



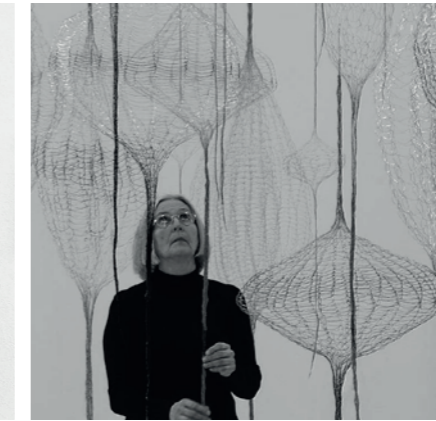
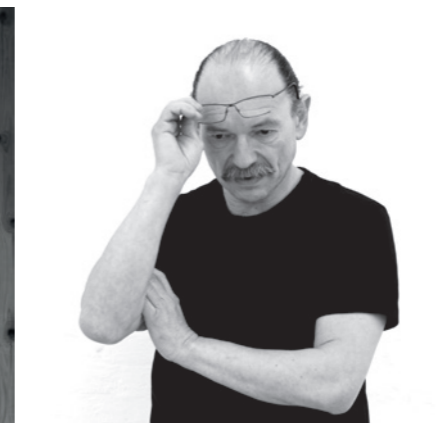
MARIAWETTERGREN  
GALERIE



PAD PARIS  
2026

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

LAURA BERGSOE  
BORIS BERLIN  
CECILIE BENDIXEN  
STEPHANE CALAIS  
GJERTRUD HALS  
HYEJEONG KIM  
INHWA LEE  
CAMILLA MOBERG  
MARGRETHE ODGAARD  
ILKKA SUPPANEN  
TORA URUP  
LOTTE WESTPHAEL  
ESTELLE YOMEDA



# Ilkka Suppanen

Born 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 Designmuseo, 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.

“ *Liquid Mirror continues my investigations with free-blown glass in Kosta. A mirrored surface inside each piece captures the surrounding space, folding it inward and returning it in a subtly distorted form. The object becomes a quiet container of its own environment. The shapes arise from simple gestures and actions carried out by the glass masters, following open instructions rather than predetermined forms.* ”

*The final objects are traces of process – records of movement, breath, and time – where the space around them is briefly held, twisted, and released.* ”

– Ilkka Suppanen



*Liquid Mirror I, 2025*



ILKKA SUPPANEN  
*Liquid Mirror*  
2025

Crystal glass, silvering, steel  
Made by Kosta Boda Art Glass, Sweden  
ca. 38 x 36 x 20 cm each  
Unique pieces

# Stéphane Calais

Stéphane Calais studied at the École des Beaux-Arts in Nîmes (1987–1992) and then at the Institut des Hautes Études en Arts Plastiques in Paris (1992–1993). Considered one of the most important French artists of his generation, Stéphane Calais was nominated for the Fondation Ricard Prize in 2007 and for the Marcel Duchamp Prize in 2008.

Born 1967 in Arras  
Lives and works in Paris, France



Stéphane Calais' practice moves freely between painting, drawing, screen-printing, sculpture and installation, drawing on heterogeneous registers - from fine art to ornament and comic strips - in order to explore different layers of reality. Through the combination of acrylic and ink on canvas, the image is constructed as a form of visual writing: shapes, colours and motifs function as signs, assembled according to a grammar of ruptures, ellipses and shifts. The work engages a political reflection on the construction of imaginaries. The landscape is not presented as a stable or mastered territory, but as a space to be read as much as seen, open to interpretation. Like a fragmentary or poetic text, the painting resists a single narrative and opposes immediate legibility with an understanding of the image as a field of possibilities. Here, utopia appears as a critical hypothesis: a way of writing the world still in the making, to be inhabited and reinvented.

Calais' works are included in major museum collections, such as the Musée national d'Art moderne, as well as in numerous private collections. He has carried out numerous projects in France and abroad, both in galleries and through private commissions, including the monumental murals he was invited to create in 2012 for the Tour Havas in Puteaux. Solo exhibitions of his work have been held at Galerie Zieher Smith & Horton (New York), Galerie Aliceday (Brussels), Centre d'art Passerelle (Brest), CCC (Tours), Espace Claude Berri (Paris), and Crédac (Ivry-sur-Seine).

*Sous le feu, 2024 (détail)*



STEPHANE CALAIS  
*Sous le feu*  
2024  
Acrylic and ink on canvas  
50 x 40 cm  
Unique piece

# Tora Urup

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



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

— Tora Urup

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

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

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

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



TORA URUP  
*Cylinder with Floating Bowl. Coral*  
2015  
Mouthblown, handcut and mattbrushed glass  
Ø 17 x 15 cm  
Unique Piece

# Laura Bergsøe

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

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.

“ *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.* ”

— Laura Bergsøe



LAURA BERGSOE  
*Elm Silver Table/Bench*  
2024  
Elm, silver, mammoth tooth, iron, leather  
44 x 215 x 90 cm  
Unique piece



Green Treasure I, 2025 (detail)

# Camilla Moberg

Born 1961, Finland  
Lives and works in Fiskars, Finland



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

With her family of works "Messengers in Glass", Camilla Moberg is inspired by the vivid colors of exotic insects and birds, as well as natural stones. Placing stones in totems is a very old means of communication, used to greet, warn, advise, guide — to deliver an important message. Moberg's sculptures do carry a special and important message: they comment on climate change, the importance of nature and concerns about the loss of its diversity.

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.

*“ The importance and value of insects in our environment highly exceeds those of the most precious gems. ”*

— Camilla Moberg

“  
In the “Green Treasure” sculptures, there are reminiscences of five insects. One of them is an unclassified Darkling Beetle in purple and turquoise colors. A majority of all insects are still unclassified, and my inspiration from one of these insects can be admired, not at the end of the rainbow, but in the “Green Treasure” sculptures.  
”

— Camilla Moberg



CAMILLA MOBERG

*Green Treasure I*

2025

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

ca. 185,5 x 35,5 cm

Unique piece

# Cecilie Bendixen

Born 1975, Denmark  
Lives and works in Vejen, Denmark

Cecilie Bendixen's textile sculpture *Sisal Crystal* is a continuation of her poetic exploration of the acoustic potential of threads and fibers. *Sisal Crystal* is handmade by the artist from washed and brushed sisal, that she has bundled together, compressed and braided. In order to achieve a relatively broad surface with a braided structure, Bendixen has created a unique braiding approach called the running braid, as it allows the braid to overlap in a manner akin to a running bond, known from grass baskets. With the running braid technique, the artist builds the spiral shape of the sculpture, conveying associations to hair, artefacts and tribal art.



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. Cecilie Bendixen explores 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.

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; Danish Art Foundation; and the Galila Barzilai-Hollander Collection, Brussels.

“  
*The thread forms itineraries, systems and textures in which our thoughts are located, and new ways of organizing matter, allowing different thoughts, opening new paths in unknown terrain.*  
”

— Cecilie Bendixen

CECILIE BENDIXEN  
*Sisal Crystal*  
2025  
Sisal rope, willow stick  
160 x 80 x 20 cm  
Unique piece



# Hyejeong Kim

Born in Japan  
Lives and works in South Korea



“ *There are many different ways of making pots, yet wheel throwing brings the most organic shapes out of clay like flowers blossoming or fruit maturing.* ”

— Hyejeong Kim

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 patina. 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, the Tokyo University of the Arts Museum, and the Victoria & Albert Museum. Kim's exhibition trajectory spans from celebrated early shows at London's Crafts Council, Somerset House (2006) to mature recent works such as «Palpable Moments» (2023), while her collaborative projects with ChinJuKan Pottery in Japan demonstrates a unique position bridging East Asian ceramics traditions with contemporary British influences.

“  
*I intend to make contemporary ceramics based  
on my cultural tradition. It is a creative journey  
with stimulation and contemplation that never  
allows me to escape from who I am.*”

— Hyejeong Kim

HYEJEONG KIM  
*Embrasse*  
2020  
Ceramic, stoneware, patina glaze  
37 x 41 x 37 cm  
Unique piece





*White Night*, 2021 (detail)

# Gjertrud Hals

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

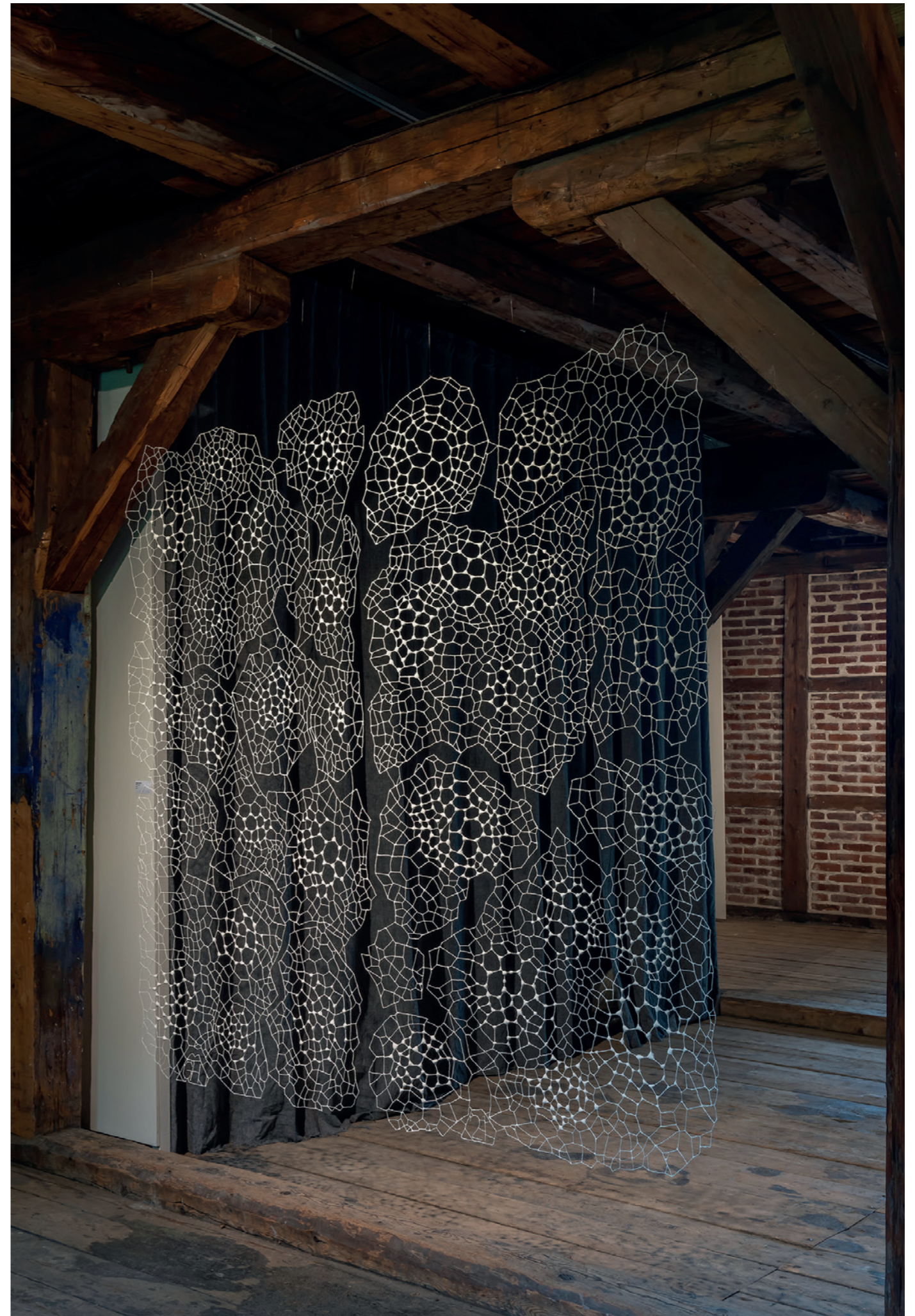


In *White Night*, Gjertrud Hals continues her exploration of material, light, and spatial vibration through a delicate, web-like sculpture composed of metal wire and cotton fiber. Suspended between fragility and structure, the intricate network of threads hovers in space, capturing and diffusing light with quiet intensity, while the tension between the tensile strength of metal and the softness of cotton creates a subtle dialogue between permanence and ephemerality. The title refers to the luminous period surrounding the Norwegian summer solstice in June, when sunsets are late, sunrises come early, and darkness never fully settles, leaving twilight to linger throughout the night. Characteristic of her artistic vocabulary, *White Night* transforms industrial and organic materials through meticulous weaving techniques into an airy composition that evokes the stillness, clarity, and quiet radiance of Nordic summer nights.

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. 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  
*White Night*  
2021  
Metal wire, paper pulp  
200 x 200 cm  
Unique piece



# Estelle Yomeda

Born in 1975, France  
Lives and works in Paris and Lomé



Estelle Yomeda, trained in art history and with a degree in visual arts, is a French-Togolese designer and artist based in Paris, France. Yomeda began her career in the Studio Chaussure of Yves Saint-Laurent after studying visual arts at the University of Strasbourg, and artistic crafts within from the Costume Workshops of the Opéra du Rhin. Afropean, Yomeda takes a transversal and generous look at design and freely combines multicultural traditions and innovations, materials and colors.

Her artistic process is based on discoveries of ancestral knowledge and human encounters with craft people. This ethic feeds her creativity and leads her to launch, in 2018, her design studio Kente Project, through which she creates limited editions and unique works. Its name comes from its discovery of Kente, a traditional weaving that has spanned the centuries to establish itself as the identity and symbolic fabric of Togo and Ghana.

Estelle Yomeda materialized her first collection of furniture in 2021, inspired by Togolese craftsmanship and the long tradition of French decorative arts. Fully handmade, Yomeda's signature works are sculptural furniture pieces, made of solid Togolese wood of an extraordinary beauty, characterized by their tactile quality and sensual silhouettes, reflecting the expertise of Togolese craftspeople. Highly organic, Yomeda's sculptural furniture pieces appear loaded with life and animistic presence.

Yomeda's use of local Togolese wood species, such as Mélina, Neem or Cassia, are chosen for their sustainability, offering her tactile works a natural warm polychromy. Setting out to meet the artisans of Lomé, Estelle Yomeda is exploring the crossing of knowledge and intercultural exchanges, interweaving trans-generational memories and ancestral techniques, to transform pieces of furniture into contemporary relics.

Estelle Yomeda presented her first solo exhibition in France, Animal Vegetal, at Galerie Maria Wettergren from November 6, 2025, to January 17, 2026. She takes part in the group exhibition Design in West Africa—Unity in Multiplicity at the Palais de Lomé in Togo, which ran from November 28, 2025 through March 2026 (prolonged); as well as the exhibition taking place in spring 2027 (April 6–July 11, 2027) at the Musée du quai Branly-Jacques Chirac.



*Aneho*, 2023 (detail)

ESTELLE YOMEDA  
*Aneho*  
2023  
Stool in Neem wood  
Hand sculpted, waxed  
Ø 39 x 41 cm / Ø 15.4 x 16.1 in  
Limited edition of 8 unique pieces



# Lotte Westphael

Born in 1965, Denmark  
Lives and works in Denmark



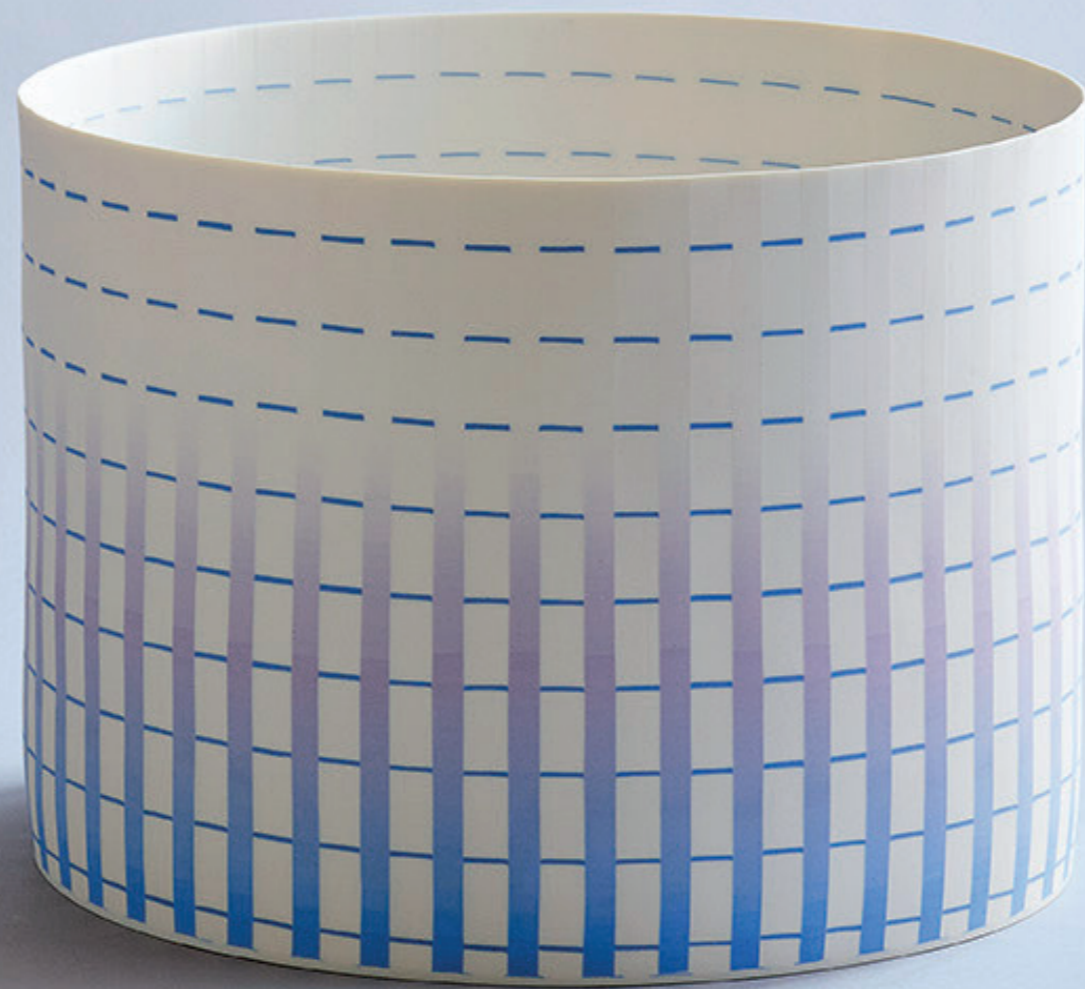
“ *In porcelain, I pursue the moment where color no longer describes form but becomes atmosphere.* ”

— Lotte Westphael

The work of the Danish ceramist Lotte Westphael is based on a personal immersion in a sophisticated technique, unfolded through a graphic universe. Westphael's ceramic vessels are translucent and delicate, yet with a strong, geometrical expression. Inspired by Bauhaus textiles and the works of Anni Albers, Westphael has developed her personal ceramic technique over the years, using 3 mm thin colored strips of porcelain, which she forms into intricate vertical and horizontal lines. Working two-dimensionally, the patterns are first painstakingly built from the thin porcelain slabs, then delicately assembled into cylindrical vessels. The paintings of Agnes Martin have been a particular inspiration in the development of Westphael's Gradient sculptures. Their graduated color sequences are obtained by mixing various shades of color through different grids, composed in a smooth transition from light to dark with a separate strip of porcelain for each new color nuance. Westphael investigates systems and principles and the interaction between patterns and colors, yet her works are profoundly poetic. Westphael is interested in the principle behind the Japanese Haiku poem, with its intuitive leap across the gap between the two parts of the poem, a gap where something is intentionally left out. The dwelling on the resulting opening, which divides a Haiku into its two pulsating parts, is a source of inspiration to Westphael, enlightening the vibrating, emotional quality of her ceramic art.

Lotte Westphael studied at the Ceramics and Glass Department of the Kolding School of Design and continued her training in Japanese ceramic workshops. She debuted at Charlottenborg's Spring Exhibition in 2016, and in the same year she received the Arts and Crafts Prize of 1879 and the Hetsch Medal. She has since been awarded the European Prize of Applied Arts by the European Crafts Alliance and was honored with the prestigious Jubilee Foundation Grant from Denmark's Nationalbank.

Her work is held in the collections of CLAY Museum, Denmark, Designmuseum Denmark, Copenhagen, and the Centre National des Arts Plastiques (CNAP), Paris. Westphael has exhibited widely internationally, including at the American Museum of Ceramic Art, Pomona; the Danish Cultural Institute, St. Petersburg; the Kagoshima Museum, Japan; the 21st Century Museum of Art, Kanazawa; Hjorths Museum, Denmark; Albrechtsburg Meissen, Germany; Musée Magnelli, Vallauris; and Sofienholm, Denmark. Her work has also been presented at major international fairs such as TEFAF Maastricht, PAD London, and Design Miami/ Basel.



LOTTE WESTPHAEL  
*Bluish Polyrythm*  
2025  
Porcelain  
Ø 32 x 24 cm  
Unique piece



# Boris Berlin

Born in 1963, Leningrad  
Lives and works in Copenhagen



*Grid Chair (1999)* by Boris Berlin interprets the counteraction between the human body and the chair, breaking its shape-down into a skeleton. In this way, the chair is reminiscent of the Bauhaus, reducing complex forms into their basic constituents. Of course, what is not there in Grid Chair is just as important as what is; the negative spaces invite speculation and indicate many facets of the body that cannot be represented. In the words of Boris Berlin: *"A geometrically precise-wooden grid of the iconic chair silhouette, transformed by the memory of a human body..."* The grid flow is the secret to Grid Chair's appeal: it seems to say that the human body, however ordered, cannot be contained. From a craftsmanship point of view, the construction of the Grid Chair is very challenging and the designer produces it in a partnership with a great Danish craftsman.

Boris Berlin's designs have received numerous distinctions and design awards, among them: Dansk Designpris, G-Mark (Japanese Golden Design Award), The Forum AID Award: Best Nordic product, Red Dot – Best of the Best Award, Design Award of the Federal Republic of Germany. His works are represented in design museums around the world, among them: Design Museum Denmark, Trapholt, Designmuseo, Die Neue Sammlung – The International Design Museum Munich, Museum of Modern Art, New York, and the Vitra Design Museum. Boris Berlin has been awarded the Thorvald Bindesbøll Medal by the Royal Danish Academy of Fine Arts for excellence in the fields of applied art and industrial design.

*Grid Chair, 1999 (detail)*



BORIS BERLIN  
*Grid Chair*  
1999  
Oak  
78 x 65 x 49 cm  
Limited editions of 20 unique pieces

# Margrethe Odgaard

Born 1978, Denmark  
Lives and works in Elsinore,  
Denmark



“ *Colours possess the unique ability to reach into our minds and souls, forging connections with our experiences and memories, and establishing a profound relationship between object and observer.* ”

— Margrethe Odgaard

Margrethe *Ophelia* works are composed of multiple layers of transparent silk organza, dyed in subtle color nuances. When the silk layers overlap, an optical blending of colours occurs which, together with the woven structure of the organza, produces a gentle moiré effect. Each work consists of colour fields placed opposite one another and framed by a gradient. The gradient creates a fluid space that forms resonance between the colours, highlighting how meaning is always in motion. The fragility of the organza adds a softness that intensifies the emotional experience of the colours, and Odgaard thus explores how the sensory perception of colour and material can open up emotional resonance and tender communication.

The title *Ophelia* refers to the female protagonist from Shakespeare's *Hamlet*, who abandons spoken language as a carrier of meaning and uses flowers as symbols of feelings and thoughts instead. Odgaard's colorful silk organza works take their starting point from this movement away from language, inviting the viewer into a sensory space where meaning is felt rather than thought.

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, Rewool for Kvadrat, 2019); Designer of the Year / Design Awards of Danish Interior Magazines, 2019; Ole Haslunds Arts Foundation Prize, 2018; Torsten & Wanja Söderberg Prize 2016, and lately Albertsen Foundation's Honorary Award, 2022; The Art, Design, and Architecture Prize 2023 from Einar Hansen's Foundation, and the 2024 Prize of Honor of The Anne Marie Telmányi and Carl Nielsens Foundation.

MARGRETHE ODGAARD

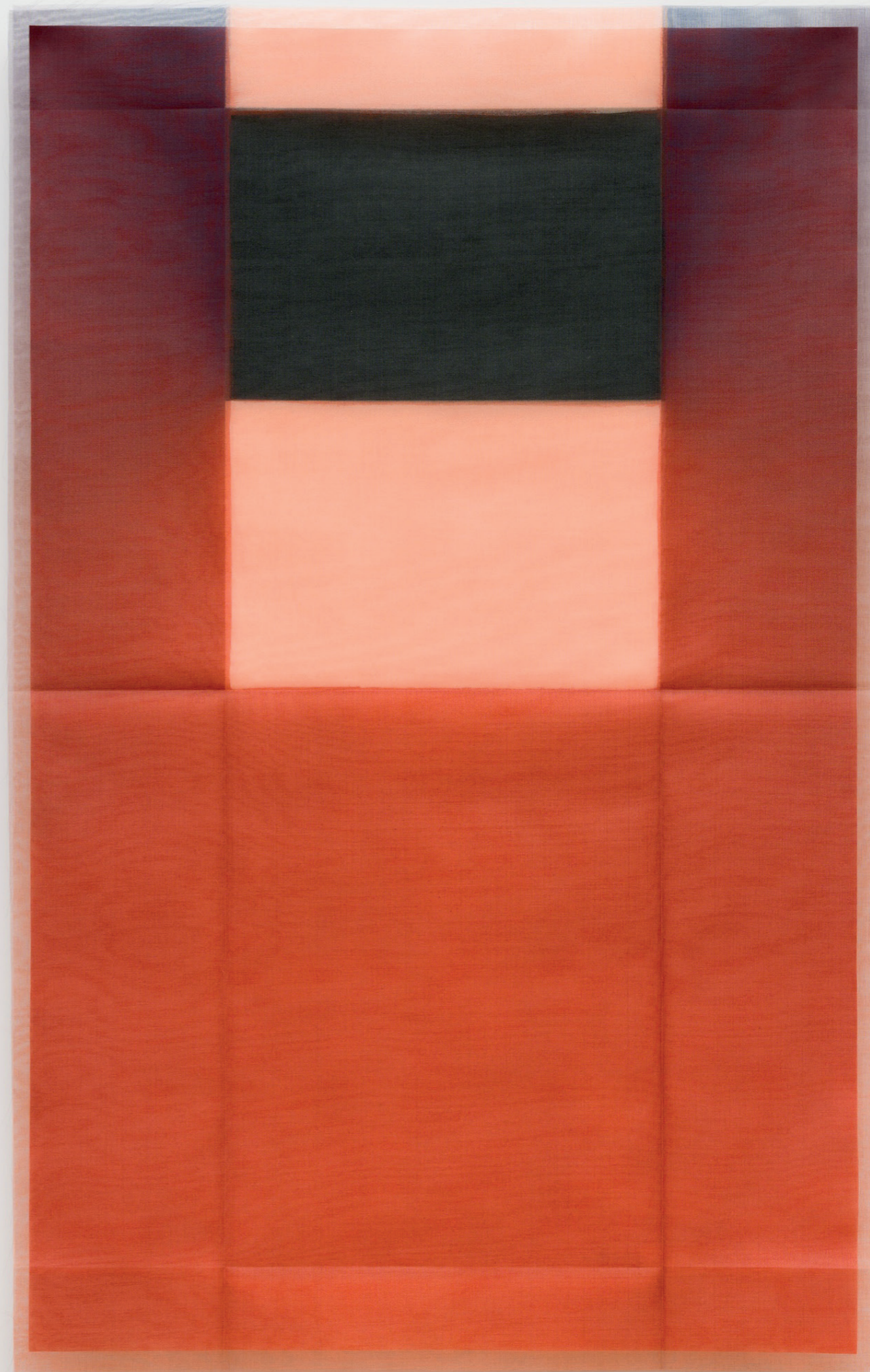
*Ophelia 26004*

2026

100 % silk organza, 100% cotton stout, solid oak, digital reactive  
print on silk, egg tempera on stout

95 x 60 cm (without frame) / 122,4 x 76,4 x 4,5 cm (with frame)

Unique piece





Material Illusion L 329, 2025 (detail)

# Inhwa Lee

Born in 1986, Seoul, South-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. 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 so phisticated glazes in order to obtain countless nuances of density and transparency within a single object.

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.

*"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

INHWA LEE  
*Material Illusion L 329*  
2024  
Wheel-thrown porcelain, 1280°C reduction firing,  
fused alumina and SiC with painting medium  
32,9 x 32 x 32,9 cm  
Unique piece





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