



MARIAWETTERGREN
GALERIE

RADIANT
Light and (e)Motion

RADIANT. Light and (e)Motion

January 29 - May 22, 2021

Astrid Krogh

Ane Lykke

Cecilie Bendixen

Grethe Sørensen & Bo Hovgaard

Boris Berlin & Germans Ermičs

Lotte Westphael

Ilkka Suppanen

Mikko Paakkanen

Etienne Bertrand Weill

Rodolphe Proverbio

Alain Bachelard



Radiant

Light and (e)motion

RADIANT. Light and (e)Motion

In Scandinavia, what seems to be a fundamental interest in light (possibly generated from the relative rarity of it), has given birth to a prolific production of illuminated art and design works over the past hundred years. From the flickering particles of light in the paintings of Wilhelm Hammershøj, to Poul Henningsen's patent-applied lamps, taming the crudity of the electrical bulb, to Olafur Eliasson's immersive light installations based on sensorial color experience, light - and our perception of it - plays the starring role. This specific approach to light seems to be both poetically and scientifically (positivistically) rooted, and it is often related to nature.

The exhibition, *Radiant*, at Galerie Maria Wettergren explores the theme of light in art and design through a juxtaposition of contemporary Scandinavian works by Astrid Krogh, Ane Lykke, Cecilie Bendixen, Ilkka Suppanen, Lotte Westphael, Germans Ermičs & Boris Berlin, Mikko Paakkanen, Grethe Sørensen & Bo Hovgaard with French experimental photographs by Alain Bachelard, Etienne Bertrand Weill and Rodolphe Proverbio from the 1960s to the 1990s.

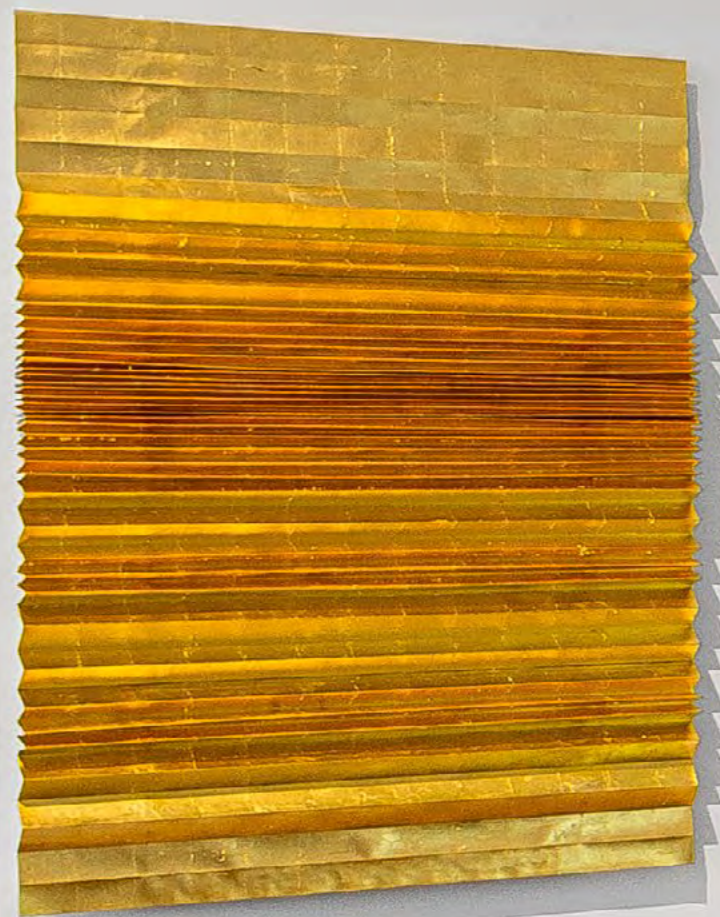


The art works in the exhibition *Radiant* are inspired by natural phenomena, with a particular attention to the dynamic aspects of light, as well as to its emotional impact on the beholder. Etymologically, the word *Radiant* both refers to rays of light and heat, and it is in this double sense that these works should be considered. Whether natural or artificial, reflected or absorbed, light is essentially a vibrant phenomenon, physically and emotionally, and it is this kinetic/poetic dimension of light, that is cultivated in the presented works: Light and (e)Motion.

Maria Wettergren

Opening | Friday January 29, 10 AM - 6 PM
Exhibition dates | January 29 - May 22, 2021

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Radiant
Light and (e)motion

ASTRID
KROGH





I use light as both a material and a technology.

Astrid Krogh

Inspired by the infinite depth of the universe, the Danish artist, Astrid Krogh, created the mesmerizing light sculpture, *Illimited I*, in 2019. Made from delicate optical fibers, infused with changing colors and light, the optical fibers protrude from a metal box, painted with pure, midnight blue pigment. Different light constellations appear and disappear in a slow pace, making the little square of the universe seem to “breathe” like a starry sky. *Illimited I* is Krogh’s latest piece in a series of light sculptures, *Patterns of the Universe*, inspired by the cosmos. The universe has long fascinated Krogh, exploring how the inconceivable can be shown through art. This question has led to a fascinating correspondence with the American astrophysicist, Margaret Geller, who is known for her pioneering work mapping the universe.

Few artists speak this refined language as fluently as Astrid Krogh, who uses light to describe aspects of nature that words simply cannot. The lingua franca in Krogh’s world describes the feelings evoked by the beauty of nature. Her vocabulary is nuanced by sensory experiences, which are articulated through a lexicon of color and light.

Illimited I

2019

Optical fiber, aluminium, pigment, light monitors

130 x 130 x 20 cm

Limited edition of 8 unique pieces



My Golden Horizon

2020
Gold leaf, pleated paper
140 x 100 x 5 cm
Unique piece



In the words of the acclaimed author Bradley Quinn... *A brighter horizon dawns in Astrid Krogh's spectacular new artwork, "My Golden Horizon", a dazzling display of light and reflection inspired by the power and transcendence of the sun. Humans have long held the belief that all life comes from the sun, gazing in awe as streaks of red, yellow and orange paint the sky when it rises and sets. These flashes of colour appear to be tinted with gold, separating the horizon from the earth by fiery bands of gleaming light. Reflected over water, the golden strata created by the setting sun are mirrored in layers of ephemeral colour that sparkle underneath the sky.*

Fascinated by the luminescence of gold and its enduring ability to represent light throughout history, Krogh noticed how the material emanates the colours of the sun itself. Inspired to capture a striking sunset she viewed at the water's edge, Krogh transferred thin sheets of beaten gold onto paper, carefully forming pleats and folds that capture and reflect ambient light. The lustrous surface that resulted formed an expansive, lateral horizon that intensifies the bands of colour seen in the sky. Tiers of pleats were compressed to make the colours appear darker and more intense, while wider folds were opened to diffuse the light and reflect it away from the surface. Together, the nuances of colour they create form an ethereal composition, relying on shadow and light to determine the intensity of each tone.

As we explore this illusory horizon with our imagination, Krogh invites us to remember the feelings and perceptions that surround the setting sun. Yet, Krogh, as her work reveals, is no illusionist. She wants viewers to understand the mechanics of her creation, to see the subtle layers, simple folds and the measured applications of gleaming gold. "My Golden Horizon" will inspire a new awareness of the colours in the sky, and enable us to see the sun with new eyes.





RADIANT. Light and (e)Motion exhibition view at Galerie Maria Wettergren

For more information about Astrid Krogh, see p. 55



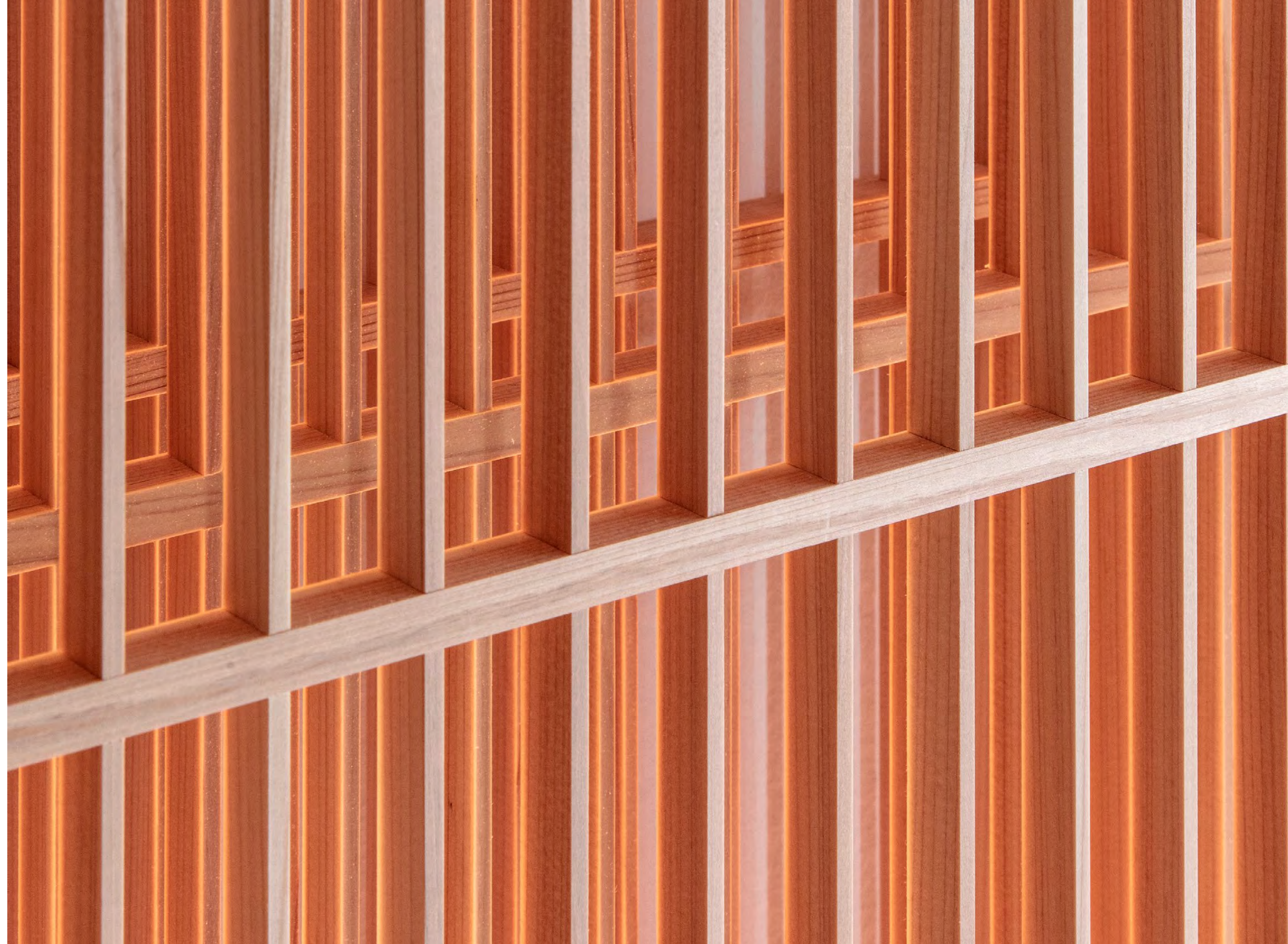
Plant II

2016
Brass, aluminium, LED
100 x 95 x 3 cm
Limited edition of 8



RADIANT. Light and (e)Motion exhibition view at Galerie Maria Wettergren

ANE
LYKKE



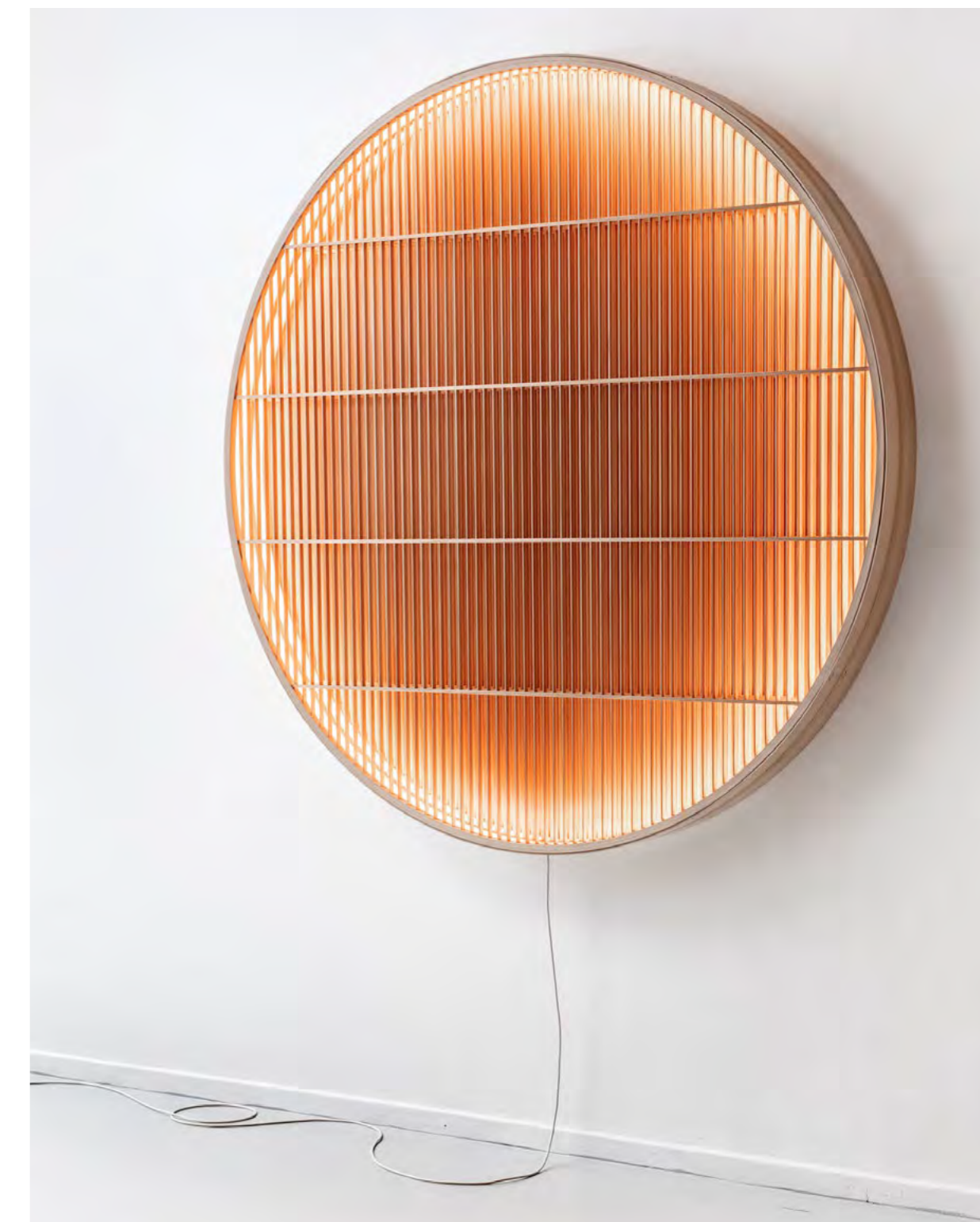


Light Object

2018
Cypress, LED
160 x 160 x 12 cm
Limited edition of 8

In her glowing wall sculpture, the *Light Object*, exquisitely handmade in cypress wood, the Danish artist Ane Lykke masterly blends Nordic perspectives with the Japanese Kumiko wood technique. The three-dimensional system of wooden grids interacts with the integrated bands of LED, revealing subtle changes in light, shadow, depth and reflection for the viewers passing by. The *Light Object* creates, due to its considerable size, a substantial physical impact on the beholder.

Ane Lykke has a vast experience creating site-specific works and large-scale installations in public spaces. The works are often three-dimensional, creating illusions of depth and infinity. Ane Lykke creates spaces and objects that engage the viewers and users. The works are artistic and at the same time functional with a long-term sustainable quality.

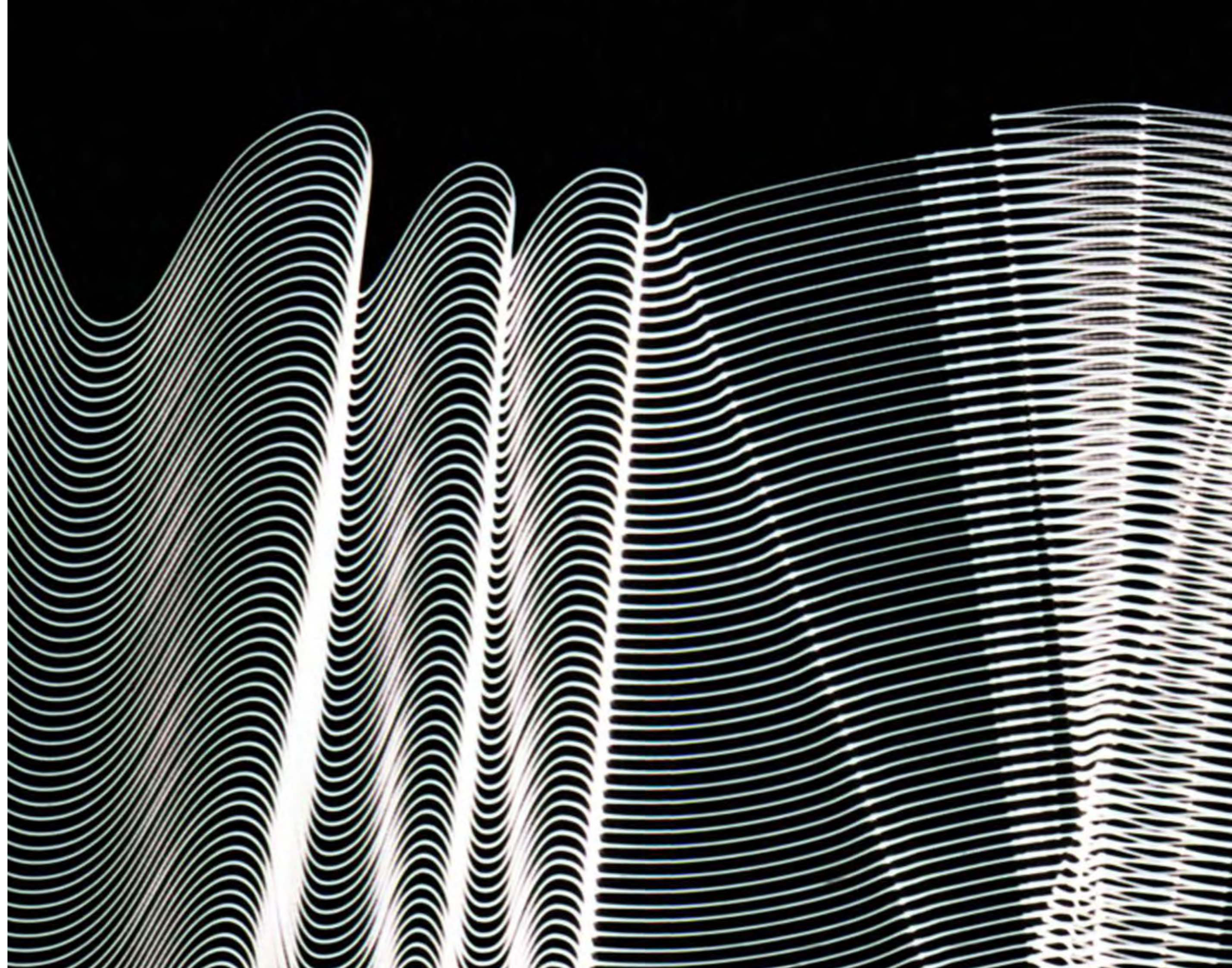


I believe in the importance of challenging our perception by creating spaces and objects, which engage and stimulate us. The way I challenge our perception is by creating less static surroundings, which are more willing to communicate, by means of layering and processing of materials, strengthened by light and motion.

Ane Lykke



RODOLPHE
PROVERBIO



Tissage de Lumière

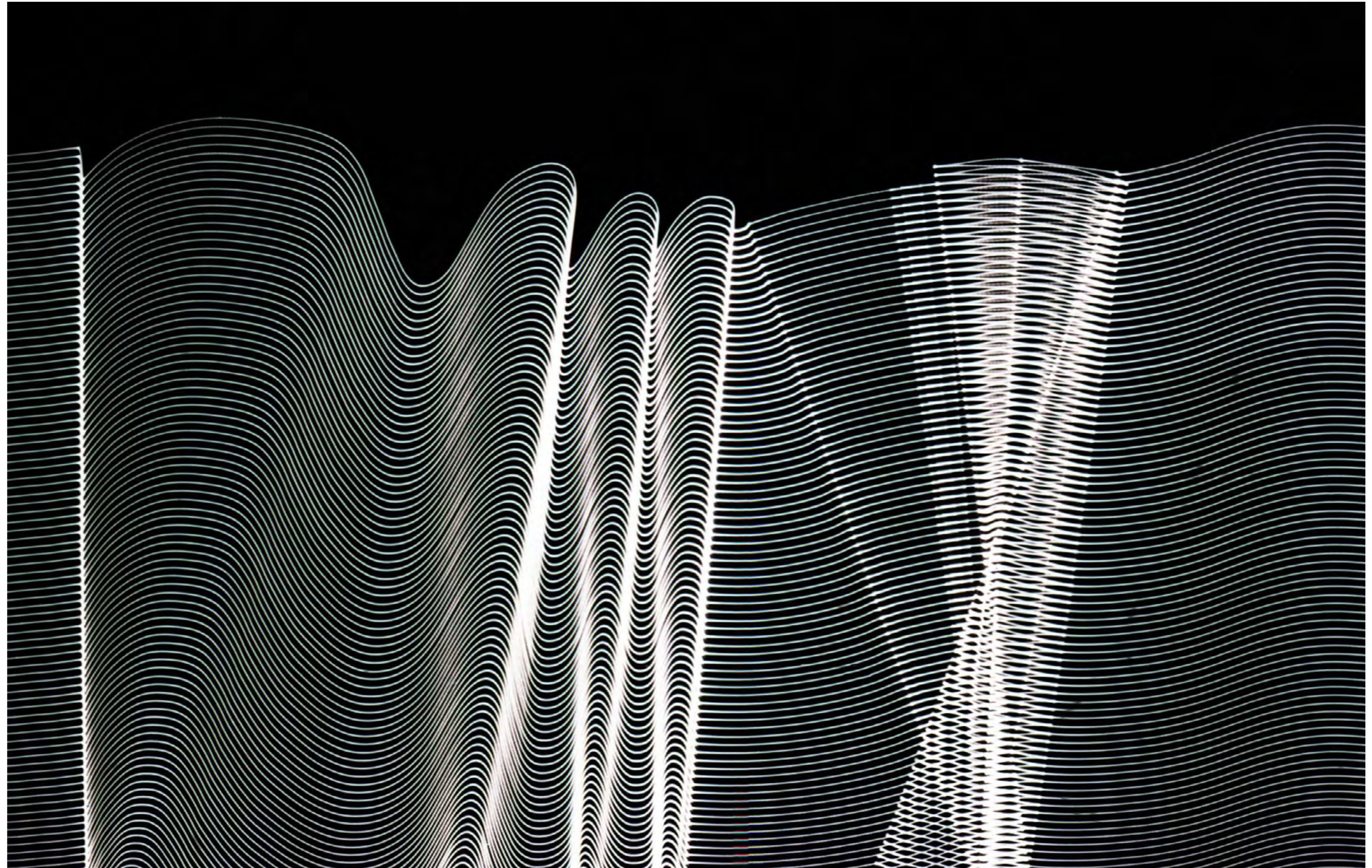
1963 / 2012

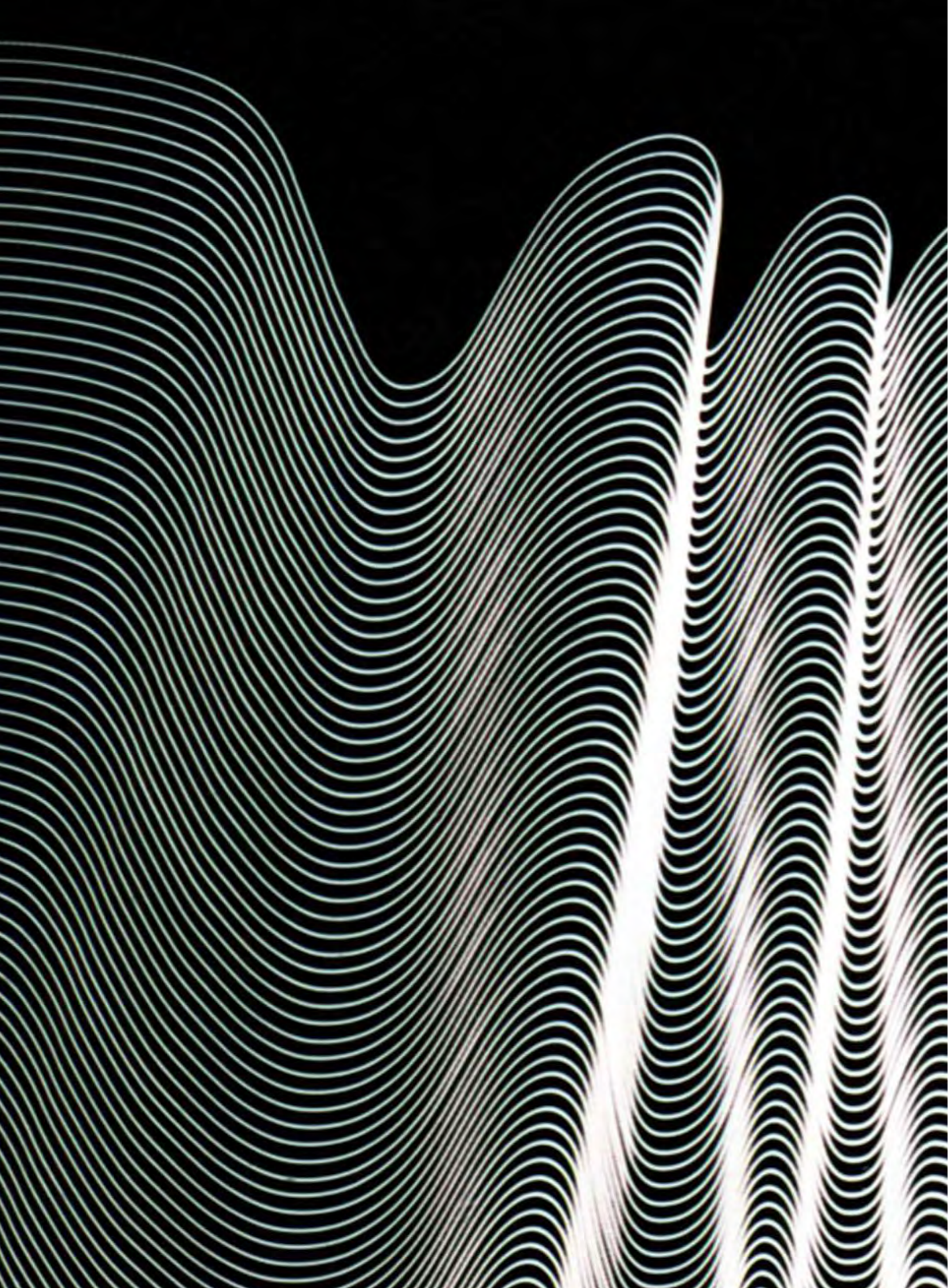
Digital print made by the artist from original negative

42 x 59 cm

Limited edition of 8

The idea of painting with light is more than a poetic premise in the photographic works by French artist, Rodolphe Proverbio. Born in 1938 in Lyon, 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. His *Light Painting* photographs (*Peinture à la lumière*) were developed when Proverbio started manipulating objects and different light sources in a darkroom, in front of photosensitive paper or an open camera with long exposure. The self-made tools were boxes with small holes or thin entrails, containing a light source. The light paintings were done in the dark, under a red safelight, involving gestures that engage the whole body, like a dance. The approach is perhaps similar to what could be called *Action Photo*. As such, Proverbio's photographs are profoundly innovative.





The exciting thing about inventing a new tool is not the invention itself, but the field it will allow you to explore. I had grown up in weaving workshops, full of threads and light, and it was quite natural that I had the idea of weaving space with light. I remember very well the excitement of the first few times when I tried out these rudimentary light brushes. I marveled at the subtlety of the strokes and all the nuances, which, in an obvious physical logic, reproduced the slightest inflections of the hand. In this 'blind' drawing, is it the hand that guides the mind, or the mind that guides the hand?

Rodolphe Proverbio

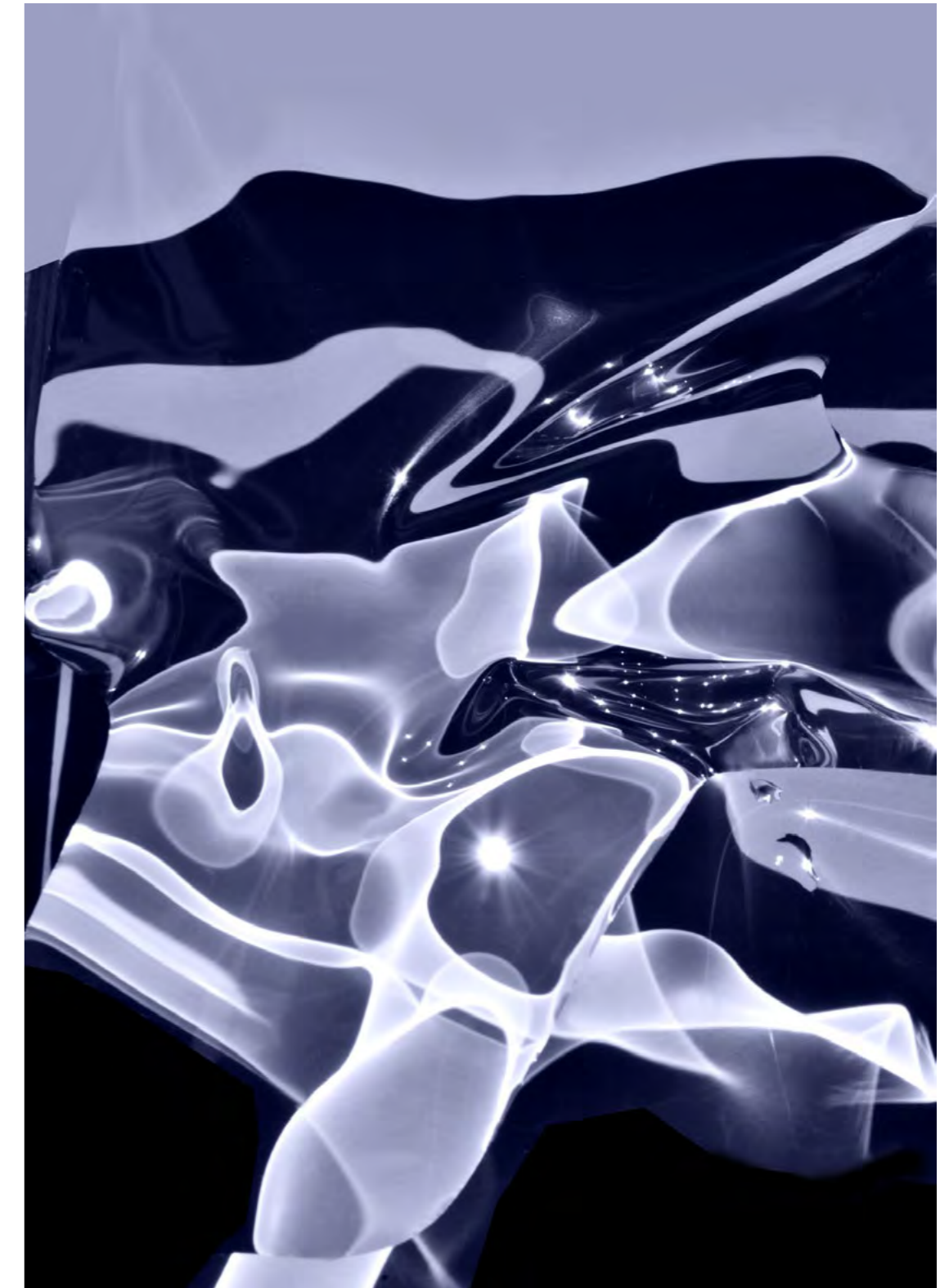


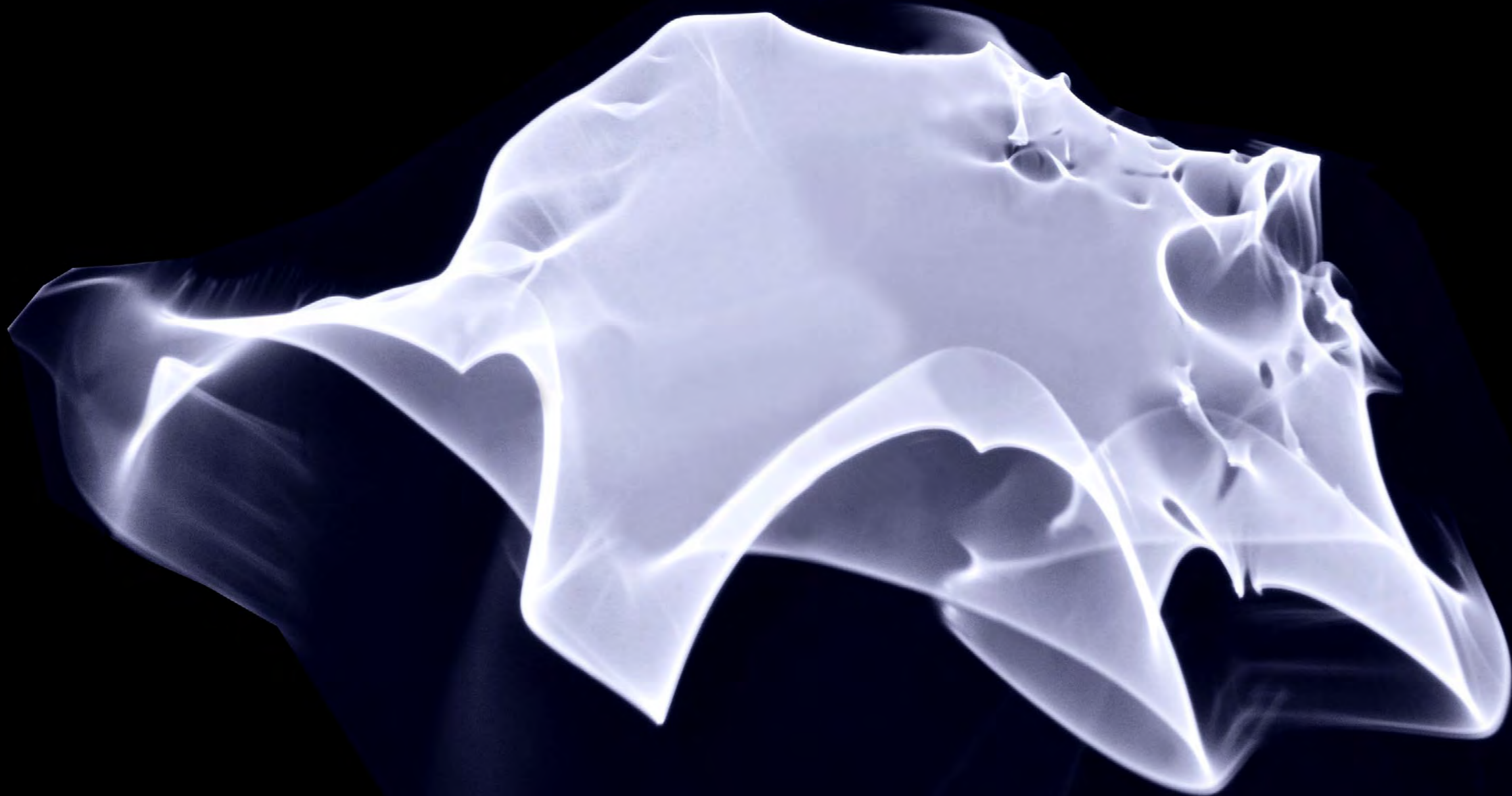


From 1967 onwards, Rodolphe Proverbio completed his research with another series of works on what he called the *Aesthetics of Water*: photographs of simple geometric elements taken through water. Proverbio finds in these deformations an inexhaustible mine of organic forms, seen surreptitiously in the reflections of the water. According to the artist... *this is the phase where the forms are in gestation in the water, still imprecise, but charged with all the energy that will make them bloom. In the next phase, they will materialize and take on an identity. There, we are at the heart of the matter.*

Lumière et Eau

2014
Digital print made by the artist
57 x 40 cm
Limited edition of 8





At first glance, it may seem surprising for a gallery, specialized in contemporary Scandinavian art and design, to include French experimental photos from the second half of the 20th century. However, if we take a closer look, we discover subtle correspondences, constituting an aesthetic tradition at the heart of the spirit that animates the gallery: abolition of the frontiers between different artistic forms, openness to new processes, an incessant search for experimentation, a spirit of breaking with convention, a synthesis of the arts.

Maria Wettergren

Lumière et Eau

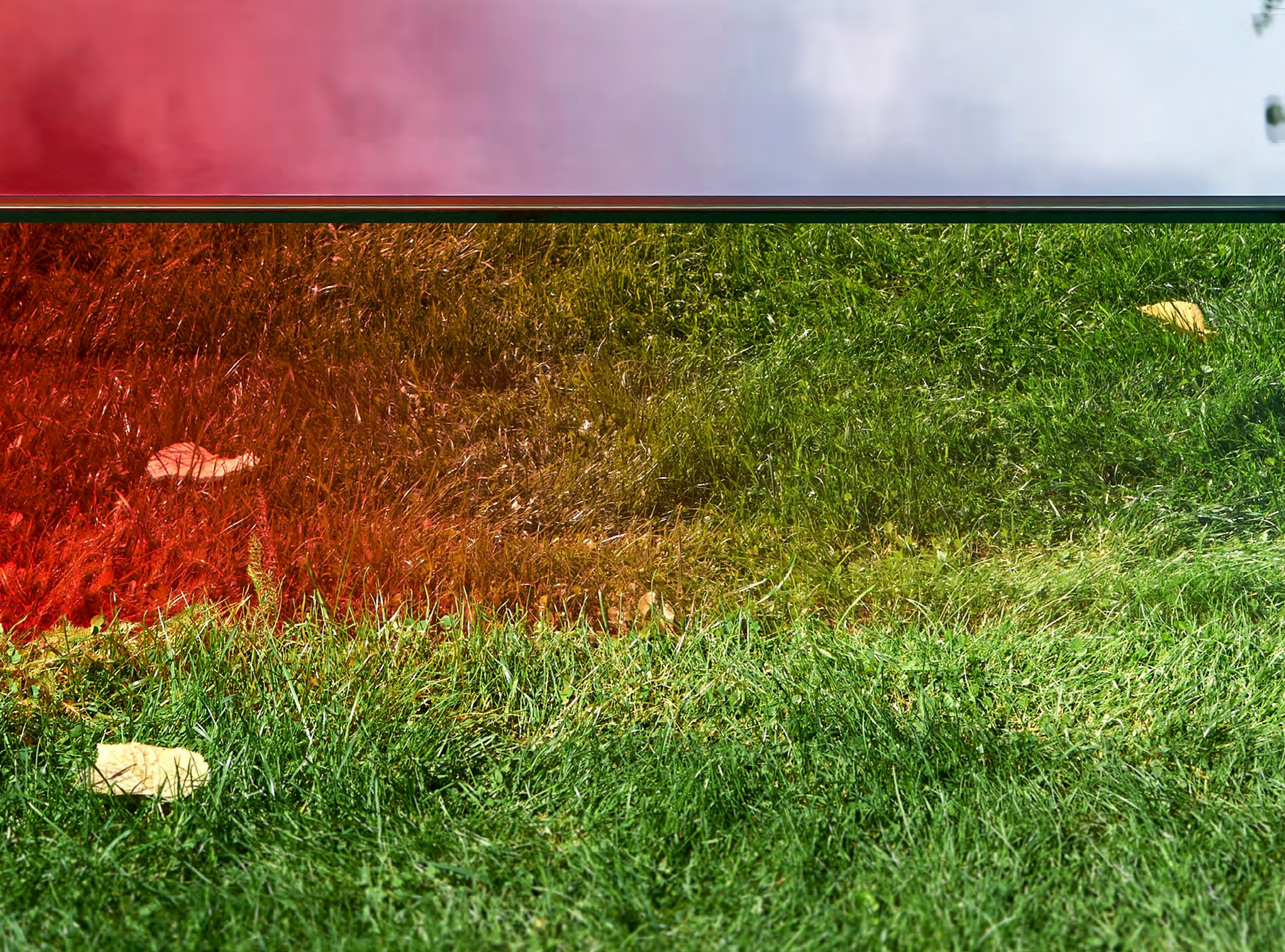
2014
Digital print made by the artist
40 x 57 cm
Limited edition of 8



Lumière et Eau

2014
Digital print made by the artist
57 x 40 cm
Limited edition of 8





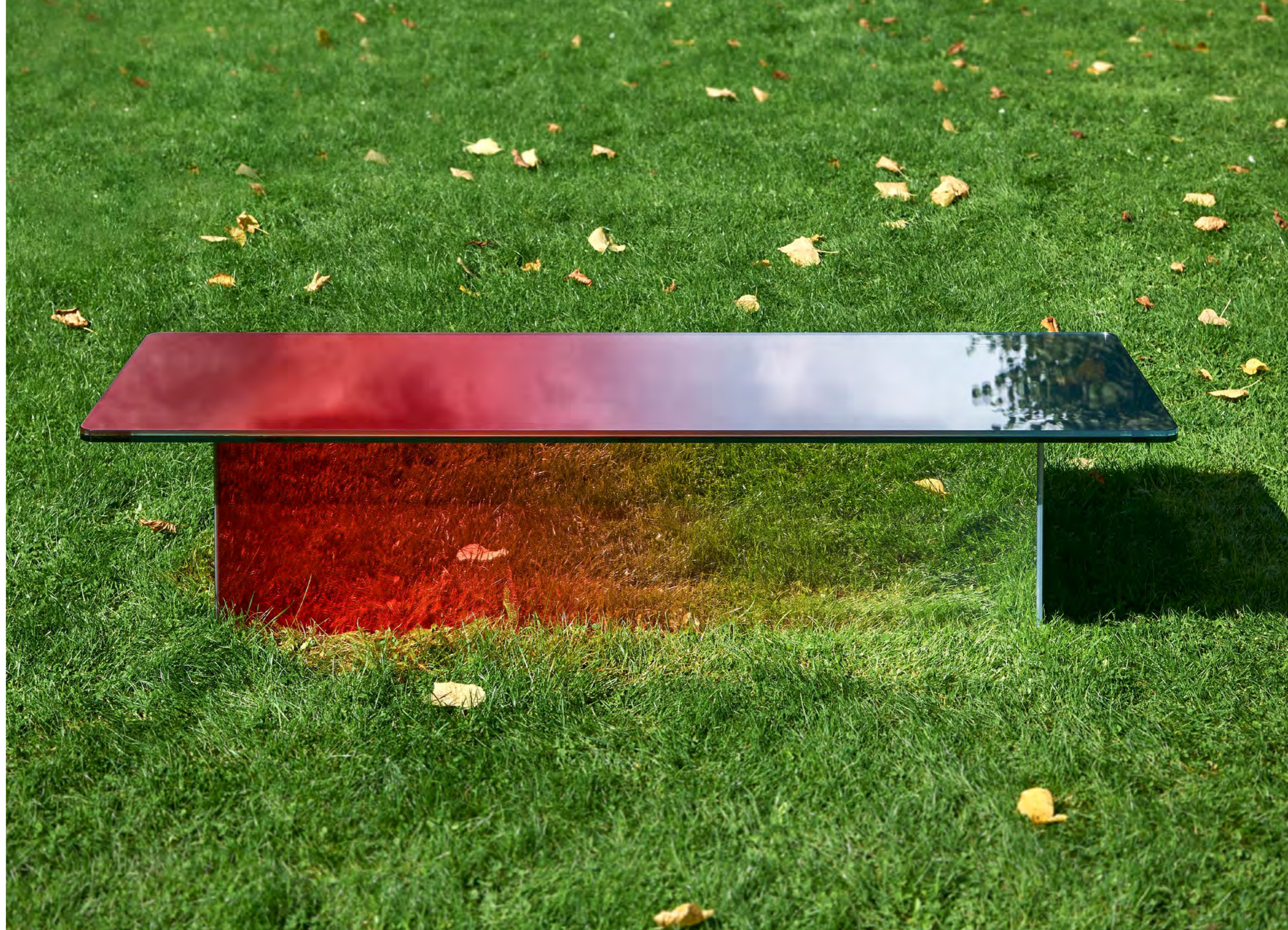
GERMANS
ERMIČS
&
ISKOS
BERLIN

Presence – Absence, Red

2017
Glass, mirror
60 x 180 x 40 cm
Limited edition of 8

The table/bench *Presence-Absence, Red* was made in 2017 by Germans Ermičs and Iskos-Berlin for the exhibition “Side by Side Outside” at the Designmuseum Danmark. Made of hardened glass and mirror, the work explores our perception of color, light and form, as it constantly changes according to the surrounding light and shapes. By a masterful gradation from 100% mirror to 100% red glass, *Presence-Absence, Red* seems to appear and vanish according to the viewpoint. This idea of duality is key to Iskos-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. In the words of Magalie Guérin (Villa Noailles): *An abstract monochrome, empty of signification and form, freely opens this field of experimentation. Rectangular pieces of glass and mirror are the ideal neutral supports for taking on color and working with it... The absence of color removes the object from view. This play of transparencies disturbs perception because it simultaneously brings into view several surfaces and draws new forms beyond the object.*

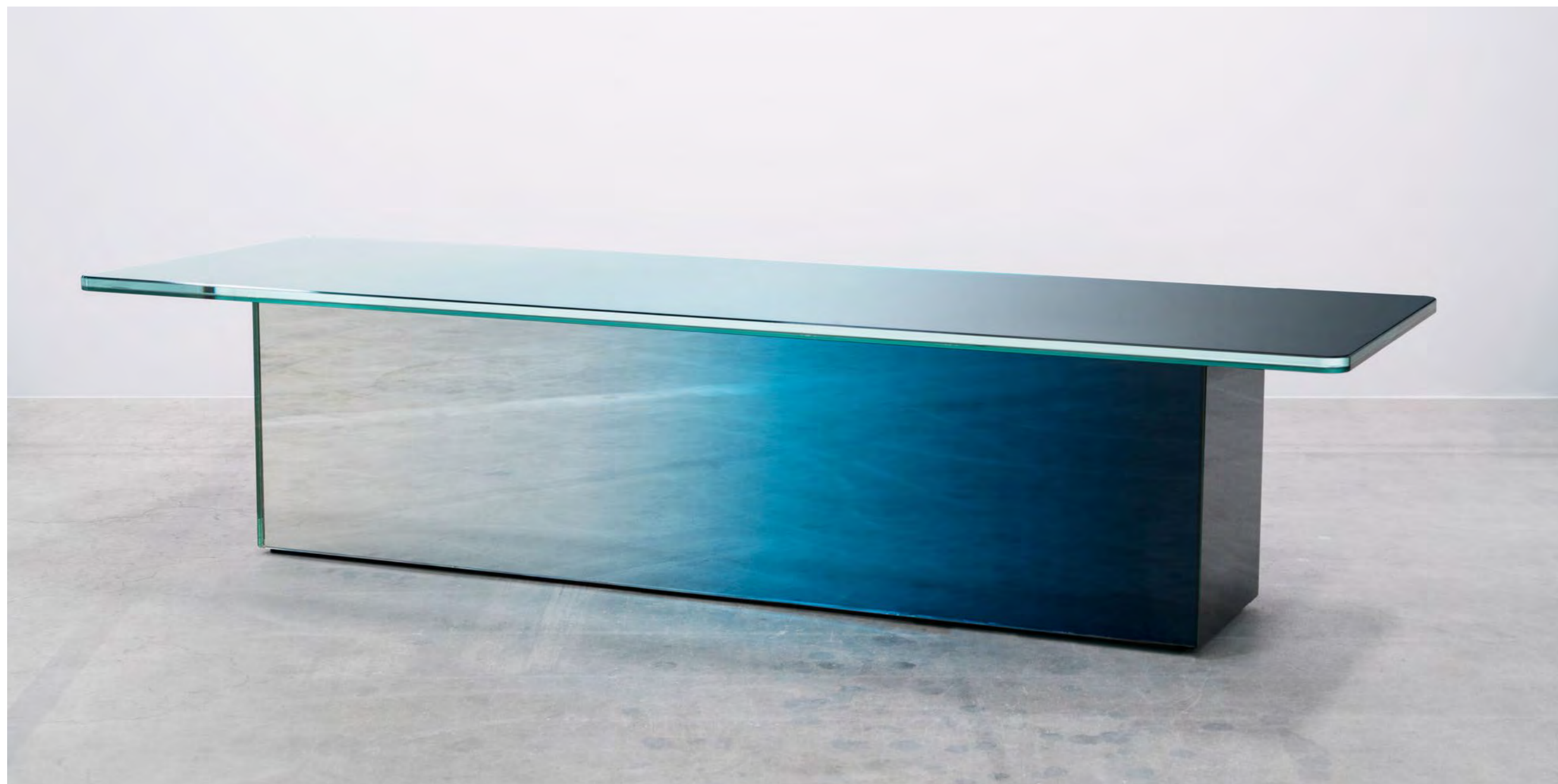




RADIANT. Light and (e)Motion exhibition view at Galerie Maria Wettergren

Presence – Absence, Blue

2018
Glass, mirror
60 x 180 x 40 cm
Limited edition of 8





I'm not always interested in literal translations. Sometimes I just want to achieve the feeling I have with certain colors...that elusive feeling is where the magic begins.



MIKKO
PAAKKANEN



Hude

2010
Solid glass, LED, metal
100 x 8 x 8 cm
Unique piece

Designed in 2010 by the Finnish designer, Mikko Paakkanen, the *Hude* pendant lights (meaning 'brush' in Japanese) are inspired by calligraphy and the poetic idea of painting with light. Like large, glistening paintbrushes dipped in color, these pendant lights unfold in space like luminous sculptures. Eminently organic, they almost seem to defy gravity with their fluid and supple appearance. They resemble large, illuminated drops of water that fall slowly, suspended in time. Each piece is unique and hand-blown by craftsmen from the Litala factory, equally reputed for their famous art glass by Tapio Wirkkala and Timo Sarpaneva from the 1950s. Indeed, with *Hude*, classic in craftsmanship and contemporary in form, Mikko Paakkanen seems to extend this noble tradition, while at the same time innovating it.

For more information about Mikko Paakkanen, see p. 56





ETIENNE
BERTRAND WEILL

What remains on paper is the transfiguration of a material and a form by movement and duration.

Etienne Bertrand Weill



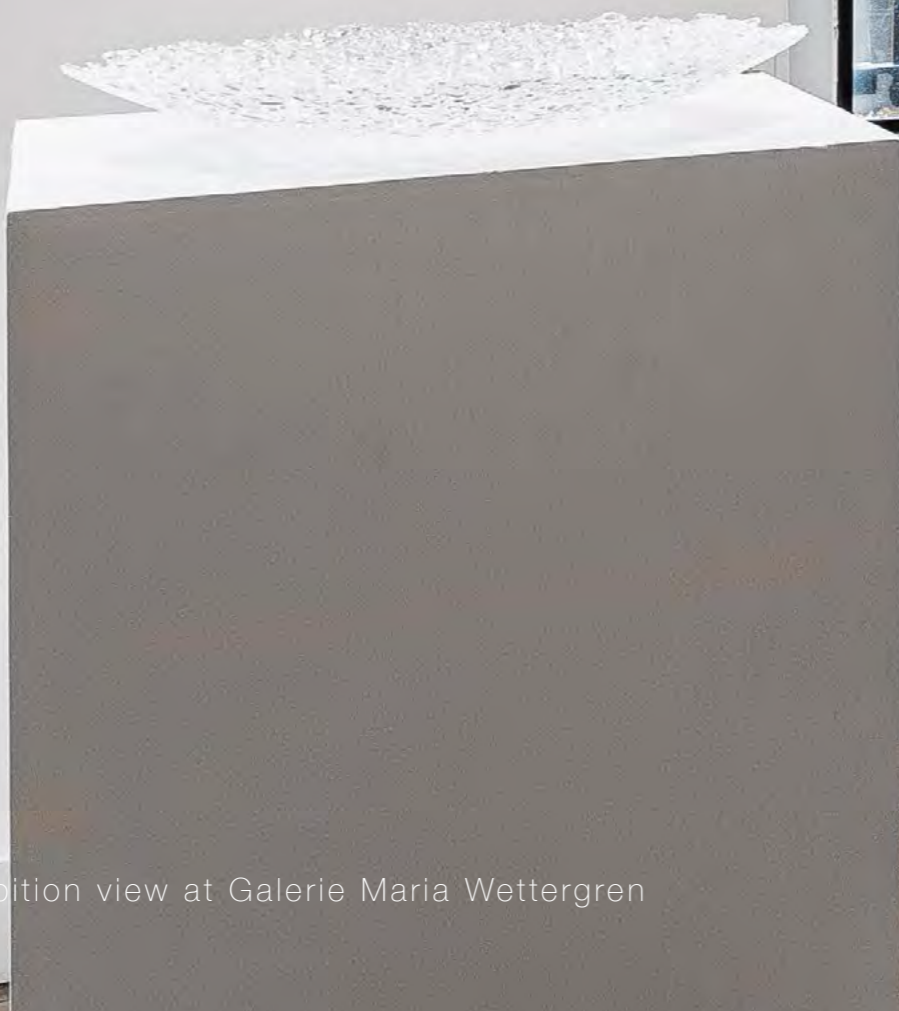
It was Etienne Bertrand Weill's attempts to depict the movement of the stage in still image that led him to his personal research and creation: the *Métaformes*, representing the achievement of his photographic research. Around 1957, E.B. Weill began to make mobiles, which were studied and designed specifically to generate families of images, from various materials (wood, glass, plexiglas, wire, etc.), which he exposed to light and subjected to simple or complex movements.

Drawing his inspiration from contemporary music and scores, E.B. Weill invented a new kind of photography, born from the confluence of sound and light, matter and movement. According to Jean-Claude Lemagny, former curator of the BnF's print cabinet... *This is an elaboration of something which is prior to the photographed...* Étienne Bertrand Weill invents abstract images by making mobiles and setting them in motion in front of his camera, resulting in beautiful imaginary volumes, with bodies of light, skin of shadow. Jean Arp, in a poem from 1963 dedicated to the artist, describes these works as... *an activity with light, forged with the supernatural.*



Eblouissante

1965
Original silver print made by the artist
61 x 44 cm



RADIANT. Light and (e)Motion exhibition view at Galerie Maria Wettergren



GRETHE
SØRENSEN
&
BO
HOVGGAARD



Reflection

2016
Video projection, textile, acrylic
240 x 150 x 60 cm
Limited edition of 5

The Danish textile artist, Grethe Sørensen, presents together with her partner, film director Bo Hovgaard, the important mixed-media installation, *Reflection*. Projected onto several layers of transparent textile, a video of light reflections on water from the Venice canals slowly moves through the silky layers of transparent textile. Invisibly suspended in space, the work has a mirage like quality. *Reflection* belongs to a series of works entitled *Water Mirror* from 2016, inspired by light reflections in water as observed by the artist in the Venice canals, Tokyo bay and the Danish lakes and seas. Sørensen's ability to see possibilities in new technologies is manifest in the video projections she creates together with Bo Hovgaard, as well as in her woven jacquard tapestries, in which each photographic pixel is transformed into a thread. Her masterly association of seemingly distinct worlds, such as the digital and the natural, computer technologies and handcraft, distinguishes her as one of the most important textile artists in Scandinavia today.

For more information about Grethe Sørensen and Bo Hovgaard, see p. 56

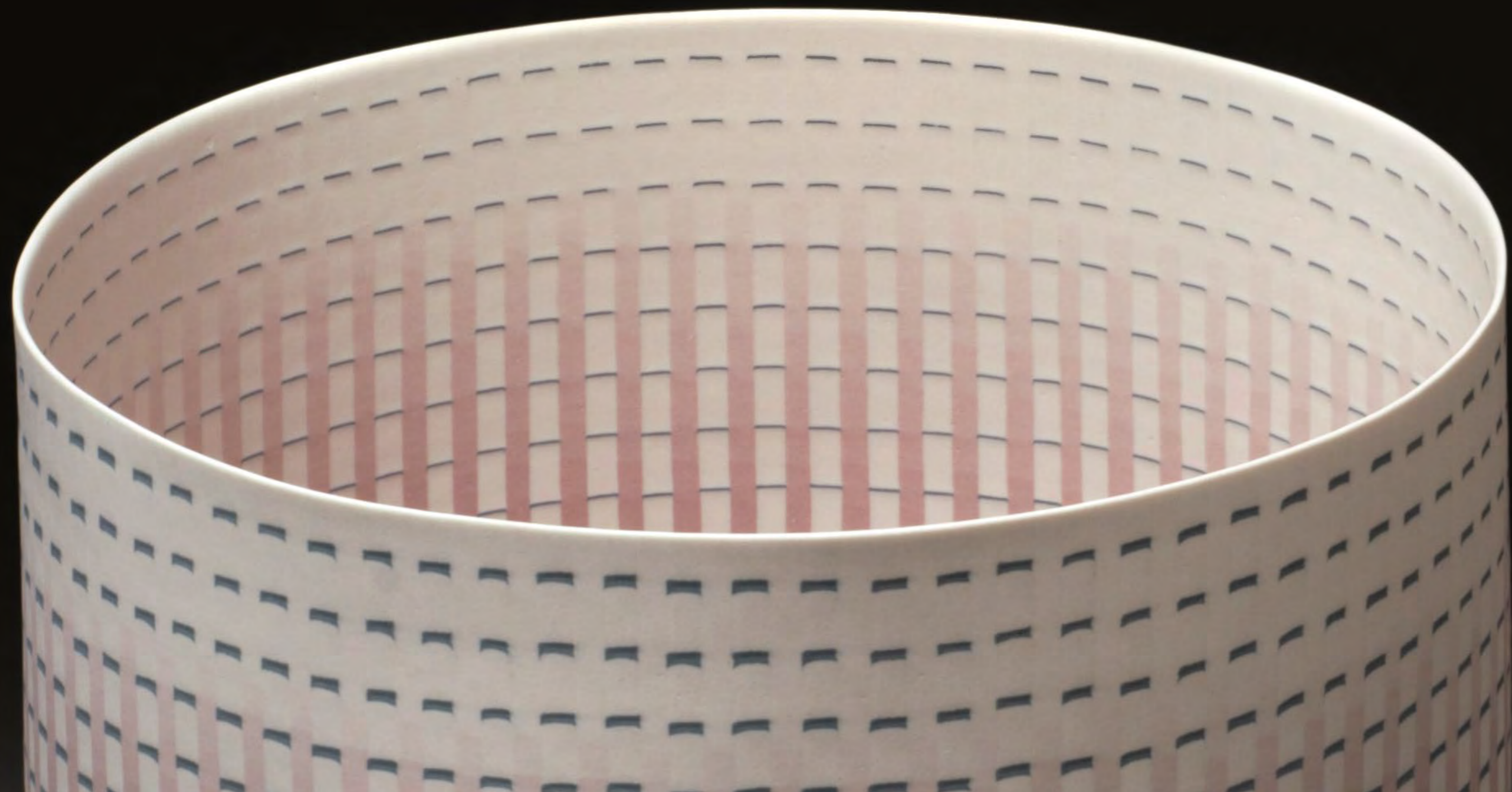




RADIANT. Light and (e)Motion exhibition view at Galerie Maria Wettergren



RADIANT. Light and (e)Motion exhibition view at Galerie Maria Wettergren



LOTTE
WESTPHAEEL

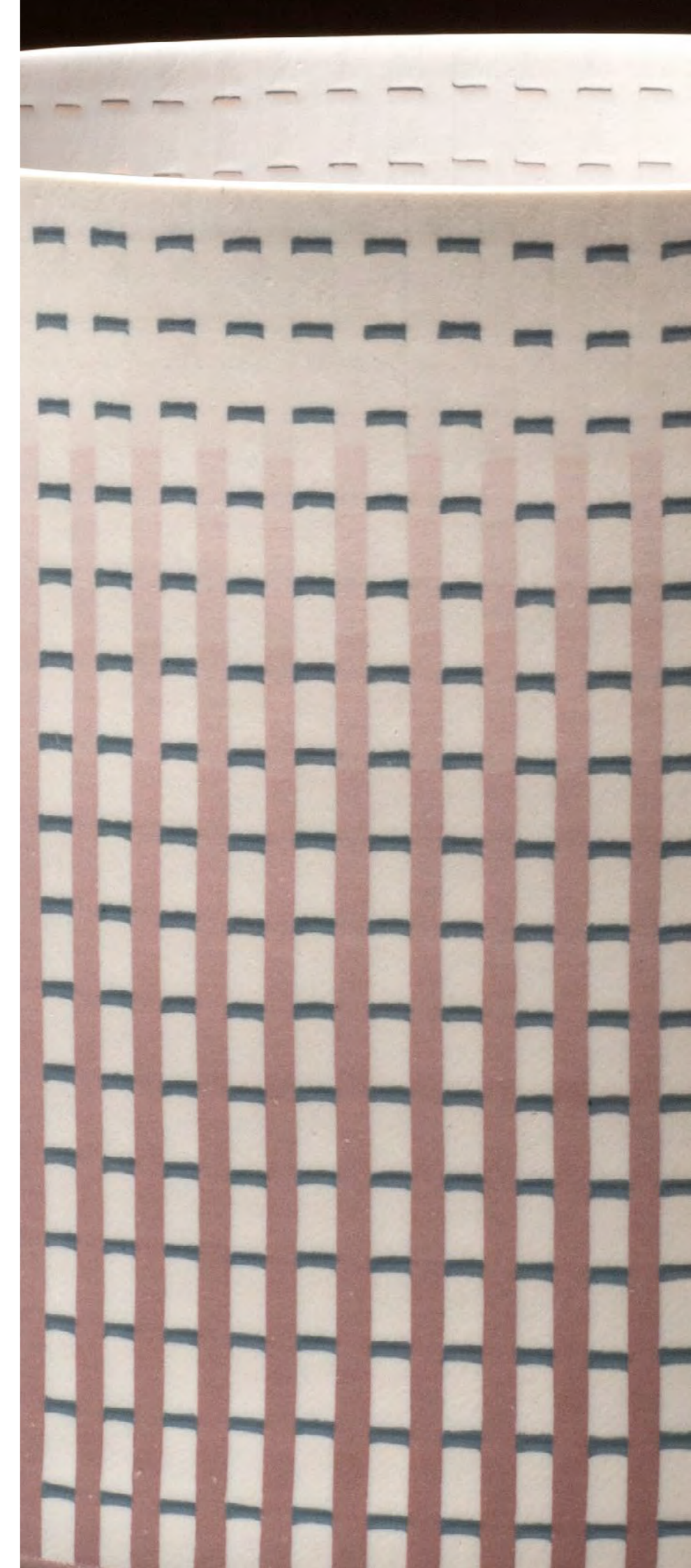
Polyrhythm Gradient, Reddish

2020
Porcelain
22 x 27 x 27 cm
Unique piece



Described by the Danish ceramist Lotte Westphael as... *where the colors dissolve into a weightless nothingness...*, the porcelain sculpture, *Polyrhythm Gradient, Reddish* (2020) displays a stunning vanishing effect. Inspired by the textiles of Anni Albers and the grid of Agnes Martin, Westphael has developed a complex technique, based on combining narrow strips of colored porcelain to create subtle color gradings. Constructed with great technical precision, these repetitions of lines of different distances, widths and thicknesses, form rhythmic patchworks and gradients. Her vessels are translucent and fragile, and at the same time, have a strong, geometrical expression.

For more information about Lotte Westphael, see p. 56



I was thinking of perfection in terms of having totally straight lines but also small movements. The reference is the vibrancy and sensibility of Agnes Martin's lines.

Lotte Westphael



ILKKA
SUPPANEN



Ilkka Suppanen's recent works, such as his glass sculptures *Kai*, *Isla*, *Moselle* and *Océane*, have the distinctive feature of a reflective silver surface embedded deeply in the solid glass. The voluptuous forms of the weightless and transparent, blown glass provide a protective shell for the shiny mirrors, which capture and reflect the surrounding light, as it constantly changes throughout the day, thereby modifying their 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. The mirror metaphor is also relevant to the fragmented discourse and media of the Post-Truth age, which provides an endless array of different perspectives and data on our inchoate reality.

Kai

2019
Solid handblown
glass, silver nitrate
34 x 25 x 8 cm
Unique piece





Océane

2019
Solid handblown glass, silver nitrate
Ca. 54 x 50 x 7 cm
Unique piece



Moselle

2019
26 x 26 x 20 cm
Solid handblown glass,
silver nitrate
Unique piece

Isla

2019
Solid handblown glass, silver nitrate
30 x 26 x 8 cm
Unique piece



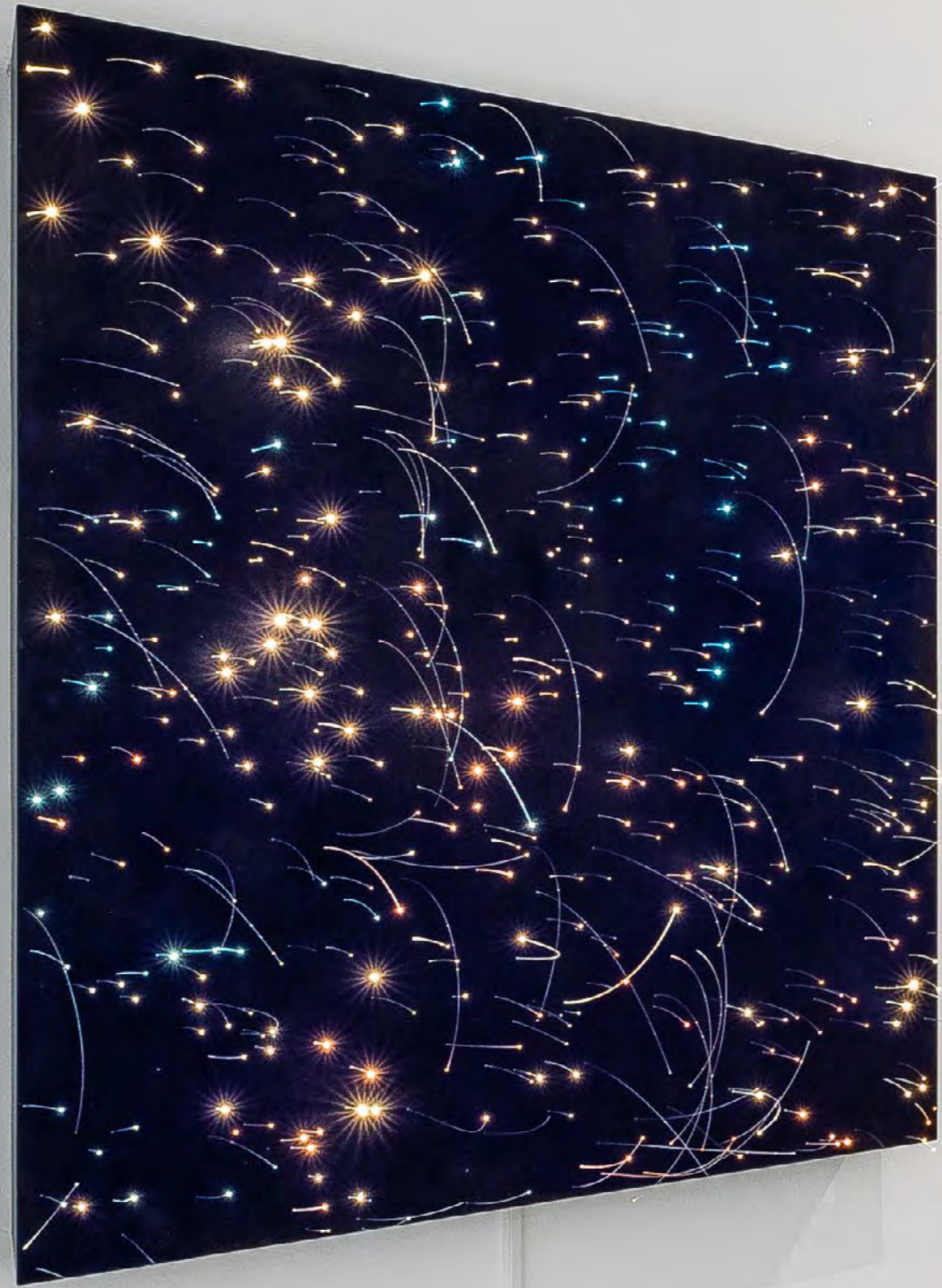
I believe that design is basically the act of changing existing situations into preferred ones.

Ilkka Suppanen

Pisara

2019
Solid handblown glass, silver nitrate
12 x 32 x 32 cm
Unique piece





RADIANT. Light and (e)Motion exhibition view at Galerie Maria Wettergren

Vanishing Barge

2016
Solid handblown glass, silver nitrate
30 x 40 x 25 cm
Unique piece

Architectural, yet delicate, Ilkka Suppanen's glass sculptures seem to be in constant change, appearing like ethereal visions in translucent colors from white and pale green to ice blue. In some of his sculptures, Suppanen uses silver to enhance the optical illusion of a vibrating silhouette, like a mirage on the horizon of the sea. *Vanishing Barge* (2016), made of solid glass and silver, explores the idea of vanishing, in the meaning of something that slowly disappears from sight. Metaphorically, the title associates to the similarities between glass and water, whether liquid, vaporized or solid. In *Vanishing Barge*, Suppanen reveals a vanishing form that seems to slowly disappear, whether on the horizon or into the depths of the sea.

Made in collaboration with Tiozzo and Claudio Pino Signoretto from Murano, Suppanen prolongs the noble tradition of Modernist Finnish artists, such as Tapio Wirkkala and Timo Sarpaneva, working with Murano glass blowers.





Reunited

2012
Glass
9 x 72 x 72 cm
Unique piece



Fission

2016
Glass, LED, metal
190 x 9 x 9 cm
Limited edition of 3 unique pieces

Porcupine

2006/2015
3D printed resin, LED
60 x 45 x 45 cm
Limited edition of 8



For more information about Ilkka Suppanen, see p. 56





CECILIE
BENDIXEN



Drawn to natural phenomena, Danish architect and artist, Cecilie Bendixen, poetically explores the way in which essential dynamics can be captured in 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: the shape, texture, strength, how it looks when it is fixed, and how it can interact with natural dynamics.

The work *Much* (2016) reflects Bendixen's sophisticated research on the possible dialogues between acoustics and form, only this time as light fittings. The textile is sound absorbing and when it is folded, its sound-absorbing properties are further enhanced. In *Much*, the anamorphic structure is born from "too much" material, contracted by threads, in an almost unruly way. The folds are intuitively found, building on Bendixen's tactile experience with materials, curves, and sewing techniques.

For more information about Cecilie Bendixen, see p. 57



Much

2016
Textile (PVDF), polyester
thread (PFTE), LED
80 x 85 x 85 cm
Limited edition of 8 unique pieces



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ALAIN
BACHELARD





Arbre

1993
Infrared photography, silver print
made by the artist
40 x 30,5 cm
Limited edition of 8

In his sensitive series of infrared photographs, *Arbres*, the French artist Alain Bachelard captures the radiant heat of different species of trees through his use of infrared black and white negatives. Each tree seems to represent an individual portrait, almost like a painting, in which the grain is subtly articulated. Through the recording of their radiant appearance, their photosynthesis so to speak, Bachelard seems to reveal the inner life of the trees. What is normally beyond appearances suddenly becomes visible... whether the sap or the soul. In these photos, the word *Radiant* embodies the double meaning of the word as both light and heat.



Arbre

1987
Infrared photography, silver print made by the artist
26,5 x 40 cm
Limited edition of 8



Arbre

Infrared photography, silver print made by the artist
30,5 x 40 cm
Limited edition of 8





RADIANT. Light and (e)Motion exhibition view at Galerie Maria Wettergren



ASTRID KROGH

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

After graduating in 1997 from the textile faculty at The Royal Danish Academy of Fine Arts, School of Design, Astrid Krogh established her own studio the following year, where she started using optical fibers to create woven textiles, thereby weaving with light itself. Krogh's point of departure from conventional textile design was not merely her fascination for light, but also her attraction to shape-morphing objects and shifting color ways. Krogh is working at the intersection between art, architecture and design. She has made monumental site-specific commissions for public collections, such as the Danish Parliament, Copenhagen (DK); the Longchamp Flagship store, Paris (FR); and the Danish University Center, Beijing (CHN).

Astrid Krogh has exhibited in various international museums, such as the Boston Fine Art Museum (USA); Le Musée Eugène Delacroix, Paris (FR); and Malmö Kunstmuseum, Malmö (SWE), and her works can be found in important museum collections, such as Designmuseum Danmark, Copenhagen (DK); 21C Museum Hotel, Cincinnati (USA) and Trapholt Museum of Contemporary Art, Kolding (DK). Krogh has won several prizes, including the Thorvald Bindsbøll 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.



ANE LYKKE

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

Ane Lykke, who graduated in 1996 from the Royal Danish Academy of Fine Arts, School of Design, initially trained as a textile designer. In her projects, she dives into the otherwise one-dimensional textile surface, separating the layers and pulling them out into three dimensions. Lykke's work revolves around the interaction between light and layered structures, exploring the different stages of light and perception, and playing with the transition between the statically two-dimensional and the dynamically three-dimensional. In doing so, she poetically creates a dialogue, a bodily connection, between the human body and its surroundings.

Ane Lykke has made several important site-specific public commissions, including the light installation at the Rigshospitalet / National Hospital, Copenhagen (DK), and the light installation at the Center for Cancer and Health, Copenhagen (DK). Lykke has received numerous awards, honors and grants for her work, and her work can be found in the collection of The Danish Arts Foundation, Copenhagen (DK). Lykke's works have been exhibited internationally including at the National Museum of Women in the Arts, Washington (USA); Nordjyllands Kunstmuseum, Aalborg (DK); Design Miami/Basel (CH) and TEFAF, Maastricht (NL).



RODOLPHE PROVERBIO

Born in 1938, France
Lives and works in Chamaret, France

Rodolphe 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. 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. His 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.

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 recently 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).



BORIS BERLIN

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

Boris Berlin works and experiments with new technologies and materials, exploring their possibilities and impact on the design of everyday objects. Berlin graduated from the Higher School of Art and Industry and began his career as an industrial and graphic designer at VNIITE, Leningrad. In 1987, he became a co-founder of Komplot Design, and in 2010, he co-founded Iskos-Berlin Design, together with Aleksey Iskos.

Boris Berlin's designs have received numerous design awards, including Dansk Designpris; G-Mark; The Forum AID Award, and Design Award of the Federal Republic of Germany. His works are represented in museums around the world, such as Designmuseum Danmark, Copenhagen (DK); Trapholt Museum of Contemporary Art, Kolding (DK); Designmuseum, Helsinki (FI); Die Neue Sammlung, Munich (GER); Museum of Modern Art, New York (USA), and Vitra Design Museum (GER). He was awarded the Thorvald Bindsbøll Medal by the Royal Danish Academy of Fine Arts.



GERMANS ERMIČS

Born in 1985, Latvia
Lives and works in Amsterdam, Netherlands

Germans Ermičs wields light, space, and color to catalyze a shift in how we perceive objects. For the past few years, he has crafted refined and ethereal pieces of glass furniture, based on subtle color gradations. Chromatic expression is the driving force of his vocabulary. Ermičs studied design in Denmark and later interned at the Rasmus Koch Studio, Copenhagen. In 2007, he co-founded the Latvian culture magazine, Veto, and simultaneously, he studied at the Design Academy Eindhoven, focusing on furniture and interiors. In 2014, Ermičs founded his studio in Amsterdam.

Germans Ermičs' works are part of important private collections, and have been exhibited worldwide in museums such as Toyama Museum of Art & Design (JPN) and Designmuseum Danmark, Copenhagen (DK), as well as international art fairs such as Design Miami/Basel (CH); PAD London (UK) and the Milan Design Fair (IT). Notable awards and collaborations include Instagram (Cannes Lions, 2019); Bang & Olufsen (Wallpaper, 2019), and the Wallpaper Design Awards, 2018 and 2017.



MIKKO PAAKKANEN

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

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).



ETIENNE BERTRAND WEILL

Born in France
1919 - 2001

Etienne Bertrand Weill, a member of the Resistance and a French freedom-fighter, graduated in 1938 from the National School of Photography & Cinema, Paris. His first period was devoted to humanist subjects and architecture. Later in 1947, his meeting with Marcel Marceau opened the doors to the stage, where he became the privileged, even exclusive, partner of many artists, Jean-Louis Barrault, Étienne Decroux, Laurent Terzieff and Maurice Béjart, among others. E.B. Weill is best known for his abstract creations, called *Métaformes*, which set out to record the movement of mobiles he built and photographed, in an attempt to create images close to musical harmony. Drawing his inspiration from contemporary music and scores, E.B. Weill created *Music for the Eye* scenography based on metaform sequences that evolved in the manner of musical structures.

Etienne Bertrand Weill's pioneering photographic work holds an important place in photographic art's history, as demonstrated by the retrospective exhibition, "Vertige du Corps", organized by the French National Library (BnF) in 2012. His works have been acquired by important museums in USA, Canada, UK, Germany, Israel and in France, notably by the Centre Pompidou Paris (FR); Bibliothèque Nationale, Paris (FR) and MoMA, New York (USA).



GRETHE SØRENSEN

Born in 1947, Denmark
Lives and works in Vamdrup, Denmark

Grethe Sørensen studied textile art at the College of Art and Design in Kolding, Denmark, followed by studies in traditional Gobelintapestry technique in Switzerland and France from 1977-78. Sørensen's desire to approach textile art from an optical, technological perspective has, since 2005, resulted in a series of important Jacquard weavings, exploring various light phenomena, derived from nature as well as computer technologies.

Sørensen's works have been exhibited worldwide, notably at the Musée des Arts Decoratifs, Paris (FR); Mishkan Museum of Art, Israel (IL); The Sao Paulo Museum of Art (BR) and North Dakota Museum of Art (USA). Her works are housed in several museum collections, including the Cooper Hewitt Smithsonian Design Museum, New York (USA); Textilmuseet, Borås (SWE); Designmuseum Danmark, Copenhagen (DK) and 21C Museum Hotel, Cincinnati (USA). Sørensen has received a number of important prizes, such as the Nordic Award in Textiles; Lis Ahlmans Award; and Honorary Mention at the 12th International Exhibition of Tapestry, Lodz, Polen. Notable collaborations include Hermès, Paris (FR); New Court House, Copenhagen (DK); The City Hall, Kristiansand (NO), and Vonsild Church, Kolding (DK).



LOTTE WESTPHEL

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

Lotte Westphael graduated from the Ceramics and Glass Department of Kolding School of Art and Design in 1993. The Danish artist's work in porcelain is based on a personal immersion in technique, unfolded through a graphic universe. Westphael's delicate vessels are reminiscent of weavings, constructed from tiny slabs of colored porcelain. Inspired by the textiles of Anni Albers, woven Bauhaus fabrics and the grids of Agnes Martin, Westphael has developed a complex technique, in which she arranges fine cuttings of colored porcelain in intricate vertical and horizontal patterns.

Westphael has received several prizes, such as The Danish Crafts Prize, and the Villvin Prize, Risoer, Norway. Westphael's work has been exhibited throughout Europe and the United States, including the American Museum of Ceramic Art, Pomona (USA); The Danish Culture Institut, St. Petersburg (RU); Kagoshima Museum, Kagoshima (JPN); Hjort Museum, Bornholm (DK); Albrechtsburg, Meissen (GER); Musée Magnelli Vallauris, Sofienholm (FR).



ILKKA SUPPANEN

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

Ilkka Suppanen studied architecture at the Helsinki University of Technology and Interior Architecture, furniture design at the University of Arts and Design, followed by design studies at the Rietveld Academy, Amsterdam. In 1995 he founded his design agency Studio Suppanen. In 1997, Suppanen and his colleagues established Snowcrash design collective. Suppanen creates visually powerful pieces that are innovative and functional, and at the same time have a strong aesthetic identity. Suppanen's expression is airy and forward-looking, but sustains with pride the classic Scandinavian design heritage.

Suppanen has received several prestigious awards, including the Bruno Mathsson Award; Red Dot Best of the Best Award; the Söderberg Award and the Finnish Kaj Franck Award. Notable collaborations include Artek, Cappellini, Nokia, Zanotta, Marimekko and Saab Automobiles. Suppanen's works have been exhibited in prestigious institutions, such as at the Venice Architecture Biennale (IT) and at the MoMA, New York (USA). His works are part of important museum collections including the Centre Pompidou, Paris (FR); Stedelijk Museum, Amsterdam (NL); Museum Angewandte Kunst, Cologne (GER); Röhrska Museum, Göteborg (SWE) and Designmuseo, Helsinki (FI).



CECILIE BENDIXEN

Born in 1975, Denmark
Lives and works in Askov, Denmark

Cecilie Bendixen graduated as an architect from The Royal Danish Academy in 2005, followed by a PhD in 2013. Bendixen's practice blends architecture, craft, art, and science to explore and experiment with natural phenomena. Often made from textile and constructed by hand, Bendixen's work takes the form of spatial installations that capture and express intangible dynamics, such as space, sound, light and wind, with the aim of absolving a tension between the tangible and the immaterial. The interplay between materials, process, form and environment guides her poetic approach to design and making.

Bendixen has exhibited worldwide, including at the NGV Triennial, Melbourne (AUS); FIAC, Place de la Concorde, Paris (FR); the World Biennial of Contemporary Textile Art, Madrid (ES); Charlottenborg Spring Exhibition, Copenhagen (DK). She was nominated for the Nordic Textile Awards in 2017, and the same year she received the Bindsbøll Medal. Her works are held in private and public collections, including the National Gallery of Victoria, Melbourne (AUS); Danish Arts Foundation Copenhagen (DK); and the Galila Barzilai-Hollander Collection, Brussels (BE).



ALAIN BACHELARD

Born in 1946, France
Lives and works in France

Alain Bachelard began his career as a photographer after borrowing a 24 x 36 at the age of 21. This was the beginning of his series, *Portraits d'enfants*. Over the years, Bachelard has produced a poetic body of work, centered on the human form, nature and abstraction. With his preference for silver gelatin prints, Bachelard poetically documents both portrait and abstract forms of living organisms. After a series of nudes, Bachelard discovers infrared photography in 1977, which responds to his interest in transpositions of nature. This leads him to one of his most important themes, *Paysages*, which he pursues for over thirty years. In 2001, Bachelard developed an interest in abstractions found in urban environments, *Traces Urbaines*, such as the scratches on the bodywork of parked cars.

Bachelard has exhibited throughout France, as well as a solo exhibition in Kobe, Japan. His prints have joined the collections of the Musée Nicéphore Niépce, Chalon-sur-Saône (FR) and the Musée de la Photographie, Charleroi (BE).





Photo credits :

Angel Gil: (p. 46 (left))

Camila Gadu: (p. 27)

Etienne Bertrand Weill: (p. 29, 30)

Erik Balle: (p. 36, 37)

Gregory Copitet: (p. 2, 3, 5, 9, 11, 14, 24, 28, 31-35, 38, 43, 44, 50, 54, 57, 58)

Jean-François Jaussaud / Luxproductions: (p.4)

Jussi Puikkonen : (p. 25, 26)

Kristine Mengel: (p. 48, 49)

Marco Magoga: (p. 39-42, 59)

Ole Arkhøj: (p. 12, 13)

Rauno Träskelin: (p. 45)

Rodolphe Proverbio: (p. 15-17, 19-21)

Torben Eskerod: (p. 6-8, 22, 23)



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