

MARIAWETTERGREN
GALERIE

ETHEREAL

Cecilie Bendixen
Etienne Bertrand Weill
Gjertrud Hals
Hyejeong Ko
Inhwa Lee
Margrethe Odgaard
Rodolphe Proverbio
Ilkka Suppanen
Tora Urup
Lotte Westphael

GALERIE MARIA WETTERGREN

Ethereal

Exhibition at Galerie Maria Wettergren, Paris
12 November, 2026 — 16 January 2027

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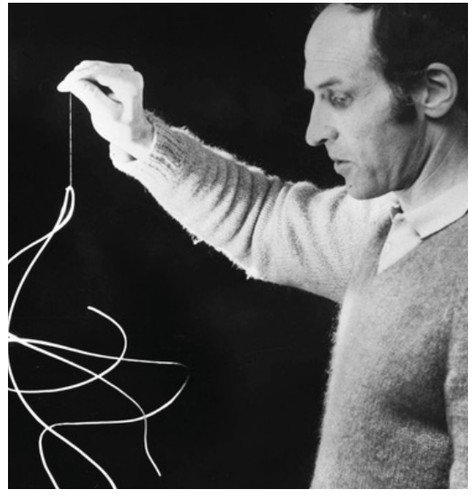
There exists a delicate threshold between the material and the immaterial, where familiar forms appear to transcend their physical nature and enter a world of light, movement, and suspension. It is within this elusive space that the group exhibition Ethereal unfolds, bringing together the works of ten artists from Scandinavia, Korea and France, who explore the dialogues between the material and the immaterial, presence and absence, the hidden and the revealed. The notion of the ethereal, originally meaning "*of the highest regions of the atmosphere*" while alluding to the spirit-like or immaterial, evokes something that seems to belong beyond the physical world: An apparition, a fleeting dream, a form suspended between reality and imagination. Yet, its existence is not necessarily found in the supernatural, but in the subtle transformation of an existing material. Through various ingenious procedures and materials, the works in this exhibition – delicate, luminous, translucent, weightless - invite us to observe how art transcends its material condition, while maintaining its existence on the edge of disappearance. The exploration of the border between the material and immaterial finds a unique expression in Inhwa Lee's ceramic works. Through her investigations of light in the double meaning of the word, she gradually removes the porcelain with a little knife, as she wheel-turns the piece, until she reaches the exact point, that allows the porcelain to appear like a thin membrane of light. Her works invite a closer examination of the relationship between surface, light, and perception, revealing how a material traditionally associated with density and permanence can appear ethereal, even visually ambiguous. The apparent contradiction between the material and its proper vanishing becomes a source of quiet meditation in Inhwa Lee's white porcelain vessels. Cecilie Bendixen's *Burned Water Images* introduces another encounter between material and transience. The title itself evokes a paradox: the meeting of fire and water, two elemental forces whose interaction suggests transformation and impermanence. Within the exhibition's ethereal landscape, these works invite reflection on the traces left by processes that are themselves fleeting, and on the possibility of capturing something as elusive as the movement of water. Tora Urup's *Cloudy Opaline* explores the luminous qualities of glass; a material whose transparency allows light to become an essential



component of form. Its cloudy, opalescent character evokes the softness of mist or the diffused illumination of an overcast sky. Here, light is neither simply reflected nor transmitted but appears to inhabit the material itself. The work suggests an atmosphere rather than a fixed object, dissolving the distinction between surface and depth. A sensation of weightlessness emerges in Gjertrud Hals' *Eir Shine*, knitted by the artist from recycled copper threads from electrical cables and presented as a constellation of seven suspended works of varying dimensions. The work invites associations with floating presences, animistic fragile structures, conveying a quiet mystery. In Hals' metal and fiber grid, *White Night*, the title evokes the atmospheric luminosity of a Northern Scandinavian night that never fully darkens, a suspended moment in which the boundaries between day and night become indistinct. The relationship between light and movement becomes particularly compelling in the photographic experiments of Étienne Bertrand Weill and Rodolphe Proverbio. Working during the mid-twentieth century, both artists explored the possibilities of transforming movement into photographic form, creating images in which the physical object absorbs itself into a fleeting luminous trace. In Weill's photography, the ethereal and the ephemeral coexist. Through his experiments with reflective mobiles and movement before the camera lens, Weill developed a visual



language in which forms dissolve into light. The resulting compositions, named Metaformes by the artist, suggest apparitions or celestial gestures, their delicate luminosity evoking something suspended beyond ordinary perception. Rather than recording a stable object, the photograph preserves the transient existence of movement itself. Rodolphe Proverbio's photographic experiments similarly transform light into a fluid, almost choreographic presence. His practice, which he compared to the movements of a dancer, involved manipulating light sources to produce luminous traces. These images suggest an invisible choreography, in which the body, movement, and light become inseparable. Their forms appear to float through darkness, as though the camera had briefly captured something normally beyond the reach of human vision. With *Boiling*, a large white monochrome capturing the light within tiny glass droplets, scattered across its surface, Ilkka Suppanen proposes a meditation on transformation, tracing the ceaseless movement of light as it undergoes constant metamorphosis. Whether through water condensation, morning dew, or boiling water, the work poetically explores the capacity of water to transition between liquid, solid and vaporous states. Its title evokes a state of continuous movement, in which matter is animated by an internal energy and approaches the threshold between one physical condition and another. Within the exhibition, this suggestion of metamorphosis resonates with the broader notion of the ethereal: a world in which forms are never entirely fixed, and where material existence is understood through movement, transition, and change. The relationship between matter and the immaterial assumes a particularly poetic dimension in Hyejeong Ko's *silver sculptures*, *Soul Bird* and *Songs of Pebbles*. Rather than simply reproducing forms found in nature, Ko is interested





in the forces and movements that shape them. Her practice is inspired by the Taoist philosophy of Wu Wei, understood as effortless action and harmony with the natural course of things. For the artist, this principle extends beyond philosophy to become a way of understanding both life and artistic creation. Ko's silver sculptures do not merely reflect light and natural phenomena; they equally embody the artist's own ethical worldview. Despite their indisputable preciousness, they feel natural and humble and not in the least weighed down by the highly elaborative creation process. They possess a soulfulness and spirit, which can only be derived from a deep communion with nature.

With her *Ophelia* works, Margrethe Odgaard create translucent compositions through a juxtaposition of silk organza sheets and cotton canvas, in which color, light, and the fold become inseparable. The delicate fabric allows light to travel through its surfaces, generating subtle variations of nuances, opacity and shadow. Drawing upon the Renaissance tradition of letter folding, Odgaard transforms the material structure of correspondence into a poetic meditation on memory, emotion, and the limits of language. Her works appear almost suspended between the tangible and the intangible, their shifting colors suggesting the fleeting nature of thoughts



way of experiencing it through metamorphosis. Silk, ceramic, glass, metal, photography, each reveal an unexpected capacity for delicacy, ambiguity, and transformation. The exhibition Ethereal invites us into a world where matter seems to lose its weight, light becomes tangible, and the familiar takes on the quiet strangeness of a dream. It is an exploration of beauty beyond the purely physical, where the most delicate transformations reveal the extraordinary possibilities hidden within the visible world.

that cannot be fully expressed.

Inspired by a childhood memory of lying in a wheat field, Lotte Westphael's ceramic work, *Remembrance of the Innocent Mind*, suggests a return to a state of perception unburdened by certainty, where imagination and memory remain fluid. Through its delicate color transition from dark to light, much like the wheat reaching towards the light, it introduces a sense of quiet contemplation, inviting the viewer to consider the fragility of remembrance and the elusive nature of innocence. Across these diverse artistic practices, the ethereal emerges not as an escape from the material world, but as another





MARGRETHE ODGAARD
Born in 1978, Denmark

In Margrethe Odgaard's *Ophelia works*, 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. The *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.

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 26002
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





"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. 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."

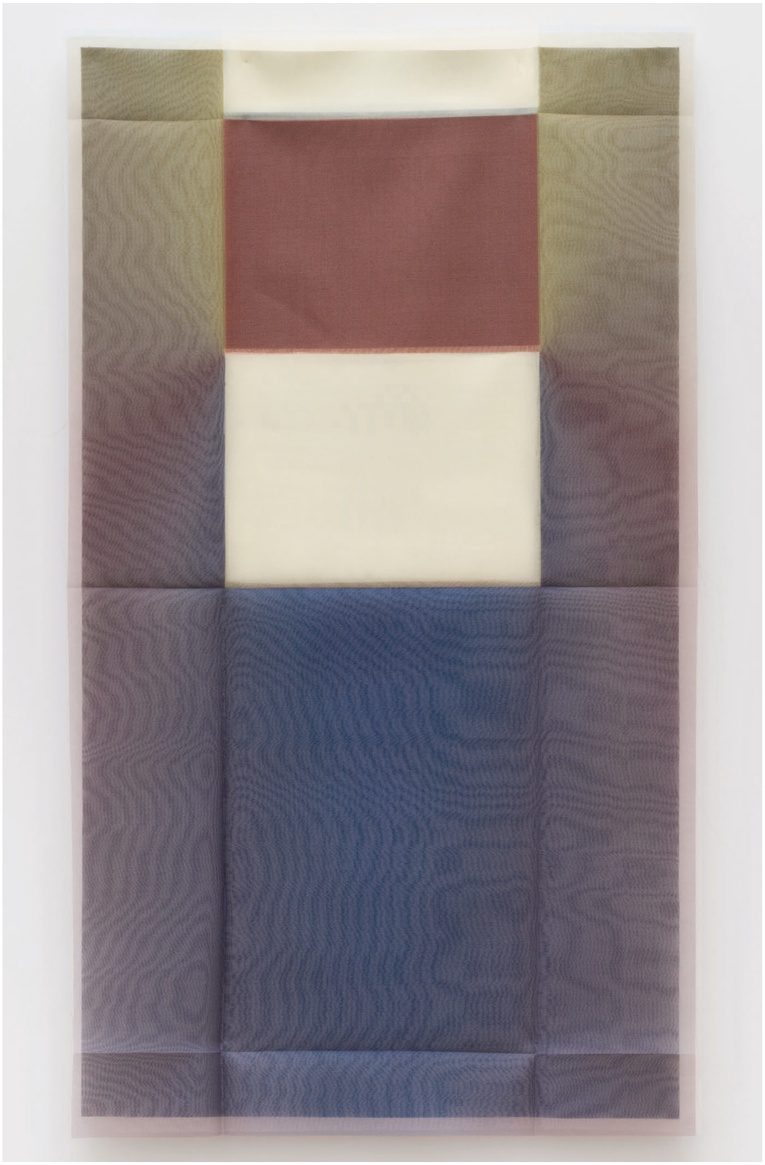
— Margrethe Odgaard

Ophelia 26002, 2026 (detail)

"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
Ophelia 26007
2026
100 % silk organza, 100% cotton stout, solid oak, digital reactive print on silk, egg tempera on stout
99 x 63 cm (without frame)/ 122.4 x 79.4 x 4.5 cm (with frame)
Unique piece





TORA URUP
Born in 1960, 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.

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.



“I’m interested in the inherent qualities of the materials. In my process, I establish some rules and let the unexpected nature of the materials come into play. The dynamic between control and chance is an exciting part of the process.”

- Tora Urup

TORA URUP
Enamel White and Cloudy Opaline Layers
2017
Mouthblown, handcut and polished glass
Ø 31 x 11 cm
Unique piece



GJERTRUD HALS

Born in 1948, Norway

Gjertrud Hals often composes with materials from recycling sites or objects found on the beach or on the roadside, such as the reddish copper wire of electrical cables, the ring-pulls of beer cans, a fragment from a clock, or a piece of plastic jewelry... With her *Eir Shine* thread sculptures, Hals chose recycled copper wires for their intrinsic beauty, which she delicately knits, transforming this so-called poor material into precious, vibrating sculptures, poetic dream-catchers. Through her delicate yet powerful works, this 'artist-alchemist' 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.

In the words of the artist : "Eir, the Norwegian word for copper rust, is pointing to one of the characteristics of copper. The dark, burnt wire from dynamos and motors is used together with the shiny, unburnt wire from electric cables. Eir also has a link to Norse Mythology, as it is the name of one of the goddesses. At the same time, their shape reminds of the lanterns in a Buddhist Temple.

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

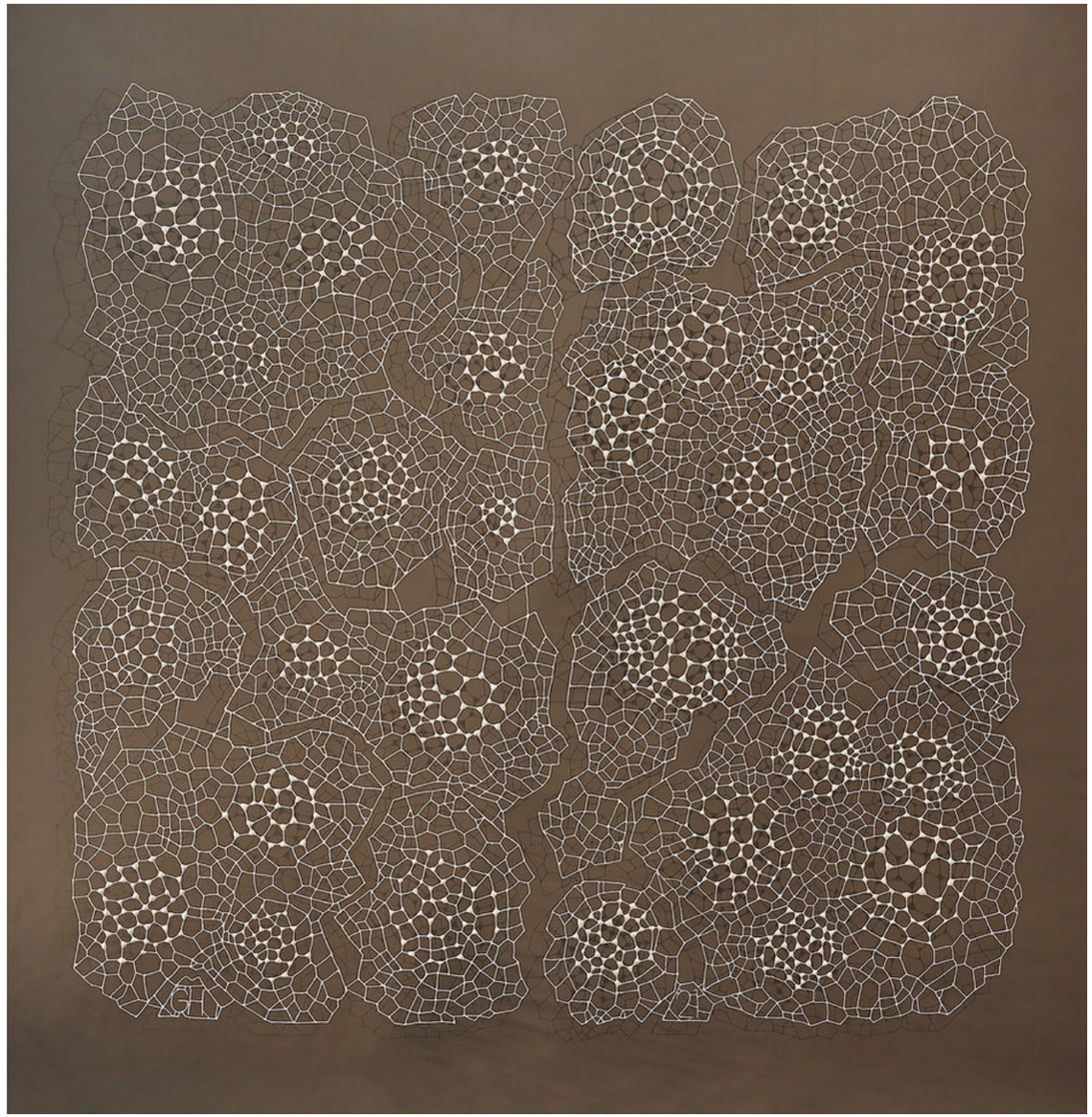


«I do enjoy the fact that I can creatively act as I please, use whatever material I wish, be severe and meditative one day and playful the next.»

— Gjertrud Hals

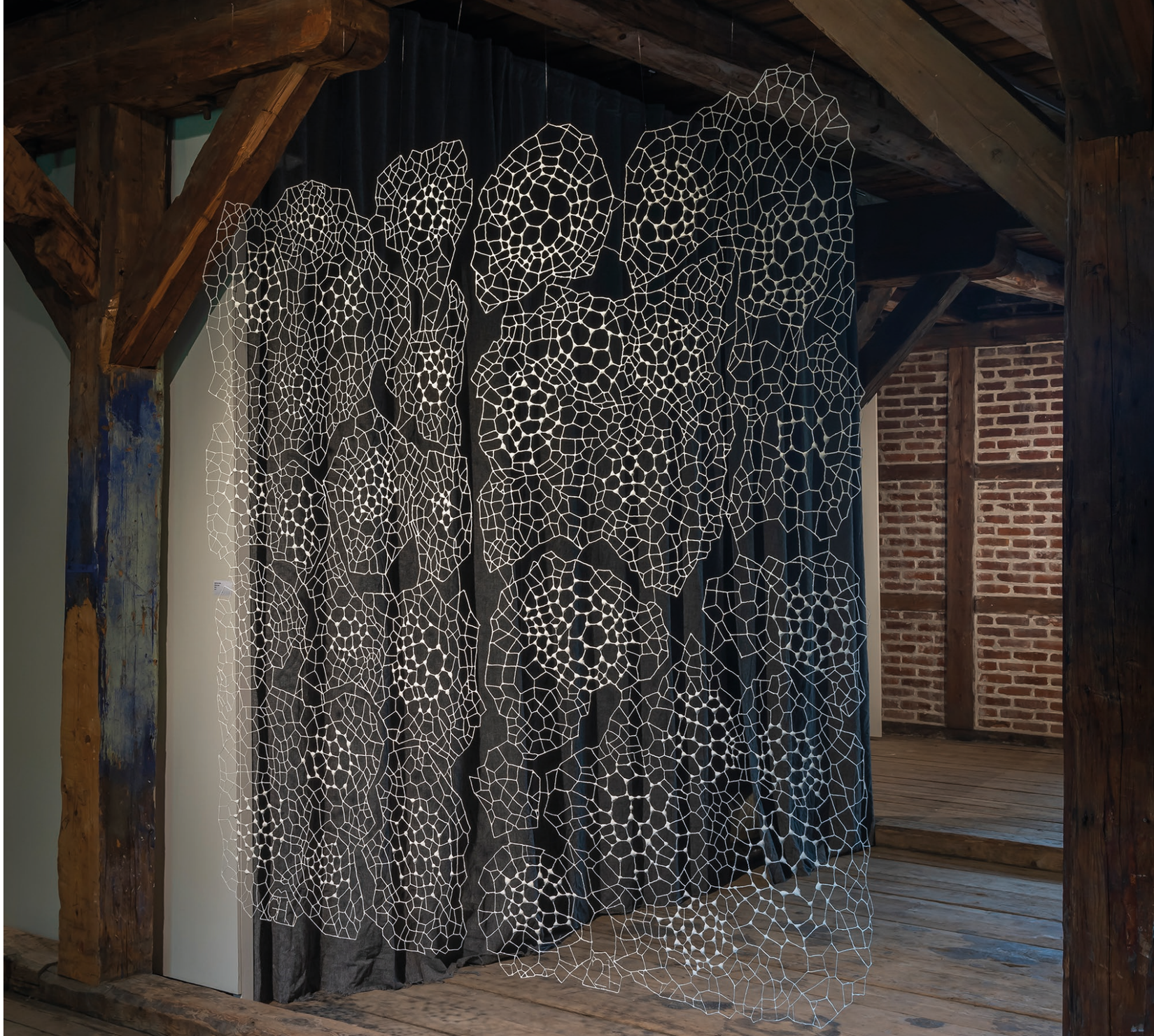
GJERTRUD HALS
Eir Shine
2023
Recycled copper wire
Various dimensions : Ø10-55 x L23-200 cm
Unique pieces

GJERTRUD HALS
White Night
2021
Metal wire, paper pulp
ca. 200 x 200 cm
Unique piece



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.





LOTTE WESTPHAEL

Born in 1965, Denmark

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 Ar ts 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 Ar ts Plastiques (CNAP), Paris. Westphael has exhibited widely internationally, including at the American Museum of Ceramic Ar t, Pomona; the Danish Cultural Institute, St. Petersburg; the Kagoshima Museum, Japan; the 21st Century Museum of Ar t, Kanazawa; Hjor ths 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.

«In New York, I saw two paintings by Georgia O'Keeffe. She created them during a period when she flew frequently, finding herself suspended between the sky and the earth. They were abstractions of landscapes viewed from the air—landscapes she painted while on the ground. The color palette consisted of golden and pink hues. These paintings evoked a childhood memory for me: lying in a field of ripe grain—a sense of lightness and innocence, and the play of light amidst the golden stalks. With this piece, I have sought to evoke that same feeling; the golden lines mimic brushstrokes curving around the cylinder and serve as an abstraction of ears of grain. Near the top of the vessel, they transition from dark to light, like stalks of grain reaching toward the light.
In a similar vein, Agnes Martin—another major source of inspiration—has spoken of innocence in relation to her grids.»

— Lotte Westphael



Lotte Westphael
Remembrance of the Innocent Mind
2023
Porcelain
Ø27 x 26,5 cm
Unique piece





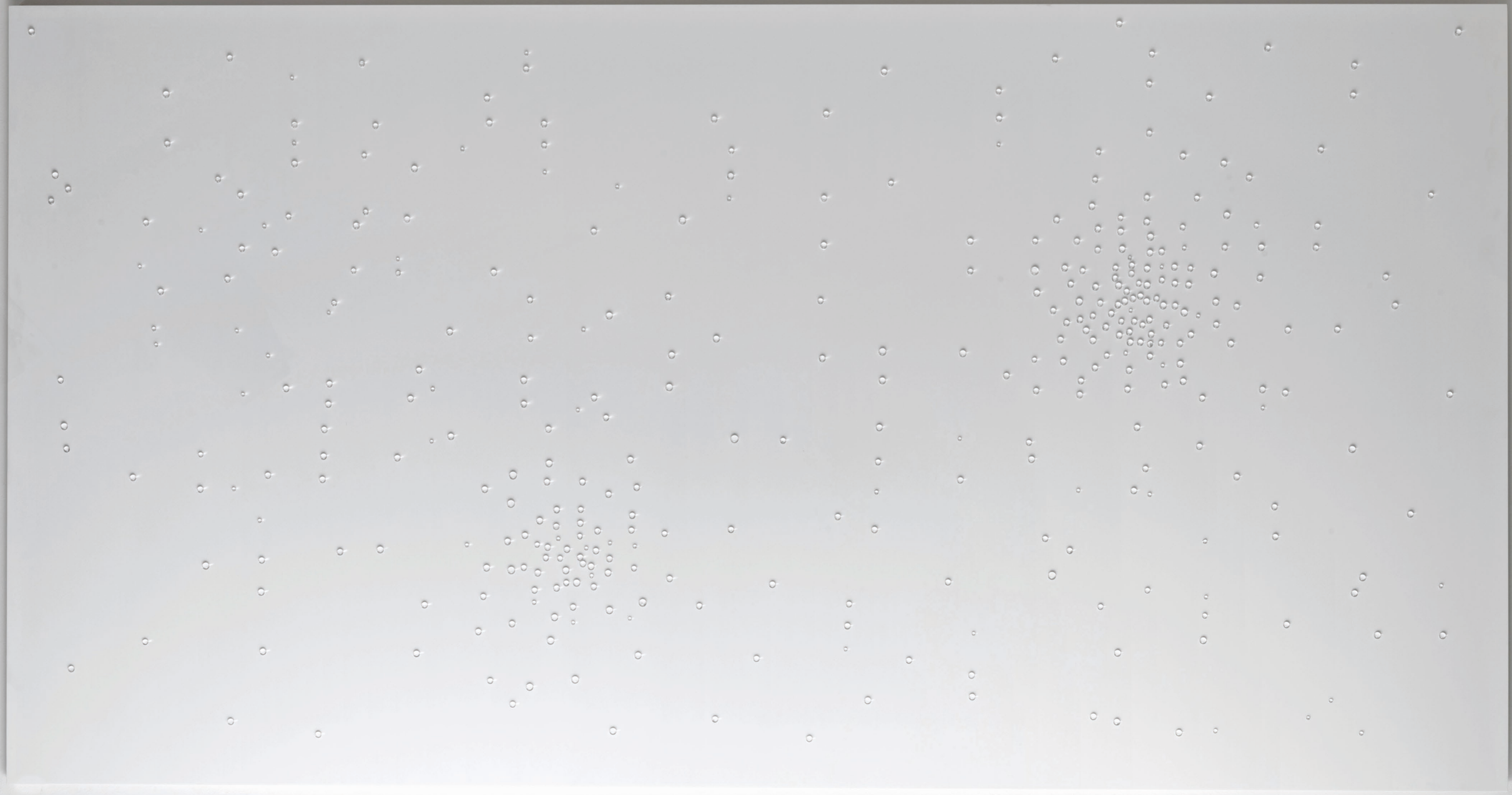
ILKKA SUPPANEN
Born in 1968, Finland

With *Boiling*, a large white monochrome capturing the light within tiny glass droplets, scattered across its surface, Ilkka Suppanen proposes a meditation on transformation, tracing the ceaseless movement of light as it undergoes constant metamorphosis. Whether through water condensation, morning dew, or boiling water, the work poetically explores the capacity of water to transition between liquid, solid and vaporous states. Its title evokes a state of continuous movement, in which matter is animated by an internal energy and approaches the threshold between one physical condition and another.

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 Inte- rior and Furniture Design at the University of Art and Design Helsinki. In 1995, he founded Studio Suppanen in Helsinki.

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.

The works of Ikka Suppanen 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, Helsin- ki. 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.



ILKKA SUPPANEN
Boiling
2016
Corian, Murano glass
100 x 250 x 5 cm
Unique piece



CECILIE BENDIXEN
Born in 1975, Denmark

Cecilie Bendixen is considered as one of the most innovating textile artists of Scandinavia. She carried out a Ph.D. research project on textiles and sound, underlining two main questions: how sound can be shaped by textile and conversely how textiles can be shaped by sound? Cecilie Bendixen's interdisciplinary approach to art, involving science, design, crafts and architecture makes her an important contributor to the contemporary art scene. The Danish artist is drawn to natural phenomena, and she poetically explores the way in which essential dynamics can be captured by her sculptures though different materials and methods.

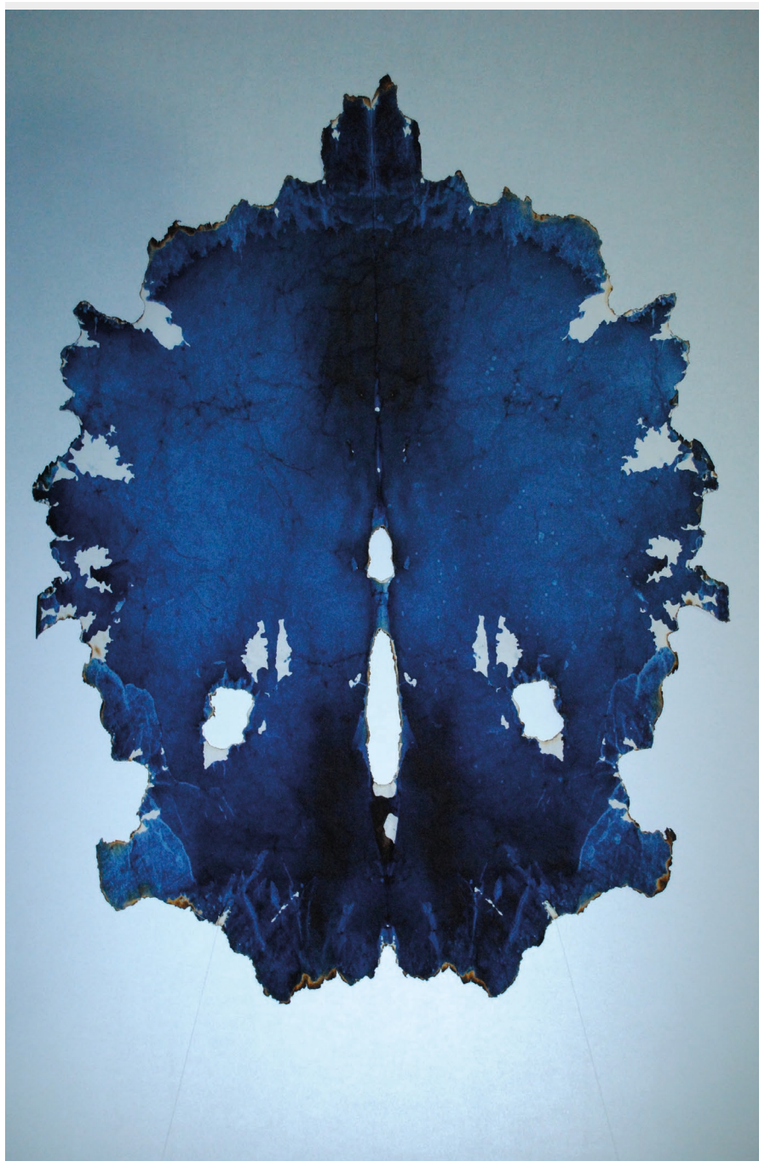
In *Burned Water* (2017-2019), Bendixen explores the interaction between natural elements through the transformation of paper by water and fire. Described by the artist as "documents of a dramatic meeting," the works allow these elements to interact without direct artistic intervention, creating forms that blur the boundaries between the tangible and immaterial. The series reflects Bendixen's ongoing investigation into the relationship between materials, natural phenomena, and the forces that shape them.

Cecilie Bendixen was nominated for the Nordic Textile Awards in 2017, and the same year she received the Bindesboell Medal. Her works are part of important private and public collections, such as the National Gallery of Victoria, Melbourne; Designmuseum, Denmark; Danish Art Foundation; and the Galila Barzilaï-Hollander Collection, Brussels.



CECILIE BENDIXEN
Burned Water Image
2017 - 2019
Paper, colored water, ash
114 x 79 cm
Unique piece

CECILIE BENDIXEN
Burned Water Image
2017 - 2019
Paper, colored water, ash
114 x 79 cm
Unique piece





INHWA LEE

Born in 1986, Seoul, South Korea

Since 2015, Inhwa Lee has been a senior researcher at the Yanggu White Porcelain Research Center, where she has dedicated herself to understanding the alchemy of this clay — how fire, time, and technique can transform it into vessels that hold both light and silence. Her work is a continuation of her academic path; she holds a Master's degree from Seoul National University, where she focused on the translucency of white porcelain and the way light interacts with material. Fired at 1300°C, her white porcelain forms — often paper-thin and painstakingly crafted — respond to natural light throughout the day, shifting in tone and intensity. *"Crafting porcelain thin enough to embrace light was a daunting pursuit,"* Lee writes, *"one that demanded both physical strength and emotional resilience."* The result is a body of work that, though quiet in appearance, radiates presence and introspection.

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. 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 "*.

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.



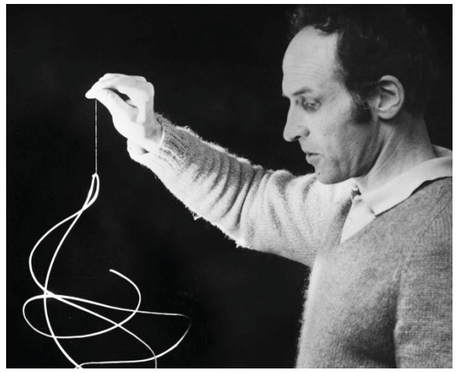
«About fifteen years ago, I accidentally crafted a ceramic piece with a paper-thin section. I set it aside without much thought, but when sunlight passed through it, the thin porcelain glowed with a silvery gray, while the thicker areas turned celadon green. That moment revealed to me that even light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

— Inhwa Lee

INHWA LEE
Material Illusion C 374
2025
Wheel-thrown porcelain, 1280°C reduction firing,
fused alumina with painting medium
37,4 x 31,8 x 31,6 cm
Unique piece

INHWA LEE
Material Illusion E 413
2025
Wheel-thrown porcelain, 1280°C reduction firing
41,3 x 42,2 x 44,2 cm
Unique piece





ETIENNE BERTRAND WEIL

Born 1919, France - 2001, Israel

" *Sculpting light* " is the idea 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*". 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."

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.



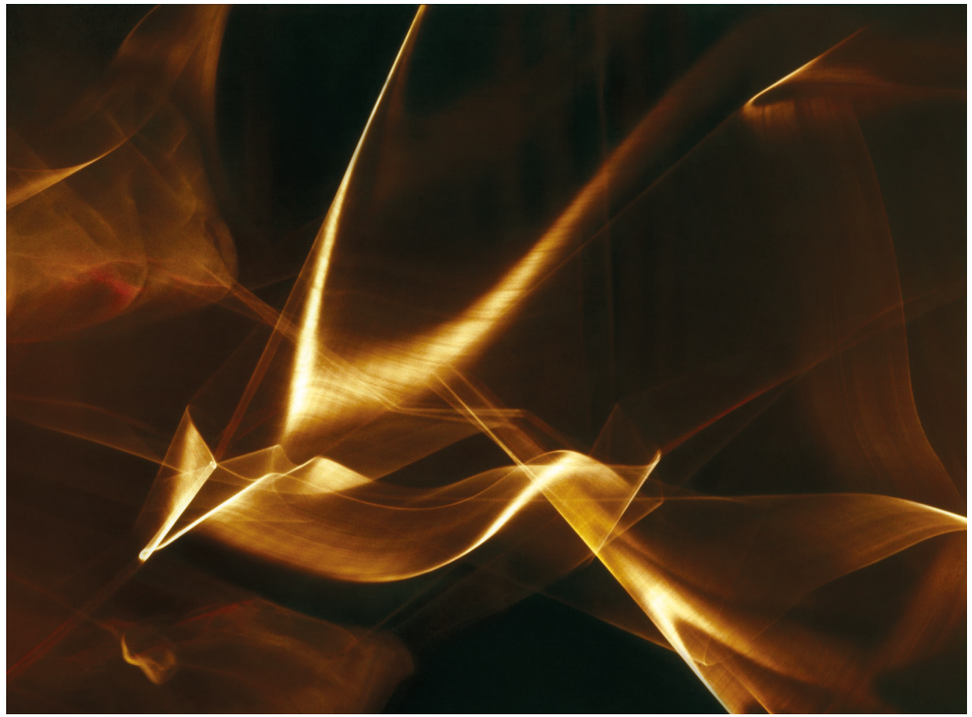
Etienne Bertrand Weill
Kol Hazamir
1974
Original cibachrome print by the artist
40,4 x 30 cm
6/25

"What remains on the paper is the transfiguration of matter and form by movement and time."

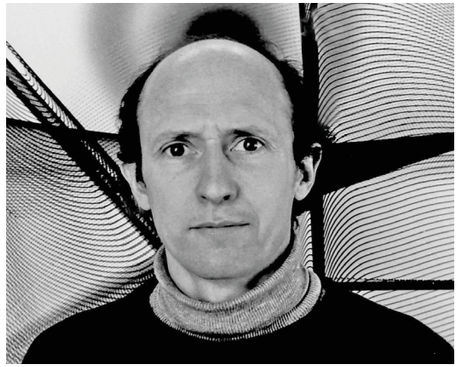
— Étienne Bertrand Weill

Etienne Bertrand Weill
Tourbillonnante
1964
Original cibachrome print by the artist
40,5 x 30,5 cm
Edition 2/25





Etienne Bertrand Weill
Vers d'Autres Rives
1976
Original cibachrome print by the artist
30,4 x 44,1 cm
Edition 6/25



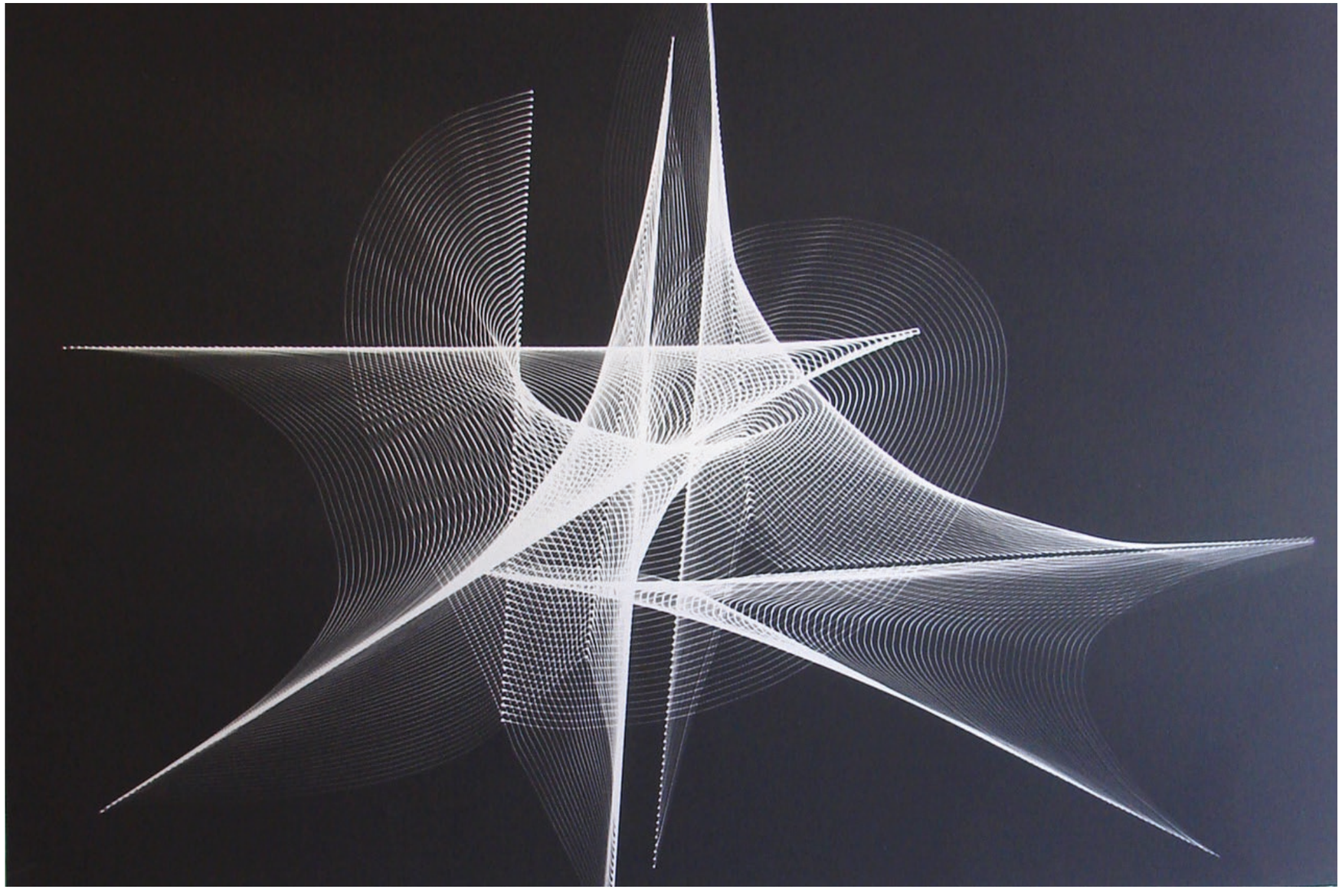
RODOLPHE PROVERBIO

Born In 1938, Lyon, France

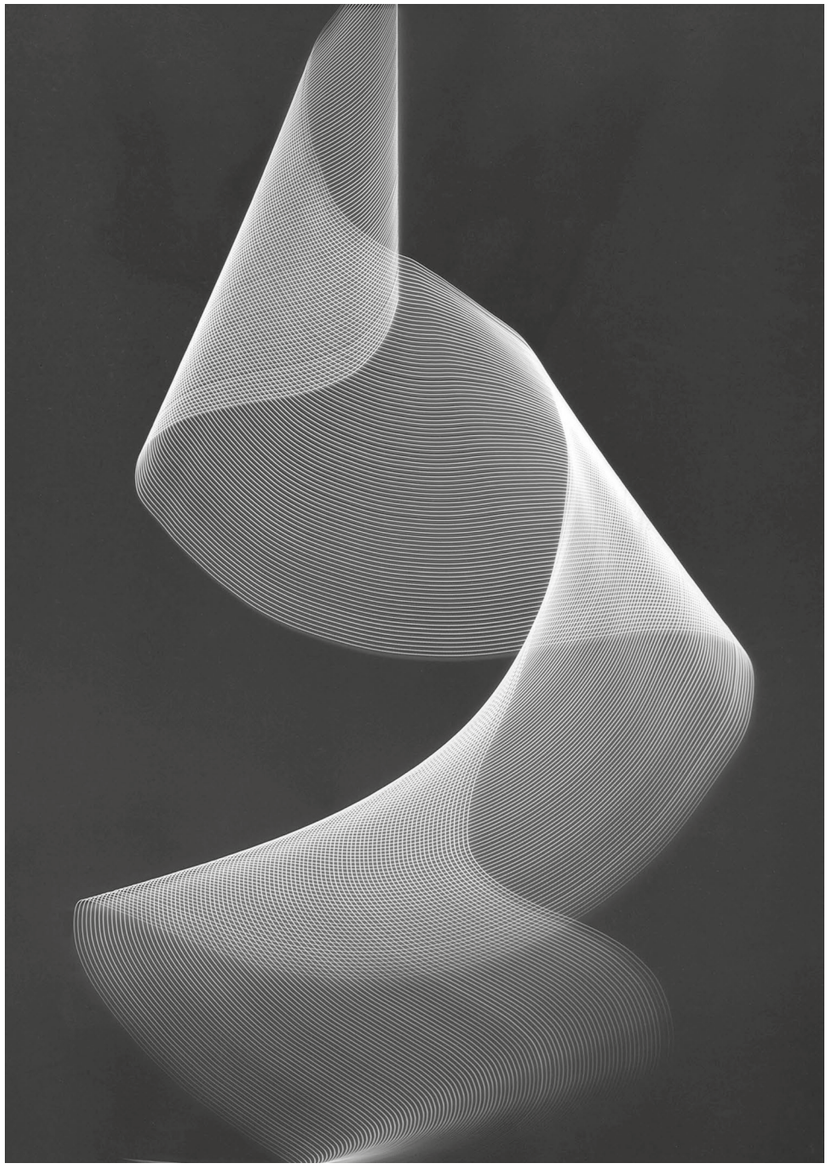
The idea of painting with light is more than a poetic premise in the photographic works by French artist, Rodolphe Proverbio.

Born in 1938 in Lyon, Proverbio is the son of a silk fabric designer. In 1963, he decided to leave the family business to pursue an artistic career, based on the photogram technique. His Light Painting photographs *Peinture à la lumière* were developed when Proverbio started manipulating objects and different light sources in a darkroom, in front of photosensitive paper or an open camera with long exposure. The self-made tools were boxes with small holes or thin entrails, containing a light source. The light paintings were done in the dark, under a red safelight, involving gestures that engage the whole body, like a dance. The approach is perhaps similar to what could be called *"Action Photo"*. sAs such, Proverbio's photographs are profoundly innovative.

Rodolphe Proverbio was part of the French post-war movement of experimental photography and he exhibited with the group Libre Expression and with artists such as Etienne Bertrand Weill, Jean-Claude Gautrand and Jean Dieuzaide. His works can be found in collections such as Musée de la Pho- tographie in Arles and in the Cabinet des Estampes de la Bibliothèque Nationale.



RODOLPHE PROVERBIO
Sans Titre (Peinture à la Lumière)
1964
Original vintage photogram on paper mounted on panel
64 x 84 cm
Unique piece



«The exciting thing about inventing a new tool is not the invention itself, but the field it will allow you to explore. I had grown up in weaving workshops, full of threads and light, and it was quite natural that I had the idea of weaving space with light. I remember very well the excitement of the first few times when I tried out these rudimentary light brushes. I marveled at the subtlety of the strokes and all the nuances, which, in an obvious physical logic, reproduced the slightest inflections of the hand. In this 'blind' drawing, is it the hand that guides the mind, or the mind that guides the hand?»

— Rodolphe Proverbio

RODOLPHE PROVERBIO
Sans Titre (Peinture à la Lumière)
1967
Digital print made by the artist from the original negative
59 x 42 cm / 79,5 x 60 cm
Edition of 8



HYEJEONG KO

Born in 1975 Jeju, South Korea

With a Bachelor's degree in Jewelry Design from Kyonggi University (1999) and a Master's in Metal and Jewelry Design from the Rochester Institute of Technology's School for American Crafts (2003), Korean artist Hyejeong Ko uses complex metalcraft techniques, such as micro-soldering, to transform sterling silver into fluid, ethereal sculptures.

Born and raised on Jeju, a volcanic island at the southern tip of Korea, where wind, stone, sea, and light weave together to create landscapes in constant transformation, Ko is inspired by organic forms such as dandelions, pebbles, and flowing water, capturing fleeting natural moments in a tactile, enduring form.

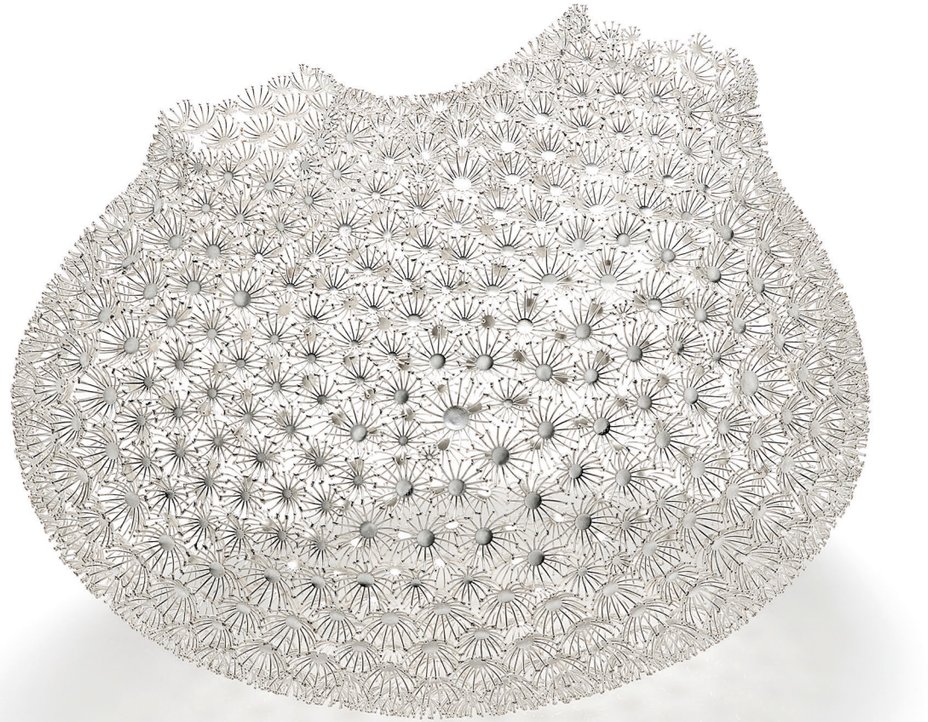
Ko explores her memories of nature through a language of poetic repetition and fractal forms, leaving her impact of time and feeling on the silver sculptures. Rather than imitating the organic shapes, her works are inspired by the dynamics of natural phenomena, expressed through the Taoist philosophy of Wu Wei — an effortless action and harmony with the natural course of things.

Winner of several awards, including the Boghossian Foundation Prize in 2025, the Homo Faber Award in 2024, and the Grand Prize at the Cheongju International Craft Competition in 2023, Ko is considered as one of the most important Korean metal sculptors.

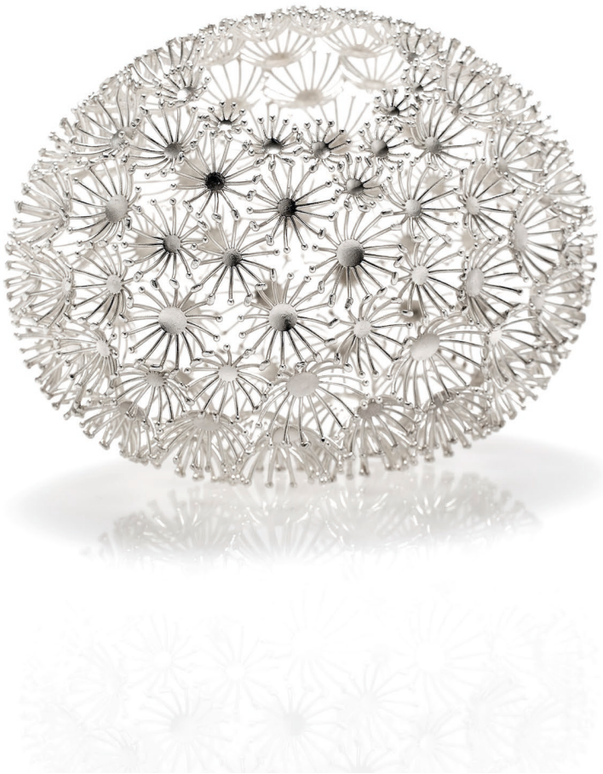
Her works are part of major museum collections, including the National Museum of Modern and Contemporary Art, Seoul, Korea; the Victoria and Albert Museum, London, England; and the Ulster Museum, National Museums NI, Belfast, Ireland.

« The Dandelion works seek to capture the fleeting beauty of a dandelion in its moment of dispersal. The delicate form symbolizes transience and hope, as each seed carries the potential for renewal. Crafted with subtle curves and airy textures,these pieces evoke a sense of lightness and quiet transformation. »

— Hyejeong Ko



HYEJEONG KO
The Soul Bird — Mémoire
2026
Sterling silver
30 x 35 x 28 cm
Unique piece



HYEJEONG KO
Song of Pebbles (SS26_2)
2026
Sterling silver
10 x 12 x 9,5 cm
Unique piece



HYEJEONG KO
Song of Pebbles (SW26_1)
2025
Oxidized sterling silver, mother-of-pearl
11 x 14 x 14 cm
Unique piece



HYEJEONG KO
Song of Pebbles
2025
Oxidized sterling silver, mother-of-pearl
11 x 14 x 14 cm/ 10 x 12 x 9,5 cm
Unique pieces

PHOTO CREDITS

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