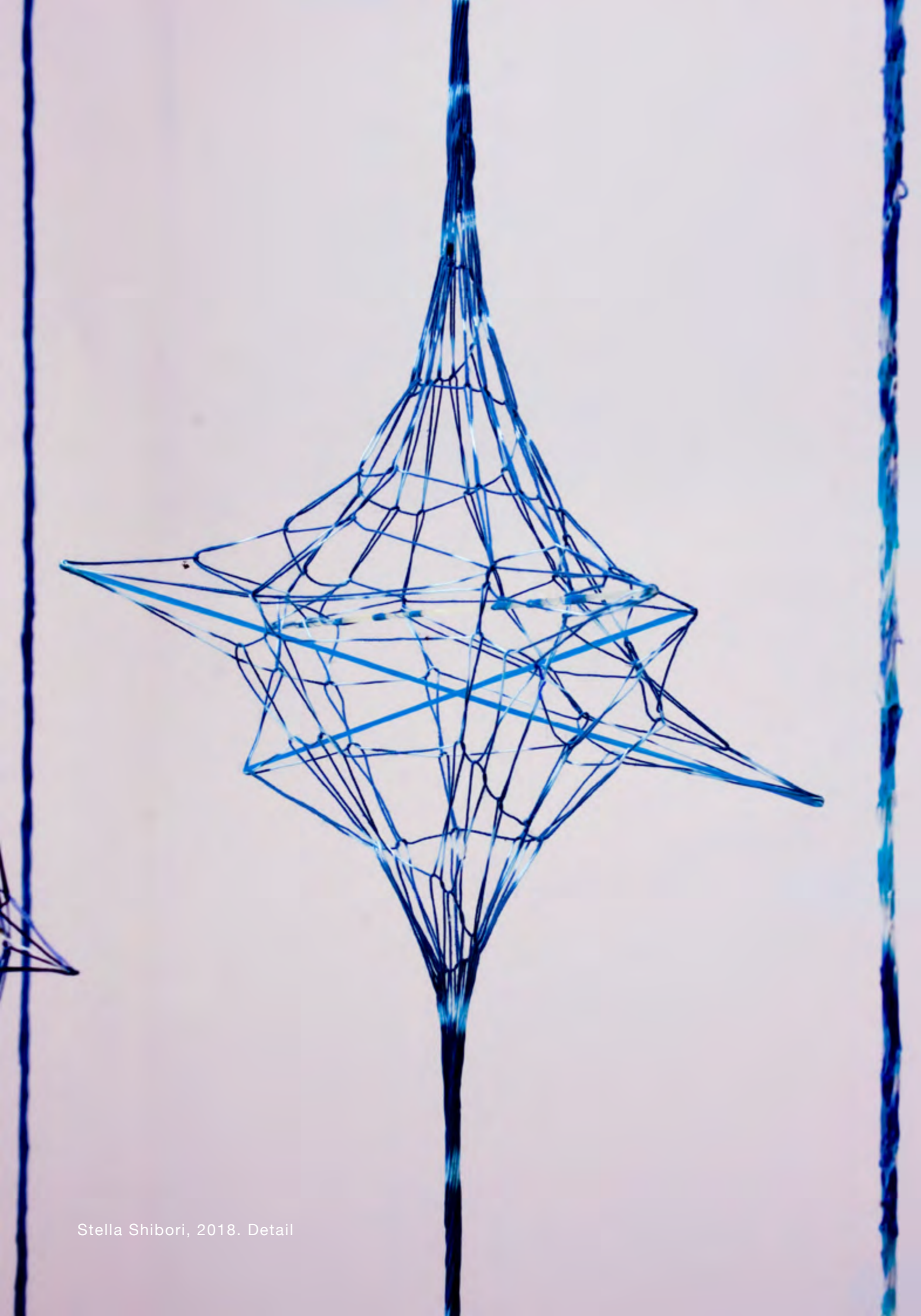


MARIA WETTERGREN
GALERIE

TEFAF New York 2022
Galerie Maria Wettergren



Stella Shibori, 2018. Detail



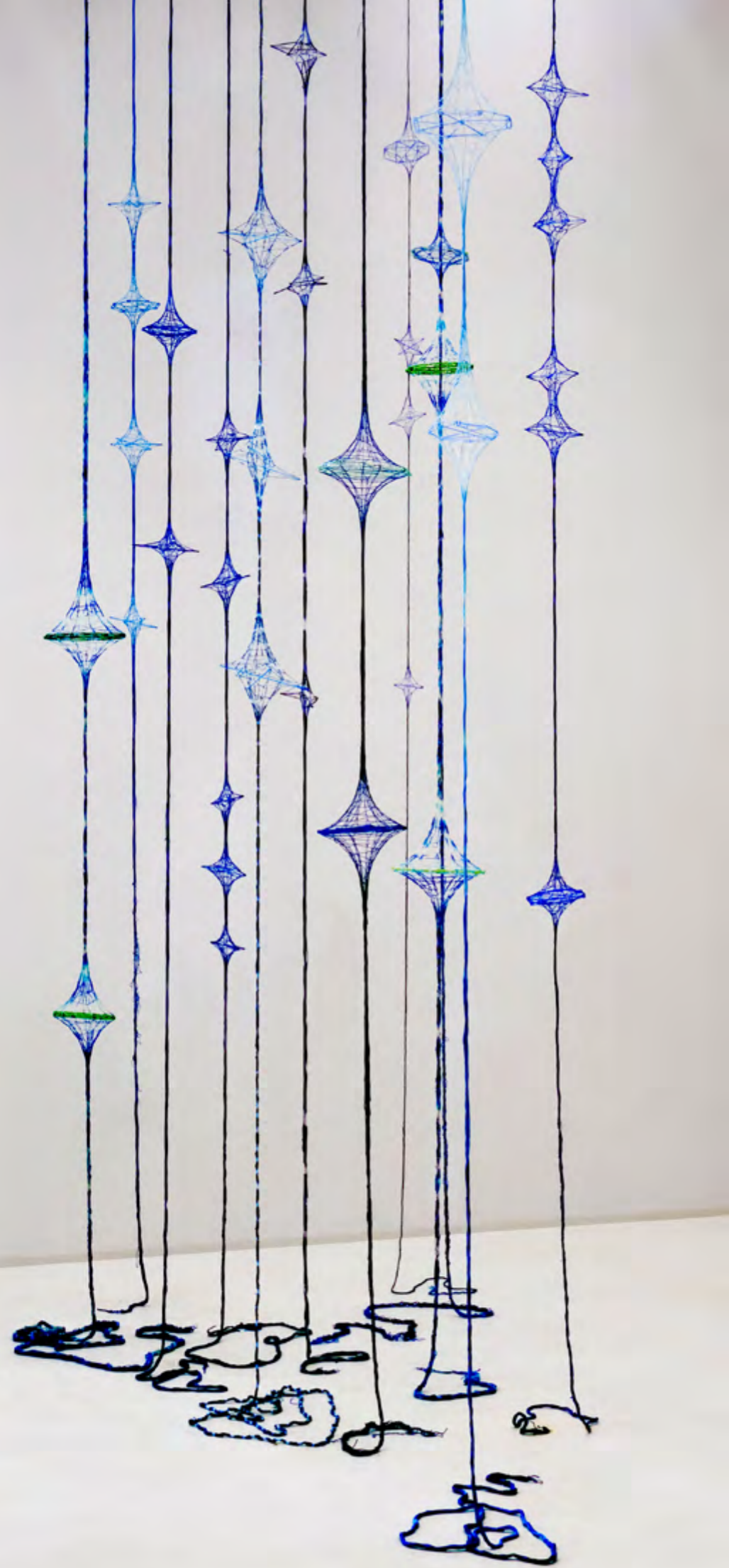
Gjertrud Hals
Born 1948, Norway
Lives and works in Molde, Norway

Stella Shibori is a textile installation by pioneering Norwegian artist, Gjertrud Hals. Stella means 'star' in Latin, and Shibori is a Japanese dyeing technique that the artist applies in this important work, a technique that dates back to the 8th Century. During this resist-dye technique, cotton threads are folded, bunched, twisted and bound before being dipped in natural indigo dye. Hals then meticulously knits the rich blue hued threads on handmade rings made from glass fiber. *Stella Shibori* is a cosmic and celestial installation of thread sculptures, which as it gracefully twists and turns, propelled by human motion, provokes thought and contemplation, freezing time whilst we admire it...

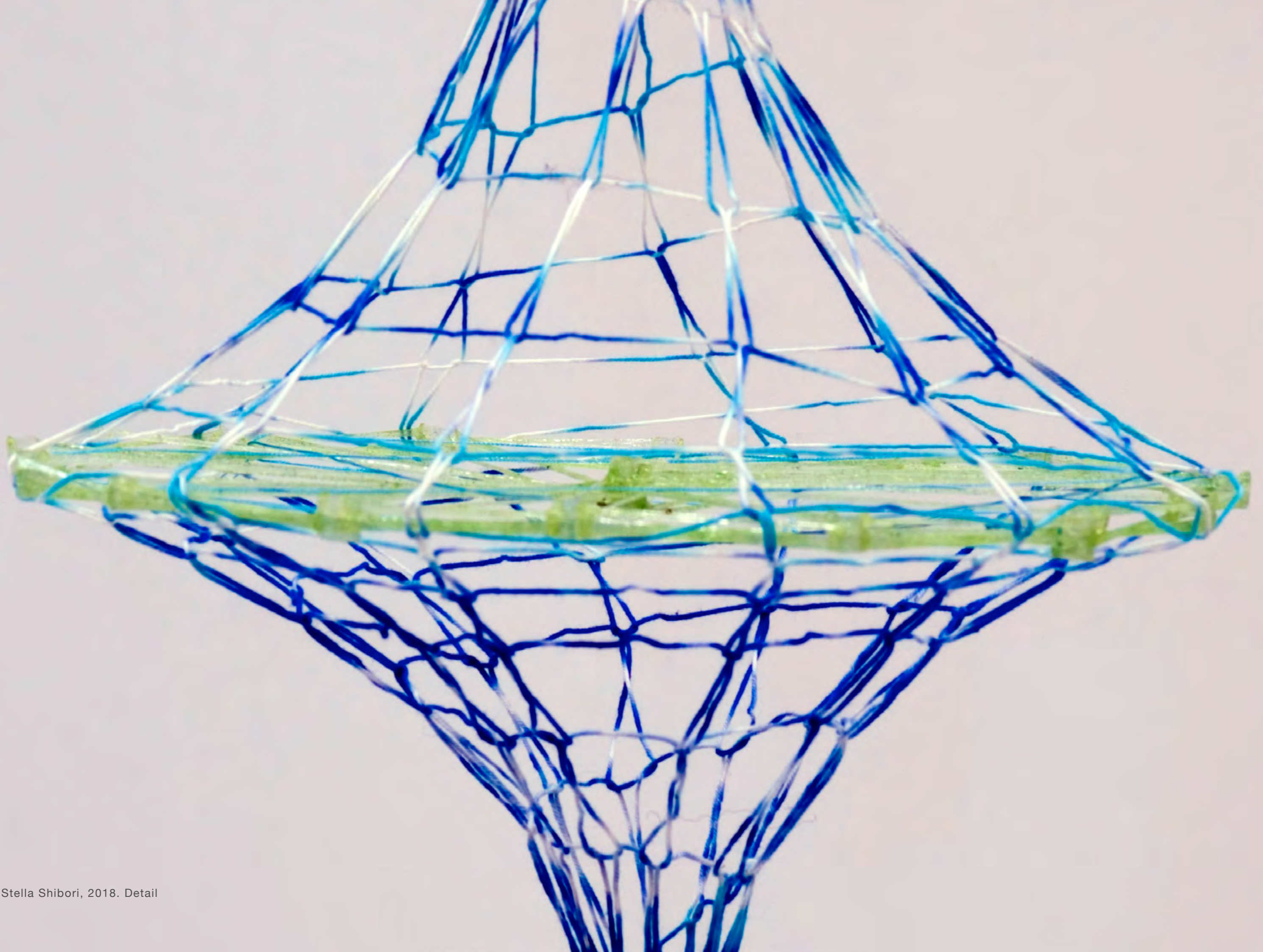
Like small micro-cosmoses, inspired by mythological story-telling and children's worlds, Gjertrud Hals' works seem to possess their own laws and logics, moving somewhere between delicate neatness and unrestrained inspiration. In the words of the artist, they propose a reflection "...on the relationship 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 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.

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, Norway; The Museum of Contemporary Crafts, New York, USA; The Museum of Decorative Arts, Lausanne, Switzerland; Mobilier National / Les Gobelins, Paris, France** and the **Bellerive Museum, Zürich, Switzerland.**



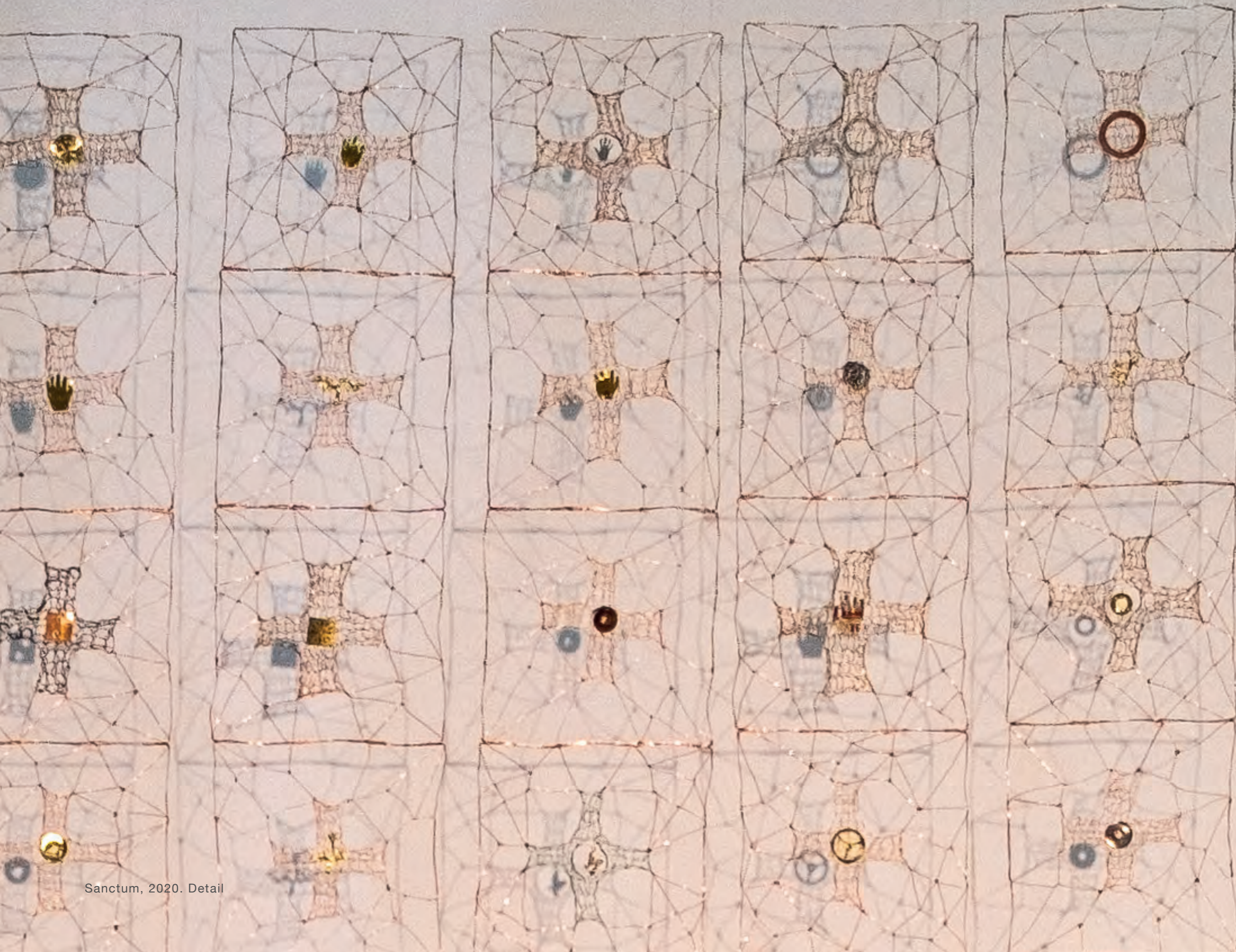
GJERTRUD HALS
Stella Shibori
2018
Shibori dyed thread, glass fiber elements
Variable dimensions
Unique piece



Stella Shibori, 2018. Detail

GJERTRUD HALS
Sanctum
2020
Copper wire, found objects
110 x 240 cm
Unique piece





Sanctum, 2020. Detail



Rasmus Fenhann
Born 1972, Denmark
Lives and works in Copenhagen, Denmark

According to Rasmus Fenhann, *"Kumiko is a house for beautiful objects"*. The inspiration comes from the traditional Japanese house and the Kumiko technique, which is used to make translucent walls and doors. Fenhann's Kumiko shelf has been designed as a miniature Japanese house, offering separation with transparency, elegance and interaction between objects placed inside. While Kumiko is a craft technique used in Japan for doors and panels, in Fenhann's shelving it plays an important structural role while enhancing the grace and elegance of this traditional technique.

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.

By combining computer technologies with exquisite hand craftsmanship, Fenhann transforms complex geometrical principles into stunning sculptural forms. 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 at the Danish Royal Academy of Art and Design, Furniture Department 1997-2003, and as a Cabinetmaker 1991-1996. He is considered as one of the most important Scandinavian designers today in the field of handmade art design. He is frequently exhibiting 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 and the Finn Juhl Prize, 2016.



Kumiko Shelf Low, 2022. Detail



RASMUS FENHANN
Kumiko Shelf Low
2021
Oak
120 x 92 x 25 cm
Limited edition of 8



RASMUS FENHANN
Kumiko Shelf High
2022
Oak
79 x 139 x 24,5 cm
Limited edition of 8



RASMUS FENHANN
Ratio
2016
Dark Oak
68 x 42 x 42 cm
Limited editions of 12



Cellular Chair Silver, 2011. Detail



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

Cellular Chair by Danish designer, Mathias Bengtsson, is a genius blend of art, design and biotechnology. Created by Bengtsson by means of a specific computer program invented by the artist himself, which is based on the evolution of cellular bone tissues, *Cellular Chair* is not only organic in form but in structure as well: rather than composed, the chair has been "grown" obeying the growth logic of a living organism. It is produced in a limited edition of 8 unique pieces, each with its own DNA so to speak. Made of resin and silver, *Cellular Chair* was exhibited at the Victoria and Albert Museum in the exhibition 'Industrial Revolution 2.0.' in September 2011.

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, Bengtsson breaks down established boundaries between design, art, craft and technology. Bengtsson is blending new and old technologies into a revolutionary organic form. As a result of several years of research, Bengtsson has invented a computer program in which a 'digital seed' grows in a virtual world and 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.

Mathias Bengtsson's artistic impact on the design field has not passed by unnoticed. Curators of art museums on both sides of the Atlantic have been showing his works extensively both in fine art and design contexts such as in the **Victoria & Albert Museum, London; Design Museum, London; Centre Pompidou, Paris** and the **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**.



MATHIAS BENGTTSSON
Cellular Chair Silver
2011
Silver coated 3D printed resin
74 x 82 x 64 cm
Limited edition of 8 unique pieces



Cellular Chair Silver, 2011



Pele de Tigre (Signature Object), 2021. Detail



Germans Ermičs
Born 1985, Lithuania
Lives and works in Amsterdam, Netherlands

In Germans Ermičs' cylindrical object, *Pele de Tigre (Signature Object)*, three-dimensional marble veins burst through the surface. Inspired by the natural erosion of the material, Ermičs has been developing a new processing method to enhance the unique pattern of the stone. Instead of forcing a preconceived image onto the marble, Ermičs works with the stone's own texture, uncovering its wild, organic beauty and liberating it from centuries of domesticated polishing in the fields of art and architecture.

Germans Ermičs is a Latvian designer, who lives and works in Amsterdam. For the past few years, Ermičs has crafted refined and ethereal pieces of glass furniture with exquisite chromatic expressions. Like the minimalists of California's Light and Space Movement, Ermičs explores the field of color and materials to catalyse a shift in how we perceive objects and space.

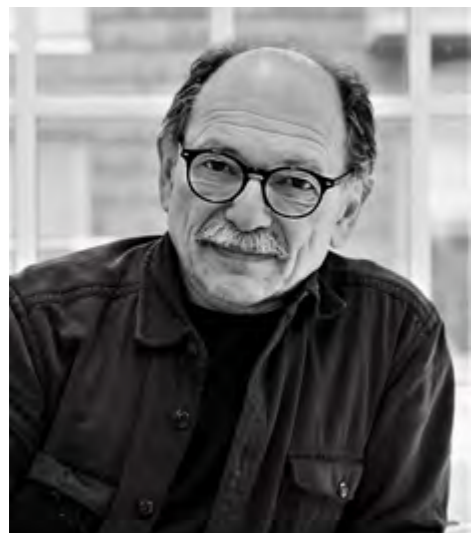
After studying design in Denmark, Ermičs carried out an internship at the Rasmus Koch Studio (Copenhagen) where he developed his skills in graphic design. In 2007, he co-founded the Latvian culture magazine Veto, serving as art director, while studying at the Design Academy Eindhoven in the department Man & Living, where his primary focus was on furniture and interiors. In 2014, he founded his own studio in Amsterdam. Ermičs was awarded the Wallpaper* Design Awards in 2017 and 2018, and has realized important site-specific installations and collaborations with Instagram and Bang & Olufsen, among others. Ermičs' works have been exhibited worldwide in museums such as **Toyama Museum of Art & Design, Japan, and Designmuseum Danmark, Copenhagen, Denmark.**



GERMANS ERMIČS
Pele de Tigre (Signature Object)
2021
Pele de Tigre marble
Ø35 x 50 cm
Limited edition of 8



Modernism Crystallized. Family Affair. Exhibition view at Galerie Maria Wettergren, Paris, 2021



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

Exquisitely made by hand from different stones, such as marble, basalt and travertine, or various woods, including oak, walnut and ash, the *Signature Objects* convey a high level of craftsmanship, while each obeying the same dimensions and cylindrical form. The defining difference between each object resides in their specific materiality and technique. What is left is a sign of its creator, his signature. Scattered throughout the exhibition, they look like... "*fragments of columns brought from the ruins of seven temples from seven continents. Each of them telling its own story, each of them keeping traces of the craftsmen, who once created them*", in the words of Boris Berlin. The function of the *Signature Objects* is left open, and they can be used as both side tables or as pure sculptural elements.

Boris Berlin is a Russian-born designer, who lives and works in Denmark. Berlin works and experiments with new technologies and materials, exploring their possibilities and impact on the design of everyday objects, as well as on sculptural design art pieces. Berlin graduated from the Higher School of Art and Industry in 1975 and began his career as an industrial and graphic designer at VNIITE in Leningrad (now St. Petersburg). In 1983, he moved to Denmark, founding Boris Berlin Design, and then in 1987, became a co-founder and partner of Komplot Design. Later, in 2010, Berlin co-founded and became a partner of Iskos-Berlin Design.

The geography of Boris Berlin's clients spreads from Denmark and Sweden to USA and Japan, including companies such as Gubi, Hay, Muuto, Normann, Fritz Hansen, R+R, Källemo, Tendo Mokko, Stylex Seating, and Jot.Jot. Boris Berlin's designs have received numerous distinctions and design awards, and his works are represented in museums around the world, among them: **Designmuseum Danmark, Copenhagen, Denmark; Trapholt Museum, Kolding, Denmark; Designmuseo, Helsinki, Finland; Die Neue Sammlung, Munich, Germany; Museum of Modern Art, New York, USA;** and the **Vitra Design Museum, Germany.**



Signature Object 1, 2020. Detail



BORIS BERLIN
Signature Object 1
2020
Kalmar
Ø35 x 50 cm
Limited edition of 8



Presence - Absence, Red, 2017

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.*



BORIS BERLIN & GERMANS ERMIČS
Presence – Absence, Red
2017
Glass, mirror
60 x 180 x 40 cm
Limited edition of 8

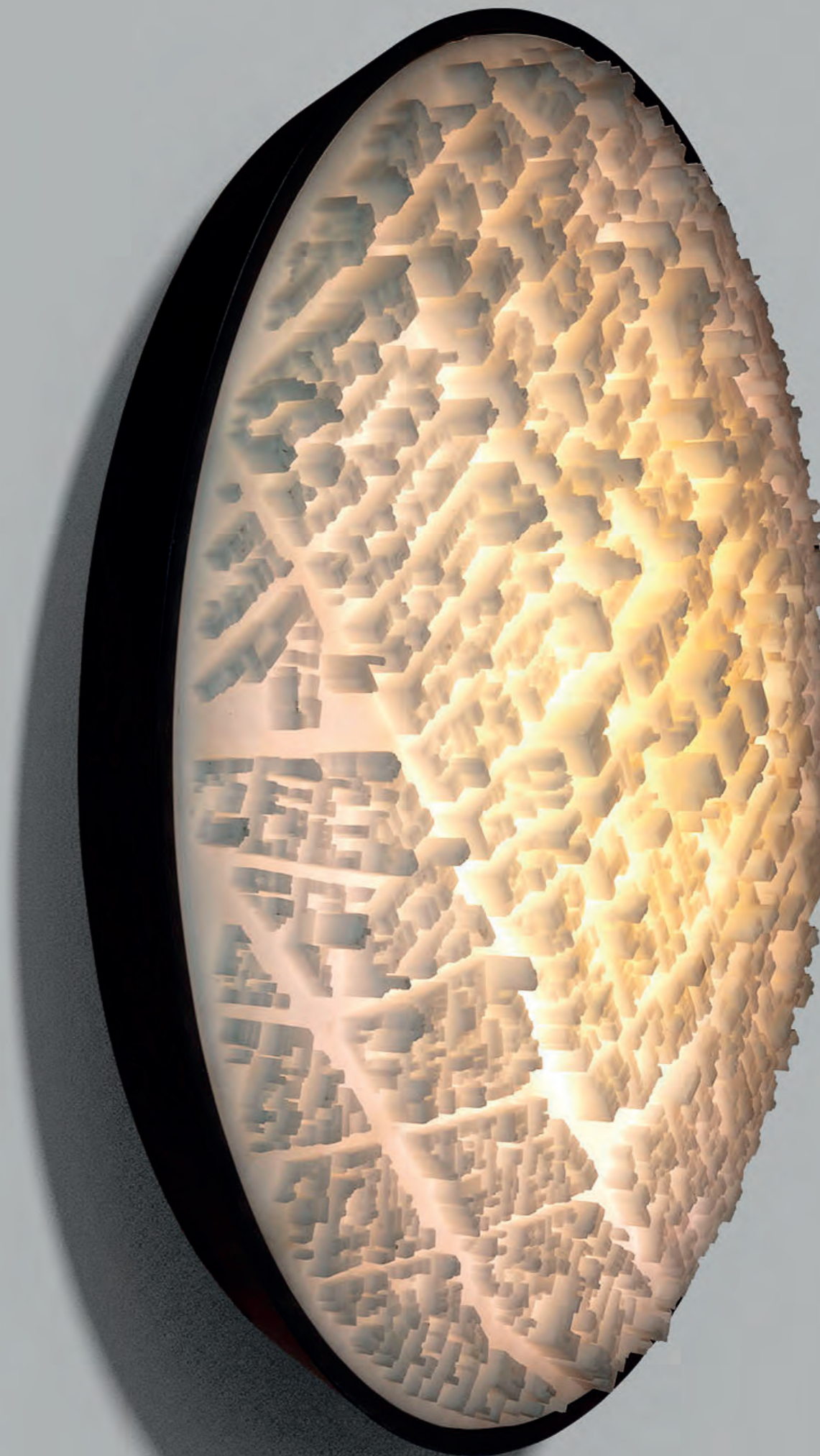


Daniel Berlin
Born 1984
Lives and works in Oslo, Norway

City Light was designed in 2020 by Boris Berlin and Daniel Berlin in resin, fiberglass and LED. Modeled from the city of Manhattan, the luminary in translucent resin reflects the ordered yet chaotic grid of the modernist city par excellence. Programmed to the shifting color/light cycle of the city, this light-clock travels an entire day in one hour, from the first rays of sunrise into a glowing midday sun, to the nocturnal fading of light.

Daniel Berlin grew up in Copenhagen, and graduated from The Royal Danish Academy of Fine Arts, School of Architecture. In 2012, he continued his architectural education with a Master of Fine Arts in Architecture at the Southern California Institute of Architecture (SCI-Arc), where he was awarded the Merit Award for best thesis in Architecture. After practicing in Los Angeles with the renowned Ball-Nogues Studio, he moved to Oslo in 2013 to join the architecture, interior and landscape studio, Snøhetta. Berlin has been involved in several award-winning competitions with the company, developing a variety of large-scale cultural, infrastructural and commercial projects, including the **Fukuoka Concert Hall in Japan**, the **American University in Beirut**, and the **Nan Fung Tower, Hong Kong**. Berlin's independent work has been published widely and he frequently lectures around the world.

City Light (Wall lamp), 2020. Detail





BORIS BERLIN & DANIEL BERLIN
City Light (Wall lamp)
2020
Resin, wooden frame, LED
Ø104 x 24 cm
Limited edition of 8



City Light (Wall lamp), 2020



Modernism Crystallized. Family Affair. Exhibition view at Galerie Maria Wettergren, Paris, 2021

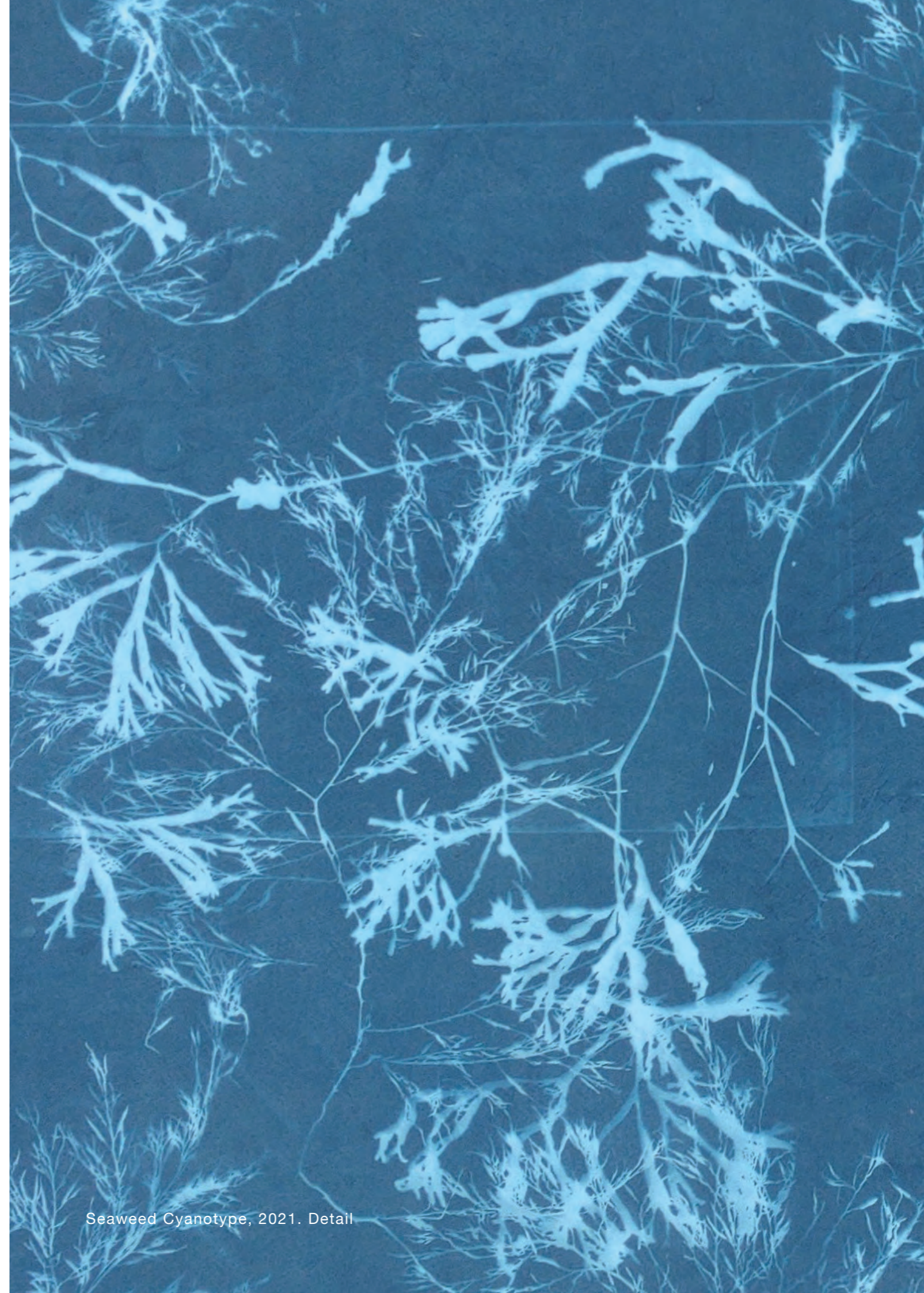


Astrid Krogh
Born in 1968, Denmark
Lives and works in Copenhagen, Denmark

After working for several years on cosmic themes, this summer, Astrid Krogh had the idea of turning her eyes from the sky to the ground, looking down instead of up for answers. Every morning, when she went for a swim in the sea, she looked at the world under the water and collected seaweed. The *Seaweed Cyanotypes* are photograms that illustrate the silhouette of these rich algae on the paper's surface, which via the negative photographic process of cyanotypes, leave the lasting memory of this organic form, after being exposed to the very sun that made them grow. These intricate vegetal forms almost seem to continue to float, drift, breath even, from one frame across to the next...as our eyes run across the surface, we notice the remarkable differences between each of the forms, with their filaments each so unique and distinguished, awakening a heightened curiosity of these poetic patterns as well as a deep emotional connection to them.

Astrid Krogh graduated in 1997 from the textile faculty at The Royal Danish Academy of Fine Arts School of Design. The following year, Krogh established her own studio where she started using optical fibers to create woven textiles, thereby weaving with light itself. Astrid Krogh's vocabulary is nuanced by sensory experiences, which are articulated through a lexicon of color and light. Widely recognized as one of the most pioneering Scandinavian artists in the field of light installations and textile art, Krogh is working at the intersection between art, architecture and design. Krogh's works have been exhibited in various international institutions, such as the Boston Fine Art Museum; Le Musée Eugène Delacroix, Paris; Tournai International Triennial of Contemporary Textile Arts, Belgium; Malmö Kunstmuseum, Sweden; the Tefaf Maastricht Fair, Holland and Design Miami/Basel, Switzerland.

Astrid Krogh's works are included in important museum collections, such as the **Designmuseum Danmark, Denmark** and the **21C Museum International Contemporary Art Foundation, Cincinnati, USA**. Krogh has been making monumental light installations and site-specific commissions for private and public collections, such as the **21C Museum International Contemporary Art Foundation, Cincinnati, USA; Danish Parliament, Copenhagen; Longchamp Flagship store, Paris, France; the Danish University Center, Beijing, China,** and the **Maersk building, Copenhagen, Denmark**. Krogh's pieces are published in important books about contemporary textiles, architecture and design, and the artist has won several prizes, including the Thorvald Bindesboell 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.



Seaweed Cyanotype, 2021. Detail



ASTRID KROGH
Seaweed Cyanotype
2021
Paper, Cyanotype
78 x 4 x 108 cm
Unique piece

ASTRID KROGH
Seaweed Cyanotype
2021
Paper, Cyanotype
78 x 4 x 108 cm
Unique piece





Hanne Friis
Born 1972, Norway
Lives and works in Oslo, Norway

Floating throughout the space, on the walls, and lying on the floor are Friis' characteristically twisted and delicately condensed masses of silk, wool, denim and canvas. The sculptures have been carefully crafted by hand with repetitive movements that create variations in shape, texture and color. Her method of draping loose fragments against the tightly stitched mass allows the body to breathe out of its restrained folds. From afar, the figures appear animated and as the tension of the stitching alternates, they naturally curve, exuding sensuality.

Approaching the soft, sensuous forms, notions of the hand become increasingly apparent. What begins delicately with a needle and thread explodes into large, violent forms. While the denim is second-hand, the silks, canvas, and wool have been hand-dyed using natural elements, such as oak acorn and mugwort ditch plants. The alternating folds billow like smoke or waves, their shades fade like phases of the moon.

The densities in the textiles bear witness to the actual process of creating something, an in-depth study, and link up with the cyclic processes of nature. Friis does not imitate the laws and biological systems of nature, but touches on its primal forms in a wild, uncontrollable interpretation. The sculptures are alive, heaving. Their organic shapes evoke parts of the body that can be difficult to discern. Our bodies amongst other living forms of nature are vulnerable as we float from birth to death; life's natural phases are present within Friis' fine lines.

Hanne Friis is considered one of the most influential Norwegian contemporary artists working with textiles today. Friis has exhibited worldwide and 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.**



Phases, 2017. Detail



HANNE FRIIS

Phases

2017

160 x 75 cm x 25 cm

Silk velvet dyed by cochineal and cones, hand stitched

Unique piece

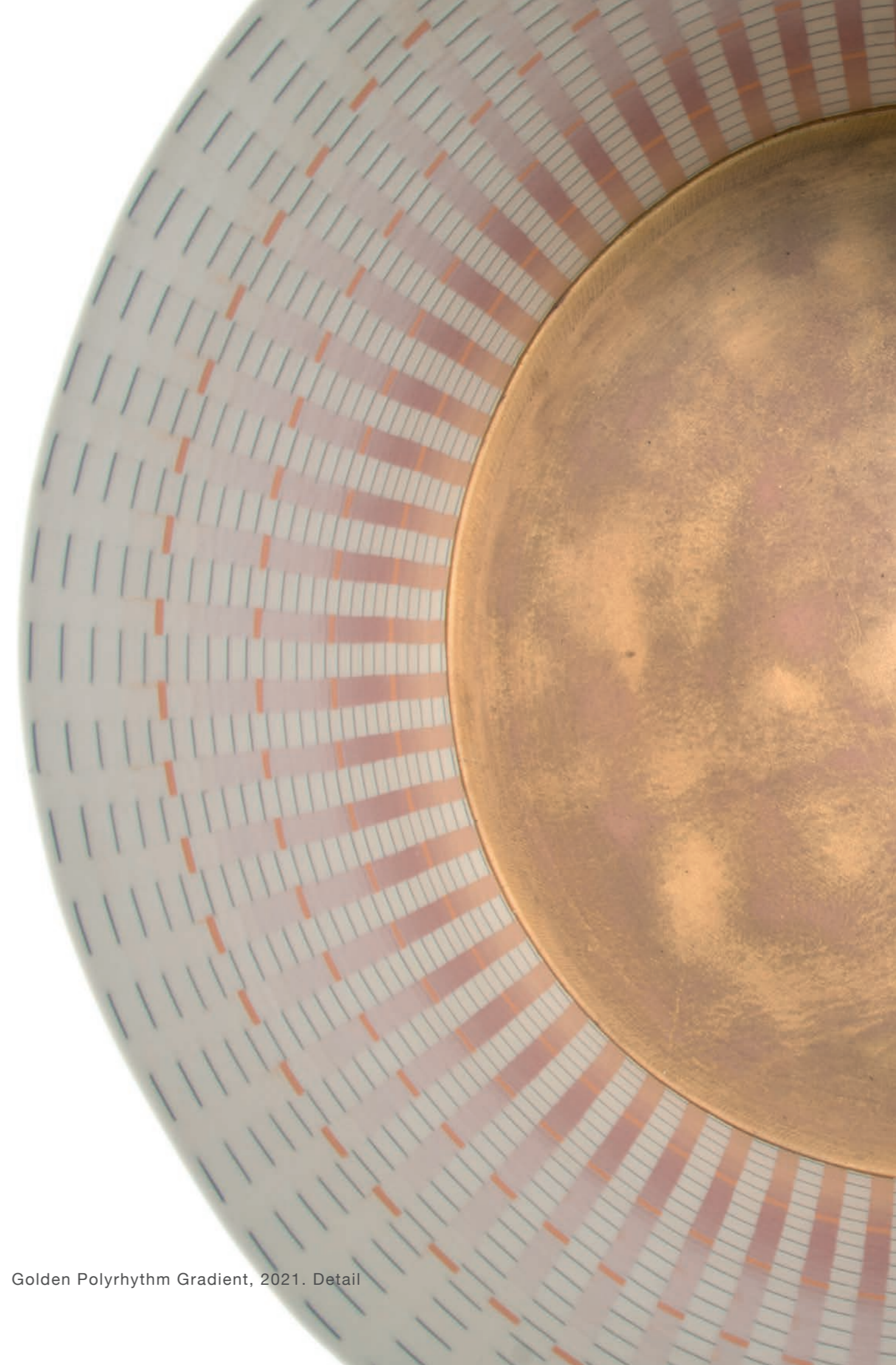


Lotte Westphael
Born 1965, Denmark
Lives and works in Silkeborg, Denmark

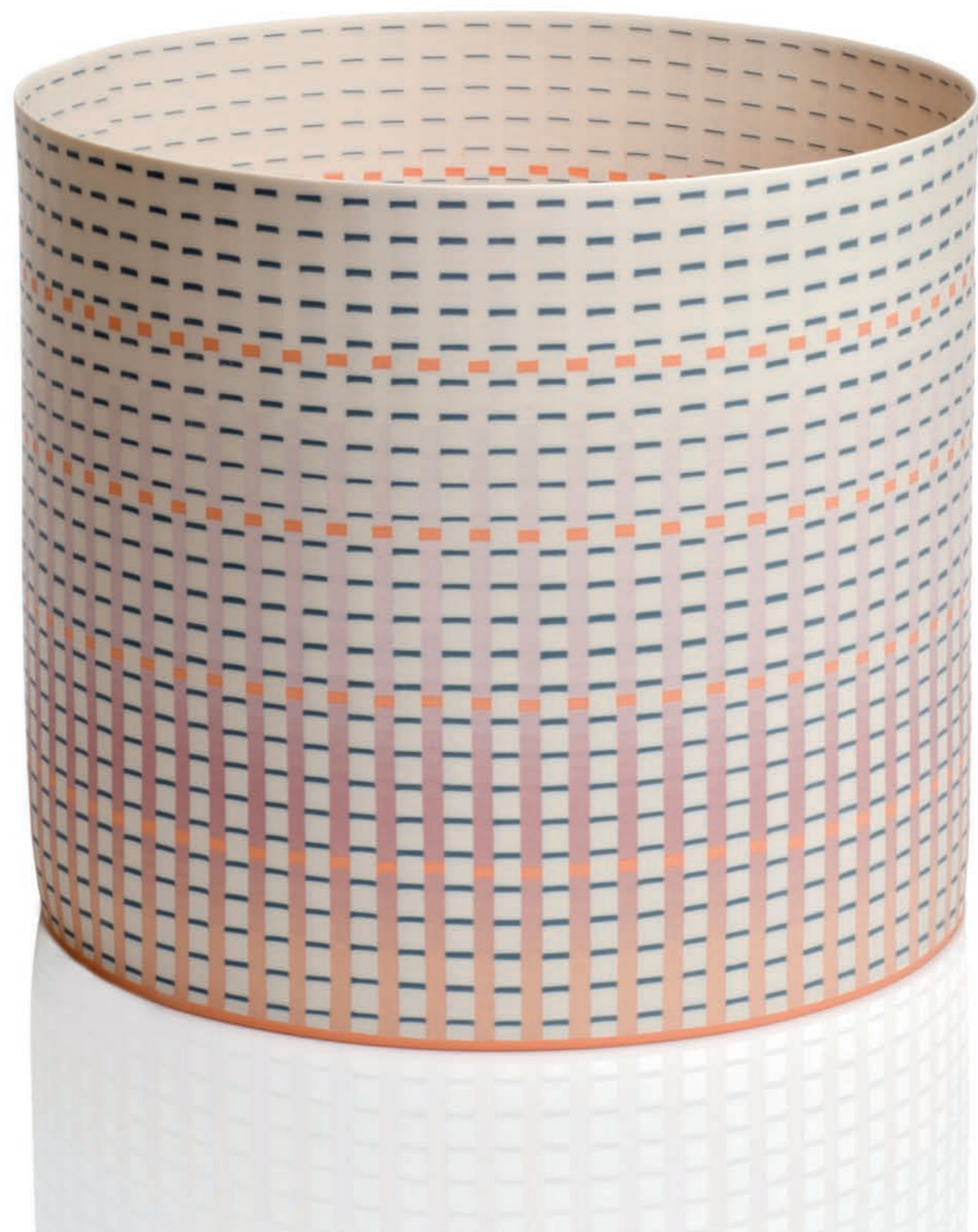
The work of Danish ceramist, Lotte Westphael, is based on a personal immersion in technique, unfolded through a graphic universe. Over a number of years, Westphael has developed a technique using narrow strips of colored porcelain, which she constructs in intricate vertical and horizontal lines. She works two-dimensionally, building patterns from thin porcelain slabs, delicately assembled into cylindrical vessels. Her vessels are translucent and fragile and at the same time, have a strong, geometrical expression.

In 2020, Lotte Westphael became familiar with the work of painter Agnes Martin, whose works and ideas have been a great inspiration in the development of her new Gradient sculptures. Behind these delicate porcelain cylinders lies a complicated and time-consuming technique, in which she cuts tiny squares from lines of 3 mm thin colored porcelain, which she then builds into complex patterns. What is new in Westphael's latest pieces is the graduated color sequences; a result of mixing many shades of the same color, composed in a smooth transition from light to dark. Each tiny color change is the result of a shift occurring in the encounter with a new shade, like patchwork. The vessel is a marvelous expression of crisp fragility, penetrated by light. Westphael works with systems and principles, and her vessels are a serial investigation of patterns of color gradations in porcelain, combined with different grids.

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. She has since exhibited throughout Europe and the United States, including the **American Museum of Ceramic Art, USA; the Danish Cultural Institute, 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; Autumn 2021: Korean International Ceramic Biennale, South Korea** and **European Prize of Applied Arts, Belgium.**



Golden Polyrythm Gradient, 2021. Detail



LOTTE WESTPHEL
Golden Polyrhythm Gradient
2021
Porcelain
Ø37 x 32 cm
Unique piece



Golden Polyrhythm Gradient, 2021. Detail



Cecilie Bendixen
Born 1975, Norway
Lives and works in Vejen, Denmark

For the important light sculpture *Wave*, 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, only this time as a light fitting. 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 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 PhD 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.

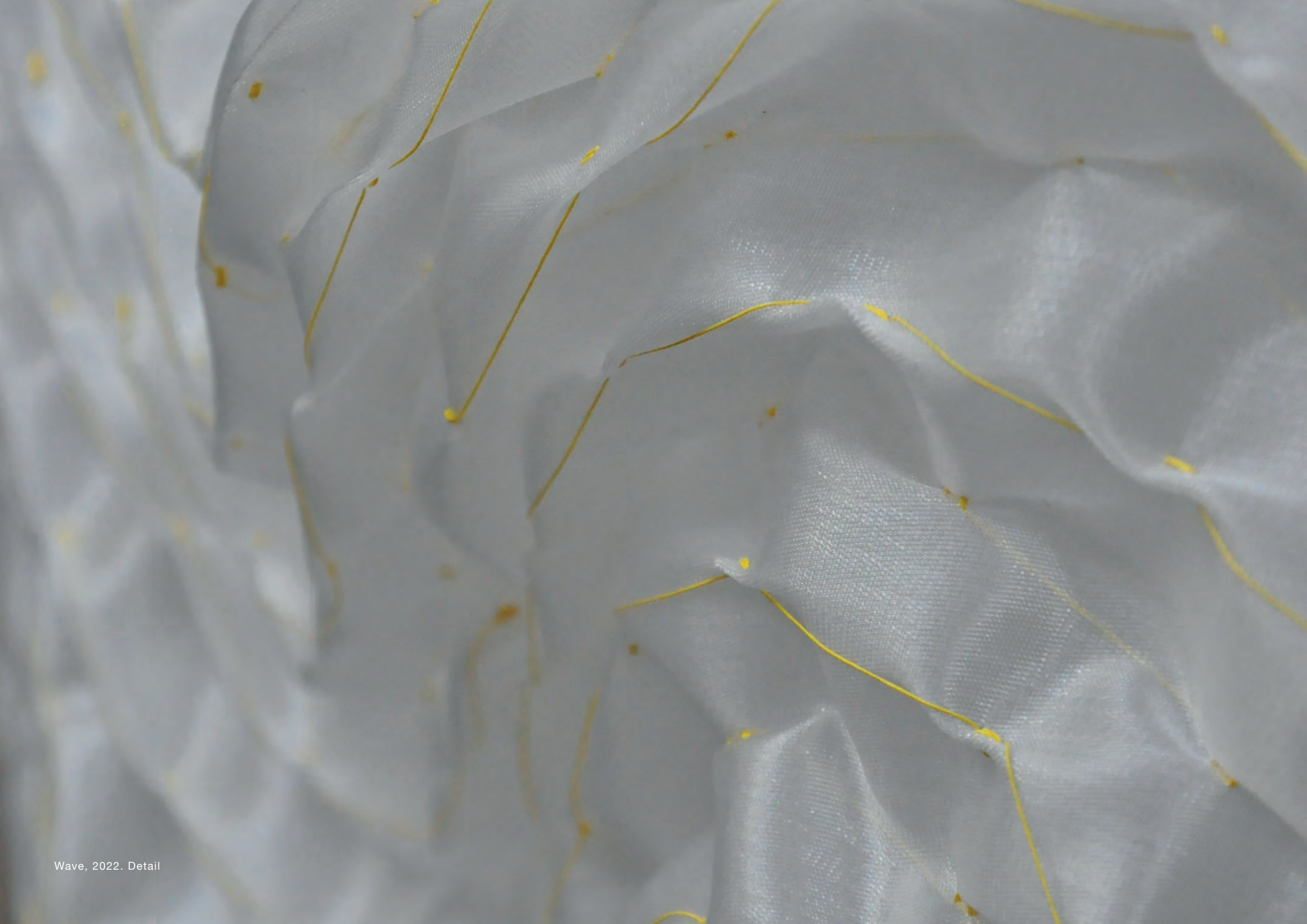
Cecilie Bendixen's interdisciplinary approach to art, involving science, design, crafts and architecture makes her an important contributor to the contemporary art scene. She was nominated for the Nordic Textile Awards in 2017, and the same year she received the Bindsboell Medal. Her works are part of important private and public collections, such as the **National Gallery of Victoria, Melbourne, Australia; Danish Art Foundation, Denmark** 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.**



Wave, 2022. Detail



CECILIE BENDIXEN
Wave
2022
Polyester textile, polyester thread
ca. Ø85 x 110 cm
Unique piece



Wave, 2022. Detail



Ilkka Suppanen
Born in 1968, Finland

The Finnish architect and designer, Ilkka Suppanen, is a leading figure of the Finnish design scene, and internationally renowned for his iconic design objects. 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 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 Designmuseum, Helsinki**. Suppanen has been a professor at the University of Art and Design Helsinki since 1996, and have been giving lectures at Harvard University, Berlin University of Art and Tongin University, China. Suppanen was also the Chairman of the board of the International Alvar Aalto Design Seminar in 2007.

Kai, 2019. Detail



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





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

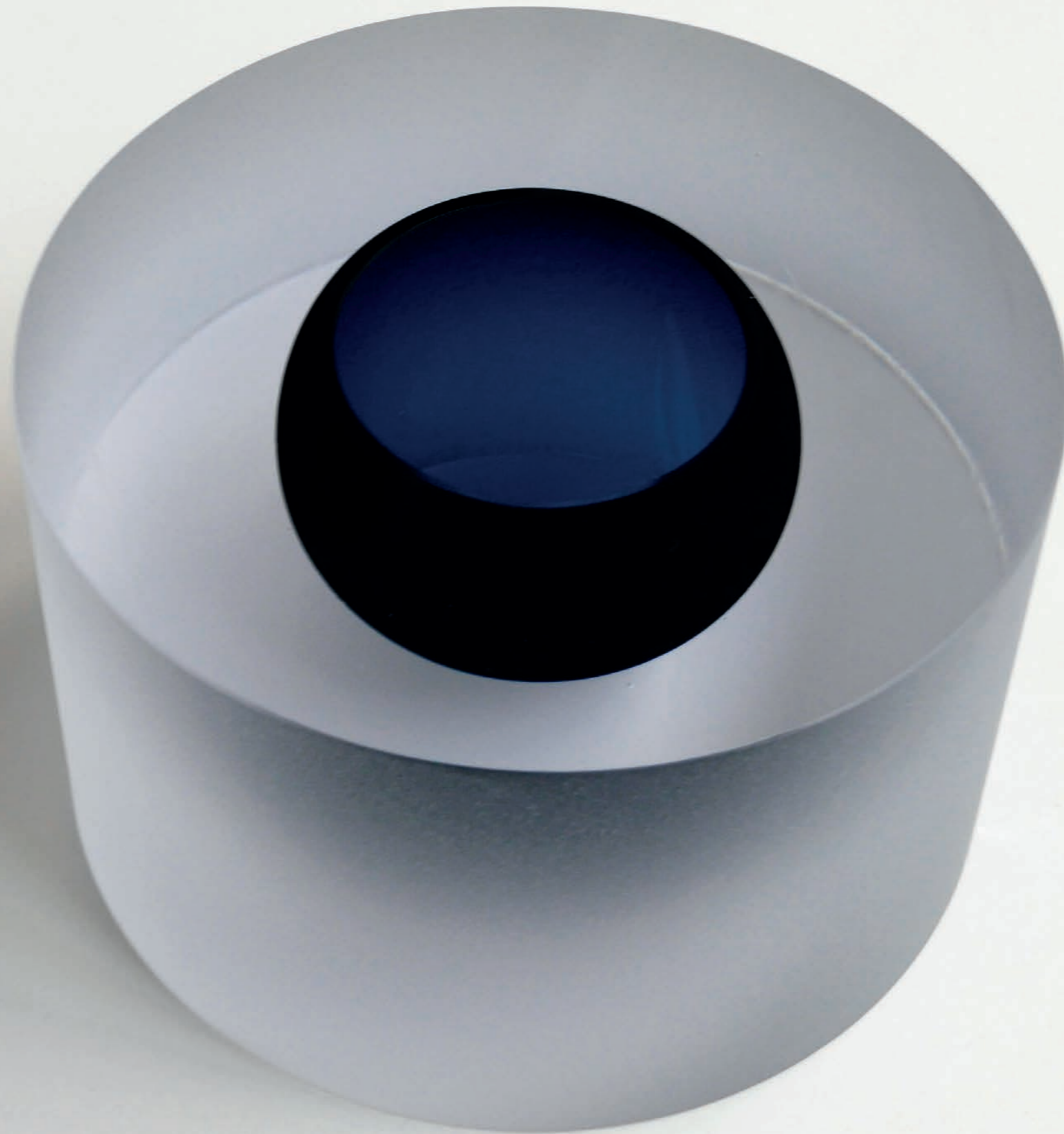


Tora Urup
Born 1960, Denmark
Lives and works in Copenhagen, Denmark

In her *trompe l'œil* glass sculptures, Danish artist Tora Urup explores the specific role played by color and material in our perception of volume and space. Since 2001, 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, revealing 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, polished, and mat-brushed surfaces, she is creating a genuine illusion of a seemingly infinite and liquid space inside a physically restrained 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.

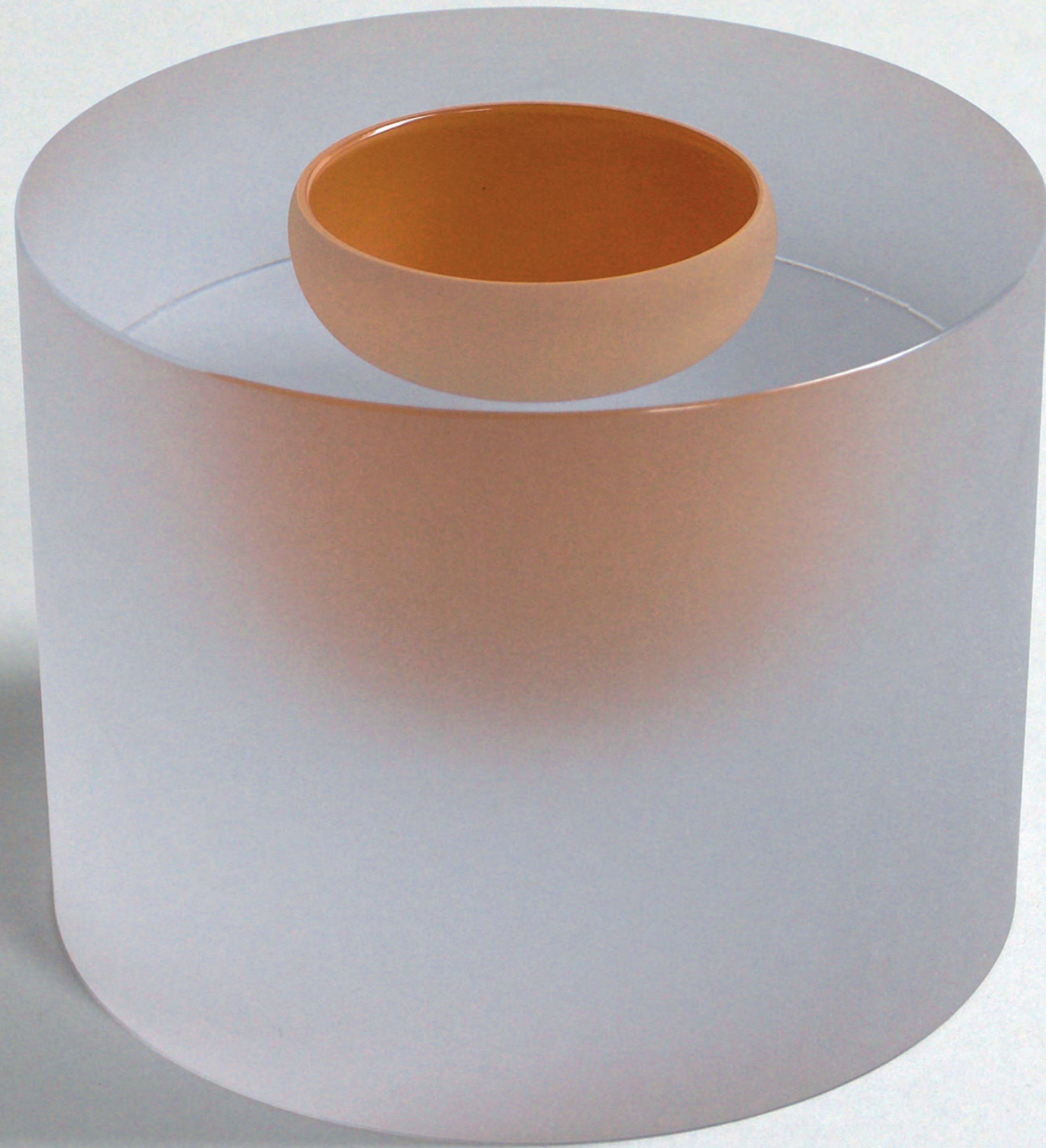
Tora Urup's art works are part of important museum collections including **The François Pinault Collection, Paris, France; The Museum of Art and Design, Helsinki, Finland; the MUDAC, Lausanne, Switzerland; The Craft and Design Museum, Reykjavik, Iceland; Coburg Glass Museum, Germany; The Art Council,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



TORA URUP
Cylinder with floating bowl. Deep Blue
2019
Blown, cut and mattbrushed glass
Ø20 x 13 cm
Unique piece



TORA URUP
Floating Transparency
2013
Blown, cut and polished glass
Ø23 x 13,2 cm
Unique piece



TORA URUP
Cylinder with floating bowl. Coral
2015
Blown, cut and mattbrushed glass
Ø17 x 15 cm
Unique piece



TORA URUP
Cylinder with floating bowl. Plum
2015
Blown, cut and polished glass
Ø17 x 12,5 cm
Unique piece



Galerie Maria Wettergren
121, rue Vieille-du-Temple
75003 Paris
+33 (0) 1 43 29 19 60
info@mariawettergren.com
www.mariawettergren.com