

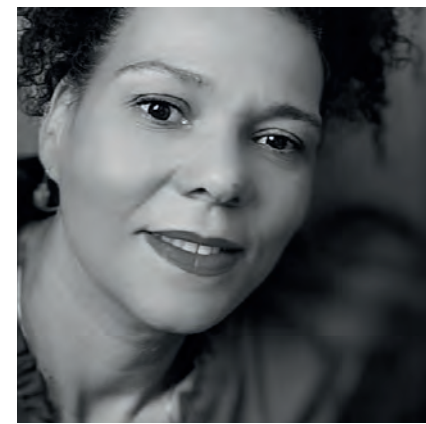


MARIAWETTERGREN
GALERIE

DESIGN MIAMI / PARIS 2025

G A L E R I E M A R I A W E T T E R G R E N

ESTELLE YOMEDA
HYEJEONG KIM
ASTRID KROGH
MATHIAS BENGTSSON
CAMILLA MOBERG
MARGRETHE ODGAARD
RASMUS FENHANN
GJERTRUD HALS
TORA URUP
HANNE FRIIS
HYEJEONG KO
INHWA LEE
LOTTE WESTPHAEL
ESKE REX
ILKKA SUPPANEN



ESTELLE YOMEDA

Born in 1975, France
Lives and works in Paris and Lomé

that has spanned the centuries to establish itself as the identity and symbolic fabric of Togo and Ghana.

Estelle Yomeda materialized her first collection of furniture in 2021, inspired by Togolese craftsmanship and the long tradition of French decorative arts. Fully handmade, Yomeda's signature works are sculptural furniture pieces, made of solid Togolese wood of an extraordinary beauty, characterized by their tactile quality and sensual silhouettes, reflecting the expertise of Togolese craftspeople.

Highly organic, Yomeda's sculptural furniture pieces appear loaded with life and animistic presence.

Yomeda's use of local Togolese wood species, such as Mélina, Neem or Cassia, are chosen for their sustainability, offering her tactile works a natural warm polychromy.

Setting out to meet the artisans of Lomé, Estelle Yomeda is exploring the crossing of knowledge and intercultural exchanges, interweaving trans-generational memories and ancestral techniques, to transform pieces of furniture into contemporary relics.

Estelle Yomeda will take part in the group exhibition Design in West Africa—Unity in Multiplicity at the Palais de Lomé in Togo, running from November 28 2025 through March 2026. Yomeda will present her first solo exhibition in France, Animal Vegetal, at Galerie Maria Wettergren, from November 6, 2025, to January 17, 2026.

Estelle Yomeda, trained in art history and with a degree in visual arts, is a French-Togolese designer and artist based in Paris, France. Yomeda 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. Afropean, Yomeda takes a transversal and generous look at design and freely combines multi-cultural traditions and innovations, materials and colors.

Her artistic process is based on discoveries of ancestral knowledge and human encounters with craft people. This ethic feeds her creativity and leads her to launch, in 2018, her design studio Kente Project, through which she creates limited editions and unique works. Its name comes from its discovery of Kente, a traditional weaving



Zo, 2025 (detail)

ESTELLE YOMEDA

Zo

2025

Neem wood

Hand-sculpted, flame-finished, walnut-stained

40 x 160 x 35 cm

Limited edition of 8 unique pieces





Zo, 2025 (detail)

HYEJEONG KIM

South Korea



A shift occurred after the 2011 tsunami in Japan. In the years that followed, Kim's work began to reflect change. While lines loosened and surfaces opened, boundaries became less determined. The vases welcomed nature inspired shapes, formed by lines like waves, bearing the traces of destruction. They remind us however of delicate vegetal arabesques.

Wheel-throwing remains Kim's primary method. The wheel imposes limits, but within those limits, only touch guides the evolution of the form. The clay spins outward from a single point, gently shaped through repeated gestures that allow subtle shifts and balances to emerge. The resulting vessels are then ready to face time by themselves, discovering the pale radiance of platina. Kim's practice is steady and deliberate. She exhibits internationally and teaches with attention to form as a way of thinking. Restraint is not a rule in Hyejeong Kim's work, but a condition for precision, allowing the essential qualities of each piece to come forward undisturbed.

Hyejeong Kim's distinguished career is anchored by prestigious international recognition as a finalist of Lexus Creative Masters 2024, Loewe Crafts Prize 2020, and the Korea Ministry of Culture Craft Prize 2022 winner.

Her work is permanently collected by major institutions, including the Art Institute of Chicago, the Philadelphia Museum of Art, the Seoul Museum of Craft Art, and the Tokyo University of the Arts Museum.

Kim's exhibition trajectory spans from celebrated early shows at London's Crafts Council, Somerset House (2006) to mature recent works like «Palpable Moments» (2023), while her collaborative projects with ChinJuKan Pottery in Japan demonstrates unique position bridging East Asian ceramics traditions with contemporary British influences.

Hyejeong Kim's work develops from long-standing ceramic traditions while maintaining a precise and individual language. Born in Japan to a Korean family, she works with forms that do not depict history, but carry its weight through the delicacy of the structure.

During a period spent in the UK, European ceramic practices entered into quiet exchange with the Korean methods she had studied since her early years. Over time, Hyejeong Kim's work detached from fixed typologies, favouring forms that emerge through process rather than follow a set model.



Embrasse, 2020 (detail)



“ I intend to make contemporary ceramics based on my cultural tradition. It is a creative journey with stimulation and contemplation that never allows me to escape from who I am. ”

—Hyejeong Kim

HYEJEONG KIM
Embrasse
2020
Ceramic, stoneware, patina glaze
37 x 41 x 37 cm
Unique piece



HYEJEONG KIM
Swirl
2025
Ceramic, stoneware, Patina glaze
68 x 36 x 36 cm
Unique piece



ASTRID KROGH

b. 1968, Denmark



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

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

“

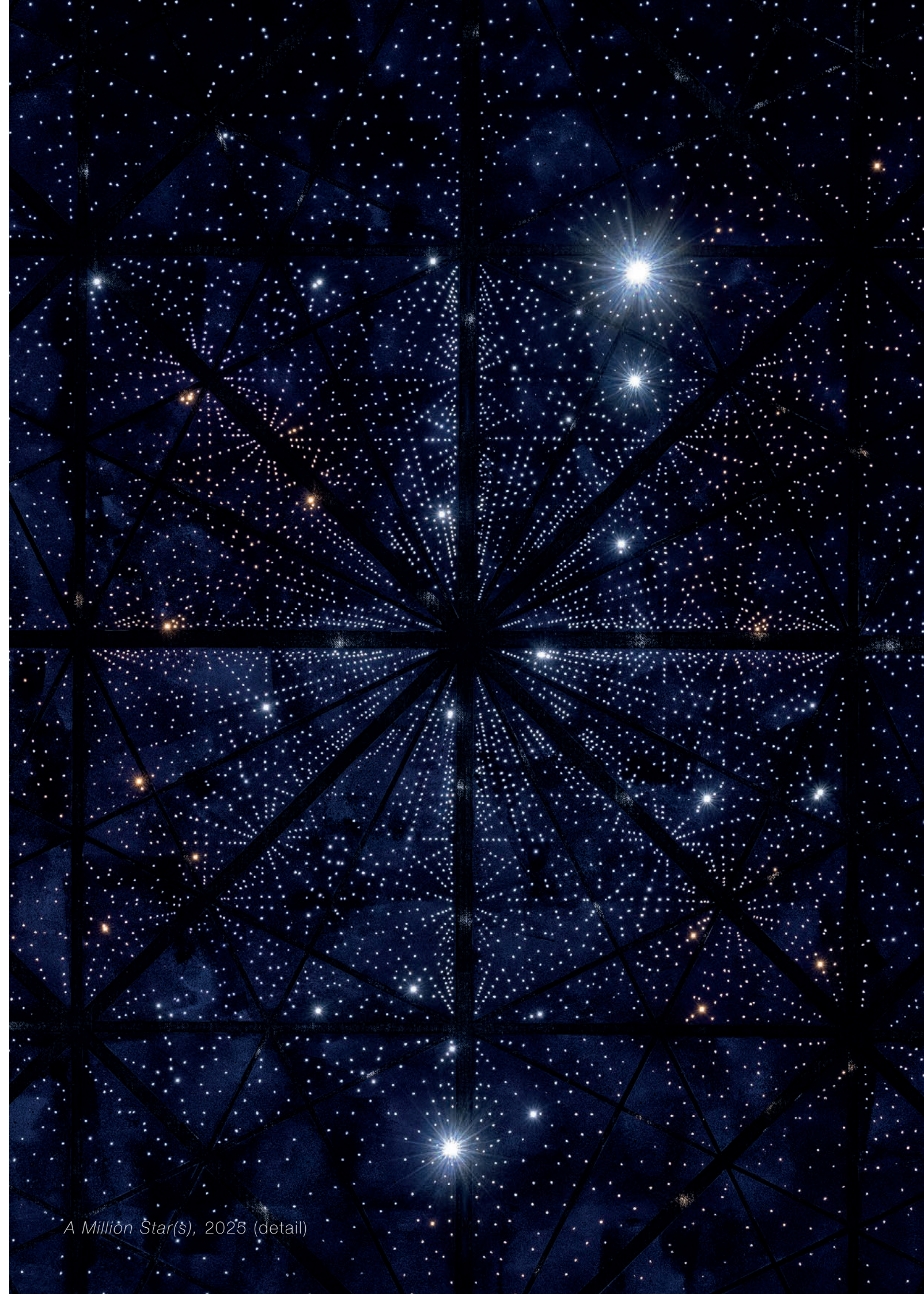
It's the unpredictable that brings sensuality to the work, like that fleeting glimpse you catch the moment before it disappears forever.

”

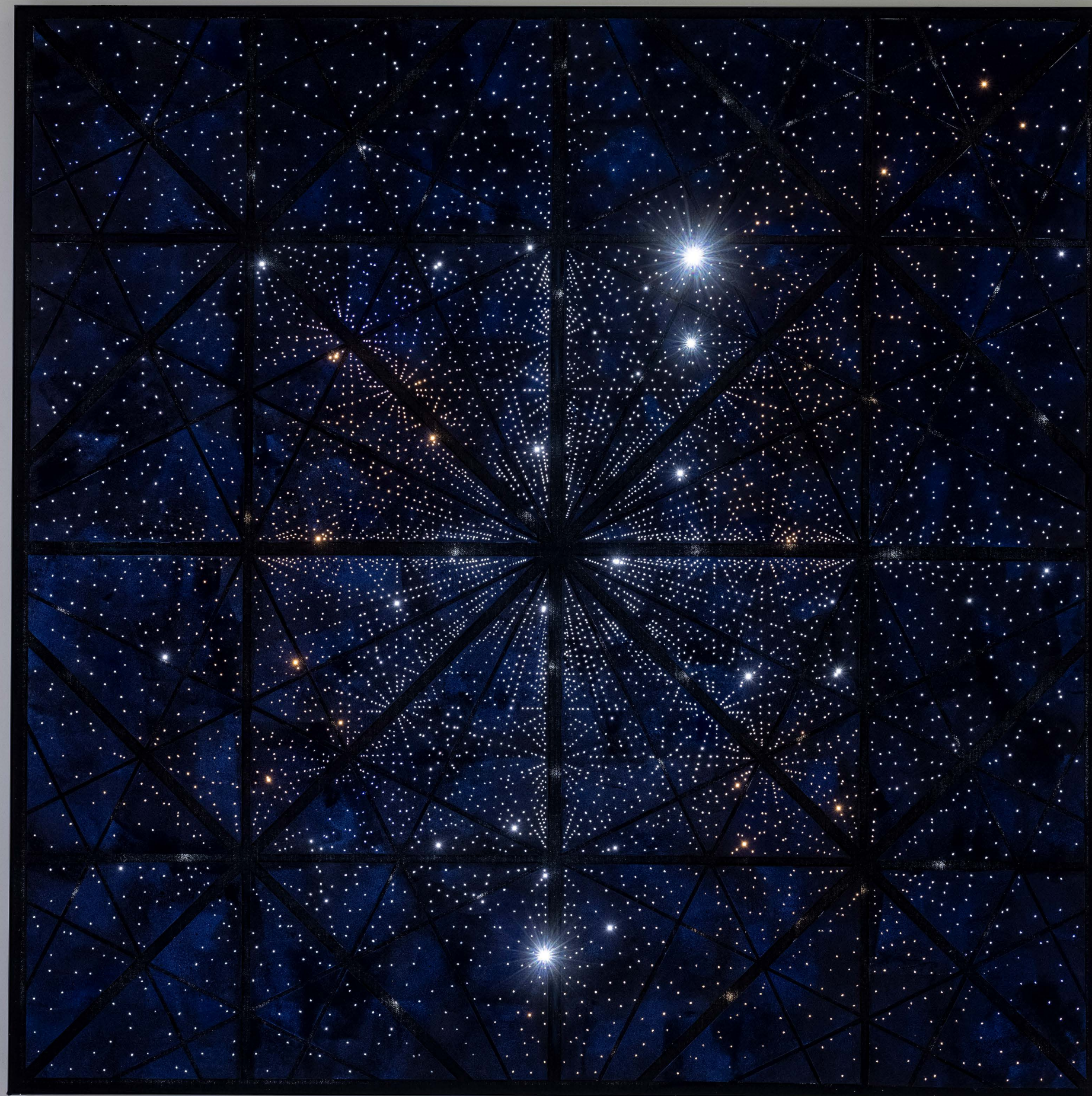
Widely recognized as one of the most pioneering Scandinavian artists in the field of light installations and textile art, Krogh is working at the intersection between art, architecture and design. Krogh's works have been exhibited in various international institutions, such as the Boston Fine Art Museum;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

Krogh's works are included in important museum collections, such as the Musée National d'Art Moderne Georges Pompidou, Paris ; Designmuseum Danmark and the 21C Museum International Contemporary Art Foundation.

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



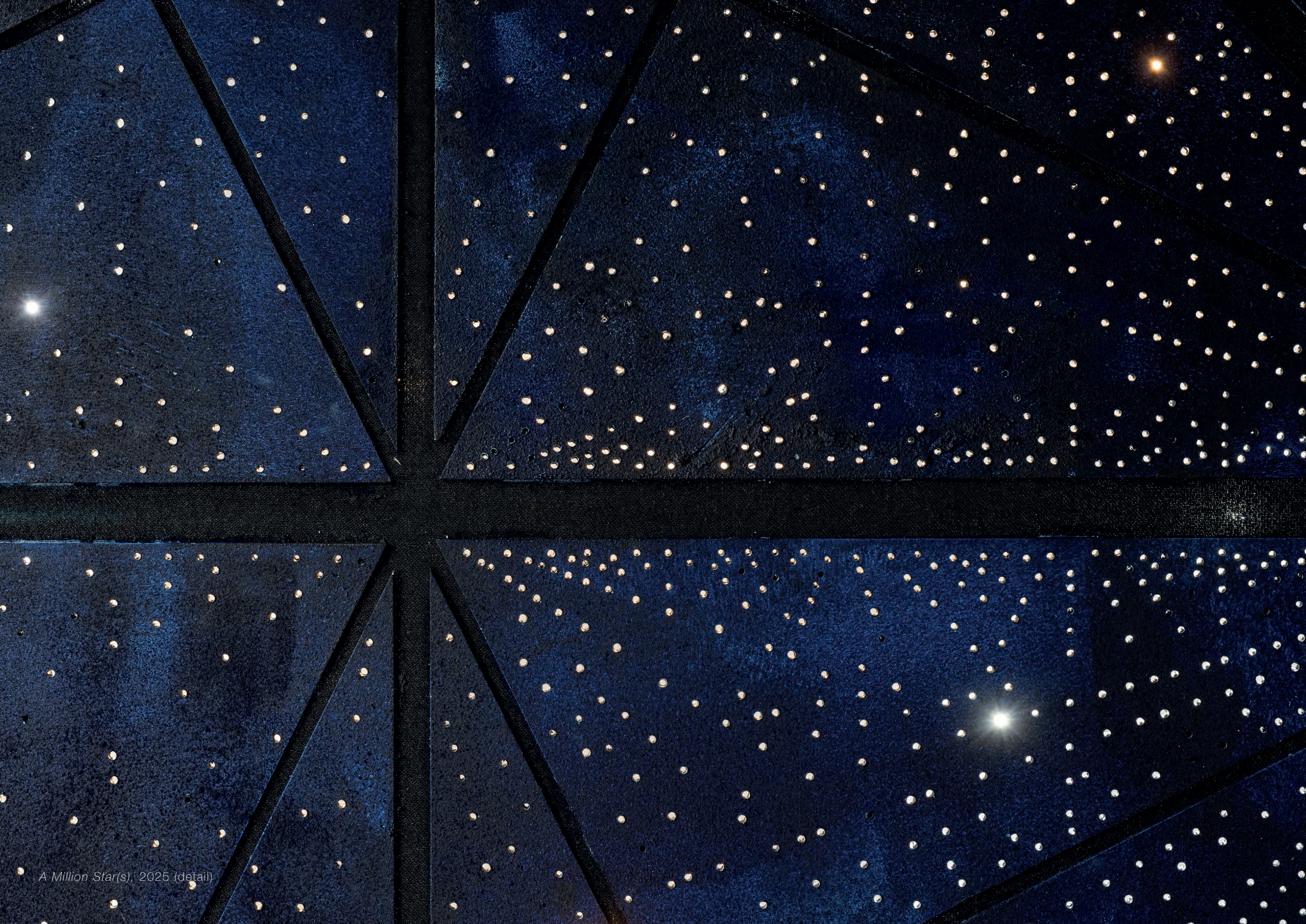
A Million Star(s), 2025 (detail)



With *A Million Star(s)*, Astrid Krogh invites the viewer into a meditative dialogue with light, pattern, and space. Widely recognized as a pioneer in textile-based light art, Krogh has long explored the use of optical fibers and light technologies to transform environments with atmospheric sensitivity. In this work, she reflects on our place in the cosmos—how even the smallest dot belongs to a greater pattern. The installation consists of two interconnected components: A suspended “textile” made of perforated ash veneer laminated around a light-supporting fabric. During the day, sunlight passes through the tiny holes in the wooden textile, casting a constellation-like pattern into the room. At night, LED lights behind the piece continue this quiet illumination, creating a timeless shift from natural to artificial light. The title *A Million Star(s)* alludes to both the cosmic and the intimate. It reminds us that every particle, every thought - has meaning. The work opens a contemplative space where the viewer is invited to find stillness, to look outward, and to connect inward. Inspired by meditation spaces such as the UN’s quiet room in New York, Krogh’s installation becomes a tool for reflection and presence—an invitation to trace the invisible lines that connect us all.

ASTRID KROGH
A Million Star(s)
2025

Ash veneer laminated on pigment treated
textile, aluminium, LED
150 x 150 cm
Limited edition of 8 unique pieces



A Million Star(s), 2025 (detail)

MATHIAS BENGTSSON

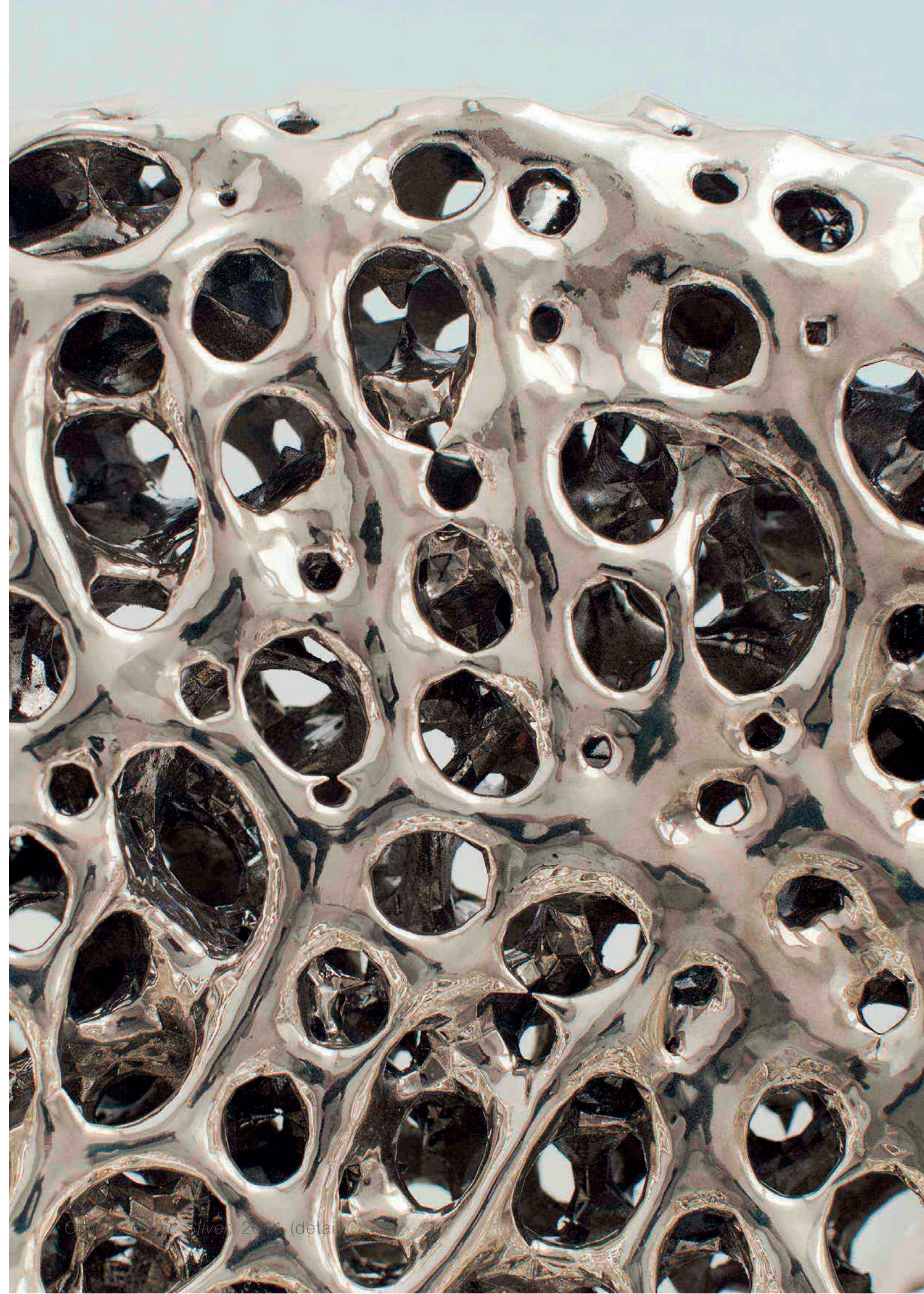
Born 1971, Denmark
Lives and works in Stockholm, Sweden



Mathias Bengtsson is widely considered one of the most innovative designers today working with digital technologies to push the boundaries of art and design. 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. 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.

The piece Cellular Chair by Danish designer Mathias Bengtsson represents a genius blend of art, design and biotechnology. Created by Mathias Bengtsson by means of a specific computer program invented by the artist himself, which is based on the evolution of cellular bone tissues, Cellular Chair is not only organic in form but in structure as well: rather than composed, the chair has been “grown” obeying the growth logic of a living organism. It is produced a limited edition of 8 unique pieces, each with it's own DNA so to speak. Made of resin and silver, Cellular Chair was exhibited at the Victoria and Albert Museum in the exhibition 'Industrial Revolution 2.0.' in September 2011.

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; 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.



Cellular Chair, Silver, 2011 (detail)



MATHIAS BENGTSSON
Cellular Chair Silver
2011
Silver coated 3D printed resin
74 x 82 x 64 cm
Limited edition of 8 unique pieces

CAMILLA MOBERG

Born in 1961, Finland

Lives and works in Fiskars, Finland



Handcrafted in blown glass in collaboration with master glassblowers in Nuutajärvi, Finland's oldest glass-making village, Camilla Moberg's luminescent glass sculptures are inspired by the sparkling colors and patterns of threatened animal species, such as beetles, dragonflies, peacocks and owls, reflecting the artist's concerns about biodiversity and its preservation.

By transposing and enlarging the colors and patterns of insects and birds into abstract glass forms, enlightened from within and piled on top of each other, the artist creates an interesting parallel between the extraordinary beauty and fragility of endangered species and the towering compilation of glass elements, maintained in a seemingly miraculous equilibrium. Moberg is not only fascinated by the stunningly beautiful colors and shapes of certain insects and birds, but also their functions as vital members of our ecosystem. The Finnish artist poetically reminds us of nature's splendor and its essential role, equally reflected in the subtitle of her works: *Messengers in Glass*.

The Chrysalis-sculpture has traces of the leaf beetle *Platycorynus undatus*. This leaf beetle is striking in its vivid, iridescent hues. Usually it exhibits bright, metallic coloration. It is often featuring shades of red, blue, green and sometimes purple, giving it a jewel-like appearance.

This beetle is widespread in Southeast Asia. The life cycle, behaviour and ecological role remain rather undocumented in publicly available sources because these aspects are not wellknown to science. Chrysalis embodies hope, resilience and transformation. It says that change is inevitable. Each glass element in the sculpture is unique and hand-made in Nuutajärvi, the oldest glass village in Finland. The natural stone was found on a remote beach by the sea, in the Porvoo Archipelago Finland

Graduating from the University of Art and Design in Helsinki in 1992, Camilla Moberg is considered as one of the most important contemporary glass artists from Scandinavia. 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 sculptures 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.



Chrysalis, 2025, (detail)



“*Stones in formation is a very old means of communication, used for centuries to greet, warn, advise and guide - in other words, to deliver important messages. My “Messengers in Glass” sculptures also carry a special message: They comment on the importance of nature and concerns about the loss of its diversity, among other things. They advise us not to forget the small creatures we don't see but who are often the most important ones.*”

— Camilla Moberg

CAMILLA MOBERG
Chrysalis
2025

Handblown glass, natural stone, aluminium, acrylic, silicone, LED
173 x 38 x 38 cm
Unique piece

MARGRETHE ODGAARD

Born 1978, Denmark
Lives and works in Elsinore, Denmark



In Margrethe Odgaard's textile works, colors are materialized via the passage of light through fine layers of silk organza panels. Different folds draw 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. With the textile series *Dioptric*, Margrethe Odgaard continues her investigation into how light and colour travel through material. Working with layers of fine silk organza, she creates delicate surfaces where light refracts into shifting plays of tone and nuance, a prismatic unfolding that feels both precise and ephemeral.

The title *Dioptric* references René Descartes' *La Dioptrique* from 1637, a foundational text in the science of optics. In this work, Descartes examined how light bends when passing through different media, introducing what would later become known as Snell's Law of refraction. His observations formed the basis of our modern understanding of how light behaves. Odgaard draws directly on these optical principles. Each piece in the *Dioptric* series is structured around a constant horizontal line.

As an imagined beam of light moves toward and across this line, it bends, echoing Descartes' law of refraction. The resulting compositions give visual form to the meeting point between mathematics and sensation. Translating this scientific concept into a material language, Odgaard lets the translucent layers of delicate silk embody the path of light. The fabric captures its shifting angles of incidence and refraction. In this way, *Dioptric* becomes both a visual demonstration of optical theory and a poetic reflection on the fleeting nature of perception. Each numerical value of the works of this series correspond to specific wavelengths of light.

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), Munkeruphus (Denmark) and Galerie Maria Wettergren (Paris). 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.

“

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.

”

Dioptric W600, 2025 (detail)



MARGRETHE ODGAARD

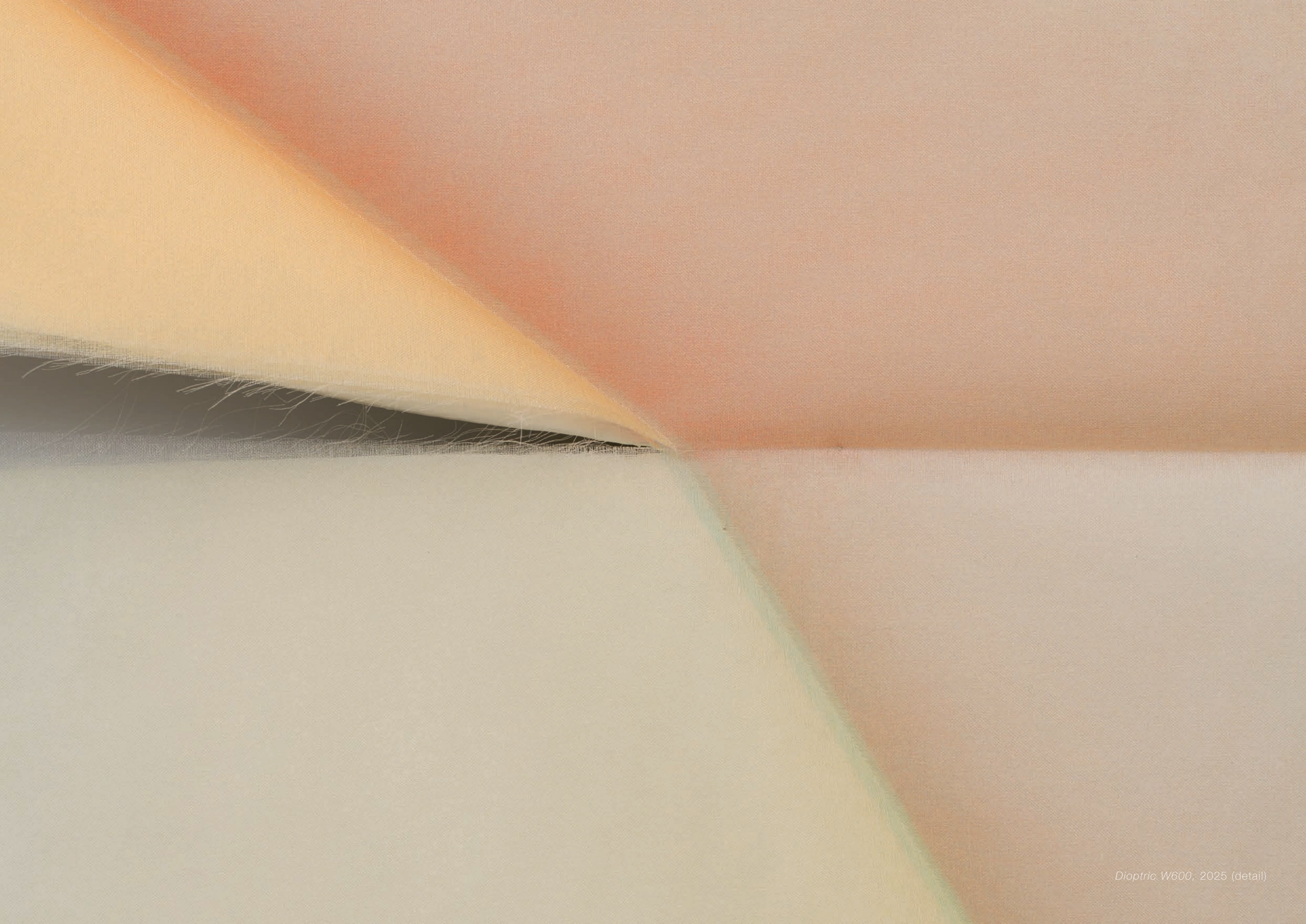
Dioptric W600

2025

100% Silk organza, painted aluminium on MDF

67 x 77 x 6 cm

Unique piece





Dioptric W400, 2025 (detail)



MARGRETHE ODGAARD

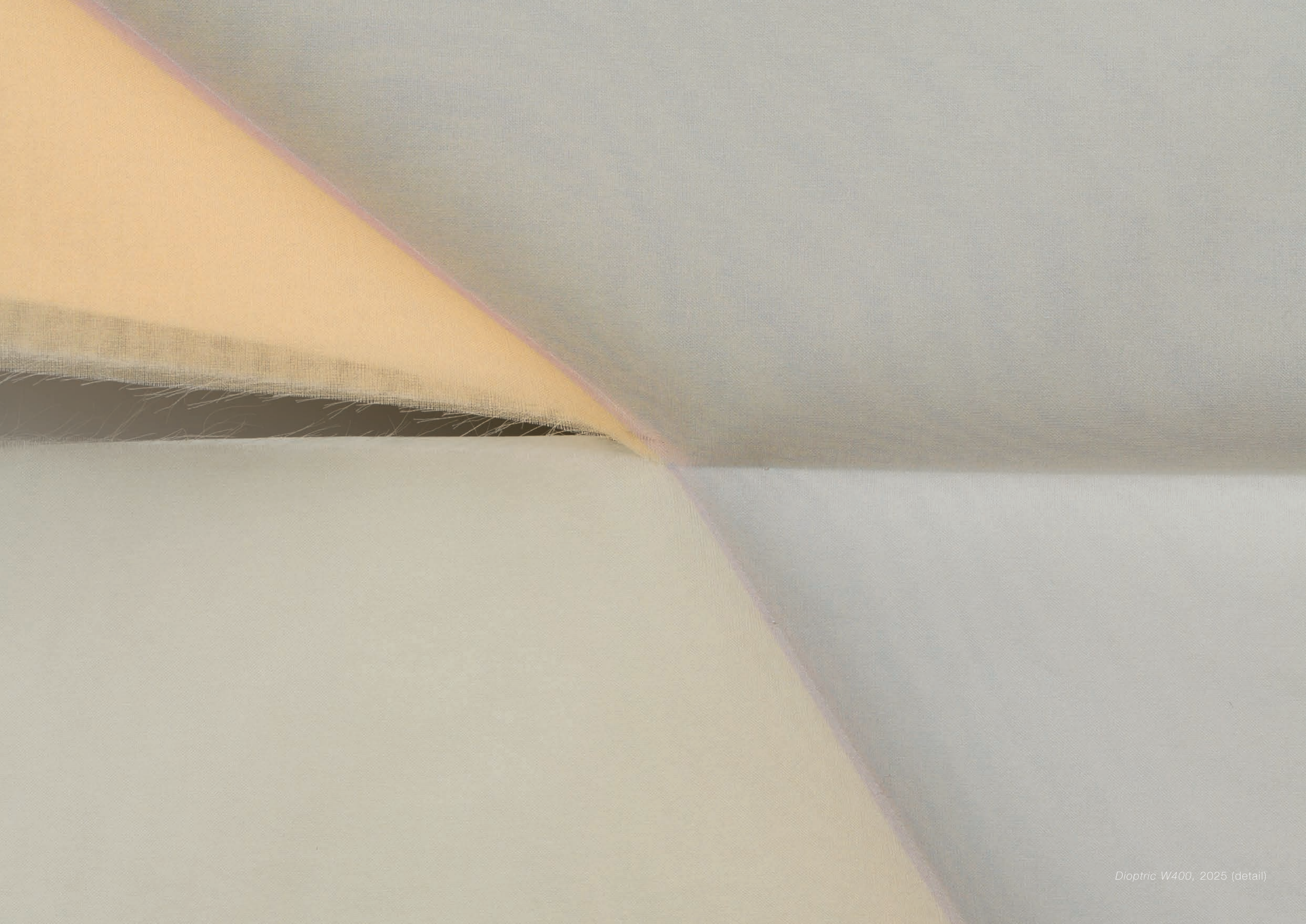
Dioptric W400

2025

100% Silk organza, painted aluminium on MDF

66 x 78 x 6 cm

Unique piece



RASMUS FENHANN

Born in 1972.
Lives and works in Copenhagen, Denmark.



Artistic originality, Japanese Zen cabinet-making and computer technology come together in a harmonious whole in Fenhann's furniture, with inspiration from nature's mathematical beauty. Geometric shapes have fascinated mankind ever since antiquity, but Fenhann uses computer technology to unfold its boundless abundance, as if it were origami. The polyhedron is one of his favourite geometric forms, featured in many variations in his *Hikari* lamps (hikari meaning 'light' in Japanese). Thinness and lightness achieve their most exquisite expression in these origami-inspired lamps, meticulously produced in 1.8-mm Oregon pine veneer and Japanese shoji paper. Fenhann created his first *Hikari* lamps in 2004, and the following year they were the topic of Designmuseum Danmark's Aero exhibition.

Fenhann thus shares the ancient fascination with mathematical formulas in nature's manifestations, and his *Kubo* table draws direct inspiration from Leonardo da Vinci's polyhedron studies, illustrated in Luca Pacioli's *Divina Proportione*. However, the inspiration appears to extend beyond the formal aspect and include an etymological connection to the classical concept of art.

His furniture design has rich technical qualities, in the Greek meaning of the word 'techné', often translated as 'craft' or 'art', which is related to the word tekton, meaning 'carpenter' or 'builder'. The underlying idea is that the artist or technician compels the form to manifest itself in the raw material of wood. The Latin equivalent to 'techné' is 'ars', a term whose primary meaning is 'know-how', 'skill' or 'craft'. In other words, technique, craft and art are all closely related etymologically and have their origins in the same existential attitude towards the world, and this profound organic connection seems to permeate Rasmus Fenhann's works.

Rasmus 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 is considered as one of the most important Scandinavian designers today in the field of handmade art design. He is frequently exhibiting 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 Design Museum Denmark. Rasmus Fenhann has received several Prizes and awards such as the Danish Arts and Crafts Silver Medal, 2004 and the Finn Juhl Prize, 2016.



Kubo, 2007, (detail)



RASMUS FENHANN

Kubo

2007

European walnut, birch, glass

43 x 43 x 43 cm

Edition of 16



RASMUS FENHANN
Naguri
2023
Mahogany
180 x 27 x 44 cm
Limited edition of 3



RASMUS FENHANN
Hikari Contrahedron
2015
Elm, Shoji Paper
70 x 70 x 70 cm
Limited edition of 8

GJERTRUD HALS

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

Gjertrud Hals' upbringing on the little island of Finnøya is profoundly anchored in her art. Her relationship to the region's nature and culture is deep and complex. Like small micro-cosmoses, inspired by mythological storytelling and children's worlds, Gjertrud Hals works with natural fibers and metal threads using various techniques including weaving, knitting, casting, spraying and cutting.

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."*

Hals integrates a vast variation of small recycled materials into her works, whether natural or mass-produced, such as soda capsules, natural pearls, roots, amber, plastic toys and jewelry. The artist works with these heteroclite « poor » materials delicately like a goldsmith, transforming them into refined grids, vibrating sculptures and poetic dream-catchers. For Gjertrud Hals' latest copper wire wall sculpture *Fabel*, the Norwegian 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.

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 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. 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 important museum 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.



Golden, 2025 (detail)



“ Despite different techniques and material, I feel the “Golden” works has a link to the tapestries I fell in love with in my youth, such as *The Lady With the Unicorn*. With the material I have at hand I try to bring out some medieval, though everlasting, themes and mysteries in a contemporary way.

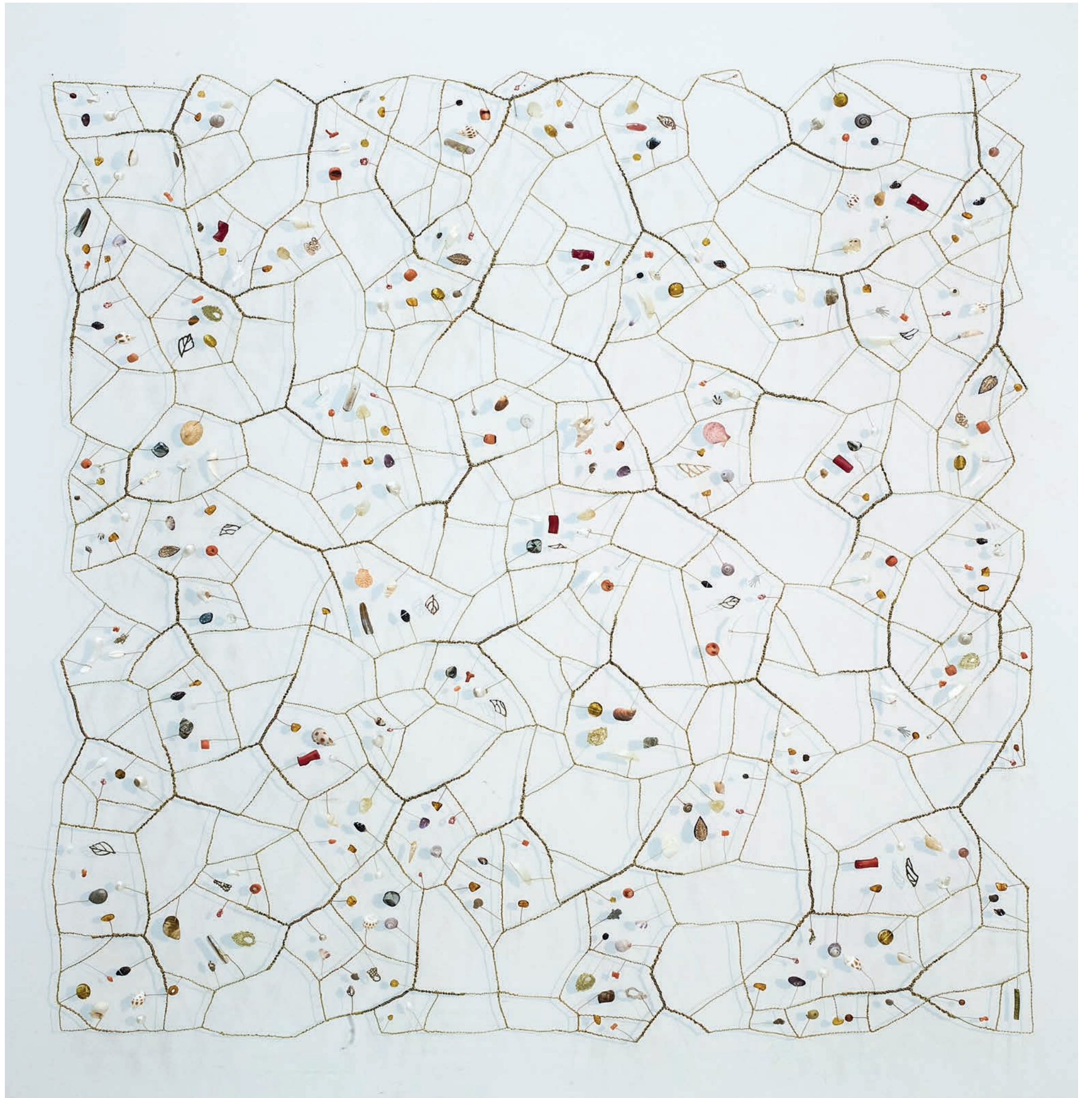
-Gjertrud Hals

”

GJERTRUD HALS
Golden, 2025
Brass and copper wire, metal thread
embroideries, found metal objects, plaiting
100 x 100 cm
Unique piece

100
YEARS





GJERTRUD HALS
After the Storm
2025

Brass, copper and silver-coated
wire, stones, shells, amber, and
pearls
100 x 100 cm
Unique piece



After the Storm, 2025 (detail)

TORA URUP

Born in 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.



Multiple white and Clear layers, 2015 (detail)



TORA URUP
Multiple white and Clear layers
2015
Hand blown solid glass
Ø 31 x 11 cm.
Unique piece



TORA URUP
Floating Red Sun
2021
Mouthblown, handcut and mattbrushed
glass
Ø17,3 x 13 cm / Ø6.81 x 5.12 in
Unique piece

HANNE FRIIS

Born in 1972, Norway
Lives and works in Oslo, Norway.



Hanne Friis (b. 1972, Oslo) is educated in painting and sculpture at the Art Academy in Trondheim, but is primarily known for her sensuous, abstract sculptures in various textile materials, created by hand using a personal folding and sewing technique. Dense layers of folded fabric transform the material into a compressed mass that unfolds sculpturally in space.

These abstract forms draw on an imaginary world ranging from the body to nature. "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."

In places, the material springs from the body of the work, like little eruptions, organic growths. The abstract forms that emerge from Friis's work refer as much to the cycles of nature as to the various forms and movements of the body. The forms seem to be inhabited by a growing presence, sometimes weighed down by folds of skin.

The mixture of organic forms and synthetic materials, such as imitation leather or plastic, in some of Friis' works may seem like a paradox.

Hanne Friis' work is included in the collection of Haugar Art Museum, Tønsberg, Sørlandets Art Museum, Kristiansand, The Norwegian Government, Oslo, KODE Art Museum, Bergen, The National Museum, Oslo, The Museum of Decorative Arts, Trondheim, The Art Museum of Northern Norway, Tromsø and The Arts Council, Norway as well as numerous private collections nationally and abroad. Selected solo shows include Maria Wettergren Gallery, Paris (2019), Trafo, Asker (2018), Kunstnerforbundet, Oslo (2016, 2010), Gustavsberg Konsthall, Sweden (2010), Galleri F15, Moss (2003). Selected group shows include Locks Gallery, Philadelphia; QB Gallery, Oslo (2021, 2020), Kunsthalle Seinäjoki, Finland (2020), Kristiansand Kunsthall (2019), Maria Wettergren Gallery, Paris (2019), Grand Palais, Paris (2019), Foundation Villa Datriis, L'Isle-sur-la-Sorgue (2018), MARSO Gallery, Mexico City (2018), Hint Project, Aarhus (2017), KODE Art Museum, Bergen (2015, 2001), Henie Onstad Kunstsenter (2014), Liljevalchs Konsthall, Stockholm (2014), Lillehammer Kunstmuseum (2013), Vigelandsmuseet, Oslo (2013), Kunstindustrimuseet, Oslo (2012) and Bomuldsfabriken, Arendal (2009)



White Object, 2021 (detail)



“
*Time is an important aspect
of my work. I think I need this
concentrated, slow and time-
consuming, but still energetic
and physical work to think and,
at the same time, not to think.*”

—Hanne Friis

Hanne Friis
White Object
2021
Skai Vinyl, hand-stitched
56 x 34 x 22 cm
Unique piece

HYEJEONG KO

Born in Japan in 1975. Lives and works in Seoul, Korea

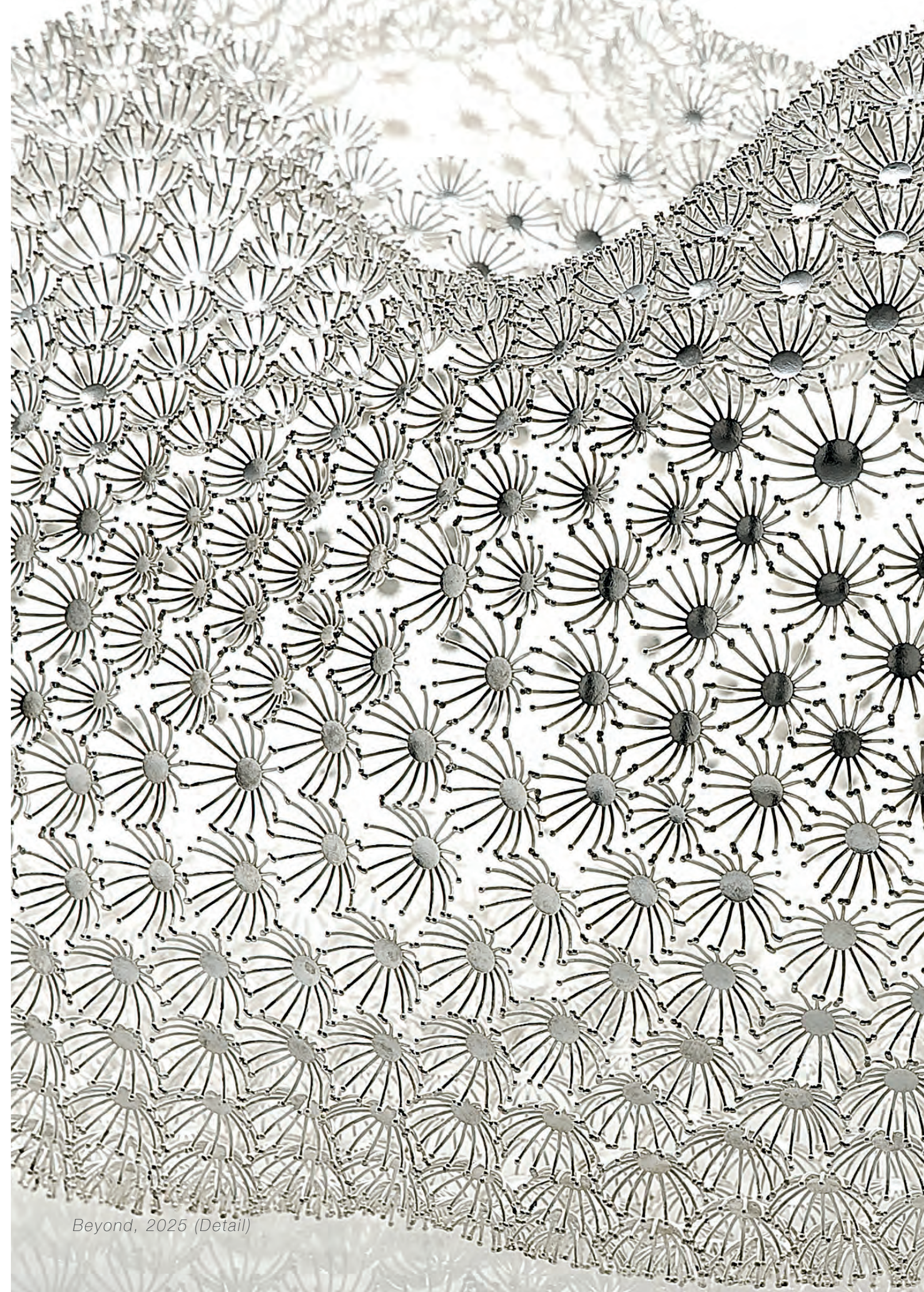


Hyejeong Ko (born 1975) is an accomplished metal sculptor whose practice transforms industrial materials into intricate forms inspired by natural phenomena and Korean landscapes. She holds a Bachelor's degree in Jewellery Design from Kyonggi University (1999) and a Master's in Metal and Jewellery Design from the School for American Crafts at the Rochester Institute of Technology (2003).

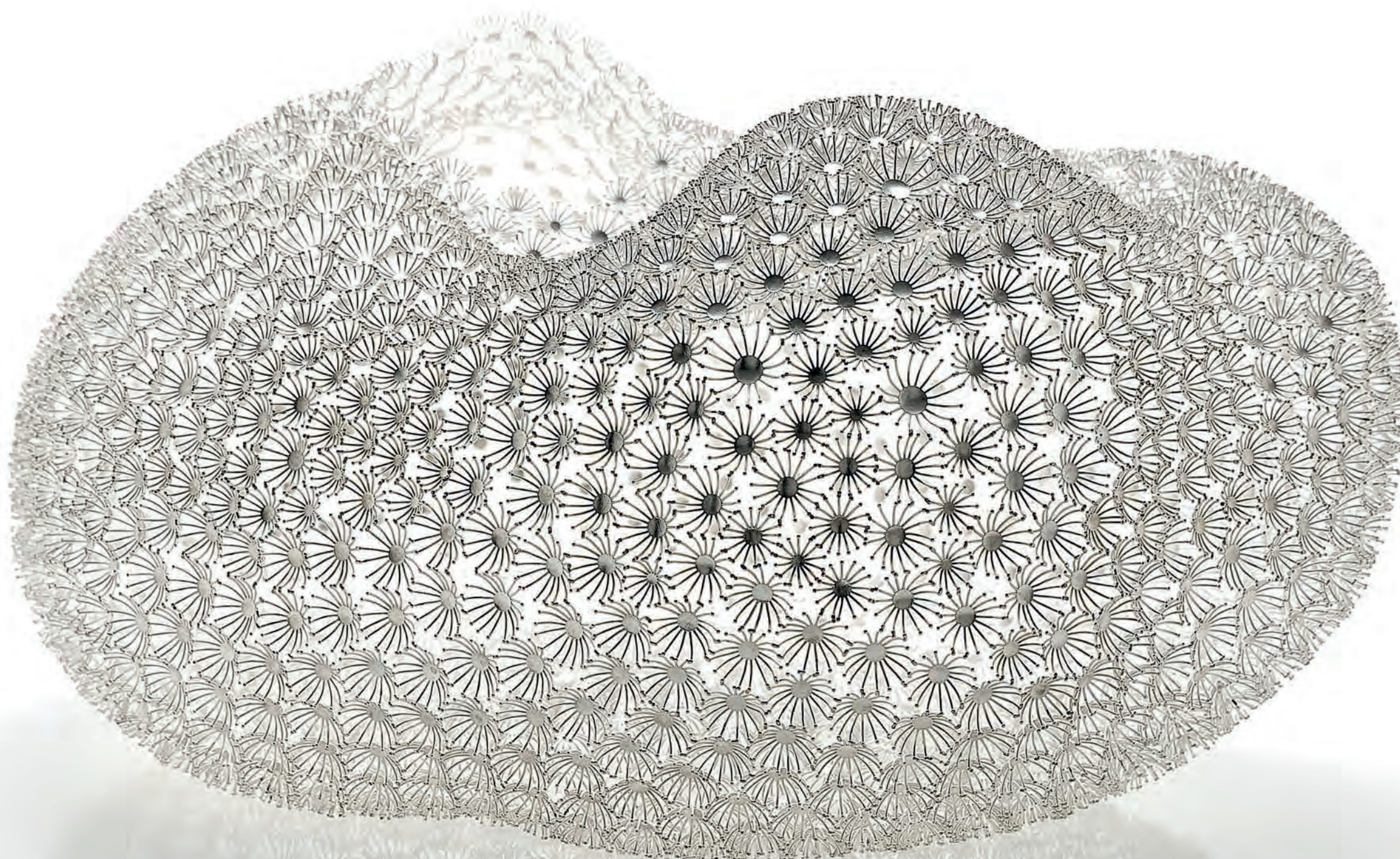
Her formative years on Jeju Island established the foundation for her distinctive approach to metalworking, which employs techniques including micro-welding and precision fabrication to translate organic observations into sculptural works.

Ko's metal sculptures have been showcased in numerous solo and group exhibitions across Korea and internationally, with her work residing in collections at institutions including the National Museum of Modern and Contemporary Art in Korea, Leomina in New York, and galleries across Europe and Asia.

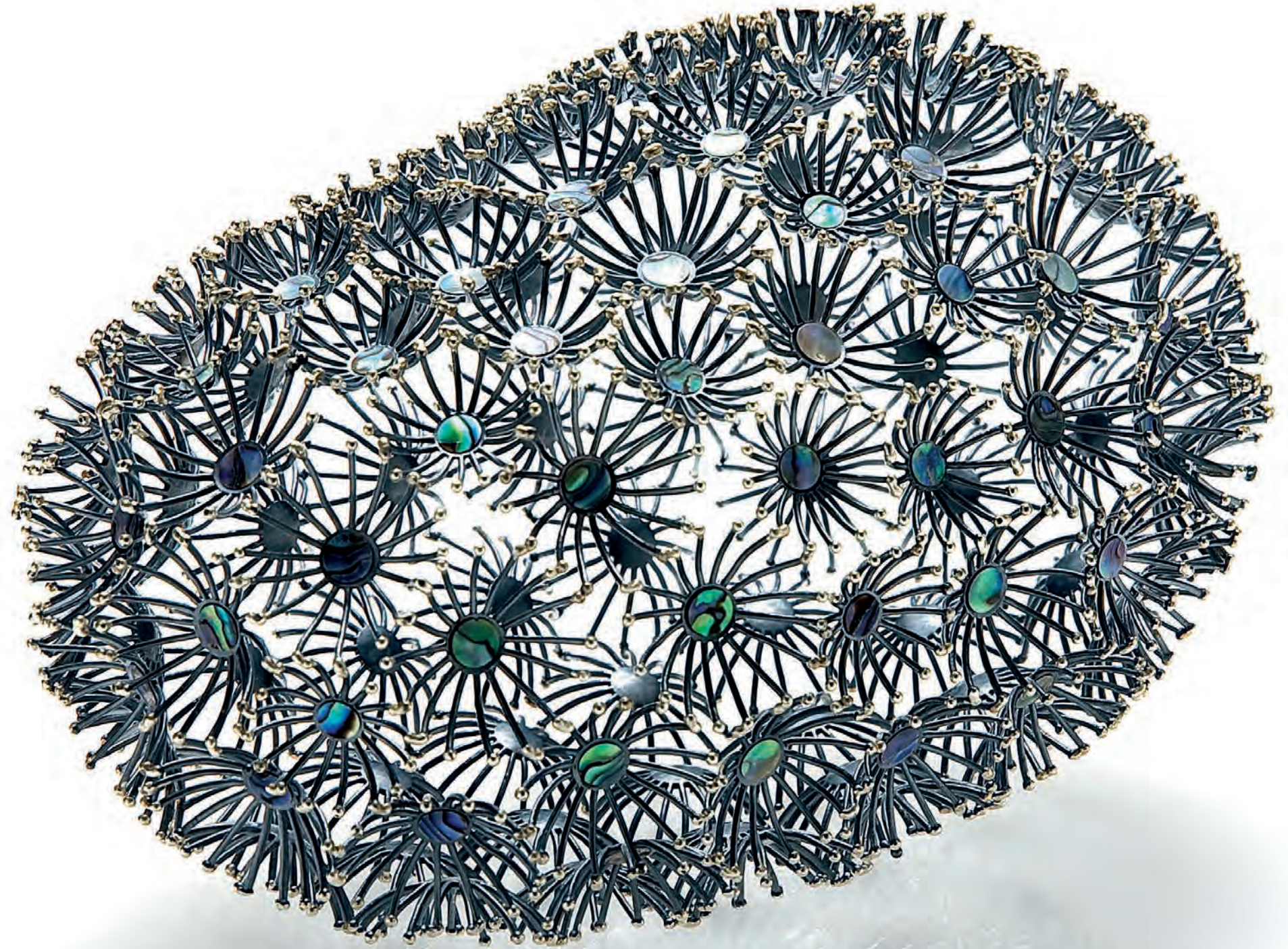
Her practice has earned significant recognition, including the prestigious Grand Prize at the Cheongju International Craft Competition in 2023 and the Homo Faber Award in 2024. Through her material investigations, Ko contributes to contemporary discourse surrounding the intersection of traditional Korean craft methodologies with current sculptural practice.



Beyond, 2025 (Detail)



HYEJEONG KO
Beyond Time
2025
Sterling silver
58 x 42 x 32 cm
Unique Piece



HYEJEONG KO
Song of Pebble I
2025
Oxidized sterling silver, mother of
pearl
12 x 17 x 11 cm
Unique Piece

INHWA LEE

Born in 1986, Seoul, South-Korea



Winner of numerous prestigious awards, Inhwa Lee is considered one of the most important Korean ceramicists today, with works in museum collections such as the Victoria and Albert Museum, UK; National Museum of Modern & Contemporary Art, Seoul, Korea; Museum of Modern Ceramic Art, Gifu, Japan; and Yanggu Porcelain Museum, Korea. An Inhwa Lee porcelain piece is distinguished by its remarkable thinness, and infinite variations in density and transparency, inspired by the meeting of light and porcelain, observed through the artist's studio windows.

Of extreme delicacy, the walls of the ceramics reveal their internal structure, like the leaves of a tree. Their poetic beauty arises from a tension between gentle presence and dissolution into luminosity. Inspired by a special memory of a moment when the light permeated and animated one of her first thin vessels, making the mineral material come alive, and almost« looking like as if it had just crumbled» the artist has constantly been aiming to make a pottery that is as thin as the light that permeates it

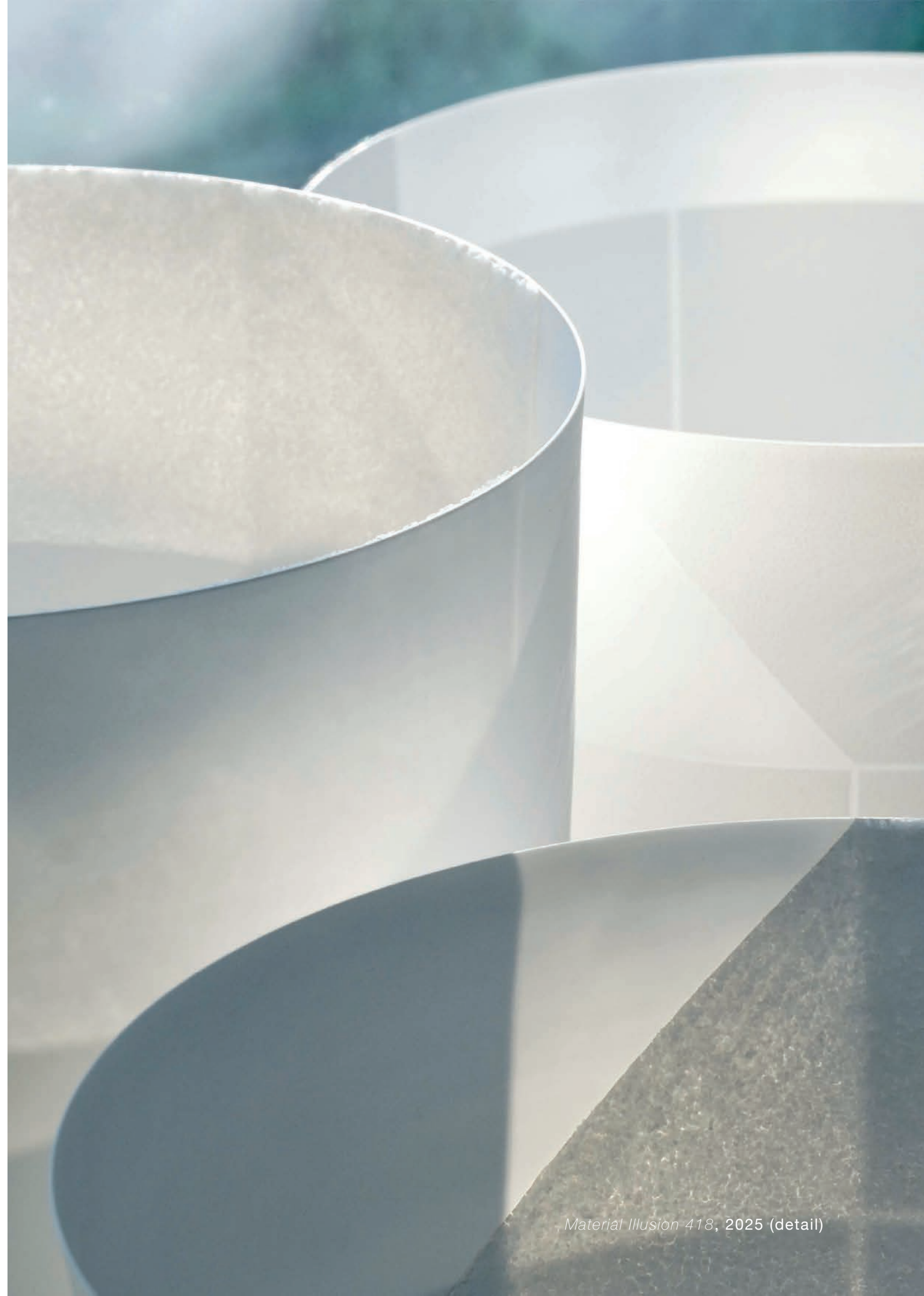
“
About fifteen years ago, I accidentally crafted a ceramic piece with a paper-thin section. I set it aside without much thought, but when sunlight passed through it, the thin porcelain glowed with a silvery gray, while the thicker areas turned celadon green. That moment revealed to me that even light has expressions. Since then, I've devoted myself to creating white porcelain that captures and holds light...

— Inhwa Lee

”

The thin walls of the ceramic vessels offer themselves to the sun's radiance, transforming mineral substance into silent song. Through this purification, the porcelain acquires an aerial quality that allows the passage of hours to show through its luminous body. Lee's ceramic works are born from this encounter between meditative disposition and sure gesture. In her words, “ Instead of the material, I wanted to put in the empty space. And I want to let only the light slowly penetrate into the empty space ”.

To fully understand Inhwa Lee's porcelain works, it is essential to note that the Korean artist studies this noble white clay at the Yanggu White Porcelain Center. For years, Lee has nurtured a profound respect for this material—the result of infinite processes and refinements—taking great care to preserve its natural beauty. Lee's wonder for white clay does not prevent her, however, from experimenting with personal techniques or sophisticated glazes in order to obtain countless nuances of density and transparency within a single object.



Material Illusion 418, 2025 (detail)



INHWA LEE
Material Illusion 418
2025
Porcelain, fused alumina with painting medium
41,8 x 44,1 x 43,6 cm



Tinnabuli, 2025 (detail)

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.

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 and has recently won the European Prize of Applied Arts.

The work of Lotte Westphael has 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 WESTPHALE
Tintinnabuli
2025
Porcelain
Ø 27 x 22 cm
Unique piece

ESKE REX

Born in 1977, Denmark



Through the years, Danish artist Eske Rex has developed a body of work where practices from architecture, art, design and craft are intertwined and unfolded within sculpture and installation. Eske Rex's 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. They examine the effects of force caused by tension between materials and space, in which 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. Motion is essential in Rex' works.

On his piece *Book IV*, Eske Rex draws out the interior life of the form. This amplifies the presence of the wood across every dimension, sublimating movement into structure. The result is a quiet geometry of openness and direction—an architecture of stillness that holds space rather than fills it.

Crafted from steam-bent oak, the work gives voice to the grain's natural tension and resolve. The shaping process honours the wood's memory, translating pressure into poise.

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 in Milan and exhibited at the Triennale Design Museum, also in Milan. Eske Rex' works have been exhibited world-wide, including 21st Century Museum of Contemporary Art, Kanazawa Japan; Den Frie, Copenhagen; Verbeke Foundation, Belgium; MINDCRAFT 17, Milan; Chart Fair, Copenhagen (Galerie Maria Wettergren); Design Miami/Basel; TEFAF Maastricht and PAD Paris/London. In 2015, Eske Rex created a monumental site-specific installation for the International Criminal Court in the Hague, Netherlands.



Book IV, 2019 (detail)



Book IV, 2019 (detail)



ESKE REX
BOOK IV
2019
Steam bent oak
111 x 18 x 10 cm
Unique piece

ILKKA SUPPANEN

Born in 1968, Finland



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 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 Tapiolas Prize. His works have been showcased in prestigious international exhibitions, such as the Venice Architecture Biennale and in the MoMA, New York.

The works of Ilkka Suppanen 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.

There is an ethereal quality that is central to Ilkka Suppanen's irradant glass sculptures, where reflective surfaces are embedded deeply in solid glass. The voluptuous forms of the weightless and 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 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.

ILKKA SUPPANEN
Viscous
2023
Solid handblown glass, silvering
Ø19 x 33 cm
Unique Piece



ILKKA SUPPANEN
Frost Flower
2023
Solid handblown glass, silvering
28 x 28 x 28 cm
Unique piece



MARIAWETTERGREN
GALERIE



GALERIE MARIA WETTERGREN
121, RUE VIEILLE DU TEMPLE
75003 PARIS
+33 (0) 1 43 29 19 60
INFO@MARIAWETTERGREN.COM
WWW.MARIAWETTERGREN.COM