

FOG
Design + Art
2025





CAMILLA MOBERG

Born 1961, Finland
Lives and works in Fiskars,
Finland



“ *The importance and value of insects in our environment highly exceeds those of the most precious gems.* ”

With her family of works *Messengers in Glass*, Camilla Moberg was inspired by the formation of natural stone, as well as the colors of insects and birds. Placing stones in formation is a very old means of communication. Stones were used to greet, warn, advise, guide – to deliver an important message. Moberg's sculptures do carry a special and important message: they comment on climate change, the importance of nature and concerns about the loss of its diversity. Their message advises us not to forget the small ones, the ones we don't see but who often are the most important.

The Moonstone-sculpture has traces of two jewel beetles/bugs: *Chrysocoris patricius* and *Lamprodila mirifica*. These small creatures are not only stunningly beautiful but also valuable members of the ecosystem. They are vital to humans and our environment, as they take harmful toxins out of the soil and water where they live. They are also essential pollinators. In many cultures beetles are symbols of good fortune.

Moonstone has been used in jewellery since ancient times. The Romans admired moonstone because they believed it was formed from frozen moonlight. Many other cultures also associate this gem with moonlight. Green and blue are the rarest colours of moonstone and they belong also to the most valuable ones.

Camilla Moberg's works are handblown in glass, revealing the uniqueness of each element, and created using traditional glassblowing methods. Her works are made in Nuutajärvi, the oldest glass village in Finland, in collaboration with renowned Finnish glassblowers. Moberg began her career focusing on ceramics, but after graduating from the University of Art and Design in Helsinki in 1992, she quickly turned to glass, a material that dazzled her with its colours and shaping possibilities.

Moberg has participated in many international exhibitions and has been awarded several scholarships to support her artistic work from the National Council for Design, Finland. Her glass designs can be found in numerous public collections worldwide, including The Finnish Art Museum, Riihimäki, Finland; the State Art Collection, Finland; the Stedelijk Museum, Amsterdam, Holland; and the Art Center White Block, Seoul, Korea, among others.



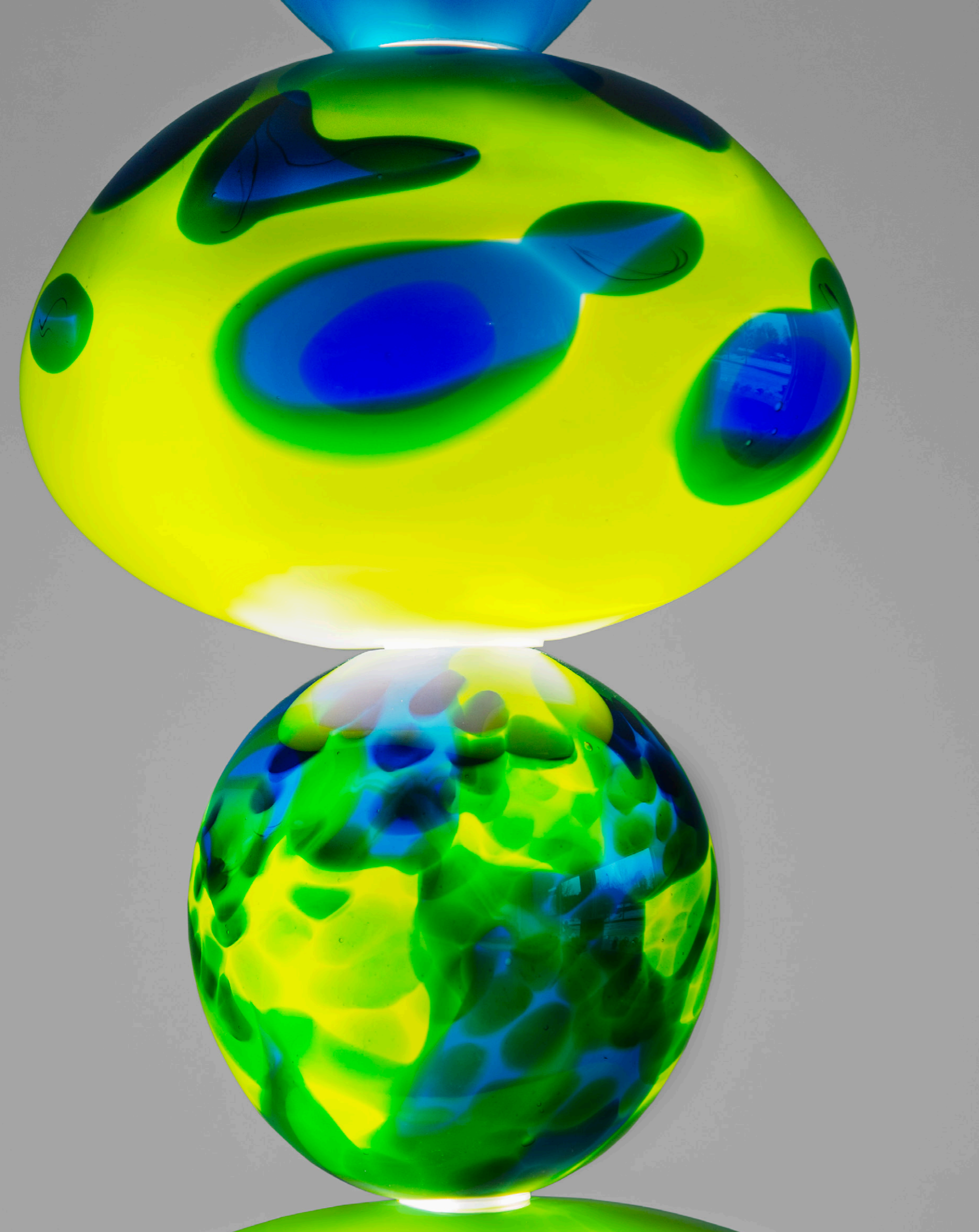
CAMILLA MOBERG

Moonstone

2024

Hand blown glass, LED, natural stone, aluminum steel, acrylic, silicone
(64,9 x 15,7 x 11,8 inch) 167,5 x 40 x 30 cm

Unique piece





GRETHE SØRENSEN

Born 1947, Denmark
Lives and works in Denmark



“ *The digital tools have given me an opening to a new world of imagery. It builds bridges that give me access to other media where I can work and express myself. I am still rooted in woven textiles – but the combination of the two media enriches both and I draw inspiration from both, from the textile to the video and from the video to the textiles. I combine both media in my exhibition projects.*

”

The contrasting worlds of immaterial light and dense textile, intertwine and fuse in Grethe Sørensen's soft wall tapestries, creating mesmerizing visions of both an ephemeral and timeless character. *Light Reflection III* (2022) emerged from the artist's experience with city light after nightfall in Tokyo, transforming the Nippon metropolis and its busy traffic lights, into soft, pulsating dreamscapes. The ample, semi-circular lines and vibrating colors on dark backgrounds derive from headlights and traffic lights, reflected on an aluminum wall plate on the side of one of Tokyo's bustling roads. Fascinated by the rich and ever-changing patterns and colors of light, Sørensen first recorded the scenes in video together with her partner, film director Bo Hovgaard, before meticulously translating the pixels of light into subtle patterns of woven threads on a Jacquard loom at the Tilburg Textile Museum in The Netherlands.

Grethe Sørensen's desire to approach textile art from an optical, technological perspective has resulted in a series of unique Jacquard weavings inspired, since 2005, by various light phenomenon derived from nature as well as computer technologies. While at distance, Grethe Sørensen's woven wall tapestries may seem relatively similar to photographs, they become yet very different at a closer hold. The woven pixels create a vibrating, optical illusion of three-dimensionality, in which the transparent light is turned into a soft cotton surface. Time seems to gain a slower pace, possibly through the discovery of the amazing detail richness of the weavings, in which each pixel is translated into threads. The fascination behind Grethe Sørensen's works seems to come from her masterly association of seemingly distinct worlds such as the digital pixel and the cotton thread, technology and the handmade. But not only. It also takes important aesthetic sense to compose such timeless, grave images of ephemeral light reflections, not unlike Seurat's quiet, pointillist paintings.

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; Textilmuseet Borås, Sweden; Designmuseum Denmark; The Danish Arts Foundation; Trapholt Art Museum and the 21st Century Museum Hotel, Cincinnati.



GRETHE SØRENSEN

Translucens IV

2024

Jacquard Weaving Trevira CS, Wool, Cotton, polyester

(38,37 x 64,56 inch) 100 x 164 cm

Unique piece



GRETHE SØRENSEN
Light Reflection III
2022
Jacquard Weaving Trevira CS, Wool,
Cotton, polyester
(65,74 x 78,74 inch) 167 x 200 cm
Unique piece

MATHIAS BENGTSSON

b. 1971, Denmark

Lives and works in Stockholm, Sweden



Blending industrial materials and processes, digital technology and ancient craftsmanship, Mathias Bengtsson pushes forward the sculptural, technical and philosophical possibilities of three-dimensional design. Always seeking to take his thinking in new directions, Bengtsson breaks down established boundaries between design, art, craft and technology. In his latest work, *Growth Stool*, 2024, Bengtsson is blending new and old technologies into a revolutionary organic form. Taking its offspring from a 'digital seed' in cyberspace, the *Growth Stool* is simulation of organic growth, imitating some of nature's rules and methods. Combining high technology and extraordinary craftsmanship, the *Growth Stool* evokes the grace of living nature, a kind of *techno art nouveau* of the 21st century.

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 Centre Pompidou, Paris; 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; and Designmuseum Danmark.



Growth Stool, 2024, (detail)



MATHIAS BENGTTSSON

Growth Stool

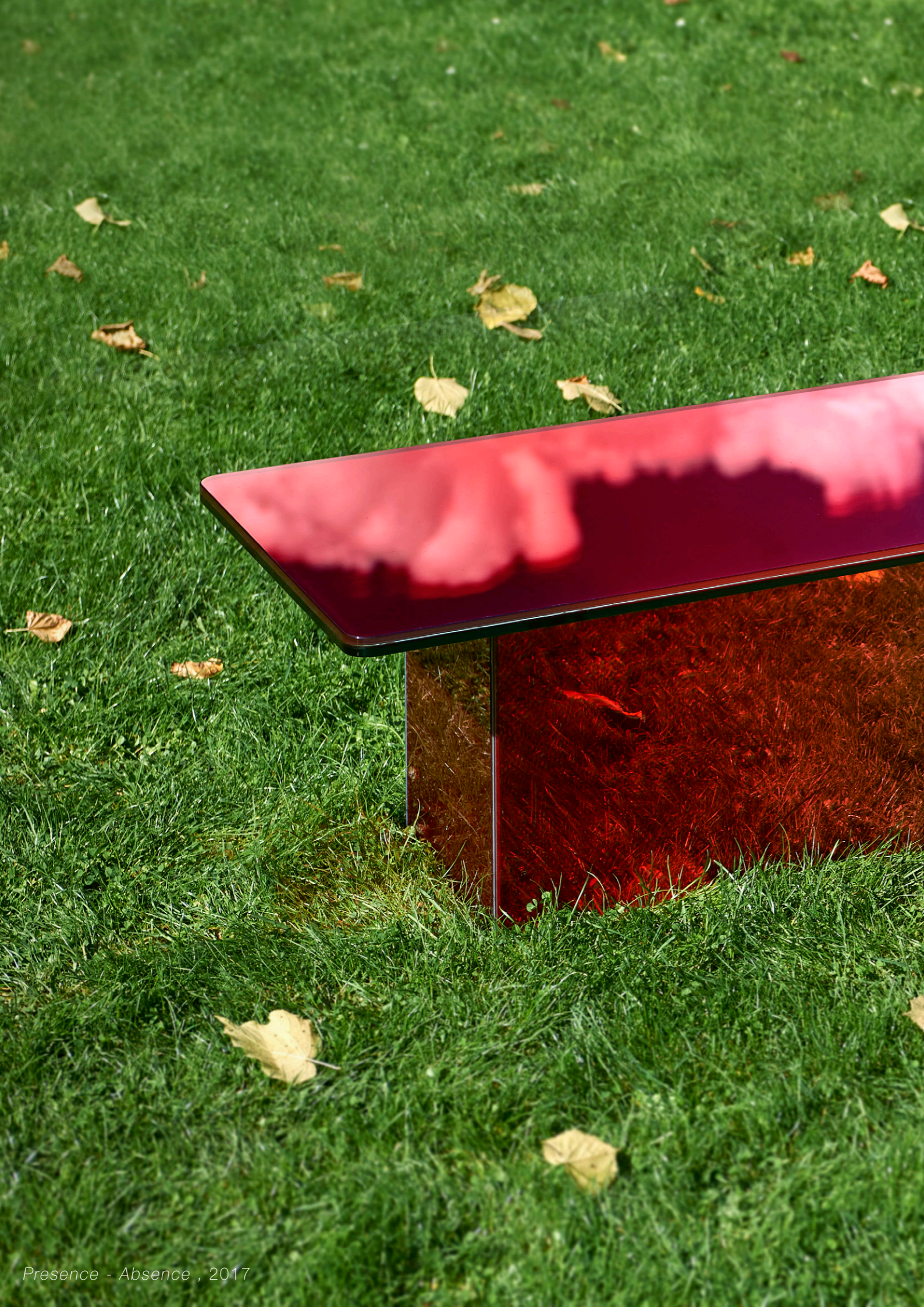
2024

Solid walnut

(Ca. 17,7 x 12, 59 x 9,44 inch) Ca. 45 x 32 x 24 cm

Limited edition of 8 + 4 AP





BORIS BERLIN

Born 1975, Russia
Lives and works in Copenhagen,
Denmark



The bench/table *Presence Absence* was designed in 2017 by Germans Ermics and Boris Berlin for the exhibition «Side By Side Outside» at Design Museum Danmark. Made of hardened glass and mirror, this work explores our perception of color, light and form, as it constantly changes according to the surrounding light and shapes. By a masterful graduation from 100% mirror to 100% red glass, the piece seems to appear and vanish according to the point of view. This idea of duality is key to Boris Berlin...: *“The clearest way to perceive and define the world is through negation, through opposites. We understand the meaning of light when it becomes dark, we first understand what our parents mean for us when they are gone...”* Chromatic expression as the driving force of design is characteristic of Germans Ermics' vocabulary. In the words of Magalie Guérin (Villa Noailles): *An abstract monochrome, empty of signification and form, freely opens this field of experimentation. Rectangular pieces of glass and mirror are the ideal neutral supports for taking on colour and working with it ... The absence of colour removes the object from view. This play of transparencies disturbs perception because it simultaneously brings into view several surfaces and draws new forms beyond the object.*

GERMANS ERMIČS

Born 1985, Latvia
Lives and works in Amsterdam,
Netherlands



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.

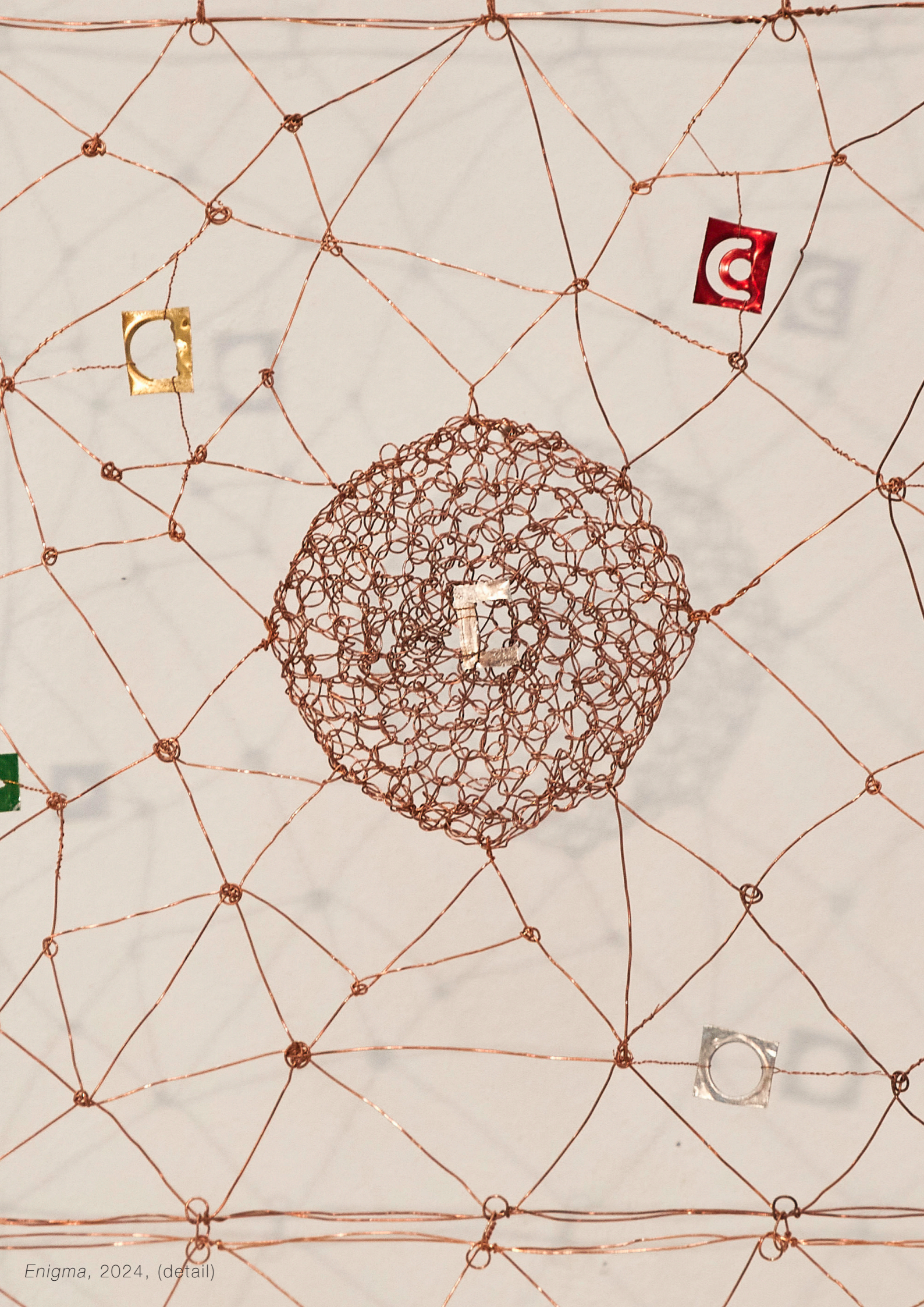
Germans Ermics is a Latvian designer, who lives and works in Amsterdam. For the past few years, Ermics has crafted refined and ethereal pieces of glass furniture with exquisite chromatic expressions. Like the minimalists of California's Light and Space Movement, Ermics explores the field of color and materials to catalyse a shift in how we perceive objects and space. After studying design in Denmark, Ermics carried out an internship at the Rasmus Koch Studio (Copenhagen) where he developed his skills in graphic design.





BORIS BERLIN & GERMANS ERMICS
Presence - Absence
2017

Hardened laminated glass mirror with graduation from 100% mirror to 100% red glass
(23,62 x 70,86 x 15,74 inch) 60 x 180 x 40 cm
Limited edition of 8



GJERTRUD HALS

Born 1948, Norway
Lives and works in Molde,
Norway

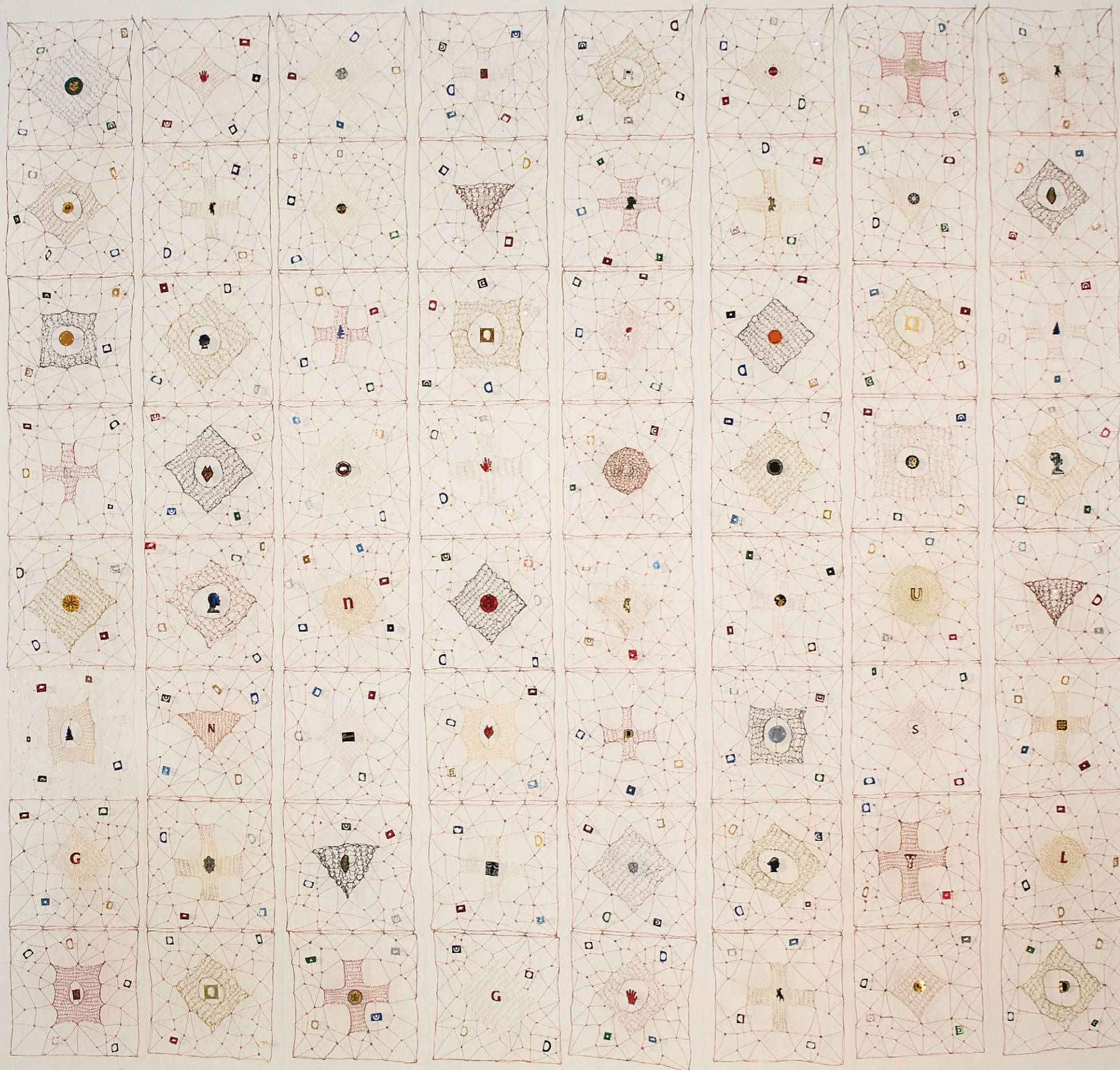


For Gjertrud Hals' latest copper wire wall sculpture, *Enigma*, the artist collected metal capsules from wine bottles and soda cans, figures cut out of aluminum foil, and various found objects, which she attached to her crochet weaving, creating a poetic microcosmos of colorful items. The Greek word *Enigma* means to 'speak in riddles', and Hals' work seems both mysterious and joyful with its mix of symbols and recycled pieces of consumer objects, some of which are left untouched, while others are modified.

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."

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 have been acquired by private and public collections, such as the Centre Pompidou, Paris, France; 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

Enigma

2024

Copper wire, pieces of metal
(59,05 x 59,05 inch) Ca. 150 x 150 cm

Unique piece



GJERTRUD HALS

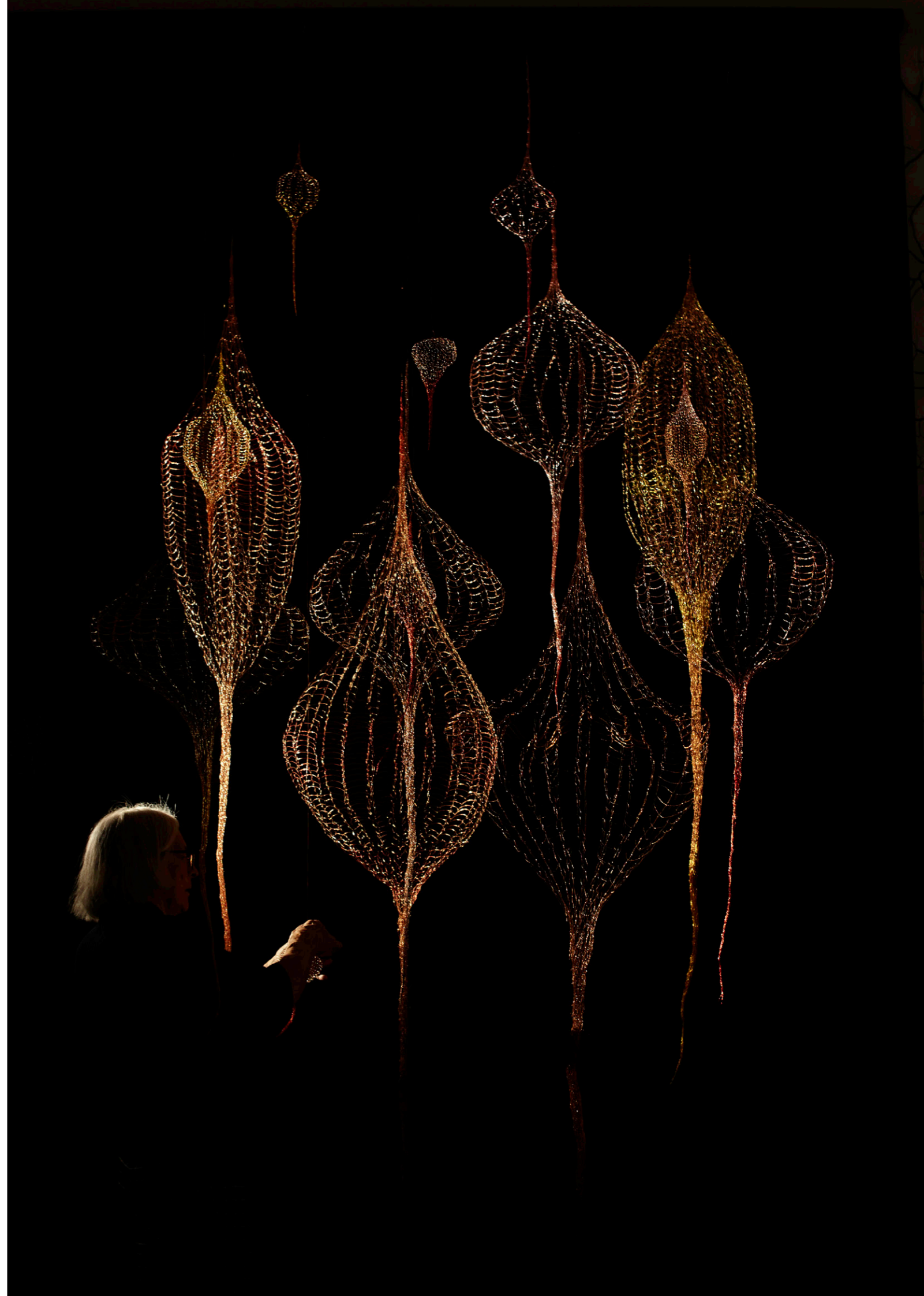
Golden III

2024

Brass and copper wire, metal thread embroideries, found metal objects, plaiting
97 x 100 cm (53,14 x 40,55 inch)

Unique piece

GJERTRUD HALS
Eir Shine (Group)
2023
Copper wire
Various dimensions
Unique pieces





Eir Shine (Group), 2023, detail



ESTELLE YOMEDA

Born 1975, France
Lives and works Paris and Lomé



Estelle Yomeda is an artist designer of Franco-Togolese origin, who began her career in the Studio Chaussure of Yves Saint-Laurent after studying visual arts at the University of Strasbourg, and artistic crafts within from the Costume Workshops of the Opéra du Rhin. In 2017, Yomeda created *Kente Project ArtLab*, a nomadic design studio that she sees as a “know-how laboratory”. Its name comes from its discovery of Kente, a traditional weaving that has spanned the centuries to establish itself as the identity and symbolic fabric of Togo and Ghana. Fully handmade, Yomeda’s signature works are sculptural furniture pieces, made of solid Togolese wood of extraordinary beauty, characterized by their tactile quality and sensual silhouettes, reflecting the expertise of Togolese craftspeople. Afropean, Yomeda has the desire to combine know-how and takes a transversal and generous look at design and freely combines traditions and innovations, materials and colors. Kente Project is the fruit of this passion for the crossing of know-how and inter-cultural exchanges, interweaving trans-generational memories and ancestral techniques, to transform pieces of furniture into contemporary relics.

Setting out to meet the artisans of Lomé, Estelle Yomeda is in search of answers, intertwining personal and universal history to give life to solid wood pieces. The assembly of Méline, Neem or Cassia species – chosen for their interest in a sustainable environmental approach – offers the design a natural polychromy, which highlights the shapes of its series of Ekko Totem stools.

The Sokodé tables, also presented during the Private Choice 2023 edition, are like sculptures. Their sensual shape is amplified by their tactile dimension: a velvety exterior surface blends with a raised interior wall, scored with a wood knife.



ESTELLE YOMEDA

Sokodé

2023

Ceylon Mahogany (Neem wood),
waxed, marine varnish finish

Ø 45 x 40 cm (Ø 17,71 x 15,74 inch)

Limited edition of 8 + 4 AP



ESTELLE YOMEDA

Ekko II

2021

Melina wood, Cassia Simea wood
(Ø 18,50 x 18,11 inch) Ø 34 x 45 cm
Limited edition of 20





ESTELLE YOMEDA

Nou Oulanou I

2024

Ceylon Mahogany (Neem wood), waxed
(Ø 12,99 x 18,11 inch) Ø 33 x 46 cm

Limited edition of 8 + 4 AP



ESTELLE YOMEDA

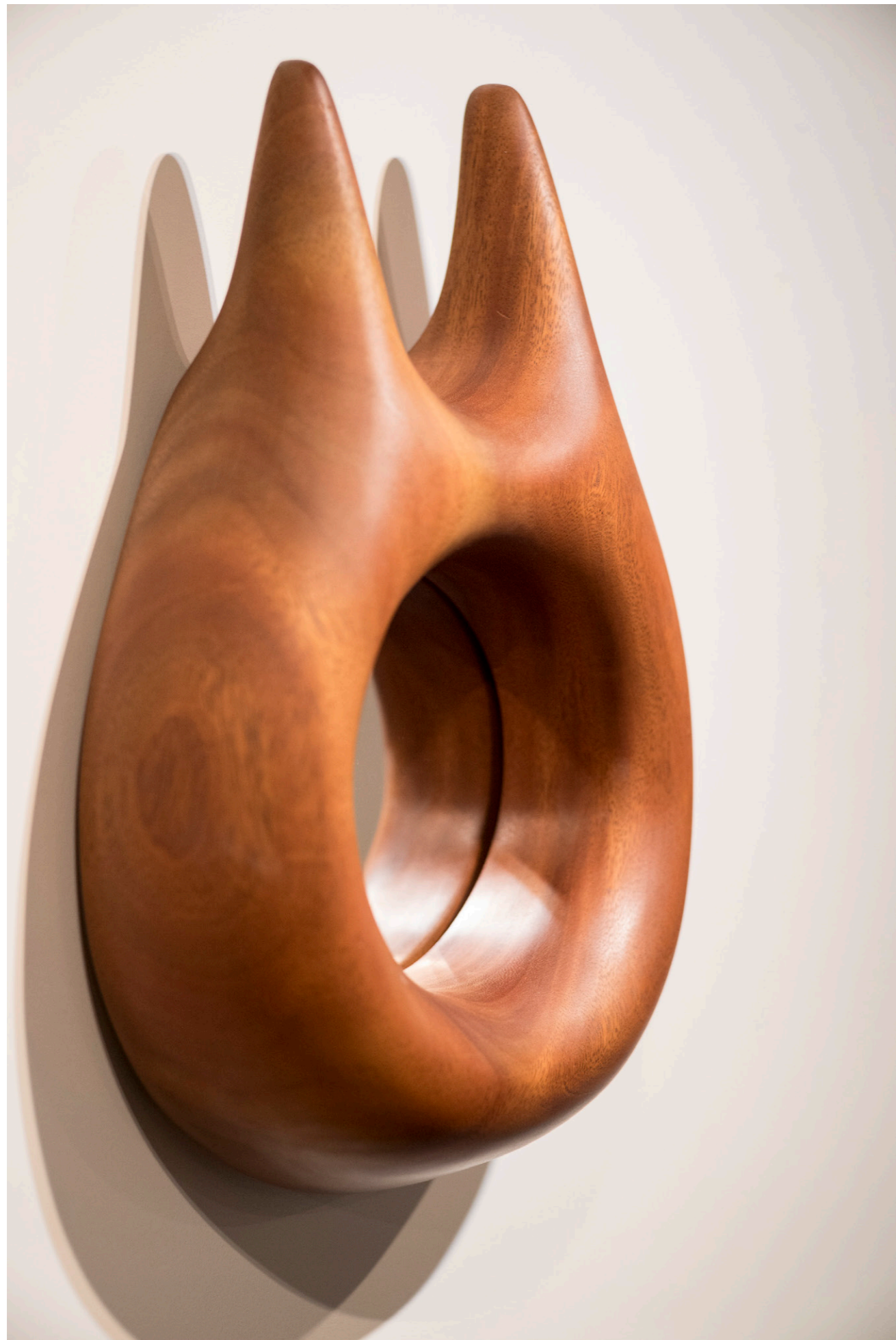
Nou Oulanou II

2024

Ceylon Mahogany (Neem wood), burnt and waxed

(Ø 12,59 x 18,50 inch) Ø 32 x 47 cm

Limited edition of 8 + 4 AP



ESTELLE YOMEDA

Miroir Bestiole I

2024

Prosopis wood (iron wood)

(13,77 x 10,03 x 4,72 inch) 35 x 25,5 x 12 cm

Limited edition of 8 + 4 AP



HANNE FRIIS

Born 1972, Norway
Lives and works in Oslo



“
I have been working with the same themes since I was an art student, it's all about how we as humans are connected to nature, and, as nature, we are constantly changing, which eventually leads us to death. It's a kind of processing of this insight, that life and death are connected..
”

The interplay between form and materiality lies at the heart of Hanne Friis' artistic practice, where sensibility, and the language of color play a vital role. While her background includes sculpture and painting, the Norwegian artist has embraced textile as her primary medium. Through a distinctive folding and seaming technique, Friis sculpts textiles by hand using a needle and nylon thread, transforming loose materials into dense forms. This time-consuming process allows her to enter a 'stream of consciousness', where thoughts and energies flow between the material and myself. The resulting organic, abstract shapes are intricate and associative, forming what Friis calls *soft sculptures*. Hanne Friis works with both organic and synthetic materials, from wool, cotton, silk velvet, and viscose to plastics. Some pieces are made with natural-dyed textiles, creating muted tones, while other textiles are dyed with synthetic pigments in vibrant colours. The transformation of textile - from flexible surface to dense, sculptural form - creates a material ambiguity that intrigues the artist. The spiral shapes, craters, folds and protrusions in her sculptures suggest connections to internal and external elements of our bodies, nature, and geology, viewed from a micro and macro perspective.

In recent years, Friis has worked on two series titled *Map* and *Landscape*, where surplus textiles from the clothing industry are repurposed. Colourful wool and silk scarves with patterns are deconstructed and reassembled into sculptures with curves and colour-fields, similar to maps or landscapes. These works, in contrast to Friis' monochrome sculptures that emphasize form and surface, have a painterly quality, reminiscent of expressionist paintings. Common to all her works is their potential for growth and transformation, suggesting a loss of control in the process. Friis aim for her sculptures to evoke multiple layers of interpretation, inviting free associations through the senses, balancing between beauty and unease

Before specializing in textile art, Hanne Friis studied sculpture and painting at the Academy of Fine Arts in Trondheim between 1992 and 1996. Friis has exhibited worldwide, including three major solo exhibitions at the Kode Museum, Bergen, Norway in May 2024 and at the Vigeland Museum, Oslo, Norway in October 2022, MK&G in Hamburg, Germany 2024-2025, as well as an exhibition Hanne Friis / Lynda Benglis at the Locks Gallery, Philadelphia, USA. Her works are included in several important public and private collections, including the National Museum of Art, Oslo, Norway; National Museum of Decorative Arts, Trondheim, Norway; Haugar Kunstmuseum, Tønsberg, Norway; West Norway Museum of Decorative Arts, Bergen, Norway and the Norwegian Parliament, Oslo, Norway.



HANNE FRIIS
Landscape, Shadows
2024

Upcycled woolen scarves from Holzweiler, nylon thread, hand stitched
(67,71 x 46,06 x 10,23 inch) Ca. 172 x 117 x 26 cm
Unique piece



CECILIE BENDIXEN

Born 1975, Denmark
Lives and works in Vejen,
Denmark



“
*The thread forms itineraries,
systems and textures in
which our thoughts are
located, and new ways of
organizing matter, allowing
different thoughts, opening
new paths in unknown terrain*
”

Cecilie Bendixen 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.

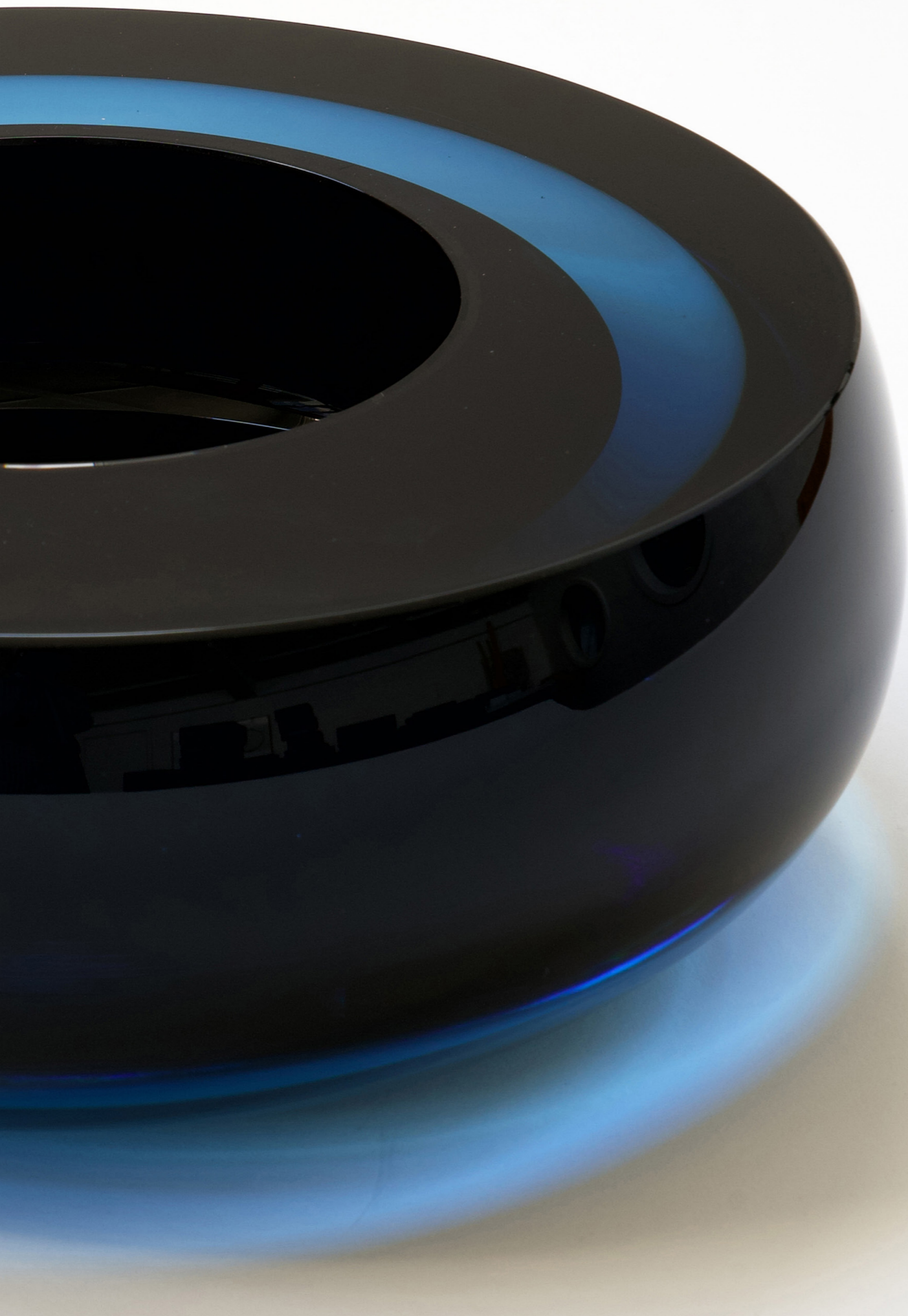
In the work, *Pine Crystal*, Cecilie Bendixen was inspired by the way wasps process wood. The wasps scrape wood fibers from dried trees, blend them with enzymes, and create their delicate, multi-layered, and porous homes. In *Pine Crystal*, the shavings are bound together using a wood-derived cellulose adhesive. By turning wood into delicate shavings, the wooden filament can be twisted into textured structures. The dense, sturdy wood has gained the ability to allow air to pass through and absorb sound.

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.

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; Danish Art Foundation; and the Galila Barzilai-Hollander Collection, Brussels.



CECILIE BENDIXEN
Pine Crystal
2024
Pine shavings, cellulose
(Ø 15,7 x 1,5 inch) Ø 40 x 4 cm
Unique piece



Maroon and Blue, 2023 (detail)

TORA URUP

Born 1960, Denmark
Lives and works in Copenhagen,
Denmark



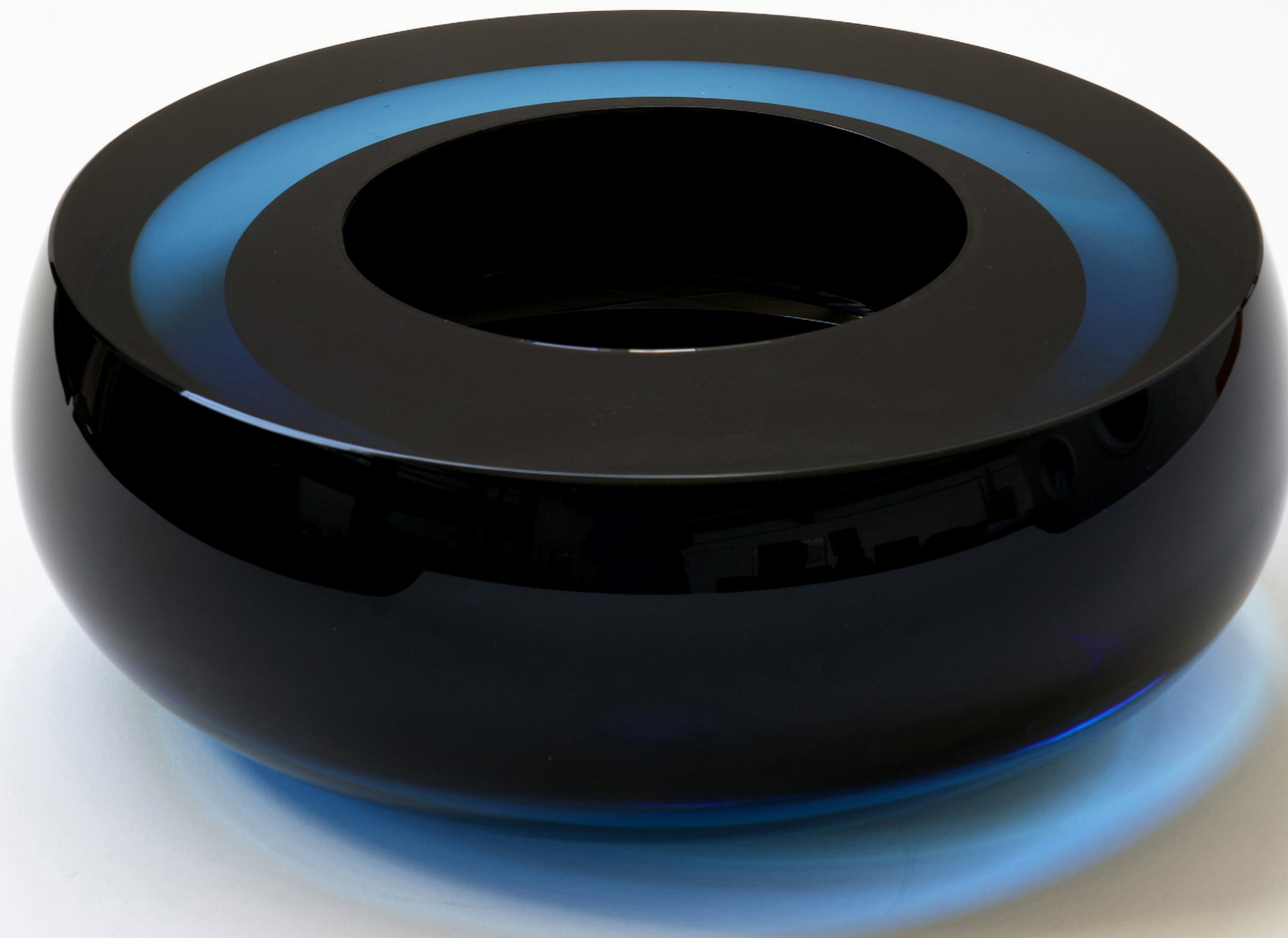
“
*What we thought was solid is
void whereas what looks now
hollow is actually massive. The
visual impact is considerable
as these pieces stimulate
and sharpen our senses and
make us question what we are
actually looking at.*
”

Since 2001, 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 School of Applied Arts of Copenhagen 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
Maroon and Blue
2023
Mouthblown, handcut and polished layered glass
Ø 28 x 10 cm (Ø 11 x 3,9 inch)
Unique piece



TORA URUP
Balancing Midnight Green
2023
Hand shaped from solid clear glass, applied with colored Japanese lacquer
Ø 26,5 x 14,5 cm (Ø 6,49 x 5,7 inch)
Unique piece



TORA URUP
Rolling Red Circles
2023

Hand shaped from solid clear glass, applied with colored Japanese lacquer
(Ø 8,4 x 4,9 inch) Ø 21,5 x 12,5 cm
Unique piece



TORA URUP
Sky Reflection. Emerald Green
2023
Handshaped, handcut and polished glass with overlay
Ø 24,7 x 7,5 cm (Ø 9,72 x 2,95 inch)
Unique piece



TORA URUP
Floating Red Sun
2021

Mouthblown, handcut and mattbrushed glass
(Ø 6,8 x 5,1 inch) Ø 17,3 x 13 cm
Unique piece



TORA URUP
Rotating Yellow Cone
2023
Hand shaped from solid clear glass, applied with colored Japanese lacquer
Ø17 x 25 cm (Ø 6,69 x 9,84 inch)
Unique piece



LAURA BERGSØE

Born 1972, Denmark
Lives and works in Copenhagen,
Denmark



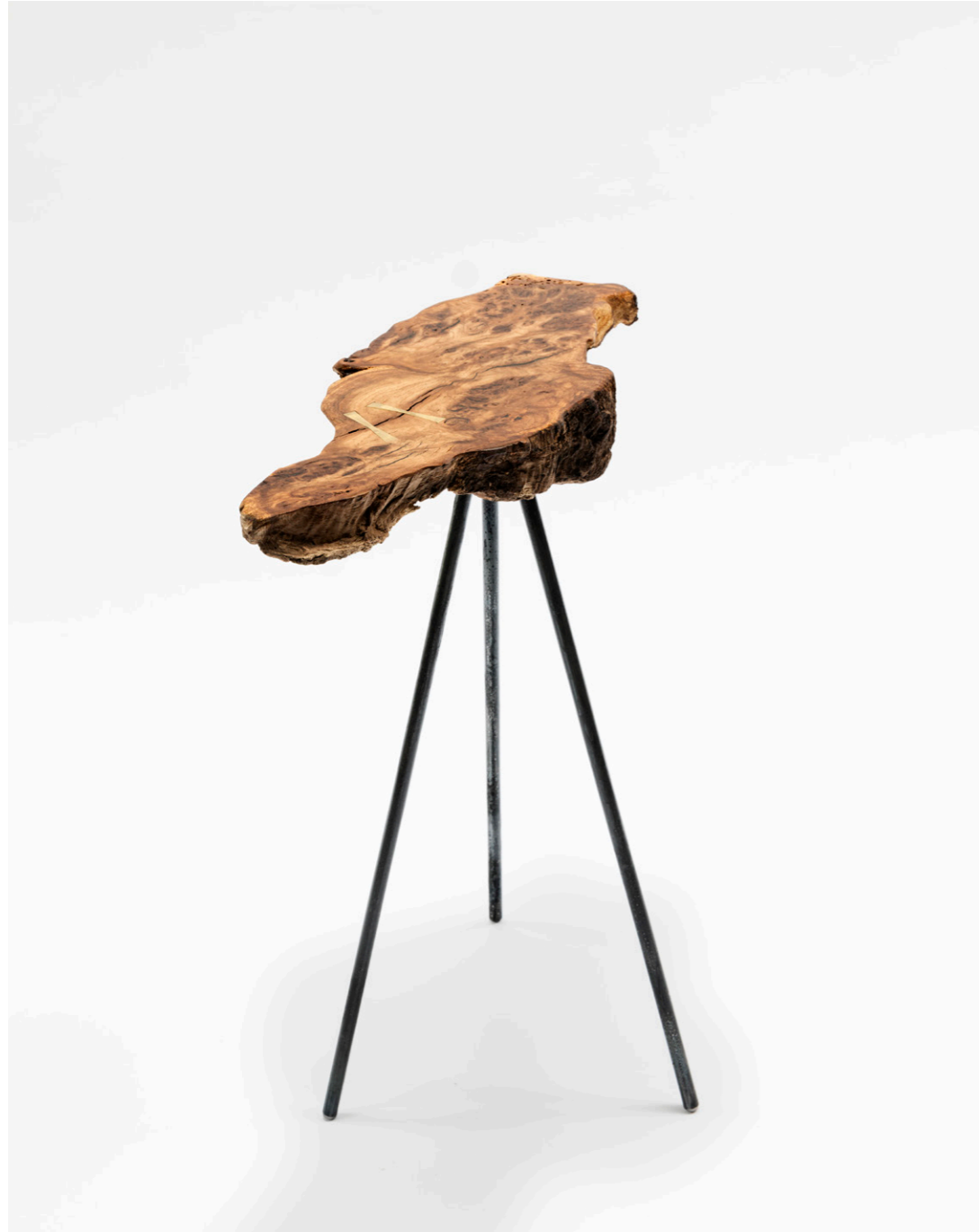
In Laura Bergsøe's poetic works, noble pieces of solid wood are combined with precious metals, such as liquid silver and bronze, delicately inserted into the tabletops. The exquisite handmade tables are rich with imaginative cabinet-maker details, such as butterfly joints in pear wood or brass, inlays with bronze or mammoth teeth, silver ornaments and brass legs, delicately covered with cognac leather. Natural and precious at the same time, Bergsøe's works bear witness to the rich heritage of both Art Nouveau and Art Deco with their ornamental naturalism of exquisite materials and techniques

What is important to the Danish designer is that the wood tells a story, which she can enhance and continue to tell through her extraordinary level of craftsmanship. Bergsøe works with the veins and knots, twists and turns and poetically draws a reference to the origin of the wood. Her intention is to pass on some of her material understanding and enjoyment of wood through a high degree of tactility and craftsmanship, and to create a sense of wonder and responsibility towards the planet and its resources.

Each table is unique and holds a Signature Spike, a pure silver spike, placed into the side of the tabletop, which can be removed to reveal its story.

Laura Bergsøe was trained as a Master Cabinetmaker from the prestigious Cabinetmaker Rud. Rasmussen's workshop in Copenhagen, 1995-99, and established her own workshop in Copenhagen in 2006. Her works have been included in various exhibitions, such as "Natural State of Mind", Rundetaarn, Copenhagen, Denmark, 2015; "Bergsøe Tables", Icon House Dubai, 2016; "New Danish Modern", Aarhus, Denmark, 2017; "Never Compete Nature", Oxford Street, London, 2019; "Portrayal of Wood", Copenhagen, Denmark, 2023. "Tree Tales", Paris, France, 2024-2025. Bergsøe's tables are part of important private collections and included in Georg Jensen's flagship stores in Copenhagen, London, Munich, Stockholm, Tokyo, New York and Dubai.

“
It is always surprising and magical to open a tree or plane a dirty plank and reveal what it contains: twists in the grain, maybe from growing in a windy place; holes; knots. Everything that makes a piece of wood unique, and that you would normally cut off, is the heart of the tree, telling its history.”
”



LAURA BERGSØE
Oak Burl Brass Table I (Denmark)
2024
Danish oak burl and brass
59 x 47 x 20 cm (23,62 x 20,86 x 12,59 inch)
Unique piece



LAURA BERGSØE
Oak Burl Brass Table II (Denmark)
2024
Danish oak burl and brass
(17,32 x 8,66 x 19,29 inch) 49 x 44 x 22 cm
Unique piece



Oak Burl Brass Table I (Denmark) & Oak Burl Brass Table II (Denmark), 2024



LAURA BERGSØE

Tamo Soul Sconce (Japan)

2024

Japanese tamo veneer, plywood

60 x 53 x 32 cm (23,62 x 20,86 x 12,59 inch)

Unique piece



MARGRETHE ODGAARD

Born 1978, Denmark
Lives and works in Elsinore,
Denmark



“*The experience of color is not static but rather a fleeting result of the meeting between material and light, or a sensory illusion that we might try to maintain, as one captures the beauty of a butterfly by pinning it down.*

”

In Margrethe Odgaard's textile '*E-Field*' sculptures, colors are materialized via the passage of light through fine layers of silk organza panels. The color fields of silk are layered and pinned at the top, allowing for the sides to move freely. A horizontal fold draws the eye to the surface, creating the optical illusion of gradated color. Our interpretation of color lives in close connection with an everchanging interplay between the material and the reflection/absorption of light on its ethereal surface. According to the artist, "*the experience of color is not static but rather a fleeting result of the meeting between material and light, or a sensory illusion that we might try to maintain, as one captures the beauty of a butterfly by pinning it down.*"

Odgaard's '*E-Field*' sculptures are simply silk and color, and yet, they appear almost electric. Indeed, she does not ignore the laws of physics when creating these sensorial works. In his formulation of electromagnetism from the 1860's, the Scottish physicist James Clerk Maxwell described light as a propagating wave of electric and magnetic fields. Indeed, the vibrancy in '*E-Field*' comes from light travelling through the sheer layers of fine silk, creating an optical moiré effect that serves to emphasize the 'feeling' of color sparkling on its surface. In the words of Jessica Hemmings, professor of craft at the University of Gothenburg, Sweden, "Odgaard's approach works to broaden the concept of color to knowledge and intention and away from attitudes of color as something feminine and superficial. This requires the cultivation of curiosity that uses time to re-examine the familiar."

Margrethe Odgaard's works are represented in numerous museum collections, such as the Cooper Hewitt Smithsonian Design Museum (United States); Designmuseum Danmark; Röhsska Design Museum (Sweden); Designmuseo Helsinki (Finland) and Trapholt Museum of Modern Art (Denmark). Several solo exhibitions have been dedicated to her including the Willumsens Museum (Denmark); Röhsska Museum (Sweden); Designmuseo Helsinki (Finland) and Munkeruphus (Denmark). The artist has received various prestigious awards, including two Wallpaper Awards (Best Use of Color, 2020 and Green Product of the Year, Re-wool for Kvadrat, 2019); Designer of the Year / Design Awards of Danish Interior Magazines, 2019; Ole Haslunds Arts Foundation Prize, 2018; Torsten & Wanja Söderberg Prize 2016, and lately Albertsen Foundation's Honorary Award, 2022; The Art, Design, and Architecture Prize 2023 from Einar Hansen's Foundation, and the 2024 Prize of Honor of The Anne Marie Telmányi and Carl Nielsens Foundation.

MARGRETHE ODGAARD

E-Field

2024

Silk organza, acrylic glass

107 x 83 x 5 cm (42,12 x 32,67 x 1,9 inch)

Unique piece





LINE DEPPING

Born 1978, Denmark
Lives and works in Bornholm,
Denmark



“ *My work springs from considerations of function and use. For me, it is crucial to see a good reason to create a new piece of furniture or object. My ideas for new designs often spring from observations of people and culture. The way we live.*

”

The exquisite *Thinking Desk & Chair* in solid maple by Danish designer Line Depping represent an homage to the poet. Minimalistic, yet sensuous, these refined pieces exude 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. Thus, released from their original functionality, they become purely sculptural items. In both her limited editions and commercial works, Line Depping thrives to find an interesting, insistent form that invites the viewer or user to continue to look at and explore further the object. To her, the aesthetic, perceptive and irrational is just as valuable as the rational.

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 1st Prize Premio Vico Magistretti, 2007 and the Bodum Design Award, 2011. Line Depping has exhibited internationally for more than ten years, including at the 21st Century Museum Kanazawa, Japan; Designmuseum Danmark, Copenhagen, Denmark; The Milan Design Fair, Milan, Italy; Galerie Maria Wettergren, Paris, France; Design Miami/ Basel, Switzerland; PAD London, England; TEFAF Maastricht, The Netherlands and London Design Week, London, UK.



LINE DEPPING
Thinking Desk & Chair
2018
Maple

(35,4 x 16,43 x 28,85 inch) & (13,38 x 14,96 x 30,70 inch) 90 x 42 x 73,3 & 34 x 38 x 78 cm
Limited edition of 6 and 12



LOTTE WESTPHAEL

Born in 1965, Denmark
Lives and works in Denmark



“ *My work is a dialogue between my will and that of the porcelain. In the beginning, I strove to create the perfect circle, but the firing phase created small distortions. I no longer view these as failures; instead this is where beauty seeps in.* ”

The work of Danish ceramist Lotte Westphael is based on a personal immersion in a sophisticated technique, unfolded through a graphic universe. Westphael's ceramic vessels are translucent and delicate, yet with a strong, geometrical expression. Inspired by Bauhaus textiles and the works of Anni Albers, Westphael has developed her personal ceramic technique over the years, using 3 mm thin colored strips of porcelain, which she forms into intricate vertical and horizontal lines. Working two-dimensionally, the patterns are first painstakingly built from the thin porcelain slabs, then delicately assembled into cylindrical vessels.

Her vision for *Lilac Grid* has been to explore the intensity of color. Inspired by Goethe who stated that “music is liquid architecture; architecture is frozen music”, Lotte Westphael worked with rhythm and rhythmic displacements, striving to express the volatility of the moment in a fixed form. *Lilac-Coral Syncope* was inspired by Tibetan pilgrims that the artist saw many years ago, Westphael chose coral, an unconventional pairing with purple, to create tension between the colors. The coral color anchors the graduated progression of purple, which flows outward towards the edge of the piece.

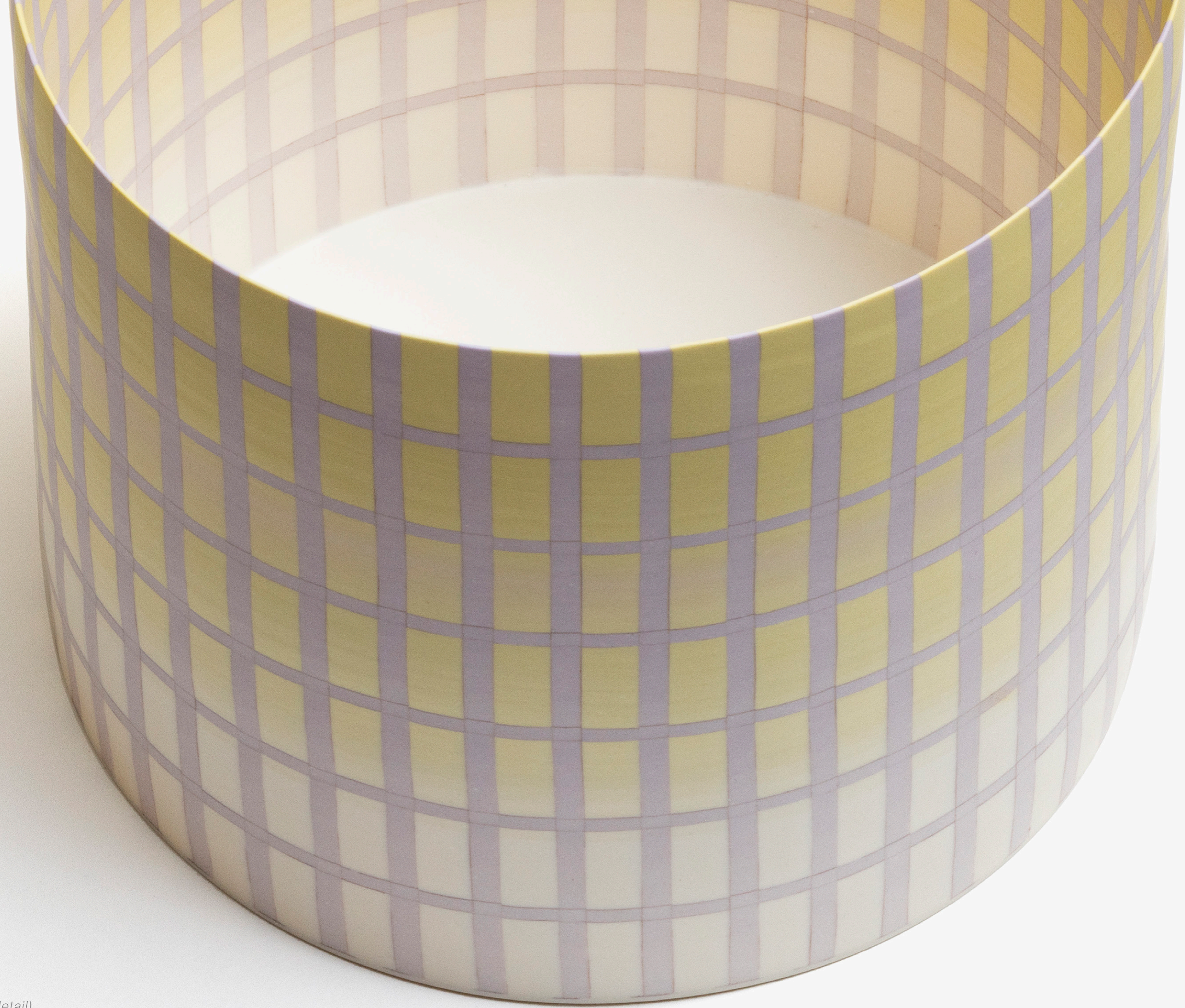
Lotte Westphael studied at the Ceramics and Glass Department of Kolding School of Art and Design between 1988 and 1993. In addition to this, she studied in several Japanese ceramic workshops. Westphael debuted her work at Charlottenborg's Spring Exhibition in 2016, and received the Arts and Crafts Prize of 1879, Hetsch Medal the same year. Her work has recently been acquired by Designmuseum Danmark and Le Centre National des Arts Plastiques, France; 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; 5th Triennale of Kogei in Kanazawa at 21st Century Museum of Art, Japan and European Prize of Applied Arts, Belgium.



LOTTE WESTPHEL
Lilac-Coral Syncope
2024
Porcelain
(Ø 10,62 x 9,44 inch) Ø 27 x 24 cm
Unique piece



LOTTE WESTPHAEL
Lilac Grid
2024
Porcelain
(Ø 10,62 x 9,44 inch) Ø 27 x 24 cm
Unique piece



Lilac Grid, 2024, (detail)



LOTTE WESTPHAEL
Blue Grid
2023
Porcelain
(Ø 10,62 x 10,23 inch) Ø 27 x 26 cm
Unique piece



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