



MARHAWETTERGREN
GALERIE

The Thread of your Thought

**Cecilie Bendixen
Mathias Bengtsson
Signe Emdal
Hanne Friis
Gjertrud Hals
Ditte Hammerstøm
Astrid Krogh
Grethe Sørensen**



CECILIE BENDIXEN

b. 1975, Denmark

Thread can create silence, as Cecilie Bendixen shows us with her thread and fiber sculptures, formed to absorb sound and in reverse to give sound a form. Like the young woman in Vermeer's famous painting, *The Lacemaker*, inclined over a formless material of brightly colored spots to extract the thread of her sewing (and why not the essence of painting?), Cecilie Bendixen leans over various raw fibers and threads to examine their inherent forces, their secret laws, to distill from them sculptures that are both simple and complex, absorbing sound. Cecilie Bendixen's new « Crystal » works are a continuation of her many years of exploration of the acoustic potential of textile

objects. As an architect, she works with textiles as a building material and her works are materialized in textiles in versatile ways - both simple and more complex. Whereas her art works are based on basic research into textile materials and techniques.

The works are an investigation of what form sound absorption takes when it is materialized through the thread. With the thread as a tool, Cecilie investigates the nature of sound and the textile objects emerge in the meeting between the sound and the physics of the thread. The sound-absorbing property of the threads depends on the mutual distribution of the fibers and for her works, she has developed a series of techniques which organize the fibers in the right formations and air densities for acoustics. In a combination of handwork and machine power, she has created a series of growth-like, sound-absorbing constructions that convert sound into visual form.

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 **Bindesboell Medal**. Her works are part of important private and public collections, such as the **National Gallery of Victoria**, Melbourne; **Danish Art Foundation**; and the **Galila Barzilai-Hollander Collection**, Brussels.



CECILIE BENDIXEN
Sisal Crystal
2024
Sisal rope, willow stick
200 x 100 x 10 cm
Unique piece





CECILIE BENDIXEN
Polyester Crystal
2024

Polyester threads, willow branches
60 x 40 x 100 cm
Unique piece



Polyester Crystal, 2024 (detail)

CECILIE BENDIXEN

Cellulose Crystal

2019-2024

Cellulose threads, strands

100 x 40 x 2,5 cm

Unique piece





Cellulose Crystal (2019-2024) (detail)



CECILIE BENDIXEN
Pine Crystal
2024
Pine shavings,
cellulose
Ø4 x 40 cm
Unique piece



CECILIE BENDIXEN &
LAURA BARUËL
Forgrenet arkiteklampe
2024
Debarked beech branches,
planed pine
H60 x L80 x B60cm



SIGNE EMDAL

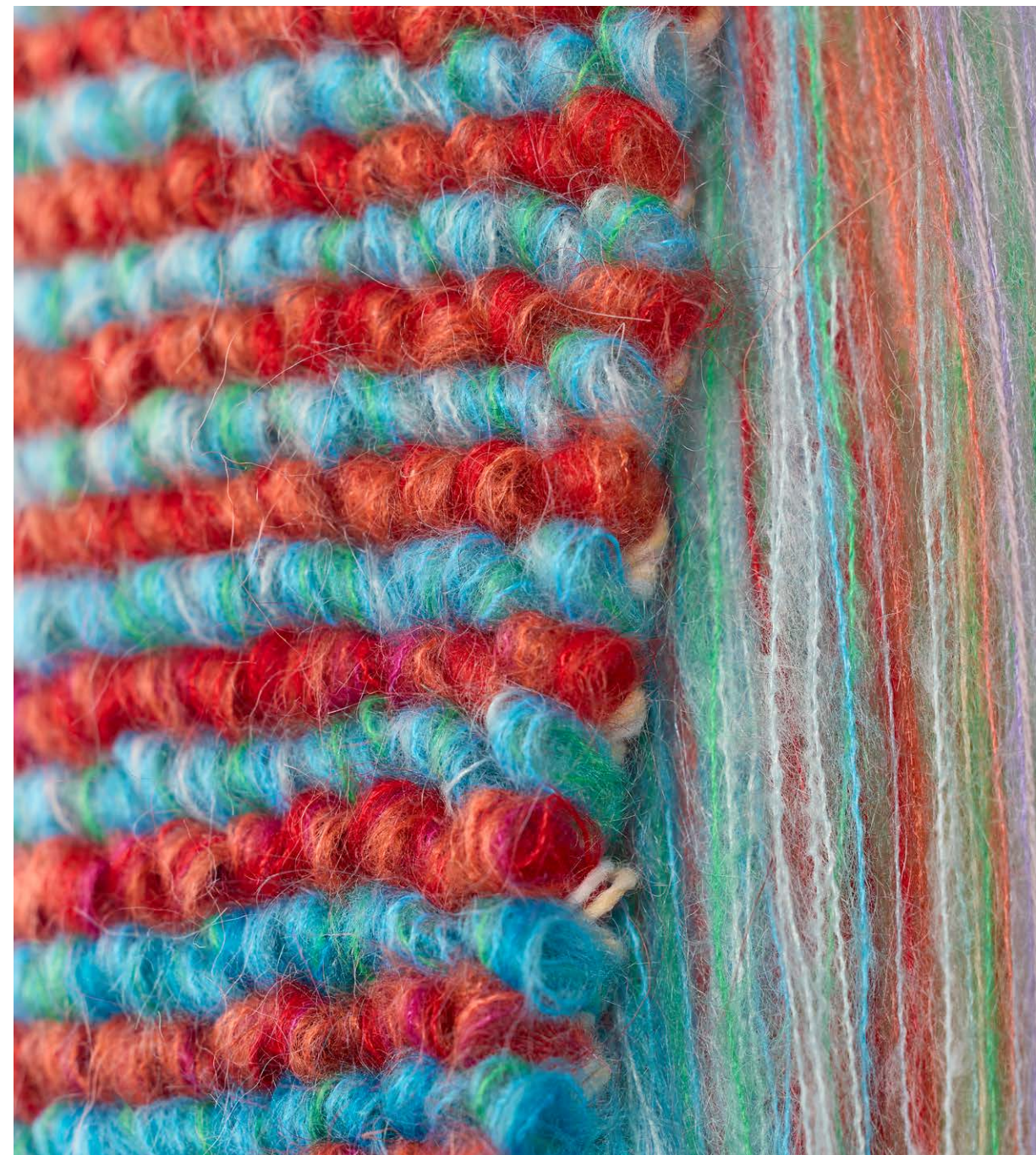
b. 1979, Denmark

In the words of the Danish artist Signe Emdal, her colorful thread sculpture *Dreams of Gaia*, handwoven with mohair and merino wool is "...a map of epiphanies and transformation. A six-week inner journey, spent in the open vast landscape of Skagen, walking and weaving with the changing weather conditions. Every day the landscape supported a journey of letting go of layers, while building new ones. Using her special fusion technique LOOP, based on a manual translation of the electric tufting machine, Emdal has delicately woven thin mohair threads together with wool, leaving the long end threads free and vibrating.

The artist had a dream of wavy stripes with double graduations from start to end of the artwork, and she worked in an improvised and

asymmetric way, however with a center axis. With these few starting points, the artist walked and weaved every day, inspired by the healing forces of the earth, which she considers as sacred. *Gaia* is the Ancient Greek Goddess of Earth. Mother Earth. As expressed by the artist: "Our feelings are the gateway to the source of all life. They are portals that can open doors to other spirit worlds, and some day (in the future), we will understand the massive resource of intelligence that we carry in our emotional bodies. Emdal characterizes herself as a textile composer, transforming emotions and ambiances into tangible textile structures, and her works are indeed ethereal and poetic like music. Influenced by nature and textile traditions of the past, yet with a strong futuristic appearance, her works evoke hybrid aesthetics and timeframes, offering widespread associations, such as animal furs, butterflies, ceremonial artifacts and luscious parures.

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
Dreams of Gaia
2024
ca. 200 x 60 x 8 cm
Mohair, merino wool, cotton warp
Unique piece





HANNE FRIIS

b. 1972, Norway

A needle and a thread can transform a flat textile into subtle, yet explosive forms of great density. By folding and sewing the nylon organza by hand with a needle and a thread, Hanne Friis shows us the wonder of this metamorphosis in her recent textile sculpture, *Membrane*, nurturing a wild and free flow of forms and associations of extraordinary organic nature.

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 Friis, via the engagement of the hands, also has set the works free – they are what they are single-handedly.

Before specializing in textile art, Hanne Friis studied sculpture and painting at the Academy of Fine Arts in Trondheim between 1992 and 1996. Today, Friis is considered one of the most influential Norwegian contemporary artists working with textile. Friis has exhibited worldwide, including two major solo exhibitions at the **Kode Museum**, Bergen, Norway in May 2024 and at the **Vigeland Museum**, Oslo, Norway in October 2022, as well as the current exhibition Hanne Friis / Lynda Benglis at the **Locks Gallery**, Philadelphia, USA. 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
Membrane
2023-2024
Nylon organza, hand dyed and hand sewn with nylon thread
200 x 380 x 24 cm
Unique piece





GJERTRUD HALS

b. 1948, Norway

The thread sculpture, *ULTIMA*, by the Norwegian artist Gjertrud Hals, is made by a special knitting technique, invented by the artist, combining cotton and linen threads hardened with natural resin. This featherweight vessel hardly touches the ground. Its size and lightness contradict each other in certain ways: it seems to levitate and appears almost like a vision. Its ambiguous presence is further enhanced by its incapacity to contain anything due to its soft, perforated structure. It is self-contained so to speak. Yet, in spite of its delicate transparency, it conveys a feeling of quiet strength. The shell form of the *ULTIMA* is central to Hals' art. Indeed, the artist compares the shell to an organic membrane – at the same time protecting,

fragile, fatal and liberating as.. "Premature fracture of many fragile protective shells or membranes means almost immediate death or destruction. On the other hand, a cleavage at the right moment may signify life liberating itself or even an idea or thought breaking forth and materializing itself in creativity.»

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

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.**



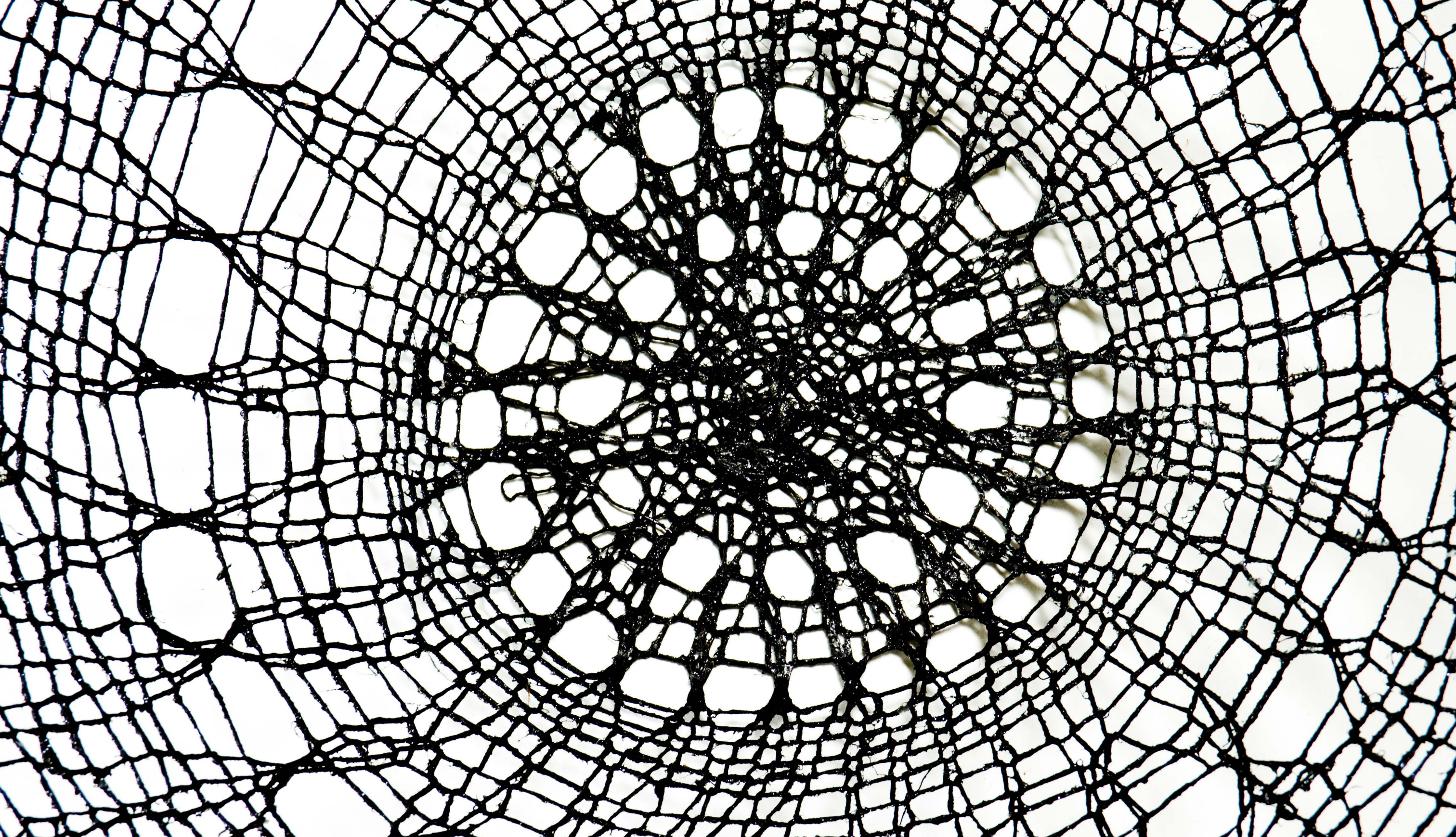


GJERTRUD HALS
Ultima Black Pearl III
2015

95 x 80 cm

Linen and cotton threads, pigment, epoxy

Unique piece





GJERTRUD HALS

Himmeli (Red)

2023

Straw, cotton and silk thread

ca. 190 x 100 x 10 cm each

3 unique pieces



GJERTRUD HALS

Tori

2016

62 x 84 cm

Copper wire, pieces of metal

Unique piece







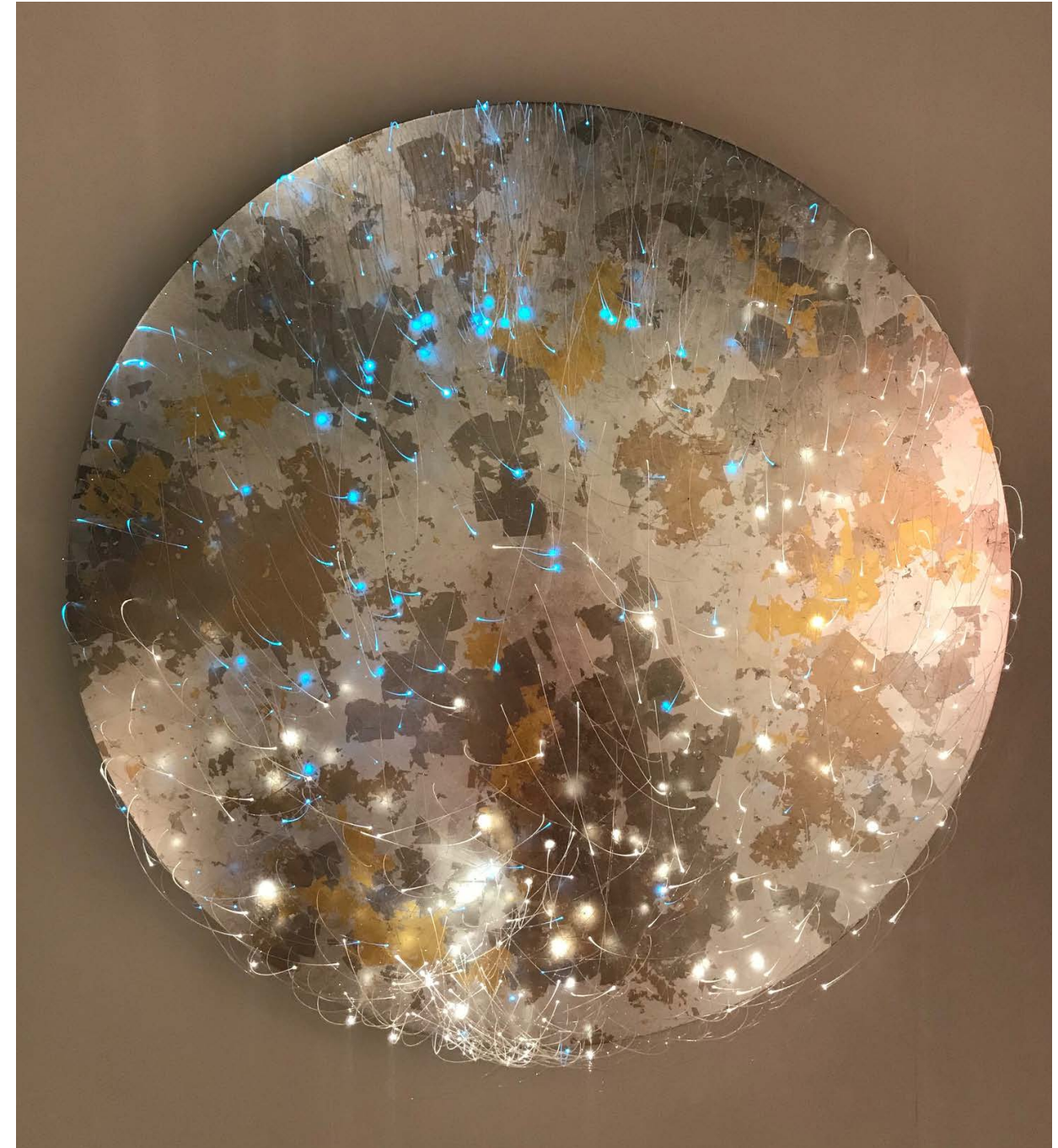
ASTRID KROGH

b. 1968, Denmark

With her light sculpture, *Planet*, made of gold leaf, silver, platinum, aluminium and fiber optics, Astrid Krogh creates a feeling of enchantment and marvel, inspired by the cosmos. With its sweeping flux of moving light and various vibrating surfaces with reflections and solarisations, the work seems to breathe and pulsate with a life of its own. The countless cosmic phenomena that shape our Universe offer an extraordinary source of inspiration for this pioneering Danish artist, who over the past few years has been corresponding with the American astrophysicist, Dr. Margaret Geller from the Centre for Astrophysics in Cambridge, Massachusetts. *Planet* was awarded 'The best contemporary work' at Design Miami Basel.

Astrid Krogh is working at the intersection between art, architecture and design. Born in Denmark in 1968, Krogh graduated from the textile faculty at The Danish Design School in 1997 and established her own studio the following year, where she started using optical fibers to create woven textiles, thereby weaving with light itself. Krogh's *Few artists speak a refined language as fluently as Astrid Krogh, who uses light to describe aspects of Nature that words simply cannot. Her vocabulary is nuanced by sensory experiences, which are articulated through a lexicon of color and light.*

Astrid Krogh's works are included in important museum collections, such as the **Centre Pompidou, Paris; Designmuseum Danmark** and the **21C Museum International Contemporary Art Foundation, USA**. She has carried out monumental light installations and site-specific commissions for private and public collections, such as the **21C Museum International Contemporary Art Foundation, Cincinnati, USA; Longchamp Flagship store, Paris, France; Danish University Center, Beijing, China; Maersk building, Copenhagen, Denmark; and Danish Parliament, Copenhagen, Denmark**. Krogh's works are published in important books about contemporary textiles, architecture and design and the artist has won several prizes, including the **Thorvald Binesboell Medal, the Inga & Ejvind Kold Christensen Prize, the Annual Honorary Grant of the National Bank of Denmark, the Finn Juhl Architecture Prize** and the **CODA Award**.



ASTRID KROGH

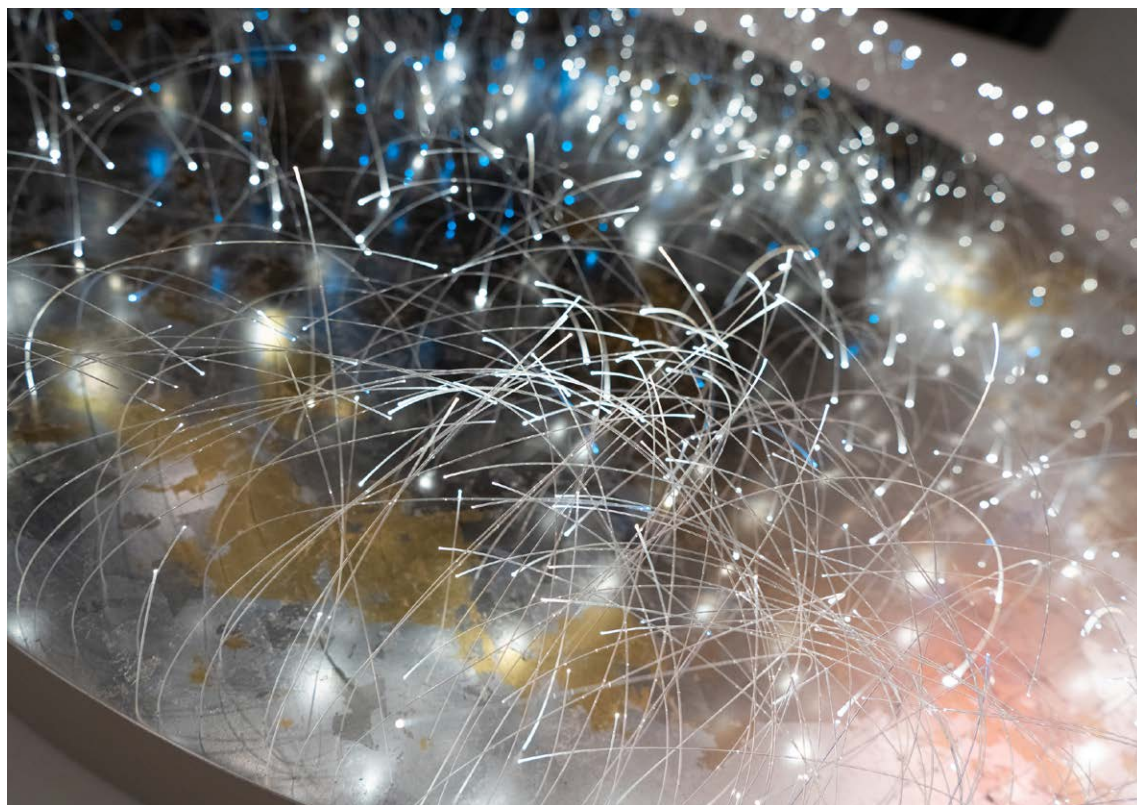
Planet

2021

Gold leaf, silver, aluminium, optic fibers, light
monitors

Ø150 x 25 cm

Limited edition of 8 unique pieces





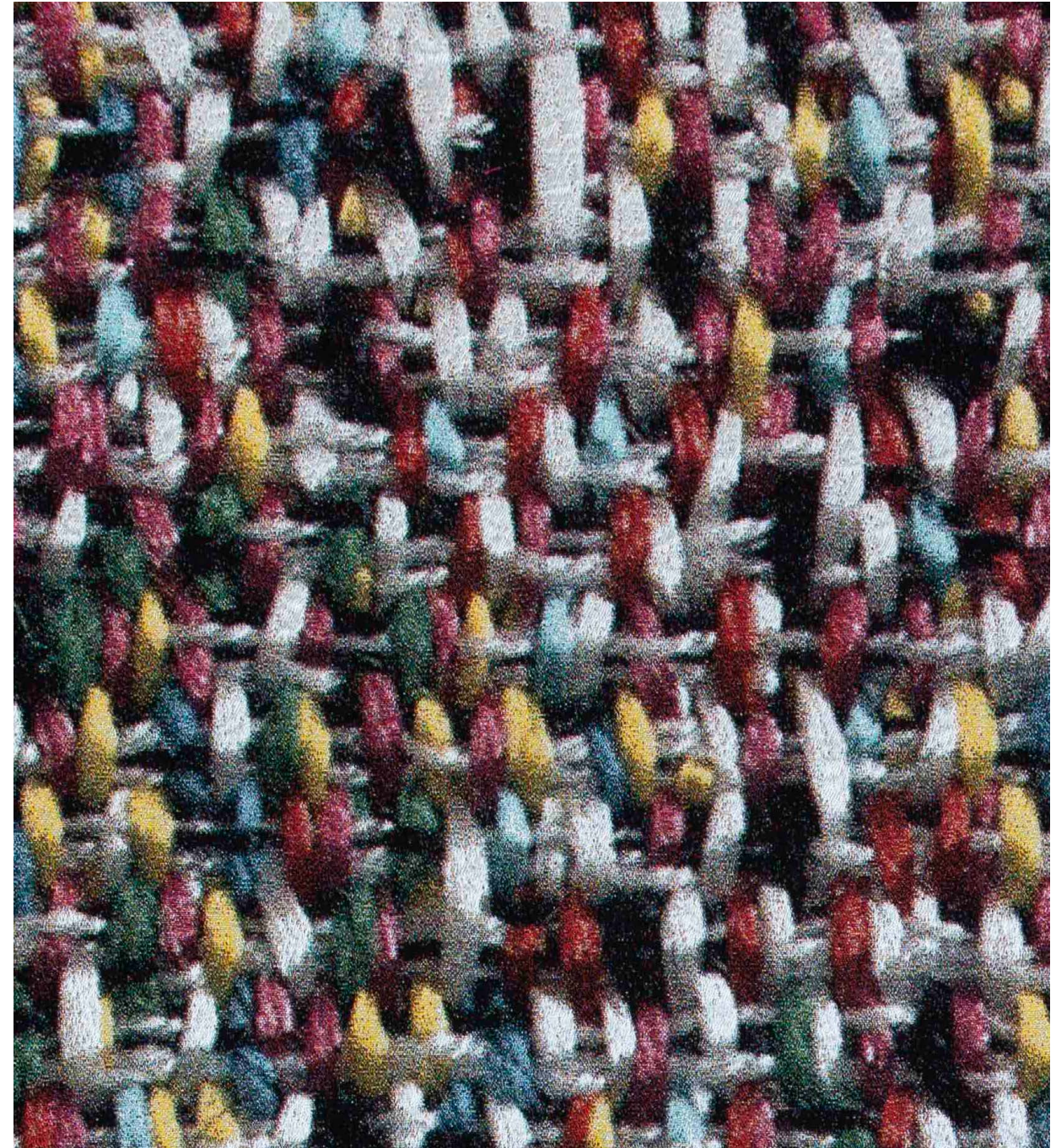
GRETHE SØRENSEN

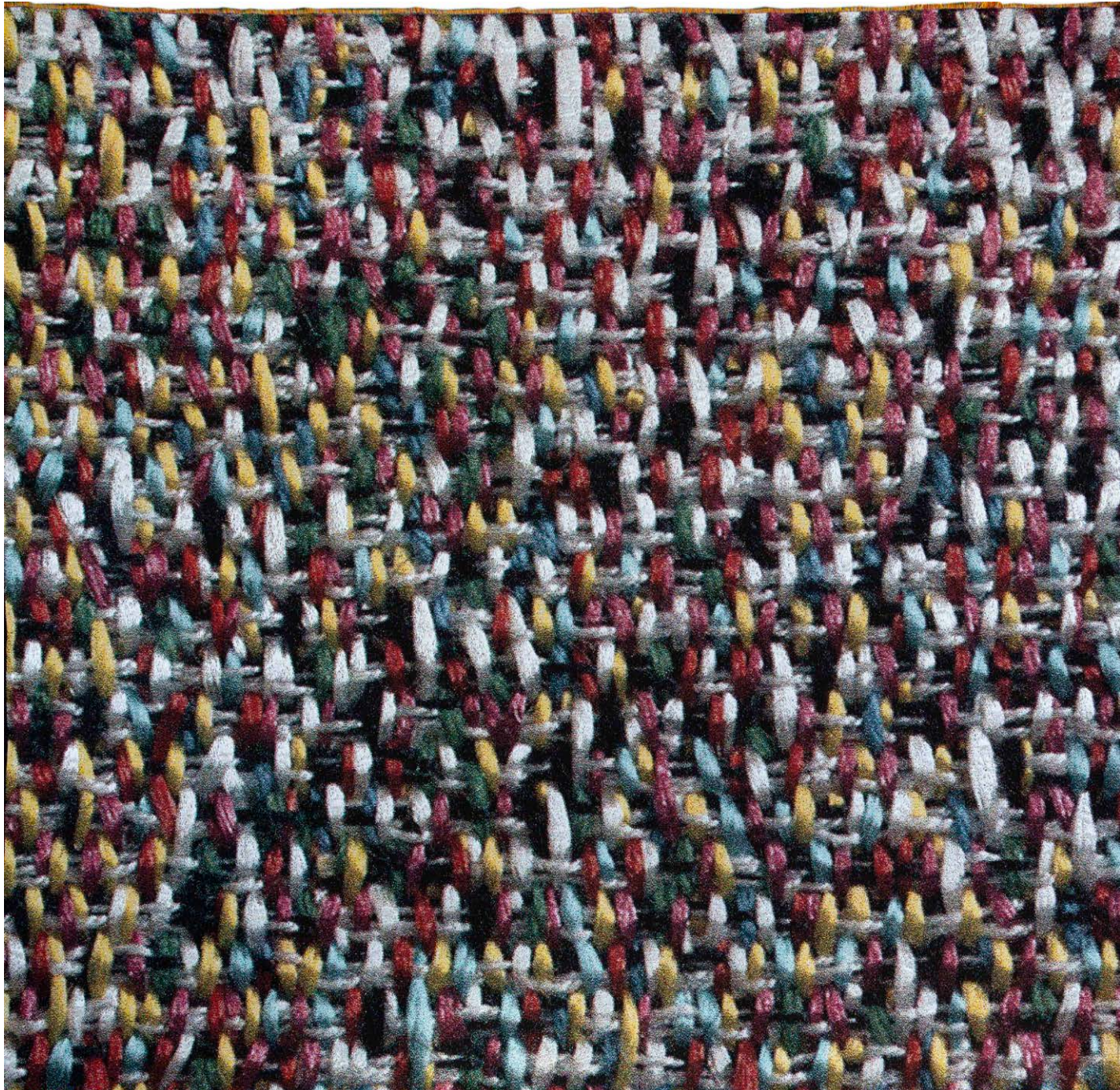
b. 1947, Denmark

Grethe Sørensen's desire to approach textile art from an optical, technological perspective since 2005 has resulted in a series of fascinating Jacquard weavings inspired by various light phenomenon derived from nature as well as computer technologies. With her *Random Weave Close Up* tapestry, a Jacquard weaving from 2022. Sørensen takes her exploration of the woven structure even further. Representing enlarged woven threads from zoomed-in extracts of the *Light Reflections* tapestries, the artist builds a relief of variable palettes, thread by thread, with just eight colors, crossing and

overlapping in a form of *mise en abyme* of the weaving process, weaving the woven, so to speak. In this more conceptual series of works, Sørensen articulates the grid, revealing interesting analogies between the frame of the pixels and the Jacquard weft. But even more importantly, the artists magnifies, in the double meaning of the word, the binding and connecting aspect of the weaving itself - the interlaced threads - and thereby its essence as a medium. Instead of representing something else, the woven structure becomes, finally, the true subject matter.

LightGrethe 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
Random Weave Close Up III
2022

Jacquard weaving, Trevira CS, wool, Viscose, Cotton
166 x 166 cm
Unique piece



MATHIAS BENGTSSON

b. 1971, Denmark

With his latest work, Growth Chaise Longue, Mathias Bengtsson (b. 1971 in Denmark) takes organic design to another level. Instead of simply imitating organic form, this masterpiece of sculptural design is created through some of Nature's own rules and methods. Made of bronze cast into 3D printed molds, Growth Chaise Longue started as a digital seed programmed with DNA. During the seed's maturation, meteorological conditions were randomly applied, thereby according the piece its distinctive organic look. Growth Chaise Longue equally expresses a rare mastery of high technology and exquisite craftsmanship of lost wax bronze casting.

With the Growth Chaise longue as well as his other organic pieces such as the Growth table or Cellular Chair, Mathias Bengtsson questions the borders between the natural and the artificial while breaking down the established boundaries between design, art, craft and technology. Always seeking to take his thinking in new directions, Mathias Bengtsson's sculptural design pieces are both visually striking and technically innovative. Working with diverse industrial materials and processes, he pushes forward the sculptural, technical, and philosophical possibilities of three-dimensional design.

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 **Centre Pompidou**, Paris; 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; and **Designmuseum Danmark**.



MATHIAS BENGTTSSON
Growth Chaise Longue/Drawing I
2017

Charcoal, crayon, oil pastel, ink & acrylic on paper
110 x 75 cm
Unique piece





MATHIAS BENGTSSON
Spun Chair
2003
Carbon fiber
55 x 53 x 80 cm
Limited edition of 20





DITTE HAMMERSTRØM

b. 1961, Denmark

The extreme attention to detail and the quest for perfect craftsmanship make Ditte Hammerstrøm's work a true heritage of the Danish golden age of handcrafted furniture design, however with a radical contemporary twist. The furniture's tactile quality, with its invisible details, is as appealing to the fingers as it is to the eyes.

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 expressed by Mette Strømgaard Dalby, the former director of Trapholt Museum: *"The feminine decorations and colors are repeated in several of Ditte Hammerstrøm's pieces of furniture and help mark the fact that a generation of younger female designers have taken the lead with vengeance. Without tending towards too many clichés the women's entry on the Danish design scene has created a new departure with regards to decoration."*

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.



DITTE HAMMERSTRØM

Side by Side / High Wool

2014

Ash, foam, wool, plastic strings

212 x 76 X 62 cm

Limited edition of 8



PHOTO CREDITS

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DITTE HAMMERSTRØM

Artwork photos:

Side by Side / High Wool

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