

A large, abstract wooden sculpture with a central hole filled with dark marble. The wood has a warm, golden-brown tone and a prominent, wavy grain pattern. The sculpture is set against a plain white background.

PAD LONDON
2024

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

Laura Bergsøe

Born 1972, Denmark
Lives and works in Copenhagen,
Denmark

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

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

Each table is unique and holds a Signature Spike, a pure silver spike, placed into the side of the tabletop, which can be removed to reveal its story. Laura Bergsøe was trained as a Master Cabinetmaker from the prestigious Cabinetmaker Rud. Rasmussen's workshop in Copenhagen, 1995-99, and established her own workshop in Copenhagen in 2006. Her works have been included in various exhibitions, such as **"Natural State of Mind"**, Rundetaarn, Copenhagen, Denmark, 2015; **"Bergsøe Tables"**, Icon House Dubai, 2016; **"New Danish Modern"**, Aarhus, Denmark, 2017; **"Never Compete Nature"**, Oxford Street, London, 2019; **"Portrayal of Wood"**, Copenhagen, Denmark, 2023. Bergsøe's tables are part of important private collections and included in **Georg Jensen's flagshop stores in Copenhagen, London, Munich, Stockholm, Tokyo, New York and Dubai.**





LAURA BERGSØE
Dining Table 2
2023

Nivaagaard elm, Breccia Imperial quartzite, mammoth tooth, iron, leather
155 x 155 x 71,5 cm
Unique piece



Dining Table 2, 2023 (detail)

SIGNE EMDAL

Born 1979, Denmark
Lives and works in Copenhagen,
Denmark



The creative approach of Signe Emdal might be characterized as nomadic...searching for symbiotic energies in serene places to create works with an embracing ambience, to quote the artist. Emdal characterizes herself as a textile composer, transforming emotions and ambiences into tangible textile structures, and her works are indeed ethereal and poetic like music. Influenced by nature and textile traditions of the past, yet with a strong futuristic appearance, her works evoke hybrid aesthetics and timeframes, offering widespread associations, such as animal furs, butterflies, ceremonial artifacts and luscious parures. Sensitive and sensual, the wool sculptures vibrate and seem almost alive, like creatures from outer space, or exotic species from the deep-sea, another great inspiration to the artist besides science fiction and music.

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; Gallery Direktorenhaus, Berlin; National Museum of Iceland, Reykjavík; and most recently at the Homo Faber exhibition "*Crafting a More Human Future*" (2022) at the Fondazione Cini in Venice. Her works have recently been acquired by Malmö Museum, Malmö, Sweden and the Statens Kunstfond, Denmark.



Acqua 4ever/ Evigheden

*A place I call 4ever
My new Land of Love
A moment with no timelines
A merge with water & skies
A never-ending horizon
This must be the source of all life
Acqua
Evigheden*

Acqua 4ever/ Evigheden was created during my August 2024 residency in Scala- Italy in a medieval nunnery, high above sea level on a mountain top. Burning sunshine, lizards everywhere, palm trees and dusty shades of earthy tunes. With every minute, the horizon disappeared then reappeared, really high up in a sort of sky-level. A Sky/Ocean merge...an optical illusion? It didn't feel like an illusion, it felt very real. Everybody in the group felt it. We had our feet on old ground, old stones from the mountain.

Evigheden is the Danish word for Never-ending, or Eternity. I love the sound of this word in Danish: Evigheden. It sounds precisely as the actual meaning of the word: Soft, welcoming, watery, kind. A place you can rely on. A place to rest your busy human feet.

We visited Pompeii. A dusty, friendly, mysterious and full of life place. One million tourists. Also a big pile of ruins and a graveyard? – A lively one. I loved how the ruins activate people's imagination.

We hiked up and down the medieval steep staircases to get to our home on the top. I felt like walking on staircases to heaven, with musical sounds, rhythms and weird smells, merging us with the wavy mountain lines.

A postcard with a magnificent green/skin coloured painting made in Ravello, 1890 by Marie Krøyer. My studio view in Scala was directed towards Ravello. My view and the painting matched. I thought a lot about Marie. She really painted a great portrait of the incredible light here at Amalfi. The colours, the atmosphere, - just spot on Marie! Lots of love to you.

*Lemons everywhere. We named the landscape:
Limoni Eterni – Den Evige Citron.*

Signe Emdal (September 2024)



SIGNE EMDAL
Acqua 4ever/ Evigheden
2024

Icelandic wool, Swedish cotton, Shetland wool
ca.56 x 70 x 22 cm
Unique piece

Faba, 2018 (detail)



JAKOB JØRGENSEN

Born 1977, Denmark
Lives and works in Copenhagen,
Denmark



The Danish artist and designer Jakob Jørgensen aims for objects with a strong, sculptural expression. In his design he strives to create an expression that possesses the same depth as a work of art but which also fits naturally into everyday life as a functional object. Two major sources of inspiration lie behind the works of Jakob Joergensen – Constantin Brancusi's endless Column and Joern utzon's Opera House, in both of which a dialogue between the geometrical and the organic is orchestrated.

The tube sculptures are interesting in that when the cylinder, which is a geometric basic form, is deformed, all possible organic forms start occurring, such as tree buds or the shape it makes when it gets a sore in the bark and starts to encapsulate the wound.

Jakob Jørgensen graduated from the furniture design department of the Royal Danish Academy of Fine Arts in 2008. He has exhibited his design pieces around the world, such as at the **Mindcraft** exhibition in Milan, Italy, and at the **21st Museum of Contemporary Art**, Kanazawa, Japan. Moreover, Jakob received a **Wallpaper Design Award** for his dresser Fjarill in 2012, and in 2008 he placed first at IFDA in Japan. Jakob Jørgensen received the Finn Juhl

Prize 2015 together with Line Depping. In 2011 he received the **Bodum Design Award**, also together with Line Depping; in connection with this award, Jørgensen exhibited at **Louisiana Museum of Modern Art**, USA.

JAKOB JØRGENSEN

Faba

2018

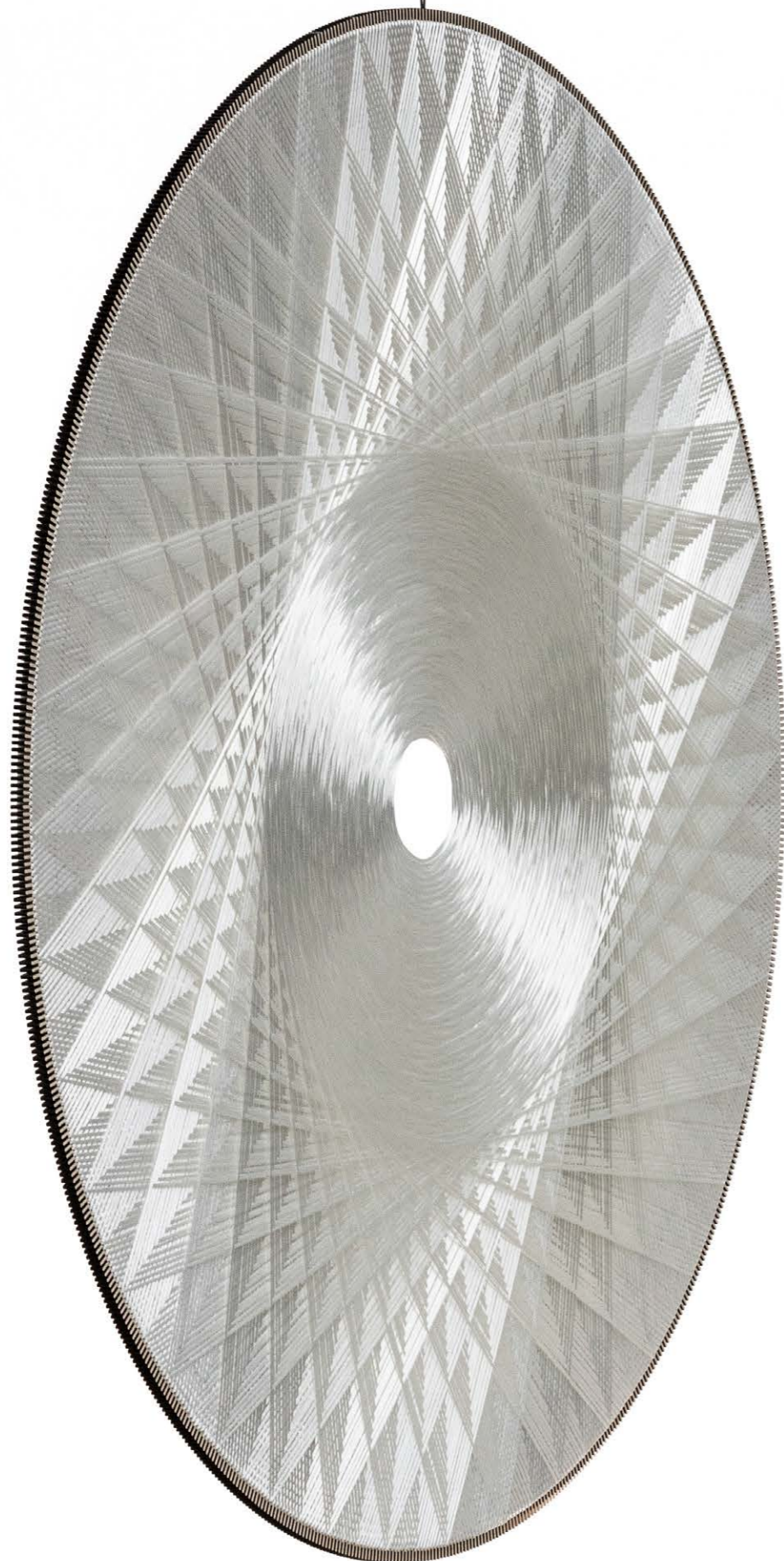
Bench in stainless steel with legs in natural stone

257 x 30 x 40 cm

Limited edition of 5







Cecilie Bendixen

Born 1975, Denmark
Lives and works in Vejen,
Denmark



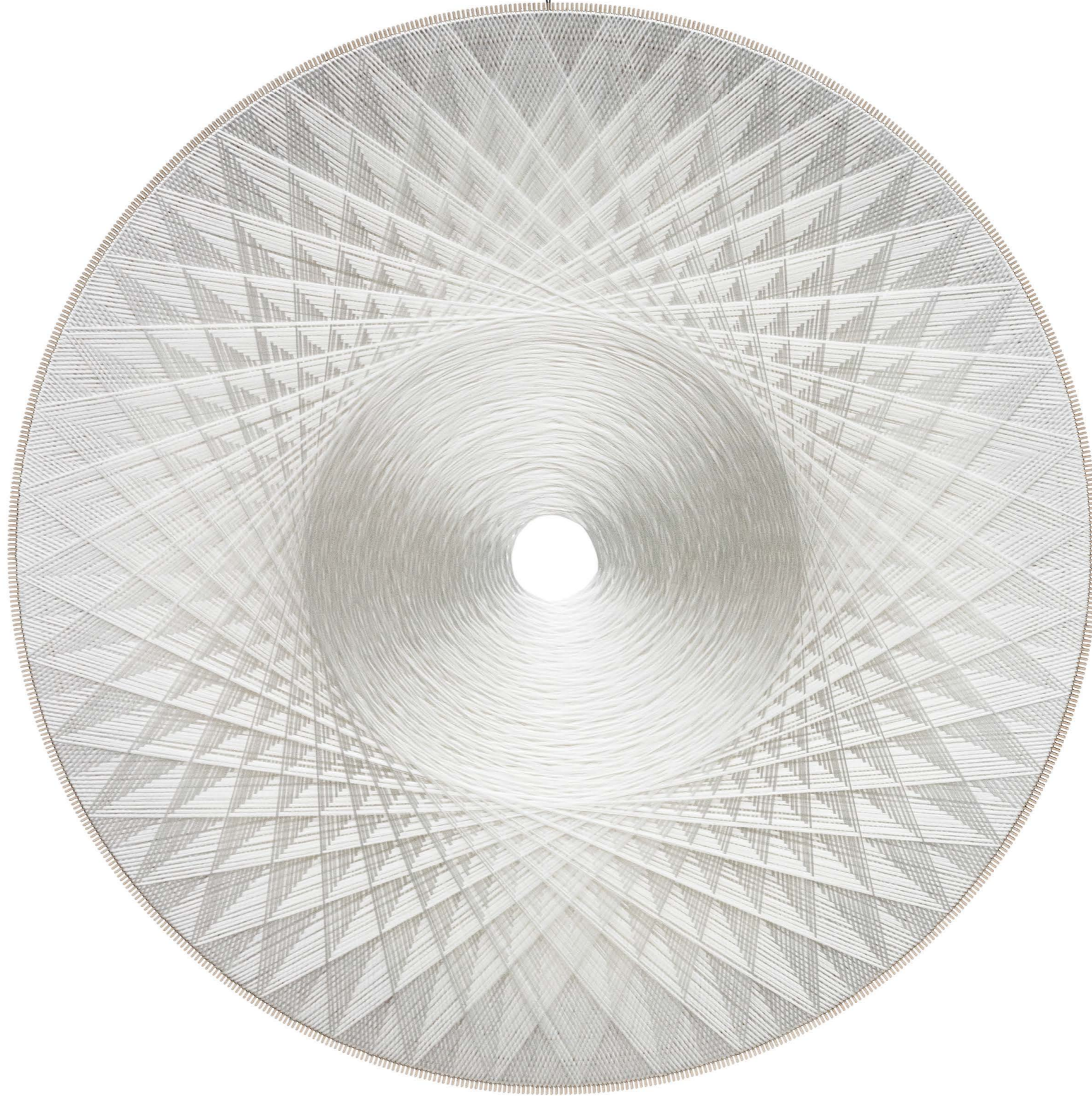
Sun Disc (Simpliciano) is a work by the Danish architect and artist, Cecilie Bendixen. This circular textile sculpture is a continuation of Bendixen's PDH research on sound absorbing textile sculptures, embodied in earlier works such as *Draped Nimbostratus*, *Volume* and *Much*. Instead of using prefabricated textile for the surface of the *Sun Disc*, the textile is 'woven' in situ - woven on the spot. By 'weaving' on a circular frame, Bendixen explores the infinite geometric possibilities of the crossing threads.

Cecilie Bendixen is drawn to natural phenomena, and she poetically explores the way in which essential dynamics can be captured by her sculptures through different materials and methods. Materials themselves often guide Bendixen through her empirical practice, where she gains inspiration from movement and form through touch and sight, carefully observing how a material can be approached. She considers the different qualities that make it unique: its shape, texture, strength, how it looks when it is fixed, and how it can interact with natural dynamics.

Working with the tactility of textiles, bamboo, threads, paper, and other fibrous materials, Bendixen invites intangible elements, such as space, sound, and light to interact with her sculptures. Her background in architecture influences her artistic practice, creating an interaction between the materials she works with and the space in which they are displayed. The space becomes a part of her pieces and the materials a part of the space: absorbed, reflected, regulated, burned, and disintegrated.

Bendixen's empirical method gracefully blurs the boundaries between art, science and architecture. Her works speak to the mind as much as to the senses, while maintaining a subtle tension between the immaterial and the tangible. It is sometimes said that one of the functions of art is to make the invisible visible. Cecilie Bendixen's phenomenal sculptures seem to operate somewhere in these spheres.

Cecilie Bendixen's interdisciplinary approach to art, involving science, design, crafts and architecture makes her an important contributor to the contemporary art scene. She was nominated for the **Nordic Textile Awards** in 2017, and the same year she received the **Bindesboell Medal**. Her works are part of important private and public collections, such as the **National Gallery of Victoria**, Melbourne; **Danish Art Foundation**; and the **Galila Barzilai-Hollander Collection**, Brussels.



CECILIE BENDIXEN

Sun Disc (Simpliciano)

2019

Sound absorbing polyester, wood, textile, glass wool

Ø200 cm

Unique piece



Sun Disc (Simpliciano) (details)



Bloom, 2020 / 2024 (detail)

Dhruv Agarwwal

Born 1993, India
Lives and works Delhi NCR
India



Dhruv Agarwwal is an emerging Indian designer who received India's Best Design Award in 2021 for his exceptional chandelier, *Bloom*. Wonderfully jovial, *Bloom* is a celebration of crafts and explores nostalgia and childlike curiosities. The luminous installation studies the concept of looking at things from a different point of view, or with a reversed perspective. Made by the craftsmen of traditional Channapatna toys, the vibrant colors of the wooden forms recall the playfulness of children's toys but also our attraction to the brightly colored motifs of flowers. From below, the layers of the concentric circles of the chandelier cascade down theatrically to the central lotus, like that of a collapsible toy. At the lowest point, close to the eyes of the viewer, the lotus flower tempts our eyes, asking us to lean in and appreciate its enameled petals, which glisten with the surrounding layers of lights in a joyful manner.

Channapatna toys originated from the town of Channapatna in the Ramanagara district of Karnataka state, India. This art form can be traced back to the ruling of Tipu Sultan, Mysore's historic ruler, whose patronage to these wooden toys and to arts in general allowed his people to thrive and flourish. Over time, however, the art became an expensive affair and it subsequently required the assistance of Japanese doll making techniques to improve productivity and to reinvent the art form. Following the traditional process, the wood for *Bloom* was procured, seasoned, cut into the desired shapes, pruned and carved into scaled-up toys, which were then coated with wax lacquer or in the case of the lotus flower, in mild steel with Meenakari enamel, a traditional technique that has been practiced in India for many centuries. The original color palette of the Channapatna toys has been retained for the continuation of their legacy.

Dhruv Agarwwal graduated from the prestigious Pearl Academy design institution and is now an active member of the Pearl Alumni. In 2016, he founded his own design studio, Plank.Studio, which today brings together a team of brilliant emerging designers who seek to push the boundaries of design. Throughout his creation process, Agarwwal has sought to collaborate with local artists and craftsmen from different regions of India. He has been awarded with several important commissions in both the public and private sphere. In 2020, Dhruv Agarwal was nominated for the **Elle Deco International Design Awards** and in 2021, was laureate of **India's Best Design Award**.



DHRUV AGARWWAL

Bloom

2020 / 2024

Channapatna toys made of soft ivory wood finished with wax lacquer, rings, pipe, lotus made in stainless steel finished in meena enamel, LED light with glass diffusers

106,6 cm x Ø 91,4 cm

Limited edition of 5



After the Storm III, 2024 (detail)

Gjertrud Hals

Born 1948, Norway
Lives and works in Molde,
Norway



For Gjertrud Hals' latest brass and copper wire wall sculpture, *After the Storm III*, the artist collected seashells, stones, pearls as well as tiny pieces of amber, often found on the beaches around the Baltic Sea, especially after a storm. Each of the different materials is chosen for its intrinsic beauty, which the artist then delicately weaves and knits, like a goldsmith, transforming them into a vibrating grid with an almost Art Nouveau feeling to it. The title, *After the Storm*, refers both to the North Western coast of Norway, where the artist lives, and to the politically challenging times in which we are living, a phrase often used to describe the period of hope and renewal after going through a turbulent time, a time of rebuilding and recovering.

Gjertrud Hals is considered as one of the redefining figures of textile art, liberating fiber from the loom and displaying it in space as three-dimensional sculpture. Hals' upbringing on the little island of Finnøya is profoundly anchored in her art and her relationship to the region's nature and culture is deep and complex. Trained in the art of tapestry weaving in the 1970's, Hals' interest in feminism and women's culture associates her with the new wave of women artists exploring the sculptural potential of textile. Hals' works 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 focuses on natural fibers that she transforms through various techniques including weaving, knitting, casting, spraying and cutting. Hals' works have been acquired by private and public collections, such as **the Centre Pompidou, Paris, France; National Museum of Contemporary Art, Oslo, Norway; The Museum of Contemporary Crafts, New York, USA; The Museum of Decorative Arts, Lausanne, Switzerland; Mobilier National / Les Gobelins, Paris, France and the Bellerive Museum, Zürich, Switzerland.**

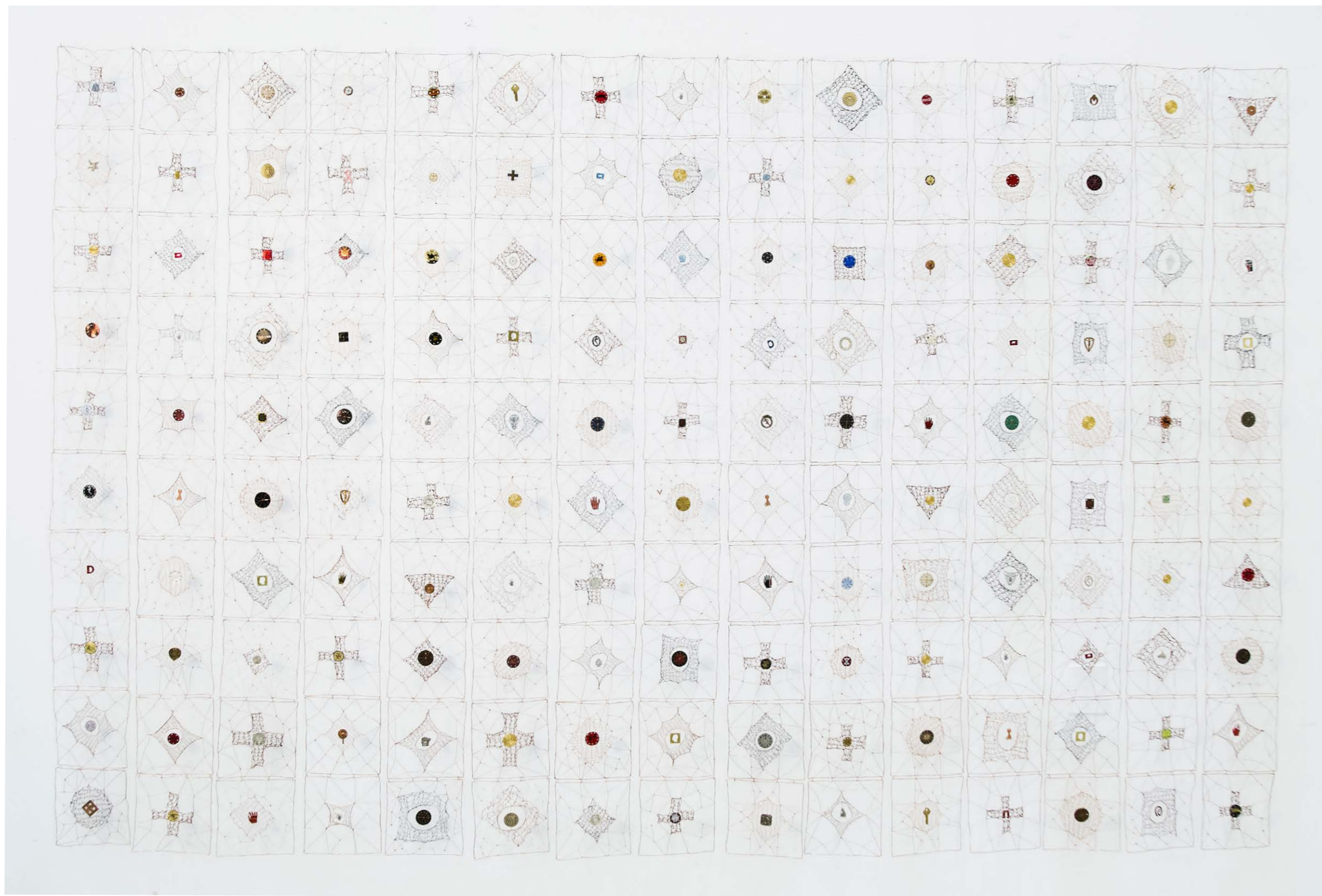
GJERTRUD HALS
After the Storm III
2024

Brass, copper and silver-coated wire, stones, shells, amber, and pearls
135 x 103 cm
Unique piece

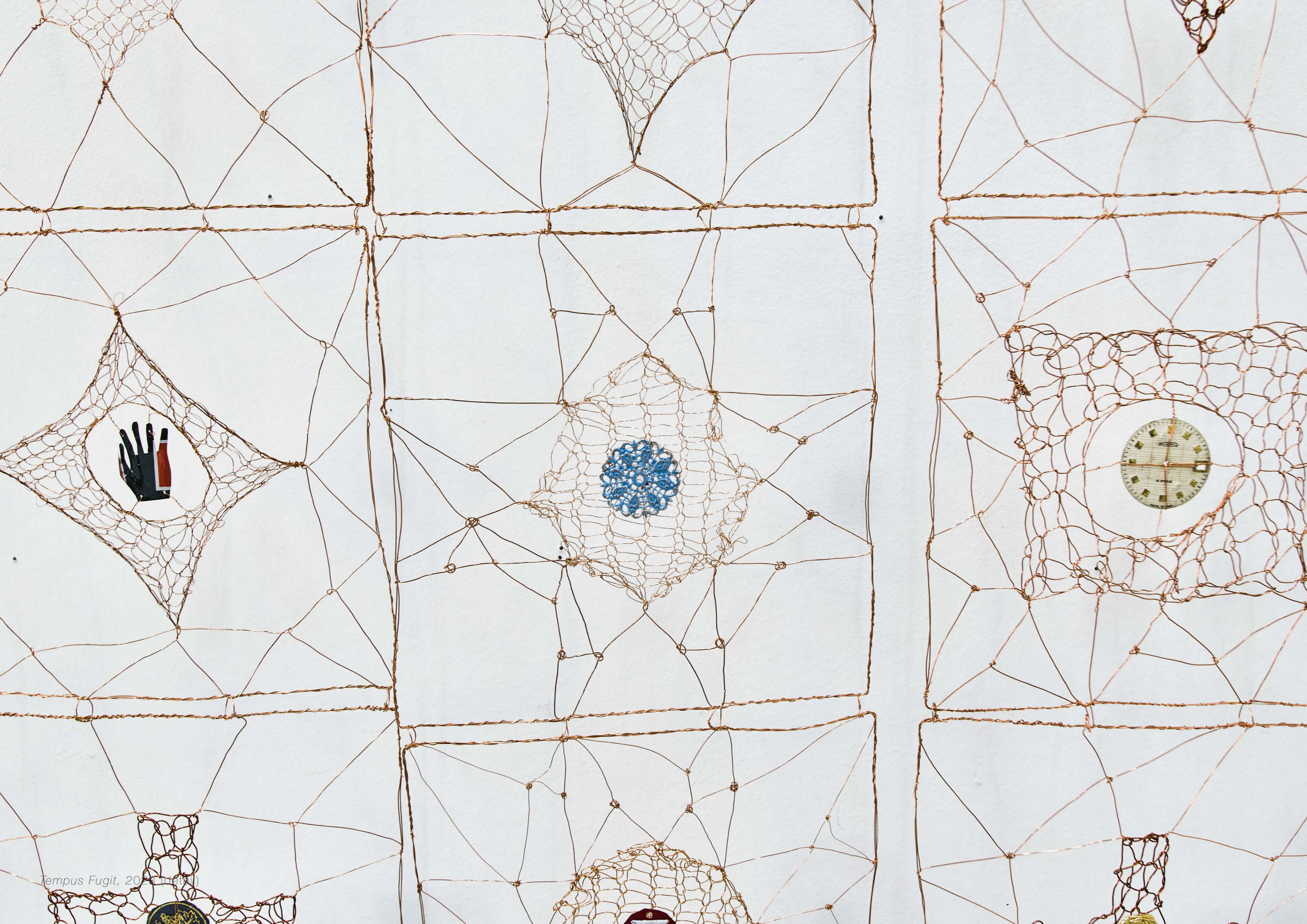




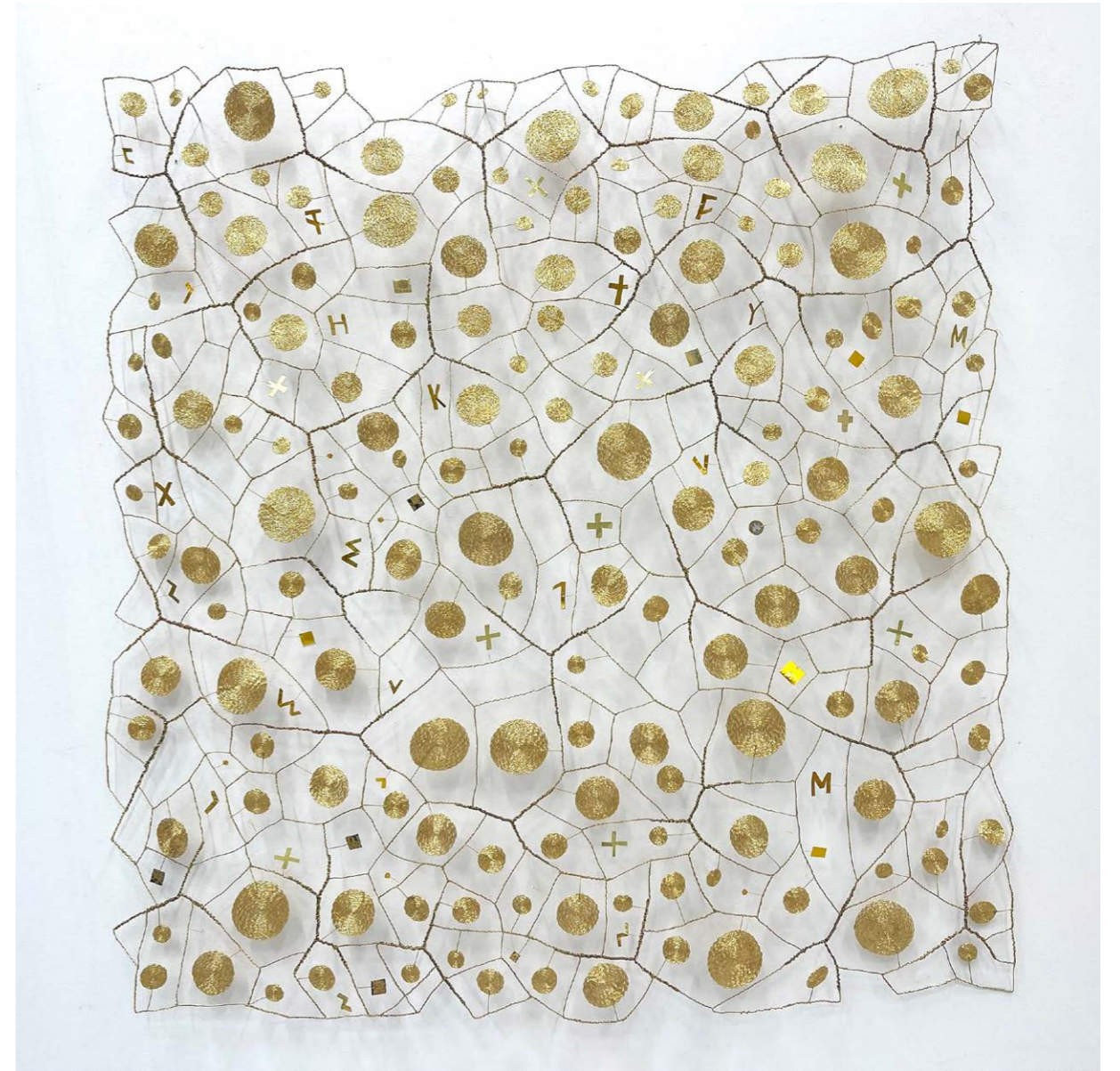
After the Storm III, 2024 (detail)



GJERTRUD HALS
Tempus Fugit
2022
Copper wire, metal items
200 x 150 cm
Unique piece



Tempus Fugit, 2014 (part 1)



GJERTRUD HALS

Golden I & III

2024

Copper and brass wire, found
metal objects

97 x 100 cm

Unique pieces



Silhouette, 2024

Akiko Kuwahata & Ken Winther

Akiko Kuwahata : Born 1976, Japan
Ken Winther : Born 1973, Denmark
Both live and work in Copenhagen,
Denmark



Silhouette is a wooden light sculpture that gracefully examines the relationship between light and shadow. Crafted from high-quality European cherry wood and Japanese washi paper, this piece showcases a woven wood mesh that resembles the texture of fabric, offering a feeling of softness that contrasts with the resilient nature of the wood. Illuminated by a changing light from behind, creating a striking visual experience. When light travels through the mesh, it generates individual patterns akin to sunlight streaming through tree foliage, which playfully moves across the paper screen in front. *Silhouette* serves as a gentle reminder of the intricate human and environmental issues involved in textile production, highlighting the frequently overlooked costs that come with the allure of woven fabrics.

Akiko Kuwahata, born in Japan in 1976, graduated in 1999 from the College of Art at the Nihon University, Japan. She worked as a cabinetmaker at Hinoki Kogei Ltd in Japan (1999 - 2003) and studied Furniture and Interior Design at the School of Architecture in Aarhus, Denmark (2004 - 2005). In 2010, Kuwahata opened her own design studio together with Ken Winther, with whom she has been creating design objects ever since. In parallel, she worked part time at PP Møbler from 2013 to 2020, where she was able to gain a greater understanding of Danish design.

Ken Winther, born in Denmark in 1973, was trained as a cabinetmaker at PP Møbler (1991 - 1995), where he later worked from 1998 to 2021. In 2010, he established his own design studio, Akiko Ken Made, together with Akiko Kuwahata. He simultaneously studied Japanese woodworking and worked as a cabinetmaker at Hinoki Kogei Ltd in Japan.

Kuwahata and Winther were awarded the **Arts and Crafts Prize of 1897** in 2016 and the **Danish Craft and Art Association Prize** in 2017. Their works have been exhibited in Denmark and internationally, including at the **21st Century Museum of Contemporary Art**, Kanazawa, Japan; **MINDCRAFT 15** and **MINDCRAFT 16**, Milan, Italy; **The Salon: Art + Design**, New York, USA; PAD London, UK; Design Miami/ Basel, Switzerland, and **TEFAF New York**, USA.

AKIKO KUWAHATA & KEN WINTHER
Silhouette
2024
European cherry wood, Japanese washi paper and brass
Ø65 x 12 cm





Silhouette, 2024 (detail)



AKIKO KUWAHATA & KEN WINTHER
Facet
2018
Maple, glass
64 x 46 x 46 cm
Limited edition of 12



Facet, 2018 (detail)

AKIKO KUWAHATA & KEN WINTHER
Kvartet
2021
Ash, glass
47,5 x 47,5 x 83 cm





Margrethe Odgaard

Born 1978, Denmark
Lives and works in Elsinore,
Denmark

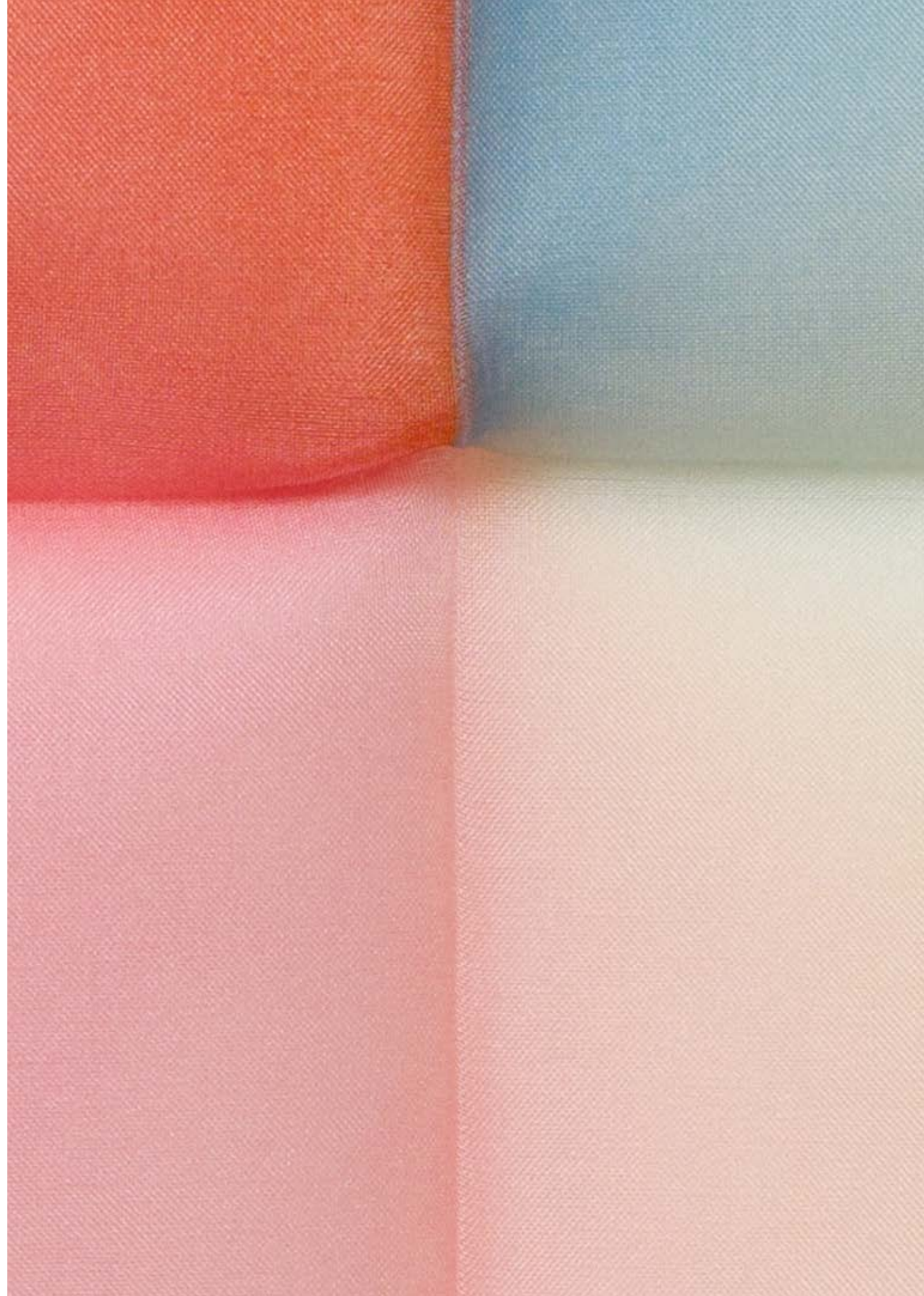


“The experience of color is not static but rather a fleeting result of the meeting between material and light, or a sensory illusion that we might try to maintain, as one captures the beauty of a butterfly by pinning it down.”

Inspired by the passion and vulnerability in Qiu Miaojin's novel, *Last Words From Montmartre*, unfolding through a series of 20 letters between Tokyo and Paris, Odgaard has conceived the exhibition as a fictive, epistolary dialogue with the late Taiwanese writer, presenting a series of textile works entitled *Letter One, Two, Three*, etc...Intrigued by the interplay between colours and written text, Odgaard wonders how effectively colours engage with our soul and thoughts compared to the written words. In response, the artist has crafted a series of textile works, designed to evoke sensations in both mind and senses. Delicately unfolded like ample letters with visible pleats, the works are articulated through two different types of textiles and techniques: Lean egg tempera hand-painted on cotton canvas and reactive dye on silk organza. Through the colored textile surfaces, the former opaque and dense with flat color fields, the latter soft and ephemeral with transparent colour graduations, Odgaard subtly explores the poetic color references and atmospheric phrases found throughout the pages

Born in 1978 on the Thyholm peninsula in Denmark, Margrethe Odgaard lives and works in Elsinore, north of Copenhagen. Odgaard obtained a master's degree in textile art from the Royal Academy of Fine Arts, design section in 2005, and pursued additional studies at the Rhode Island School of Design. Odgaard's main focus is on colour research and perception, and the artist works with colour as a complete sensory experience, concentrating on its interaction with light, materials and space, thus aiming to better understand the way we experience and connect emotionally with the world around us.

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



MARGRETHE ODGAARD

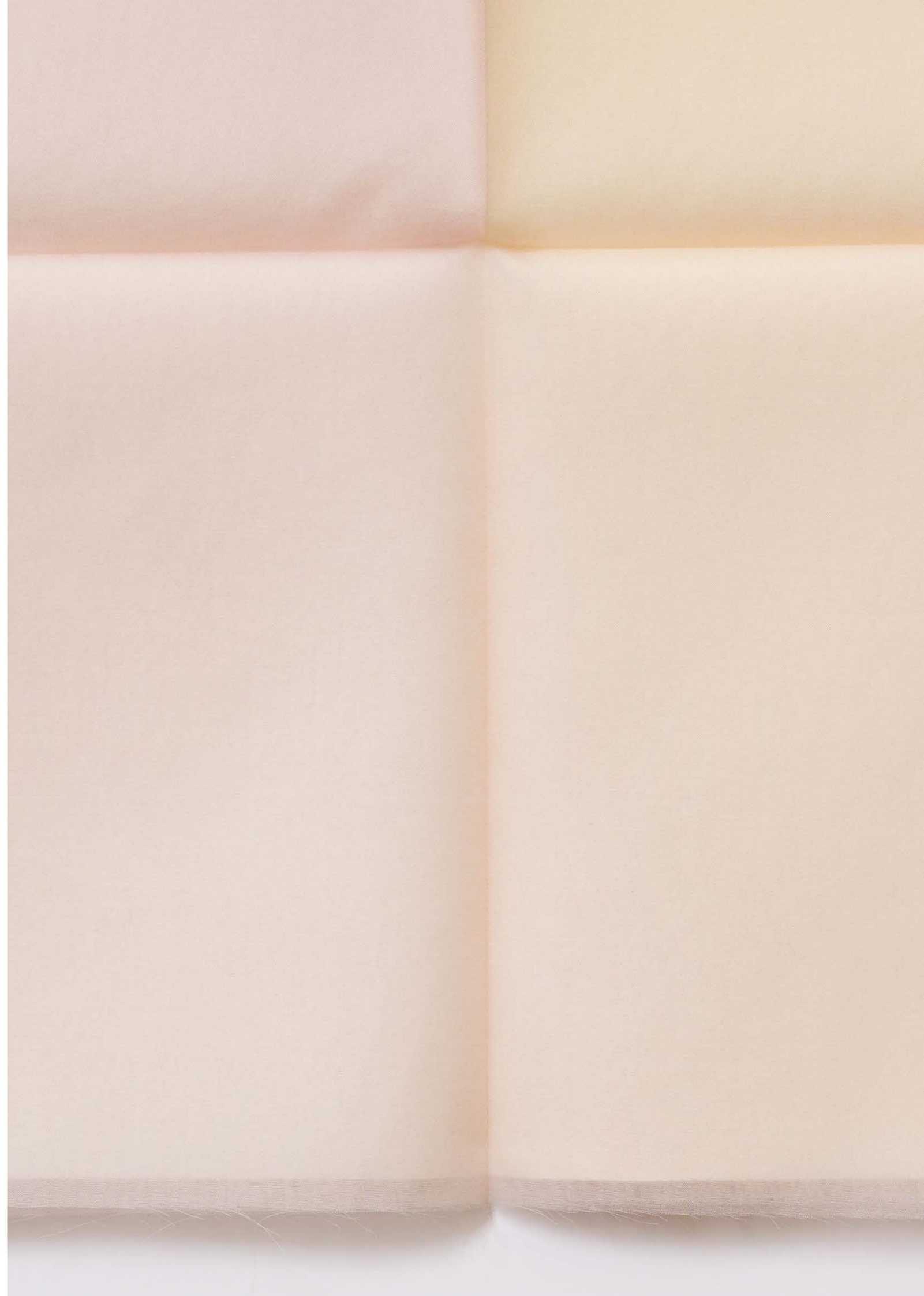
Letter Eight (The fresh, soft beauty of Montmartre in the morning)

2024

Reactive dye on silk organza, lean egg tempera on cotton canvas

42 x 53 cm

Unique piece



MARGRETHE ODGAARD

Letter Ten (The clean white jade of love)

2024

Reactive dye on silk organza, lean egg tempera on cotton canvas

42 x 53 cm

Unique piece

Lotte Westphael

Born in 1965, Denmark
Lives and works in Denmark



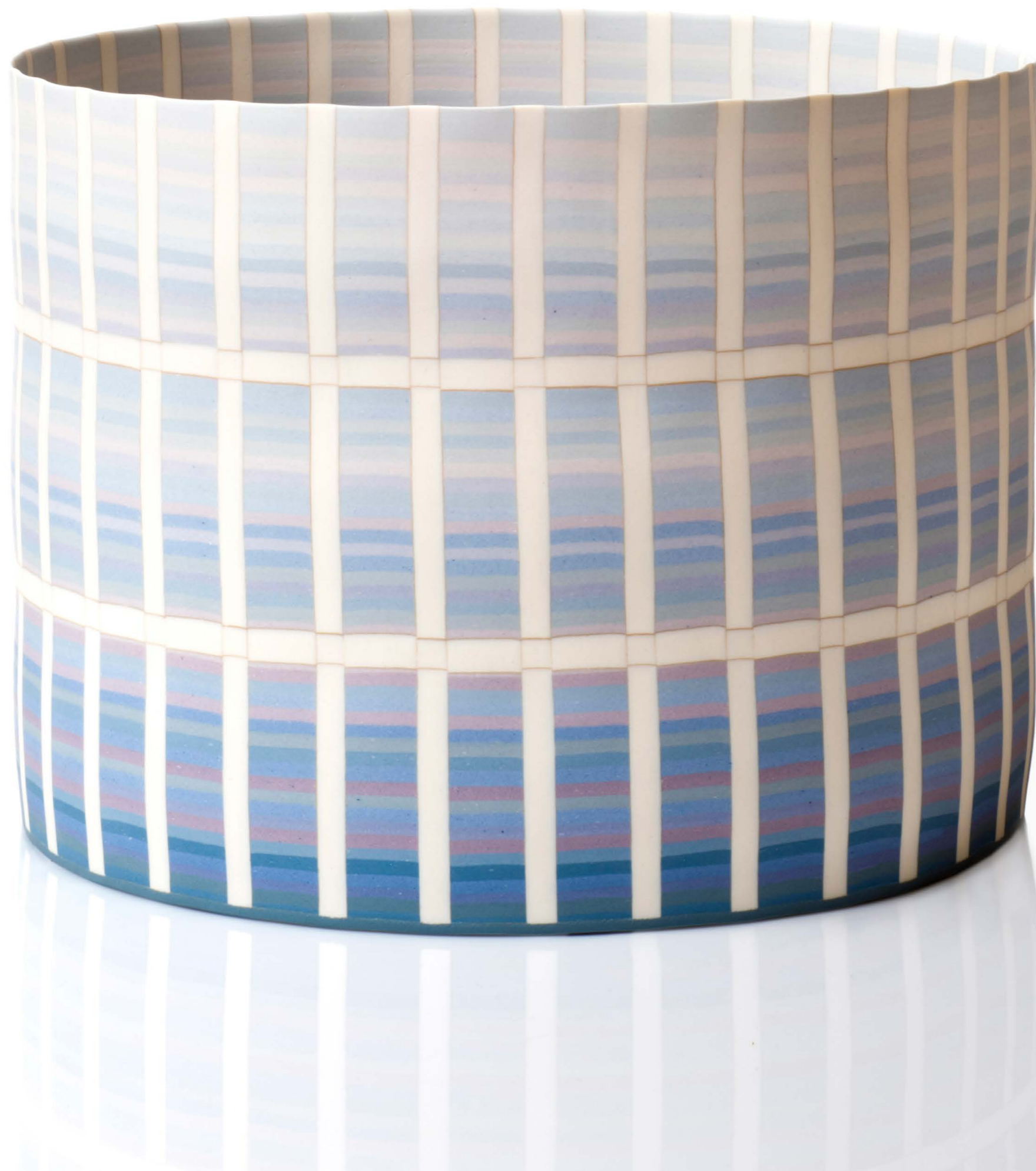
“*My work is a dialogue between my will and that of the porcelain. In the beginning, I strove to create the perfect circle, but the firing phase created small distortions. I no longer view these as failures; instead this is where beauty seeps in.*”

The work of the 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.

The paintings of Agnes Martin have been a particular inspiration in the development of Westphael's Gradient sculptures. Their graduated color sequences are obtained by mixing various shades of color through different grids, composed in a smooth transition from light to dark with a separate strip of porcelain for each new color nuance. Westphael investigates systems and principles and the interaction between patterns and colors, yet her works are profoundly poetic. Westphael is interested in the principle behind the Japanese Haiku poem, with its intuitive leap across the gap between the two parts of the poem, a gap where something is intentionally left out. The dwelling on the resulting opening, which divides a Haiku into its two pulsating parts, is a source of inspiration to Westphael, enlightening the vibrating, emotional quality of her ceramic art.

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. 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**.

Multilayered Blue , 2021 (detail)



LOTTE WESTPHAEL
Multilayered Blue
2021
Porcelain
Ø32 x 23,5 cm
Unique piece



Ditte Hammerstrøm

Born in 1971, Denmark
Lives and works in Denmark



The extreme attention to detail and the quest for perfect craftsmanship make 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 plastic string, mainly recognized for its use in garden furniture of the 1970s, is inserted into the exquisite handcrafted 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 the Danish Design School in 2000, Ditte Hammerstrøm has been introducing an artistic approach to design, challenging the traditional field. Her attention to detail and storytelling 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. Her feminine approach can also be underlined, as expressed by Mette Strømgaard Dalby, the former director of Trapholt Museum: "The feminine decorations and colors are repeated in several of Ditte Hammerstrøm's pieces of furniture and help mark the fact that a generation of younger female designers have taken the lead with vengeance. Without tending towards too many clichés the women's entry on the Danish design scene has created a new departure with regards to decoration."

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.



DITTE HAMMERSTRØM
Small Tall Stools
2007
Stained oak and plastic string
34 x 17 x 48 cm each
Limited edition of 20



Small Tall Stools, 2007 (detail)



Viridian Midnight, 2023 (detail)

Tora Urup

Born 1960, Denmark
Lives and works in Copenhagen,
Denmark

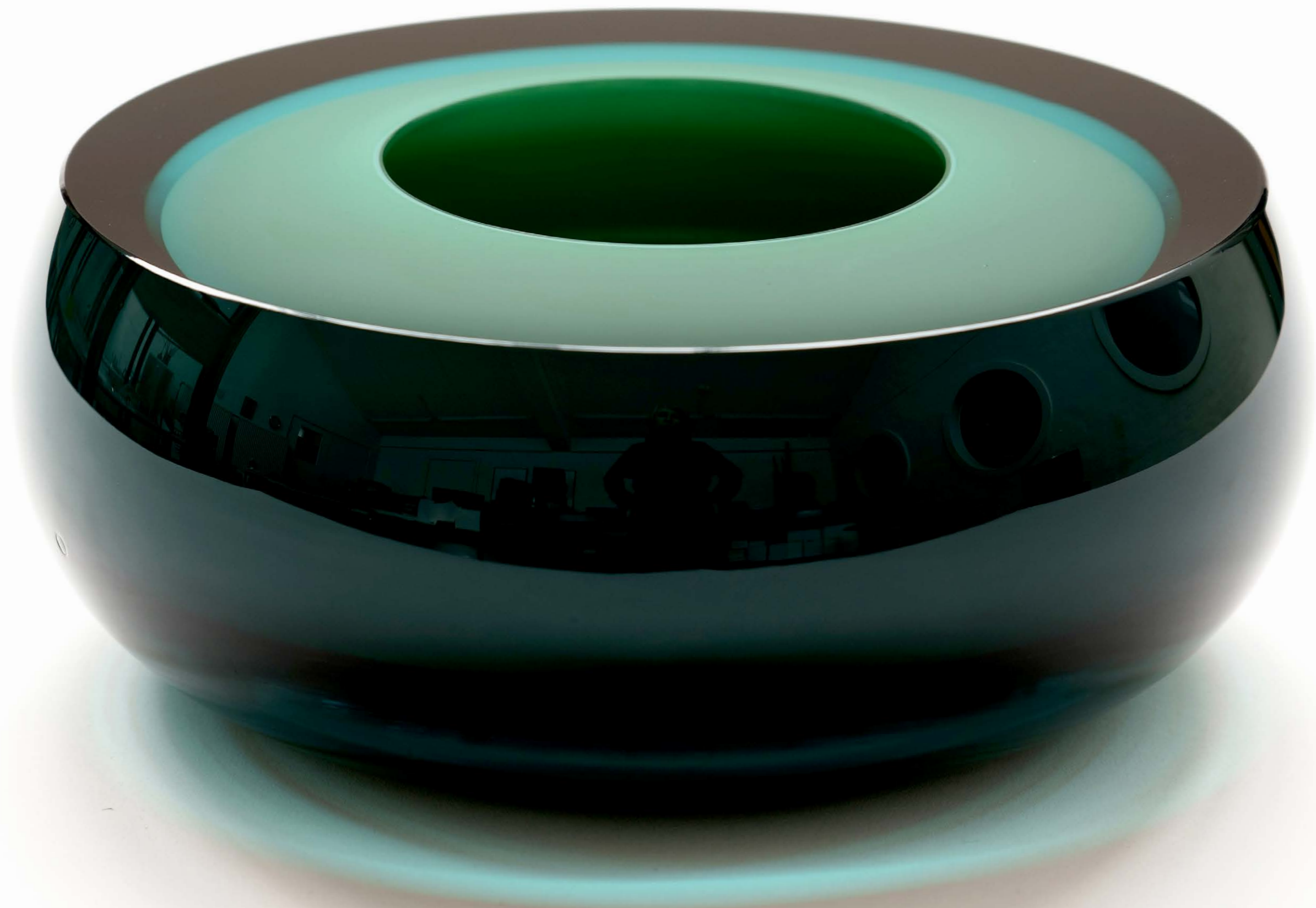


Since 2001, the Danish glass artist Tora Urup, has shown a particular interest in exploring the visual effects obtained within a series of circular glass sculptures in vibrant colors of thin opaque and thick transparent glass. This body of work is reflecting Urup's investigation into the specific role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

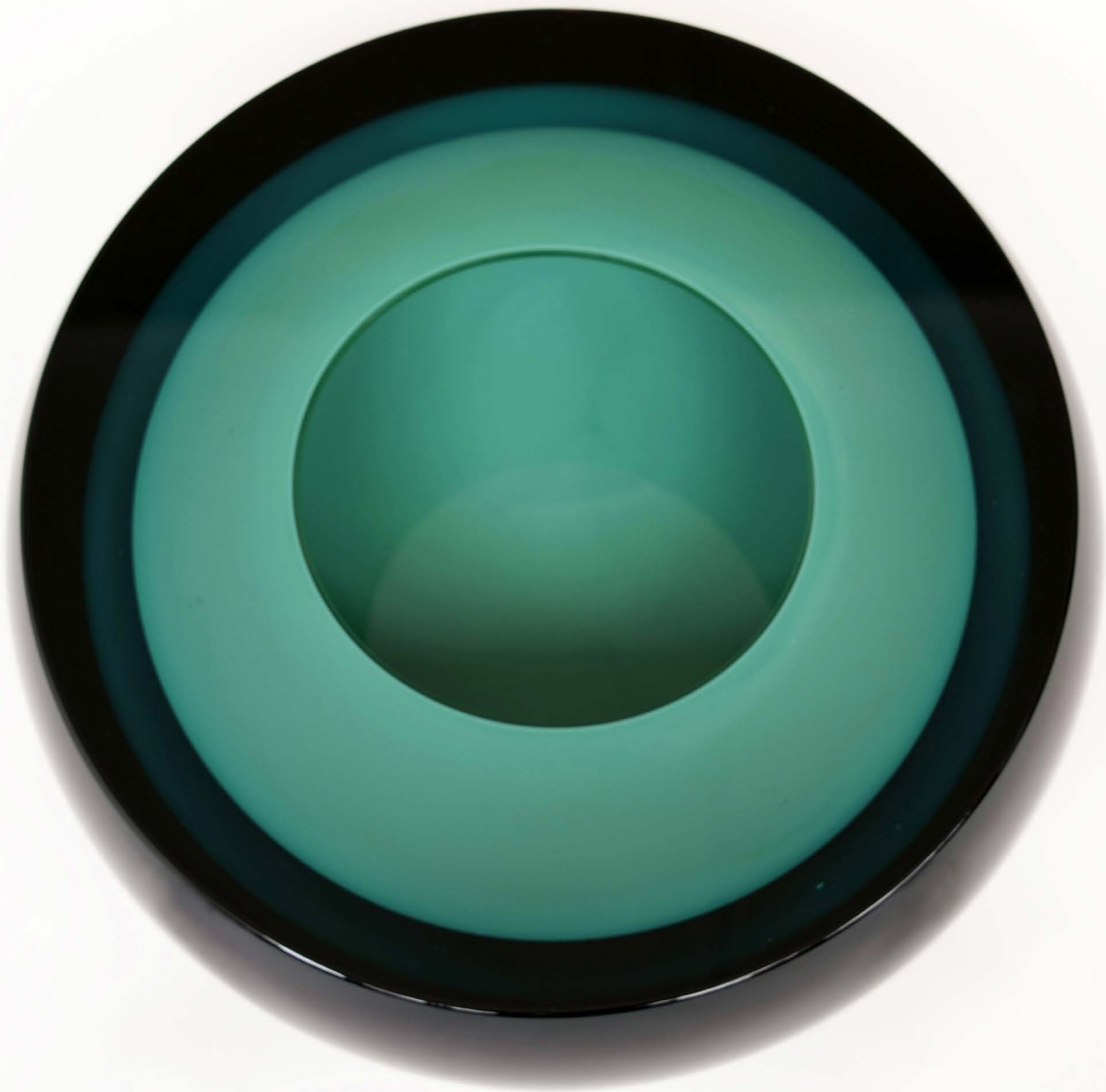
By combining subtle colors and making them interplay with each other by varying the glass thickness, Tora Urup enables new spatial perceptions that reverse our conventional understanding of the traditional glass bowl. The interior volumes of these trompe l'oeil sculptures seem to float independently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

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

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



TORA URUP
Viridian Midnight
2023
Mouthblown, handcut and polished layered glass
Ø30 x 11,5 cm
Unique piece





TORA URUP
Rotating Cloudy Dark Blue
2023
Solid glass, Japanese lacquer
Ø24 x 17,5 cm
Unique piece

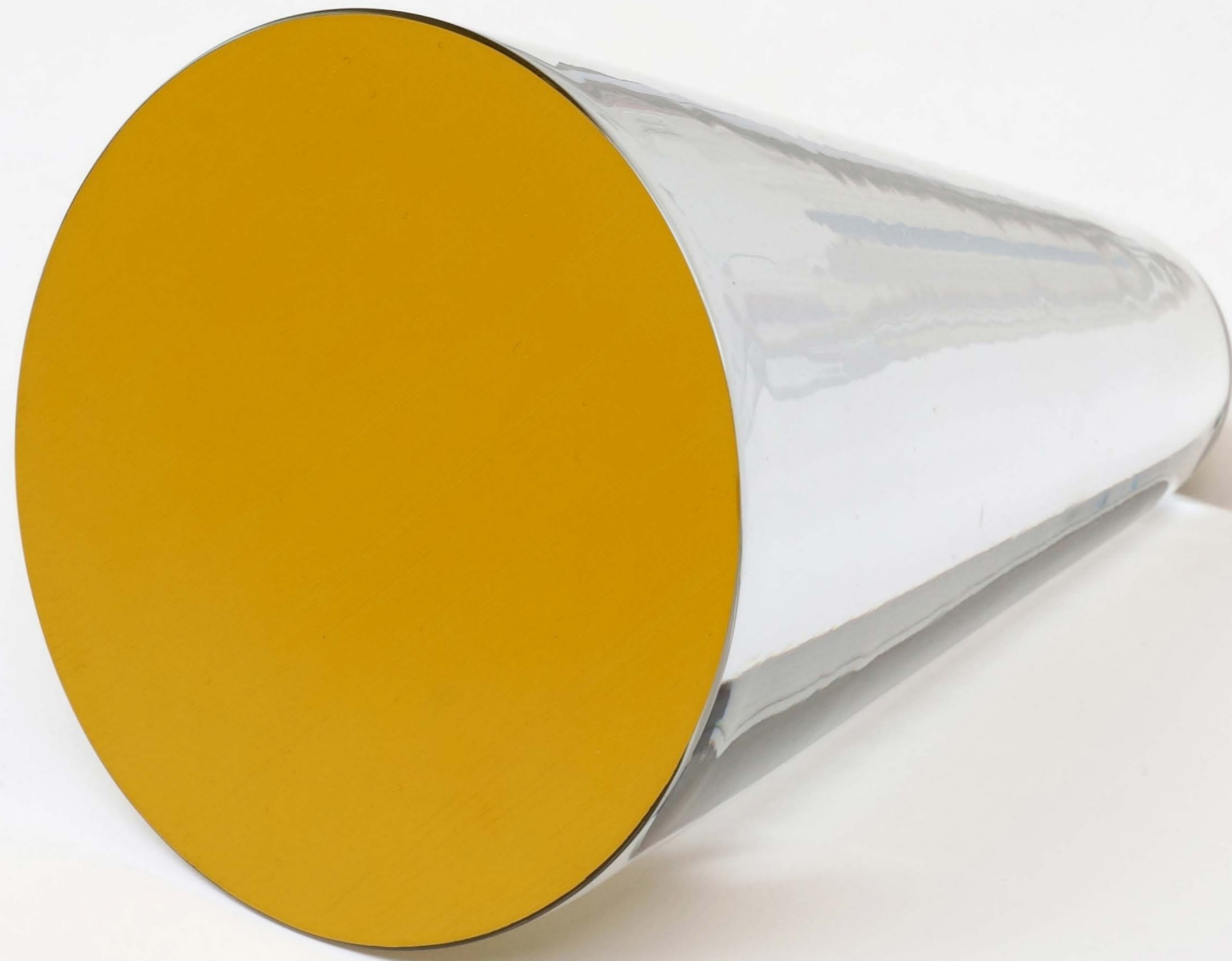


Rotating Cloudy Dark Blue, 2023



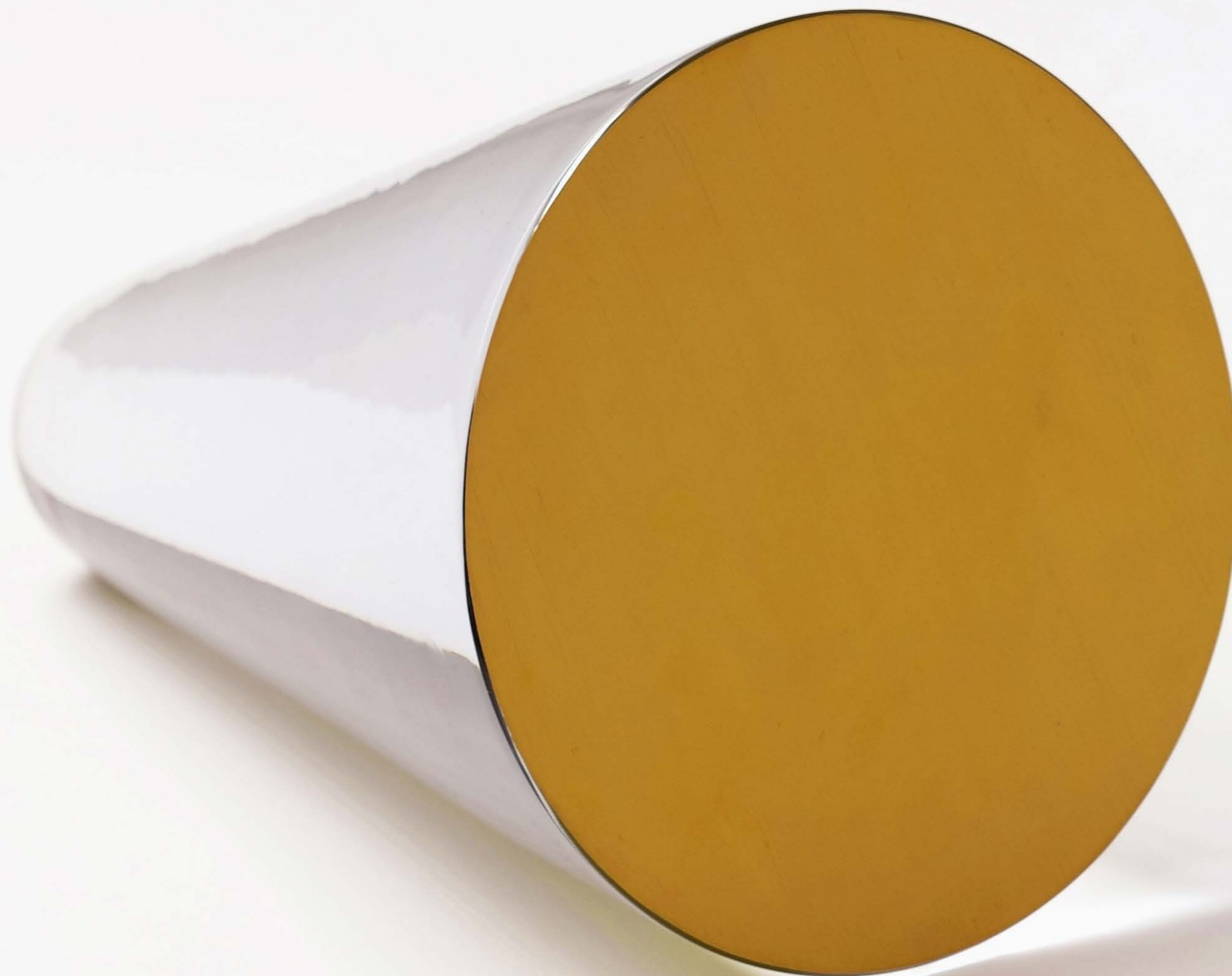
TORA URUP
Sky Reflection. Emerald Green
2023
Handshaped, handcut and polished glass with overlay
Ø24,7 x 7,5 cm
Unique piece





TORA URUP
Rotating Yellow Cone
2023

Hand shaped from solid clear glass, applied with colored Japanese lacquer
Ø17 x 25 cm
Unique piece



Rotating Yellow Cone, 2023

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