

Galerie Maria Wettergren Presents

*CECILIE BENDIXEN*  
*PHENOMENA - SCULPTURAL TEXTILES*

*Exhibition 13.9 - 9.11.2019*



# CECILIE BENDIXEN *CATALOGUE*







Galerie Maria Wettergren is pleased to present *Phenomena*, an exhibition of textile sculptures by the contemporary artist and architect, Cecilie Bendixen. As reflected in the title, the Danish artist is drawn to natural phenomena, and she poetically explores the way in which essential dynamics can be captured by her sculptures through different materials and methods. Materials themselves often guide Bendixen through her empirical practice, where she gains inspiration from movement and form through touch and sight, carefully observing how a material can be approached. She considers the different qualities that make it unique: its shape, texture, strength, how it looks when it is fixed, and how it can interact with natural dynamics.

Working with the tactility of textiles, bamboo, threads, paper, and other fibrous materials, Bendixen invites intangible elements, such as space, sound, and light to interact with her sculptures. Her background in architecture influences her artistic practice, creating an interaction between the materials she works with and the space in which they are displayed. The space becomes a part of her pieces and the materials a part of the space: absorbed, reflected, regulated, burned, and disintegrated.

*Much*, detail, 2016, 85 x 85 x 80 cm, textile, polyester thread

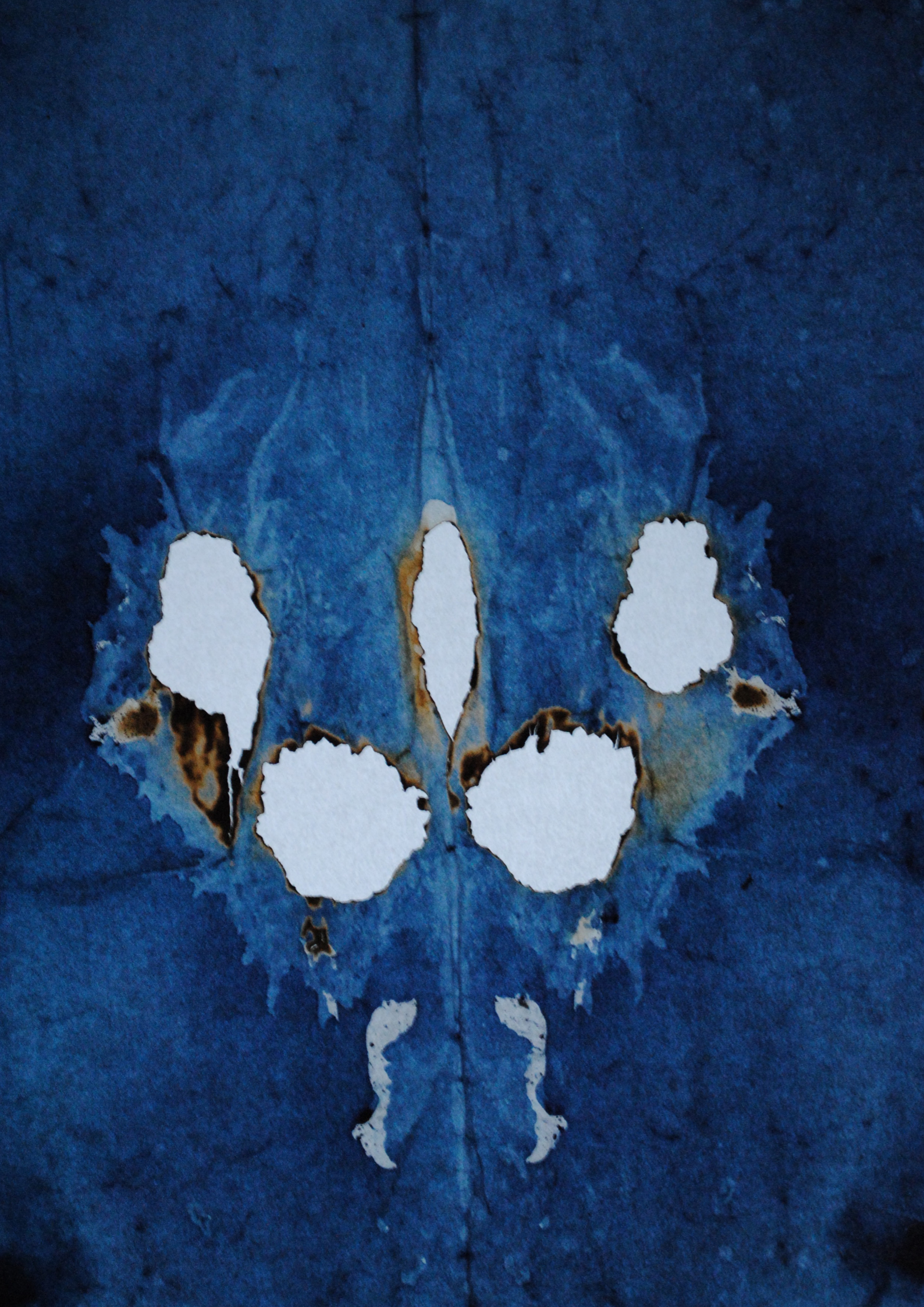


Bendixen's first textile installation, *Draped Nimbostratus (An Open Window Unit)* from 2013, was born from her doctoral thesis, based on how textiles can be used as sound absorbing sculptures in interior architecture. In this work, poetically paraphrasing a cloud, a simple piece of virgin cotton takes shape, not directly by the artist's hand, but by external principles: the points of attachment of the fabric to the ceiling, the weight of the fabric and its rigidity, and gravity. In *Draped Nimbostratus*, sound and space collide with the material, and disappear within the folds of the sweeping sculpture.

The works *Much* (2016) and *Waves* (2019) equally reflect Bendixen's sophisticated research on the possible dialogues between acoustics and form, only this time as light fittings. The textile is sound absorbing and when it is folded, its sound-absorbing properties are further enhanced. In *Much*, the amorphic structure is born from "too much" material, contracted by threads, in an almost unruly way. *Waves*, on the other hand, refers to the scientific phenomena of the dynamic forces that make our atmosphere swirl and curl. The folds are intuitively found, building on Bendixen's tactile experience with materials, curves, and sewing techniques.





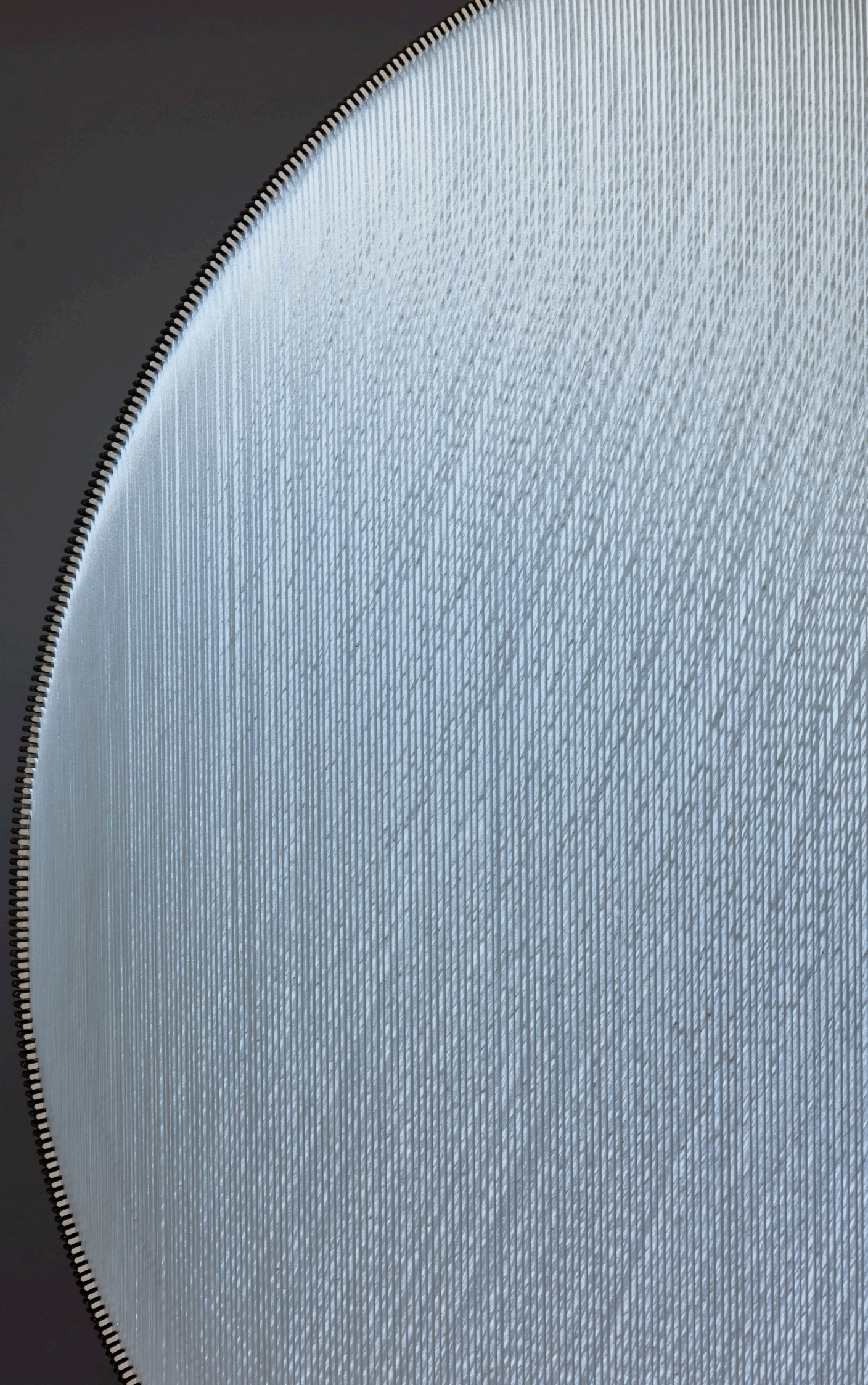


The juxtaposition between the tangible and intangible is also apparent in the thread sculptures *Sun Disc* (2017) and *Moon Disc, Rays From East* (2019). Bendixen has successfully presented a material's ability to reflect and absorb intangible, natural elements influenced by the space where the piece is displayed. The discs play with light by harnessing and emitting it from their reflective threads and she has weaved them in a manner to absorb sound, thus giving both sound and light a vibrating form.

Blots of indigo ink line the walls, but as the viewer approaches them will notice that they are not ink on paper at all. The shapes of the work's wings have brown, crisp edges, created through the burning of paper. Playing again with oppositions, the *Burned Water* images (2017/2019) display another method of disintegrating material into space, this time through fire. Characterised by the artist as "documents of a dramatic meeting", the *Burned Water* series is an investigation into how to shape materials (in this case paper) with natural phenomena – water and fire. Instead of using tools and artistic intentions, Bendixen organises a meeting of elements - paper, water, fire - and allows them to interact.

Bendixen's empirical method gracefully blurs the boundaries between art, science and architecture. Her works speak to the mind as much as to the senses, while maintaining a subtle tension between the immaterial and the tangible. It is sometimes said that one of the functions of art is to make the invisible visible. Cecilie Bendixen's phenomenal sculptures seem to operate somewhere in these spheres.





*Sun Disc – Misty Sun, 2019*

Polyester thread, birchwood, polyester textile, glass wool  
Diameter 200 cm / Depth 8 cm  
Unique piece





*Wind Construction*, 2013/2019

Silk, rattan, cotton and polyester thread  
Various dimensions  
Unique piece





*Draped Nimbostratus*, 2013

New wool, polyester thread  
Various dimensions  
Unique piece











*Much*, 2016

Textile (PVDF), polyester thread (PFTE)  
85 x 85 x 80 cm  
Unique piece

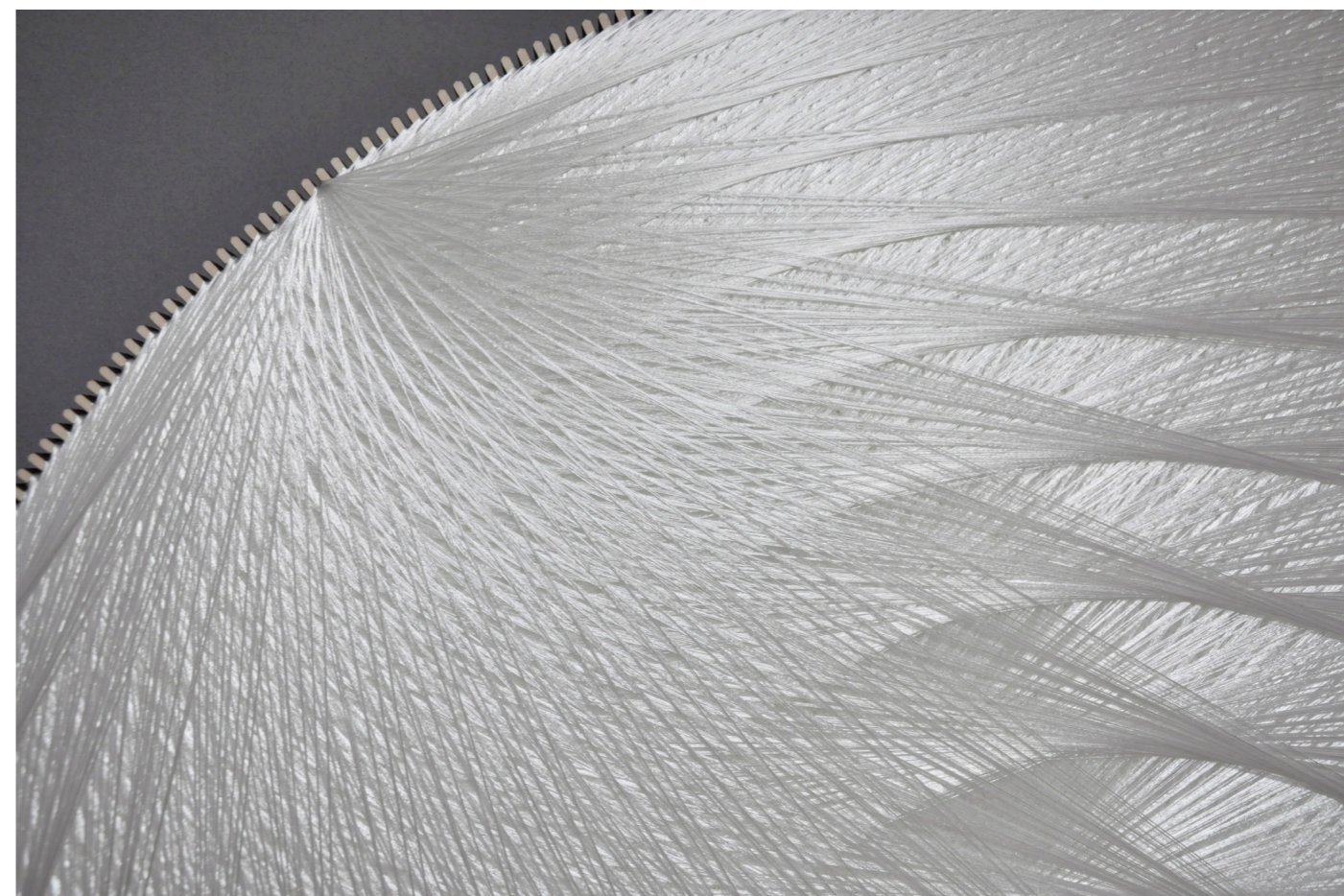
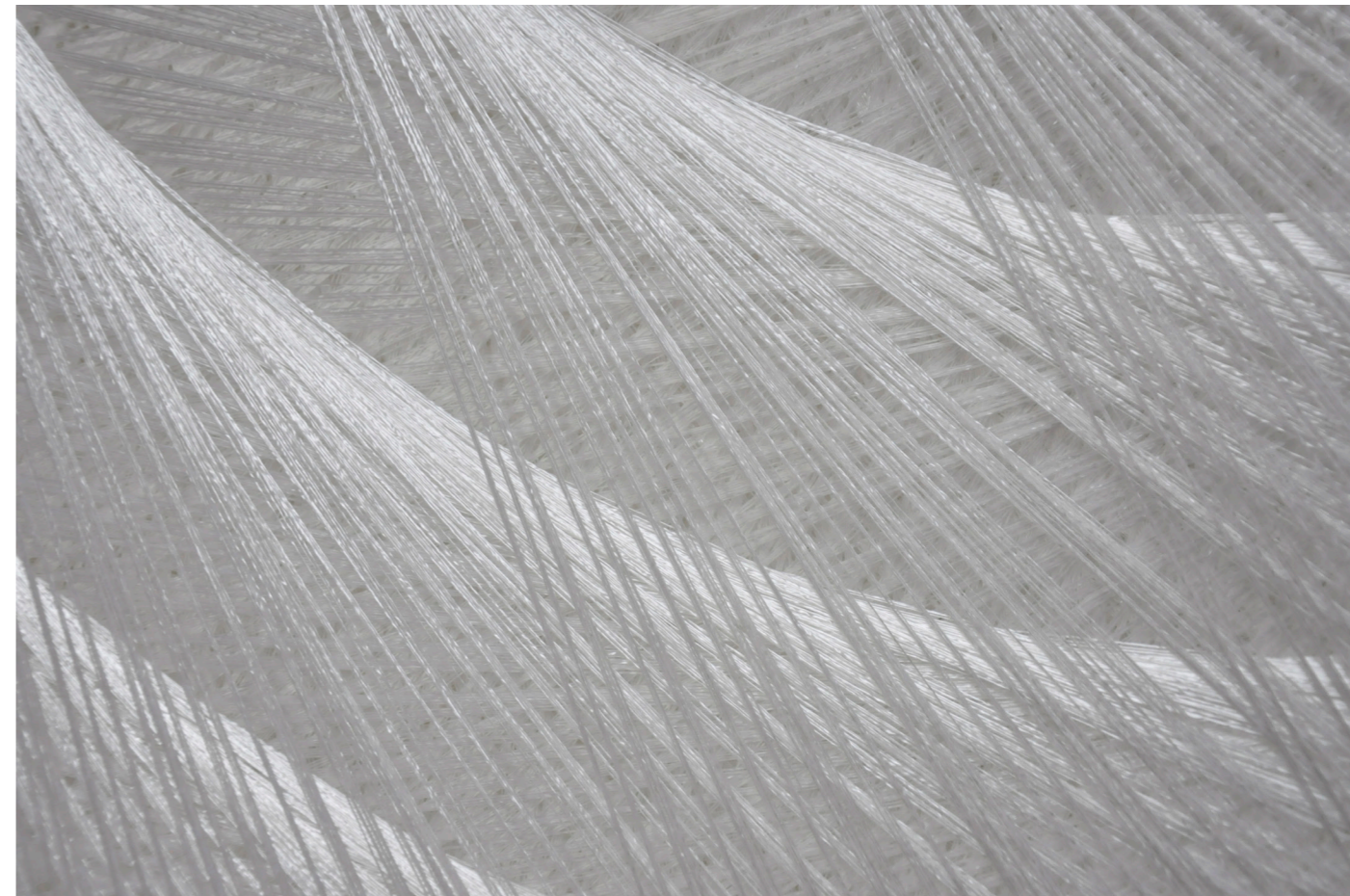




**Wave**, 2019

Textile (PVDF), polyester thread (PFTE)  
Diameter ca. 100 cm (+ threads)  
Unique piece





*Moon Disc – Rays from East, 2019*

Polyester thread, birchwood, polyester textile, glass wool  
Diameter 120 cm / Depth 8 cm  
Unique piece





***Volume (Yellow)***, 2015

Textile, polyester threads  
Diameter 80 cm / height adjustable  
Limited edition of 12



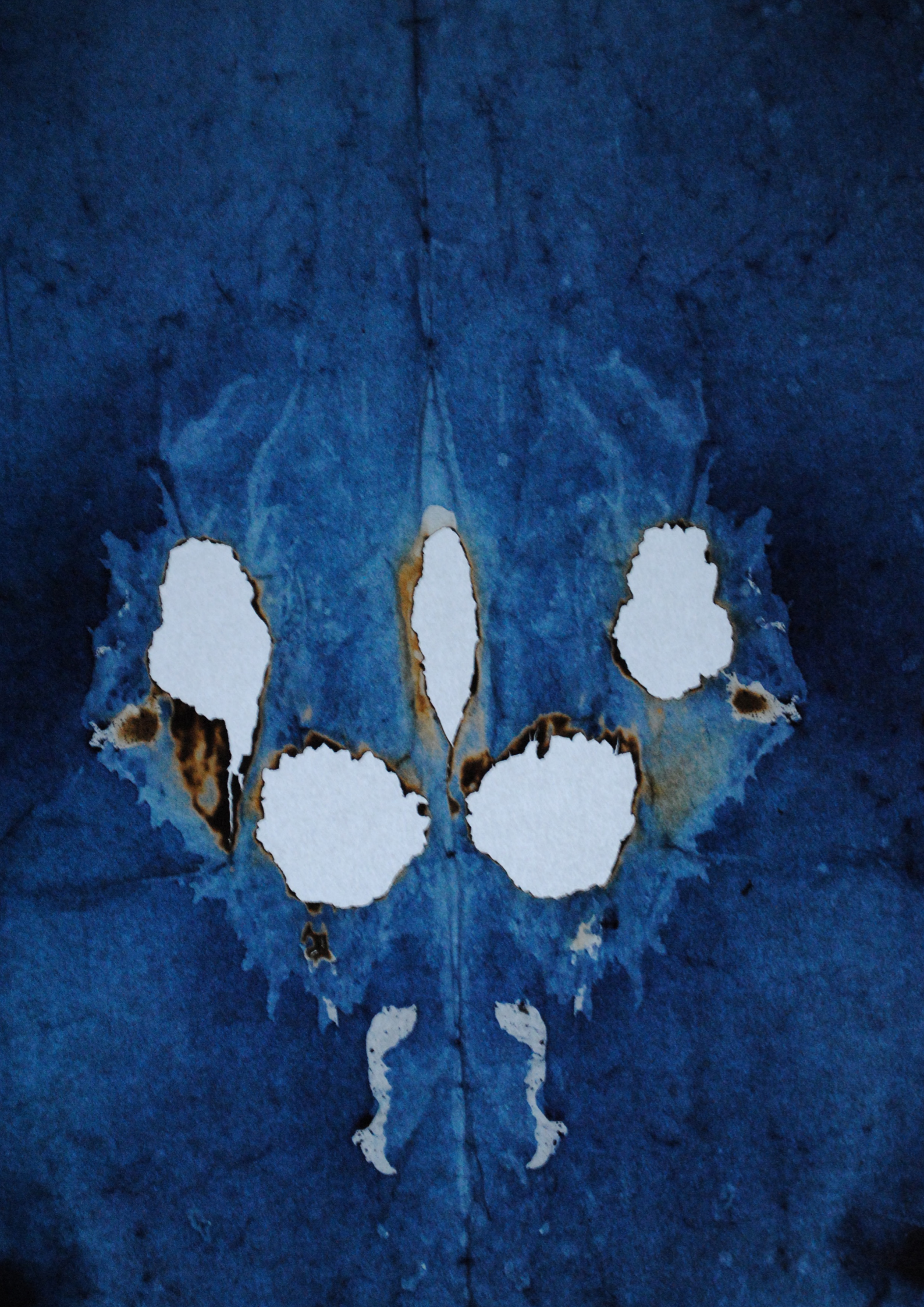
***Volume (Black)***, 2015

Textile, polyester threads  
Diameter 80 cm / height adjustable  
Limited edition of 12





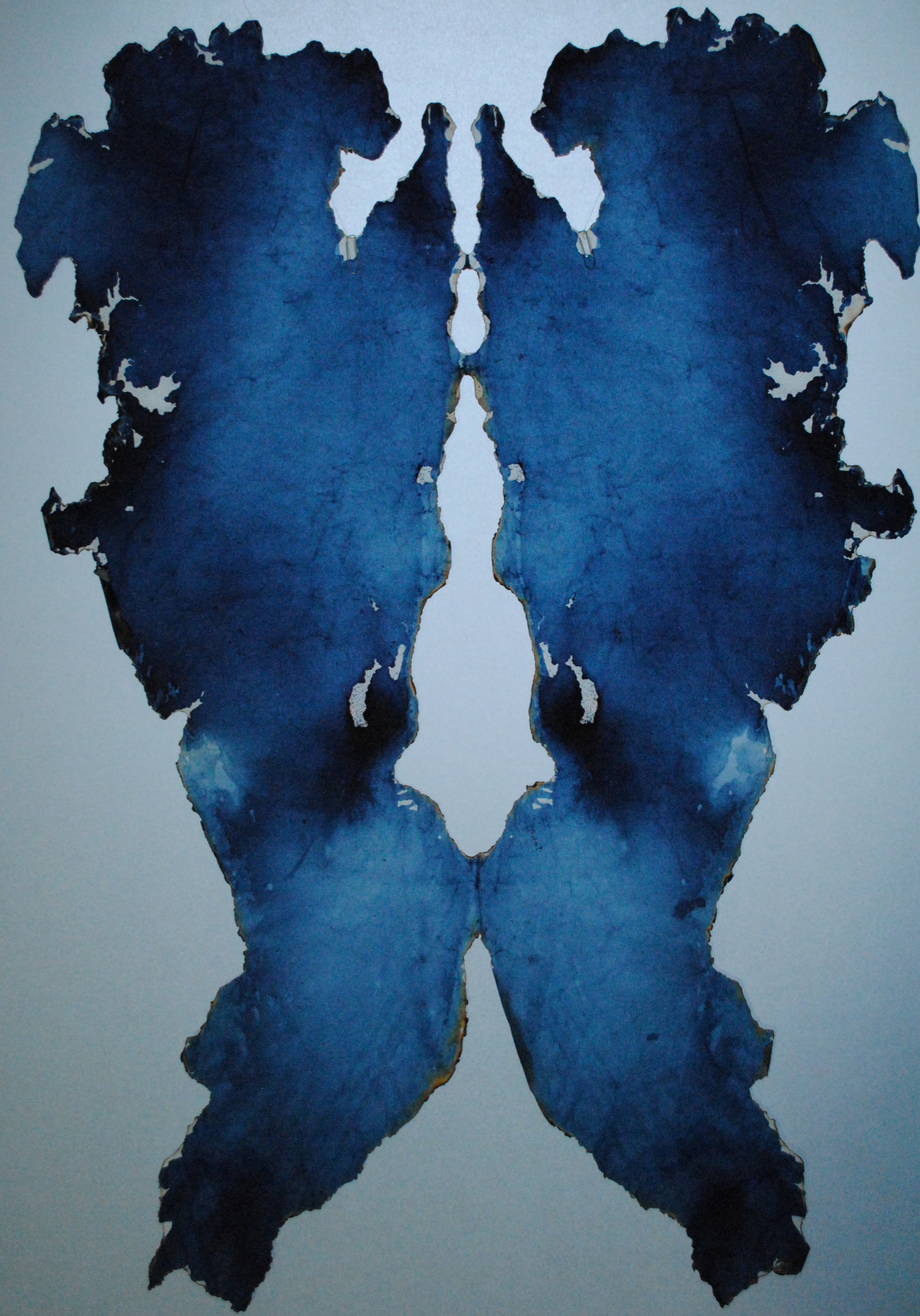




*Burned Water*, 2017/2019

Paper, colored water, ash  
79 x 114 cm



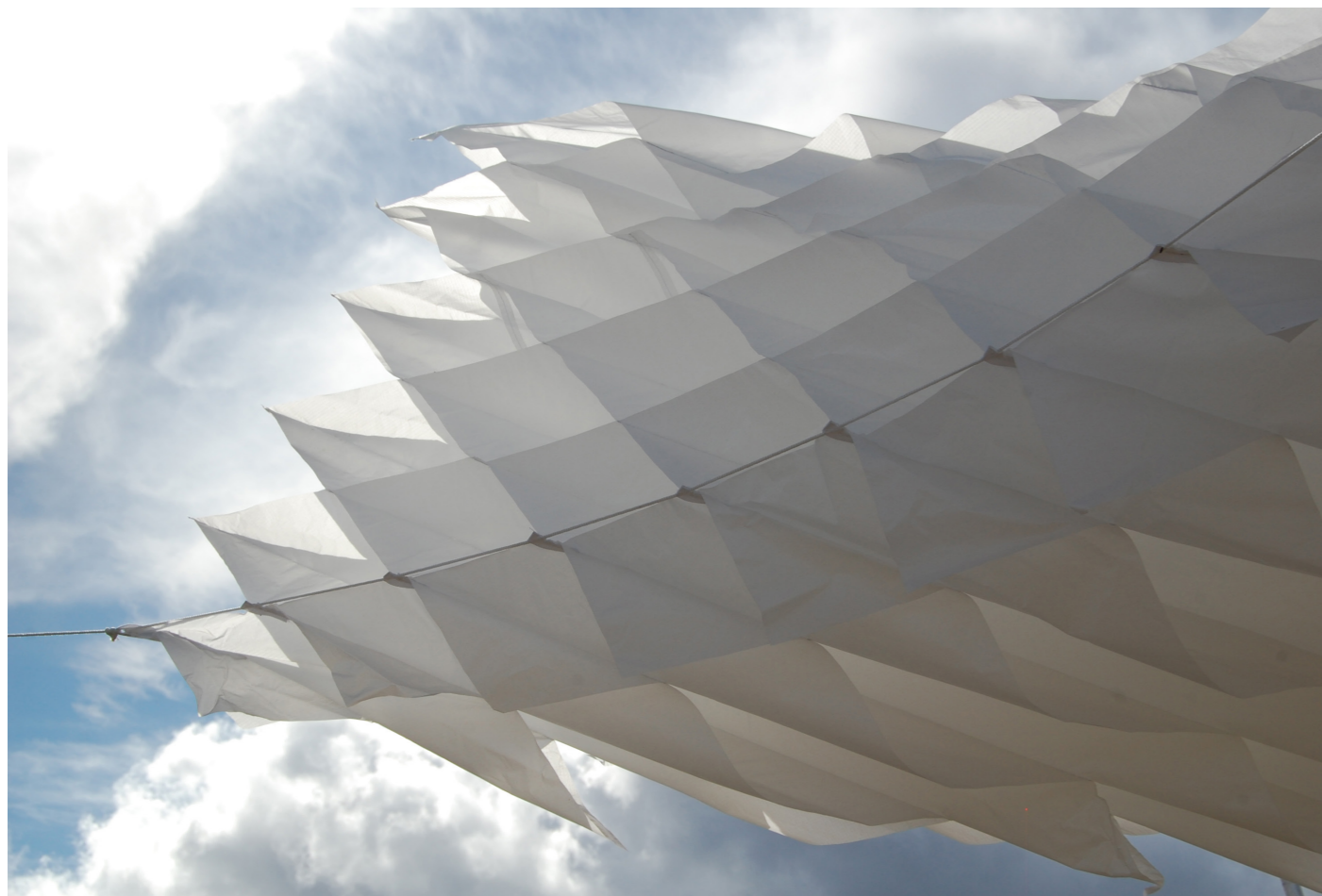




*SELECTED PUBLIC  
EXHIBITIONS*







*Weather Monitor - Rain*, 2005, Denmark, for exposure and shelter from the rain.



*Amletical Places (Castle)*, 2017, Paessaggio.Art.Landscape Festival, Biella, Italy.





*Over, Under*, 2016, Textile installations, workshop at the Danish Royal Academy of Architecture.





*Slinky Tubes*, 2016, Sound absorbing installation, Technical University of Denmark, DTU.



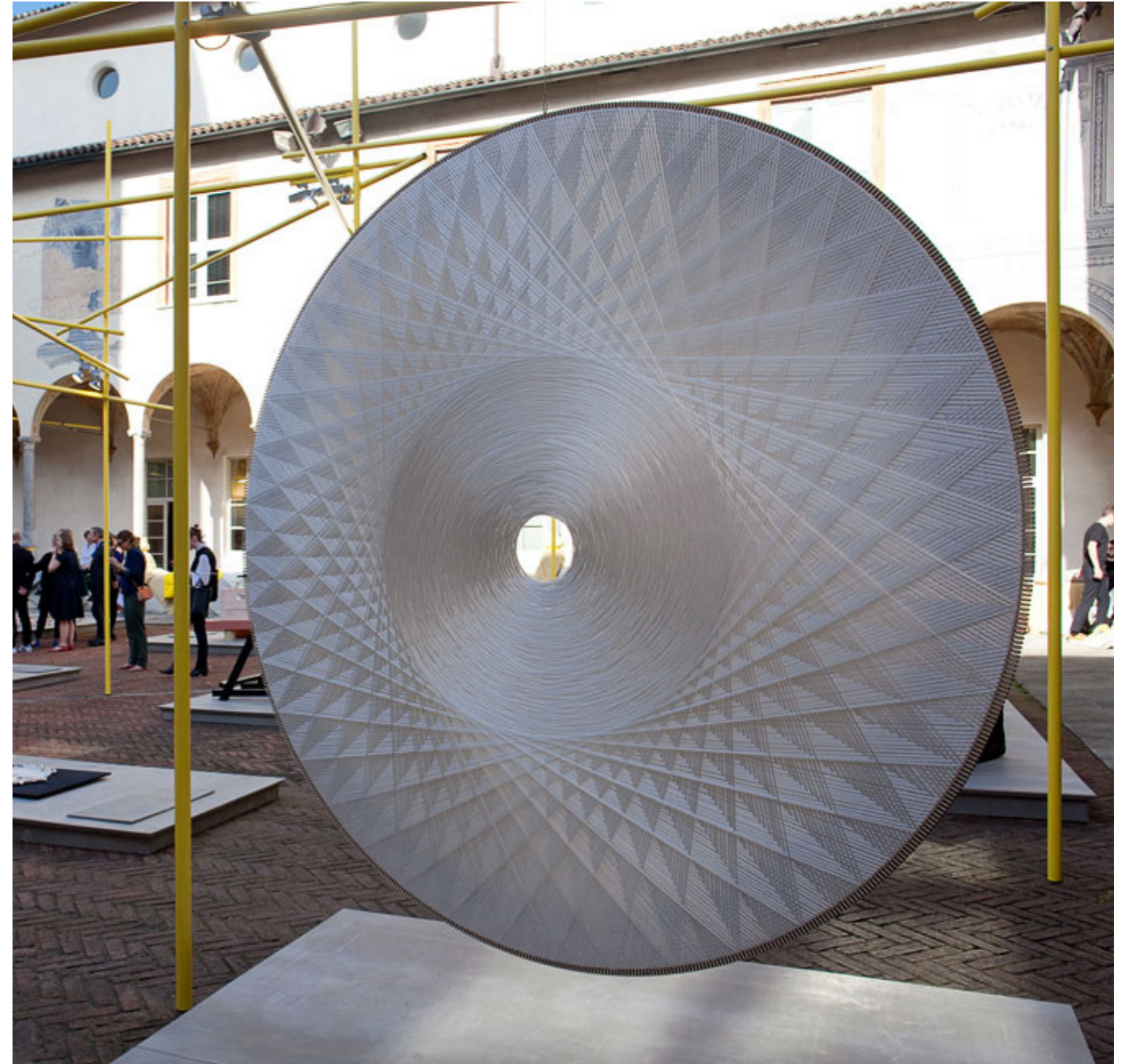
*Draped Nimbostratus*, 2015, Design Miami/Basel, Miami, Florida, USA.







*Sun Disc*, 2018, Mindcraft Fair, Milan, Italy.







The Danish architect Cecilie Bendixen (born in 1975) is considered as one of the most significant textile artists in Scandinavia. She graduated as an architect from The Royal Danish Academy of Fine Arts, School of Architecture in 2005. In 2013, she carried out a Ph.D. research project on textiles and sound, underlining two main questions: How can sound be shaped by textile and conversely, how can textiles be shaped by sound? These questions have given form to a series of sound absorbing textile sculptures and installations.

Cecilie Bendixen's interdisciplinary approach to art, involving science, design, crafts and architecture makes her an important contributor to the contemporary art scene. She was nominated for the Nordic Textile Awards in 2017, and the same year she received the Bindsboell Medal. Her works are part of important private and public collections, such as the Danish Art Foundation and the Galila Barzilai-Hollander Collection, Brussels. Exhibitions include the World Biennial of Contemporary Textile Art, Madrid; Crafted Matter, Korea; Design Miami Basel and Rundetaarn, Copenhagen.

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#### Curriculum Vitae

Cecilie Bendixen, b. 1975 Denmark

#### EDUCATION

2013 PhD, The Royal Danish Academy of Fine Arts, School of Design / Kvadrat A/S  
2005 Architect, The Royal Danish Academy of Fine Arts, School of Architecture

#### SELECTED EXHIBITIONS

2019 FIAC Hors les Murs, Place de la Concorde, Paris, France  
2019 Phenomena, Solo Show, Galerie Maria Wettergren  
2019 CRAFTED MATTER, selected design exhibition, Korea, arranged by the Danish Arts Foundation  
2019 World Biennial of Contemporary Textile Art in Madrid, exhibition, conference and Masterclass at IED, Design School of Madrid  
2019 Galerie Maria Wettergren, PAD London, United Kingdom  
2019 Galerie Maria Wettergren, Design Miami/Basel, Switzerland  
2019 Site specific concrete / textile installation at Art Village Selde, Denmark  
2019 Deep Forest Artland, Skibelund Tent and workshops at the festival INGRID  
2018 Mindcraft, Milan, Italy  
2018 Galerie Maria Wettergren, Design Miami/Basel, Switzerland  
2017 Galerie Maria Wettergren, The Salon Art + Design, New York, USA  
2016 Draperet Nimbostratus (version II). Permanent installation private collection, Virginia USA  
2016 Much, Sound absorbing lamp. Galerie Maria Wettergren  
2016 Hanging Waves, Sound absorbing lamp. Denmark's Tekniske Universitet  
2016 Slinky Tubes, Sound absorbing lamp. Denmark's Tekniske Universitet  
2015 Galerie Maria Wettergren, THE SALON ART+DESIGN, New York, USA  
2015 Galerie Maria Wettergren, PAD London, United Kingdom  
2015 Galerie Maria Wettergren, Design Miami/Basel, Basel, Switzerland  
2015 Fugl Fønix, Saxkjøbing Sukkerfabrik, Sakskøbing, Denmark  
2015 Lys\_object at Gallery Superobjekt, Copenhagen, Denmark  
2014 Open Window Units, Nicolai, Kolding, Denmark  
2012 Under en Sort Sol, Rundetaarn, Copenhagen, Denmark

#### SELECTED GRANTS AND AWARDS

2019 Selected to create a permanent installation, Skanderup Boarding School, Denmark  
2019 Acquisition of Volume Yellow, Danish Arts Foundation  
2019 Danish Arts Foundation, Work Grant  
2014 Denmark's Nationalbank's Anniversary Fund (in collaboration with fashion designer Laura Baruël)  
2012 Denmark's Nationalbank's Anniversary Fund  
2012 Danish Arts Foundation, Committee for Visual Arts Project Funding (coll. with artist Sophus Ejler Jepsen)  
2012 Danish Arts Foundation, Committee for Crafts and Design Project Funding  
2012 Danish Arts Foundation, Committee for Architecture Grants and Project Funding  
2006 Artist of the year in Fredericia  
2003 Residency at Nordisk Kunstnarsenter Dalsåsen, Norway





MARIAWETTERGREN  
GALERIE

*"Thoughts on Time, Material and Space (Morning, Afternoon, Night)"*

In the morning, I see how the whole world can be perceived as a spatial volume, can be understood and formulated as a construction. With my fingertips, I touch a piece of textile and examine its structure; I curl it, hold it up against the light, move it through the air. The elasticity, tensile strength and strain of its pins and threads are tested.

In the afternoon, the pins bind the material together and the geometrical principles of the construction are drawn into sections and planes. Geometry is measured and marked on the textile; the thread flows through the fabric, spanning the textile, whose elasticity in return bends the sticks into bows. The construction gradually expands in all directions, growing as if it were a thought of the world.

At night, I consider the weight of the material relative to the spatial volume of the structure. The material is both the opposite of the space and its necessity. Only when the space is limited will it exist, even if it is the space that makes the material possible. The construction must be built in a way so that it is only a light presence, where the material itself makes up the spatiality."

*Cecilie Bendixen*