



MARIAWETTERGREN
GALERIE

FOG DESIGN+ART 2026

GJERTRUD HALS

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

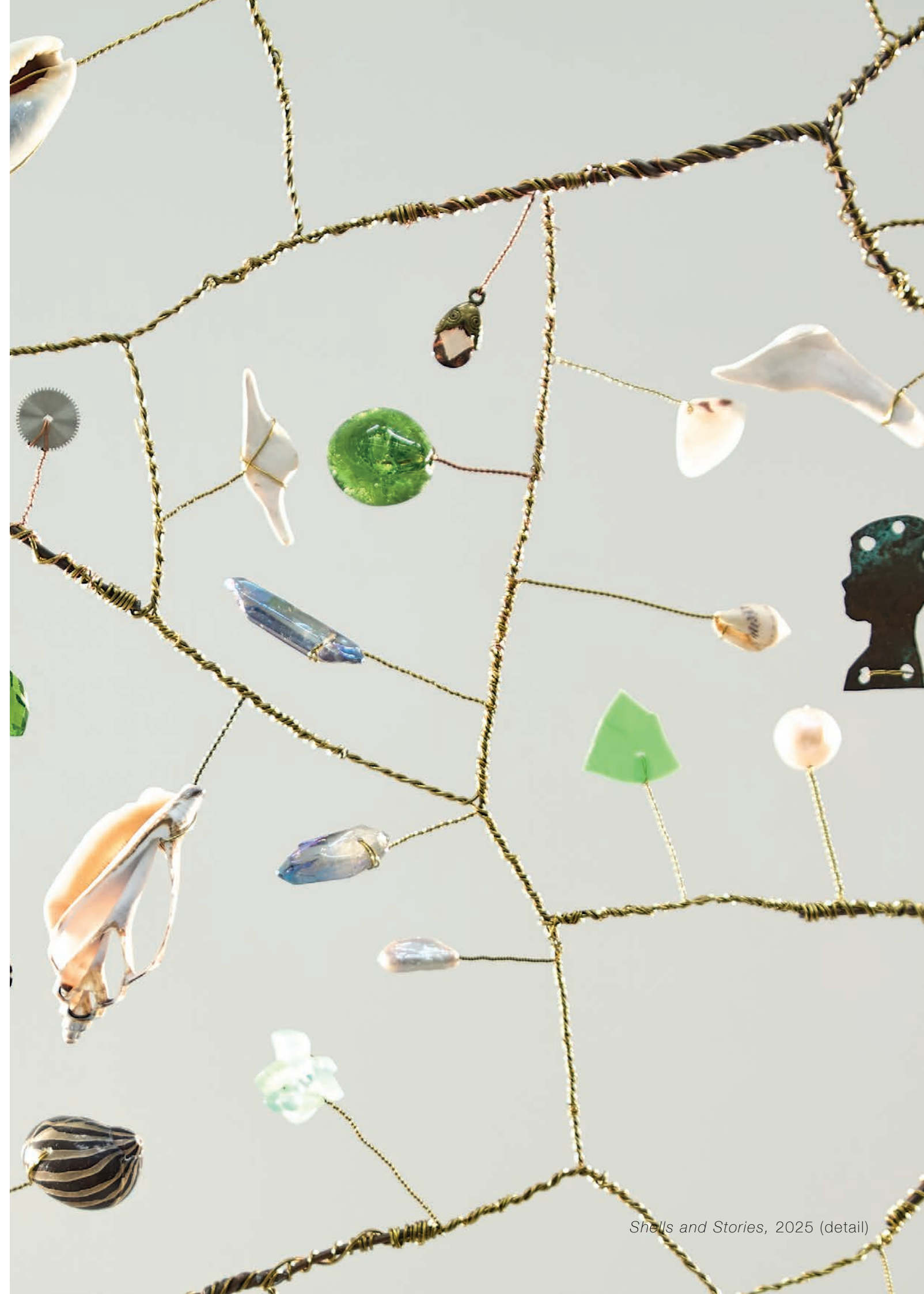


Gjertrud Hals' upbringing on the little island of Finnøya is profoundly anchored in her art. Her relationship to the region's nature and culture is deep and complex. Like small microcosmoses, inspired by mythological storytelling and children's worlds, Gjertrud Hals works with natural fibers and metal threads using various techniques including weaving, knitting, casting, spraying and cutting.

Hals' work seems both mysterious and joyful with its mix of symbols and recycled pieces of consumer objects, some of which are left untouched, while others are modified. 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."*

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. 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 important museum 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.



Shells and Stories, 2025 (detail)



GJERTRUD HALS

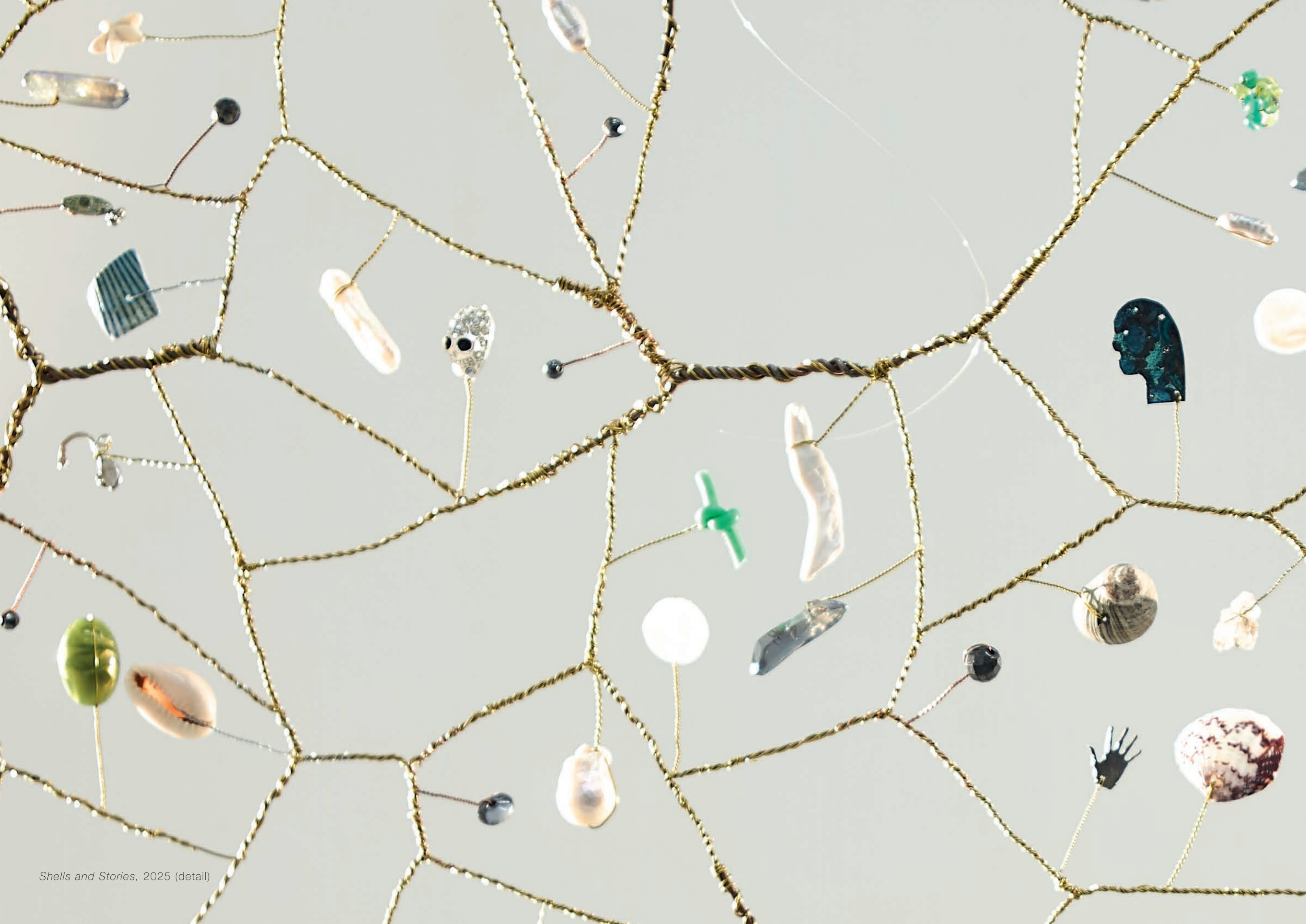
Shells and Stories

2025

Brass, copper wires, stones,
shells, amber, pearls

100 x 100 cm / 39.4 x 39.4 in

Unique piece



Shells and Stories, 2025 (detail)



GJERTRUD HALS

Walden I

2025

Brass and copper wire, cotton embroidery,
gold leaves, metal plating

100 x 64 cm / 39.4 x 25.2 in

Unique piece



Walden I, 2025 (detail)



GJERTRUD HALS

Walden II

2025

Brass and copper wire, cotton embroidery,
gold leaves, metal plating

50 x 46 cm / 20 x 18 in

Unique piece



Walden II, 2025 (detail)



GJERTRUD HALS
Silver
 2025

Steel and aluminium.
 Metal plating, embroidery.
 85 x 70 cm / 33.5 x 27.6 in
 Unique piece



Silver, 2025 (detail)



Olive Table, 2025 (detail)

LAURA BERGSØE

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



“It is always surprising and magical to open a tree or plane a dirty plank and reveal what it contains: twists in the grain, maybe from growing in a windy place; holes; knots. Everything that makes a piece of wood unique, and that you would normally cut off, is the heart of the tree, telling its history.”

Profoundly in love with wood, the Danish designer and Master-cabinet maker Laura Bergsøe has devoted her life to revealing the personality and “soul” of the trees that she sources all over the world for her dream-like tables, shelves, lamps and wall reliefs. Bergsøe works with the uniqueness of each piece of wood – its veins and knots, twists and turns - which she enhances through precious metals and materials, such as liquid silver, bronze and raw diamonds, delicately inserted into the wood. Rich with imaginative details, such as butterfly joints, bronze and silver ornaments or mammoth teeth, Bergsøe turns the inside of the tree into a wonderland of sprouts and flowers, butterflies, silver lakes and diamond drops.

Bergsøe's sculptural works masterly combine the natural and the precious, bearing witness to the heritage of both Art Nouveau and Art Deco with their ornamental naturalism and noble materials and techniques. Her intention is to pass on 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 piece is unique and holds a Signature Spike, a pure silver spike, placed into the side of the piece, which can be removed to reveal its story and origin.

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 flagship stores in Copenhagen, London, Munich, Stockholm, Tokyo, New York and Dubai.



LAURA BERGSØE

Olive Table

2025

Italian olive wood, bog oak, bronze, iron, leather

ca. 74 x 145 x 131 cm / 29 x 57 x 51.5 in

Unique piece



LAURA BERGSØE

Elm and Brass Table

2025

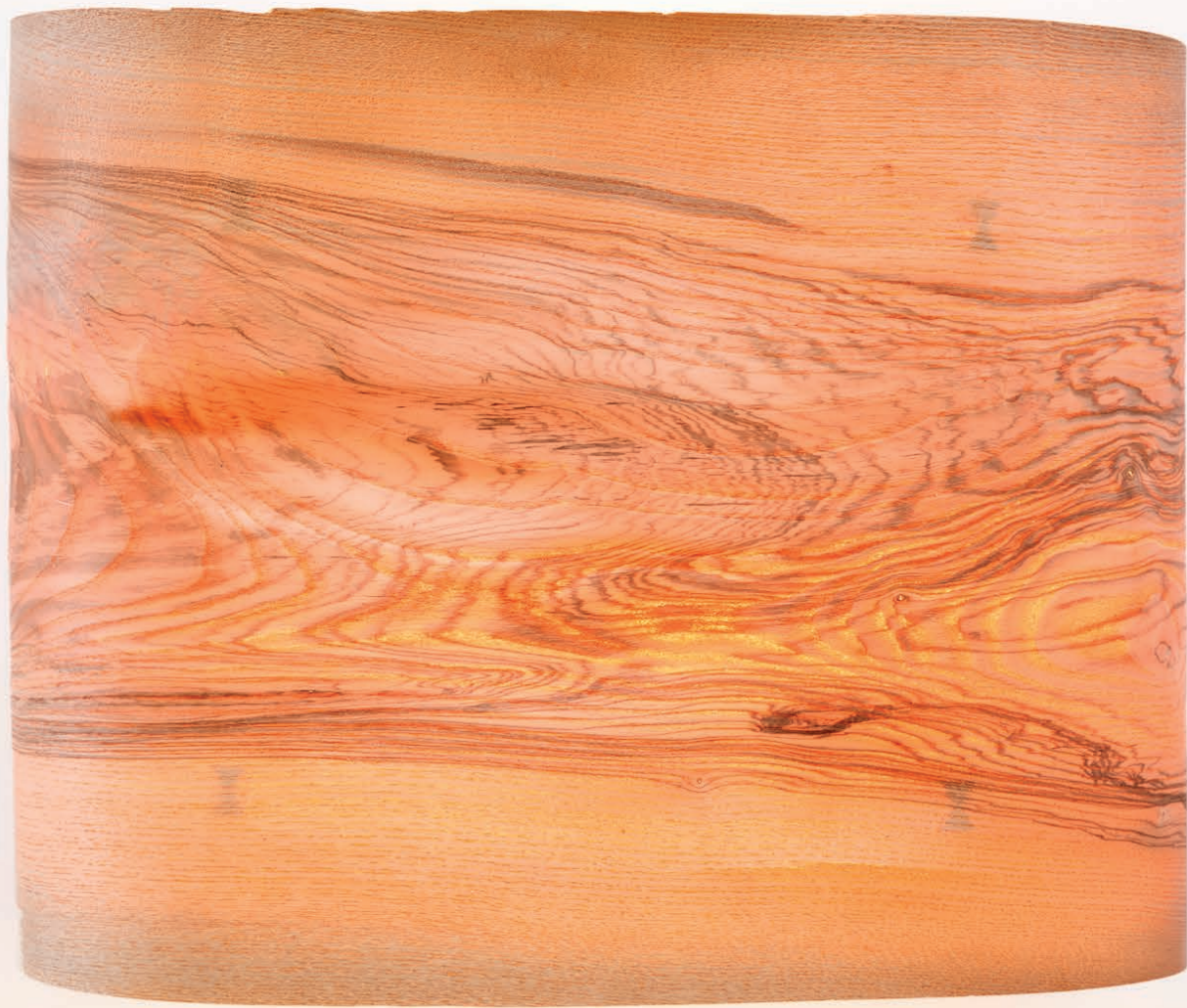
Danish elm, brass, iron, leather

ca. 40 x 208 x 100 cm / 15.7 x 82 x 39.5 in

Unique Piece



Elm and Brass Table, 2025 (detail)



LAURA BERGSØE

Ash Soul Sconce

2024

Ash veneer, plywood, LED

37 x 47 x 32 cm / 14.5 x 18.5 x 12.5 in

Unique piece

HANNE FRIIS

Born in 1972, Norway
Lives and works in Oslo, Norway.



Hanne Friis (b. 1972, Oslo) is educated in painting and sculpture at the Art Academy in Trondheim, but is primarily known for her sensuous, abstract sculptures in various textile materials, 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. "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."

In places, the material springs from the body of the work, like little eruptions, organic growths. The abstract forms that emerge from Friis's work refer as much to the cycles of nature as to the various forms and movements of the body. The forms seem to be inhabited by a growing presence, sometimes weighed down by folds of skin. The mixture of organic forms and synthetic materials, such as imitation leather or plastic, in some of Friis' works may seem like a paradox.

A wave of lead indicates both heaviness and movement. Lead is used in language to describe an emotional heavy state or something concrete with physical weight.

«I find it interesting to transform flexible textiles into compact form and thus create an uncertainty about whether the material is hard or soft, light or heavy. The viscose textile is hand-dyed with synthetic grey dye that gives a shiny surface that can resemble metal. The work was formed through a slow intuitive process where I try to find an ideal dynamic form and an undulating movement».

Hanne Friis' work is included in the collection of Haugar Art Museum, Tønsberg, Sørlandets Art Museum, Kristiansand, The Norwegian Government, Oslo, KODE Art Museum, Bergen, The National Museum, Oslo, The Museum of Decorative Arts, Trondheim, The Art Museum of Northern Norway, Tromsø and The Arts Council, Norway as well as numerous private collections nationally and abroad. Selected solo shows include Maria Wettergren Gallery, Paris (2019), Trafo, Asker (2018), Kunstnerforbundet, Oslo (2016, 2010), Gustavsberg Konsthall, Sweden (2010), Galleri F15, Moss (2003). Selected group shows include Locks Gallery, Philadelphia; QB Gallery, Oslo (2021, 2020), Kunsthalle Seinäjoki, Finland (2020), Kristiansand Kunsthall (2019), Maria Wettergren Gallery, Paris (2019), Grand Palais, Paris (2019), Foundation Villa Datris, L'Isle-sur-la-Sorgue (2018), MARSO Gallery, Mexico City (2018), Hint Project, Aarhus (2017), KODE Art Museum, Bergen (2015, 2001), Henie Onstad Kunstsenter (2014), Liljevalchs Konsthall, Stockholm (2014), Lillehammer Kunstmuseum (2013), Vigelandsmuseet, Oslo (2013), Kunstindustrimuseet, Oslo (2012) and Bomuldsfabriken, Arendal (2009)



Waves of Lead, 2025 (detail)



“ *Time is an important aspect of my work. I think I need this concentrated, slow and time-consuming, but still energetic and physical work to think and, at the same time, not to think.* ”

—Hanne Friis

Hanne Friis
Waves of Lead
Synthetic dyed viscose, cotton fabric
Hand-stitched
ca. 114 x 65 x 25 cm / 45 x 25.5 x 10 in
Unique piece

HYEJEONG KO

Born in Japan in 1975.
Lives and works in Seoul, Korea

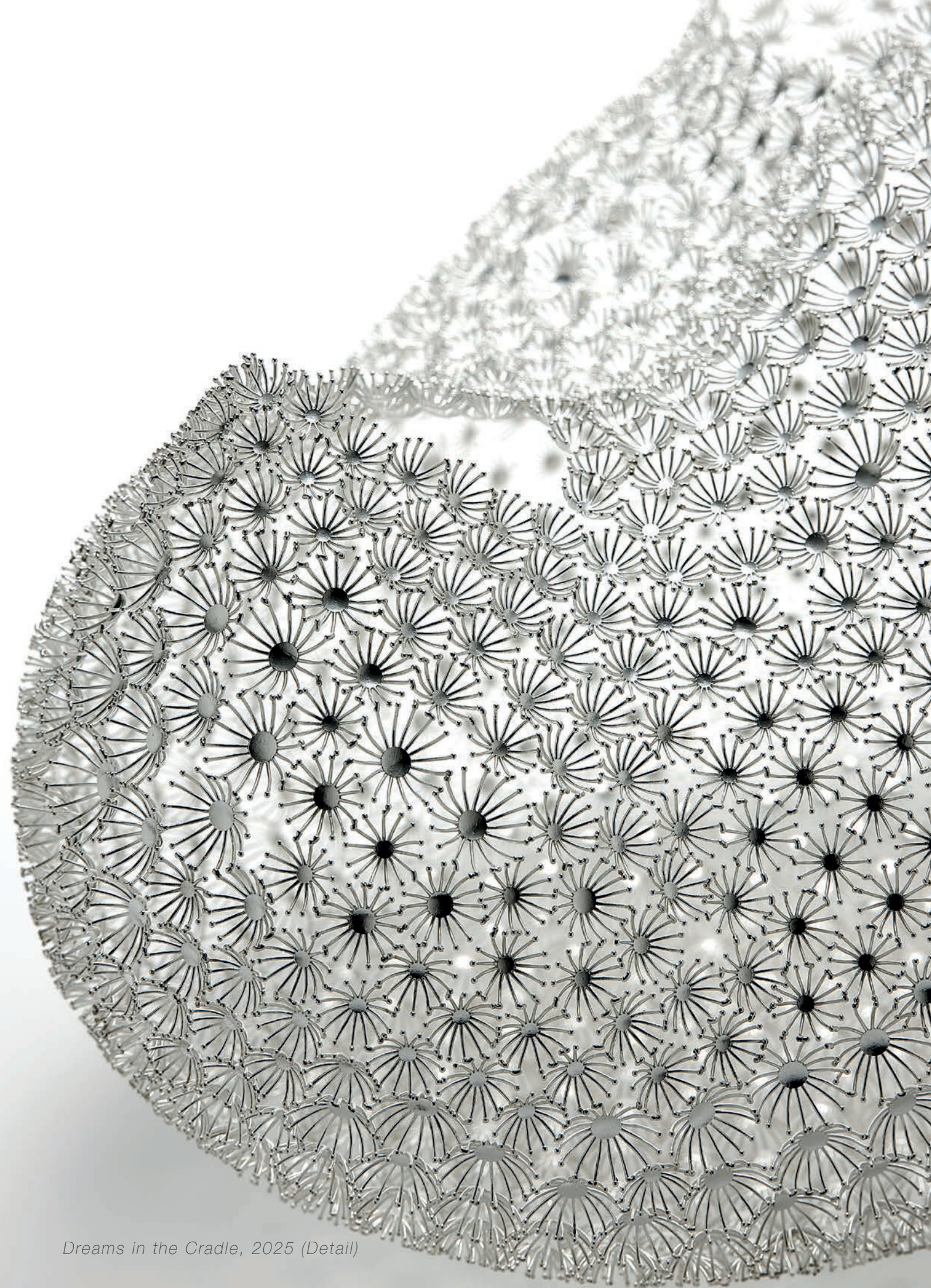


Hyejeong Ko (born 1975) is an accomplished metal sculptor whose practice transforms industrial materials into intricate forms inspired by natural phenomena and Korean landscapes. She holds a Bachelor's degree in Jewellery Design from Kyonggi University (1999) and a Master's in Metal and Jewellery Design from the School for American Crafts at the Rochester Institute of Technology (2003).

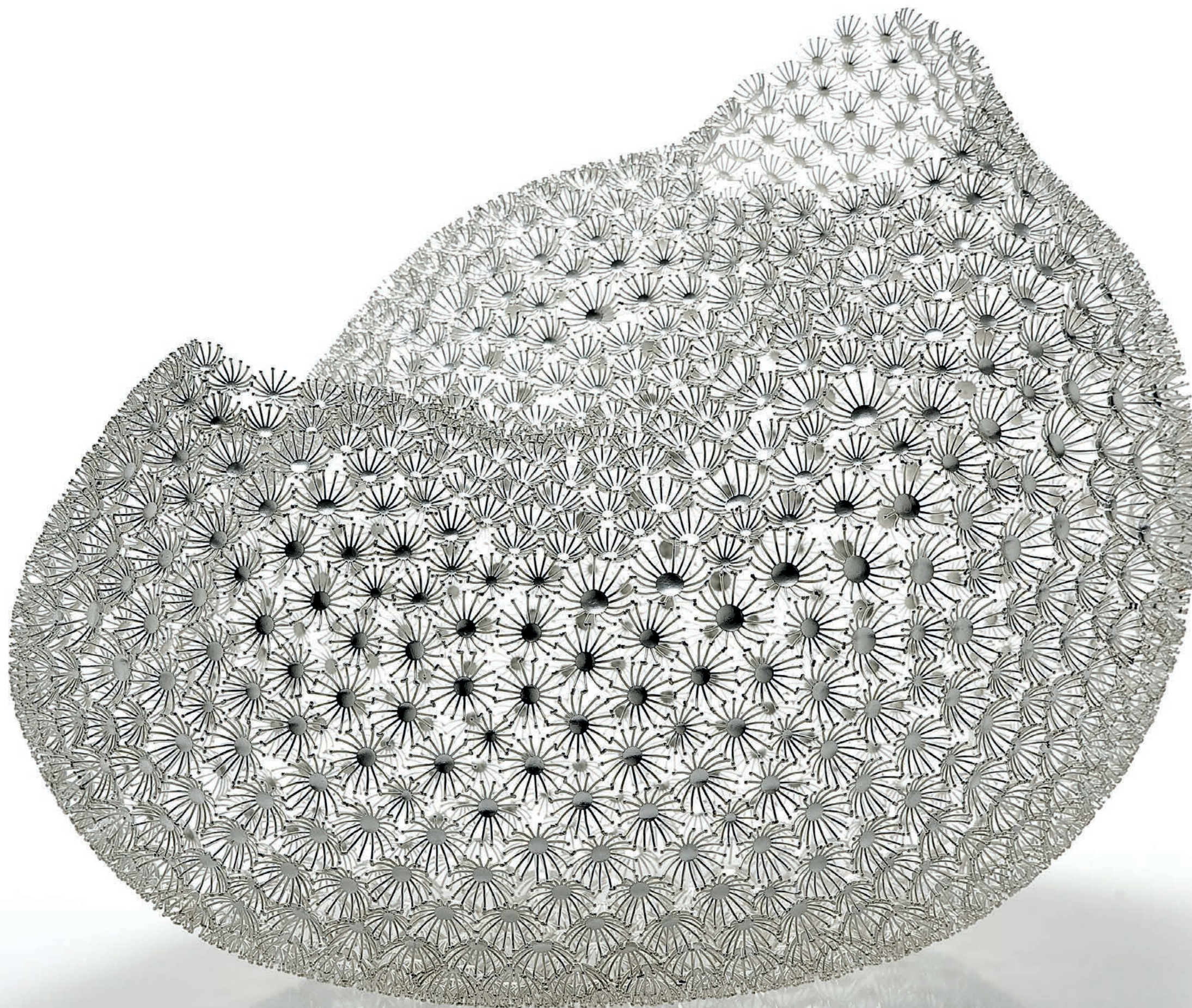
Her formative years on Jeju Island established the foundation for her distinctive approach to metalworking, which employs techniques including micro-welding and precision fabrication to translate organic observations into sculptural works.

Ko's metal sculptures have been showcased in numerous solo and group exhibitions across Korea and internationally, with her work residing in collections at institutions including the National Museum of Modern and Contemporary Art in Korea, Leomina in New York, and galleries across Europe and Asia.

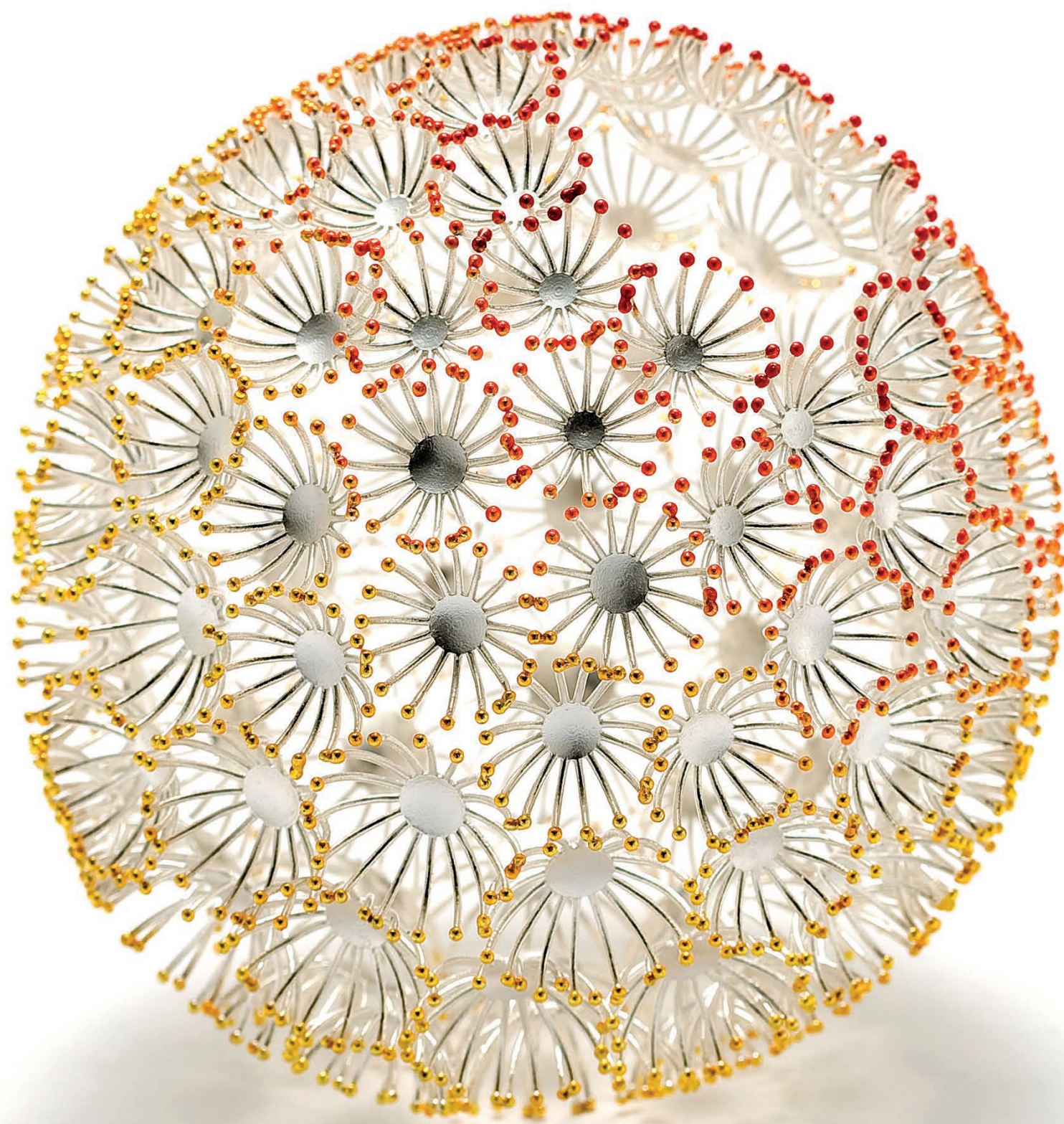
Her practice has earned significant recognition, including the prestigious Grand Prize at the Cheongju International Craft Competition in 2023 and the Homo Faber Award in 2024. Through her material investigations, Ko contributes to contemporary discourse surrounding the intersection of traditional Korean craft methodologies with current sculptural practice.



Dreams in the Cradle, 2025 (Detail)



HYEJEONG KO
Dreams in the Cradle
2025
Sterling silver
45 x 35 x 38 cm / 17.5 x 14 x 15 in
Unique piece



HYEJEONG KO

Passion

2025

Sterling silver, porcelain color

9 x 9 x 10 cm / 3.5 x 3.5 x 4 in

Unique piece

CAMILLA MOBERG

Born in 1961, Finland
Lives and works in Fiskars, Finland



Handcrafted in blown glass in collaboration with master glassblowers in Nuutajärvi, Finland's oldest glass-making village, Camilla Moberg's luminescent glass sculptures are inspired by the sparkling colors and patterns of threatened animal species, such as beetles, dragonflies, peacocks and owls, reflecting the artist's concerns about biodiversity and its preservation.

By transposing and enlarging the colors and patterns of insects and birds into abstract glass forms, enlightened from within and piled on top of each other, the artist creates an interesting parallel between the extraordinary beauty and fragility of endangered species and the towering compilation of glass elements, maintained in a seemingly miraculous equilibrium. Moberg is not only fascinated by the stunningly beautiful colors and shapes of certain insects and birds, but also their functions as vital members of our ecosystem.

“*The intense yellow eyes of the snowy owl are perfectly adapted for its arctic life. These eyes, combined with its thick white plumage, makes it an iconic symbol of the frozen North.*

This penetrating gaze has made a huge impression on me. I wanted to use bright yellow in the sculpture, reflecting the silent majesty of the owl.

”

The Finnish artist poetically reminds us of nature's splendor and its essential role, equally reflected in the subtitle of her works: *Messengers in Glass*.

Each glass element in the sculpture is unique and handmade in Nuutajärvi, the oldest glass village in Finland. The natural stone was found on a remote beach by the sea, in the Porvoo Archipelago Finland

Graduating from the University of Art and Design in Helsinki in 1992, Camilla Moberg is considered as one of the most important contemporary glass artists from Scandinavia. 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 sculptures 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

Ukuli

2025

Handblown glass, natural stone, aluminium,
acrylic, silicone, LED

ca. 166 x 36,2 x 36,2 cm / 65.3 x 14.2 x 19 in

Unique piece

RASMUS FENHANN

Born in 1972.
Lives and works in Copenhagen, Denmark.



Artistic originality, Japanese Zen cabinetmaking and computer technology come together in a harmonious whole in Fenhann's furniture, with inspiration from nature's mathematical beauty. Geometric shapes have fascinated mankind ever since antiquity, but Fenhann uses computer technology to unfold its boundless abundance in front of our eyes, as if it were origami. Fenhann's mathematical vocabulary also includes the pyramid form, used as building blocks in his complex Pyramid tables, the golden section, which informs the proportions of his feather-light Ratio tables, and the sine curve, which adorns his undulating Sakyu tables and benches (sakyu meaning 'sand dune' in Japanese).

The architectonic *Ratio* table is further exploring the beauty of geometric form combined with exquisite craftsmanship. The perfect proportions of this table are derived from the Golden Ratio and the relationship between the rectangle and the square.

In *Ratio*, Fenhann shows the close connection between design and architecture, underlining the fact that the difference is often mainly a question of scale. Alone, or several combined, the *Ratio* table is proposing interesting shifts in scale and direction, making possible different formations and functions.

The inspiration comes from Japanese traditional wooden architecture and the *Ratio* tables are created as a challenge to make the thinnest solid wood construction possible, still with a stable and strong construction. Thanks to the thin lines in *Ratio*, Fenhann manages to create an exceptionally transparent structure.

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 Design Museum 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.



Ratio, 2016 (detail)



RASMUS FENHANN
Ratio
2016

Pearwood, glass

68 x 42 x 42 cm / 26.7 x 16.5 x 16.5 in each
(110 x 110 x 42 cm/ 43.3 x 43.3 x 16.5 in) the set of four
Limited editions of 12

MARGRETHE ODGAARD

Born 1978, Denmark
Lives and works in Elsinore, Denmark



In Margrethe Odgaard's textile works, colors are materialized via the passage of light through fine layers of silk organza panels. Different folds draw the eye to the surface, creating the optical illusion of gradated color. Our interpretation of color lives in close connection with an everchanging interplay between the material and the reflection/absorption of light on its ethereal surface. With the textile series *Dioptric*, Margrethe Odgaard continues her investigation into how light and colour travel through material. Working with layers of fine silk organza, she creates delicate surfaces where light refracts into shifting plays of tone and nuance, a prismatic unfolding that feels both precise and ephemeral.

The title *Dioptric* references René Descartes' *La Dioptrique* from 1637, a foundational text in the science of optics. In this work, Descartes examined how light bends when passing through different media, introducing what would later become known as Snell's Law of refraction. His observations formed the basis of our modern understanding of how light behaves. Odgaard draws directly on these optical principles. Each piece in the *Dioptric* series is structured around a constant horizontal line.

As an imagined beam of light moves toward and across this line, it bends, echoing Descartes' law of refraction. The resulting compositions give visual form to the meeting point between mathematics and sensation. Translating this scientific concept into a material language, Odgaard lets the translucent layers of delicate silk embody the path of light. The fabric captures its shifting angles of incidence and refraction. In this way, *Dioptric* becomes both a visual demonstration of optical theory and a poetic reflection on the fleeting nature of perception. Each numerical value of the works of this series correspond to specific wavelengths of light.

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), Munkeruphus (Denmark) and Galerie Maria Wettergren (Paris). 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.

“
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.
”

Dioptric W600, 2025 (detail)

“ Created in a time marked by war, disconnection, and environmental crisis, *Ophelia Letters* offers a space for reflection when language falls short. Each piece is an intimate, symbolic, and unresolved letter, offered into the quiet space between presence and absence, between feeling and form. The first works in the series, shown in previous pages, take the form of prologues; quiet rehearsals of intimacy, of holding and hesitation. Like breath drawn before a name is spoken, they mark the moment where language begins to unfold. A tracing of undercurrents. A pause before the offering. begins to unfold. A tracing of undercurrents. A pause before the offering.

”

— Margrethe Odgaard



Margrethe Odgaard

Ophelia Prologue

2025

100 % silk organza, 100 % cotton stout, MDF

64 x 45 x 2 cm / 25 x 17.5 x 1 in

Unique piece



MARGRETHE ODGAARD

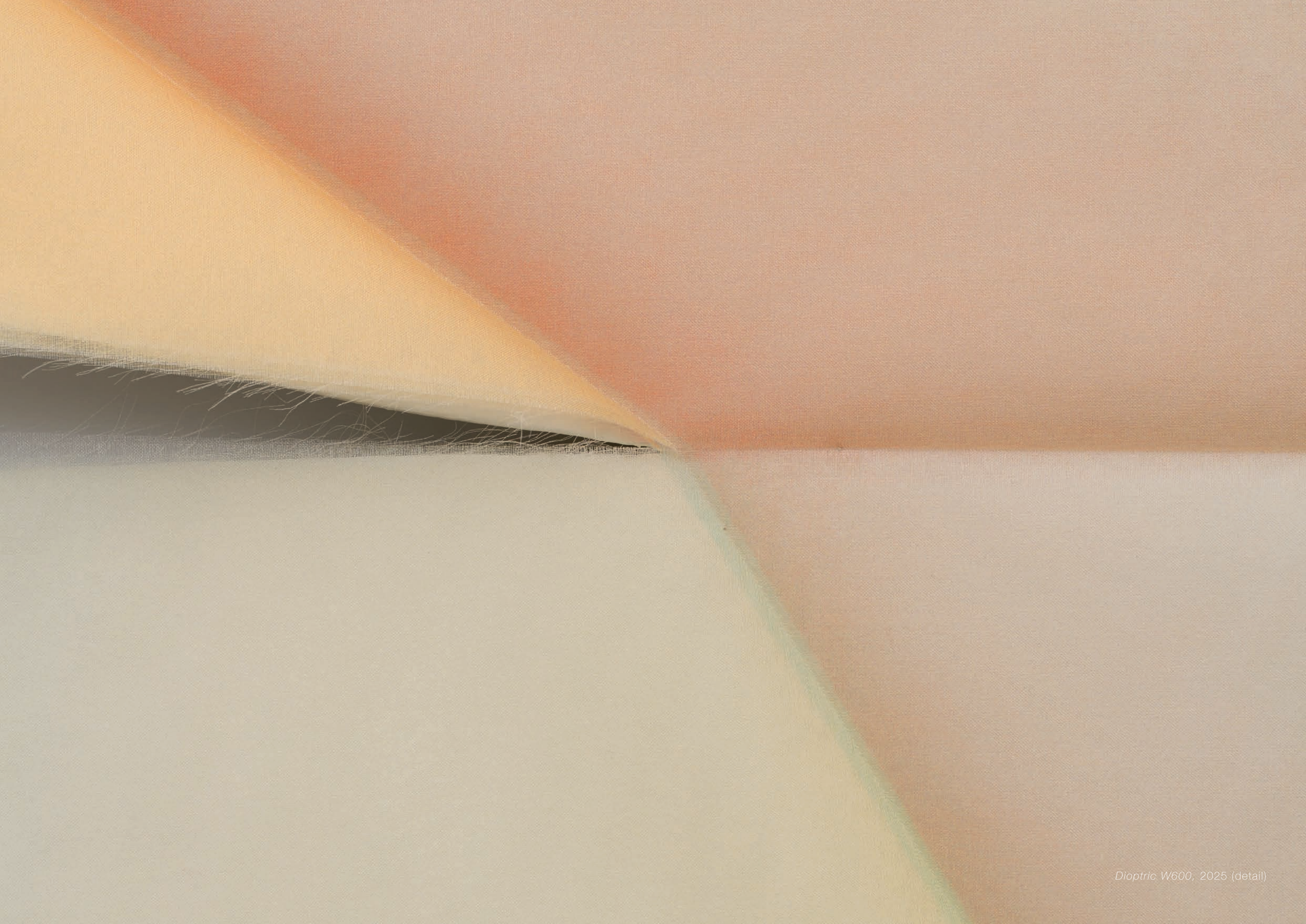
Dioptric W600

2025

100% Silk organza, painted aluminium on MDF

68 x 78 x 6 cm / 26.5 x 30.5 x 2.5 in

Unique piece





MARGRETHE ODGAARD

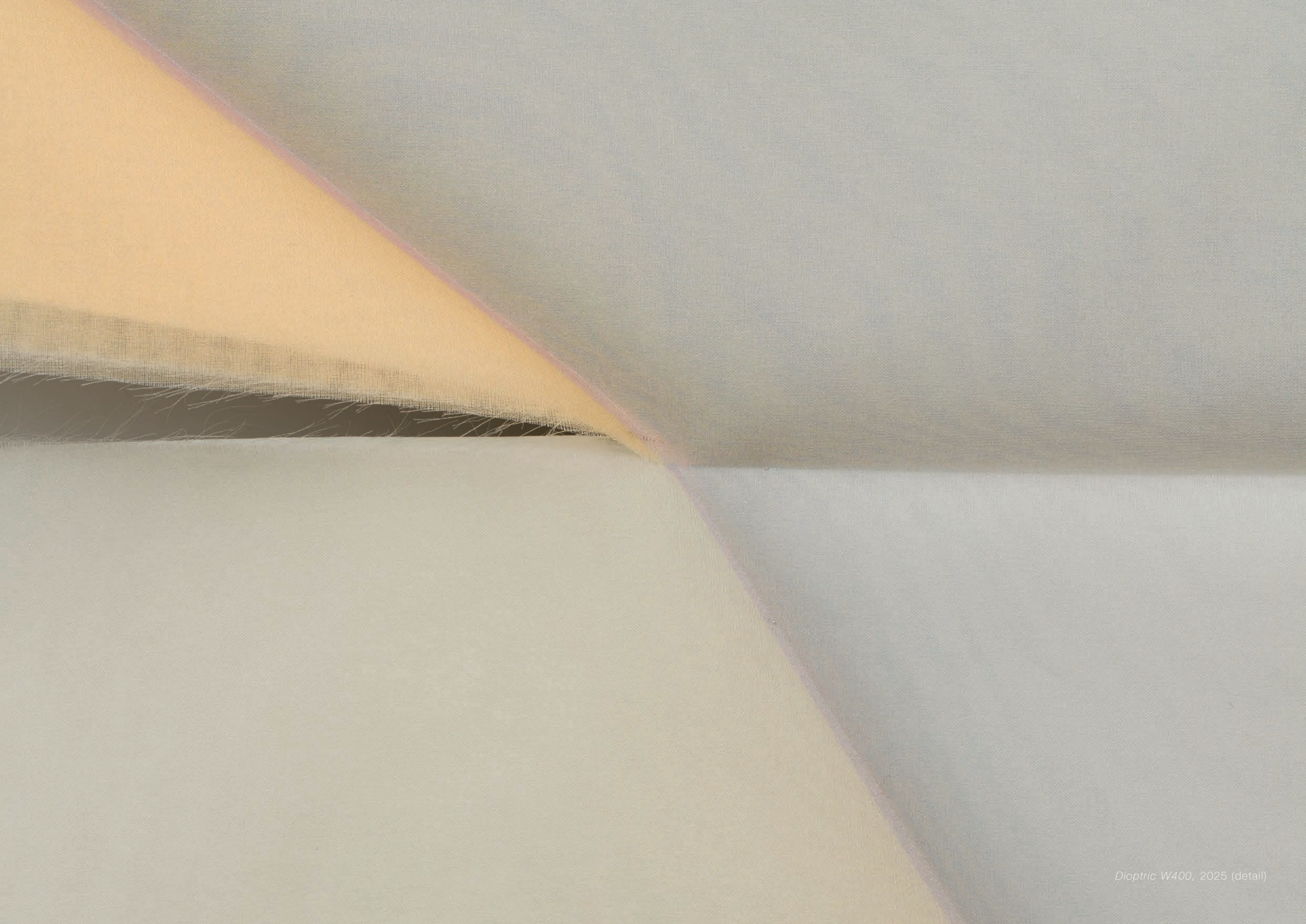
Dioptric W400

2025

100% Silk organza, painted aluminium on MDF

68 x 78 x 6 cm / 26 x 30.5 x 2.5 in

Unique piece



INHWA LEE

Born in 1986, Seoul, South-Korea



Winner of numerous prestigious awards, Inhwa Lee is considered one of the most important Korean ceramicists today, with works in museum collections such as the Victoria and Albert Museum, UK; National Museum of Modern & Contemporary Art, Seoul, Korea; Museum of Modern Ceramic Art, Gifu, Japan; and Yanggu Porcelain Museum, Korea. An Inhwa Lee porcelain piece is distinguished by its remarkable thinness, and infinite variations in density and transparency, inspired by the meeting of light and porcelain, observed through the artist's studio windows.

Of extreme delicacy, the walls of the ceramics reveal their internal structure, like the leaves of a tree. Their poetic beauty arises from a tension between gentle presence and dissolution into luminosity. Inspired by a special memory of a moment when the light permeated and animated one of her first thin vessels, making the mineral material come alive, and almost« looking like as if it had just crumbled» the artist has constantly been aiming to make a pottery that is as thin as the light that permeates it

“
About fifteen years ago, I accidentally crafted a ceramic piece with a paper-thin section. I set it aside without much thought, but when sunlight passed through it, the thin porcelain glowed with a silvery gray, while the thicker areas turned celadon green. That moment revealed to me that even light has expressions. Since then, I've devoted myself to creating white porcelain that captures and holds light...

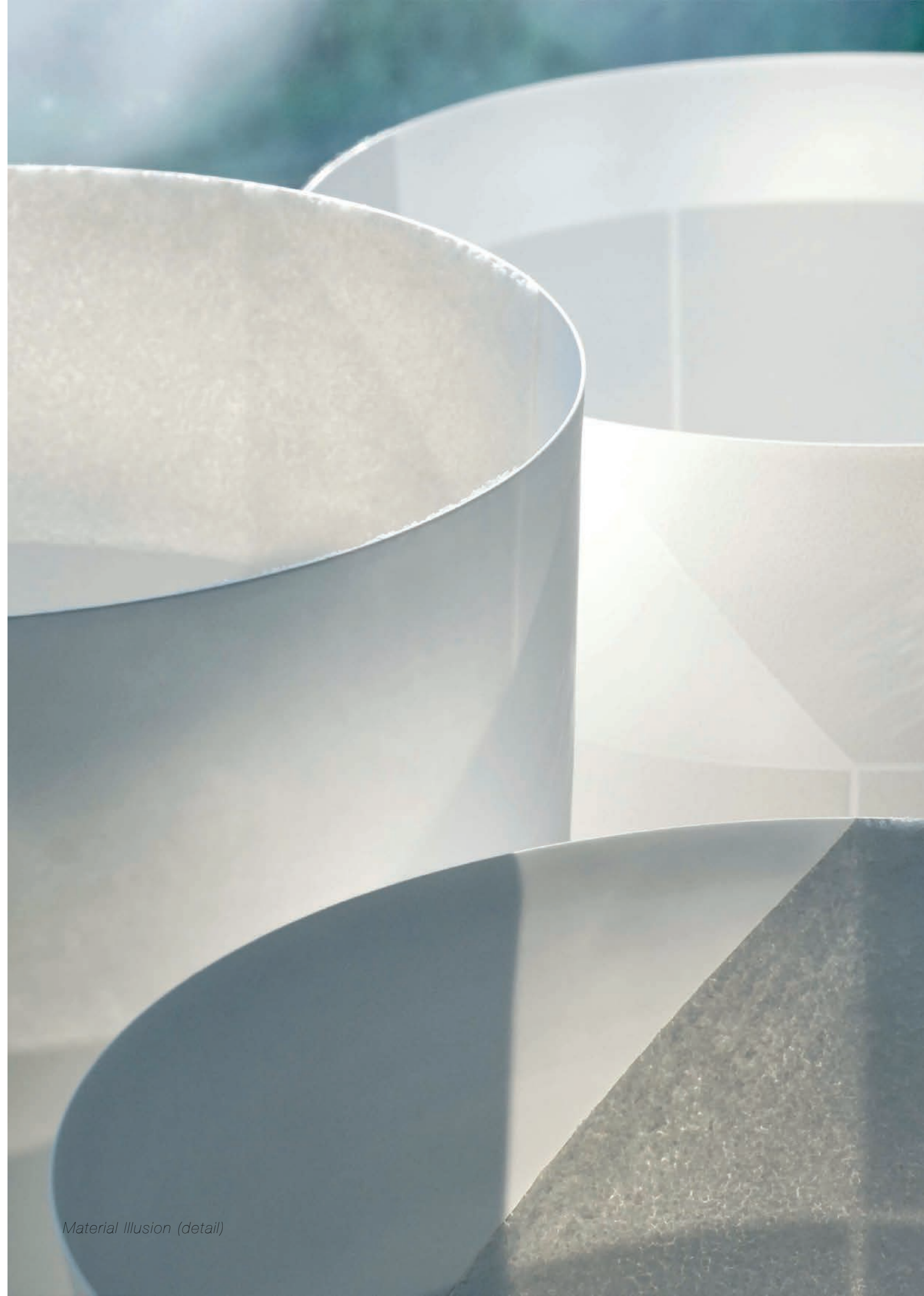
— Inhwa Lee

”

The thin walls of the ceramic vessels offer themselves to the sun's radiance, transforming mineral substance into silent song. Through this purification, the porcelain acquires an aerial quality that allows the passage of hours to show through its luminous body. Lee's ceramic works are born from this encounter between meditative disposition and sure gesture. In her words, “ Instead of the material, I wanted to put in the empty space. And I want to let only the light slowly penetrate into the empty space ”.

To fully understand Inhwa Lee's porcelain works, it is essential to note that the Korean artist studies this noble white clay at the Yanggu White Porcelain Center. For years, Lee has nurtured a profound respect for this material—the result of infinite processes and refinements—taking great care to preserve its natural beauty. Lee's wonder for white clay does not prevent her, however, from experimenting with personal techniques or sophisticated glazes in order to obtain countless nuances of density and transparency within a single object.

Material Illusion (detail)

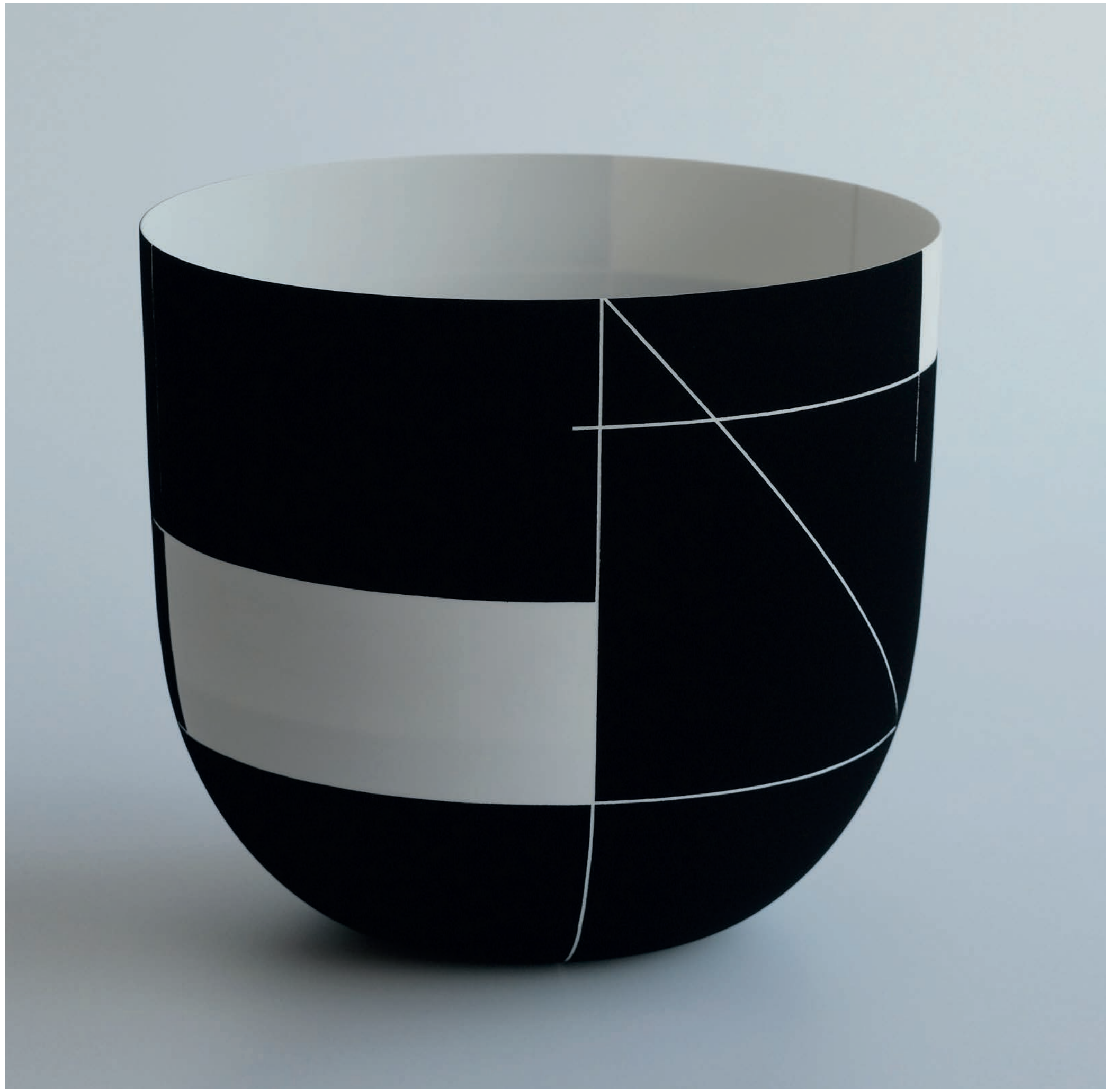




INHWA LEE
Material Illusion 326
2024

Wheel-thrown porcelain, 1280°C reduction firing
Ø 32.5 x 32.6 cm / Ø 12.8 x 12.8 in
Unique piece

INHWA LEE
Material Illusion LV 235
2025
Wheel-thrown porcelain, 1280°C reduction firing, Monsu
black acrylic
23.5 x 26.5 x 25 cm / 9.5 x 10.5 x 10 in
Unique piece



Inhwa Lee uses Musou Black acrylic paint, known as one of the deepest blacks in the world. This extraordinary pigment absorbs up to 99.4% of visible light, creating an almost surreal void of color. In combination with the translucency of Yanggu porcelain, this profound black accentuates the contrast between shadow and light, presence and dissolution – heightening the poetic tension at the core of her practice.





INHWA LEE
Material Illusion LV 325
2025

Wheel-thrown porcelain, 1280°C reduction firing,
Monsu black acrylic
32.5 x 33 x 37.5 cm / 13 x 13 x 15 in
Unique piece

HYEJEONG KIM

Lives and works in South Korea



Hyejeong Kim's work develops from long-standing ceramic traditions while maintaining a precise and individual language. Born in Japan to a Korean family, she works with forms that do not depict history, but carry its weight through the delicacy of the structure.

During a period spent in the UK, European ceramic practices entered into quiet exchange with the Korean methods she had studied since her early years. Over time, Hyejeong Kim's work detached from fixed typologies, favouring forms that emerge through process rather than follow a set model.

A shift occurred after the 2011 tsunami in Japan. In the years that followed, Kim's work began to reflect change. While lines loosened and surfaces opened, boundaries became less determined. The vases welcomed nature inspired shapes, formed by lines like waves, bearing the traces of destruction. They remind us however of delicate vegetal arabesques.

Wheel-throwing remains Kim's primary method. The wheel imposes limits, but within those limits, only touch guides the evolution of the form. The clay spins outward from a single point, gently shaped through repeated gestures that allow subtle shifts and balances to emerge. The resulting vessels are then ready to face time by themselves, discovering the pale radiance of platina. Kim's practice is steady and deliberate. She exhibits internationally and teaches with attention to form as a way of thinking. Restraint is not a rule in Hyejeong Kim's work, but a condition for precision, allowing the essential qualities of each piece to come forward undisturbed.

Hyejeong Kim's distinguished career is anchored by prestigious international recognition as a finalist of Lexus Creative Masters 2024, Loewe Crafts Prize 2020, and the Korea Ministry of Culture Craft Prize 2022 winner.

Her work is permanently collected by major institutions, including the Art Institute of Chicago, the Philadelphia Museum of Art, the Seoul Museum of Craft Art, and the Tokyo University of the Arts Museum.

Kim's exhibition trajectory spans from celebrated early shows at London's Crafts Council, Somerset House (2006) to mature recent works like «Palpable Moments» (2023), while her collaborative projects with ChinJuKan Pottery in Japan demonstrates unique position bridging East Asian ceramics traditions with contemporary British influences.



Swirl, 2025 (detail)



HYEJEONG KIM

Swirl

2025

Ceramic, stoneware, Patina glaze

68 x 36 x 36 cm 27 x 14 x 14 in

Unique piece

Ditte Hammerstrøm

Born in 1971, Denmark
Lives and works in 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 combination of luxurious craftsmanship and everyday materials finds an interesting expression in *Small Tall Stools* where plastic string, mainly recognized for its use in garden furniture of the 1970s, is inserted into the exquisite hand-crafted wood, like a punk version of intarsia.

Here, the perfection is even greater underneath than on the top of the stools, something that recalls the Japanese crafts tradition. 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.



Small Tall Stools, 2007



DITTE HAMMERSTRØM

Small Tall Stools

2007

Stained oak and plastic string

34 x 17 x 48 cm / 13.5 x 6.5 x 19 in

Limited edition of 20

ALBERTE SVENDSEN

Born in 1998
Lives and works in Copenhagen



Rooted in her training as a furniture maker, Alberte Svendsen's practice unfolds at the intersection of art, craftsmanship, and design. Working primarily with wood and rye straw, she approaches materials with deep respect for their physical and sensory qualities, allowing their inherent characteristics to guide both process and expression. Svendsen's work draws on almost forgotten craft traditions—such as straw and wood marquetry—revived through a contemporary Scandinavian sensibility marked by restraint, clarity, and precision. Light plays a central role: shimmering surfaces, shifting reflections, and subtle optical effects lend her pieces a quiet vitality that reveals itself gradually through close attention.

Travel and cultural exchange have been formative to Svendsen's artistic language. Encounters with traditional French marquetry and Japanese craft techniques expanded her understanding of ornamentation, discipline, and material intelligence.

Inspired by nature, folk art, and mathematical systems, she frequently employs geometric principles that, paradoxically, result in organic and fluid expressions.

This dialogue between structure and sensibility is evident across her works, where strict patterns soften through the play of light, movement, and touch.

In sculptural works such as *Moving Object*, Svendsen explores mathematical form through the oloid, decorating its surface with straw marquetry in nuanced green tones. Though governed by precise principles, the object appears almost alive, its perception changing as it moves and as light shifts across its surface.

In *Hephaestus – Fire Décor* no. 2 and 3, she introduces controlled fire as a decorative tool, burning patterns into solid wood. Here, discipline encounters chance: flames follow the grain of the material, generating rhythms that oscillate between the graphic and the unpredictable. Movable elements and hidden compartments invite the viewer to linger, as patterns subtly reconfigure themselves, reinforcing Svendsen's belief in craftsmanship as an intimate, exploratory experience.

Alberte Svendsen began her professional career in 2022 and established herself quickly as a distinctive voice within contemporary craft and design. She is based in Copenhagen, where she also began teaching in 2022, continuing the lineage of craft knowledge through both practice and pedagogy.



Moving Object, 2024 (detail)



ALBERTE SVENDSEN

Moving Object

2024

Straw marquetry, birch plywood

60 x 80 x 60 cm / 23.5 x 31.5 x 23.5 in

Unique piece

ASTRID KROGH

b. 1968, Denmark



After graduating in 1997 from the textile faculty at The Royal Danish Academy of Fine Arts, School of Design, Astrid Krogh established her own studio. 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 breath 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.

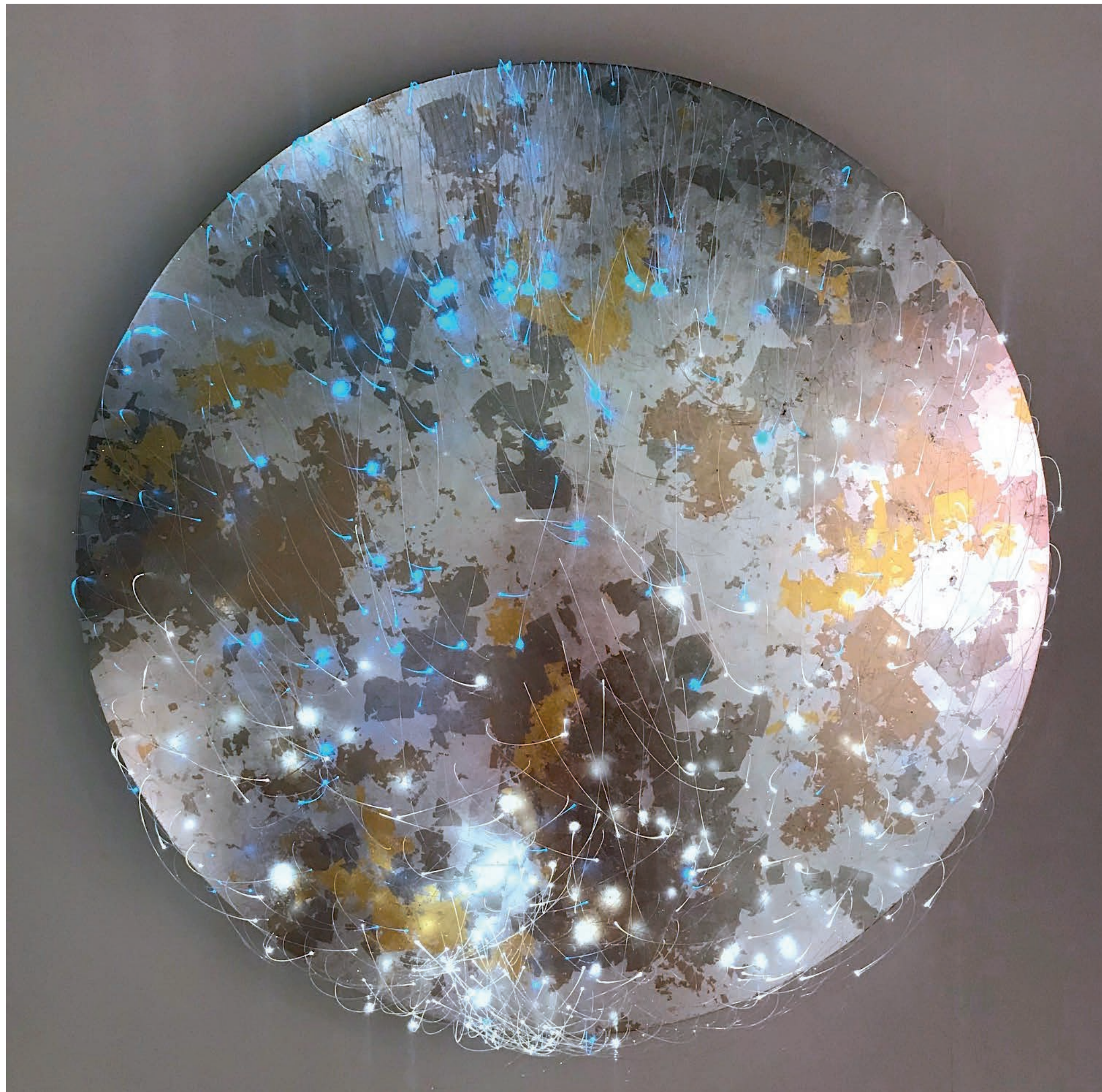
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It's the unpredictable that brings sensuality to the work, like that fleeting glimpse you catch the moment before it disappears forever.
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Widely recognized as one of the most pioneering Scandinavian 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 Musée National d'Art Moderne Georges Pompidou, Paris ; Designmuseum Danmark and the 21C Museum International Contemporary Art Foundation. 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 in Cincinnati, the Danish Parliament in Copenhagen; the Longchamp Flagship store in Paris; the Danish University Center in Beijing, China, and the Maersk building in Copenhagen. Krogh's pieces 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 Awards.



Planet, 2021 (detail)



ASTRID KROGH
Planet
2021

Gold leaf, silver, aluminium, optic fibers, light monitors
150 x 150 x 25 cm / 59 x 59 x 10 in
Limited edition of 8 unique pieces



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