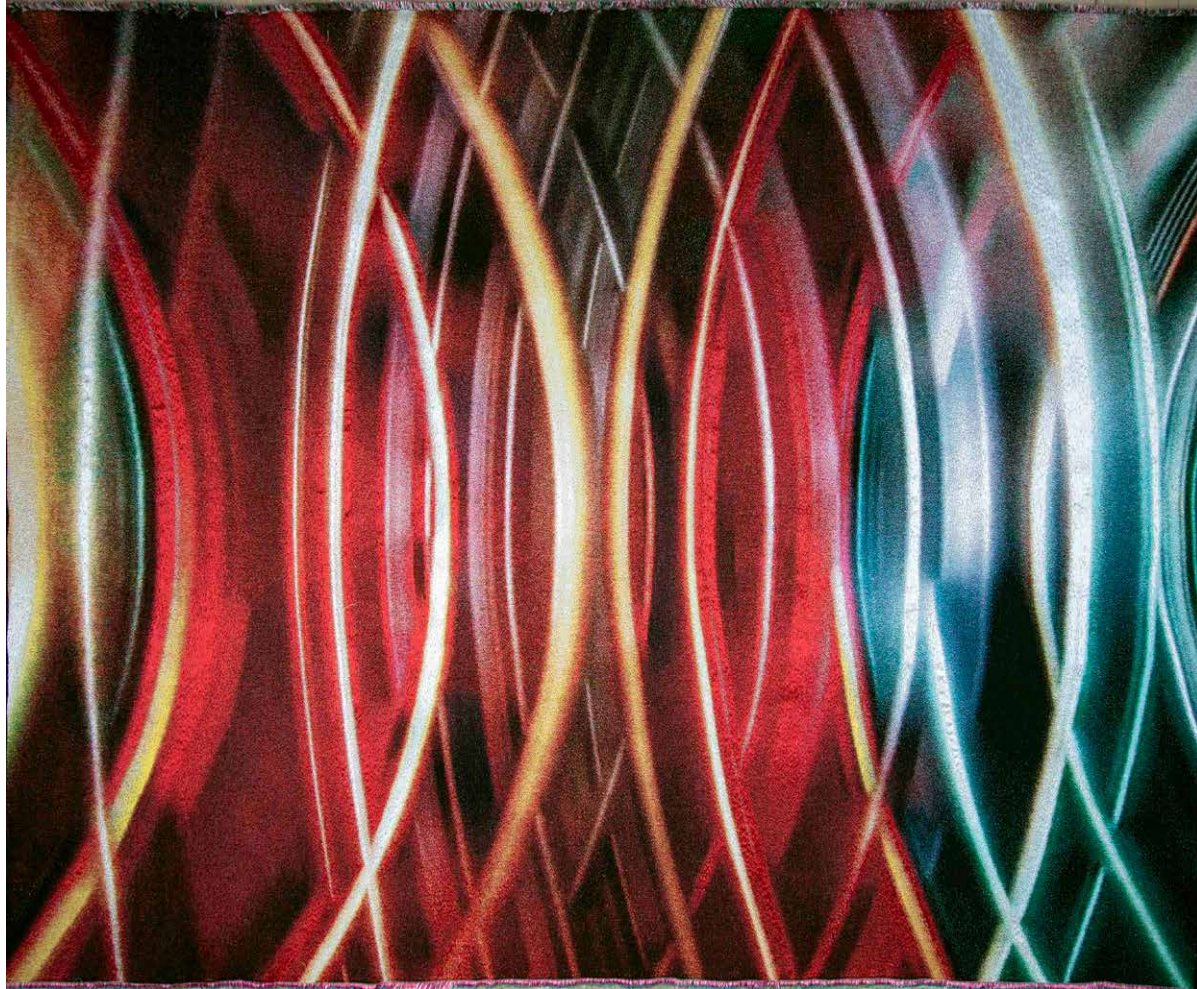




MARIAWETTERGREN
GALERIE

GRETHE SØRENSEN

Feelings of Light on a Dark Night in Tokyo



FEELINGS OF LIGHT ON A DARK NIGHT IN TOKYO

GRETHE SØRENSEN

10 September - 29 October, 2022

Galerie Maria Wettergren is delighted to present its third solo exhibition with the Danish textile artist, Grethe Sørensen (born 1947). Recognized worldwide as a pioneer in the field of art weaving in association with the digital world, Sørensen is inspired by optical light phenomena, which she transforms into large wall tapestries. In 2017, Sørensen received the Nordic Award in Textiles, and her works are held in the permanent collections of major museums, including the Smithsonian Cooper Hewitt Museum in New York, USA, 21C Museum Hotel in Cincinnati, USA and Designmuseum Danmark in Copenhagen, Denmark.

The works in the exhibition *Feelings of Light on a Dark Night in Tokyo* emerged from the artist's personal experience with city light after nightfall in Tokyo. In the *Light Reflection* tapestries, Sørensen transforms the Nippon

metropolis and its busy traffic lights, into soft, pulsating dreamscapes. Their 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.

In her weavings, Sørensen transposes light phenomena, both natural and artificial, into the sphere of textiles. The two contrasting worlds of immaterial light and dense textile, intertwine and fuse in Sørensen's soft wall tapestries, creating mesmerizing visions of

both an ephemeral and timeless character. 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 various types of threads: mat carbon-black wool threads are juxtaposed alongside shiny white viscose threads, coupled with flashes of sparkling red, magenta and yellow, meanwhile the blue and green cotton threads calm the eye and the soul. Time seems to gain a slower pace whilst the observer explores the infinite richness of detail in the weavings.

The *Light Reflection* tapestries demonstrate Sørensen's masterly sense of color and composition. Their luminous abstract language, based on geometric form and contrasting colors, may recall the Orphist works of Robert and Sonia Delaunay. Wassily Kandinsky's synesthetic visions of color and sound equally seem to resonate in Sørensen's weavings, with their semi-circular light patterns, spreading like cosmic sound waves in the sphere. The sound absorbing quality of the tapestries only

seem to heighten this acoustic dimension.

Sørensen takes her exploration of the woven structure even further in her *Random Weave Close Up* works (2022). Representing enlarged woven threads from zoomed-in extracts of the *Light Reflections* tapestries, the artist builds a relief of variable palettes, thread by thread, with just eight colors, crossing and overlapping in a form of *mise en abyme* of the weaving process, *weaving the woven*, so to speak. In this more conceptual series of works, Sørensen articulates the grid, revealing interesting analogies between the frame of the pixels and the Jacquard weft. But even more importantly, the artist magnifies, in the double meaning of the word, the binding and connecting aspect of the weaving itself - the interlaced threads - and thereby its essence as a medium. Instead of representing something else, the woven structure becomes, finally, the subject matter. This must be considered as a crucial step, not only for the artist, but also for the textile medium in general, which for decades and until quite recently, had been considered a minor art form, less important than painting, sculpture, photography and architecture.

“

Textile is the continuing theme in my life. I am fascinated by fibers and weaving techniques. Exploration of the two systems of threads — warp and weft crossing on another — is a continuous challenge. I am fascinated by constructing matter by means of thread — three-dimensional shapes or two-dimensional planes with shapes and colors — in which the material, the structure and the weaving techniques are necessary and indispensable parts of the matter.

”

Grethe Sørensen

Cover and Page 2:
Light Reflection V, 2021. Detail





“

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.

”

Grethe Sørensen

LIST OF WORKS

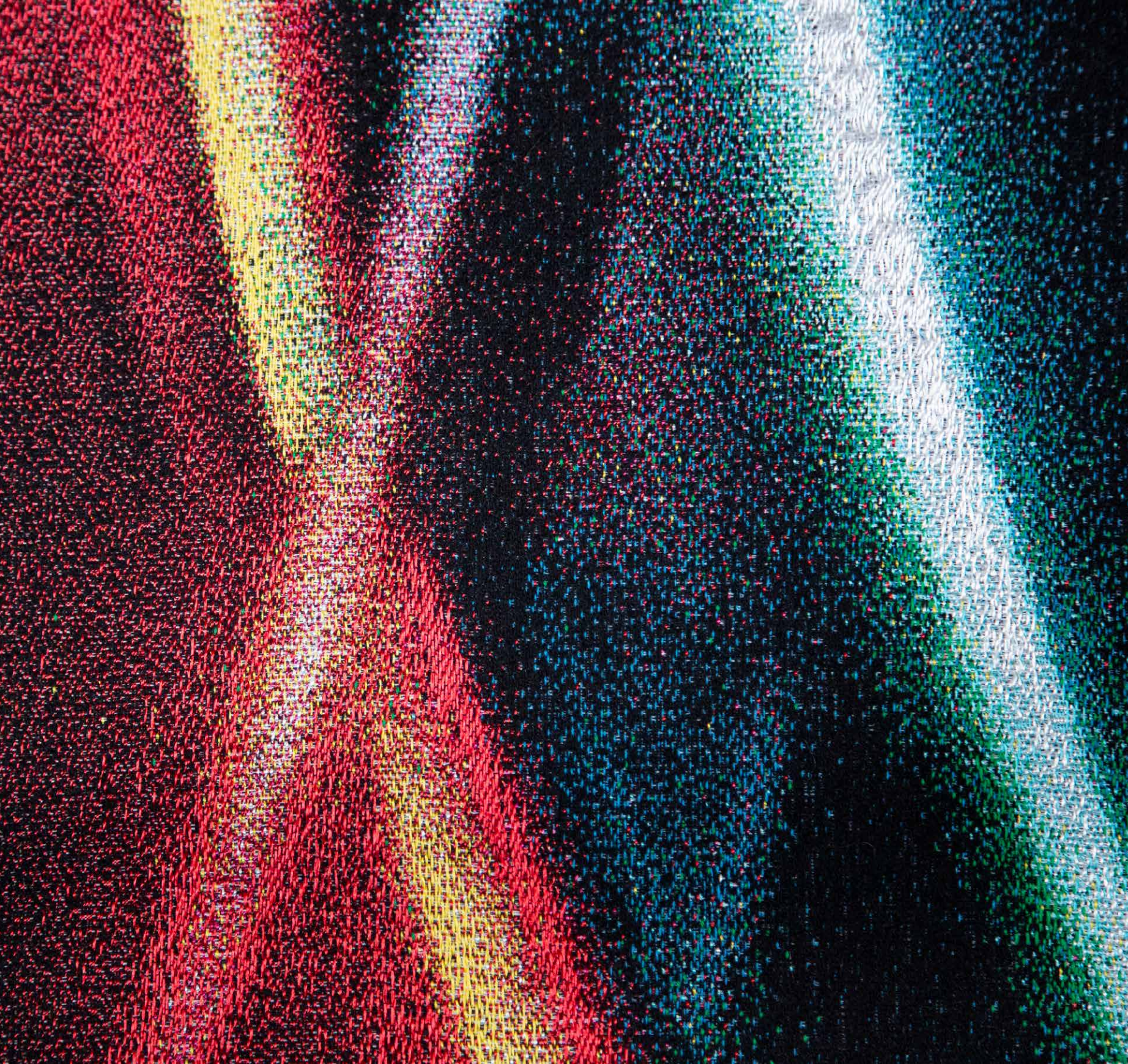
FEELINGS OF LIGHT ON A DARK NIGHT IN TOKYO

Exhibition at Galerie Maria Wettergren, Paris.
From 10 September through 29 October 2022



grethe sørensen DK 2011

Grethe Sørensen's artworks in her studio in Denmark



LIGHT REFLECTIONS



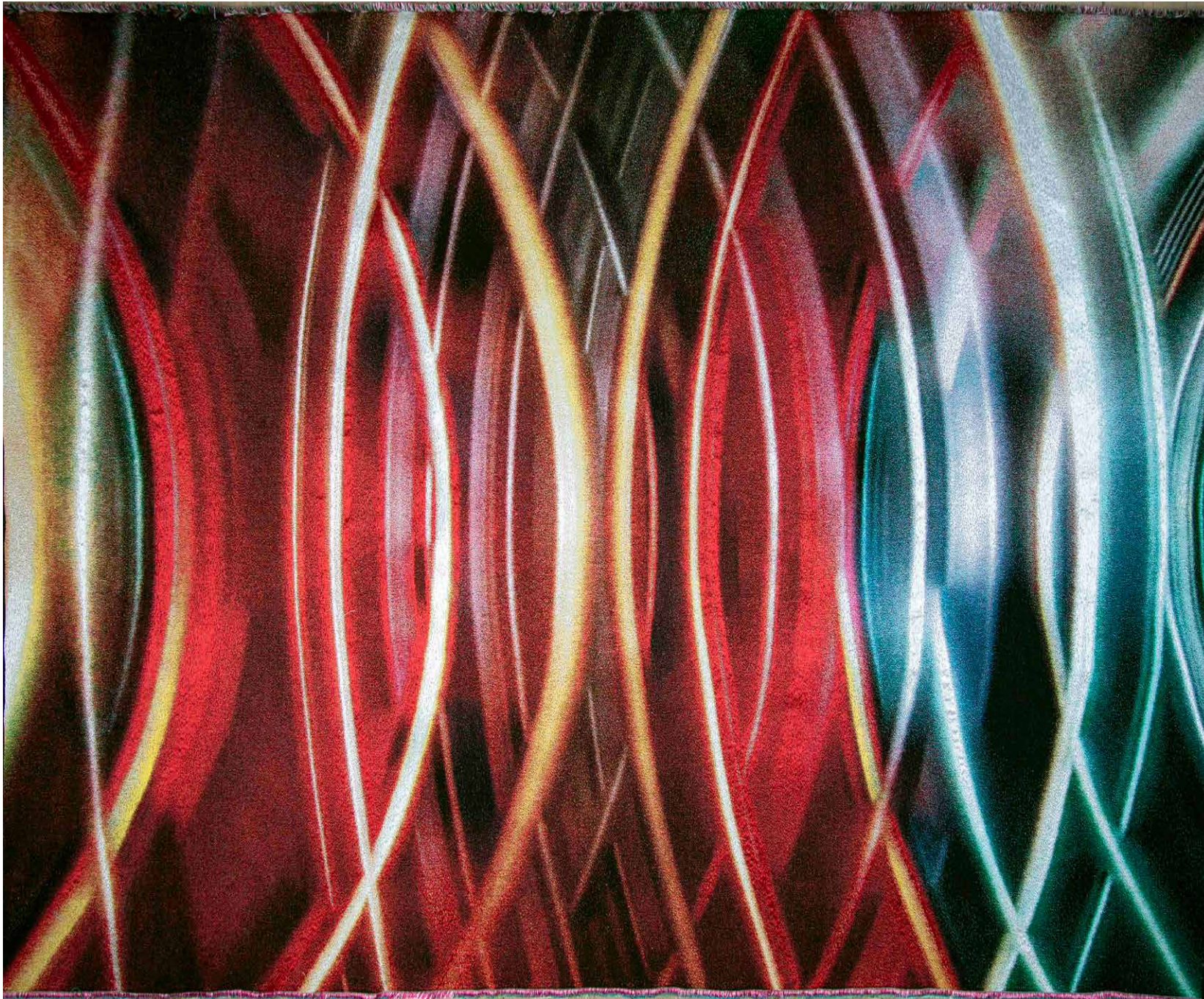
Grethe Sørensen
Light Reflection I, 2021
Jacquard weaving
Trevira CS, wool, viscose, cotton
167 x 200 cm
Unique piece





Grethe Sørensen
Light Reflection II, 2021
Jacquard weaving
Trevira CS, wool, viscose, cotton
167 x 200 cm
Unique piece





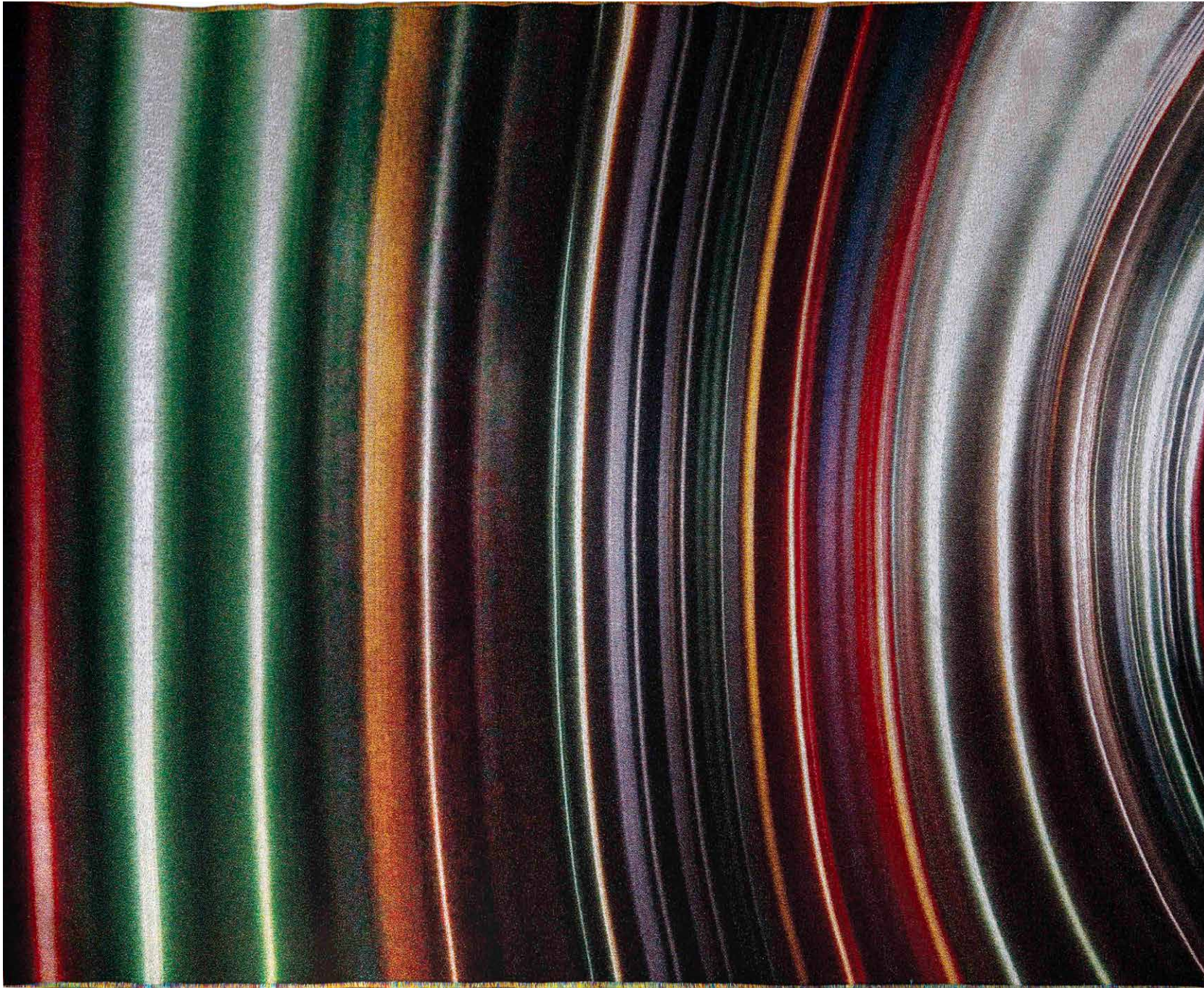
Grethe Sørensen
Light Reflection V, 2021
Jacquard weaving
Trevira CS, wool, viscose, cotton
167 x 200 cm
Unique piece



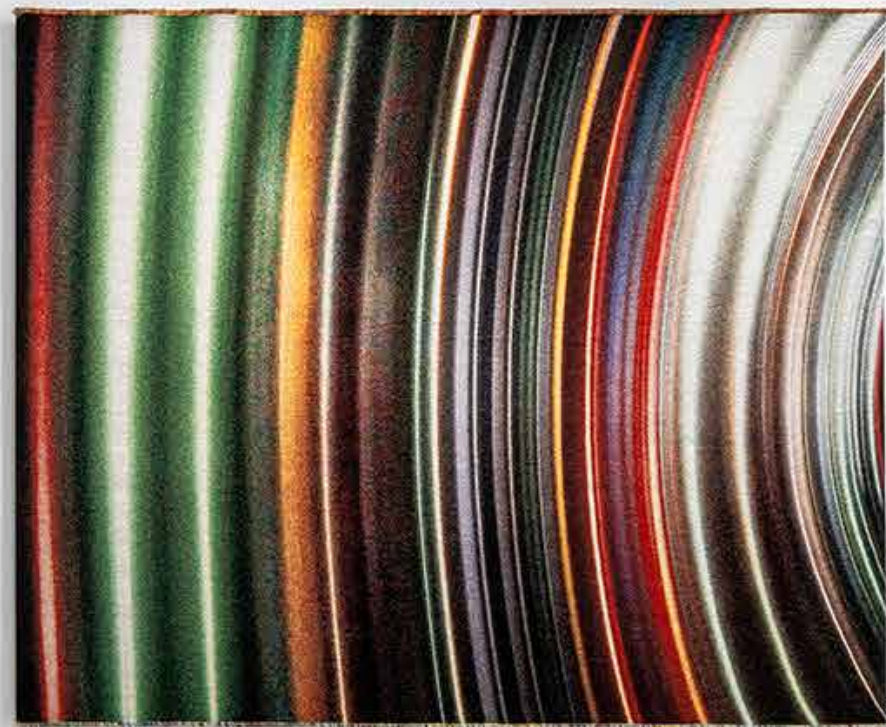


“ In these motifs, the shiny steel plate transforms the light into vertical stripes while maintaining the light’s diffuse character. ”

Grethe Sørensen



Grethe Sørensen
Light Reflection VI, 2022
Jacquard weaving
Trevira CS, wool, viscose, cotton
167 x 200 cm
Unique piece



GRETHE SØRENSEN
Feelings of Light on a Dark Night in Tokyo

Grethe Sørensen
Light Reflection VII, 2022
Jacquard weaving
Trevira CS, wool, viscose, cotton
167 x 200 cm
Unique piece





RANDOM WEAVE CLOSE-UPS



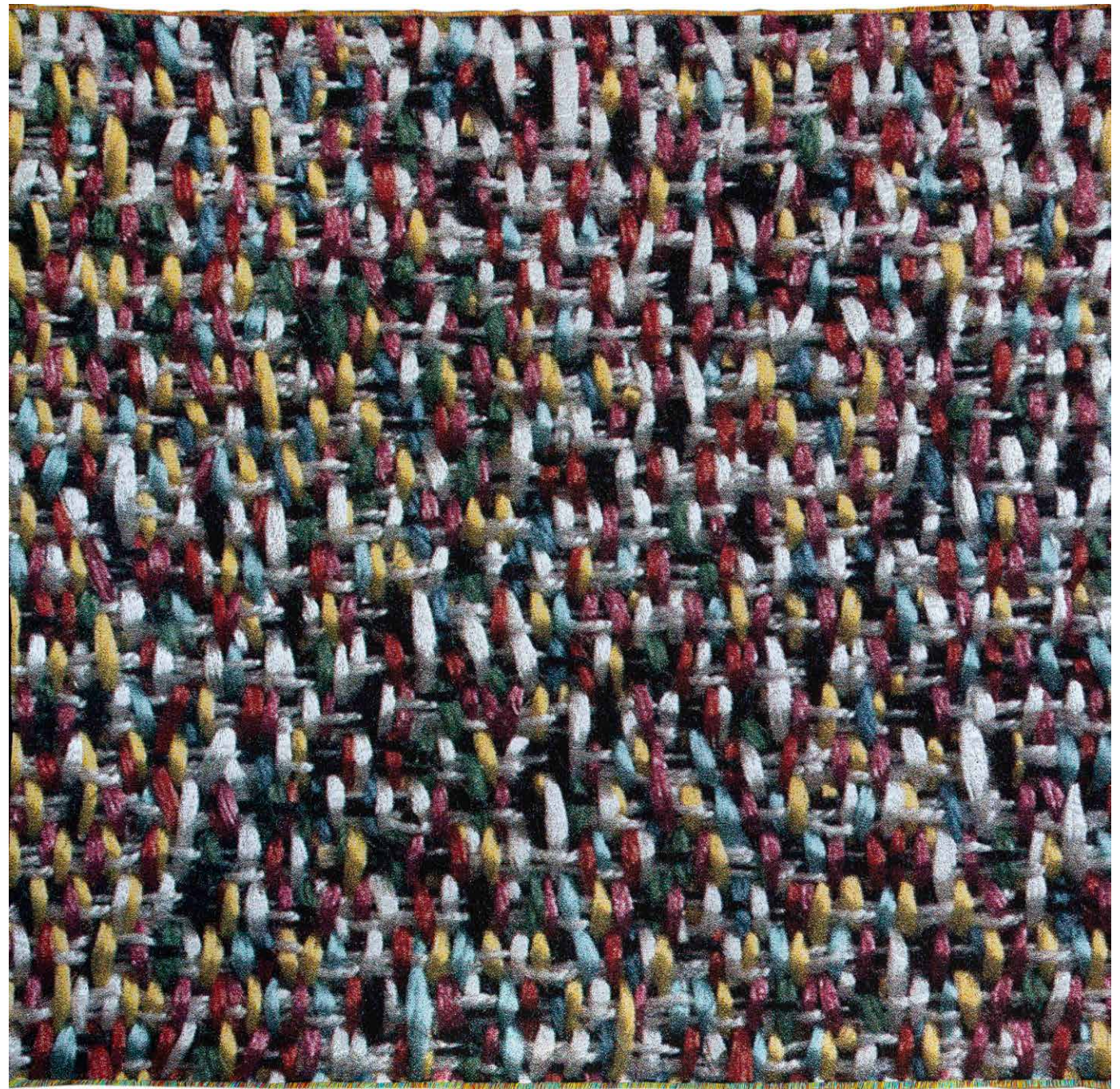
Grethe Sørensen
Random Weave Close Up I, 2022
Jacquard weaving
Trevira CS, wool, viscose, cotton
166 x 283 cm
Unique piece

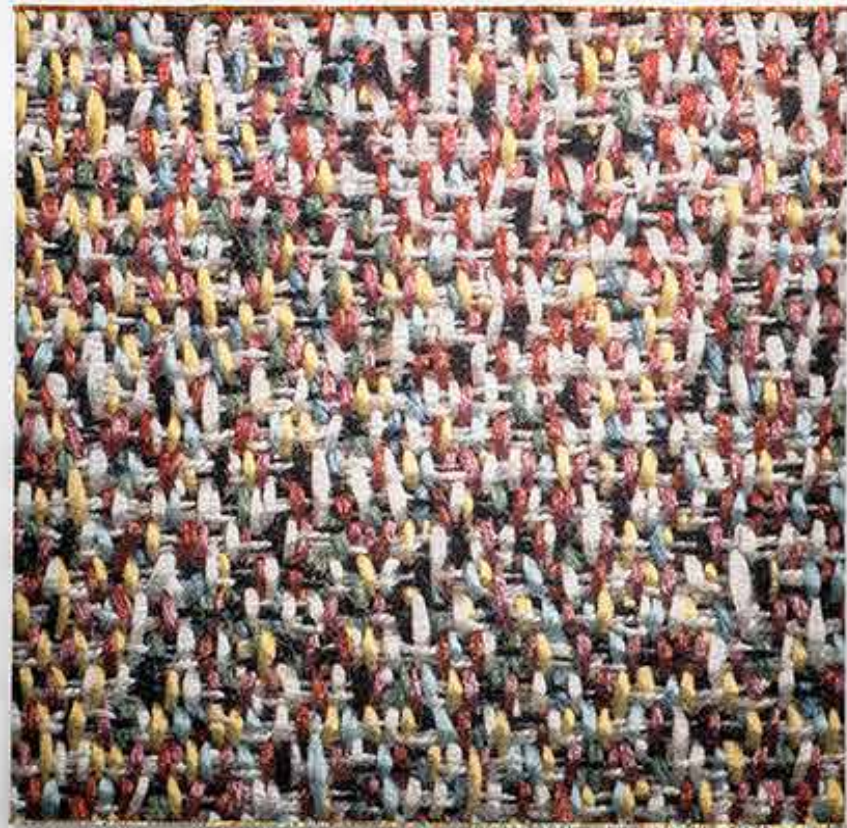


GRETHE SORENSEN
Feelings of Light on a Dark Night in Tokyo



Grethe Sørensen
Random Weave Close Up III, 2022
Jacquard weaving
Trevira CS, wool, viscose, cotton
166 x 166 cm
Unique piece



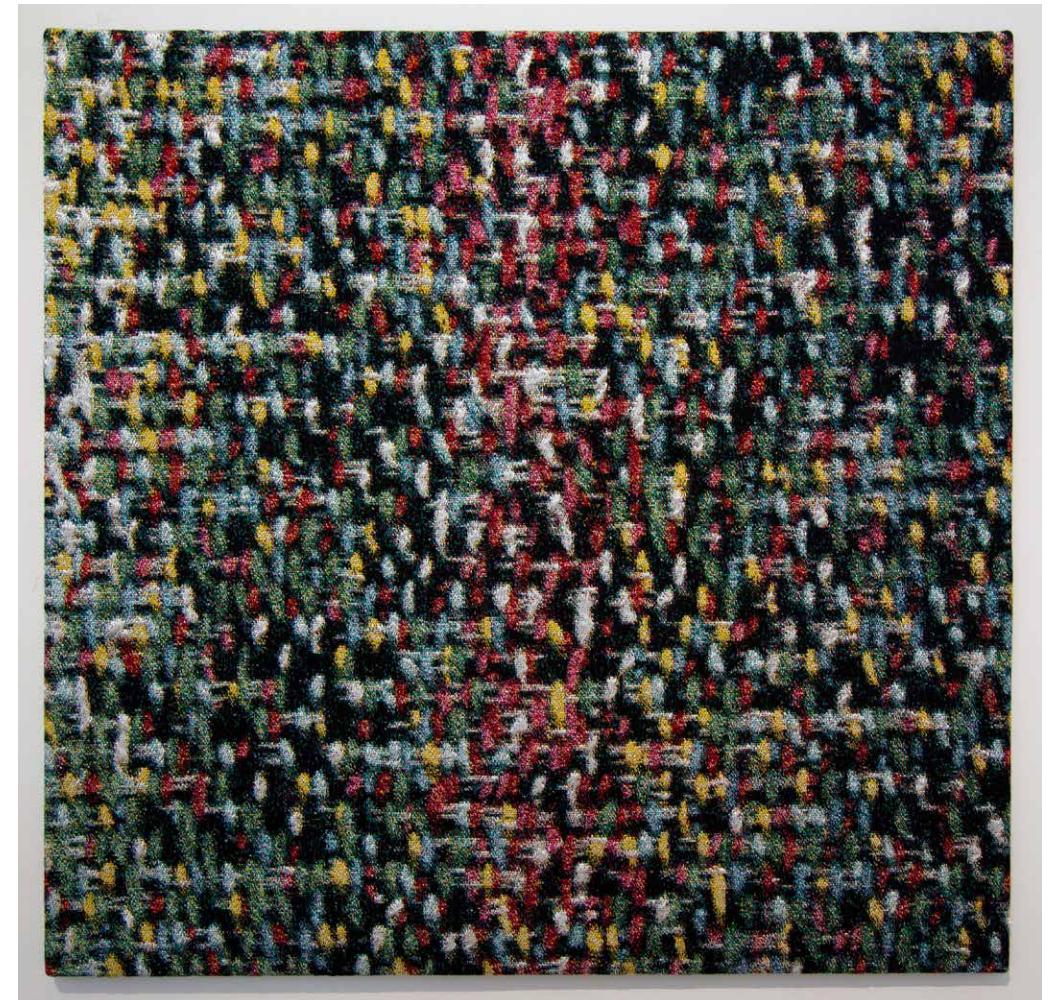
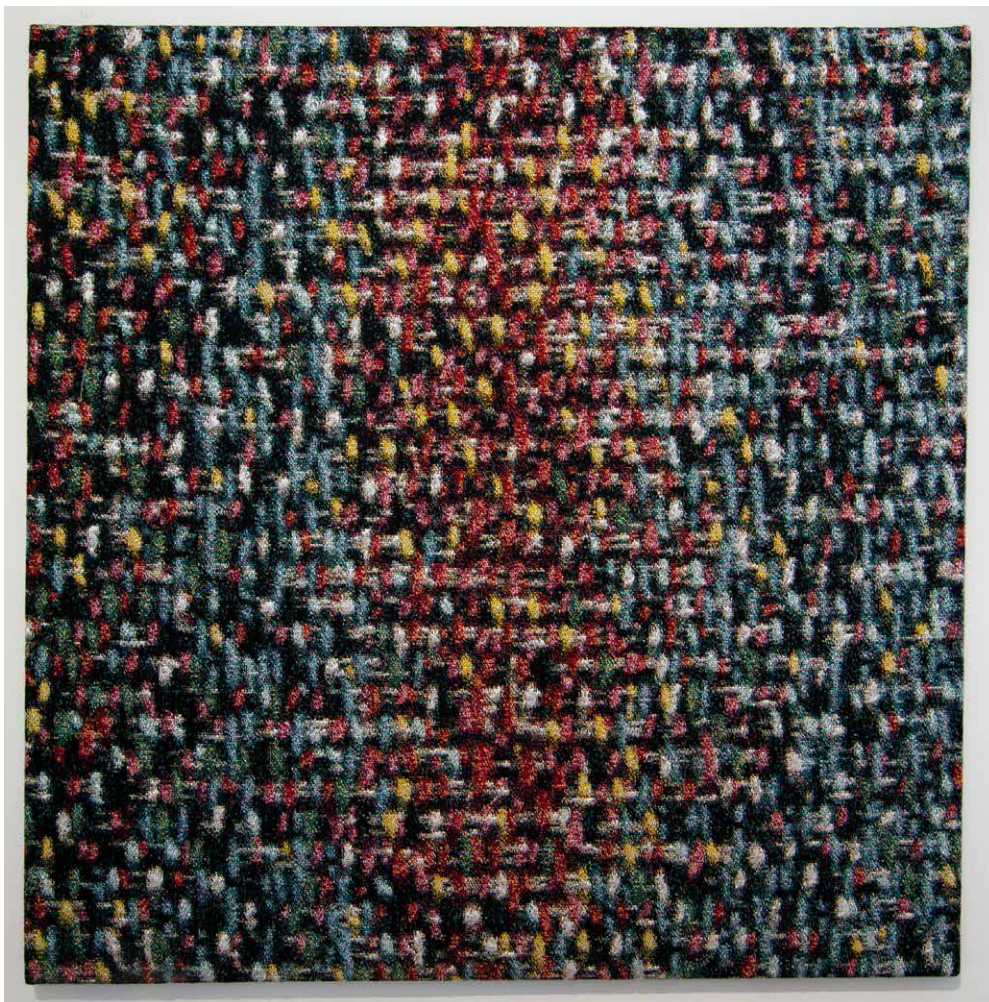




“ *In the same way that the motifs of light fascinate me, the very close view of yarn and weave constructions have been breathtaking from the first step. The fine transitions of light and color gradients — in the weaving created by threads in different colors are wonderful and deeply fascinating. With the weave structures as a motif for the new works, I focus on details that are peculiar to my works — the unsystematic weave constructions.* ”

Grethe Sørensen

Grethe Sørensen
Random Weave Close Up IV, 2022
Jacquard weaving
Trevira CS, wool, viscose, cotton
69 x 71 cm
Unique piece



Grethe Sørensen
Random Weave Close Up VIII, 2022
Jacquard weaving
Trevira CS, wool, viscose, cotton
69 x 71 cm
Unique piece



“
The Close Up series focus on my fascination with the craft — on the structures of the weaving itself, on the mix of materials and colors and on the influence of digitization on the expression of the weaving.
”

Grethe Sørensen



Grethe Sørensen
Random Weave Close Up X, 2022
Jacquard weaving
Trevira CS, wool, viscose, cotton
69 x 71 cm
Unique piece







GRETHE SØRENSEN

Grethe Sørensen's desire to approach textile art from an optical, technological perspective has resulted in a series of fascinating Jacquard weavings inspired, since 2005, by various light phenomenon derived from nature as well as computer technologies. Sørensen's ability to see possibilities in new technologies is manifest in the video animations she creates together with film director Bo Hovgaard which she displays in the exhibitions next to the large-scale wall tapestries. These videos play a double function both as sketches for the unique weavings, which are made by the artist at the Tilburg Textile Museum, as well as independent works dialoguing with the tapestries.

While at distance, the 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. Sørensen masterly associates seemingly distinct worlds such as the digital pixel and the cotton thread, technology and the handmade. It also takes important aesthetic sense to compose such timeless 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, USA; Museum of Decorative Arts and Design, Ghent, Belgium; and the Academy of Art & Design, Tsinghua University, Beijing, China. Her works are housed in several important museum collections, including the Cooper Hewitt National Design Museum, New York, USA; Textilmuseet Borås, Borås, Sweden; Designmuseum Danmark, Copenhagen, Denmark; The Danish Arts Foundation; Trapholt Art Museum, Trapholt, Denmark and 21st Century Museum Hotel, Cincinnati, USA.



“
Grethe Sørensen is a pioneer in the field of digital weaving in which the technology has given textile artists new possibilities at the turn of the millennium. Grethe Sørensen has been the most innovative textile artist in Denmark developing her own expression, in which she combines technological means with craftsmanship, and she must be considered as a pioneer in the domain, not only in Denmark, but also in Europe.

”

The Jury of the Nordic Award in Textiles 2017,
attributed to Grethe Sørensen

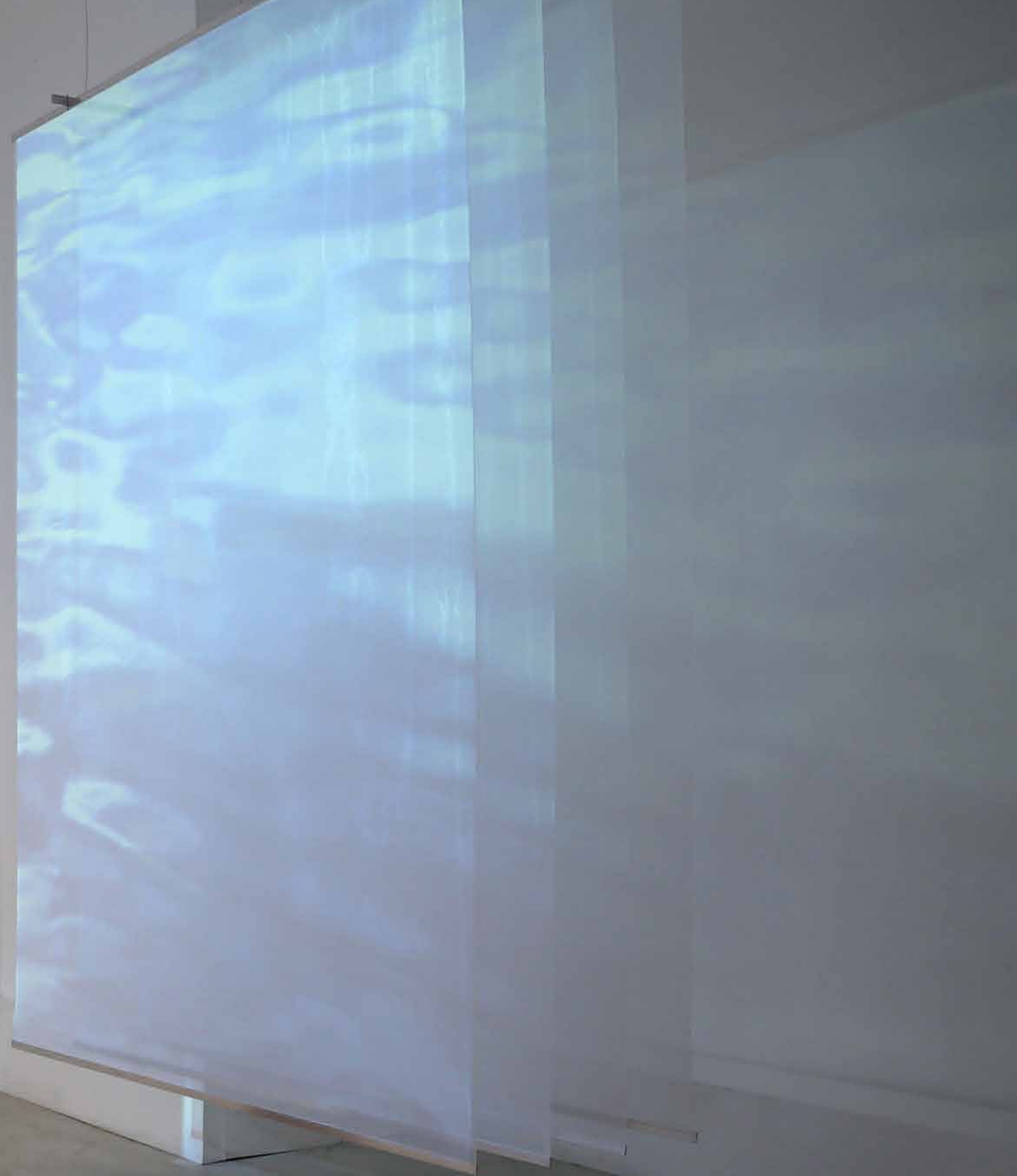
EXHIBITION VIEWS



OUT OF PIXELS, SOLO EXHIBITION, HÅLSINGLAND MUSEUM, HUDIKSVALL, SWEDEN, 2018



SUBMERSION, MUSÉE DES ARTS DÉCORATIFS, PARIS, FRANCE, 2017



WATER MIRROR, GALERIE MARIA WETTERGREN, PARIS, FRANCE, 2016



OBJECTS IN FLUX, BOSTON FINE ART MUSEUM, BOSTON, USA, 2015



THE SMITHSONIAN COOPER HEWITT MUSEUM, NEW YORK (PERMANENT COLLECTION), 2013



TRACES OF LIGHT, SOLO EXHIBITION, RUNDETAARN, DENMARK, 2012



“
In my work as a textile artist, the craft has always had great importance, partly as a method for producing unique works, partly as a source of inspiration for tapestries, where weaves, colors and materials are used optimally to produce works with new expressions that have not been done before. It is probably a characteristic of many weavers to be preoccupied with the technical aspects of weaving, with materials and weave constructions — with a great desire to explore the possibilities and to follow new paths.
”

Grethe Sørensen



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