



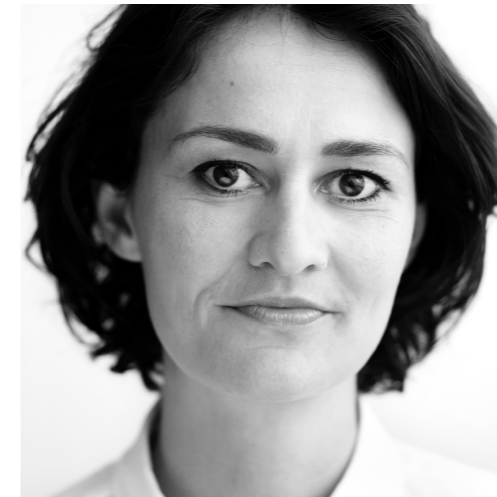
MARIAWETTERGREN
GALERIE

PAD LONDON 2023



Margrethe Odgaard

Born 1978, Denmark
Lives and works in Elsinore,
Denmark



In Margrethe Odgaard's textile 'E-Field' sculptures, colors are materialized via the passage of light through fine layers of silk organza panels. The color fields of silk are layered and pinned at the top, allowing for the sides to move freely. A horizontal fold draws the eye to the surface, creating the optical illusion of gradated color. Our interpretation of color lives in close connection with an everchanging interplay between the material and the reflection/absorption of light on its ethereal surface. According to the artist, "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."

Odgaard's 'E-Field' sculptures are simply silk and color, and yet, they appear almost electric. Indeed, she does not ignore the laws of physics when creating these sensorial works. In his formulation of electromagnetism from the 1860's, the Scottish physicist James Clerk Maxwell described light as a propagating wave of electric and magnetic fields. Indeed, the vibrancy in 'E-Field' comes from light travelling through the sheer layers of fine silk, creating an optical moiré effect that serves to emphasize the 'feeling' of color sparkling on its surface. In the words of Jessica Hemmings, professor of craft at the University of Gothenburg, Sweden, "Odgaard's approach works to broaden the concept of color to knowledge and intention and away from attitudes of color as something feminine and superficial. This requires the cultivation of curiosity that uses time to re-examine the familiar."

Margrethe Odgaard (b. 1978) is a Danish textile artist and colour designer. She founded her studio in 2013 and is part of the collective design studio Included Middle with Chris L. Halstrøm. She has exhibited worldwide including solo exhibitions at **Willumsen's Museum, Frederikssund, Denmark; Röhsska Museum, Göteborg Sweden; Designmuseo Helsinki, Helsinki, Finland; and Munkeruphus, Dronningmølle Denmark.** Her works are housed in several museum collections including **Cooper Hewitt Smithsonian Museum, New York USA; Designmuseum Danmark, Copenhagen, Denmark; Röhsska Museum, Göteborg Sweden; Designmuseo Helsinki, Finland; and Museum of Modern Art Trapholt, Denmark.** In 2016 she was honored with the prestigious **Torsten and Wanja Söderberg Award.**



MARGRETHE ODGAARD

E-Field.a

2023

100% silk organza, acrylic glass

66,6 x 77,6 x 6,3 cm

Unique piece



Handwritten text, possibly a signature or title, written vertically in a light color on the wall between the two artworks.





MARGRETHE ODGAARD

E-Field.b

2023

100% silk organza, acrylic glass

66,6 x 77,6 x 6,3 cm

Unique piece



Eske Rex

Born 1977, Denmark
Lives and works in Copenhagen,
Denmark



Eske Rex's works do not sit in space but enter into a dialogue with it. They contain it, embrace it, pierce through it. They create protective enclosures within it. With its egg-shaped crib, like a uterus, *Doko III* is a fine example of such an enclosure; a protective vessel. It is perhaps not surprising to learn that Eske Rex wanted to be a boat-builder before studying art and design at the Danish Design School in 2008; before realising that it was the process that interested him more than the final product. Rex sought an outlet for exploring functionality unbounded by pragmatic concerns – somewhere on the border between designing meticulously calculated structures and working with forces he could only control to a certain extent.

Eske Rex's works are carried both by a conceptual idea and by the materials and the craftsmanship. 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. Simple and stylistic, they are cleaned and processed of excess elements in order to concentrate on experiencing the materials of which the works are made. For the same reason they give what can be referred to as a found poetic silence in their presence.

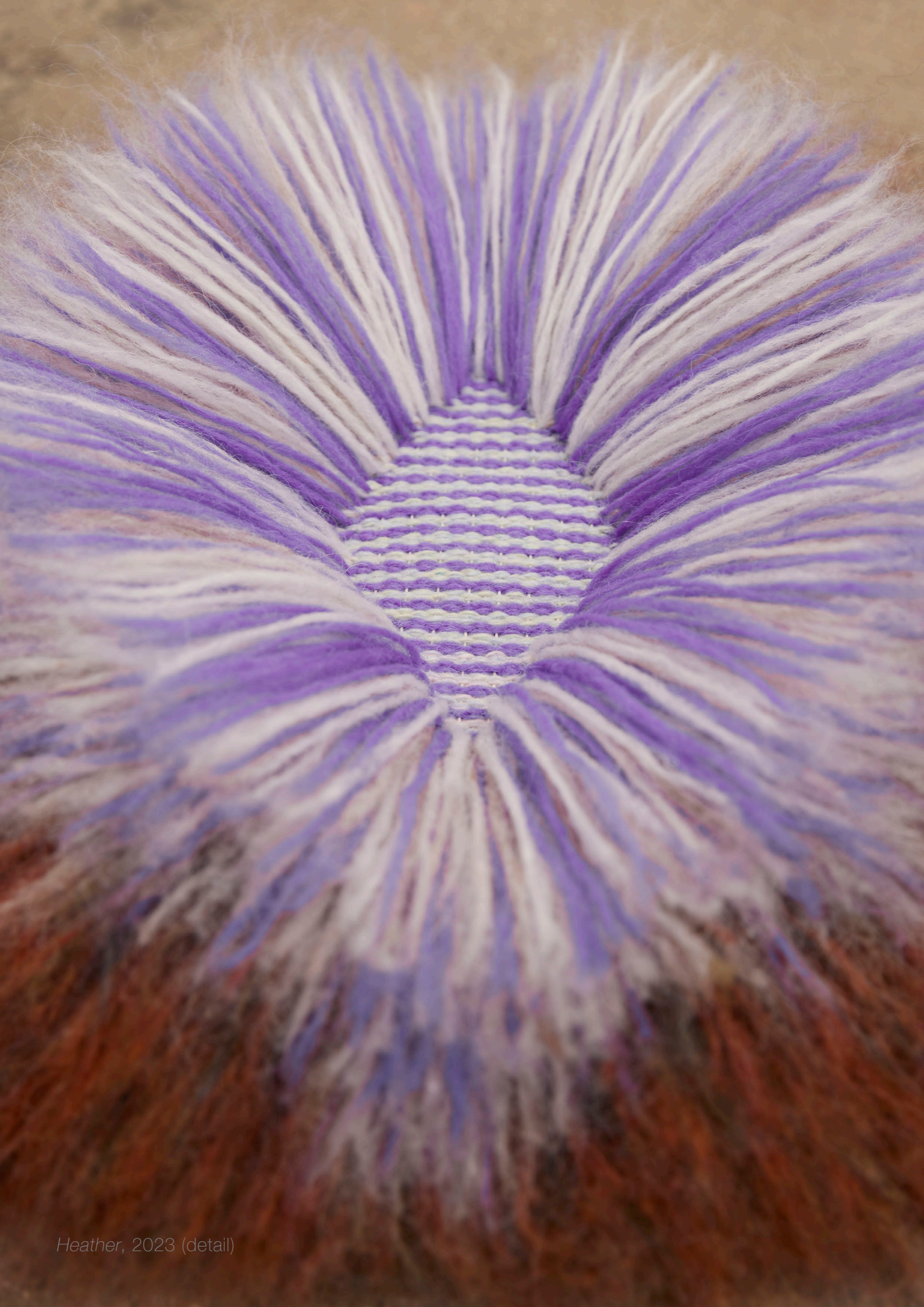
In 2010, Eske Rex received the Danish Arts Foundation's working grant and took part in the exhibition '**Designers Investigating**' in Øksnehallen, which won an **award from the Danish Arts Foundation**. In 2011, he took part in **MINDCRAFT11 in Milan** and exhibited at **the Triennale Design Museum, also in Milan, Italy**. Eske Rex' works have been exhibited worldwide, including **21st Century Museum of Contemporary Art, Kanasawa Japan; Den Frie, Copenhagen, Denmark; Verbeke Foundation, Belgium; MINDCRAFT 17, Milan, Italy; Chart Fair, Copenhagen, Denmark** (Galerie Maria Wettergren). In 2015, Eske Rex created a monumental site-specific installation for the **International Criminal Court in the Hague, Netherlands**.



ESKE REX
Doko III
2013
Oak, screws, leash
65 x 80 x 65 cm
Unique piece

ESKE REX
Unfolded Plank III
2016
Oak
185 x 13 x 7 cm
Unique piece





Signe Emdal

Born 1979, Denmark
Lives and works in
Copenhagen, Denmark



Each day during her artist residency in Skagen, the northernmost point of Denmark, Danish textile artist, Signe Emdal, would go for a walk on the wild heath. It's the month of July, and the heath is covered in magical shades of lilac purple and pink, scattered atop "brown crunchy pillows, as if it were a woollen rug or a fresh lipstick. A comfort for your head, should you feel sleepy and need a nap in the warm summer afternoon," in the words of the artist. This wild and perfumed landscape, so familiar to the artist who has visited it annually since she was seven years old, is protected by the Danish state, to preserve its fauna and flora. This is not dissimilar to *Heather*, Signe Emdal's most recent work in the important series of 'Touch' sculptures. Despite their name, they are not to be touched, regardless of their irresistible tactility. If they are touched, they are altered in their perfect, frosty appearance, like a finger in candy floss.

Signe Emdal's signature fusion technique Touch is a delicate merge of Icelandic unspun wool fibers and carpet knots transformed into subtle layers of fur-like shades of poetry. The use of Icelandic wool seems to introduce a heightened attention to sensitivity and to textile as a living material in Emdal's work. According to the artist, this natural fiber is able to live if treated the right way. For Emdal, it is crucial to "...let the fibers breathe and unfold in my hands, while guiding them slowly and protecting the wool, leaving space for the yarn to grow in its own pace. Just like mothers do..." Care and softness are important qualities to Emdal, who offers gentleness as an alternative to cold and fast progress. The artist is interested in cultivating what she calls "...The superpower of sensitivity."

Emdal characterizes herself as a textile composer, transforming emotions and ambiances into tangible constructions in textile. Her unique works transcend their materiality in reference to historic objects, nature, spaces and cultural textile heritage. Her process is both a marriage of traditional cultures and new innovative textile structures that she develops herself. The nomadic journey of textile culture and women's craft that emerges from different cultures and landscapes and migrates over centuries from country to country is characteristic of Emdal's practice.

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

Heather, 2023 (detail)



SIGNE EMDAL

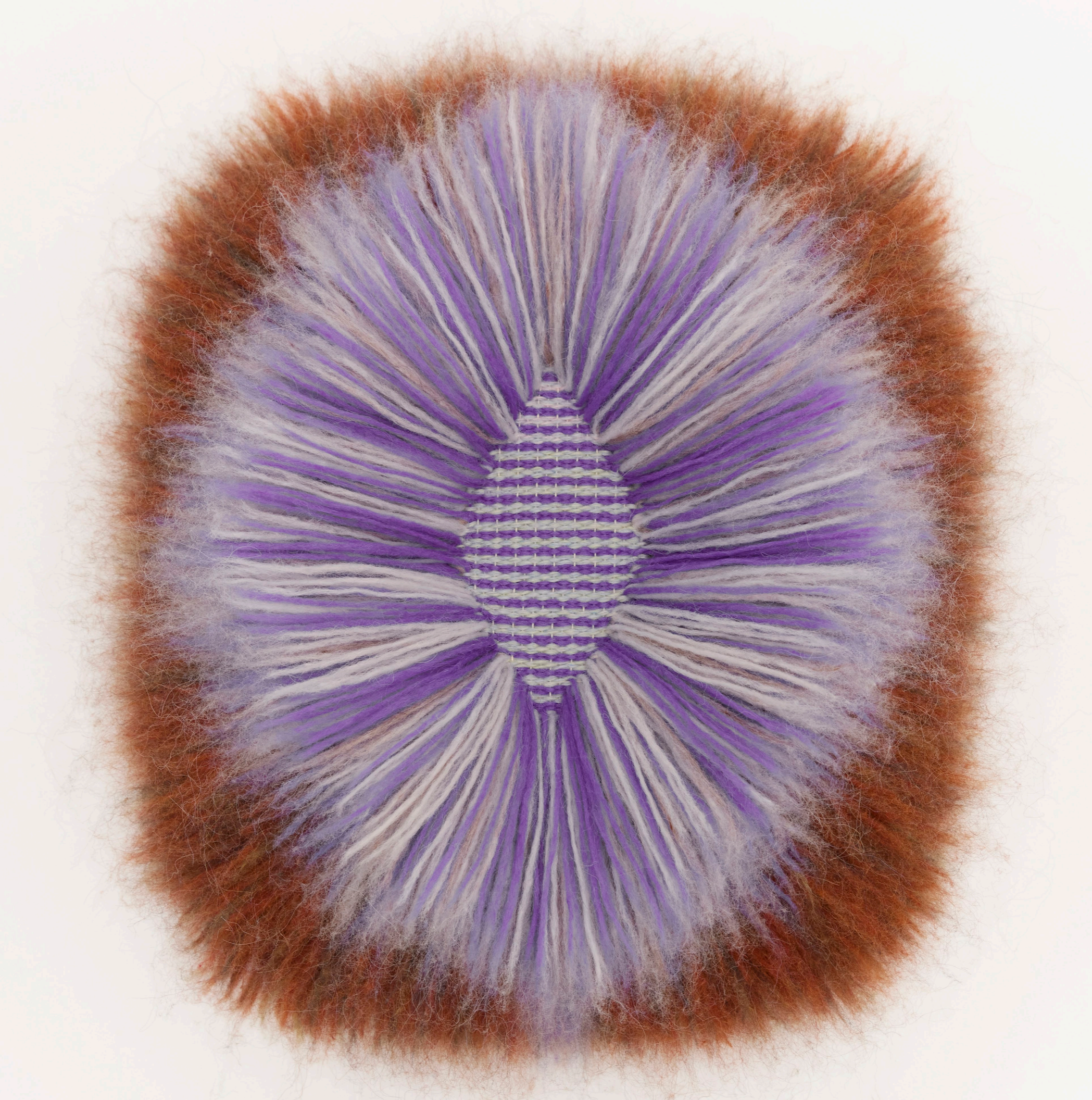
Heather

2023

Icelandic wool, Shetland wool, cotton warp

ca. 50 x 56 x 15 cm

Unique piece



Heather, 2023 (detail)



Red Powder Variation II and III, 2016 (detail)

Carl Emil Jacobsen

Born in 1987, Denmark
Lives and works in Brædstrup,
Denmark



Since Danish sculptor Carl Emil Jacobsen (b. 1987) graduated from Kolding School of Design in 2012, his practice has oscillated between art and design, exploring existentialism, ritualistic sophistication and solid craftsmanship. Working with found materials such as field stones, chalkstone, marble and bricks from demolished buildings, Carl Emil Jacobsen transforms massive stones into fine powder pigments of intense colours.

As an ode to the richness of natural colours in the Nordic landscape, Jacobsen brings new life to the powdered stone by converting it into layers of pigment, like in the crisp shell of *Red Powder Variation II* (2016). His sculptures involve a special emphasis on color, light and shadow, and the ability of a form to enhance the experience of a specific color and texture. Jacobsen is inspired by the dictum of late Danish sculptor Willy Ørskov's theory that "the content of the sculpture is sculpture." Alluding to functionality without suggesting any particular use, his nonfigurative sculptures exist on their own terms as abstract, physical forms fostering experiential connection over intellectual interference in the elastic borderland between nature and culture.

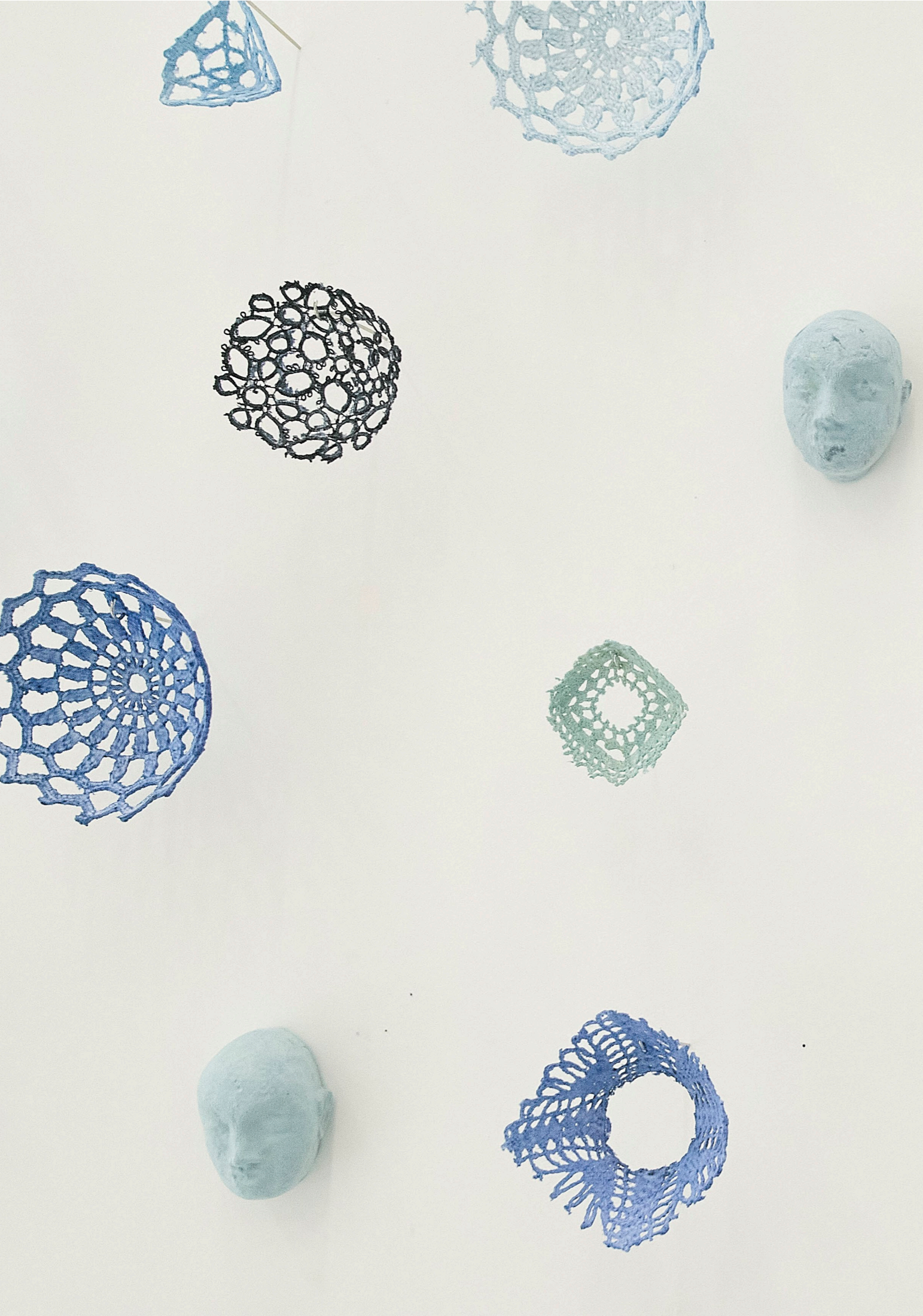
When in the presence of one of Carl Emil Jacobsen's sculptures, there is a strong physical attraction to it, not only due to its ceramic-like tactility. There's something akin to human scale. In the words of the artist "I love when I can feel the sculpture all the way into my own skeleton: when my legs flex under me, when the sculpture pushes the air out of me, when my back hurts and my arms suck in the work of lifting them around. I call it gravity therapy. The sculpture is like an anchor throwing focus back into the body."

Carl Emil Jacobsen's works have been exhibited in various museums, galleries and art fairs, including **Viborg Kunsthall, Denmark; Clay Museum of Ceramic Art, Middelfart Denmark; Kunsthall Charlottenborg, Copenhagen, Denmark; Mindcraft Exhibition; Milan, Italy; Patrick Parrish Gallery, New York, USA; Chamber Gallery, New York, USA; Piscine, Aarhus, Denmark; Design Miami/Basel, Switzerland; PAD London/Paris.** His works can be found in the collections of the **Designmuseum Danmark, Danish Arts Foundation** as well as prestigious private collections worldwide.



CARL EMIL JACOBSEN
Red Powder Variation II
2016

Acrylic, fiber concrete, pigments from
crushed bricks, polystyrene, steel
60 x 60 x 15 cm
Unique piece



Gjertrud Hals

Born 1948, Norway
Lives and works in Molde,
Norway



Gjertrud Hals' recent wall sculpture *Blue Devi* (2022) is formed of a multitude of intricate structures in shades of blue, made by the Norwegian fiber artist using various different techniques including paper casting, embroidery, weaving, crochet and lace. Devi refers to a divine mother goddess in Hinduism. When traveling in India many years ago, Hals was fascinated by the statues and representations of the Hindu gods and goddesses, Brahma, Vishnu, Shiva, Krishna, Durga, as well as a myriad of others within the Hindu universe. Their faces and spirits left a lasting impression on the artist. On the one hand, they were so far from the Nordic culture in which she was raised, and yet, their canny human resemblance made them appear so close... Like small micro-cosmoses inspired by mythological story-telling, *Blue Devi* is a memory work evoking a powerful poetic, spiritual and cultural journey.

Born in 1948 in Norway, 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. "

In 1987, Gjertrud Hals was granted First Prize in the **Metro Arts International Art Competition in New York**, followed by the **Grand Prix in the Kyoto International Textile Competition** in 1989. 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**.



GJERTRUD HALS

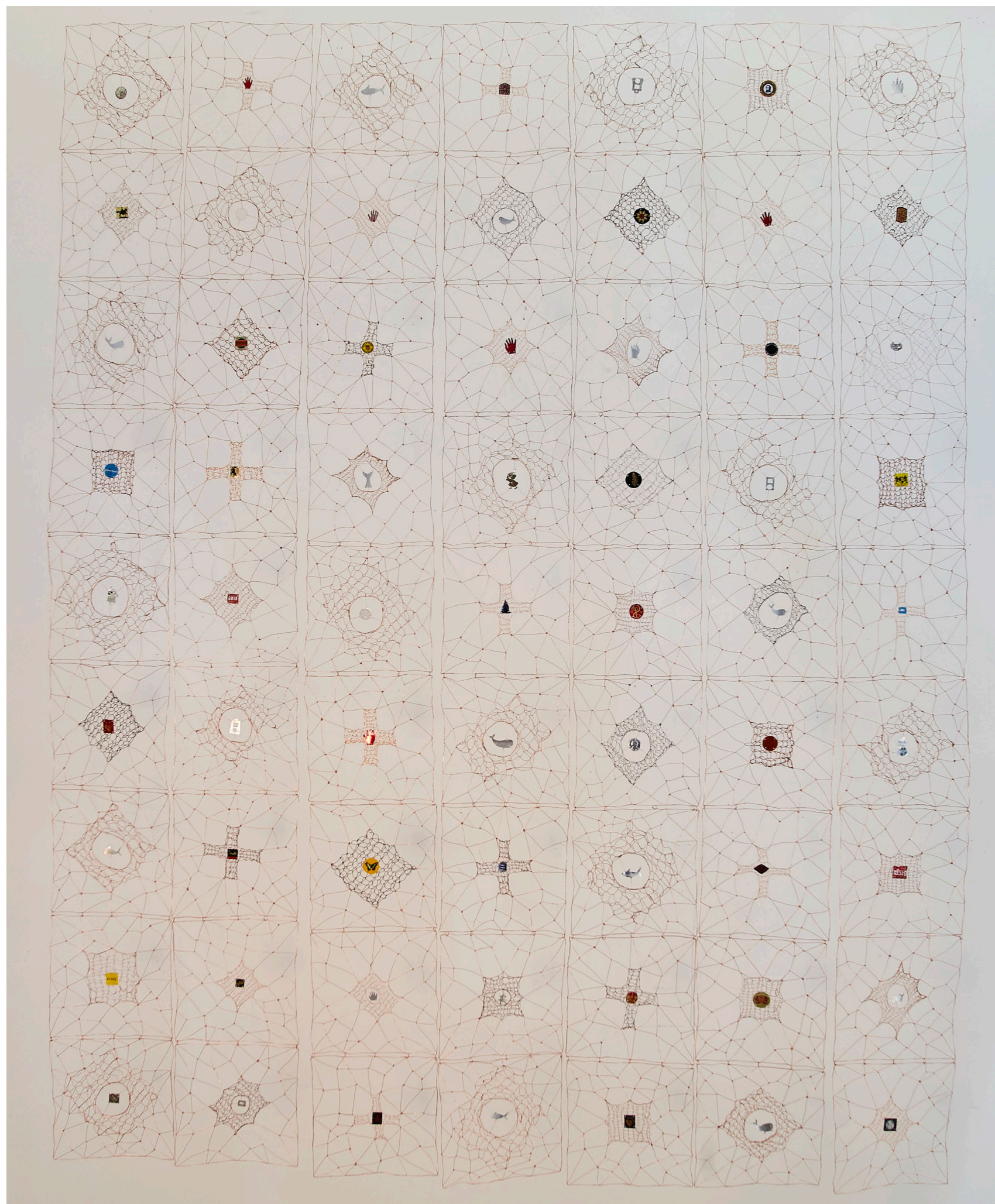
Blue Devi

2022

Cotton, linen, silk, kozo

250 x 115 cm

Unique piece



Each of the different materials in Gjertrud Hals' major copper wire wall sculpture, *Juni* (2022), is chosen for its intrinsic beauty, be it materials from recycling sites or objects found on the beach or on the roadside, such as the reddish copper wire of electrical cables, the ring-pulls of beer cans, a fragment from a clock, or a piece of plastic jewelry. The artist weaves, knits and hammers these so-called poor materials delicately like a goldsmith, transforming them into refined grids, vibrating sculptures, poetic dream-catchers. Through her delicate yet powerful works, this 'artist-chemist' shares with us her personal wonder at metamorphosis, whether it is a material that she transfigures from waste into art, or a culture she elevates from low into high, all the while maintaining a trace of its original state.

GJERTRUD HALS

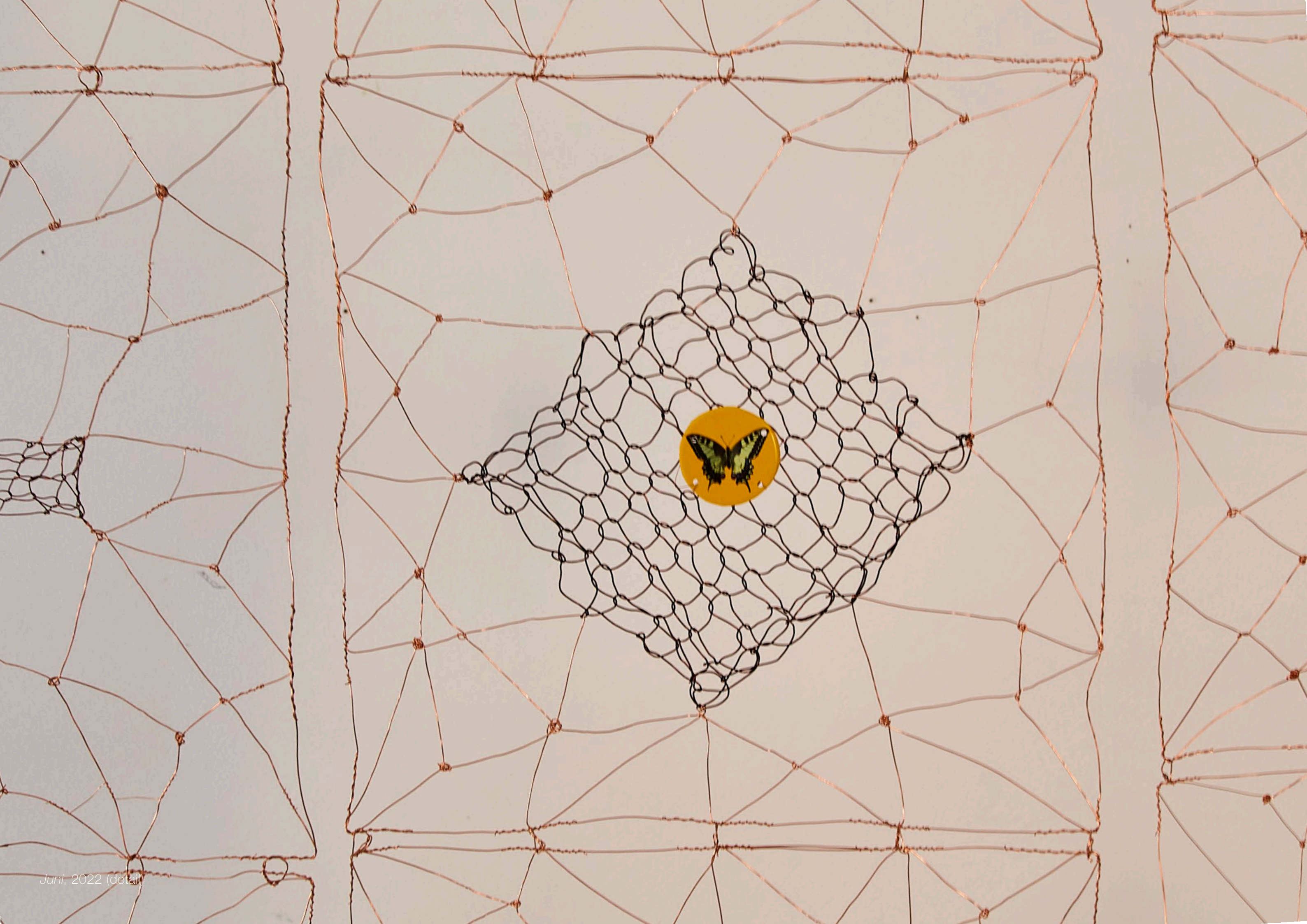
Juni

2022

Copper wire and found metal items

148 x 184 cm

Unique piece





Ultima. Golden by Norwegian fiber artist Gjertrud Hals, is made by a special knitting technique, invented by the artist, combining cotton and linen threads, hardened with natural resin. This featherweight vessel hardly touches the ground. Its size and lightness contradict each other in certain ways: it seems to levitate and appear almost like a vision. Its ambiguous presence is further enhanced by its incapacity to contain anything (other than itself) due to its soft, perforated structure. It is self-contained so to speak. Yet, in spite of its delicate transparency, it conveys a feeling of quiet strength. The shell form of the *Ultima* piece is central to Gjertrud Hals' art. In the words of curator Tove Lande : "For Gjertrud Hals, the shell is both an ideogram and an archetypal symbol. She prefers to use dense symbols that may encompass several meanings, and for her the shell is precisely that type of symbol. On the one hand, it represents the protective membrane between life and death; on the other hand, it is a symbol of the jar or vessel. In addition, the shape strongly reminds her of the shells she used to play with as a child on the beaches of Finnøya."

GJERTRUD HALS

Ultima. Golden

2015

Linen, cotton threads, pigment, epoxy

Ø100 x 91 cm

Unique piece

Lotte Westphael

Born 1965, Denmark
Lives and works in Silkeborg,
Denmark



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 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. Demonstratively, Westphael is interested in the principle behind the Japanese 'Haiku' poem, in which an intuitive leap exists between the poem's two parts, 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 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. Lotte Westphael's work has been acquired by **Designmuseum Danmark** and she has exhibited throughout Europe and the United States, including the **American Museum of Ceramic Art, USA; the Danish Cultural Institute in St. Petersburg, Russia; Cheongju Craft Biennale, South Korea; Triennale of Kogei in Kanazawa, 21st Century Museum of Contemporary Art, Japan; Gyeonggi Museum of Contemporary Ceramic Art, South Korea; Kagoshima Museum, Japan; Hjorths Museum, Denmark; Albrechtsburg Meissen, Germany; Magnelli Vallauris Museum, France; Sofienholm, Denmark; Korean International Ceramic Biennale, South Korea and European Prize of Applied Arts, Belgium.**

Golden Corn Syncope, 2023 (detail)

"When in New York this year I saw two paintings by Georgia O'Keeffe. She painted them during a period when she often flew and thus found herself between heaven and earth. It was an abstraction of landscapes seen from the air, which she painted on the ground. The colors were gold and pink. These paintings evoked a childhood memory for me of lying in a ripe cornfield. The feeling of lightness and innocence, of the play of light on the golden grain."

Lotte Westphael

LOTTE WESTPHAEL
Golden Corn Syncope
2023
Porcelain
Ø27 x 26,5 cm
Unique piece





"I think Blue Grid almost floats with its light-coloured base, like a morning mist lifting into a bright blue sky, working in the tension between the fluid and the solid. With color fields inspired by Agnes Martin's grids, its sky-like colors graduate from light to clear blue, made with the raw material cobalt, which makes reference to traditional blue and white porcelain."

Lotte Westphael

LOTTE WESTPHAEL
Blue Grid
2023
Porcelain
Ø27 x 26 cm
Unique piece



Blue Grid, 2023 (detail)

Jakob Jørgensen

Born 1977, Denmark
Lives and works in Østermarie,
Denmark



Jakob Jørgensen's *Panca* has been handcrafted by the Danish artist and designer in steel and stone. This imposing bench lies at the crossroads between furniture and sculpture, offering a unique aesthetic that defies easy categorization. One of the pivotal points of Jørgensen's work is the deconstruction of the column. His inspiration stems from two icons of the art world: Constantin Brancusi's *Endless Column* and Jørn Utzon's *Opera House*, where an interaction between the organic and the geometric forms the foundation of the artistic dialogue. Jakob Jørgensen's awe-inspiring large-scale bench-sculpture, forged from solid steel and stone, is a true marvel of craftsmanship. Its physical presence is challenging to both the artist and the viewer as it defies easy categorization. Jørgensen's mastery of his craft is evident in the process of creating this magnificent work, wherein the steel tube is heated to a searing 1000 degrees Celsius and formed under the pressure of 100 tons, imbuing the metal with an unexpected fluidity. By distorting the metal tube, Jørgensen brings to the fore sculptural dimensions hitherto unimagined.

Steel has been an inspiring material to Jørgensen in recent years, notably in tube form, as he explores how it reacts when subjected to extreme pressure. What starts as a basic geometric form, evolves into different organic variations with strong references to nature, such as tree buds, tree trunks, or bark wounds. The visual relationship between this industrial material and the natural material of wood is startling, and it is no surprise that Jørgensen's artistic practice evolved from his profound knowledge of the latter, which served as the primary material in earlier works, such as *Fjarill* (2006) and *Arca* (2006).

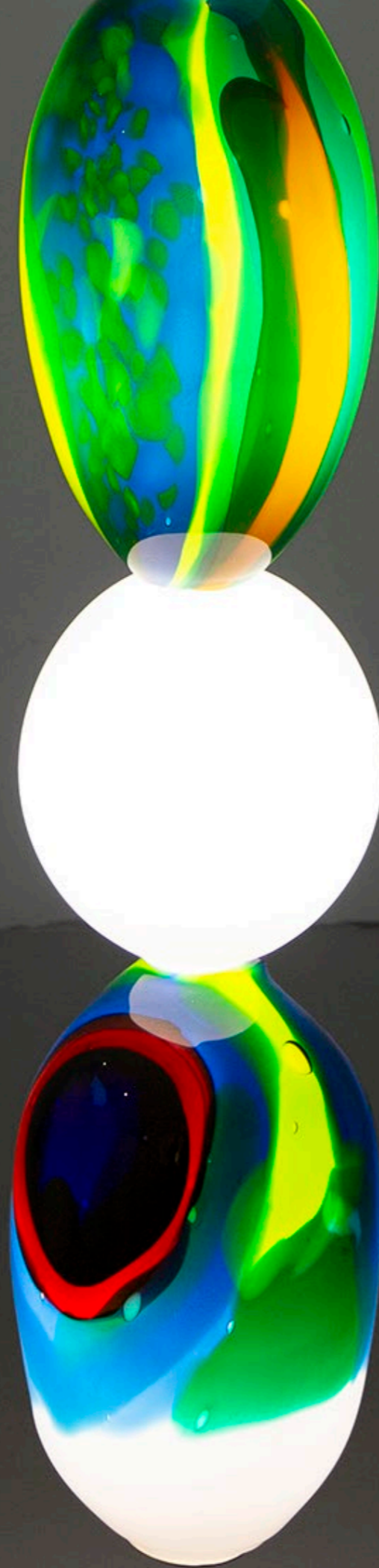
Jakob Jørgensen graduated from the furniture design department of the Royal Danish Academy of Fine Arts in 2008. He has exhibited his design pieces around the world, including at the **Konschthal Esch, Luxembourg**; **Mindcraft, Milan**, and at **21st Museum of Contemporary Art in Kanazawa, Japan**. 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, his partner in life. 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**.



JAKOB JØRGENSEN
Panca
2022
Steel tube, stone
ca. 200 x 30 x 37 cm
Limited edition of 5



Panca, 2022



Emerald 2 - Messengers in Glass, 2023 (detail)

Camilla Moberg

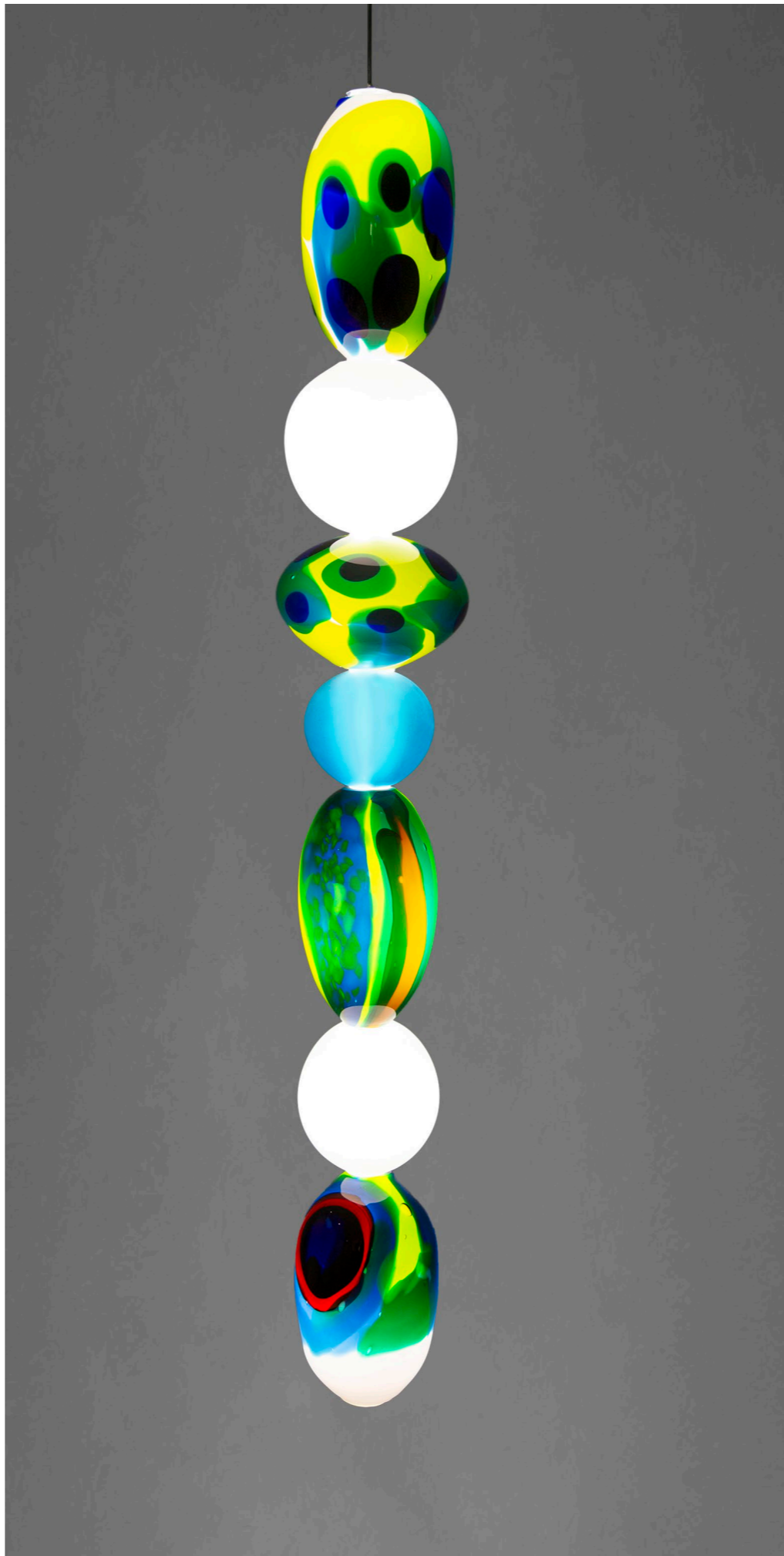
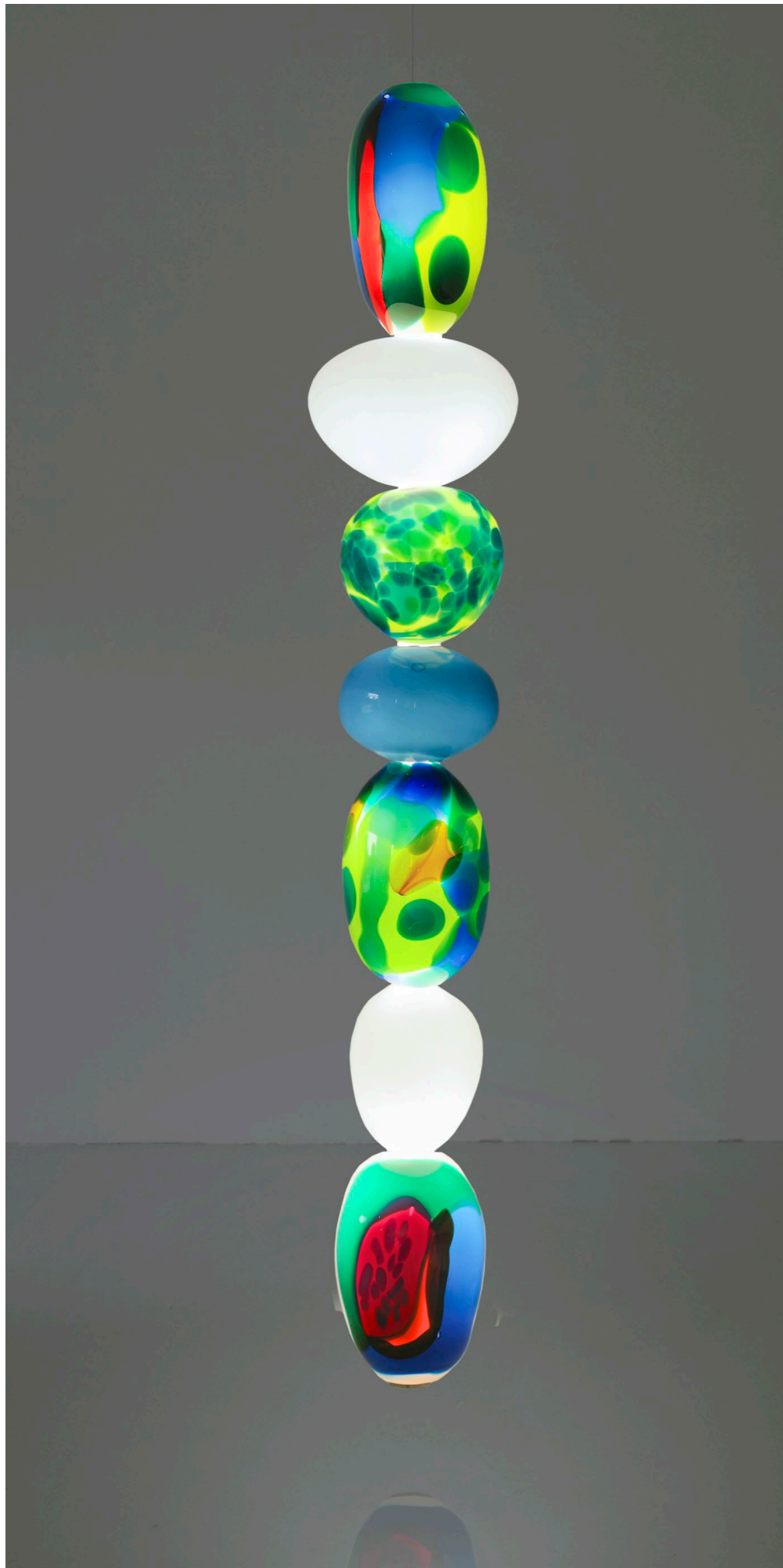
Born 1961, Finland
Lives and works in Fiskars,
Finland



Throughout history and across different cultures, stone formations have symbolized unity; a connection between humans and nature, whilst also communicating, warning, and steering their beholders in the right direction. Finnish glass artist, Camilla Moberg, is deeply connected to nature and she uses her work to open a dialogue in the defense of biodiversity. The light sculptures in her family of works, *Messengers in Glass*, are inspired by rock formations, animal populations and biodiversity. Each mouthblown glass element of *Emerald. Messengers in Glass* contains unique patterns drawn from the motifs and colors found on jewel beetles, known for their brilliant colouration and their iridescent glossy wings. These beetles are not only stunningly beautiful but also valuable members of the ecosystem. They are vital to humans and our environment, taking harmful toxins out of the soil where they live. They were among the first insects to visit flowers and they remain essential pollinators even today. Some say that they are the most important organisms on the planet. By transposing and enlargening the patterns inspired by jewel beetles into abstract glass formations, Moberg reveals their otherworldly beauty, their uniqueness, and opens a dialogue on the increasing loss of endangered animal populations.

Camilla Moberg's works are created using traditional glass-blowing methods and are produced in Nuutajärvi, Finland's oldest glassmaking village. In the artist's words "*I believe that carefully crafted objects and works that are designed to last from generation to generation encourage people to make responsible choices. Artifacts gain sentimental value when they are allowed to be around for a long time.*"

Camilla Moberg began her career in ceramics, but after graduating from the University of Art and Design in Helsinki in 1992, she quickly turned to glass, a material that dazzled her with its colours and shaping possibilities. Working in collaboration with renowned glassblowers, her works are handmade in Finland. Moberg has participated in numerous international exhibitions and has been awarded several scholarships from the **National Council for Design, Finland**. Her large light sculptures can be found in numerous public collections worldwide, including **The Finnish Art Museum, Riihimäki, Finland**; the **State Art Collection, Finland**; the **Stedelijk Museum, Amsterdam, Holland**; and the **Art Center White Block, Seoul, Korea**, among others.

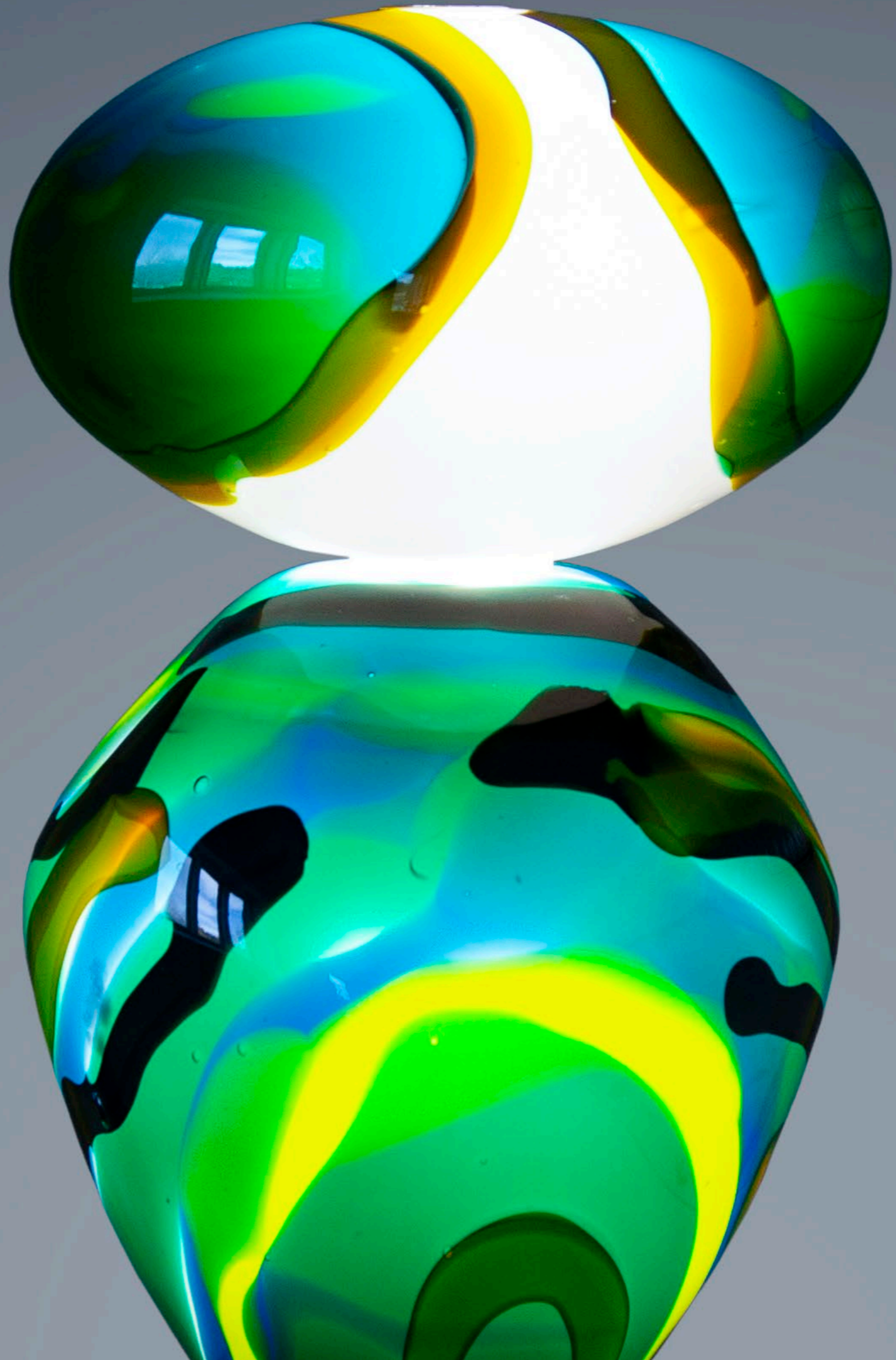


CAMILLA MOBERG
Emerald 1 - Messengers in Glass
2023

Mouthblown glass, aluminium, steel, acrylic,
silicone, LED
Ø34 x 190 cm
Unique piece

CAMILLA MOBERG
Emerald 2 - Messengers in Glass
2023

Mouthblown glass, aluminium, steel, acrylic, sili-
cone, LED
Ø28 x 190 cm
Unique piece



Tombo, 2023 (detail)



CAMILLA MOBERG
Tombo - Messengers in Glass
2023

Mouthblown glass, natural stone, aluminium, acrylic,
silicone, LED
Ø25 x 139 cm
Unique piece



Growth Chaise Longue, 2016 (detail)

Mathias Bengtsson

Born 1971, Denmark
Lives and works in Stockholm,
Sweden



In his *Growth Chaise Longue* (2016) in solid bronze, Mathias Bengtsson takes organic design to another level. Instead of simply imitating organic form, this masterpiece of sculptural design is created through some of Nature's own rules and methods, as its organic form was conceived by a digital seed that simulates natural growth. In the words of Marie-Ange Brayer, Curator and Head of Design and Industrial Prospective at the Centre Pompidou, Paris, "*Digital design has liberated creators from the diktat of form, making way for the notion of 'morphogenesis', a notion that permeates Mathias Bengtsson's approach. Moving beyond the imitation of nature and the reproduction of natural forms as in bio-morphism, nature is simulated through a generative approach where it is recreated artificially, remaking connections with the self-organizing aspect of the living.*" Combining high technology with exquisite craftsmanship, the *Growth Chaise Longue*, sophisticatedly created using lost wax bronze casting, demonstrates that Mathias Bengtsson is one of the most innovative designers today, working with digital technologies to push the boundaries of design, art, craft and technology.

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



MATHIAS BENGTTSSON
Growth Chaise Longue
2016
Cast bronze, black patina
200 x 92 x 120 cm
Limited edition of 6



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.

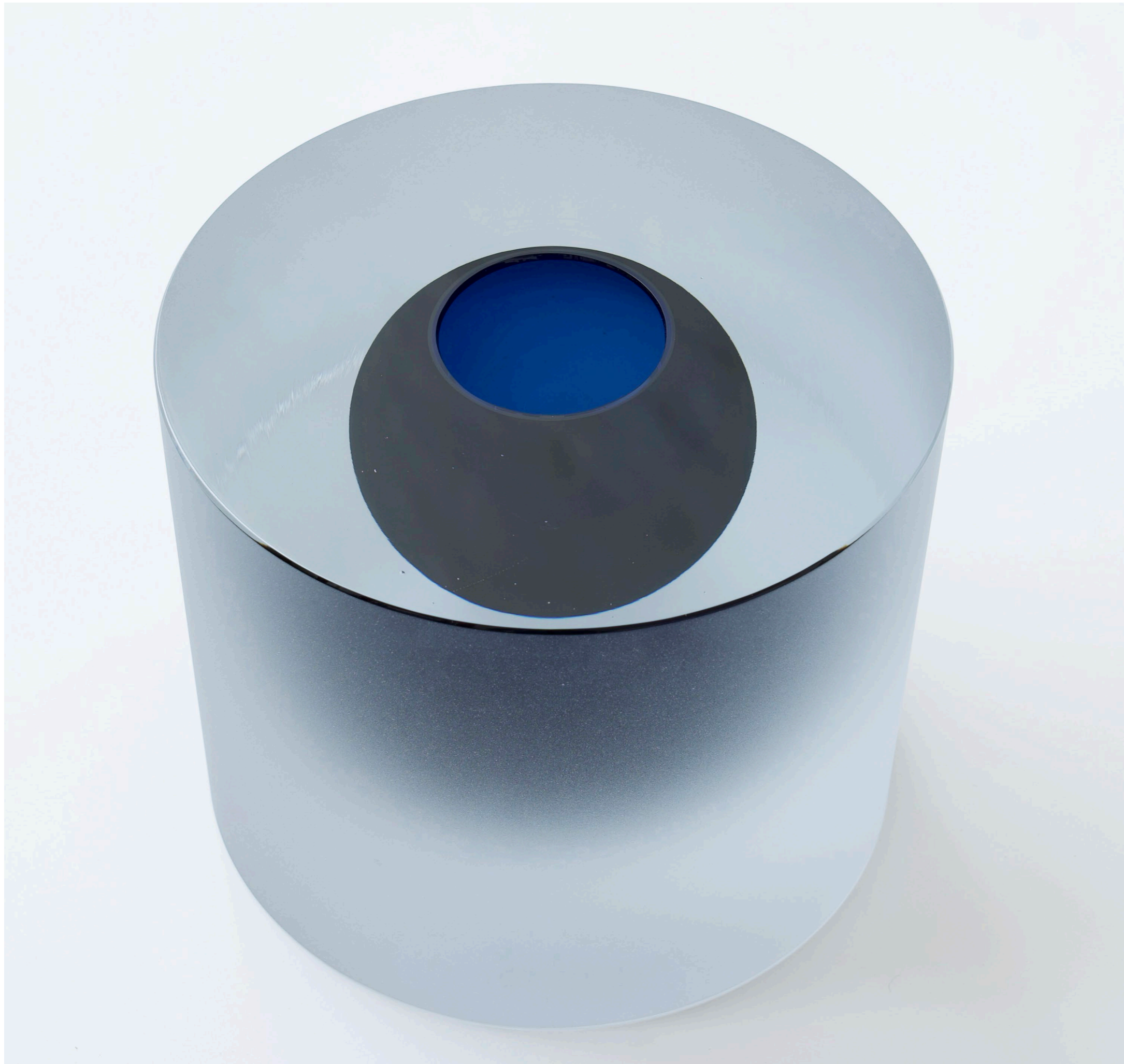
Tora Urup started her career working with ceramic art in Tokoname, Japan in 1982-83, after which she studied glass and ceramics at the School of Applied Arts of Copenhagen in Denmark. In 1994, she graduated from the Royal College of Art in London and subsequently returned to Denmark to collaborate with 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
Floating Red Sun
2021
Mouthblown, handcut and mattbrushed glass
Ø17,3 x 13 cm
Unique piece



TORA URUP
Floating Blue
2019
Mouthblown, handcut and mattbrushed glass
Ø20 x 16 cm
Unique piece

Line Depping

Born 1978, Denmark
Lives and works in Østermarie,
Denmark



The exquisite *Thinking Desk & Chair* in solid maple by Danish designer Line Depping represent an homage to the poet. Minimalistic, yet sensuous, these refined pieces 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. 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
Thinking Desk
2018
Maple
34 x 38 x 78 cm
Limited edition of 6



LINE DEPPING
Thinking Chair
2018
Maple
34 x 38 x 78 cm
Limited edition of 12



Thinking Desk and Thinking Chair, 2018



Frost Flower, 2023 (detail)

Ilkka Suppanen

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



Frost Flower (2023) and *Viscous* (2023), made by Ilkka Suppanen in collaboration with glassblowers from Murano, have the distinctive feature of a reflective silvering embedded deeply inside their intricate solid glass. The voluptuous forms of the bulbous and transparent blown-glass provide a protective shell for the shiny mirror, which captures and reflects the surrounding light as it constantly changes throughout the day, thereby modifying its own visual appearance while expanding the perspectives of our own surrounding reality. It is this quality of the mirror that intrigues Ilkka Suppanen in his use of the material; the idea of how the image we perceive in the mirror contributes to molding our identity. In a metaphoric way, Suppanen's works also offer a link between the water and the glass through their ability to transform from solid state to liquid or vaporous state. Both fragile and architectural, Suppanen's glass sculptures allude to the moment when water condenses, freezes or melts, tracing like fossils these different states. Without materiality, they appear and disappear like ethereal visions in translucent color ranges.

Ilkka Suppanen is a leading figure of the Finnish design scene and internationally renowned for his iconic works. Passionate about design, Suppanen is committed to creating visually powerful pieces that blend aesthetic values from Scandinavian design and craftsmanship. For him, design is based on several factors: human experience, social behaviors, global, economic and political issues, physical and mental interaction, form, vision, and a rigorous understanding and desire for contemporary culture. Suppanen constantly experiments with new ideas, materials and technologies, encouraging us to look beyond conventional forms and find new ways to support today's behaviour.

Ilkka Suppanen studied architecture at the Technical University of Helsinki and Interior and Furniture Design at the University of Art and Design, Helsinki. In 1995, he founded Studio Suppanen in Helsinki. Suppanen has won several international awards including **the Kaj Franck Prize; the Torsten and Wanja Söderberg Prize, Good Design Award, Chicago; the Bruno Mathsson Prize, The Finnish Cultural Foundation Award and the Ilmari Tapiolassa Prize.** His works have been showcased in prestigious international exhibitions, such as the **Venice Architecture Biennale** and in the **MoMA, New York** and are part of important museum collections including the **Centre Pompidou, Paris; Stedelijk Museum Amsterdam; Museum of Andewante Kunst, Cologne; Vandelorum Museum of Art & Design, Sweden; Röhsska Museum Göteborg and the Designmuseo, Helsinki.**



ILKKA SUPPANEN
Frost Flower
2023

Solid handblown glass, silvering
28 x 28 x 28 cm
Unique piece



ILKKA SUPPANEN

Viscous

2023

Solid handblown glass, silvering

19 x 19 x 33 cm

Unique piece



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