



MARIAWETTERGREN  
GALERIE

TEFAF NEW YORK  
2024

G A L E R I E M A R I A W E T T E R G R E N

# Camilla Moberg

Born 1961, Finland  
Lives and works in Fiskars,  
Finland



“ *I believe that carefully crafted objects and works that are designed to last from generation to generation encourage people to make responsible choices. Artefacts gain sentimental value when they are allowed to be around for a long time.* ”

With her family of works *Messengers in Glass*, Camilla Moberg was inspired by the formation of natural stone, as well as the colors of insects and birds. Throughout history and across different cultures, stone formation often symbolizes a sense of unity, as well as a connection between humans and nature. Camilla Moberg is deeply connected to nature and she uses her work to open a dialogue on the defense of biodiversity. The various glass elements of her sculptures contain detailed designs, which draw inspiration from the patterns and colors found primarily on insects and birds. By transposing and enlarging these patterns into abstract glass formations, Moberg reveals their otherworldly beauty and draws attention to endangered animal populations.

Camilla Moberg's works are handblown in glass, revealing the uniqueness of each element, and created using traditional glassblowing methods. Her works are made in Nuutajärvi, the oldest glass village in Finland, in collaboration with renowned Finnish glassblowers. Moberg began her career focusing on ceramics, but after graduating from the University of Art and Design in Helsinki in 1992, she quickly turned to glass, a material that dazzled her with its colours and shaping possibilities.

Moberg has participated in many international exhibitions and has been awarded several scholarships to support her artistic work from the **National Council for Design, Finland**. Her glass designs can be found in numerous public collections worldwide, including **The Finnish Art Museum, Riihimäki, Finland; the State Art Collection, Finland; the Stedelijk Museum, Amsterdam, Holland; and the Art Center White Block, Seoul, Korea**, among others.

CAMILLA MOBERG

*Brilliance*

2024

Handblown glass, aluminium, steel, acrylic, silicone, LED

ca. Ø30,5 x 185 cm

Unique piece





*Brilliance, 2024 (detail)*



*Brilliance, 2024 (detail)*



# Gjertrud Hals

Born 1948, Norway  
Lives and works in Molde,  
Norway



For Gjertrud Hals' latest brass and copper wire wall sculpture, *After the Storm*, the artist collected seashells, stones, pearls as well as tiny pieces of amber, often found on the beaches around the Baltic Sea, especially after a storm. Each of the different materials is chosen for its intrinsic beauty, which the artist then delicately weaves and knits, like a goldsmith, transforming them into a vibrating grid with an almost Art Nouveau feeling to it. The title, *After the Storm*, refers both to the North Western coast of Norway, where the artist lives, and to the politically challenging times in which we are living, a phrase often used to describe the period of hope and renewal after going through a turbulent time, a time of rebuilding and recovering.

Gjertrud Hals is considered as one of the redefining figures of textile art, liberating fiber from the loom and displaying it in space as three-dimensional sculpture. Hals' upbringing on the little island of Finnøya is profoundly anchored in her art and her relationship to the region's nature and culture is deep and complex. Trained in the art of tapestry weaving in the 1970's, Hals' interest in feminism and women's culture associates her with the new wave of women artists exploring the sculptural potential of textile. Hals' works seem to possess their own laws and logics, moving somewhere between delicate neatness and unrestrained inspiration. In the words of the artist, they propose a reflection *"...on the relationship between nature and culture, in which the lives of modern humans are moving between chaos and order. Forces of nature and war create chaos, after which a new order is elaborated, always both the same and a little bit different than the previous."*

*"This winter we had a lot of stormy weather where we live, on the North Western coast of Norway. That led me to the title "After the Storm," while also considering the politically challenging period."*

Gjertrud Hals focuses on natural fibers that she transforms through various techniques including weaving, knitting, casting, spraying and cutting. 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.**

*After the Storm, 2023 (detail)*

GJERTRUD HALS  
*After the Storm*  
2024

Brass, copper wires, stones, shells, amber, pearls  
135 x 103 cm  
Unique piece





*After the Storm, 2024 (detail)*





GJERTRUD HALS  
*Libra II*  
2017

Crocheted metal threads (copper, iron, brass), found objects  
125 x 125 cm  
Unique piece



*Libra II, 2017 (detail)*



# Hanne Friis

Born 1972, Norway  
Lives and works in Oslo,  
Norway



“  
*I have been working with the same themes since I was an art student, it's all about how we as humans are connected to nature, and, as nature, we are constantly changing, which eventually leads us to death. It's a kind of processing of this insight, that life and death are connected.. ”*

Hanne Friis is internationally known for her important textile sculptures, created by hand using a personal folding and sewing technique. Dense layers of folded fabric transform the material into a compressed mass that unfolds sculpturally in space. These abstract forms draw on an imaginary world ranging from the body to 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.

The mixture of organic forms and synthetic materials, such as the imitation leather used in *Metallic Crater*, may seem like a paradox. As the art critic Jorunn Veiteberg has observed: *“This embrace of both the natural and the artificial is one of several paradoxes in Friis’ art. That her sculptures are both abstract and physical, beautiful and disquieting, are two others... Throughout history, different materials have been given different values. These are not simply inherent qualities, but also values created by the social and historical circumstances in which they existed, and the uses to which they have been put, particularly with regards to gender. By repeating the same motif in materials so different as velvet, plastic and concrete, Friis reveals some of these differing values.”*

Before specializing in textile art, Hanne Friis studied sculpture and painting at the Academy of Fine Arts in Trondheim between 1992 and 1996. Today, Hanne Friis is considered one of the most influential Norwegian contemporary artists working with textile. Friis has exhibited worldwide, including a major solo exhibition at **the Vigeland Museum, Oslo, Norway** in October 2022 and at **KODE Art Museum, Bergen, Norway** in 2024. 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.**

HANNE FRIIS  
*Metallic Crater*  
2022-2023  
Imitation leather, hand-stitched  
135 x 97 x 40 cm  
Unique piece





*Metallic Crater, 2022-23 (detail)*



Coffee Table, 2023 (detail)

# Laura Bergsøe

Born 1972, Denmark  
Lives and works in Copenhagen,  
Denmark



“*We are used to tabletops only casting a horizontal image and light. By working with silver in vertical cracks, openings and fissures, we are drawn into the depth and layers of the wood. Silver is abundant and flows over the edge of the table.*”

In Laura Bergsøe's poetic works, noble pieces of solid wood are combined with precious metals, such as liquid silver and bronze, delicately inserted into the tabletops. The exquisite handmade tables are rich with imaginative cabinet-maker details, such as butterfly joints in pear wood or brass, inlays with bronze or mammoth tusks, silver ornaments and brass legs, delicately covered with cognac leather. Natural and precious at the same time, Bergsøe's works bear witness to the rich heritage of both Art Nouveau and Art Deco with their ornamental naturalism of exquisite materials and techniques

Each table has its own story, and no wood is too special. Sourced by Bergsøe herself from all over the world, she takes her point of departure in the beauty and particularity of the specific piece of wood. For her sculptural *Coffee Table* from 2023, Bergsøe used elm wood deriving from several hundred years old elm trees from Copenhagen. Elm wood has a depth and play of color like no other wood, and Bergsøe used exquisite Butterfly connections in pear wood and pure silver as ornaments. In the opening of the wood, life grows in the form of silver flowers.

What is important to the Danish designer is that the wood tells a story, which she can enhance and continue to tell through her extraordinary level of craftsmanship. Bergsøe works with the veins and knots, twists and turns and poetically draws a reference to the origin of the wood. Her intention is to pass on some of her material understanding and enjoyment of wood through a high degree of tactility and craftsmanship, and to create a sense of wonder and responsibility towards the planet and its resources.

Each table is unique and holds a Signature Spike, a pure silver spike, placed into the side of the tabletop, which can be removed to reveal its story. Laura Bergsøe was trained as a Master Cabinetmaker from the prestigious Cabinetmaker Rud. Rasmussen's workshop in Copenhagen, 1995-99, and established her own workshop in Copenhagen in 2006. Her works have been included in various exhibitions, such as “**Natural State of Mind**”, Rundetaarn, Copenhagen, Denmark, 2015; “**Bergsøe Tables**”, Icon House Dubai, 2016; “**New Danish Modern**”, Aarhus, Denmark, 2017; “**Never Compete Nature**”, Oxford Street, London, 2019; “**Portrayal of Wood**”, Copenhagen, Denmark, 2023. Bergsøe's tables are part of important private collections and included in **Georg Jensen's flagshop stores in Copenhagen, London, Munich, Stockholm, Tokyo, New York and Dubai.**



LAURA BERGSØE

*Coffee Table*

2023

Danish elm, pear wood, silver, iron, U.E. ecolabel leather

170 x 120 x 47 cm

Unique piece



*Coffee Table, 2023 (detail)*





# Tora Urup

Born 1960, Denmark  
Lives and works in Copenhagen,  
Denmark



“  
*What we thought was solid  
is void whereas what looks  
now hollow is actually  
massive. The visual impact  
is considerable as these  
pieces stimulate and  
sharpen our senses and  
make us question what we  
are actually looking at.*”

Since 2001, the Danish glass artist Tora Urup, has shown a particular interest in exploring the visual effects obtained within a series of circular glass sculptures in vibrant colors of thin opaque and thick transparent glass. This body of work is reflecting Urup's investigation into the specific role played by color and material in our perception of volume and space and reveals the artist's interest in altering archetypes like the glass bowl into dreamlike objects.

By combining subtle colors and making them interplay with each other by varying the glass thickness, Tora Urup enables new spatial perceptions that reverse our conventional understanding of the traditional glass bowl. The interior volumes of these trompe l'oeil sculptures seem to float independently of their exterior, and by the careful juxtaposition and treatment of cut, polished and matt brushed surfaces, she is creating a genuine illusion of a seemingly infinite and liquid space inside a physically restraint volume.

Tora Urup started her career working with ceramic art in Tokoname, Japan in 1982-83, after which she studied glass and ceramics at the School of Applied Arts of Copenhagen in Denmark. In 1994, she graduated from the Royal College of Art in London and subsequently returned to Denmark to collaborate with Holmegaard Glassworks and Royal Copenhagen porcelain. Since 2001, Tora Urup has been running her own design studio and produced her works in collaboration with highly skilled craftsmen in Europe and Japan.

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

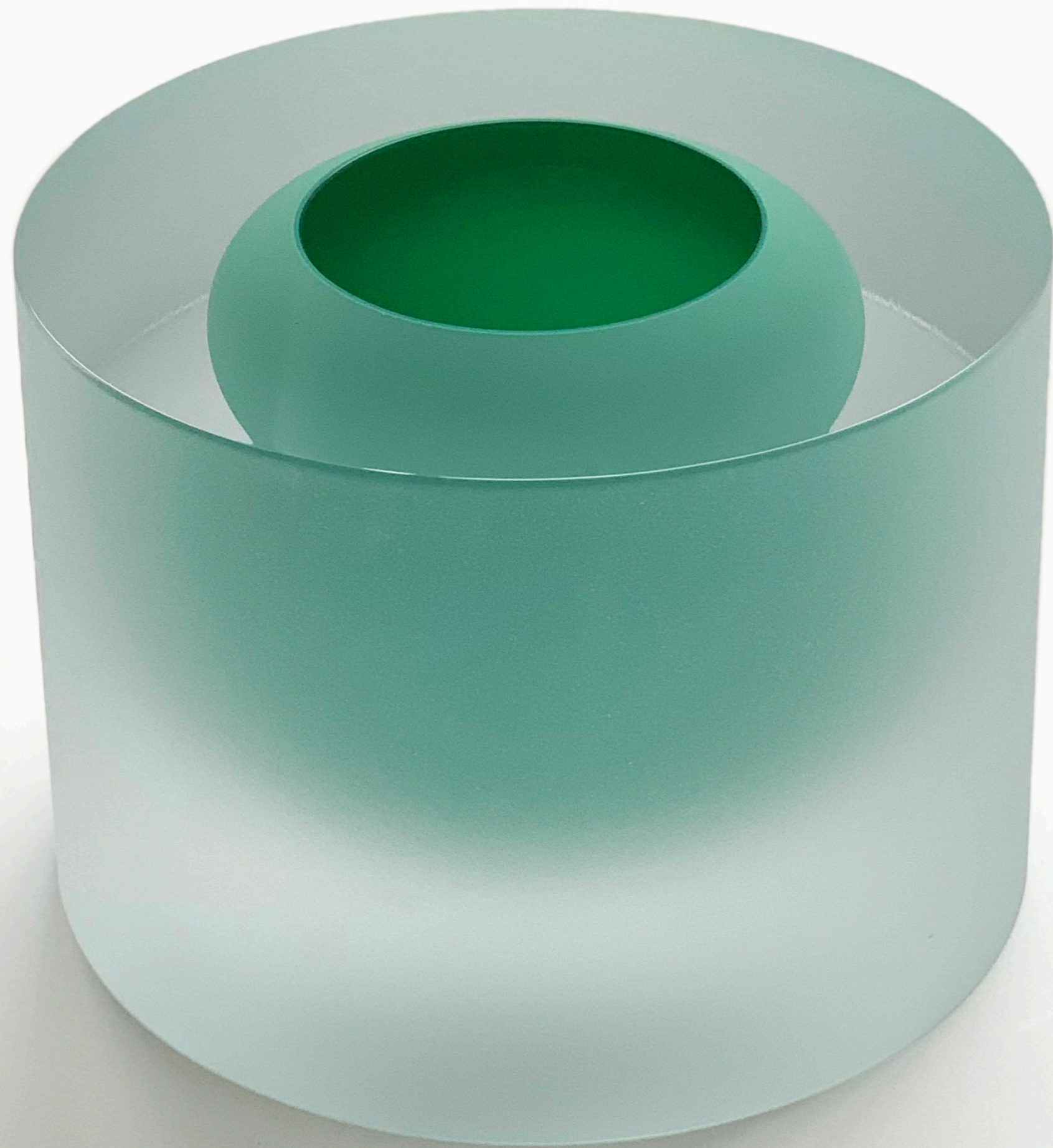


TORA URUP  
*Viridian Greens*  
2023  
Ø31 x 10,5 cm  
Mouthblown and handcut layered glass  
Unique piece





TORA URUP  
*Floating Smaragd-Green*  
2021  
Mouthblown, handcut and mattbrushed glass  
Ø17,2 x 12,7 cm  
Unique piece



*Floating Smaragd-Green, 2021*



TORA URUP  
*Floating Scarlett-Red*  
2022  
Mouthblown, handcut and mattbrushed glass  
Ø17 x 12 cm  
Unique piece



*Floating Scarlett-Red, 2022*



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





*Flotating Blue*, 2019



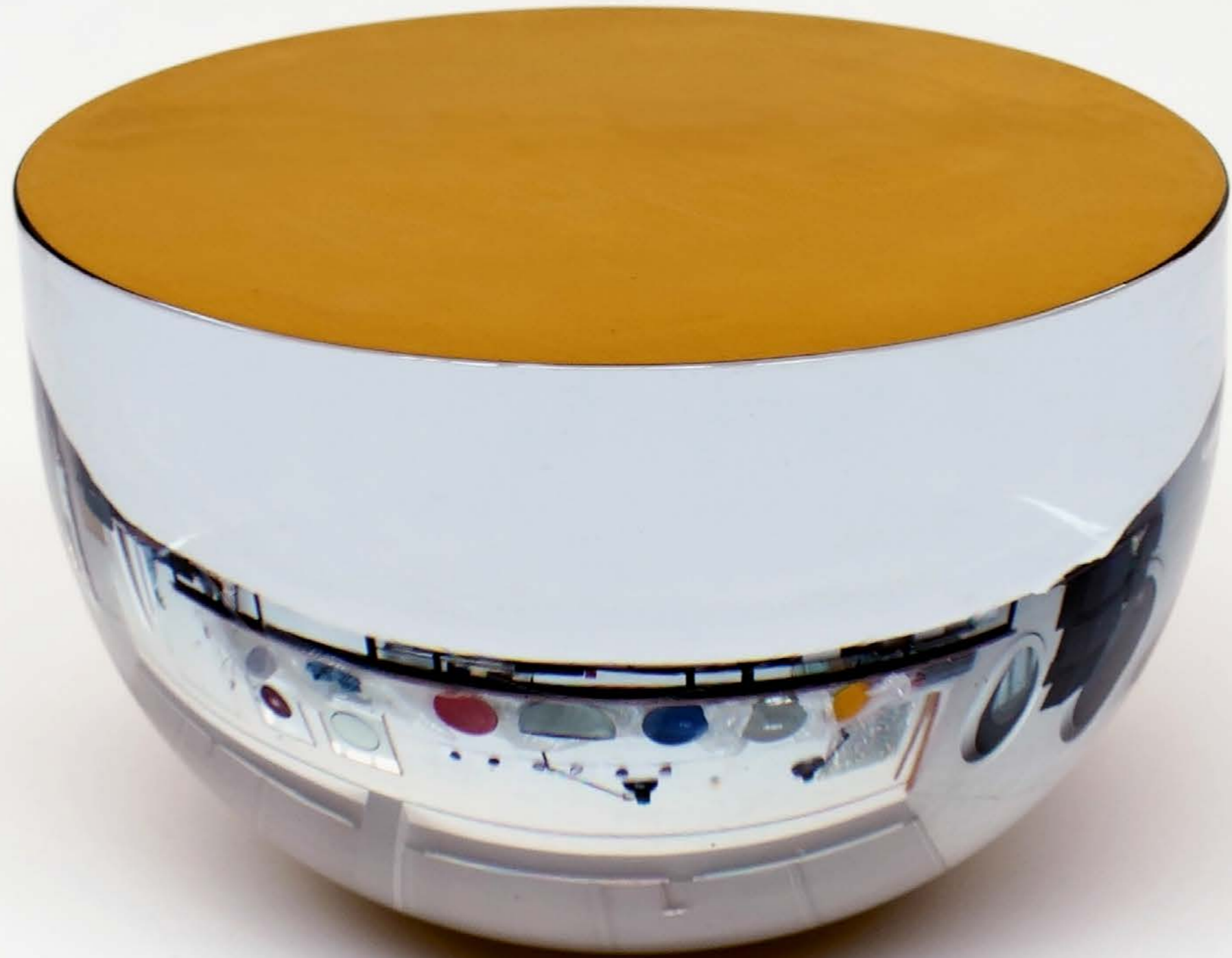
TORA URUP  
*Rotating Blue*  
2023  
Solid glass, Japanese lacquer  
Ø24 x 17,5 cm  
Unique piece



*Rotating Blue, 2023*



TORA URUP  
*Balancing Yellow*  
2023  
Solid glass, Japanese lacquer  
Ø24 x 15 cm  
Unique piece



*Balancing Yellow, 2023*

# Grethe Sørensen

Born 1945, Denmark  
Lives and works in Denmark.



“  
*The light from the illuminated shops in Hong Kong traces large sculptural shapes which lie as soft coloured clouds among each other. In a slow movement across the soft light of the facades, the video's image stream is punctuated by reflecting images, oncoming traffic and sudden deep glances into dark side alleys.*”

The contrasting worlds of immaterial light and dense textile, intertwine and fuse in Grethe Sørensen's soft wall tapestries, creating mesmerizing visions of both an ephemeral and timeless character. In *Headlights V* (2023), Sørensen transforms the metropolis and its busy traffic lights, into a soft, pulsating dreamscape of ample, circular spots, derived from headlights and traffic lights. With its luminous abstract language, based on geometric form and contrasting colors, it may recall the Orphist works of Robert and Sonia Delaunay. Sørensen is recognized worldwide as a pioneer in the field of art weaving in association with the digital world. In the words of the artist *“The digital tools have given me an opening to a new world of imagery. It builds bridges that give me access to other media where I can work and express myself. I am still rooted in woven textiles — but the combination of the two media enriches both and I draw inspiration from both, from the textile to the video and from the video to the textiles. I combine both media in my exhibition projects.”*

While at distance, Grethe Sørensen's 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 behind Grethe Sørensen's works seems to come from her 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**.

GRETHE SØRENSEN

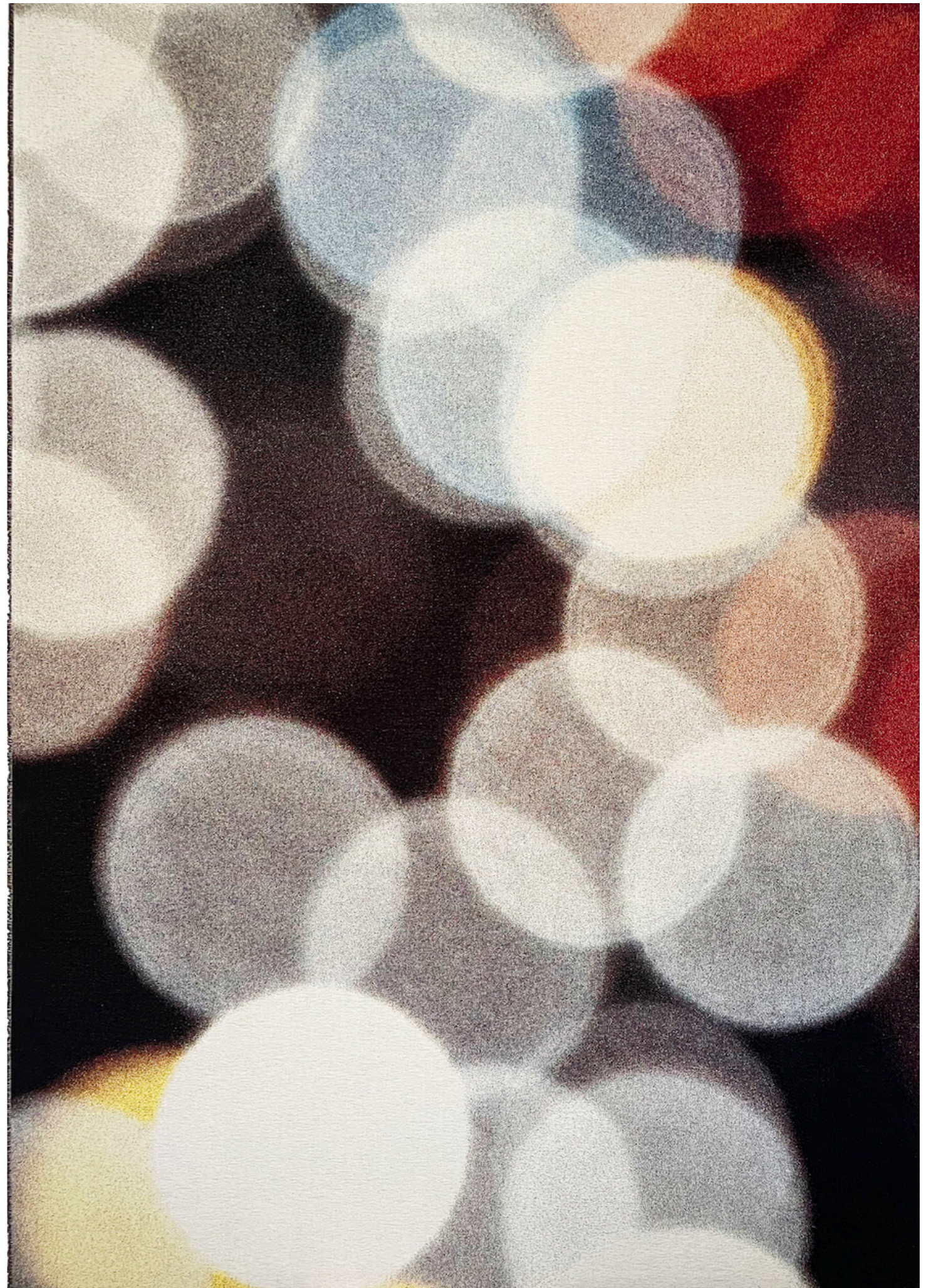
*Headlights V*

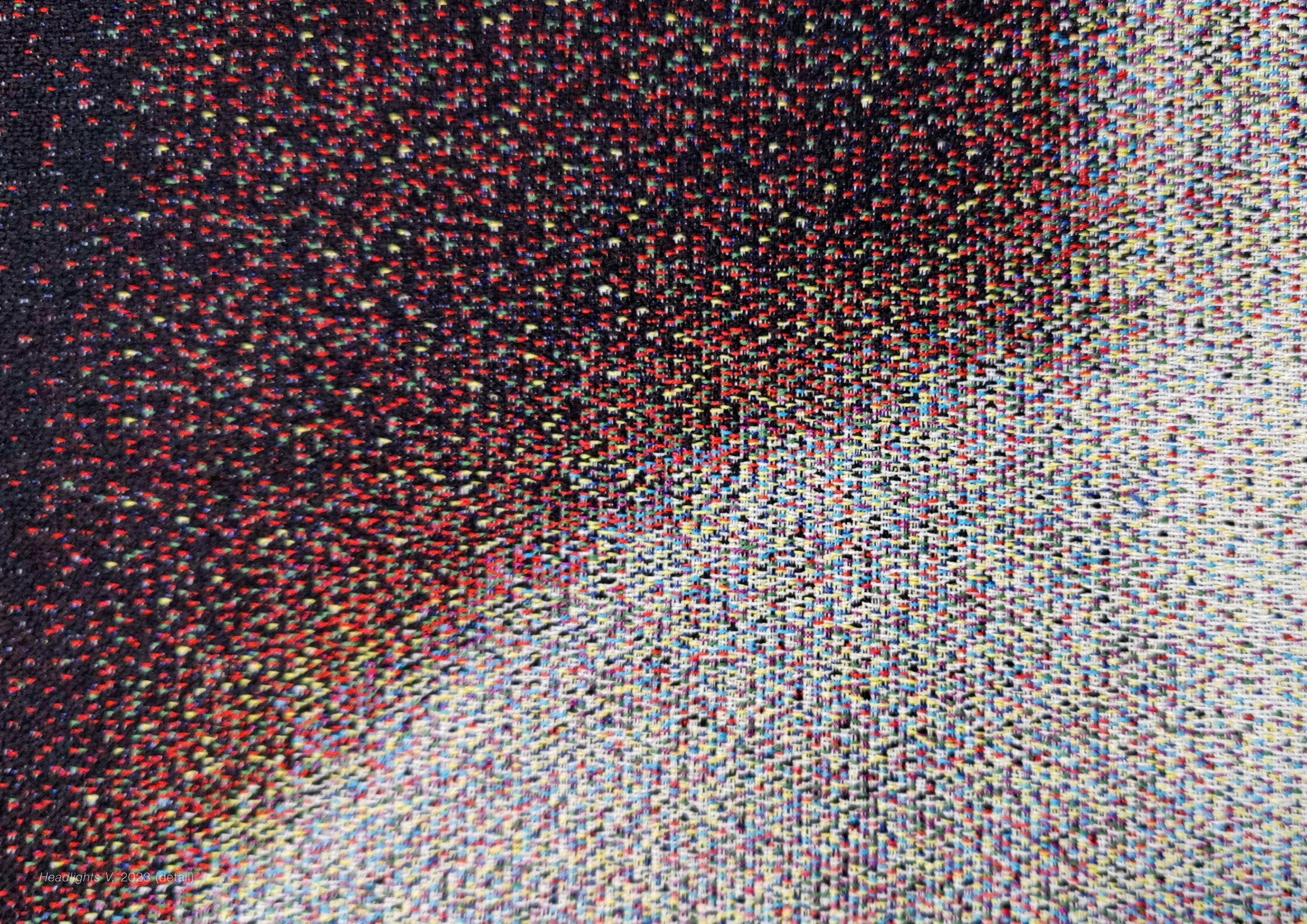
2023

Jacquard Tapestry. Trevira CS, wool, organic cotton, PES, viscose

230 x 161 cm

Unique piece





*Headlights V, 2023 (detail)*



# Margrethe Odgaard

Born 1978, Denmark  
Lives and works in Elsinore,  
Denmark



“*The experience of color is not static but rather a fleeting result of the meeting between material and light, or a sensory illusion that we might try to maintain, as one captures the beauty of a butterfly by pinning it down.*”

Inspired by the passion and vulnerability in Qiu Miaojin's novel, *Last Words From Montmartre*, unfolding through a series of 20 letters between Tokyo and Paris, Odgaard has conceived her own “letters” as a fictive, epistolary dialogue with the late Taiwanese writer. Like visual haiku's, each work immortalizes a specific instant and emotion found in one of Miaojin's colour descriptions, through which Odgaard's subtle use of colours, light and material densities, convey the evanescence of one moment and the strong emotions connected to it. Intrigued by the interplay between colours and written text, Odgaard wonders how effectively colours engage with our soul and thoughts compared to the written words. Delicately unfolded like ample letters with visible pleats, the works are articulated through reactive dye on silk organza and lean egg tempera hand-painted on cotton canvas. Through the colored textile surfaces, soft and ephemeral with transparent colour graduations, Odgaard subtly explores the poetic color references and atmospheric phrases found throughout the pages, such as...*“A fish leaping gracefully toward a million shimmering leaves, swimming against the current toward the light...”*Or...*“The world outside was pitch-black with faint starlight.*”

Born in 1978 on the Thyholm peninsula in Denmark, Margrethe Odgaard lives and works in Elsinore, north of Copenhagen. Odgaard obtained a master's degree in textile art from the Royal Academy of Fine Arts, design section in 2005, and pursued additional studies at the Rhode Island School of Design. Odgaard's main focus is on colour research and perception, and the artist works with colour as a complete sensory experience, concentrating on its interaction with light, materials and space, thus aiming to better understand the way we experience and connect emotionally with the world around us.

Margrethe Odgaard's works are represented in numerous museum collections, such as **the Cooper Hewitt Smithsonian Design Museum (United States); Designmuseum Danmark; Röhsska Design Museum (Sweden); Designmuseo Helsinki (Finland)** and **Trapholt Museum of Modern Art (Denmark)**. Several solo exhibitions have been dedicated to her including **the Willumsens Museum (Denmark); Röhsska Museum (Sweden); Designmuseo Helsinki (Finland)** and **Munkeruphus (Denmark)**. The artist has received various prestigious awards, including two **Wallpaper Awards** (Best Use of Color, 2020 and Green Product of the Year, Re-wool for Kvadrat, 2019); **Designer of the Year / Design Awards of Danish Interior Magazines, 2019;** **Ole Haslunds Arts Foundation Prize, 2018;** **Torsten & Wanja Söderberg Prize 2016,** and lately **Albertsen Foundation's Honorary Award, 2022;** **The Art, Design, and Architecture Prize 2023** from Einar Hansen's Foundation, and the **2024 Prize of Honor of The Anne Marie Telmányi and Carl Nielsens Foundation.**

MARGRETHE ODGAARD

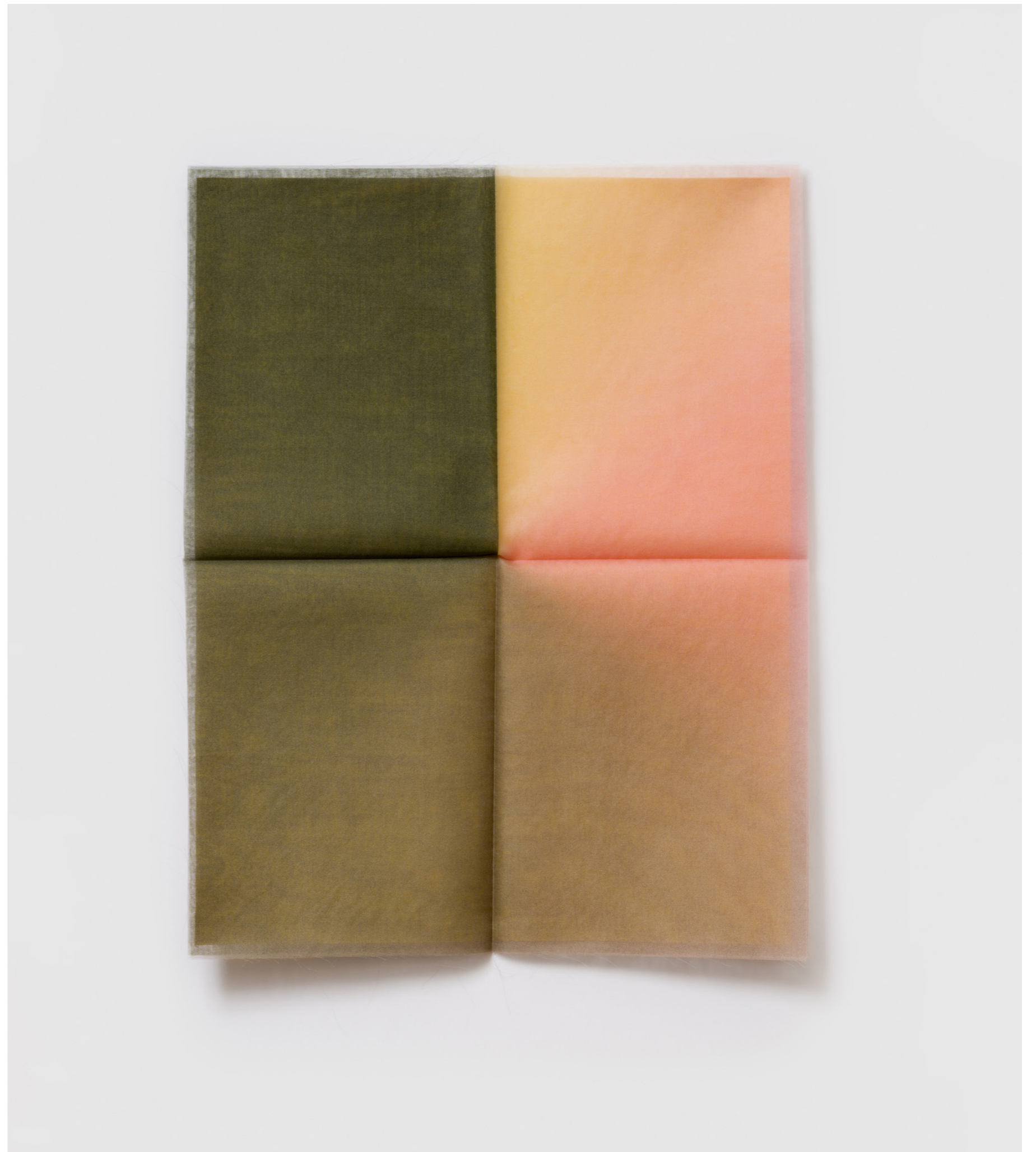
*Letter Four (A fish leaping gracefully toward a million shimmering leaves,  
swimming against the current toward the light)*

2024

Reactive dye on silk organza, lean egg tempera on cotton

42 x 53 cm (60 x 75 cm framed)

Unique piece







MARGRETHE ODGAARD  
*Letter Five (My desire is like a pure crystal)*  
2024  
Reactive dye on silk organza, lean egg tempera on cotton  
42 x 53 cm (60 x 75 cm framed)  
Unique piece



*Letter Five (My desire is like a pure crystal), 2024 (detail)*



MARGRETHE ODGAARD

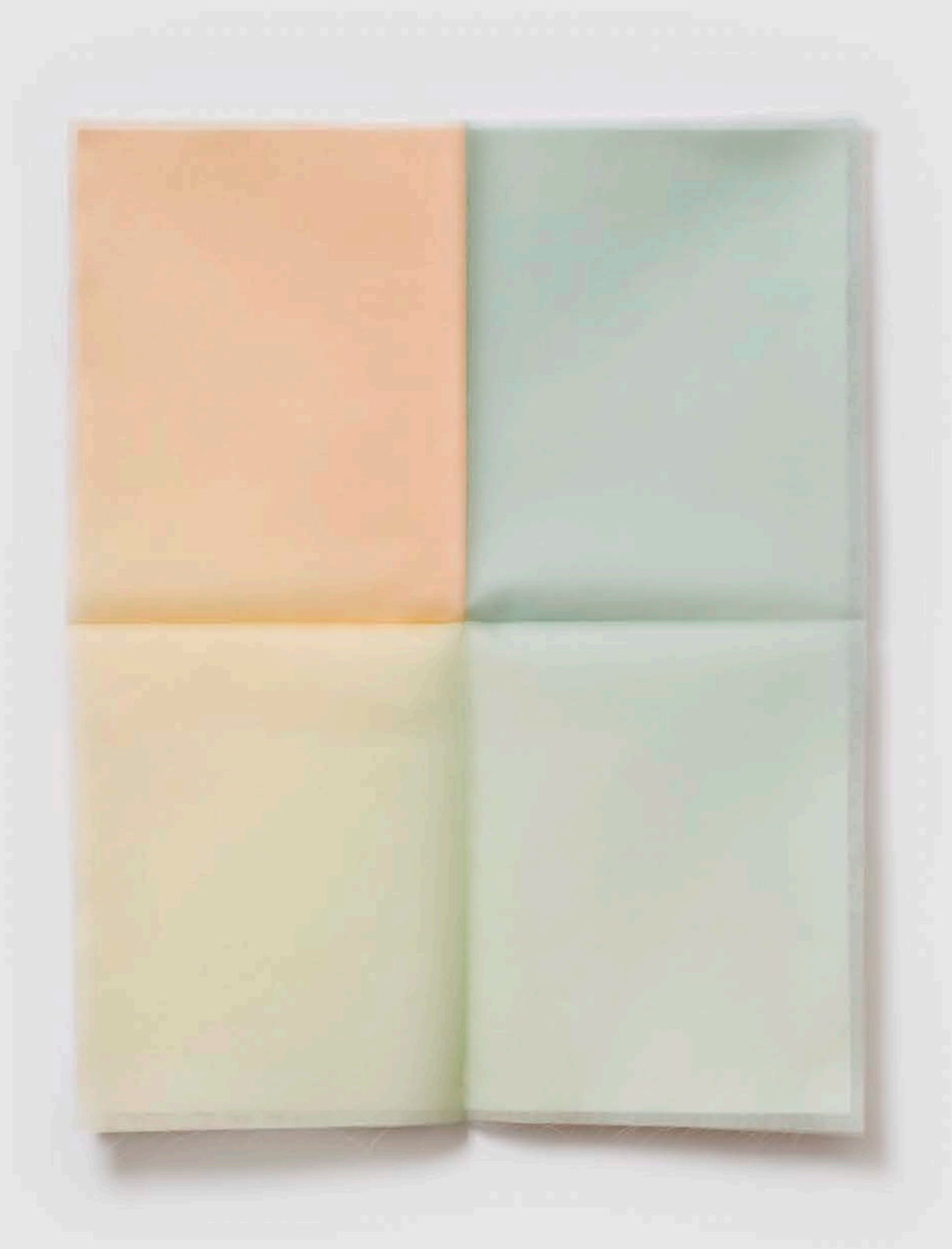
*Letter Six (The world outside was pitch-black with faint starlight)*

2024

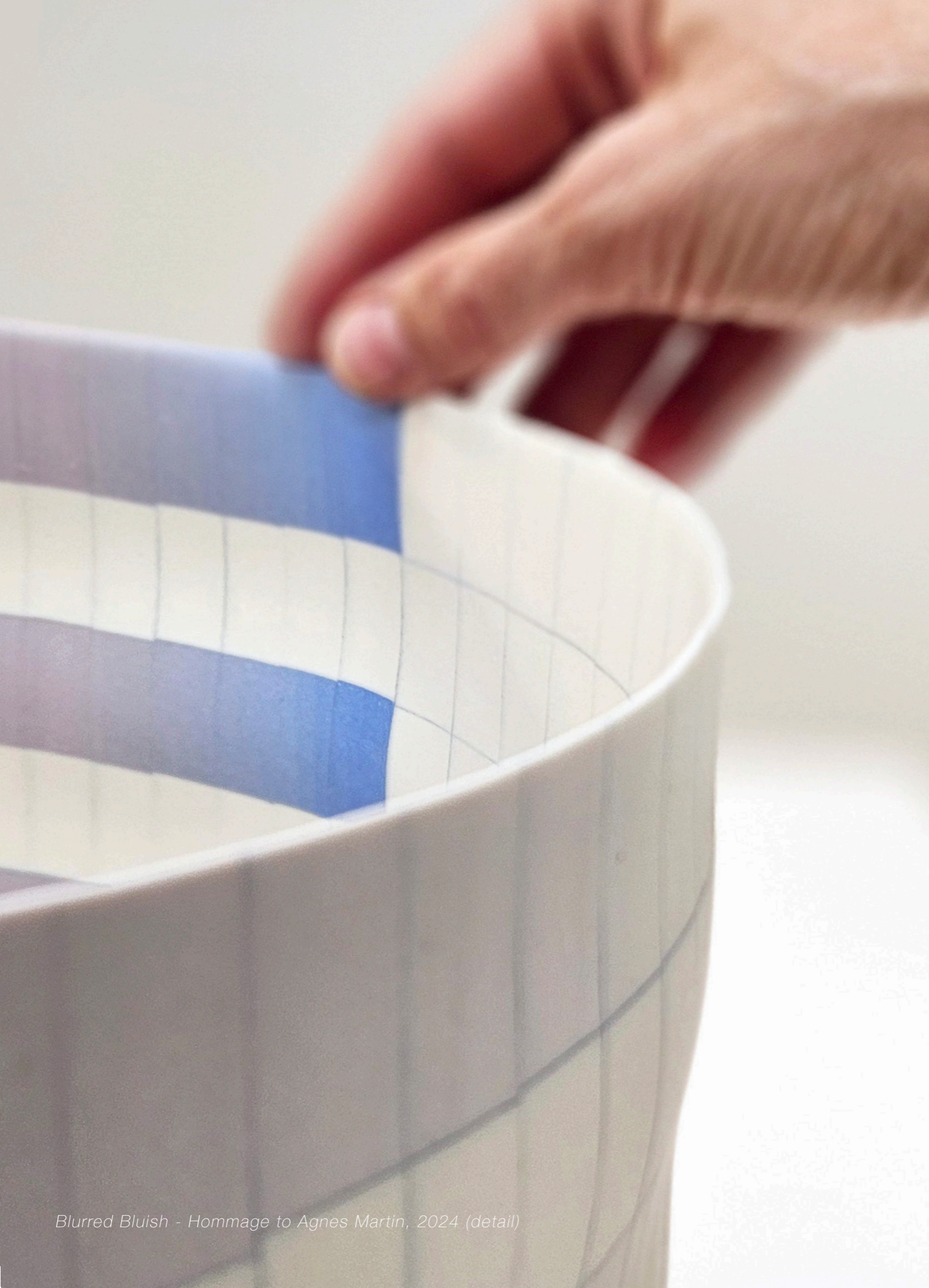
Reactive dye on silk organza, lean egg tempera on cotton

42 x 53 cm (60 x 75 cm framed)

Unique piece



*Letter Five (My desire is like a pure crystal), 2024 and Letter Six (The world outside was pitch-black with faint starlight), 2024*



# Lotte Westphael

Born in 1965, Denmark  
Lives and works in Denmark



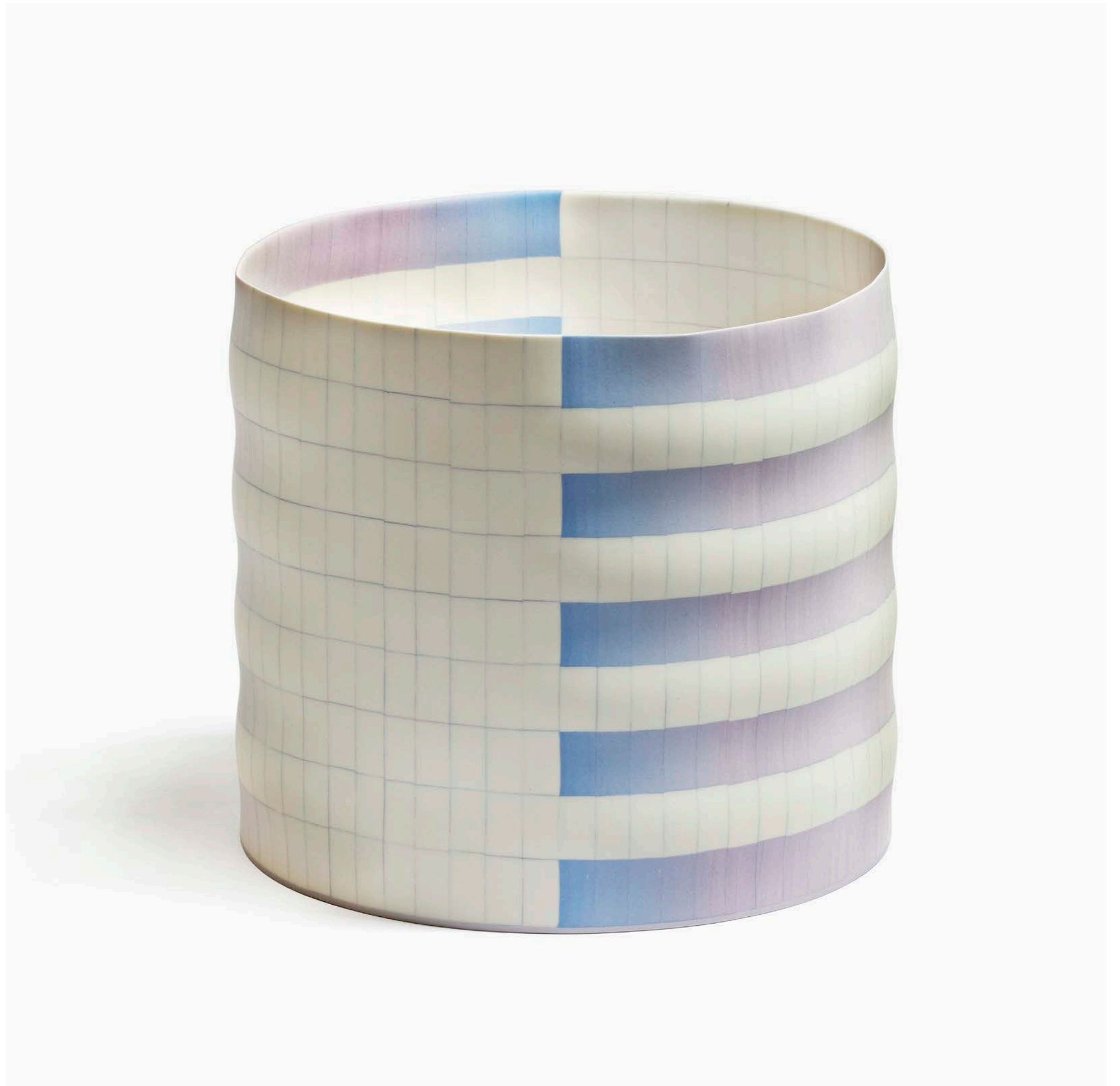
“*My work is a dialogue between my will and that of the porcelain. In the beginning, I strove to create the perfect circle, but the firing phase created small distortions. I no longer view these as failures; instead this is where beauty seeps in.*”

The work of the Danish ceramist Lotte Westphael is based on a personal immersion in a sophisticated technique, unfolded through a graphic universe. Westphael's ceramic vessels are translucent and delicate, yet with a strong, geometrical expression. Inspired by Bauhaus textiles and the works of Anni Albers, Westphael has developed her personal ceramic technique over the years, using 3 mm thin colored strips of porcelain, which she forms into intricate vertical and horizontal lines. Working two-dimensionally, the patterns are first painstakingly built from the thin porcelain slabs, then delicately assembled into cylindrical vessels.

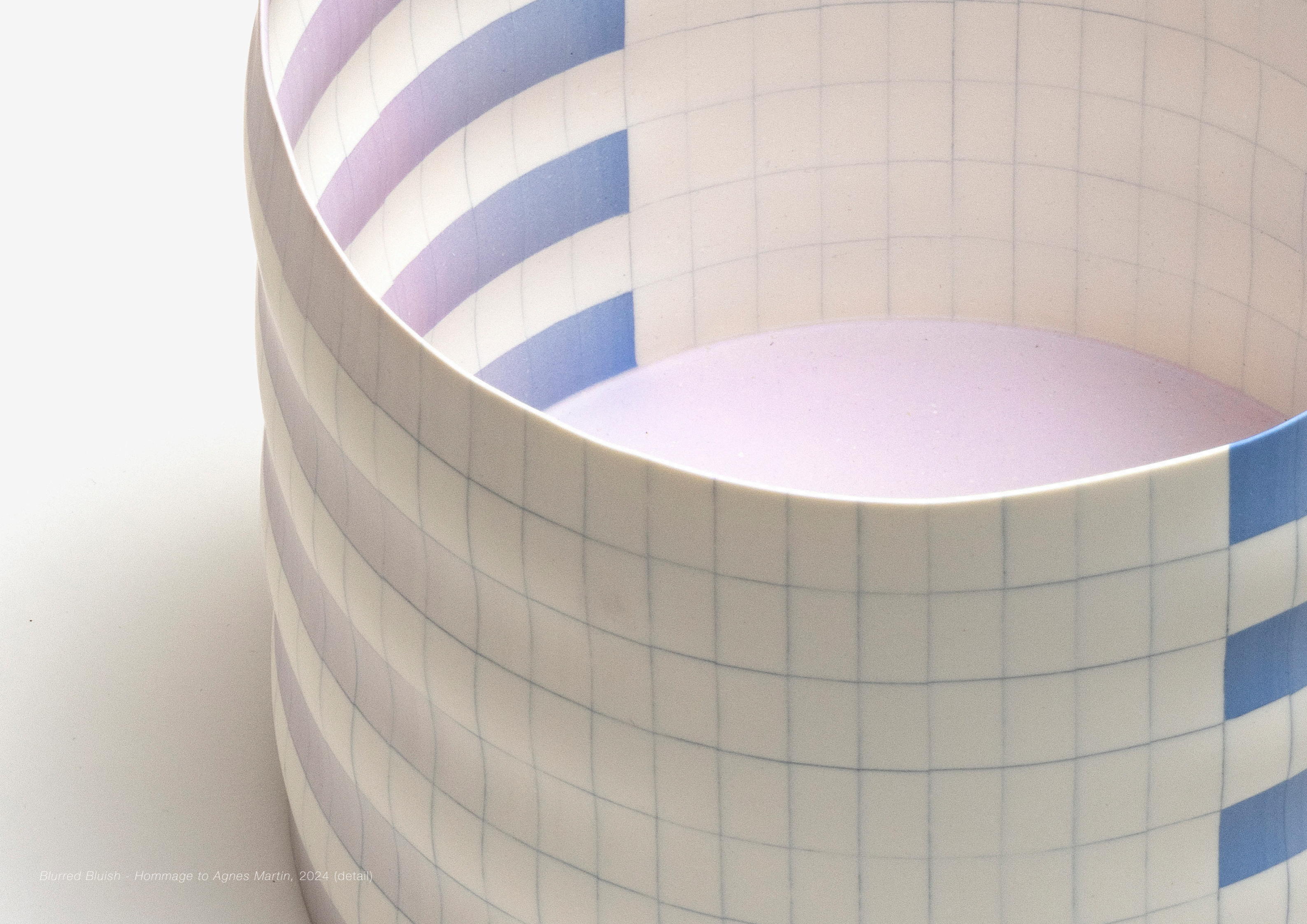
The paintings of Agnes Martin have been a particular inspiration in the development of Westphael's Gradient sculptures. Their graduated color sequences are obtained by mixing various shades of color through different grids, composed in a smooth transition from light to dark with a separate strip of porcelain for each new color nuance. Westphael investigates systems and principles and the interaction between patterns and colors, yet her works are profoundly poetic. 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 at the Ceramics and Glass Department of Kolding School of Art and Design between 1988 and 1993. In addition to this, she studied in several Japanese ceramic workshops. Westphael debuted her work at **Charlottenborg's Spring Exhibition** in 2016, and received the **Arts and Crafts Prize of 1879, Hetsch Medal** the same year. She has since exhibited throughout Europe and the United States, including the **American Museum of Ceramic Art, USA**; the **Danish Cultural Institute in St. Petersburg, Russia**; **Kagoshima Museum, Japan**; **Hjorths Museum, Denmark**; **Albrechtsburg Meissen, Germany**; **Magnelli Vallauris Museum, France**; **Sofienholm, Denmark**; **Galerie Maria Wettergren, Paris, France**; **Design Miami Basel, Switzerland**; **PAD London, England**; **TEFAF Maastricht, The Netherlands**; **5<sup>th</sup> Triennale of Kogei in Kanazawa** at **21<sup>st</sup> Century Museum of Art, Japan** and **European Prize of Applied Arts, Belgium**.





LOTTE WESTPHAEL  
*Blurred Bluish - Hommage to Agnes Martin*  
2024  
Porcelain Ø26,5 x 24 cm  
Unique piece



*Blurred Bluish - Hommage to Agnes Martin, 2024 (detail)*



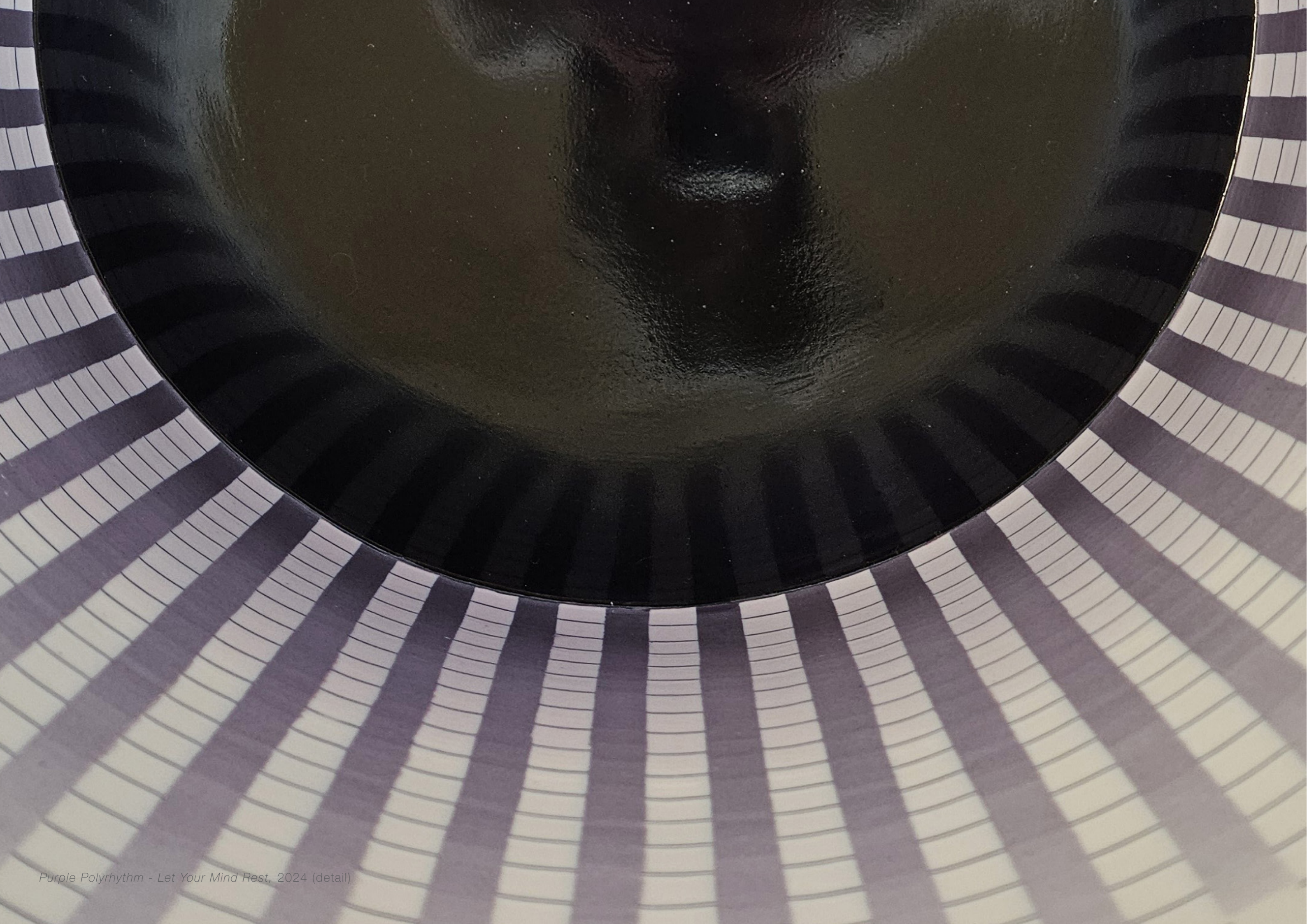
LOTTE WESTPHAEL  
*Lilac-Coral Syncope*  
2024  
Porcelain  
Ø27 x 24 cm  
Unique piece



*Lilac-Coral Syncope, 2024 (detail)*



LOTTE WESTPHAEL  
*Purple Polyrhythm - Let Your Mind Rest*  
2024  
Porcelain  
Ø36,5 x 30 cm  
Unique piece



*Purple Polyrhythm - Let Your Mind Rest, 2024 (detail)*



# Signe Emdal

Born 1979, Denmark  
Lives and works in Copenhagen,  
Denmark



“  
*I am inspired by ancient  
and indigenous cultural  
philosophies and their  
way of connecting  
sky and earth through  
handmade objects, with  
more than just respect for  
mother earth. They saw  
her as the boss.*”

Signe Emdal's signature fusion technique *Touch* is a delicate merge of Icelandic unspun wool fibers and carpet knots transformed into subtle layers of fur-like shades of poetry. The use of Icelandic wool seems to introduce a heightened attention to sensitivity and to textile as a living material in Emdal's work. According to the artist, this natural fiber is able to live if treated the right way. For Emdal, it is crucial to “...let the fibers breathe and unfold in my hands, while guiding them slowly and protecting the wool, leaving space for the yarn to grow in its own pace. Just like mothers do...” Care and softness are important qualities to Emdal, who offers gentleness as an alternative to cold and fast progress. The artist is interested in cultivating what she calls “...The superpower of sensitivity.” Emdal characterizes herself as a textile composer, transforming emotions and ambiances into tangible constructions in textile. Her unique works transcend their materiality in reference to historic objects, nature, spaces and cultural textile heritage. Her process is both a marriage of traditional cultures and new innovative textile structures that she develops herself. The nomadic journey of textile culture and women's craft that emerges from different cultures and landscapes and migrates over centuries from country to country is characteristic of Emdal's practice.

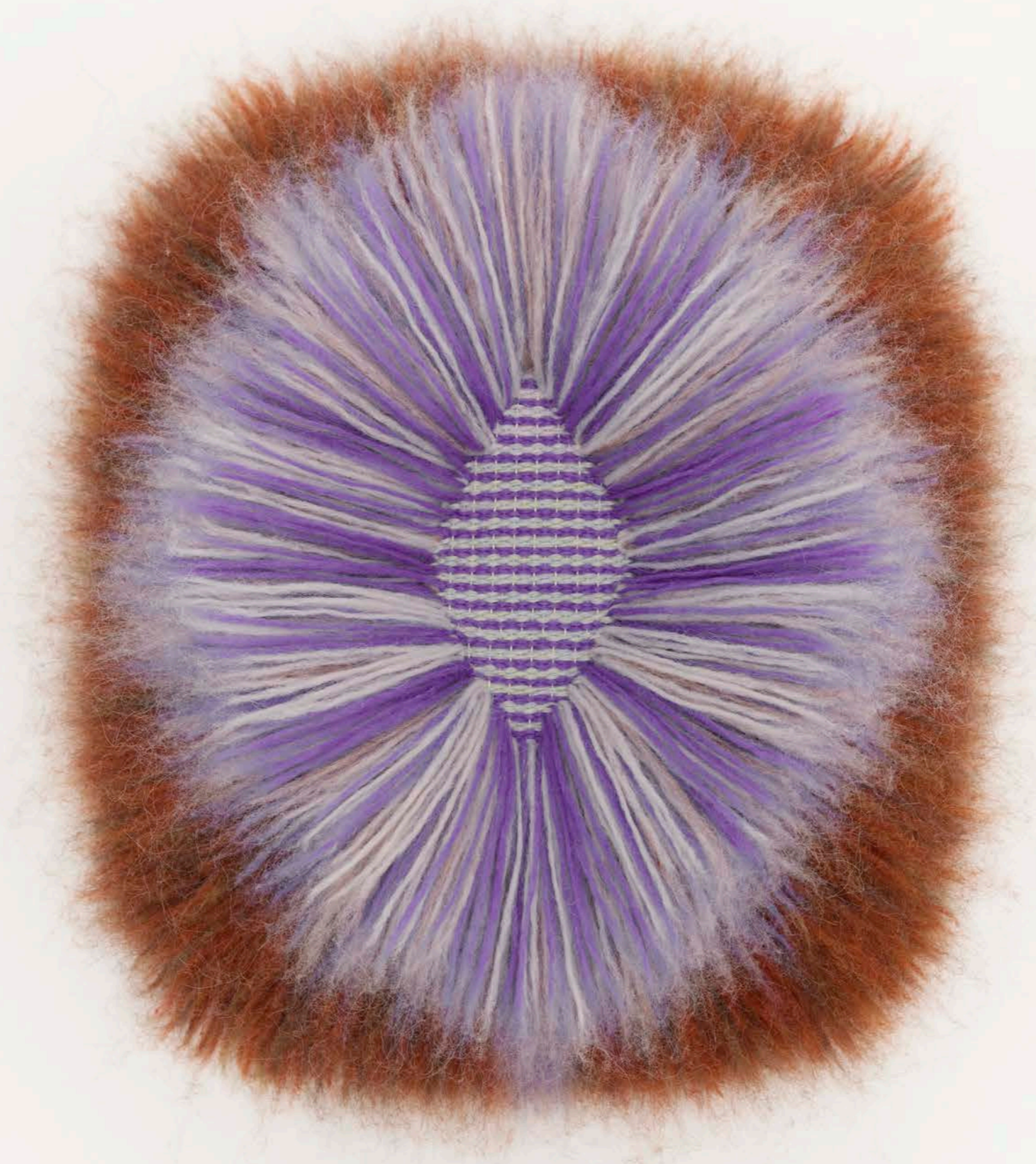
For the creation of the wool sculpture, *Heather*, during her artist residency in Skagen, the northernmost point of Denmark, Signe Emdal would go for a walk on the wild heath each day. It's the month of July, and the heath is covered in pre-bloom heather in magical shades of lilac purple and pink, scattered atop “brown crunchy pillows, as if it were a woolen rug or a fresh lipstick. A comfort for your head, should you feel sleepy and need a nap in the warm summer afternoon,” in the words of the artist. It is also a pillow for the snakes, which live inside the heather bushes, as well as a safe home for bumblebees, with its nectar protecting them from a harmful parasite that has contributed significantly to their decline. Fortunately, this wild and perfumed landscape, so familiar to the artist who has visited it annually since she was seven years old, is protected by the Danish State, to preserve its fauna and flora. Emdal finds it magical, “I always wonder what creatures might appear on my daily walk. The connection here is peaceful, delicate, yet very rough and transformative, not always gentle, but full of life and strong dramatic winds.”

Emdal trained at the Designskolen in Kolding, Denmark, where she specialized in Jacquard knitting techniques and conceptual structures. Emdal has exhibited internationally with notable exhibitions including **the National Gallery of Denmark, Copenhagen; Gallery Direktorenhaus, Berlin; National Museum of Iceland, Reykjavík;** and most recently at the **Homo Faber exhibition “Crafting a More Human Future” (2022) at the Fondazione Cini in Venice.** Her works have recently been acquired by **Malmö Museum, Malmö, Sweden** and **the Statens Kunstfond, Denmark.**



SIGNE EMDAL  
*Heather*  
2023  
Icelandic wool, Shetland wool, cotton warp  
ca 50 x 56 x 15 cm  
Unique piece





Heather, 2023



*Heather, 2023 (detail)*

# Rasmus Fenhann

Born 1972, Denmark  
Lives and works in Copenhagen,  
Denmark



“  
*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's *Naguri bench* (2023) was inspired by the Japanese technique of the same name, in which identical recesses are cut with an axe over an entire surface. Only a few craftsmen in Japan are able to perform this extraordinarily complex technique. When Fenhann was working in wood workshops in Japan, the word was often used in discussions about the tactile and visual qualities of a surface. In recent years, Fenhann has been experimenting with surfaces and how they can change appearance when the daylight changes; subtle patterns can disappear in some lights and at the same time they can be very tactile. Fenhann seeks to create a surface with the same type of tactile properties, created by employing digital tools alongside traditional craftsmanship.

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.

Rasmus Fenhann has a double education at the Danish Royal Academy of Art and Design, Furniture Department 1997-2003, and as a Cabinetmaker 1991-1996. He has frequently exhibited in Japan, Europe and in the United States, and his works are part of important private and public collections such as the permanent collection of **Designmuseum Danmark, Copenhagen, Denmark**. Rasmus Fenhann has received several Prizes and awards such as **the Danish Arts and Crafts Silver Medal, 2004, the Finn Juhl Prize, 2016, and most recently, the Inga & Ejvind Kold Christensen Prize** in 2022.



RASMUS FENHANN  
*Naguri*  
2023  
Mahogany  
180 x 27 x 44 cm  
Limited edition of 3



*Naguri, 2023 (detail)*

# Line Depping

Born 1978, Denmark  
Lives and works in Bornholm,  
Denmark



*“My work springs from considerations of function and use. For me, it is crucial to see a good reason to create a new piece of furniture or object. My ideas for new designs often spring from observations of people and culture. The way we live.”*

The exquisite *Thinking Desk & Chair* in solid maple by Danish designer Line Depping represent an homage to the poet. Minimalistic, yet sensuous, these refined pieces exude an obvious sensitivity and attention to process. At first glance, the forms are subtle, strict and almost quiet, but on further inspection one notices refined details twisting the straightforwardness. Line Depping thrives to find an interesting, insistent form, which is handcrafted with a great sense of intuition, playfulness and touch of the hand, inviting the viewer to further explore the object. With a penchant for wood and the processing possibilities that lie within, she continues to explore the qualities of steam bent or solid wood.

The practice of Line Depping moves between unique art works, where the irrational and abstract are free to unfold, and the furniture field, where focus is primarily on making ends meet in function, material, shape and production. In her sculptural works, the stringent, rounded wooden objects bear reference to recognizable functional items such as combs and brushes of various shapes and sizes, however in the hands of Line Depping, proportions are lovingly twisted and layers of refinement in shape and scale are added. Thus, released from their original functionality, they become purely sculptural items. In both her limited editions and commercial works, Line Depping thrives to find an interesting, insistent form that invites the viewer or user to continue to look at and explore further the object. To her, the aesthetic, perceptive and irrational is just as valuable as the rational.

Line Depping shares some of her industrial endeavors with Danish designer Jakob Jørgensen with whom she received the prestigious Finn Juhl Architecture Prize in 2015 and a 3-year working grant from the Danish Arts Council. She is equally the **1st Prize Premio Vico Magistretti, 2007 and the Bodum Design Award, 2011**. Line Depping has exhibited internationally for more than ten years, including at the **21st Century Museum Kanazawa, Japan; Designmuseum Danmark, Copenhagen, Denmark; The Milan Design Fair, Milan, Italy; Galerie Maria Wettergren, Paris, France; Design Miami/ Basel, Switzerland; PAD London, England; TEFAF Maastricht, The Netherlands and London Design Week, London, UK.**

LINE DEPPING  
*Thinking Desk*  
2018  
Maple  
90 x 42 x 73,3 cm  
Limited edition of 6





*Thinking Desk, 2018 (detail)*



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





*Thinking Chair, 2018*



GALERIE MARIA WETTERGREN

121, RUE VIEILLE DU TEMPLE

75003 PARIS

+33 (0) 1 43 29 19 60

[INFO@MARIAWETTERGREN.COM](mailto:INFO@MARIAWETTERGREN.COM)

[WWW.MARIAWETTERGREN.COM](http://WWW.MARIAWETTERGREN.COM)