



MARIAWETTERGREN
GALERIE

PAD Paris 2022



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 experiment with 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, mimicking its growth, blooming into leaves or membranes, organically creating a table surface. Afterwards, it is made by CNC and hand carved and polished by skilled artisans. Each piece has its own organic variations, and no one is the other alike; like snapshots of organic structures stopped in their growth.

Mathias Bengtsson is one of the most innovative artists and designers today working with digital technologies to push the boundaries of art and design. Working with diverse industrial materials and processes, Bengtsson pushes forward the sculptural, technical, and philosophical possibilities of three-dimensional design. Always seeking to take his thinking in new directions, Bengtsson breaks down established boundaries between design, art, craft and technology. Bengtsson is blending new and old technologies into a revolutionary organic form. 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. Combining high technology and traditional craftsmanship, the result is a strikingly beautiful piece where art, crafts and design dialogue in the most exquisite manner.

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 **Rohsska Museum in Göteborg**. Moreover his pieces have been acquired by a number of significant 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**.



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



Membrane Table, 2021. Detail



Membrane Table, 2021. Detail



Membrane Table, 2021. Detail



Tora Urup
Born 1960, Denmark
Lives and works in Copenhagen, Denmark

In her *trompe l'œil* glass sculptures, Danish artist Tora Urup explores the specific role played by color and material in our perception of volume and space. Since 2001, 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, revealing 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'œil* sculptures seem to float independently of their exterior, and by the careful juxtaposition and treatment of cut, polished, and mat-brushed surfaces, she is creating a genuine illusion of a seemingly infinite and liquid space inside a physically restrained 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 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 art works are part of important museum collections including **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
Mat Cylinder with Encased Sunyellow
2021
Blown, cut and mattbrushed glass
Ø17,7 x 13,2 cm
Unique piece



TORA URUP
Multiple white & clear layers
2015
Blown, cut and polished glass
Ø30 x 11 cm
Unique piece



TORA URUP
Cylinder with floating bowl. Coral
2016
Blown, cut and mattbrushed glass
Ø17 x 13,5 cm
Unique piece



TORA URUP
Smaragd-Green, Three Layers
2021
Blown, cut and polished glass
Ø31,5 x 11 cm
Unique piece



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

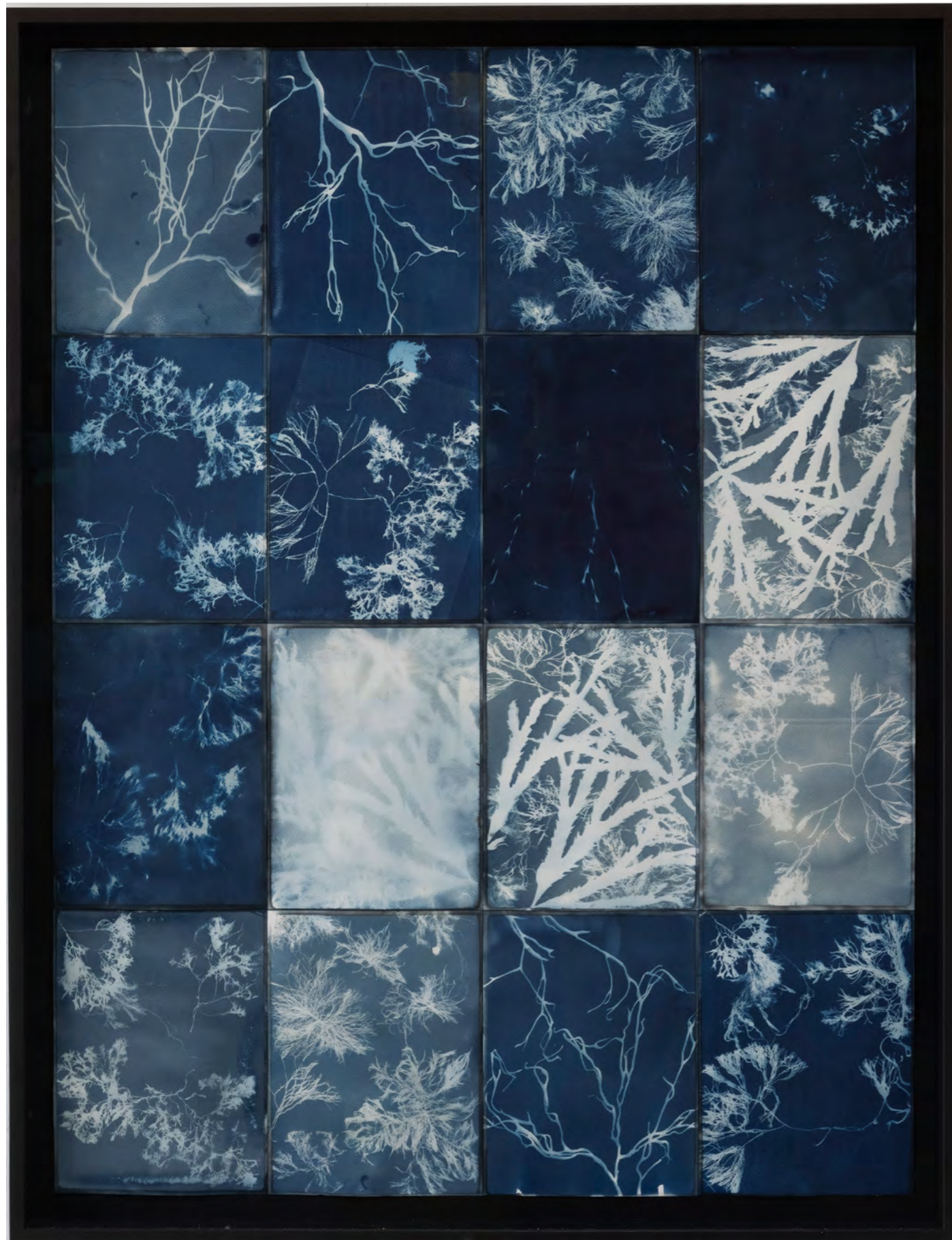
After working for several years on cosmic themes, this summer, Astrid Krogh had the idea of turning her eyes from the sky to the ground, looking down instead of up for answers. Every morning, when she went for a swim in the sea, she looked at the world under the water and collected seaweed. The *Seaweed Cyanotypes* are photograms that illustrate the silhouette of these rich algae on the paper's surface, which via the negative photographic process of cyanotypes, leave the lasting memory of this organic form, after being exposed to the very sun that made them grow. These intricate vegetal forms almost seem to continue to float, drift, breath even, from one frame across to the next...as our eyes run across the surface, we notice the remarkable differences between each of the forms, with their filaments each so unique and distinguished, awakening a heightened curiosity of these poetic patterns as well as a deep emotional connection to them.

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

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



Seaweed Cyanotype Mosaic, 2021. Detail



ASTRID KROGH
Seaweed Cyanotype Mosaic
2021
Paper, Cyanotype
105 x 7 x 137 cm
Unique piece



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

Like small micro-cosmic structures, inspired by mythological story-telling 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 is considered as an important pioneer in the field of fiber art. Her 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. 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, Gjertrud Hals' interest in feminism and women's culture associates her with the new wave of women artists exploring the sculptural potential of textile. The word fiber art appeared in the United States in the 1960's, and the first fiber art exhibition ("Woven Forms") took place in 1963 in New York at the Museum of Contemporary Crafts. Previously, this style had been referred to as "off-loom", and it is the process of binding elements together which comes from weaving that is the common denominator of fiber art. Binding together does indeed characterize Gjertrud Hals' art, both literally and symbolically. Many of her works are formed of structures made of cotton and linen crochets covered with paper pulp or resin.

Gjertrud Hals is considered one of the redefining figures by 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 **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
Green
2021
Branches, plastic found objects, wire,
paper pulp, pigment
150 x 150 cm
Unique piece

GJERTRUD HALS
Usnea
2010/2014
Handspun wool, silk, beard lichen
290 x 90 x 65 cm
Unique piece





Usnea, 2010/2014. Detail



Hanne Friis
Born 1972, Norway
Lives and works in Oslo, Norway

Map I is an important textile sculpture by Norwegian artist, Hanne Friis. The wall sculpture is made from upcycled silk scarves from the Norwegian fashion house, Holzweiler, hand-stitched with a needle and nylon thread by the artist. Working with the rich palette of colors in the silk scarves, Friis creates subtle variations in shape and texture, draping loose fragments against the tightly stitched mass, allowing the body of the sculpture to breathe out of its restrained folds. What begins delicately with a fine needle and thread explodes into large, mineral forms, of dramatic contours, like a rich topographical landscape. Friis does not imitate the laws and biological systems of nature, but 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. Every single one of them possesses a bodily identity. This has in large measure to do with the peculiar tension in which her art exists – between the intimate and the monstrous. One is enticed and repelled, as if there is an underlying pulse that drives one to admit both these extremes.

Hanne Friis is considered one of the most influential Norwegian contemporary artists working with textiles today. Friis has exhibited worldwide and 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.**



Map I, 2022. Detail



HANNE FRIIS

Map I

2022

75 x 17 x 107 cm

Upcycled silk scarves from Holzweiler, nylon thread, hand stitched

Unique piece



Map I, 2022. Detail

HANNE FRIIS
Topography III
2020
104 x 84 cm
Natural dyed cotton canvas, hand stitched; steel base
Unique piece







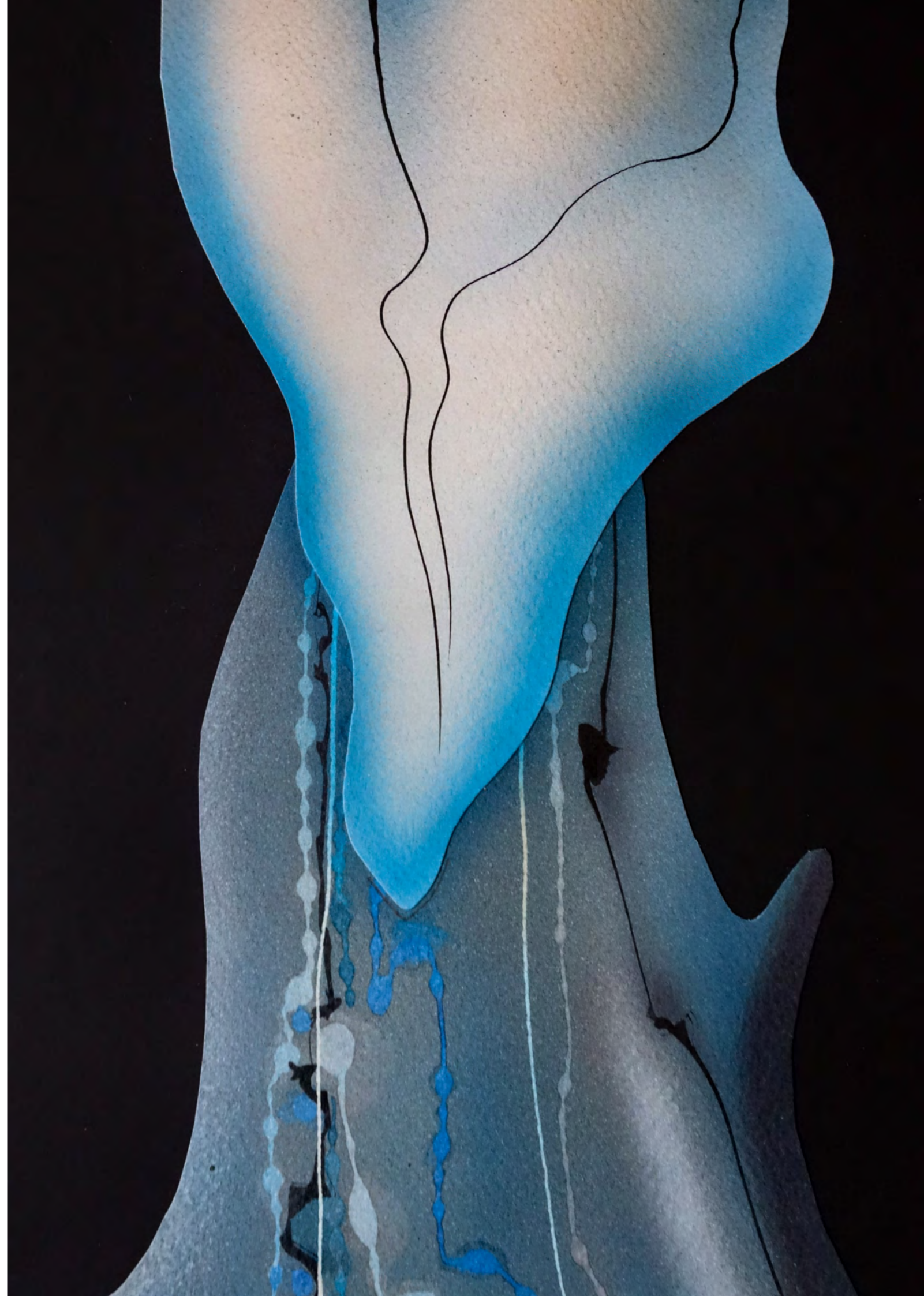
Rodolphe Proverbio
Born 1938, Lyon
Lives and works in Chamaret, France

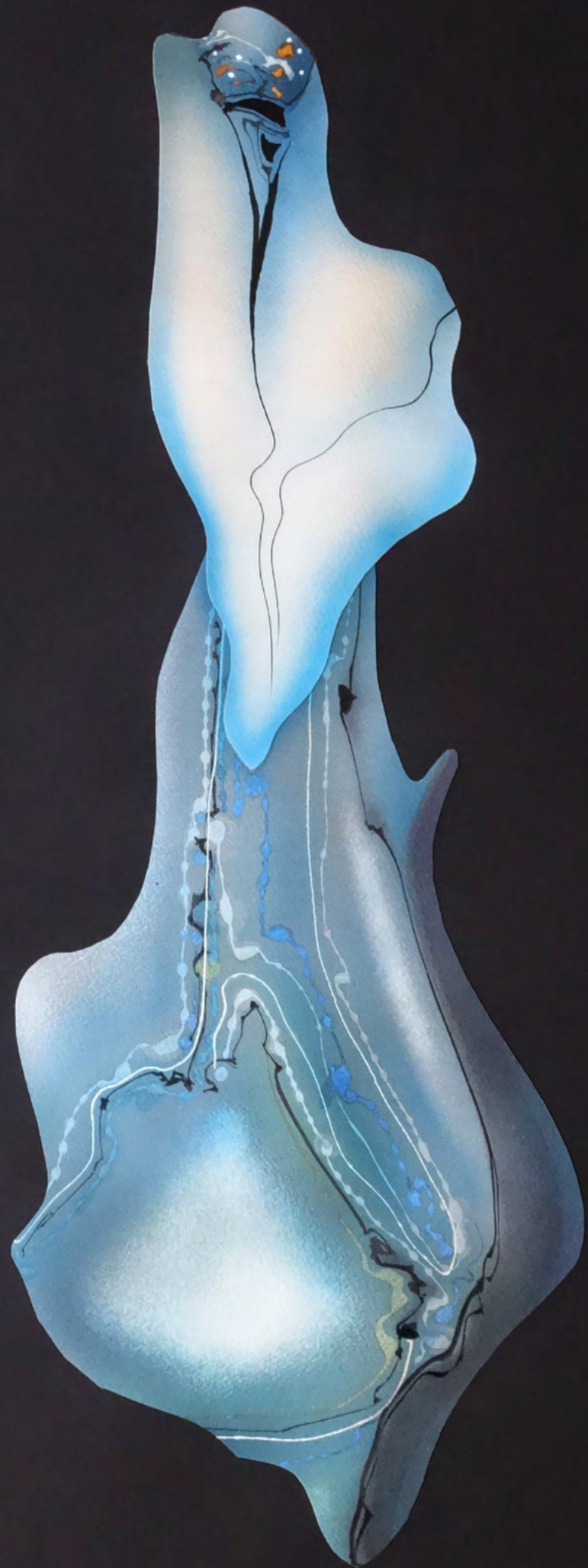
Born in 1938 in Lyon, Rodolphe Proverbio is the son of a silk fabric designer. In 1963, he decided to leave the family business to pursue an artistic career, based on the photogram technique. Proverbio was part of the French post-war movement of experimental photography Libre Expression (Free Expression), exhibiting with artists such as Etienne Bertrand Weill, Jean-Claude Gautrand and Jean Dieuzaide. Proverbio's work expresses in many ways the Zeitgeist of the Parisian art scene between 1955 and 1965, where geometrical abstraction and non-figurative art coexist together with Op art and Kinetic art. Just as for his predecessors Man Ray and Moholy-Nagy, Proverbio's working material is light, but in his search for maximum purity of the trace, he insists even more on movement, notably of the body.

In recent years, Proverbio continued his research with another series of works with what he called the *Aesthetics of Water*: photographs of simple geometric elements taken through water. Proverbio finds in these deformations an inexhaustible mine of organic forms, seen surreptitiously in the reflections of the water. In a further exploration of these organic and kinetic forms, Proverbio has in recent years been creating mixed-media collages. Set against an endless matt black background, like his photograms, these colorful forms ooze and burst across the surface, reminiscent too of forms that one can find in nature. In the words of the artist:

*What a joy to have painting as a passion!
You can allow yourself to do anything. You have to!
I am 84 years old and this world continues to amaze me.
So I trust it and go down paths, without knowing where they end.
I forget what I know.
A lot of chance, surprises and the unexpected. But above all freedom, poetry perhaps.
A reactive, intuitive, almost animal work, focused on the essential.
That's what I want to say about what I'm doing now. I feel free.*

Rodolphe Proverbio's works can be found in collections such as **Musée de la Photographie Arles (FR)** and in the Cabinet des Estampes de la **Bibliothèque Nationale, Paris (FR)**, as well as many private collections. His work has been exhibited worldwide, and in 2019 in the exhibition, "Le diable au corps. Quand l'Op Art électrise le cinéma", at the **Musée d'Art Moderne et d'Art Contemporain, Nice (FR)**.





RODOLPHE PROVERBIO
EVA Naissante
2021
50 x 69,7 cm
Collage, watercolour, mixed media
Unique piece

*Quel bonheur d'avoir la peinture pour passion !
On peut tout se permettre. Il le faut !
J'ai 84 ans et ce monde m'émerveille.
Donc je fais confiance et je m'engage sur des sentiers, sans savoir où ils vont.
J'oublie ce que je sais.
Beaucoup de hasards, de surprises et d'inattendu. Mais surtout de la liberté, de la poésie peut-être.
Un travail réactif, intuitif, presque animal, axé sur l'essentiel.
Voilà ce que j'ai envie de dire sur ce que je fais actuellement. Je me sens libre.*

Rodolphe Proverbio

RODOLPHE PROVERBIO
LA QUÊTE des Nuages
2021
50 x 69,7 cm
Collage, watercolour, mixed media
Unique piece





Rasmus Fenhann
Born 1972, Denmark
Lives and works in Copenhagen, Denmark

'Sakyu' is Japanese for sand dune. The wavy pattern is based on sine curves, which can be calculated mathematically and are found throughout nature. The pattern creates an interesting interplay of light and shade and is reminiscent of the lines made by the waves on a sandy beach or by the wind sweeping the large sand dunes in the Sahara Desert. The three-dimensional pattern also provides an interesting tactile experience, and the soft curves make the pinewood seat pleasant to use. The Japanese title reflects the important role of Japanese craftsmanship and culture as a source of inspiration in Fenhann's work, including the meditative quality of taking the time to experience and observe the characteristics and tactility of materials.

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.

By combining computer technologies with exquisite hand craftsmanship, Fenhann transforms complex geometrical principles into stunning sculptural forms. 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 is considered as one of the most important Scandinavian designers today in the field of handmade art design. He is frequently exhibiting in Japan, Europe and in the United States, and his works are part of important private and public collections such as the permanent collection of **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.



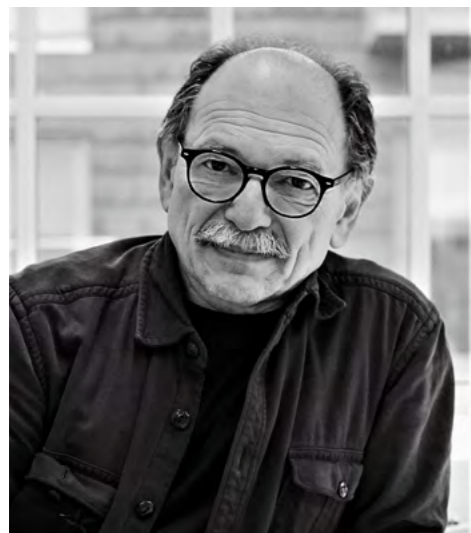
Sakyu, 2018. Detail



RASMUS FENHANN
Sakyu
2018
Oregon Pine
195 x 84 x 34 cm
Limited editions of 8 unique pieces



Sakyu, 2018. Detail



Boris Berlin
Born 1953, Russia
Lives and works in Copenhagen, Denmark

Exquisitely made by hand from different stones, such as marble, basalt and travertine, or various woods, including oak, walnut and ash, the *Signature Objects* convey a high level of craftsmanship, while each obeying the same dimensions and cylindrical form. The defining difference between each object resides in their specific materiality and technique. What is left is a sign of its creator, his signature. Scattered throughout the exhibition, they look like... *"fragments of columns brought from the ruins of seven temples from seven continents. Each of them telling its own story, each of them keeping traces of the craftsmen, who once created them"*, in the words of Boris Berlin. The function of the *Signature Objects* is left open, and they can be used as both side tables or as pure sculptural elements.

Boris Berlin is a Russian-born designer, who lives and works in Denmark. 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.**



Signature Object 2, 2021. Detail



BORIS BERLIN
Signature Object 2
2021
Ash
Ø35 x 50 cm
Limited edition of 8



Modernism Crystallized. Family Affair. Exhibition view at Galerie Maria Wettergren, Paris, 2021



Germans Ermičs
Born 1985, Lithuania
Lives and works in Amsterdam, Netherlands


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.

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..."* 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..."*

Germans Ermičs is a Latvian designer, who lives and works in Amsterdam. For the past few years, Ermičs has crafted refined and 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 catalyse a shift in how we perceive objects and space. After studying design in Denmark, he 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.**



Black Mirror, 2021. Detail. Boris Berlin & Germans Ermičs



BORIS BERLIN & GERMANS ERMIŐS
Black Mirror
2020
Glass, mirror
Ø150 x 75 cm
Limited edition of 8



Black Mirror, 2021. Detail. Boris Berlin & Germans Ermičs



Daniel Berlin
Born 1984
Lives and works in Oslo, Norway

Exquisitely made by hand from different stones, such as marble, basalt and travertine, or various woods, including oak, walnut and ash, the *Signature Objects* convey a high level of craftsmanship, while each obeying the same dimensions and cylindrical form. The defining difference between each object resides in their specific materiality and technique. What is left is a sign of its creator, his signature. Scattered throughout the exhibition, they look like... "*fragments of columns brought from the ruins of seven temples from seven continents. Each of them telling its own story, each of them keeping traces of the craftsmen, who once created them*", in the words of Boris Berlin. The function of the *Signature Objects* is left open, and they can be used as both side tables or as pure sculptural elements.

Daniel Berlin grew up in Copenhagen, and graduated from The Royal Danish Academy of Fine Arts, School of Architecture. In 2012, he continued his architectural education with a Master of Fine Arts in Architecture at the Southern California Institute of Architecture (SCI-Arc), where he was awarded the Merit Award for best thesis in Architecture. After practicing in Los Angeles with the renowned Ball-Nogues Studio, he moved to Oslo in 2013 to join the architecture, interior and landscape studio, Snøhetta. Berlin has been involved in several award-winning competitions with the company, developing a variety of large-scale cultural, infrastructural and commercial projects, including the **Fukuoka Concert Hall in Japan**, the **American University in Beirut**, and the **Nan Fung Tower, Hong Kong**. Berlin's independent work has been published widely and he frequently lectures around the world.

Signature Object 7, 2020. Detail



DANIEL BERLIN
Signature Object 7
2020
Basalt
Ø35 x 50 cm
Limited edition of 8





Modernism Crystallized. Family Affair. Exhibition view at Galerie Maria Wettergren, Paris, 2021



Mikko Paakkanen
Born 1975, Finland
Lives and works in Helsinki, Finland

Inspired by calligraphy and the poetic idea of painting with light, Mikko Paakkanen designed the *Hude* lamps (meaning brush in Japanese) in 2010. Made from glass and resembling large shiny brushes dipped in colour, they occupy space like luminous sculptures. Organic and fluid, they seem defy gravity, like heavy, illuminated drops of water, falling slowly, suspended in time.

Each lamp is unique and hand-blown by Finnish artisans from Litala, the great glass house renowned for its 1950s “art glass pieces” by Tapio Wirkkala and Timo Sarpaneva. Indeed, Mikko Paakkanen seems to extend this noble tradition while innovating it with these pieces, which are both classic in style and very contemporary in form.

Finnish designer, Mikko Paakkanen, studied carpentry before deciding to pursue his interest in design and innovative manufacturing methods. In his work, Paakkanen uses his perspective as both carpenter and designer to make creative work that honors classic craftsmanship. Paakkanen completed a master’s degree at the University of Art and Design Helsinki in 1998, where he returned years later to teach. Working as a freelance designer since 1998, he founded his own design firm, Studio Paakkanen. He has designed products for well-known brands such as Nikari and Avarte, and has also worked as an interior architect and set designer for art projects and music videos.

Mikko Paakkanen has received many awards and grants for his work, including the Finnish Cultural Foundation grant; the Muoto 2011 Award, and the Fennia Prize from the Design Forum Finland. Paakkanen’s works are housed in numerous museum collections, including the **Cooper Hewitt Museum, New York (USA); Die Neue Sammlung, Munich (GER); Röhrska Museet, Göteborg (SWE); Designmuseo, Helsinki (FI) and Wakita Museum, Nagano (JPN).**





MIKKO PAAKKANEN
Hude
2010
Hand blown glass, LED, metal
ca. 100 x 8 x 8 cm (height variable)
Unique piece



Vessel 3, 2018. Detail



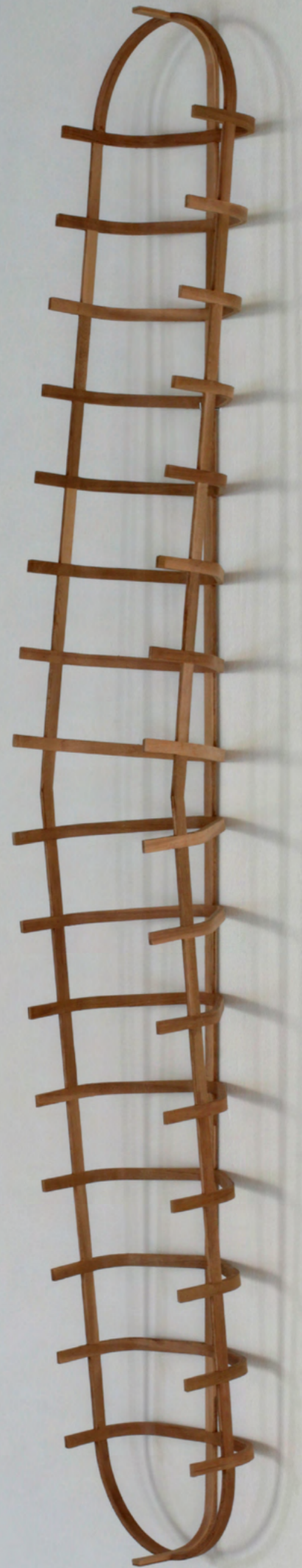
Eske Rex
Born 1977, Denmark
Lives and works in Copenhagen, Denmark

Through the years, Danish artist Eske Rex has developed a body of work where practice from architecture, art, design and craft are intertwined and unfolded within sculpture and installation. The works of art stem, despite their clear and ethereal expression, therefore from a more complex origin. Eske Rex's works are carried both by a conceptual idea and by the materials and the craftsmanship, and they are decidedly discursive in their analogue and apolitical statements. They examine the effects of force caused by tension between materials and space, in which they are overextended, stretched, split and placed on the verge of collapse. There are no stated explanations – all transfer of information happens on an aesthetic and sensuous level. The traces of craft and the attention to materials sensuously combine the tangible and near with metaphysical, essential and universal matters. Motion is essential in Rex' works. Even motionless sculptures such as *Vessel 2* and *Vessel 3* have a shape and a material that animate the surrounding space. The work has a strength which gives it an identity, an own-ness.

Eske Rex graduated from the Danish Design School in 2008. In 2010, he received the Danish Arts Foundation's working grant and took part in the exhibition 'Designers Investigating' in Øksnehallen, which won an award from the Danish Arts Foundation. In 2011, he took part in MINDCRAFT11 in Milan and exhibited at the Triennale Design Museum, also in Milan. Eske Rex' works have been exhibited worldwide, including the **MAK Center for Art and Architecture, Los Angeles, USA; 21st Century Museum of Contemporary Art, Kanasawa Japan; Den Frie, Copenhagen, Denmark; Verbeke Foundation, Belgium, Brussels; MINDCRAFT 17, Milan, Italy; Chart Fair, Copenhagen, Denmark; Design Miami/Basel, Switzerland; TEFAF Maastricht, Netherlands and PAD Paris/London.** In 2015, Eske Rex created a monumental site-specific installation for the **International Criminal Court in the Hague, Netherlands.** Eske Rex was awarded the Finn Juhl prize in 2019.

ESKE REX
Vessel 3
2018
Ash
209 x 35 x 19 cm
Unique piece





ESKE REX
Vessel 2
2018
Cedar, foamglue
205 x 30 x 28 cm
Unique piece



Vessel 2, 2018. Detail



Lotte Westphael
Born 1965, Denmark
Lives and works in Silkeborg, Denmark

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. 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, like patchwork. The vessel is a marvelous expression of crisp fragility, penetrated by light. Westphael works with systems and principles, and her vessels are a serial investigation of patterns of color gradations in porcelain, combined with different grids.

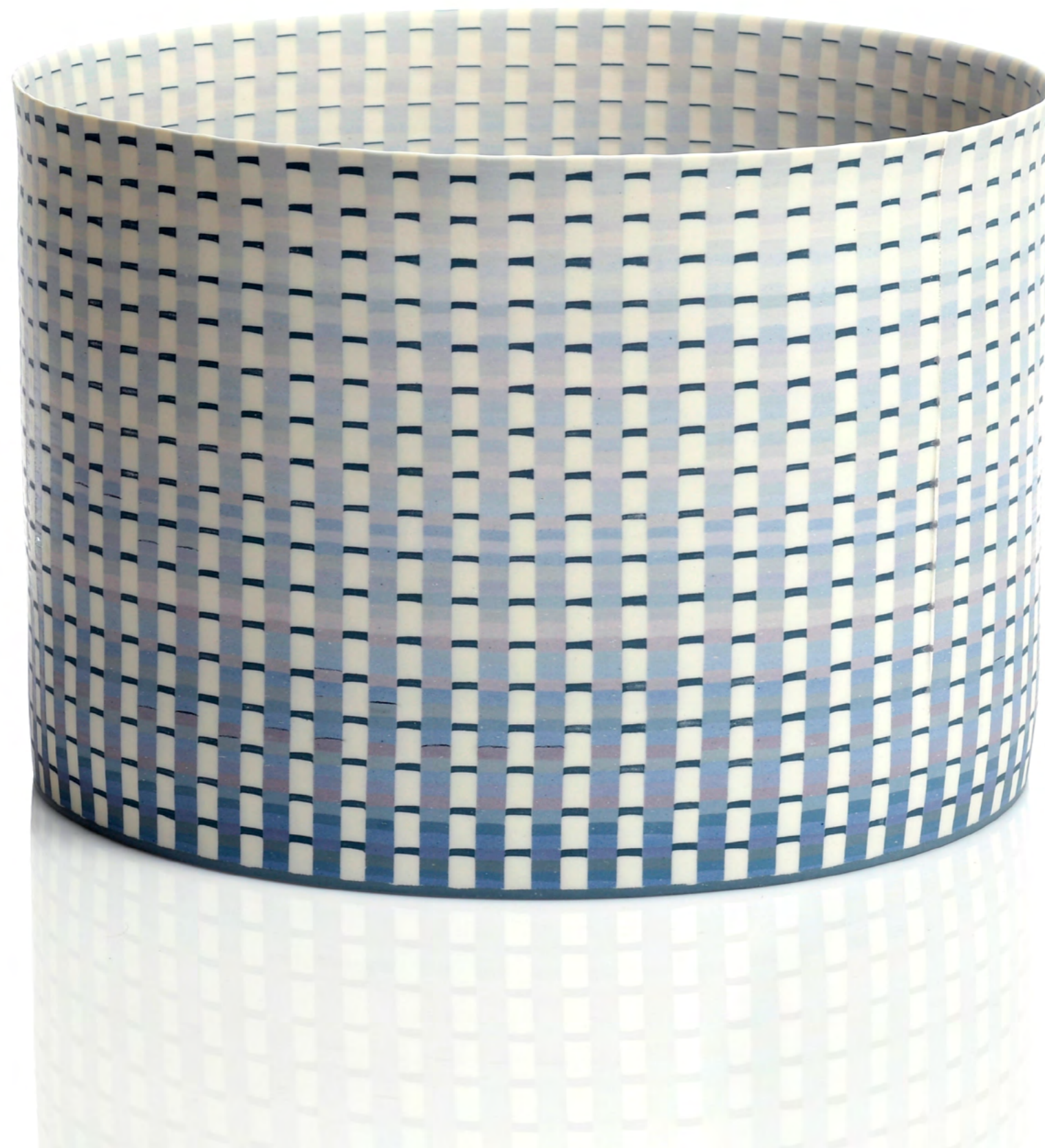
Lotte Westphael studied in the Ceramics and Glass Department of Kolding School of Art and Design between 1988 and 1993. In addition to this, she studied in several Japanese ceramic workshops. Westphael debuted her work at Charlottenborg's Spring Exhibition in 2016, and received the Arts and Crafts Prize 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, 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.**

Large Yellow Polyrythm, 2021. Detail

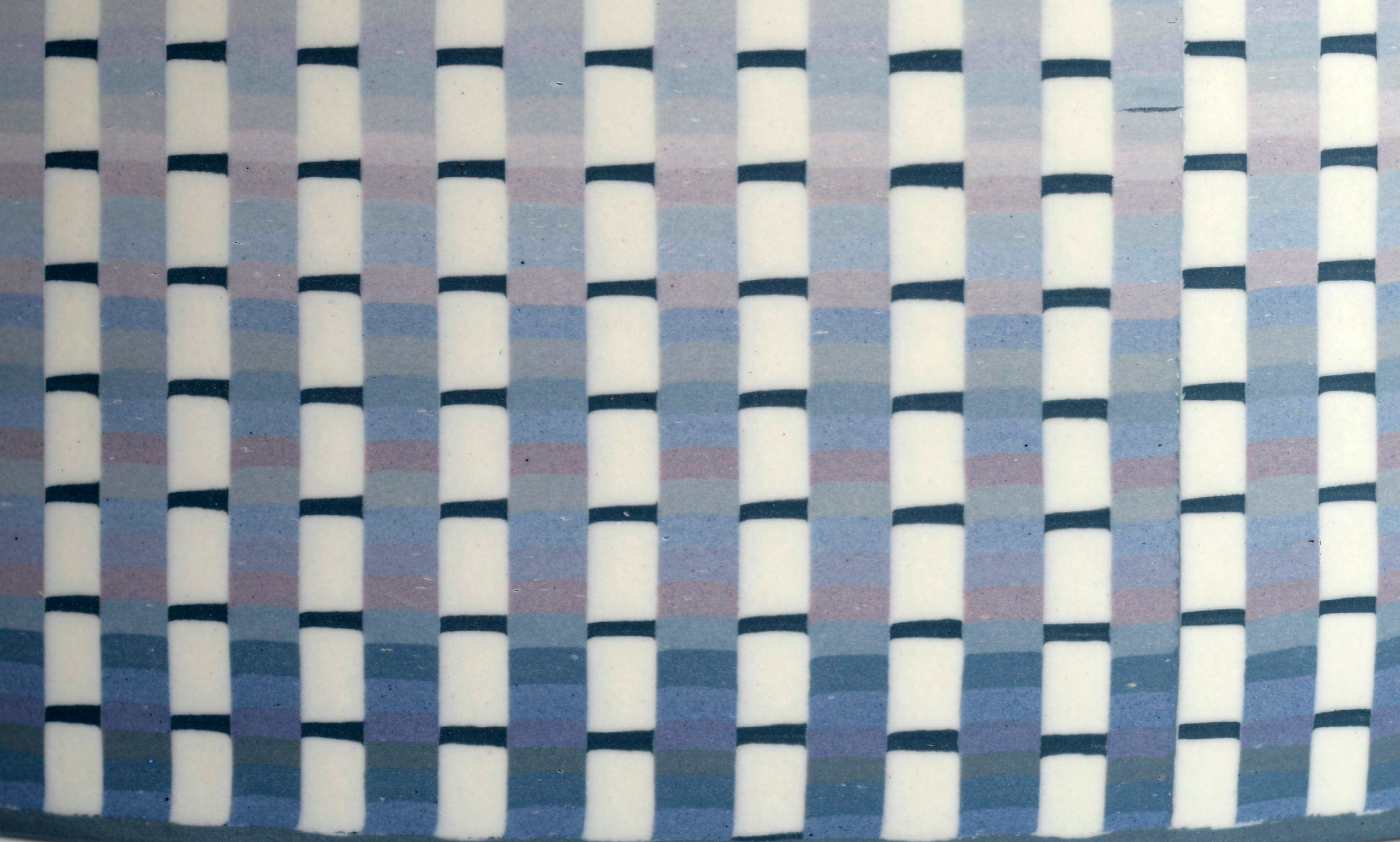




LOTTE WESTPHAEL
Large Yellow Polyrhythm
2021
Porcelain
Ø27 x 19 cm
Unique piece



LOTTE WESTPHEL
Multilayer Polyrhythm
2021
Porcelain
Ø32 x 23,5 cm
Unique piece



Multilayer Polyrhythm, 2021. Detail



Clothes Rack, 2019.



Line Depping
Born 1978, Denmark
Lives and works in Copenhagen, Denmark

Minimalistic, yet sensuous, Danish designer Line Depping's refined *Clothes Rack* exudes an obvious sensitivity and attention to process. At first glance, the forms are subtle, strict and almost quiet, but on further inspection you will notice refined details twisting the straightforwardness. Line Depping thrives to find an interesting, insistent form, which is handcrafted with a great sense of intuition, playfulness and touch of the hand, inviting the viewer to further explore the object. 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 such as combs and brushes 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 an interesting, insistent form that invites the viewer or user to continue to look at and explore further 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.**

LINE DEPPING
Clothes Rack
2019
Oregon Pine
107 x 28 x 150 cm
Limited edition of 6







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