



TEFAF MAASTRICHT 2023

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

RASMUS FENHANN (DENMARK)



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



RASMUS FENHANN, *Naguri*, 2023 (detail)

Rasmus Fenhann

Born 1972, Denmark
Lives and works in Copenhagen,
Denmark

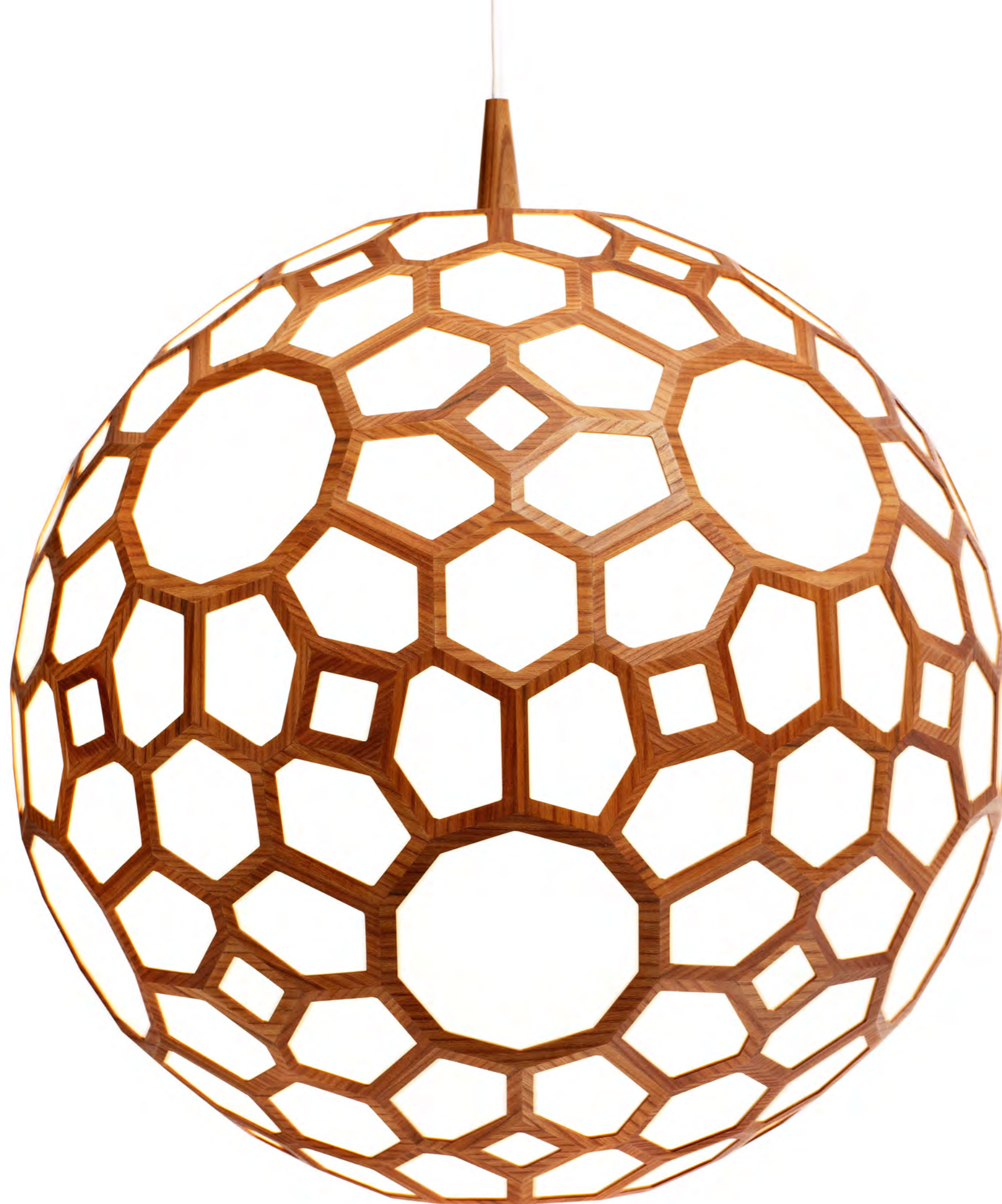


Rasmus Fenhann's *Naguri* bench (2023) was inspired by the Japanese technique of the same name, in which identical recesses are cut with an axe over an entire surface. Only a few craftsmen in Japan are able to perform this extraordinarily complex technique. When Fenhann was working in wood workshops in Japan, the word was often used in discussions about the tactile and visual qualities of a surface. In recent years, Fenhann has been experimenting with surfaces and how they can change appearance when the daylight changes; subtle patterns can disappear in some lights and at the same time they can be very tactile. Fenhann seeks to create a surface with the same type of tactile properties, created by employing digital tools alongside traditional craftsmanship. The hexagonal soap bubble geometry motif, a motif that occurs when a series of spherical cavities are adjacent to each other, is initially traced with CNC. It is then meticulously hand-scraped with curved scrapers, recalling the traditional Japanese *Naguri* technique, before finally being hand-sanded to absolute perfection.

Indeed, the dialogue between high technology and exquisite craftsmanship is characteristic of Rasmus Fenhann's work. Creating designs with an equal focus on sculptural and functional qualities, Fenhann's working processes combine traditional, sometimes near-forgotten craft techniques with advanced high-tech procedures, including computer-based sketching and visualization. Fenhann even takes the importance of tradition through to the materials he works with. The mahogany wood of the *Naguri* bench was salvaged from the workshop of the great Italian master wood craftsman, Pierluigi Ghianda (1926-2015) of Milan. Ghianda was recognized internationally as the "poet of wood" and the beautiful piece of mahogany had been stored in his workshop for over 50 years. Fenhann's choice of working with salvaged wood is not only for its historical importance, but equally in support of his ecological values, as he constantly upcycles and salvages wood from diverse locations allowing the rare and precious material of wood, which has taken hundreds of years to grow, to take new forms and functions.

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

RASMUS FENHANN, *Naguri*, 2023 (detail)



Fenhann created his origami-inspired *Contrahedron Hikari* in 2015 for the exhibition "Learning From Japan" at the Designmuseum Danmark. The pendant is a geometrical polyhedron made of paper-thin elm veneer and Japanese Shoji paper. By combining computer technologies with exquisite hand craftsmanship, Fenhann transforms complex geometrical principles into stunning sculptural forms. *Hikari* means light in Japanese and to a certain degree Fenhann's work represents the aristocratic quality of delicate handmade cabinetmaking expressed by the Japanese term *Sashimono*. His painstakingly precise treatment of wood surfaces, ending up in a velvet-like, soft finish and with invisible joints, is the result of an extraordinary effort, which is both mental and physical. It is exquisite craftsmanship, close to the obsessive.

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



RASMUS FENHANN, *Hikari Contrahedron*, 2015. Exhibition view

MATHIAS BENGTTSSON (DENMARK)



MATHIAS BENGTTSSON
Membrane Table
2021
Marble
188 x 96 x 40 cm
Limited edition of 8 pieces



MATHIAS BENGTSSON, *Membrane Table*, 2021 (detail)



MATHIAS BENGTTSSON, *Membrane Table*, 2021 (detail)

Mathias Bengtsson

Born 1971, Denmark
Lives and works in Stockholm,
Sweden



In Mathias Bengtsson's latest masterpiece of organic design, the *Membrane Table*, 2021, the Danish designer pushes the material of marble to the absolute limit by means of ancient craftsmanship and artificial intelligence. As a result of several years of research, Bengtsson has invented a computer program in which a 'digital seed' grows in a virtual world and simulates natural growth, imitating some of nature's rules and methods. The form of the *Membrane Table* is conceived from a digital seed, mimicking natural growth and blooming into leaves or membranes, organically creating a table surface. In the words of the artist, "Marble is fascinating because it comes alive the more it is worked with, becoming more and more tactile, and soft to the eye and touch." Combining high technology and traditional craftsmanship, the result is a strikingly beautiful piece where art, crafts and design dialogue in the most exquisite manner.

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. 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. 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 'Membrane' and 'Growth' works are masterfully illustrating the thinning boundary between the natural and the artificial.

Mathias Bengtsson's artistic impact on the design field has not passed by unnoticed. Curators of art museums on both sides of the Atlantic have been showing his works extensively both in fine art and design contexts such as in **the Victoria & Albert Museum, London; Design Museum, London; Centre Pompidou, Paris and the Röhsska Museum in Göteborg**. Moreover, his pieces have been acquired by a number of major museums such as **the MOMA, New York; 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.**

ILKKA SUPPANEN (FINLAND)



ILKKA SUPPANEN

Frost Flower

2023

Solid handblown glass, silvering

28 x 28 x 28 cm

Unique piece



Ilkka Suppanen

Born in 1968, Finland
Lives and works in Helsinki, Finland



Frost Flower (2023), made by Ilkka Suppanen in collaboration with glass blowers from Murano from solid glass and silvering, has the distinctive feature of a reflective silver surface embedded deeply in the intricate solid glass. The voluptuous forms of the bulbous 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 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. In a metaphoric way, Suppanen's works also offer a link between the water and the glass through their ability to transform from solid state to liquid or vaporous state. Both fragile and architectural, Suppanen's glass sculptures allude to the moment when the water condense, froze or melt, tracing like fossils these different states. Without materiality, they appear and disappear like ethereal visions in translucent colour ranges.

Ilkka Suppanen is a leading figure of the Finnish design scene and internationally renowned for his iconic works. 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 behaviour.

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** and are part of important museum collections including 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.**



ILKKA SUPPANEN
Pressure Regime
2023
Solid handblown glass, silvering
30 x 30 x 16 cm
Unique piece



ILKKA SUPPANEN

Runaway

2023

Solid handblown glass, silvering

37 x 25 x 14 cm

Unique piece



ILKKA SUPPANEN
Viscous
2023
Solid handblown glass, silvering
19 x 19 x 33 cm
Unique piece

HANNE FRIIS (NORWAY)



HANNE FRIIS
The Mountain
2022

Hand sewn skai, steel
96 x 138 x 96 cm
Unique piece



HANNE FRIIS, *The Mountain*, 2022, Exhibition View, The Vigeland Museum, Norway



Hanne Friis

Born 1972, Norway
Lives and works in Oslo, Norway



The Mountain is a major new work by Norwegian textile artist, Hanne Friis, created for and exhibited in her solo show *Circulation* at the Vigeland Museum, Norway in 2022-2023. The dense layers of folded white skai material are tightly hand-stitched by the artist, transforming the fabric into a compressed mass and sculptural form. In places the material bursts out of the body of the work, like small eruptions of mineral growth. The abstract forms of Hanne Friis's works make reference to both cycles of nature as well as bodily processes. Indeed, there is something figurative and animalistic about the forms that she creates, as though they are inhabited by souls, weighed down by folds of skin, all the while flourishing with life. Friis does not imitate the laws and biological systems of nature, but instead seems to touch on its primal forms in a wild yet controlled expressive interpretation.

This is a form of art where there is an unmistakable presence of the hand. At the same time, the works give the impression of denying the centrality of handicraft. It is as if Hanne Friis, via the engagement of the hands, also has set the works free – they are what they are single-handedly. It is precisely that characteristic that contributes to their giving a palpable impression of being living organisms.

Before specializing in textile art, Hanne Friis studied sculpture and painting at the Academy of Fine Arts in Trondheim between 1992 and 1996. Today, Hanne Friis is considered one of the most influential Norwegian contemporary artists working with textile. Friis has exhibited worldwide, including a major upcoming solo exhibition at **the Vigeland Museum, Oslo, Norway** in October 2022. 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.**

SIGNE EMDAL (DENMARK)



SIGNE EMDAL

ROSA C

2022

93 x 62 x 27 cm

Icelandic un-spun wool, mohair, merino wool, cotton warp

Unique piece



Signe Emdal

Born 1979, Denmark
Lives and works in Copenhagen,
Denmark

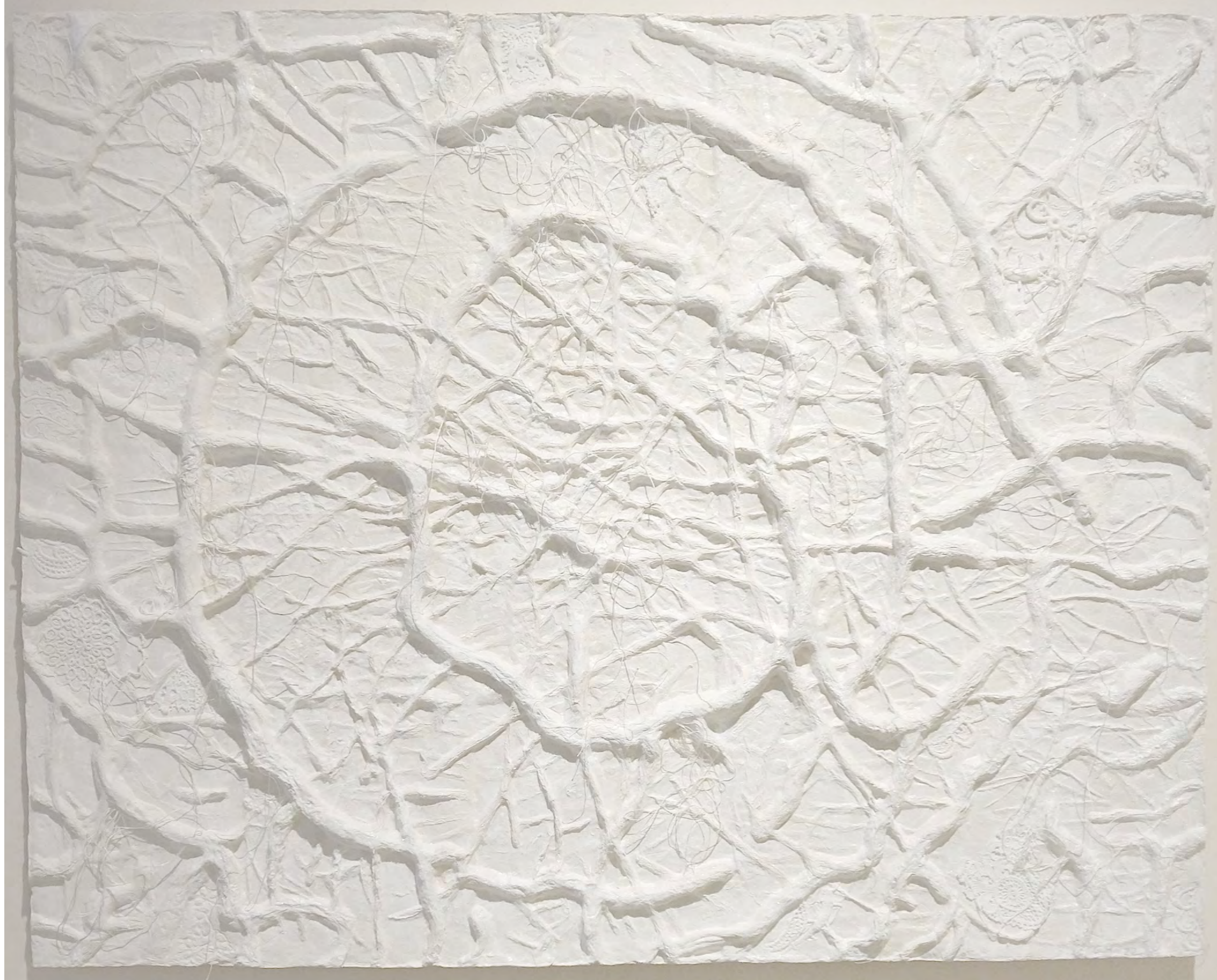


ROSA C (2022) by Signe Emdal is directly inspired by the hybrid rose, the French Rosa X Centifolia. In the process of making this important sculpture, the textile composer, Signe Emdal, challenged herself to resemble nature's "random skill." Humans think in patterns and systems, and Emdal went against this instinct to produce a "random" color distribution on the loom to create this hybrid sculpture, in which she employs both her signature TOUCH and LOOP techniques. Initially attracted by the aesthetic beauty of this particular rose, it was only during the creative process that Emdal learned of its historical importance. It is acknowledged, perhaps universally, that the rose carries a symbolic reference of beauty. Many cultures have ancient traditions centered around the rose, which is known to have existed for 40 million years on planet earth, and the first roses are mentioned in Chinese and Sanskrit texts. It is both a simple icon of beauty and an incredibly powerful symbol of tradition, healing, love, happiness and purity. *ROSA C* by Signe Emdal embodies the power of rose; its explosive movement, its fragrance, its sensitivity, its sensuality, even its healing properties, on the eyes and on the soul.

Signe Emdal created *ROSA C* using her signature 'Fusion techniques' TOUCH and LOOP. TOUCH is a delicate merge of Icelandic unspun wool fibers and Turkish carpet knots transformed into subtle layers of fur-like shades of poetry. The LOOP technique, on the other hand, is based on a manual translation of the electric tufting machine, in which ongoing rows of loops with six thin threads, mohair and merino wool, are woven together in a classic rug construction. Emdal characterizes herself as a textile composer, transforming emotions and ambiances 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.

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

GJERTRUD HALS (NORWAY)



GJERTRUD HALS
ISE 1
2022

74 x 59 x 2 cm

Cotton and abaca fibers, pigment, lace
fragments, linen and silk thread
Unique piece



Gjertrud Hals

Born 1948, Norway
Lives and works in Molde, Norway



Gjertrud Hals' pair of *ISE* paper relief sculptures are directly inspired by Japan's nature-worshipping religion of Zen Buddhism and Shintoism, with *ISE* making reference to the Ise Jingu Shrine, the most sacred Shinto site, recognized as being the "soul of Japan". Hals' visits to Japan some forty years ago reinforced her marvel of the role that paper plays in Japanese culture. Paper, this humble and inexpensive way of expressing oneself, felt like a great gift from the Far East, and discovering it as a medium was a revelation to Gjertrud Hals. From that moment onwards, it would become an important medium in her work.

For the Norwegian fiber artist, one of the qualities of paper is that it rapidly reflects the texture of the surface on which it dries. *ISE* was cast using a plaster mold, resulting in a textured and marble-like surface. On closer inspection, extracts of lace appear and disappear among the topographical contours of the *ISE* reliefs, with vegetal-like wisps of silk and linen thread, navigating the surface like roots. 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."

Gjertrud Hals is considered as an important pioneer in the field of fiber art. 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. 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.**

ULTIMA Green Gold, by the Norwegian artist Gjertrud Hals, is made by a special knitting technique, invented by the artist, 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 themselves) 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."

GJERTRUD HALS

Ultima. Green Gold

2015

Linen, cotton threads, pigment, epoxy

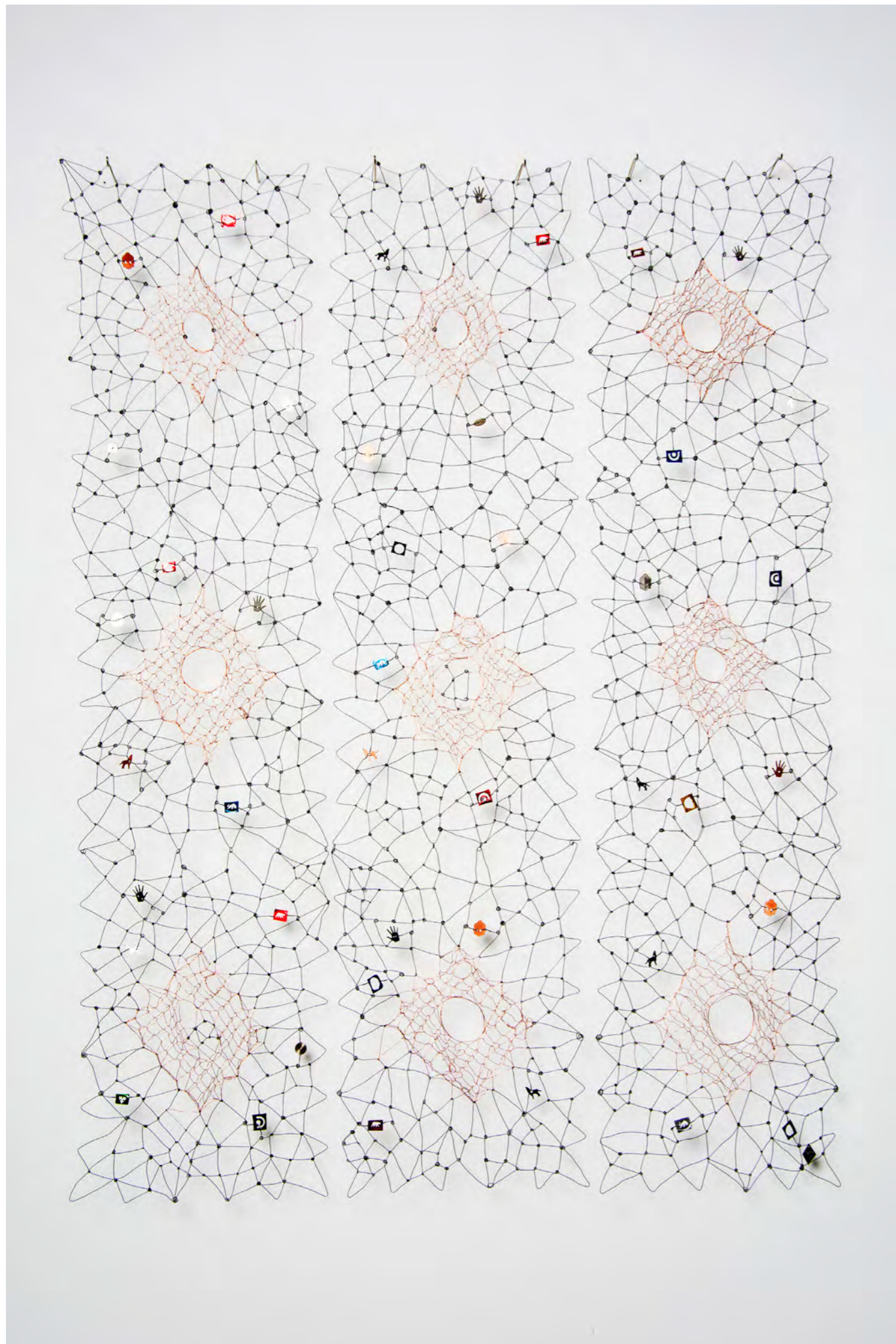
95 x 95 x 90 cm

Unique piece



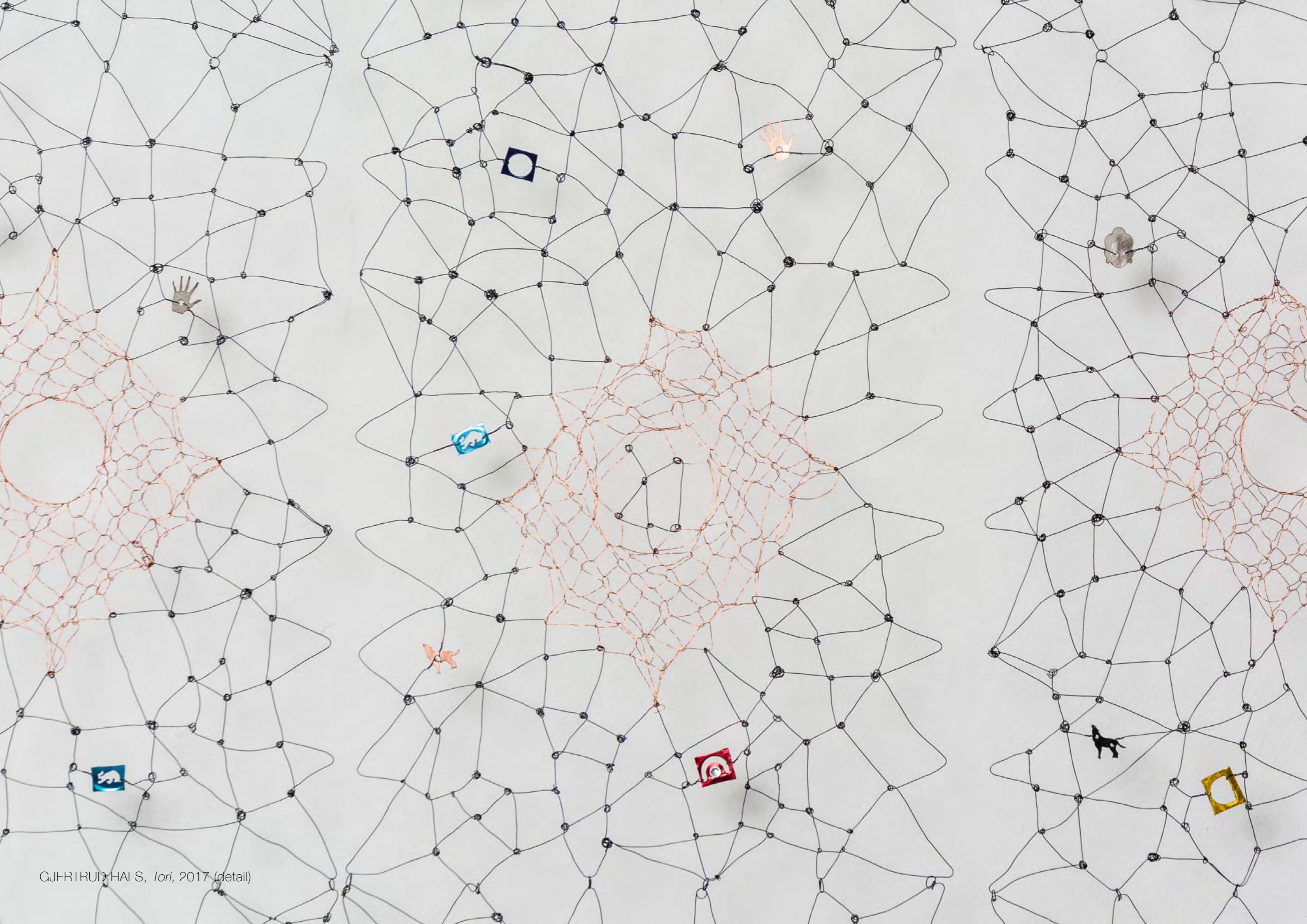


GJERTRUD HALS, *Ultima. Green Gold*, 2015. Exhibition view



Tori consists of objects crafted from fragments of everyday materials in different colored metals - hands, wolves, buddha heads - interwoven into copper-wire grids created with wires from dynamos, motors and electric cables. The artist weaves, knits and hammers these so-called poor materials delicately like a goldsmith, transforming them into refined grids, vibrating sculptures, poetic dream-catchers. Through her delicate yet powerful works, this 'artist-chemist' shares with us her personal wonder at metamorphosis, whether it is a material that she transfigures from waste into art, or a culture she elevates from low into high, all the while maintaining a trace of its original state.

GJERTRUD HALS
Tori
2017
Copper wire, pieces of metal
62 x 84 cm
Unique piece



GJERTRUD HALS, *Tori*, 2017 (detail)

ASTRID KROGH (DENMARK)



ASTRID KROGH
Seaweed of the Universe
2021
Seaweed, glass, LED, walnut
112 x 112 x 14 cm
Unique piece



ASTRID KROGH, *Seaweed of the Universe*, 2021



ASTRID KROGH, *Seaweed of the Universe*, 2021 (detail)

Astrid Krogh

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



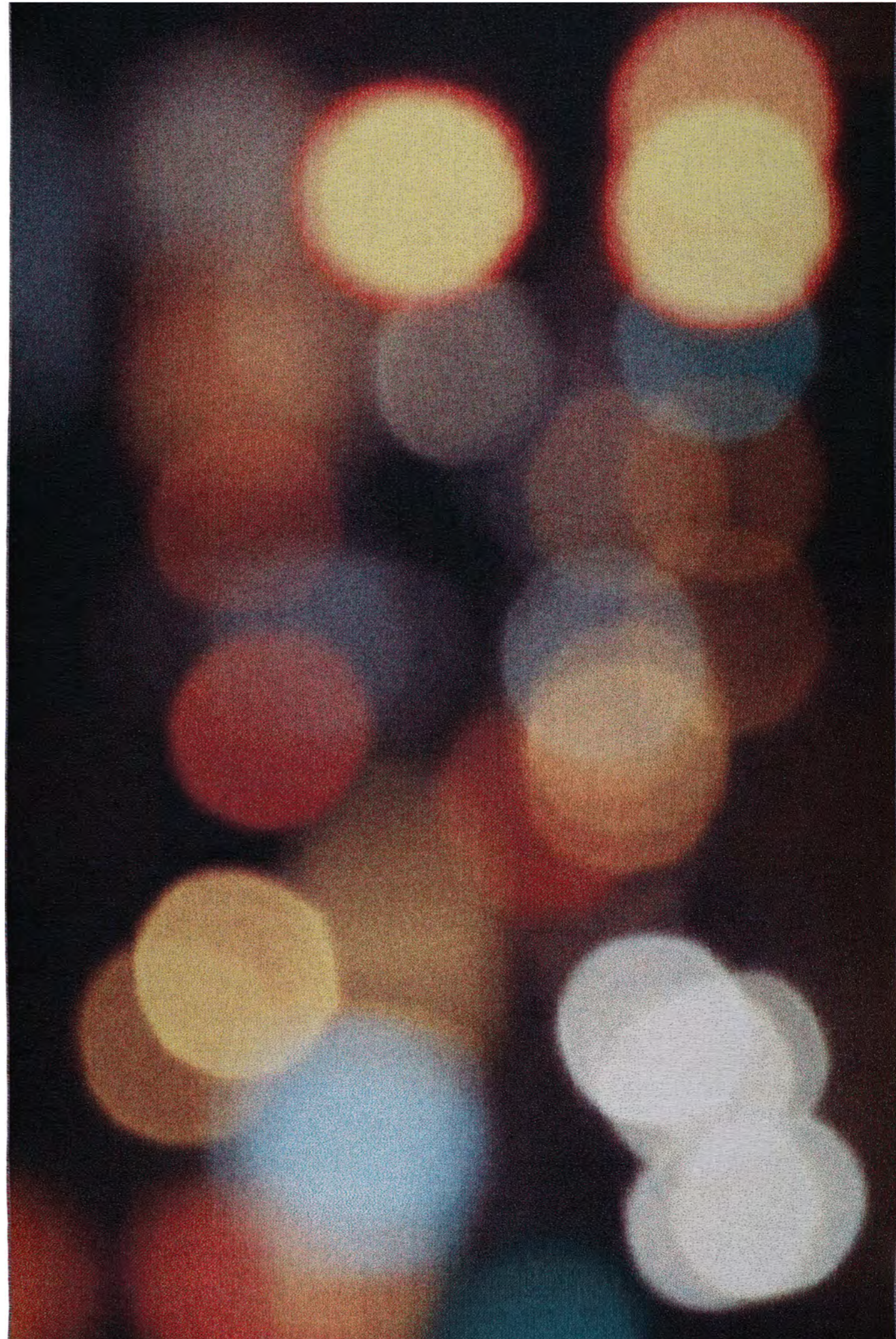
The cosmic phenomena that shape our universe are a great source of inspiration for Astrid Krogh, who for several years has been corresponding with pioneering astrophysicist, Dr. Margaret Geller, from the Centre for Astrophysics in Cambridge, Massachusetts, with whom she initiated an ongoing correspondence on the patterns in the Universe. After working for several years on cosmic themes, Danish artist, Astrid Krogh, had the idea of turning her eyes from the sky to the ground, looking down instead of up for answers. Every morning, when she went for a swim in the sea, she took her scuba-diving glasses to look at the world under the water and collected seaweed, which she dried when she got home. Initially when making the algae *Seaweed of the Universe*, Astrid Krogh tried placing the seaweed in some kind of order, to make a pattern, however she realized this was not going to work...instead she blended them into one big chaotic order...like the galaxies in the universe.

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.**

GRETHE SØRENSEN (DENMARK)

GRETHE SØRENSEN
Colored Spots 2
2013
Jacquard weaving
Organic cotton
248 x 162 cm
Unique piece





Grethe Sørensen

Born in 1947
Lives and works in Vamdrup,
Denmark.



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. In *Colored Spots 2* (2013), Sørensen transforms the metropolis and its busy traffic lights, into a soft, pulsating dreamscape of ample, circular spots, derived from headlights and traffic lights. With its luminous abstract language, based on geometric form and contrasting colors, it may recall the Orphist works of Robert and Sonia Delaunay. Sørensen is recognized worldwide as a pioneer in the field of art weaving in association with the digital world. In the words of the artist "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."

Sørensen first records 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. Although her weavings take their starting point in video recordings, they reveal themselves to be singularly different at a closer distance. The woven pixels create a vibrant illusion of three-dimensionality, in which light is modulated into soft, nebulous reliefs through the artist's virtuoso use of threads. *Colored Spots 2* demonstrates Sørensen's masterly sense of color and composition. Time seems to gain a slower pace whilst the observer explores the infinite richness of detail in the weaving.

In 2017, Grethe Sørensen received the Nordic Award in Textiles. 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.** Sørensen's works are housed in several important museum collections, including **the Mudac Museum, Lausanne, Switzerland; the Cooper Hewitt National Design Museum, New York, USA; Textilmuseet Borås, Sweden; Designmuseum Danmark, Copenhagen, Denmark; The Danish Arts Foundation, Copenhagen, Denmark; Trapholt Art Museum, Denmark; and the 21st Century Museum Hotel, Cincinnati, USA.**

ETIENNE BERTRAND WEILL (FRANCE)

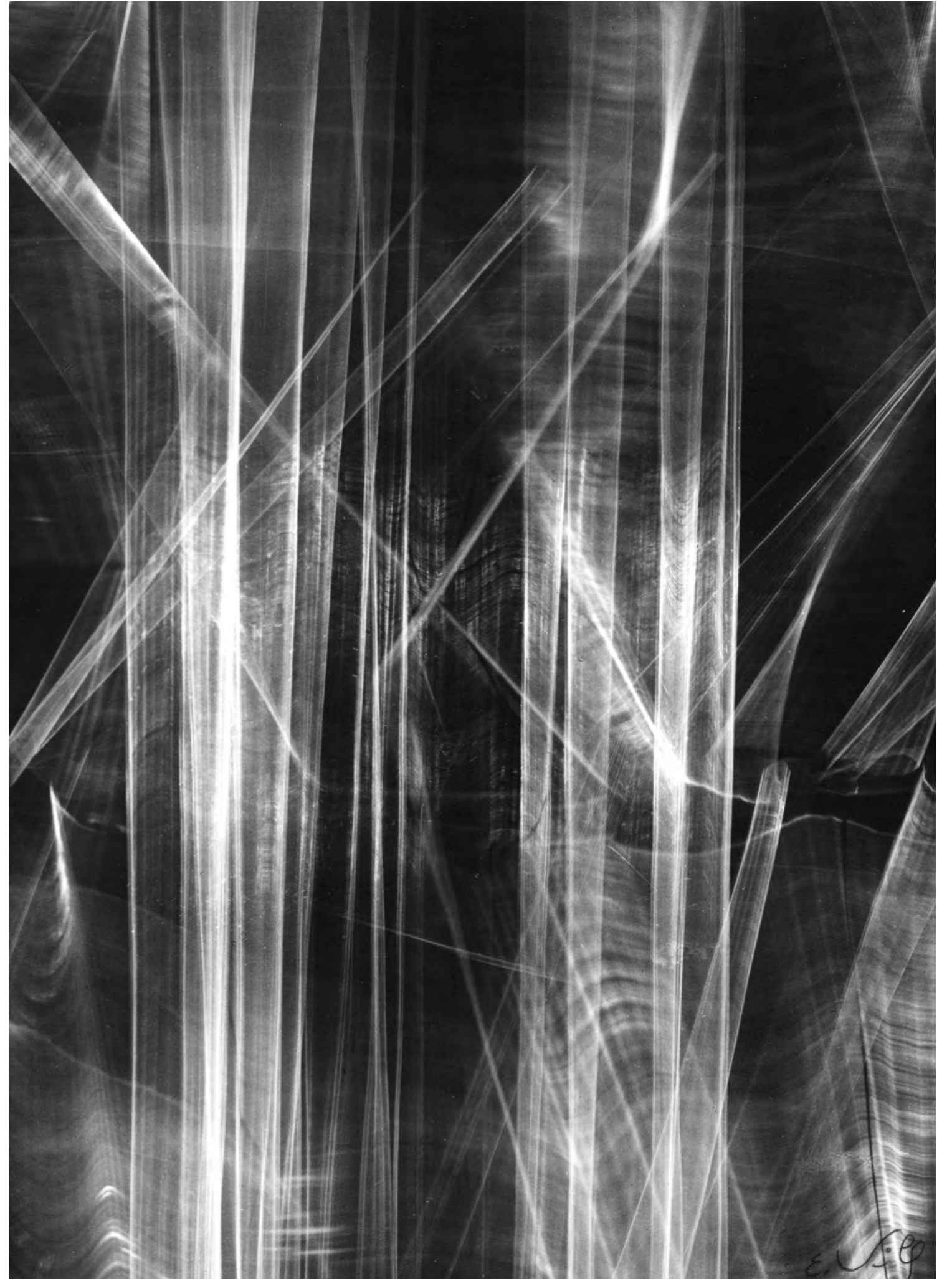
ETIENNE BERTRAND WEILL

Magnificat

1963

80,5 x 58 cm

Original silver gelatin print by E.B. Weill



Etienne Bertrand Weill

Born in 1919, Paris, France
Died 2001




'Sculpting light' [Sculpter la lumière] is the title behind Etienne Bertrand Weill's project, who in the 1950s began his kinetic work based on light in motion. Inventor of his own tools and creative processes conceived specifically to produce these families of images, it was in around 1957 that he began to build mobiles made from simple materials (wood, glass, Plexiglas, wire...) that he then subjected to light and various movements. He would name them "Metaforms" [Métaformes]. For E. B. Weill, the body of work entitled *Métaforme* represents the achievement of his photographic research:

"... we can imagine that the film wouldn't have the time to grab the object's contours anymore. A static aspect is replaced by a new image, crystallization of an object's movement in space and time. All that remains from shape is a new transient appearance; *Métaforme* is the name, which seems to best define it. Its medium is photography." (Etienne Bertrand Weill in *Aujourd'hui, art et architecture*, 1962)

In a dedicatory poem written in 1963 entitled "*Un commerce de lumières forgées avec le surnaturel*" (A Trade of Forged Lights with the Supernatural), Jean Arp echoes his admiration for E. B. Weill's "Metaforms", which he likened to "*an astral combing... ropes of stars... from real stars to dreamy companions... hourglass wonders... vibrations and waves of flowers.*"

E.B. Weill invented a new kind of photography, born from the confluence of sound and light, matter and movement. His pioneering work holds an important place in the history of photography, demonstrated in his retrospective exhibition organized by the **French National Library** in 2012 (Vertigo of the Body). His works can be found in private and museum collections worldwide, including the **Centre Pompidou, Paris, France; MoMA, New York, USA; Museum Réattu, Arles, France;** and **Bibliothèque Nationale, Paris, France.**



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