



MARIAWETTERGREN  
GALERIE

**PAD London 2022**

Galerie Maria Wettergren



*Membrane Table, 2021. Detail*

## Mathias Bengtsson

Born 1971, Denmark  
Lives and works in Stockholm,  
Sweden



'Membrane Table' is Mathias Bengtsson's latest opus, and should be considered as an experiment in marble, pushing the material possibilities to the maximum, a sublime demonstration of material and form by this Danish pioneering designer. 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.*" The form of the 'Membrane Table' is made from a digital seed that mimics vegetal growth, blooming into leaves or membranes, organically creating a table surface. Afterwards, it is carved via CNC and meticulously hand-sculpted and polished. Each piece has its own organic variations, and no one is the other alike; like snapshots of organic structures stopped in their growth.

Working with diverse industrial materials and processes, Mathias Bengtsson pushes forward the sculptural, technical, and philosophical possibilities of three-dimensional design, blending new and old technologies into a revolutionary organic form. Indeed, for the past twenty years Mathias Bengtsson has been working with the organic form and there is something truly ambitious and audacious in his efforts to breach the barriers between nature and human artifice. Creating forms that are analogous to Nature (and no longer an imitation) by using Nature's own secrets and laws of growth is a Promethean enterprise, and his latest 'Growth' works are masterfully illustrating the thinning boundary between the natural and the artificial.

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

*Membrane Table, 2021*  
Marble  
188 x 96 x 40 cm  
Limited edition of 8 unique pieces



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



*Membrane Table, 2021. Detail*



# Hanne Friis

Born 1972, Norway  
Lives and works in Oslo, Norway



'Magenta' and 'White Object' are sumptuous new textile sculptures by Norwegian artist, Hanne Friis, made of skai vinyl and carefully hand-stitched with a needle and a thread by the artist. What begins delicately with tightly stitched masses of pleats and fold, explodes suddenly into pockets and flourishes of organic forms, breathing out of the textile's restrained folds. The densities in the textiles bear witness to the actual process of creating something, an in-depth study, and association with the cyclic processes of nature.

Hanne 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. 'Magenta' and 'White Object' were both created by Friis during a 2021 residency at the Cité Internationale des Arts in Paris, France.

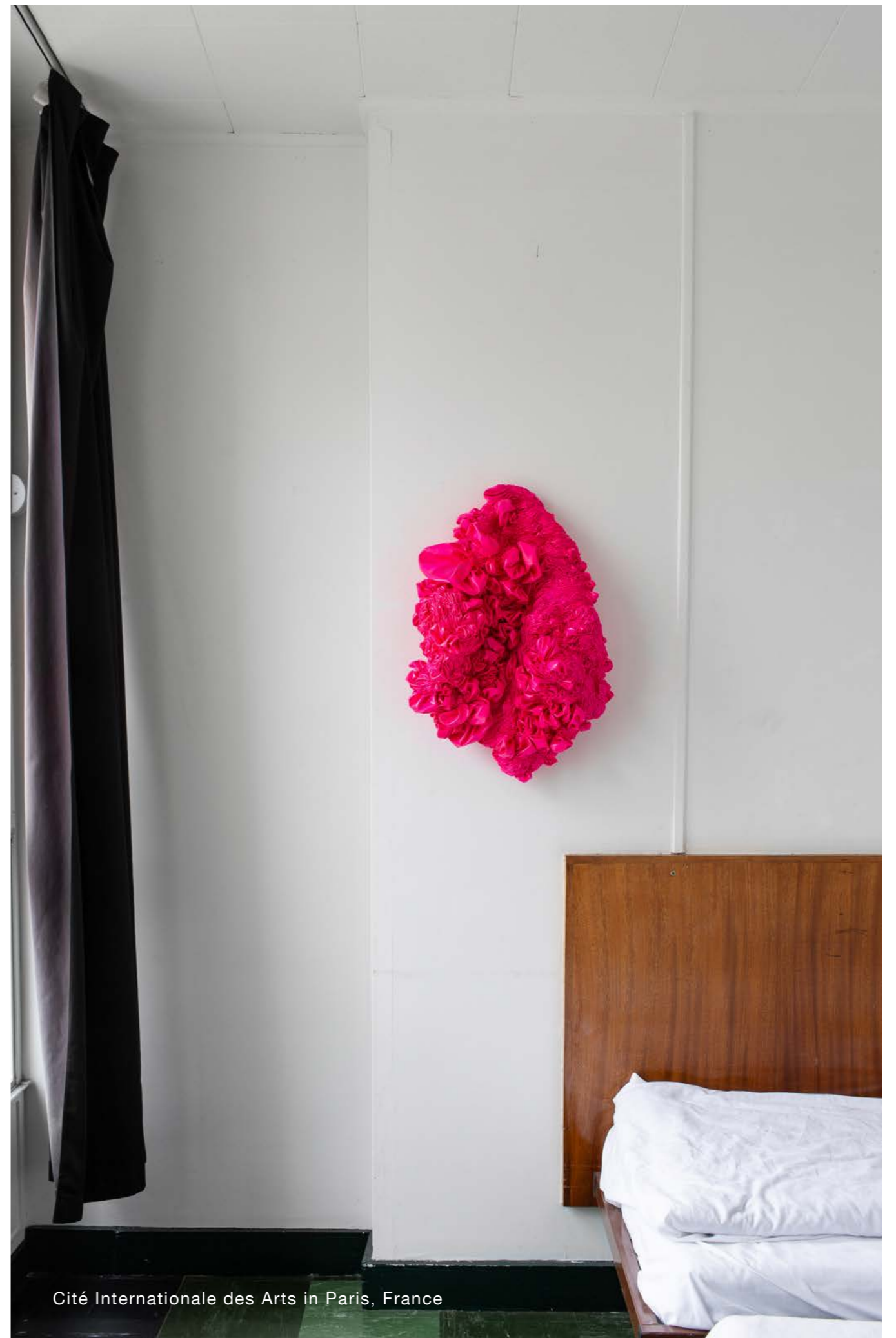
Before specializing in textile art, Hanne Friis studied sculpture and painting at the Academy of Fine Arts in Trondheim between 1992 and 1996. Today, Hanne Friis is considered one of the most influential Norwegian contemporary artists working with textile. Friis has exhibited worldwide, including a major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

*Magenta, 2021*  
Hand stitched skai vinyl  
45 x 59 x 17 cm  
Unique piece

*Magenta, 2021. Detail.*



HANNE FRIIS  
*Magenta*  
2021  
Hand stitched skai vinyl  
45 x 59 x 17 cm  
Unique piece



Cité Internationale des Arts in Paris, France



HANNE FRIIS  
*White Object*  
2021  
Hand stitched skai vinyl  
56 x 34 x 22 cm  
Unique piece



*White Object*, 2021. Detail, Cité Internationale des Arts in Paris, France





*Planet*, 2021. Detail

# Astrid Krogh

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



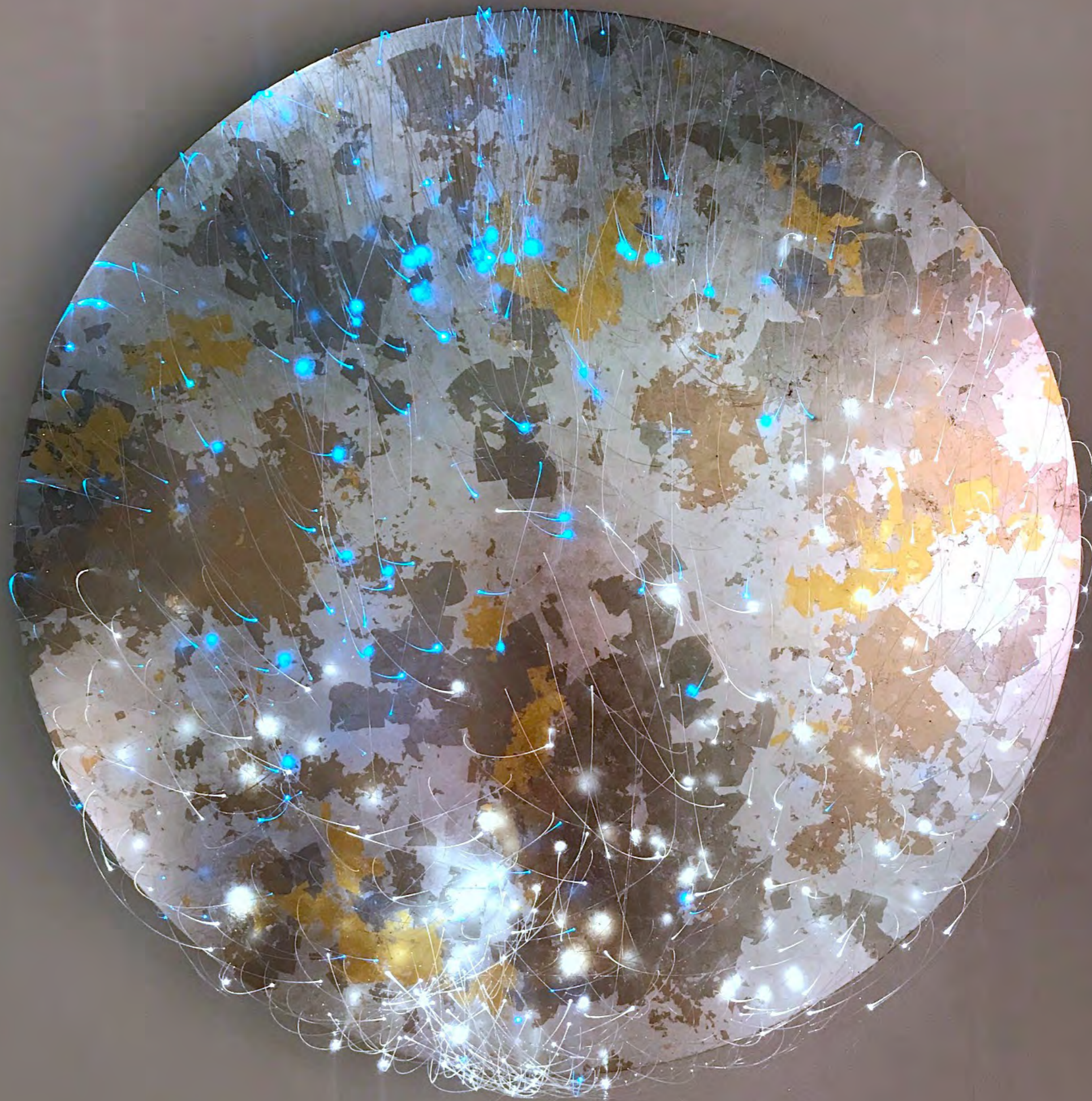
The cosmic phenomena that shape our universe are a great source of inspiration for Astrid Krogh, who for several years has been corresponding with pioneering astrophysicist, Dr. Margaret Geller, from the Centre for Astrophysics in Cambridge, Massachusetts. Through Krogh's light sculpture, 'Planet' (2021), made of gold leaf, silver, platinum, aluminum and fiber optics, the artist creates a feeling of enchantment and marvel, inspired by the cosmos. With its sweeping flux of moving light, the work seems to breathe and pulsate with a life of its own. By exploring a large specter of materials and techniques, Krogh thrives to reveal, in an almost alchemist way, the deep poetic feeling and grace of the Universe through the metamorphosis of these materials.

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.**

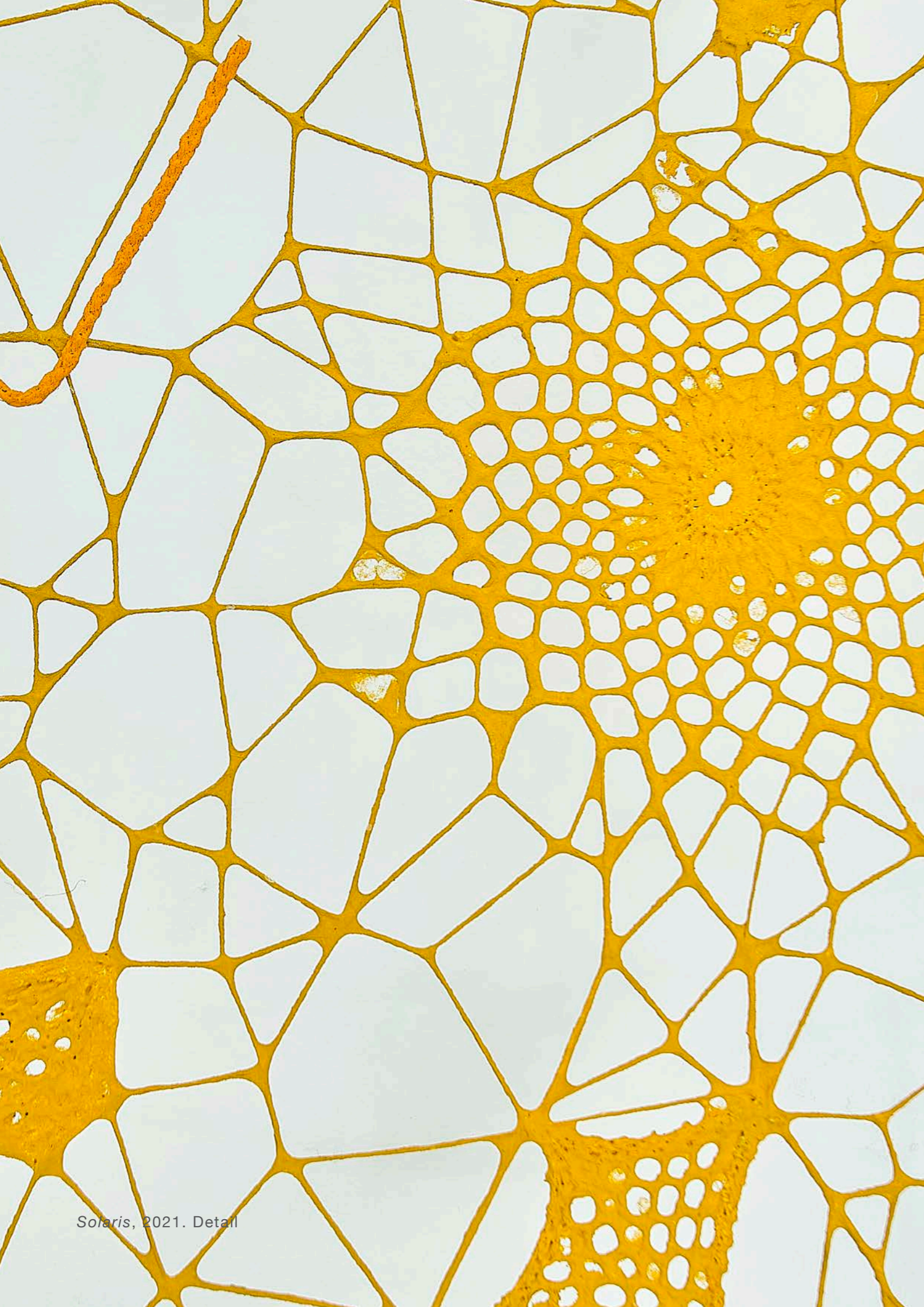
*Planet*, 2021  
Gold leaf, silver, platinum, aluminum, optic fibers, light monitors  
150 x 150 x 25 cm  
Limited edition of 8 unique pieces

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





Planet, 2021. Exhibition view



Solaris, 2021. Detail

## Gjertrud Hals

Born 1948, Norway  
Lives and works in Molde, Norway



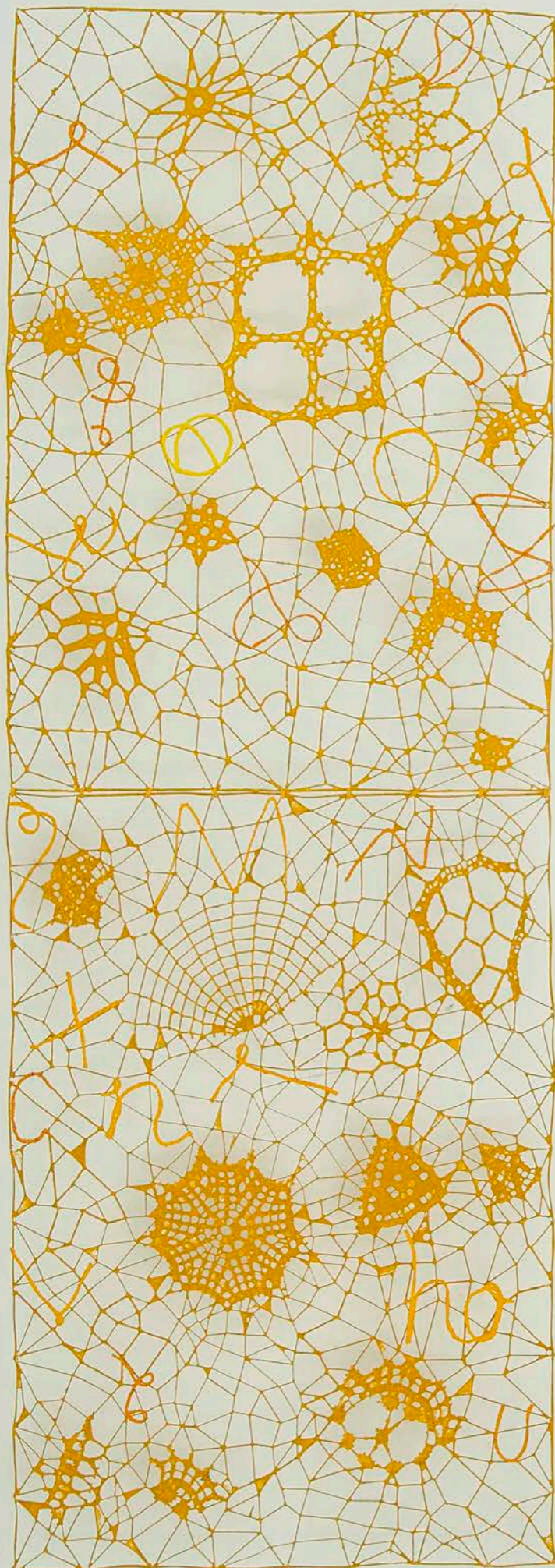
'Solaris' (2021) is a web-like thread sculpture, hand-made by the pioneering Norwegian textile artist Gjertrud Hals, from cotton and linen thread. This poetic structure made from macrame, crochet and lace is a tribute to the Sun. "Since the beginning of history, people have understood the importance of the Sun; it has been rooted in ancient mythologies and today; even with modern, scientific knowledge, is forever symbolic as the bringer of life and energy on earth", explains the artist.

Like small micro-cosmic structures inspired by mythological storytelling and children's worlds, Gjertrud 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' upbringing on the little island of Finnøya is profoundly anchored in her art and her relationship to the region's nature and culture is deep and complex. Gjertrud Hals focuses on natural fibers that she transforms through various techniques including weaving, knitting, casting, spraying and cutting. Trained in the art of tapestry weaving in the 1970's, Hals' interest in feminism and women's culture associates her with the new wave of women artists exploring the sculptural potential of textile. Like small micro-cosmoses inspired by mythological storytelling, Gjertrud Hals' works seem to possess their own laws and logics, moving somewhere between delicate neatness and unrestrained inspiration.

Gjertrud Hals is considered as an important pioneer in the field of fiber art and is recognized as one of the redefining figures in liberating textile art from the loom and displaying it in space as three-dimensional sculpture. Her works have been acquired by private and public collections, such as **the Centre Pompidou, Paris, France; the National Museum of Contemporary Art, Oslo, Norway; The Museum of Contemporary Crafts, New York, USA; The Museum of Decorative Arts, Lausanne, Switzerland; Mobilier National / Les Gobelins, Paris, France** and the **Bellerive Museum, Zürich, Switzerland.**

*Solaris*, 2021  
Cotton and linen yarn, cellulose  
glue, pigment  
82 x 117 cm  
Unique piece



GJERTRUD HALS

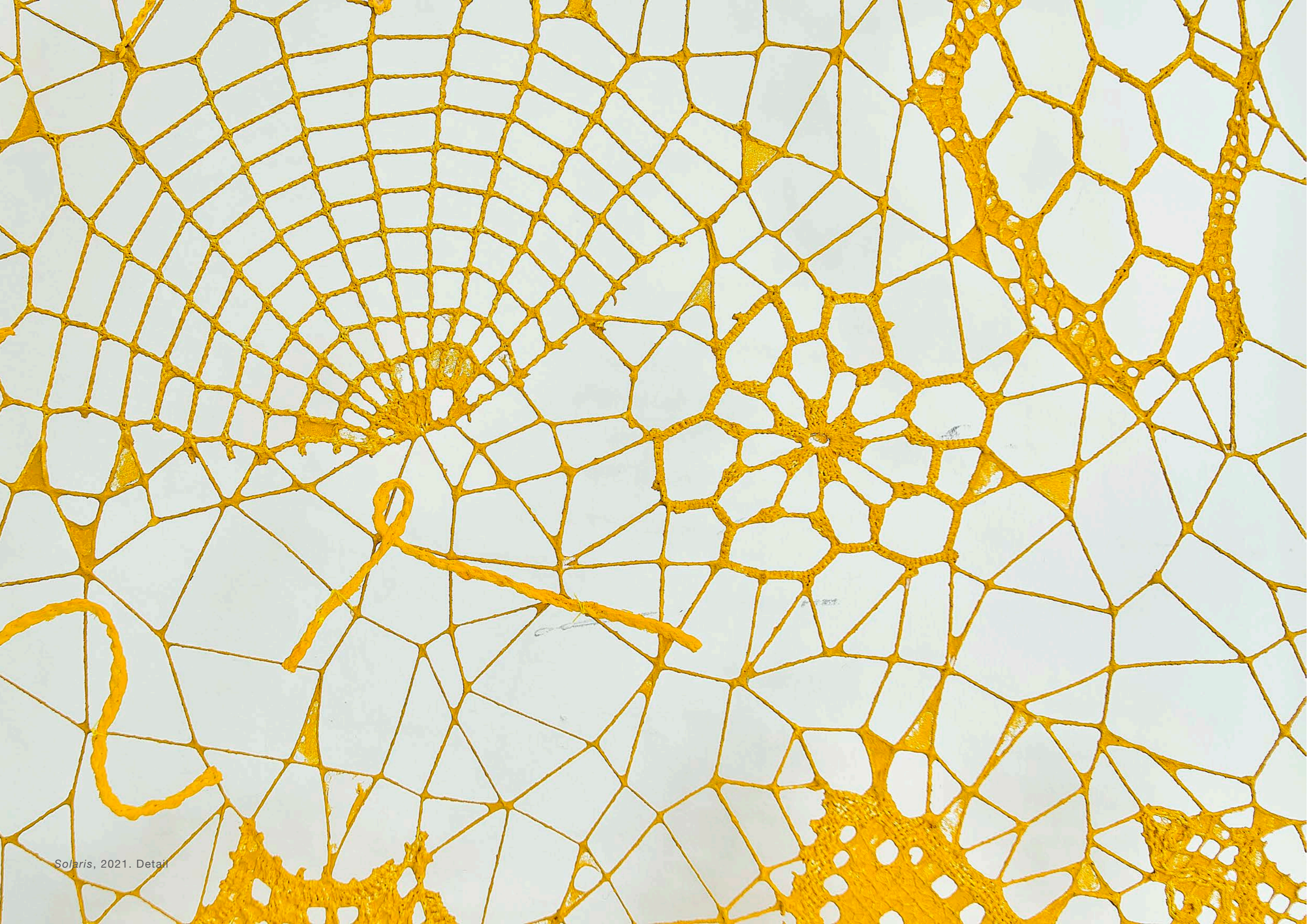
*Solaris*

2021

Cotton and linen yarn, cellulose glue, pigment

82 x 117 cm

Unique piece



# Signe Emdal

Born in 1979, Denmark  
Lives and works in Copenhagen,  
Denmark



In the words of Danish textile artist, Signe Emdal, “In a time where belief systems, perceptions and colors are rapidly changing around the world, we need compassion, togetherness and wisdom to hold us together.” In this sense, Emdal created ‘Tara 21’ (2022) as a magic portal to a life of compassionate togetherness, embracing the multitude of complex layers of life today, with each of its individual timelines flowing organically towards each other. The vibrant layers of fine Icelandic unspun wool equally represent today’s younger generations, striving to build a new world – a more feminine world – of subtle, sensitive and nuanced values.

For this important new work, Signe Emdal applied her signature fusion technique called TOUCH. This technique is a delicate merge of Icelandic unspun wool fibers and Turkish carpet knots transformed into subtle layers of fur-like shades of poetry. Indeed, 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. Each new work invites a new technique, which takes its departure from the previous one. The individual processes that she creates are called “Fusion Techniques”.

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.**

*Tara 21, 2022*  
Icelandic un-spun wool, wool,  
cotton warp  
75 x 75 x 25 cm  
Unique piece

*Tara 21, 2022. Detail*



SIGNE EMDAL

*Tara 21*

2022

Icelandic un-spun wool, wool, cotton warp

75 x 75 x 25 cm

Unique piece







SIGNE EMDAL

*Khrysos*

2019-2020

Icelandic un-spun wool, wool, cotton warp

95 x 50 x 26 cm

Unique piece

For 'Khrysos' (2019), meaning 'spirit of gold' in Greek, Signe Emdal was inspired by the delicate fragility of the mimosa flower. Just a single touch will destroy the flower. Created using Emdal's signature fusion technique, TOUCH, the vibrant textile work is a merge of Icelandic unspun wool fibers and Turkish carpet knots transformed into subtle layers of fur-like shades of poetry, reflecting human body energy layers and body memory from physical interactions.



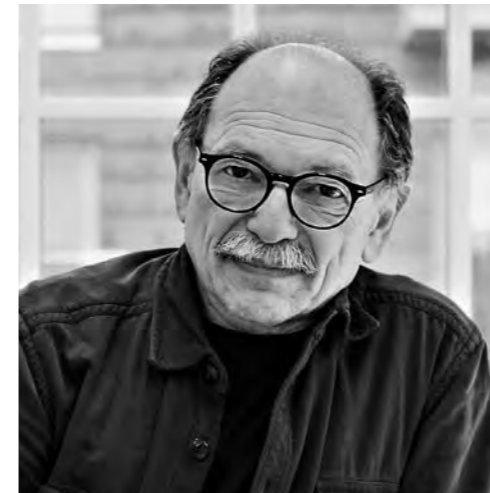
*Khrysos*, 2019 - 2020. Details



*Khrysos, 2019 - 2020*

# Boris Berlin

Born 1953, Russia  
Lives and works in Denmark,  
Copenhagen



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.

The geography of Boris Berlin's clients spreads from Denmark and Sweden to USA and Japan, including companies such as **Gubi, Hay, Muuto, Normann, Fritz Hansen, R+R, Källemo, Tendo Mokko, Stylex Seating, and Jot.Jot.** Boris Berlin's designs have received numerous distinctions and design awards, and his works are represented in museums around the world, among them: **Designmuseum Danmark, Copenhagen, Denmark; Trapholt Museum, Kolding, Denmark; Designmuseo, Helsinki, Finland; Die Neue Sammlung, Munich, Germany; Museum of Modern Art, New York, USA; and the Vitra Design Museum, Germany.**

# Germans Ermičs

Born 1985, Latvia  
Lives and works in Amsterdam,  
Netherlands



For the past few years, Latvian designer, Germans Ermičs, has crafted and refined ethereal pieces of glass furniture with exquisite chromatic expressions. Like the minimalists of California's 'Light and Space Movement', Ermičs explores the field of color and materials to catalyze a shift in how we perceive objects and space.

After studying design in Denmark, Ermičs carried out an internship at the Rasmus Koch Studio (Copenhagen) where he developed his skills in graphic design. In 2007, he co-founded the Latvian culture magazine Veto, serving as art director, while studying at the Design Academy Eindhoven in the department Man & Living, where his primary focus was on furniture and interiors. In 2014, he founded his own studio in Amsterdam. Ermičs was awarded the Wallpaper\* Design Awards in 2017 and 2018 and has realized important site-specific installations and collaborations with Instagram and Bang & Olufsen, among others. Ermičs' works have been exhibited worldwide in museums such as **Toyama Museum of Art & Design, Japan, and Designmuseum Danmark, Copenhagen, Denmark.**

BORIS BERLIN & GERMANS ERMIČS  
*Black Mirror*  
2020  
Glass, mirror  
150 x 150 x 75 cm  
Limited edition of 8



'Black Mirror' is a circular table in glass and mirror, designed by Latvian designer, Germans Ermičs and Russian-born designer, Boris Berlin. Through a masterful color gradation from 0% - 100% black on a glass and mirror surface, the table subtly changes, according to the surrounding light, shapes and point of view. The precise geometric form, combined with a perfect finish and refined flow from clear mirror to opaque black glass, makes the table particularly attractive and visually light, as the base hardly seems to reach the floor, fading into its own reflection.

Chromatic expression as the driving force of design is characteristic of Germans Ermičs' vocabulary: *"I choose very simple geometric shapes and transform their cold, linear geometry into elements of unprecedented depth, opening the way for a world of new interpretations. The color becomes the element that generates the meaning of the form, transforming the pure geometry of material into an expressive object..."*

The 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..."*

BORIS BERLIN & GERMANS ERMIČS  
*Black Mirror*  
2020  
Glass, mirror  
150 x 150 x 75 cm  
Limited edition of 8



*Black Mirror*, 2021. Detail



*Kumiko Low, 2021. Detail*

# Rasmus Fenhann

Born 1972, Denmark  
Lives and works in Copenhagen,  
Denmark



*Kumiko Low, 2022*  
European cherry  
120 x 93 x 25 cm  
Limited edition of 8

According to Rasmus Fenhann, "*Kumiko is a house for beautiful objects*". The inspiration comes from the traditional Japanese house and the Kumiko technique, which is used to make translucent walls and doors. Fenhann's 'Kumiko Shelf' has been designed as a miniature Japanese house, offering separation with transparency, elegance and interaction between objects placed inside. While Kumiko is a craft technique used in Japan for doors and panels, in Fenhann's shelving it plays an important structural role while enhancing the grace and elegance of this traditional technique.

Creating designs with an equal focus on sculptural and functional qualities, Rasmus Fenhann's works are made in carefully selected natural materials, especially wood. He is considered as one of the most important Scandinavian designers today in the field of handmade art design. His working processes combines traditional, sometimes near-forgotten craft techniques with advanced high-tech procedures, including computer-based sketching and visualization. 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. In the words of the artist, "*It has to do with being able to zoom in, infinitely... There mustn't be any flaws, not even the tiniest, in the delicate woodwork. Time is key, and infinite repetition is expected until a level of breathtaking perfection is reached.*"

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 has frequently exhibited 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 **Designmuseum Danmark, Copenhagen, 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**.





RASMUS FENHANN  
*Kumiko Low*  
2021  
European cherry  
120 x 93 x 25 cm  
Limited edition of 8

RASMUS FENHANN  
*Kumiko High*  
2022  
Oak  
79 x 139 x 24,5 cm  
Limited edition of 8





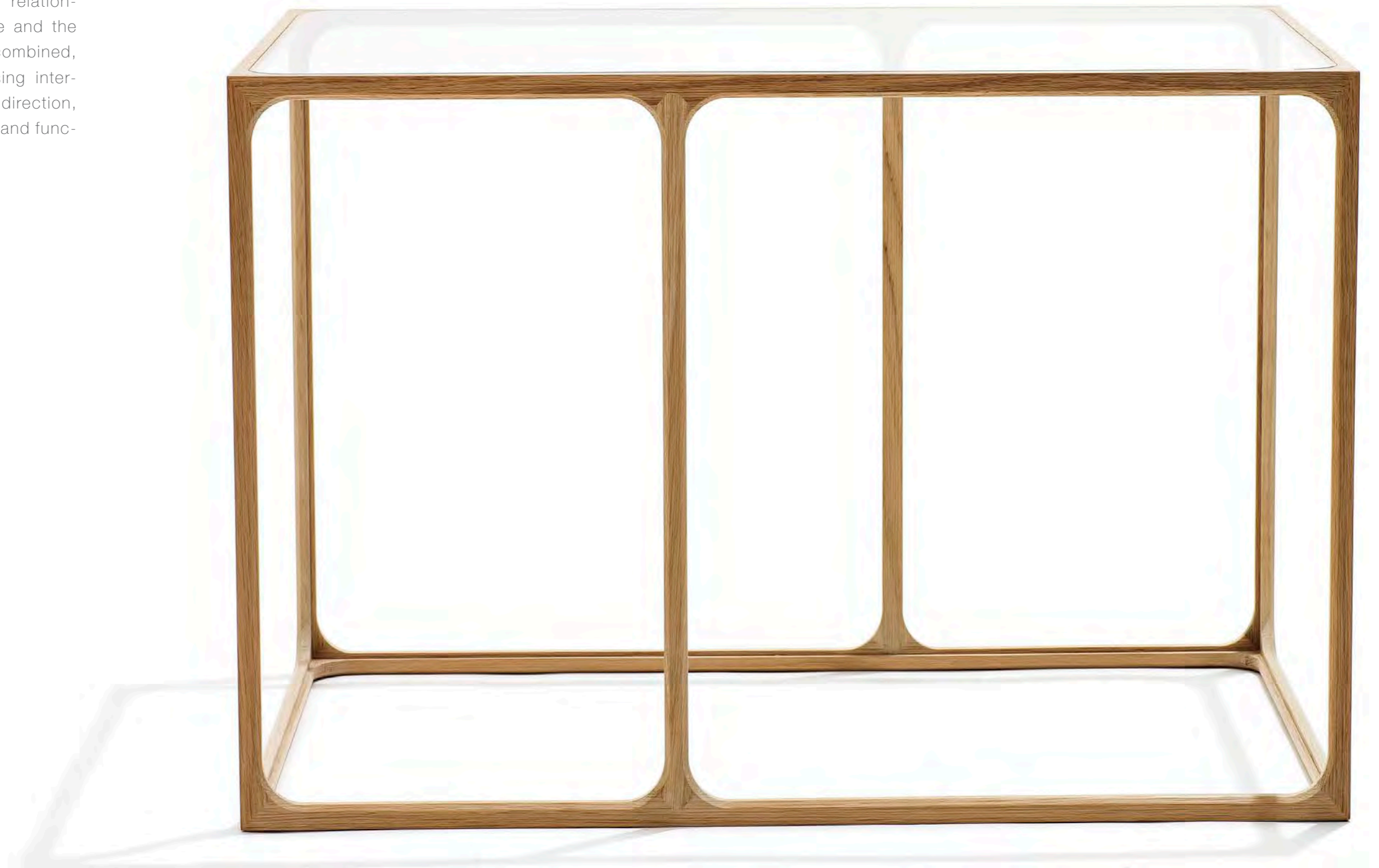
*Kumiko Low, 2021. Detail*

ENHANN  
23.07



*Kumiko Low, 2021 and Kumiko High, 2022. Exhibition view*

In the 'Ratio' table, the Danish contemporary designer Rasmus Fenhann continues his characteristic exploration of geometric form combined with exquisite craftsmanship. The perfect proportions are derived from the Golden Ratio and the relationship between the rectangle and the square. Alone, or several combined, the 'Ratio' table is proposing interesting shifts in scale and direction, making different formations and functions possible.



RASMUS FENHANN  
*Ratio*  
2016  
Ash, glass  
68 x 42 x 42 cm/each  
110 x 110 x 42 cm/group of 4  
Limited edition of 12



*Ratio*, 2016



*Ratio*. 2016. Exhibition view



Rasmus Fenhann's 'Hikari Snubcube' is a beautiful light pendant in Oregon pine and Japanese shoji paper, hand-made by the Danish contemporary designer. Hikari means light in Japanese. Combining geometric harmony with Japanese aesthetics, these softly lit, poetic lights, made by exquisitely crafting wood like origami, bear the imprint of Fenhann's Japanese training. The perfect beauty of certain geometrical shapes found in nature has fascinated man since ancient times, and for Fenhann it represents an inexhaustible source of rich and harmonious forms.

RASMUS FENHANN  
*Hikari Snubcube*  
2015  
Oregon pine, shoji paper  
25 x 25 x 25 cm  
Limited edition of 8





*Hikari Snubcube*, 2015. Exhibition view

# Line Depping

Born 1978, Denmark  
Lives and works in Copenhagen,  
Denmark



Minimalistic, yet sensuous, Danish designer Line Depping's latest refined sculptures, 'Maple Surface', 'Maple Brush' and 'Maple Fan', 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, be it frolicsome flourishes of goat hair or dappled surfaces of textured wood. Line Depping thrives to find an interesting, insistent form, which is handcrafted with a great sense of intuition, playfulness and touch of the hand. 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 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 forms that incite the viewer's eyes (and if you are lucky, hands...) to further explore 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, Italy; Galerie Maria Wettergren, Paris, France; Design Miami/Basel, Switzerland; PAD London, England; TEFAF Maastricht, The Netherlands and London Design Week, London, UK.**

*Maple Surface, 2022*  
Maple  
75 x 47 x 2 cm  
Unique piece

*Maple Surface, 2022. Detail*

LINE DEPPING  
*Maple Surface*  
2022  
Maple  
75 x 47 x 2 cm  
Unique piece





LINE DEPPING  
*Maple Brush*  
2022  
Maple, goat-hair  
45 x 44 x 3 cm cm  
Unique piece



*Maple Brush, 2022. Detail*

LINE DEPPING  
*Maple Fan*  
2022  
Maple, goat-hair  
92 x 53 x 3 cm  
Unique piece





*Maple Brush, Maple Fan and Maple Surface, 2022*

# Ditte Hammerstrøm

Born 1971, Denmark  
Lives and works in Copenhagen,  
Denmark



The extreme attention to detail and the quest for perfect craftsmanship makes Ditte Hammerstrøm's work a true heritage of the Danish golden age of handcrafted furniture design, however with a radical contemporary twist. The combination of luxurious craftsmanship and everyday materials finds an interesting expression in 'Small Tall Stools' where plasticized string, mainly recognized for its use in garden furniture of the 1970s, is inserted into the exquisite hand-crafted wood, like a punk version of intarsia. Here, the perfection is even greater underneath than on the top of the stools, something that recalls the Japanese crafts tradition. The furniture's tactile quality, with its invisible details, is as appealing to the fingers as it is to the eyes.

Ever since her graduation from Central Saint Martin's College of Art and Design in 1999 as well as the Danish School of Design in 2000, Ditte Hammerstrøm has been introducing an artistic approach to design, challenging the traditional design field. Her attention to detail and storytelling with a feminine flavor has been noticed. Conceptual, sometimes even cartoonish, Hammerstrøm's furniture preserves the clean lines and simple forms of traditional Danish interior design, while subtly subverting some of its long-accepted tenets.

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

*Small Tall Stools, 2007*  
Two stained oakwood and plastic  
string stools  
34 x 17 x 48 cm  
Limited edition of 20

*Small Tall Stools, 2007. Detail*





DITTE HAMMERSTRØM

*Small Tall Stools*

2007

Two stained oakwood and plastic string stools

34 x 17 x 48 cm

Limited edition of 20

# Etienne Bertrand Weill

Born in 1919, Paris, France  
Died 2001



In a poem dedicated to the Etienne Bertrand Weill and written in 1963, Jean Arp describes Weill's photographs as "*an activity of light forged with the supernatural*". For Etienne Bertrand 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)

E.B. Weill, a member of the Resistance and a French freedom-fighter, graduated in 1938 from the National School of Photography and Cinema. It was only in post-war France that he began his artistic journey, entering the world of performing arts: theater, dance, and mime. His attempts to suggest the energy and dynamics of the stage in one still image led him to personal research and creation: the *Métaformes*. Creating mobiles made of simple materials such as wood, glass, plexiglass and wire, E.B. Weill submitted these to simple or complex movements under miscellaneous lights in front of his camera lens.

*"Of course, my first film was bad but I realized that I had touched something fascinating and probably inexhaustible."*

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.**

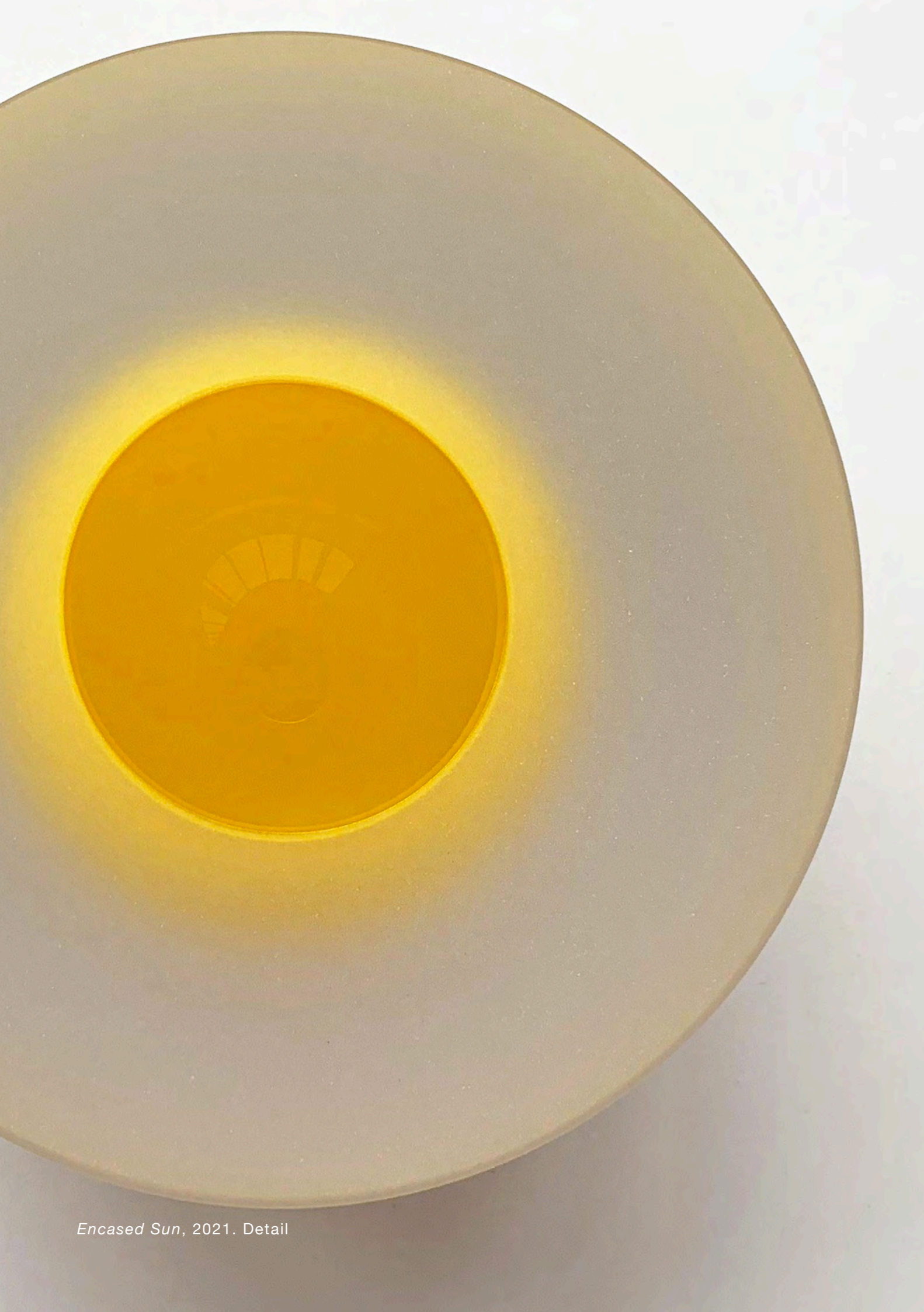
*Chacone*, 1960  
Original silver print made by the  
artist  
60 x 45 cm

*Chacone*, 1960. Detail



ETIENNE BERTRAND WEILL  
*Chacone*  
1960

Original silver print made by the artist  
60 x 45 cm



*Encased Sun*, 2021. Detail

# Tora Urup

Born 1960, Denmark  
Lives and works in Copenhagen,  
Denmark



Since 2001, the Danish artist Tora Urup has shown a particular interest in exploring the visual effects obtained within a series of circular glass sculptures in vibrant colors of thin opaque and thick transparent glass. This body of work is reflecting Urup's investigation into the specific role played by color and material in our perception of volume and space and reveals the artist's interest in altering archetypes like the glass bowl into dreamlike objects.

By combining subtle colors and making them interplay with each other by varying the glass thickness, Tora Urup enables new spatial perceptions that reverse our conventional understanding of the traditional glass bowl. The interior volumes of these trompe l'oeil sculptures seem to float independently of their exterior, and by the careful juxtaposition and treatment of cut, polished and matt brushed surfaces, she is creating a genuine illusion of a seemingly infinite and liquid space inside a physically restraint volume.

Tora Urup started her career working with ceramic art in Tokoname, Japan in 1982-83, after which she studied glass and ceramics at the Royal Danish Academy of Fine Arts in Denmark. In 1994, she graduated from the Royal College of Art in London and subsequently returned to Denmark to collaborate with Holmegaard Glassworks and Royal Copenhagen porcelain. Since 2001, Tora Urup has been running her own design studio and produced her works in collaboration with highly skilled craftsmen in Europe and Japan.

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

*Encased Sun*, 2021  
Mouthblown, handcut,  
mattbrushed glass  
17,7 x 17,7 x 13,2 cm  
Unique piece

TORA URUP  
*Encased Sun*  
2021  
Mouthblown, handcut, mattbrushed glass  
17,7 x 17,7 x 13,2 cm  
Unique piece





TORA URUP  
*Lapis Blue. Opaque and Transparent*  
2021  
Mouthblown, handcut and polished glass  
29,5 x 29,5 x 11 cm  
Unique piece



*Lapis Blue. Opaque and Transparent, 2021*



TORA URUP  
*Cool Grey, Clear, Transparent Grey Bowl*  
2014  
Mouthblown, handcut and polished glass  
26 x 26 x 11,5 cm  
Unique piece





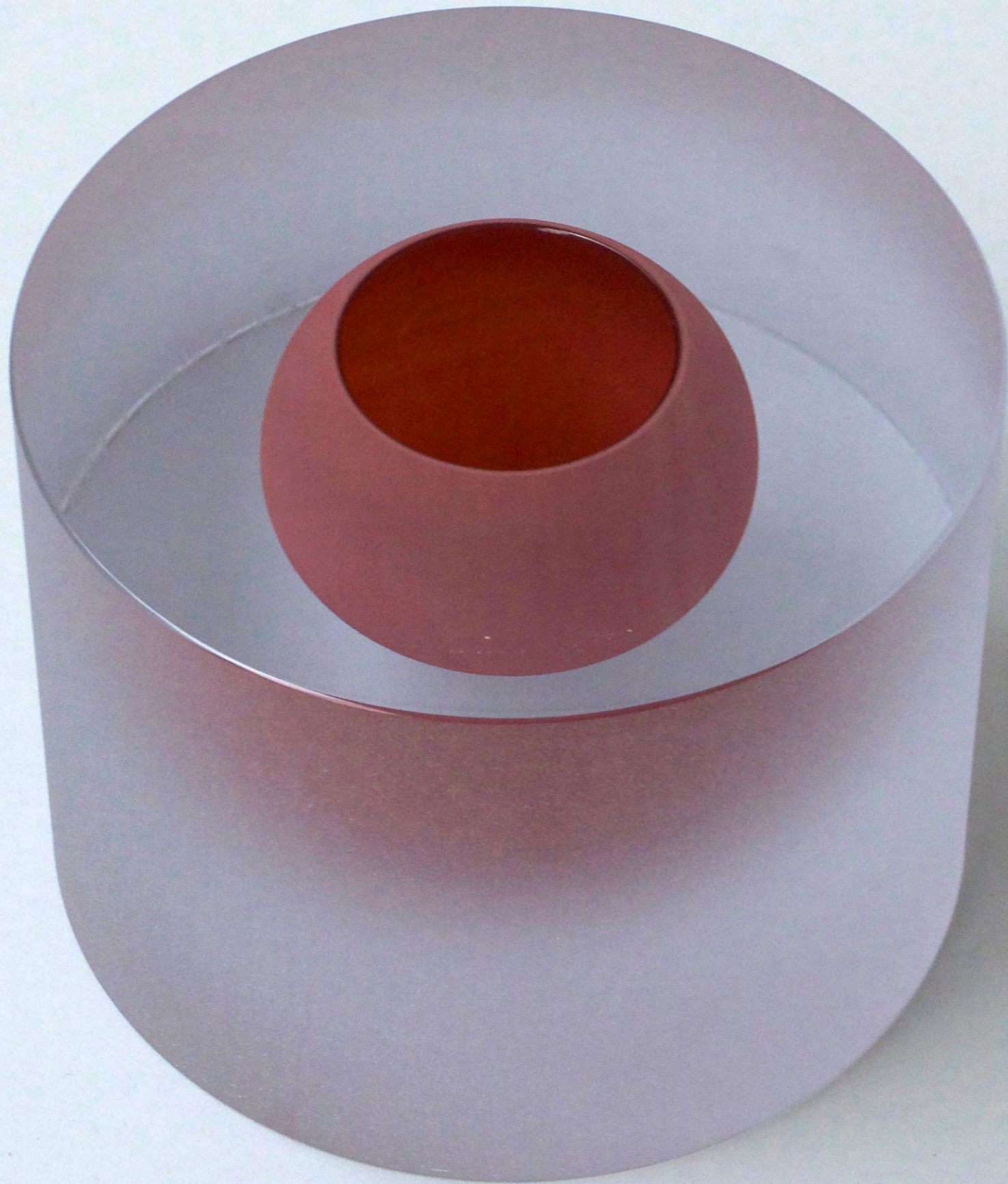
*Cool Grey, Clear, Transparent Grey Bowl, 2014. Detail*



TORA URUP  
*Clear Cylinder with Floating Softwhite Bowl*  
2013  
Mouthblown, handcut and polished glass  
20 x 20 x 15 cm  
Unique piece



*Clear Cylinder with Floating Softwhite Bowl, 2013. Detail*



TORA URUP  
*Cylinder with floating bowl. Rosa.*  
2016  
Mouthblown, handcut and mattbrushed glass  
13 x 13 x 17 cm  
Unique piece

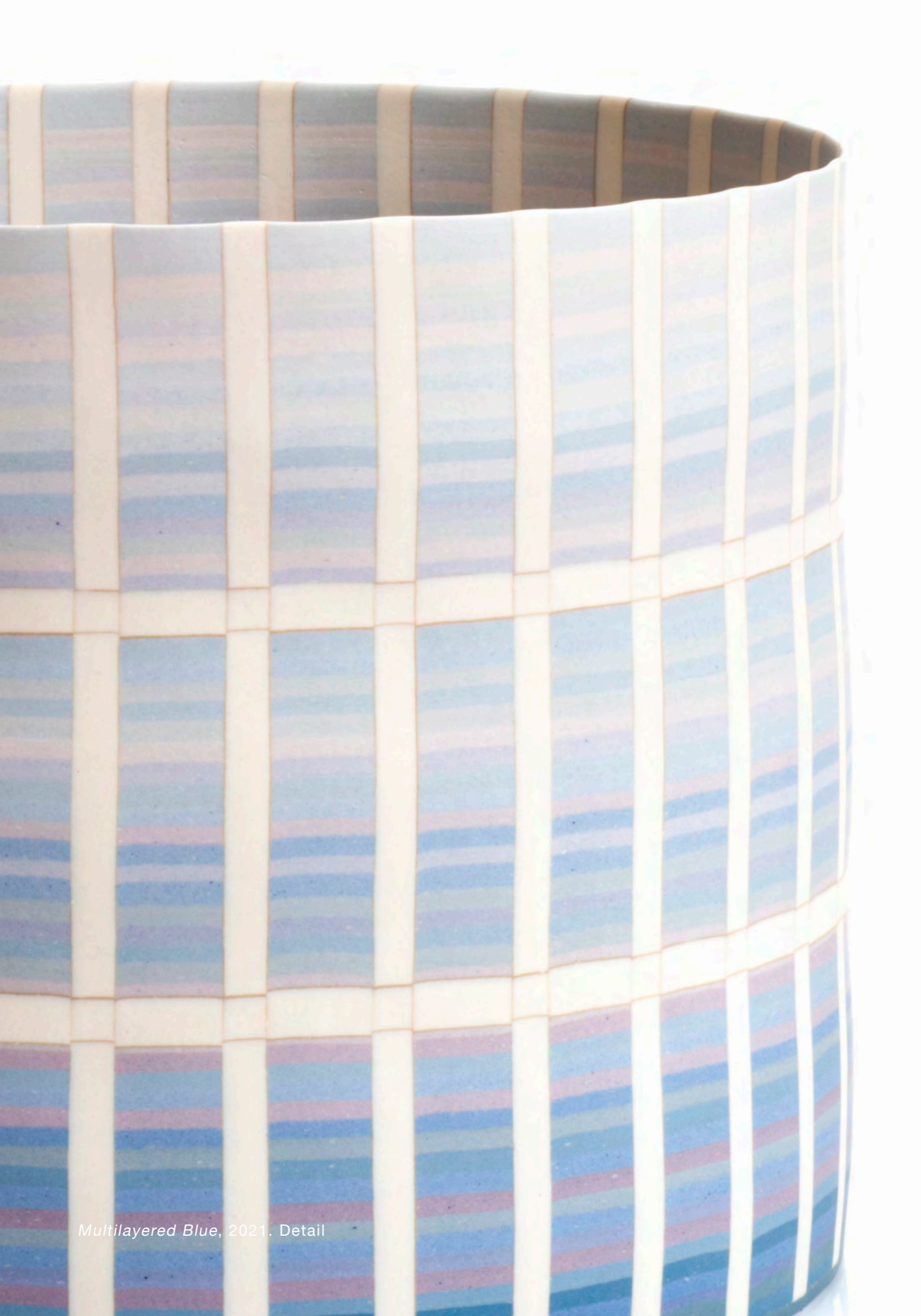


TORA URUP  
*Red and Maroon*  
2021

Mouthblown, handcut and polished glass  
31,5 x 31,5 x 11 cm  
Unique piece



*Red and maroon, 2021. Detail*



*Multilayered Blue*, 2021. Detail

# Lotte Westphael

Born 1965, Denmark  
Lives and works in Silkeborg,  
Denmark



*Multilayered Blue*, 2021  
Porcelain  
32 x 32 x 23,5 cm  
Unique piece

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

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

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

LOTTE WESTPHEL  
*Multilayered Blue*  
2021  
Porcelain  
32 x 32 x 23,5 cm  
Unique piece





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