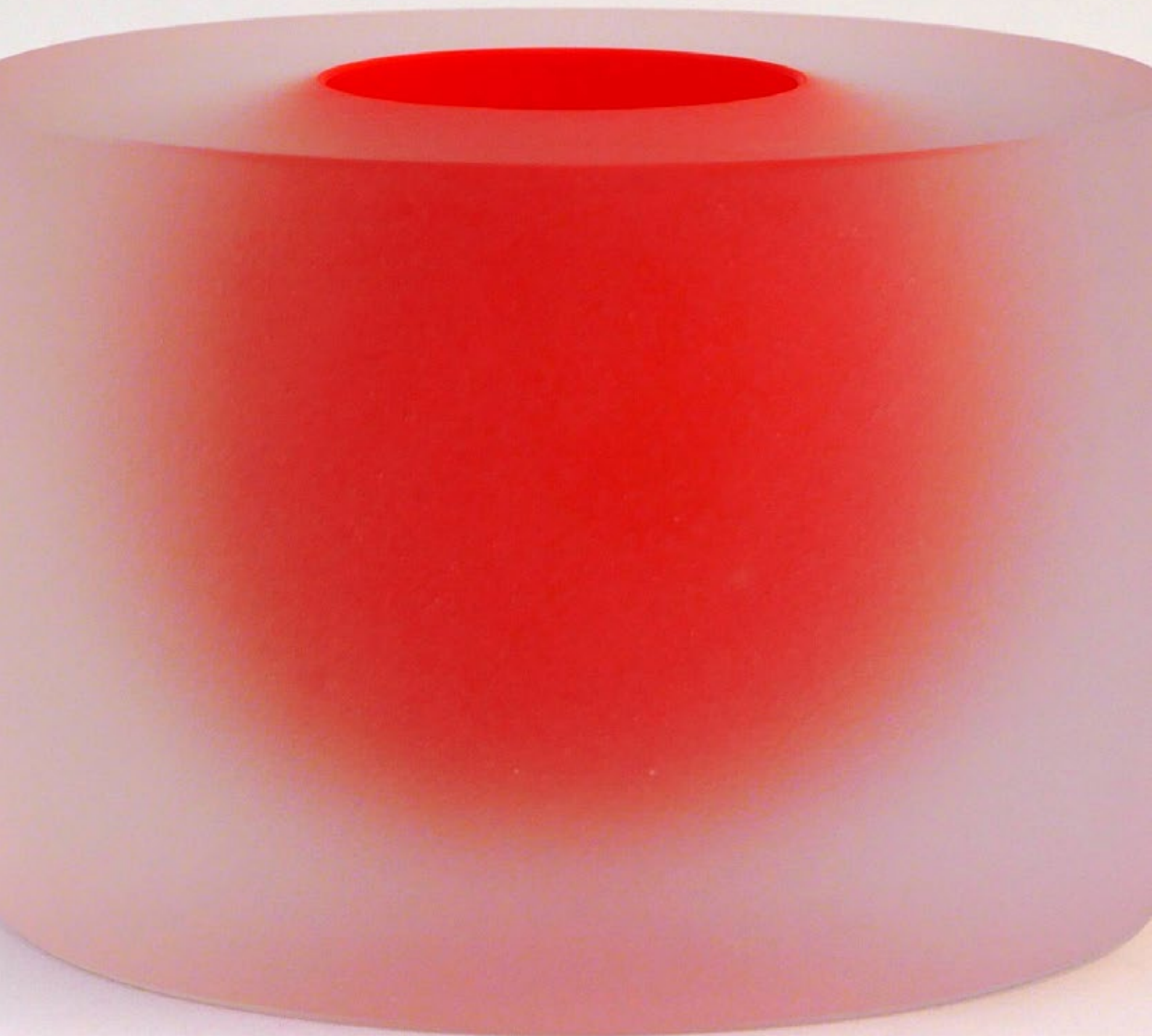


TEFAF Maastricht 2020



Selected Highlights

Galerie Maria Wettergren is honoured to announce its inaugural participation in TEFAF Maastricht. This event coincides with the gallery's ten-year anniversary, founded in 2010. It will also be the first time that contemporary Scandinavian design will be exhibited at TEFAF.

The new Nordic scene, so rich and original in its artistic dimension, will be shown in all its magnitude, dialoguing with the great traditions of Scandinavian design in unprecedented poetic and artistic ways, notably in the fields of textile art, and the dialogues between new technologies, art and craftsmanship.

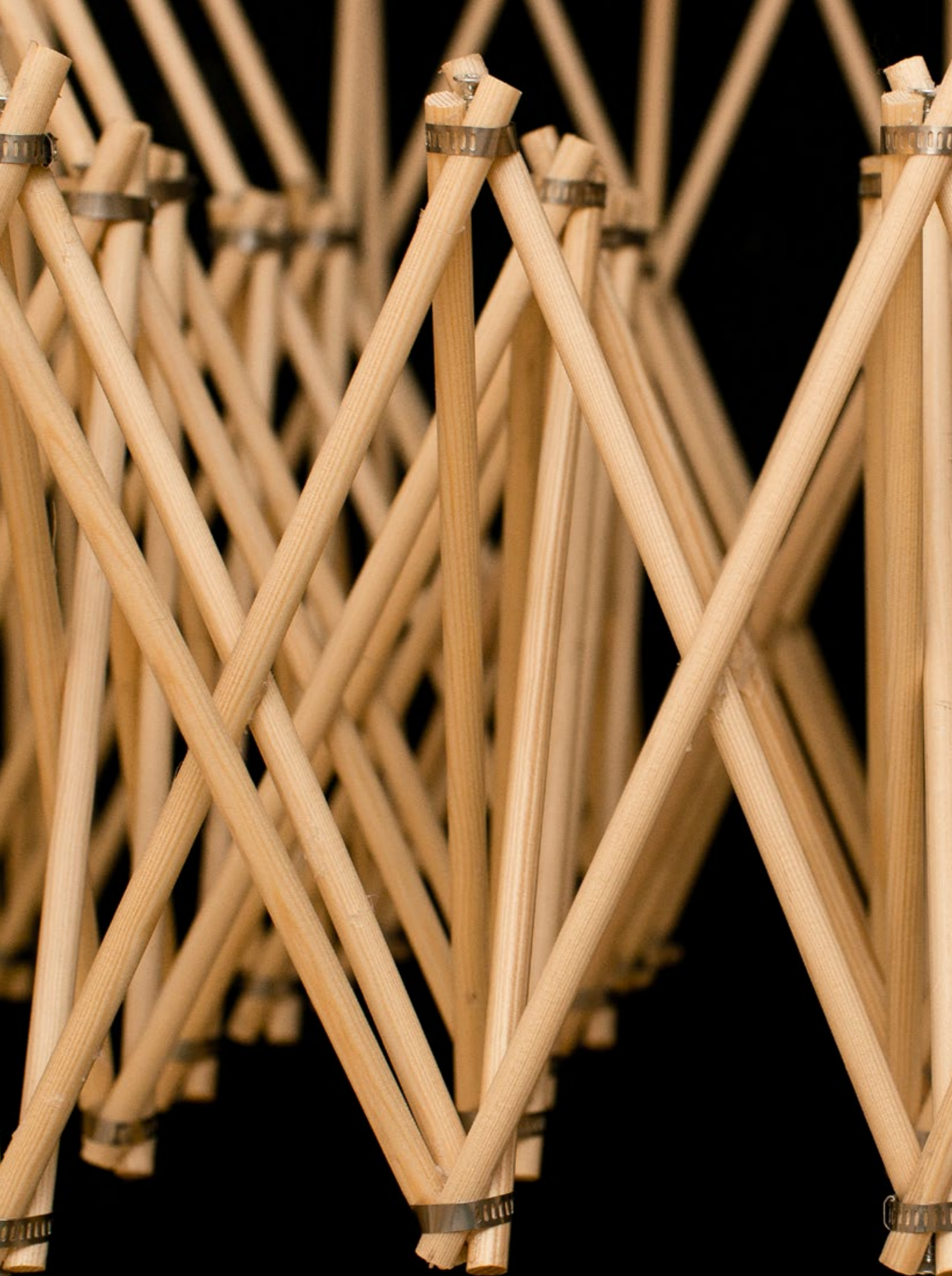
TEFAF Maastricht is often characterized by the museum quality of its galleries and the works they exhibit. We allowed this idea to guide our selection by favouring, for the most part but not exclusively, artists whose works can be found in important museum collections.

Stand highlights include the "Growth Table Maple" (2017) by Danish artist Mathias Bengtsson, a masterpiece combining high technology and craftsmanship (the titanium version is in the collection of the Centre Pompidou, Paris); The wall tapestry "Tokyo Bay I" (2016) by Danish artist Grethe Sørensen, woven using photographic pixels (a related work is in the collection of the Smithsonian Cooper Hewitt Museum, New York); The "Porcupine" (2015) light sculpture in copper and 3D printed resin by the Finnish architect and designer Ilkka Suppanen (works in multiple collections including the Centre Pompidou, Paris and Stedelijk Museum Amsterdam); a selection of refined Japanese-inspired works by Danish designer Rasmus Fenhann, including the pendant light "Hikari Contrahedron" (2015) in walnut and Japanese paper (prototype in the collection of the Designmuseum Danmark); as well as new sculptures by the major glass artist Tora Urup (works in the MUDAC collection, among others).

We hope you enjoy reading our selection of highlights. We will be delighted to show you these museum-caliber works of contemporary Scandinavian art and design on our stand at TEFAF Maastricht in March 2020!

Warm regards,

Maria Wettergren





MATHIAS BENGTTSSON, Growth Table Maple, 2017 (detail)

MATHIAS BENGTTSSON
Growth Table Maple
2017
Solid maple
163 x 66 x 76 cm
Limited edition of 8 pieces





Mathias Bengtsson
Born 1971, Denmark. Lives and works in Stockholm.

Mathias Bengtsson is one of the most innovative artists and designers today working with digital technologies to push the boundaries of art and design. Working with diverse industrial materials and processes, Bengtsson pushes forward the sculptural, technical, and philosophical possibilities of three-dimensional design. Always seeking to take his thinking in new directions, Mathias Bengtsson breaks down established boundaries between design, art, craft and technology.

In his latest masterpiece, the "Growth Table Maple", 2017, Mathias Bengtsson is blending new and old technologies into a revolutionary organic form. As a result of several years of research, Mathias Bengtsson has invented a computer program in which a 'digital seed' grows in a virtual world and, as the title indicates, the digital seed simulates natural growth, imitating some of nature's rules and methods. Combining high technology and traditional craftsmanship, the result is a strikingly beautiful piece where art, crafts and design dialogue in the most exquisite manner.

There is something truly ambitious, audacious and crazily inventive in Bengtsson's efforts to breach the barriers between nature and human artifice. 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 latest works from the Cellular and the Growth series are masterfully illustrating the thinning boundary between the natural and the artificial.

Bengtsson's artistic impact on the design field has not passed by unnoticed. Curators of art museums on both sides of the Atlantic have been showing his works extensively both in fine art and design contexts such as in the **Victoria & Albert Museum, London; Design Museum, London; Centre Pompidou, Paris** and the **Rohsska Museum in Göteborg**. Moreover his pieces have been acquired by a number of significant museums such as the **MOMA, New York; The Contemporary Arts Museum, Houston; The Manchester Art Galleries, England; Indianapolis Museum of Art; Carnegie Museum of Art, Pittsburgh; Milwaukee Art Museum, USA; Smithsonian Cooper Hewitt Museum, New York; Designmuseum Danmark** and recently the **Centre Pompidou, Paris**.



GJERTRUD HALS

Rondo

2005/2008

Mixed media; Found objects,
branches, plants, metal wire,
papier mâché

Diameter 200 cm

Unique piece



Gjertrud Hals
Born 1948, lives and works in Molde, Norway.

Gjertrud Hals is considered as an important pioneer in the field of fiber art. Her upbringing on the little island of Finnøya is profoundly anchored in her art, and her relationship to the region's nature and culture is deep and complex. Hals focuses on natural fibers that she transforms through various techniques including weaving, knitting, casting, spraying and cutting.

Trained in the art of tapestry-weaving in the 1970's, Gjertrud Hals' interest in feminism and women's culture associates her with the new wave of women artists exploring the sculptural potential of textile. The word fiber art appeared in the United States in the 1960's, and the first fiber art exhibition ("Woven Forms") took place in 1963 in New York at the Museum of Contemporary Crafts. Previously, this style had been referred to as "off-loom", and it is the process of binding elements together which comes from weaving that is the common denominator of fiber art. Binding together does indeed characterize Gjertrud Hals' art, both literally and symbolically. Many of her works are formed of structures made of cotton and linen crochets covered with paper pulp or resin. Often strange little objects, objets trouvés, such as animal skeletons, plants and branches are combined with metal wires or bound with papier mâché. They look a bit like the kind of "treasures" children might find. Like a spider's web, these weavings seem to capture the traces of life as time goes by, or as Gjertrud Hals puts it "With the number of things happening in the world today, it feels right to focus on a small segment by conserving a part of it."

Like small micro-cosmoses, inspired by mythological story-telling and children's worlds, Gjertrud Hals' works seem to possess their own laws and logics, moving somewhere between delicate neatness and unrestrained inspiration. In the words of the artist, they propose a reflection "...on the relationship between nature and culture, in which the lives of modern humans are moving between chaos and order. Forces of nature and war create chaos, after which a new order is elaborated, always both the same and a little bit different than the previous."

Gjertrud Hals is considered one of the redefining figures by liberating textile art from the loom and displaying it in space as three-dimensional sculpture. Her works have been acquired by private and public collections, such as the **National Museum of Contemporary Art, Oslo; The Museum of Contemporary Crafts, New York; The Museum of Decorative Arts, Lausanne, Mobilier National / Les Gobelins** and the **Bellerive Museum in Zürich**.

DITTE HAMMERSTRØM
Side by Side / Low Mohair
2014
Ash, foam, mohair
212 x 70 X 43 cm
Limited edition of 8



DITTE HAMMERSTRØM
Odds and Ends
2015
Ash, MDF, lacquer
36.5 x 46.5 X 58 cm
Limited edition of 8



Ditte Hammerstrøm
Born 1971, lives and works in Copenhagen.

The extreme attention to detail and the quest for perfect craftsmanship makes Ditte Hammerstrøm's work a true heritage of the Danish golden age of handcrafted furniture design, however with a radical contemporary twist. With "Side By Side / Low Mohair", 2014, the Danish designer Ditte Hammerstrøm is proposing an interesting new type of sculptural upholstery, where the sitting surface is made of no less than 203 foam balls, each lavishly covered with exquisite mohair fabric. Her handmade works are as sculptural as they are comfortable and Ditte Hammerstrøm proposes a rather unique dialogue between design and art.

Ever since her graduation from the Danish Design School in 2000, Ditte Hammerstrøm has been introducing an overtly feminine approach to design. With the words of Mette Strømgaard Dalby, the former director of Trapholt Museum: "The feminine decorations and colors are repeated in several of Ditte Hammerstrøm's pieces of furniture and help mark the fact that a generation of younger female designers have taken the lead with vengeance. Without tending towards too many clichés the women's entry on the Danish design scene has created a new departure with regards to decoration." Delicate and pink, "Odds and Ends", 2015, an exquisite chest of drawers, was made for the exhibition "Petite" at **Oeregaard Museum in Denmark** in 2015. The extreme attention to detail and the quest for perfect craftsmanship is striking in this piece. Ditte Hammerstrøm has covered the chest of drawers with a thick luxurious lacquer paying a tribute to the Japanese crafts tradition.

Ditte Hammerstrom has exhibited internationally and her work is housed in several important collections including the **Designmuseum Danmark, Copenhagen; Trapholt Museum, Kolding;** and the **Vandelorum Museum of Art & Design, Sweden.** She received the Finn Juhl prize in 2011 as well as several other prestigious rewards. Since her graduation from Central Saint Martins College of Art and Design in 1999 as well as the Danish School of Design in 2000, she has been exhibiting in major design exhibitions around the world. In 2008, the **Designmuseum Danmark, Copenhagen,** made a solo exhibition with her work.



RASMUS FENHANN
Sakyu
2018
Solid Oregon Pine
195 x 84 x 34 cm
Limited edition of 8



Rasmus Fenhann
Born 1972, lives and works in Copenhagen

RASMUS FENHANN
Hikari Contrahedron
2015
Pendant in elm and shoji paper
70 cm diameter
Limited edition of 8

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.

Fenhann created his origami-inspired Contrahedron Hikari in 2015 for the exhibition "Learning From Japan" at the **Designmuseum Danmark**. By combining computer technologies with exquisite hand craftsmanship, Fenhann transforms complex geometrical principles into stunning sculptural forms. Hikari means light in Japanese and to a certain degree Fenhann's work represents the aristocratic quality of delicate handmade cabinetmaking expressed by the Japanese term Sashimono. 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.

The "Sakyu" table's pattern creates an interesting interplay of light and shade and is reminiscent of the lines made by the waves on a sandy beach or by the wind sweeping the large sand dunes in the Sahara Desert. The wavy pattern is based on sine curves, which can be calculated mathematically and found throughout nature. Sakyu translates to sand dune in Japanese. This choice of title reflects the important role of Japanese craftsmanship and culture as a source of inspiration in Fenhann's work, including the meditative quality of taking the time to experience and observe the characteristics and tactility of materials.

Rasmus Fenhann has exhibited internationally, notably in Europe, Japan and in the United States, and his works are part of important private and public collections such as the permanent collection of **Designmuseum Danmark**. Rasmus Fenhann has received several Prizes and awards such as the Danish Arts and Crafts Silver Medal, 2004 and the Finn Juhl Prize, 2016.



ILKKA SUPPANEN

Stick Chair

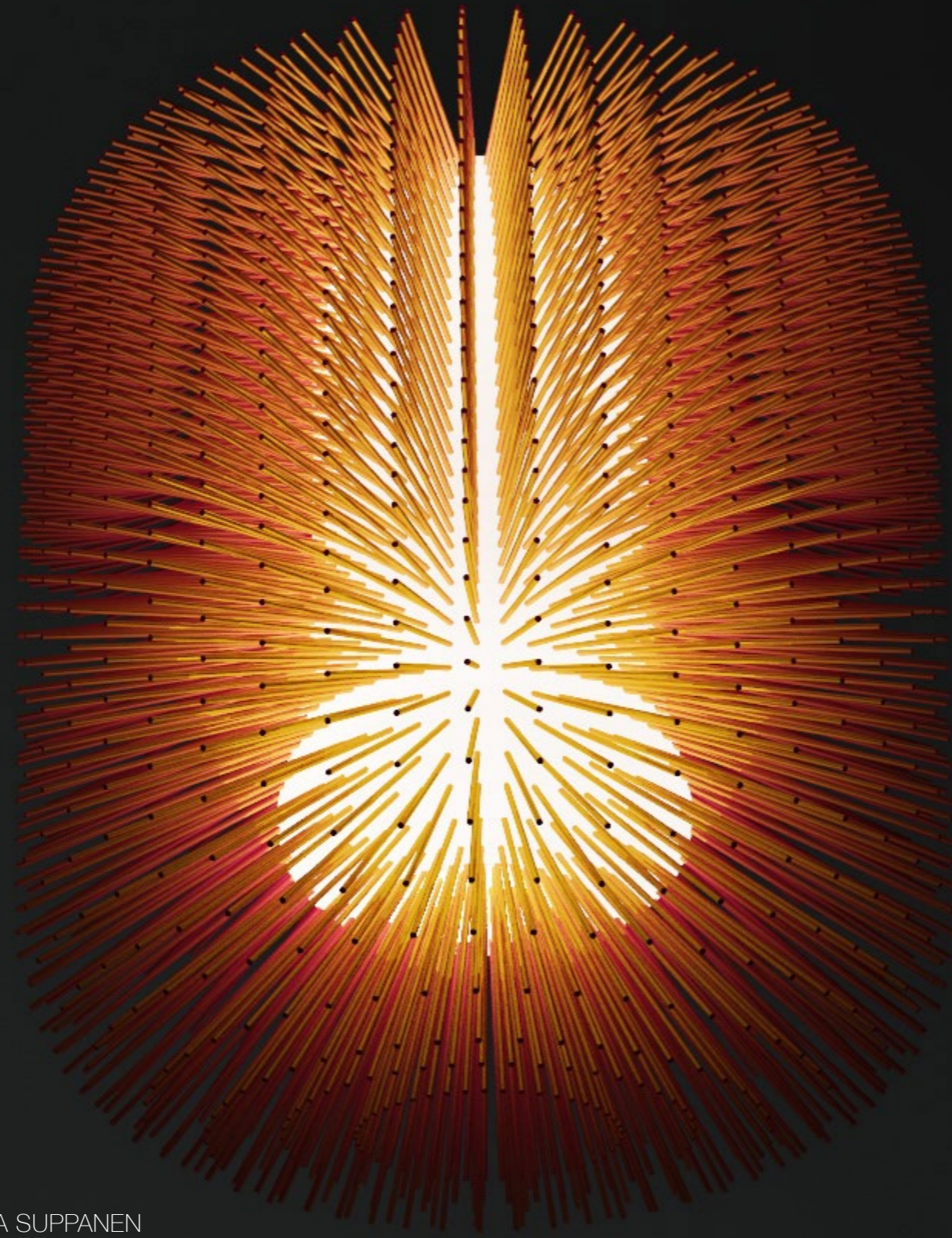
2017

Ash, Cotton, Stainless steel bands

90 x 90 x 70 cm

Limited edition of 20





ILKKA SUPPANEN
Porcupine
2015
Copper, 3D printed resin, LED
70 x 60 x 60 cm
Limited edition of 8



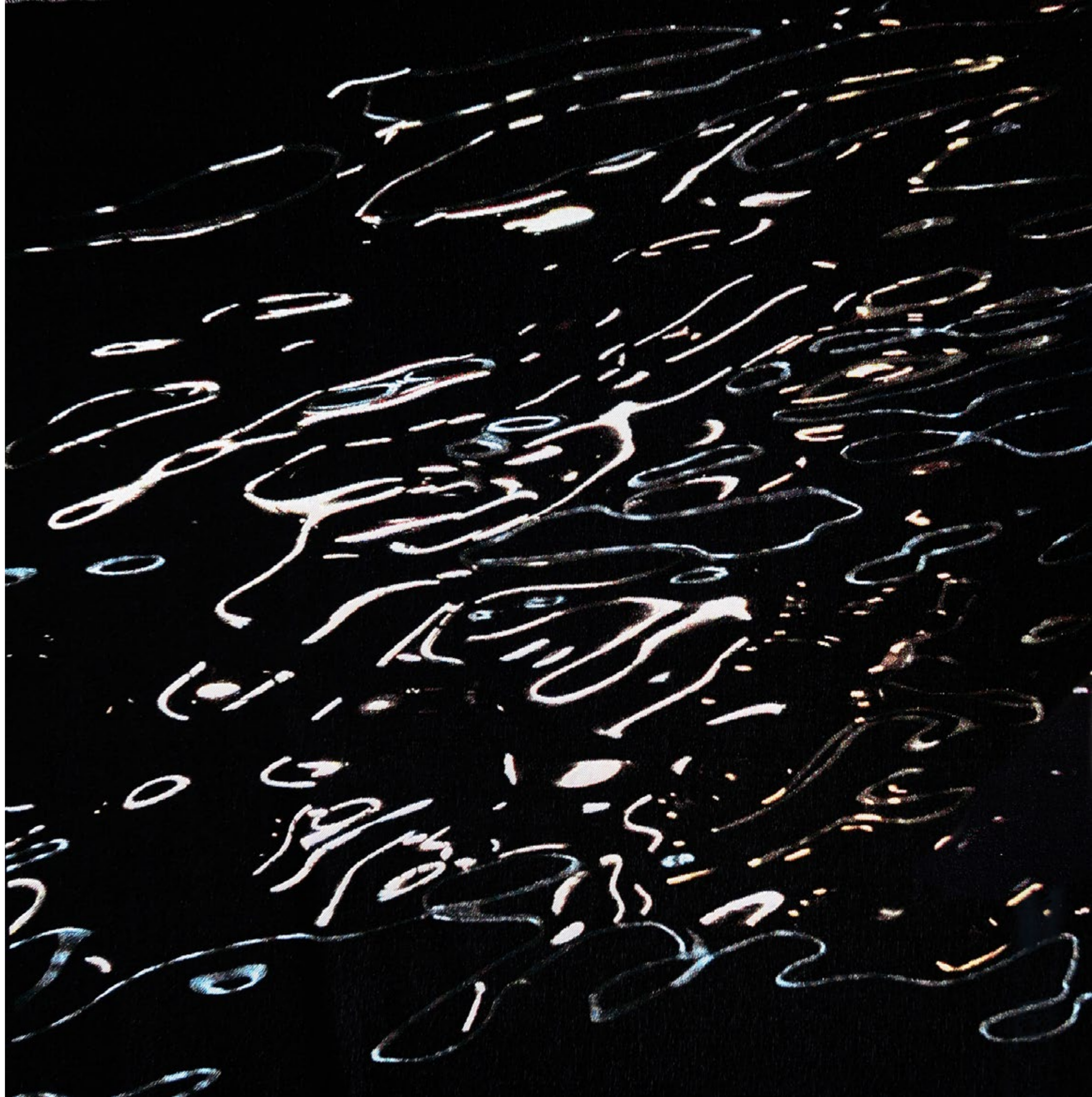
Ilkka Suppanen
Born 1968 in Finland. Lives and works in Italy.

The Finnish architect and designer, Ilkka Suppanen, is internationally renowned for his architectural and iconic design objects. Pioneering in the field of 3D printed design, "Porcupine" was conceived by Ilkka Suppanen in 2006 as a sculptural table lamp prototype. Made using 3D printed resin, copper and LED, this architectural work combines both organic and mathematical form, breaking down the boundaries between design, art, craft and technology. Ilkka Suppanen has conceived Porcupine in three different versions: resin, copper and wood.

"Stick Chair", 2015 expresses an astonishing sculpturality. This delicate ash chair with intertwined legs reveals a subtle softness and absolute comfort. 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 domestic and international awards including the Torsten and Wanja Söderberg Prize, The Finnish Cultural Foundation Award and the Ilmari Tapiolassa Prize. In 2000, Suppanen was awarded Design Forum's Young Designer of the Year prize together with Harri Koskinen. His works have been showcased in prestigious international exhibits, such as the **Venice Architecture Biennale** and in the **MoMA, New York**. His works are part of important museum collections such as 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**.

GRETHE SØRENSEN
Tokyo Bay I
2016
Jacquard weaving
Trevira CS, wool
165 x 154 cm
Unique piece





Grethe Sørensen
Born 1947, lives and works in Vamdrup, Denmark.

Grethe Sørensen's desire to approach textile art from an optical, technological perspective has resulted in a series of fascinating Jacquard weavings inspired, since 2005, by various light phenomenon derived from nature as well as computer technologies. Sørensen's ability to see possibilities in new technologies is manifest in the video animations she creates together with film director Bo Hovgaard which she displays in the exhibitions next to the large-scale wall tapestries. These videos play a double function both as sketches for the unique weavings, which are made by the artist at the Tilburg Textile Museum, as well as independent works dialoguing with the tapestries.

"Tokyo Bay I", 2016 is part of Grethe Sørensen's Water Mirror works, inspired by the light reflections on different water surfaces in Venice, Tokyo and Denmark. While at distance, the woven wall tapestries may seem relatively similar to photographs, they become yet very different at a closer hold. The woven pixels create a vibrating, optical illusion of three-dimensionality, in which the transparent light is turned into a soft cotton surface. Time seems to gain a slower pace, possibly through the discovery of the amazing detail richness of the weavings, in which each pixel is translated into threads.

The fascination from the Water Mirror works seem to come from Sørensen's masterly association of seemingly distinct worlds such as the digital pixel and the cotton thread, technology and the handmade. But not only. It also takes important aesthetic sense to compose such timeless, grave images of ephemeral light reflections, not unlike Seurat's quiet, pointillist paintings.

Grethe Sørensen is considered as an important pioneer in the field of contemporary textile art. Her works have been exhibited internationally, notably at the Museum for Applied Art, Copenhagen, Denmark; Musée des Arts Decoratifs, Paris, France; Museum of Art, Ein Harod, Israel; Nagoya, Japan; Museum of Art, Sao Paulo, Brazil; North Dakota Museum of Art, Grand Forks; 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, Textilmuseet Borås, Sweden, Designmuseum Denmark, The Danish Arts Foundation, Trapholt Art Museum** and the **21st Century Museum Hotel, Cincinnati**.





HANNE FRIIS
Ornament, Grey
2019
115 x 56 cm
Cotton canvas dyed with acorns and iron mordant
Unique Piece





Hanne Friis
Born 1972, lives and works in Oslo.

There is a corporeal presence in Hanne Friis's works. In the objects, this presence is woven together with all the processes that have left their mark on the material, and, in the drawings, moving organic patterns create associations to the inner and outer topography of the human being. In this way, Hanne Friis's art is driven by paradoxes. The amorphous, twisted, and tangled structures are finished, and astonishingly precise, but they are also on a path towards becoming. They radiate a greedy energy, yet at the same time they are painfully present in their own coming to be, as if they are on the verge of bursting.

Hanne Friis makes use of a concrete and material reality in order to get closer to a mentally abstract space, where what doesn't permit itself to be captured by language nonetheless reveals itself in small glimpses of hope. In the concrete, the inexpressible can also be made out. Hanne Friis works with an art form that takes time. In the objects' compact textile layers, time is folded and drawn together. And the drawings spread themselves out over the paper in the same slow way, like cells and tissue in transitions as fine as hair, between ease and unease. In this way, the temporal aspect becomes tactile in the countless repetitions and variations. With Hanne Friis, time is allowed to become physically visible in structures that contain the possibility for both pain and joy.

This is a form of art where there is an unmistakable presence of the hand. At the same time, the works give the impression of denying the centrality of handicraft. It is as if Hanne Friis, via the engagement of the hands, also has set the works free – they are what they are single-handedly. It is precisely that characteristic that contributes to their giving a palpable impression of being living organisms. Every single one of them possesses a bodily identity. This has in large measure to do with the peculiar tension in which her art exists – between the intimate and the monstrous. One is enticed and repelled, as if there is an underlying pulse that drives one to admit both these extremes.

(From « As something becomes » by Anne Karin Jortveit)

Hanne Friis has exhibited worldwide and her works are included in several important public and private collections, including the **National Museum of Art, Oslo** and the **National Museum of Decorative Arts, Trondheim** in Norway. Her most recent group exhibitions include Revelations at the **Grand Palais, Paris** in 2019, Tissage Tressage at the Villa Datris Foundation in France in 2018, and The Forgetfulness is Full of Memory at Gallery Marso, Mexico in 2018.





CECILIE BENDIXEN

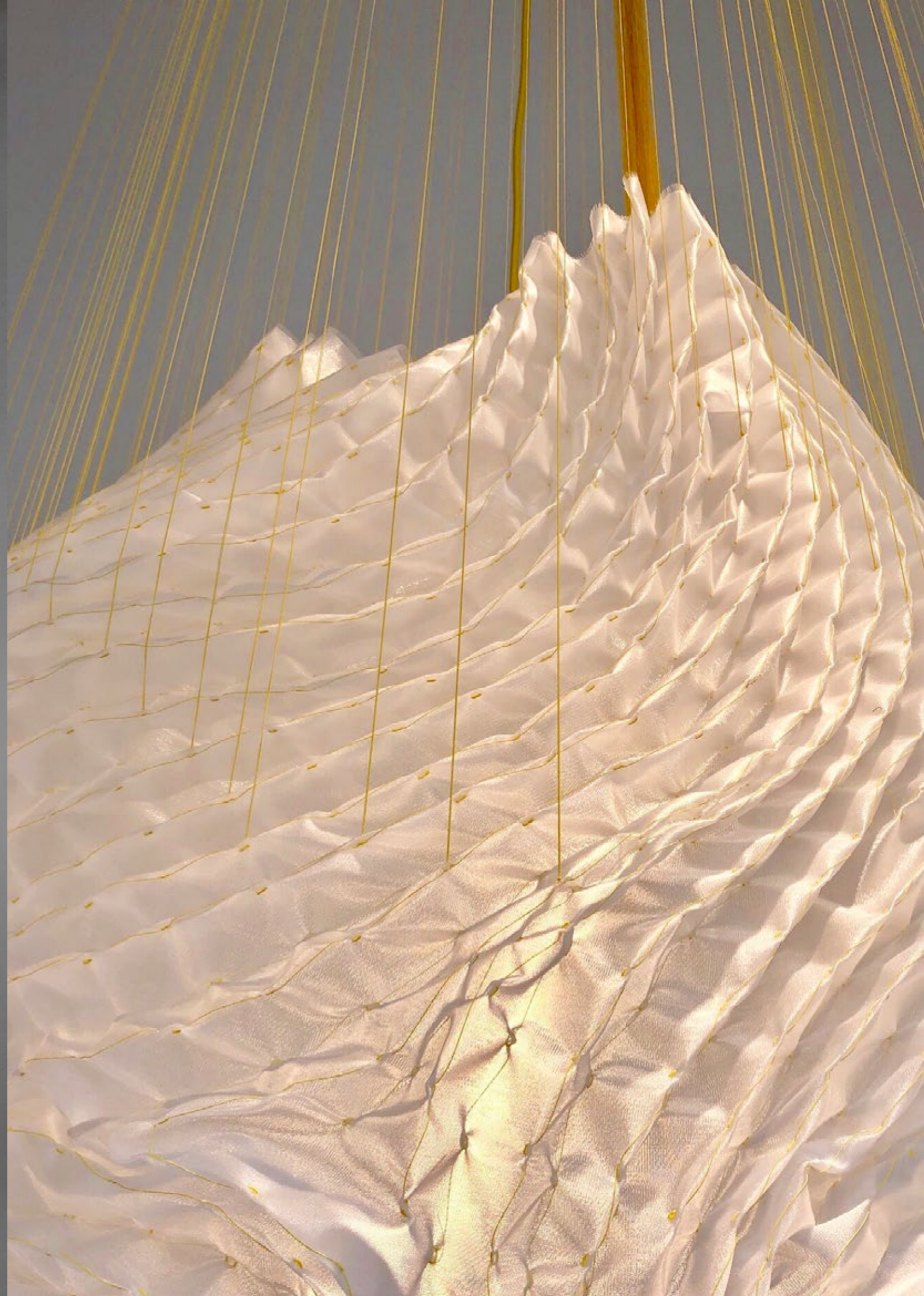
Wave

2019

Textile (PVDF), polyester thread (PFTE), light fixture

Diameter: 100 cm / H 150 cm with threads (height adjustable)

Unique piece





Cecilie Bendixen
Born 1975, lives and works in Vejlen, Denmark

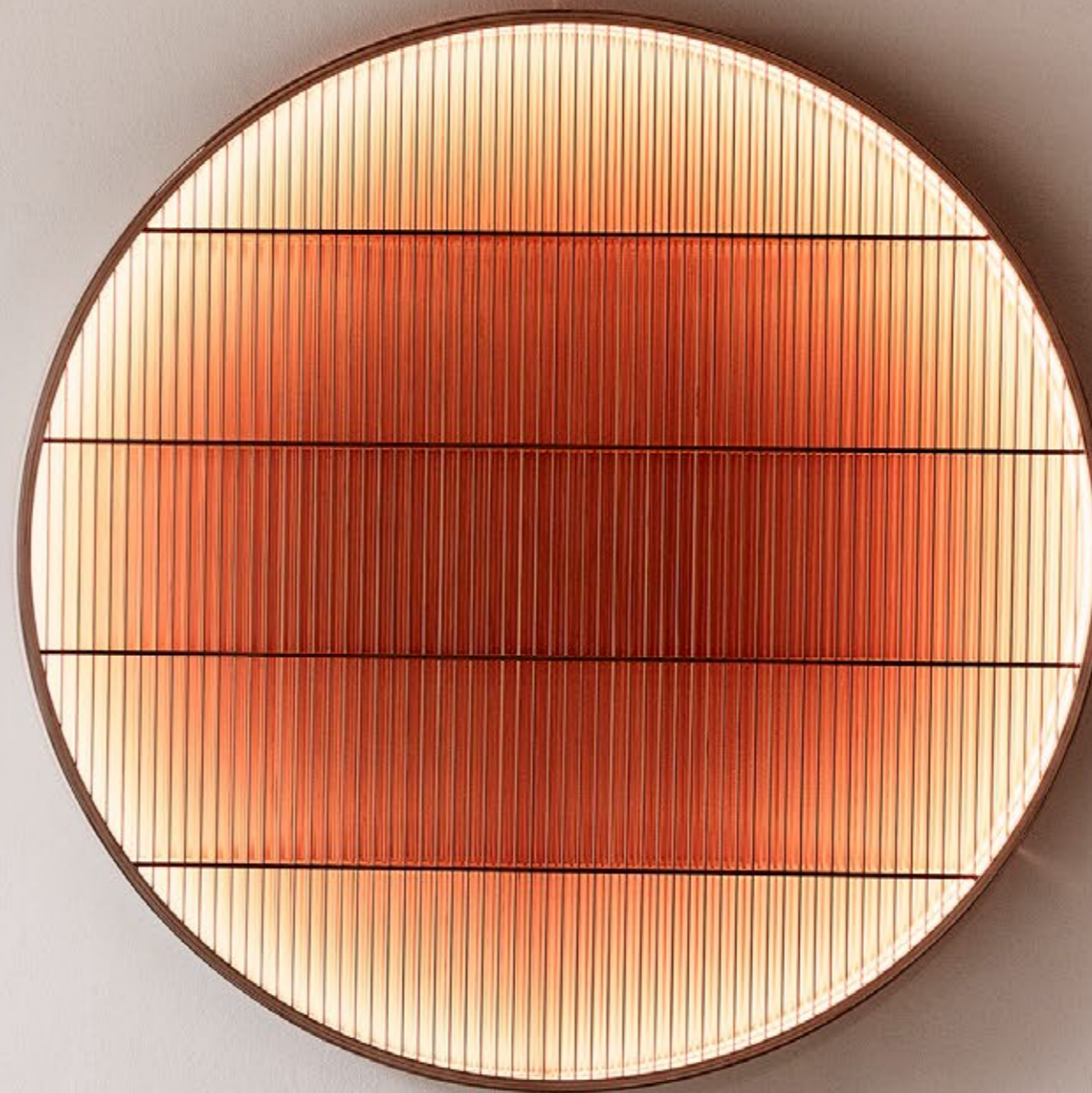
The Danish architect, Cecilie Bendixen, is considered as one of the most significant textile artists in Scandinavia. She graduated as an architect from The Royal Danish Academy of Fine Arts, School of Architecture in 2005. In 2013, she carried out a Ph.D. research project on textiles and sound, underlining two main questions: How can sound be shaped by textile and conversely, how can textiles be shaped by sound? These questions have given form to a series of sound absorbing textile sculptures and installations.

For the monumental light sculpture “Wave”, 2019, Cecilie Bendixen was inspired by the movements of waves. The folds are intuitively found and hand-stitched by the artist, building on Bendixen's tactile experience with materials, curves, and sophisticated sewing techniques. “Wave” reflects Bendixen's sophisticated research on the possible dialogues between acoustics and form. The textile is sound absorbing and when it is folded, its sound-absorbing properties are further enhanced.

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

Cecilie Bendixen's interdisciplinary approach to art, involving science, design, crafts and architecture makes her an important contributor to the contemporary art scene. She was nominated for the Nordic Textile Awards in 2017, and the same year she received the Bindsboell Medal. Her works are part of important private and public collections, such as the **Danish Art Foundation** and the **Galila Barzilai-Hollander Collection, Brussels**. Exhibitions include the World Biennial of Contemporary Textile Art, Madrid; Crafted Matter, Korea; Design Miami Basel; Rundetaarn, Copenhagen and **FIAC Hors les Murs, Paris**.

ANE LYKKE
Light Object
2018
Sculptural light
Cypress wood, LED lights
160 x 160 x 12 cm
Limited edition of 8





Ane Lykke
Lives and works in Copenhagen.

The Danish artist and architect, 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. Besides her site-specific projects, Ane Lykke investigates form, materials and the properties of light and shadow in her one-off pieces that are made for exhibitions, galleries and private collectors.

In forming light objects, Lykke focuses on how light can be shaped, filtered, and crystallized, thus becoming an object that conveys a subtle experience of luminosity. The "Light Object" is based on the interaction between layered three-dimensional grid and light. By using a Japanese three-dimensional grid system, Ane Lykke creates an interaction between the layered grids, resulting in different modes of light. As the viewers pass by, the "Light Object" opens up to reveal the subtle changes in light, shadow, depth and reflection, allowing the viewers to create their individual perception of the object.

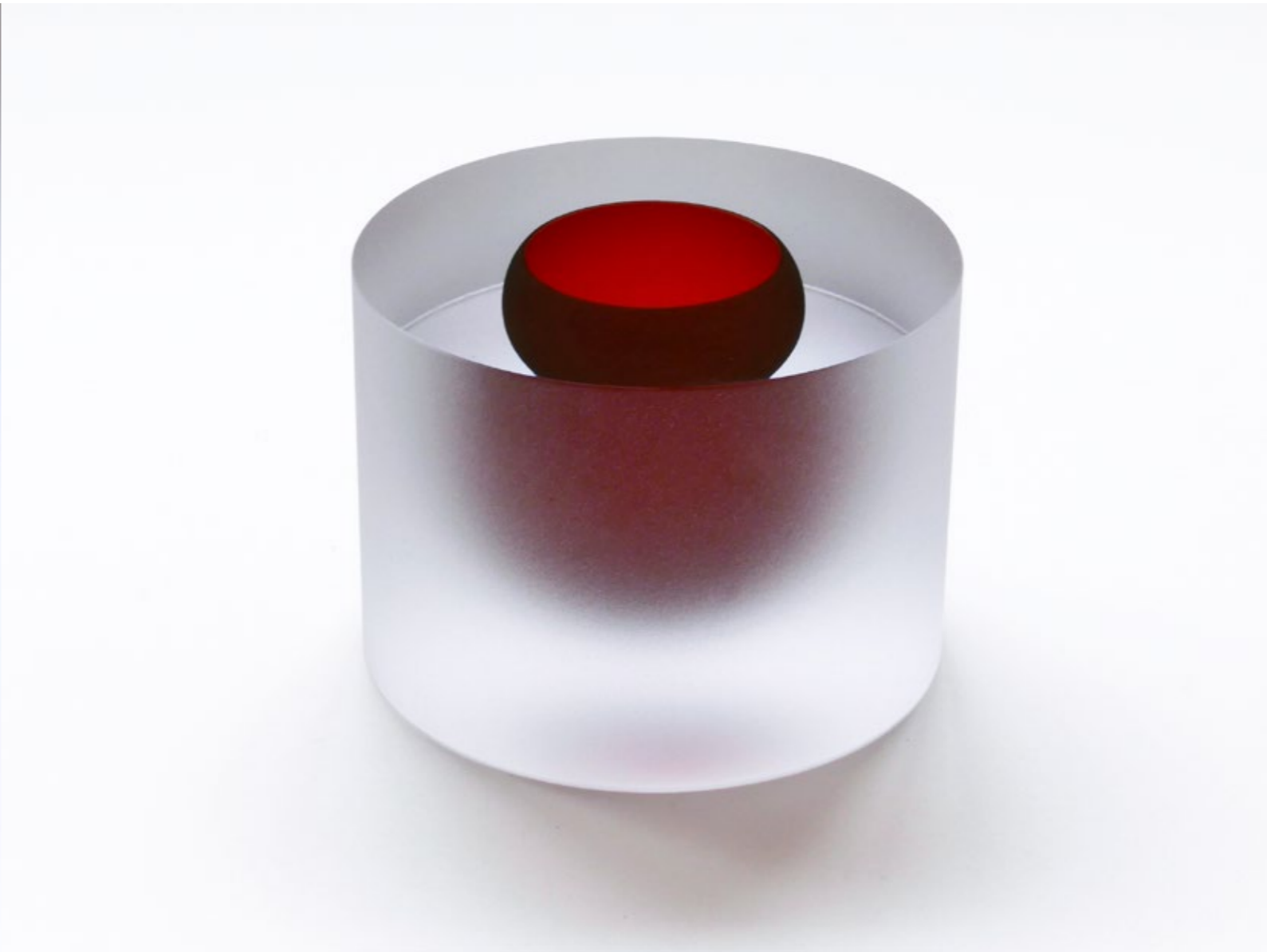
The "Light Object" is constructed in cypress wood using the Japanese woodworking technique Kumiko. The light source is a LED light band with a diffuser (acrylic). The Light Object measures diameter 160 cm and depth 14 cm.

Ane Lykke has received numerous awards, honors and grants for her work, including The Danish Arts Foundation's 3-year working grant in 2010 and The Danish Lightning Award, 2012.





TORA URUP
Matt Cylinder with floating bowl. Warm grey clear azure blue
Mouthblown. Handcut and Mattbrushed glass
2013
H11,5 x W26 cm
Unique piece



TORA URUP
Matt Cylinder with floating bowl. Maroon Red
Mouthblown. Handcut and Mattbrushed glass
2019
H12,5 x W17,5 cm
Unique piece



TORA URUP
White and Opaline. Multiple cloudy layers
2017
Mouthblown. Handcut and Polished glass
H 11 cm x W 31 cm
Unique piece



Tora Urup
Born 1960. Lives and works in Copenhagen.

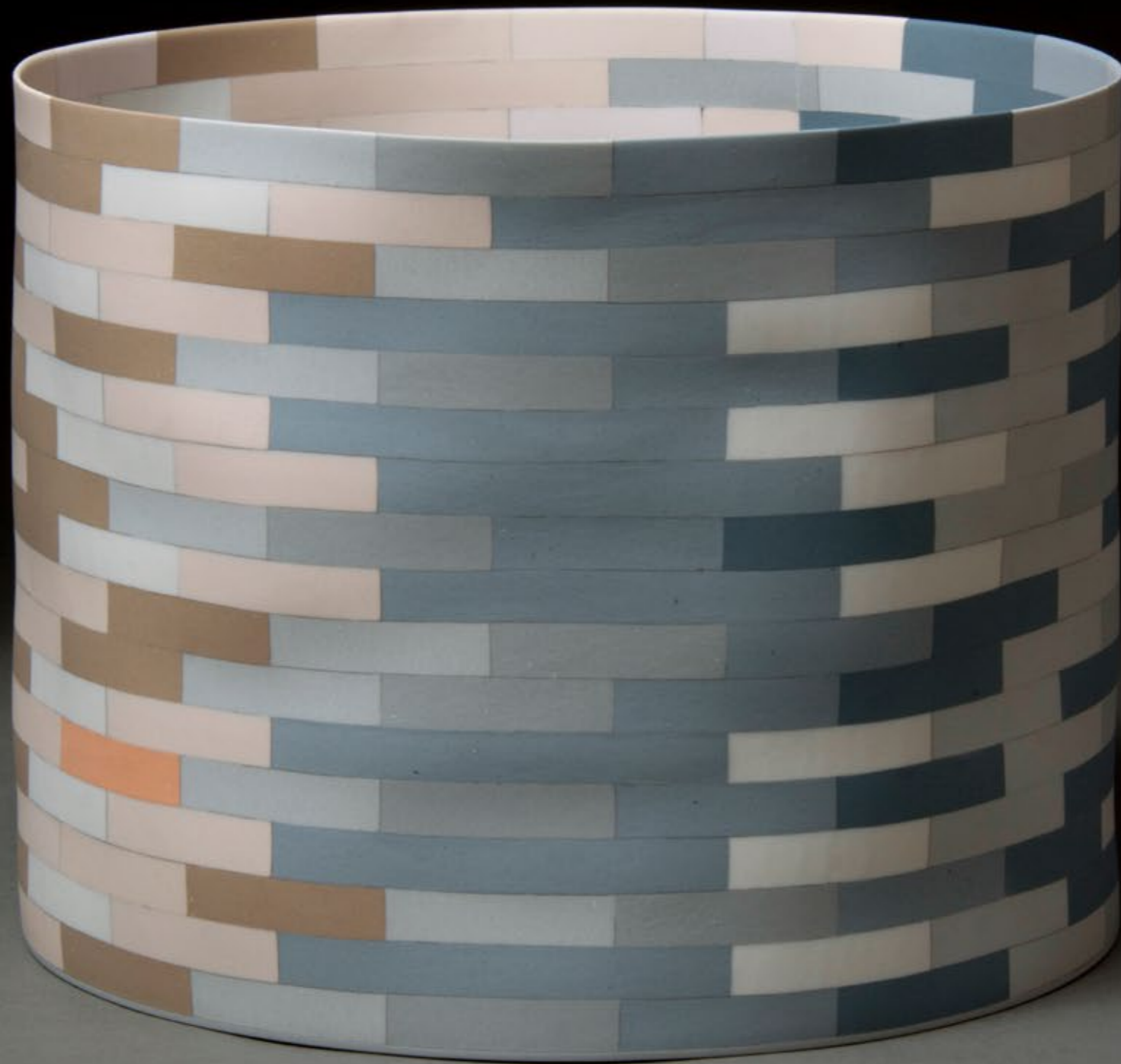
Tora Urup is an internationally recognised glass artist. Since 2001, she has shown a particular interest in exploring the visual effects obtained within a series of circular glass sculptures in vibrant colors of thin opaque and thick transparent glass. This body of work is reflecting Urup's investigation 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'œil sculptures seem to float independently of their exterior, and by the careful juxtaposition and treatment of cut and polished 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 in Denmark. In 1994, she graduated from the Royal College of Art in London and subsequently returned to Denmark to collaborate with Holmegaard Glassworks and Royal Copenhagen porcelain. Since 2001, Tora Urup has been running her own design studio and produced her works in collaboration with highly skilled craftsmen in Europe and Japan.

Tora Urup's art works are part of important museum collections such as **The François Pinault Collection, Paris; The Museum of Art and Design, Helsinki Finland; the MUDAC, Lausanne; 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.**

LOTTE WESTPHAEL
Multicolored Syncope
2019
Porcelain
27 x 20 cm
Unique piece





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

LOTTE WESTPHAEL
Blue Grey Syncope
2019
Porcelain
27 x 24 cm
Unique piece

« My vessels are called “Syncope” and the name refers to a musical expression. »

The delicate porcelain sculptures of the Danish artist, Lotte Westphael, are based on a personal immersion in a technique unfolded within a graphic universe.

Westphael is inspired by woven Bauhaus fabrics, and she works with proportionality in lines and colorfields, citing Anni Albers and Josef Albers as inspiration, as well as her Nordic heritage. Westphael has developed her own personal technique over the past few years with strips of colored porcelain constructed in vertical and horizontal lines. She works two-dimensionally in porcelain, where she build patterns in 2 mm thin porcelain plates, which are finely assembled into cylindrical jars: Syncopes. The outside surface of the vessel is mirrored on the inside, creating a visual relationship. She uses repetitions of lines with different distance, width and thickness to create intricate patterns. Her vessels are translucent and fragile, and at the same time with a strong, geometrical expression.

Lotte Westphael has exhibited throughout Europe and the United States, including the **American Museum of Ceramic Art, USA; The Danish Culture Institut, St. Petersburg, Russia; Kagoshima Museum, Japan; Hjort Museum, Bornholm, Denmark; Albrechtsburg Meissen, Germany; Musée Magnelli Vallauris, Sofienholm.**



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