



*anne gry*

Born 1943

**“I’ve always been fascinated by exotic, foreign things, though in recent years have come back to the soft Nordic shades. But distinctive Scandinavian tradition has always been a hallmark of my idiom.”**

The textile artist Anne Gry normally lives out by Bagsværd Lake, where she has her workshop, but the inspiration for her designs has always come from her many travels and lengthy stays abroad, Italy and North Africa being her preferred destinations. Recently, she has again taken a long look at Nordic colours and patterns.

Her CV reads rather like the classic educational journey, familiar from literary tradition.

Anne Gry began designing at an early age and, as far back as she can remember, she has always wanted to work with textiles. She has always been practically oriented. Even during her training at the The Danish School of Art and Design in Copenhagen, she began collaborating with industry. At the time, Finnish design was a particular inspiration to Anne Gry, especially Marimekko.

Long periods in Southern Europe and North Africa have expanded Anne Gry’s perception of colour combinations and patterns. With her sophisticated sense of colour, she has captured her impressions from distant travels onto the large textile surfaces that she has managed to tame with her simple, organic and confident design. Her stylised idiom preserves the experience of colour-saturated Italian landscapes and North African colours and glows.

In recent years, she has managed to elegantly integrate the softer, more pastel Scandinavian shades, reminiscent of the best prints from Scandinavian design in the 1960s. The idiom is simplified and the colours have now become lighter.

Anne Gry believes the combination of international and Scandinavian colours is what makes her style sophisticated and personal, thus differentiating her from other textile designers.

A sophisticated sense of colour and a simple, confident design expressed in organic patterns is the recurrent theme linking her extensive textile production.

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As a textile printer, she prefers the here-and-now result you get from printing directly onto the canvas (unlike weaving). This is not because she is impatient – on the contrary, her professional perfectionism and persistence express a great deal of patience with the work process. The reward comes when a pattern succeeds and afterwards by seeing things being mass-produced by the sector.

According to Anne Gry, this is the time for pastel colours and she is indeed also influenced by this trend. The patterns have become simpler and more discreet. The simplicity once again combines with the big organic and graphical forms familiar from the 1960s and 1970s.