

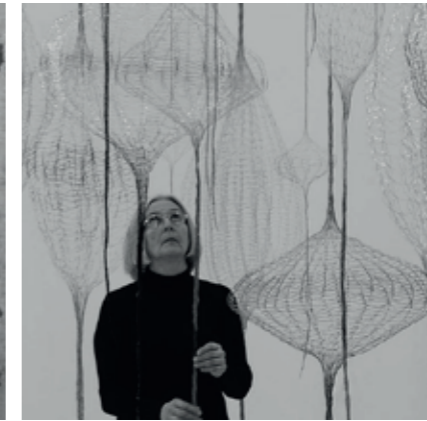


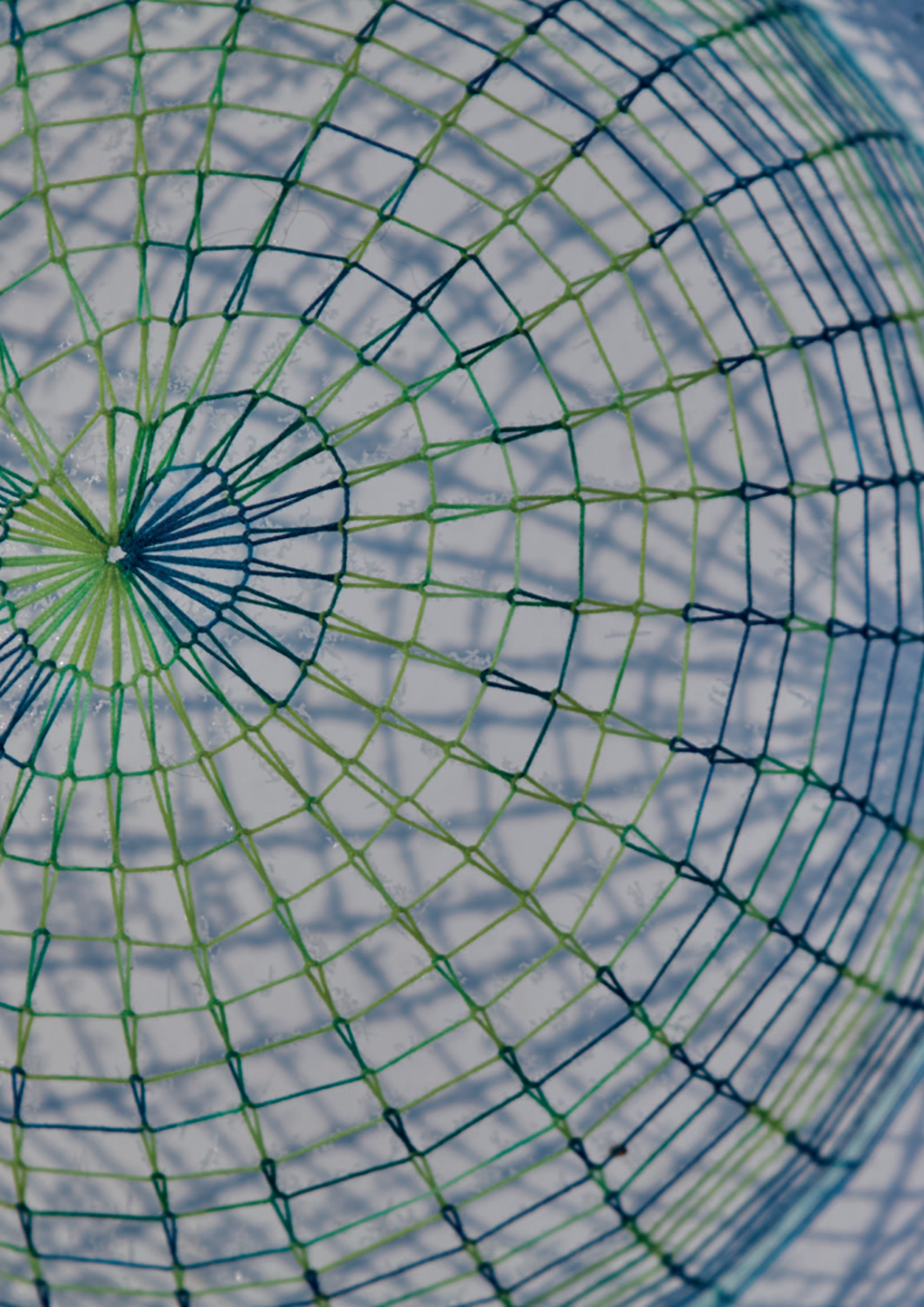
MARIAWETTERGREN
GALERIE

TEFAF NEW YORK
2026

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

LAURA BERGSØE
ETIENNE BERTRAND WEILL
GLORIA CORTINA
RASMUS FENHANN
GJERTRUD HALS
HYEJEONG KIM
HYEJEONG KO
INHWA LEE
CAMILLA MOBERG
MARGRETHE ODGAARD
GRETHE SØRENSEN
TORA URUP
LOTTE WESTPHEL





Gjertrud Hals

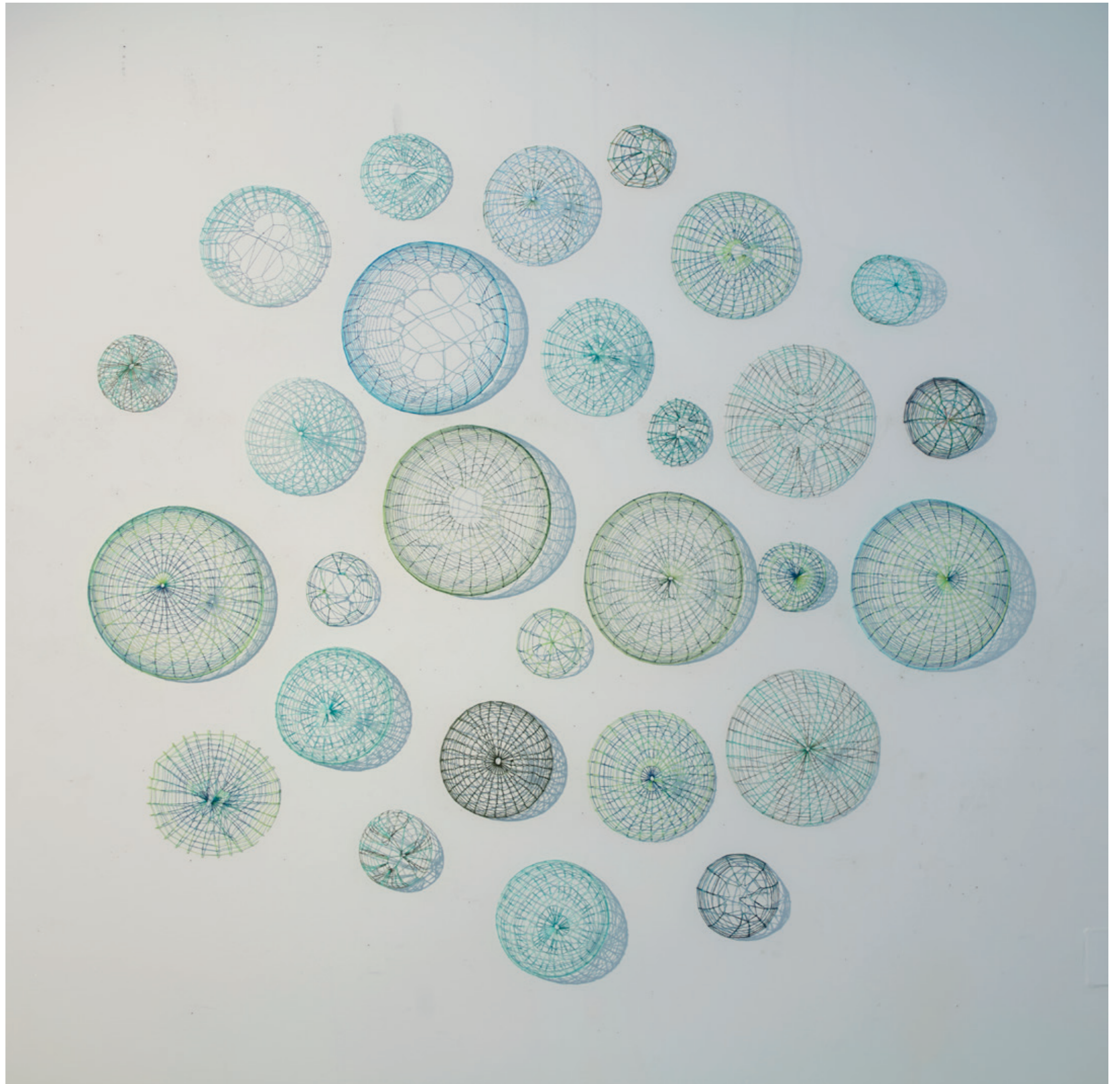
Born 1948 in Finnøy, Norway
Lives and works in Molde, Norway



Jade is made of objects evoking marine life—jellyfish, sea urchins, and sea anemones—as if carried by ocean currents. The thread, dyed by the artist in various shades of green, is inspired by the jade she admired during her travels in China, ranging from light apple green to deep forest tones.

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. Gjertrud 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. 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."*

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; and The Museum of Decorative Arts, Lausanne, Switzerland.



GJERTRUD HALS

Jade

2026

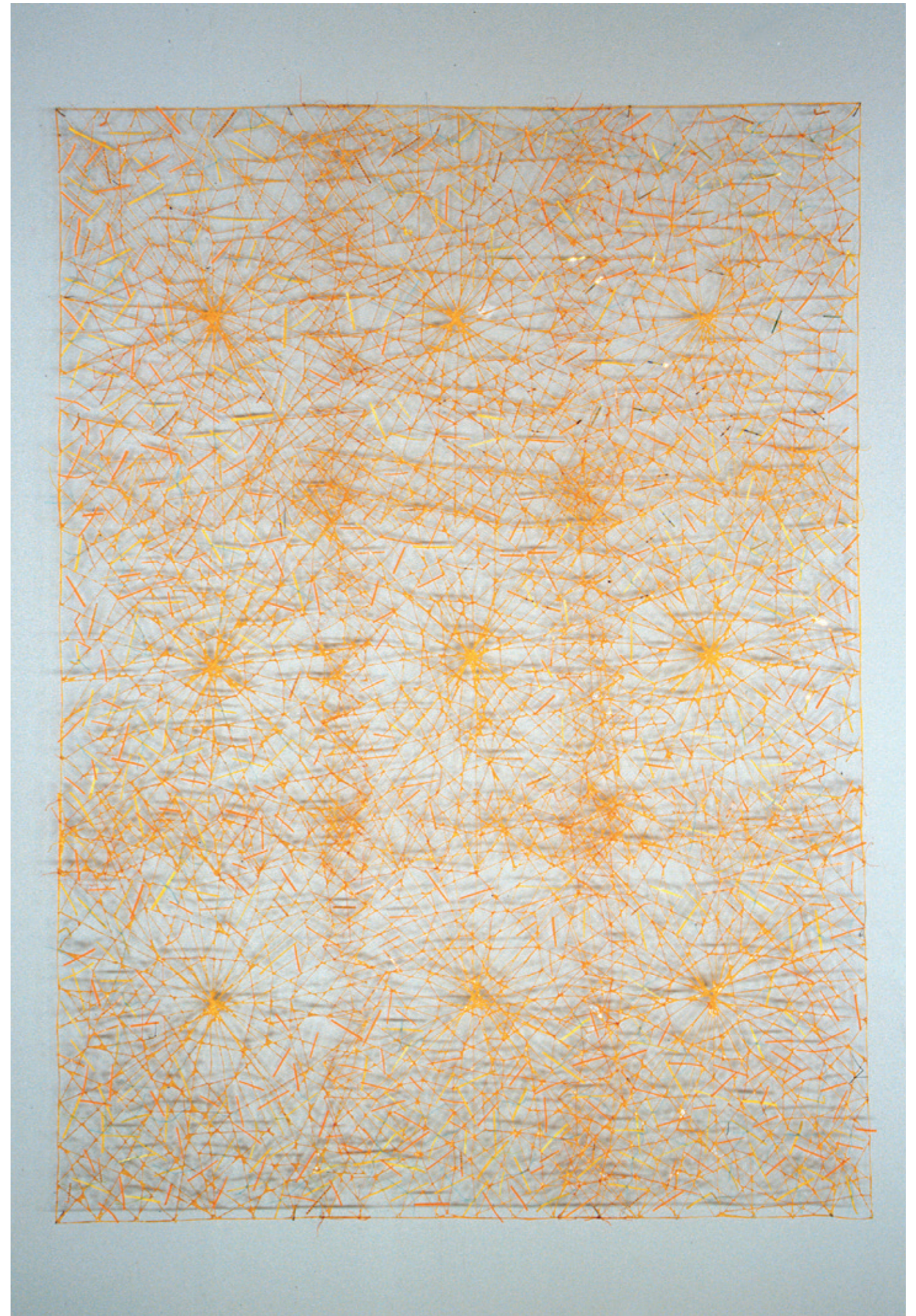
Cotton and linen thread knitted and cast
with resin on moulds

ca. Ø 150 cm

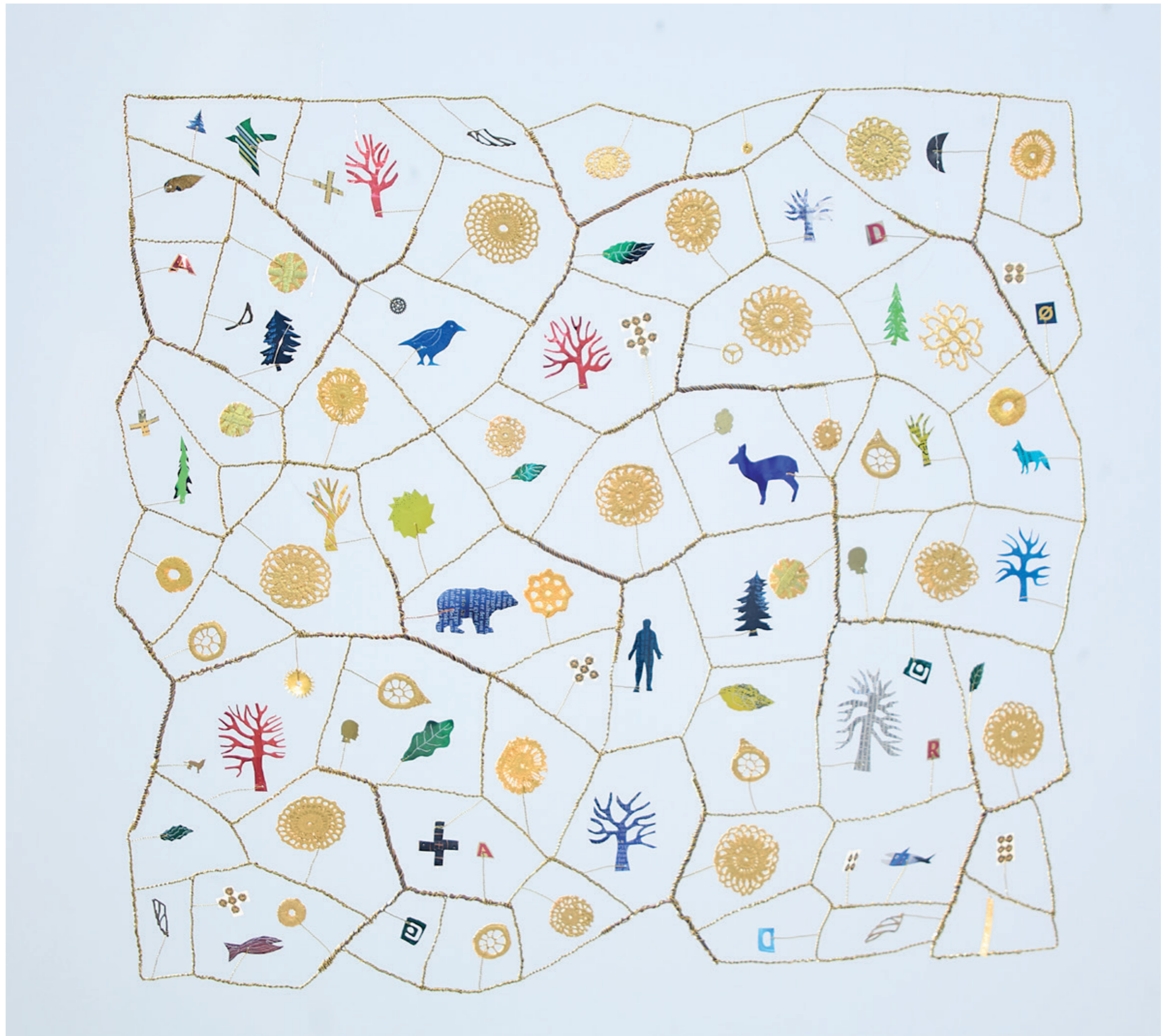
Unique piece



GJERTRUD HALS
Sol Invictus
2006 – 2018
Linen thread, kozo paper, metal
145 x 90 cm
Unique piece

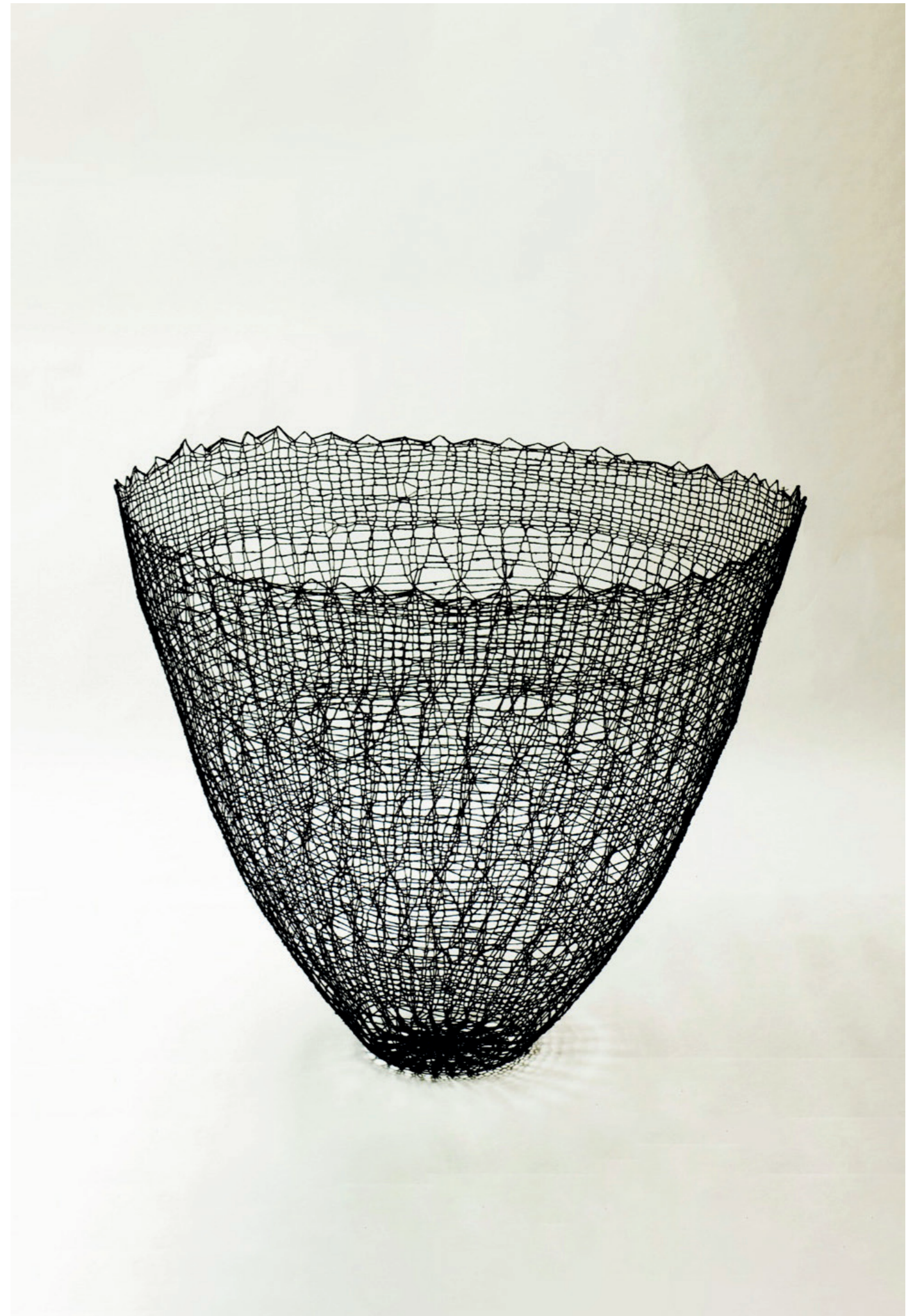


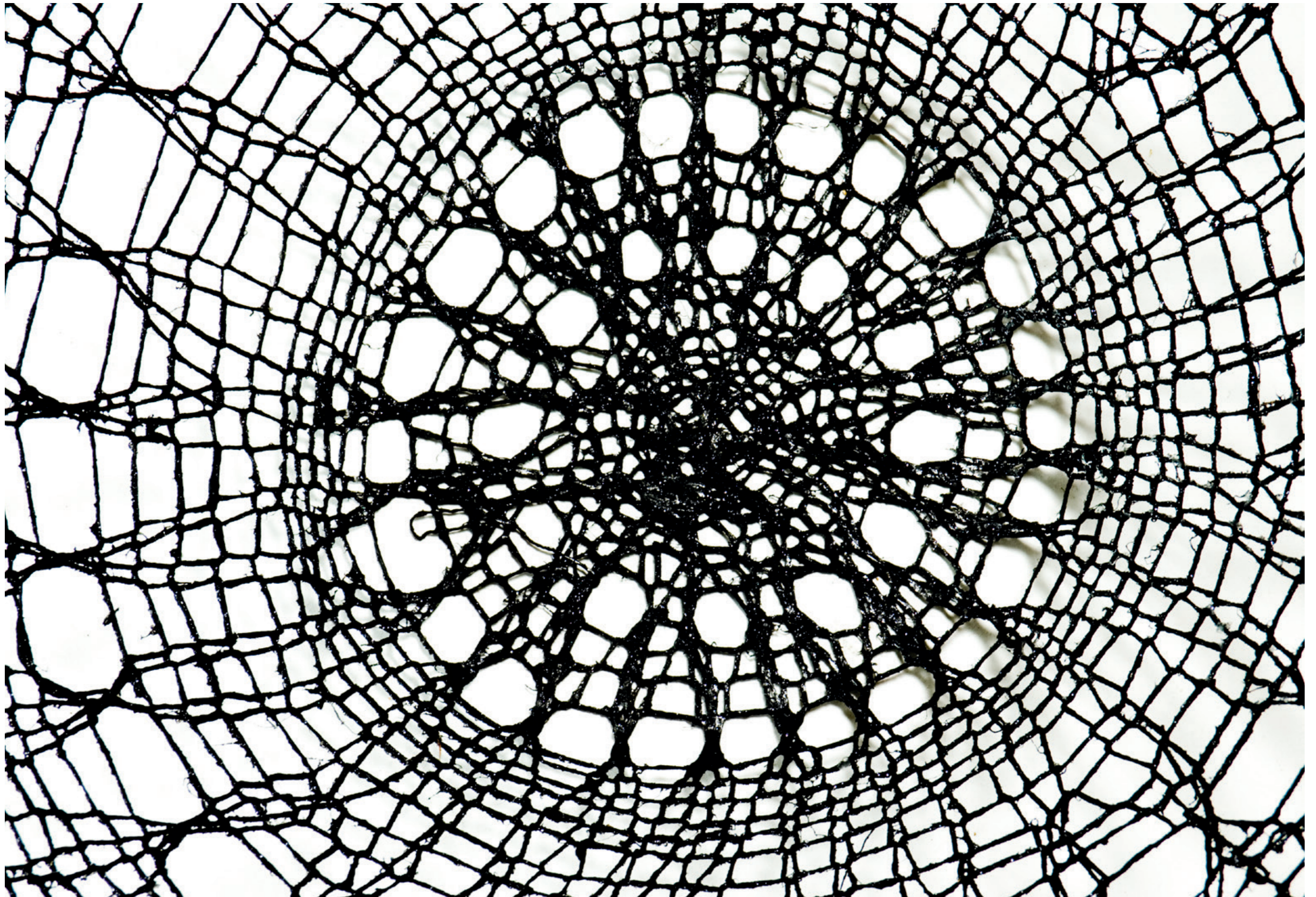




GJERTRUD HALS
Walden V
2026
Brass wire, metal thread embroideries
aluminum cut outs and found metal objects
ca. 50 x 46 cm
Unique piece

GJERTRUD HALS
Ultima. Black Pearl III
2015
Linen and cotton threads, pigment, resin
Ø 100 x 88 cm
Unique piece





Inhwa Lee

Born in 1986, Seoul, South-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

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.

INHWA LEE
Material Illusion C 369
2026
Wheel-thrown porcelain, 1280°C reduction firing,
fused alumina with painting medium
36,9 x 32,2 x 30,7 cm
Unique piece





Margrethe Odgaard

Born in 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 Odgaard's recent *Ophelia* works are composed of multiple layers of transparent silk organza, dyed in subtle color nuances. The title 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. 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.

Folds are a central element in Odgaard's artistic exploration of textiles as material. Two-dimensional surfaces are often folded when stored, leaving shadows and traces that testify to their function. The fold lines in these works are inspired by letters from the Renaissance, when it was common to fold and seal a letter so that it served as its own envelope. The unfolded letter carries traces of the folded, and the tension between the closed and the open serves as a metaphor for how humans navigate between intimacy and distance.

” 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 26003

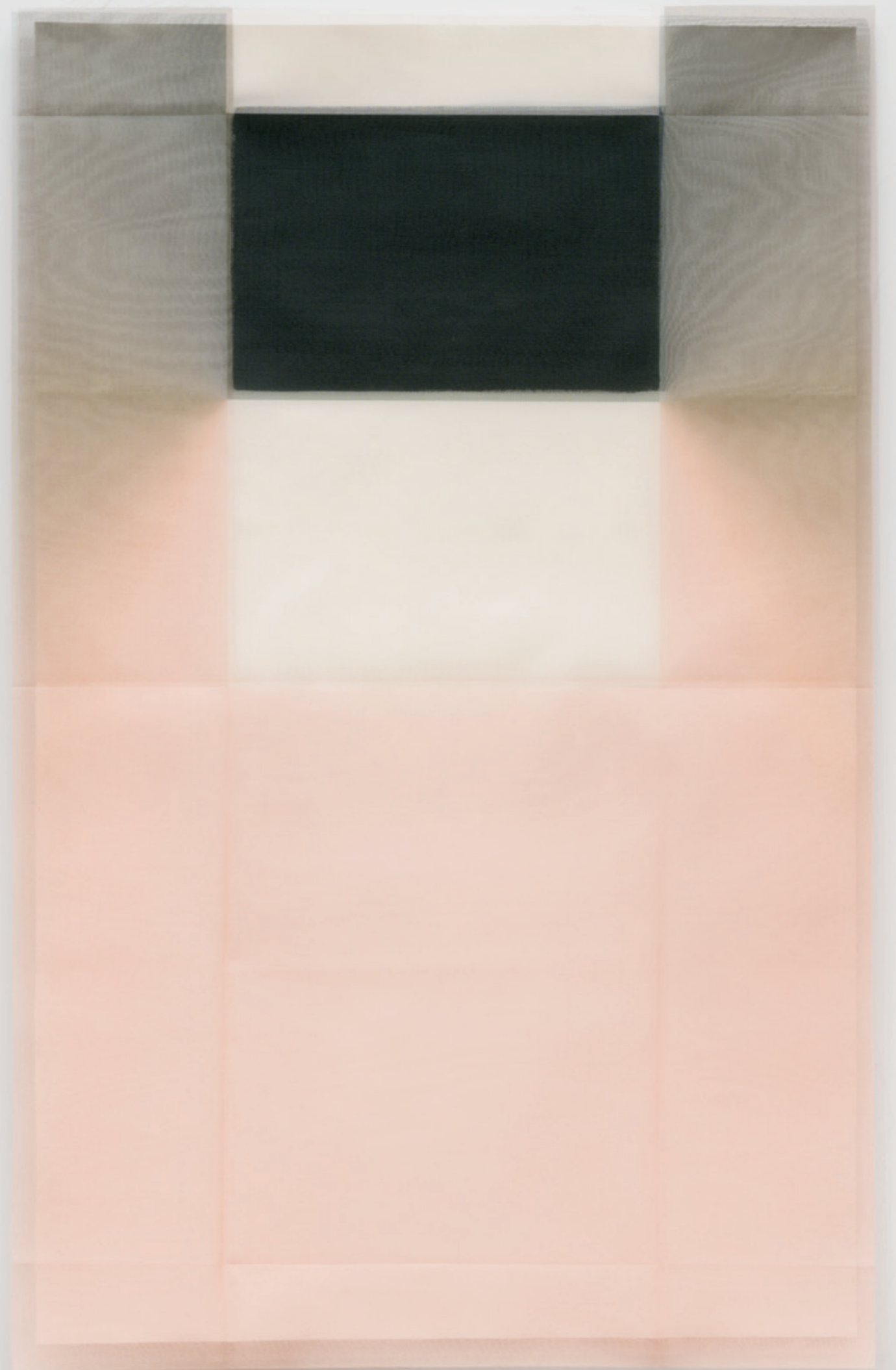
2026

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



Gloria Cortina

Born in 1972, Mexico



Creating designs that balance sculptural presence with functional purpose, Gloria Cortina develops a distinctive body of work rooted in material exploration and cultural depth. Her pieces are crafted from carefully selected native Mexican materials such as obsidian, bronze, and quartz, resulting in objects that are both tactile and expressive. Her practice is widely recognized as a leading voice in contemporary Mexican design, where handcrafted production meets a refined and conceptual approach. Her working process merges traditional artisanal techniques with a deep sensitivity to space, emotion, and narrative, often integrating historical references with a contemporary design language. The meticulous attention she gives to materials and finishes—whether through hand-hammered metalwork or the use of cochineal lacquer—reveals an intense dedication to detail, where craftsmanship becomes both a physical and intellectual pursuit.

Gloria Cortina studied philosophy and aesthetics at the Universidad Iberoamericana before completing a degree in interior design at Parsons The New School for Design. She gained early professional experience working with David Ling in New York and Ricardo Legorreta in Mexico City, before co-founding A5 Arquitectura. Her work has been exhibited internationally, notably at the Cristina Grajales Gallery in New York, and is included in major institutional collections such as the Musée des Arts Décoratifs, the Cooper Hewitt Smithsonian Design Museum, and the Denver Art Museum.

GLORIA CORTINA
Lotte Console
2025
Carved from monolithic White Onix
Tecalli
90 x 95 x 35 cm
Limited edition of 5 unique pieces (+2AP)



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.

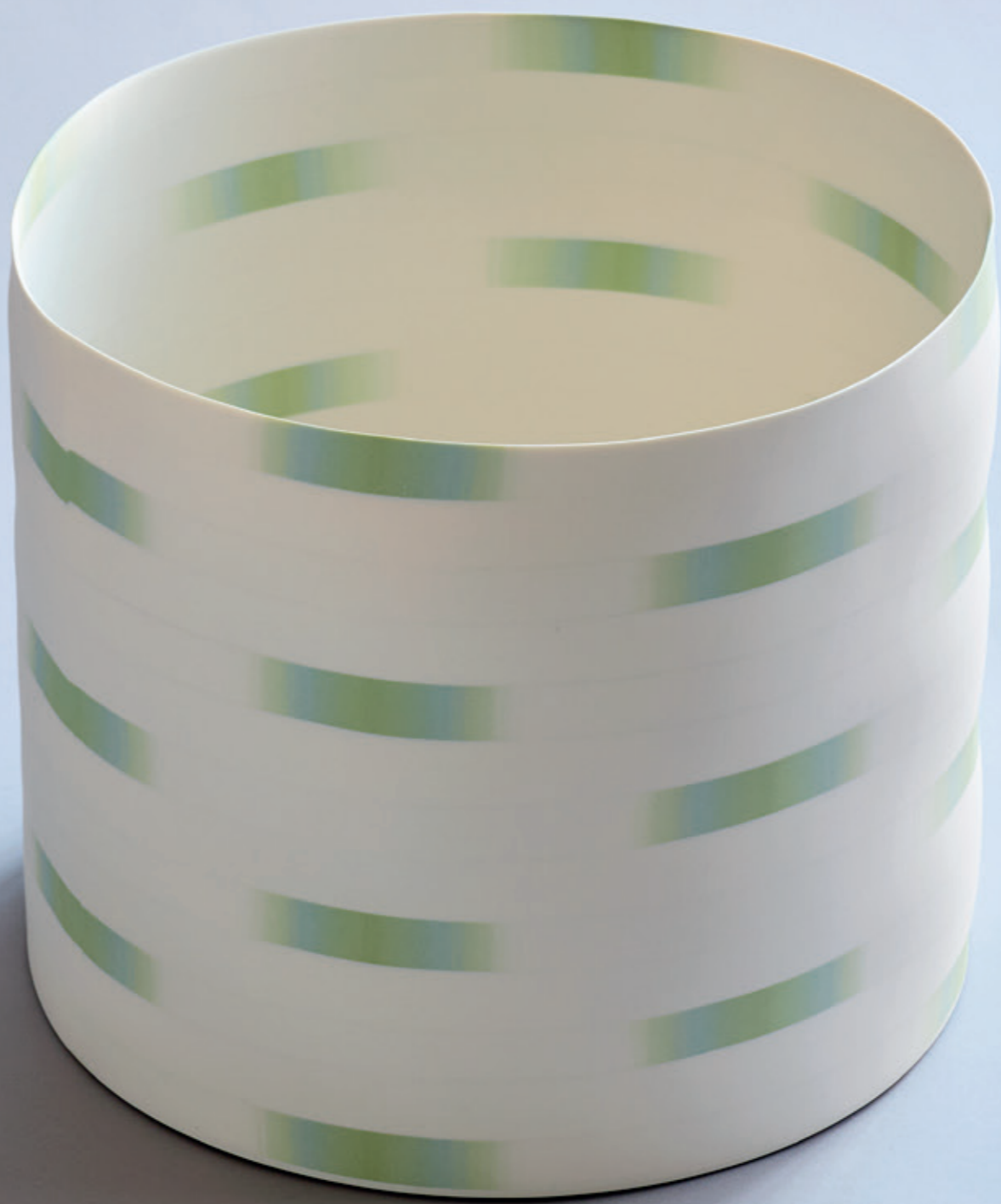
Lotte Westphael studied at the Ceramics and Glass Department of the Kolding School of Design and continued her training in Japanese ceramic workshops. She debuted at Charlottenborg's Spring Exhibition in 2016, and in the same year she received the Arts and Crafts Prize of 1879 and the Hetsch Medal. She 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
Crossing Threads (Olga series)
2026
Porcelain
Ø 32 x 24 cm
Unique piece



LOTTE WESTPHAEL
Echoes of Green
2025
Porcelain
Ø 32 x 28 cm
Unique piece



Laura Bergsøe

Born 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 BERGSØE

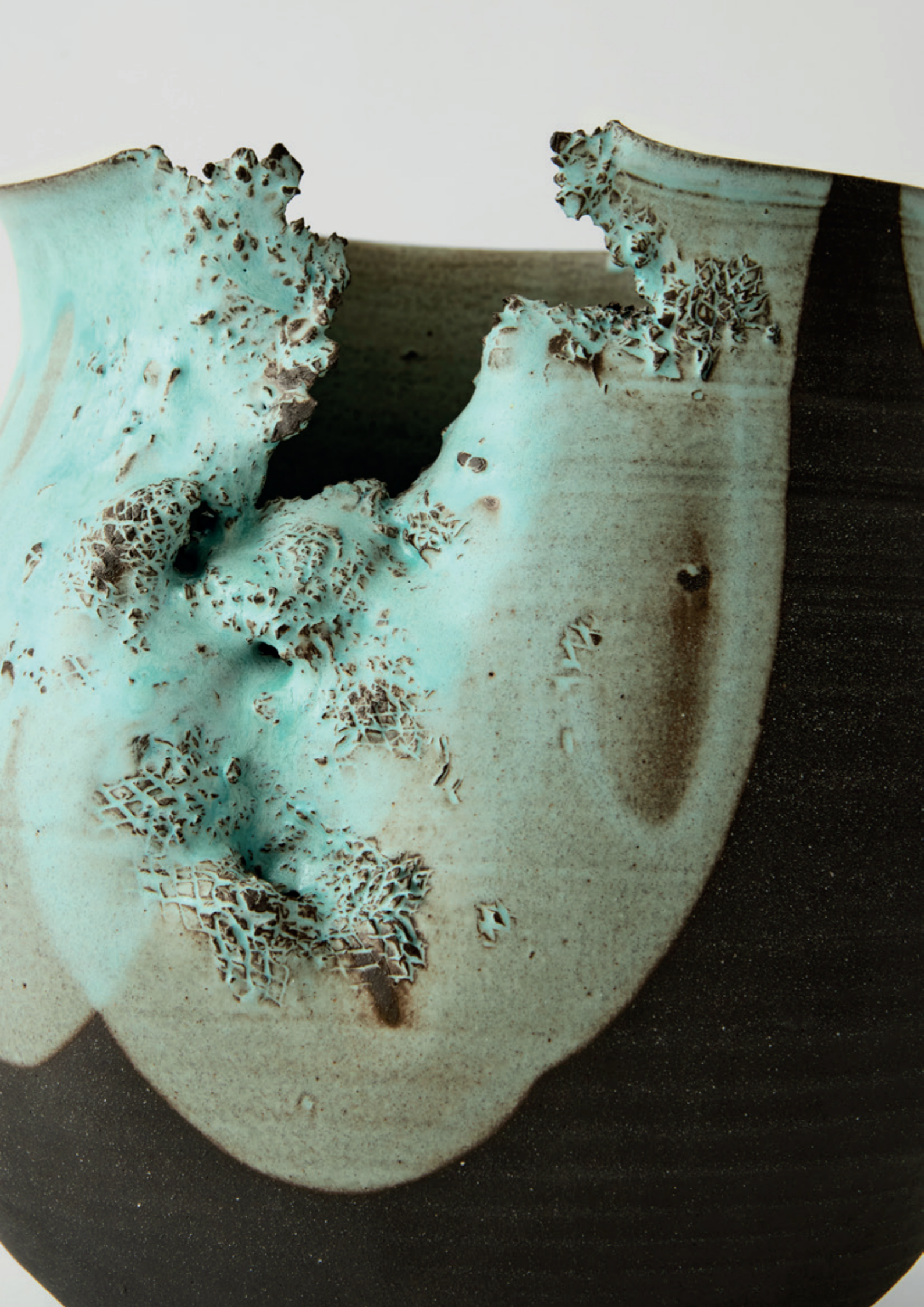
Olive Table

2025

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

ca. 74 x 145 x 131 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.

“ 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

Granate

2025

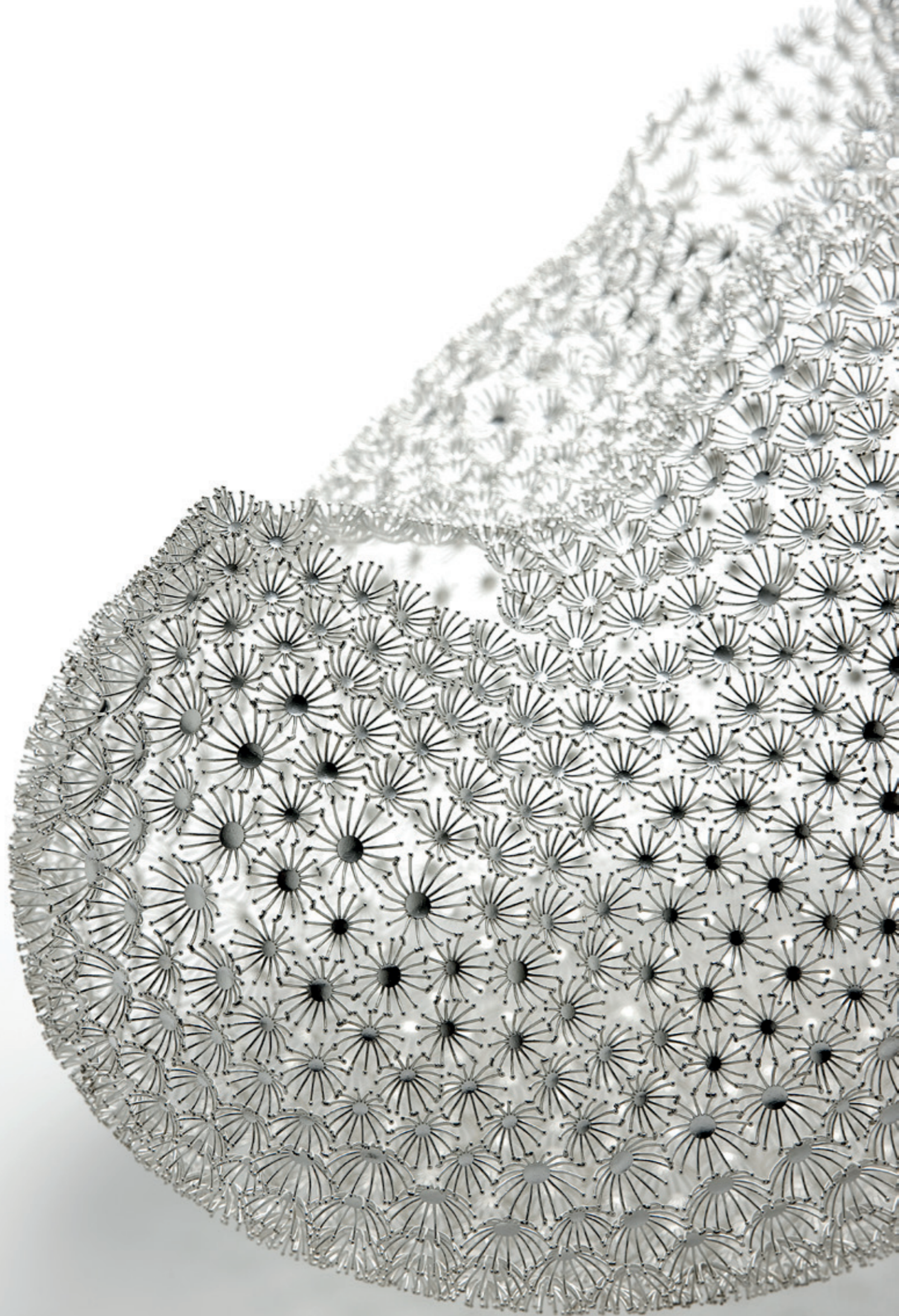
Stoneware ceramic, patina glaze

30 x 31 x 32 cm

Unique piece







Hyejeong Ko

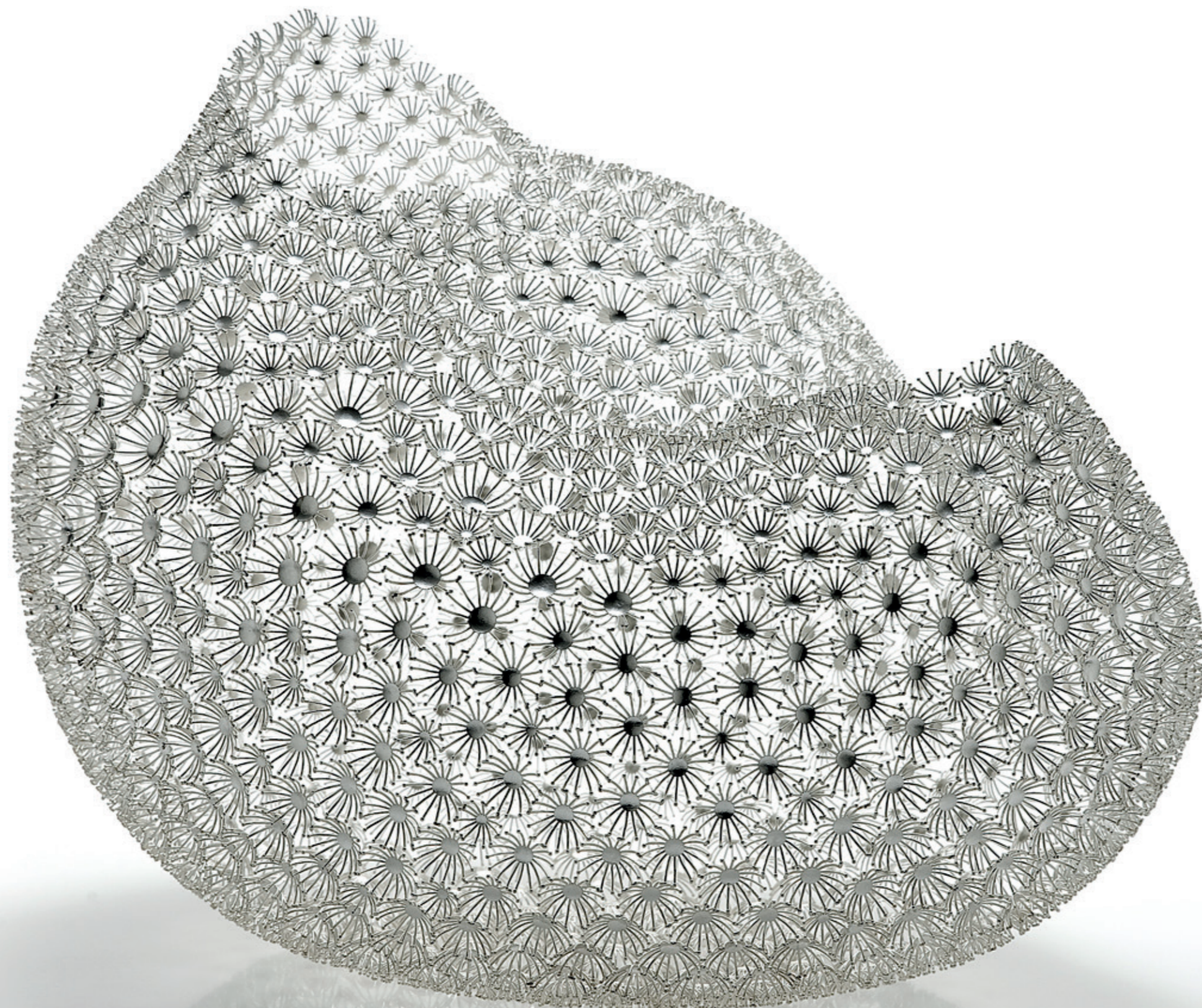
Born 1975, Japan
Lives and works in Seoul, Korea



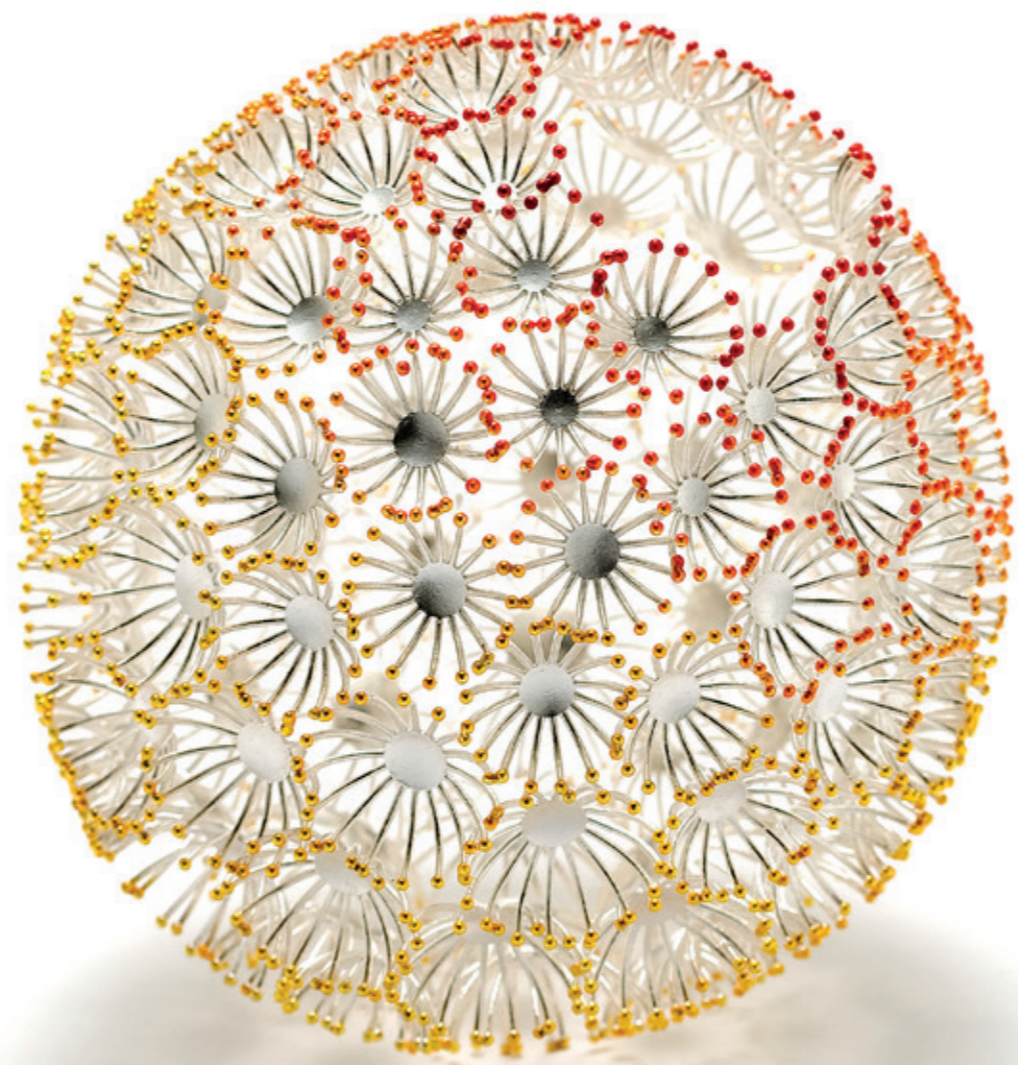
Hyejeong Ko is an accomplished metal sculptor whose practice transforms industrial materials into intricate forms inspired by natural phenomena and Korean landscapes. She holds a Bachelor's degree in Jewellery Design from Kyonggi University (1999) and a Master's in Metal and Jewellery Design from the 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.



HYEJEONG KO
Dreams in the Cradle
2025
Sterling silver
45 x 35 x 38 cm
Unique Piece



HYEJEONG KO

Passion

2025

Sterling silver, porcelain color

9 x 9 x 10 cm

Unique Piece

Rasmus Fenhann

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



Rasmus Fenhann creates designs with an equal focus on sculptural and functional qualities. His works are made in carefully selected natural materials, mainly wood, textile and paper. His working processes combines traditional, sometimes near- forgotten craft techniques with advanced high-tech procedures, including computer- based sketching and visualization. By allowing the natural properties of the materials to guide the design process he aims to create sculptural design pieces with a long life span.

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.





RASMUS FENHANN
Ratio
2016
Pear wood, Glass
42 x 68 x 42 cm
Edition of 12



Camilla Moberg

Born 1961, Finland
Lives and works in Fiskars, Finland



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

— Camilla Moberg

With her family of works Messengers in Glass, Camilla Moberg was inspired by the formation of natural stone, as well as the colors of insects and birds. Placing stones in formation is a very old means of communication. Stones were 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. Their message advises us not to forget the small ones, the ones we don’t see but who often are the most important.

Camilla Moberg’s works are handblown in 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.

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. Moberg glass sculptures are part of 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.

“
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

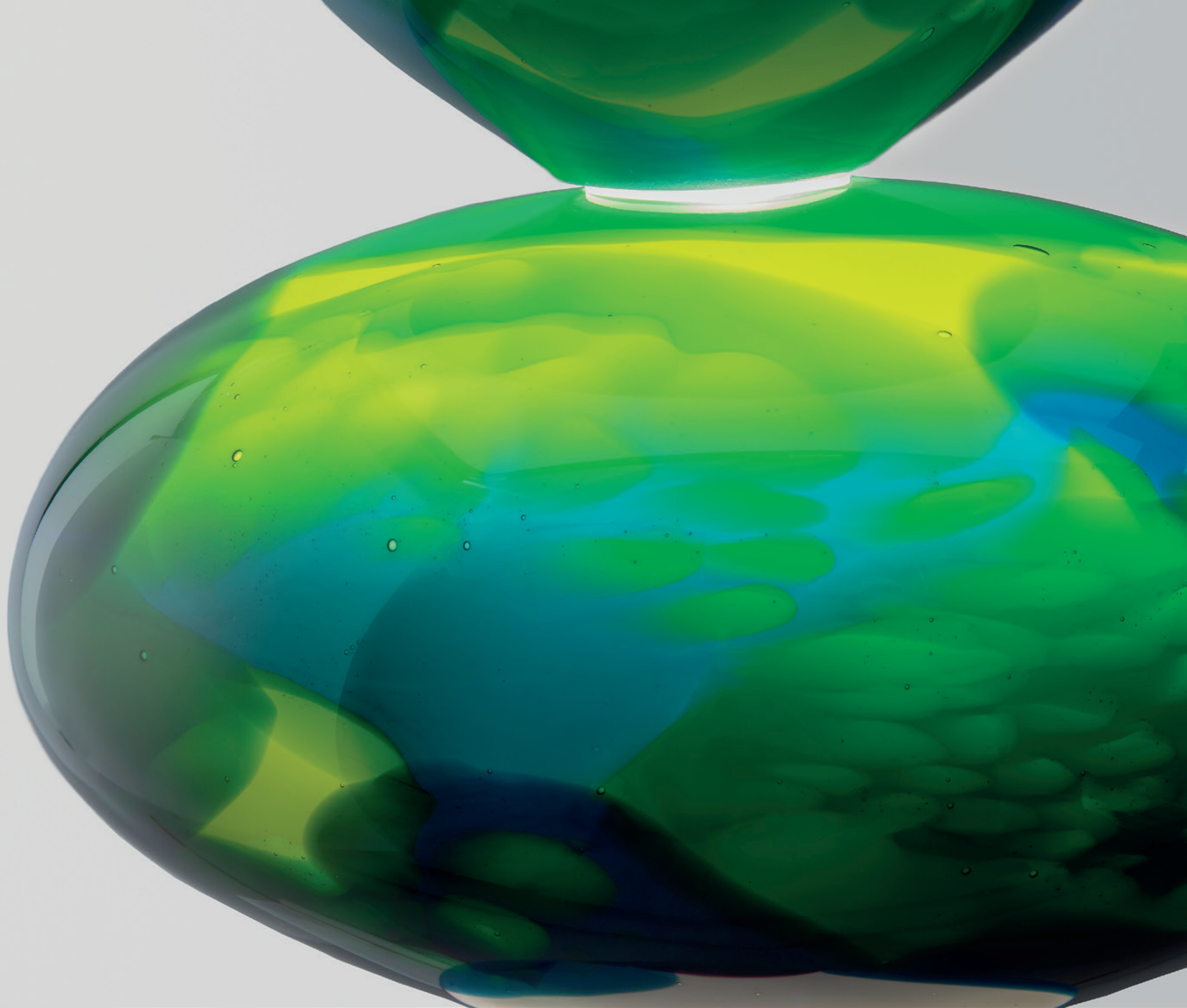
Green Treasure II

2025

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

191 x 34,5 x 34,5 cm

Unique piece



Grethe Sørensen

Born in 1947, Denmark



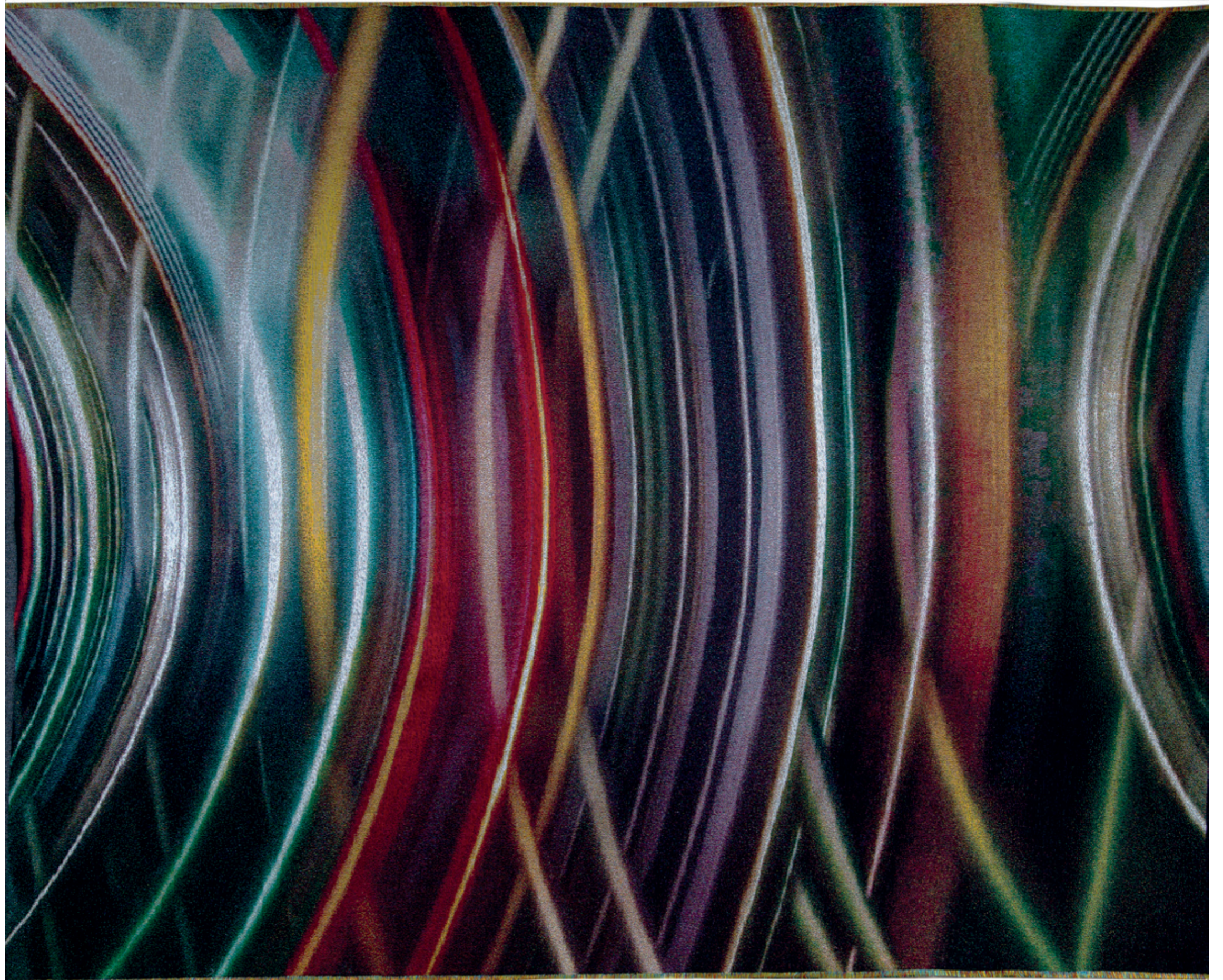
“ The digital tools have given me an opening to a new world of imagery. It builds bridges that give me access to other media where I can work and express myself. I am still rooted in woven textiles — but the combination of the two media enriches both and I draw inspiration from both, from the textile to the video and from the video to the textiles. I combine both media in my exhibition projects. ”

— Grethe Sørensen

The contrasting worlds of immaterial light and dense textile, intertwine and fuse in Grethe Sørensen's soft wall tapestries, creating mesmerizing visions of both an ephemeral and timeless character. *Light Reflection VII* emerged from the artist's experience with city light after nightfall in Tokyo, transforming the Nippon metropolis and its busy traffic lights, into soft, pulsating dreamscapes. The ample, semi-circular lines and vibrating colors on dark backgrounds derive from headlights and traffic lights, reflected on an aluminum wall plate on the side of one of Tokyo's bustling roads. Fascinated by the rich and ever-changing patterns and colors of light, Sørensen first recorded the scenes in video together with her partner, film director Bo Hovgaard, before meticulously translating the pixels of light into subtle patterns of woven threads on a Jacquard loom at the Tilburg Textile Museum in The Netherlands.

Grethe Sørensen's desire to approach textile art from an optical, technological perspective has resulted in a series of unique Jacquard weavings inspired, since 2005, by various light phenomenon derived from nature as well as computer technologies. While at distance, Grethe Sørensen's woven wall tapestries may seem relatively similar to photographs, they become yet very different at a closer hold. The woven pixels create a vibrating, optical illusion of three-dimensionality, in which the transparent light is turned into a soft cotton surface. Time seems to gain a slower pace, possibly through the discovery of the amazing detail richness of the weavings, in which each pixel is translated into threads. The fascination behind Grethe Sørensen's works seems to come from her masterly association of seemingly distinct worlds such as the digital pixel and the cotton thread, technology and the handmade. But not only. It also takes important aesthetic sense to compose such timeless, grave images of ephemeral light reflections, not unlike Seurat's quiet, pointillist paintings.

Grethe 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
Light Reflection VII
2022
167 x 200 cm
Jacquard Weaving
Trevira CS, Wool, Viscose, Cotton
Unique piece



Tora Urup

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



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.

The Urushi lacquer is made with the sap from trees, and thus is an organic, "living" material with a completely different visual quality to glass. While the solid glass reflects the light in multiple ways, the Japanese Urushi lacquer absorbs it, creating a feeling of infinite depth. By uniting these contrasting principles in the same object, Urup creates a vibrating feeling of dynamics related to our perception of light and shadow, transparency/opacity, space/ surface, void/solid, illusion/form, light/heavy, cold/warm.

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. Her work is also included in the Hans Hansen glass collection at the Kunst und Gewerbemuseum Hamburg and was recently presented there as part of the German photographer Hans Hansen retrospective.



TORA URUP
Grey Layers
2023
Mouthblown, handcut and polished layered glass
Ø 31 x 10,5 cm
Unique piece

Etienne Bertrand Weill

Born in 1919, Paris, France
Died in 2001



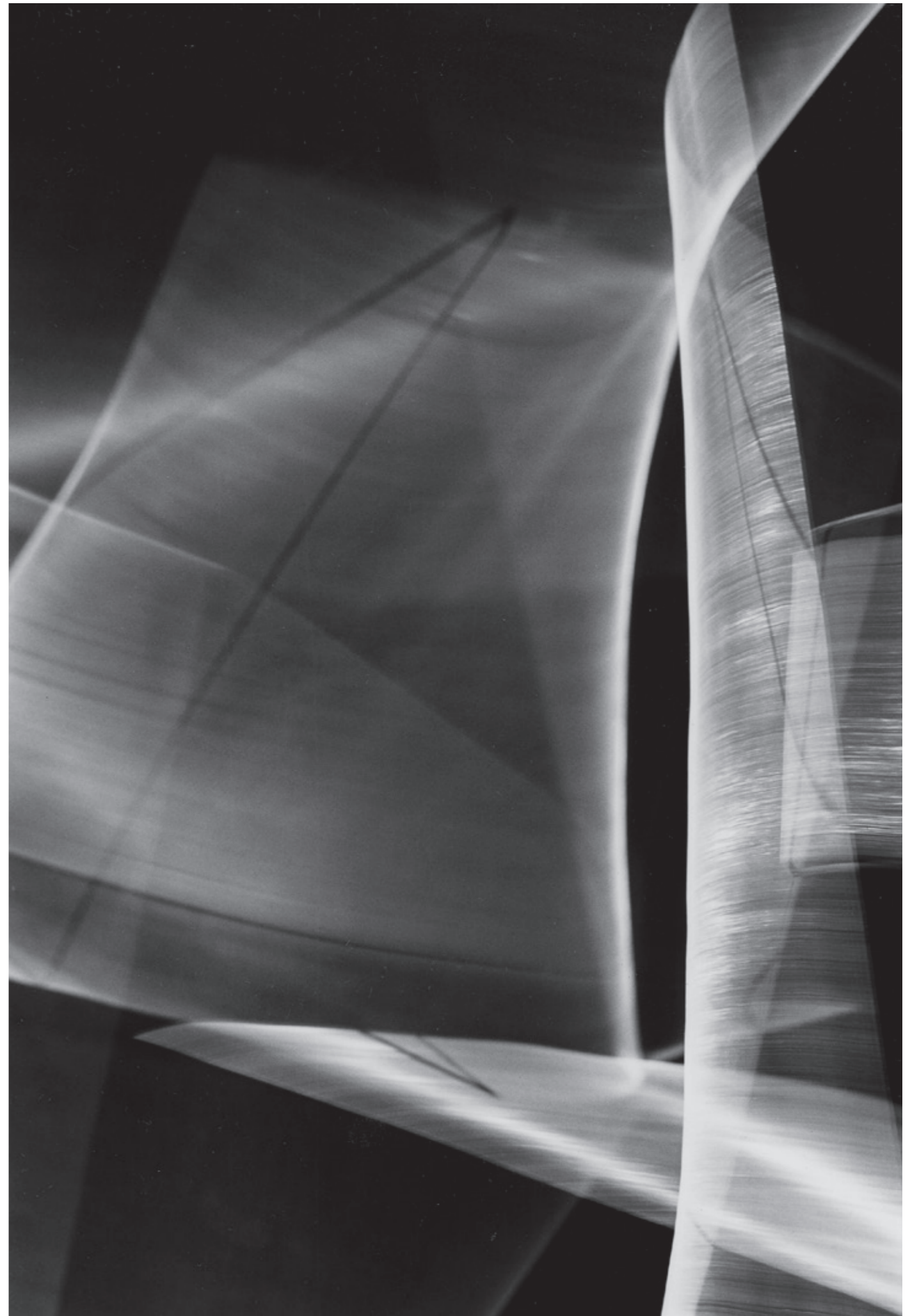
'*Sculpting light*' [Sculpter la lumière] is the title behind Etienne Bertrand Weill's project, who in the 1950s began his kinetic work based on light in motion. Inventor of his own tools and creative processes conceived specifically to produce these families of images, it was in around 1957 that he 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.

ETIENNE BERTRAND WEIL
Le Passage
1964
Original silver gelatin print by the artist
50 x 34 cm
Signed
Edition 5/20





“ Etienne Bertrand Weill invents “abstract” images by making mobiles and putting them into motion in front of his camera, resulting in beautiful imaginary volumes, with bodies of light and skins of shadow. ”

— Jean-Claude Lemagny, historian of photography

ETIENNE BERTRAND WEILL

Les Arbres

1952

Original silver gelatin print made by the artist

40,5 x 47,4 cm

Signed



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