



MARIAWETTERGREN  
GALERIE

**TEFAF  
NEW YORK  
2023**

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

# Hanne Friis

Born 1972, Norway  
Lives and works in Oslo, Norway



*Trophy* is a sumptuous textile sculpture by Norwegian artist, Hanne Friis, made of silk velvet dyed by lichens and mushrooms, and carefully hand-stitched with a needle and a thread by the artist. What begins delicately with tightly stitched masses of pleats and fold, explodes suddenly into pockets and flourishes of organic forms, breathing out of the textile's restrained folds. The densities in the textiles bear witness to the actual process of creating something, an in-depth study, and association with the cyclic processes of nature.

Hanne Friis does not imitate the laws and biological systems of nature, but instead seems to touch on its primal forms in a wild yet controlled expressive interpretation. This is a form of art where there is an unmistakable presence of the hand. At the same time, the works give the impression of denying the centrality of handicraft. It is as if Hanne Friis, via the engagement of the hands, also has set the works free – they are what they are single-handedly. It is precisely that characteristic that contributes to their giving a palpable impression of being living organisms.

Before specializing in textile art, Hanne Friis studied sculpture and painting at the Academy of Fine Arts in Trondheim between 1992 and 1996. 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. 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.**

*Trophy*, 2015-16 (detail)

HANNE FRIIS

*Trophy*

2015-16

Silk velvet dyed with lichen and mushrooms,  
hand-sewn

250 x 110 x 25 cm

Unique piece







HANNE FRIIS  
*Map I*  
2022

Upcycled silk scarves from Holzweiler,  
nylon thread, hand-stitched  
75 x 107 x 17 cm  
Unique piece



Map I, 2022 (detail)

# Margrethe Odgaard

Born 1978, Denmark  
Lives and works in Elsinor,  
Denmark



In Margrethe Odgaard's textile sculpture, *Electric Field*, four silk organza panels appear with a centre fold, pinned to the background like a butterfly to capture and hold its fleeting beauty. Colors are materialized in the passage of light through the material. As such, colors are not static, but live in close connection with the quality of the material and the reflection and absorption of light in the surface.

With her work, *Electric Field*, Margrethe Odgaard explores the optical effect and the way light travels through the material. Seen from above, the colour is intense and solid; seen from the side, it suddenly appears light and diffusely fragile, the colour intensifying as more layers are added.

In his formulation of electromagnetism, the Scottish physicist James Clerk Maxwell described light as a propagating wave of electric and magnetic fields. Maxwell showed that light can be understood as waves propagating in the electromagnetic ether. The colours of the panels are black, red, yellow and white in reference to the colour waves of light.

Margrethe Odgaard (b. 1978) is a Danish textile and colour designer. She has been running her own design studio since 2013 and is part of the design studio Included Middle with Chris L. Halstrøm. Her solo exhibitions include **Willumsen's Museum, Frederikssund, Denmark** ; **Röhsska Museum, Göteborg Sweden** ; **Designmuseo Helsinki, Helsinki, Finland** ; **Munkeruphus, Dronningmølle Denmark**. In 2016 she was honoured with the prestigious **Torsten and Wanja Söderberg Award (SE)**.



MARGRETHE ODGAARD

*Electric Field*

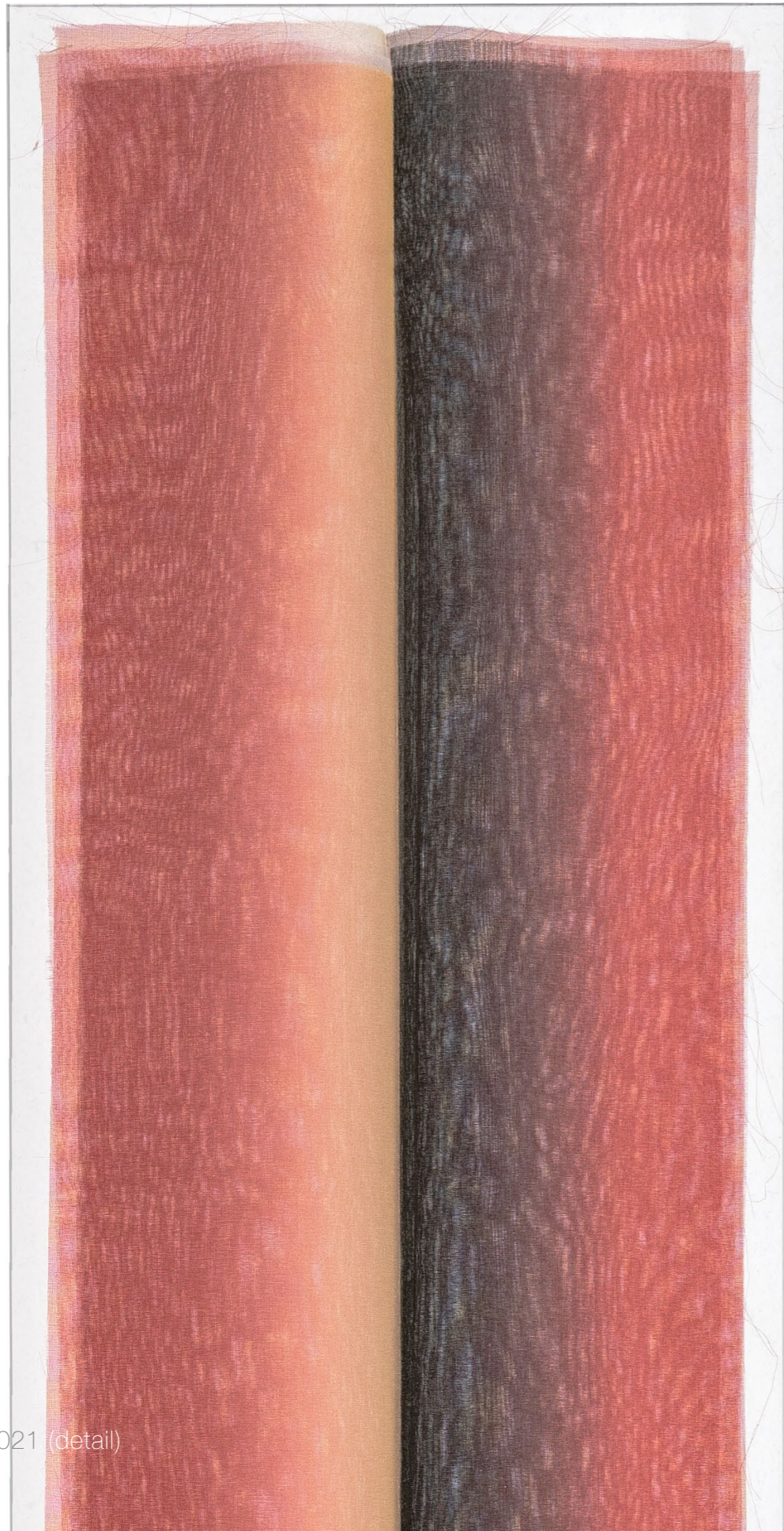
2021

100% silk organza, fiber glass

123,6 x 23,6 x 5 cm

Unique piece





*Electric Field, 2021 (detail)*



# Signe Emdal

Born 1979, Denmark  
Lives and works in Copenhagen,  
Denmark



Exuberant and rich in meaning, *Lady Pharaoh* is a tribute to the Egyptian textile art and traditions of the sacred art of weaving. The sculpture is inspired by Egyptian textile offerings intended to protect the deceased in the afterlife, as well as by the traditional compositions of Coptic textiles, combining several weaving techniques, in particular the bands of colour woven into the white linen garments of the time. Emdal considers *Lady Pharaoh* as a sort of reinterpretation of the passage of the spirit to the “other side”, a very important rite in ancient Egypt: The bright and imaginative colour transitions are in the words of the artist “*an artistic transposition of a visual sensation that one may feel when passing to other dimensions...*” Another important source of inspiration for this work is the Fauvism from 1905- 1908, with its strong colours, set free from narratives, as well as Henri Matisse’s Arcadian painting *Luxe, Calme et Volupté*. The Fauves were the first avant garde artists to collect and study African and Oceanic art.

Signe Emdal created *Lady Pharaoh* using her signature ‘Fusion techniques’ TOUCH and LOOP. TOUCH is a delicate merge of Icelandic unspun wool fibers and Turkish carpet knots transformed into subtle layers of fur-like shades of poetry. The LOOP technique, on the other hand, is based on a manual translation of the electric tufting machine, in which ongoing rows of loops with six thin threads, mohair and merino wool, are woven together in a classic rug construction. 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.

Signe 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, Denmark**; **Gallery Direktorenhaus, Berlin, Germany**; **National Museum of Iceland, Reykjavík, Iceland**; and most recently at the **Homo Faber exhibition “Crafting a More Human Future” (2022) at the Fondazione Cini in Venice, Italy**, and **TEFAF Maastricht, Holland**.

*Lady Pharaoh*, 2023 (detail)



SIGNE EMDAL

*Lady Pharaoh*

2023

91 x 55 x 18 cm

Unspun Icelandic wool, Italian mohair, merino wool, Shetland wool warp

Unique piece



Lady Pharaoh, 2023 (detail)



*Fabel*, 2023 (detail)

# Gjertrud Hals

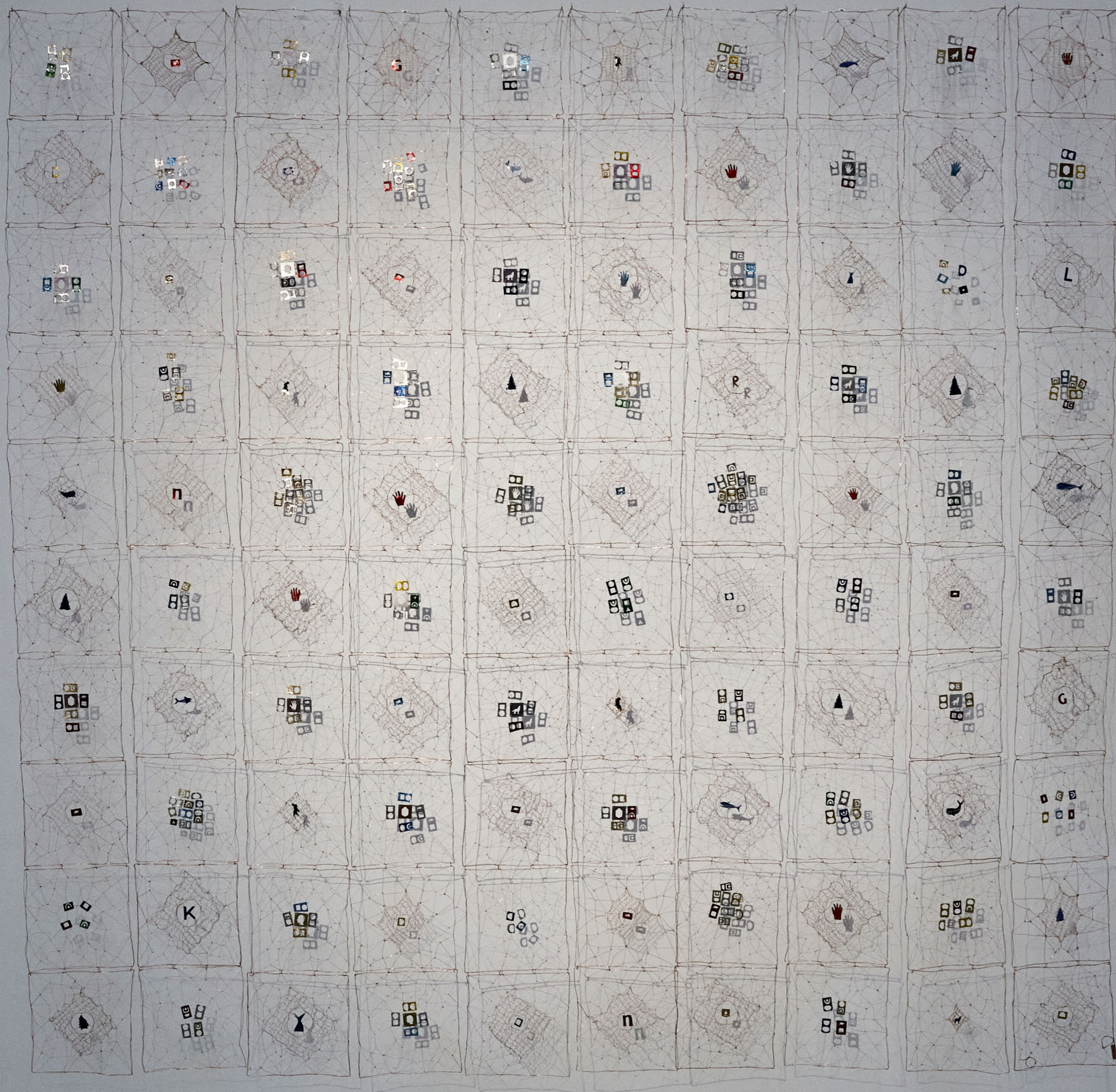
Born 1948, Norway  
Lives and works in Molde, Norway



For Gjertrud Hals' latest copper wire wall sculpture *Fabel*, each of the different materials are chosen for their intrinsic beauty, be it materials from recycling sites or objects found on the beach or on the roadside. The artist weaves, knits and hammers these so-called poor materials delicately like a goldsmith, transforming them into refined grids, vibrating sculptures, poetic dream-catchers. Through her delicate yet powerful works, this 'artist-chemist' shares with us her personal wonder at metamorphosis, whether it is a material that she transfigures from waste into art, or a culture she elevates from low into high, all the while maintaining a trace of its original state.

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."*

Gjertrud Hals focuses on natural fibers that she transforms through various techniques including weaving, knitting, casting, spraying and cutting. Trained in the art of tapestry weaving in the 1970's, Hals' interest in feminism and women's culture associates her with the new wave of women artists exploring the sculptural potential of textile. Hals' works have been acquired by private and public collections, such as the **Centre Pompidou, Paris, France; National Museum of Contemporary Art, Oslo, Norway; The Museum of Contemporary Crafts, New York, USA; The Museum of Decorative Arts, Lausanne, Switzerland; Mobilier National / Les Gobelins, Paris, France** and the **Bellerive Museum, Zürich, Switzerland.**



GJERTRUD HALS

*Fabel*

2023

Copper wire, pieces of metal

165 x 165 cm

Unique piece



Fabel, 2023 (detail)

# Cecilie Bendixen

Born 1975, Denmark  
Lives and works in Vejle, Denmark



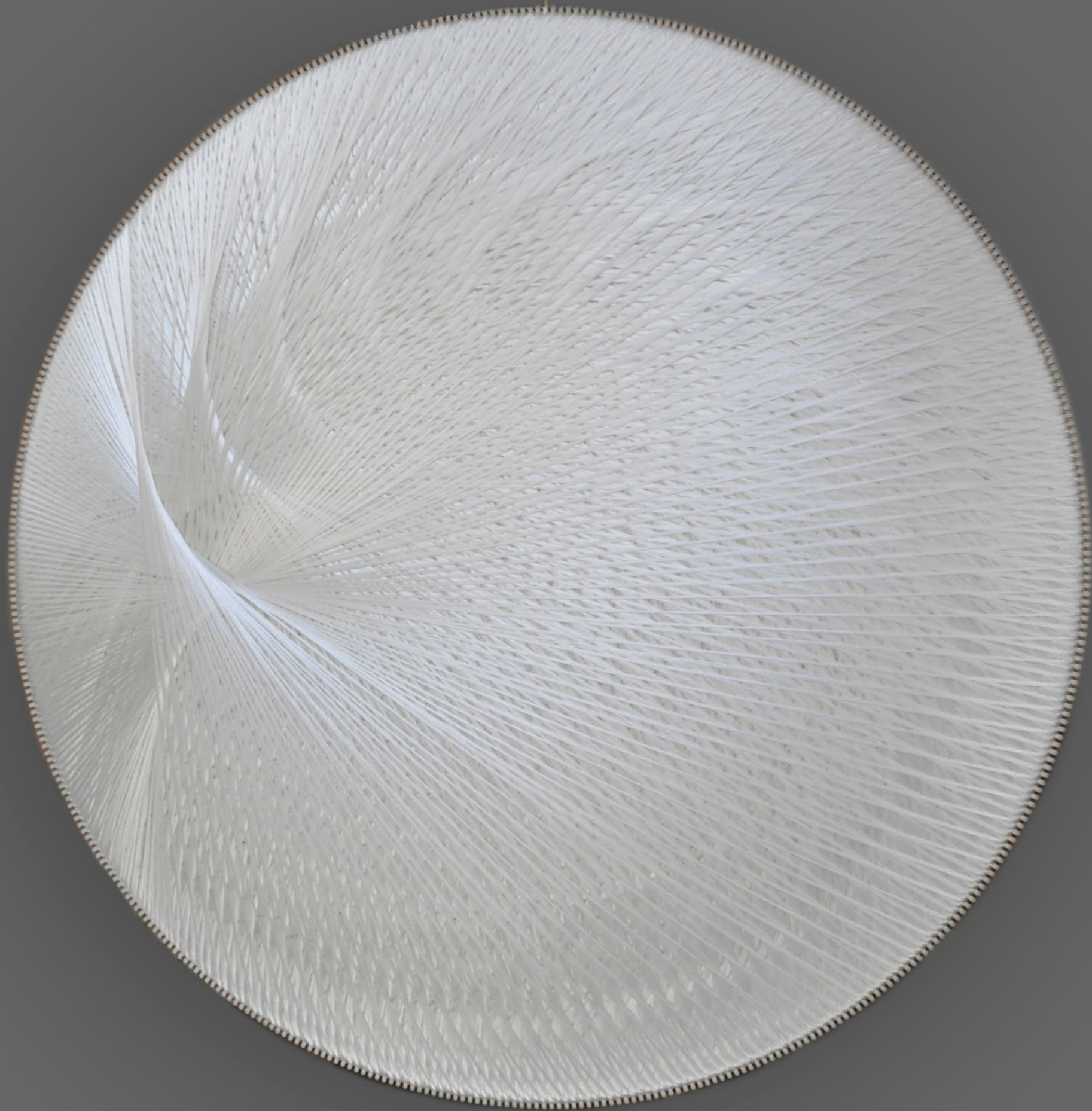
*Phases* is one of Cecilie Bendixen's latest thread sculptures. The circular wall disc is a continuation of Bendixen's PhD research on sound absorbing textile sculptures. Woven in situ - on the spot - the disc is reflecting light and patterns in various ways. By 'weaving' with a polyester thread on a circular frame, Bendixen explores the infinite geometric possibilities of crossing threads.

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**.





CECILIE BENDIXEN

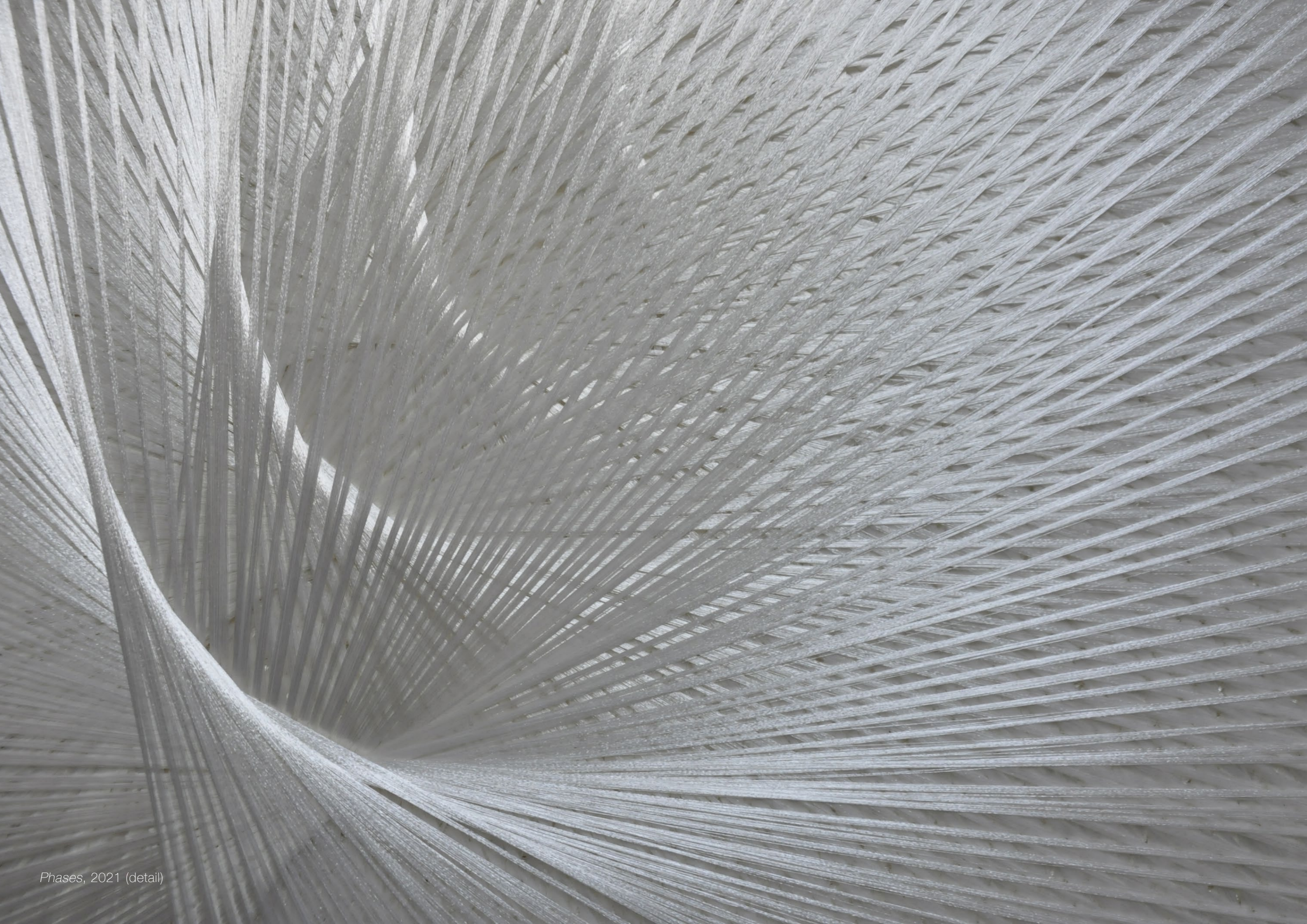
*Phases*

2021

Ø120 x 8 cm

Polyester threads, birchwood, glass wool

Unique piece



*Phases, 2021 (detail)*



*Frost Flower*, 2023 (detail)

# Ilkka Suppanen

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



Ilkka Suppanen's two glass sculptures, *Frost Flower* (2023) and *Viscious* (2023), made from solid glass and silvering in collaboration with glass blowers from Murano, has the distinctive feature of a reflective silver surface embedded deeply in the intricate solid glass. The voluptuous forms of the bulbous and transparent, blown glass provide a protective shell for the shiny mirror, which captures and reflects the surrounding light as it constantly changes throughout the day, thereby modifying its own visual appearance while expanding the perspectives of our own surrounding reality. It is this quality of the mirror that intrigues Ilkka Suppanen in his use of the material; the idea of how the image we perceive in the mirror contributes to molding our identity. In a metaphoric way, Suppanen's works also offer a link between the water and the glass through their ability to transform from solid state to liquid or vaporous state. Both fragile and architectural, Suppanen's glass sculptures allude to the moment when the water condense, froze or melt, tracing like fossils these different states. Without materiality, they appear and disappear like ethereal visions in translucent colour ranges.

Ilkka Suppanen is a leading figure of the Finnish design scene and internationally renowned for his iconic works. Suppanen studied architecture at the Technical University of Helsinki and Interior and Furniture Design at the University of Art and Design Helsinki. In 1995, he founded Studio Suppanen in Helsinki. Passionate about design, Ilkka Suppanen is committed to creating visually powerful pieces that blend aesthetic values from Scandinavian design and craftsmanship. For him, design is based on several factors: human experience, social behaviors, global, economic and political issues, physical and mental interaction, form, vision, and a rigorous understanding and desire for contemporary culture. Suppanen constantly experiments with new ideas, materials and technologies, encouraging us to look beyond conventional forms and find new ways to support today's behaviour.

Suppanen has won several international awards including the Kaj Franck Prize; the Torsten and Wanja Söderberg Prize, Good Design Award, Chicago; the Bruno Mathsson Prize, The Finnish Cultural Foundation Award and the Ilmari Tapiolassa Prize. His works have been showcased in prestigious international exhibitions, such as the **Venice Architecture Biennale** and in the **MoMA, New York** and are part of important museum collections including 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.**



ILKKA SUPPANEN

*Frost Flower*

2023

Solid handblown glass, silvering

28 x 28 x 28 cm

Unique piece



ILKKA SUPPANEN

*Viscous*

2023

Solid handblown glass, silvering

19 x 19 x 33 cm

Unique piece

# Eske Rex

Born 1977, Denmark  
Lives and works in Copenhagen,  
Denmark



Through the years, Danish artist Eske Rex has developed a body of work where practices from architecture, art, design and craft are intertwined and unfolded within sculpture and installation. The works of art stem, despite their clear and ethereal expression, therefore from a more complex origin. In *Book IV*, wood is worked to the limits of its inherent ability; split and steamed to the point of breach. Its primary characteristics are laid bare in the demonstration of the condensed definite matter. Simple and stylistic, it is cleaned and processed of excess elements in order to concentrate on experiencing the material of which it is made - in this case, oak - giving what can be referred to as a found poetic silence in its presence.

Eske Rex's works are carried both by a conceptual idea and by the materials and the craftsmanship, and they are decidedly discursive in their analogue and apolitical statements. They examine the effects of force caused by tension between materials and space, in which they are overextended, stretched, split and placed on the verge of collapse. There are no stated explanations – all transfer of information happens on an aesthetic and sensuous level. The traces of craft and the attention to materials sensuously combine the tangible and near with metaphysical, essential and universal matters. Motion is essential in Rex works. Even motionless sculptures such as *Book IV* have a shape and a material that animate the surrounding space. The work has a strength which gives it an identity, an own-ness.

Eske Rex graduated from the Danish Design School in 2008. In 2010, he received the **Danish Arts Foundation's working grant** and took part in the exhibition 'Designers Investigating' in Øksnehallen, which won an award from the Danish Arts Foundation. In 2011, he took part in **MINDCRAFT11 in Milan** and exhibited at the **Triennale Design Museum**, also in Milan. Eske Rex' works have been exhibited worldwide, including **21st Century Museum of Contemporary Art, Kanazawa Japan; Den Frie, Copenhagen; Verbeke Foundation, Belgium; MINDCRAFT 17, Milan; Chart Fair, Copenhagen** (Galerie Maria Wettergren). In 2015, Eske Rex created a monumental site-specific installation for the International Criminal Court in the Hague, Netherlands.



ESKE REX  
*Book IV*  
2019  
Steam bent oak  
111 x 18 x 10 cm  
Unique piece



*Book IV, 2019 (detail)*



# Rasmus Fenhann

Born 1972, Denmark  
Lives and works in Copenhagen,  
Denmark



'Hyomen' means surface in Japanese, and Rasmus Fenhann's Hyomen bench is inspired by a Japanese technique called "Naguri", where identical recesses are cut with an ax to cover an entire surface. Only a few craftsmen in Japan are able to perform this difficult technique. When Rasmus Fenhann was working in wood workshops in Japan, the word was often used in discussions about the tactile and visual qualities of a surface. Rasmus Fenhann has been experimenting with surfaces and how they can change appearance with the daylight. Subtle patterns can disappear in some types of light and in the same time they can be very tactile when you touch them. The idea for Fenhann's *Hyomen* bench is to create a surface with the same type of tactile properties, created using digital tools. Fenhann combines these new technologies with traditional craftsmanship, derived from the Japanese "Naguri" technique, hand-scraping the entire surface with curved scrapers and sanding the surface to perfection.

Rasmus Fenhann creates designs with an equal focus on sculptural and functional qualities. His works are made in carefully selected natural materials. His working processes combines traditional, sometimes near-forgotten craft techniques with advanced high-tech procedures whilst allowing the natural properties of the materials to guide the design process. Fenhann's main source of inspiration is traditional Japanese woodwork and the Danish cabinetmaking tradition. Another important source of inspiration is nature and the mathematical properties of natural forms – universal forms that are outside any human control.

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



RASMUS FENHANN  
*Hyomen*  
2017  
Oak  
150 x 37 x 44,5 cm  
Limited edition of 8



*Hyomen, 2017 (detail)*

# Akiko Kuwahata & Ken Winther

Akiko Kuwahata : Born in 1976,  
Japan. Ken Winther : Born in 1973,  
Denmark  
Both live and work in Copenhagen,  
Denmark



With their side table *Facet*, Akiko Kuwahata and Ken Winther wanted to explore the monochrome side of the wood and its multiple variations possibilities with building a small, multifaceted table. If we study a single color closely, we discover the many color values it contains. A monochrome object exposed to light and shadow reveals an endless range of colors, as the light strikes each new facet from a different angle. *Facet* was designed for the 2018 Cabinetmakers' annual exhibition at the Thorvaldsen Museum in Copenhagen, Denmark.

Akiko Kuwahata, born in Japan in 1976, graduated in 1999 from the College of Art at the Nihon University, Japan. She worked as a cabinetmaker at Hinoki Kogei Ltd in Japan (1999 - 2003) and studied Furniture and Interior Design at the School of Architecture in Aarhus, Denmark (2004 - 2005). In 2010, Kuwahata opened her own design studio together with Ken Winther, with whom she has been creating design objects ever since. In parallel, she worked part time at PP Møbler from 2013 to 2020, where she was able to gain a greater understanding of Danish design.

Ken Winther, born in Denmark in 1973, was trained as a cabinetmaker at PP Møbler (1991 – 1995), where he later worked from 1998 to 2021. In 2010, he established his own design studio, Akiko Ken Made, together with Akiko Kuwahata. He simultaneously studied Japanese woodworking and worked as a cabinetmaker at Hinoki Kogei Ltd in Japan.

Kuwahata and Winther were awarded the **Arts and Crafts Prize of 1897** in 2016 and the **Danish Craft and Art Association Prize** in 2017. Their works have been exhibited in Denmark and internationally, including at the **21st Century Museum of Contemporary Art, Kanazawa, Japan; MINDCRAFT 15 and MINDCRAFT 16, Milan, Italy; The Salon: Art + Design, New York, USA; PAD London, UK; and Design Miami/Basel, Switzerland.**

AKIKO KUWAHATA & KEN WINTHER  
*Facet*  
2018  
Maple, glass  
64 x 46 x 46 cm  
Limited edition of 12





# Ditte Hammerstrøm

Born 1971, Denmark  
Lives and works in Copenhagen,  
Denmark



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*, 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 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 artistic approach to design, challenging the traditional field. Her attention to detail and storytelling has been noticed. Conceptual, sometimes even cartoonish, Hammerstrøm's furniture preserves the clean lines and simple forms of traditional Danish interior design, while subtly subverting some of its long-accepted tenets. Her feminine approach can also be underlined, as Mette Strømgaard Dalby, the former director of Trapholt Museum, said: *"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."*

Ditte Hammerstrøm established her own design studio in Copenhagen in 2000. She has exhibited internationally, and her work is housed in several important collections including the **Designmuseum Danmark, Copenhagen, Denmark**; **Trapholt Museum, Kolding, Denmark**; and the **Vandalorum Museum of Art & Design, Sweden**. In 2011, she received the **Finn Juhl prize** and is the holder of several other prestigious awards, including **"Walk the Plank Award"** (2008). Hammerstrøm has exhibited in major design exhibitions around the world, notably her solo exhibition at the **Designmuseum Danmark, Copenhagen**, in 2008.



*Side By Side. Low Mohair, 2014 (detail)*

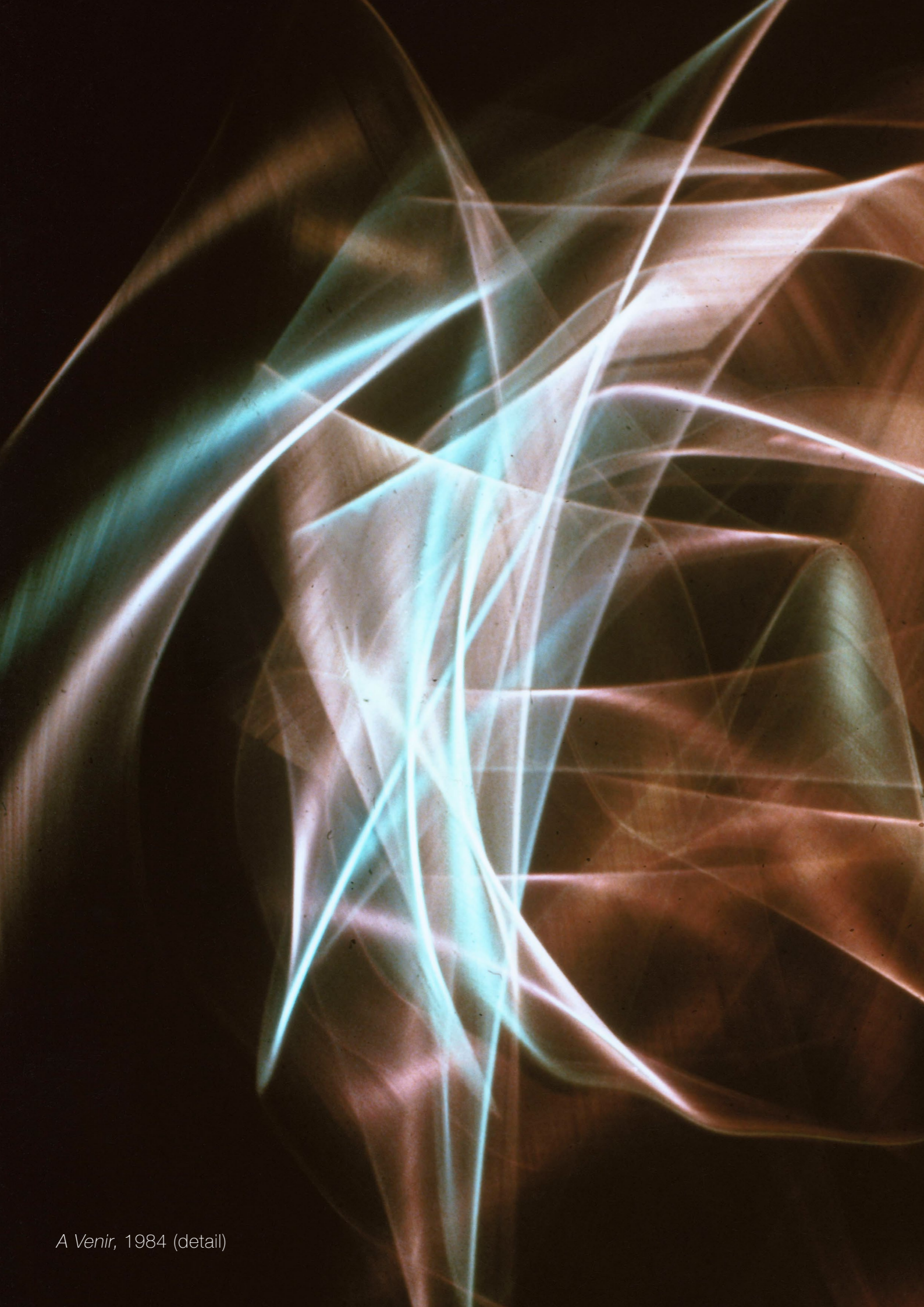


DITTE HAMMERSTRØM  
*Side By Side. Low Mohair*  
2014  
Ash, foam, mohair  
212 x 70 x 43 cm  
Limited edition of 8



*Side By Side. Low Mohair, 2014 (detail)*





# Etienne Bertrand Weill

Born in 1919, Paris, France  
Died 2001



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

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

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

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

ÉTIENNE BERTRAND WEILL

*A Venir*

1984

Original vintage cibachrome print, made by the artist

40,5 x 30,5 cm

Limited historical edition 6/25





ÉTIENNE BERTRAND WEILL

*Kol Hazamir*

1974

Original vintage cibachrome print, made by the artist

40,4 x 30 cm

Limited historical edition 6/251

ÉTIENNE BERTRAND WEILL

*Evolutive*

1979

Original vintage cibachrome print, made by the artist

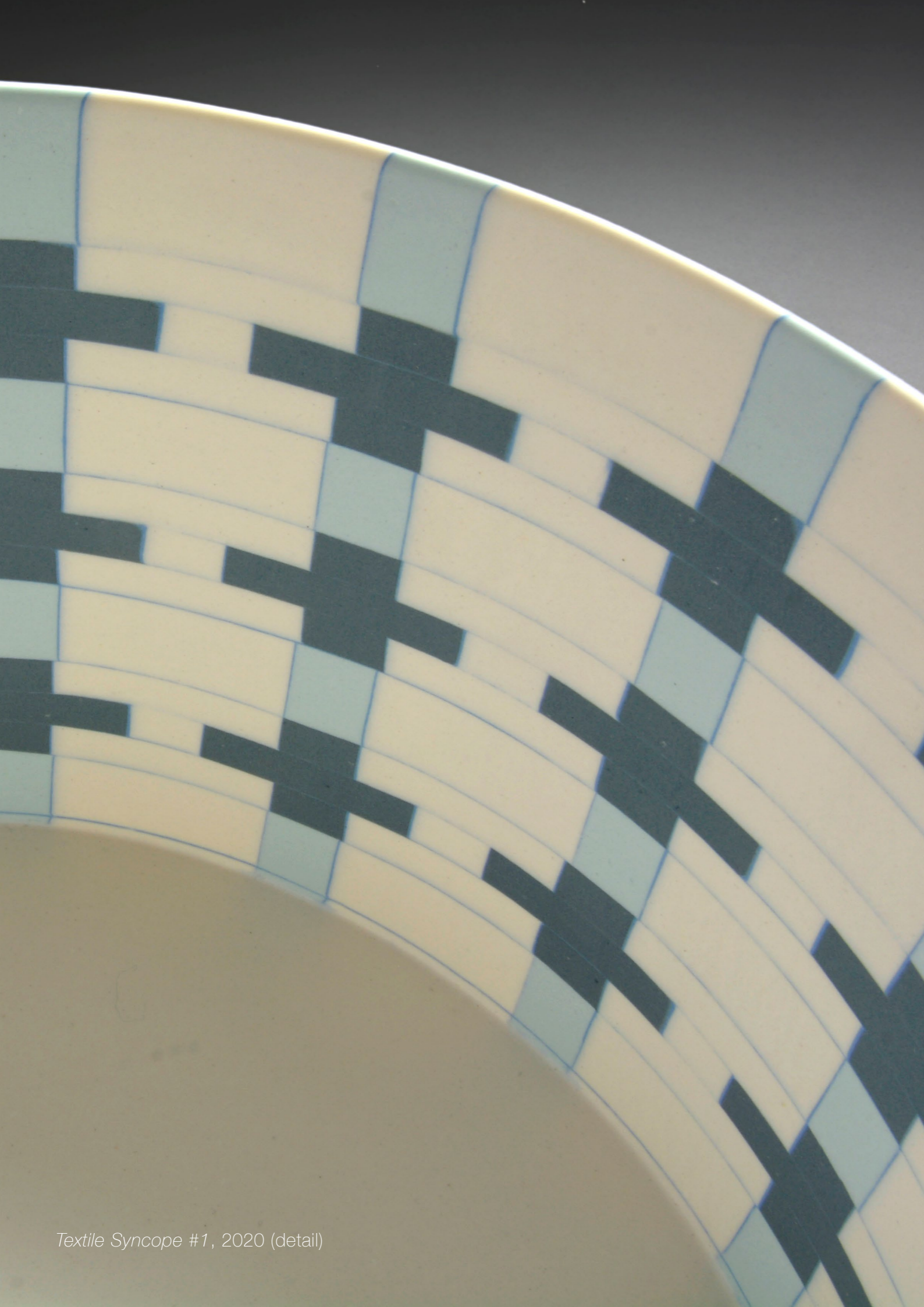
40,5 x 30,5 cm

Limited historical edition 2/25





*Un coup de peigne astral, exhibition view, Galerie Maria Wettergren, Paris, France, 2022*



# 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, exhibited for the first time at Officinet. 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. Westphael works with systems and principles, and the pieces in the exhibition 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. Lotte Westphael's work has been acquired by **Designmuseum Danmark** and she has exhibited throughout Europe and the United States, including the **American Museum of Ceramic Art, USA**; the **Danish Cultural Institute in St. Petersburg, Russia**; **Kagoshima Museum, Japan**; **Hjorths Museum, Denmark**; **Albrechtsburg Meissen, Germany**; **Magnelli Vallauris Museum, France**; **Sofienholm, Denmark**; **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**.

*Textile Syncope #1, 2020 (detail)*



LOTTE WESTPHAEL  
*Textile Syncope #1*  
2020  
Ceramic  
Ø27 x 18 cm  
Unique piece



1-52  
 ロッテ・ヴェストファール  
 織物のシンコープ  
 2020年  
 織物、顔料、着色剤  
 色磁土によるタタラ成形

Lotte Westphael  
 Textile Syncope  
 2020  
 Porcelain, pigment, stain  
 Slab building with colored porcelain

Textile Syncope #1, 2020, exhibition view





LOTTE WESTPHAEL  
*Color-Up Syncope*  
2022  
Ceramic  
Ø18 x 14 cm  
Unique piece

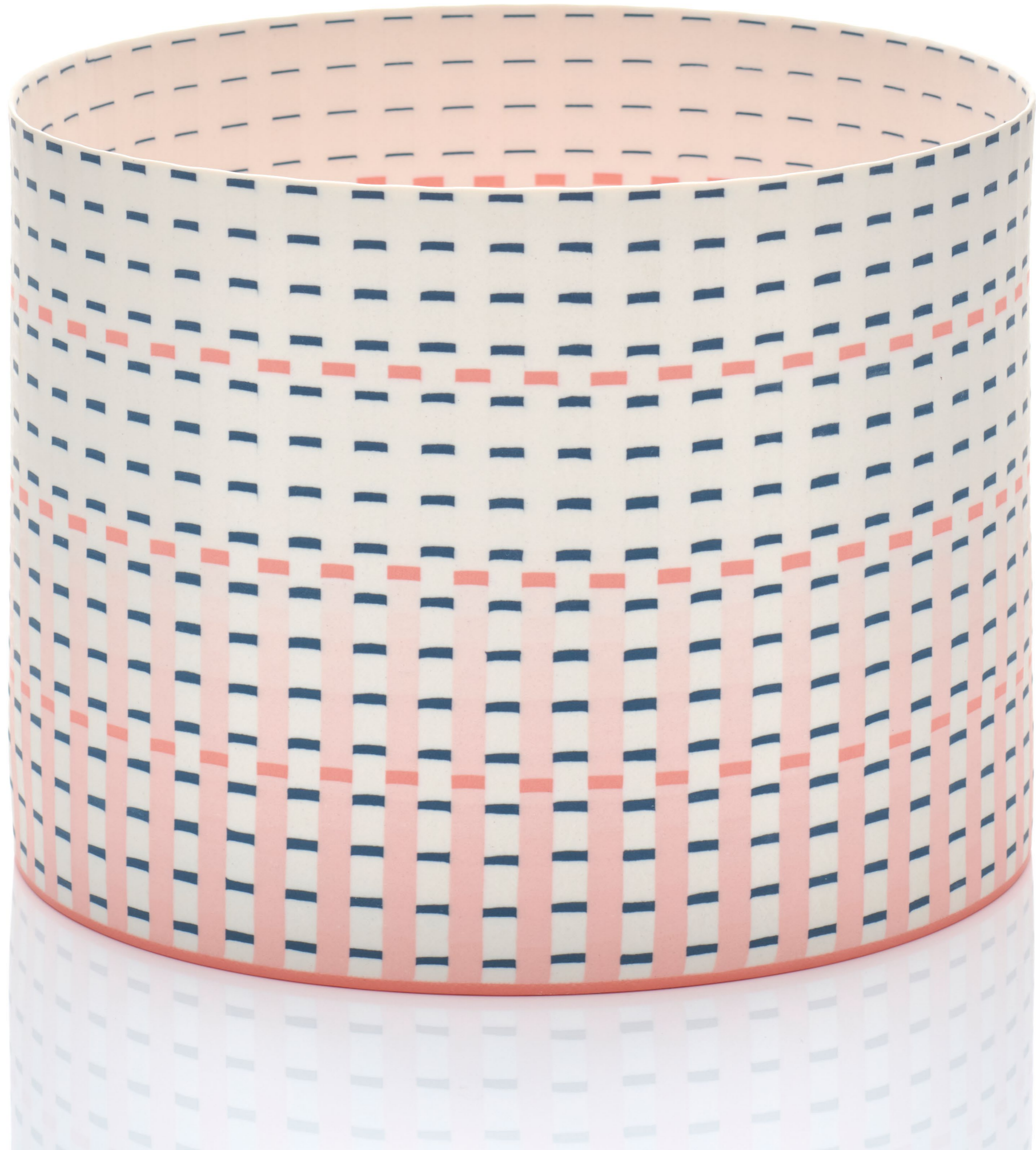




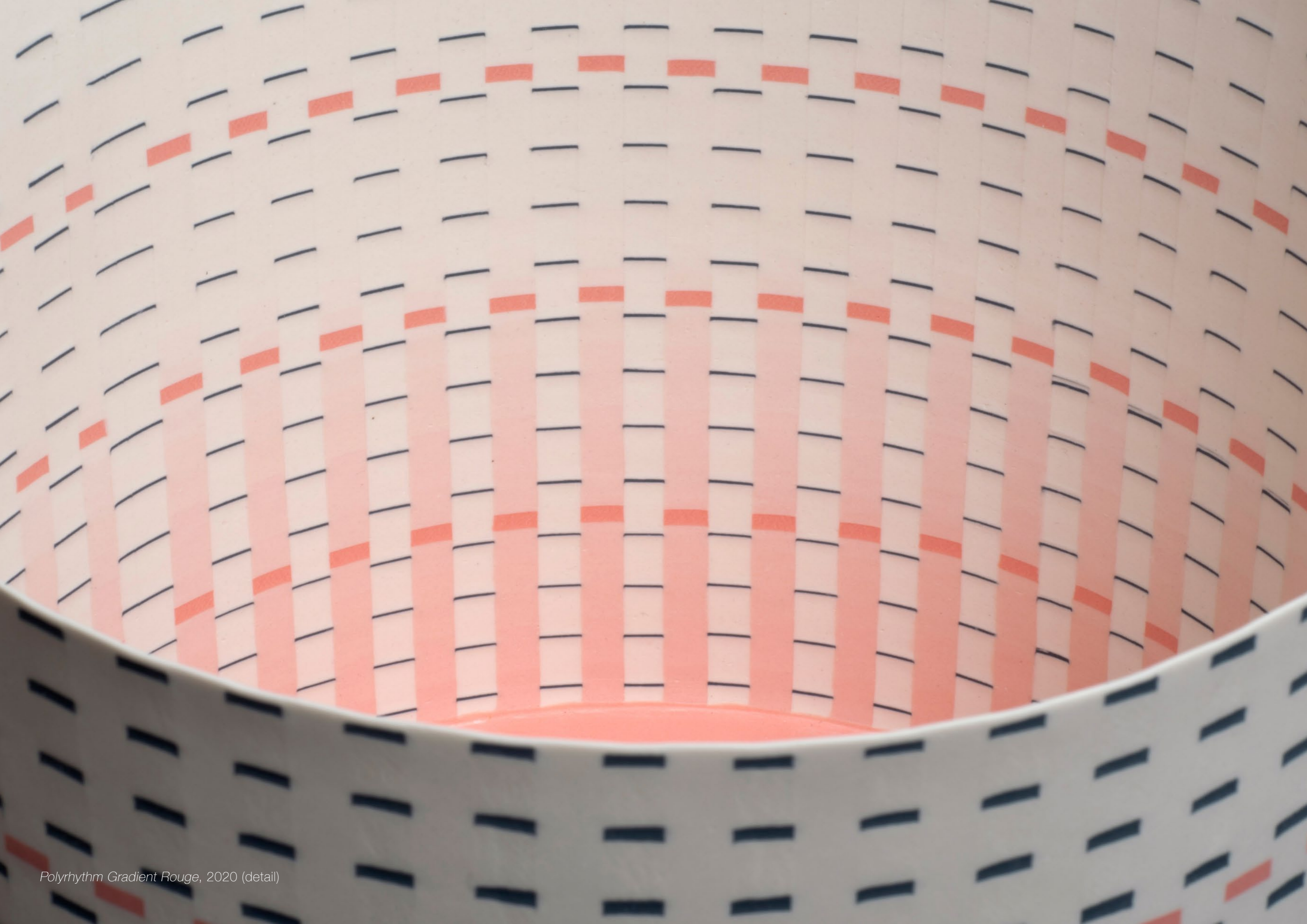
LOTTE WESTPHAEL  
*Lilac-Rust Syncope*  
2022  
Ceramic  
Ø15 x 18 cm  
Unique piece



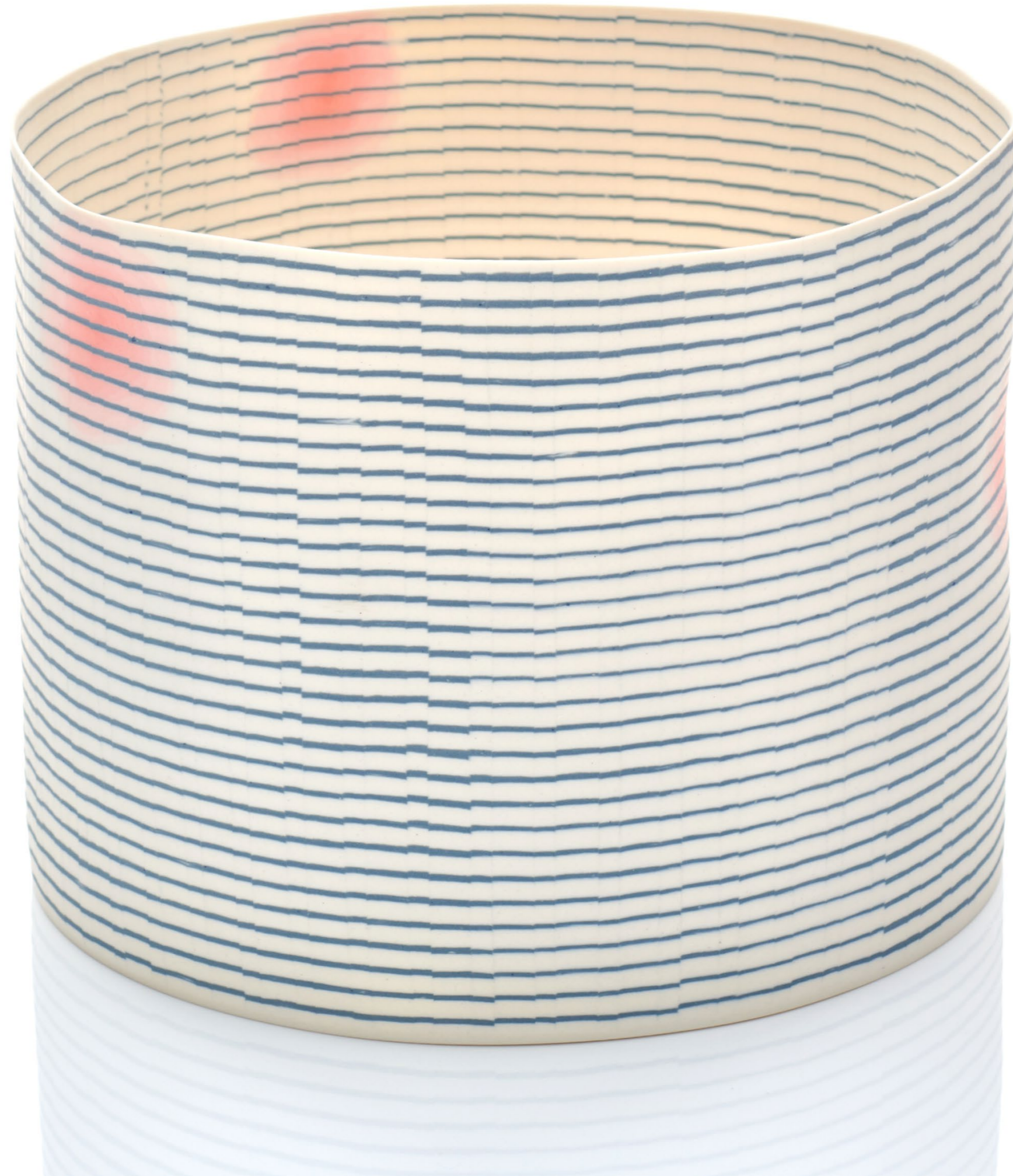
*Lilac-Rust Syncope, 2022*



LOTTE WESTPHAEL  
*Polyrhythm Gradient Rouge*  
2020  
Porcelain  
Ø27 x 21 cm  
Unique piece



*Polyrhythm Gradient Rouge, 2020 (detail)*



LOTTE WESTPHAEL  
*Polyrhythm Rouge*  
2020  
Porcelain  
Ø27 x 22 cm  
Unique piece



*Polyrhythm Rouge, 2020 (detail)*





*Floating NileGreen*, 2021 (detail)

# Tora Urup

Born 1960, Denmark  
Lives and works in Copenhagen,  
Denmark



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

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

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

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

TORA URUP  
*Floating NileGreen*  
2021  
Mouthblown, handcut and mattbrushed glass  
Ø17,5 x 12 cm  
Unique piece





TORA URUP  
*Cylinder with Floating Bowl. Coral*  
2015  
Mouthblown, handcut and mattbrushed glass  
Ø17 x 15 cm  
Unique piece

TORA URUP  
*Cylinder with Floating Bowl. Rosa*  
2016  
Mouthblown, handcut and mattbrushed glass  
Ø17 x 13 cm  
Unique piece





TORA URUP  
*Mat Cylinder with Floating Bowl. ElephantGrey*  
2015  
Mouthblown, handcut and matbrushed glass  
Ø17 x 12 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