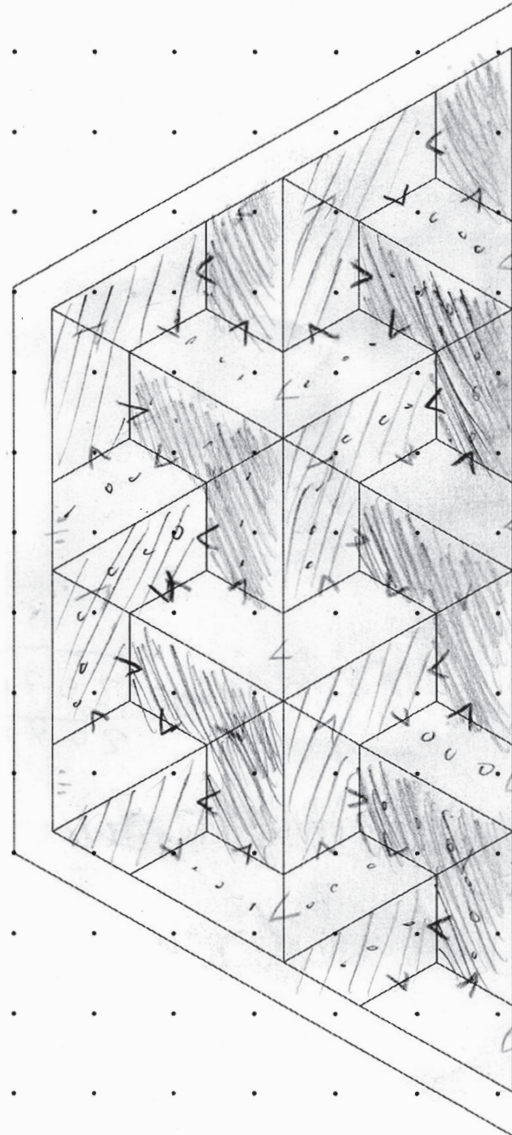


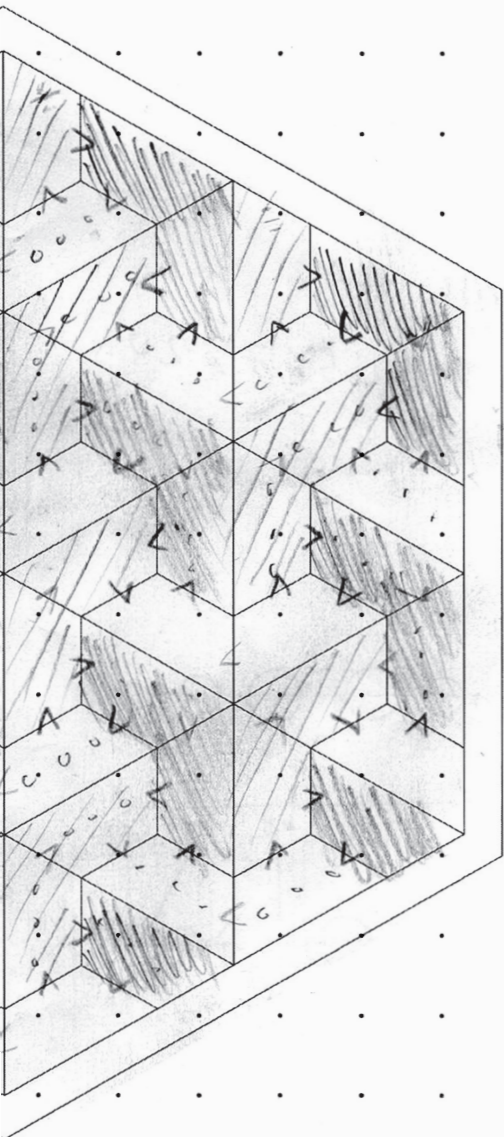
HONEYCOMBS AND PYRAMIDS

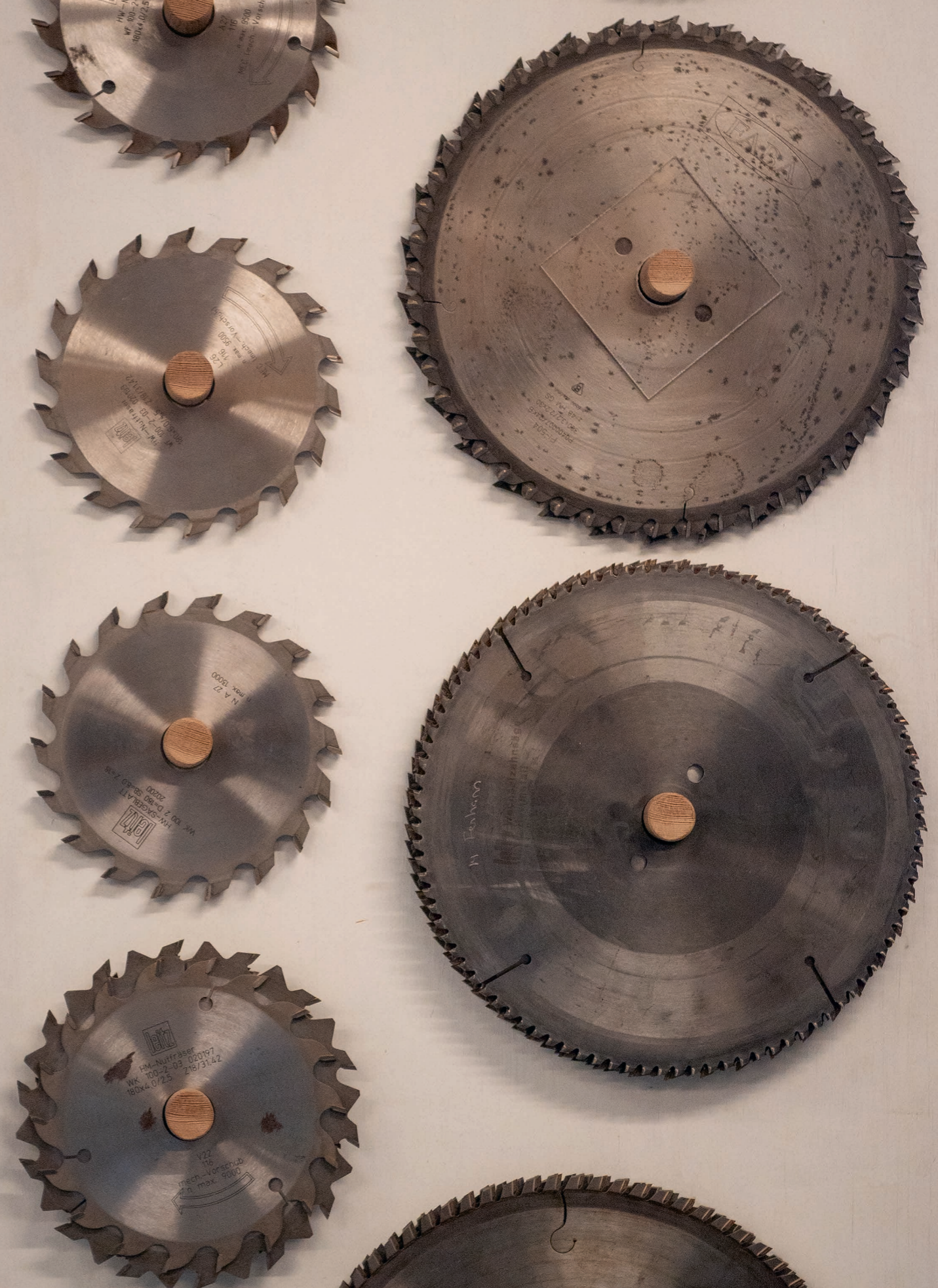
WORKS BY
RASMUS FENHANN
1999 - 2022



“Mathematics, rightly viewed, possesses not only truth, but supreme beauty – a beauty cold and austere, like that of sculpture, without appeal to any part of our weaker nature, without the gorgeous trappings of painting or music, yet sublimely pure, and capable of a stern perfection such as only the greatest art can show. The true spirit of delight, the exaltation, the sense of being more than Man, which is the touchstone of the highest excellence, is to be found in mathematics as surely as poetry.”

— Bertrand Russell











HONEYCOMBS AND PYRAMIDS

Works by Rasmus Fenhann
1999-2022

Galerie Maria Wettergren
121 Rue Vieille du Temple
75003 Paris

Honeycombs and Pyramids: Works by Rasmus Fenhann 1999-2022

Galerie Maria Wettergren, Paris 2022

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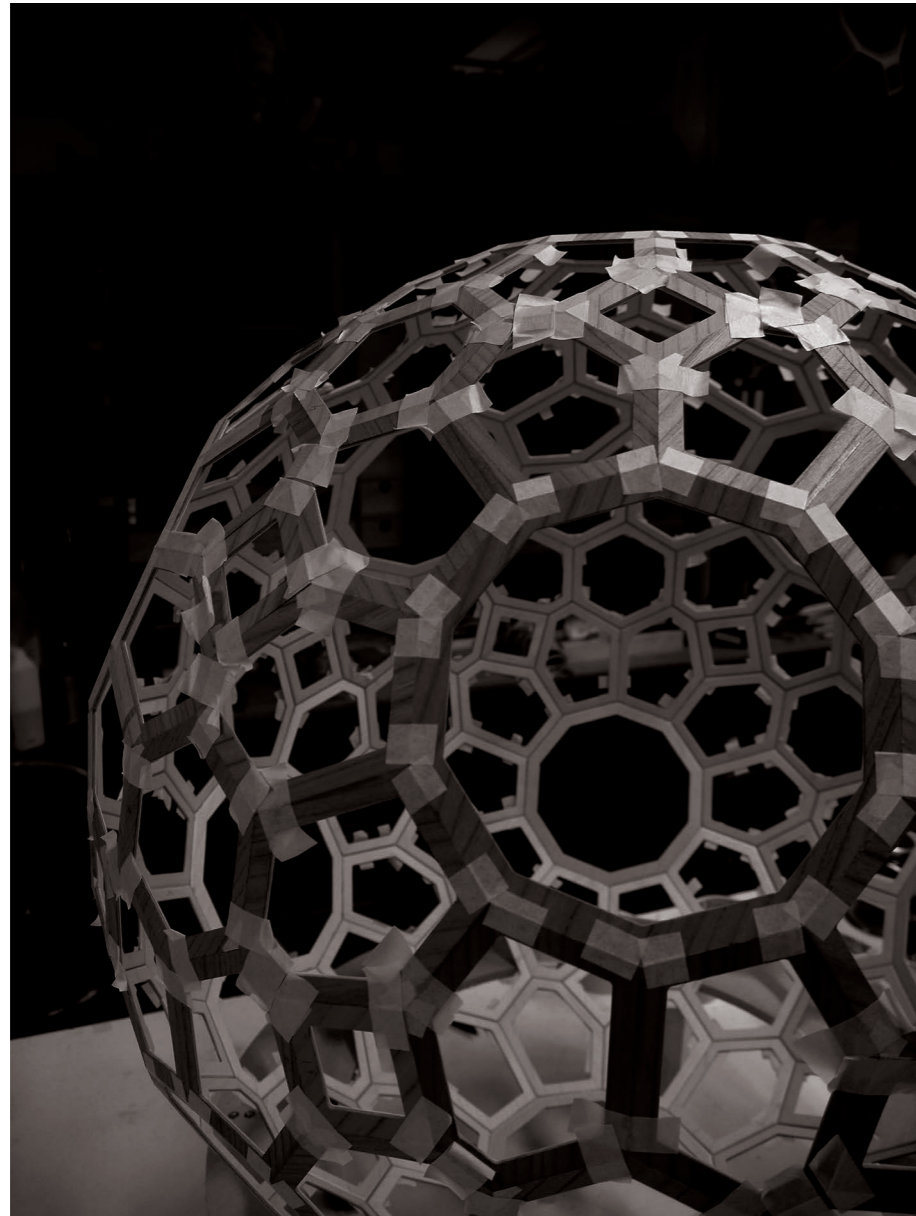
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A POETIC CABINETMAKER

Maria Wettergren
Gallery owner



Hikari 光 Contrahedron under construction in Fenhann's studio, 2015.

One of Rasmus Fenhann's first pieces, the *DanT* cabinet from 2002, was created in homage to the Danish poet Dan Turèll. His multifaceted artistic practice, humour and elegance found a new, wondrous interpretation in this masterful cabinet, which not only includes custom-built drawers and shelves with the writer's books but also a CD player, a whiskey minibar, a hash pipe and a bottle of the dandy's characteristic black nail polish. The black tulip tree exterior of the cabinet features Turèll's signature and a razor-sharp line drawing of his face in inlaid pewter, while the light-coloured ash interior, which was inspired by the whiteness of paper, features fragments of a page from Turèll's 1974 book *Karma Cowboy*. With its exuberant wealth of technical details and poetic originality, it is a real showpiece and, in many ways, a sort of manifesto that points to Fenhann's future artistic practice: the absolutely sublime technical excellence is indisputable, but the underlying motivation is always an artistic and poetic impulse. Whether this impulse comes from literature, mathematical structures in nature or Japanese aesthetics and cabinetmaking, Fenhann draws inspiration from the world around him and in turn contributes to it through his original work. The young cabinetmaker had not yet graduated from the Furniture Department of The Danish Design School (now Royal Danish Academy – Design) when he created the *DanT* cabinet, but this delicate balance between technique and art was one he mastered from the outset.

Another important key to Fenhann's design is his intimate relationship with Japanese joinery and cabinetmaking. "It has to do with the ability to zoom in infinitely," he says. Like the Japanese *shokunin* artisan, Fenhann tolerates no flaws, however tiny. Time is a crucial factor, and repetition *ad infinitum* is expected until perfection has been attained. "In Japan, master cabinetmakers are not expected to live the life of ordinary people; it's impossible to have a family life and attend to normal, everyday chores, because you have to be completely committed and dedicate your life to this Zen principle," he explains. He knows from first-hand experience, as he completed several traineeships in Japanese cabinetmaking studios, including the teahouse builders Kohseki, on travels in Japan in 2001 and 2003. To a high degree, Fenhann's work



Arai Ryokan, Japan 2015.

reflects the aristocratic quality of delicate Japanese cabinetmaking. His work is guided by the same principles of simplicity, repetition and respect for wood as a living material. His painstakingly precise treatment of wooden surfaces, producing a velvety soft finish with invisible joints, is the result of an extraordinary effort that is both mental and physical. The workmanship is nothing short of exquisite, bordering on the obsessive. The Japanese aesthetic tradition does not distinguish between the work of the mind and the hand, and due to the unbreakable bond between the two, there is something at stake that cannot be delegated. This probably explains why Fenhann rejects the idea of taking on an assistant and instead produces all his own work in limited editions, as time-consuming as it is. However, he is not averse to using high-tech devices, such as CNC (Computer Numerical Control) tools and CAD (Computer Aided Design) programs to create his complex geometric forms. Fenhann manages to break free from the limitations of traditional craft techniques by exploring high-tech methods and seems to combine the best of both worlds.

Artistic originality, Japanese Zen cabinetmaking and computer technology come together in a harmonious whole in Fenhann's furniture, with inspiration from nature's mathematical beauty. Geometric shapes have fascinated mankind ever since antiquity, but Fenhann uses computer technology to unfold its boundless abundance in front of our eyes, as if it were origami. The polyhedron is one of his favourite geometric forms, featured in many variations in his *Hikari* lamps (*hikari* meaning 'light' in Japanese). Thinness and lightness achieve their most exquisite expression in these origami-inspired lamps, meticulously produced in 1.8-mm Oregon pine veneer and Japanese *shoji* paper. Fenhann created his first *Hikari* lamps in 2004, and the following year they were the topic of Designmuseum Denmark's "Aero" exhibition. Fenhann's mathematical vocabulary also includes the pyramid form, used as building blocks in his complex *Pyramid* tables, the golden section, which informs the proportions of his feather-light *Ratio* tables, and the sine curve, which adorns his undulating *Sakuyu* tables and benches (*sakuyu* meaning 'sand dune' in Japanese).

Fenhann thus shares the ancient fascination with mathematical formulas in nature's manifestations, and his *Kubo* table draws direct inspiration from Leonardo da Vinci's polyhedron studies, illustrated in Luca Pacioli's *Divina Proportione*. However, the inspiration appears to extend beyond the formal aspect and include an etymological connection to the classical concept of art. His furniture design has rich technical qualities, in the Greek meaning of the word *techné*,



Illustration by Leonardo da Vinci for Luca Pacioli's book *The Divine Proportion*, 1509.

often translated as 'craft' or 'art', which is related to the word *tekton*, meaning 'carpenter' or 'builder'. The underlying idea is that the artist or technician compels the form to manifest itself in the raw material of wood. The Latin equivalent to *techne* is *ars*, a term whose primary meaning is 'know-how', 'skill' or 'craft'. In other words, technique, craft and art are all closely related etymologically and have their origins in the same existential attitude towards the world, and this profound organic connection seems to permeate Fenhann's works.

According to the Czech philosopher Vilém Flusser (1920–1991), this bond was severed by the modern bourgeois culture and its radical distinction between art and the world of technical methods and machines. The result is a culture with a split between two separate domains: the 'hard' quantifiable field of science and the 'soft' qualitative faculty of the arts. However, as Flusser points out in his book *The Shape of Things: A Philosophy of Design*, the design discipline is in a unique position to "form a bridge between the two (...) since it is an expression of the internal connection between art and technology", thus, "making a new culture possible". The same connection was explored by the Bauhaus school, and it is in this light that we should see Fenhann's design: as a synthesis of art, craft, technology and science. Not as a theoretical dogma but as an intuitive sensation. As something he just knows. Like the smile on his face when he touches a piece of wood. Like a cabinet with black nail polish.



FURNITURE SHOULD BE JUST AS REWARDING TO MAKE AS IT IS TO USE

Lars Hedebo Olsen
Journalist and writer

Rasmus Fenhann smiles as he runs his hand over the wood. He smiles whether it is elm, mahogany or pearwood. As long as it is wood. Rasmus Fenhann is trained both as a designer and a cabinetmaker, which means that he masters both concept development and hands-on production. He is keeping his eye on the old Danish masters and is a big admirer of Hans J. Wegner, whose chairs helped establish Denmark's international reputation as a design nation. But Fenhann is also interested in Japanese design and, especially, in Japanese crafts, which he studied on several lengthy stays in the country.

The combination of Danish and Japanese crafts has become second nature to Fenhann, who rarely rushes a project but takes the time to perfect every detail and never leaves anything to chance. To Fenhann, the process is just as important as the outcome. He is a perfectionist because he likes to feel that he is constantly improving his mastery of wood and craft. And because he likes to push himself and see how far he can take the material.

Like Hans J. Wegner, Fenhann believes furniture should be just as rewarding to make as it is to use. The work in the workshop is never just a chore he wants to get through, which means that sometimes he gets home very late indeed, unable to put down his tools.

NOTHING CAN GO TO WASTE

The results of Rasmus Fenhann's passion for wood and classic craftsmanship are in evidence everywhere in his workshop. Along a wall he has stacks of wood, standing or laid out flat. Waiting to be used. Some of it is brand new, but much of it has been waiting for years. Rasmus Fenhann is a collector of wood, and if he hears about a teak bed, a pearwood table or other pieces of furniture in quality wood that are about to be scrapped, he strikes. Unable to bear the thought of wood going to waste, he takes it home and reuses it. Takes the old furniture apart to use the material for new designs.



In this sense, Rasmus Fenhann is a sampler – and at the forefront of the sustainability movement. He finds old materials and gives them a new life. However, he does it so well that you cannot tell what the wood was used for before, and so economically that few slivers of wood go to waste.

With his knowledge of wood, Fenhann knows it takes many years for a healthy tree to reach maturity, and even if a piece of wood has served for decades as part of a cabinet, there is no reason why it should not, in Fenhann's hands, go on to have a new life as a drawer.

In a corner of his workshop stands a cluster of cubes that Fenhann is currently working on. Each one is made up of many small pieces of wood, all carefully carved and then sanded and polished to a silky smooth finish. They might be used as small tables but can also be stacked on top of each other to make sculptural elements. They click together thanks to hidden magnets, and this feature – the fact that the magnets are invisible – is characteristic of Fenhann's method. Joints, corners and tiny drawers are so sublimely executed that they are barely noticed, finished to absolute perfection.

Next to the cubes lie pieces of maple with carved curvy lines resembling a wavy sea. Fenhann has carved the pattern with the precision of a sine curve, and that is no coincidence. Wood is not his only source of inspiration and pleasure. His work also draws on geometry and mathematics. The precision of his workmanship lets him explore an almost boundless range of expressions, like the wave pattern.

However, one thing is wood, another is the tools and machines he uses. On a wall above the work bench, his tools are meticulously lined up in tidy rows. The planes are sorted by size, as are the chisels, screwdrivers, saws and pliers. Nothing looks to have been put away in a hurry, because Fenhann is just as careful with the tools he uses as he is in his work with the wood. He swears by traditional tools, which have the added advantage of only getting more beautiful with use. However, he also loves modern machines which can cut and mill at a level that meets his extreme quality standards.

It is in this universe between old and new, furniture in the making, machines and hand tools that Rasmus Fenhann spends his working days. On bright days, the sun pours in through the tall windows, its rays mixing with the sawdust that is constantly stirred up. Fenhann listens to talk radio or music while he works, and if it is a really good day, the neighbour's dog stops by to sniff the wood and say hello to Fenhann before it slips out again.



WORKING IN A SPIRAL

When Rasmus Fenhann begins a new project, he first does a few quick sketches. At first he does not go into detail but brings out and captures ideas on the sketchpad. Next, he continues on the computer but then quickly moves on to working directly with the wood.

Drawings are indispensable, but it is in the hands-on process that his furniture takes shape. To achieve the perfect balance, Fenhann makes a model – or several models – in plainer, cheaper wood before he moves on to the more precious wood.

This method lets him test whether proportions, dimensions and joints work in practice and he can explore exactly how minimalistic he can be. The geometry has to work, whether Fenhann is working on lamps or tables, there can be no squandering of materials, and nothing can be over-sized. The balance has to be perfect, and once he finds that balance in his model, he executes it in the wood he had in mind for the project. In the course of a day, Fenhann virtually moves in a spiral. He begins at the periphery and gradually works his way closer and closer to the core. From coarse to ever finer. Significant change happens throughout the day – in the light and in the material. Some changes are apparent from the morning, while others do not become visible until well into the afternoon. Fenhann puts a great deal of energy into his work but explains that he can feel the joy spread throughout his body when he discovers that he is on the right path. This joy is evident in Fenhann's works, and it is this joy that makes him insist on continuing to refine the joints.

The result is clear to see for anyone who loves good design and craftsmanship. And it is evident when you run your hands over the objects, which exude history and painstaking care.

Rasmus Fenhann smiles when someone gives him a task. When a client asks if he might make a little bench or a box for them. Because that means more time at the machines in the workshop he loves; more time with elm and Cuban mahogany, rosewood, oak, ash and beechwood. The best materials in the world.

LIGHT AND LOGICAL

Christian Holmsted Olesen

Head of Exhibitions and Collections, Designmuseum Denmark



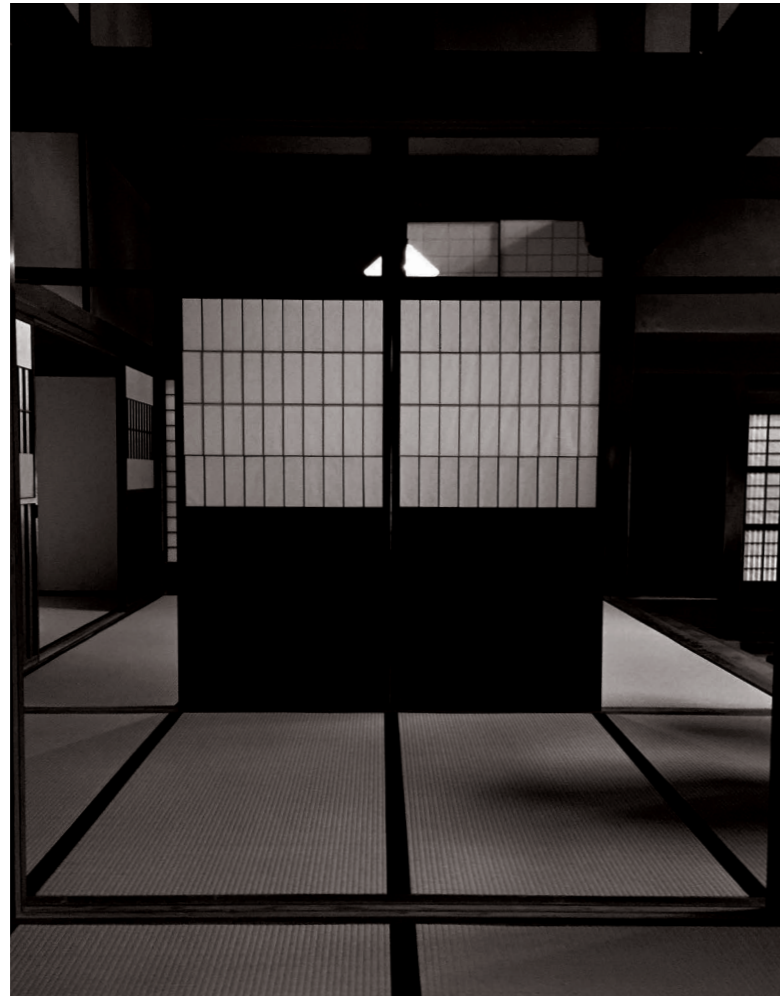
Rasmus Fenhann's grandfather, Villy Jensen, travelled as a cabinetmaker around Europe and North Africa 1930-1932.

During the first half of the 20th century, Copenhagen had about fifty small, excellent cabinetmaking firms struggling to survive in an increasingly international and industrialised world. After the Second World War, Denmark established its brand 'Danish Modern' throughout the Western world, a concept with craft as a key aspect. Furniture professor and architect Kaare Klint laid the groundwork for a Danish design method based on studies of the tradition and sublime craftsmanship at the Furniture School of the Royal Danish Academy of Fine Arts (now Royal Danish Academy). He argued that international designers, including the German Bauhaus school, were throwing the baby out with the bathwater in their endeavour to create something entirely new without the benefit of past experiences and to do it on the terms of industry.

Rasmus Fenhann is firmly rooted in craft and in the Danish tradition for adopting, refining and building on ideas from other cultures and historical periods.

"I modify an old technique to make it my own, so that I can use it for something new and completely different than it was used for before ... It's a privilege to be able to work freely with my ideas without being restrained by the demands that normally follow if you're designing for mass production," says Fenhann.

Rasmus Fenhann's great-grandfather was a dedicated master cooper, who fought for the survival of his trade; his maternal grandfather was a smith, and his paternal grandfather, Villy Jensen, completed his training as a cabinetmaker in 1928. After successfully applying for a grant of 1,000 kroner, he went on the road in 1930 as a travelling journeyman, touring southern Europe and North Africa. This was not just a 'grand tour', spent visiting museums and taking in new impressions, but an opportunity to learn techniques that would continue to be an inspiration for the rest of his life.



Yoshijima house Takayama, Japan 2001.

During a stay at Kunsthøjskolen i Holbæk (Folk Art School in Holbæk), Rasmus Fenhann took a course in design. He wanted to design a table for the new Macintosh computers. While he was working on this table, Fenhann discovered that the process of making it was just as important as the design process. This inspired him to apprentice as a cabinetmaker, like his paternal grandfather. In 2001, after completing his apprenticeship with a silver medal, Fenhann was awarded a grant of 100,000 kroner from Gurli og Paul Madsens Fond, and he was able to go on the road, like his paternal grandfather, whose tools Fenhann still uses today.

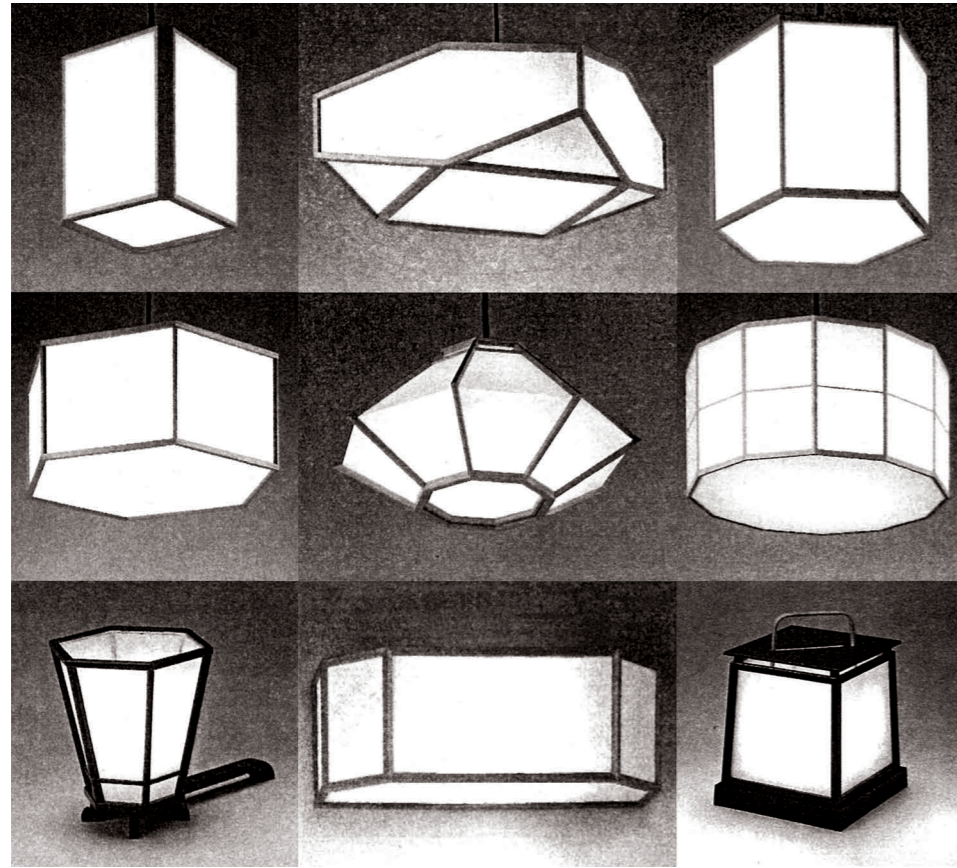
JAPAN

Throughout the 20th century, Japan has been an important destination for Danish craft makers and designers wishing to expand their knowledge and cultural outlook. Both Denmark and Japan have maintained an emphasis on living tradition in a modern, complex world. They also both prize through working processes and revere the spirit and sensuous qualities of the material. Like Denmark, Japan still has makers who insist on following through on a task all the way from the initial idea to the fully finished object. It is not without reason that Japan is one of the most significant export markets for contemporary Danish cabinetmaker's furniture today, further helped along by the two countries' shared affinity for simple and functional constructions.

On two separate three-month stays in different workshops, Fenhann learned to master the use of traditional Japanese tools, including planes and saws that are pulled towards the maker's body, rather than being pushed away as we do in Denmark. He learned about working with solid wood, about constructions that follow the natural structure of the wood and about the dimensional hierarchy, where bigger dimensions support heavier loads, while thinner ones carry lighter weights.

Few places in the world is it possible to learn as much about crafts and carefully considered timber constructions as in Japan. Fenhann takes these insights with him in his own work as a designer. In the renowned Kohseki workshop, which produces Japanese teahouses and rice paper lamps, he learned about delicate constructions and sophisticated wood-working joints. In another workshop, in Kanazawa, he was fascinated by the traditional Japanese sliding rice paper doors.

After a second sojourn in Japan, Fenhann began to make lamps. Japanese lamps may have geometric shapes but are always constructed of pieces of solid wood. During his studies, Fenhann was fascinated



Japanese style lamps from Kyoto.

by the realisation that even after most of the centre of a plane has been removed, its strength remains undiminished in a polyhedron construction. In 2004, Fenhann created his the first lamps, and by 2005 he was ready to present his first lamp series, *Hikari*, which means 'light' in Japanese. The lamps were presented in the solo exhibition "Aero" at Designmuseum Denmark. Over the previous years, Fenhann had been exploring aircraft plywood, a material that is not used by traditional Japanese cabinetmakers.

Fenhann's Japanese lamps are constructed of surfaces with large openings. The inside of the form is covered with glued-on rice paper that is as tight as a drum. The planes are assembled with mitre joints, glued together edge to edge. The result is a very strong construction. The joint of the two precisely cut edges is a challenge, which holds its own fascination. The aircraft plywood itself constitutes the construction that makes the form stable. After this initial lamp design, Fenhann has used a wide variety of polyhedron forms to make tables as well as wall and floor lamps. The challenge that keeps Fenhann going is not just the new forms he develops on his computer but also the processing of the material, which he strives to make as thin as possible without compromising on strength. Fenhann uses face veneers in Oregon pine or elm for the lamp exteriors. The carefully selected striped wood adds further character to the geometric form.

Fenhann's method is a very deliberate choice. His designs have drawn great attention ever since his 2005 exhibition at Designmuseum Denmark. Perhaps the core driver of his work is the cabinetmaker's enjoyment of and fascination with sensuous qualities and precision. The objects have to be perfect, no matter how closely they are examined, and everything has to fit together in a harmonious whole, but they should also offer textural and sensuous experiences, like nature's own materials.

In 2010, Fenhann met Maria Wettergren, who became the perfect business partner for him. Wettergren not only understands that it takes time to produce a perfect and precise form; with her knowledge of contemporary interiors and style, she is also able to offer important feedback, for example in his development of table designs.

The *Pyramid* tables were created because Fenhann was irritated with the waste of materials when he cut the openings into his *Kubo* tables. He had to find a use for the triangles and rectangles. What he came up with was building blocks that are even more stunning in their craftsmanship than the lamps. Double pyramids and stackable cubes.



Theater Chair, designed for The Royal Danish Playhouse in Copenhagen. Rasmus Fenhann's graduation work from the Danish Design School, 2003.

The cubes may look simple but actually require more precise joints than the lamps because they have to be able to stand side by side, which does not allow for even the slightest irregularity. There is no latitude for the form. The double pyramids have a powerful and intriguing form when they are stacked. As tables, they are probably more art than function, and it has taken Fenhann a great deal of reflection as well as debates with Wettergren to find a tabletop that does not detract from the expression of the sculpture that supports it. In a playful touch, the cubic building blocks have interior magnets to ensure precise stacking.

THE LIGHT, LOGICAL CHAIR

Japan was not the only place where Fenhann learned about thin, lightweight constructions. During his subsequent studies at The Danish Design School (now Royal Danish Academy – Design) he also learned from Niels Jørgen Haugesen and Troels Grum Svendsen who taught at the school. This tradition can be traced back to Klint's furniture school as well. Klint's showcases for Designmuseum Denmark have unbelievably delicate dimensions with a beautiful edge profile. Fenhann takes this aesthetic even further with his nesting tables *Thin* from 2017, which push dimensioning and refinement to an almost unfathomable and beautiful level.

While he was still a student, Fenhann took on the absolute test of any designer's mettle: the chair. One of Fenhann's finest pieces from his time at The Danish Design School is the plywood chair *Clips*, made of exceptionally thin sheets of plywood. How can a thin, three-dimensional board be transformed into a three-dimensional load-bearing construction? The answer was an ultralight chair that reveals its own construction, in the modernist spirit. Fenhann's graduation project from the school was a chair designed for a specific type of room: a theatre chair. In the spirit of Danish modernism, Fenhann observes, "Most good furniture was made for a room." Fenhann was inspired by Arne Jacobsen's chair for the Bellevue Theatre and used this inspiration to make a shell chair aiming to bring the audience as close to the stage as possible.

Today, Fenhann dreams of making more chairs. His latest chair, *Teatime*, continues some of the ideas from *Clips*. Visually, it is constructed of abutting planes. A narrow and ultralight chair. A good, practical chair can be picked up in one hand. The *Teatime* chair meets the current call for upcycling. It is made of precious teak from an old bed, requiring just two bottom planks.



Model for *Hikari* 光 *Icosa*, 2015.

Cabinetmaker's furniture has always been an epicurean delight, but as it is virtually everlasting, it is also, despite the high price, in many regards the answer to our biggest challenge today: overconsumption. If products can be imbued with unique and clearly conceived qualities, like Fenhann's designs, they never need to be scrapped or replaced.

MATHEMATICAL FORMS

Architect-designers Carl Petersen, Hans Koch and Kaare Klint met during the earliest decades of the 20th century in the so-called Polyhedron Club, where they delved into the stereometric polygonal bodies which they made in paper, straw and other materials. The interest in mathematics would influence both architecture and furniture design during the 20th century. Fenhann has continued this interest. He believes mathematical forms have a calming effect. They are intuitively decoded; our brain is able to figure them out. While he was a student at The Danish Design School, Fenhann also found inspiration in the spatial and constructive possibilities of geometric structures and was particularly influenced by engineer Ture Wester's lectures and books on structural order and space.

Fenhann's geometric forms, his polyhedrons, are computer-aided designs – without a computer he would never be able to create forms with such a high degree of complexity. Subsequently, the geometric planes are created by a CNC-cutter. Fenhann uses modern technology, but it is only when all the pieces are assembled and finished in his hands that it all comes together. The forms or formulas have to add up, like a mathematical calculation, to attain perfection; this is his way of striving for the sublime.

The mathematician speaks passionately about the beauty of geometry. The woodworker is obsessed with perfect joints, constructions and sensuous materials. Cabinetmaker Rasmus Fenhann combines the aesthetic ideals of natural science with the beauty of natural materials. The work of the hand and the work of machines must be combined to achieve what it is all about: absolute precision. Traditional craft and its techniques live on and provide new meaning in an interaction with modern computer technology. Leftovers from one project feed into the next. One process gives rise to the next. Fenhann's working process is full of self-imposed obstacles, but he is guided by chance occurrences – leftover materials, ancient techniques and forms, encounters with people and other serendipitous events. This lends his work a degree of freedom that is only found in the world of art.

WOOD IS A MATERIAL THAT CHALLENGES HAND AND MIND

Mirjam Gelfer-Jørgensen
DPhil



Rasmus Fenhann's collection of ancient wood types.

In Rasmus Fenhann's work, craft and artistic creativity go hand in hand. His source of inspiration springs from the material itself: oak, maple, ebony, teak, walnut and other species of wood. His artistic talent and grasp of the inherent potential of wood as a material are reflected in a broad and diverse body of work. Another key driver is his craft ambitions, which aim for the sublime. Rasmus Fenhann's most important role models are the brothers H.P. and L. Larsen. A century ago, these renowned cabinetmakers produced Johan Rohde's exceptional furniture, which combines form, decoration and material in perfect harmony and unparalleled execution. Similarly, to Fenhann, the execution is every bit as significant as the artistic expression.

Rasmus Fenhann found his own personal approach to cabinetmaking from an early time. In 1996, he had completed his training as a cabinetmaker and then continued his studies in the Furniture Department of The Danish Design School (now Royal Danish Academy – Design) until 2003. Fenhann combines the cabinetmaker's grasp of technique with the designer's sense of form. His work highlights the connection to the Danish furniture tradition and the furniture designers of the first half of the 20th century who emphasised function and craftsmanship in close collaboration with skilled cabinetmakers. This resulted in furniture that was both exclusive and expensive, and that at a time when the aspiration was to create good, functional furniture for everyone. On the other hand, the approach did ensure the durability of the furniture, and it was – and remains – successful, also in an international context. As a result, today the only 'renewal' undertaken by many of the leading furniture companies is in the form of reinterpretations of well-established furniture classics. There is nothing wrong with the quality, nor with the imagination to modify the original design with other wood types or trendy paint and upholstery colours, but the drive for renewal through dialogue with furniture designers is largely absent. This despite the fact that many furniture designers are not only expert craftspeople but also renew their artistic expression by exploring new materials and functions, much like contemporary visual artists, who experiment with a wide register of media, materials and techniques in a search for new expressions that has led to an expanded concept of art with a consequent impact on craft practices.



Cabinet made by the brothers H.P. and L. Larsen, designed by Johan Rohde in 1919. Rasmus Fenhann restored this piece for The David Collection in 2007 by way of archival sketches by Johan Rohde.

Fenhann's work represents a deliberate response to both these trends. His practice springs from the traditional methods of his trade but not in a quest for nostalgia. Rasmus Fenhann was an early exponent of an approach driven by the inherent possibilities of the material coupled with technical expertise. Thus, the maker finds satisfaction in mastering the entire process, from the initial idea to the finished result.

The collection of books in Fenhann's workshop suggests that he is, naturally, standing on the shoulders of not just the previous generation but also of preceding ones. One of them would be the early Danish cabinetmaker Peder Moos (1906-1991), whose exclusive production consisted of unique, bespoke pieces. Or Finn Juhl (1912-1989), who explored the load-bearing capacity of wood in sculptural chairs with exquisitely executed joints. Both designers approached furniture as sculptural form, a perspective that also characterises several of Fenhann's pieces, whose joints possess an ornamental quality.

Fenhann has participated in several instalments of The Cabinetmakers' Autumn Exhibition, using this platform as a space for developing new ideas, many of which have become limited editions presented by Galerie Maria Wettergren in Paris. Most recently, he has created an elegant chair that weighs only 2 kg but possesses incredible strength. Its simple form, modern yet classic, makes it well-suited for a wide range of settings. The design is so well-suited for production that Fenhann, in a new move for him, expects to develop it further in collaboration with a furniture manufacturer.

Fenhann owes much of his focused and patient approach to his studies in Japan, where he worked with dedicated artisans in highly specialised workshops. This experience affirmed him in his decision to choose his own path, veering away from the current focus on production and material experimentation. Instead, he focused squarely on the wood, achieving an immersive focus that seems to manifest a philosophy of life – an outlook that is increasingly embraced by other makers and artisans, while designers, meanwhile, are drawn to the stylistic pluralism of the day, experimenting with traditional materials in a search for artistic forms and expressions. Fenhann has chosen his own path; one where the Danish affinity for simplicity resonates with the Japanese craft tradition, traditional methods and traditional Japanese tools, refined over centuries of which his workshop has a sizable collection. In a different context, these two traditions were also in play around 1900, when Johan Rohde fused the Japanese tradition with a modern expression and thus laid the foundation for the high level of quality in Danish cabinetmaking. The marriage between artisanal expertise and



Norio Fukushima, Rasmus Fenhann's Japanese mentor.

design creativity became the hallmark of Danish furniture. The vast amounts of short-lived imported products motivated a heightening of craftsmanship and technical skill. This foundation is as necessary as ever but is often toned down in favour of a more theoretical perspective.

Western-style Japanese furniture rarely appeals to us; what has motivated Fenhann, and a few others, to adopt an almost meditative approach to the artistic creative process is traditional applied art with its demands for exquisite perfection and insistence on functionality. This is reflected, not least, in his boxes, with their appealing visual and auditory qualities. These beautifully executed boxes with sophisticated details remain a highly valued topic in Japanese art – since the Japanese tradition does not distinguish between art and applied art. To Fenhann, the complicated and time-consuming process of making the inlaid boxes is a challenge, as he works his way from a raw block of wood to a burnished finish.

This has nothing to do with a nostalgic yearning for the past. He embraces new devices, such as a high-precision power planer and a CNC router, to cut geometric shapes. Intricate, geometric figures have been a key element in Japanese art for centuries, as has the undulating wave motif. On his first visit to Japan, Fenhann trained in a workshop in Kanazawa that makes sliding doors for separating the rooms in a home. Kanazawa is known for its many workshops using traditional methods, for example to produce screens made of a wooden lattice covered with strong, usually hand-made paper, whose texture lends a soft quality to the light. A similar lattice of thin lengths of wood is featured in one of Fenhann's latest works, a seemingly delicate shelving system whose lightweight quality and visual transparency is accented by the use of light-coloured oak. Especially fine doors in Japanese homes not only had a wooden lattice but also wooden panels decorated with intricate patterns. Fenhann's fascination with the geometric patterns, now computer-generated, gave him the inspiration for a large family of lamps using Japanese paper, which produces a much softer light than white plastic-coated pleated shades. As Junichiro Tanasaki writes in his book *In Praise of Shadows*, traditional Japanese aesthetics avoids "shine and glitter", preferring "a pensive luster to a shallow brilliance" and favouring paper that is not noisy, like Western paper, but quiet like textile and which takes in the light instead of turning it away. The assembly lets the grain of the lamp's wooden frame produce a beautiful pattern when the light is off.

No wonder that Fenhann was fascinated by Japanese joiners and their painstaking techniques, refined over generations. Just think of lacquerwork, where layer upon layer produce a surface with a deep



Rasmus Fenhann at his wood workshop in 2021.

distinctive glow. Or the geometric patterns of kasuri textiles, where the fibres are masked off and dyed blue before they are woven – so far from any Western approach and requiring an almost incomprehensible degree of precision.

It has been several years since Fenhann entered a path that is now becoming a wider avenue. Unfortunately, the lowly position of crafts in the artistic hierarchy combined with a trend of exploring other materials and techniques has made many trained craft makers jettison the functional aspect of applied art and focusing solely on art. Fenhann has long since found a way to combine function with artistic qualities. Similarly, his works may be seen as a comment in the current debate about minimising consumption, not least within design and fashion. Both the Royal Danish Academy – Architecture and the Schools of Visual Arts at the Royal Danish Academy of Fine Arts now teach sustainability, and materials, such as wood, that only grow more beautiful with use are gaining ground over experiments with industrial materials.

With a focus on general social topics, contemporary artists explore a wide range of media, from video to installations, while makers increasingly focus on the possibilities and challenges of the individual material. ‘Nothing comes from nothing,’ as Martin Nyrop observed a hundred years ago, with reference to the well-known philosophical statement, first argued by Parmenides in ancient Greece. Artisanal knowledge, amassed over centuries, is now, as then, at risk of being lost within a number of fields in favour of a theoretical focus. Nyrop’s comment also applies to Rasmus Fenhann’s relationship with applied art, which offers a viable approach to sustainability, where art is once again combined with a functional purpose, and where quality materials and execution ensure a long lifespan. This goal is as relevant as ever, but today, designers are expected to use the full spectrum of materials to be able to present something new every season, much like the fashion industry.

The artistic nature of Fenhann’s work, albeit different from contemporary visual art, is underscored by the Parisian gallery’s presentation of the objects like works of art in a gallery, rather than in the compressed format that often characterises the presentation of design and crafts.

Today, machines and robots can achieve the most incredible feats, but they cannot replace the many intricate details of craftsmanship.

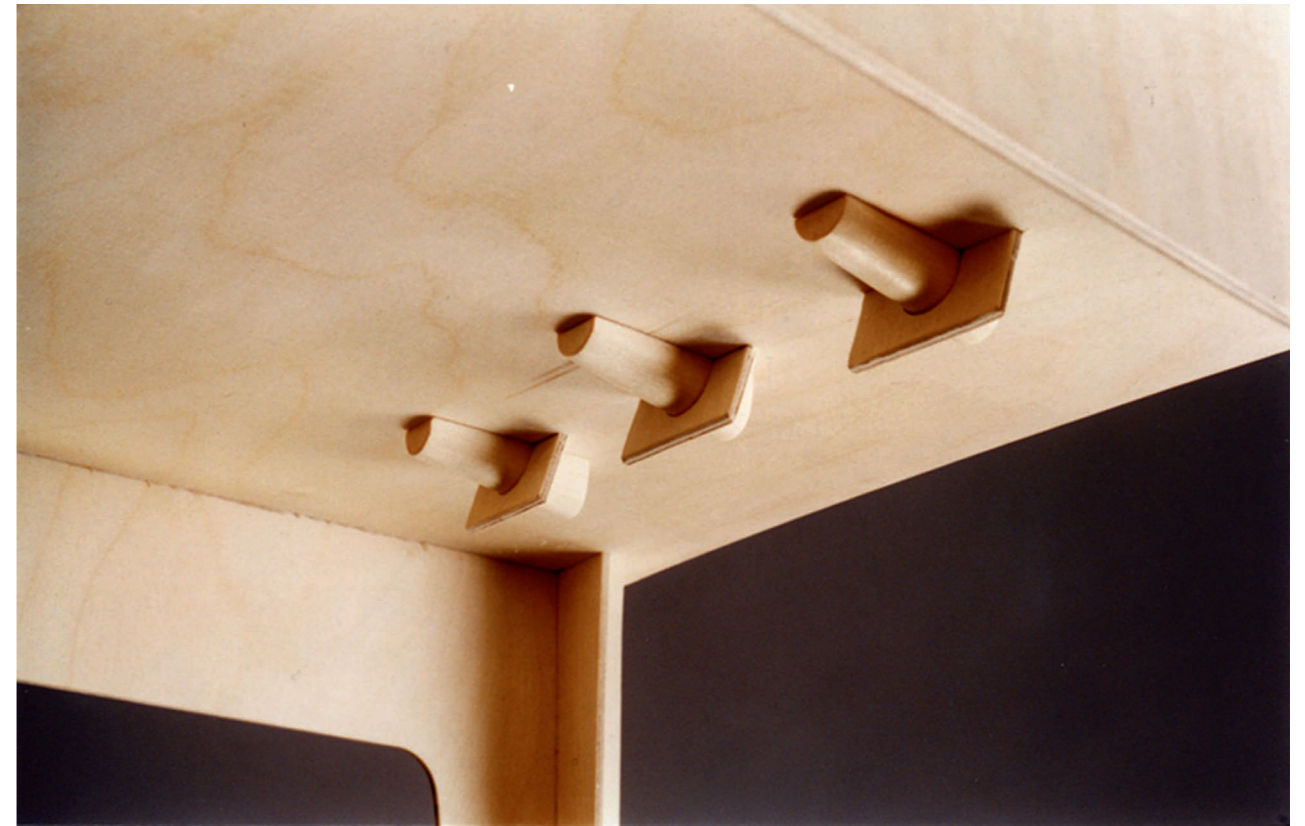
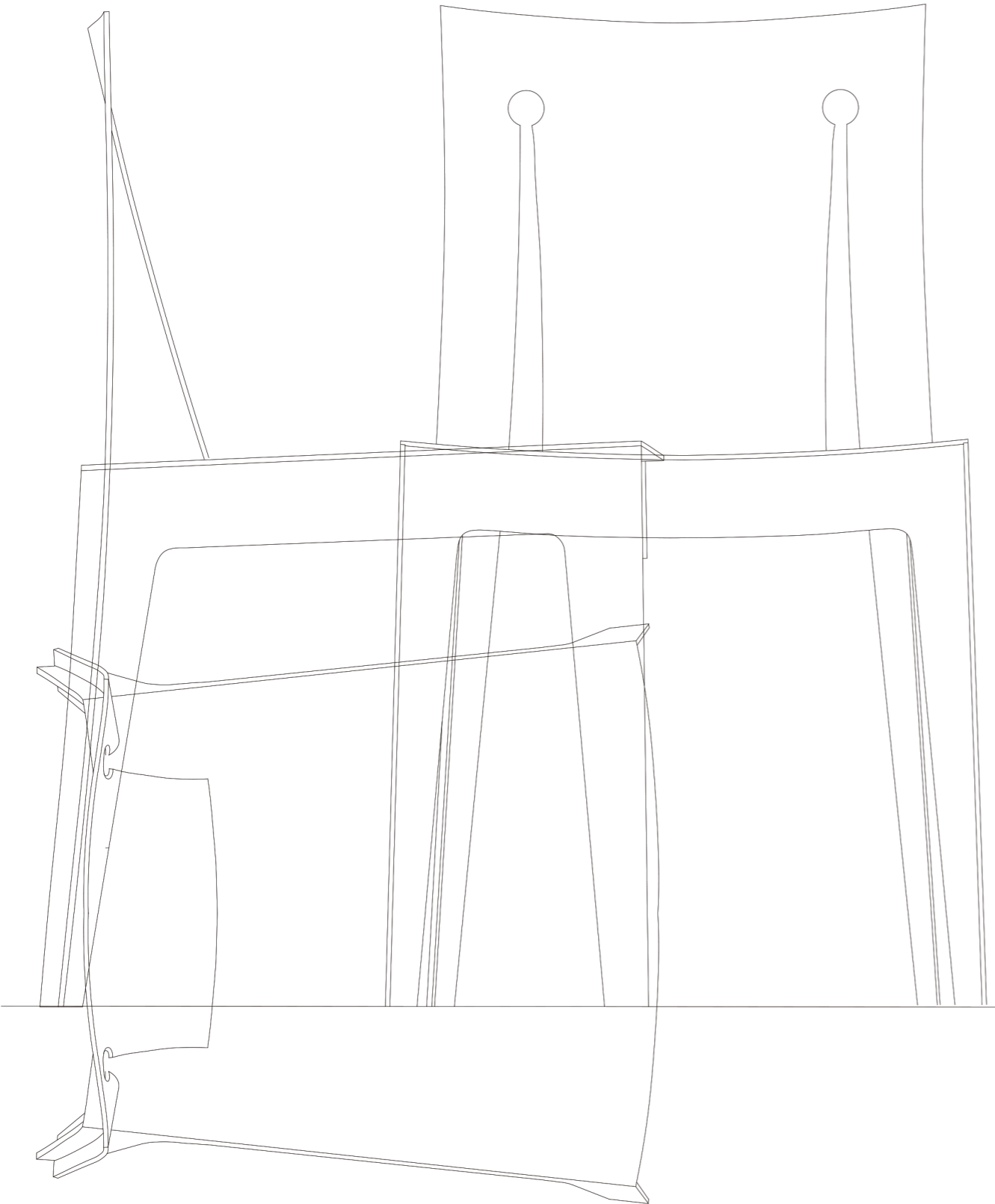
WORKS BY
RASMUS FENHANN
1999-2022

CLIPS I

Object: Chair
Dimensions: w 42 × h 48 × d 76 cm
Materials: Birch
Year: 1999

Fenhann developed the *Clips* chair while he was still a student at The Danish Design School. The idea was to play with the two-dimensional plywood and transform a crisp 4-mm fibre sheet into a functional three-dimensional chair. With a reference to old Egyptian chairs, the backrest is bent and inserted into the seat to make a triangular construction in combination with the back legs. The round holes in the back prevent the plywood from breaking and emphasise the way the material is bent like a paper clip.

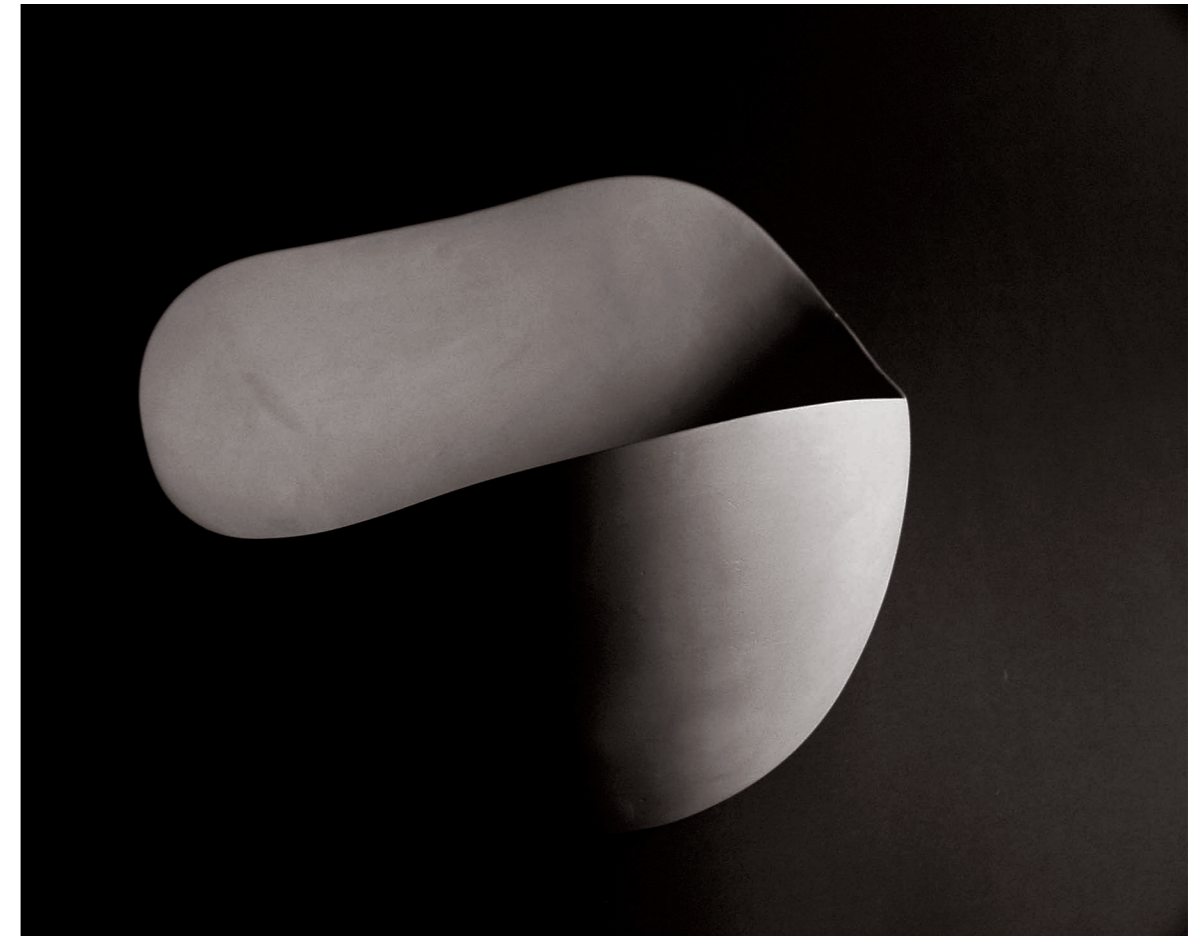




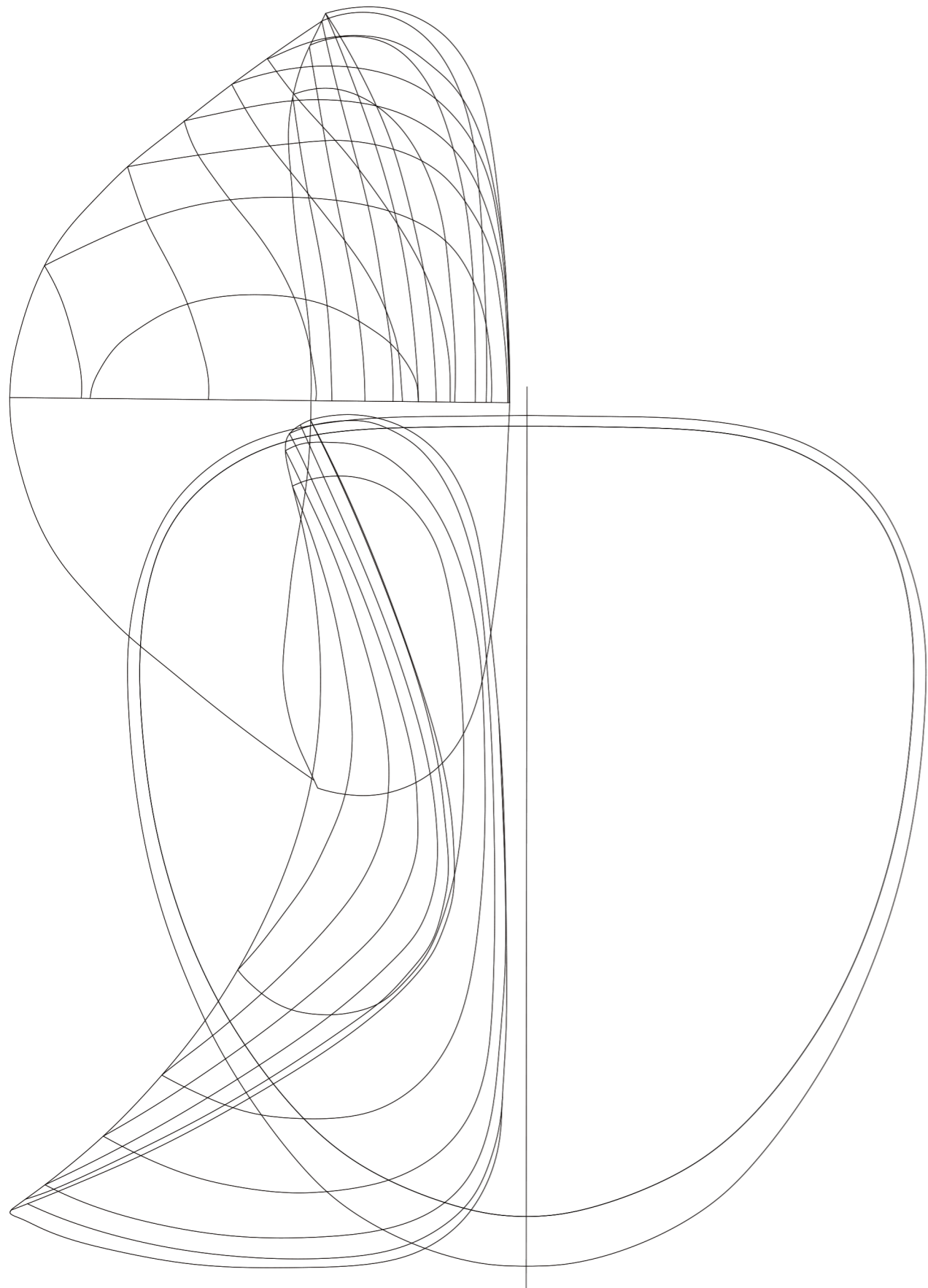
CURVE

Object: Chair
Dimensions: w 49 × h 53 × d 49 cm
Materials: Styrofoam, plaster
Year: 2000

As a part of a semester project at The Danish Design School, Fenhann explored the organic form and made the prototype *Curve*, inspired by the amorphic art of Jean Arp and Antoni Gaudí. Fenhann developed the stool in an exploration of the contrast between light and shadow, using digital tools, plaster, clay and Styrofoam modelling.



Exhibited at "Scandinavian Furniture Fair", Bella Center, 2004.



SECRET BOX

Object: Box
Dimensions: w 20 × d 20 × h 30 cm
Materials: Ebony, Swiss pear, maple burl
Year: 2000

While a student at the Danish Design School, Fenhann created the *Secret Box* to practise and test his craft skills. Since ancient times, cabinetmakers have played with the idea of making secret compartments in furniture, and with this tradition in mind, Fenhann created a small jewellery box with many hidden details, including matchbox-sized drawers with dovetailed sides. The trays have diagonal lids and secret locking mechanisms, and the box has a hidden bottom.



Exhibited at "Masterpieces – 20th Century Danish Cabinetmaking", Kronborg Castle, Elsinore, 2000; "Japanometry", Galerie Maria Wettergren, Paris, 2015.



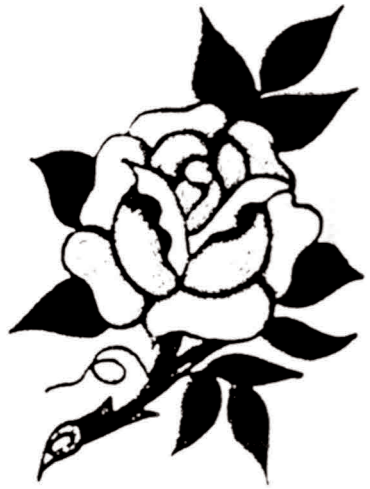
DAN T

Object: Cabinet
Dimensions: w 46 × d 28 × h 74 cm
Materials: Black stained tulipwood,
pewter inlay, white ash
Year: 2002

Fenhann made the *Dan T* cabinet as a tribute to the Danish poet Dan Turèll, using his intuitive impressions of the poet after reading his books and biographies. Drawing on his profound knowledge of ancient marquetry inlay, Fenhann echoes the sharp attitude of the Danish writer through the precise black contour of the cabinet, while its light-coloured interior was inspired by the pages of a book, including Turèll's characteristic handwriting blown up and cut out as inlay. The cabinet contains different boxes for books, a minibar, a drawer for the writer's nail polish and hash pipe, and a CD player with loudspeakers. The ornaments are images from the book covers.



Exhibited in the Danish Cabinetmakers Association's "10 Years Anniversary Exhibition" at Designmuseum Denmark, Copenhagen, 2002; Trapholt, Kolding, 2003; Form/Design Center, Malmö, 2003; Den Norske Husfliden, Oslo, 2005; Tasmanian Craft Fair, Deloraine, 2006.



PEDER.



Illustrations by Peder Bundgaard.



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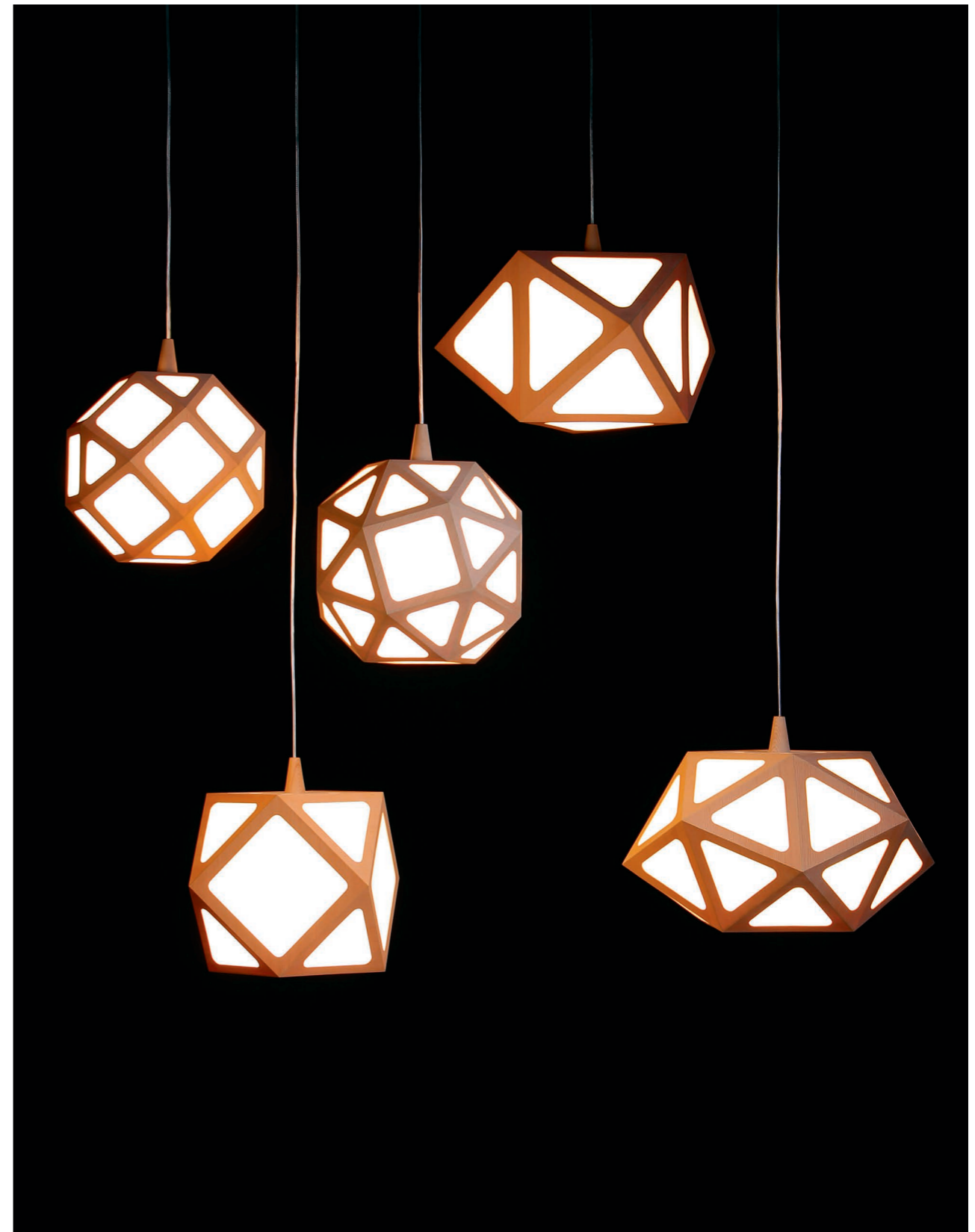
HIKARI 光 AERO

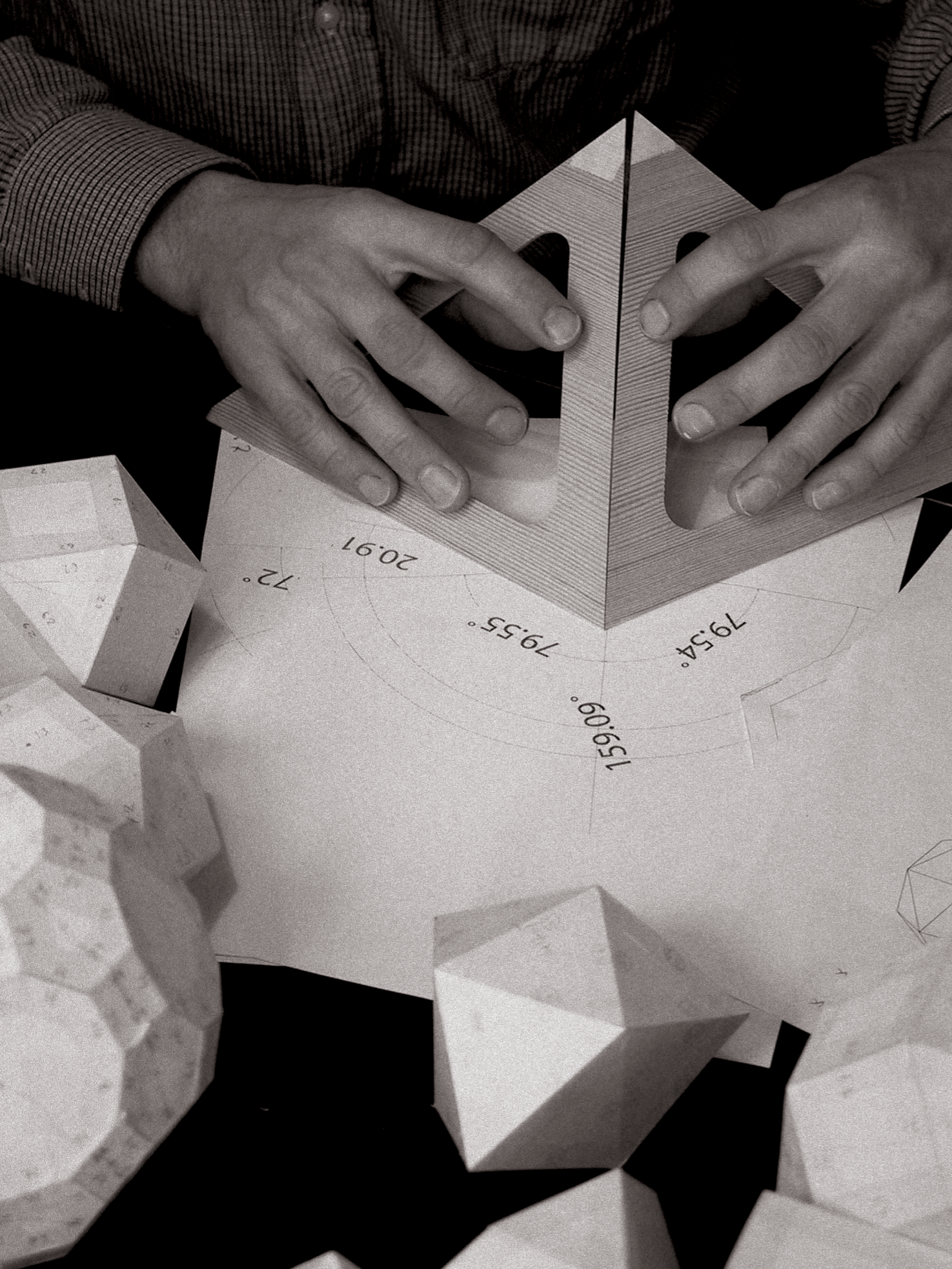
Object: Pendant lamps
Dimensions: ø 30 – ø 60 cm
Materials: Oregon pine, Japanese Koso paper
Year: 2005

The *Hikari* 光 lamps ('hikari' meaning 'light' in Japanese) spring from Fenhann's apprenticeships with renowned Japanese master cabinetmakers in 2001 and 2003. Entirely handmade with Japanese tools, these delicate lamps were created from bent laminated wood and Japanese Koso paper. Through their extraordinary thinness, excellent craftsmanship and geometric expression, Fenhann proposes a new interpretation of the Japanese wood lamp tradition.

Limited edition by Galerie Maria Wettergren.

Exhibited in the solo exhibition "Aero", Designmuseum Denmark, 2005; "DANISH – framing the future of design", Danish Design Centre, Copenhagen, 2005; The Danish Embassy in Berlin, 2005; "Made in Denmark", 100% Design fair, London, 2007; Crafts Collection CC14, Maison&Objet, Paris, 2010; Danish Contemporary Design 1997 -2009, Galerie Maria Wettergren, 2010; Design Miami/Basel; PAD/Paris.





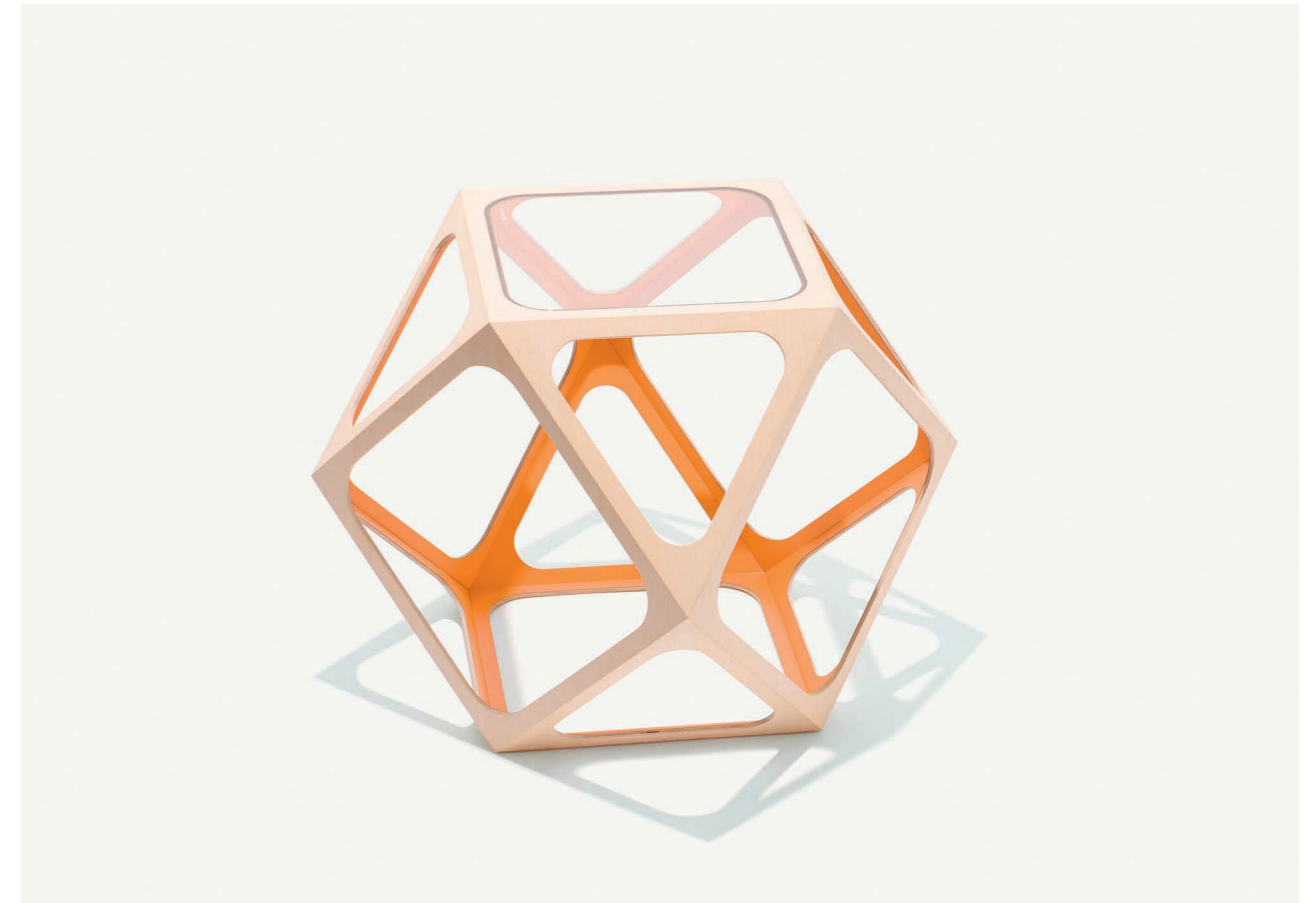
© Jean-François Jausaud / Lux productions. Courtesy of Pierre Yovanovitch and Galerie Maria Wettergren



KUBO I + II

Object: Table
Dimensions: w 43 × d 43 × h 43 cm
Materials: American walnut, glass
Year: 2007

The *Kubo* table is a continuation of the geometric designs initiated with the *Hikari* lamps. Using the polyhedral shape, a leitmotif in Fenhann's vocabulary, allows the designer to pursue his quest for extremely thin and graceful proportions, while maintaining a strong, functional structure. The *Kubo* table occupies the space around it like a sculpture but is also perfectly functional. Multiple tables may be combined in various ways to form bigger structures, or they can be used separately as individual side tables.



Limited edition by Galerie Maria Wettergren.

Exhibited at "Branching out", Designmuseum Denmark, Copenhagen, 2007; "Made in Denmark", 100% Design, London, 2007; "Second Nature", Round Tower, Copenhagen, 2009; Crafts Collection 14", Maison&Objet, Paris, 2010; Danish Contemporary Design 1997-2009, Galerie Maria Wettergren, 2010; AD Interieurs (Pierre Yovanovitch), Musee des Arts Décoratifs, Paris, 2014; "Japanometry", Galerie Maria Wettergren, Paris, 2015; Design Without Borders, New Budapest Gallery, Budapest, 2017; PAD Paris/London; Design Miami/Basel; Art Genève; The Salon, Art + Design, New York; Chart Art Fair, Copenhagen.





© Jean-François Jausaud / Lux productions. Courtesy of Pierre Yovanovitch and Galerie Maria Wettergren



BURL

Object: Table
Dimensions: w 130 × d 110 × h 43 cm
Materials: Elm burl, granite
Year: 2008

In the late 1990s, the elm trees in Copenhagen were suddenly hit by a disease that condemned them to be cut down. Saddened to see the wood go to waste, Fenhann sought permission to use some of the trees for furniture. He was able to secure the wood from a tree that had spent its long life in the centre of Kongens Nytorv square and stored it in an attic for 10 years. After the wood had dried, he cut it into smaller pieces and combined them to form a hexagonal shape. The *Burl* table is assembled with hidden dovetail joints in white hawthorn. The black slab in the middle of the table is made of Bornholm granite, the same material that is used for the pavement on Kongens Nytorv.





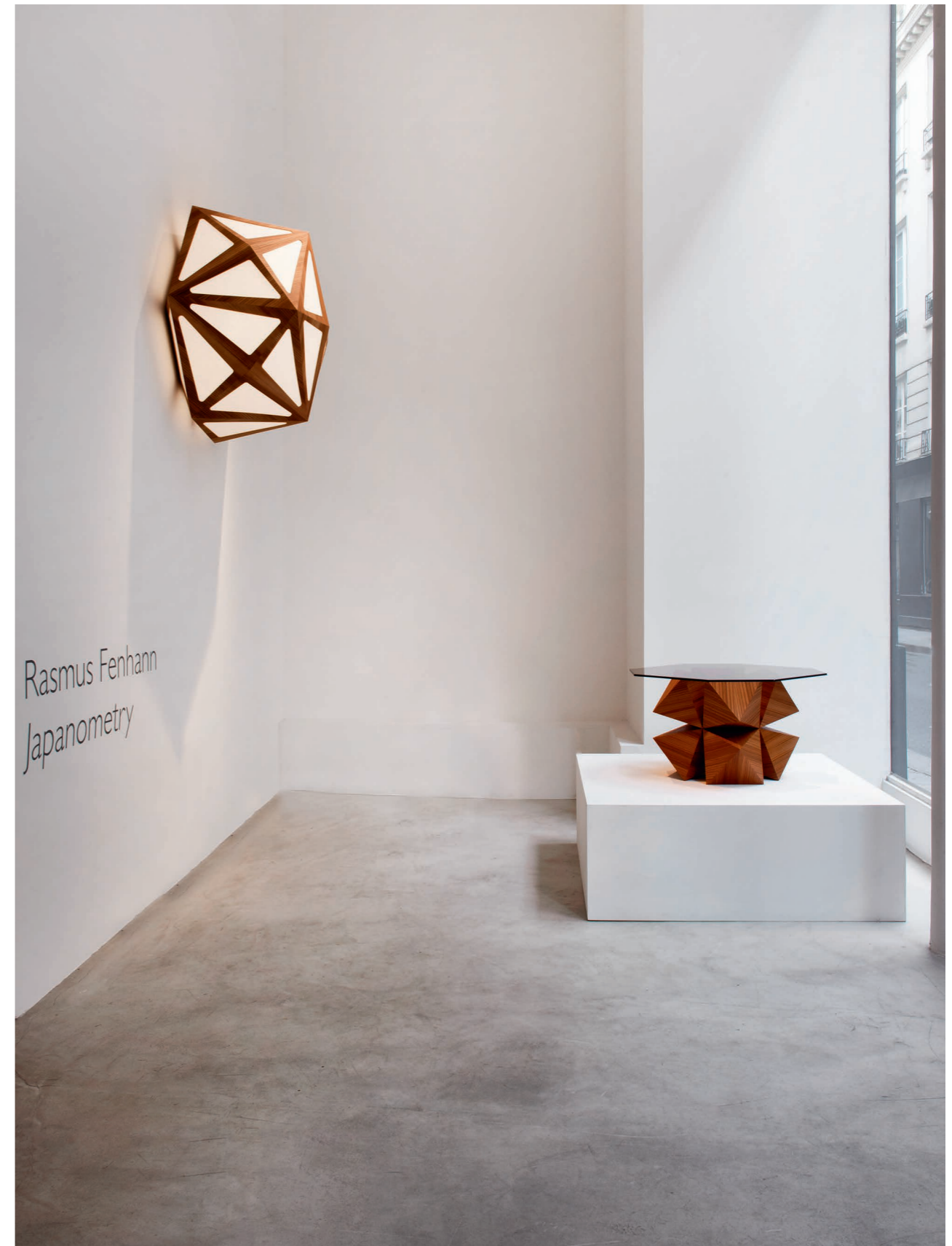
JAPANOMETRY

Solo exhibition, Galerie Maria Wettergren

Year:

2015

In 2015, Fenhann started mixing manual and computer-generated processes at the Danish Art Workshops in Copenhagen, while he was working on the pieces for his first solo exhibition, "Japanometry", at Galerie Maria Wettergren. The result was a small family of sculptural furniture pieces based on the same polyhedral geometry, he had already explored in his *Hikari* lamps and *Kubo* tables. Only this time, the geometric patterns were far more complex. In the words of Christian Holmsted Olesen, head of Exhibitions and Collections at Designmuseum Denmark: "Fenhann uses modern technology, but it is only when all the pieces are assembled and finished in his hands that it all comes together. The forms or the formulas have to add up, like a mathematical calculation, to achieve perfection; this is his way of striving for the sublime. For the cabinetmaker, the individual detail, such as a precisely finished joint, has always been an objective in itself. Modern technology enables us to calculate and, thus, do things with a higher degree of precision. In this way, Fenhann performs the traditional craft with even greater perfection."





HEXAGON

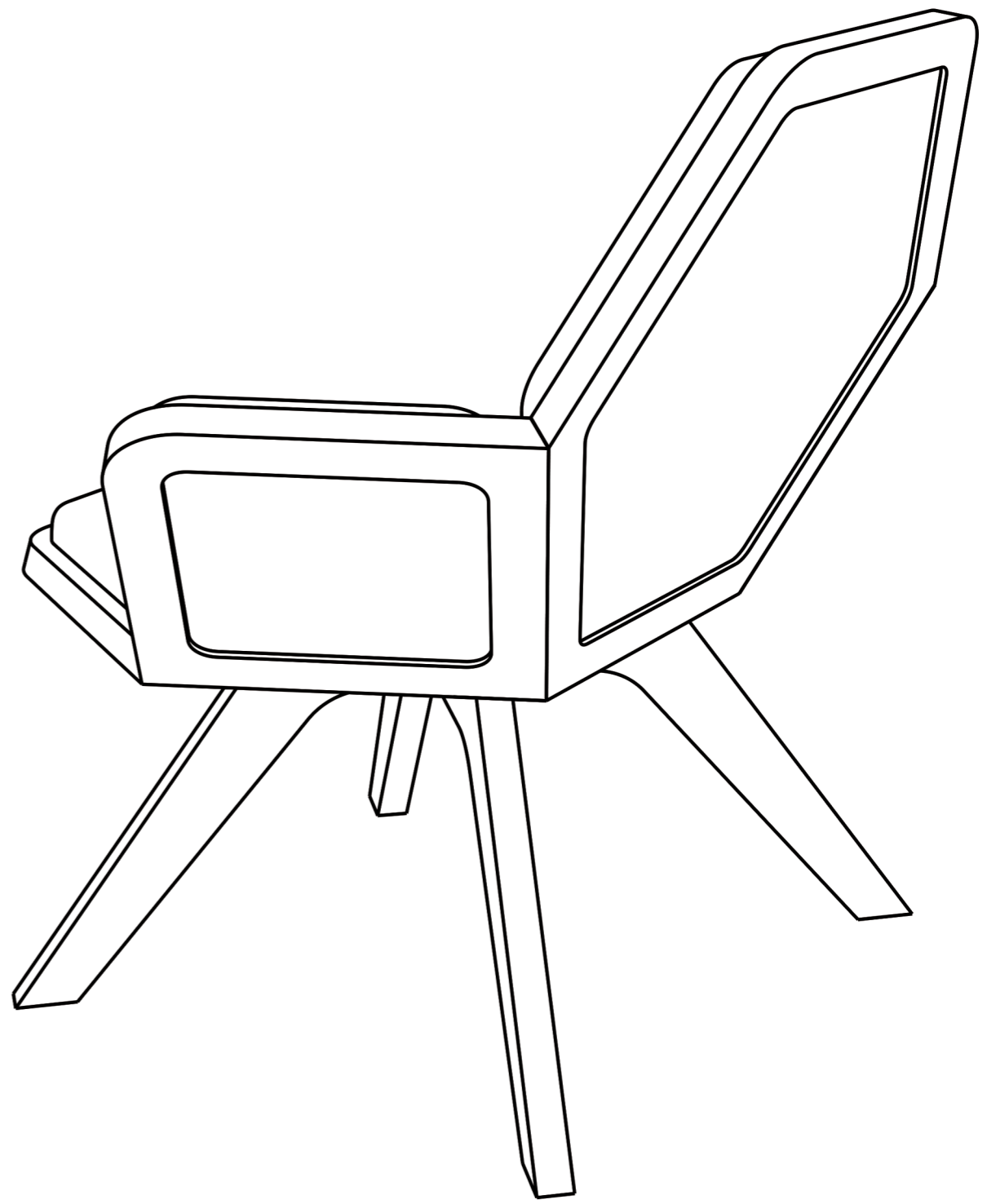
Object: Chair
Dimensions: w 87 × d 70 × h 80 cm
Materials: Oak, wool
Year: 2012

Fenhann's *Hexagon* chair, designed for The Cabinetmakers' Autumn Exhibition 2012 at Thorvaldsens Museum in Copenhagen, was inspired by the geometric patterns of the floors at the museum. Drawing on ancient Greek mathematic formulas, the designer applied the exact section of one of Archimedes' basic mathematical shapes, the truncated octahedron, for the shell of the chair.

Limited edition by Galerie Maria Wettergren.

Exhibited in "Sculptural Furniture", The Cabinetmakers' Autumn Exhibition at Thorvaldsens Museum, Copenhagen, 2012; "Japanometry", Galerie Maria Wettergren, 2015; "Design Without Borders", Kiscelli Museum, Budapest, 2020; PAD Paris.





CLIPS II + III

Object: Chair
Dimensions: w 42 × d 48 × h 76 cm
Materials: White ash, red laminate
Year: 2009, 2013

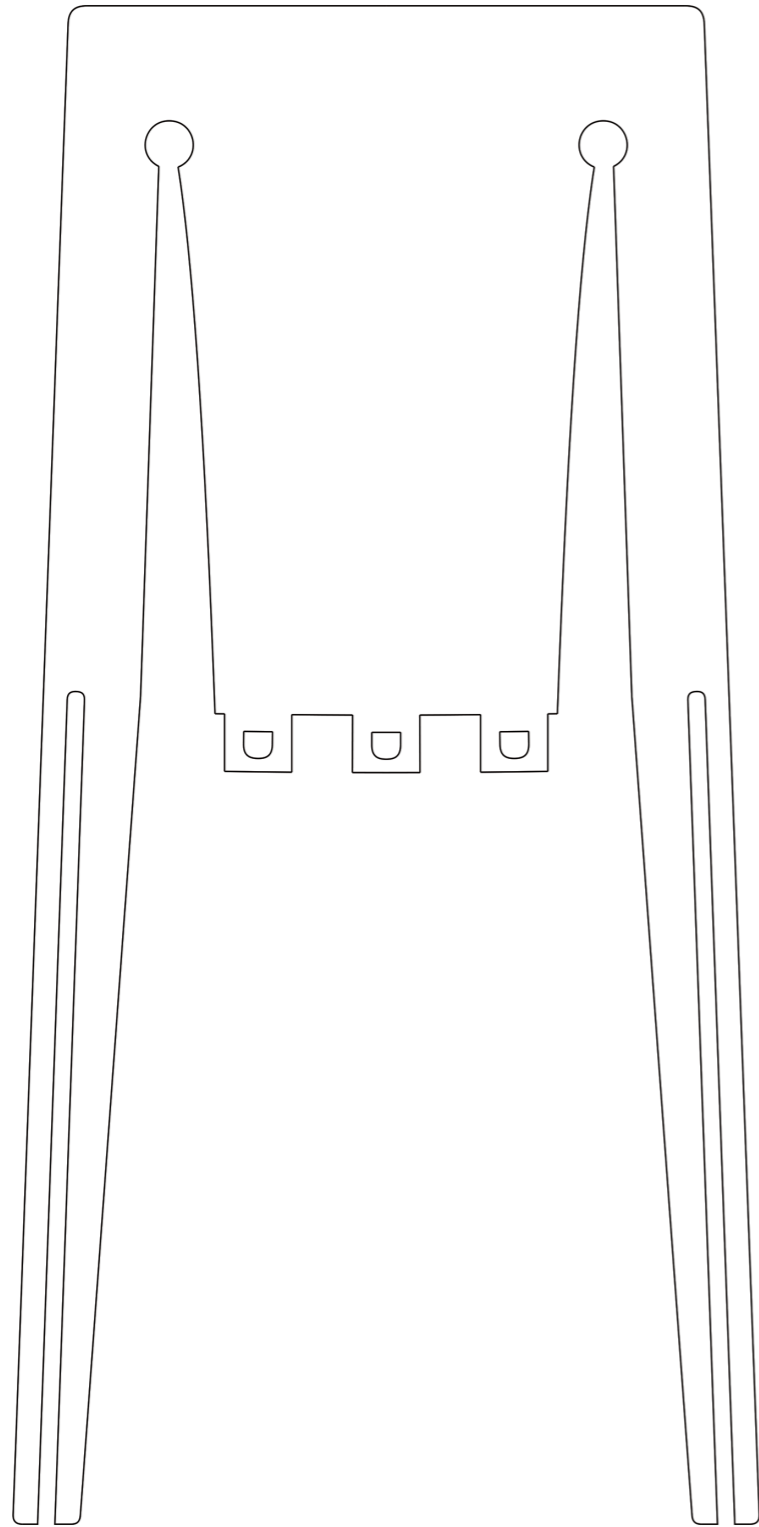
In 2009, Fenhann developed a new version of his *Clips* chair prototype from 2000, experimenting with red laminate on one side in order to highlight the transformation of the two-dimensional wood sheet into three-dimensional form.

In 2013, a limited edition of the *Clips* chair was produced in ash plywood in order to make the chair strong enough for daily use while preserving its thin proportions.

Limited edition by Galerie Maria Wettergren.

Exhibited at "Branching Out", Bella Center, 2009; "Japanometry", Galerie Maria Wettergren, 2015; PAD London; Design Miami/Basel; The Salon Art + Design, New York.





HIKARI 光 ISOGON

Object: Pendant lamp
Dimensions: ø 43 cm
Materials: Black lacquered wood,
Japanese Koso paper
Year: 2015

HIKARI 光 PROPELLO

Object: Pendant lamp
Dimensions: ø 43 cm
Materials: Black lacquered wood,
Japanese Koso paper
Year: 2015

HIKARI 光 ICOSA

Object: Pendant lamp
Dimensions: ø 49 cm
Materials: Black lacquered wood /
Oregon pine, Japanese Koso paper
Year: 2015

HIKARI 光 RHOMBIC

Object: Pendant lamp
Dimensions: ø 49 cm
Materials: Black lacquered wood /
Oregon pine, Japanese Koso paper
Year: 2015

HIKARI 光 SNUBCUBE

Object: Standing lamp
Dimensions: ø 55 x h 70 cm
Materials: Oregon pine, Japanese Koso paper.
Base in Santos rosewood
Year: 2015

Limited edition by Galerie Maria Wettergren.

Exhibited at "Japanometry", Galerie Maria Wettergren, Paris, 2015. PAD Paris.





88 HIKARI 光 ICOSA



89 HIKARI 光 RHOMBIC

HIKARI 光 TRIA

Object: Wall light
Dimensions: ø 52 x d 32 cm
Materials: Black lacquered wood,
Japanese Koso paper
Year: 2015

HIKARI 光 DYAKIS

Object: Wall light
Dimensions: ø 88 x d 41 cm
Materials: Elm, Japanese Koso paper
Year: 2015



Limited edition by Galerie Maria Wettergren.

Exhibited at "Japanometry", Galerie Maria Wettergren, Paris, 2015; Design Miami/Basel; Art Genève.



HIKARI 光 CONTRAHEDRON

Object: Large pendant lamp
Dimensions: ø 70 cm
Materials: Elm, Japanese Koso paper
Year: 2015

Hikari 光 Contrahedron probably represents the culmination of the *Hikari* lamps. It is made of more than 150 thin pieces of Oregon pine and Japanese Koso paper, and the large diameter allows the shape to become round like a sphere. The pendant was purchased by Designmuseum Denmark for its permanent collection in 2015, and was included in its exhibition "Learning from Japan" from October 2015 to January 2019.

Limited edition by Galerie Maria Wettergren.

Exhibited at the exhibition "Learning from Japan", Designmuseum Denmark, 2015; Design Miami/Basel; The Salon Art + Design, New York; PAD London; TEFAF Maastricht.



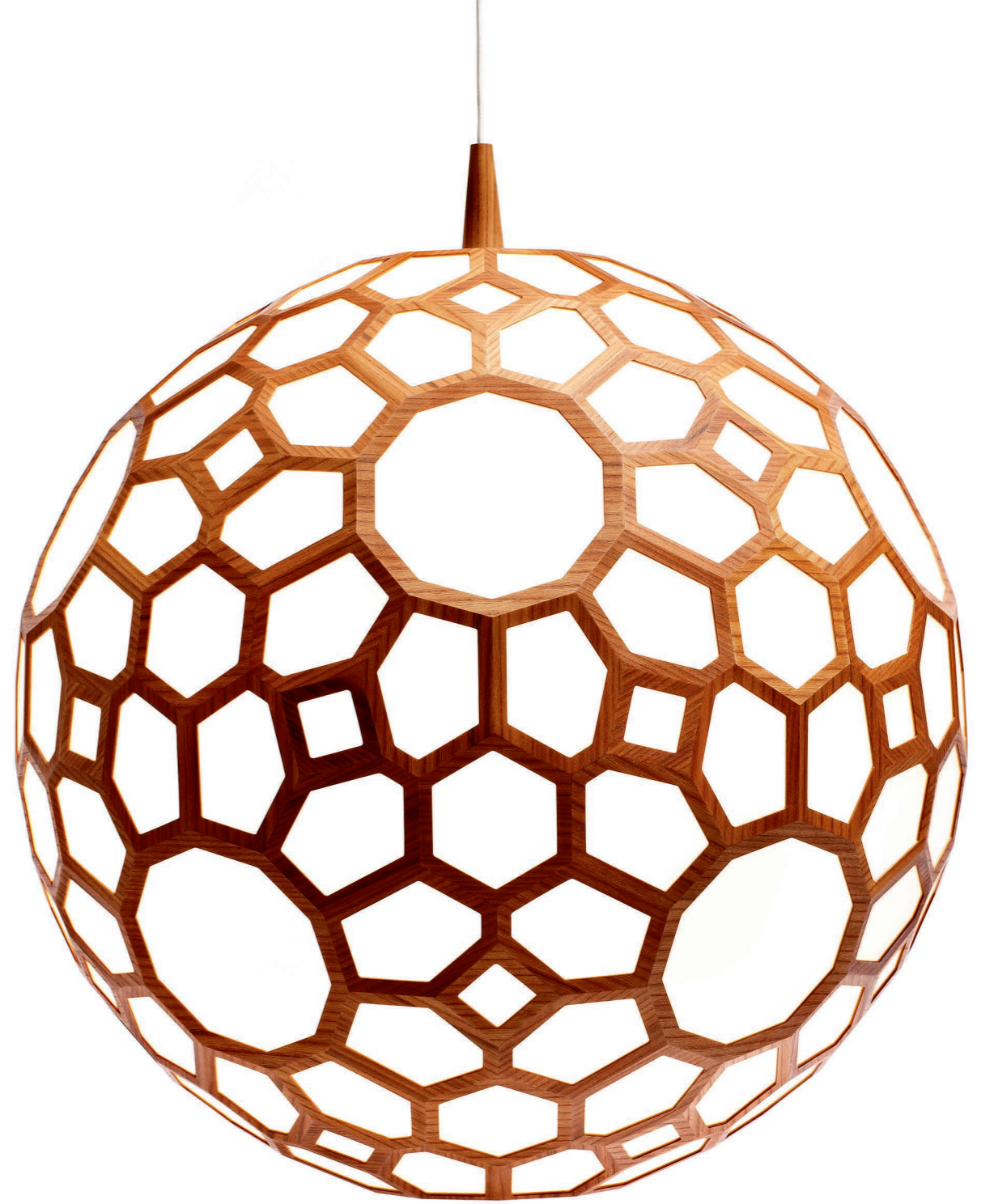












MAGNETIC CUBES

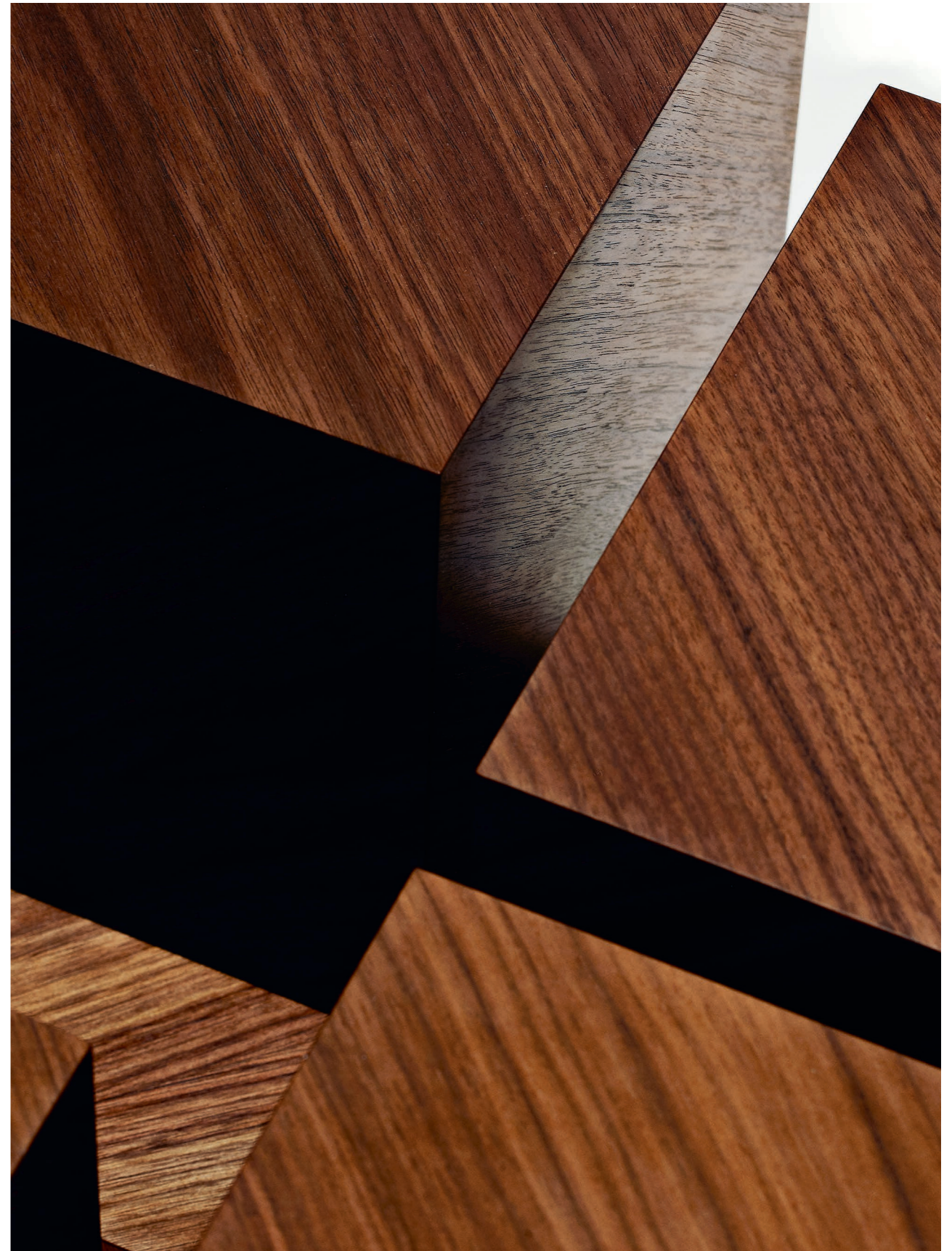
Object: Table
Dimensions: w 70 × d 57 × h 42 cm
Materials: American walnut, magnets
Year: 2015

The idea of letting nothing go to waste is characteristic of Fenhann's approach to design. For *Magnetic*, he used the square walnut pieces that were cut out from his *Kubo* tables. By transforming the squares into small perfect cubes with painstakingly precise angles and sides, Fenhann gave this leftover material renewed nobility. The cubes have magnets inside, enabling them to connect to form various sculptural structures.



Limited edition by Galerie Maria Wettergren.

Exhibited in the solo exhibition "Japanometry", Galerie Maria Wettergren, 2015.



PYRAMID I

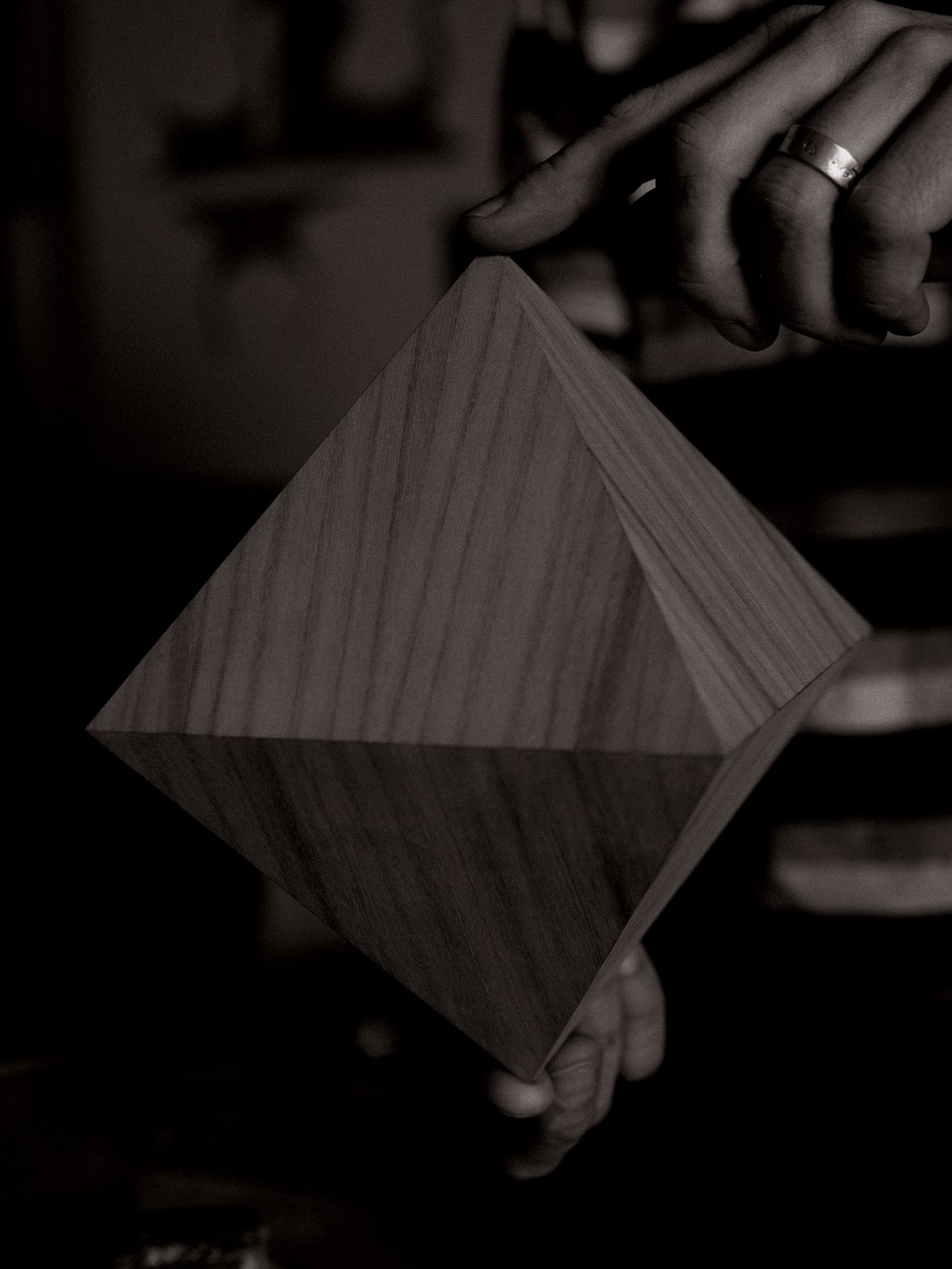
Object: Table
Dimensions: w 55 × d 51 × h 31 cm
Materials: Elm
Year: 2015

The *Pyramid I* table is Fenhann's first pyramidal work, made of eight triangles joined together to form a double pyramid. This geometric shape is one of the strongest and most harmonious polygons. It is also the natural shape of a raw diamond. Fenhann upcycled the triangular wood sheets from the *Kubo* tables to make these double pyramids, which he combined in different formations, playing with positive and negative space. The accuracy of this shape requires perfect craftsmanship, and once again, Fenhann demonstrates his keen grasp of Japanese woodwork.



Limited edition by Galerie Maria Wettergren.

Exhibited at "Japanometry", Galerie Maria Wettergren, 2015; Design Miami/Basel.



PYRAMID II

Object: Table
Dimensions: w 55 × d 55 × h 46 cm
Materials: Lauro Preto
Year: 2015

Pyramid II is a further development of the pyramidal form of the *Pyramid I* table. The perfect beauty of geometric shapes has fascinated humanity since antiquity, but our current computer age is particularly capable of unfolding its infinite richness before our eyes. Indeed, by zooming in and by engaging in digital modulations, Fenhann transforms complex geometrical principles into stunning sculptural forms.



Limited edition by Galerie Maria Wettergren.

Exhibited at the solo exhibition "Japanometry", Galerie Maria Wettergren, 2015; PAD Paris; Design Miami/Basel; PAD London; PAD Genève; TEFAF Maastricht.



PYRAMID MAGNETIC

Object: Table
Dimensions: w 40 × d 40 × h 40 cm
Materials: American walnut, magnets
Year: 2015

The *Pyramid Magnetic* table represents a fusion of the *Pyramid* and *Magnetic* tables. Six double pyramids are held together with hidden magnets, forming a sculptural and functional table.

Limited edition by Galerie Maria Wettergren.

Exhibited at "Petit", The Cabinetmakers' Autumn Exhibition, Øregård Museum, 2015; "Petit", Maison du Danemark, Paris, 2016; "Design Without Borders", New Budapest Gallery, 2017; "Travel as a Tool", Designmuseo Helsinki, 2020; Vandalorum, Värnamo, 2021; Art Museum Tønder, 2022.

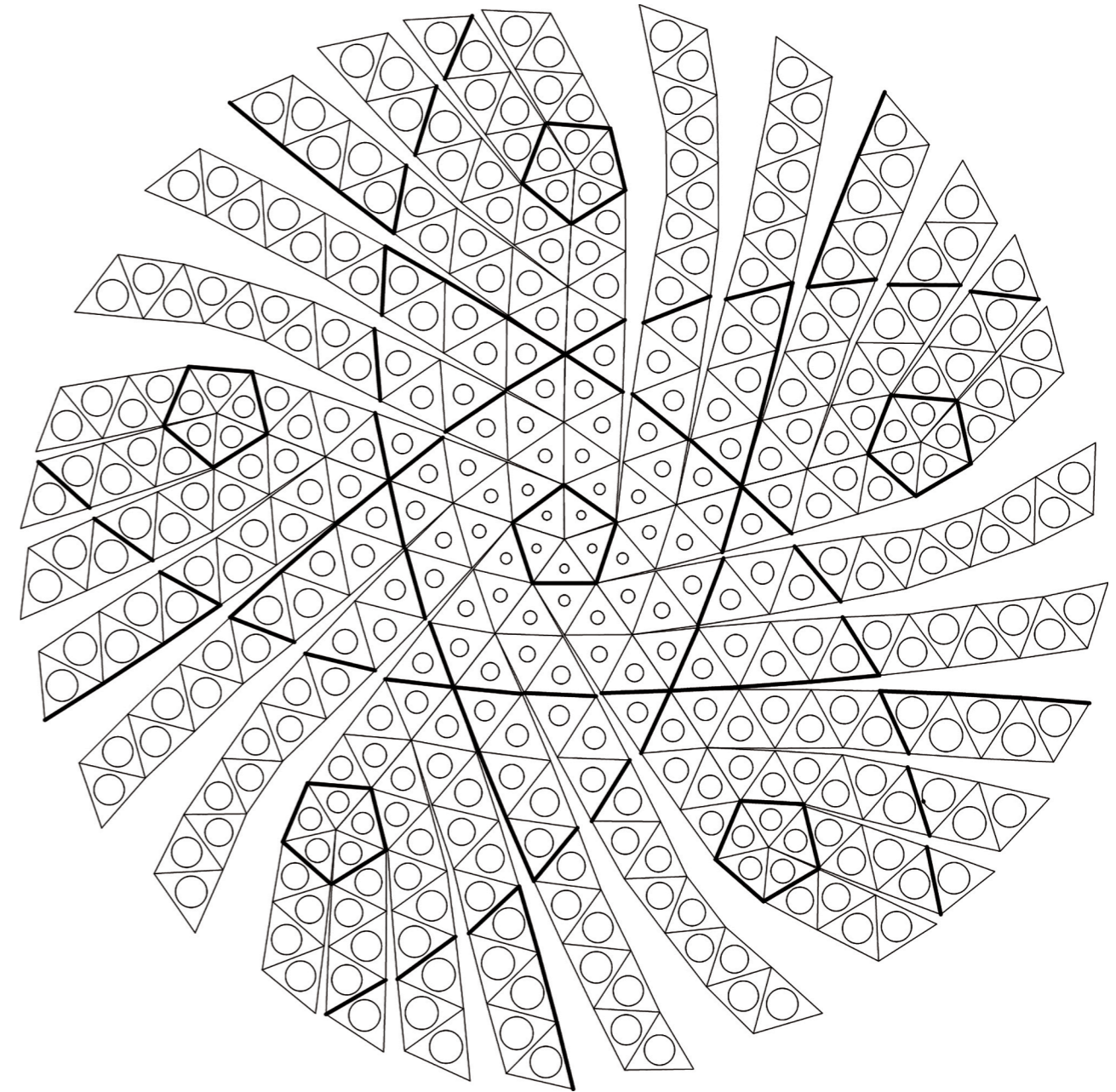




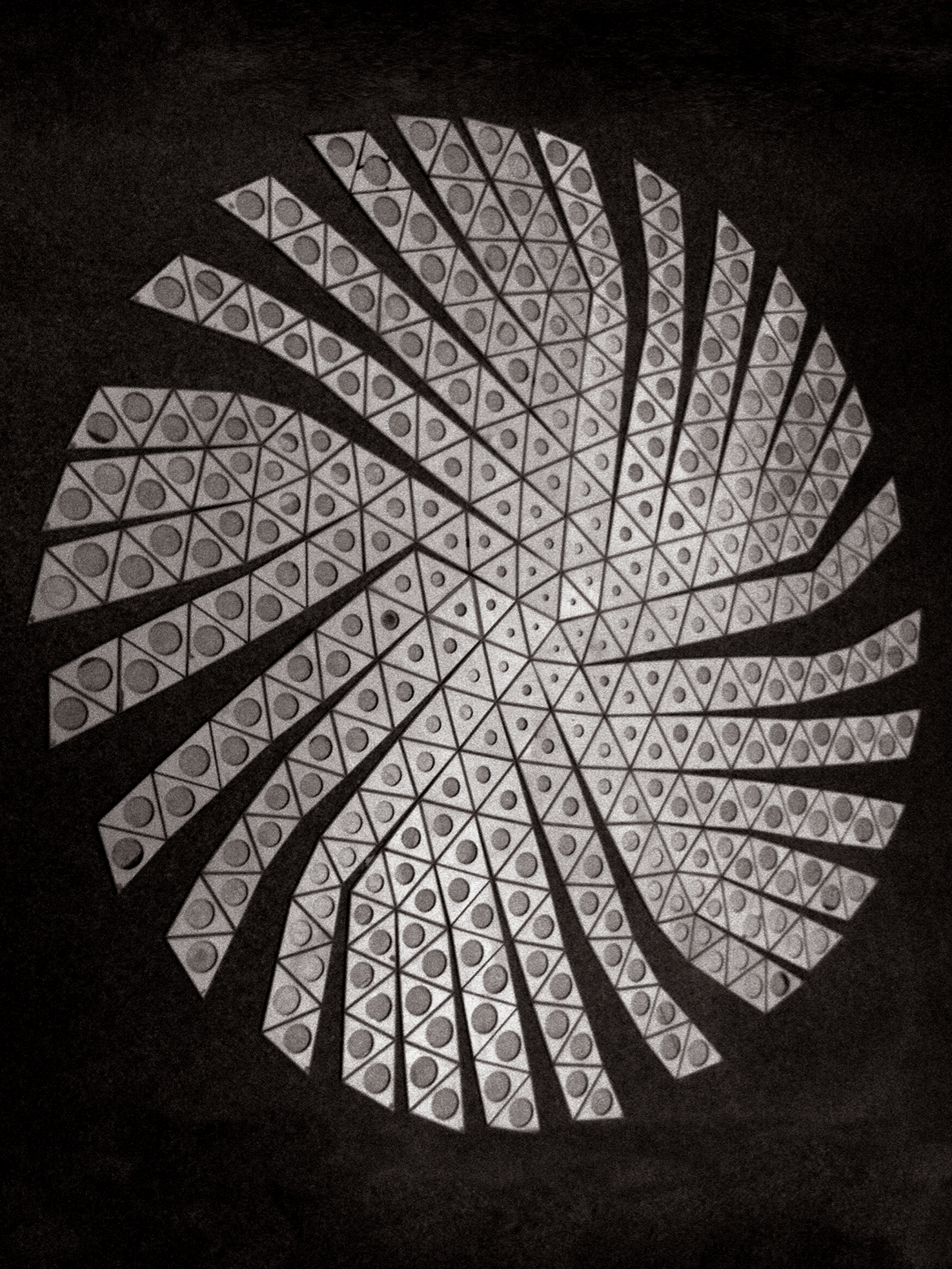
HIKARI 光 PENTAGRAM

Object: Wall or ceiling lamp
Dimensions: ø 65 x d 41 cm
Materials: Black lacquered wood, Koso paper
Year: 2016

With several hundred small triangular pieces of wood, painstakingly assembled by hand into one single piece, the *Pentagram* lamp is one of the most complex *Hikari* lamps. By adding circular holes, Fenhann softens the faceted shape of the lamp, which springs back into focus when natural light hits the exterior.



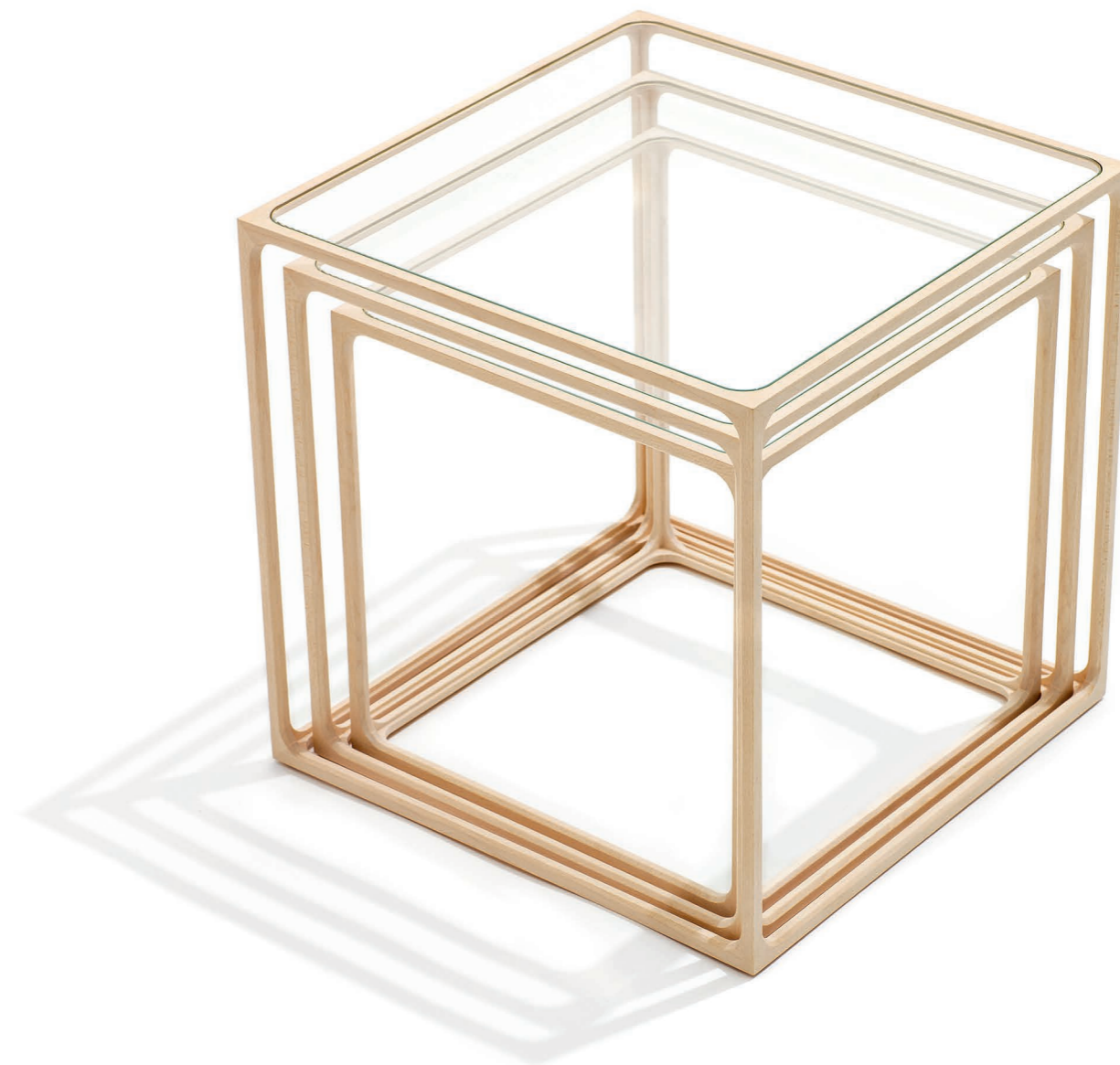
Limited edition by Galerie Maria Wettergren.



THIN

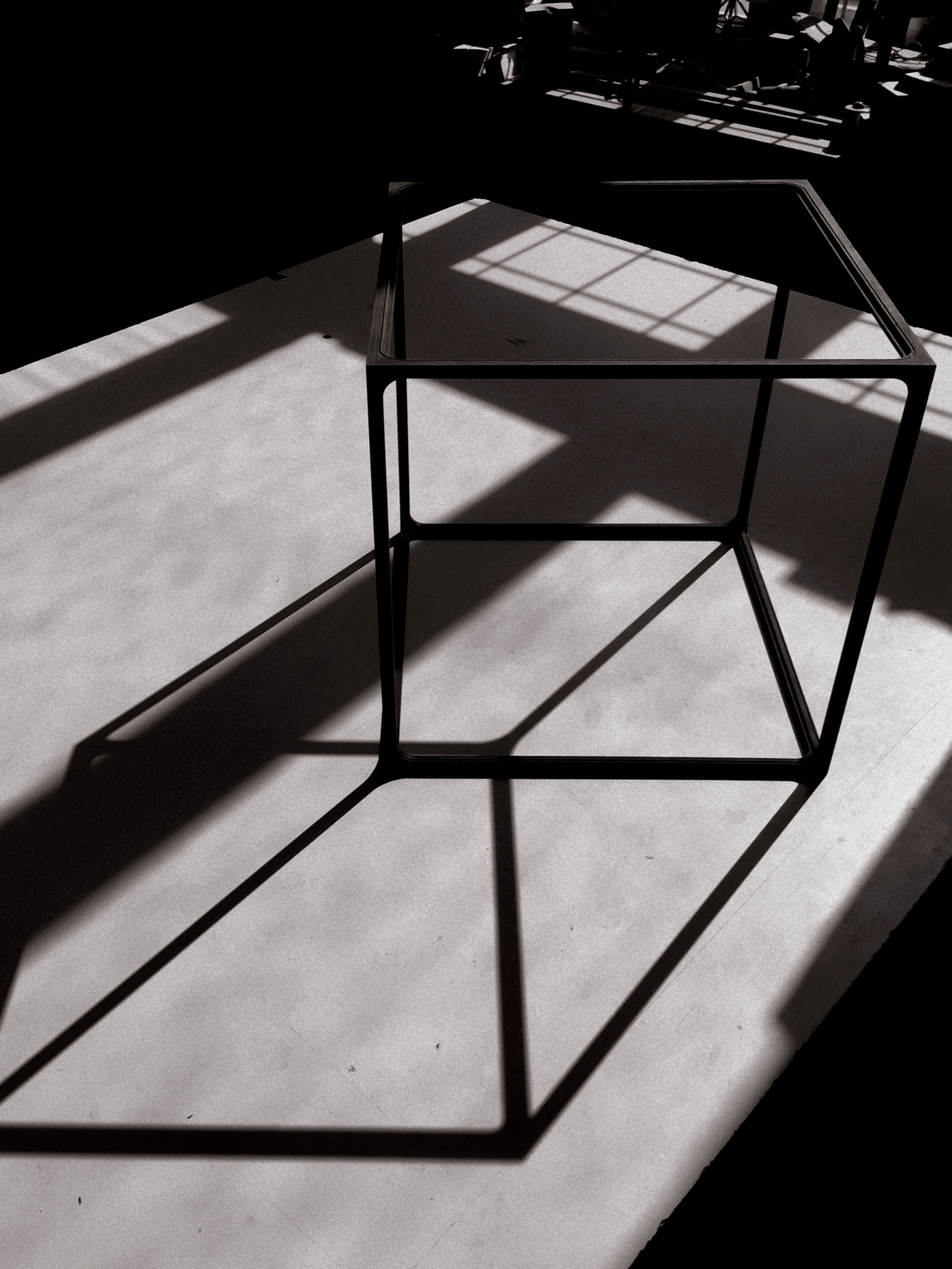
Object: Nested tables
Dimensions: w 35 × d 35 × h 35 cm
Materials: Maple, glass
Year: 2016

The *Thin* nested tables were the first step in Fenhann's exploration of extremely thin solid wood constructions, which started as a collaboration between him and cabinetmaker Søren Risvang at the Danish Art Workshops. Making the parts as thin as possible became an obsession in this project. The tables were made with a technique similar to the split cane fishing rods, where the mitred joint follows the edges of the entire table and makes it incredibly strong despite its extreme thinness.



Limited edition by Galerie Maria Wettergren.

Exhibited at "Pitch Black", The Cabinetmakers' Autumn Exhibition, the King's Lapidarium, Copenhagen, 2016; "Unfold", Designmuseum Denmark, 2017.



RATIO

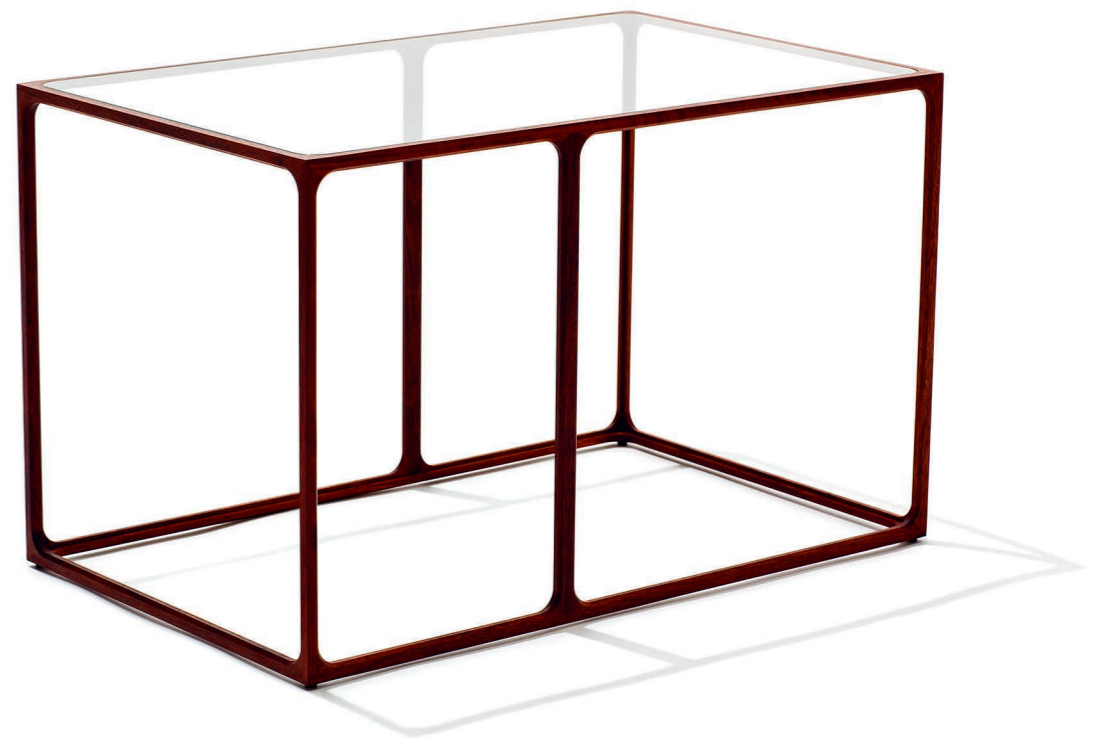
Object: Table
Dimensions: w 68 x d 42 x h 42 cm
Materials: Oak, glass
Year: 2016

The proportions of the *Ratio* table are based on the mathematical principle of the golden ratio and the relationship between the rectangle and the square. The *Ratio* tables were created as a challenge to make the thinnest possible wood construction. Indeed, with these thin components, Fenhann managed to create an exceptionally transparent structure while maintaining the strength and functionality of a normal table. Another equally important source of inspiration was traditional Japanese wooden architecture, and in these tables Fenhann shows the close connection between design and architecture, underlining that the difference is often mainly a question of scale. Used individually or in clusters, the *Ratio* tables propose interesting shifts in scale and direction, enabling different formations and functions.



Limited edition by Galerie Maria Wettergren.

Exhibited at "RE_FORM", Kinfolk Gallery, Copenhagen, 2016; "Design Without Borders", New Budapest Gallery, Budapest, 2017; "Nouvelle Vague. Scandinavian Art & Design 1999-2020", Galerie Maria Wettergren, Paris, 2020; PAD Paris; PAD London; Design Miami/Basel; The Salon Art + Design, New York; TEFAF Maastricht.



HYOMEN 表面

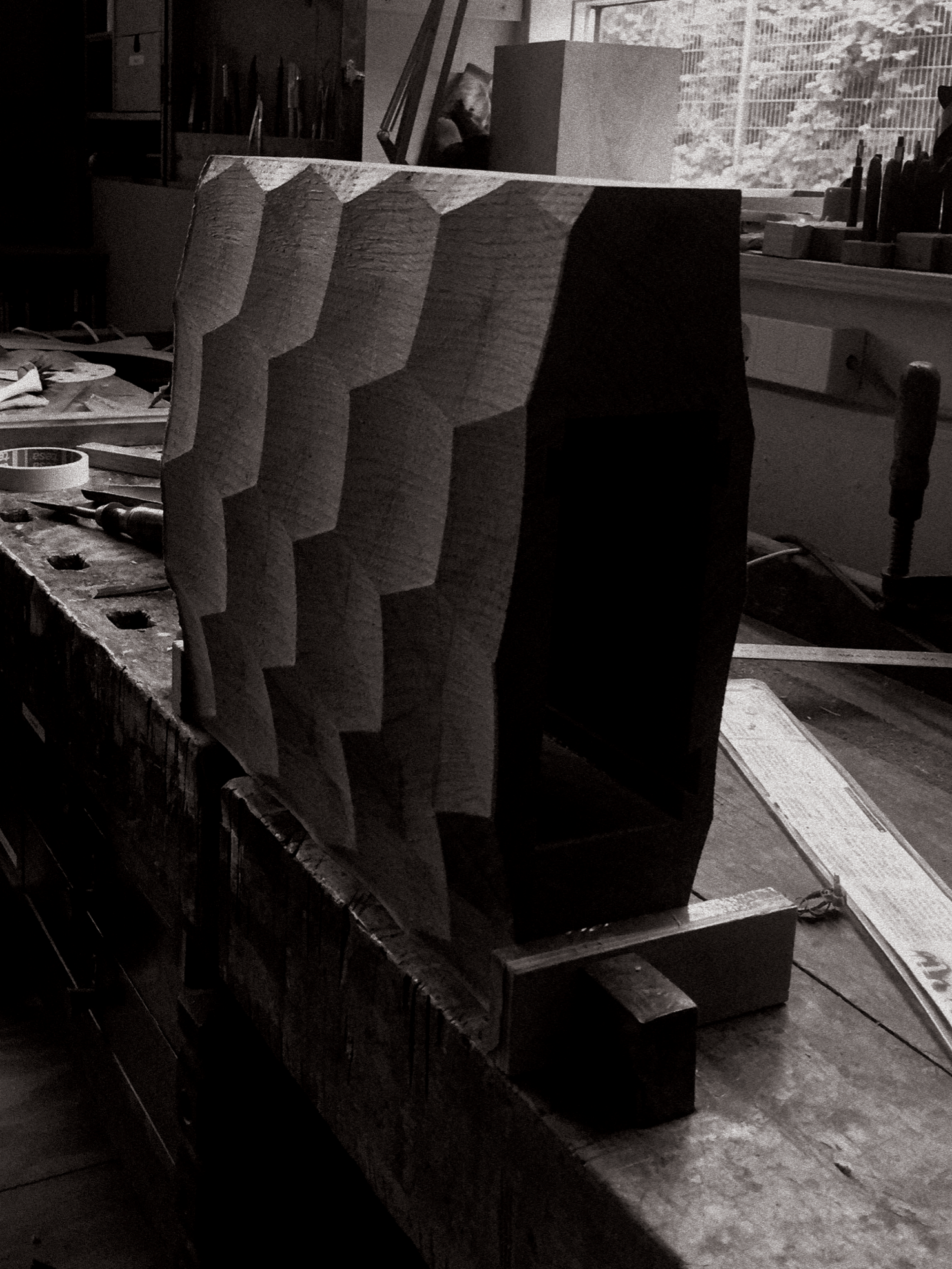
Object: Bench
Dimensions: w 145 × d 37 × h 33 cm
Materials: Oak
Year: 2017

Hyomen 表面 means 'surface' in Japanese and during Fenhann's apprenticeships in Japanese wood workshops, the word 'hyomen' was often used in discussions about the tactile and visual qualities of a surface. The bench was inspired by a Japanese technique called 'Naguri', where identical recesses are cut with an axe to cover an entire surface. Only a few craftsmen in Japan are able to perform this difficult technique. Always interested in exploring the possible dialogue between craftsmanship and high-tech, Fenhann wanted to create a surface with similar tactile properties, using digital tools. He discovered that the hand-cut surface is actually formed by a hexagonal soap bubble geometry that occurs when a series of spherical cavities are adjacent to each other. This allowed Fenhann to create the spherical cavities of the hexagonal pattern by means of a CNC milling machine. Subsequently, he hand-polished the entire surface several times with a curved scraper and a sanding block, giving the solid oak plank a tactile surface that subtly reflects the surrounding light.



Limited edition by Galerie Maria Wettergren.

Exhibited at "Side by Side", The Cabinetmakers' Autumn Exhibition, Designmuseum Denmark, Copenhagen, 2017;
"Nouvelle Vague. Scandinavian Art and Design 1999 - 2020", Galerie Maria Wettergren, Paris; The Salon Art + Design,
New York; PAD London.



EBANO

Object: Cabinet
Dimensions: w 30 × d 30 × h 111 cm
Materials: Ebony, rosewood, oak
Year: 2018

The monolithic *Ebano* cabinet began as a gift from an old cabinetmaker, who for decades had saved his collection of ancient ebony offcuts, taken from the exterior of an ebony tree that had been felled and hewn. Fenhann painstakingly combined all these individual pieces to form a harmonious surface, in which the traces of the axes and chainsaws are preserved to form a uniquely textured surface preserving aspects of the tree's past. The rough exterior of *Ebano* belies the level of craftsmanship needed to complete the unique work; each piece is positioned perfectly, with intersecting corners cut on a 45° bevel. Set into this rugged exterior, seven beautifully crafted rosewood drawers are positioned along one side of the cabinet, the rich red of the meticulously finished drawers offsets against the textured black exterior.

Exhibited at "Mono", The Cabinetmakers' Autumn Exhibition, Thorvaldsens Museum, Copenhagen, 2018. "Come Again", Officinet, Copenhagen, 2020; "The Mindcraft Project", Virtual exhibition, 2021.





SAKYU 砂丘

Object: Bench
Dimensions: w 195 × d 84 × h 34 cm
Materials: Oregon pine
Year: 2018

Sakyu 砂丘 is Japanese for 'sand dune'. The title reflects Fenhann's fascination with Japanese craftsmanship and culture, including the meditative quality of taking the time to experience and observe the characteristics and tactility of a material. The pattern of the sculptural *Sakyu* bench creates an interesting interplay of light and shade and it is reminiscent of the lines made by the waves on a sandy beach or by the wind, sweeping the large sand dunes in the Sahara Desert. The three-dimensional pattern also provides an interesting tactile experience, and the soft curves make the pinewood seat pleasant to use. Fenhann created this wavy, three-dimensional pattern based on mathematical sine curves, using digital tools and a CNC milling machine and subsequently hand-finishing the work using Japanese planers and profiled scrapers. The legs are made of two wedge-shaped pieces of Oregon pine with sliding dovetail joints in European walnut.

Limited edition by Galerie Maria Wettergren.

Exhibited at "Mindcraft", San Simpliciano, Milano, 2018; "Crafted Matter", Chungju Crafts Biennale, South Korea, 2019; Design Miami/Basel; PAD London; TEFAF Maastricht.





CURVE

Object: Daybed
Dimensions: w 170 × d 70 × h 34 cm
Materials: American walnut
Year: 2018

For his organic *Curve* daybed, commissioned by the French architect Pierre Yovanovitch for a Manhattan penthouse project, Fenhann began by making a scale model directly in wood, which was subsequently 3D scanned, upscaled and converted into CNC programming. Next, the beautiful American walnut was cut, assembled and hand-polished, until it was as smooth as silk. In *Curve*, Fenhann focused on shape and the relationship between light and shadow. When two organic shapes meet, a sharp curvy line appears, and at this meeting point, light turns into shadow, giving rise to beautiful new forms.

Commissioned by Pierre Yovanovitch.



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Courtesy of Pierre Yovanovitch and Galerie Maria Wettergren



KUMIKO 組子 I

Object: Shelf
Dimensions: w 90 × d 16 × h 40 cm
Materials: Oregon pine
Year: 2019

In the words of Rasmus Fenhann, "The *Kumiko* shelf is a home for beautiful objects." Literally, the inspiration derives from the traditional Japanese house and the Kumiko technique used to produce the translucent walls and doors. Like a miniature Japanese house, Fenhann's *Kumiko* shelf offers separation, transparency and interaction between the objects, which can be placed inside the delicate rooms of the shelf.

However, while the Kumiko technique is traditionally used as a decorative insert into a door or a panel, in Fenhann's shelves they play an important structural role: by creating intricate hidden sliding dovetails, Fenhann obtains joints strong enough to enable a thin, transparent structure.

Limited edition by Galerie Maria Wettergren.

Exhibited at "Rethink", The Cabinetmakers' Autumn Exhibition, Danish Design Centre BLOX, Copenhagen, 2019.





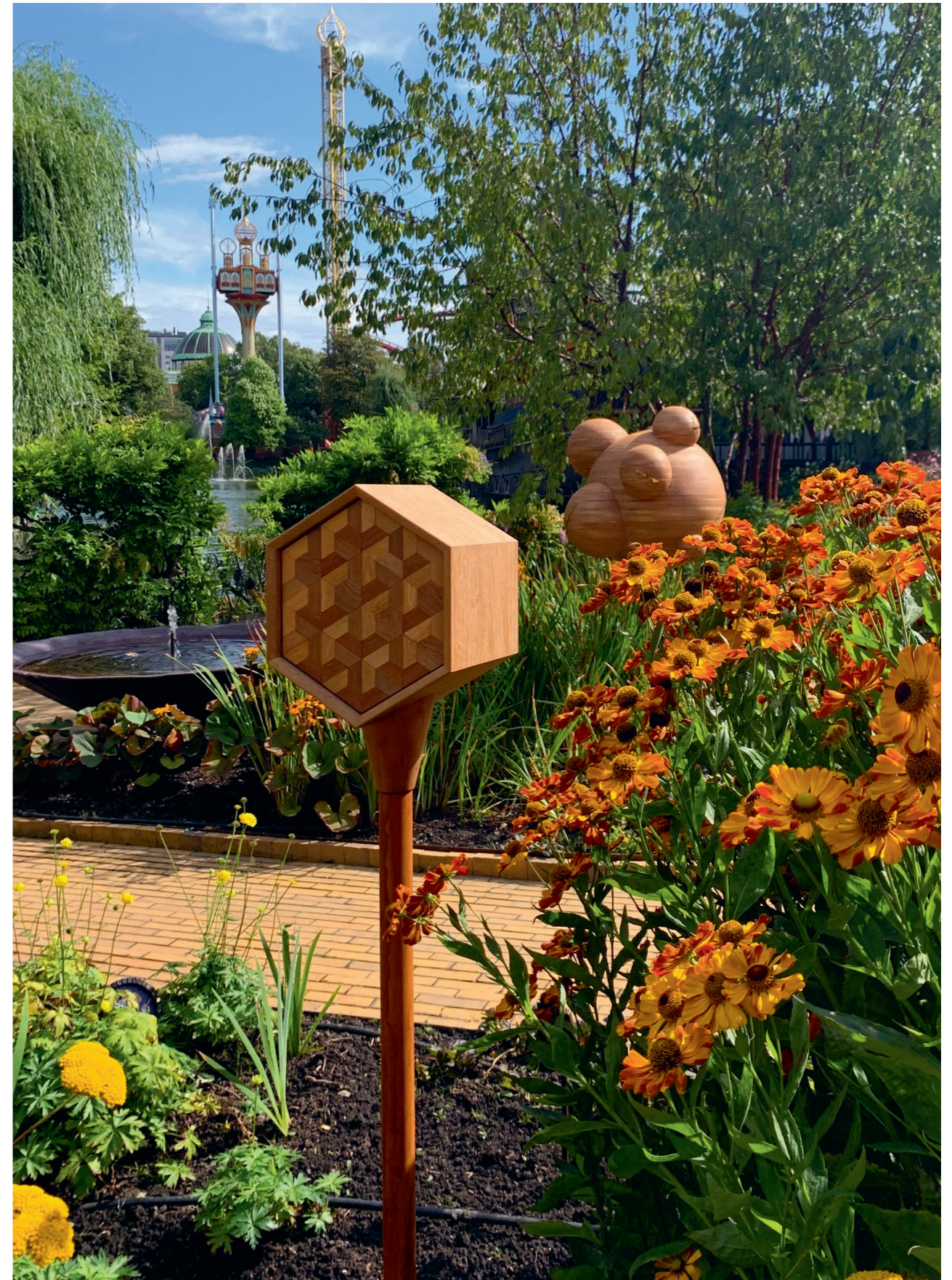
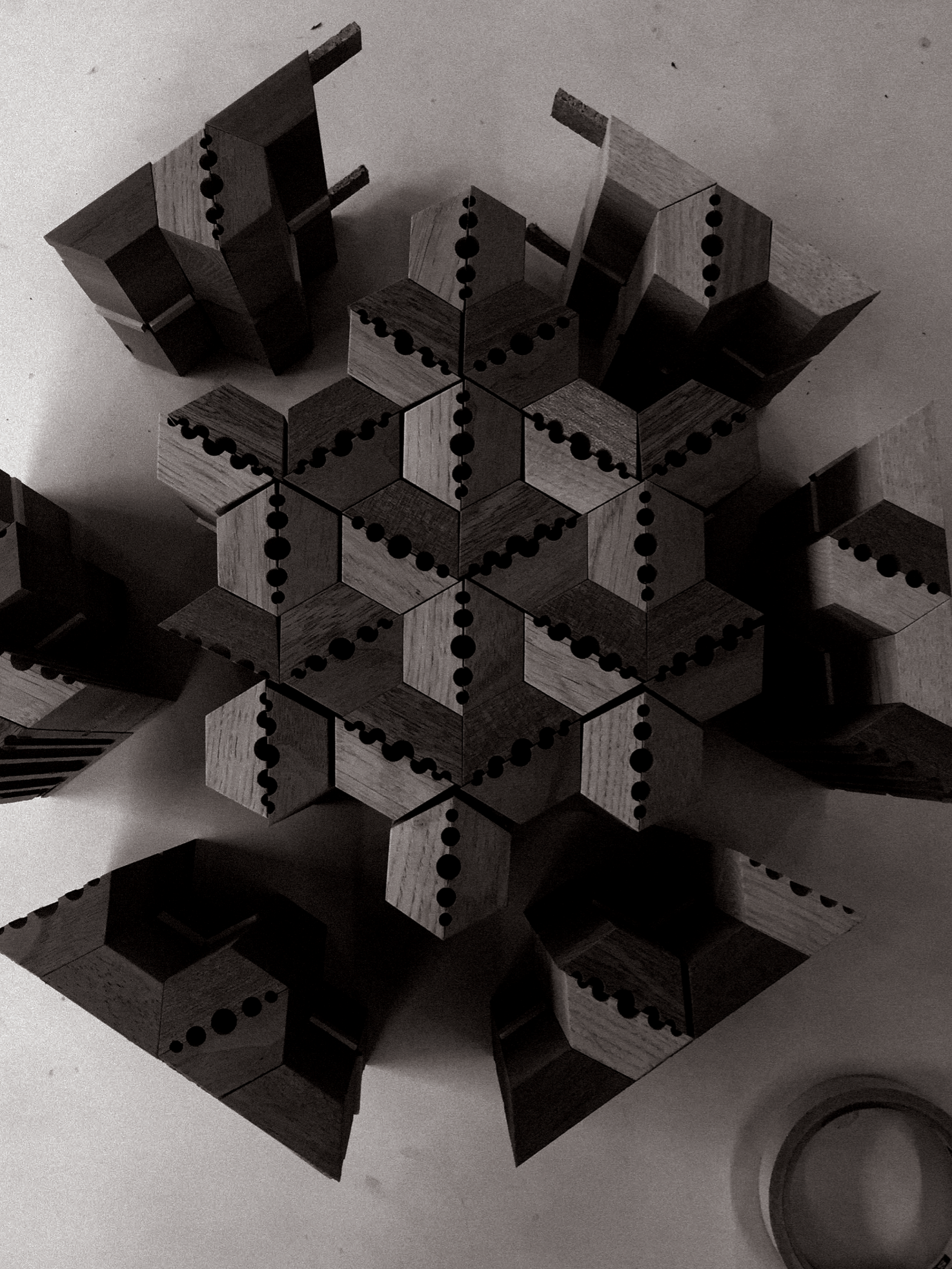
AIR BEE 'N' BEE

Object: Hotel for wild bees
Dimensions: w 26 × d 18 × h 30 cm
Materials: Upcycled teak, mahogany, walnut, oak
Year: 2020

Wondering why we seldomly see designs that improve the lives of other living beings than humans, Fenhann created his *Air Bee 'n' Bee*, a kind of luxury hotel for bees, exquisitely handmade of upcycled teak, mahogany, walnut and oak. The 'hotel' offers different room sizes for various species of wild bees, giving each guest their own private entrance at the front of the hotel, which can be adjusted on its round pillar according to the orientation of the sun. It can also be placed close to the flowers that the bees prefer. The inspiration for the geometric pattern comes from patterned parquet flooring and from the Japanese Yosegi-Zaiku technique. "Why shouldn't animals occasionally deserve the same kind of luxury with which we humans surround ourselves?" Fenhann asks.

Exhibited at "Illusion", the Cabinetmakers' Autumn Exhibition, Tivoli Parterre Flower Garden, Copenhagen, 2020;
"Come again 2.0", Copenhagen Cable Park, 2021.





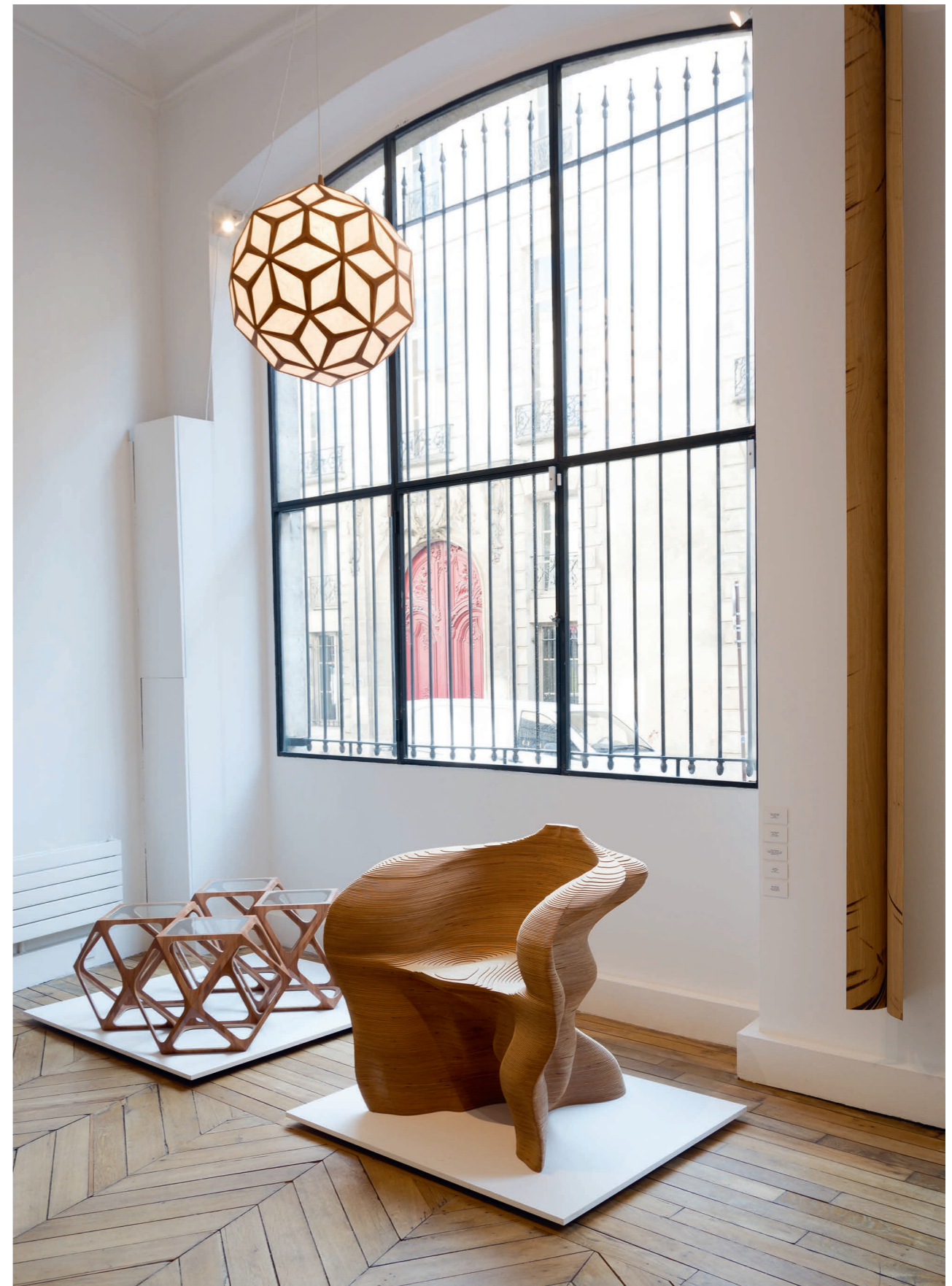
HIKARI 光 RHOMBIC

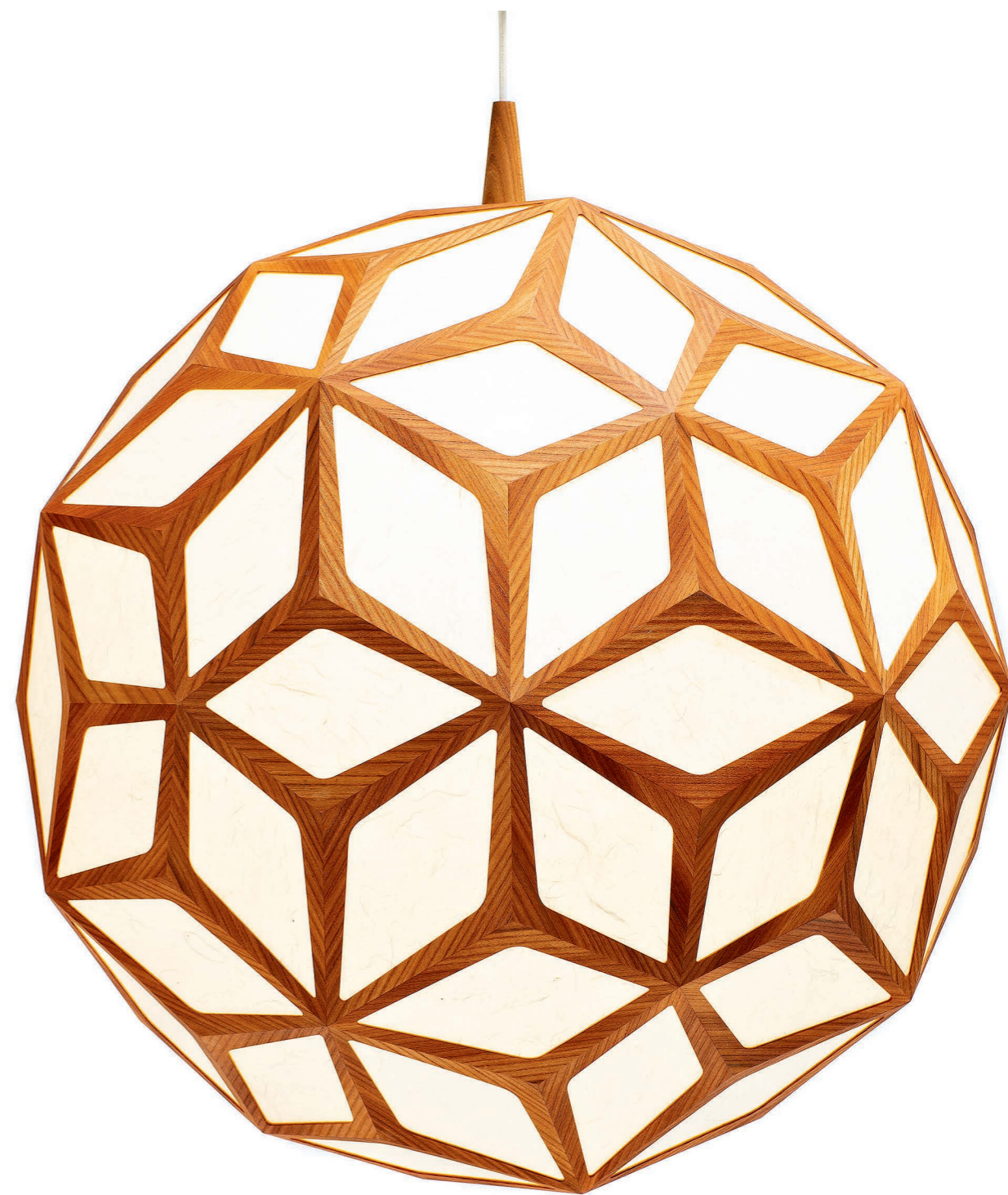
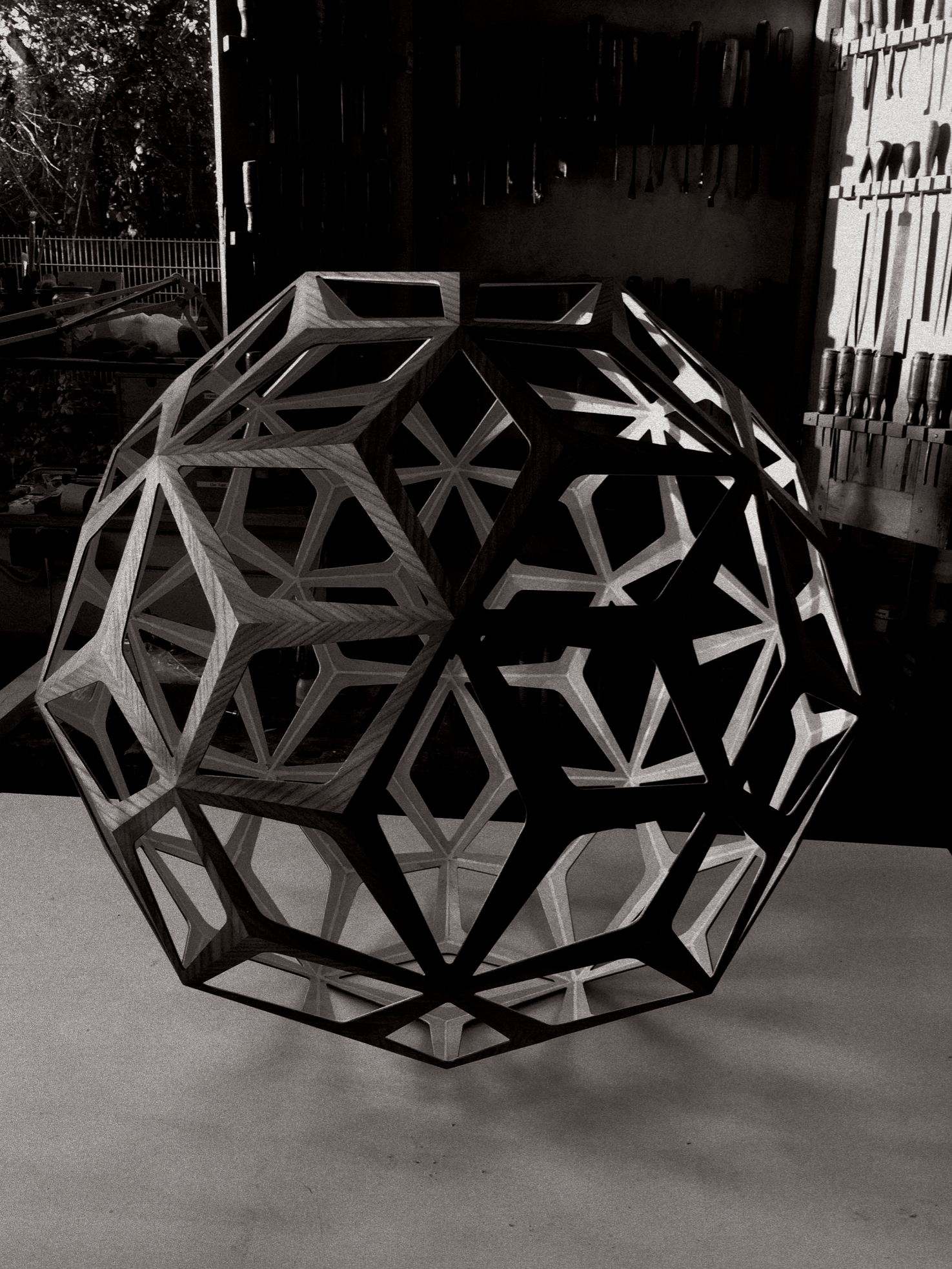
Object: Large pendant lamp
Dimensions: ø 72 cm
Materials: Elm, Japanese Koso paper
Year: 2020

In the *Hikari 光 Rhombic* pendant in elm and Japanese Koso paper, Fenhann explores the harmony of rhombic shapes. The proportions are derived from the golden ratio, and the form is both simple and complex, with a strong three-dimensional appearance.

Limited edition by Galerie Maria Wettergren.

Exhibited at "Nouvelle Vague. Scandinavian Art and Design 1999 - 2020", Galerie Maria Wettergren, Paris.





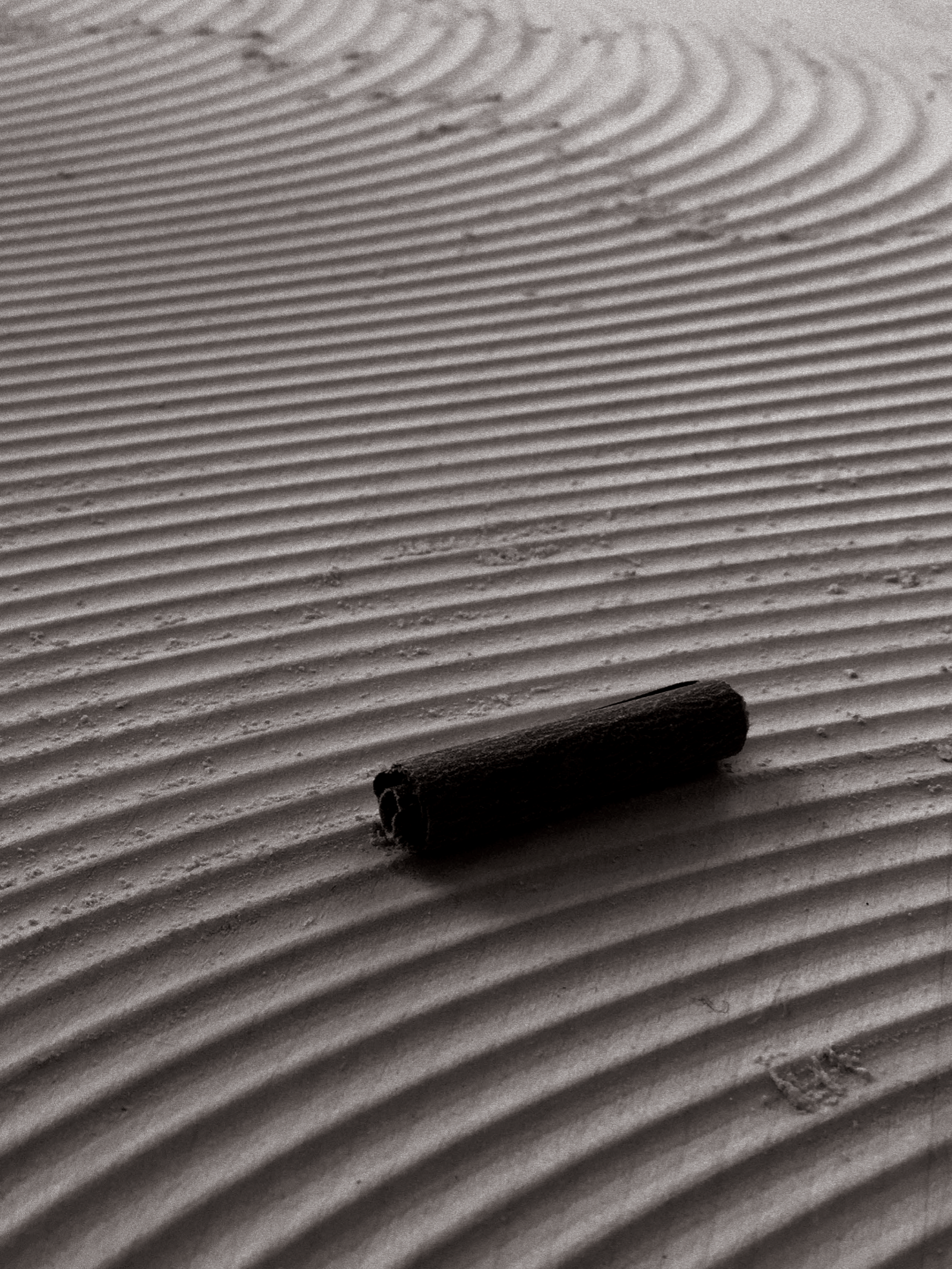
SAKYU 砂丘

Object: Table
Dimensions: w 120 × d 83 × h 33 cm
Materials: White maple
Year: 2020

In the *Sakyu* 砂丘 table in solid white maple, Fenhann continues his exploration of the mathematical sine curves which he also used for his *Sakyu* bench. The table has a strong kinetic appearance, the curves create a highly rhythmic surface with resemblance to a sandy beach or a close-up of a vinyl record. The proximity of the curves makes it possible to place a glass on the table, keeping intact the perfect balance between function and form.

Limited edition by Galerie Maria Wettergren.



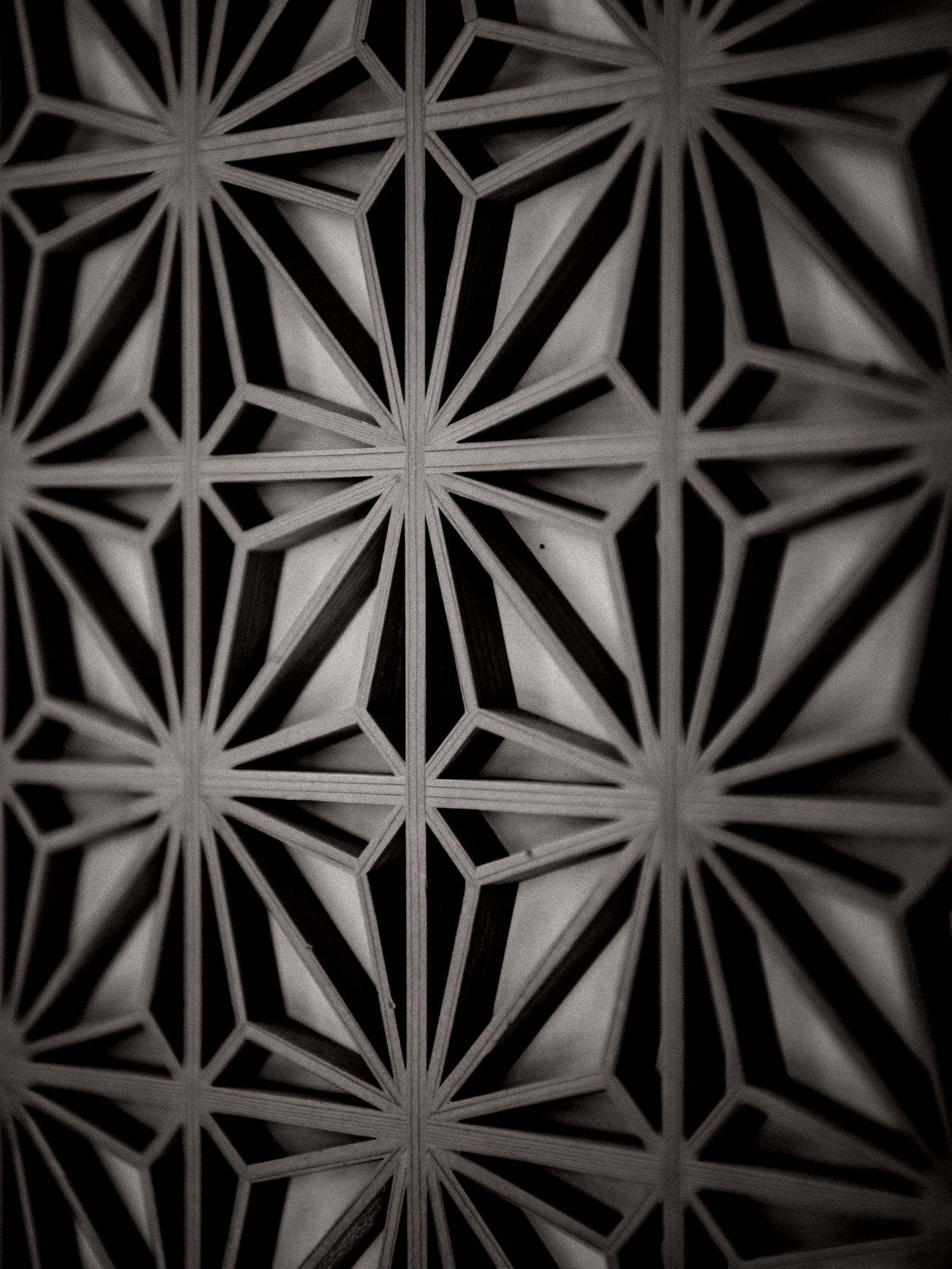


KUMIKO 組子 II + III

Object: Shelf
Dimensions: w 120 × d 25 × h 92 cm /
w 80 × d 25 × h 140 cm
Materials: European cherry, oak
Year: 2021



Limited edition by Galerie Maria Wettergren.



TEATIME

Object: Chair
Dimensions: w 35 × d 44 × h 79 cm
Materials: Upcycled teak
Year: 2021

Teatime is a delicate chair, weighing only 2 kilos. For this project, Fenhann used upcycled teak from an old bed, originally made for a Danish family who had managed a sawmill in the Far East. The wood was only 15 mm thick, so the design of the chair had to respect these limitations. Fenhann explored many delicate woodworking techniques to achieve a joinery that was strong enough to allow such a thin wood construction. Many of the structural elements derive from the first chair Fenhann designed in 1999. For the record, only two of the bed slats were used to make the chair.



Exhibited at "Time, Tact & Tone", The Cabinetmakers' Autumn Exhibition, Sophienholm Museum, Lyngby, Denmark, 2021.





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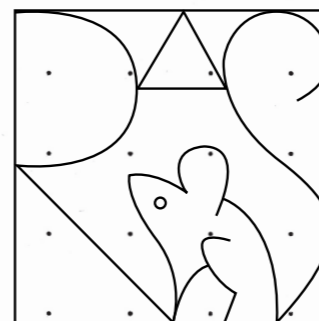


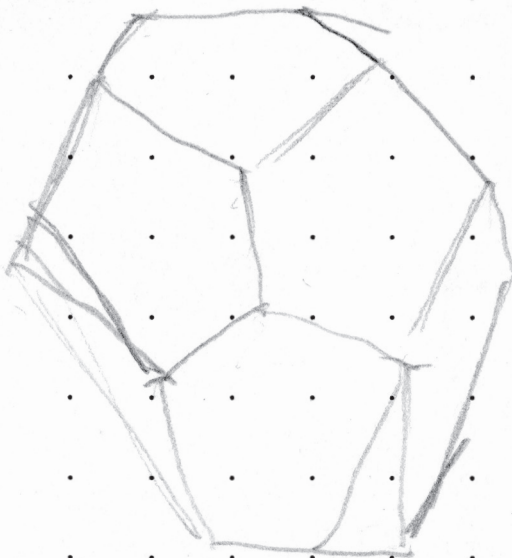
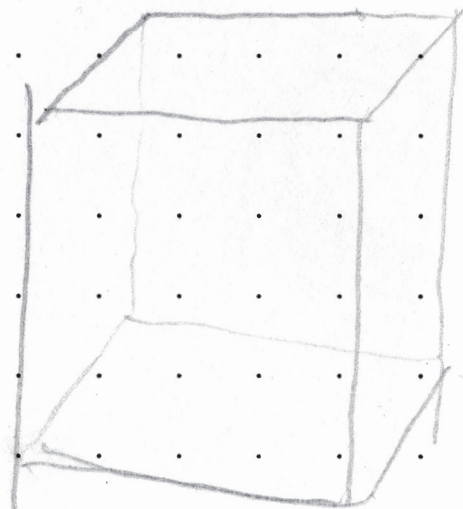
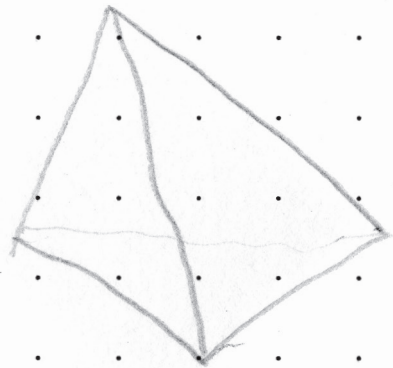
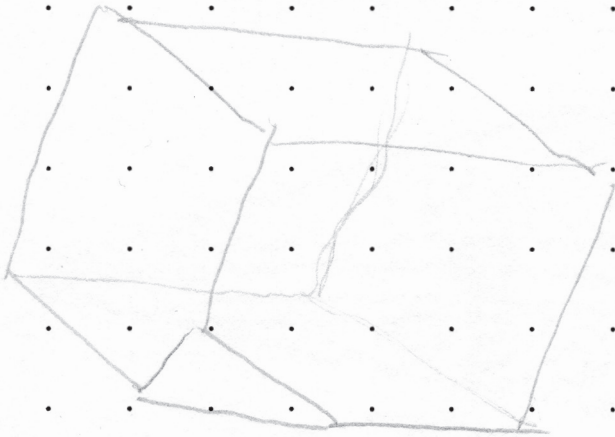




Creating pieces with an equal focus on sculptural and functional qualities, Rasmus Fenhann works almost exclusively in wood, which he carefully selects for each project. His process combines traditional and sometimes near forgotten craft techniques with advanced technology and tooling, including CAD sketching, visualisation and processing. Fenhann's main source of inspiration is traditional Japanese woodworking and Danish cabinetmaking, his works often incorporating personal interpretations of select aspects of these craft traditions. His work is also stimulated by nature and the mathematical properties of natural forms – universal forms unaffected by human control. Today, he is considered one of the most important Scandinavian designers within the field of hand-crafted collectibles.

Rasmus Fenhann has a double education, graduating from the Furniture Department of The Danish Design School (now Royal Danish Academy – Design) in 2003 after completing his training as a Cabinetmaker in 1996. He has exhibited internationally, mainly in Europe and in the United States, and his works are included in important private and public collections, among them the permanent collection of Designmuseum Danmark. Rasmus Fenhann has received numerous awards, including the Hetsch Silver Medal in 2004, the Finn Juhl Prize in 2016 and the Wegner Award in 2020. Rasmus Fenhann is represented by Galerie Maria Wettergren.





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