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Design Miami Basel 2022
Galerie Maria Wettergren



Signe Emdal
Born in 1979

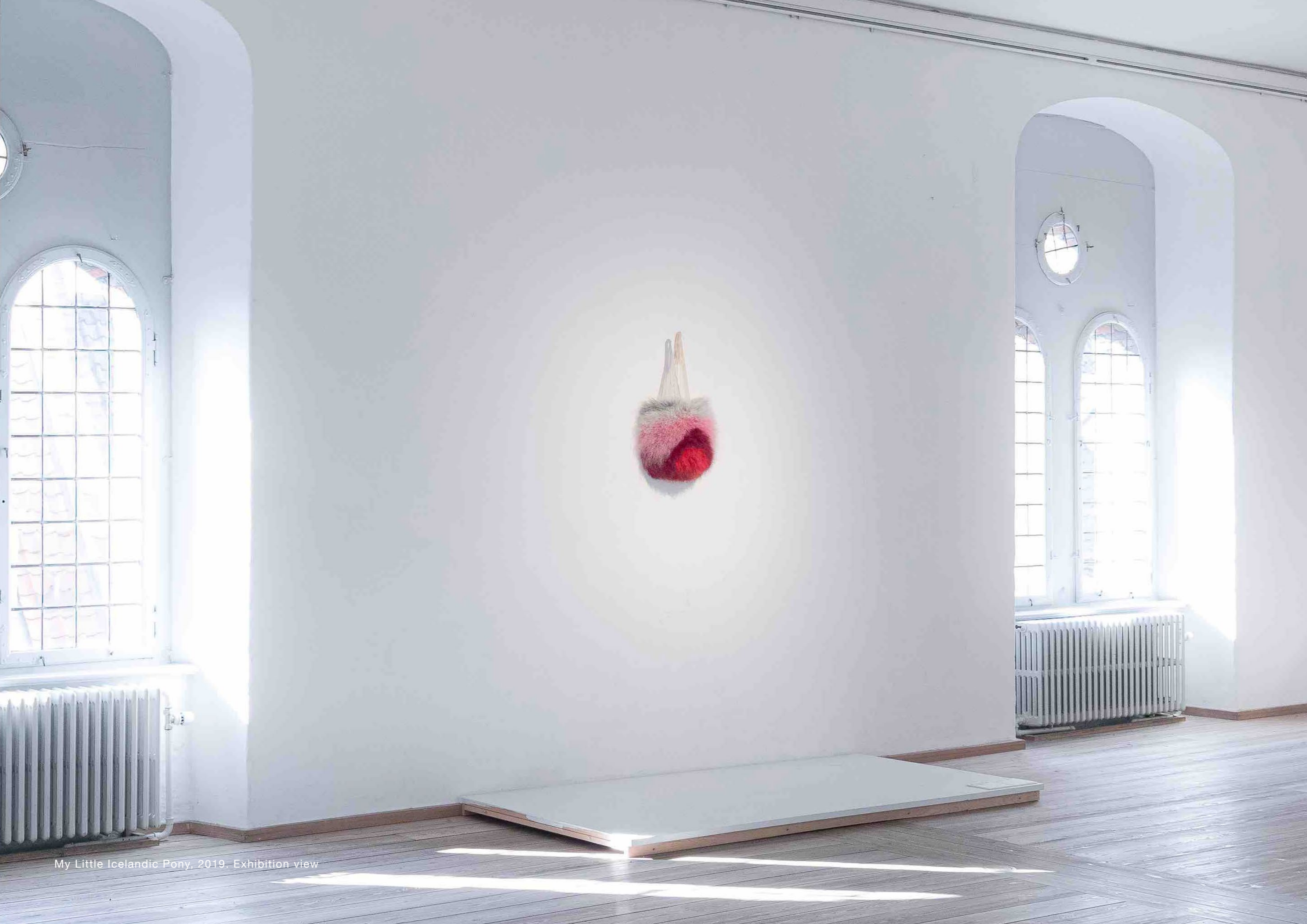
Danish artist, Signe Emdal, characterizes herself as a textile composer, transforming emotions and ambiences into tangible constructions in textile. Her unique works transcend their materiality in reference to historic objects, nature, spaces and cultural textile heritage. Her process is both a marriage 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".

For 'My Little Icelandic Pony' (2019), Signe Emdal created a new fusion technique called TOUCH. The work was knotted by Emdal in Lopi wool during a residency in Iceland. The TOUCH technique is a delicate merge of Icelandic wool fibers and carpet knots transformed into subtle layers of fur-like shades of poetry, reflecting human body energy layers and body memory from physical interactions. 'My Little Icelandic Pony' is the first piece that Emdal made using this technique, and it explores "our layers of invisible fur", wherein our living skin is the direct transition to a human's inner life - the heart.

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" at the **Fondazione Cini in Venice, Italy**.

SIGNE EMDAL
My Little Icelandic Pony
2019
Icelandic un-spun wool, wool, cotton warp
45 x 70 x 23 cm
Unique piece





My Little Icelandic Pony, 2019. Exhibition view



My Little Icelandic Pony, 2019. Detail



SIGNE EMDAL
Palladio
2020-21
Mohair thread, wool, cotton, ash wood
50,5 x 115,5 x 4 cm
Unique piece

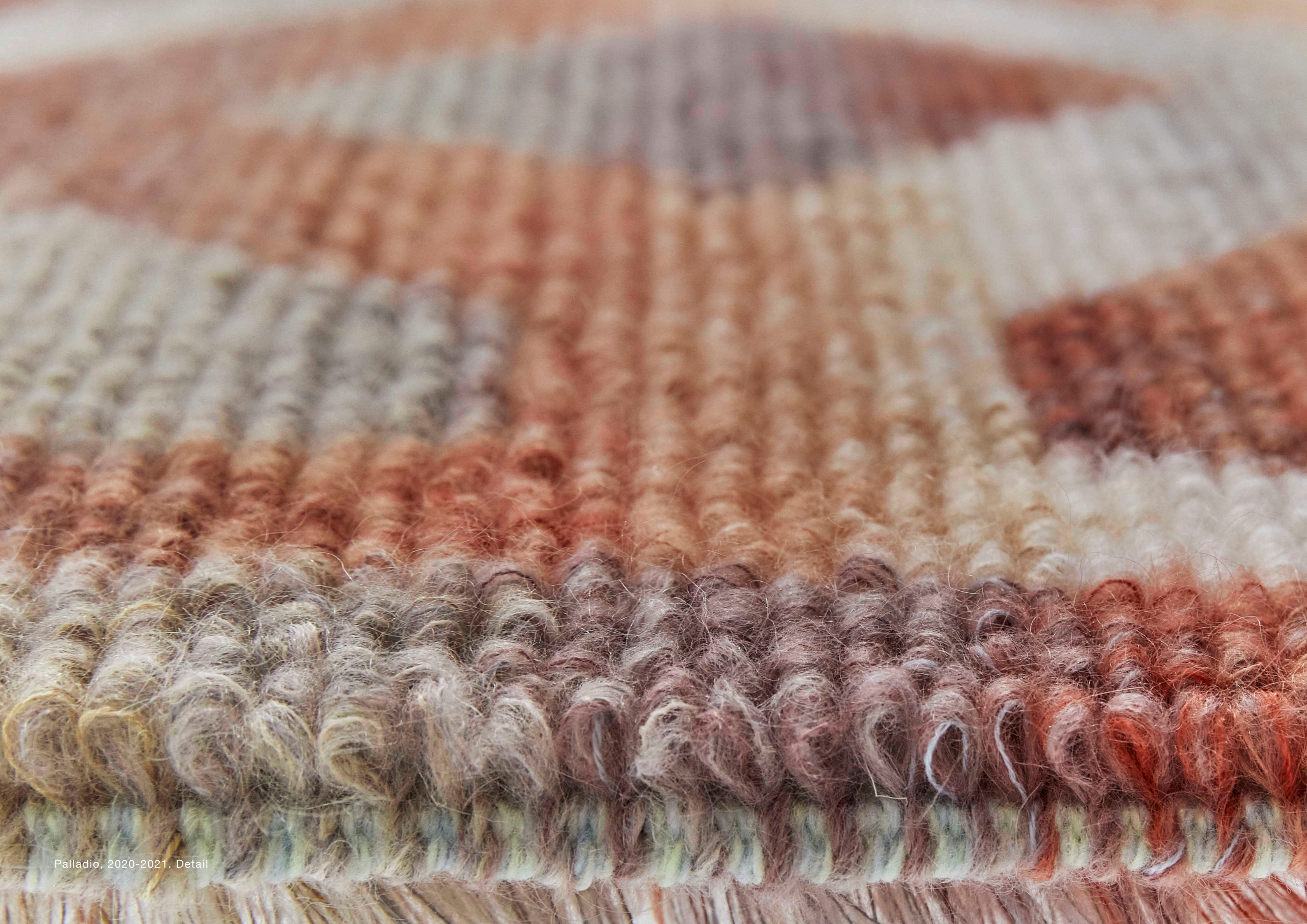
The tapestry-like wall sculpture 'Palladio' was created for the 2022 Homo Faber exhibition "Crafting a More Human Future" in Venice, Italy. The thin yarns are finely woven to create subtle color gradients, inspired by the lace-like octagonal pattern of the terrace of the Basilica of San Giorgio, on San Giorgio Maggiore island.

'Palladio' (2021-21) is handcrafted using mohair threads on a cotton warp base on a tapestry loom.

Signe Emdal used her signature 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.



Palladio, 2020-2021. Detail





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

The textile sculpture 'Infinity Root' (2021) is a poetic symbol of "the root of all life". This work is the result of Signe Emdal's fascination with mechanisms of plant communication and collaboration strategies, through touch and sight senses.

The sensitivity of the plant systems is extraordinary, and often invisible to the human eye. The plant's intelligent strategies are designed so that they can sustain life on earth for millions of years. The work 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.







Sub Rosa, 2021. Detail



Gjertrud Hals
Born 1948, Norway
Lives and works in Molde, Norway

The recent wall sculpture, 'Sub Rosa' (2021) by Norwegian fiber artist Gjertrud Hals, is formed of a multitude of intricate structures, including branches, plants, and found objects, some of which are covered in rich layers of paper-pulp. Each is representative of a different period of time: Small buddha heads from Gjertrud Hals' journeys to China and India years ago, flowers from old birch trees picked by the artist when skiing in the Norwegian mountains, and tree roots picked from the very soil surrounding her studio.

Roots are a central and recurrent theme in Gjertrud Hals' artwork. In her own words "Roots are fundamental in life for man and nature; we are in a way bound to nature. As the most important but hidden part of the plant, the roots have their own underground logic. They spread tirelessly, reproducing themselves in secret networks, reminding us of repressed parts of ourselves." Poetically composed across the wall, 'Sub Rosa' seems to capture the traces of life as time goes by, casting moving shadows across the surface, as if still alive.

Gjertrud 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. Gjertrud Hals focuses on natural fibers that she transforms through various techniques including weaving, knitting, casting, spraying and cutting. 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. Like small micro-cosmoses inspired by mythological story-telling, Gjertrud Hals' works seem to possess their own laws and logics, moving somewhere between delicate neatness and unrestrained inspiration.

Gjertrud Hals is considered as an important pioneer in the field of fiber art and is recognised as one of the redefining figures in liberating textile art from the loom and displaying it in space as three-dimensional sculpture. Her works have been acquired by private and public collections, such as **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.**



GJERTRUD HALS
Sub Rosa
2021
Roots, twigs, metal wire, paper
pulp, metal pins
250 x 150 cm
Unique piece

GJERTRUD HALS
Ultima. Red Gold
2015

Linen and cotton threads, pigment, epoxy
Ø95 x 85 cm
Unique piece





Ultima, red Gold, 2015. Exhibition view

'Ultima' (2015) is made by a special knitting technique invented by Gjertrud Hals, combining cotton and linen threads hardened with natural resin. This featherweight vessel hardly touches the ground. Its size and lightness contradict each other in certain ways: it seems to levitate and appears almost like a vision. Its ambiguous presence is further enhanced by its incapacity to contain anything (other than itself) due to its soft, perforated structure. It is self-contained so to speak.

Yet, in spite of its delicate transparency, it conveys a feeling of quiet strength. The shell form of the ULTIMA pieces is central to Gjertrud Hals' art. In the words of curator, Tove Lande: "For Gjertrud Hals, the shell is both an ideogram and an archetypal symbol. She prefers to use dense symbols that may encompass several meanings, and for her the shell is precisely that type of symbol. On the one hand, it represents the protective membrane between life and death; on the other hand, it is a symbol of the jar or vessel.

In addition, the shape strongly reminds her of the shells she used to play with as a child on the beaches of Finnøya." Indeed, Gjertrud Hals compares the shell to an organic membrane – at the same time protecting, fragile, fatal and liberating as "Premature fracture of many fragile protective shells or membranes means almost immediate death or destruction. On the other hand, a cleavage at the right moment may signify life liberating itself or even an idea or thought breaking forth and materializing itself in creativity".



Ultima. Red Gold, 2015. Detail



Growth Chaise Longue, 2016. Detail



Mathias Bengtsson
Born 1971, Denmark
Lives and works in Stockholm, Sweden

In his 'Growth Chaise Longue' (2016) in solid bronze, Mathias Bengtsson takes organic design to another level. Instead of simply imitating organic form, this masterpiece of sculptural design is created through some of Nature's own rules and methods, as its organic form was conceived by a digital seed that simulates natural growth. Combining high technology with exquisite craftsmanship, the 'Growth Chaise Longue', sophisticatedly created using lost wax bronze casting, demonstrates that Mathias Bengtsson is one of the most innovative designers today, working with digital technologies to push the boundaries of design, art, craft and technology. In the words of Marie-Ange Brayer, Curator and Head of Design and Industrial Prospective at the Centre Pompidou, Paris, "Digital design has liberated creators from the diktat of form, making way for the notion of 'morphogenesis', a notion that permeates Mathias Bengtsson's approach. Moving beyond the imitation of nature and the reproduction of natural forms as in bio-morphism, nature is simulated through a generative approach where it is recreated artificially, remaking connections with the self-organizing aspect of the living."

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, and his latest 'Growth' works are masterfully illustrating the thinning boundary between the natural and the artificial.

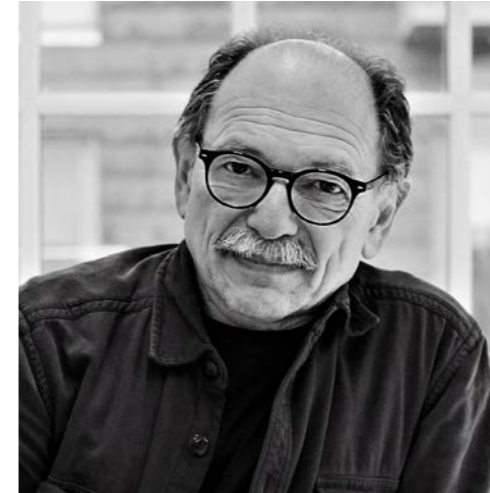
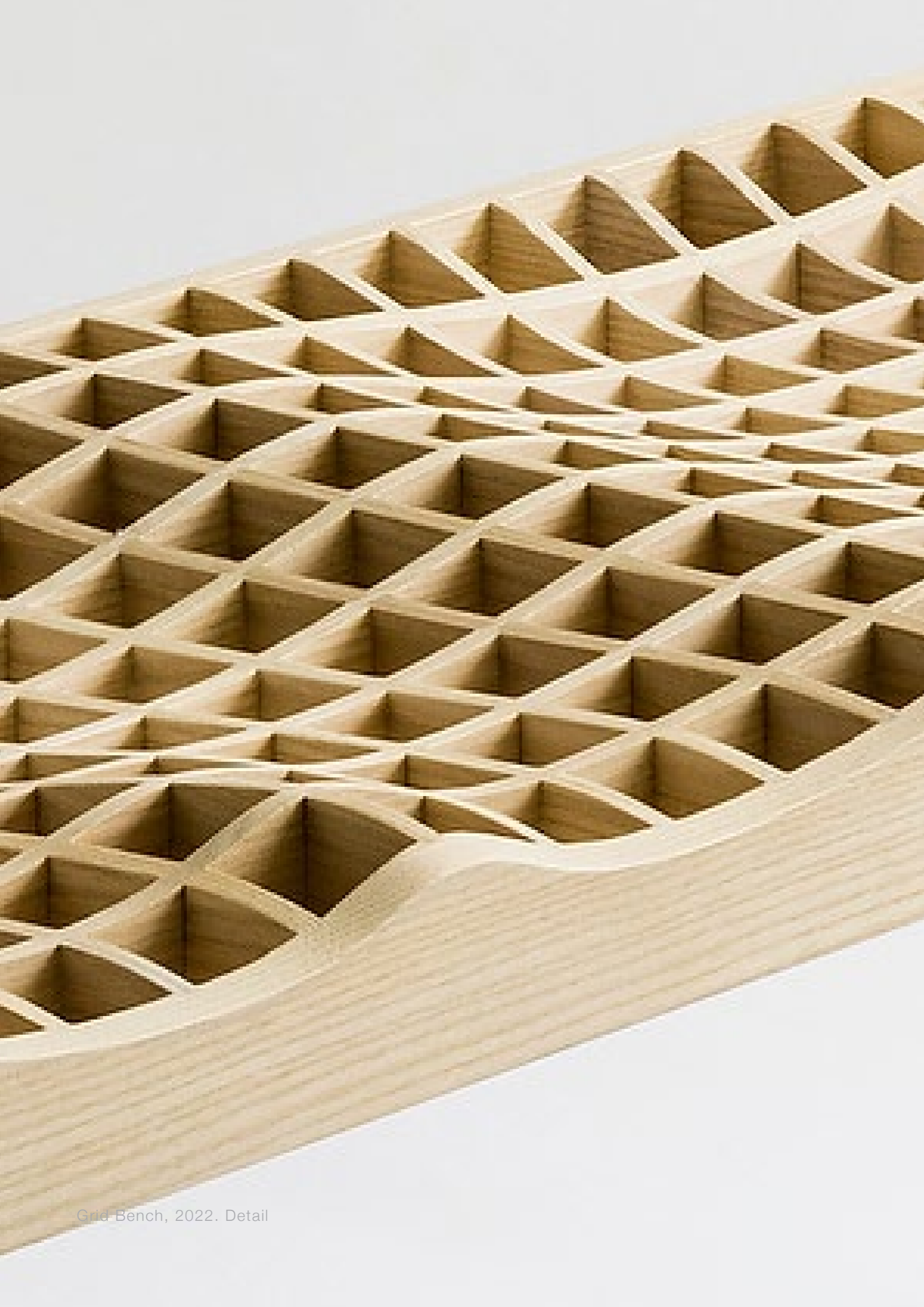
Mathias Bengtsson's artistic impact on the design field has not passed by unnoticed. Curators of art museums on both sides of the Atlantic have been showing his works extensively both in fine art and design contexts such as in the **Victoria & Albert Museum, London; Design Museum, London; Centre Pompidou,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



MATHIAS BENGTSSON
Growth Chaise Longue
2016
Cast bronze, black patina
200 x 92 x 120 cm
Limited Edition of 6 unique pieces



Growth Chaise Longue, 2016. Detail



Boris Berlin
Born 1953, Russia
Lives and works in Copenhagen, Denmark

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 counteraction between the human body and the act of sitting. Boris Berlin's work is reminiscent of the Bauhaus, where complex forms are reduced to their basic constituents. Of course, what is not 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 is a Russian-born designer, who lives and works in Denmark. 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.

The geography of Boris Berlin's clients spreads from Denmark and Sweden to USA and Japan, including companies such as Gubi, Hay, Muuto, Normann, Fritz Hansen, R+R, Källemo, Tendo Mokko, Stylex Seating, and Jot.Jot. 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.**



BORIS BERLIN
Grid Bench
2022
Ash
109 x 41 x 41 cm
Limited editions of 8



Grid Bench, 2022. Detail



BORIS BERLIN
High Grid
2017
Oak
50 x 139 x 39 cm
Limited editions of 20



High Grid, 2017. Detail



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

The cosmic phenomena that shape our universe are a great source of inspiration for Astrid Krogh, who has been in correspondence for several years with the pioneering astrophysicist, Dr. Margaret Geller, from the Centre for Astrophysics in Cambridge, Massachusetts. By exploring a large specter of materials and techniques, Krogh thrives to reveal, in an almost alchemist way, the deep poetic feeling and grace of the Universe through the metamorphosis of these materials.

In one of Astrid Krogh's most recent important works, 'Square of the Universe' (2020), Krogh applies a very pure, matte blue pigment to a fine surface of aluminum, which she manipulates dynamically and forcefully to allow the pigment to settle and coalesce in distinct ways, creating variable textures before it dries. The result is a rich surface that constantly changes according to the surrounding light and our perspective. Like a collision of stars, the work explodes before our eyes, and it is no coincidence that its very materials, the precious metals, are products of this force of nature. This abstraction of the universe - mineral, oceanic and cosmic at the same time - shines and breathes like a second nature.

Astrid Krogh graduated in 1997 from the textile faculty at The Royal Danish Academy of Fine Arts School of Design. The following year, Krogh established her own studio where she started using optical fibers to create woven textiles, thereby weaving with light itself. Astrid Krogh's vocabulary is nuanced by sensory experiences, which are articulated through a lexicon of color and light. Widely recognized as one of the most pioneering Scandinavian artists in the field of light installations and textile art, Krogh has made monumental light installations and site-specific commissions for private and public collections, such as 21C Museum International Contemporary Art Foundation, Cincinnati, USA; Danish Parliament, Copenhagen, Denmark; Longchamp Flagship store, Paris, France; Danish University Center, Beijing, China, and Maersk building, Copenhagen, Denmark.

Astrid Krogh's works have been exhibited worldwide in prestigious international institutions, such as the **Boston Fine Art Museum, USA; Le Musée Eugène Delacroix, Paris, France; Tournai International Triennial of Contemporary Textile Arts, Belgium; and Malmö Kunstmuseum, Sweden.** Her works are housed in important museum collections, such as **Designmuseum Danmark, Copenhagen, Denmark and 21C Museum International Contemporary Art Foundation, Cincinnati, USA.**

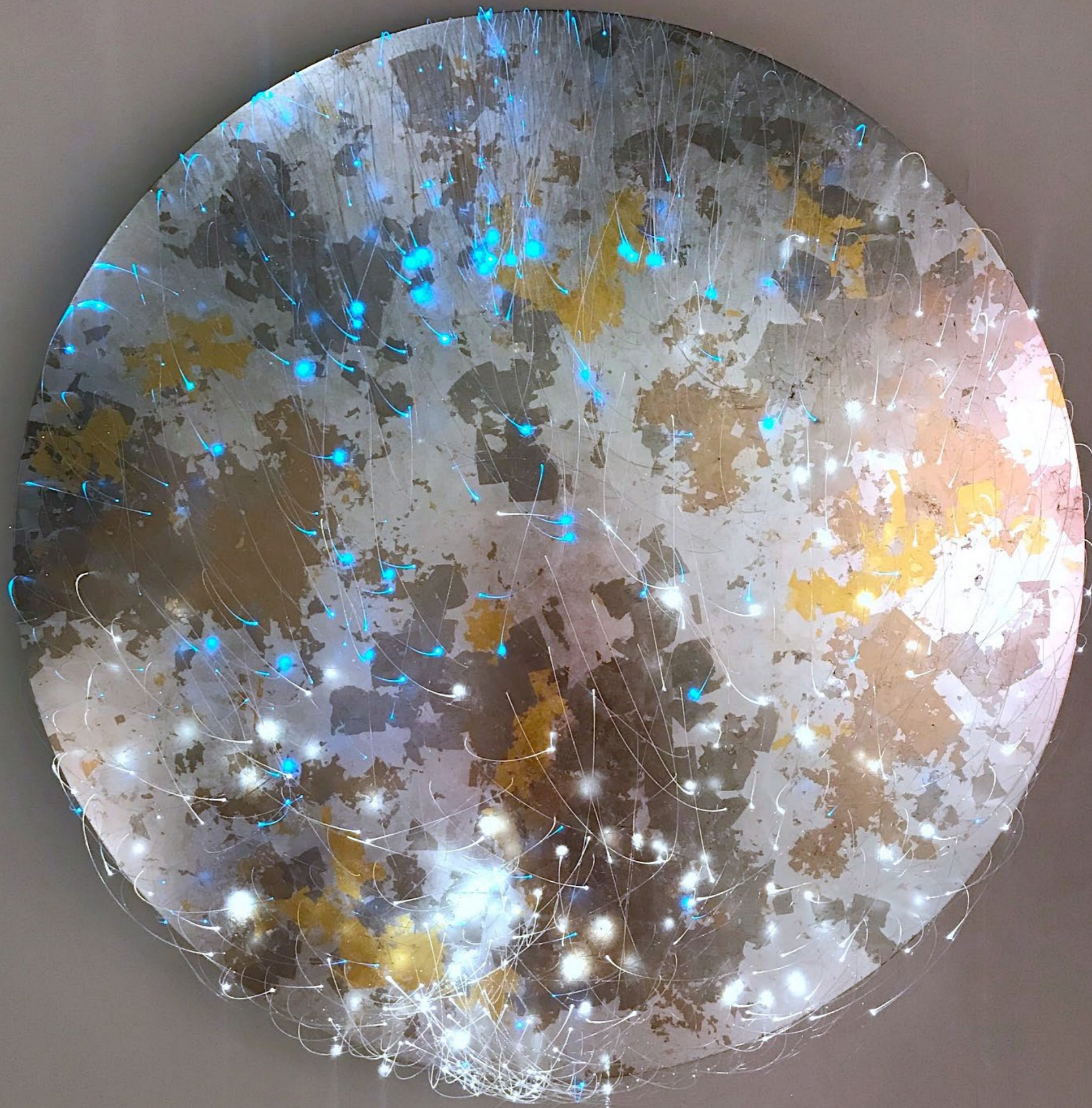
ASTRID KROGH
Square of the Universe
2020
Aluminium foil, pigment
160 x 160 x 10 cm
Unique piece





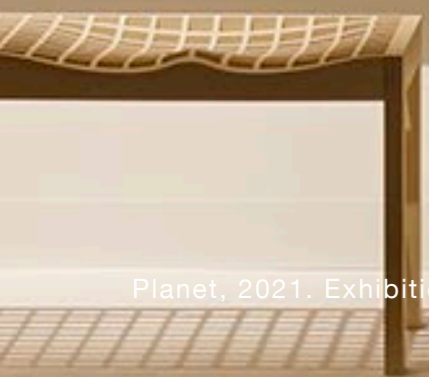
Square of the Universe, 2020. Exhibition view

ASTRID KROGH
Planet
2021
Gold leaf, silver, platinum, aluminium,
optic fibers, light monitors
150 x 150 x 25 cm
Limited edition of 8 unique pieces





Through her light sculpture, 'Planet' (2021), made of gold leaf, silver, platinum, aluminum and fiber optics, Astrid Krogh creates a feeling of enchantment and marvel, inspired by the cosmos. With its sweeping flux of moving light, the work seems to breathe and pulsate with a life of its own. 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, and 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.



Planet, 2021. Exhibition view



Wind Construction, 2019. Detail



Cecilie Bendixen
Born 1975, Norway
Lives and works in Vejlen, Denmark

In the textile sculpture 'Wind Construction' (2013/2019), Cecilie Bendixen invites intangible elements, such as space, sound and light to interact with its physical components of textile, rattan and threads. Drawn to natural phenomena, this Danish artist and architect 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, gaining 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 fixed; how it can interact with natural dynamics. Bendixen's 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 vice versa. 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 'Wind Construction' seems to operate somewhere in these spheres.

Cecilie Bendixen 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 PhD 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 **National Gallery of Victoria, Melbourne, Australia; Danish Art Foundation, Denmark and the Galila Barzilai-Hollander Collection, Brussels. Exhibitions include the World Biennial of Contemporary Textile Art, Madrid; Crafted Matter, Korea; Design Miami Basel; Rundetaarn, Copenhagen and FIAC Hors les Murs, Paris.**

CECILIE BENDIXEN
Wind Construction
2019

Silk, rattan, cotton, polyester thread
240 x 150 x 120 cm
Unique piece





Wind Construction, 2019. Detail



Eske Rex
Born in 1977, Denmark

'Pull' and 'Unfolded Plank XIII' by Danish artist Eske Rex, examine the effects of force caused by tension between materials and space. They are overextended, stretched, split and placed on the verge of collapse. There are no stated explanations – all transfer of information happens on an aesthetic and sensuous level. The traces of craft and the attention to materials sensuously combine the tangible and near with metaphysical, essential and universal matters. The simple materials reflect universal states of mind and situations and link the piece to a metaphysical world, while the craft's distinct imprints open up for a present and intimate character. Motion is essential in Rex' works. Even motionless sculptures such as 'Unfolded Plank XIII' have a shape and a material that animate the surrounding space. The work has a strength which gives it an identity, an own-ness.

Eske Rex's art derives from a fascination of natural phenomena. His works often have a dynamic character that interacts with the surrounding space, examining various factors like time, force, gravity, and space. The primary materials are wood and metal, and in his work, he aims for simplicity and logic, and yet, theatricality is equally inherent. The works are carried both by a conceptual idea and by the materials and the craftsmanship, and they are decidedly discursive in their analogue and apolitical statements.

Eske Rex graduated from the Danish Design School in 2008. In 2010, he received the Danish Arts Foundation's working grant and took part in the exhibition 'Designers Investigating' in Øksnehallen, which won an award from the Danish Arts Foundation. In 2011, he took part in MINDCRAFT11, Milan, Italy and exhibited at the **Triennale Design Museum, Milan**. Eske Rex' works have been exhibited worldwide, including **21st Century Museum of Contemporary Art, Kanazawa, Japan; Den Frie, Copenhagen, Denmark; Verbeke Foundation, Belgium; MINDCRAFT 17, Milan, Italy; Chart Fair, Copenhagen, Denmark; Design Miami/Basel, Switzerland; TEFAF Maastricht, The Netherlands, and PAD Paris/London**. In 2015, Eske Rex created a monumental site-specific installation for the International Criminal Court in the Hague, Netherlands.

ESKE REX
Unfolded Plank XIII
2018
Oak
34 x 197 x 29 cm
Unique piece

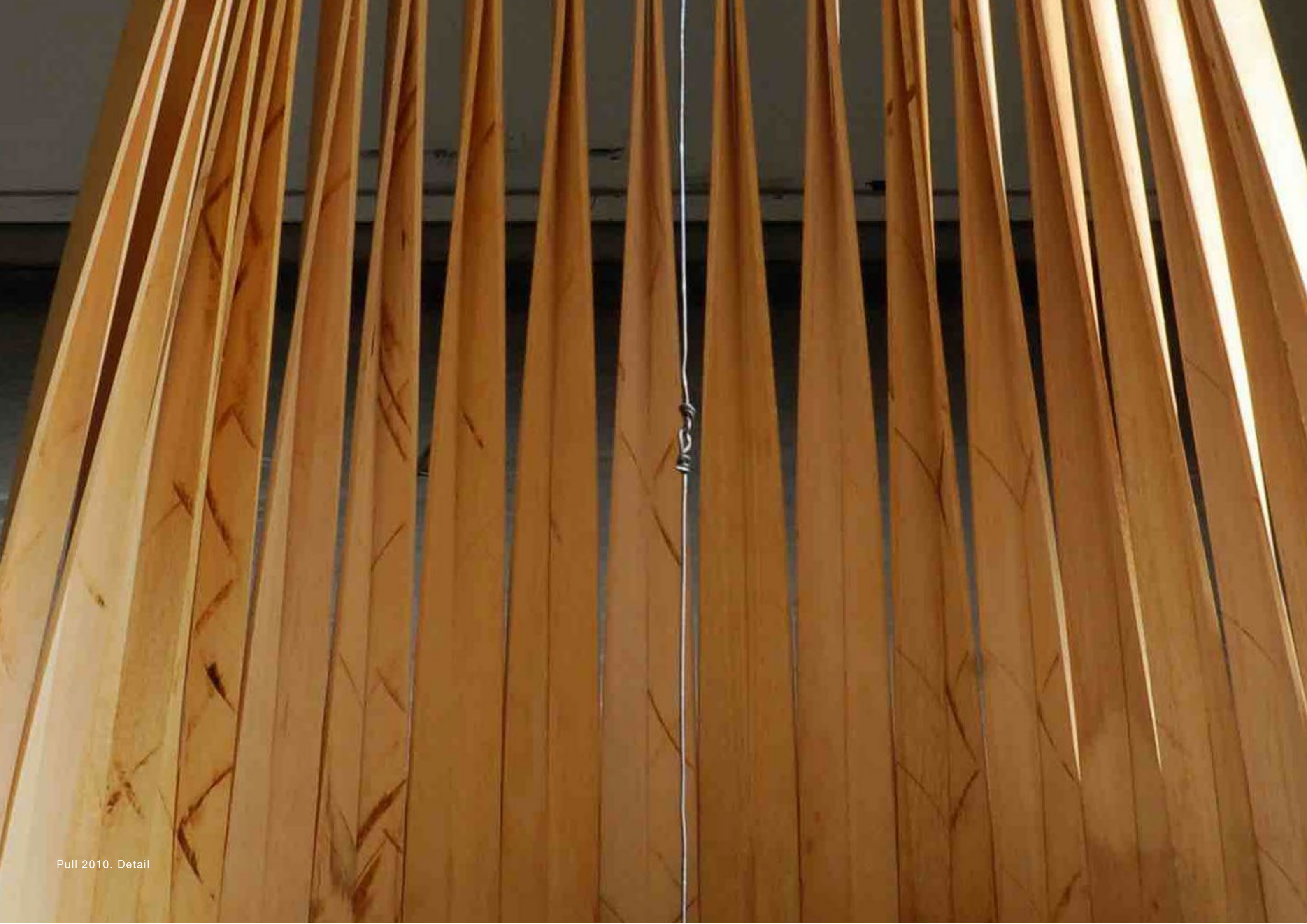




Unfolded Plank XIII, 2018. Detail

ESKE REX
Pull
2010
Various woods, metal
100 x 170 x 90 cm
Unique piece





Pull 2010. Detail



Green Powder Variation #4 (String of Pearls), 2021
and Deep Red Powder variation #2 (Lady Finger), 2021



Carl Emil Jacobsen
Born in 1987, Denmark

The practice of Danish sculptor, Carl Emil Jacobsen, oscillates between art and design, exploring existentialism, ritualistic sophistication and solid craftsmanship. Resembling ceramics, his wall totems 'Green Powder Variation #4 (String of Pearls)' and 'Deep Red Powder Variation #2 (Lady Finger)', are in fact made with found materials such as field stones, chalkstone, marble and bricks from demolished buildings. Jacobsen transforms these massive stones by grinding them down to fine powder pigments of intense colors. As an ode to the richness of natural colors in the Nordic landscape, Jacobsen brings new life to the powdered stone by converting it into layers of pigment, which are applied over sculpted polystyrene structures, layered with fiber concrete.

Carl Emil Jacobsen's sculptures allude to a certain functionality; playful forms, without suggesting any particular use. Inspired by the dictum of late Danish sculptor Willy Ørskov's theory that "the content of the sculpture is sculpture", his non figurative sculptures exist on their own terms as abstract, physical forms fostering experiential connection over intellectual interference in the elastic borderland between nature and culture. With their special emphasis on color, light and shadow, Jacobsen demonstrates the ability of a form to enhance the experience of a specific color and texture.

Carl Emil Jacobsen's works have been exhibited in various museums, galleries and art fairs, including **Clay Museum of Ceramic Art, Middelfart Denmark; Kunsthal Charlottenborg, Copenhagen, Denmark; Mindcraft Exhibition; Milan, Italy; Patrick Parrish Gallery, New York, USA; Chamber Gallery, New York, USA; Piscine, Aarhus, Denmark; Galerie Maria Wettergren, Paris, France; Design Miami/Basel, Switzerland; PAD London/Paris**. His works can be found in the collections of the **Designmuseum Danmark, Danish Arts Foundation** as well as prestigious private collections worldwide.



CARL EMIL JACOBSEN

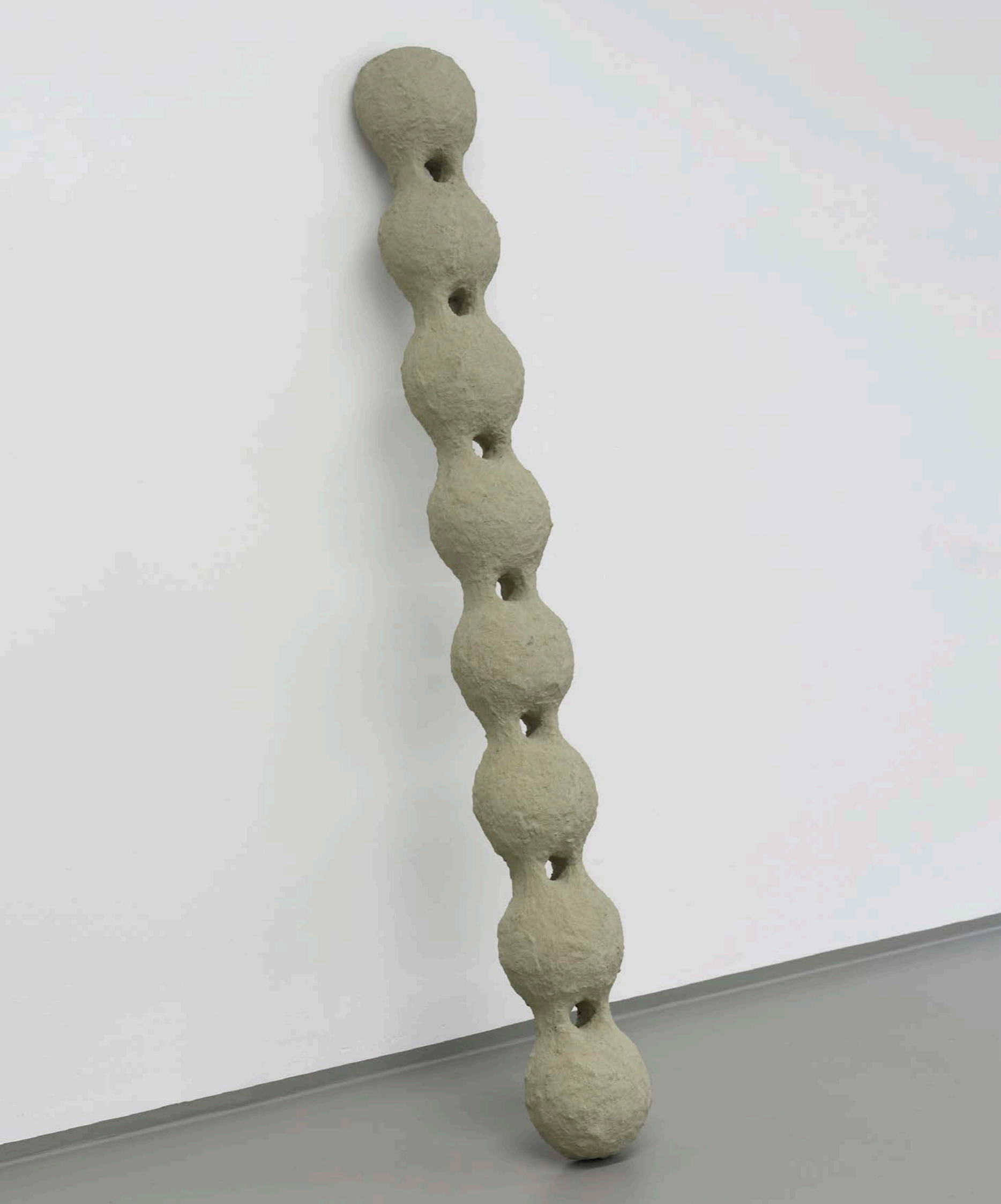
Deep Red Powder variation #2 (Lady Finger)

2021

Acrylic, fiber concrete, pigments from crushed
bricks, polystyrene, steel

185 x 25 x 20 cm

Unique piece



CARL EMIL JACOBSEN
Green Powder Variation #4 (String of Pearls)
2021
Acrylic, Fiber concrete, pigments from crushed bricks,
marble, polystyrene, steel
185 x 20 x 12 cm
Unique piece



Pisara, 2019. Detail



Ilkka Suppanen
Born in 1968, Finland

There is an ethereal quality that is central to Ilkka Suppanen's radiant glass sculptures, where reflective surfaces are embedded deeply in solid glass. The voluptuous forms of transparent, blown glass provide a protective shell for the shiny mirror, which captures and reflects the surrounding light as it constantly changes throughout the day, thereby modifying its own visual appearance, all the while expanding the perspectives of our own surrounding reality. It is this quality of the mirror that intrigues Ilkka Suppanen in his use of the material; the idea of how the image we perceive in the mirror contributes to molding our identity. The mirror metaphor is also relevant to the fragmented discourse and media of the Post-Truth age, which provides an endless array of different perspectives and data on our inchoate reality.

The Finnish architect and designer, Ilkka Suppanen, is a leading figure of the Finnish design scene, and internationally renowned for his iconic design objects. Suppanen studied architecture at the Technical University of Helsinki and Interior and Furniture Design at the University of Art and Design Helsinki. In 1995, he founded Studio Suppanen in Helsinki. Passionate about design, Ilkka Suppanen is committed to creating visually powerful pieces that blend aesthetic values from Scandinavian design and craftsmanship. For him, design is based on several factors: human experience, social behaviors, global, economic and political issues, physical and mental interaction, form, vision, and a rigorous understanding and desire for contemporary culture. Suppanen constantly experiments with new ideas, materials and technologies, encouraging us to look beyond conventional forms and find new ways to support today's behavior.

Suppanen has won several international awards including the Kaj Franck Prize; the Torsten and Wanja Söderberg Prize, Good Design Award, Chicago; the Bruno Mathsson Prize, The Finnish Cultural Foundation Award and the Ilmari Tapiolassa Prize. His works have been showcased in prestigious international exhibitions, such as the **Venice Architecture Biennale and in the MoMA, New York**. His works are part of important museum collections such as the **Centre Pompidou, Paris; Stedelijk Museum Amsterdam; Museum of Andewante Kunst, Cologne; Vandelorum Museum of Art & Design, Sweden; Röhsska Museum Göteborg and the Designmuseo, Helsinki**. Suppanen has been a professor at the University of Art and Design Helsinki since 1996, and have been giving lectures at Harvard University, Berlin University of Art and Tongin University, China. Suppanen was also the Chairman of the board of the International Alvar Aalto Design Seminar in 2007.



ILKKA SUPPANEN

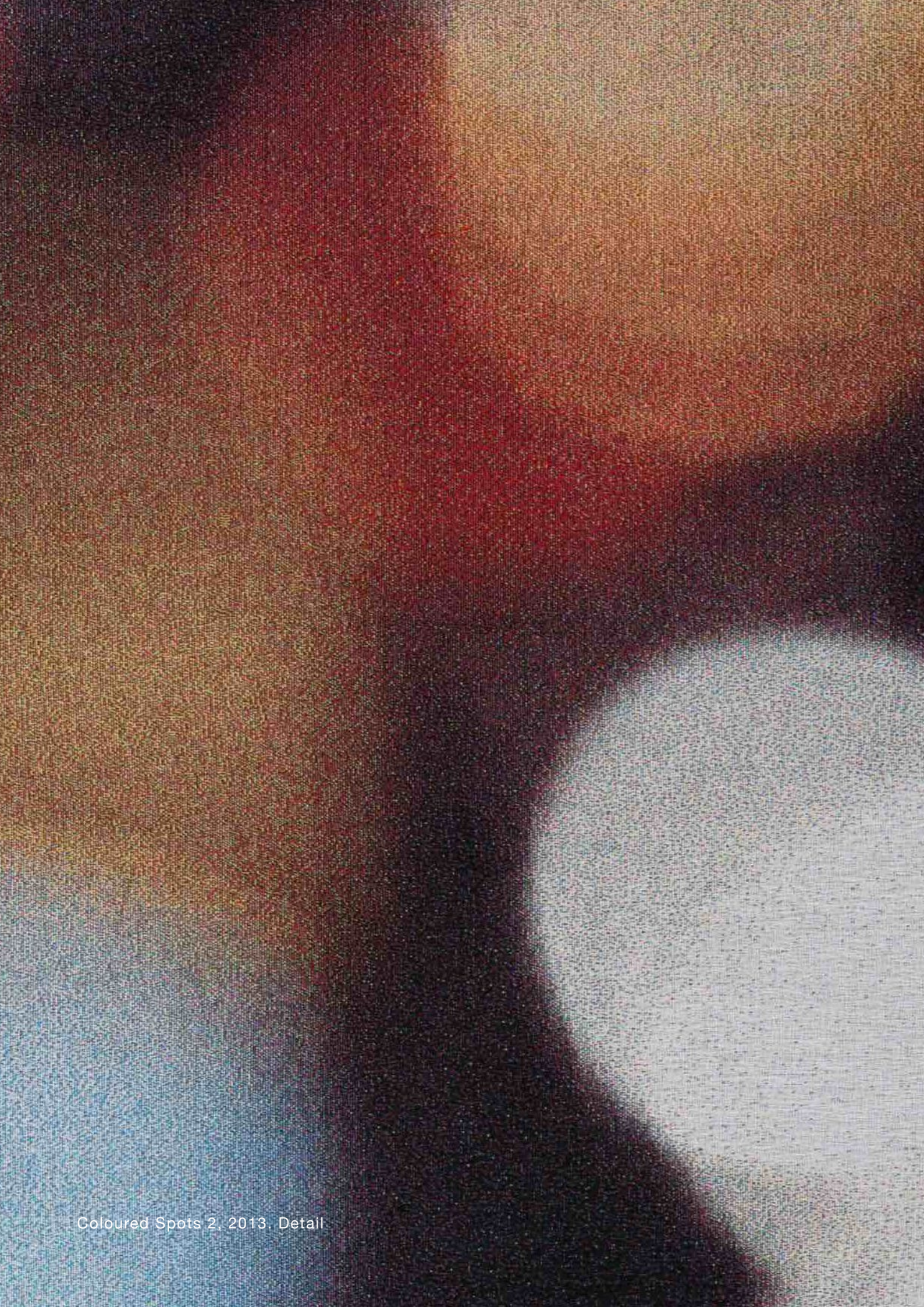
Pisara

2019

Handblown murano glass, silver nitrate

Ø32 x 12 cm

Unique piece



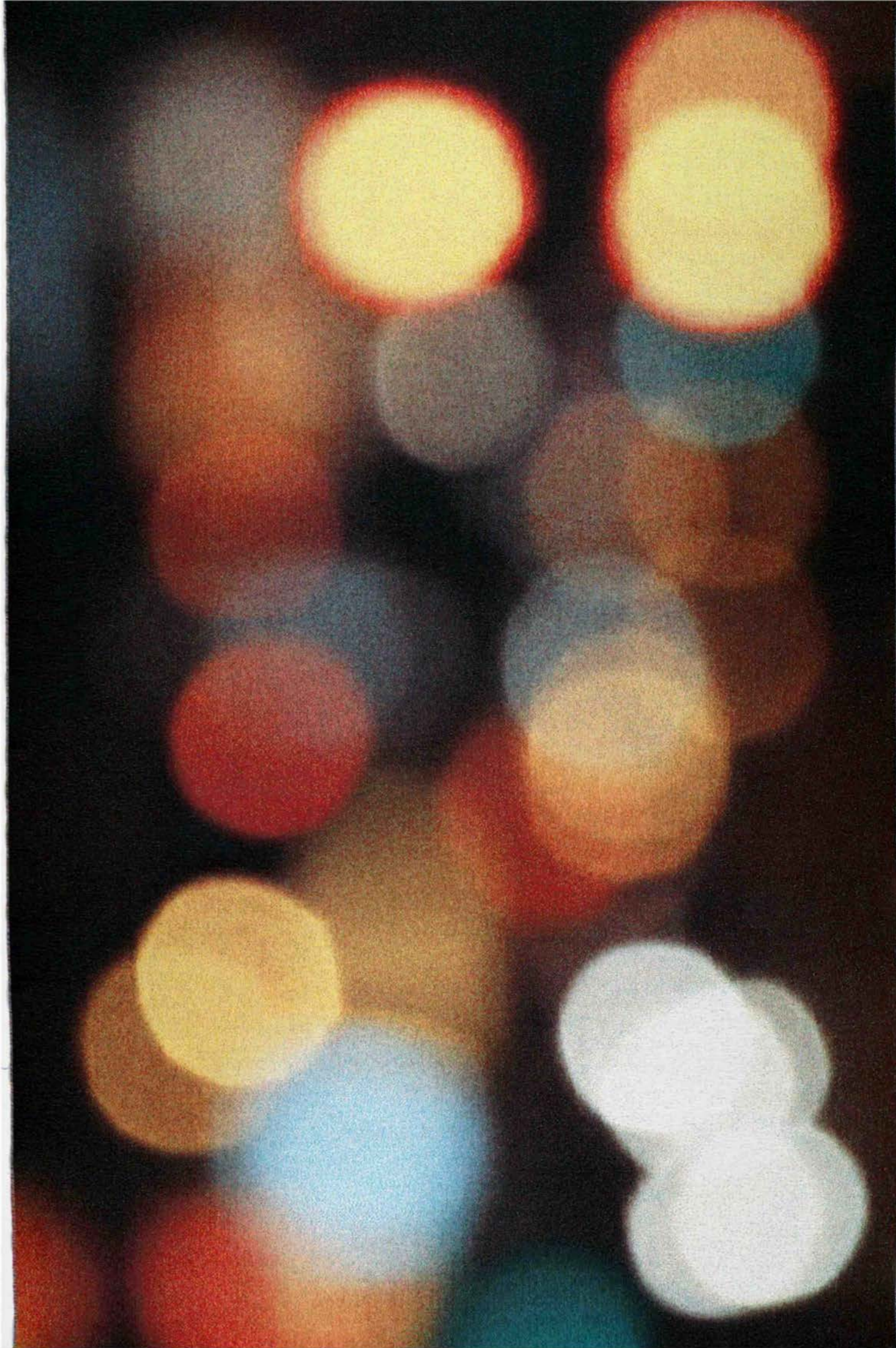
Grethe Sørensen
Born in 1947, Denmark

Grethe Sørensen's desire to approach textile art from an optical, technological perspective has, since 2005, 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. 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 in 'Colored Spots 2' (2013) provoke a vibrating illusion of three-dimensionality, in which light reflections are modulated into soft and vaporous reliefs through the artist's virtuous use of threads in cotton, wool and polyester. Time seems to gain a slow pace, while the beholder gradually discovers the amazing richness of detail in the weavings, in which each pixel is translated into a thread. Yet, within this myriad of points, Grethe 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. Her masterly association of seemingly distinct worlds such as the digital and the natural, computer technologies and hand-craft, makes her a major artist in the textile field today.

Grethe Sørensen is considered as an important pioneer in the field of contemporary textile art. Her works have been exhibited internationally, notably at the **Museum for Applied Art, Copenhagen, Denmark; Musée des Arts Decoratifs, Paris, France; Museum of Art, Ein Harod, Israel; Nagoya, Japan; Museum of Art, Sao Paulo, Brazil; North Dakota Museum of Art, Grand Forks; 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 and 21st Century Museum Hotel, Cincinnati, USA.**

GRETHE SØVRENSEN
Coloured Spots 2
2013
Jacquard weaving
162 x 248 cm
Unique piece





Coloured Spots 2, 2013. Detail



Sky Reflections Night Blue, 2019. Detail



Tora Urup
Born 1960, Denmark
Lives and works in Copenhagen, Denmark

Since 2001, the Danish 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.

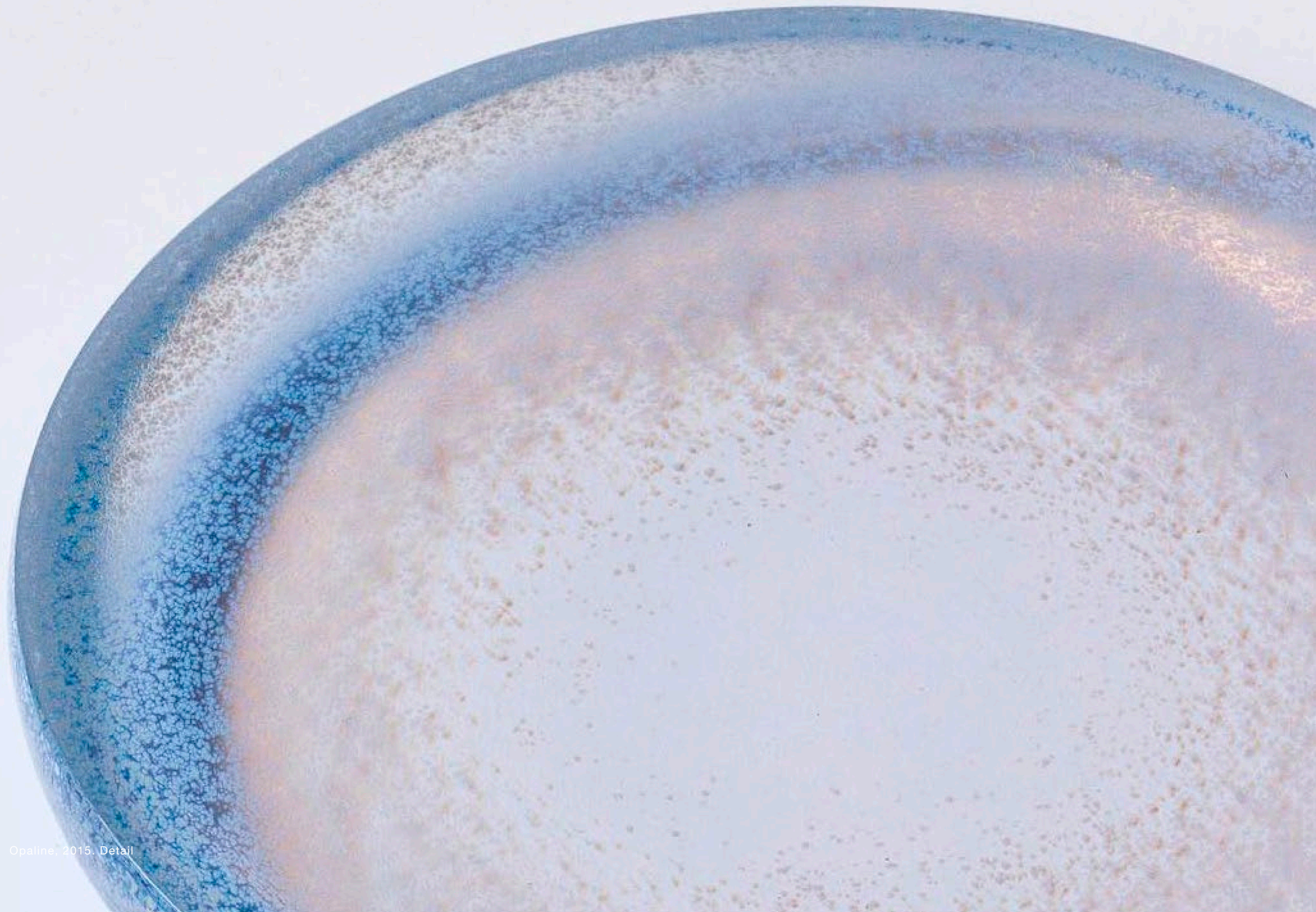
Tora Urup's artworks are part of important museum collections such as **The François Pinault Collection, Paris, France; The Museum of Art and Design, Helsinki, Finland; the MUDAC, Lausanne, Switzerland; The Craft and Design Museum Reykjavik, Iceland; Coburg Glass Museum, Germany; The Art Council, Copenhagen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



TORA URUP
Sky Reflections Night Blue
2019
Handshaped, handcut, polished glass
Ø30 x 4,5 cm
Unique piece



TORA URUP
Opaline
2015
Handshaped, handcut, polished clear
glass with sprinkled opaline glass
Ø24 x 4 cm
Unique piece



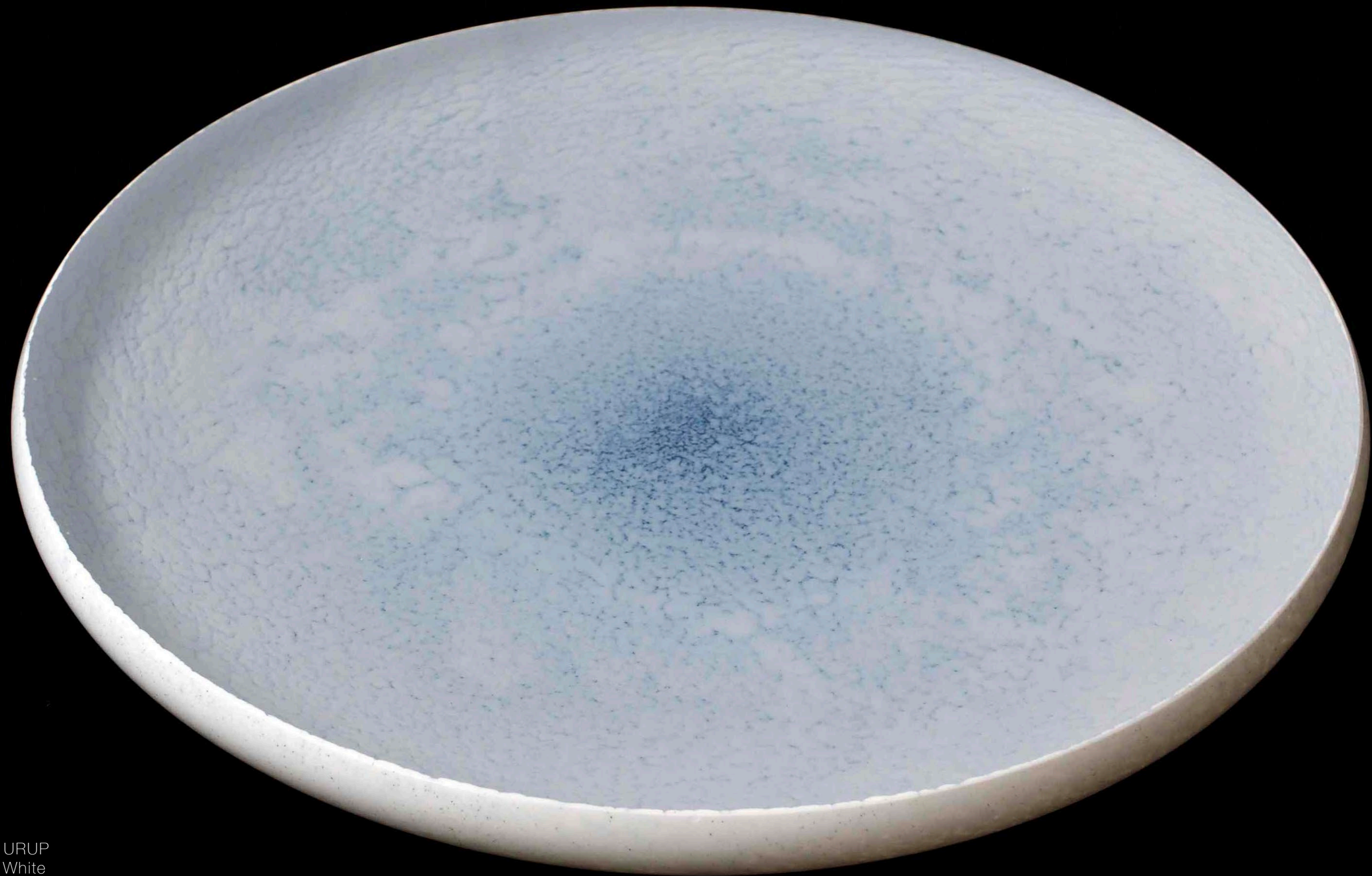
Opaline, 2015. Detail



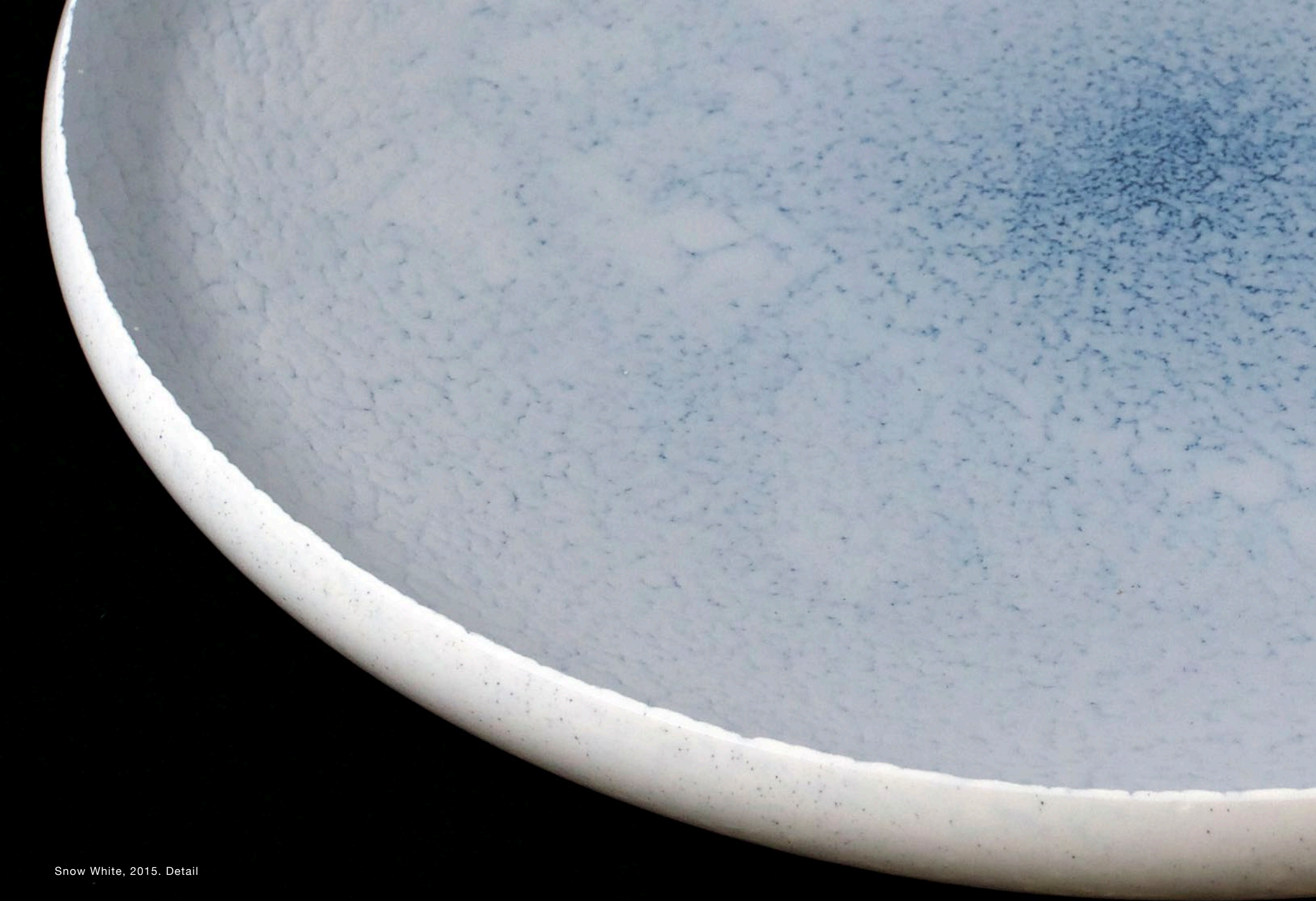
TORA URUP
Clear and Terracotta Red
2015
Handshaped, handcut, polished clear glass
with sprinkled terracotta red
Ø33 x 5,5 cm
Unique piece



Clear and Terracotta Red, 2015. Detail



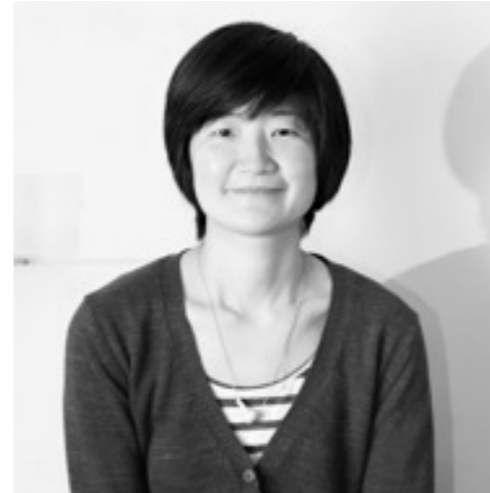
TORA URUP
Snow White
2015
Handshaped, handcut, polished clear glass with sprinkled white glass
Ø33,5 x 4,5 cm
Unique piece



Snow White, 2015. Detail



Stitch, 2009. Detail



Akiko Kuwahata
Born 1979, lives and works in Copenhagen.

Japanese designer, Akiko Kuwahata found inspiration for 'Stitch' (2009) in an old embroidery ring from Japan, which had been made in softwood and stitched together with cherry bark. 'Stitch' is characterized by the same functional perfection that can be found in traditional ancient Japanese forms. The round table and matching stool set is made of 4mm thick maple veneer; lightweight whilst remaining solid, strong and functional. The fine maple wood is steam-bent and then stitched together with coloured wax string, delicately puncturing the smooth maple wood with a traditional Japanese stitching technique. 'Stitch' underlines the inherent potential of wood as a material and sparks admiration for the technique and innovative aesthetics used by Kuwahata for this piece.

Akiko Kuwahata graduated in 1999 from Nihon University, College of Art in Japan. She studied Furniture and Interior Design at Arkitektuskolen in Aarhus, Denmark and worked as a cabinetmaker at Hinoki Kogei Co. Ltd in Japan from 1999 to 2004. Kuwahata, who lives and works in Denmark, designs sculptural and functional works which seem to resume the qualities of the two great design nations, Japan and Denmark, with their beautiful combination of sensual material, exquisite craftsmanship and elegant aerodynamic forms. Over the years, she has continuously strived to refine the techniques and the design of wooden objects, to explore the inherent potential and ability of natural wood. Quality is key; her works have an unequaled level of finish and are irresistible to touch. Akiko Kuwahata works closely with her partner Ken Winther, both skilled cabinetmakers.

Akiko Kuwahata has exhibited internationally, including presentations of her work at **21st Century Museum of Contemporary Art, Kanazawa, Japan; MINDCRAFT 15 and MINDCRAFT 16, Milan, Italy; The Salon: Art + Design, New York, USA; PAD London, UK; and Design Miami/Basel, Switzerland**. Kuwahata was awarded the Arts and Crafts Prize of 1897 in 2016 and the Danish Craft and Art association in 2017.



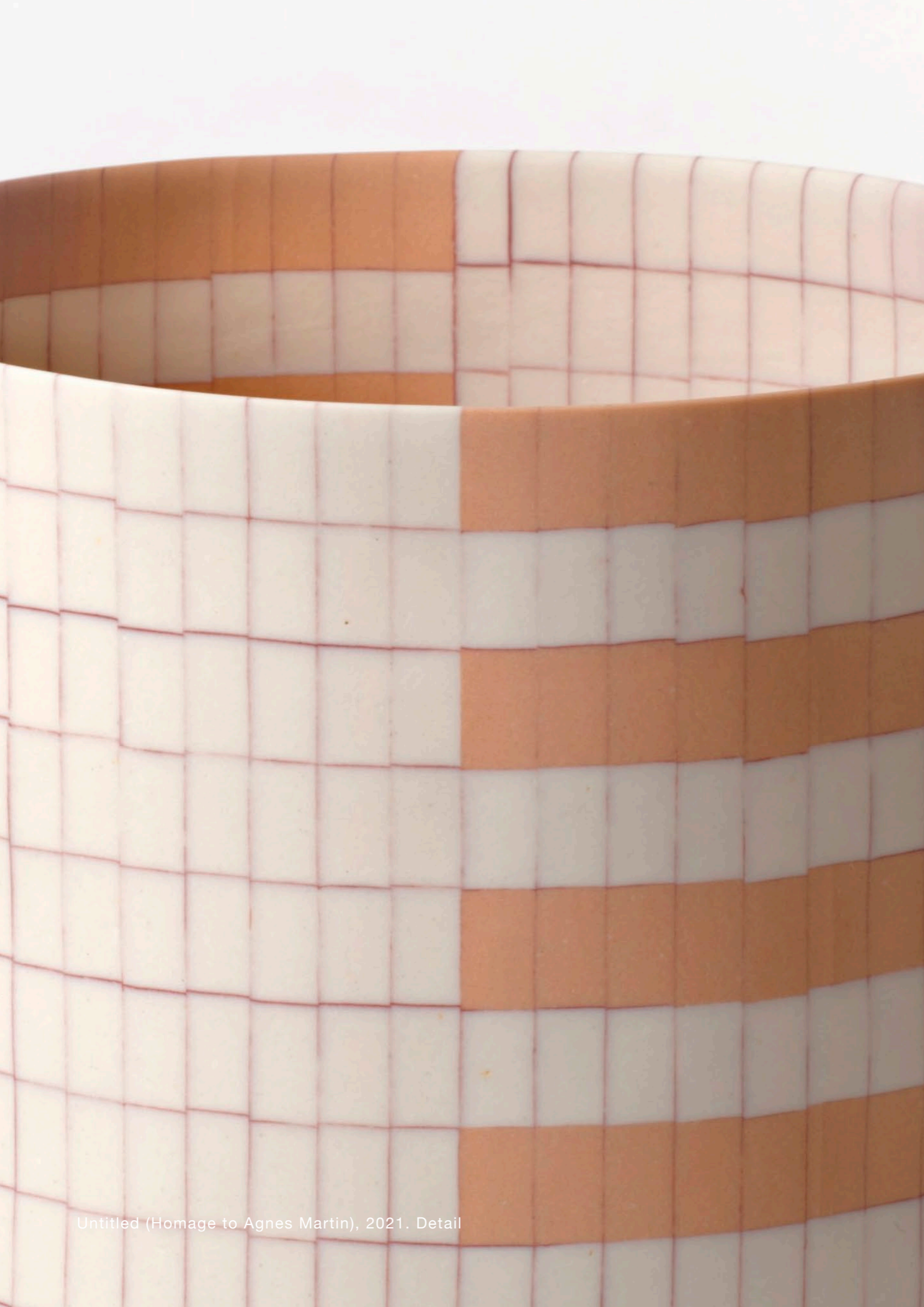
AKIKO KUWAHATA
Stitch
2009
Maple and wax string
Table Ø90 x 70 cm
Stool 42,5 x 39 x 29 cm
Limited edition of 20



AKIKO KUWAHATA
Stitch Table
2009
Maple and wax string
Ø90 x 70 cm
Limited edition of 20



AKIKO KUWAHATA
Stitch Stool
2009
Maple and wax string
42,5 x 39 x 29 cm
Limited edition of 20



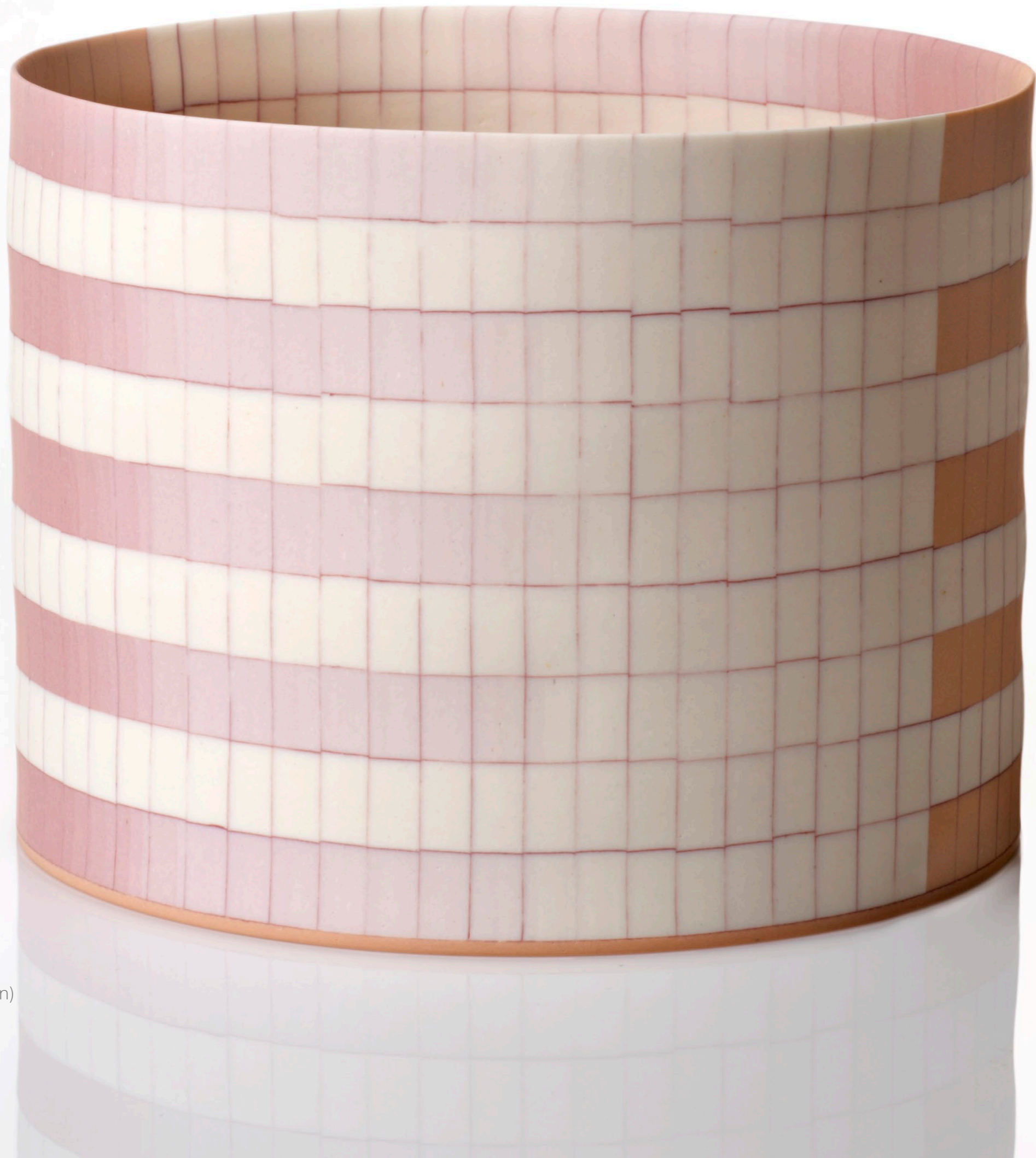
Lotte Westphael
Born 1965, Denmark
Lives and works in Silkeborg, Denmark

The work of Danish ceramist, Lotte Westphael, is based on a personal immersion in technique, unfolded through a graphic universe. Over a number of years, Westphael has developed a technique using narrow strips of colored porcelain, which she constructs in intricate vertical and horizontal lines. She works two-dimensionally, building patterns from thin porcelain slabs, delicately assembled into cylindrical vessels. Her vessels are translucent and fragile and at the same time, have a strong, geometrical expression.

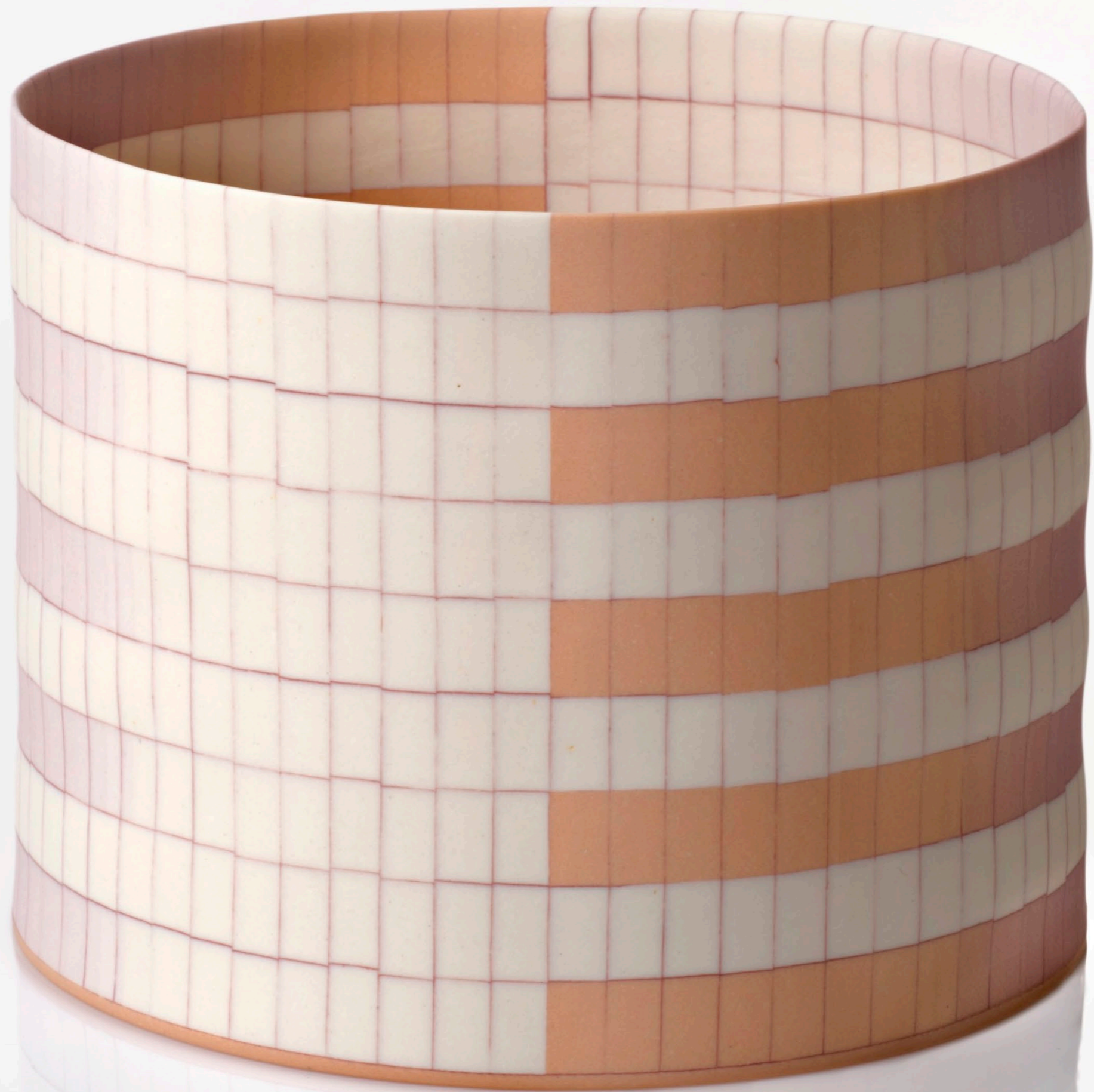
In 2020, Lotte Westphael became familiar with the work of painter Agnes Martin, whose works and ideas have been a great inspiration in the development of her new Gradient sculptures, exhibited for the first time at Officinet. Behind these delicate porcelain cylinders lies a complicated and time-consuming technique, in which she cuts tiny squares from lines of 3 mm thin colored porcelain, which she then builds into complex patterns. What is new in Westphael's latest pieces is the graduated color sequences; a result of mixing many shades of the same color, composed in a smooth transition from light to dark. Each tiny color change is the result of a shift occurring in the encounter with a new shade. Westphael works with systems and principles, and the pieces in the exhibition are a serial investigation of patterns of color gradations in porcelain, combined with different grids.

Lotte Westphael studied in the Ceramics and Glass Department of Kolding School of Art and Design between 1988 and 1993. In addition to this, she studied in several Japanese ceramic workshops. Westphael debuted her work at Charlottenborg's Spring Exhibition in 2016, and received the Arts and Crafts Prize of 1879, Hetsch Medal the same year. She has since exhibited throughout Europe and the United States, including the **American Museum of Ceramic Art, USA; the Danish Cultural Institute in St. Petersburg, Russia; Kagoshima Museum, Japan; Hjorths Museum, Denmark; Albrechtsburg Meissen, Germany; Magnelli Vallauris Museum, France; Sofienholm, Denmark; Galerie Maria Wettergren, Paris, France; Design Miami Basel, Switzerland; PAD London, England; TEFAF Maastricht, The Netherlands; Autumn 2021: Korean International Ceramic Biennale, South Korea and European Prize of Applied Arts, Belgium.**

Untitled (Homage to Agnes Martin), 2021. Detail



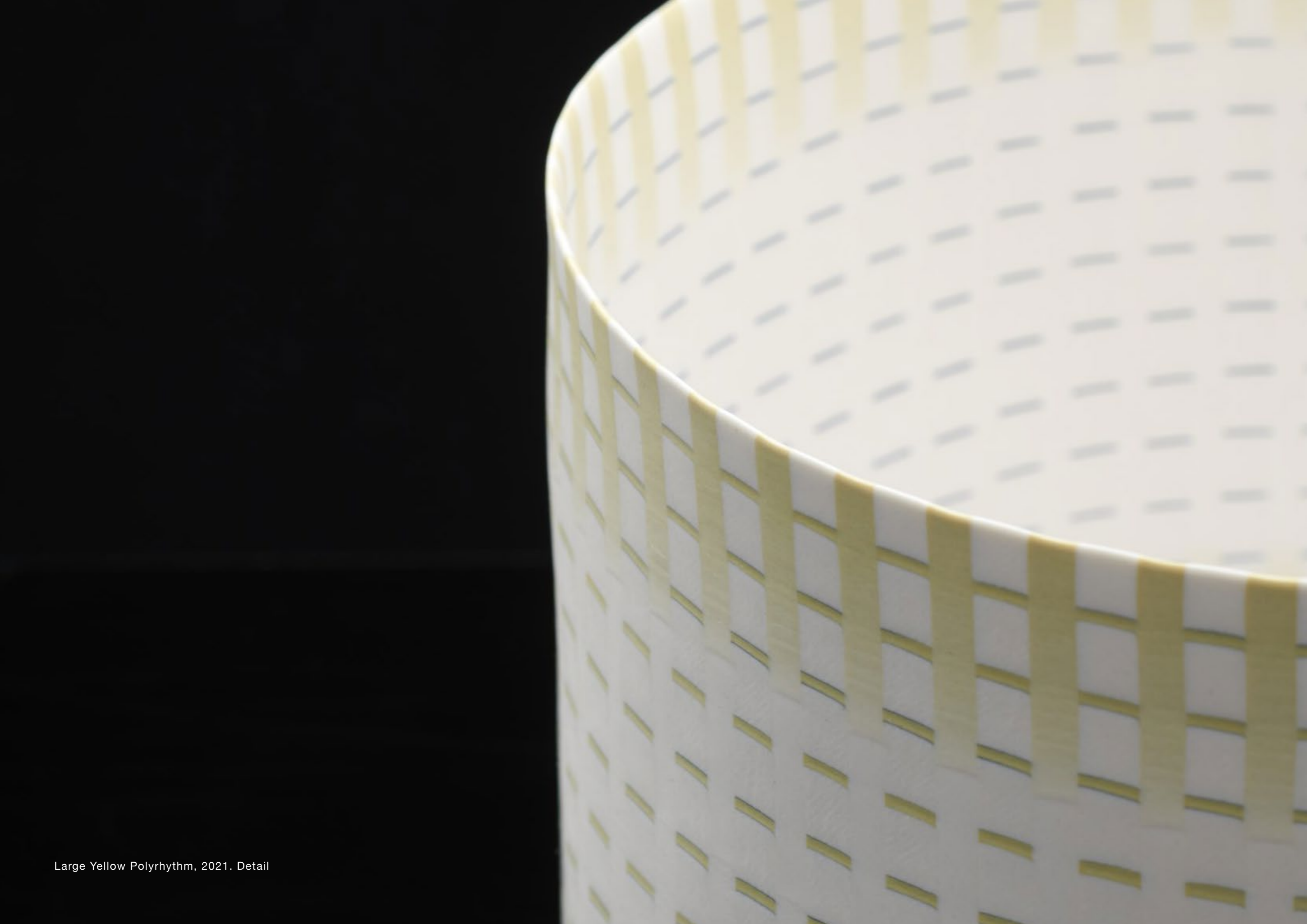
LOTTE WESTPHEL
Untitled (Homage to Agnes Martin)
2021
Porcelain
Ø18 x 14 cm
Unique piece



Untitled (Homage to Agnes Martin), 2021. Detail



LOTTE WESTPHEL
Large Yellow Polyrythm
2021
Porcelain
Ø27 x 19 cm
Unique piece



Large Yellow Polyrhythm, 2021. Detail



Ditte Hammerstrøm
Born 1971, lives and works in Copenhagen

The theme of repetition is prevalent in Ditte Hammerstrøm's, where bodies of works seem to multiply themselves into new forms. The concentration on pattern and rhythm is evident in 'Bronze Chair' (2014). Here, multiple archetypical chairs are blended into one, creating an optical illusion of blurriness that makes it difficult to determine where one chair ends and the next one begins. Besides the sculptural richness of the work, 'Bronze Chair' can be seen as a metaphor for the alternative perspective proposed by Ditte Hammerstrøm. On what do we focus? How and why? When we gaze at a star in the sky, it disappears, but by changing our eye direction a bit, looking beside or next to it, it reappears.

Ever since her graduation from Central Saint Martins College of Art and Design in 1999 as well as the Danish School of Design in 2000, Ditte Hammerstrøm has been introducing an artistic approach to design, challenging the traditional design field. Her attention to detail and storytelling with a feminine flavor has been noticed. Conceptual, sometimes even cartoonish, Hammerstrøm's furniture preserves the clean lines and simple forms of traditional Danish interior design, while subtly subverting some of its long-accepted tenets. Color and textile play large roles in Hammerstrøm's work—chairs are padded with overstuffed quilting, chair legs get bound in neon cords, tiny light bulbs outline white down duvets, and otherwise severe wooden furniture is embellished with gold filigree. The extreme attention to detail and the quest for perfect craftsmanship makes Ditte Hammerstrøm's work a true heritage of the Danish golden age of handcrafted furniture design, however with a radical contemporary twist.

Ditte Hammerstrøm established her own design studio in Copenhagen in 2000. She has exhibited internationally and her work is housed in several important collections including the **Designmuseum Danmark, Copenhagen, Denmark; Trapholt Museum, Kolding, Denmark; and the Vandalorum Museum of Art & Design, Sweden**. In 2011, she received the Finn Juhl prize and is the holder of several other prestigious awards, including "Walk The Plank Award" (2008). Hammerstrøm has exhibited in major design exhibitions around the world, notably her solo exhibition at the **Designmuseum Danmark, Copenhagen**, in 2008.

DITTE HAMMERSTRØM
Bronze Chair
2014
Bronze
39 x 90 x 44 cm
Unique piece





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