frame-pieces, but in the end I let loose and left them out. Because it didn't feel like the photos fit in anymore, it started to be time to say goodbye for the faces.



Playing with different forms of structures. Cut out frame parts in metal.

CLARITY

Sketching fast with these materials made it clearer and easier to understand the direction of my thesis. I stopped working with faces and started focusing on working with just frames. My newest ideal image was to prepare frames for real faces with an elegant and rich look.

My plan was to make five to six necklaces with frames. All the frames would have the same structure with small parts going around neck. The necklaces do not have a lock, because the idea of being a frame would end there. At the same time I was able to change either material or the form of wood in to the necklaces so that variability would appear in jewelries, but the same idea of repeating frames stays.

STUCK ON MATERIALS

Nothing comes easy, not even the most basic material that we have loads and loads in Scandinavia - wood. First of all I started gathering materials that I needed. The most wanted thing was thin plywood. I wanted to have thin wood because paintings and pictures are usually flat. This way thin plywood represents those qualities on its best way. A bit thicker plywood was easier to found, but less than one millimeter thickness was hard. This was really starting to bite my own bud but giving up was not an option. I started contacting different customize wood companies but many didn't have what I wanted. After ringing and sending e-mails to other companies in Gothenburg and in Finland, I got some answers. They actually got it!..."But unfortunately we can't sell for private persons.". At that time "Oh crap" wasn't the only swear word on my mind.

After getting a recommendation about a tiny hobby shop in Stigbergstorget , I found what I was looking for. Finally thin plywood was in my hands. It felt good because the search for the thin wood had lasted for a long time. Sadly the happiness didn't last that long. I looked the prices and they were outrageous. A tiny piece of wood for 0.8mm 100cmx20cm was nearly unreachable. Thinner piece would have cost even more, so I ended up buying one piece of 0.8mm thick plywood. This felt like a catastrophe. I needed even thinner plywood in loads and all I could get was too pricy and only one colored wood in a hobby shop! I had gotten so desperate, that I had recruited my family back in Finland to search plywood for me while I was looking for it here in Sweden.

I was going to go for an over weekend trip to Helsinki. I decided that I will find the plywood finally. Typically looking for the material on last day didn't work out that well as I imagined. Taking bus to suburbs took surprisingly long time, because apparently people do not want to buy wood from the city centers. Why not?! Eventually the bus left me and my support company somewhere in place X. From the first place we were guided to walk a tiny bit further (which was a lie) and so we would come to the store Y. Well, the Y was never on our sight and we were just guided to walk further. Suddenly all the shops started closing and

approximately five over five PM we realized that the shops were all closed because it was on a factory area and we never got into our destination! Five hours of searching and travelling and not finding what I wanted made me tiny little bit angry, and so did the information of my plane leaving back to Gothenburg on next morning.

Good thing I'm not a quitter. When getting back to Sweden, a rage drove me to search wood companies again in Gothenburg and once more I wrote some mails. I got answers and a real luck was on my side this time. I finally heard of a place where they would have what I wanted. And I got it! When I finally got hold of the wanted thin plywood, I got package from Finland from my mom where she had sent me some excellent plywood as well. Lucky me!

CATEGORIZING AND ACTION

I was clearing up my thoughts and thinking about my thesis collection: how many necklaces am I exactly going to make and which materials are they all going to be made of. Just basically thinking how the whole big picture would look like. Previously I had planned to prepare five to six necklaces and it still felt good. I had made plans that one necklace would be made out of thin plywood. Second and third frames would be made out of a bit thicker plywood, forth one out of zinc and fifth one out of messing.

I started gluing wood on thin copperplates. Both I and professor agreed that wood would be too fragile to hang loose by itself, and there for it would need something on backside. I tested different materials such as iron and titan, but both ones were too hard and could not have been rolled into thinner size. That is why I chose copper. One can get it in really thin sheets, it is approximately soft, the color is beautiful together with the plywood I had chosen and it could be oxidized.

Sketch turning into Jewelry with better quality of wood and structure with backside of copper.



It turned out that the copper color fit perfectly with the chosen plywood by making a beautiful combination with a matt wood versus metallic crunchy-shiny look. These pieces were cut in stiff united forms.

Sketch with drawn empty medallions turned out to be quite fruitful. I was just first drawing on wood to represent the form of the oval frames, but it looked so good that I decided to do two necklaces of this one sketch.



Fourth frame material was quite clear to me right away. I wanted to make one necklace out of etched photos of old frames. I gathered different frames and started etching them on thin zinc. Because of the thinness, the edges start to get eaten by acids and make a fragile and old kind of image.



Ready to be etched photos for zinc.



Results after etching.

It felt easy to decide how the fifth frame was going to be alike. I wanted to have a necklace that reminded me those golden old frames that are admired all over the world, the ones that stay always classy. I collected photos of frame details, glued them on messing, made them in to same bar size and started sawing the details out. Messing was a clear choice of material, since it has a goldenly color.



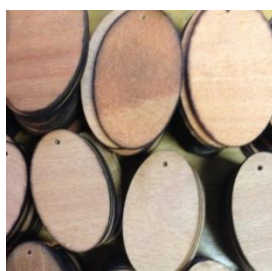
FRAME REFLECTION

While preparing different frames I was thinking about connections between my materials, real frames and time. My jewelry -series show varieties among each other's; messing necklace symbolizes historical old frames while wooden oval frames are more futuristic and contemporary like in ideal wise. What ties these together is the thin plywood necklace with two sides with wood and metal. Shiny metal side gives a good balance for the matt and calm wooden surface, same time giving a twist for both qualities towards classical and contemporary jewelry art.

After thinking what the frames really mean to me, I came up with a simple answer: I want to frame a person. And by doing that I want that that person has its own secrets and stories. The wearer becomes a storyteller through the frames and so creates a strong relationship between the wearer and the jewelry. At the same time hundreds of times repeated frame parts formulates a big wall around head, protecting its wearer.

While putting the wall on, these frames are indicating that this person who is wearing the piece is, in fact, somehow special and unique. These frames are going to work like pin pointers that highlight that something is special, someone is special. It tells that everybody is separate human being and that everybody is different. The frame can either cover or relieve your life, but it always tells a story with you.

INSPIRATION



The theme of repetition has been together with my work for a long time. Repeating tiny pieces of frames on top of each other's is like a mantra. But where does it all come from? Why do I like repetition so much and how come I work this way? Many artists inspire me unconsciously all the time. Now-a-days one can see art everywhere, we are surrounded by it, and I am happy that there are so many different forms of art to follow. Some of the artists, however, have made a long-lasting-impression.

Oil painter Samuli Heimonen and contemporary jewelry artist Hanna Hedman have been inspiring me with the theme of repetition. Repeating tiny pieces again and again is somehow relaxing, but could get on the nerves after a while. Masters of the focused minds really are these two artists who surprise me all the time with a great work of theirs. Their sustainability towards repetition and not giving up –attitude while working is amazing, and the results that follow in to the art they produce, are breathtaking.



*Hanna Hedman:
"Black Bile" 2013
"What you say is not always what you have experienced" 2009
Photographs by Sanna Lindberg*



Samuli Heimonen: YSTÄVÄPIIRI (Friendship circle). 100cm x 130cm. Acryl and oil on canvas. 2002

Both Samuli Heimonen and Hanna Hedman seem to be enjoying their working habits. They care about the tiny units that are extremely important in their work and make the whole art piece valuable. They taking care of the details is probably the key to their success.

Despite the cleverness of these two artists, Hedman and Heimonen aren't the only ones in my mind. Andy Goldsworthy, who is an amazing landscape /environmental artist, is very persistent worker with all the possible materials in the nature, such as ice, branches, soil, stones and leaves. The most fascinating scenario in his work is that he lets his art to live. He might get up 4 am in the morning to make an amazing piece of art with ice and then let it melt when sun gets up. This shows such an incredible amount of braveness and self-respect towards himself. He doesn't care anybody else's opinion; he is doing the art for himself.

What ties me together with Goldsworthy is a sense of feeling of freedom. In my two pieces of frame –necklaces, I have wooden medallions and empty oval frames that I have drawn on wood. The wooden medallions are laser cut and smells like burned wood. And I want it to be like that. It brings memories to people, because the the smell is such a strong element for memories. Those might be good or bad, but it makes you think of past. Most of the ashes have been taken off so that it wouldn't make a mess with clothes. What I would really like to see is, anyhow, how the pieces would live together, just like Goldsworthy's work. I would like to see how the pieces after a while make scratches to the other pieces' surfaces and soil each other's with the tiny bit of ashes that are left.

The “empty portrait” –frames where I have drawn circles on wood are also connected a bit of a same way. Goldsworthy works a lot with found branches and uses them as they are. He might cut them into a good length just by stepping on them with his own foot, but doesn’t do any exact measuring. This is how I’ve been working as well. I’ve been getting the pieces in random lengths and then organizing them in order afterwards. What makes these pieces special is that we have found order in disorder.



Andy Goldsworthy



My work in progress



Empty portraits and medallions getting ready to be tight up.



Some sort of bulginess appears in my work, even though it has been made out of tiny pieces. The pieces are quite loose but structured at the same time. This is something that I have in common with a great German jeweler; Dorothea Prühl. She doesn't really use small pieces, but bulginess and structure shows absolutely in her work. She works most of the time with necklaces, and in framing wise I'm not alone again. Prühl likes to think that the necklaces she makes are framing the face!

What makes Dorothea's jewelries so special is the elegance in her simple forms and how she connects them together. Prühl has also beautiful metaphors in her work, and she slips them in to the jewelry in non-described ways. How she connects her pieces together admires me. Very often she uses just a thread to gather all the pieces together or solders simple loops between metal pieces. I wanted to have something simple in my works as well and I realized that thread works great together with my pieces.



Dorothea Prühl: Butterflies, cherry wood, 2008. Image by Helga Schulze-Brinkop

MATERIALS AND LEAVE OUTS

Earlier mentioned, it felt like basic materials that were good to start with are wood and metal. Those are probably the most basic materials one can find for frames. Because I wanted those frames to be quite metaphorical, it was important to me that I stuck with the basic ingredients.

After thinking the materials for a while, I thought of enamel and plastic. Plastic could have been a great way to represent now-a-days' time, but also could have been mistaken as an argument towards worlds' consuming habits, which I didn't want to happen. Enamel itself is such a beautiful material, but couple try-outs later I decided to leave it behind. It was hard to handle for two-sided surfaces, the weight was getting quite heavy and actually I got some feedback of it reminding lots of the jewelries in the 70's. I don't think it was a good nor a bad thing, but I realized it didn't match the group I was already holding on to.

From the very beginning I have had difficulties in choosing what to do. I might have had too many ideas but that red line had been missing. The transaction from the faces to frames felt good, because I really knew what I would start to do and work with. At the same time it felt devastating. I had been working so long with my beloved faces that it felt really hart to let them go. A teacher from my previous school used to say: "Sometimes you have to kill your darlings." and I really tried doing it.

Even though I had decided to continue with only frames, I was still being hopeful and thinking of other ways to smuggle in couple of faces. Great ideas pop into my mind, where I would add one surprise for one jewelry – a hidden face. Just located randomly somewhere, but so that it is in a hidden place. After talking about this and being questioned, and not really being able to tell how this would make the art piece stronger, it really hit me; there isn't going to be any faces involved with my work, except the real heads framed by my necklaces of course. I decided to pull myself together and enjoy the feeling of determination!

When this problem was solved, another one raised its head. It was time to decide what material to use for connecting the pieces together. I had been thinking of different sorts of threads, but the selection was wide. I ended up choosing cotton thread for the wooden pieces with a good, firm thickness and for the metal ones quite thin and somewhat opposite kind of material; a bit sparkly and fancy in light colors, but nothing over the top.

Material wise I had metal and different sorts of wood. One necklace even smells like a camping place with cotton thread in natural colors and light colored thin threads. For some reason all these together made me really happy. I was happy on my material choices. I was happy how they looked and happy that they worked so well together. All that was left was to put the right materials and small pieces together to make five different necklaces.

SUM UP AND FINAL WORDS

My process seems to be in the end of the road even though everything is really in the beginning. I can't believe this is really it! It is time to say good bye to the school, teachers, working benches and friends and start to learn live without the safety net that school has really offered for us.

I feel that my master thesis went just like it was supposed to go – frustration in the beginning, but gets easier in the end. That is how things usually seem to work for me in an art world, so it didn't surprise me that the beginning took a little bit of time for me to get fully started. It would have been great if I realized the theme for my jewelries three months earlier so that I would have had time to fix and finalize them with no rushed feelings, conclusions or decisions, but on the other hand I might work my best a little bit of a fire under me.

My series of five frame necklaces feels like it is really my work and I have put my own touch into it. This series leaves me with many ideas that has either grown together with the process or popped in my mind while working and thinking. It feels like I have many directions and roads that I can follow after being graduated, which is great because before starting master studies I wasn't sure about my options, now I am.

VERY BIG THANKS belong to my mom and dad who have been supporting me and my studies all the way around. Thank you text-master Magnus Haglund, whole HDK's staff and friends who helped me to make difficult decisions. Thank you fellows like Lotta, Sara, Sara, Sara, Sanna, Ammeli, Lena and all the models, Karin, Frank, Senja, Nea, Riina, Minna, Jonna, Nina and all the other Puppies who helped me to put all the tiny pieces together.

READY























SOURCES

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Image by Jacket Photograph

http://www.morning-earth.org/ARTISTNATURALISTS/AN_Goldsworthy.html#ownwords

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