

CHARLES BURNAND GALLERY

FREDRIK NIELSEN

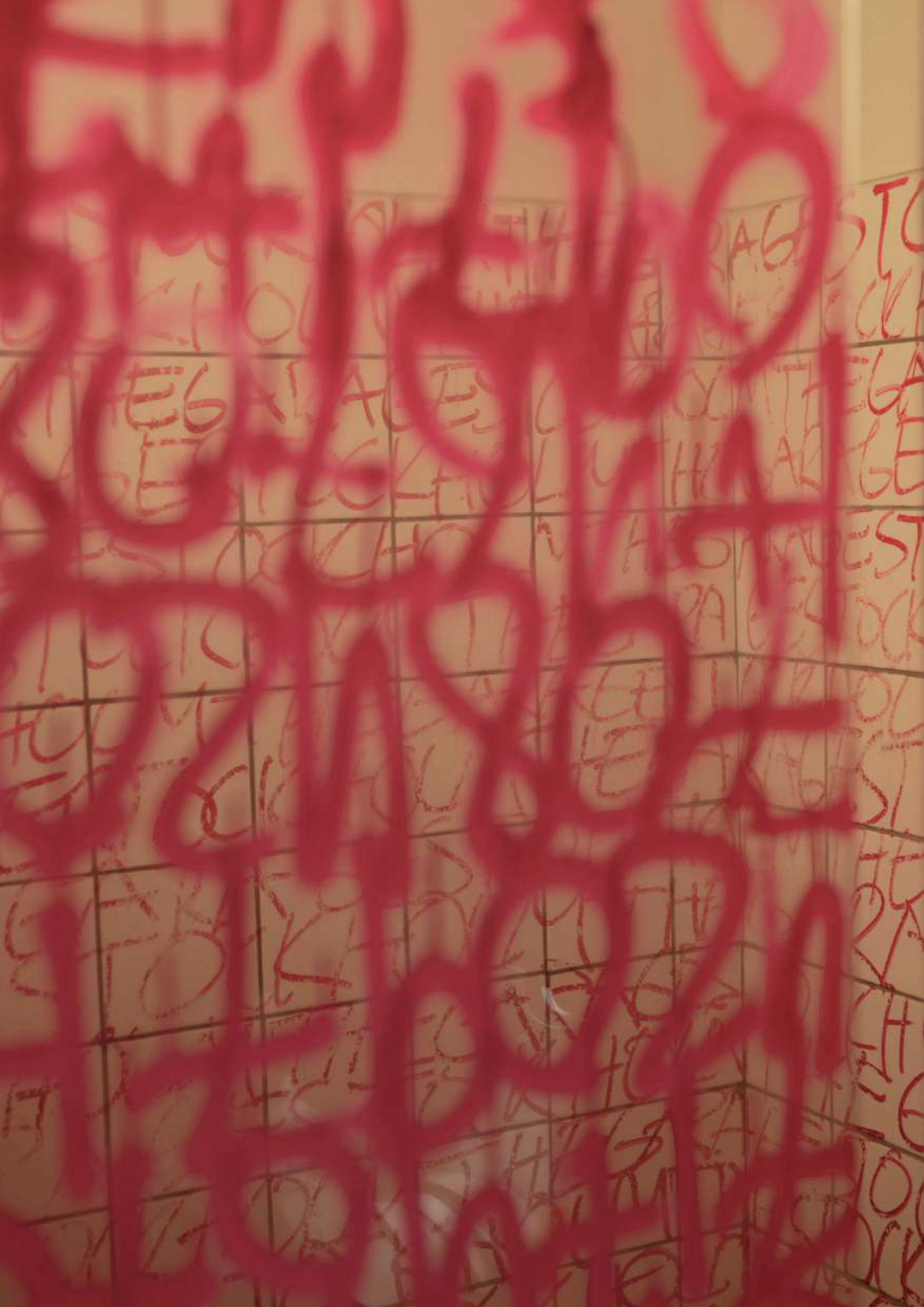
AUGUST 2026

FREDRIK NIELSEN

Fredrik Nielsen (b. 1977, Linköping, Sweden) is a Stockholm-based artist whose sculptural practice has evolved through more than two decades of working with glass. Initially drawn to the material for its physical qualities of heat, weight and volume, he trained at Orrefors Glass School before continuing his studies at Pilchuck Glass School in the United States and the Royal Institute of Art in Stockholm.

While grounded in an exceptional understanding of traditional glassmaking, Nielsen's practice is driven by the point at which technical mastery gives way to improvisation, physical risk and artistic intuition. Rather than treating technical mastery as an end in itself, he uses it as the foundation and springboard from which uncertainty can emerge, allowing the material itself to participate in the creative process. A finalist for the 2022 LOEWE Foundation Craft Prize, his work is held in major international public and private collections.





Practice

Fredrik Nielsen's practice has developed through almost three decades of sustained engagement with glass, evolving from rigorous technical training towards an increasingly intuitive and open-ended sculptural language. While his early years were devoted to mastering the traditions of Scandinavian glass making, his mature practice is defined by the point at which technical knowledge becomes a framework for exploration rather than an objective in itself.

Rather than treating technical mastery as an end in itself, Nielsen uses it as the foundation and springboard from which uncertainty can emerge. His deep understanding of glass allows him to relinquish predetermined outcomes, embracing improvisation, physical risk and the unpredictable behaviour of the material as essential parts of the creative process.

Across his practice, sculpture, painting, music, graffiti and popular culture exist as parallel influences rather than separate disciplines. A recurring autobiographical motif is the repeated use of his own telephone number, which appears throughout different bodies of work. Sometimes visible, sometimes obscured or absorbed into successive layers of glass, it acts as a discreet signature, connecting individual sculptures within an evolving visual language.

Over time, Nielsen has increasingly described glass not as an artistic identity but as the language through which his ideas are realised. Years of technical discipline have allowed the material to become instinctive, enabling expression to take precedence over the demonstration of craft.

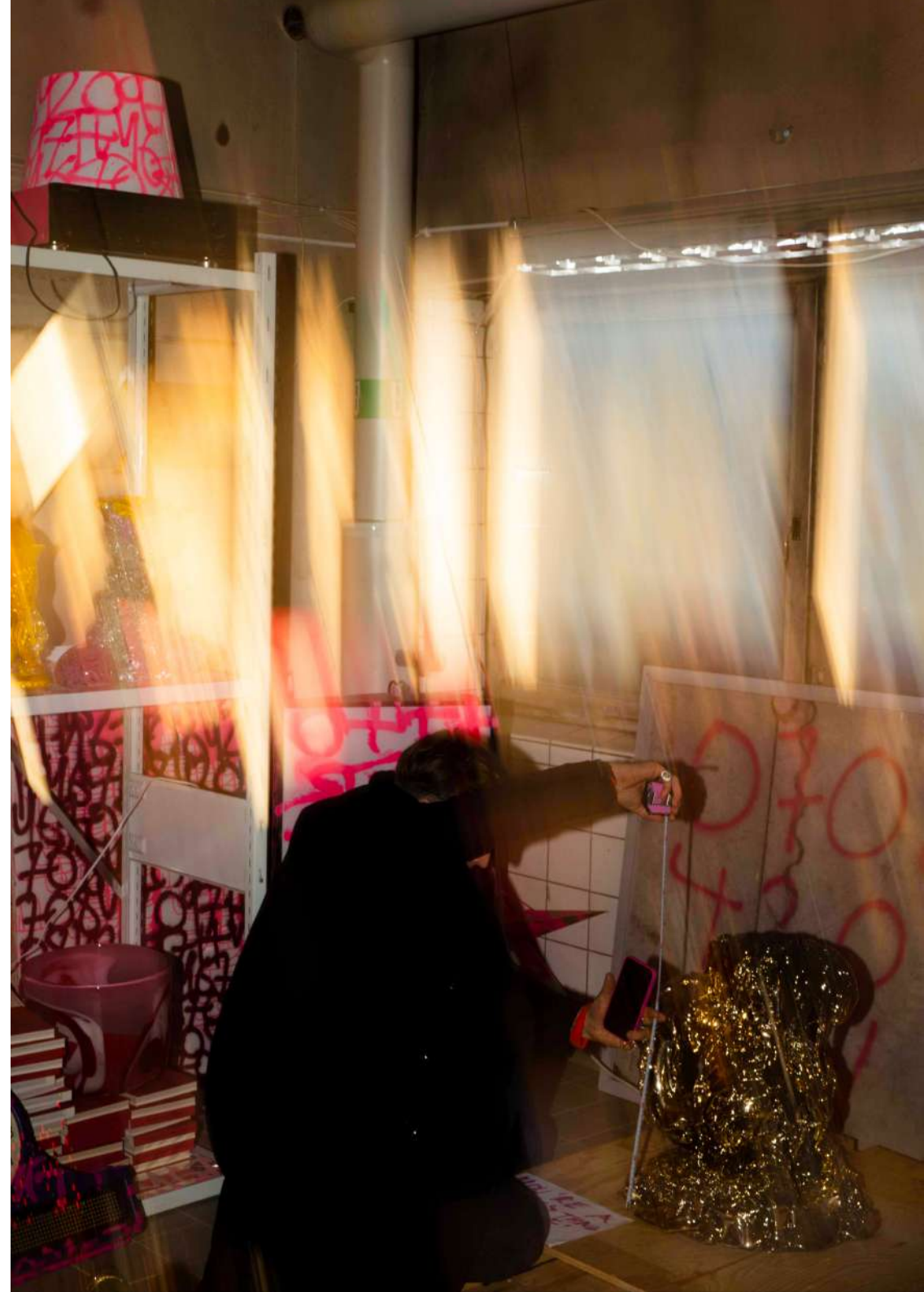
Process

Nielsen works primarily through hot glass processes, combining blowing, casting and repeated kiln firing within a practice that remains highly responsive from beginning to end. Rather than working from fixed drawings or predetermined forms, sculptures develop through direct engagement with the material, with decisions made in response to changing conditions of heat, gravity, weight and movement.

Individual works frequently evolve over extended periods. Forms may be blown, cooled, reheated, cut, reassembled and returned repeatedly to the kiln, allowing earlier elements to be transformed or incorporated into new compositions. This cyclical approach enables works to remain open to revision long after their initial formation.

Scale plays an important role within the process. Many sculptures require teams of assistants to manipulate molten glass, while the physical demands of working with large volumes of material become an integral part of the work's development. Rather than concealing evidence of making, Nielsen allows traces of reheating, compression, distortion and accumulated layers to remain visible, preserving the physical history of each sculpture.

Music is a constant presence in the studio, and Nielsen has frequently compared his approach to improvisation in jazz: technical fluency provides the structure, while each work develops through responsive decisions made in the moment.





Materials

Glass has remained central to Nielsen's practice since he first encountered the material in 1998. Initially attracted by its physical qualities of heat, weight, volume and luminosity, he has continued to explore its unique capacity to exist simultaneously as liquid and solid, allowing form to remain responsive throughout the making process.

Working primarily with blown and cast glass, Nielsen combines coloured glass, enamels, painted surfaces, aluminium and automotive paint where required by the work. Earlier sculptures or individual components may also be revisited and incorporated into new compositions, allowing material from different periods of his practice to continue evolving over time.

For Nielsen, glass is neither a symbol nor a constraint. It is the material through which his sculptural language has developed; one whose physical properties continue to offer possibilities for spontaneity, transformation and continual reinvention.





ANOTHER EXCUSE



FREDRIK NIELSEN | Another Excuse | 2023

Blown and Cast Glass
H. 61 x W. 60 x D. 60 cm | H. 24 x W. 23 5/8 x D. 23 5/8 inches

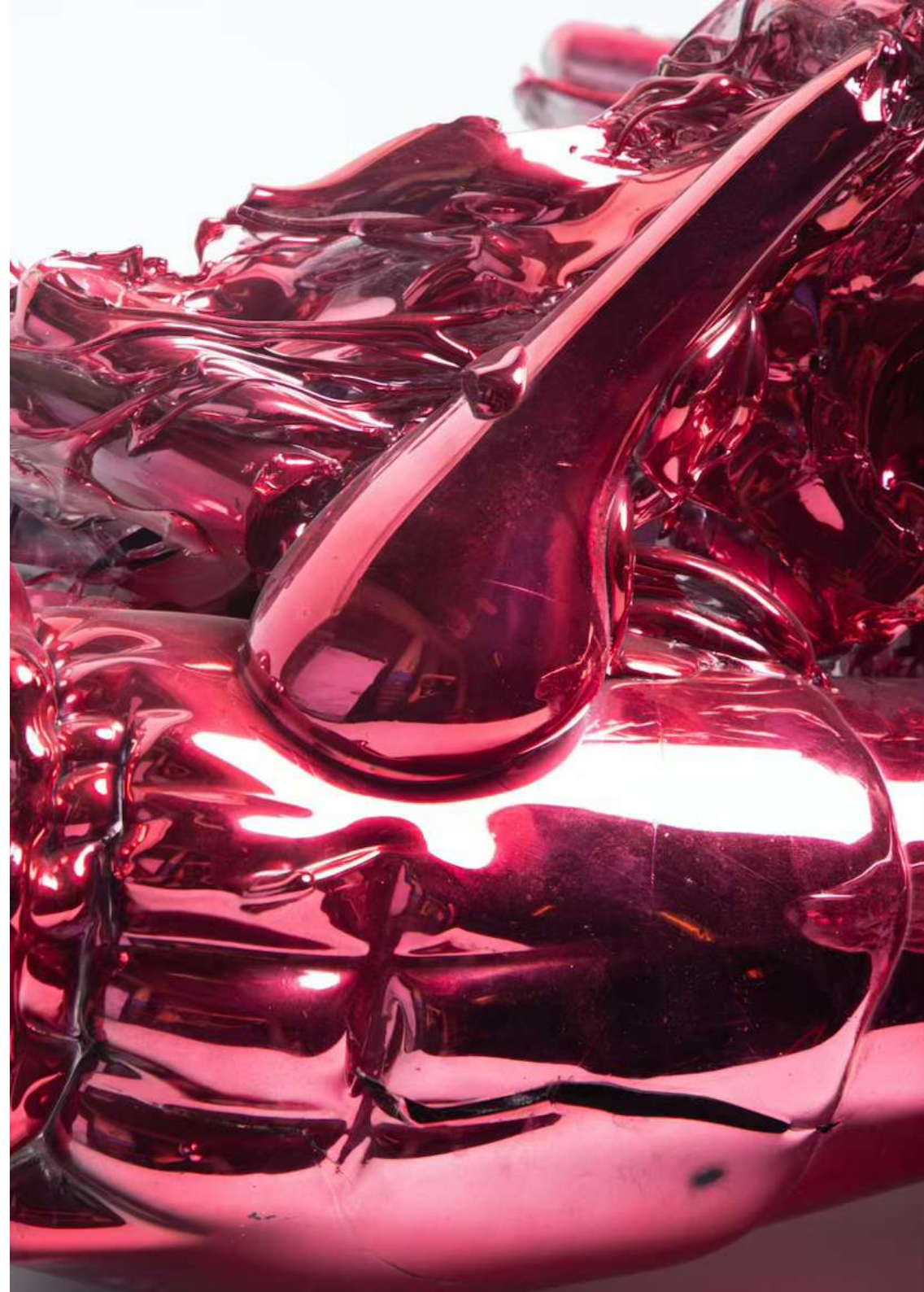
Photo: Graham Pearson



FREDRIK NIELSEN | Night Version | 2022

Blown and cast glass, metallization, clear car paint
H. 37 x W. 54 x D. 50 cm | H. 14 5/8 x W. 21 1/4 x D. 19 3/4 inches

Photo: Nikodem Calzynski







FREDRIK NIELSEN | Night Version | 2022

Blown and cast glass, metallization, clear car paint
H. 37 x W. 54 x D. 50 cm | H. 14 5/8 x W. 21 1/4 x D. 19 3/4 inches

Photo: Graham Pearson

NOTHING





FREDRIK NIELSEN | You're a Hideous Thing Inside | 2022

You're a Hideous Thing Inside
H. 53 x W. 52 x D. 47 cm | H. 20 7/8 x W. 20 1/2 x D. 18 1/2 inches

Photo: Graham Pearson





FREDRIK NIELSEN | You're a Hideous Thing Inside | 2022

You're a Hideous Thing Inside
H. 53 x W. 52 x D. 47 cm | H. 20 7/8 x W. 20 1/2 x D. 18 1/2 inches

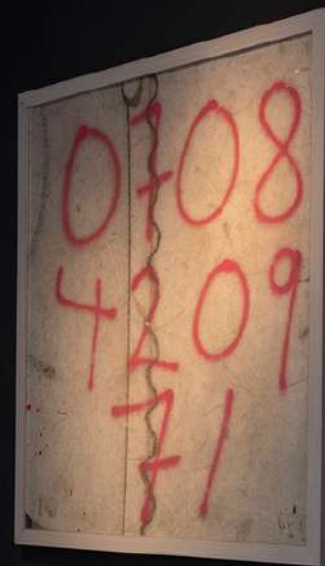
Photo: Graham Pearson



FREDRIK NIELSEN | Furniture is in the Garage | 2022

Blown and melted glass
H. 52 x W. 37 x D. 45 cm | H. 20 1/2 x W. 14 5/8 x D. 17 3/4 inches

Photo: Courtesy of the Artist





ARTIST/STUDIO NAME | Piece Title | YYYY

Material, material, material
H. XX x W. XX x D. XX cm | H. XX x W. XX x D. XX inches

Photo: Graham Pearson



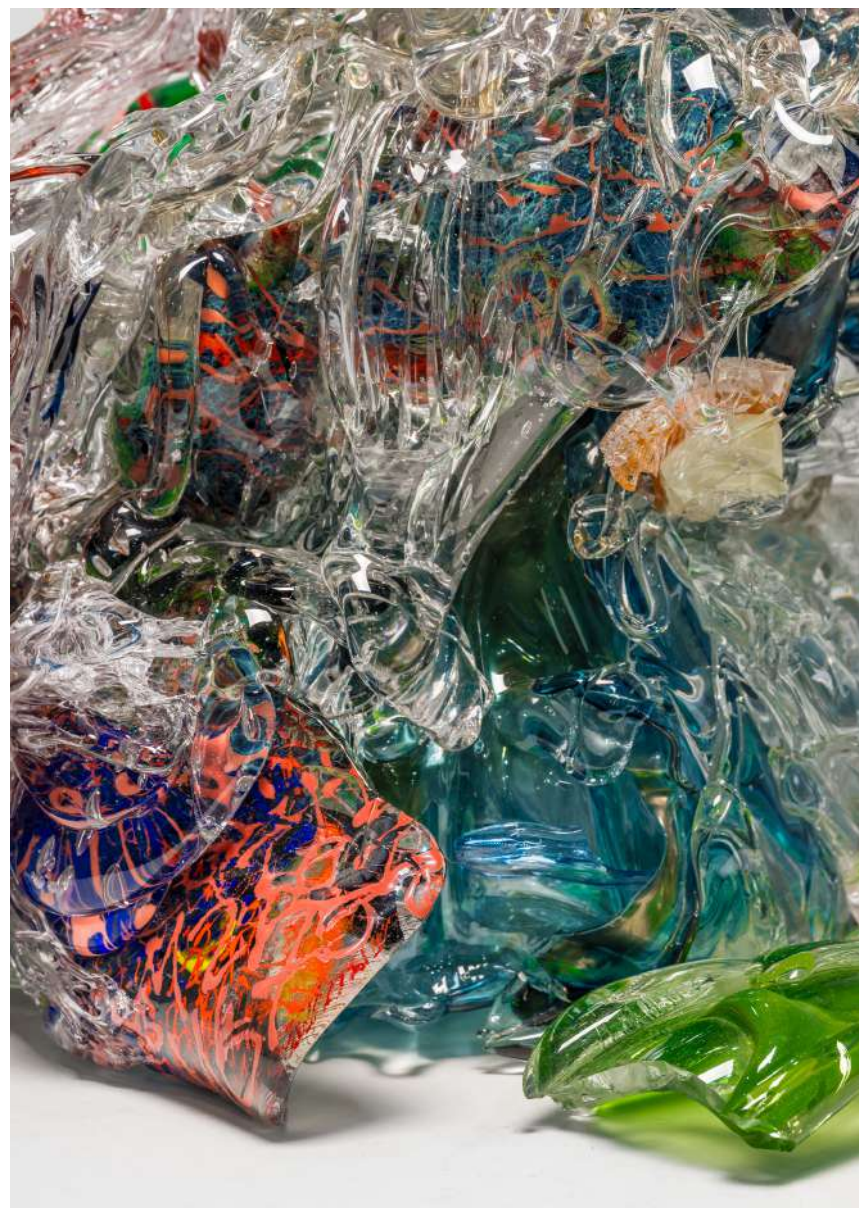


FREDRIK NIELSEN | The Last Days of April | 2024

Blown and cast glass
H. 45 x W. 55 x D. 45 cm | H. 17 3/4 x W. 21 5/8 x D. 17 3/4 inches

Photo: Jeon Byungcheol







FREDRIK NIELSEN | Mixed Emotions | 2026

Blown and cast glass
H. 60.5 x W. 60 x D. 30 cm | H. 23 7/8 x W. 23 5/8 x D. 11 3/4 inches

Photo: Jeon Byungcheol



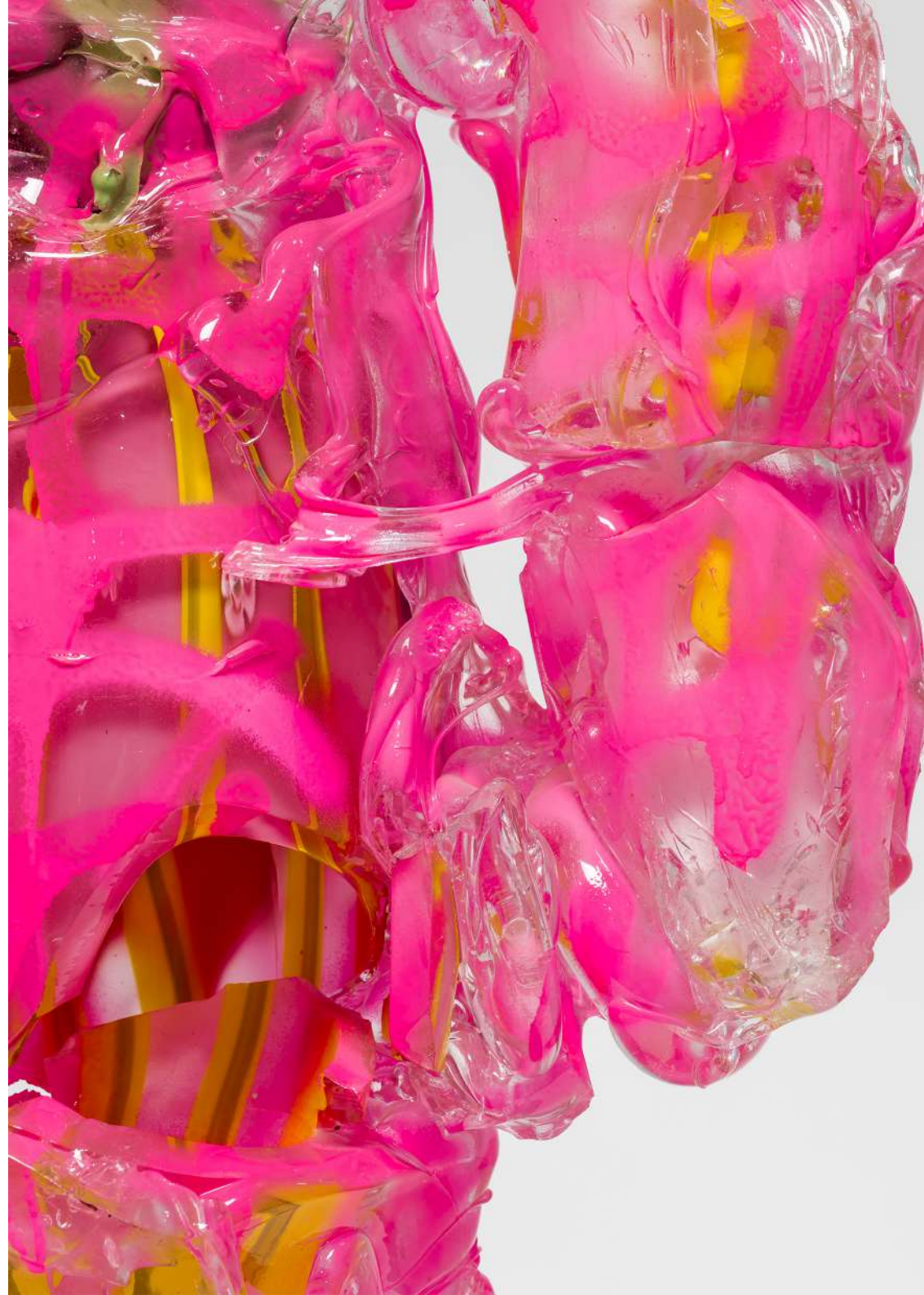




FREDRIK NIELSEN | Pink Telephone | 2020

Blown and cast glass, automotive paint, aluminium base
H. 67 x W. 44 x D. 25 cm | H. 26 3/8 x W. 17 3/8 x D. 9 7/8 inches

Photo: Jeon Byungcheol





FREDRIK NIELSEN | Another Excuse | 2023

Blown and Cast Glass

H. 61 x W. 60 x D. 60 cm | H. 24 x W. 23 5/8 x D. 23 5/8 inches

Photo: Graham Pearson

Artists Statement

I've worked with glass since 1998. What first attracted me wasn't an idea or a concept. It was the material itself. I was fascinated by its heat, its weight, its volume and the physical experience of working with it.

For many years I was focused on learning. I wanted to understand the material completely, but I also questioned whether knowing it so well could become a limitation. I wanted to make contemporary art, not simply demonstrate technical skill. Looking back, I realise that learning a material takes time. It isn't until you've lived with it for years that it becomes a language you can really speak.

Today, I don't begin with a fixed image of what the finished sculpture should be. I know the possibilities of the material, but I don't want every decision to be made in advance. The work develops through the process itself. Heat, gravity, movement and time all become part of the conversation, and I try to stay open to what happens rather than forcing a predetermined outcome.

I've often compared the process to improvisation in jazz. You know your instrument, you understand its possibilities and its limitations, but each performance still develops in the moment. That's how I think about working with glass. Technical knowledge provides the structure, but the work comes from responding to what the material allows, and sometimes what it resists.

Many sculptures evolve over long periods. I return to earlier works, reheat them, combine them with new forms or continue ideas that began years before. A sculpture isn't always finished because a firing is complete. The work can continue to develop, and that continuity has become an important part of my practice.

People often describe me as a glass artist, but I've never been particularly comfortable with that definition. Glass is the material I know best. It's the language I've spent years learning. But my interest has always been making art. The material is my instrument. What matters is finding something worth saying through it.





Fredrik Nielsen

Born 1977 in Linköping, Sweden

Lives and works in Stockholm, Sweden

EDUCATION

- 2013/2014 - Project Programme, Royal Institute of Art, Stockholm, Sweden
- 2009/2010 - Project Programme, Royal Institute of Art, Stockholm, Sweden
- 2009 - Pilchuck Glass School, Seattle, Washington, USA
- 2005-2007 - Pilchuck Glass School, Seattle, Washington, USA
- 1998-2001 - Orrefors Glass School, Orrefors, Sweden

EXHIBITIONS

2026

Frieze, Seoul, 'Resonant Matter' group show, Charles Burnand Gallery

East West | Creative Crossings, group show; Mandarin Oriental Mayfair with Charles Burnand Gallery

2024

'Another Excuse' Solo Exhibition, Charles Burnand Gallery

2023

- Design Miami, 'Telluric matter' exhibition, Charles Burnand Gallery
- Salon Art & Design, 'Super Natural', Charles Burnand Gallery
- London Design Festival, 'Planet Rock' exhibition, Charles Burnand Gallery
- (Sub)conscious Form, group show, Charles Burnand Gallery
- Collect Art Fair, 'Conscious Form' Exhibition, Charles Burnand Gallery

2022

- SeMoCa, Loewe Foundation, Seoul Museum of Craft Art, Seoul, South Korea
- First Impressions, Elevating the Everyday, group show Charles Burnand Gallery

2021

- New Glass Now, Smithsonian American Art Museum, NY, USA
- European Glass Context, Bornholm Art Museum, Bornholm, Denmark

2020

- Siri Derkert och Fredrik Nielsen, Kajsa & Olle Nymans Ateljéer, Stockholm, Sweden In
- Search of a Future to Come, Group Show, Wetterling Gallery, Stockholm, Sweden

2019

- Mixed Emotions, Wetterling Gallery, Stockholm, Sweden
- New Glass Now, Corning Museum of Glass, NY, USA
- Rödkullastigen 3A, 92508 feat. Fredrik Nielsen, Sweden

2018

- SE Glass, Glazenhuis, Lommel, Belgium
 - Swedish Glass, Vessel Gallery, London, UK
 - Walk the line, Group show, Dunkers Kulturhus, Helsingborg, Sweden
- Collect, Saatchi Gallery, London, UK

2017

- Scandinavianh Glass - Starting All Over, Sweden (Sweden/Finland/Denmark) UrbanExhibition, place

2016

- Forest, Tokyo, Japan
- Glaskonst efter 2000, Millesgården, Stockholm, Sweden

2015

- Group show, Gallery Jeanette Ölund, Borås, Sweden
- Glass is tomorrow, Nationalmuseum Design, Kulturhuset Stadsteatern, Stockholm, Sweden

2014

- I was here, Gallery Jeanette Ölund, Borås, Sweden
- New Works, Group show, Wetterling Gallery, Stockholm, Sweden
- '+46708420971', S12, Bergen, Norway

2013

- Aurora, Pera Museum, Istanbul, Turkey
- Pull, Twist, Blow - Transforming The Kingdom of Crystal, American Swedish Institute, Minneapolis, USA
- Pull, Twist, Blow, - Transforming The Kingdom of Crystal, Nordic Heritage Museum, Seattle, USA

2011

- Nordic Contemporary Glass, the Glass Factory, Boda, Sweden
- De/Constructing the Norm, Wetterling Gallery, Stockholm, Sweden
- FREDRIK NIELSEN FEAT. FREDRIK NIELSEN, The Glass Factory, Boda, Sweden

EXHIBITIONS continued.

2010

- Public Glass, San Francisco, CA, USA

2009

- FREDRIK NIELSEN C/O Cecilia Wingård, Rugerup 182, Stehag, Sweden
- Diablo Glass School, Boston, MA, USA
- Public Glass, San Francisco, CA, USA
- Forms of Seduction, group show, Wetterling Gallery, Stockholm, Sweden
- Relationer, group show, Hovdala Slott, Sweden

2008

- Wannabekunst, Svensk Form, Stockholm, Sweden

AWARDS & GRANTS

2022

- Finalist Loewe Foundation Craft Prize

2019

- Work Grant, Iaspis, Konstnärsnämnden, Sweden

2018

- Work Grant, Iaspis, Konstnärsnämnden, Sweden

2017

- Work Grant, Iaspis, Konstnärsnämnden, Sweden
- Sassakawa Foundation, Sweden / Japan

2016

- Work Grant, Iaspis, Konstnärsnämnden, Sweden

2013

- Work Grant, Iaspis, Konstnärsnämnden, Sweden

2010

- Helge Ax:son Johnsons Foundation, Sweden
- Estrid Ericsons Foundation, Sweden

2008

- Estrid Ericsons Foundation, Sweden

2007

- Helge Ax:son Johnsons Foundation, Sweden

2006

- Estrid Ericsons Foundation, Sweden
- Helge Ax:son Johnsons Foundation, Sweden

2005

- Corning Award Nominee, USA

COLLECTIONS

- Nationalmuseum, Stockholm, Sweden
- Corning Museum of Glass, NY, USA
- Borås Museum, Sweden
- Ariana Museum, Geneva, Switzerland
- Joan Stonechipper Collection, USA
- Pinskey's Collection, San Francisco, USA
- Tore G Wäenstams Stiftelse, Borås, Sweden
- Private collections in Sweden, Finland and USA

PUBLIC COMMISSIONS

2020

- 2020 Heart in the City, Uddevalla, Sweden

2019

Artwork placed outside Kifab Arena, Kalmar, Sweden



SUITCASE IN MY HAND



Winner
Best of Show
2025
DESIGN
MIAMI.

CHARLES BURNAND GALLERY

Charles Burnand Gallery champions contemporary collectible design, with a particular focus on Art Furniture and Illuminated Sculpture that fuse radical material integrity, emotional resonance, and intellectual rigour. Founded in 2009 by Simon Stewart, the gallery presents both emerging and established contemporary artists and designers, curating monumental, sculptural works that push the boundaries of function, perception, and craft.

Known for its forward-thinking programme and sculptural focus, the gallery exhibits internationally at leading fairs including Design Miami, Frieze, PAD London, Salon Art + Design, and Collect Art Fair.

Alongside its exhibition programme, Charles Burnand Gallery operates an in-house design and production studio specialising in the development and realisation of monumental Illuminated Sculpture, enabling artists to create ambitious works at architectural scale through a global network of specialist makers and master artisans.

In 2026, Charles Burnand Gallery opens a flagship gallery in Mayfair, London, followed in 2027 by a permanent gallery in the Cotswolds, establishing a dual-site platform for ambitious exhibitions, international cultural programming, and institutional collaborations.

Awarded Best in Show at Design Miami in 2025, Charles Burnand Gallery continues to build an internationally recognised platform dedicated to the most ambitious voices in contemporary collectible design.

CHARLES BURNAND GALLERY

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