





*“It is nothing but a breath, the void...”*

Rainer Maria Rilke

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Cover: *Seaweed in the Universe*, 2021. Detail. Astrid Krogh





*“Concerning the patterns in the universe I think I was on the wrong track looking for a specific kind of order. I am slightly learning both from life and through eye maybe the order is different than expected.”*

Astrid Krogh in dialogue with Dr. Margaret Geller,  
Center for Astrophysics in Cambridge, Massachusetts, USA





# ASTRID KROGH

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## PREFACE

by Maria Wettergren

As scientific exploration reaches the limits of the detectable and comprehensible, so it too relies on the creativity and imagination of scientists and artists to push boundaries and interpret the Universe. With these thoughts in mind, the Danish artist Astrid Krogh reached out to one of America's pioneering astrophysicists, Dr. Margaret Geller from the Center for Astrophysics in Cambridge, Massachusetts, with whom she initiated an ongoing correspondence on the patterns in the Universe. Opening fundamentally new perspectives, this encounter has given birth to a series of new works, which will be presented in the exhibition *Astrid Krogh - Space Odyssey* at Galerie Maria Wettergren in Paris, from 12 February through 16 April 2022.

The Universe is flooded with patterns, from the smallest particles to intergalactic structures, infinite in numbers and in constant change, chaotic and organized

at one and the same time. Krogh, who has always been fascinated by the force of patterns, approaches these empirically but tenderly, using light as her main source, both natural daylight and artificial light, which she organizes in different patterns, mixing random and order. By exploring a large specter of materials and techniques, including organic seaweed, gold leaf, fiber optics, mirror foil and photographic cyanotypes, Krogh thrives to reveal, in an almost alchemist way, the deep poetic feeling and grace of the Universe through the metamorphosis of these materials. This interdisciplinary approach is highly characteristic of Krogh's vocabulary, who since the end of the 1990s, has continually combined different disciplines and materials in the fields of textile and light art. Concurrently, it echoes an ever-growing tendency among contemporary artists and designers today, opening up for new fields of interference between art and science.







# PATTERNS IN THE UNIVERSE

by Dr. Margaret Geller

In 2018 a surprise note arrived in my inbox. Astrid Krogh asked me whether I could be her guide to explore patterns in the universe. When I looked at her website I was enchanted by the creative reach, beauty, and fresh insights of her work. We exchanged a few e-mails and it rapidly became clear that we just had to explore the universe together.

I am an astrophysicist who maps the universe or more properly, small portions of our vast surroundings. My colleagues and I made early maps of the nearby universe that first revealed the remarkably beautiful bubble-like patterns traced by galaxies like our own Milky Way. These patterns stretch for hundreds of millions or even billions of light years. They are the largest patterns in nature. It was an extraordinary feeling to be the first to see these amazing patterns now called the cosmic web. I have always been fascinated by patterns in nature and it has been inspiring to share that fascination with Astrid Krogh.

Although we have never met in person because of COVID, our conversations have included many e-mail and Skype interchanges. The range and richness of these conversations has steadily increased as we have traveled from the solar system to the youngest, most distant galaxies.

Our initial conversations centered on the large patterns in the universe that I uncovered and on my current work toward understanding how these patterns form and evolve. The story of these patterns is a deep part of the human story. Without patterns in the universe, we cannot exist.

There are many challenges in welcoming everyone to appreciate the patterns uncovered in scientific work. Many of our initial conversations focused on understanding how we manage to observe these patterns, how we describe them, and what they mean. The patterns traced by galaxies have an enchanting irregularity and

delicacy. The galaxies mark thin filaments and walls that surround or nearly surround vast empty regions. Astrid linked these patterns to much more familiar patterns. Among the new connections she made, my favorite is the seaweed universe. The intricacy of the seaweed and the lighting of the work are a brand new way to appreciate patterns in the universe. The work awakens curiosity about the patterns and our deep emotional connection to them.

Astrid is a master of light. Her ability to use light is another deep connection to our exploration of the universe. Astrid plays with light and, in a sense, so does the universe. She invites us to journey to an imaginary, wondrous planet lit with fiber optics. This imaginary planet inspires us to think about the fragility and wonder of the Earth.

Nearly all of the information we have about the universe is carried to us by light. Very recently astrophysicists have also detected gravitational waves, small wavelike distortions of space predicted by Einstein's theory of general relativity. Binary neutron stars orbiting one another are the most commonly detected source of these waves. Neutron stars are an end stage of the evolution of stars. They are extremely dense; a teaspoon of neutron star matter weighs four billion tons. They emit no light. As these stars orbit one another again and again they lose energy. The energy is radiated as gravitational waves. Amazingly Astrid Krogh is probably the first artist in the

world to connect these weird objects to a work of art.

A few months ago Astrid told me she wanted to enter an architectural competition for a building in Sweden where the project has the name platinum. She asked me whether there was an astrophysical connection to platinum. Neutron stars are the connection. Eventually the stars orbiting each other lose so much energy that they collide and





merge. The resulting cataclysm makes platinum distributes it in the universe. Astrid designed a portico and ceiling that highlight this process with changing lights that define orbits. They communicate the idea of radiating waves and their connection to the rare element platinum. Deservedly, Astrid won the competition. I feel excited and honored to know that this work will enchant so many people who live in or visit Gothenburg.

Our most recent discussions of patterns in the universe center on light. As we look out into the universe we look back in time. When we look to large distances in the

universe, we see galaxies as they were hundreds of millions or billions of years ago. In fact we can see almost the entire fourteen billion year history of the universe. Our discussion is very timely because the James Webb Space Telescope will image nascent galaxies. Astrid is searching for novel ways to communicate the connection between looking out in space and looking back in time. Given the rich experience we had had so far, I am confident that Astrid's artistic perceptions of this mysterious and difficult concept will enchant people and expand their horizons to the limits of our universe.



Page 4  
Picture of the Sea

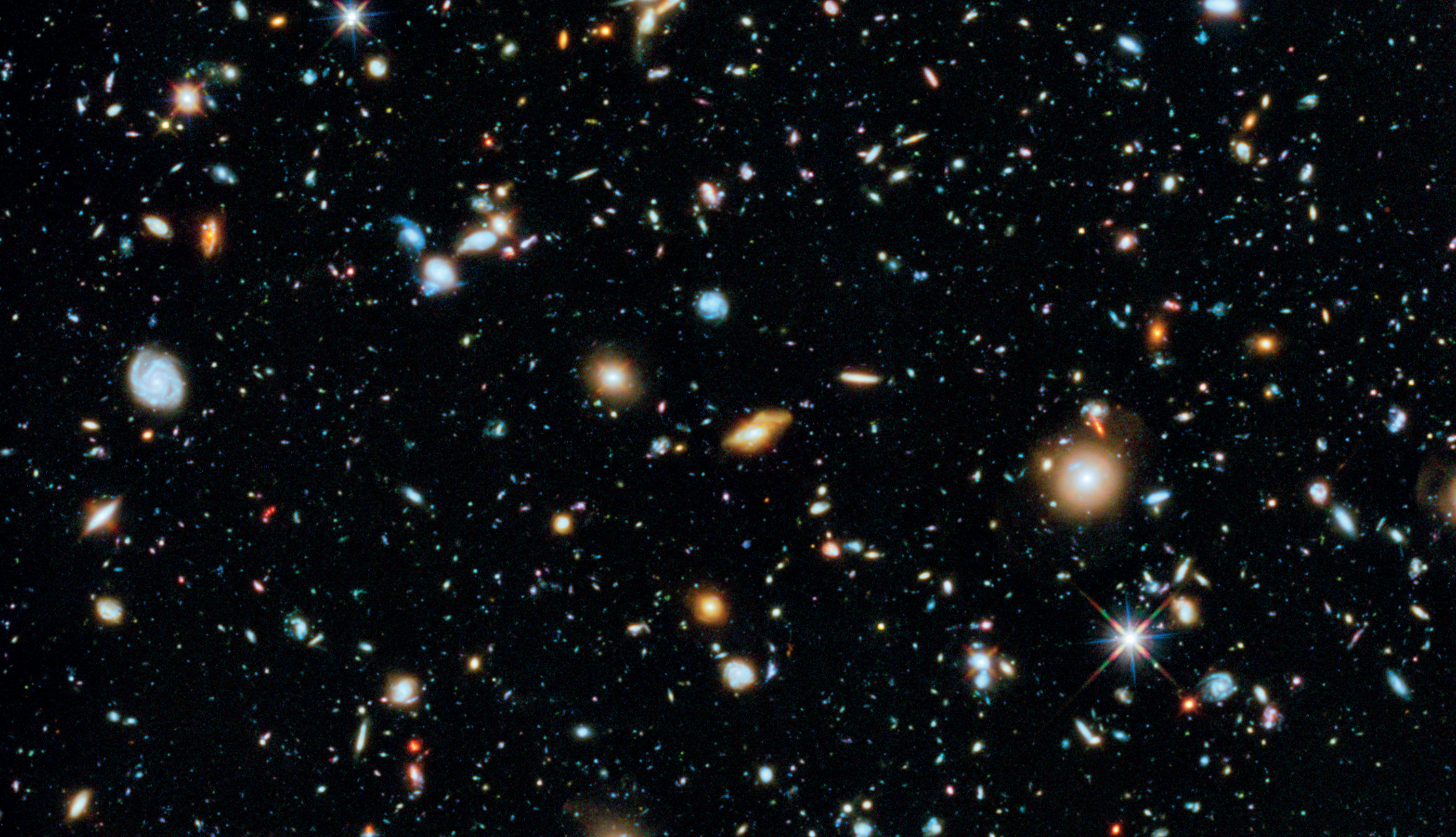
Page 5  
*Illimited I*, 2019. Astrid Krogh

Pages 6-7  
*Illimited I*, 2019. Detail. Astrid Krogh

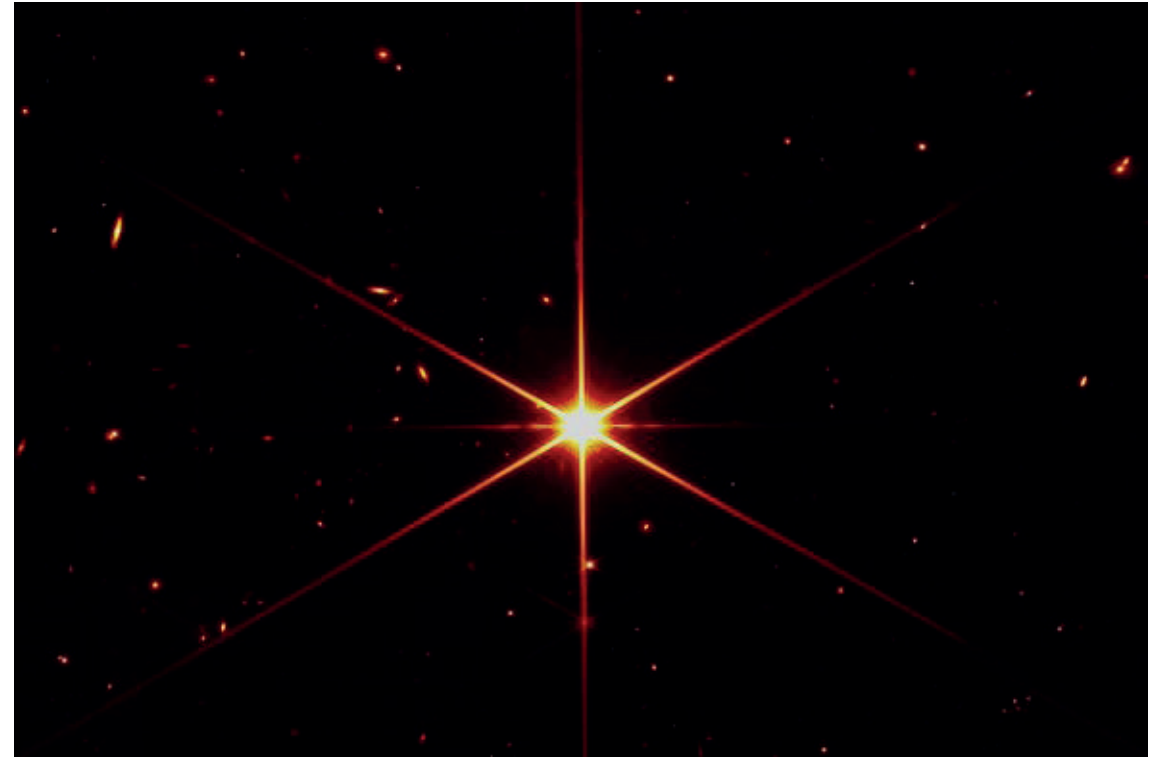
Page 8  
*Seaweed in the Universe*, 2021. Detail. Astrid Krogh

Page 12  
*Platinan, Gothenborg*, Astrid Krogh









Above  
*An image of a star taken by the James Webb Space Telescope during its alignment process, with galaxies in the background.*

Pages 14-15  
*The Hubble Ultra Deep Field, 2014*



Dear Margaret

...I am from my point of textile view trying to understand the structure of “the cosmic web”.

In my world, when you create a web, there is some kind of order. In weaving: treads up and down, in knitting you connect the treads differently, but there is an order.

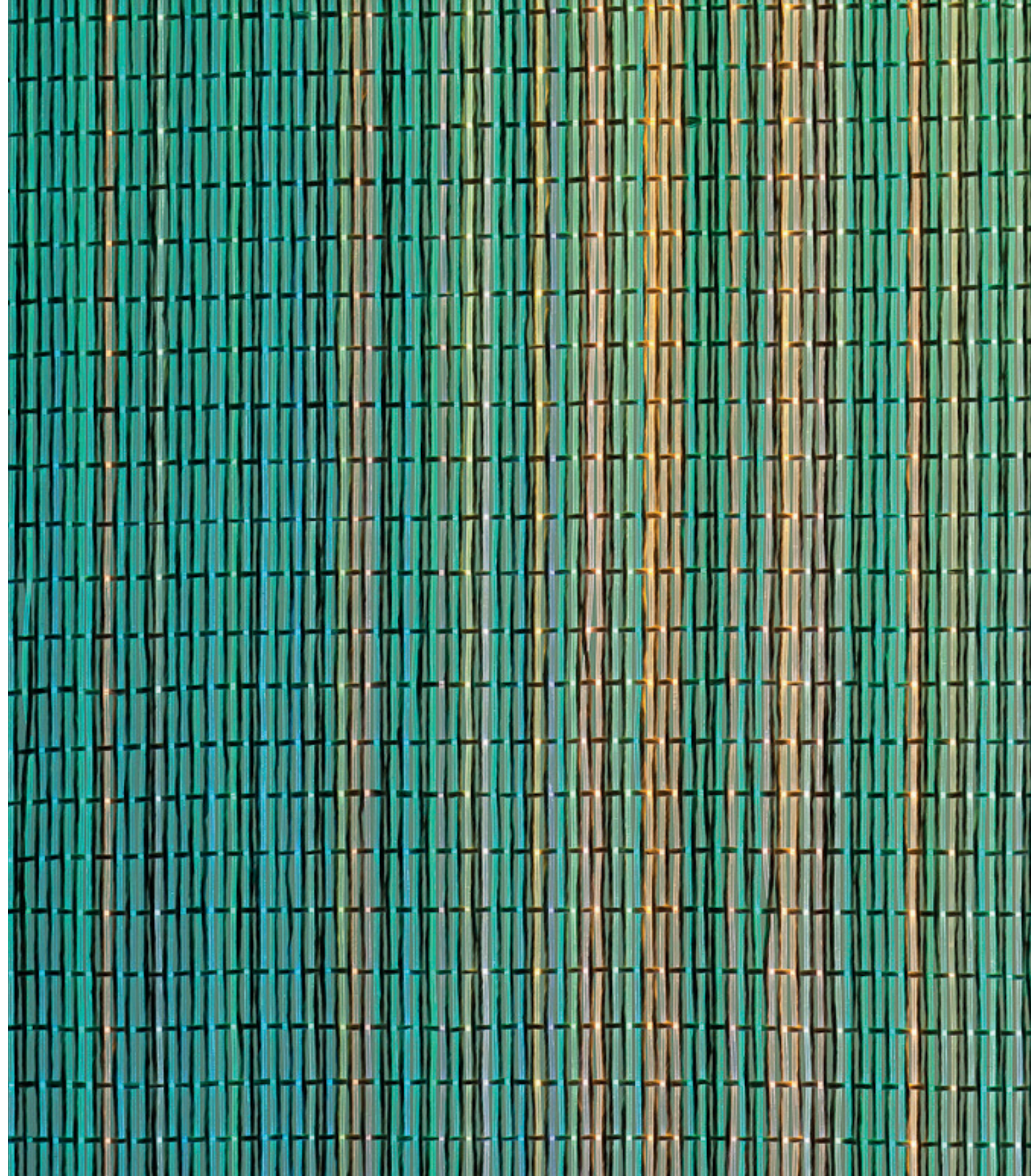
When I look at pictures of the cosmic web it is hard to understand the structure behind. Not that I would like to reproduce an exact square of this web, but to make an abstraction, I need so far actually to understand, what I abstract from. Otherwise it is “just another abstraction”. Not sure if this make sense for you, but I try my best to explain my working methods.

Another challenge is to transform the 3D web into 2D visuals.

Could you maybe provide me with some images or some kind of explanation to understand this web/pattern?

Beside this large scale pattern... Might there be other patterns in the universe you would suggest me to dig into?...

Email to Margaret Geller,  
July 2019









Dear Margaret,

After one night with little sleep I would like to share these thoughts with you: I think what confuses me is the mixture/shifting between the words pattern and structure.

In my textile world these two concepts are actually very different. A pattern in the textile conceptual world is when there is an exact repetition or recognizable repetition of a unit. A structure is like filaments or fibers organized random (like the cosmic web seems to be) or organized in an order like a woven cloth.

So maybe that is what struggles me...I do actually not see a pattern when I look at pictures of the Universe....I see a lot of beautiful structures.

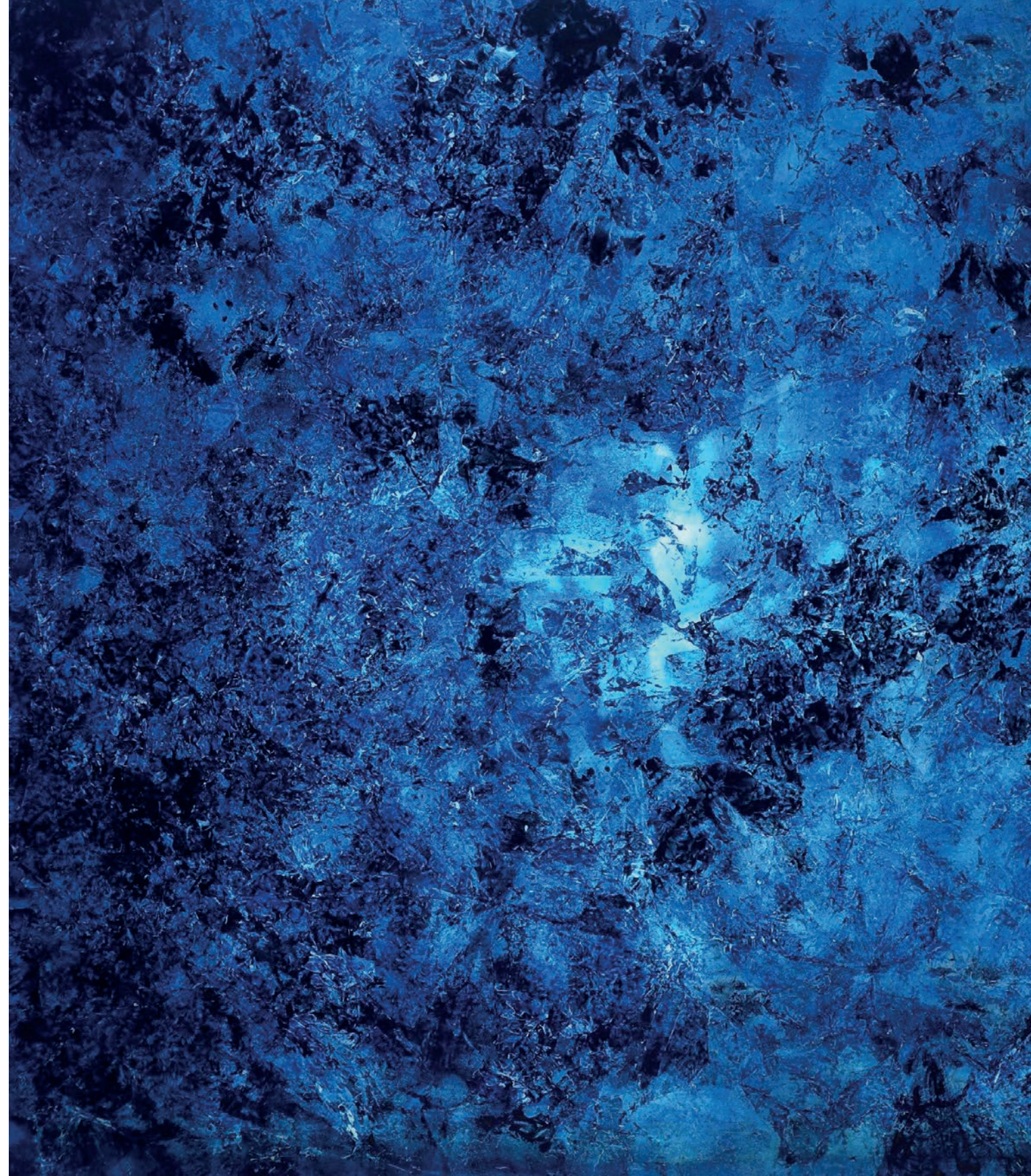
When I was biking home last night through a “dark” open area (we talk about “darkness” in a big city) looking at the sky with stars, I realized, that I might not want to add optical fibers to the work I send you pictures of.

It seem to be some kind of unnecessary Add on. Because the structure I see...the cosmic web consist of thousand and millions and billions and a number I cannot express of small dots (stars, planets) that all together create this web. Is this understood right? So we do not have a structure and then some small dots....we have the dots that create the structure?

Could you maybe point out a place for me in the Universe, where you have seen a pattern defined out from the textile concept? A unit that repeat the same way? Or could you maybe explain to me how you look at patterns or define a pattern in the astrophysics world?

Very best,  
Astrid

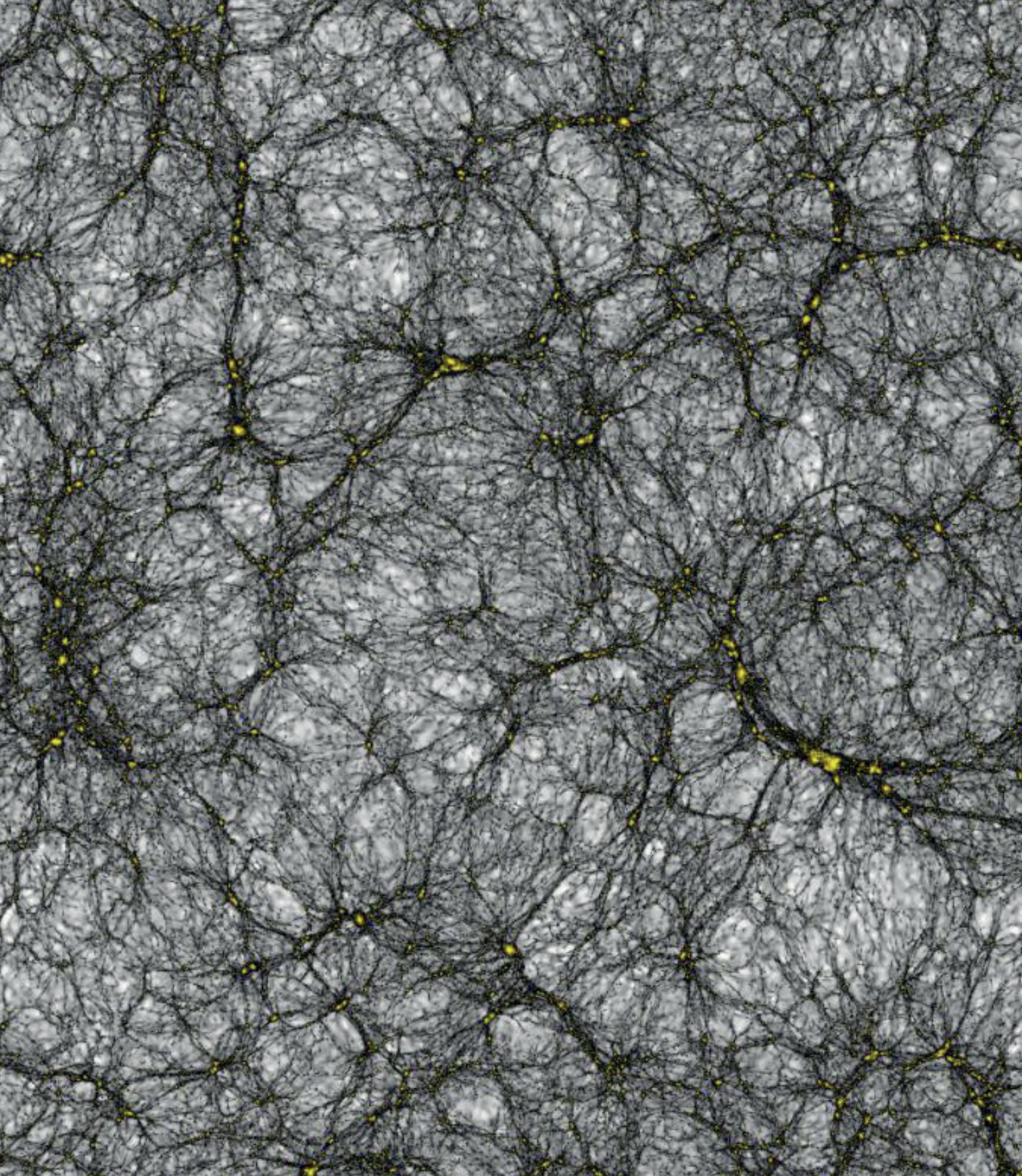
Email to Margaret Geller,  
March 2020











*“The structure of the universe is a pattern we can only see with the aid of large telescopes and fairly sophisticated computations. It is a pattern we can only explore in our imagination. We are so very tiny compared to it and yet we can discover it and even understand its origin. It is one of the grand things about the human mind.”*

Dr. Margaret Geller in dialogue with Astrid Krogh



...Concerning the patterns in the universe I think I was on the wrong track looking for a specific kind of order. I am slightly learning both from life and through eye maybe the order is different than expected.

This summer I had the idea to turn my eye from looking up in the sky for answers to look down. Every morning when I went for a swim in the sea, I took with me my scuba-diving glasses to look at the world under the water.

I collected seaweed which I squeezed?/dried when I got home. I had the idea to place the seaweed in some kind of order/repetition to make a pattern. But during making these algae's-pictures I realized this is not going to work... I have blend them into one big chaotic order...like under the water. I do not know if this make any sense for you. But just trying to explain my process... to be continued...

Email to Margaret Geller,  
December 2020







*“The intricacy of the seaweed and the lighting of the work are a brand new way to appreciate patterns in the universe. The work awakens curiosity about the patterns and our deep emotional connection to them.”*

Dr. Margaret Geller





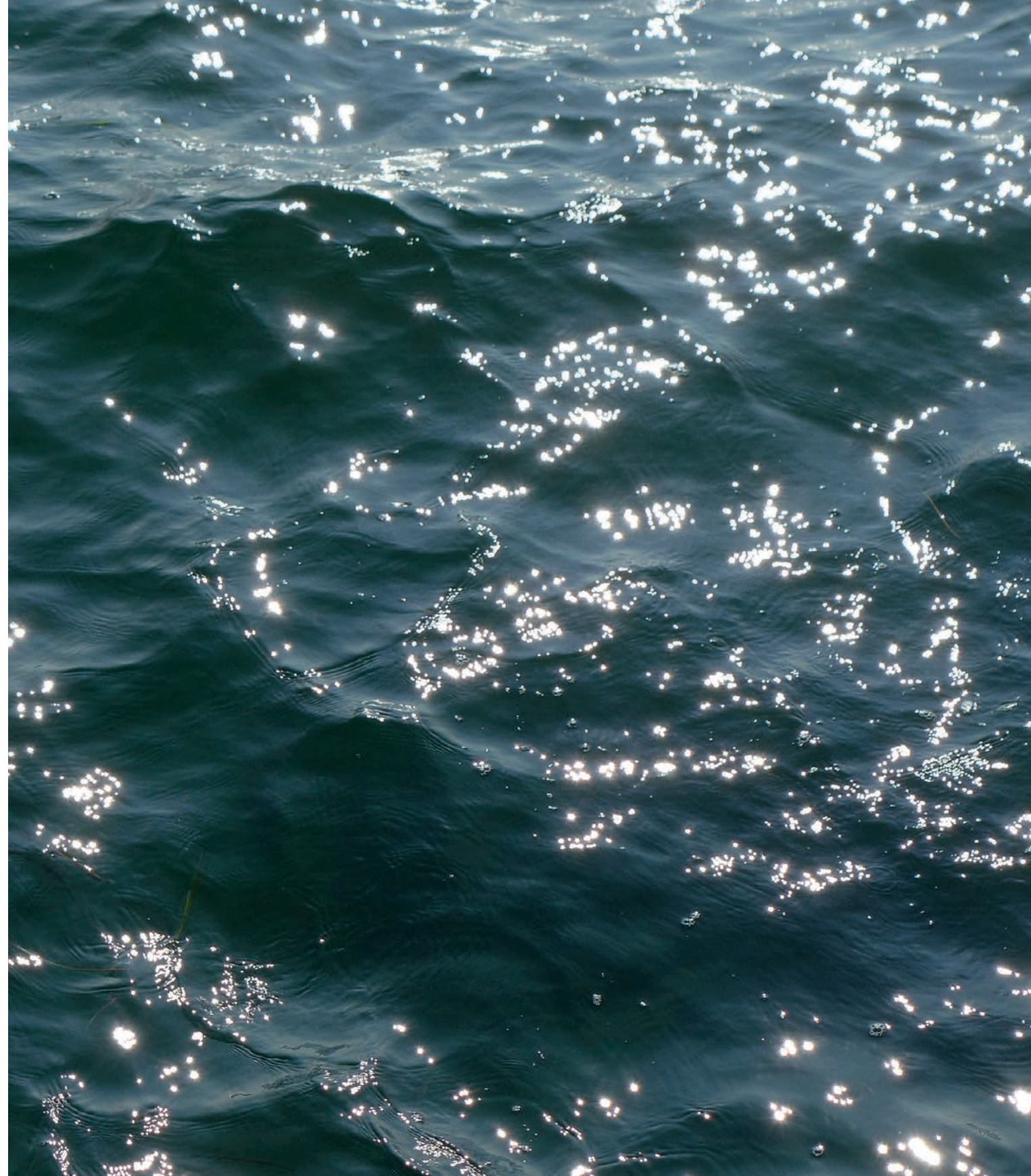






*“It’s the unpredictable that brings sensuality to the work,  
like that fleeting glimpse you catch the moment before it  
disappears forever.”*

Astrid Krogh









# ASTRID KROGH

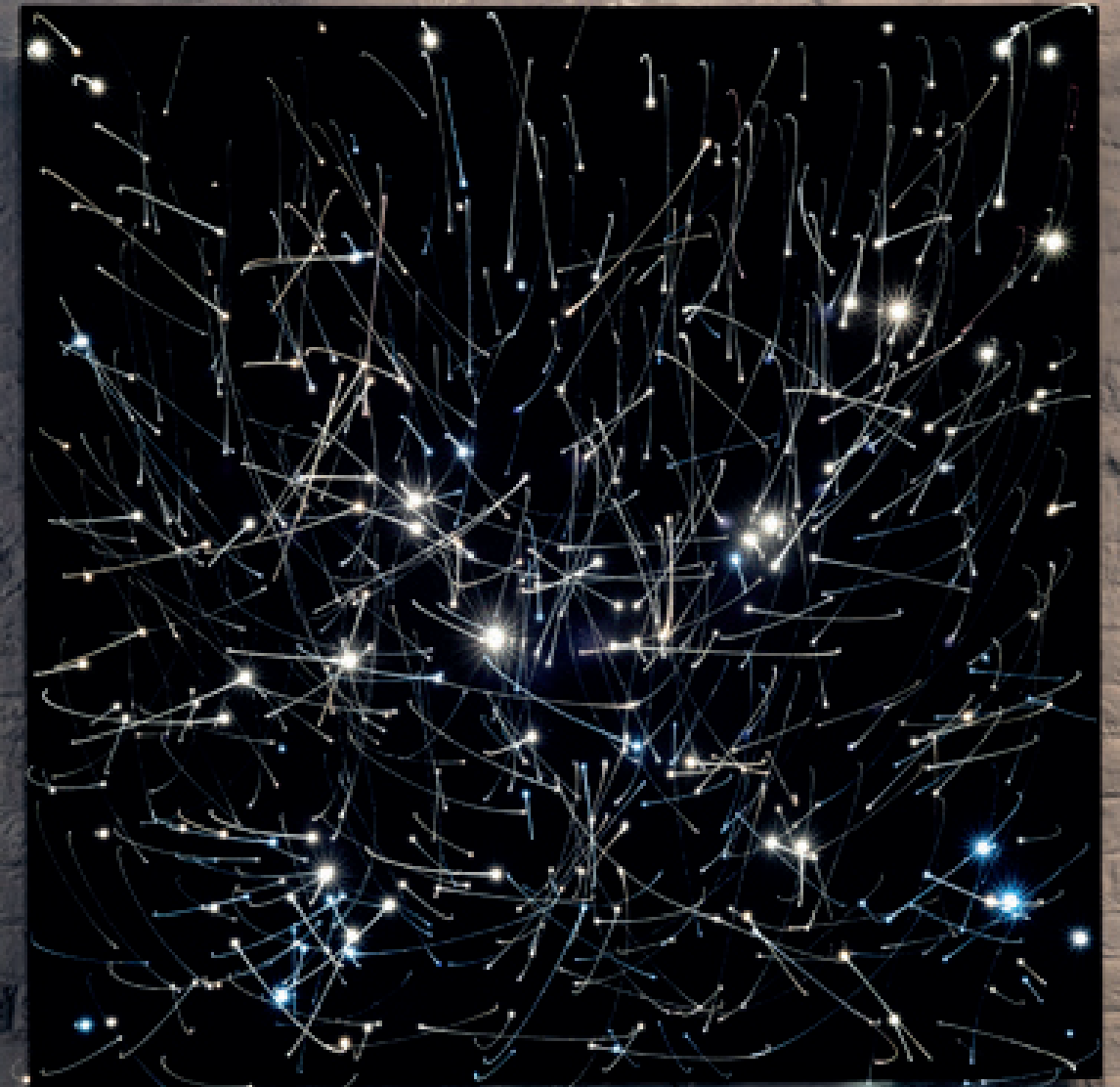
by Marie Pok  
Director, CID Grand-Hornu, Belgium

*We must understand that light is the main link between man and the cosmos*<sup>1</sup> — As the astrophysicist Trinh Xuan Thuan explains, light is the messenger of the cosmos; it is light that transmits the traces of what happened millions, even billions of years ago: the death and birth of a star, order and chaos, matter and black holes...

Beyond scientific representations, the universe can also be apprehended through art, through the way artists, writers, musicians, deliver their sensitive and subjective understanding of the cosmos. For many visual artists, light also plays a fundamental role. For Astrid Krogh in particular, natural light reveals the architecture of the universe through fibre optic technology. Seizing on the beauty of the cosmos, perceived by so many physicists as a mathematical elegance, Krogh inscribes in her light installations and textile works, structures that combine

the scales of micro particles and interstellar macro structures. A journey from the infinitely small to the infinitely large. But isn't this the same idea of the Whole?

<sup>1</sup> Trinh Xuan Thuan, *Le cosmos et le lotus*, Albin Michel 2011, coll. Livre de Poche, p. 40





Page 19

*IKAT I*, 2011. Detail. Astrid Krogh

Pages 20-21

2D simulated portion of the web along with the simulated galaxies that trace it.

Page 23

*Square of the Universe*, 2020. Detail. Astrid Krogh

Pages 24-25

Studio view with detail of *Square of the Universe*

Page 26

The Cosmic Web: A section of the virtual universe, a billion light years across, showing how dark matter is distributed in space, with dark matter halos the yellow clumps, interconnected by dark filaments. Cosmic void, shown as the white areas, are the lowest density regions in the Universe.

Pages 29-35

Process images of *Seaweed in the Universe*. Astrid Krogh

Page 37

Photo of Danish sea

Pages 38-39

Studio view

Page 40

*Illimited I*, 2019. Astrid Krogh

Page 41

*COSMOS. Design From Here and Beyond*, CID Grand Hornu, Belgium, 2021.  
Exhibition view



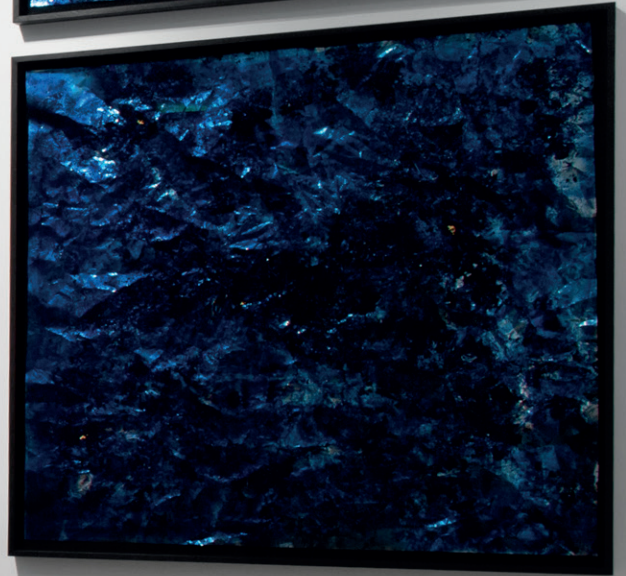
# **ASTRID KROGH**

# **SPACE ODYSSEY**

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Exhibition views at Galerie Maria Wettergren, Paris.  
From 12 February through 16 April 2022





ASTRID KROGH  
SPACE ODYSSEY



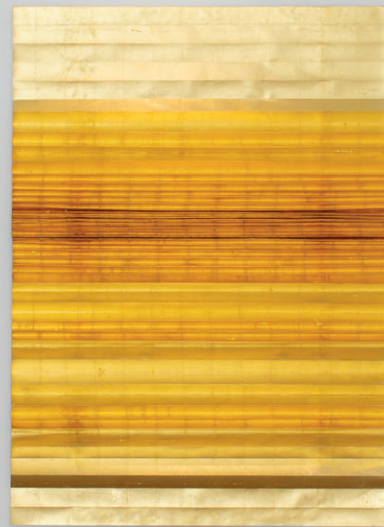




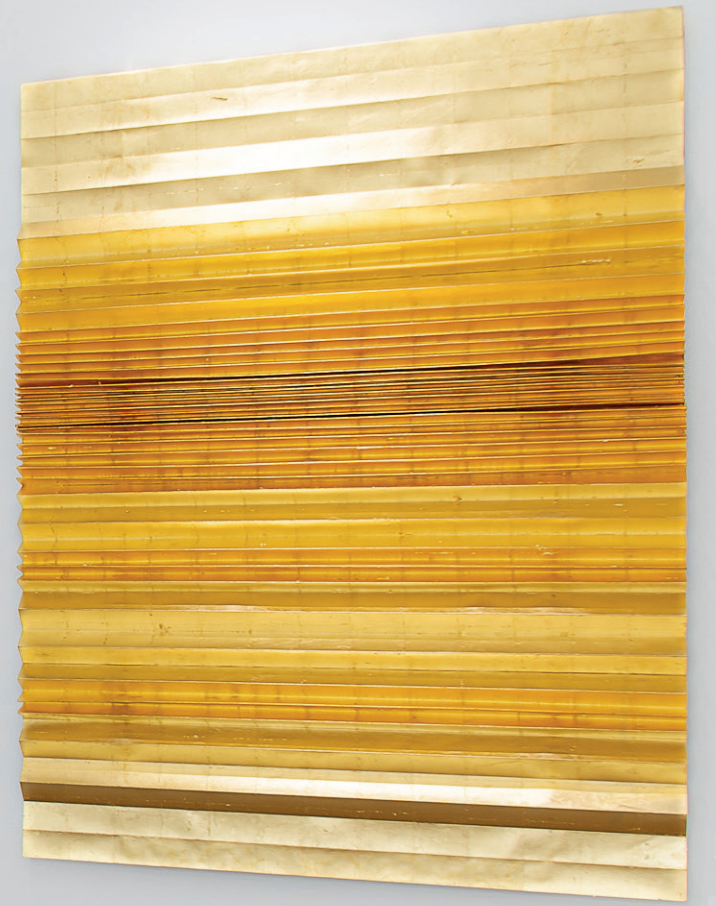


ASTRID KROGH  
SPACE ODYSSEY











Pages 57-59  
Astrid Krogh  
*Illimited I*, 2019  
Pigment, aluminium, optic fibers, light monitors  
130 x 130 x 20 cm  
Limited edition of 8 unique pieces





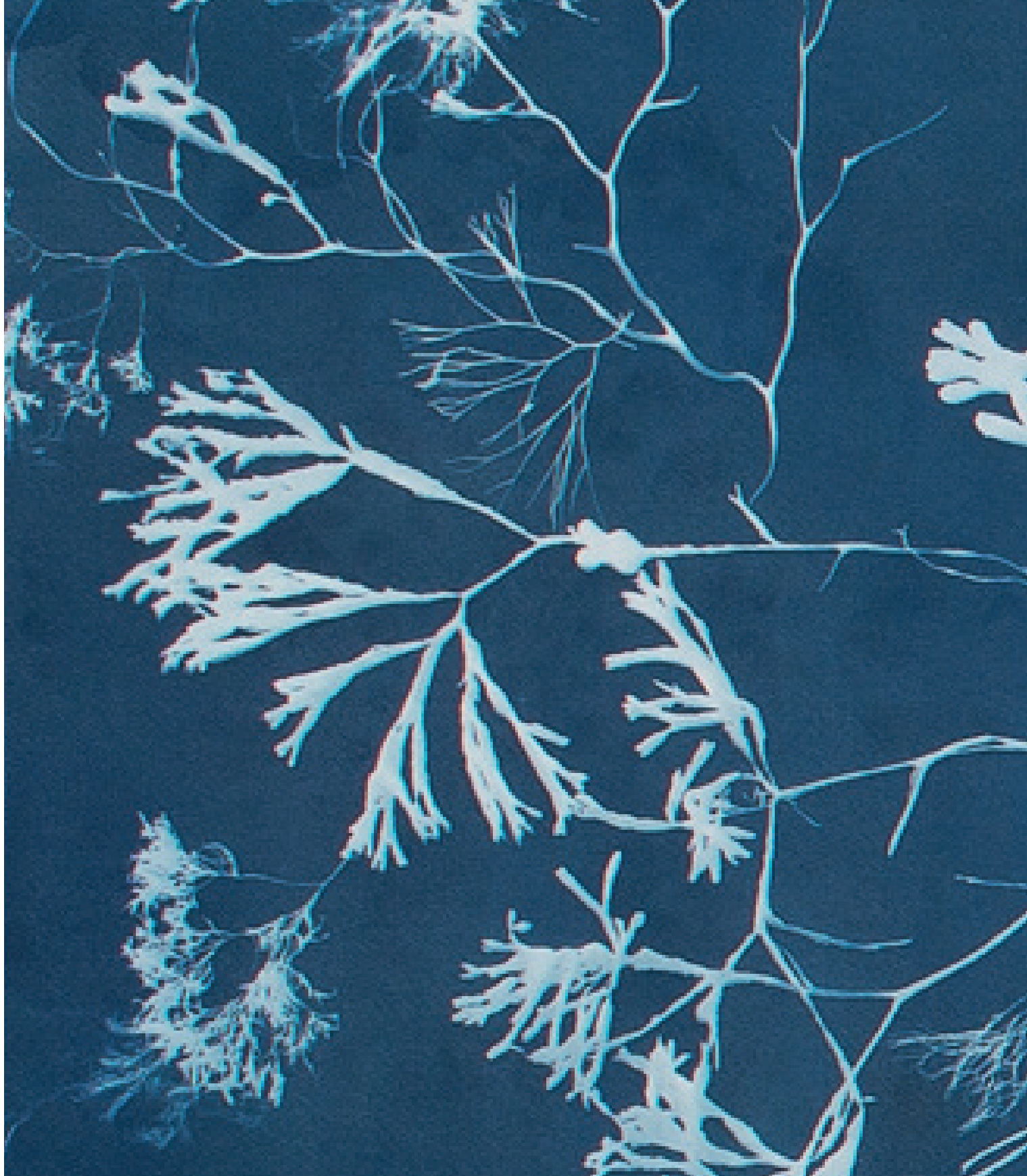




Pages 61-67  
Astrid Krogh  
*Seaweed Cyanotype, Triptych, 2021*  
Paper, cyanotype  
78 x 108 x 4 cm / frame  
Unique piece



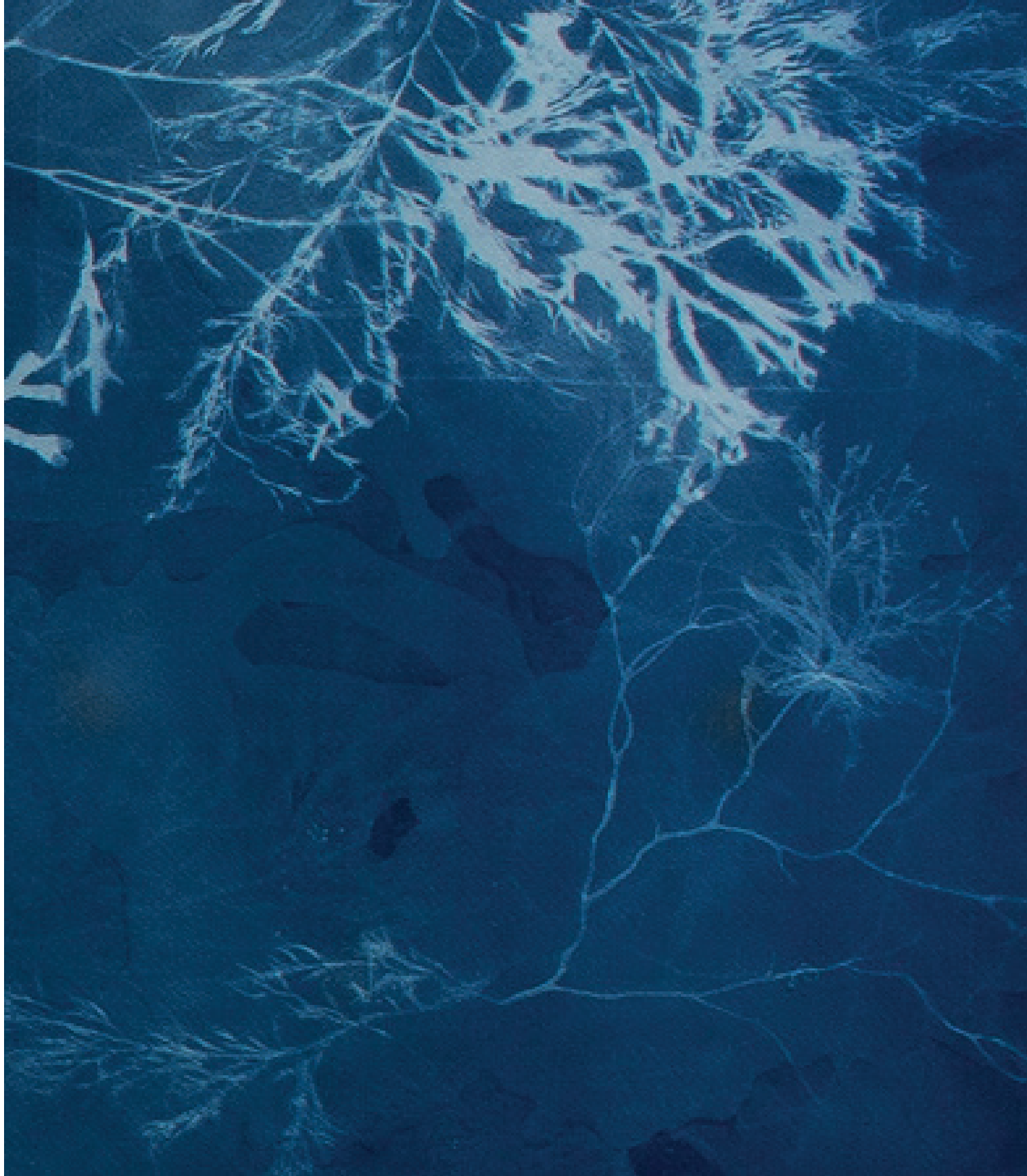














Pages 69-71  
Astrid Krogh  
*Square of the Universe*, 2020  
Pigment, aluminium foil, gold leaf, platinum leaf, glass  
160 x 160 x 10 cm  
Unique pieces









Pages 73-79  
Astrid Krogh  
*Planet*, 2021  
Gold leaf, silver, aluminium, platinum, optic fibers, light monitors  
Ø150 x 25 cm  
Limited edition of 8 unique pieces













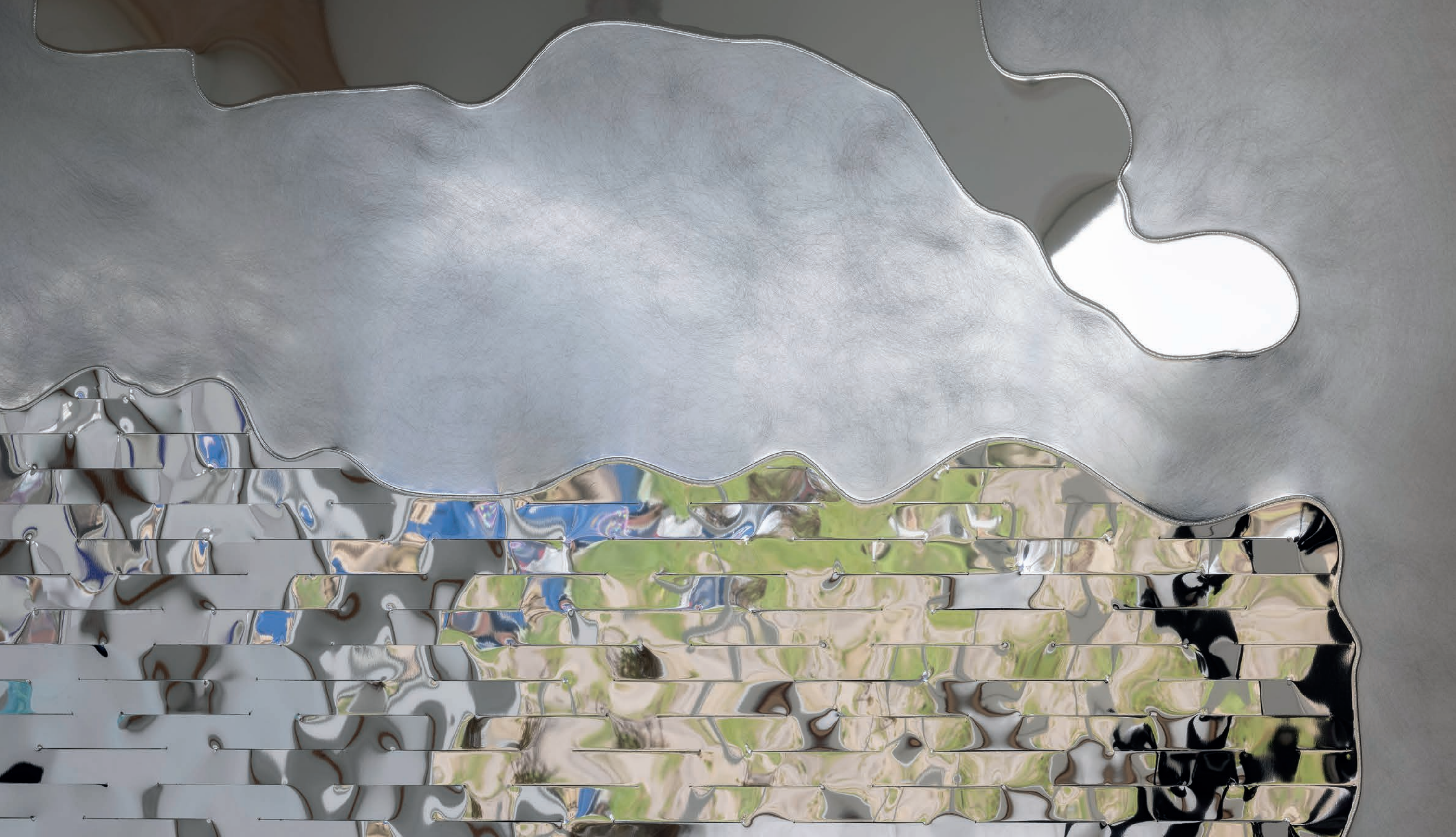




Pages 81-83  
Astrid Krogh  
*Cloud Illusions*, 2021  
Perforated and impregnated aluminum  
120 x 220 x 8 cm  
Unique piece









Pages 85-87  
Astrid Krogh  
*My Golden Horizon*, 2020  
Gold leaf, pleated paper  
100 x 140 x 5 cm  
Unique piece









Pages 89-91  
Astrid Krogh  
*Seaweed in the Universe*, 2021  
Seaweed, glass, LED, walnut  
112 x 112 x 14 cm  
Unique piece

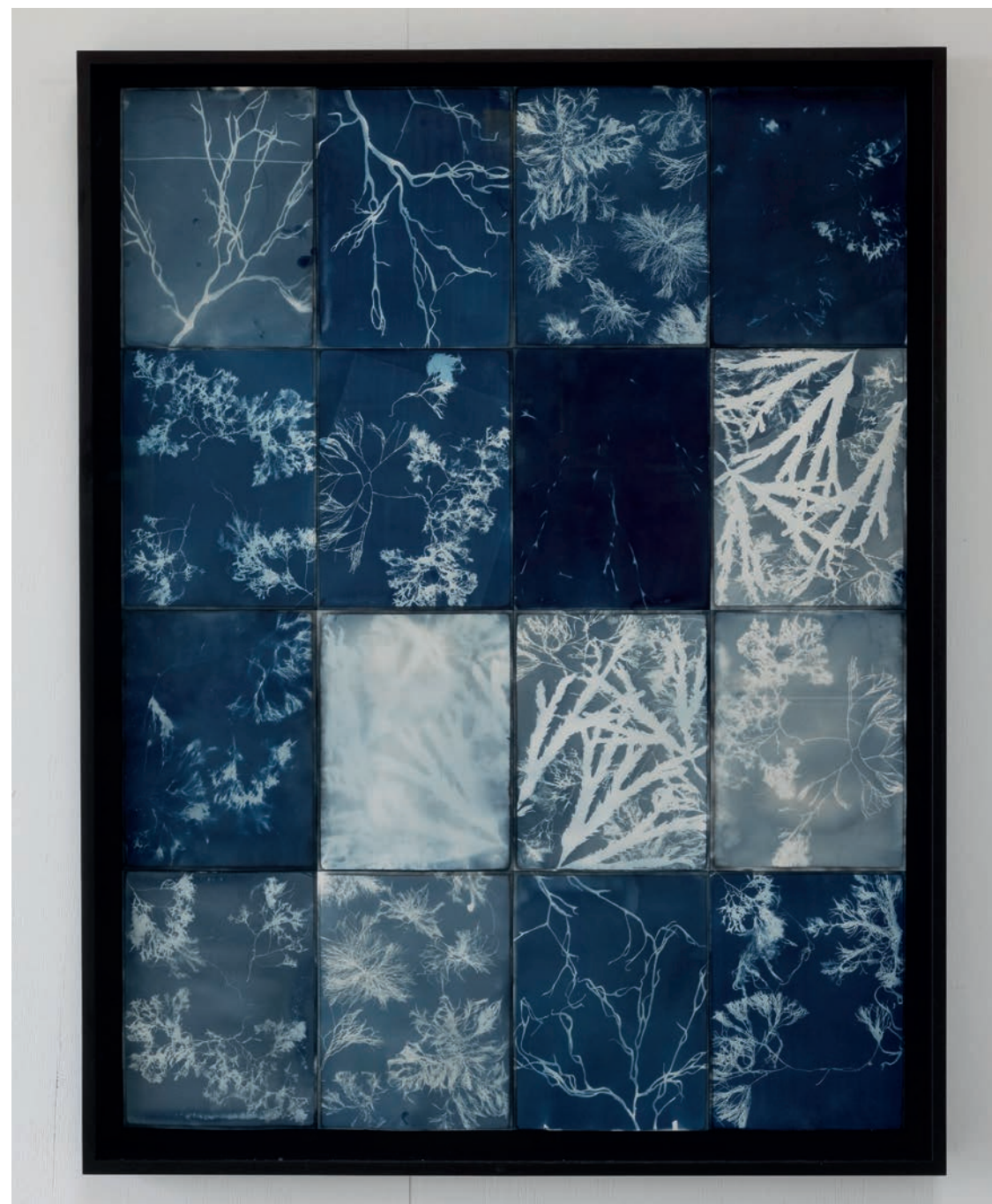




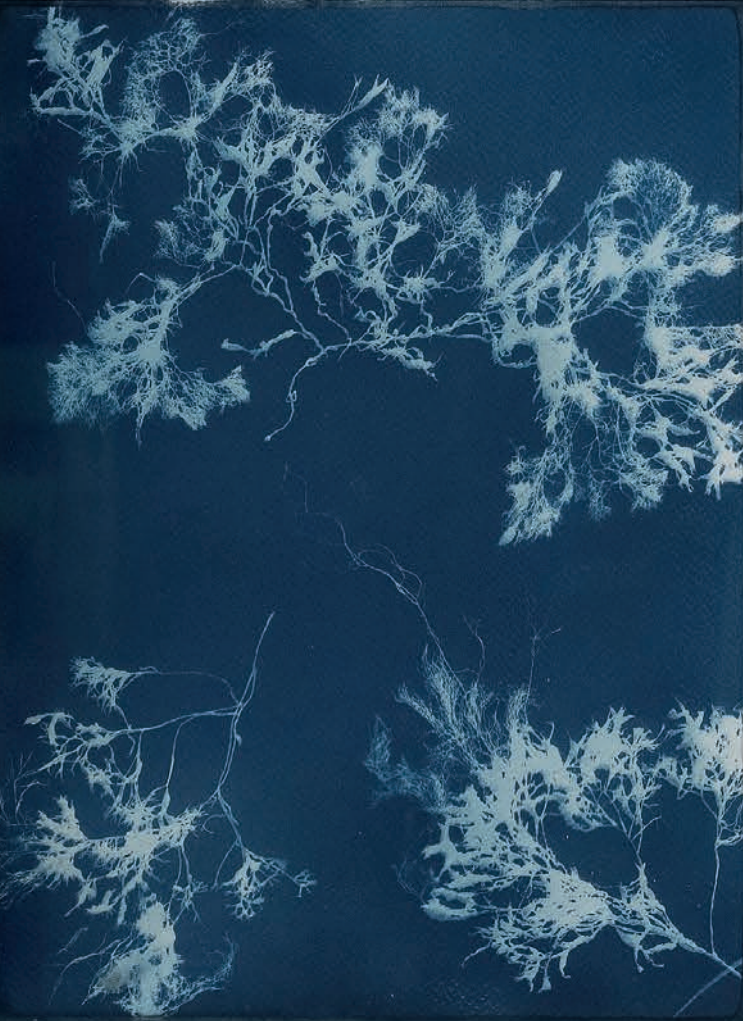




Pages 93-95  
Astrid Krogh  
*Seaweed Cyanotype, Mosaic, 2021*  
Paper, cyanotype  
105 x 135 x 6,5 cm  
Unique piece

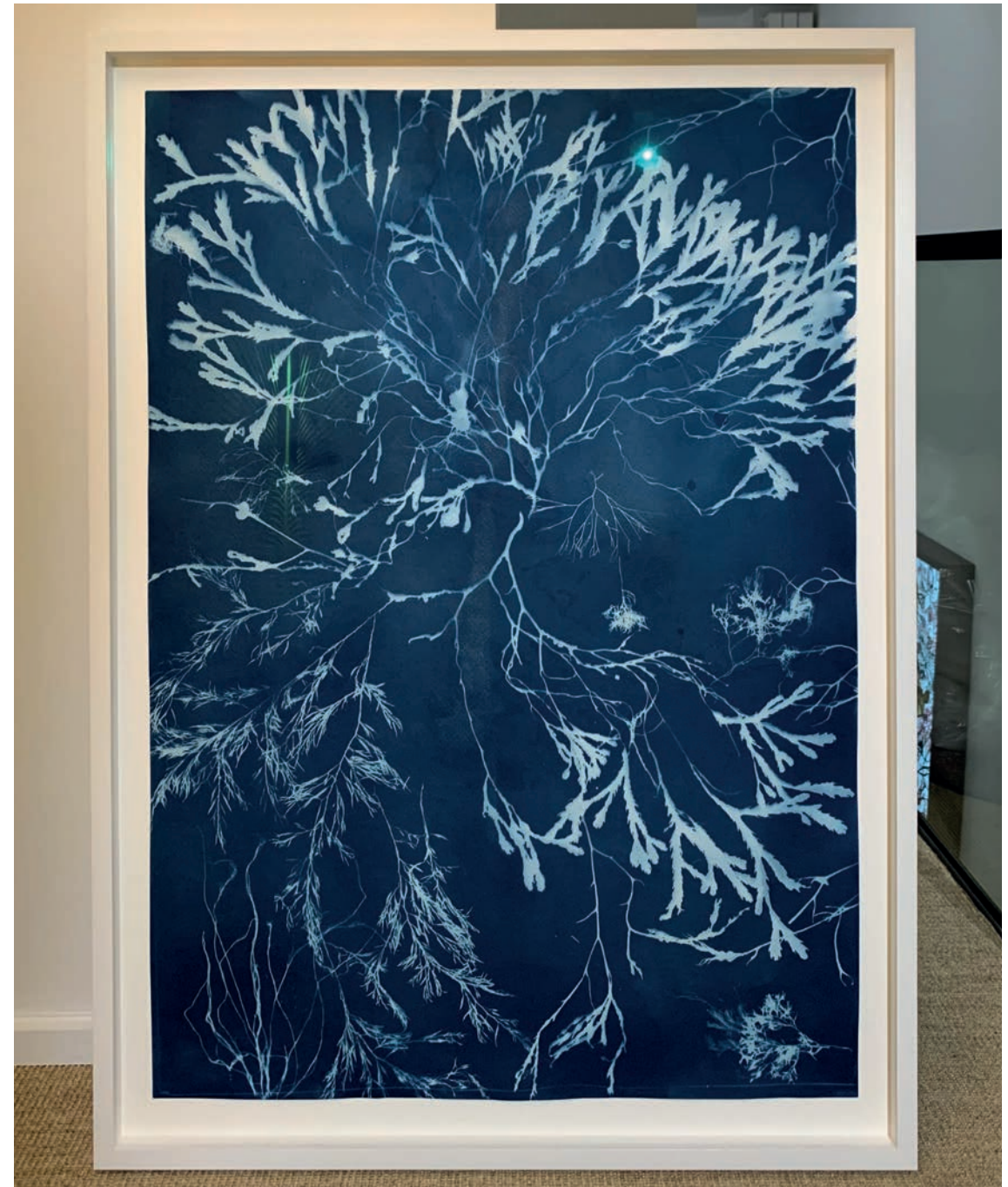








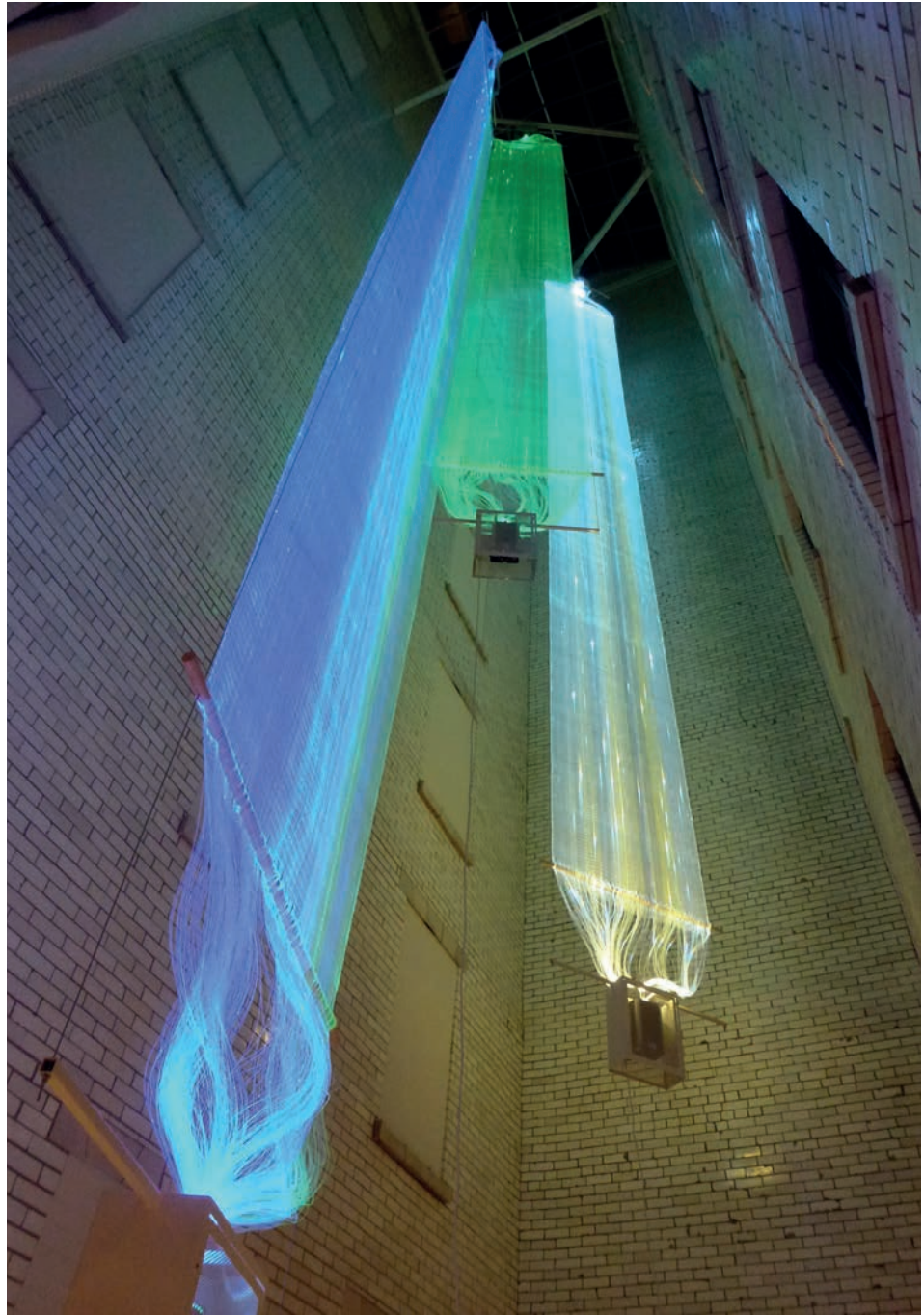
Page 97  
Astrid Krogh  
*Seaweed Cyanotype*, 2021  
Paper, cyanotype  
79,5 x 110 x 4 cm  
Unique piece



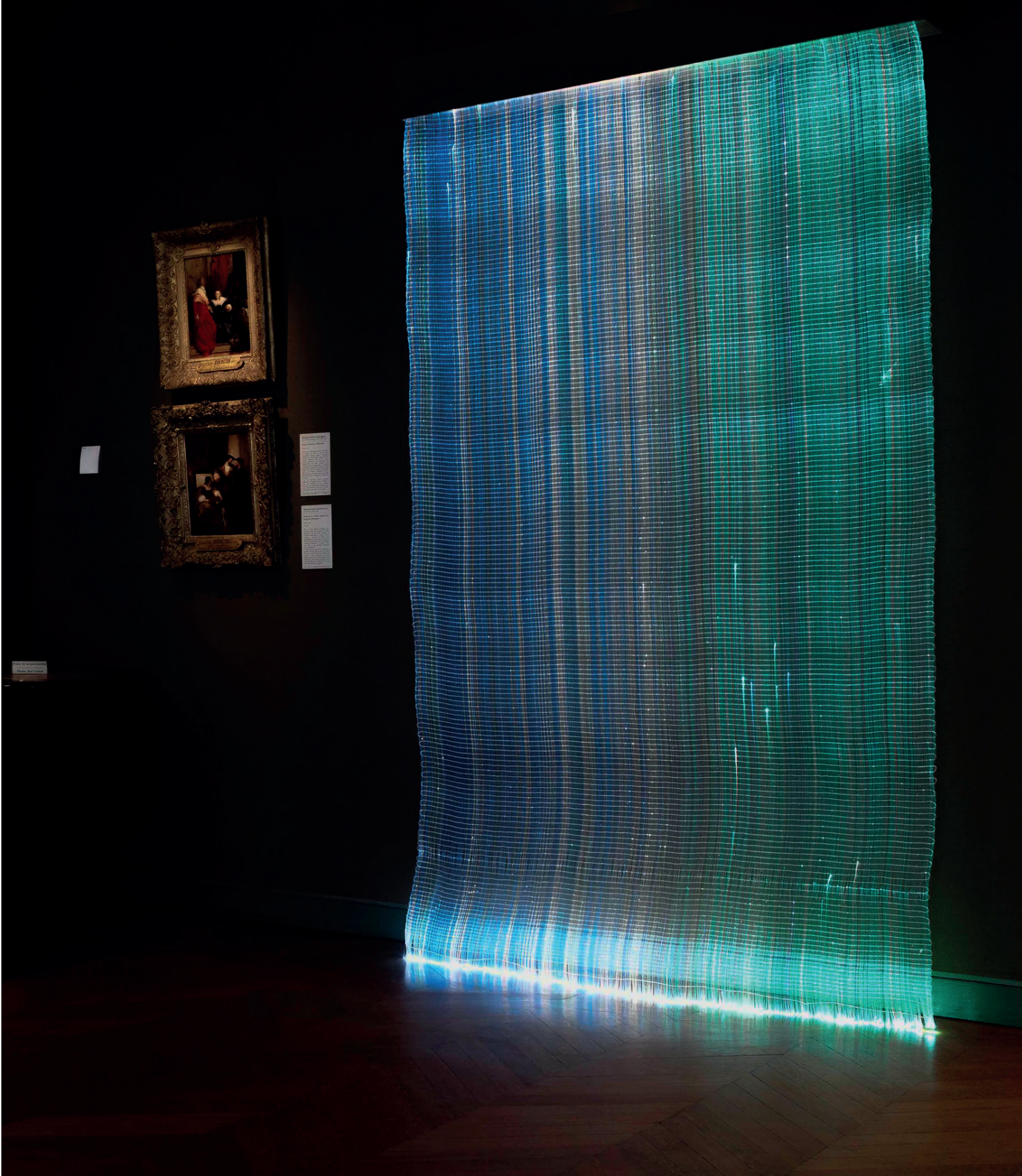


## **MUSEUM EXHIBITIONS & PUBLIC ACQUISITIONS**

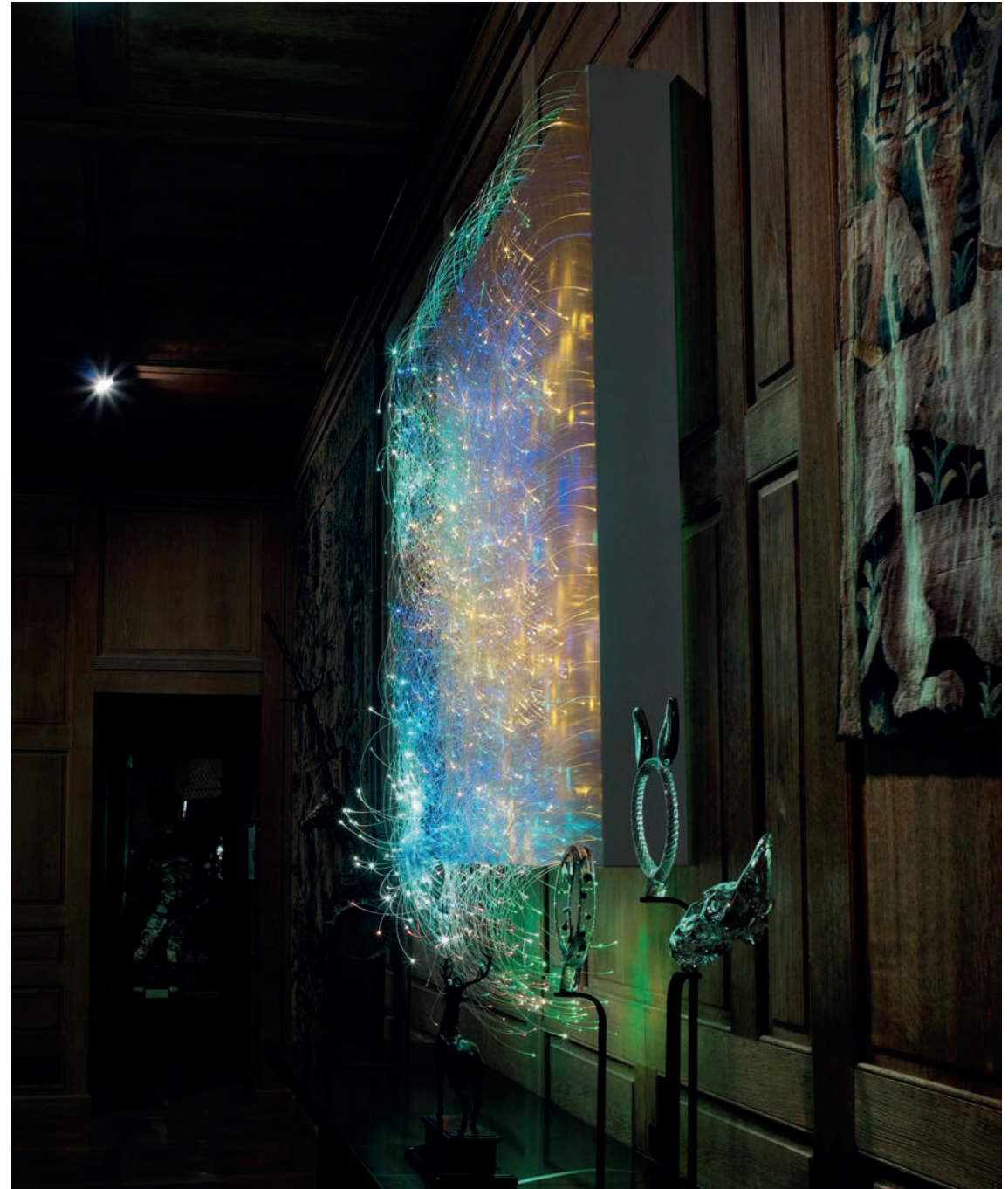


















INTERIEUR LICHT / INTERIOR LIGHT

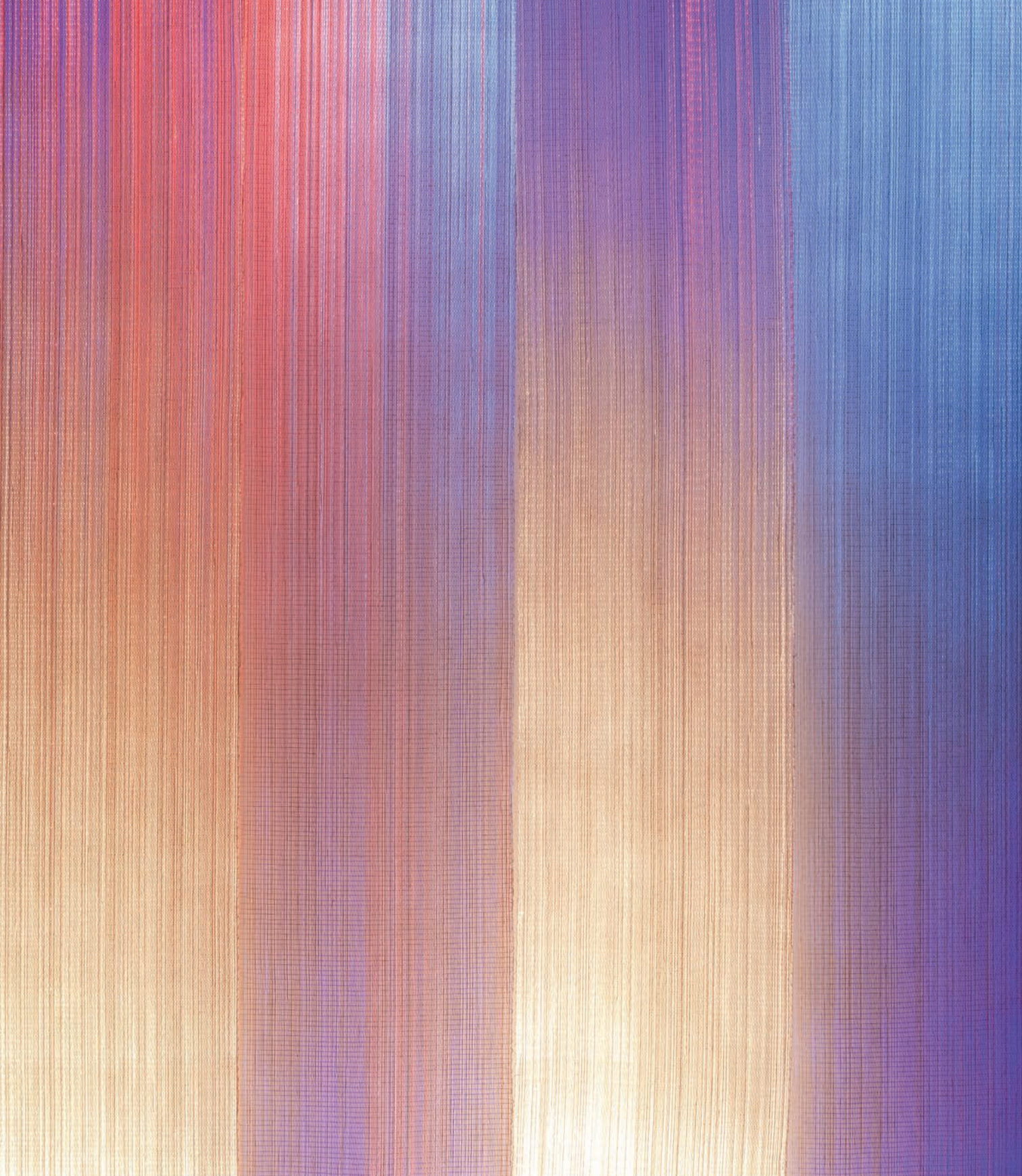
RITA  
PARNICZYK  
1. JULY  
FABRICE  
2018







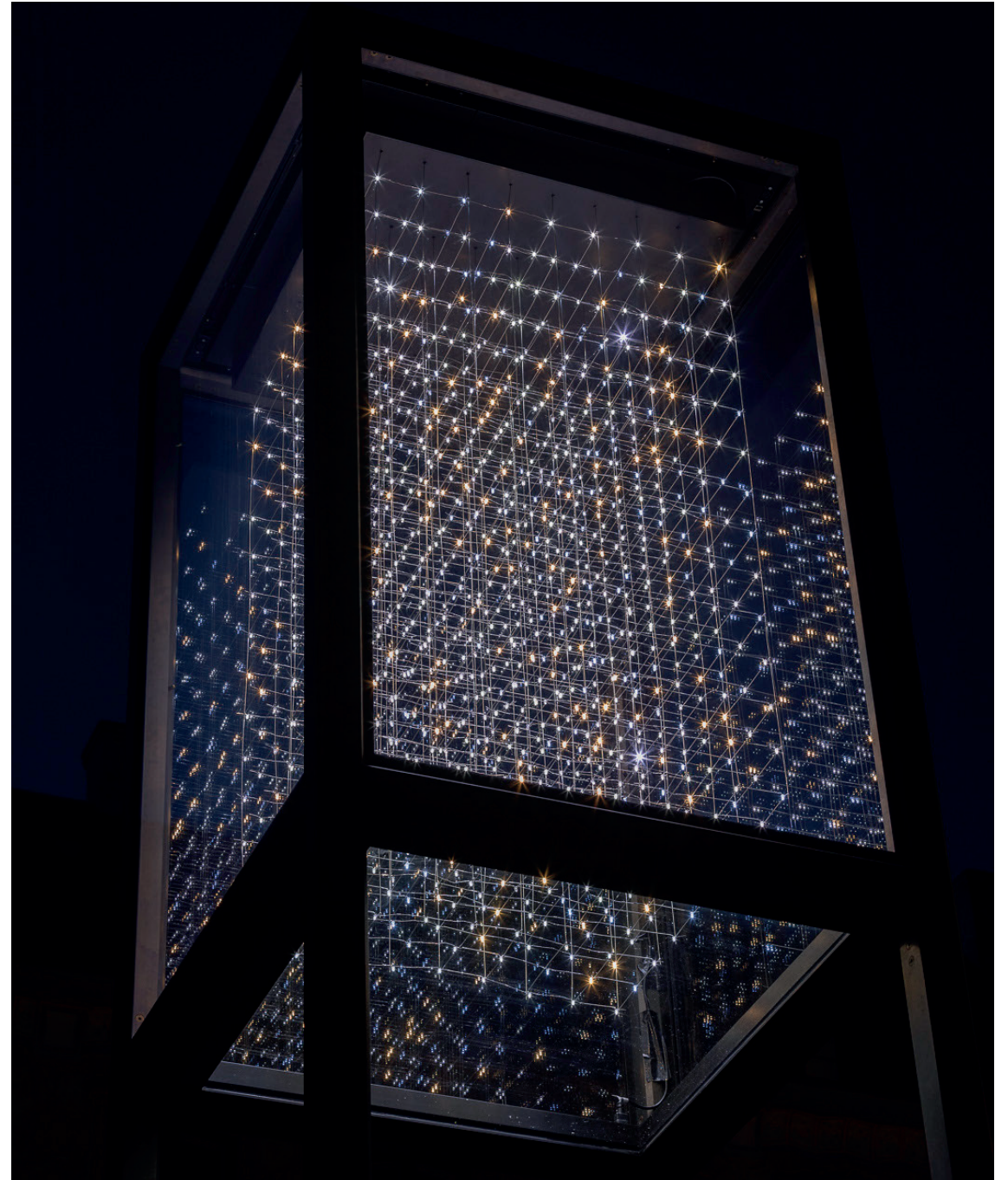




LINDE FAMILY WING



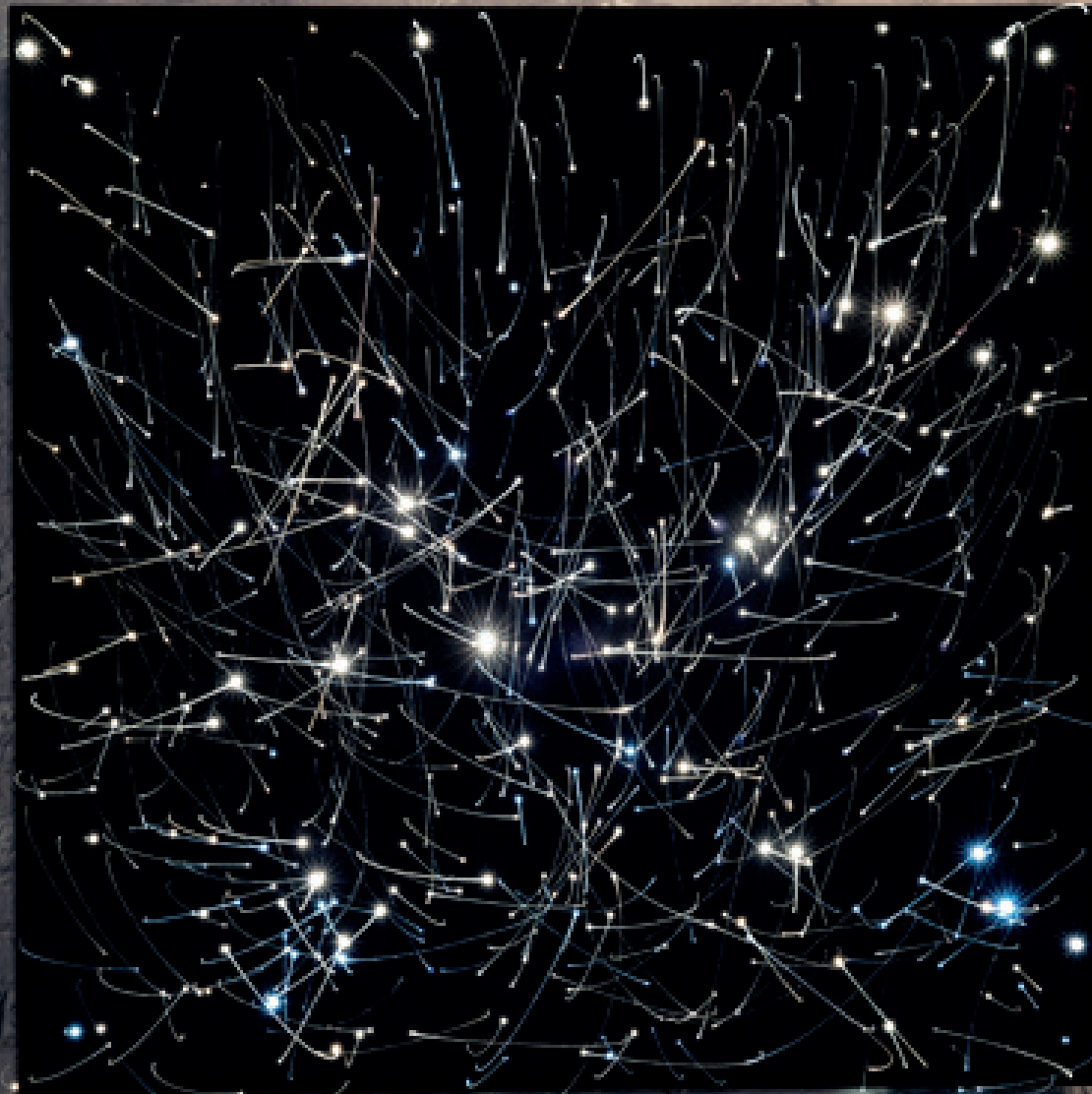












Pages 98-99

*Lightmail*, 21C Museum Hotel, Cincinnati, Ohio, USA, 2012. Commission

Pages 100-101

*Installations Nordiques*, Musée Nationale Eugène Delacroix, Paris, France, 2013.  
Exhibition view

Pages 102-103

*Designers Days*, Musée de la Chasse et de la Nature, Paris, France, 2014.  
Exhibition view

Pages 104-105

*Cloud Illusions*, Longchamp, Champs-Élysées, Paris, France, 2014. Commission

Pages 106-107

*Building with Textiles*, Textile Museum, Tilburg, The Netherlands, 2014. Exhibition view

Pages 108-109

*Flux Luminous*, National Bank, Copenhagen, Denmark, 2015. Exhibition view

Pages 110-111

*Crafted: Objects in Flux*, Museum of Fine Arts, Boston, USA, 2015. Exhibition view

Pages 112-113

*A Square of the Universe*, Designmuseum Danmark, Copenhagen, Denmark, 2018.  
Museum acquisition

Page 114

*COSMOS. Design From Here and Beyond*, CID Grand Hornu, Belgium, 2021.  
Exhibition view





## ASTRID KROGH

Born in 1968, lives and works in Copenhagen, Denmark

After graduating in 1997 from the textile faculty at The Royal Danish Academy of Fine Arts, School of Design, Astrid Krogh established her own studio the following year, where she started using optical fibers to create woven textiles, thereby weaving with light itself. As colored light is transmitted through the fibers, the textiles change appearance and transform the spaces around them. Krogh's point of departure from conventional textile design was not merely her fascination for light, but also her attraction to shape-morphing objects and shifting colorways. "I use light as both a material and a technology", Krogh explains. "The presence of light is an essential component of my work. Light enables my textiles to pulsate, change patterns and create an entire spectrum of ever-changing colorways".

Few artists speak this refined language

as fluently as Astrid Krogh, who uses light to describe aspects of nature that words simply cannot. The lingua franca in Krogh's world describes the feelings evoked by the beauty of the dawn, and the emotions stirred when the sunset streaks extraordinary colors across the sky. Her vocabulary is nuanced by sensory experiences, which are articulated through a lexicon of color and light. Krogh's vernacular encompasses the ripples that cause sunlight to sparkle on the surface of a lake, and the surging, blue tinted waves that change color as they break on the shore.

Widely recognized as one of the most pioneering Scandinavian artists in the field of light installations and textile art, Krogh is working at the intersection between art, architecture and design. Krogh's works have been exhibited in various international institutions, such as the Boston Fine Art Museum; Le Musée Eugène Delacroix, Paris; Tournai International Triennial of Contemporary Textile Arts, Belgium; Malmö



Kunstmuseum, Sweden; the Tefaf Maastricht Fair, Holland and Design Miami/Basel, Switzerland. Krogh's works are included in important museum collections, such as the Designmuseum Danmark and the 21C Museum International Contemporary Art Foundation. Krogh has been making monumental light installations and site-specific commissions for private and public collections, such as the 21C Museum International Contemporary Art Foundation in Cincinnati, the Danish Parliament in Copenhagen; the Longchamp Flagship store in Paris; the Danish University Center in Beijing, China, and the Maersk building in Copenhagen. Krogh's pieces are published in important books about contemporary textiles, architecture and design, and the artist has won several prizes, including the Thorvald Bindesboell Medal, the Inga & Ejvind Kold Christensen Prize, the Annual Honorary Grant of the National Bank of Denmark, the Finn Juhl Architecture Prize and the CODA Awards.

## CV

### Selected Private & Public Collections / Commissions:

- Designmuseum Danmark, Copenhagen, Denmark
  - Trapholt Museum of Contemporary Art, Kolding, Denmark
  - 21C Museum International Contemporary Art Foundation, Cincinnati, USA
  - The Danish Parliament, Copenhagen, Denmark
  - Nya Karolinsky Hospital, Stockholm, Sweden
  - University of Kentucky HealthCare, Lexington, USA
  - The Danish University Center, Beijing, China
  - Longchamp, Paris, France
  - Danish Library, Copenhagen, Denmark
  - Danish State Railways, Denmark
- 
- 2021 Rytm, Upssala Kommun, Uppsala Central Station, Uppsala, Sweden
  - Drottning Silvias, Nya Barn-och Ungdomssjukhus, Goteborg, Sweden
  - 2020 Løvfald Axeltorv, Nakskov, Denmark
  - 2019 Goldenrod. University of Kentucky Healthcare, Lexington, USA
  - 2018 A Square of the Universe. Designmuseum Danmark, Copenhagen, Denmark
  - 2017 Commission, Church, Rigshospitalet, Copenhagen, Denmark
  - Commission, Danish University Centre, Beijing, China
  - 2016 Commission, Children Hospital, Göteborg, Sweden
  - Commission, Church, Rigshospitalet, Copenhagen, Denmark
  - 2015 Commission, Nya Karolinska Solna, Stockholm, Sweden
  - Commission Teglværket School, Oslo, Norway
  - Commission, Malmö Högskola, Sweden
  - Commission, Nykøbing Katedralskole, Denmark
  - Commission, Printemps Paris, France
  - 2014 Commission, Longchamp, Paris, France
  - Commission, 21C Museum Hotel, Durham, North Carolina, USA
  - Sketch for Frederiksbergbyggeriet, Århus, Denmark



- 2013 Askim Ungdomsskole, Norway  
Sketch, Hospital Lillebælt, Denmark
- 2012 Lightmail, 21C Museum Hotel, Cincinnati, Ohio, USA  
Private commission, Morild, Paris, France
- 2011 Kamelia, 4 x 4m Neontapestry, Kolding, Denmark  
Sketch, Two Tunnels Project, Bath, UK  
Sketch, Högskolen, Oslo, Norway
- 2010 Myriad, 5 x 5m Light tapestry, Ceremony Room, Halden Prison, Norway
- 2009 Vollsmose Kulturhus, 4 x 4m Light mobile, Odense, Denmark  
Gigantium, 5 x 6m Neontapestry, Aalborg, Denmark
- 2008 Flower of Life, Light mobile, Sittard Hospital, The Netherlands
- 2007 Light fall, NRGi Aarhus (SHL architects) Light tapestry, Aarhus, Denmark  
Flora. Kolding Commune, 12 x 11m Neon wallpaper, Kolding, Denmark  
Coral, Birkerød Aktivitetscenter, 5 x 5m Swimming Pool Mosaic, Denmark
- 2006 Snow flakes, Løvåsen Sykehjem, Bergen, Norway  
Facade, 8 x 100m, Birkerød Aktivitetscenter, Denmark  
Sketch, S. Gabbana, Portofino, Italy
- 2005 Glasfacades, Frederiksberg Slots Ridehus, Denmark  
Grønnegades Kulturcenter, Næstved. Neon tapestry, Denmark
- 2003 Polytics, Neon Tapestry The Danish Parliament, Christiansborg, Denmark  
Ornament. 2,6 x 3,6m Neon tapestry, The National Art Foundation, Denmark
- 2002 Reception, DSB, Sølvgade. Glass facade in optic fibers, Copenhagen, Denmark
- 2001 DSB, Sølvgade, 8 x 12m Carpet, Copenhagen, Denmark  
Mærsk Data A/S, Vibenhushuset. Steel & neon weaving. Copenhagen, Denmark
- 2000 Design for Velux A/S, Denmark
- 1999 The Royal Library, Copenhagen, Denmark  
Diamanten, Copenhagen, Denmark

#### Solo Exhibitions

- 2021 Space Odyssey, Galerie Maria Wettergren, Paris, France
- 2016 Remembering Landscapes, Galerie Maria Wettergren, Paris, France
- 2015 National Bank, Copenhagen, Denmark
- 2012 SKY, Galerie Maria Wettergren, Paris, France
- 2011 Design Miami/Basel, Galerie Maria Wettergren, Basel, Switzerland
- 2010 Gallery NB, Viborg, Denmark
- 2006 Ideal House 2006, IMM Messe, Cologne, Germany

- 2005 Potential Volumes by Light. Malmö Kunstmuseum, Malmö, Sweden
- 2002 Tapeter. Det Dansk Kunstindustrimuseum, Copenhagen, Denmark
- 2000 Light Mail, Trapholt Museum of Contemporary Art, Kolding, Denmark

#### Group Exhibitions

- 2021 COSMOS. Design From Here and Beyond. CID Grand Hornu, Belgium  
Matter at Hand, Hostler Burrows Gallery, New York, USA  
Design Miami Basel, Galerie Maria Wettergren, Switzerland  
In A Slow Manner, Maison du Danemark, Paris, France  
Radiant. Light and (e)Motion, Galerie Maria Wettergren, Paris, France
- 2020 Nouvelle Vague, Scandinavian Art & Design 1999-2020, Galerie Maria Wettergren, Paris, France  
TEFAF Maastricht, Galerie Maria Wettergren, Maastricht, The Netherlands
- 2019 Design Miami Basel, Galerie Maria Wettergren, Basel, Switzerland  
PAD London, Galerie Maria Wettergren, London, UK  
PAD Paris, Galerie Maria Wettergren, Paris, France
- 2018 The Salon Art + Design, Galerie Maria Wettergren, New York, USA  
Design Miami Basel, Galerie Maria Wettergren, Basel, Switzerland
- 2017 Design Miami Basel, Galerie Maria Wettergren, Basel, Switzerland  
PAD London, Galerie Maria Wettergren, London, UK  
PAD Paris, Galerie Maria Wettergren, Paris, France
- 2016 Design Nu, Designmuseum Denmark, Copenhagen, Denmark
- 2015 Crafted: Objects in Flux, Museum of Fine Arts, Boston, USA  
Design Miami Basel, Galerie Maria Wettergren, Basel, Switzerland  
Textile Art of Today, Bratislava, Slovakia
- 2014 Design Miami Basel, Galerie Maria Wettergren, Basel, Switzerland  
Designers Days, Musée de la Chasse et de la Nature, Paris, France  
Building with Textiles, Textile Museum, Tilburg, The Netherlands  
PAD London, Galerie Maria Wettergren, London, UK  
PAD Paris, Galerie Maria Wettergren, Paris, France
- 2013 Design Miami Basel, Galerie Maria Wettergren, Basel, Switzerland  
PAD Paris, Galerie Maria Wettergren, Paris, France  
The Rijswijk Textile Biennial 2013, The Netherlands  
Mindcraft, Il Saloni, Milan, Italy  
Installations Nordiques, Musée Nationale Eugène Delacroix, Paris, France



- 2012 PAD London, Galerie Maria Wettergren, London, UK  
 PAD Paris, Galerie Maria Wettergren, Paris, France  
 Movements, Risør Kunstpark, Norway  
 Design Miami Basel, Galerie Maria Wettergren, Basel, Switzerland  
 Design Miami, Galerie Maria Wettergren, Miami, USA
- 2011 PAD Paris, Galerie Maria Wettergren, Paris, France  
 Tournai International Triennial of Contemporary Textile Arts, Tournai, Belgium  
 Design Miami, Galerie Maria Wettergren, Miami, USA
- 2010 Galerie Maria Wettergren, Paris, France  
 It's a Small World, Shanghai, China  
 Cosmos, KunstCentret Silkeborg Bad, Silkeborg, Denmark  
 Il Saloni, Danish Crafts, Milan, Italy
- 2009 Il Saloni, Danish Crafts, Milan, Italy  
 It's a Small World, Danish Design Centre, Copenhagen, Denmark
- 2008 Il Saloni, Danish Crafts, Milan, Italy
- 2007 The Biennale for Craft & Design, Kolding, Denmark
- 2006 Honey I'm Home, Danish Design Centre, Copenhagen, Denmark
- 2005 5th Textile Art Biennale, Kaunas, Lithuania  
 Index 2005 Danish Design Centre, Copenhagen, Denmark  
 Konsthåndverk 2005. Roda Sten, Göteborg, Sweden  
 Danish – Framing the Future of Design', The Danish Center  
 Use It, Dansk Design Center, Tokyo, Japan
- 2004 STUFF, Danish Crafts, Toronto, Canada  
 The 11th International Triennial of Tapestry, Lodz, Poland
- 2003 Scandinavian Design Beyond the Myth, Kunstgewerbemuseum, Berlin, Germany  
 Derfor Danish Craft, Paustian, Copenhagen, Denmark
- 2002 Fremtidens Tradition, Danish Craft, Paris, France
- 2001 Young Nordic Design: The Generation X. Scandinavia House, New York Washington,  
 Mexico, Finland (Design forum), Berlin (Det Nordiske Hus)
- 2000 Danish Wave, China

### Prizes

- 2016 CODA Awards  
 2016 Finn Juhl prisen  
 2013 Inga og Ejvind Kold Christensens Fonds hæderspris

- 2012 Knud V Engelhardtts Mindelegat  
 2008 Thorvald Bindesbøll Medaljen  
 2003 Ole Haslunds Kunstnerfond  
 2001 Martha og Paul René Gauguins Fond

### Grants

- 2015 The Annual Honorary grant of the National Bank  
 2012 Statens Kunstfond, Danish Solarfonden, udstillingslegat (+ 2006, 2009, 2011)  
 2012 Augustinus Fonden (+2000)  
 2011 Danish Crafts (+2007, 2009)  
 2010 Grosserer L.F. Foghts (+2000)  
 2007 Rejselegat, Kulturministeriets designpulje NON NOBIS FONDEN  
 2006 Gammel Dok Pakhus, København (+1999, 2000, 2001, 2003)  
 2004 Danmarks Nationalbanks Jubilæumsfond af 1968 (+2002)  
 2002 Statens Kunstfond's 3-årige arbejdslegat  
 Thomas B. Thriges Fond  
 Augustinus Fonden  
 Politikenfonden  
 Arbejdslegat, Statens Værksteder for Kunst og Håndværk

### Other

- 2014-18 Chairman. Project Support Committee, Crafts & Design, Danish Arts Foundation  
 2013 Board member for Denmark's Nationalbanks Jubilæumsfond af 1968  
 2010 Board member of Trapholt - Museum for art, design and Handicraft, Kolding  
 2006 Boardmember of "Kulturkanonen", Danish Ministry of Culture  
 2005 Leader of workshop Northern Fibre 06, Finland  
 2004 Curator, Biennale 2004 (Danish Craft)  
 2000 Member of 'Stroom'. Den Haags centrum voor beeldende kunst, Holland



Texts: Dr. Margaret Geller, Astrid Krogh, Marie Pok, Maria Wettergren

Graphic conception: Camila Gadu, Giulia Cordier

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Vue of the Danish sea with the artist

Photo credits: Margot Montigny (p. 46-55, 61, 69), Ole Akhoej: (p. 1, 6, 8-9, 11, 12, 19, 23, 24-25, 29-35, 76-79, 73, 90-91); Torben Eskerod (p. 110-111), NASA/STScI (p. 14-15), NASA, ESA, H. Teplitz and M. Rafelski (IPAC/Caltech), A. Koekemoer (STScI), R. Windhorst (Arizona State University), and Z. Levay (STScI) (p. 17), The Euclid Flagship Simulation: Joachim Stadel and Douglas Potter, 2017 (p. 26), Credit: Prof. Dr. Volker Springel's group. The IllustrisTNG Collaboration (p. 20-21), Serge Anton (p. 118)

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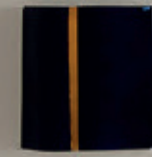
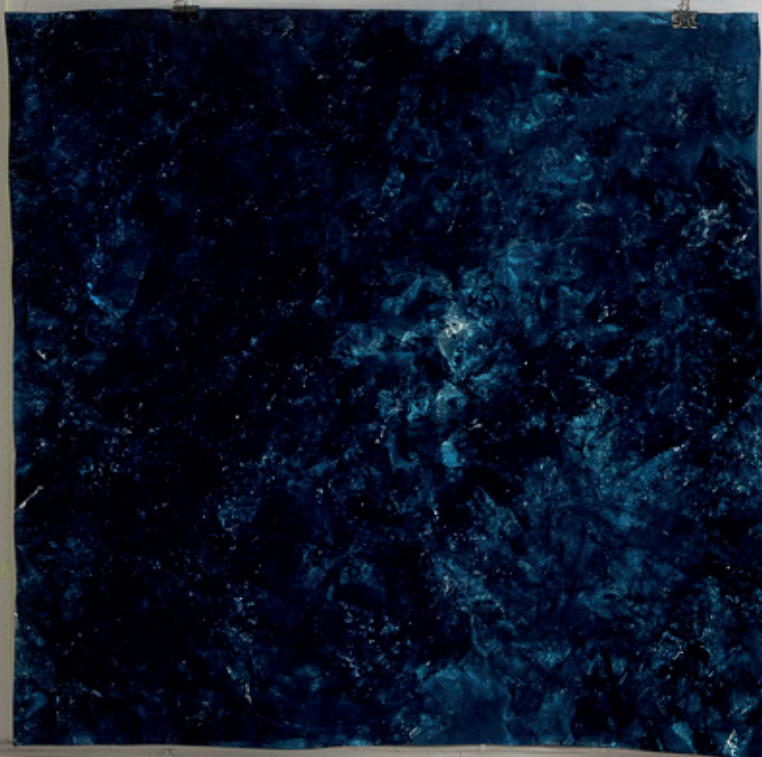
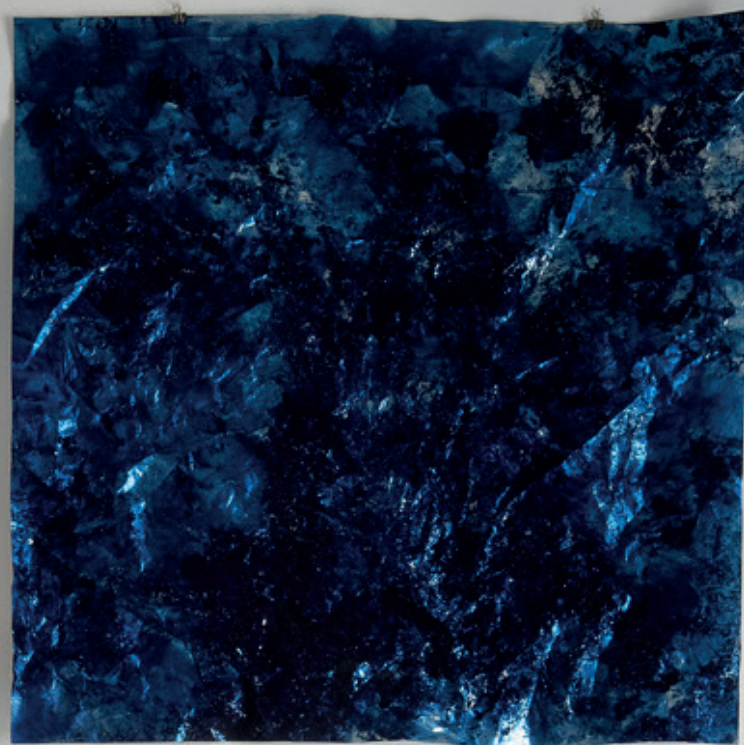
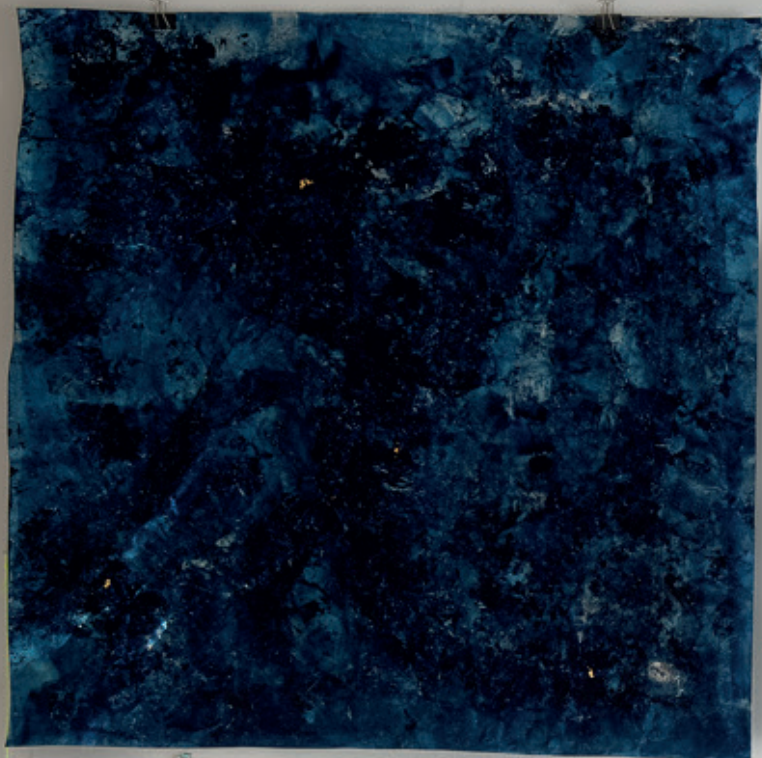




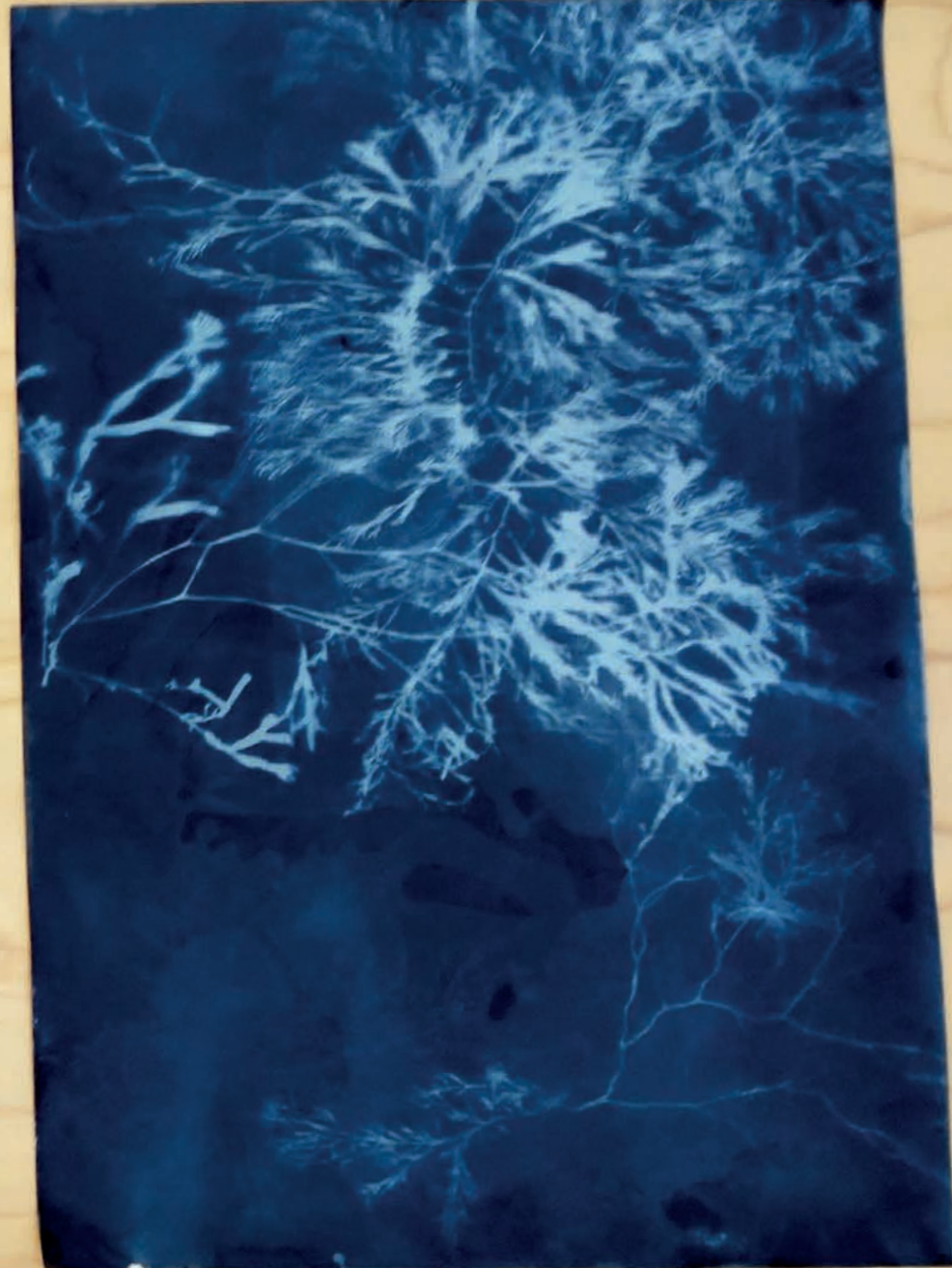










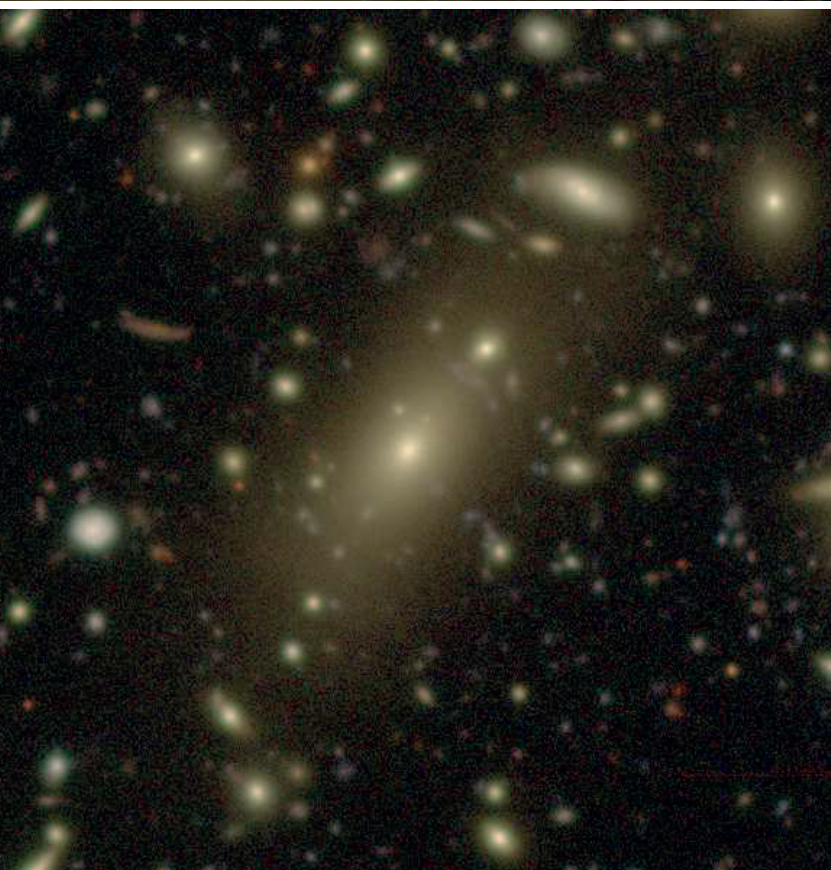




$z = 0.21782$



$z = 0.26396$



**email from Margaret Geller, may 2021:**

*Dear Astrid,*

*Scott and I loved the squares of the universe. They really are beautiful. They also make you think about patterns and what it means to be human.*

*I am attaching some of our squares of the Universe. These are small patches from an imaging survey that is part of our HECtoMAP project. The imaging is done with the world's largest camera, HyperSUprimeCam on the Subaru telescope in Japan. Although these images are taken from the ground, the conditions on Maina Kea are excellent, so the distortions by the atmosphere are minimized.*

*The upper panels show the central, very big galaxies in a cluster of galaxies at the redshift indicated by the number in the panel. The redshift gives the distance to the cluster..in each case they are billions of light years from us. These galaxies are the most massive galaxies in the universe..about ten trillion times the mass of the sun.*

*In the images at 0.26..and 0.41...you can see bluer arcs around the central galaxy. These arcs are gravitationally lensed very distant galaxies. The mass in the cluster acts like a lens and bend the light from distant galaxies. It distorts their images and makes them appear as arcs around the center of the lens.*

*The lower panels are zoomed out versions of the upper panels. In these you can see many other galaxies that are members of these clusters along with galaxies that are in the foreground or background of the cluster.*

*If you would like to use images like these in your work, we can provide them at higher resolution. There are many beautiful objects in the images. Hope you enjoy these.....*



