



MARIAWETTERGREN  
GALERIE

# *NOUVELLE VAGUE*

Scandinavian Art & Design

1999 - 2020



The 10th September, 2020, marks the opening of Galerie Maria Wettergren's new gallery space in Paris, located at 121 Rue Vieille-du-Temple in the Marais. The inaugural exhibition, *Nouvelle Vague*, presents a selection of Scandinavian milestone works that have contributed to redefining the international art & design scene over the past twenty years, with works that combine high technology and craftsmanship in the fields of textile art, sculpture, furniture and lighting. The interdisciplinary research into possible expressions related to various materials and techniques seems to echo the Bauhaus school and the thinking of Walter Gropius: *Architects, painters, sculptors, we must all return to crafts! For there is no such thing as "professional art"*.

The title of the exhibition, *Nouvelle Vague* (New Wave), is both a reference to the experimental avant-garde dimension of this Scandinavian art & design movement, and a nod to its organic inspirations. Mathias Bengtsson's iconic *Slice Chair* (1999) in laser-cut and hand-glued maple wood, as well as his *Growth Chaise Longue* (2017) in solid bronze, conceived from a digital "seed", are both striking examples of what is possible when a fascination with the organic form meets digital technologies and exquisite craftsmanship. The 3D-printed light sculpture *Porcupine* (2006/2015) designed by Ilkka Suppanen, is a similar example of a pioneering technical approach to sculptural design with roots in nature.

The exhibition pays particular attention to pioneering women artists in the field of textile art. The blend of high technology, craftsmanship and organic sensibility was introduced to the Danish art scene by textile artists Astrid Krogh and Grethe Sørensen, in the beginning of 2000. Krogh's light sculpture *Ikat* (2011), hand-woven in fiber optics, interprets the ikat tradition of using light as an imaginary dye, creating its own patterns that slowly change at an organic pace, whereas Sørensen's wall tapestry *Water Mirror / Jels II* (2014) with its undulating wave pattern, is digitally conceived, thanks to Sørensen's discovery of the possibility of translating pixels into threads on a jacquard loom.

On another aesthetic register, subtly situated between the corporal and the vegetal, *Column* (2019), a densely draped textile sculpture by the Norwegian artist Hanne Friis, appears like a floating piece of organic architecture, or a tree trunk, striving upwards in a spiral movement. The fiber artist Gjertrud Hals, on the other hand, is working with her characteristic web aesthetic in *Midnight Blue* (2018), a hand-dyed indigo thread sculpture, incorporating various techniques such as crocheting, knitting, lacework and macramé.

This *Penelopian* dimension is equally present in Cecilie Bendixen's kinetic thread sculpture, *Moon Disc Adular* (2019). By spinning a polyester thread on a circular wooden frame, Bendixen poetically works with the infinite geometric possibilities of intersecting threads, while exploring the dialogue between sound-absorption and form. Ditte Hammerstrøm, another important protagonist of the contemporary Danish art & design scene, is equally part of the exhibition with her sculptural textile daybeds, *Loungescape* (2005) and *Low Mohair* (2015). The textile dimension continues in Lotte Westphael's delicate porcelain sculptures *Multicolored Syncopes* (2019/2020), built up from thin strips of colored porcelain, inspired by Anni Albers' textile art.

The sculptural wooden objects, on the edge of design, with or without a function, by Rasmus Fenhann, Line Depping, Jakob Jørgensen, Akiko Kuwahata, Boris Berlin, Mikko Paakkanen and Eske Rex, represent another important tendency of the contemporary Scandinavian art & design scene characterized by a tactile, soulful experimentation with wood and its dynamics.

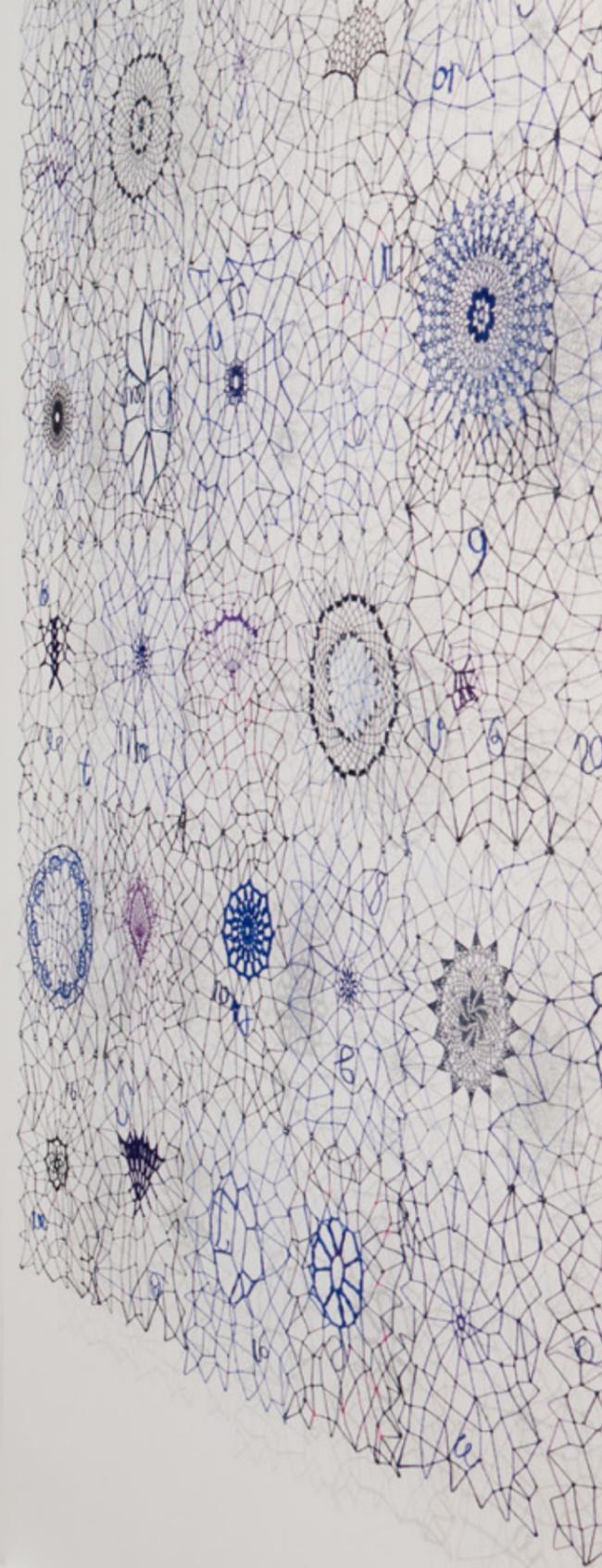
This phenomenological approach to a specific material and technique is equally essential to Tora Urup in her painstakingly precise, optical glass sculptures, and to Carl Emil Jacobsen's dense and enigmatic *Powder Variations*, made from crushed stone pigments and concrete. The exhibition also shows the intriguing work *Completely Dusty* (2017) by the artist duo Benandsebastian, made of walnut, leather, wax and dust from Thorvalden's Museum in Copenhagen. While dust slowly unsettles the piece's obsessive order, attempting to thoroughly clean the piece would most likely lead to the work's collapse. Quoting the artists... : *The piece both accommodates and defends the dust that we try to eliminate from our lives through clean lines and frictionless surfaces.*



*Nouvelle Vague* exhibition view at Galerie Maria Wettergren



NOUVELLE VAGUE  
ART & DESIGN IN SCANDINAVIA 1959 - 2020



*Nouvelle Vague* exhibition view at Galerie Maria Wettergren



MATHIAS BENGTSSON, *Slice Chair*, 1999 (detail)

1999



Mathias Bengtsson  
Born in 1971, Denmark

Mathias Bengtsson is one of the most innovative artists and designers today working with digital technologies to push the boundaries of art and design. Since graduating in 1997 from the Danish Design School, followed in 1999 by a MA at the Royal College of Art in London, Mathias Bengtsson has been working with diverse industrial materials and processes, pushing forward the sculptural, technical, and philosophical possibilities of three-dimensional design, always seeking to take his thinking in new directions.

The *Slice Chair* (1999) is Mathias Bengtsson's first important work and widely considered as an icon of organic design. The chair was constructed with the same adeptness an architect would employ to create a topological map of the landscape, evoking the illusion of a piece of furniture cut away from a cliff face and scaled to human proportions. Each piece is painstakingly constructed from thin, laser-cut 'slices' stacked to resemble geological strata. Such forms appear to defy gravity, or else make solid matter – whether aluminium, brass or plywood – appear liquid and in flux. Although Mathias Bengtsson uses computer controlled laser cutting to define each form, his creative process combines the hand-made with the high-tech in unique ways. When creating a work, Bengtsson begins with drawings, then from these works up full-scale three dimensional models. For the *Slice Chair*, Mathias Bengtsson started by building up the form in clay. Only then, the work was realised using digital tools.

Bengtsson's artistic impact on the design field has not passed by unnoticed. Curators of art museums on both sides of the Atlantic have been showing his works extensively both in fine art and design contexts such as in the **Victoria & Albert Museum, London; Design Museum, London; Centre Pompidou, Paris** and **the Rohsska Museum in Göteborg**. Moreover his pieces have been acquired by a number of significant museums such as the **MOMA, New York; The Contemporary Arts Museum, Houston; The Manchester Art Galleries, England; Indianapolis Museum of Art; Carnegie Museum of Art, Pittsburgh; Milwaukee Art Museum, USA; Smithsonian Cooper Hewitt Museum, New York; Designmuseum Danmark** and recently the **Centre Pompidou, Paris**.



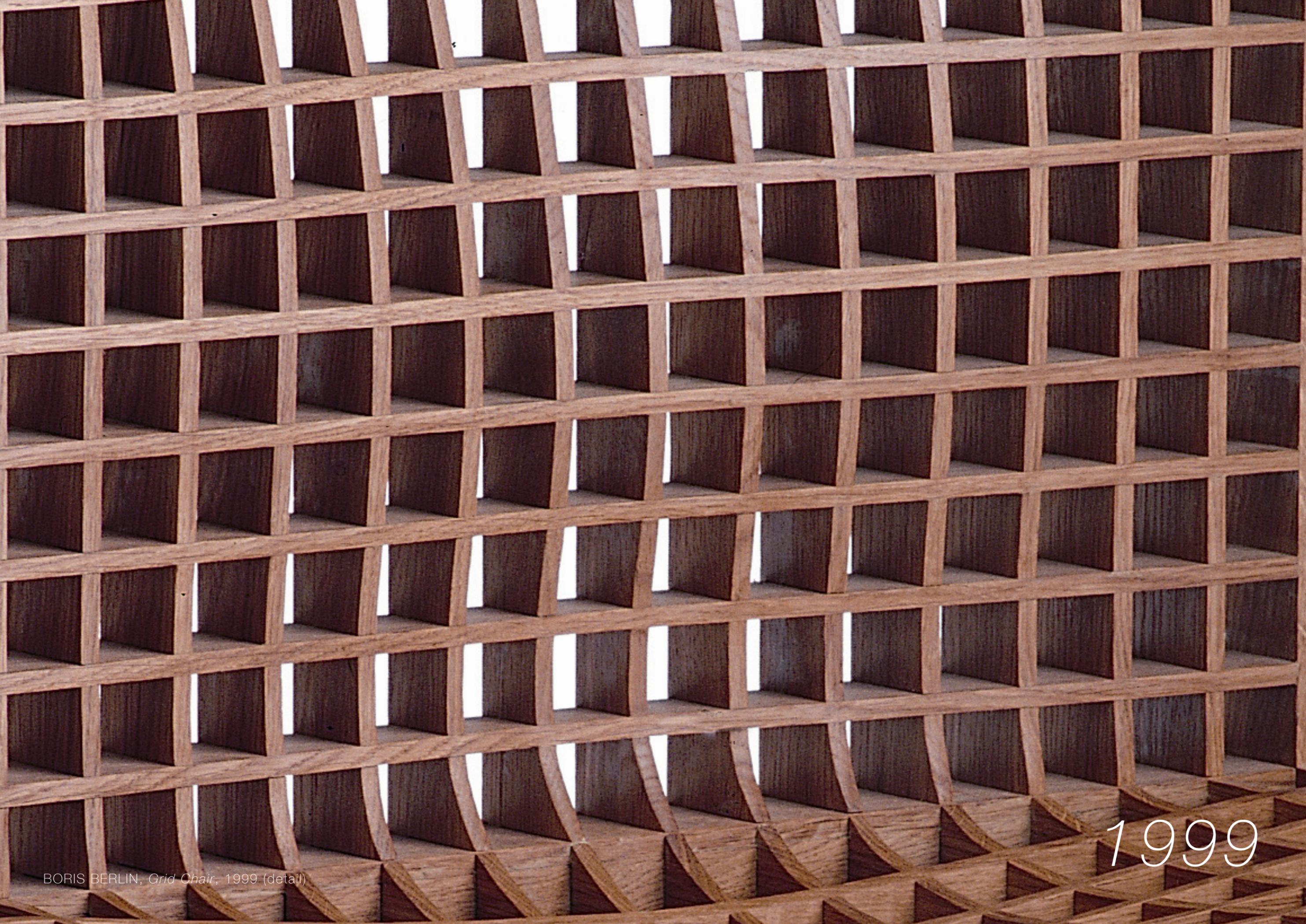
MATHIAS BENGTTSSON  
*Slice Chair*  
1999  
Maple plywood  
89 x 75 x 75 cm  
Limited edition of 20



MATHIAS BENGTTSSON, *Slice Chair*, 1999 (detail)



MATHIAS BENGTTSSON, *Slice Chair*, 1999



BORIS BERLIN, *Grid Chair*, 1999 (detail)

1999

Boris Berlin  
Born in 1953, Russia



BORIS BERLIN  
*Grid Chair*  
1999  
Oak, walnut or ash  
78 x 65 x 49 cm  
Limited edition of 20

The internationally renowned designer, Boris Berlin, works and experiments with new technologies and materials exploring their possibilities and impact on design of everyday objects. Boris Berlin graduated from the Higher School of Art and Industry in 1975 and began his career as an industrial and graphic designer at VNIITE, Leningrad, where he designed a wide range of industrial products. In 1983, Boris Berlin moved to Denmark, founding "Boris Berlin Design". In 1987, he became a co-founder and partner of Komplot Design, which has received numerous design awards. In 2010, Boris Berlin co-founded and became a partner of Iskos-Berlin Design, together with Aleksej Iskos, who was earlier working in Komplot Design. The geography of his clients spreads from Denmark and Sweden to USA and Japan, including such companies as Gubi, Hay, Muuto, Normann, Fritz Hansen, R+R, Källemo, Tendo Mokko, Stylex Seating, and Jot.Jot.

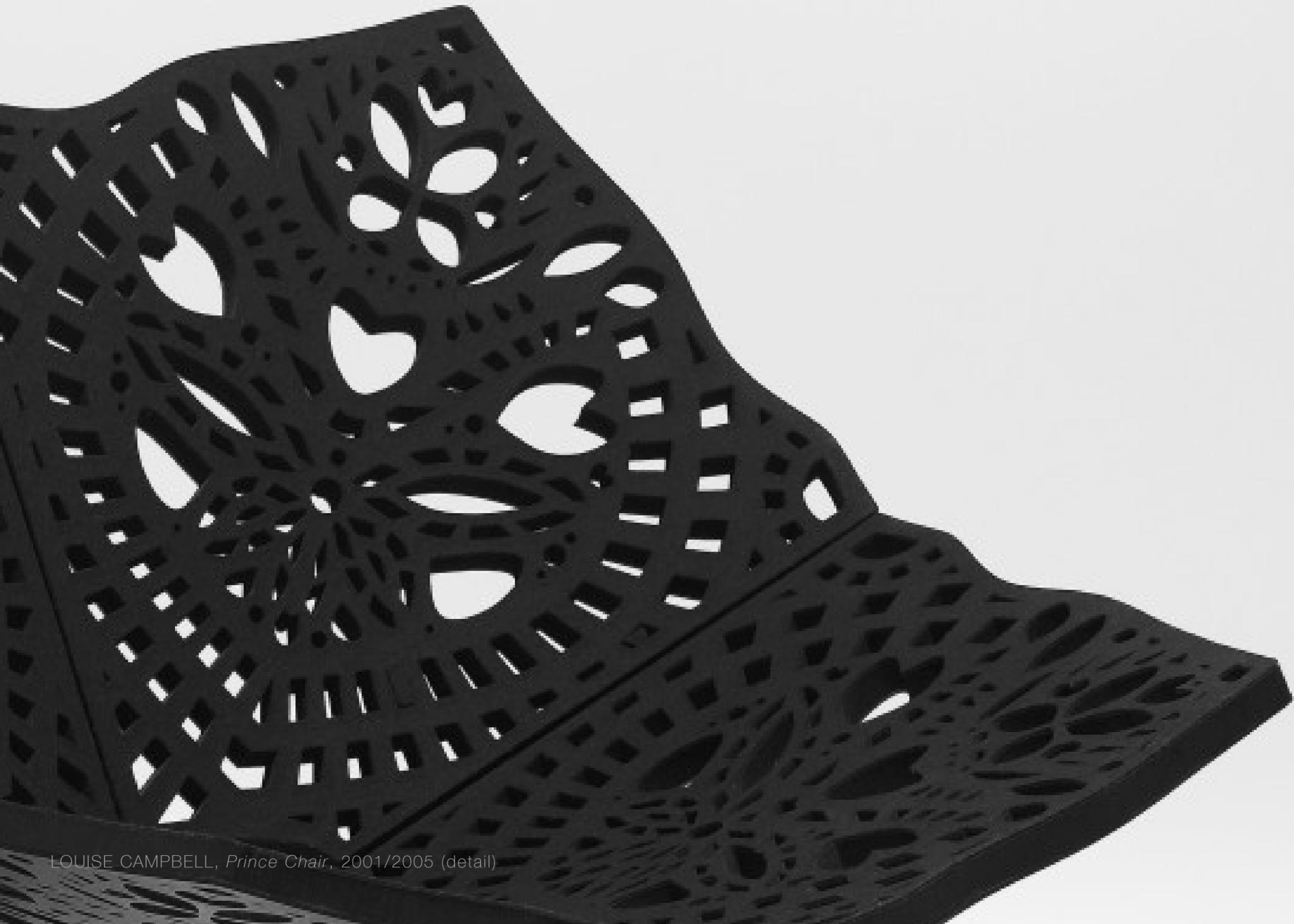
*Grid Chair* (1999) by Boris Berlin interprets the counteraction between the human body and the chair, breaking its shape down into a skeleton. In this way, the chair is reminiscent of the Bauhaus, reducing complex forms into their basic constituents. Of course, what is not there in *Grid Chair* is just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

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

*“Grid is an archetype of the chair with its straight geometric side silhouettes, connected by an organically waving wooden grid, shaped by the impress of a human body. Grid chair is an alliance of wood knowledge and the classic art of joinery with computer controlled processing - where tradition embraces modernity.”*

Boris Berlin





LOUISE CAMPBELL, *Prince Chair*, 2001/2005 (detail)

2001



Louise Campbell  
Born in 1970, Denmark

Since graduating from the London College of Furniture in 1992, followed by studies in Industrial Design at Denmark's Design School, Louise Campbell has been a pioneering figure on the contemporary art & design scene, experimenting with free, unconstrained forms and new technologies. Louise Campbell's work is playful and experimental, and is reputed for gently twisting not only everyday objects and situations, but also materials and manufacturing processes in new directions.

The *Prince Chair* (2001/2005) was originally designed in 2001 for a competition with the theme: design a chair for His Royal Highness the Crown Prince Frederik. Bound by centuries of firm traditions, and yet a young man very much in touch with his generation, Frederik lives a life full of contrasts. These contrasts were the obvious inspiration in designing the chair. On one level it illustrates a motif resembling fine old lace, (there is a point to the transparency of the chair – it is hard for a prince to hide from the public eye) on the other level the chair is produced using visibly high technology methods. By challenging modern manufacturing processes, it is possible to perforate two very different materials - steel and rubber - with precisely the same pattern. The steel creates the framework of this chair, the rubber gives it softness and comfort, a refreshing alternative to upholstery.

Campbell's works can be found in multiple prestigious collections, including **the Centre Pompidou, Paris ; MOMA, the Museum of Modern Art, New York ; Cooper-Hewitt, National Design Museum, New York ; Philadelphia Museum of Art ; Dallas Museum Of Art ; The Design Museum, Habitare Collection, Helsinki ; Trapholt Museum of Design, Kolding and Die Neue Sammlung, München.** Louise Campbell has won several awards, including The Danish Art Foundation's Lifetime Honorary Award; H.H Bruun's Endowment for the Promotion of Art; Martha & René Gauguin Foundation's Artist's Award; The Good Design Award, Chicago Aethenae; The Bruno Mathsson Award, etc; and her works are produced by many renowned producers like Louis Poulsen Lightning, Zanotta, HAY, Muuto and Holmegaard.



LOUISE CAMPBELL  
*Prince Chair*  
2001/2005

HAY. Laser cut steel. Water cut neoprene rubber  
laminated with felt. Powder coated steel frame  
94 x 76 x 75 cm



LOUISE CAMPBELL, *Prince Chair*, 2001/2005

2005



DITTE HAMMERSTRØM, *Loungescape*, 2005



DITTE HAMMERSTRØM

*Loungescape*

2005

Various dimensions

Limited edition of 20



Ditte Hammerstrøm  
Born in 1971, Denmark

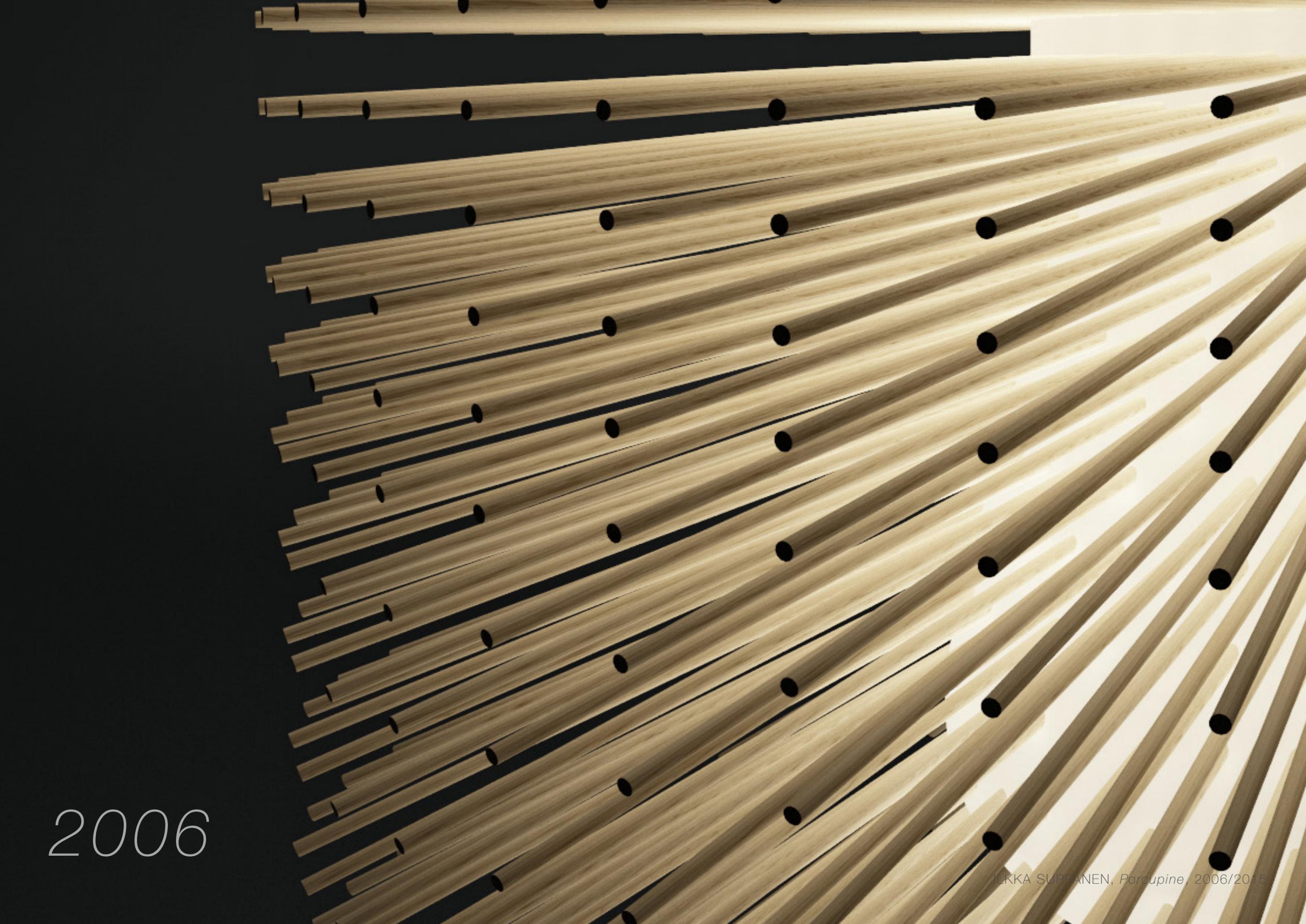
Ever since her graduation from the Danish Design School in 2000, Ditte Hammerstrøm has been introducing an overtly feminine approach to design. With the words of Mette Strømgaard Dalby, the former director of **Trapholt Museum**: "The feminine decorations and colors are repeated in several of Ditte Hammerstrøm's pieces of furniture and help mark the fact that a generation of younger female designers have taken the lead with vengeance. Without tending towards too many clichés the women's entry on the Danish design scene has created a new departure with regards to decoration."

The extreme attention to detail and the quest for perfect craftsmanship makes Ditte Hammerstrøm's work a true heritage of the Danish golden age of handcrafted furniture design, however with a radical contemporary twist. Ditte Hammerstrøm's *Loungescape* (2005) pieces were made as prototypes in 2005 and consist of several daybeds/sofas in various heights and forms. The concept behind it is a deconstruction of the traditional sitting furniture into a dynamic and open lounge structure that can be combined in various ways. In this work, the seat is made of a soft wool surface, embellished with delicate plastic strings. The string is one of Hammerstrøm's artistic signatures and serves both a technical purpose by fixing the fabric to the structure in a rather raw yet sophisticated way, while at the same time giving the piece its characteristic artistic connotations. "With the sofa, I have worked with a completely new way of upholstery, where the pattern both gives character to the furniture and at the same time becomes the form-creating element."

Ditte Hammerstrøm has exhibited internationally and her work is housed in several important collections including the **Designmuseum Danmark, Copenhagen; Trapholt Museum, Kolding; and the Vandelorum Museum of Art & Design, Sweden**. She received the Finn Juhl prize in 2011 as well as several other prestigious rewards. Since her graduation from Central Saint Martins College of Art and Design in 1999 as well as the Danish School of Design in 2000, she has been exhibiting in major design exhibitions around the world. In 2008, the **Designmuseum Danmark, Copenhagen**, made a solo exhibition with her work.



DITTE HAMMERSTRØM, *Loungescape*, 2005



2006



ILKKA SUPPANEN, *Porcupine*, 2006/2015



Ilkka Suppanen  
Born in 1968, Finland

The Finnish architect and designer, Ilkka Suppanen, is a leading figure of the Finnish design scene, and internationally renowned for his iconic design objects. Suppanen studied architecture at the Technical University of Helsinki and Interior and Furniture Design at the University of Art and Design Helsinki. In 1995, he founded Studio Suppanen in Helsinki. Passionate about design, Ilkka Suppanen is committed to creating visually powerful pieces that blend aesthetic values from Scandinavian design and craftsmanship. For him, design is based on several factors: human experience, social behaviors, global, economic and political issues, physical and mental interaction, form, vision, and a rigorous understanding and desire for contemporary culture. Suppanen constantly experiments with new ideas, materials and technologies, encouraging us to look beyond conventional forms and find new ways to support today's behaviour.

Pioneering in the field of 3D printed design, *Porcupine* was conceived by Ilkka Suppanen in 2006 as a sculptural table lamp prototype. Made using 3D printed resin, copper and LED, this architectonic work combines both organic and mathematical form, breaking down the boundaries between design, art, craft and technology. Ilkka Suppanen has conceived *Porcupine* in three different versions: resin, copper and wood.

Suppanen has won several international awards including the Kaj Franck Prize; the Torsten and Wanja Söderberg Prize, Good Design Award, Chicago; the Bruno Mathsson Prize, The Finnish Cultural Foundation Award and the Ilmari Tapiolassa Prize. His works have been showcased in prestigious international exhibitions, such as the **Venice Architecture Biennale** and in the **MoMA, New York**. His works are part of important museum collections such as the **Centre Pompidou, Paris; Stedelijk Museum Amsterdam; Museum of Andewante Kunst, Cologne; Vandelorum Museum of Art & Design, Sweden; Röhsska Museum Göteborg and the Designmuseum, Helsinki**. Suppanen has been a professor at the University of Art and Design Helsinki since 1996, and have been giving lectures at Harvard University, Berlin University of Art and Tongjin University, China. Suppanen was also the Chairman of the board of the International Alvar Aalto Design Seminar in 2007.

*“Somehow, design is like poetry. It is the precision of thoroughly thought out words in the best possible order. Nothing is meaningless. Only the essential is left.”*

Ilkka Suppanen



ILKKA SUPPANEN  
*Porcupine*  
2006/2015  
3D printed resin, LED  
45 x 60 cm  
Limited edition of 8

2006



JAKOB JØRGENSEN, *Fjarill*, 2006



JAKOB JØRGENSEN  
*Fjarill*  
2006  
Oregon Pine  
70 x 57 x 33 cm  
Limited edition of 20



Jakob Jørgensen  
Born in 1977, Denmark

The Danish artist and designer Jakob Jørgensen aims for objects with a strong, sculptural expression. In his design he strives to create an expression that possesses the same depth as a work of art but which also fits naturally into everyday life as a functional object. Two major sources of inspiration lie behind the works of Jakob Jørgensen – Constantin Brancusi's endless Column and Jørn Utzon's Opera House, in both of which a dialogue between the geometrical and the organic is orchestrated.

This dialectic between geometrical and organic form certainly seems to be at stake in the chest of drawers, entitled *Fjarill* (2006) delicately sculpted in Oregon pine. *Fjarill* means butterfly in Swedish, and indeed the chest of drawers seems to poetically paraphrase the transition from pupa to butterfly, through its closed geometrical form to its open, scattered shape. Though these various works, Jørgensen constantly seems to unveil how the organic lurks just behind the geometric.

Jakob Jørgensen graduated from the furniture design department of the Royal Danish Academy of Fine Arts in 2008. He has exhibited his design pieces around the world, such as at the Mindcraft exhibition in Milan, and at the **21st Museum of Contemporary Art in Kanazawa in Japan**. Moreover, Jakob received a Wallpaper Design Award for his dresser *Fjarill* in 2012, and in 2008 he placed first at **IFDA in Japan**. Jakob Jørgensen received the Finn Juhl prize 2015 together with Line Depping, his partner. In 2011 he received the Bodum Design Award, also together with Line Depping; in connection with this award, Jørgensen exhibited at **Louisiana Museum of Modern Art**.

*"I am glad to show Fjarill in Oregon Pine at the Nouvelle Vague exhibition. I perceive Fjarill as being one of my most successful works, as it manages to capture both the organic and geometric values in nature."*

Jakob Jørgensen





RASMUS FENHANN, *Kubo*, 2007 (detail)

2007



Rasmus Fenhann  
Born in 1972, Denmark

Creating designs with an equal focus on sculptural and functional qualities, Rasmus Fenhann's works are made in carefully selected natural materials, especially wood. He is considered as one of the most important Scandinavian designers today in the field of handmade art design. His working processes combine traditional, sometimes near-forgotten craft techniques with advanced high-tech procedures, including computer-based sketching and visualization.

The Danish designer Rasmus Fenhann designed the *Kubo* tables in 2007 for an exhibition at the **Museum of Decorative Arts in Copenhagen**. The *Kubo* table is inspired by the Polyhedra geometry and the Leonardo Polyhedra, as appeared in the *Divina Proportione* by Luca Pacioli (1509, Venice). The geometric principle is overall present in Fenhann's work, such as in the *Hikari* Lamps in Oregon pine and koso paper.

These sculptural tables may be combined in various ways to form bigger structures, or they can work separately as small side tables. *Kubo* is handmade by the artist in various wood sorts and available on order in limited numbered and signed editions. *Kubo* is a brilliant example of Scandinavian design, as it occupies space like a sculpture while remaining perfectly functional.

Rasmus Fenhann has a double education, graduating from the Danish Royal Academy of Art and Design, Furniture Department 1997-2003, and as a Cabinetmaker 1991-1996. He has exhibited internationally, notably in Europe, Japan and in the United States, and his works are part of important private and public collections such as the permanent collection of **Designmuseum Danmark**. Rasmus Fenhann has received several prizes and awards such as the Danish Arts and Crafts Silver Medal, 2004 and the Finn Juhl Prize, 2016.



RASMUS FENHANN  
*Kubo*  
2007  
Wood and glass  
43 x 43 x 43 cm  
Limited edition of 16



*“Pure mathematical shapes are universal forms beyond human control. It is the language of nature. That is what I find so interesting when I use these forms in my designs.”*

Rasmus Fenhann



RASMUS FENHANN, *Kubo*, 2007. Exhibition at Galerie Maria Wettergren



2007



Akiko Kuwahata  
Born 1979, Japan

Japanese designer, Akiko Kuwahata, lives and works in Denmark. Her sculptural and functional works seem to resume the qualities of the two great design nations, Japan and Denmark, with their beautiful combination of sensual material and exquisite craftsmanship. Over the years, she has continuously worked to refine the techniques and design of wooden objects, to explore and use the potential and abilities of natural wood. Most often, they are objects with a utilitarian value beside their obvious clean and utterly fluid design.

Akiko Kuwahata designed the *Koko* bench in 2007. This sensuous and sculptural work has an elegant aerodynamic form, recalling the wings of an airplane. The beautiful Oregon pine has a remarkable wood grain pattern which Akiko Kuwahata has obtained by using the traditional Japanese surface treatment called *Uzukuri*, by pressing down the soft summer grain with a stiff brush in order to make the hard winter grain stand out. Quality is key in Akiko Kuwahata's work; her products have an unequalled level of finish and are irresistible to touch.

Akiko Kuwahata graduated in 1999 with a degree in Living Space Design from Nihon University, College of Art in Japan. She studied Furniture and Interior Design at Arkitekt-skolen in Aarhus and worked as a cabinetmaker at Hinoki Kogei Co. Ltd in Japan from 1999 – 2004. Kuwahata has exhibited internationally and her works can be found in several important public and private collections worldwide, including the **Danish Art Foundation**. She has also produced public commissions for international clients, notably Restaurant INUA, Tokyo which is a part of the NOMA restaurant group.



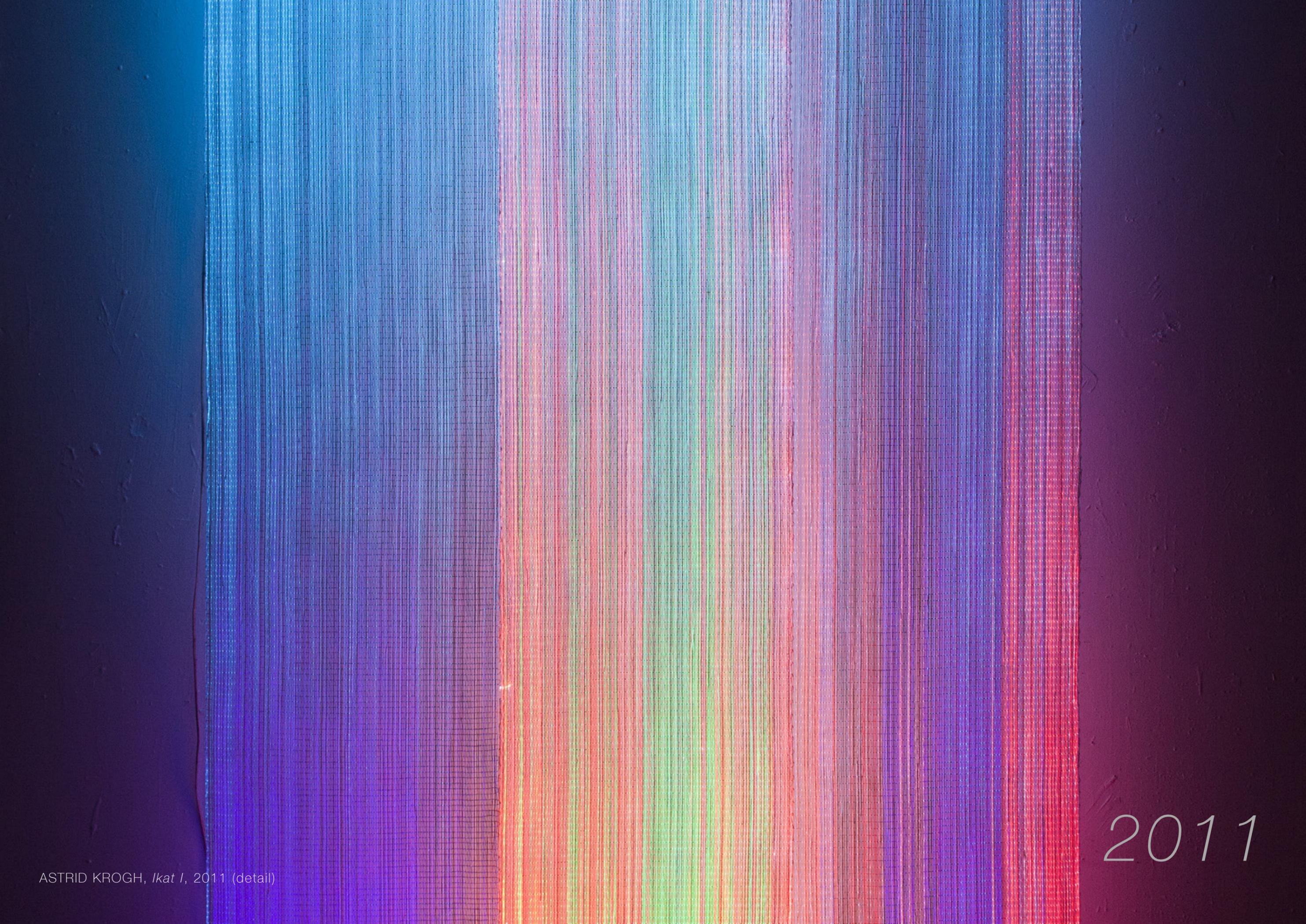
AKIKO KUWAHATA, *Koko*, 2007 (detail)

*“Japanese and Danish design meet in KoKo bench with its simplicity and comfortable functionality. You can feel nature in the wooden grain texture, made using the special Japanese treatment “Uzukuri” by pressing the soft summer grain down so that the hard winter grain stands out. The sensuous surface is finely worked using different brushes of straw and finally, a horsetail brush.”*

*Akiko Kuwahata*



AKIKO KUWAHATA  
Koko  
2007  
Oregon pine  
160 x 50 x 42 cm  
Limited edition of 20



Astrid Krogh  
Born in 1968, Denmark



Astrid Krogh is widely considered as one of the most pioneering artists in the intersecting field of light and textile installations. Already by the end of the 1990s, Astrid Krogh, a graduate from the textile faculty at the Danish Design School, combined her textile design skills, technological know-how and state-of-the-art materials, in her monumental optical fiber weavings for various museum exhibitions and site-specific commissions. Krogh's point of departure from conventional textile design was not merely her fascination for light, but also her attraction to shape-morphing objects and shifting colourways. « I use light as both a material and a technology », Krogh explains. « The presence of light is an essential component of my work. Light enables my textiles to pulsate, change patterns and create an entire spectrum of ever-changing colourways ».

For *IKAT I*, the optic strands are hand-woven on a loom and the iridescent tapestries illuminate into rainbows of brilliant colors. The fibers in the tapestries are connected to monitors that regulate the color palette, slowly moving the color throughout the piece. The fiber optic tapestry alludes to the ikat weaving technique, which is characterized by detailed coloring and immense precision, making it possible to create smooth transitions between the patterns. Astrid Krogh interprets the ikat tradition by using light as an imaginary dye creating its own patterns and shapes. Astrid Krogh succeeds in giving light a soft and tactile quality, proposing a highly original and poetic vocabulary based on contemplative perception and sensual color experience. The work slowly changes into different hues of colors, creating a poetic and sensorial experience.

Astrid Krogh's works have been shown at various international exhibitions, museums and she has carried out important site-specific commissions, such as the Maersk building and the Danish Parliament in Copenhagen, as well as the Longchamp Flagship Store in Paris. Her works are part of the museum collections of **Designmuseum Danmark** and the **21 C Museum in Cincinnati**. Astrid Krogh's works are published in several important books about contemporary textiles, architecture and design and the artist has won several design prizes including The Danish Art Foundation (2006, 2009 et 2011); The Thorvald Binesboell Medal (2008); the Inga & Ejvind Kold Christensen Prize. In 2015, Astrid Krogh was attributed the Annual Honorary Grant of the National Bank of Denmark and in 2016, she received the Finn Juhl Architecture Prize.

ASTRID KROGH

*Ikat I*, 2011

Weavings in optic fibres and paper yarn, light monitors

150 x 290 x 20 cm

Unique piece

*“The art itself is timeless, but the expression of the art relates to the time in which it was created. I think that IKAT is a good example of this.”*

*Astrid Krogh*



2011



Mikko Paakkanen  
Born in 1975, Finland

Mikko Paakkanen is one of the most important artists and designers of the new Nordic generation. In one of his landmark works *Big Stool* (2012), the undulating shapes derive from sound waves and unveil the recurring inspiration of music to this Finnish designer. Paakkanen sought to let the wood express itself as a sublime living material by sculpting it from a single piece of solid oak, which he dried to create deep expressive cracks across the surface.

This exceptional piece reveals the designer's double training as a master cabinet-maker and a designer from the University of Design in Helsinki. *Big Stool* imposes itself in space as a functional sculpture, communicating a playful feeling of a giant chess piece or a stamp. The combination of organic form and beautifully sculpted wood makes this piece an important contemporary contribution to the noble tradition of Scandinavian design.

*Big Stool* received the Prize for the best contemporary design piece attributed by the PAD Paris Jury 2013 (President Jean-Michel Wilmotte and Honorary President former cultural minister Jean-Jacques Aillagon). Paakkanen's works are housed in numerous museum collections, including the **Cooper Hewitt Museum in New York, the Design Museum Munich, the Röhrska Museet Göteborg, the Design Museum Helsinki** and the **Wakita Museum Shimokawa**.

MIKKO PAAKKANEN  
*Big Stool*  
2012  
Solid oak  
82 x 42 cm  
Limited edition of 12



A close-up photograph of a wooden surface, likely the top of a stool, featuring a grid pattern of small, raised rectangular indentations. The wood grain is visible, and the lighting creates a warm, golden-brown glow. The grid pattern is composed of small, repeating rectangular units that create a textured, woven appearance. The lines of the grid are slightly recessed, and the overall effect is one of intricate craftsmanship and organic texture.

*“The inspiration for Big Stool came from the movement of sound waves and for the love of wood as a material. I was curious to study and create one piece of massive wooden furniture and this was my first step on that journey.”*

Mikko Paakkanen





DITTE HAMMERSTRØM  
*Side by Side / Low Mohair*  
2014  
Ash, wood, mohair  
212 x 70 X 43 cm  
Limited edition of 8

In her work *Side By Side / Low Mohair* (2014), the Danish designer Ditte Hammerstrøm is proposing an interesting new type of sculptural upholstery, where the sitting surface is made of no less than 203 foam balls, each lavishly covered with exquisite mohair fabric. The extreme attention to detail and the quest for perfect craftsmanship makes Ditte Hammerstrøm's work a true heritage of the Danish golden age of handcrafted furniture design, however with a radical new twist. Her works, all handmade, are as sculptural as they are functional and comfortable, and Ditte Hammerstrøm is proposing a unique dialogue between design and art.

For more information about Ditte Hammerstrøm see p.15





DITTE HAMMERSTRØM. *Side by Side / Low Mohair*, 2014 (detail)

2014



MIKKO PAAKKANEN: *Dakko and Kasane*, 2014

*“The inspiration for Dakko and Kasane came from my observations of Japanese calligraphy during a residency in Shimokawa, Hokkaido, Japan - the beauty of its lines and black ink. They continue the journey of my solid wood studies, following Big Stool, and are made from Finnish pine wood.”*

Mikko Paakkanen



MIKKO PAAKKANEN  
*Dakko and Kasane*  
2014  
Solid pine wood, black ink.  
25 x 30 x 82 cm  
Limited edition of 12

2014



Grethe Sørensen  
Born in 1947, Denmark

Grethe Sørensen's desire to approach textile art from an optical, technological perspective has resulted in a series of fascinating Jacquard weavings inspired, since 2005, by various light phenomenon derived from nature as well as computer technologies. Sørensen's ability to see possibilities in new technologies is manifest in the video animations she creates together with film director Bo Hovgaard which she displays in the exhibitions next to the large-scale wall tapestries. These videos play a double function both as sketches for the unique weavings, which are made by the artist at the **Tilburg Textile Museum**, as well as independent works dialoguing with the tapestries.

*Jels II* (2014), is part of Grethe Sørensen's Water Mirror works, inspired by the light reflections on different water surfaces in Venice, Tokyo and Denmark. While at distance, the woven wall tapestries may seem relatively similar to photographs, they become yet very different at a closer hold. The woven pixels create a vibrating, optical illusion of three-dimensionality, in which the transparent light is turned into a soft cotton surface. Time seems to gain a slower pace, possibly through the discovery of the amazing detail richness of the weavings, in which each pixel is translated into threads. The fascination from the Water Mirror works seem to come from Sørensen's masterly association of seemingly distinct worlds such as the digital pixel and the cotton thread, technology and the handmade. But not only. It also takes important aesthetic sense to compose such timeless, grave images of ephemeral light reflections, not unlike Seurat's quiet, pointillist paintings.

Grethe Sørensen is considered as an important pioneer in the field of contemporary textile art. Her works have been exhibited internationally, notably at the **Museum for Applied Art, Copenhagen, Denmark; Musée des Arts Decoratifs, Paris, France; Museum of Art, Ein Harod, Israel; Nagoya, Japan; Museum of Art, Sao Paulo, Brazil; North Dakota Museum of Art, Grand Forks; Museum of Decorative Arts and Design, Ghent, Belgium; and the Academy of Art & Design, Tsinghua University, Beijing, China**. Her works are housed in several important museum collections, including the **Cooper Hewitt National Design Museum, New York, Textilmuseet Borås, Sweden, Designmuseum Denmark, The Danish Arts Foundation, Trapholt Art Museum** and the **21st Century Museum Hotel, Cincinnati**.

*“Nature is a gift, it is an open wonderful, huge inexhaustible source of inspiration from the universal to the microscopic plane that we can all experience, marvel at and rejoice in, be inspired by and pass on the experience in processed form in our works.”*

Grethe Sørensen

GRETHE SØRENSEN. *Jels II (Water Mirror)*, 2014 (detail)



GRETHE SØRENSEN

*Jels II (Water Mirror)*

2014

Tapestry in cotton threads

155 x 280 cm

Unique piece

2015





TORA URUP  
*Multiple White & Clear Layers*  
2015  
Mouth-blown, hand-cut and polished glass  
30 x 11 cm  
Unique piece



Tora Urup  
Born in 1960, Denmark

Tora Urup is an internationally recognised glass artist. Since 2001, she 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'œil sculptures seem to float independently of their exterior, and by the careful juxtaposition and treatment of cut and polished 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 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 art works are part of important museum collections such as **The François Pinault Collection, Paris; The Museum of Art and Design, Helsinki Finland; the MUDAC, Lausanne; 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.**

2015





DITTE HAMMERSTRØM  
*Odds and Ends*  
2015  
Ash, MDF, lacquer  
36.5 x 46.5 x 58 cm  
Limited edition of 8



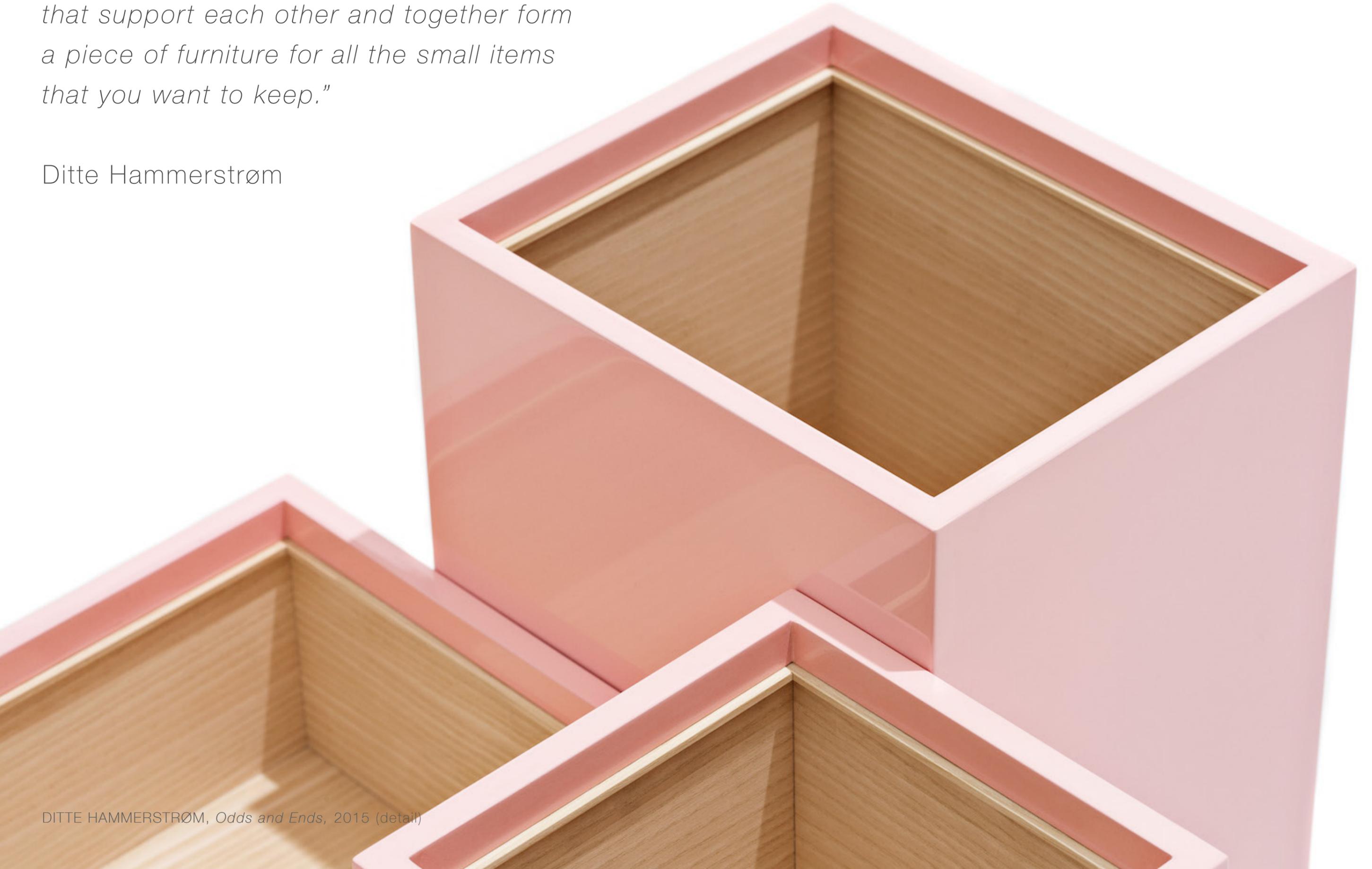
With the small standing cabinet, *Odds And Ends*, Ditte Hammerstrøm continues the lacquered aesthetic she initiated in 2008 with *Bunch of Boxes*, a sculptural hanging cabinet composed of small boxes in lacquered plywood, hanging from the ceiling in thick ropes. Delicate and pink, this little exquisite chest of drawers was made for the exhibition *Petite* at **Oeregaard Museum in Denmark** in 2015. The extreme attention to detail and the quest for perfect craftsmanship is striking in this piece. Ditte Hammerstrøm has covered the chest of drawers with a thick luxurious lacquer paying a tribute to the Japanese crafts tradition. The extreme detail richness is a true reminiscence from the Danish golden age of beautifully crafted design.

For more information about Ditte Hammerstrøm see p.15

DITTE HAMMERSTRØM, *Odds and Ends*, 2015 (detail)

*“Three small single-legged treasure boxes that support each other and together form a piece of furniture for all the small items that you want to keep.”*

Ditte Hammerstrøm



2015



Studio Brieditis & Evans  
Born in 1968, Sweden  
Born in 1969, Sweden

Katarina Brieditis and Katarina Evans are behind the Swedish Studio Brieditis & Evans, who, since 2001, has dedicated itself to textile art. The duo works with art, design and craftsmanship, giving birth to artistic projects with social and ethical dimensions.

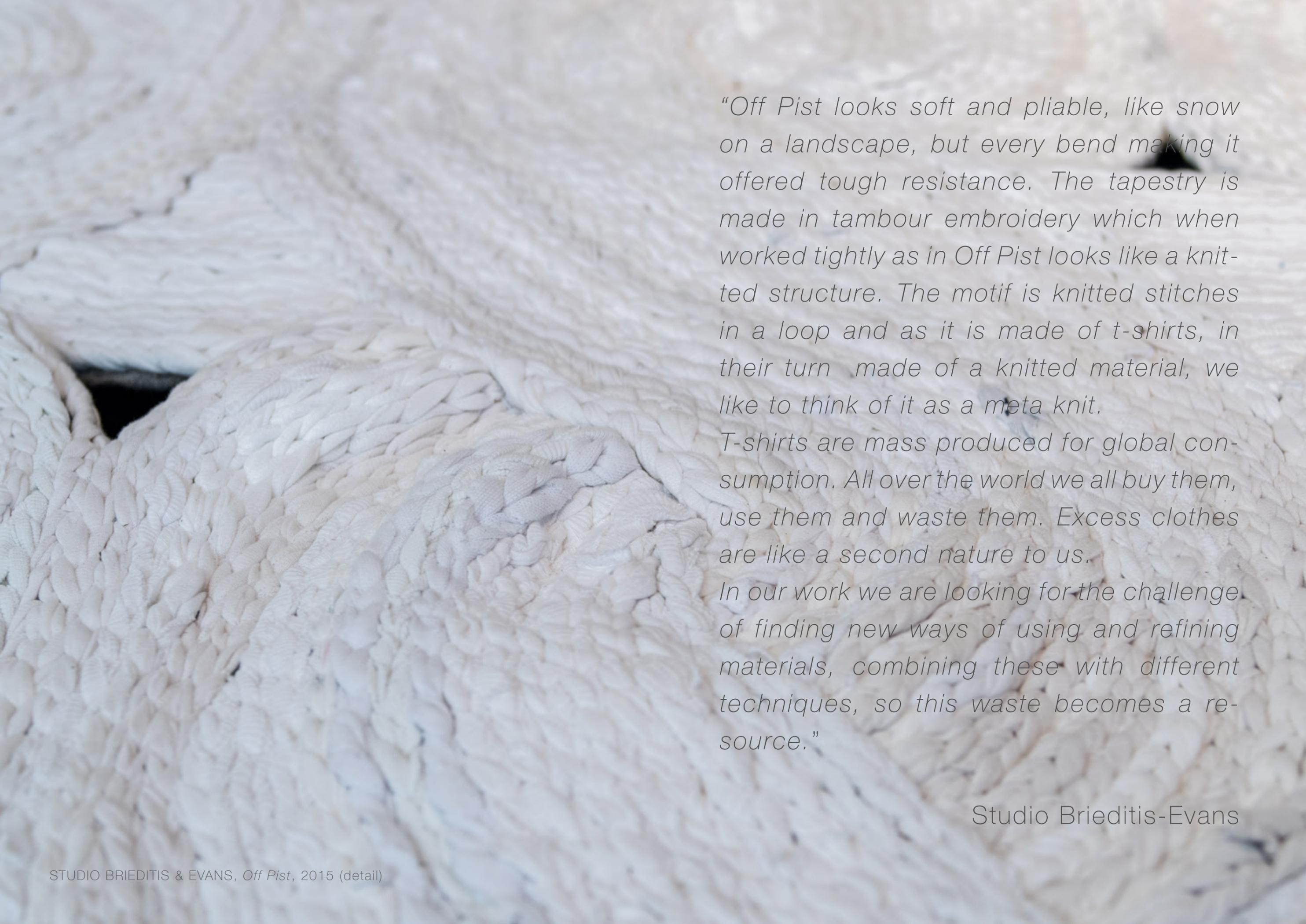
The idea of durability is key to Studio Brieditis & Evans who through their mastery savoir-faire shows how a traditionally common material can gain nobility and artistic value through exquisite craftsmanship. In 2003, Brieditis & Evans started the "Do Redo" project together with Östergötlands Ullspinneri, which resulted in a book on recycling and exhibitions in Sweden and Japan. Their lectures and workshops on "The Art of Slaughtering a Sweater" were held worldwide, in Sweden, Norway, Denmark, Finland, Japan and USA.

Combining technical prowess and originality, *Off Pist* was hand made by the artists in 2015 for the *Re Rag Rug* project, exhibited at the **Swedish Cultural Institute in Paris**. *Off Pist* (2015) is a chain stitch tapestry made of recycled cotton T-Shirts, which as the title indicates, evokes a soft, snowy landscape. Even though this tapestry looks soft and pliable, each bend offered tough resistance in its production. *Off Pist* (2015) is a chain stitch tapestry made of recycled cotton T-Shirts, which as the title indicates, evokes a soft, snowy landscape. Even though this tapestry looks soft and pliable, each bend offered tough resistance in its production. *Re Rag Rug* started as an experimental design project which explores the social and ecological sustainability of the rug. During 12 months Katarina Brieditis and Katarina Evans made 12 different tapestries and rugs, using various techniques, with one thing in common: All of them were made from recycled textiles such as cotton t-shirts, wool sweaters and tweed jackets. *Re Rag Rug* is an example on how design is a way to work with sustainability, and that a seemingly worthless material can be added value.

Katarina Brieditis has made designs for textiles, tableware and products for companies including Linum, IKEA and Rörstrand. She also creates knitting designs, and has developed patterns for the Swedish Handicraft Society and clothes for Gudrun Sjödén. Katarina Evans has a background working with unique pieces of textile art as well as the conservation of antique textiles. Embroidery is her special skill and she also teaches in the craft. Before *Re Rag Rug*, Katarina worked twelve years in the textile industry as a product developer for Linum.



STUDIO BRIEDITIS & EVANS  
*Off Pist*  
2015  
Recycled cotton T-Shirts,  
220 X 300 cm  
Limited edition of 8



*“Off Pist looks soft and pliable, like snow on a landscape, but every bend making it offered tough resistance. The tapestry is made in tambour embroidery which when worked tightly as in Off Pist looks like a knitted structure. The motif is knitted stitches in a loop and as it is made of t-shirts, in their turn made of a knitted material, we like to think of it as a meta knit.*

*T-shirts are mass produced for global consumption. All over the world we all buy them, use them and waste them. Excess clothes are like a second nature to us.*

*In our work we are looking for the challenge of finding new ways of using and refining materials, combining these with different techniques, so this waste becomes a resource.”*

Studio Brieditis-Evans

2016





MATHIAS BENGTTSSON  
*Growth Chaise Longue*  
2016  
Solid Bronze  
92 x 120 x 200 cm  
Limited edition of 6 unique pieces



With his latest work in solid bronze, *Growth Chaise Longue*, Mathias Bengtsson (b. 1971, Denmark) takes organic design to another level. Instead of simply imitating organic form, this masterpiece of sculptural design is created through some of Nature's own rules and methods. Made of bronze, cast into 3D printed molds, *Growth Chaise Longue* started as a digital seed, programmed with DNA. During the seed's maturation, meteorological conditions were randomly applied, thereby according the piece its distinctive organic look. With *Growth Chaise Longue*, Mathias Bengtsson expresses a rare mastery of opposites, such as high technology and traditional craftsmanship, digital and handmade, conveying an interesting tension between these apparently antagonistic techniques.

For more information about Mathias Bengtsson see p.5

MATHIAS BENGTTSSON, *Growth Chaise Longue*, 2016 (detail)

*“For the last couple of years I have worked intensely with digital processes and working methods, I work in the border area where traditional craftsmanship and the digital world meet, it is the tension between the two that has always interested me and that I have explored through my work.”*

Mathias Bengtsson



2016



RASMUS FENHANN, *Ratio*, 2016 (detail)



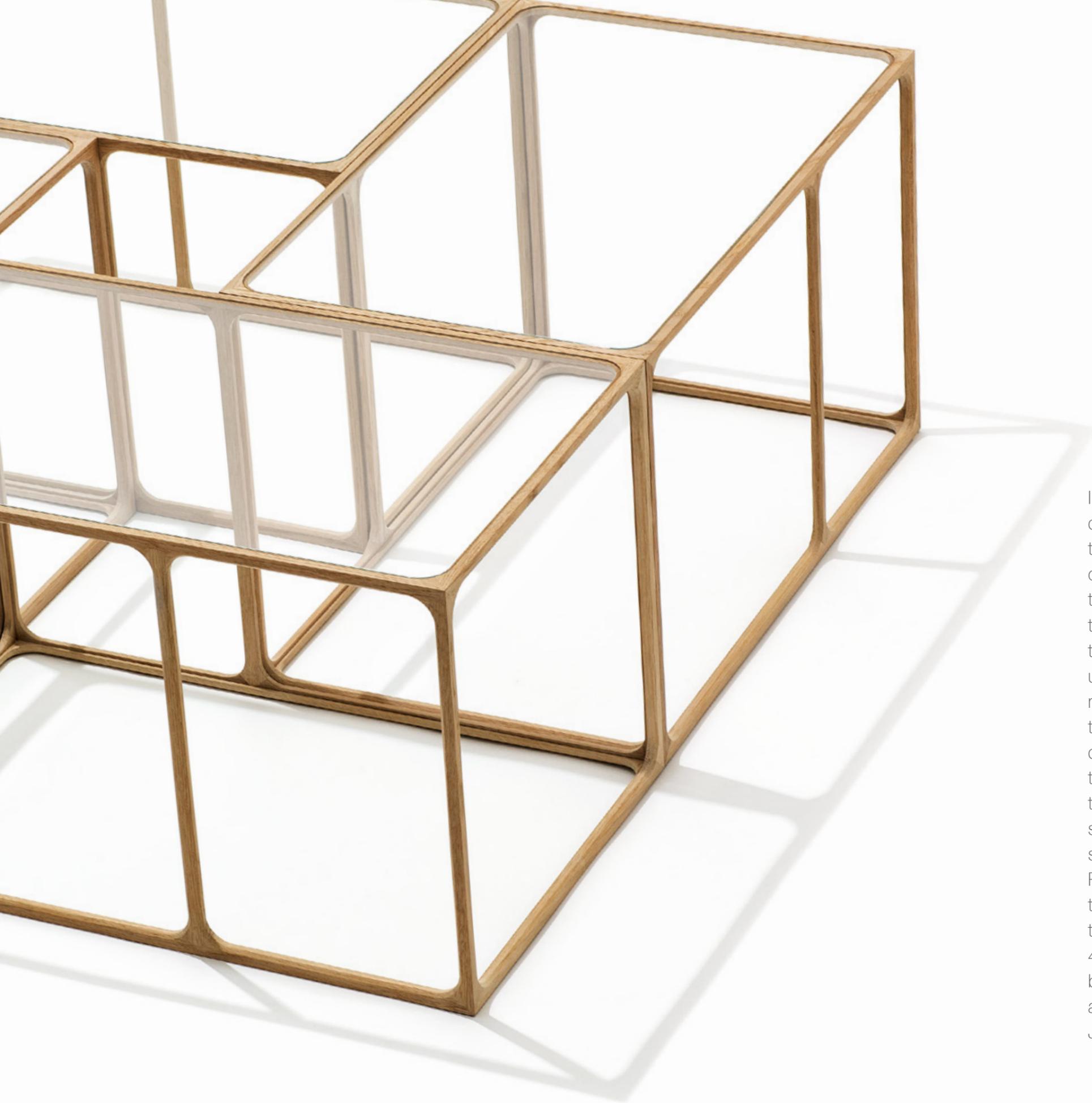
RASMUS FENHANN

*Ratio*

Ash and glass

42 x 62 x 42 cm

Limited edition of 12

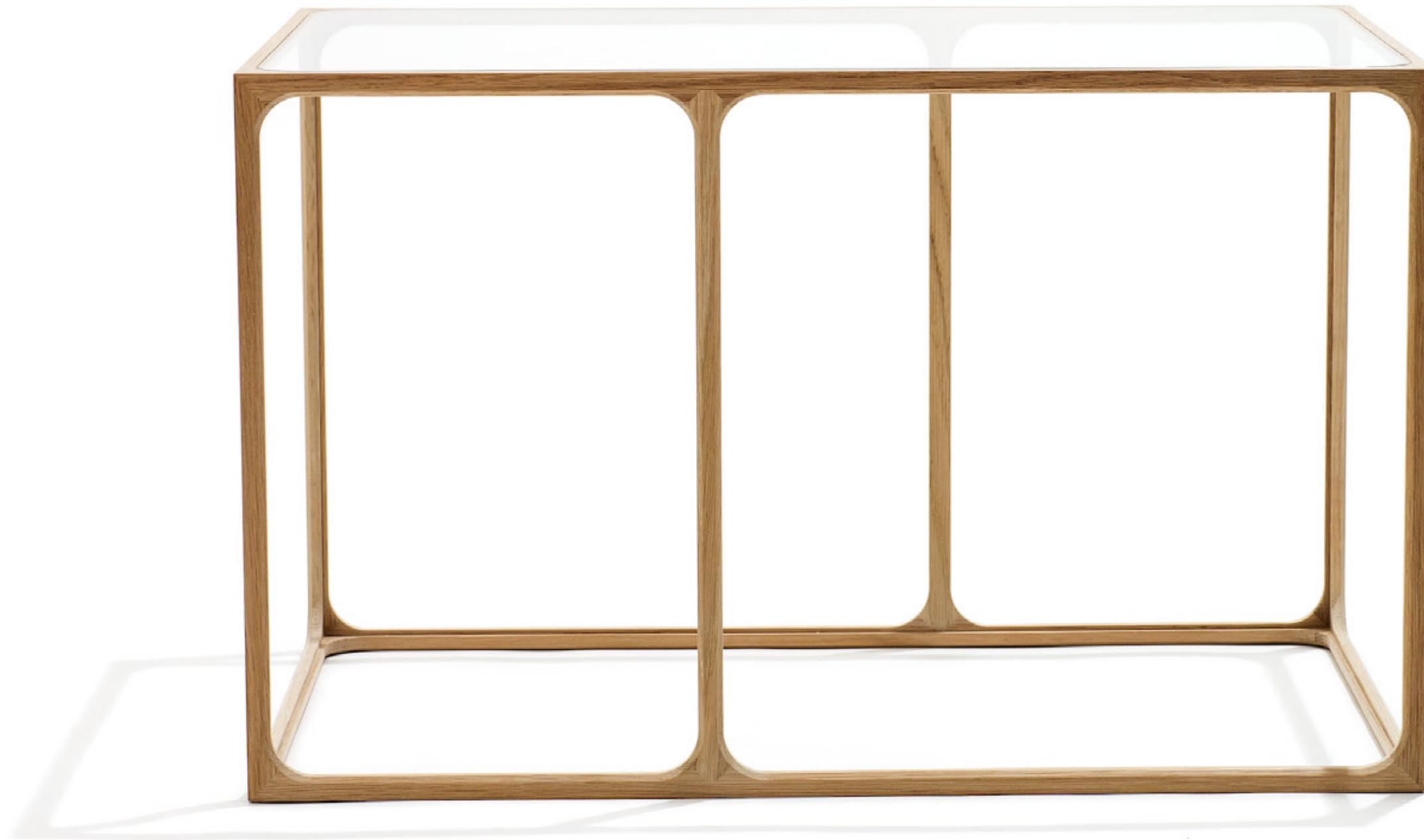


In the architectonic *Ratio* table, the Danish contemporary designer Rasmus Fenhann is continuing his characteristic exploration of geometric form combined with exquisite craftsmanship. The perfect proportions are derived from the Golden Ratio and the relationship between the rectangle and the square. In *Ratio*, Rasmus Fenhann shows the close connection between design and architecture, underlining the fact that the difference is sometimes mainly a question of scale. Alone, or several combined, the *Ratio* table is proposing interesting shifts in scale and direction, making possible different formations and functions. The inspiration comes from Japan and the *Ratio* tables are created as a challenge to make the thinnest solid wood construction possible, still with a stable and strong construction. Thanks to the thin lines in *Ratio*, Rasmus Fenhann manages to create an exceptionally transparent structure. Like the split Cane fishing rods, the table is made out of mitred frames, glued together in 45°. This requires an extreme accuracy which can only be obtained through the combination of CNC technology and handcraft. Special Jigs are created and high skill with Japanese hand planers is needed to get a perfect finish.

For more information about Rasmus Fenhann see p.24

*“The perfect proportions of this table are derived from the Golden Ratio and the relationship between the rectangle and the square.”*

Rasmus Fenhann





BENANDSEBASTIAN, *Completely Dusty*, 2017 (detail)



2017

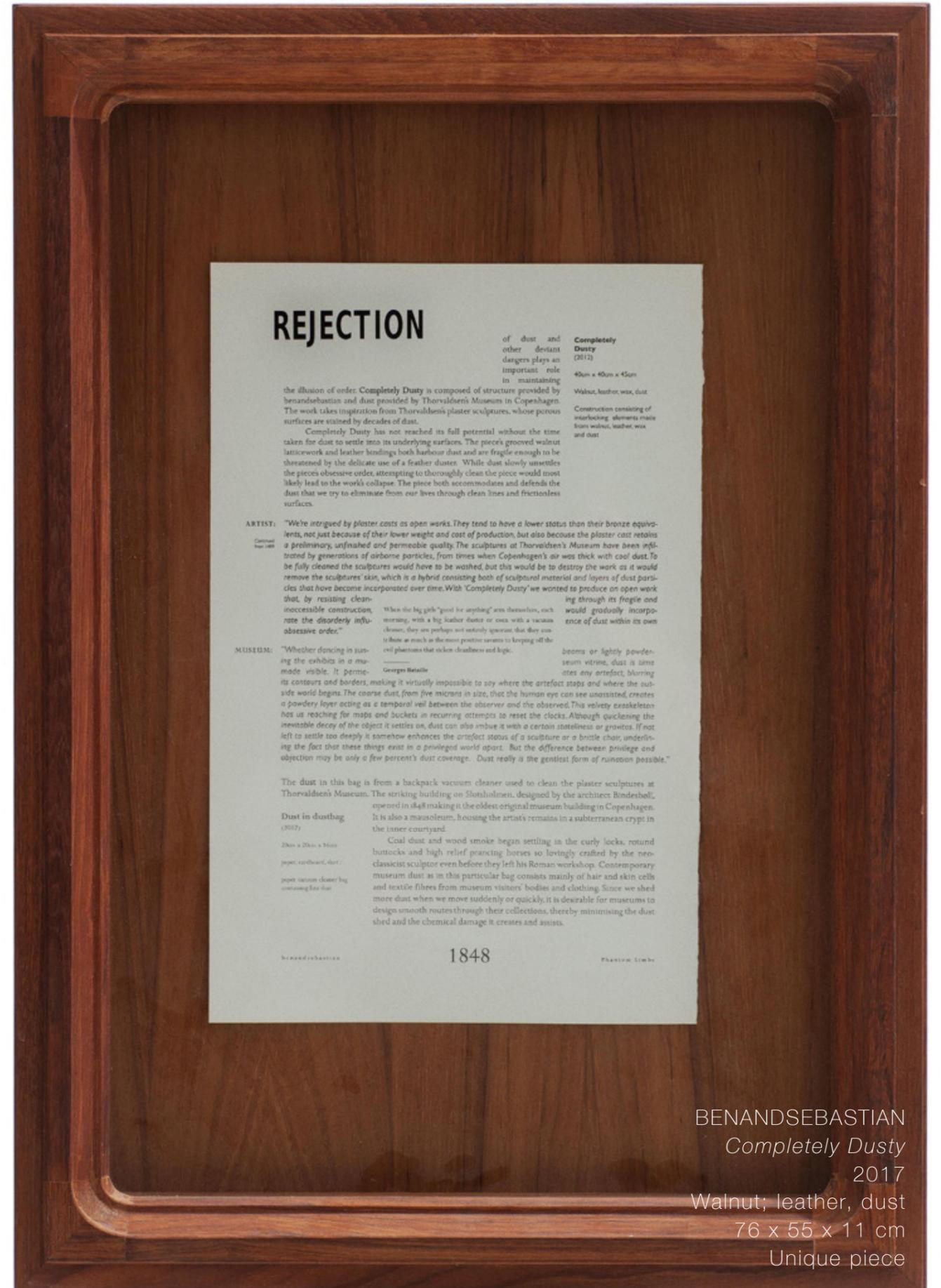


Benandsebastian  
 Born in 1981, England  
 Born in 1980, Denmark

The work of the collaborative artist practice, benandsebastian, teeters on a cusp between designed physicality and intangible theories of the mind. Trained in architecture and theoretically versed, benandsebastian's sculptures take on elaborate mechanics and boast intricate detailing, yet speak to vast philosophical and sociological systems. They question how gaps in knowledge shape identity and how particular absences, for example in the form of lost objects, incomplete artefacts, or excluded narratives, act upon the imagination. It is impossible to concretely anchor their work, an elusiveness made evident in their recent exhibition at the Designmuseum Danmark, Phantom Limbs.

*Completely Dusty* (2017) is composed of a structure provided by benandsebastian and dust from **Thorvaldsen's Museum in Copenhagen**. The work takes inspiration from Thorvaldsen's plaster sculptures, whose porous surfaces are stained by decades of dust. *Completely Dusty* has not reached its full potential without the time taken for dust to settle into its underlying surfaces. The piece's grooved walnut latticework and leather bindings both harbour dust and are fragile enough to be threatened by the delicate use of a feather duster. While dust slowly unsettles the piece's obsessive order, attempting to thoroughly clean the piece would most likely lead to the work's collapse. The piece both accommodates and defends the dust that we try to eliminate from our lives through clean lines and frictionless surfaces.

Benandsebastian is a visual artist duo that was formed in 2006 by Ben Clement (born in 1981 in Oxford, England) and Sebastian de la Cour (born in 1980 in Copenhagen, Denmark). The duo graduated in 2003 respectively from the University of Cambridge and the Royal Academy of Arts, followed by an MA at The Bartlett, University College of London in 2006. The duo's elaborately crafted sculptural and installation art works have been shown throughout Europe, in the United States, and in Japan and are housed in numerous museum collections, including the **21st Century Museum of Contemporary Art**, Kanazawa, Japan; **Shanghai Museum of Glass**, China; **Trapholt Museum**, Denmark.



## REJECTION

of dust and other deviant dangers plays an important role in maintaining

**Completely Dusty**  
(2017)

40cm x 40cm x 45cm

Walnut, leather, wax, dust

Construction consisting of interlocking elements made from walnut, leather, wax and dust

the illusion of order. *Completely Dusty* is composed of structure provided by benandsebastian and dust provided by Thorvaldsen's Museum in Copenhagen. The work takes inspiration from Thorvaldsen's plaster sculptures, whose porous surfaces are stained by decades of dust.

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**ARTIST:** "We're intrigued by plaster casts as open works. They tend to have a lower status than their bronze equivalents, not just because of their lower weight and cost of production, but also because the plaster cast retains a preliminary, unfinished and permeable quality. The sculptures at Thorvaldsen's Museum have been affected by generations of airborne particles, from times when Copenhagen's air was thick with coal dust. To be fully cleaned the sculptures would have to be washed, but this would be to destroy the work as it would remove the sculptures' skin, which is a hybrid consisting both of sculptural material and layers of dust particles that have become incorporated over time. With *Completely Dusty* we wanted to produce an open work that, by resisting clean-  
inaccessible construction, note the disorderly influence of dust." *George Metaxas*

**MUSEUM:** "Whether dancing in stung the exhibits in a museum-made visible. It perme-  
The dust in this bag is from a backpack vacuum cleaner used to clean the plaster sculptures at Thorvaldsen's Museum. The striking building on Slotsholmen, designed by the architect Bondesbøll, opened in 1848 making it the oldest original museum building in Copenhagen. It is also a mausoleum, housing the artist's remains in a subterranean crypt in the inner courtyard.  
Coal dust and wood smoke began settling in the curly locks, round buttocks and high relief prancing horses so lovingly crafted by the neoclassicist sculptor even before they left his Roman workshops. Contemporary museum dust as in this particular bag consists mainly of hair and skin cells and textile fibres from museum visitors' bodies and clothing. Since we shed more dust when we move suddenly or quickly, it is desirable for museums to design smooth routes through their collections, thereby minimising the dust shed and the chemical damage it creates and assists.

When the bag gets "good for anything" with themselves, each morning, with a big leather duster or even with a vacuum cleaner, they are perhaps not entirely aware that they are to them as much as the most precise vacuum to keeping off the evil phantoms thaticken cleanliness and logic.  
beams or lightly powdered museum vitrine, dust is one of the most ancient and most effective of preservatives, blurring its contours and borders, making it virtually impossible to say where the artefact stops and where the outside world begins. The coarse dust, from five microns in size, that the human eye can see unassisted, creates a powdery layer acting as a temporal veil between the observer and the observed. This velvety exoskeleton has us reaching for mops and buckets in recurring attempts to reset the clocks. Although quickening the inevitable decay of the object it settles on, dust can also imbue it with a certain stateliness or gravitas. If not left to settle too deeply it somehow enhances the artefact status of a sculpture or a brittle chair, underlining the fact that these things exist in a privileged world apart. But the difference between privilege and objection may be only a few percent's dust coverage. Dust really is the gentlest form of ruinous possible."

**Dust in dustbag**  
(2017)  
This is a 20cm x 20cm x 10cm paper, cardboard, dust  
paper vacuum cleaner bag containing fine dust

benandsebastian

1848

Phantom Limbs

BENANDSEBASTIAN  
*Completely Dusty*  
 2017  
 Walnut; leather, dust  
 76 x 55 x 11 cm  
 Unique piece



*“With ‘Completely Dusty’ we wanted to produce an open work that, by resisting cleaning through its fragile and inaccessible construction, would gradually incorporate the disorderly influence of dust within its own obsessive order.”*

2017



CARL EMIL JACOBSEN, *Pink Powder Variation #9*, 2017



CARL EMIL JACOBSEN  
*Pink Powder Variation #9*  
2017  
Stone pigment, concrete  
50 x 30 x 75 cm  
Unique piece



Carl Emil Jacobsen  
Born in 1987, Denmark

Since Danish sculptor Carl Emil Jacobsen (b. 1987) graduated from Kolding School of Design in 2012, his practice has oscillated between art and design, exploring existentialism, ritualistic sophistication and solid craftsmanship. Working with found materials such as field stones, chalkstone, marble and bricks from demolished buildings, Carl Emil Jacobsen transforms massive stones into fine powder pigments of intense colours.

As an ode to the richness of natural colours in the Nordic landscape, Jacobsen brings new life to the powdered stone by converting it into layers of pigment, as in the crisp shells of his Powder Variations. These sculptures involve a special emphasis on color, light and shadow, and the ability of a form to enhance the experience of a specific color and texture. The stone pigments are also used as fillings in Jacobsen's 'scarified' concrete sculptures Red Volumes and Black Lines, whereas his iron sculptures, some polished, some burnt, are created intuitively out of welding work without preliminary studies, resulting in fragmented pieces hammered together to instinctive forms. Inspired by the dictum of late Danish sculptor Willy Ørskov's theory that "the content of the sculpture is sculpture", his nonfigurative sculptures exist on their own terms as abstract, physical forms fostering experiential connection over intellectual interference in the elastic borderland between nature and culture.

Carl Emil Jacobsen's works have been exhibited in various museums, galleries and art fairs, including **Clay Museum of Ceramic Art, Denmark; Kunsthal Charlottenborg, Copenhagen; Mindcraft Exhibition; Milan, Patrick Parrish Gallery, New York; Chamber Gallery, New York; Piscine, Aarhus; Galerie Maria Wettergren, Paris; Design Miami/Basel; PAD London/Paris**. His works can be found in the collection of the **Danish Arts Foundation** as well as prestigious private collections worldwide



*“Earth and nature are basic conditions  
in my practice. Nature is the great  
designer of matter, and through  
nature I try to learn and understand  
form and color.”*

Carl Emil Jacobsen





Eske Rex  
Born in 1977, Denmark

Through the years, Danish artist Eske Rex has developed a body of work where practices from architecture, art, design and craft are intertwined and unfolded within sculpture and installation. The works of art stem, despite their clear and ethereal expression, therefore from a more complex origin.

In *Book II* (2018), wood is worked to the limits of its inherent ability; split and steamed to the point of breach. Its primary characteristics are laid bare in the demonstration of the condensed definite matter. Simple and stylistic, it is cleaned and processed of excess elements in order to concentrate on experiencing the material of which it is made - in this case, oak - giving what can be referred to as a found poetic silence in its presence.

Eske Rex's works are carried both by a conceptual idea and by the materials and the craftsmanship, and they are decidedly discursive in their analogue and apolitical statements. They examine the effects of force caused by tension between materials and space, in which they are overextended, stretched, split and placed on the verge of collapse. There are no stated explanations – all transfer of information happens on an aesthetic and sensuous level. The traces of craft and the attention to materials sensuously combine the tangible and near with metaphysical, essential and universal matters. Motion is essential in Rex' works. Even motionless sculptures such as *Book II* have a shape and a material that animate the surrounding space. The work has a strength which gives it an identity, an own-ness.

Eske Rex graduated from the Danish Design School in 2008. In 2010, he received the Danish Arts Foundation's working grant and took part in the exhibition 'Designers Investigating' in Øksnehallen, which won an award from the Danish Arts Foundation. In 2011, he took part in MINDCRAFT11 in Milan and exhibited at the **Triennale Design Museum**, also in Milan. Eske Rex' works have been exhibited world-wide, including **21st Century Museum of Contemporary Art, Kanasawa Japan; Den Frie, Copenhagen; Verbeke Foundation, Belgium; MINDCRAFT 17, Milan; Chart Fair, Copenhagen (Galerie Maria Wettergren); Design Miami/Basel; TEFAF Maastricht and PAD Paris/London.** In 2015, Eske Rex created a monumental site-specific installation for the **International Criminal Court in the Hague, Netherlands.**

ESKE REX  
*Book II*  
2018  
Oak  
297 x 18 x 19 cm  
Unique piece





ESKE REX, *Book II*, 2018 (detail)



*"It has always been about creating works that somehow have an inner dialogue, as if the work is trying to explain itself to the world"*

Eske Rex





GJERTRUD HALS  
*Midnight Blue*  
2018  
Cotton, glue, pigments  
200 x 240 cm  
Unique piece



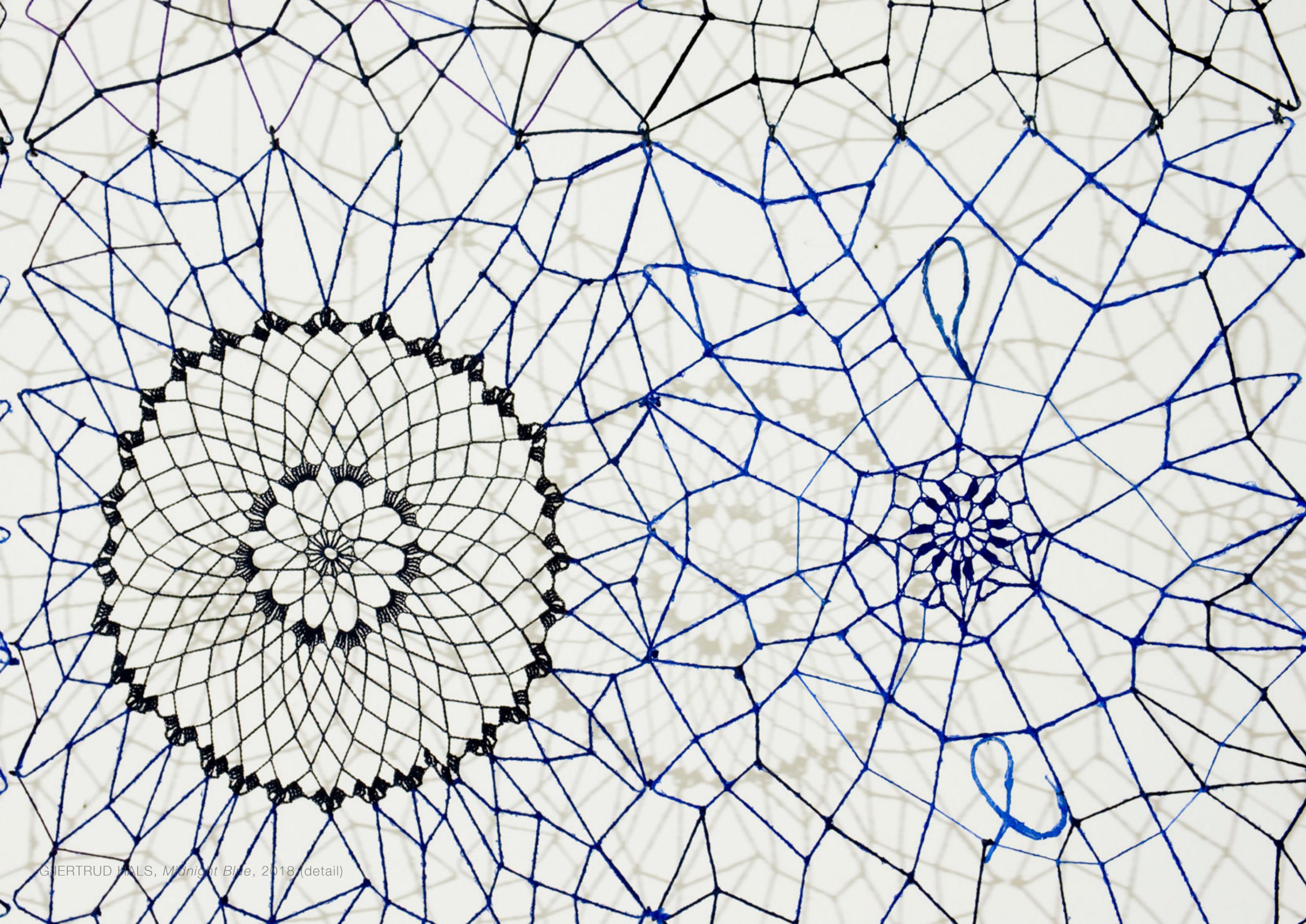
Gjertrud Hals  
Born in 1948, Norway

Gjertrud Hals is considered as an important pioneer in the field of fiber art. Hals focuses on 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, Gjertrud Hals' interest in feminism and women's culture associates her with the new wave of women artists exploring the sculptural potential of textile.

*Midnight Blue* (2018) refers to the color Midnight blue as the darkest shade of indigo. When a student, Gjertrud Hals became especially interested in the rather complicated, but fascinating way of indigo dyeing. Whilst the material is in the dye bath it has no color, but lifted up from the bath it quickly combines with oxygen and becomes an intense blue. Many years later, Gjertrud Hals discovered a bunch of indigo colored linen and cotton thread from her student days, inspiring her to make the *Midnight Blue* artwork. 45 years on from when the material was originally dyed, Hals created this beautifully intricate artwork out of it. She implements an array of techniques, including crocheting, knitting, lacework and macrame.

Like small micro-cosmoses, inspired by mythological story-telling and children's worlds, Gjertrud Hals' works seem to possess their own laws and logics, moving somewhere between delicate neatness and unrestrained inspiration. In the words of the artist, they propose a reflection "...on the relationship between nature and culture, in which the lives of modern humans are moving between chaos and order. Forces of nature and war create chaos, after which a new order is elaborated, always both the same and a little bit different than the previous."

Gjertrud Hals graduated from the Academy of Fine Arts, Trondheim, and is considered as one of the redefining figures by liberating textile art from the loom and displaying it in space as three-dimensional sculpture. Her works have been acquired by private and public collections, such as **the National Museum of Contemporary Art, Oslo; The Museum of Contemporary Crafts, New York; The Museum of Decorative Arts, Lausanne, Mobilier National / Les Gobelins and the Bellerive Museum in Zürich.**



GUERTRUD HALS, *Midnight Blue*, 2018 (detail)

2018



LINE DEPPING, *Fan*, 2018 (detail)



Line Depping  
Born in 1978, Denmark

Line Depping's practice moves between art works, where the irrational and abstract are free to unfold, and the field of furniture, where her focus is on making function, material, shape and production meet. In both her limited editions and commercial works, Line Depping thrives to find an interesting, insistent form that invites the viewer or user to continue to look at and explore further the object.

With a penchant for wood and the processing possibilities that lie within, Line Depping continues to explore the qualities of steam bent or solid wood. The material provides a perfect base for her works and she finds excitement in simplicity and cutting to the core. The flawless, appealing forms emerge somewhat intuitively in the creation process, as time, precision and ease are vital elements for Line Depping. Her works exude an obvious and enduring sensitivity and attention to process.

In *Fan* (2018), at first glance the forms are subtle, strict and almost quiet, but on further inspection you will notice refined details twisting the straightforwardness. The stringent, rounded wooden sculpture bears reference to a recognizable functional item - a Japanese fan - but in the hands of Line Depping, proportions are lovingly twisted and layers of refinement in shape and scale are added; Thus released from their original functionality, they become purely sculptural items, an abstraction of their original self.

Line Depping graduated from the furniture department of the Danish School of Design in 2007. Line Depping works and lives with designer Jakob Jørgensen, with whom she received the prestigious Finn Juhl Architecture Prize in 2015, as well as the 1st prize of the Bodum Design Award. Line Depping equally won the 1st prize 'Premio Vico Magistretti' arranged by Depadova and Designboom, as well as the Award from **The Danish Art Council** for her work *Splejs* for SE 2010. Line Depping has collaborated with important brands such as Hay and Skagerak, and she has exhibited internationally in places such as the **21st Century Museum Kanazawa, Japan; Design Museum Denmark, Mindcraft, Milano; London Design Week, Galerie Maria Wettergren, Paris; Design Miami/Basel, PAD London and TEFAF Maastricht.**



LINE DEPPING

*Fan*

2018

Oregon pine

120 x 120 x 3 cm

Unique piece



LINE DEPPING, *Fan*, 2018 (detail)

2018



LINE DEPPING, *Clothes Rack*, 2018 (detail)

LNE DEPPING  
*Clothes Rack*  
2018  
Oregon pine  
107 x 150 x 20 cm  
Limited edition of 6



For more information about Line Depping see p.74



*“For me finding the completely right form is essential, a form where all lines keep your eyes investigating the shape.”*

Line Depping

2018



TORA URUP  
*Floating Urushi, Black*  
2018  
Handcut and polished glass, japanese laquer  
6 x 22 cm  
Unique piece

*“Seeing the visual phenomena and beauty of the material is both my inspiration and my investigation”.*

Tora Urup







RASMUS FENHANN  
*Hyomen*  
2018  
Oak  
35 x 115 x 33 cm  
Limited edition of 8

*Hyomen* means surface in Japanese. Rasmus Fenhann's *Hyomen* bench is inspired by a Japanese technique called "Naguri", where identical recesses are cut with an ax to cover an entire surface. Only a few craftsmen in Japan are able to perform this difficult technique. When Rasmus Fenhann was working in wood workshops in Japan, the word was often used in discussions about the tactile and visual qualities of a surface. In recent years, Rasmus Fenhann has been experimenting with surfaces and how they can change appearance when the daylight changes. Subtle patterns can disappear in some types of light and in the same time they can be very tactile when you touch them. The idea for Fenhann's *Hyomen* bench is to create a surface with the same type of tactile properties, created using digital tools. Fenhann combines these new technologies with traditional craftsmanship, derived from the Japanese "Naguri" technique, hand-scraping the entire surface with curved scrapers and sanding the surface to perfection. The result is a surface formed by a hexagonal soap bubble geometry, which occurs when a series of spherical cavities are adjacent to each other.

For more information about Rasmus Fenhann see p.24



RASMUS FENHANN, *Hyomen*, 2018 (detail)

*“Subtle patterns can disappear in some types of light and in the same time they can be very tactile when you touch them.”*

Rasmus Fenhann



2019



Hanne Friis  
Born in 1972, Norway

In Hanne Friis' new series of works, forms - sculptural spirals in textile - wind upward in space. The spiral is an archetypal form, a basic principle of construction of botany and biology; as a mathematical figure, the spiral is defined as a curve originating in a point from which it constantly moves away.

Several of Friis' new works hang from the ceiling and give the impression of an airy hovering that leaves scope for motion. They gravitate towards the floor but first and foremost aspire upward, like tree trunks. The textiles are expressively compressed; canvas material is tightly and laboriously sewn and crimped together in folds and cascades. Friis thus extends the limits of the logic and usage conventions of textile, creating independent, individual forms with an ambivalent status, situated in a productive interspace between sculpture and stylistic décor, inwardness and aesthetic traditions. An interaction arises between delicate drapery and unappealing degeneration. All the same they seem engrafted with vitality.

The densities in the textiles bear witness to the actual process of creating something, an in-depth study, and link up with the cyclic processes of nature. Friis does not imitate the laws and biological systems of nature, but touches on its primal forms in a wild, uncontrollable interpretation. The swelling organic masses tilt towards the mannered because of their obtrusive overweight as something heavy and lumpy. The sculptures range from buds to full realization, blocking the path towards decay and decomposition. The voluminous shapes reveal occasional glimpses of the insides, segments of enigmatic grottos in interaction with waves and peaks.

(From « Spiral Spin » by Line Ulekleiv, in: Hanne Friis. *Spiral*. 2019, page 110).

Before specializing in textile art, Hanne Friis studied sculpture and painting at the Academy of Fine Arts in Trondheim between 1992 and 1996. Today she is considered one of the most influential Norwegian contemporary artists working with textiles. Friis has exhibited worldwide and her works are included in several important public and private collections, including **the National Museum of Art, Oslo, the National Museum of Decorative Arts, Trondheim in Norway, the West Norway Museum of Decorative Arts and the Norwegian Parliament**. Her most recent group exhibitions include *Revelations* at the **Grand Palais, Paris** in 2019, *Tissage Tressage* at the **Villa Datris Foundation in France** in 2018, and *The Forgetfulness is Full of Memory* at **Gallery Marso, Mexico** in 2018.



HANNE FRIIS  
*Column*  
2019  
Cotton, satin  
265 x 55 cm  
Unique piece



*“Column is part of a series of hanging spiral sculptures. This one is made in a combination of matt canvas and glossy viscose.*

*The sculpture was exhibited in September 2019, but when the sculpture returned to my studio, I continued working on it. Like all my sculptures, it still has the potential to grow and change.”*

2019



HANNE FRIIS, *Ornament Grey*, 2019 (detail)



HANNE FRIIS  
*Ornament Grey*  
2019  
115 x 56 cm  
Cotton canvas dyed with acorns and iron mordant  
Unique Piece



For more information about Hanne Friis see p.86

2019



Cecilie Bendixen  
Born in 1975, Denmark

Drawn to natural phenomena, Danish architect and artist, Cecilie Bendixen, poetically explores the way in which essential dynamics can be captured by her sculptures through different materials and methods. Materials themselves often guide Bendixen through her empirical practice, where she gains inspiration from movement and form through touch and sight, carefully observing how a material can be approached. She considers the different qualities that make it unique: its shape, texture, strength, how it looks when it is fixed, and how it can interact with natural dynamics.

*Moon Disc Adular* (2019) is a circular thread sculpture, subtly changing according to the surrounding light and perspective. By weaving with a polyester thread on a circular frame, Cecilie Bendixen explores the infinite geometric possibilities of the crossing threads. *Moon Disc Adular* (2019) represents a continuation of Bendixen's PhD research on sound absorbing textile sculptures, embodied in earlier works such as *Draped Nimbusstratus* and *Volume*. Instead of using prefabricated textile for the surface of the *Moon Disc*, the textile is 'woven' in situ – on the spot, beautifully reflecting light and patterns in various ways. Bendixen has successfully presented a material's ability to reflect and absorb intangible, natural elements influenced by the space where the piece is displayed. The disc plays with light by harnessing and emitting it from their reflective threads and she has woven them in a manner to absorb sound, thus giving both sound and light a vibrating form.

Cecilie Bendixen's interdisciplinary approach to art, involving science, design, crafts and architecture makes her an important contributor to the contemporary art scene. Bendixen graduated as an architect from The Royal Danish Academy of Fine Arts, School of Architecture in 2005, followed by a PhD in 2013. In 2017, Bendixen was nominated for the Nordic Textile Awards, and the same year she received the Bindsboell Medal. Her works are part of important private and public collections, such as the **Danish Art Foundation** and the **Galila Barzilaï-Hollander Collection, Brussels**. Exhibitions include the **World Biennial of Contemporary Textile Art, Madrid; Crafted Matter, Korea; Design Miami Basel; Rundetaarn, Copenhagen and FIAC Hors les Murs, Paris**.



CECILIE BENDIXEN

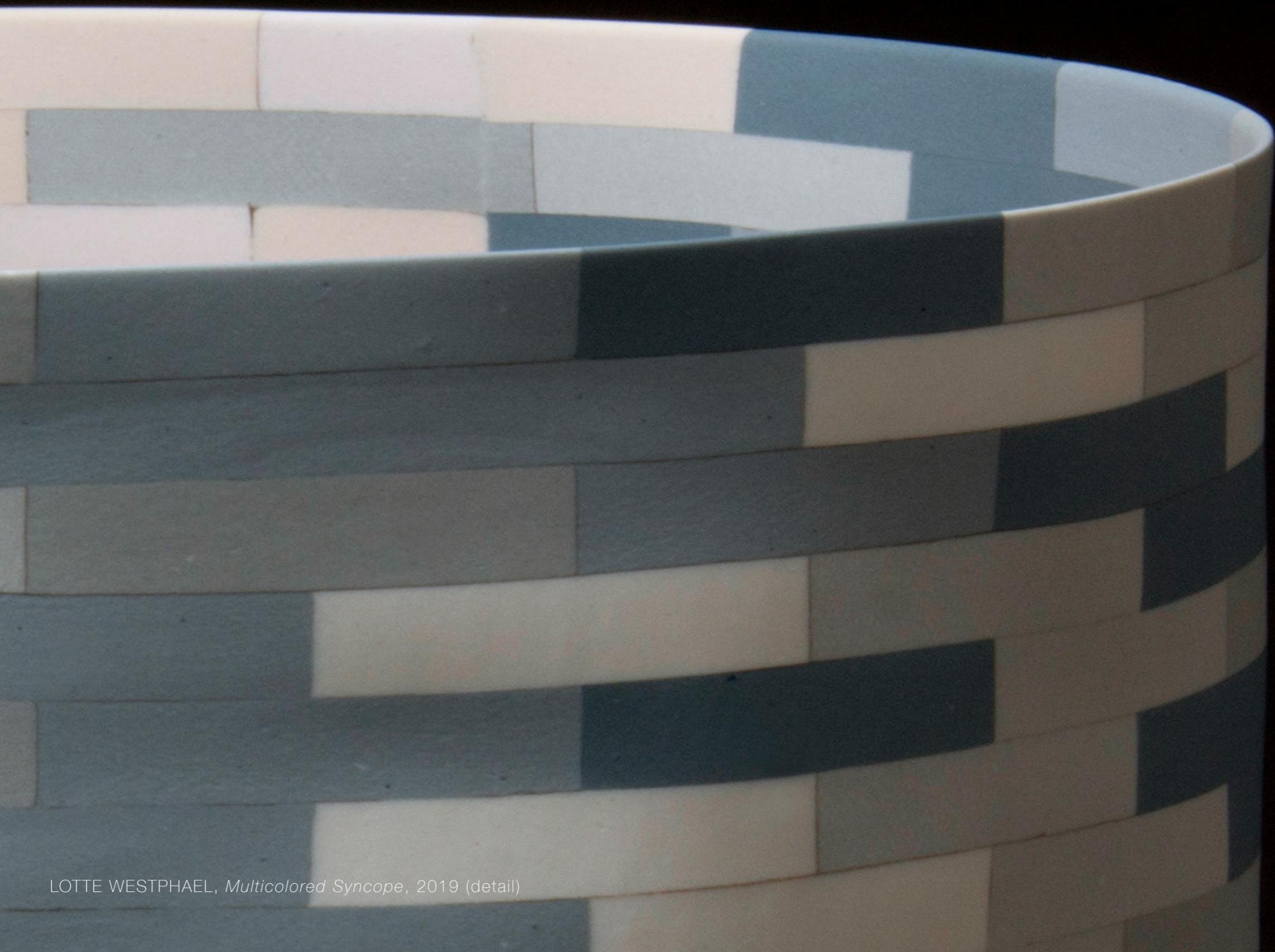
*Moon Disc Adular*

2019

Diameter 120 cm / Depth 8 cm

Polyester thread, birch wood, polyester textile, glass wool

Unique piece



LOTTE WESTPHAEL, *Multicolored Syncope*, 2019 (detail)

2019



Lotte Westphael  
Born in 1965, Denmark

« My vessels are called 'Syncope' and the name refers to a musical expression. »

The delicate porcelain sculptures by Danish ceramicist, Lotte Westphael, are based on a personal immersion in a technique unfolded within a graphic universe.

Westphael is inspired by woven Bauhaus fabrics, and she works with proportionality in lines and colorfields, citing Anni Albers and Josef Albers as inspiration, as well as her Nordic heritage. Westphael has developed her own personal technique over the past few years with strips of colored porcelain constructed in vertical and horizontal lines. She works two-dimensionally in porcelain, where she builds patterns in 2 mm thin porcelain plates, which are finely assembled into cylindrical jars : *Synopes*. The outside surface of the vessel is mirrored on the inside, creating a visual relationship. She uses repetitions of lines with different distances, widths and thicknesses to create intricate patterns. Her vessels are translucent and fragile, and at the same time with a strong, geometrical expression.

Lotte Westphael graduated from the ceramics and glass department of Kolding School of Art and Design in 1993. Since, Westphael has exhibited throughout Europe and the United States, including the **American Museum of Ceramic Art, USA; The Danish Culture Institut, St. Petersburg, Russia; Kagoshima Museum, Japan; Hjort Museum, Bornholm, Denmark; Albrechtsburg Meissen, Germany; Musée Magnelli Vallauris, Sofienholm.**



LOTTE WESTPHAEL, *Multicolored Syncope*, 2019 (detail)



LOTTE WESTPHAEL  
*Multicoloured Syncope*  
2019  
Porcelain  
27 x 22 cm  
Unique piece

*“Dichotomy II is made from an idea of dividing a vessel into 2 halves in terms of colors. I often mimic weaving in my porcelain pieces by working geometrically in vertical and horizontal lines in rhythmic repetitions. For this work, I was inspired to break up this rhythm in a more free composition”.*

Lotte Westphael

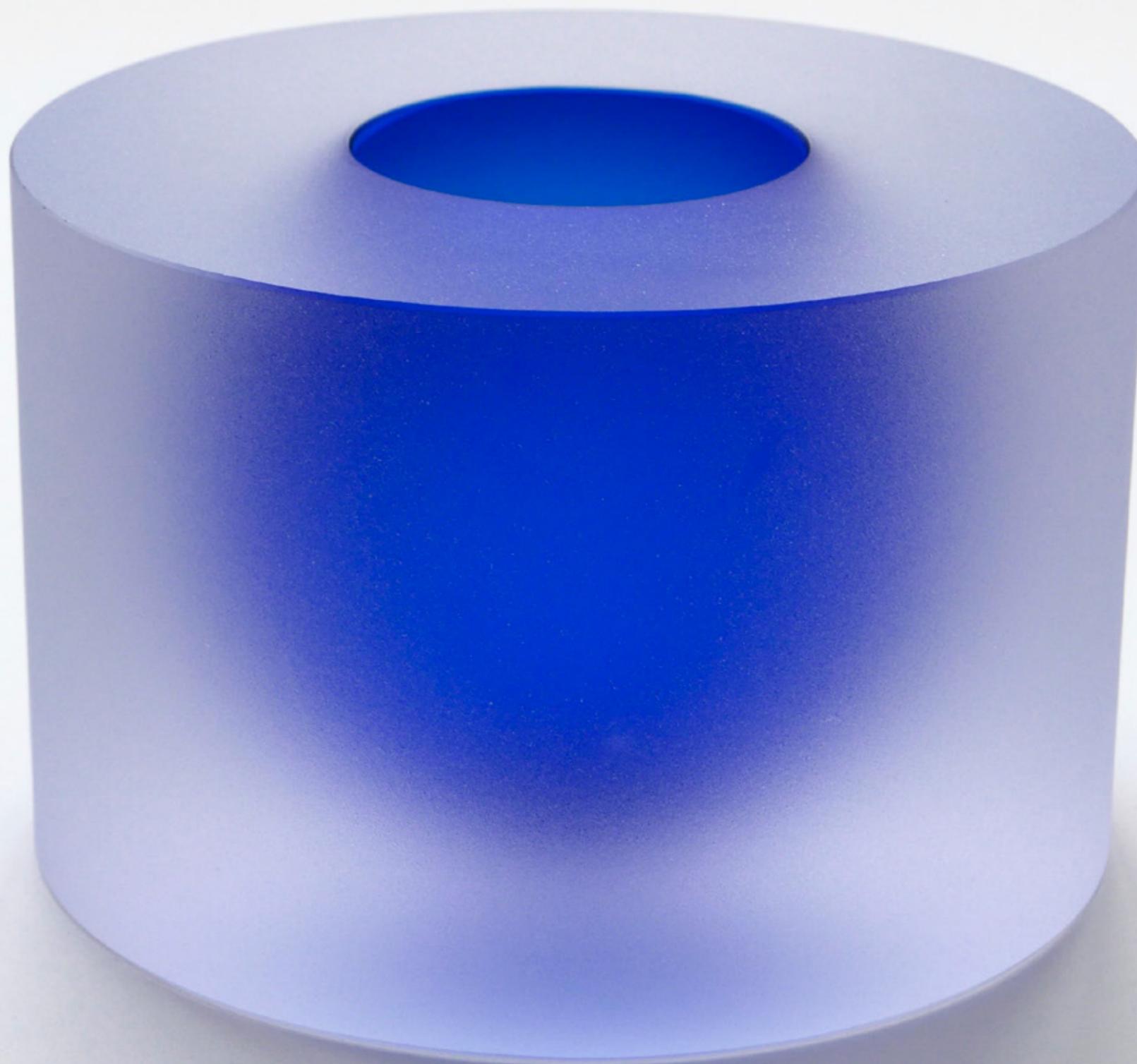


LOTTE WESTPHAEL  
*Dichotomy II*  
2017  
Porcelain  
18,5 x 8,1 cm  
Unique piece

2019



TORA URUP, *Matt Cylinder with Floating Bowl*, Cobalt Blue, 2019 (detail)



For more information about Tora Urup see p.45

TORA URUP  
*Matt Cylinder with Floating Bowl, Cobalt Blue*  
2019  
Mouthblown, handcut and mattbrushed glass  
11,5 x 17,5 cm  
Unique piece

2020



RASMUS FENHANN, *Hikari Grande Rhombic*, 2020 (detail)



RASMUS FENHANN  
*Hikari Grande Rhombic*  
2020

Elm, Japanese handmade Koso paper  
Diameter 70 cm

*"It has to do with being able to zoom in, infinitely... There mustn't be any flaws, not even the tiniest, in the delicate woodwork. Time is key, and infinite repetition is expected until a level of breath-taking perfection is reached."*

Rasmus Fenhann





*Nouvelle Vague* exhibition view at Galerie Maria Wettergren

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