

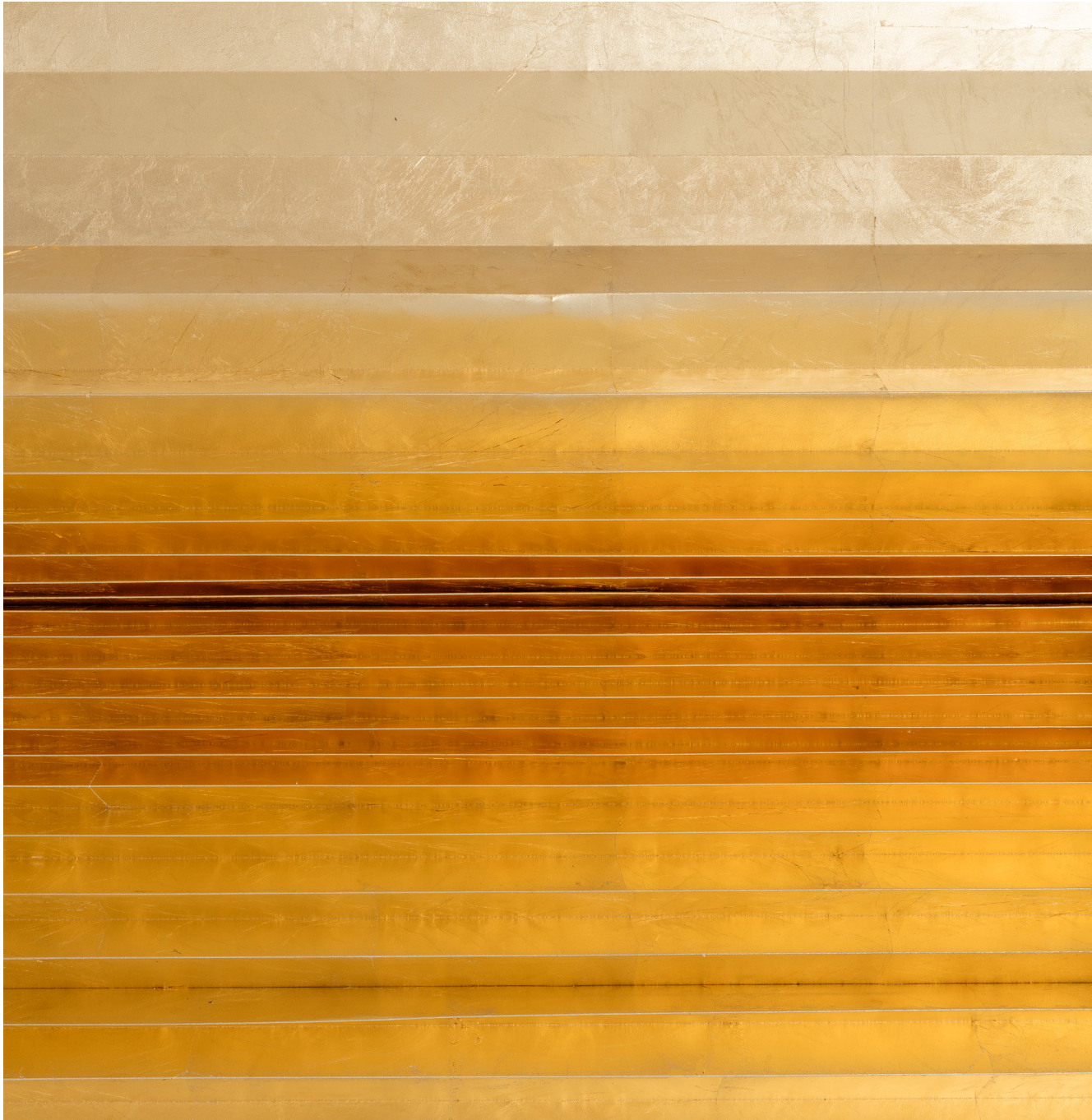


MARIAWETTERGREN
GALERIE

SUMMERTIME

Group Show

Rasmus Fenhann
Hanne Friis
Gjertrud Hals
Astrid Krogh
Grethe Sørensen
Ilkka Suppanen
Tora Urup
Étienne-Bertrand Weill
Lotte Westphael



SUMMERTIME GROUP SHOW

2nd July - 01 September, 2023

“ *Summer is coming. But it only comes for those who know how to wait, as quiet and open as if they had eternity ahead of them.* ”

Rainer Maria Rilke

A celebration of the sea and the sun gravitates around the works in the group exhibition, *Summertime*, at Galerie Maria Wettergren. A hymn to light, warmth, patience and slowness, as if we had eternity ahead of us. From the outset, *My Golden Horizon*, a radiant sunset in gold leaf by Astrid Krogh, delicately folded and modulated in a play of light and shadow, is paired with the deep, undulating face of the sea in *Water Mirror / Jels*, a wall tapestry by Grethe Sørensen, meticulously woven from photographic pixels. In *Lapisblue. Opaque and Transparent*

by Tora Urup, an infinite blue color floats inside a volume of blown glass, appearing liquid, as if it were about to overflow. Étienne Bertrand Weill's kinetic photograph *Solaire* evokes the spiritual, blinding force of the sun, while his work *Mirage sous la Mer* seems to touch on the profound mysteries of the sea. Looking to the forces of nature and the soul, Hanne Friis' *The Waves* and *Flood* sweep us away with their theatrical flow of textiles, folded and sewn, while Gjertrud Hals's weaving of metal wire, *Gemini*, a dream-catcher with its small

objects found on the beach or by the roadside, such as pieces of watches, small plastic figurines, soda capsules, evokes the wonderful treasures of childhood. The ethereal quality of *Vaporize*, a glass sculpture by Ilkka Suppanen, takes us back to water and light, with its reflective particles at the heart of the solid glass, recalling the shimmering, flickering surface of the sea on a hot summer's day.

To let the eye wander, to let the spirit soar, seems to be the aspiration of these works. What is it like to have eternity ahead of you? No one knows. Yet nature, poetry and art are constantly preparing us for this utopian state.

“ *It has been found again. What? -
Eternity
It's the sea gone
With the Sun* „

Arthur Rimbaud



LIST OF WORKS

SUMMERTIME

Exhibition at Galerie Maria Wettergren, Paris
From 2nd July through 01st September, 2023



ASTRID KROGH
My Golden Horizon
2020
Gold leafs, pleated paper
100 x 140 x 5 cm
Unique piece



Astrid Krogh, *My Golden Horizon*, 2020 (detail)

ÉTIENNE BERTRAND WEILL

Mirage sous la Mer

1970

Original silver print made by the artist

58 x 39 cm





Étienne Bertrand Weill, *Mirage sous la Mer*, 1970 (detail)



ÉTIENNE BERTRAND WEILL

Solaire

1984

Original cibachrome print made by the artist

30,4 x 40,4 cm

GJERTRUD HALS

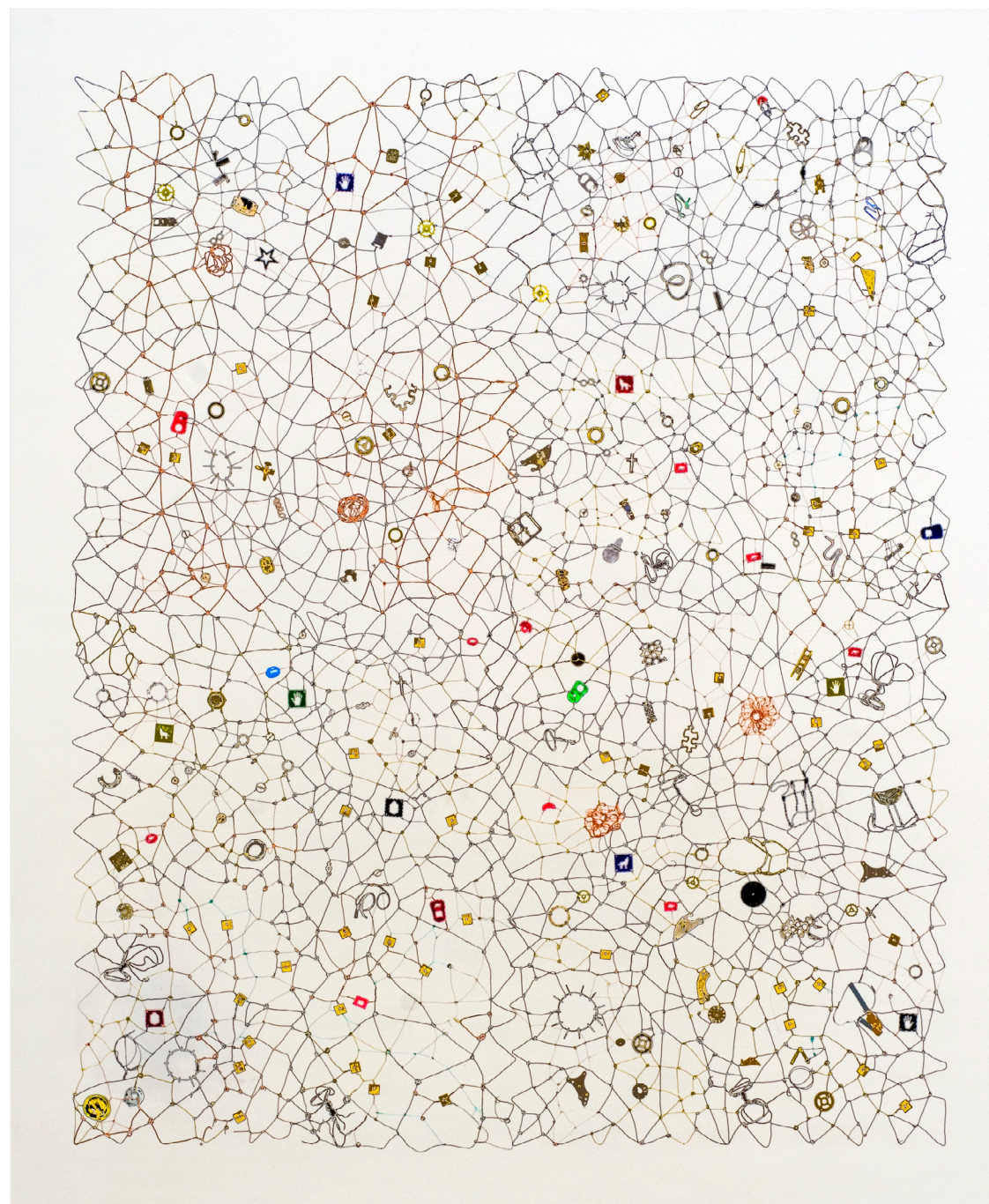
Gemini

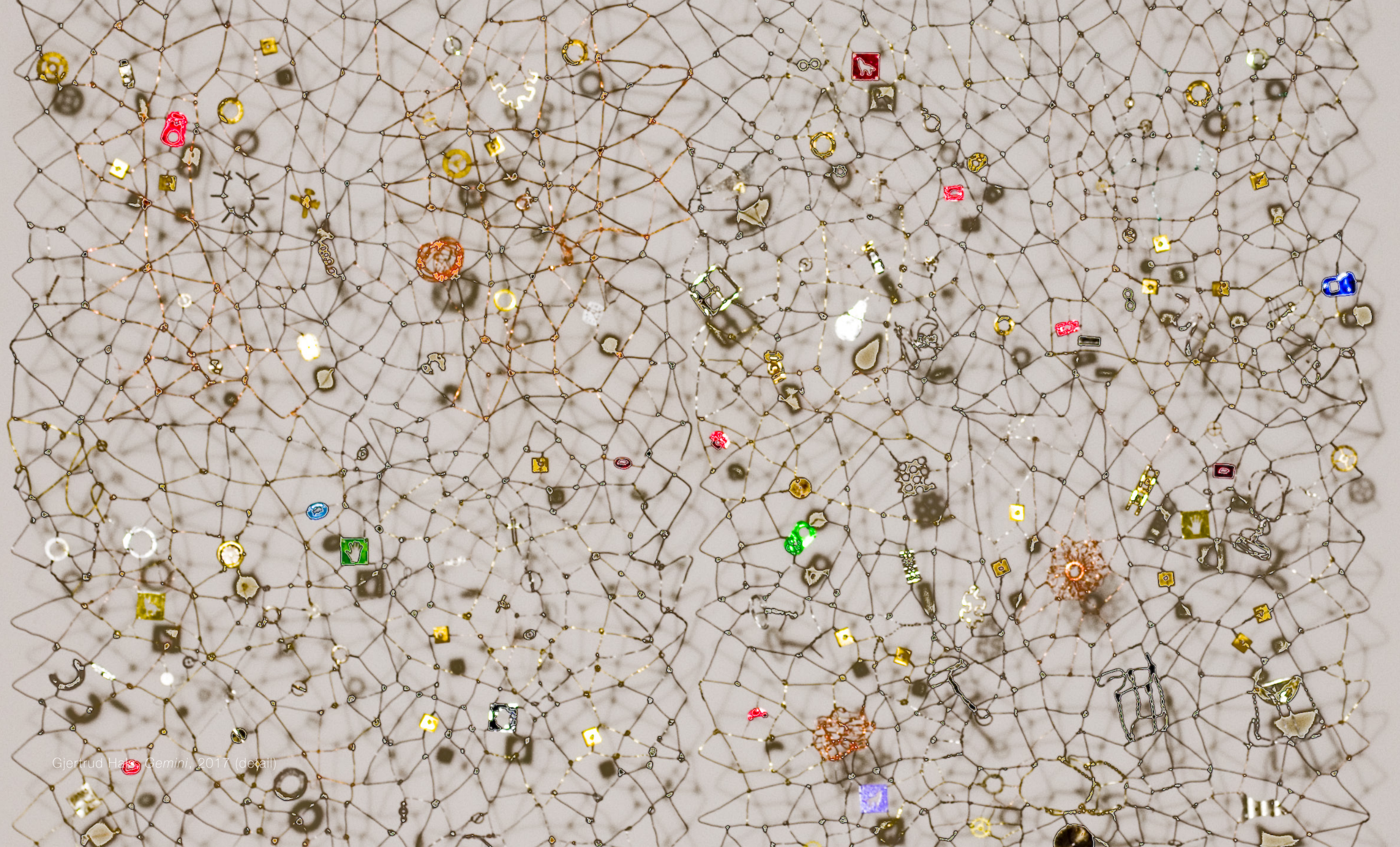
2017

Copper, iron, brass, found metal objects

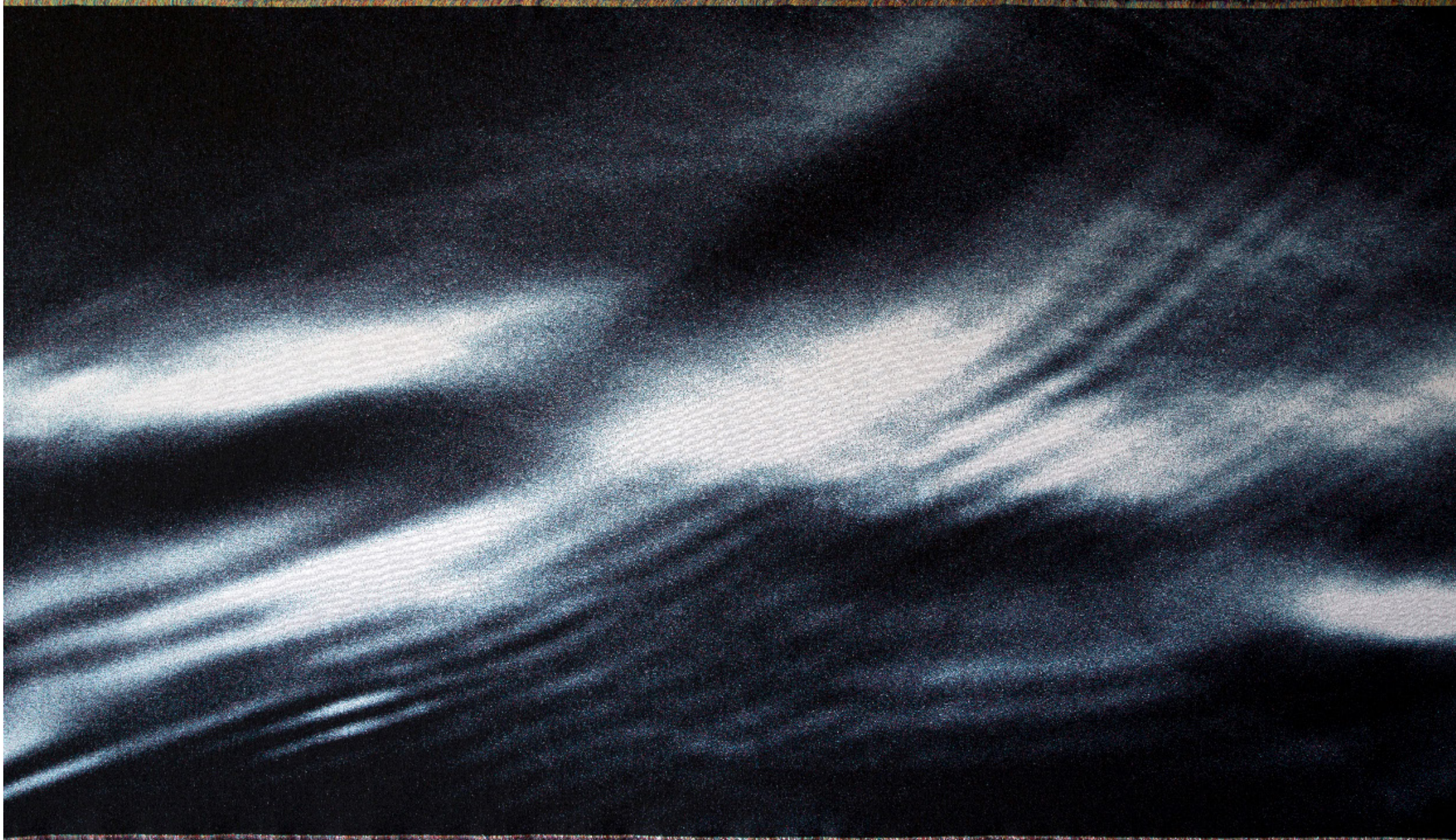
120 x 100 cm

Unique piece





Gjertrud Haas Gemini, 2017 (detail)



GRETHE SØRENSEN
Jels
2016
Jacquard weaving
Wool
155 x 280 cm
Unique piece



Grethe Sørensen; *Jels*, 2016 (detail)

HANNE FRIIS

Flood

2020-22

Imitation leather, hand-stitched, steel

72 x 80 x 110 cm

Unique piece





HANNE FRIIS
Gorge II
2020
Natural dyed viscose, hand-stitched
90 x 60 cm
Unique piece



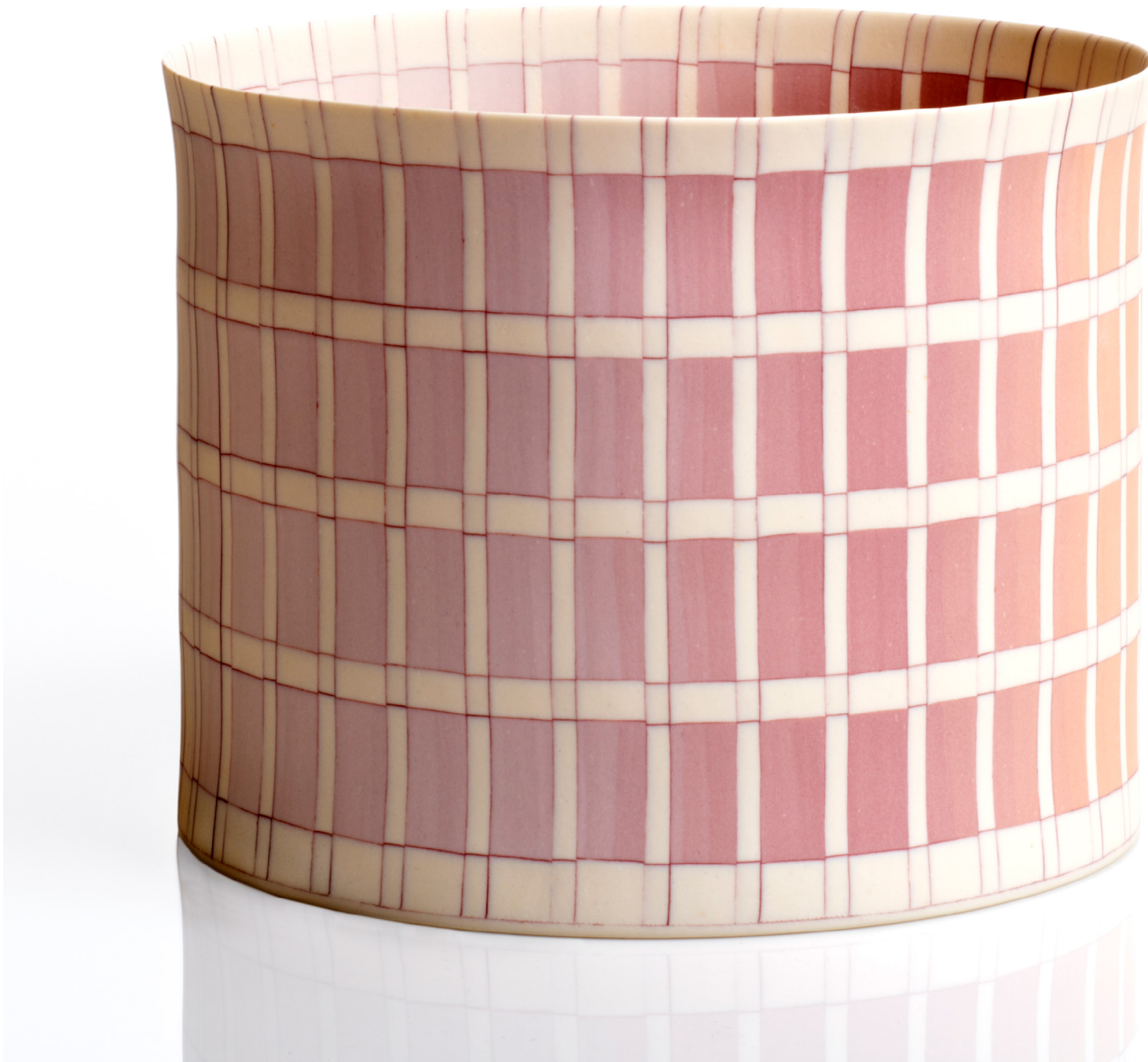
Hanne Friis, *Gorge II*, 2020 and *Flood*, 2020-22 (exhibition view)

HANNE FRIIS
The Waves
2009
Partially dyed denim, hand-stitched
184 x 98 x 26 cm
Unique piece





Hanne Friis, *The Waves*, 2009 (detail)



LOTT WESTPHEL
Reddish Colorblend
2021
Porcelain
Ø22,5 x 17,5 cm
Unique piece



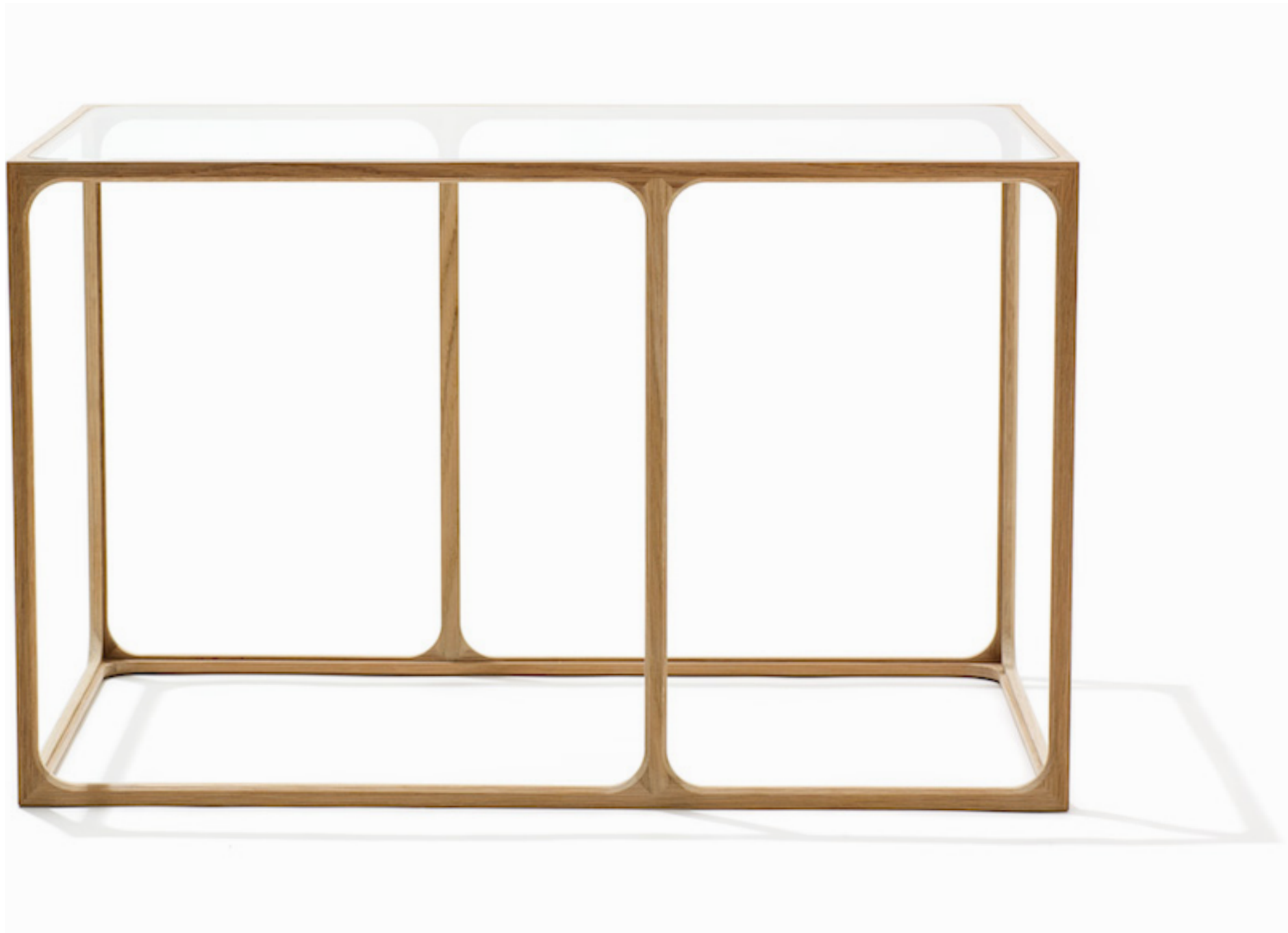
Lotte Westphael, *Reddish Colorblend*, 2021 (detail)

RASMUS FENHANN
Magnetic
2022
Elm, magnets
43 x 43 x 43 cm
Limited edition of 8

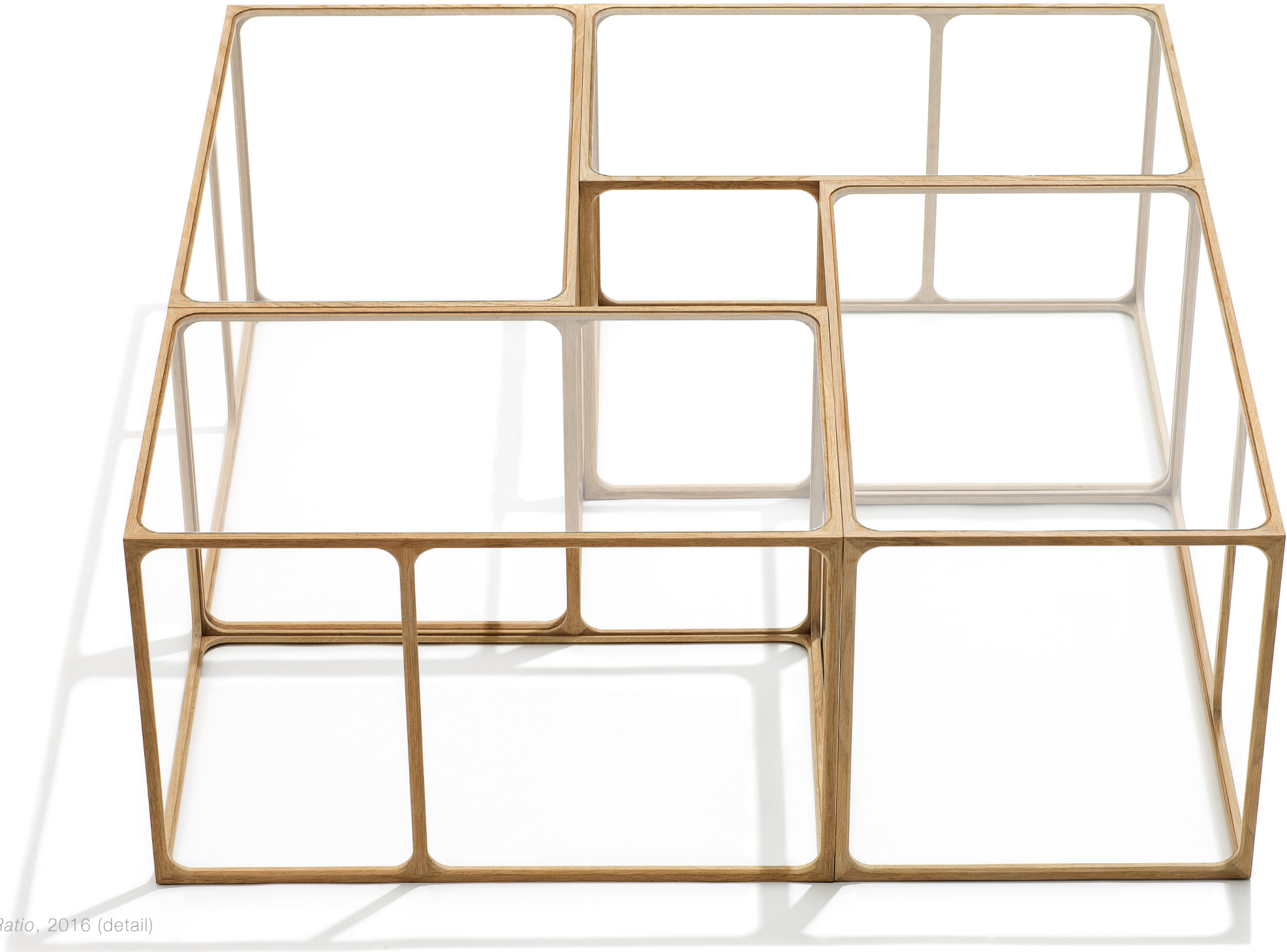




Rasmus Fenhann, *Magnetic*, 2022 (detail)



RASMUS FENHANN
Ratio
2016
Ash
68 x 42 x 42 cm
Limited edition of 12



Rasmus Fenhann, *Ratio*, 2016 (detail)

TORA URUP

Lapisblue. Opaque and Transparent

2021

Mouthblown, handshaped and polished glass

Ø29,5 x 11 cm

Unique piece

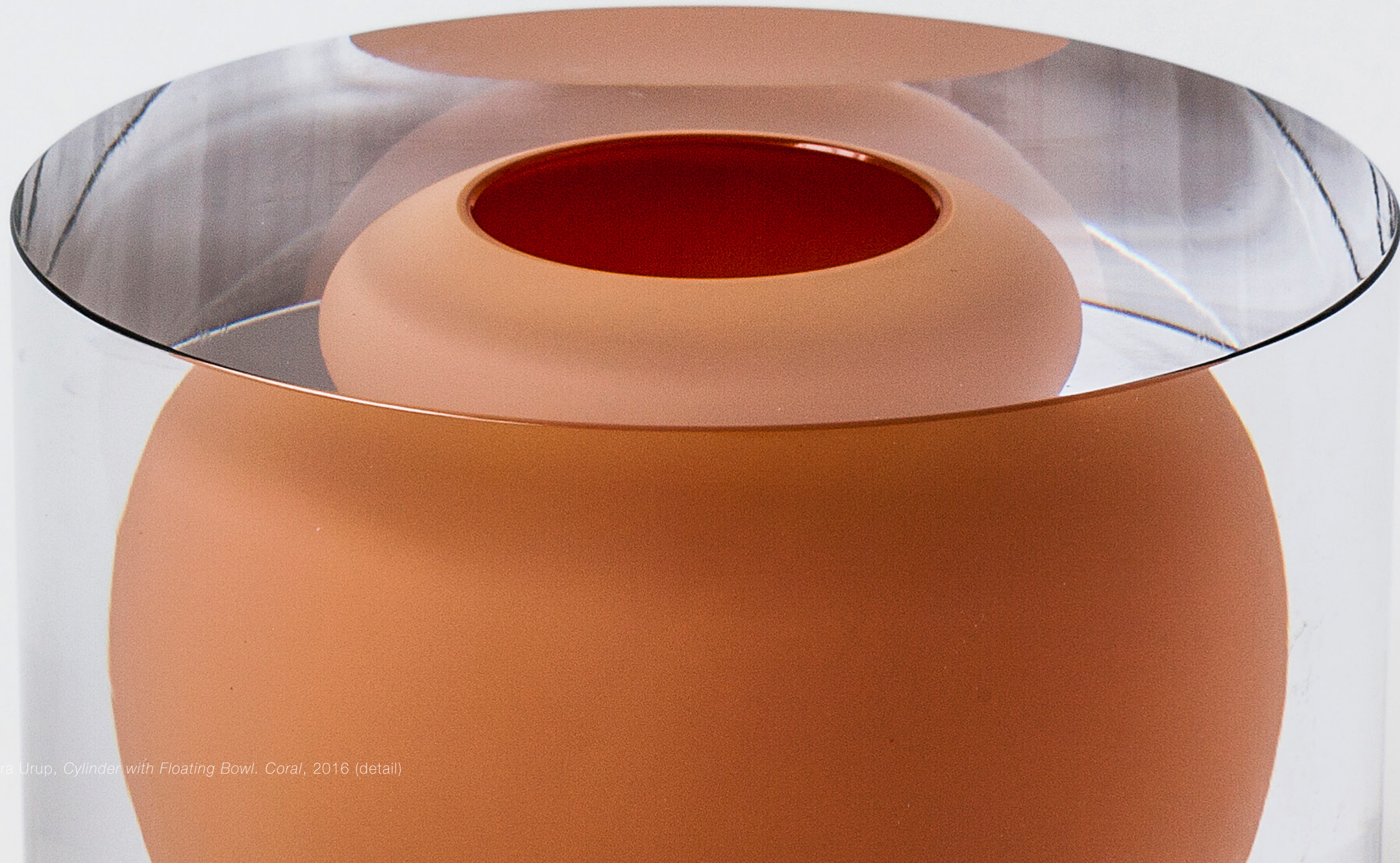




Tora Urup, *LaspiBLUE. Opaque and Transparent*, 2021 (detail)



TORA URUP
Cylinder with Floating Bowl. Coral
2016
Mouthblown, handshaped and polished glass
Ø13,5 x 17 cm
Unique piece



Tora Urup, *Cylinder with Floating Bowl*. Coral, 2016 (detail)

ARTISTS BIOGRAPHIES



RASMUS FENHANN

b. 1972, Denmark

Creating designs with an equal focus on sculptural and functional qualities, Rasmus Fenhann's works are made in carefully selected natural materials, especially wood. He is considered as one of the most important Scandinavian designers today in the field of handmade art design. His working processes combines traditional, sometimes near-forgotten craft techniques with advanced high-tech procedures, including computer-based sketching and visualization. His painstakingly precise treatment of wood surfaces, ending up in a velvet-like, soft finish and with invisible joints, is the

result of an extraordinary effort, which is both mental and physical. It is exquisite craftsmanship, close to the obsessive. In the words of the artist, *"It has to do with being able to zoom in, infinitely... There mustn't be any flaws, not even the tiniest, in the delicate woodwork. Time is key, and infinite repetition is expected until a level of breathtaking perfection is reached."*

Rasmus Fenhann has a double education from the Danish Royal Academy of Art and Design, Furniture Department 1997-2003, and as a Cabinetmaker 1991-1996.

He has frequently exhibited in Japan, Europe and in the United States, and his works are part of important private and public collections including the permanent collection of **the Designmuseum Danmark, Copenhagen, Denmark**. Rasmus Fenhann has received several Prizes and awards such as **the Danish Arts and Crafts Silver Medal, 2004; the Finn Juhl Prize, 2016** and most recently, **the Inga & Ejvind Kold Christensen Prize** in 2022.



HANNE FRIIS

b. 1972, Norway

In Hanne Friis' sculptures, what begins delicately with tightly stitched masses of pleats and fold, explodes suddenly into pockets and flourishes of organic forms, breathing out of the textile's restrained folds. The densities in the textiles bear witness to the actual process of creating something, an in-depth study, and association with the cyclic processes of nature.

Hanne Friis does not imitate the laws and biological systems of nature, but instead seems to touch on its primal

forms in a wild yet controlled expressive interpretation. This is a form of art where there is an unmistakable presence of the hand. At the same time, the works give the impression of denying the centrality of handicraft. It is as if Hanne Friis, via the engagement of the hands, also has set the works free – they are what they are single-handedly. It is precisely that characteristic that contributes to their giving a palpable impression of being living organisms.

Before specializing in textile art, Hanne Friis studied sculpture and painting at the Academy of Fine Arts in Trondheim between 1992 and 1996. Pioneer in Norwegian contemporary textile art, Hanne Friis has exhibited worldwide, including a major solo exhibition at **the Vigeland Museum, Oslo, Norway** in October 2022. Her works are included in several important public and private collections, including **the National Museum of Art, Oslo, Norway; National Museum of Decorative Arts, Trondheim, Norway; Haugar Kunstmuseum, Tønsberg, Norway; West Norway Museum of Decorative Arts, Bergen, Norway** and **the Norwegian Parliament, Oslo, Norway**.



GJERTRUD HALS

b. 1948, Norway

Gjertrud Hals is one of the redefining figures of textile art, liberating fiber from the loom and displaying it in space as three-dimensional sculpture. Hals' upbringing on the little island of Finnøya is profoundly anchored in her art and her relationship to the region's nature and culture is deep and complex. Trained in the art of tapestry weaving in the 1970's, Hals' interest in feminism and women's culture associates her with the new wave of women artists exploring the sculptural potential of textile.

Hals' works seem to possess their own laws

and logics, moving somewhere between delicate neatness and unrestrained inspiration. In the words of the artist, they propose a reflection *"...on the relationship between nature and culture, in which the lives of modern humans are moving between chaos and order. Forces of nature and war create chaos, after which a new order is elaborated, always both the same and a little bit different than the previous."*

Gjertrud Hals focuses on natural fibers that she transforms through various techniques including weaving, knitting, casting, spraying and cutting. 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 have been acquired by private and public collections, such as **the Centre Pompidou, Paris, France; National Museum of Contemporary Art, Oslo, Norway; The Museum of Contemporary Crafts, New York, USA; The Museum of Decorative Arts, Lausanne, Switzerland; Mobilier National / Les Gobelins, Paris, France** and **the Bellerive Museum, Zürich, Switzerland.**



ASTRID KROGH

b. 1968, Denmark

Astrid Krogh is working at the intersection between art, architecture and design. Born in Denmark in 1968, Krogh graduated from the textile faculty at The Danish Design School in 1997 and 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 with light but also her attraction to shape-morphing objects and shifting colorways, *"I use light as both a material and a technology"*, Krogh explains. Few artists speak a refined language as fluently as Astrid Krogh, who

uses light to describe aspects of Nature that words simply cannot. Her vocabulary is nuanced by sensory experiences, which are articulated through a lexicon of color and light.

Astrid Krogh's works are included in important museum collections, such as **the Designmuseum Danmark** and **the 21C Museum International Contemporary Art Foundation, USA**. She has carried out monumental light installations and site-specific commissions for private and public collections, such as **the 21C Museum International Contemporary Art Foundation, Cincinnati, USA; Longchamp Flagship store, Paris, France; Danish University Center, Beijing, China; Maersk building, Copenhagen, Denmark; and Danish Parliament, Copenhagen, Denmark.**

Krogh's works are published in important books about contemporary textiles, architecture and design and the artist has won several prizes, including **the Thorvald Bingesboell 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 Award.**



GRETHE SØRENSEN

b. 1947, Denmark

Since 2005, Grethe Sørensen's desire to approach textile art from an optical, technological perspective has resulted in a series of vibrating Jacquard weavings of light phenomenon derived from nature and computer technologies, made by the artist at the Tilburg Textile Museum in the Netherlands. Sørensen is fascinated with light effects and her tapestries show just how interesting the textile medium can be from an impressionistic point of view. While at a distance the tapestries may appear quite similar to photographs, they become significantly different at closer hold; the woven pixels provoke a vibrating illusion of

three-dimensionality. Time seems to gain a slow pace, while the beholder gradually discovers the amazing richness of detail. Sørensen demonstrates her great sense of composition and control, creating timeless images of ephemeral light, not unlike Georges Seurat's quiet, yet majestic pointillist paintings. Grethe Sørensen's masterly association of seemingly distinct worlds such as the digital and the natural, computer technologies and hand-craft, has distinguished her as a major artist in the field of contemporary textile art today.

Her works have been exhibited internationally, notably at **the Museum for Applied Art, Copenhagen, Denmark; Musée des Arts Décoratifs, Paris, France; Museum of Art, Ein Harod, Israel; Nagoya, Japan; Museum of Art, Sao Paulo, Brazil; North Dakota Museum of Art, Grand Forks, USA; Museum of Decorative Arts and Design, Ghent, Belgium; and the Academy of Art & Design, Tsinghua University, Beijing, China.** Her works are housed in several important museum collections, including **the Cooper Hewitt National Design Museum, New York, USA; Textilmuseet Borås, Sweden; Designmuseum Danmark, Copenhagen; The Danish Arts Foundation; Trapholt Art Museum, Denmark; the MUDAC, Lausanne, Switzerland and 21st Century Museum Hotel, Cincinnati, USA.**



ILKKA SUPPANEN

b. 1968, Finland

Ilkka Suppanen is a leading figure of the Finnish design scene and internationally renowned for his iconic works. 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.

Passionate about design, Ilkka 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.

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 the MoMA, New York** and are part of important museum collections including **the Centre Pompidou, Paris, France; Stedelijk Museum Amsterdam, Netherlands; Museum of Andewante Kunst, Cologne, Germany; Vandelorum Museum of Art & Design, Sweden; Röhsska Museum, Göteborg, Sweden and the Designmuseo, Helsinki, Finland.**



TORA URUP

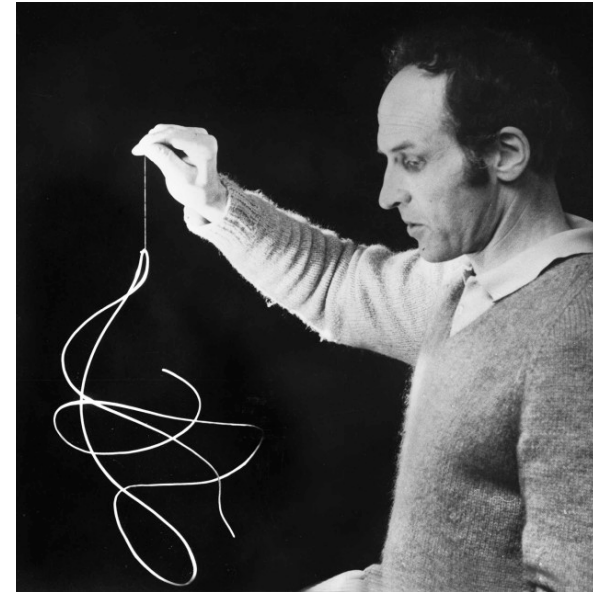
b. 1960, Denmark

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 Royal Danish Academy of Fine Arts in Denmark. In 1994, she graduated from the Royal College of Art in London and subsequently returned to Denmark to collaborate with Holmegaard Glassworks and Royal Copenhagen porcelain. Since 2001, Tora Urup has been running her own design studio and produced her works in collaboration with highly skilled craftsmen in Europe and Japan.

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



ÉTIENNE BERTRAND WEILL

1919 - 2001

'Sculpting light' [Sculpteur la lumière] is the title behind Etienne Bertrand Weill's project, who in the 1950s began his kinetic work based on light in motion. Inventor of his own tools and creative processes conceived specifically to produce these families of images, it was in around 1957 that he began to build mobiles made from simple materials (wood, glass, Plexiglas, wire...) that he then subjected to light and various movements. He would name them "Metaforms" [Métaformes]. For E. B. Weill, the body of work entitled *Métaforme* represents the achievement of his photographic research:

*"... we can imagine that the film wouldn't have the time to grab the object's contours anymore. A static aspect is replaced by a new image, crystallization of an object's movement in space and time. All that remains from shape is a new transient appearance; *Métaforme* is the name, which seems to best define it. Its medium is photography."* (Etienne Bertrand Weill in *Aujourd'hui, art et architecture*, 1962)

In a dedicatory poem written in 1963 entitled "*Un commerce de lumières forgées avec le surnaturel*" (*A Trade of Forged Lights with the Supernatural*), Jean Arp echoes his admiration for E. B. Weill's "*Metaforms*", which he likened to "*an astral combing... ropes of stars... from real stars to dreamy companions... hourglass wonders... vibrations and waves of flowers.*"

E.B. Weill invented a new kind of photography, born from the confluence of sound and light, matter and movement. His pioneering work holds an important place in the history of photography, demonstrated in his retrospective exhibition organized by **the French National Library** in 2012 (*Vertigo of the Body*). His works can be found in private and museum collections worldwide, including **the Centre Pompidou, Paris, France; Museum Réattu, Arles, France;** and **Bibliothèque Nationale, Paris, France.**



LOTTE WESTPHAEL

b. 1965, Denmark

The work of 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.

Westphael investigates systems and principles and the interaction between patterns and

colors, yet her works are profoundly poetic. Westphael is interested in the principle behind the Japanese Haiku poem, with its intuitive leap across the gap between the two parts of the poem, a gap where something is intentionally left out. The dwelling on the resulting opening, which divides a Haiku into its two pulsating parts, is a source of inspiration to Westphael, enlightening the vibrating, emotional quality of her ceramic art.

Lotte Westphael studied 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; Kagoshima Museum, Japan; Hjorths Museum, Denmark; Albrechtsburg Meissen, Germany; Magnelli Vallauris Museum, France; Sofienholm, Denmark; Autumn 2021: Korean International Ceramic Biennale, South Korea** and **European Prize of Applied Arts, Belgium**, among others.



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