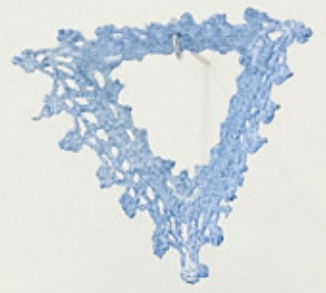


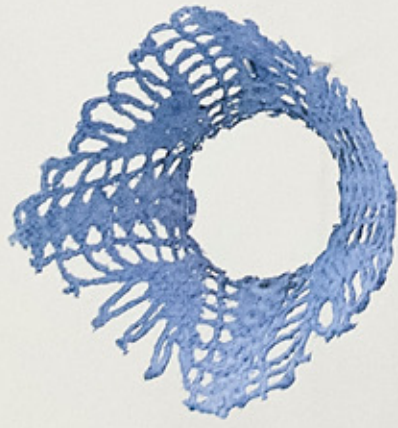


MARIAWETTERGREN
GALERIE



Design Miami/ 2022

Galerie Maria Wettergren



Signe Emdal

Born in 1979, Denmark
Lives and works in Copenhagen,
Denmark



The textile sculpture 'Infinity Root' (2021) by Danish textile artist, Signe Emdal, is a poetic symbol of "the root of all life". This work is the result of Emdal's fascination with mechanisms of plant communication and collaboration strategies. The sensitivity of vegetal systems is extraordinary and often invisible to the human eye, and their intelligent strategies are designed so that they can sustain life on earth for millions of years. 'Infinity Root' is created using Emdal's LOOP fusion technique, based on a manual translation of the electric tufting machine. In this process, ongoing rows of loops with six thin mohair threads are woven together with wool in a classic rug construction.

Signe Emdal characterizes herself as a textile composer, transforming emotions and ambiances into tangible constructions in textile in an attempt to make a smoother way to collaborate in today's hectic world. Her unique works transcend their materiality in reference to historic objects, nature, spaces and cultural textile heritage. Her process is both a marriage of traditional cultures and new innovative textile structures that she develops herself. The nomadic journey of textile culture and women's craft that emerges from different cultures and landscapes and migrates over centuries from country to country is characteristic of Emdal's practice. Each new work invites a new technique, which takes its departure from the previous one. The individual processes that she creates are called "Fusion Techniques".

Signe Emdal trained at the Designskolen in Kolding, Denmark, where she specialized in Jacquard knitting techniques and conceptual structures. Emdal has exhibited internationally with notable exhibitions including **the National Gallery of Denmark, Copenhagen, Denmark; Gallery Direktorenhaus, Berlin, Germany; National Museum of Iceland, Reykjavík, Iceland;** and most recently at **the Homo Faber exhibition "Crafting a More Human Future" (2022) at the Fondazione Cini in Venice, Italy.**

Infinity Root
2021
Mohair thread, wool, cotton
56 x 183 x 9 cm
Unique piece

SIGNE EMDAL
Infinity Root
2021
Mohair thread, wool, cotton
56 x 183 x 9 cm
Unique piece





Infinity Root, 2021. Details



Infinity Root, 2021. Detail



Gjertrud Hals

Born 1948, Norway
Lives and works in Molde, Norway



Gjertrud Hals' most recent wall sculpture 'Blue Devi' (2022) is formed of a multitude of intricate structures in shades of blue, made by the Norwegian fiber artist using various different techniques including paper casting, embroidery, weaving, crochet and lace. Devi refers to a divine mother goddess in Hinduism. When traveling in India many years ago, Hals was fascinated by the statues and representations of the Hindu gods and goddesses, Brahma, Vishnu, Shiva, Krishna, Durga, as well as a myriad of others within the Hindu universe. Their faces and spirits left a lasting impression on the artist. On the one hand, they were so far from the Nordic culture in which she was raised, and yet, their canny human resemblance made them appear so close... Like small micro-cosmoses inspired by mythological story-telling, 'Blue Devi' is a memory work evoking a powerful poetic, spiritual and cultural journey.

Born in 1948 in Norway, Gjertrud Hals is considered as one of the redefining figures of textile art, liberating fiber from the loom and displaying it in space as three-dimensional sculpture. Hals' upbringing on the little island of Finnøya is profoundly anchored in her art and her relationship to the region's nature and culture is deep and complex. Trained in the art of tapestry weaving in the 1970's, Hals' interest in feminism and women's culture associates her with the new wave of women artists exploring the sculptural potential of textile. Hals' works seem to possess their own laws and logics, moving somewhere between delicate neatness and unrestrained inspiration. In the words of the artist, they propose a reflection "... on the relationship between nature and culture, in which the lives of modern humans are moving between chaos and order. Forces of nature and war create chaos, after which a new order is elaborated, always both the same and a little bit different than the previous. "

In 1987, Gjertrud Hals was granted First Prize in **the Metro Arts International Art Competition in New York**, followed by **the Grand Prix in the Kyoto International Textile Competition** in 1989. Her works have been acquired by private and public collections, such as **the Centre Pompidou, Paris, France; the National Museum of Contemporary Art, Oslo, Norway; The Museum of Contemporary Crafts, New York, USA; The Museum of Decorative Arts, Lausanne, Switzerland; Mobilier National / Les Gobelins, Paris, France** and **the Bellerive Museum, Zürich, Switzerland.**

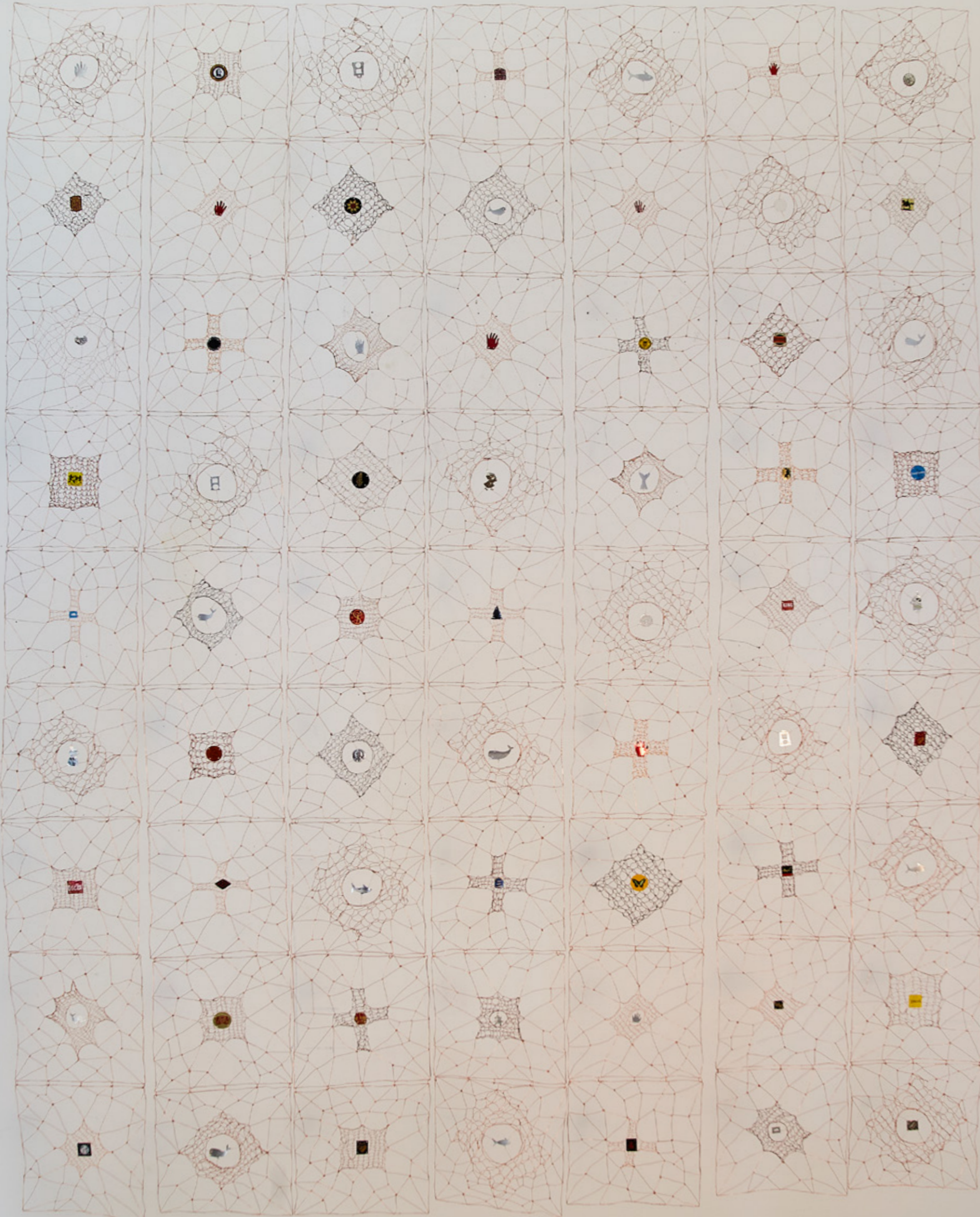
Blue Devi
2022
Cotton, linen, silk and kozo
250 x 115 cm
Unique piece



GJERTRUD HALS
Blue Devi
2022
Cotton, linen, silk, and kozo
250 x 115 cm
Unique piece



Blue Devi, 2022. Detail



For Gjertrud Hals' major copper wire wall sculpture 'Juni' (2022), each of the different materials are chosen for their intrinsic beauty, be it materials from recycling sites or objects found on the beach or on the roadside, such as the reddish copper wire of electrical cables, the ring-pulls of beer cans, a fragment from a clock, or a piece of plastic jewelry. The artist weaves, knits and hammers these so-called poor materials delicately like a goldsmith, transforming them into refined grids, vibrating sculptures, poetic dream-catchers. Through her delicate yet powerful works, this 'artist-chemist' shares with us her personal wonder at metamorphosis, whether it is a material that she transfigures from waste into art, or a culture she elevates from low into high, all the while maintaining a trace of its original state.

GJERTRUD HALS
Juni
2022
Copper wire and found metal items
148 x 184 cm
Unique piece



Astrid Krogh

Born in 1968, Denmark
Lives and works in Copenhagen,
Denmark



'My Golden Horizon' (2020) is one of Astrid Krogh's pivotal works, a dazzling display of light and reflection. Inspired to capture the power and transcendence of the sun, Astrid Krogh transferred thin sheets of beaten gold leaf onto paper, carefully forming pleats and folds that capture and reflect the ambient light. The lustrous surface forms an expansive, lateral horizon that intensifies the bands of color, as seen in the sky. "As we explore this illusory horizon with our imagination, Krogh invites us to remember the feelings and perceptions that surround the setting sun. Yet, Krogh, as her work reveals, is no illusionist. She wants viewers to understand the mechanics of her creation, to see the subtle layers, simple folds and the measured applications of gleaming gold." (Bradley Quinn)

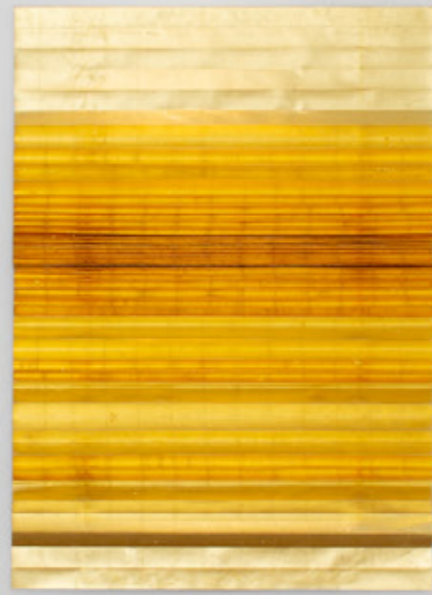
Widely recognized as one of the most pioneering Scandinavian artists in the field of light installations and textile art, Astrid Krogh is working at the intersection between art, architecture and design. Born in Denmark in 1968, Krogh graduated from the textile faculty at The Danish Design School in 1997 and established her own studio the following year, where she started using optical fibers to create woven textiles, thereby weaving with light itself. Krogh's point of departure from conventional textile design was not merely her fascination with light but also her attraction to shape-morphing objects and shifting color-ways, "I use light as both a material and a technology", Krogh explains. Few artists speak a refined language as fluently as Astrid Krogh, who uses light to describe aspects of Nature that words simply cannot. Her vocabulary is nuanced by sensory experiences, which are articulated through a lexicon of color and light.

Astrid Krogh's works are included in important museum collections, such as **the Designmuseum Danmark** and the **21C Museum International Contemporary Art Foundation, USA**. She has carried out monumental light installations and site-specific commissions for private and public collections, such as **the 21C Museum International Contemporary Art Foundation, Cincinnati, USA; Longchamp Flagship store, Paris, France; Danish University Center, Beijing, China; Maersk building, Copenhagen, Denmark; and Danish Parliament, Copenhagen, Denmark**. Krogh's works are published in important books about contemporary textiles, architecture and design and the artist has won several prizes, including **the Thorvald Bingesboell 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 Award**.

My Golden Horizon
2020
Gold leaf, pleated paper
100 x 140 x 5 cm
Unique piece

ASTRID KROGH
My Golden Horizon
2020
Gold leaves, pleated paper
100 x 140 x 5 cm
Unique piece





My Golden Horizon, 2020. Exhibition view



Mathias Bengtsson

Born 1971, Denmark
Lives and works in Stockholm,
Sweden



'Cellular Chair' by Danish designer, Mathias Bengtsson, is a marvelous blend of art, design and computer technologies based on the evolution of cellular bone tissues. Bengtsson created the organic form of the 'Cellular Chair' by means of a biomimetic computer program, obeying the growth logic of a living organism. The highly complex three-dimensional form is obtained by means of 3D printing, subsequently covered with silver to obtain maximum reflection and fluid appearance. 'Cellular Chair' is produced in a limited edition of 8 unique pieces, each with its own DNA so to speak. The pioneering 'Cellular Chair' was exhibited at the Victoria and Albert Museum in the exhibition 'Industrial Revolution 2.0.' in 2011.

Working with diverse industrial materials and processes, Mathias Bengtsson pushes forward the sculptural, technical, and philosophical possibilities of three-dimensional design, blending new and old technologies into a revolutionary organic form. Indeed, for the past twenty years Mathias Bengtsson has been working with the organic form and there is something truly ambitious and audacious in his efforts to breach the barriers between nature and human artifice. Creating forms that are analogous to Nature (and no longer an imitation) by using Nature's own secrets and laws of growth is a Promethean enterprise, his 'Cellular' and 'Growth' works are masterfully illustrating the thinning boundary between the natural and the artificial.

Mathias Bengtsson's artistic impact on the design field has not passed by unnoticed. Curators of art museums on both sides of the Atlantic have been showing his works extensively both in fine art and design contexts such as in **the Victoria & Albert Museum, London; Design Museum, London; Centre Pompidou, Paris** and the **Röhsska Museum in Göteborg**. Moreover, his pieces have been acquired by a number of major museums such as the **MOMA, New York, USA; Centre Pompidou, Paris, France; Contemporary Arts Museum, Houston, USA; Manchester Art Galleries, England; Indianapolis Museum of Art, USA; Carnegie Museum of Art, Pittsburgh, USA; Milwaukee Art Museum, USA; Smithsonian Cooper Hewitt Museum, New York, USA; and the Designmuseum Denmark.**

Cellular Chair Silver, 2011
Silver coated 3D printed resin
86 x 68 x 74 cm
Limited edition of 8 unique pieces



MATHIAS BENGTSSON

Cellular Chair Silver

2011

Silver coated 3D printed resin

86 x 68 x 74 cm

Limited edition of 8 unique pieces





Grethe Sørensen

Born in 1947, Denmark
Lives and works in Denmark

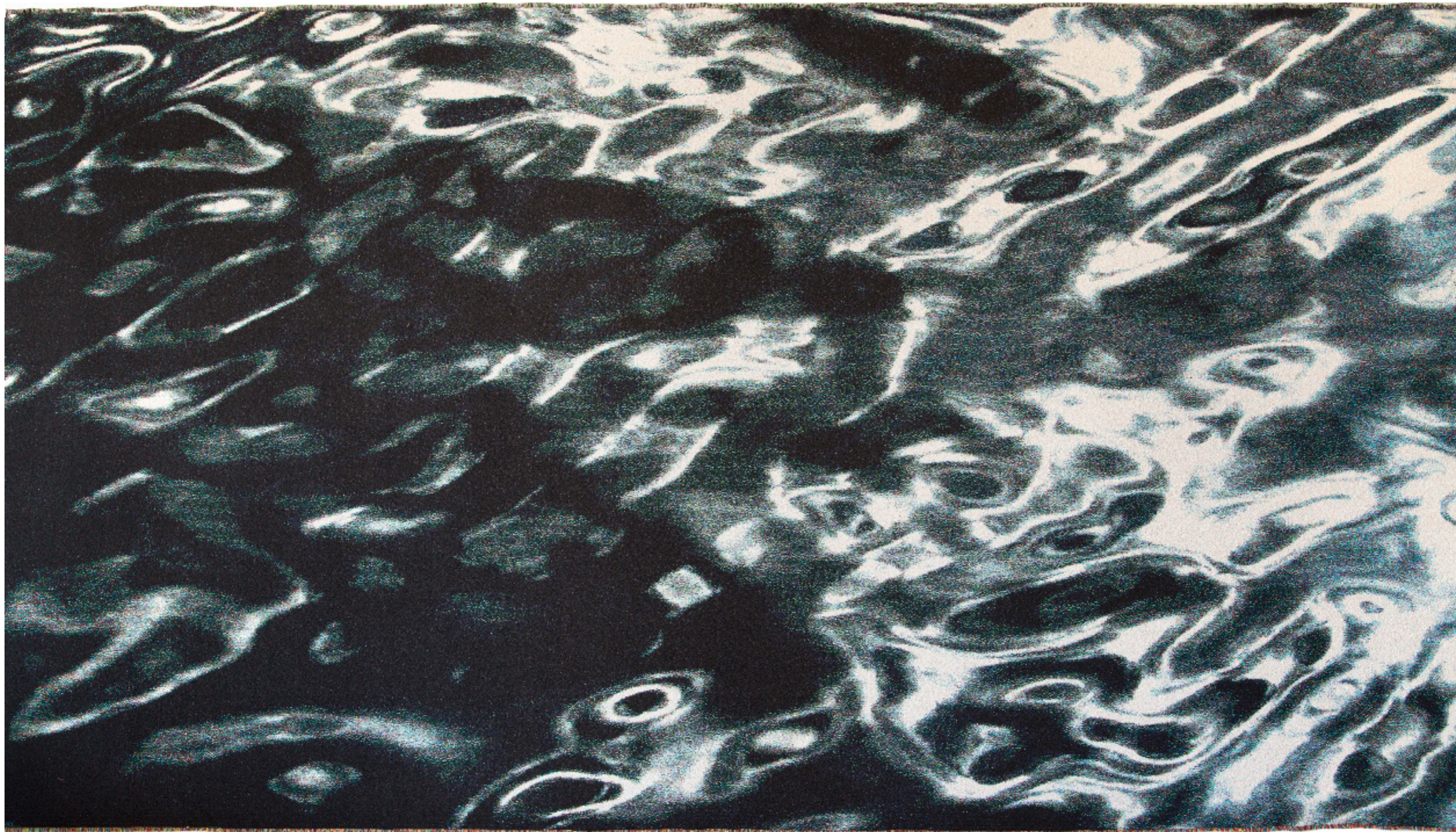


In Grethe Sørensen's sensual wall tapestry, 'Venice III' (2014), light is reflected on a rippling body of water, drawing featherlight repetitive rhythms influenced by the stream, the wind, by fish or birds. The water gathers in swirls of complex, soft shapes, and each of these movements are formed and emphasized by light. With threads of different materials, cotton, wool, trevira, woven on a Jacquard loom, Sørensen creates an intriguing feeling of aquatic depth and movement, unlike any other in the field of textile art.

Since 2005, Grethe Sørensen's desire to approach textile art from an optical, technological perspective has resulted in a series of vibrating Jacquard weavings of light phenomenon derived from nature and computer technologies, made by the artist at the Tilburg Textile Museum in the Netherlands. Sørensen is fascinated with light effects and her tapestries show just how interesting the textile medium can be from an impressionistic point of view. While at a distance the tapestries may appear quite similar to photographs, they become significantly different at closer hold; the woven pixels provoke a vibrating illusion of three-dimensionality. Time seems to gain a slow pace, while the beholder gradually discovers the amazing richness of detail. Sørensen demonstrates her great sense of composition and control, creating timeless images of ephemeral light, not unlike Georges Seurat's quiet, yet majestic pointillist paintings.

Grethe Sørensen's masterly association of seemingly distinct worlds such as the digital and the natural, computer technologies and hand-craft, has distinguished her as a major artist in the field of contemporary textile art today. Her works have been exhibited internationally, notably at **the Museum for Applied Art, Copenhagen, Denmark; Musée des Arts Décoratifs, Paris, France; Museum of Art, Ein Harod, Israel; Nagoya, Japan; Museum of Art, Sao Paulo, Brazil; North Dakota Museum of Art, Grand Forks, USA; Museum of Decorative Arts and Design, Ghent, Belgium; and the Academy of Art & Design, Tsinghua University, Beijing, China.** Her works are housed in several important museum collections, including **the Cooper Hewitt National Design Museum, New York, USA; Textilmuseet Borås, Sweden; Designmuseum Danmark, Copenhagen, Denmark; The Danish Arts Foundation; Trapholt Art Museum, Denmark, the MUDAC, Lausanne, Switzerland and 21st Century Museum Hotel, Cincinnati, USA.**

Venice III
2014
Jacquard weaving. Trevira CS,
wool
275 x 155 cm
Unique piece



GRETHE SORENSEN

Venice III

2014

Jacquard weaving. Trevira CS, wool

275 x 155 cm

Unique piece





Tora Urup

Born 1960, Denmark
Lives and works in Copenhagen,
Denmark



Since 2001, the Danish glass artist, Tora Urup, has shown a particular interest in exploring the visual effects obtained within a series of circular glass sculptures in vibrant colors of thin opaque and thick transparent glass. This body of work is reflecting Urup's investigation into the specific role played by color and material in our perception of volume and space and reveals the artist's interest in altering archetypes like the glass bowl into dreamlike objects.

By combining subtle colors and making them interplay with each other by varying the glass thickness, Tora Urup enables new spatial perceptions that reverse our conventional understanding of the traditional glass bowl. The interior volumes of these trompe l'oeil sculptures seem to float independently of their exterior, and by the careful juxtaposition and treatment of cut, polished and matt brushed surfaces, she is creating a genuine illusion of a seemingly infinite and liquid space inside a physically restraint volume.

Tora Urup started her career working with ceramic art in Tokoname, Japan in 1982-83, after which she studied glass and ceramics at the Royal Danish Academy of Fine Arts in Denmark. In 1994, she graduated from the Royal College of Art in London and subsequently returned to Denmark to collaborate with Holmegaard Glassworks and Royal Copenhagen porcelain. Since 2001, Tora Urup has been running her own design studio and produced her works in collaboration with highly skilled craftsmen in Europe and Japan.

Tora Urup's artworks are part of important museum collections such as **The François Pinault Collection, Paris, France; The Museum of Art and Design, Helsinki, Finland; the MUDAC, Lausanne, Switzerland; The Craft and Design Museum Reykjavik, Iceland; Coburg Glass Museum, Germany; The Art Council, Copenhagen, Denmark; Kunstforeningen af 14 August, Denmark; The Glass Museum, Ebeltoft, Denmark, and the Designmuseum Danmark.**

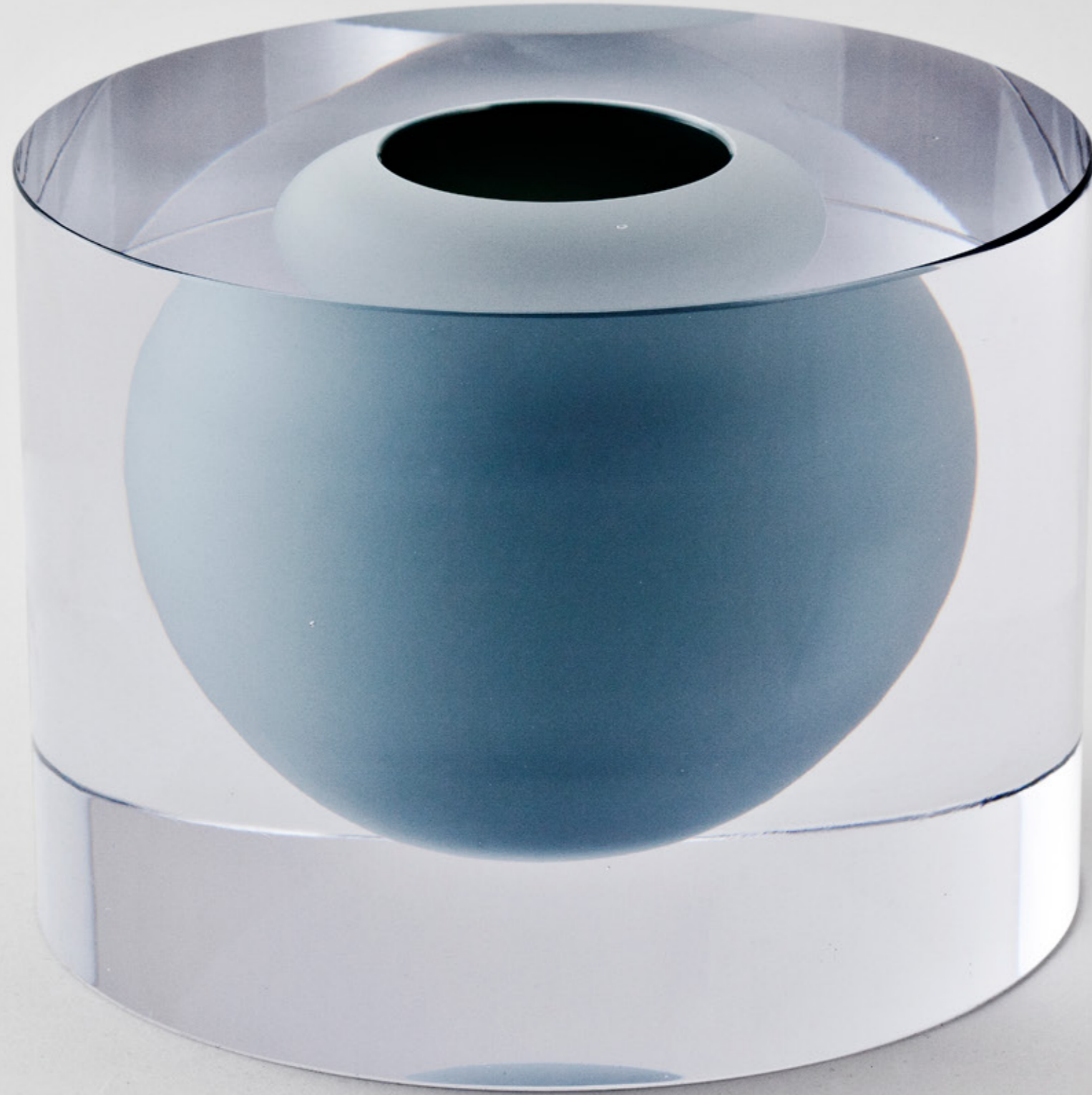
Smaragd Green, Three Layers
2021
Mouthblown, cut and polished
glass
Ø31,5 x 11 cm
Unique piece



TORA URUP
Smaragd Green, Three Layers
2021
Mouthblown, cut and polished glass
Ø31,5 x 11 cm
Unique piece



TORA URUP
Floating Sun
2021
Mouthblown, cut and mattbrushed glass
Ø17,2 x 12,7 cm
Unique piece



TORA URUP
Cylinder with Floating Grey Bowl
2015
Mouthblown, cut and polished glass
Ø20 x 13,5 cm
Unique piece

Rasmus Fenhann

Born 1972, Denmark
Lives and works in Copenhagen,
Denmark



Kubo
2007
Santos rosewood, birch, glass
43 x 43 x 43 cm
Limited edition of 16

Danish designer and master cabinet maker, Rasmus Fenhann, designed the 'Kubo' tables in 2007 for an exhibition at the Designmuseum Danmark. 'Kubo' is inspired by the Polyhedra geometry and the Leonardo Polyhedra, as appeared in the Divina Proportione by Luca Pacioli (1509, Venice). The geometric principle is overall present in Fenhann's work. These sculptural tables may be combined in various ways to form bigger structures, or they can work separately as small side tables.

Japanese Zen cabinetmaking, computer technology and artistic originality come together in a harmonious whole in Rasmus Fenhann's furniture. Creating pieces with an equal focus on sculptural and functional qualities, Rasmus Fenhann works almost exclusively with wood, which he carefully selects for each project. His process combines traditional and sometimes near-forgotten craft techniques with advanced technology and tooling. Fenhann's main source of inspiration is traditional Japanese woodwork and Danish cabinetmaking, with his works often incorporating personal interpretations of select aspects of these craft traditions. His intimate relationship with Japanese cabinetmaking is central to his practice. "*It has to do with the ability to zoom in infinitely*", he says. Like the Japanese shokunin artisan, Fenhann tolerates no flaws, however tiny. Time is a crucial factor, and repetition ad infinitum is expected until perfection has been attained. His work is also stimulated by nature and the mathematical properties of natural forms – universal forms unaffected by human control.

Rasmus Fenhann is considered as one of the most important Scandinavian designers today in the field of handmade art design. Fenhann has a double education at the Danish Royal Academy of Art and Design, Furniture Department 1997-2003, and as a Cabinetmaker 1991- 1996. He has frequently exhibited in Japan, Europe and in the United States, and his works are part of important private and public collections such as the permanent collection of **Designmuseum Danmark, Copenhagen, Denmark**. Rasmus Fenhann has received several prizes and awards such as the **Danish Arts and Crafts Silver Medal**, 2004, **the Finn Juhl Prize**, 2016 and most recently, **Hans J. Wegner Award**, 2022.



RASMUS FENHANN
Kubo
2007
Santos rosewood, birch, glass
43 x 43 x 43 cm
Limited edition of 16



Kubo, 2007. Exhibition view

'Pyramid Grande' (2015) is a further development of Rasmus Fenhann's pyramidal form of the 'Pyramid I' table. The perfect beauty of geometric shapes has fascinated humanity since antiquity, but our current computer age is particularly capable of unfolding its infinite richness before our eyes. By zooming in and by engaging in digital modulations, Fenhann transforms complex geometrical principles into stunning sculptural forms.



RASMUS FENHANN
Pyramid Grande
2015
Pau Ferro
55 x 55 x 46 cm
Limited edition of 8



Pyramid Grande, 2015. Detail

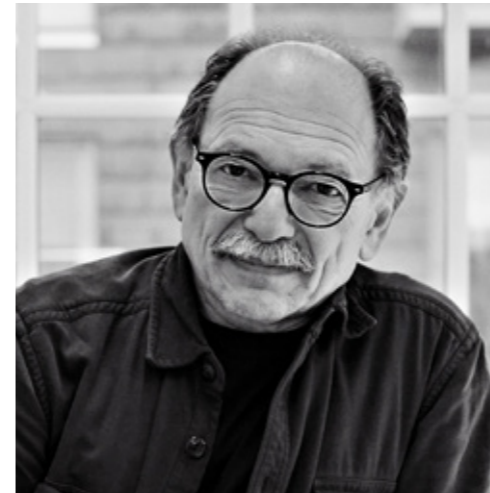


Pyramid Grande, 2015. Exhibition view



Boris Berlin

Born 1953, Russia
Lives and works in Denmark, Copenhagen



After 'Grid Chair' (1999) and 'High Grid' (2017), Boris Berlin embarks on a new grid adventure with his latest work 'Grid Bench' (2022), interpreting the interaction between the human body and the grid structure. Boris Berlin's work is reminiscent of the Bauhaus, where complex forms are reduced to their basic constituents. What isn't there, in Berlin's 'Grid' works, is just as important as what is; the negative spaces invite speculation and indicate many facets of the body that cannot be represented. In the words of Boris Berlin: "*A geometrically precise wooden grid of the iconic chair silhouette, transformed by the memory of a human body...*" The grid flow is the secret to their appeal: it seems to say that the human body, however ordered, cannot be contained.

Boris Berlin works and experiments with new technologies and materials, exploring their possibilities and impact on the design of everyday objects, as well as on sculptural design art pieces. Berlin graduated from the Higher School of Art and Industry in 1975 and began his career as an industrial and graphic designer at VNIITE in Leningrad (now St. Petersburg). In 1983, he moved to Denmark, founding Boris Berlin Design, and then in 1987, became a co-founder and partner of Komplot Design. Later, in 2010, Berlin co-founded and became a partner of Iskos-Berlin Design.

Boris Berlin's designs have received numerous distinctions and design awards, and his works are represented in museums around the world, among them: **Designmuseum Danmark, Copenhagen, Denmark; Trapholt Museum, Kolding, Denmark; Designmuseo, Helsinki, Finland; Die Neue Sammlung, Munich, Germany; Museum of Modern Art, New York, USA; and the Vitra Design Museum, Germany.** The geography of Boris Berlin's clients spreads from Denmark and Sweden to the USA and Japan, including companies such as **Gubi, Hay, Muuto, Normann, Fritz Hansen, R+R, Källemo, Tendo Mokko, Stylex Seating, and Jot.Jot.**

Grid Bench
2022
Oak
109 x 41 x 41 cm
Limited edition of 8



BORIS BERLIN
Grid Bench
2022
Oak
109 x 41 x 41 cm
Limited edition of 8

Line Depping

Born 1978, Denmark
Lives and works in Copenhagen,
Denmark



Minimalistic, yet sensuous, Danish designer Line Depping's refined 'Maple Stool' (2004) exudes an obvious sensitivity and attention to process. At first glance, the forms are subtle, strict and almost quiet, but on further inspection one notices refined details twisting the straightforwardness. Line Depping thrives to find an interesting, insistent form, which is handcrafted with a great sense of intuition, playfulness and touch of the hand, inviting the viewer to further explore the object. With a penchant for wood and the processing possibilities that lie within, she continues to explore the qualities of steam bent or solid wood.

The practice of Line Depping moves between unique art works, where the irrational and abstract are free to unfold, and the furniture field, where focus is primarily on making ends meet in function, material, shape and production. In her sculptural works, the stringent, rounded wooden objects bear reference to recognizable functional items such as combs and brushes of various shapes and sizes, however in the hands of Line Depping, proportions are lovingly twisted and layers of refinement in shape and scale are added.

Line Depping shares some of her industrial endeavors with Danish designer Jakob Jørgensen with whom she received the prestigious **Finn Juhl Architecture Prize** in 2015 and a 3-year working grant from the **Danish Arts Council**. She is equally the recipient of the 1st Prize **Premio Vico Magistretti**, 2007 and the **Bodum Design Award**, 2011. Line Depping has exhibited internationally, including at the **21st Century Museum Kanazawa, Japan; Designmuseum Danmark, Copenhagen, Denmark; The Milan Design Fair, Italy; Galerie Maria Wettergren, Paris, France; Design Miami/Basel, Switzerland; PAD London, England; TEFAF Maastricht, The Netherlands** and **London Design Week, London, UK**.

Maple Stool
2004
Solid maple
38 x 50 x 38 cm
Limited edition of 10

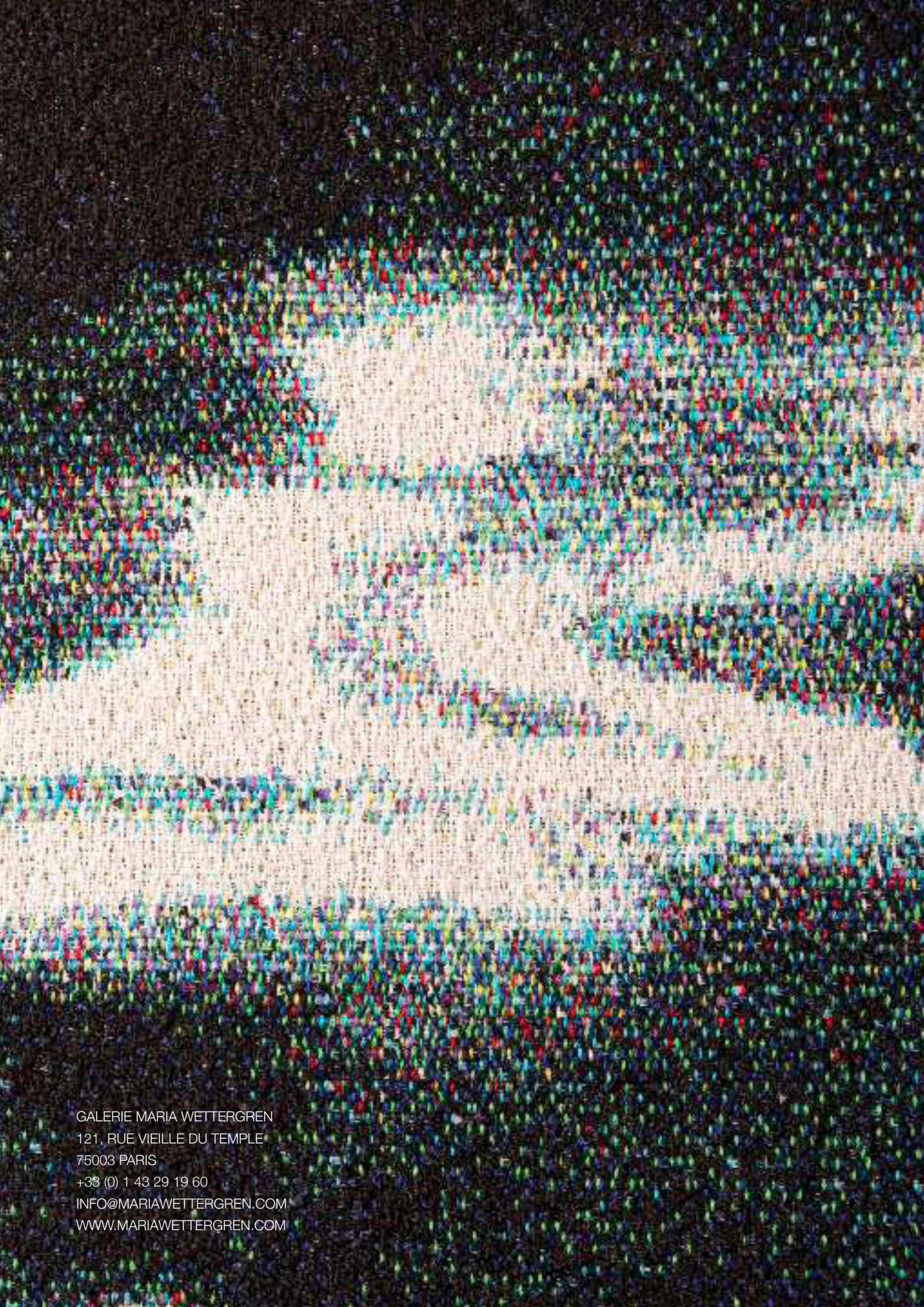


LINE DEPPING
Maple Stool
2004
Solid maple
38 x 50 x 38 cm
Limited edition of 10





Maple Stool, 2004.



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