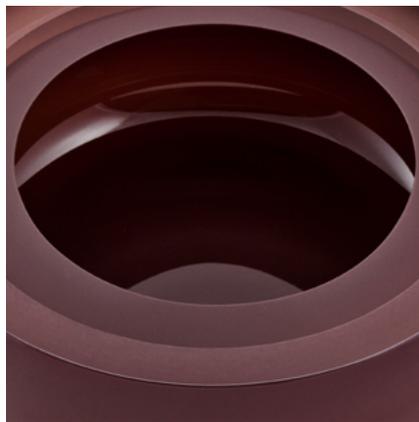


LINE SPACE TEXTURE



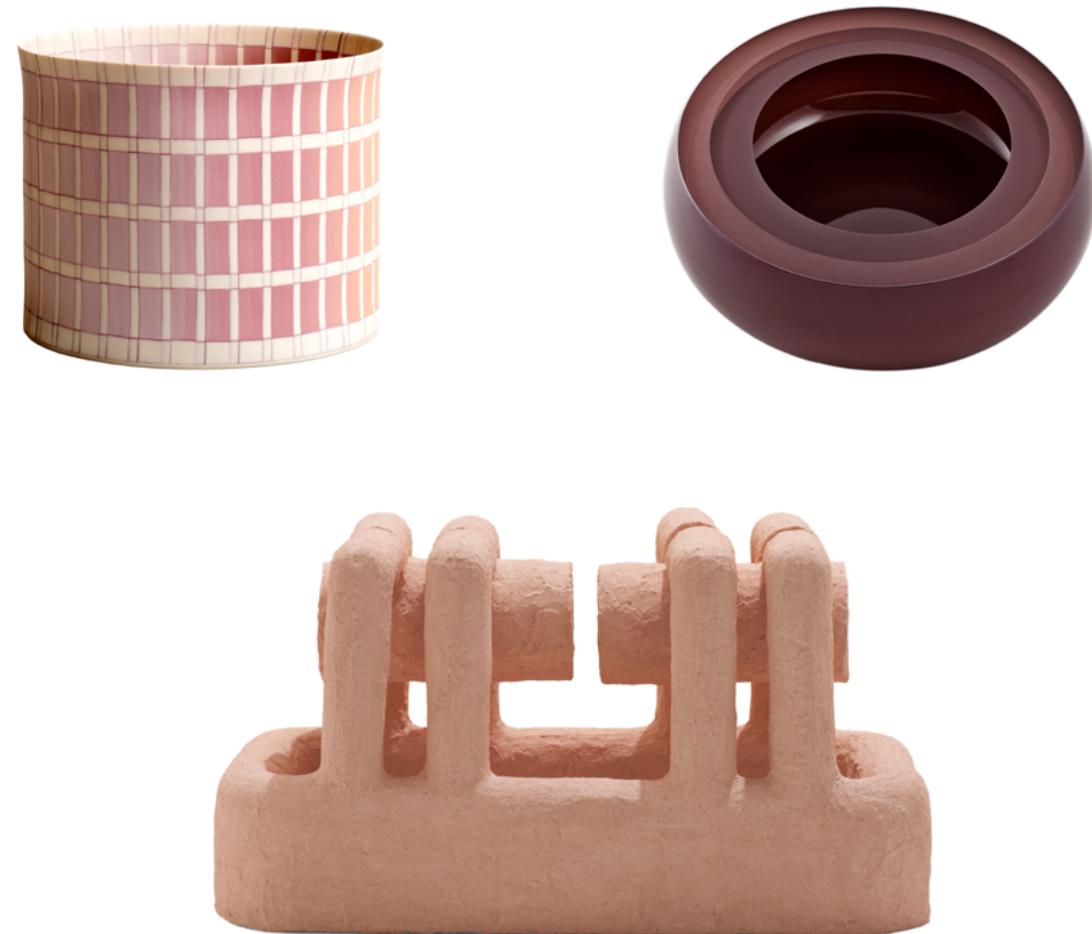
LOTTE WESTPHAEL, TORA URUP & CARL EMIL JACOBSEN

LINE SPACE TEXTURE

THE POETICS OF FORM IN THE WORKS OF

LOTTE WESTPHAEL, TORA URUP AND CARL EMIL JACOBSEN

30 October, 2021 - 8 January, 2022



The exhibition *Line, Space, Texture. The Poetics of Form in the Works of Lotte Westphael, Tora Urup and Carl Emil Jacobsen* presents the works of these three artists in a dialogue at the intersection between art and design.

What do Lotte Westphael's crisp porcelain vessels and delicate ethereal lines have in common with Carl Emil Jacobsen's dense and massive sculptures in powdered stone, or with Tora Urup's floating, transparent *trompe l'oeil* glass bowls? An uncompromising experimentation with a specific material and process, emanating from a personal poetic quest, which is both born from and transcending the material. Sensorial investigations of fundamental artistic principles, such as line, space and texture, are characteristic of their works, which at first glance may bear a certain resemblance to functional objects. However, instead of serving a purpose, these objects are poetic premises, artistic departures towards something else, leading the spectator

towards a heightened perception of materials, color, light, gravity, density, rhythm, space and depth. Unexpected dialogues between these heteroclitic works suddenly arise, both underlining the singularity of each artistic expression and their shared obsessions.

Since 2001, Tora Urup has shown a particular interest in exploring the visual effects obtained within a series of circular glass sculptures in vibrant colors of thin opaque and thick transparent glass. These works reflect Urup's investigation into the specific role of color and material in our perception of volume and space, as well as her transformation of archetypes, such as the glass bowl, into dream-like objects. By combining subtle colors and making them interact, Urup enables new spatial perceptions that alter our conventional understanding of the traditional glass bowl. The inner volumes of these *trompe l'oeil* sculptures appear to float independently of their outer shell, and through the careful juxtaposition and treatment of the cut and polished surfaces, Urup creates the illusion of a seemingly infinite, fluid space

within a physically restrained volume.

These floating crystalline glass illusions are almost diametrically opposite to the great weightiness and powdered texture of Carl Emil Jacobsen's crushed stone sculptures. Jacobsen works with found materials, such as fieldstone, limestone, marble and bricks from demolished buildings, which he converts into fine powder natural pigments in intense colors. In homage to the subtle richness of color in the Nordic landscape, he brings new life to these powdered stones, transforming them into pigments for his *Powder Variations* works. These sculptures place particular emphasis on color, light, shadow and the ability of form to enhance the experience of a particular color and texture. Inspired by the theory of late Danish sculptor Willy Ørskov's that "the content of the sculpture is sculpture", Jacobsen's 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.

Lotte Westphael's delicate and graphic porcelain vessels form an interesting counterpoint to both Tora Urup's fluid universe and Carl Emil Jacobsen's compact forms. Westphael works with lines and colors in geometric patterns, shaped into porcelain cylindrical vessels. Over a number of years, she has developed and refined her own personal technique in which she constructs fine strips of colored porcelain in vertical and

horizontal lines. Like Urup's and Jacobsen's works, Westphael's vessels have a strong tactile character that at the same time question the material and technique of the work. Like Urup and Jacobsen, Westphael works with color, but instead as fields on a curved surface: the cylinder is her three-dimensional canvas, and her process revolves around an interest in proportion and rhythm in lines, often inspired by Anni Albers' textiles, as well as Agnes Martin's *Grids*.

Cover:

Reddish Colorblend, 2021. Detail. Lotte Westphael

Plum-Red and Clear Layers, 2015. Detail. Tora Urup

Pink Powder Variation #3, 2017. Detail. Carl Emil Jacobsen

Page 2:

Reddish Colorblend, 2021. Lotte Westphael

Plum-Red and Clear Layers, 2015. Tora Urup

Pink Powder Variation #3, 2017. Carl Emil Jacobsen

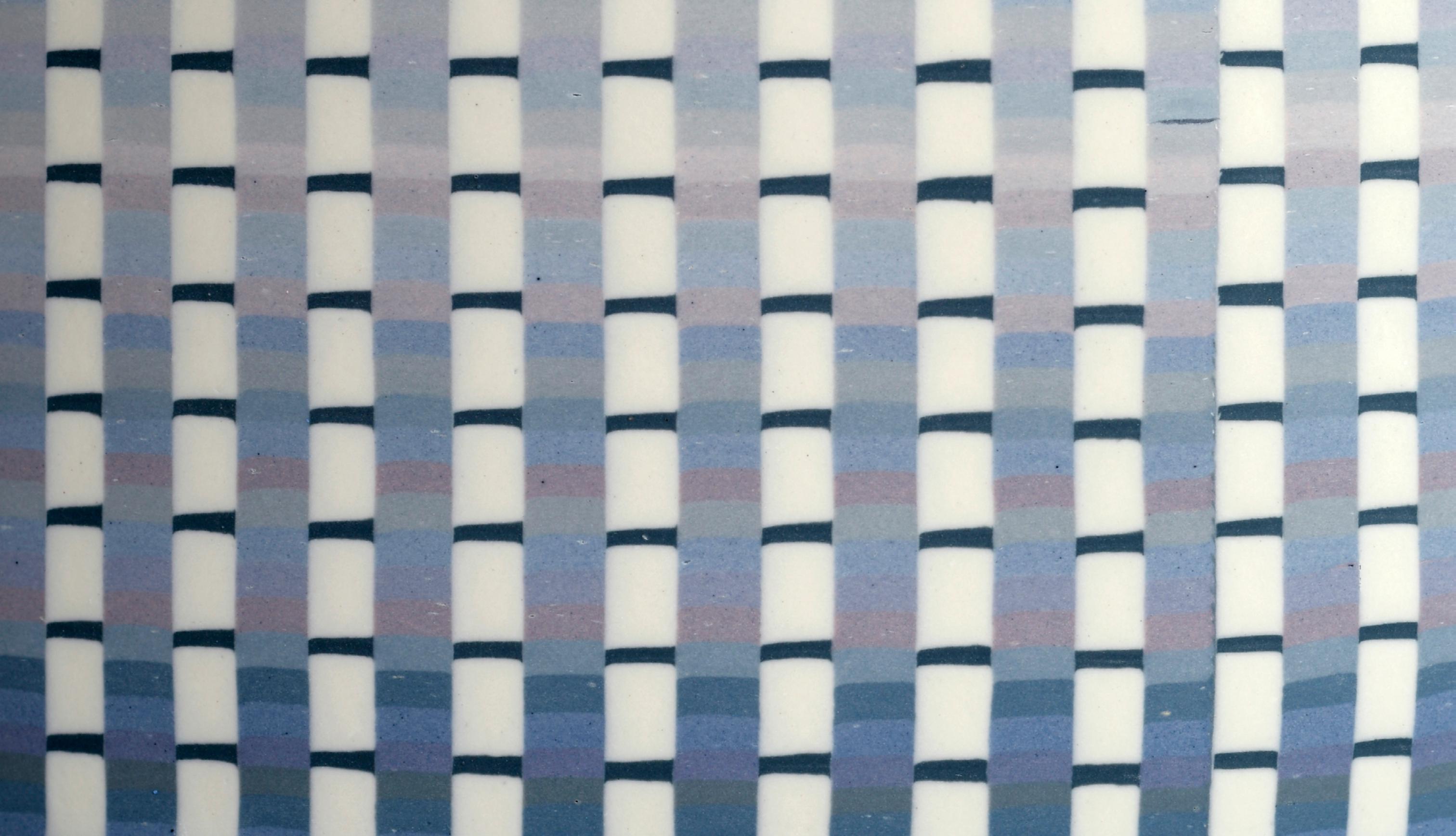


LOTTE WESTPHAEL

The work of Danish ceramist, Lotte Westphael, is based on a personal immersion in technique, unfolded through a graphic universe. Over a number of years, Westphael has developed a technique using narrow strips of colored porcelain, which she constructs in intricate vertical and horizontal lines. She works two-dimensionally, building patterns from thin porcelain slabs, delicately assembled into cylindrical vessels. Her vessels are translucent and fragile and at the same time, have a strong, geometrical expression.

In 2020, Lotte Westphael became familiar with the work of painter Agnes Martin, whose works and ideas have been a great inspiration in the development of her new *Gradient* sculptures, exhibited for the first time at Officinet. Behind these delicate porcelain cylinders lies a complicated and time-consuming technique, in which she cuts tiny squares from lines of 3 mm thin colored porcelain, which she then builds into complex patterns. What is new in Westphael's latest pieces is the graduated color sequences; a result of mixing many shades of the same color, composed in a smooth transition from light to dark. Each tiny color change is the result of a shift occurring in the encounter with a new shade. Westphael works with systems and principles, and the pieces in the exhibition are a serial investigation of patterns of color gradations in porcelain, combined with different grids.

Lotte Westphael studied in the Ceramics and Glass Department of Kolding School of Art and Design between 1988 and 1993. In addition to this, she studied in several Japanese ceramic workshops. Westphael debuted her work at Charlottenborg's Spring Exhibition in 2016, and received the Arts and Crafts Prize of 1879, Hetsch Medal the same year. She has since exhibited throughout Europe and the United States, including the American Museum of Ceramic Art, USA; the Danish Cultural Institute in St. Petersburg, Russia; Kagoshima Museum, Japan; Hjorths Museum, Denmark; Albrechtsburg Meissen, Germany; Magnelli Vallauris Museum, France; Sofienholm, Denmark; Galerie Maria Wettergren, Paris, France; Design Miami Basel, Switzerland; PAD London, England; TEFAF Maastricht, The Netherlands; Autumn 2021: Korean International Ceramic Biennale, South Korea and European Prize of Applied Arts, Belgium.





"I work with repetitive narrow lines that run like small beats around the curvature of the cylinder, where the colors dissolve into a weightless nothingness."

Lotte Westphael
Multilayered Blue, 2021
Porcelain
Ø32 x 23,5 cm
Unique piece

Pages 8-9:
Multilayer Polyrythm, 2021. Detail. Lotte Westphael

Lotte Westphael
Bluestriped Gradient Syncope, 2021
Porcelain
Ø13 x 13 cm
Unique piece





Lotte Westphael
Blue Grid Gradient, 2021
Porcelain
Ø22,5 x 18 cm
Unique piece





“Some people assume that I’m just painting on the surface. But for me, the construction of the pattern is really important, and the expression is different than that of a painted surface. There’s an intellectual dimension to making the patterns. People often think it’s like weaving, but it’s actually more like patchwork.”

Lotte Westphael
Multilayer Polyrythm, 2021
Porcelain
Ø33 x 22 cm
Unique piece







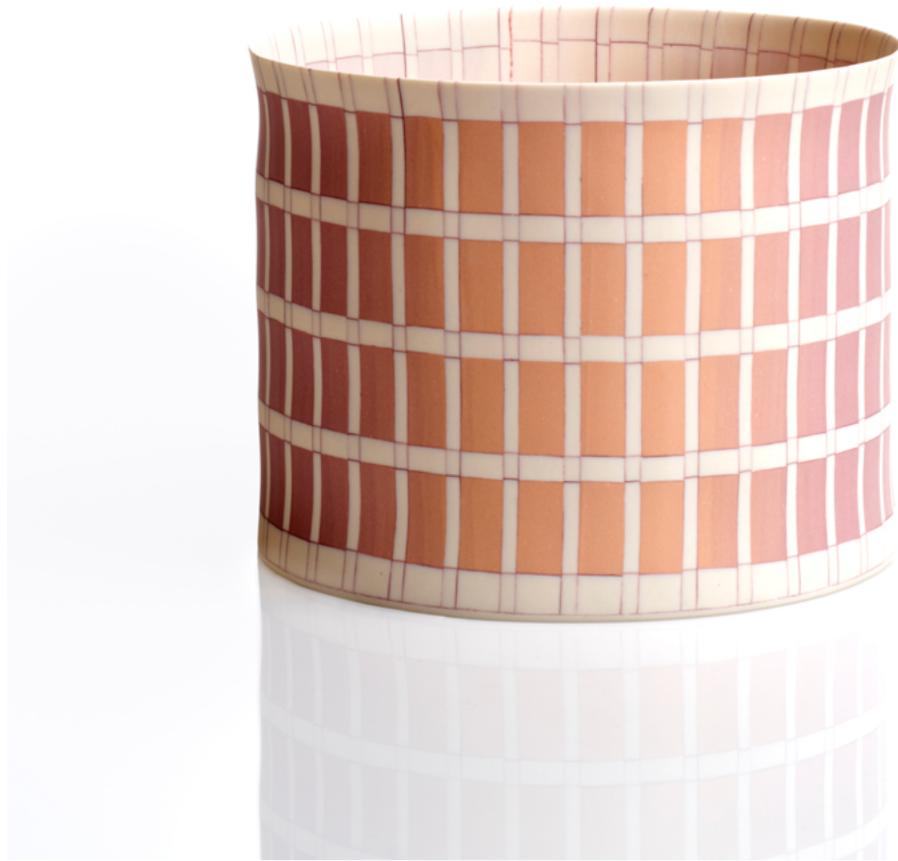
Lotte Westphael
Untitled - Homage to Agnes Martin, 2021
Porcelain
Ø18 x 14 cm
Unique piece

Page 20:
Untitled - Homage to Agnes Martin, 2021. Detail

Untitled - Homage to Agnes Martin, 2021. Detail



Lotte Westphael
Reddish Colorblend, 2021
Porcelain
Ø22,5 x 17,5 cm
Unique piece

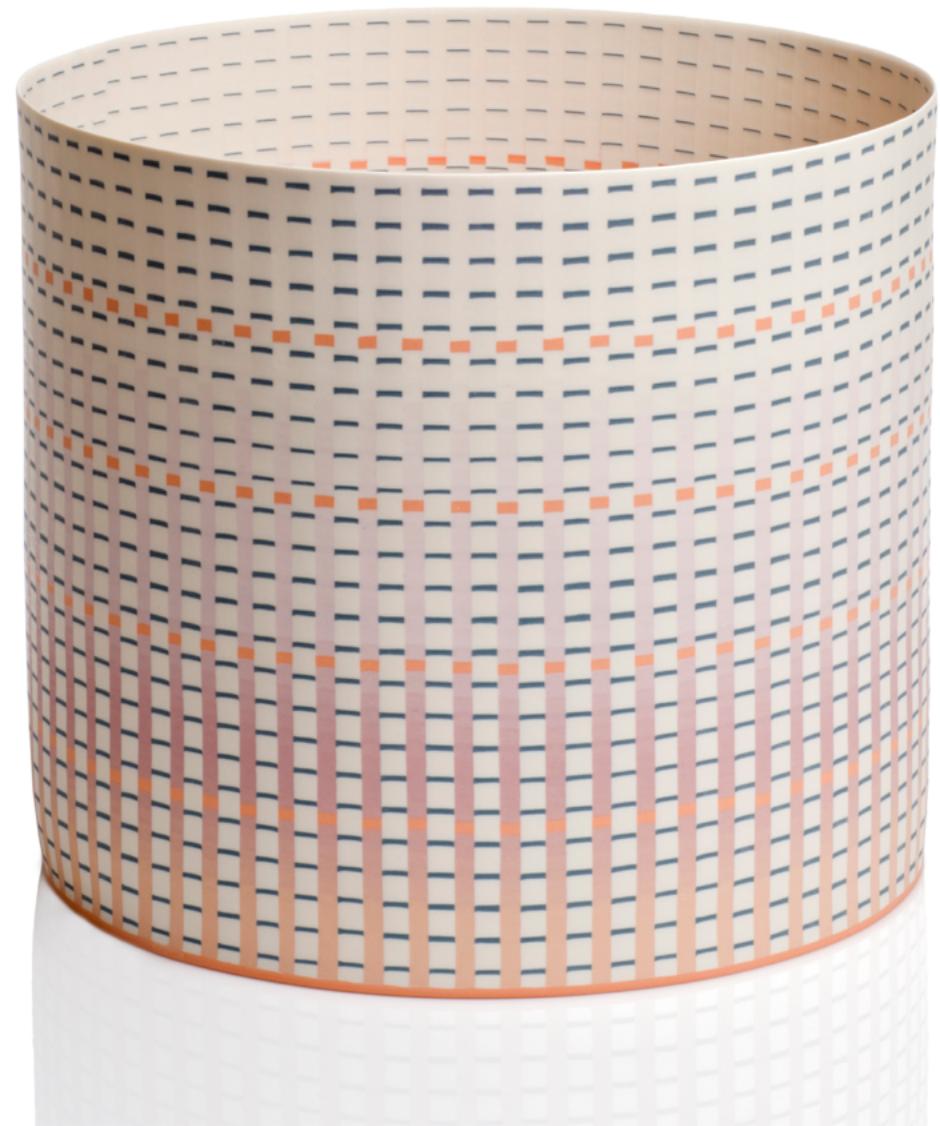


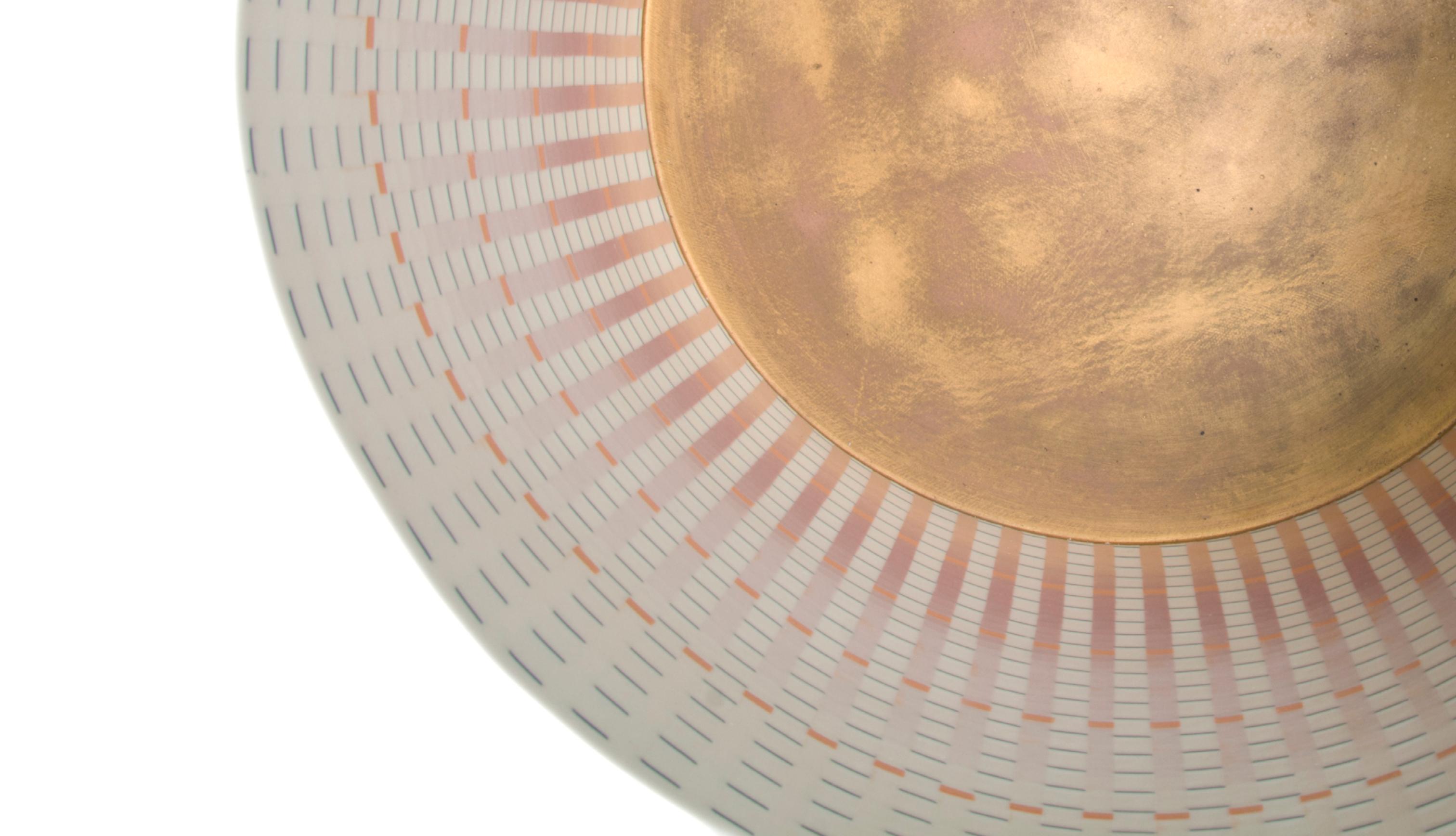


"My work might be finished, but it is also an ongoing investigation. I see each of my vessels as an answer to a question that then leads to another question...even though I'm working with the same shape - the cylinder - I see that one vessel leads to the next. They always teach me something new."

Lotte Westphael
Golden Polyrhythm Gradient, 2021
Porcelain
Ø37 x 32 cm
Unique piece

Pages 32-33:
Golden Polyrhythm Gradient, 2021. Detail





Lotte Westphael
Polyrhythm Gradient Reddish, 2020
Porcelain
Ø27 x 21,5 cm
Unique piece

Pages 36-37:
Polyrhythm Gradient Reddish, 2020. Exhibition view *RADIANT. Light and (e)Motion* at
Galerie Maria Wettergren







Lotte Westphael
Large Yellow Polyrythm, 2021
Porcelain
Ø27 x 19 cm
Unique piece

Lotte Westphael
Yellow Textile Syncope, 2020
Porcelain
Ø18 x 15,5 cm
Unique piece





Lotte Westphael
Checkered Syncope, 2021
Porcelain
Ø32 x 18 cm
Unique piece



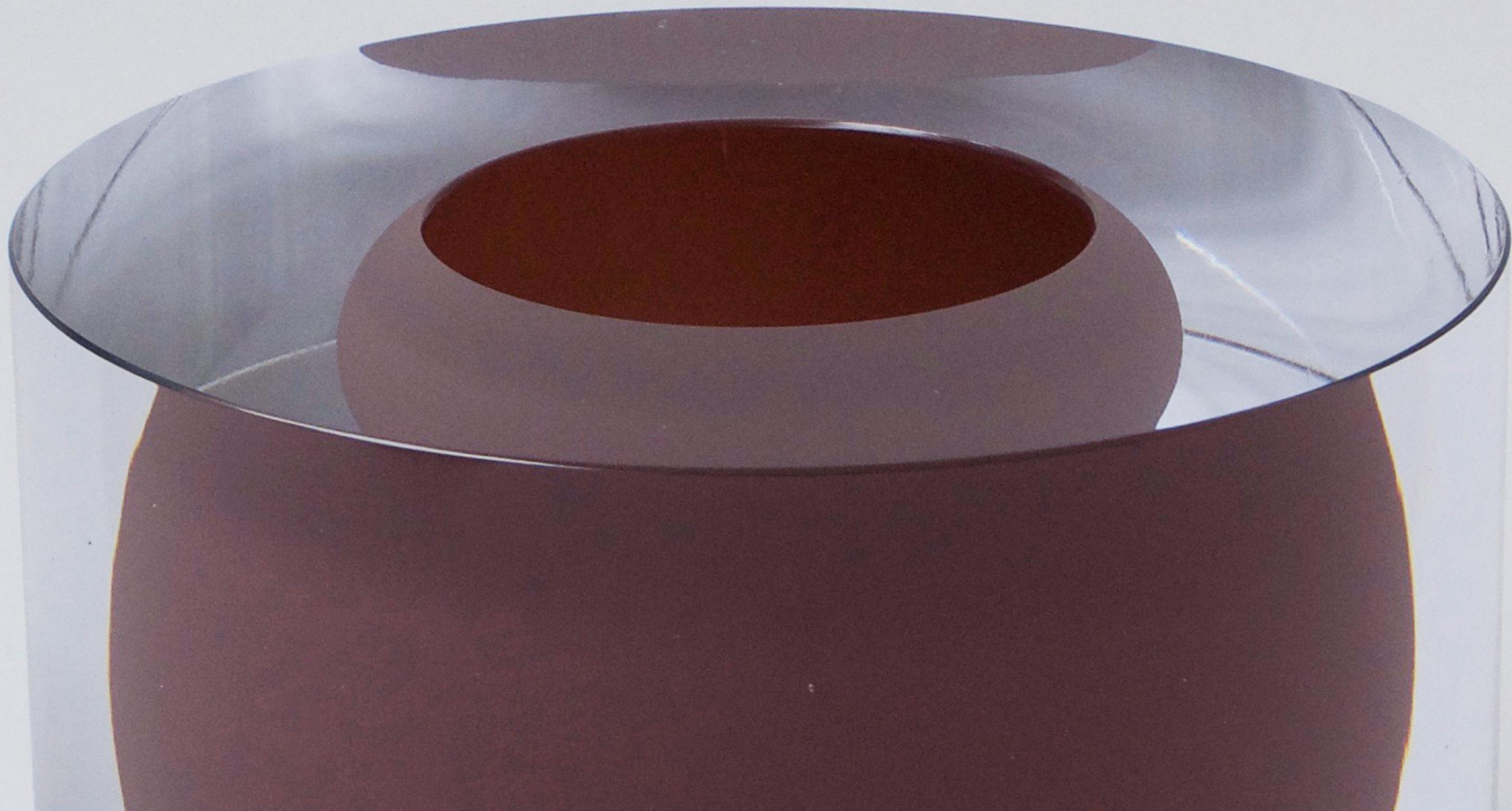
TORA URUP

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, polished and matbrushed 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 Royal Danish Academy of Fine 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, France; The Museum of Art and Design, Helsinki, Finland; the MUDAC, Lausanne, Switzerland; The Craft and Design Museum Reykjavik, Iceland; Coburg Glass Museum, Germany; The Art Council, Copenhagen Denmark; Kunstforeningen af 14 August, Denmark; The Glass Museum, Ebeltoft, Denmark, and the Designmuseum Danmark.





"The meeting of colour and light in glass is a central theme found in my work. The beauty and visual phenomena of this material continues to inspire me."

Tora Urup
Cylinder with Floating Bowl. Plum, 2015
Mouthblown. Handcut and polished glass
Ø17 x 13,5 cm
Unique piece

Page 46-47:
Cylinder with Floating Bowl. Plum, 2015

Tora Urup
Plum-Red and Clear Layers, 2015
Mouthblown. Handcut and polished glass
Ø31 x 11 cm
Unique piece



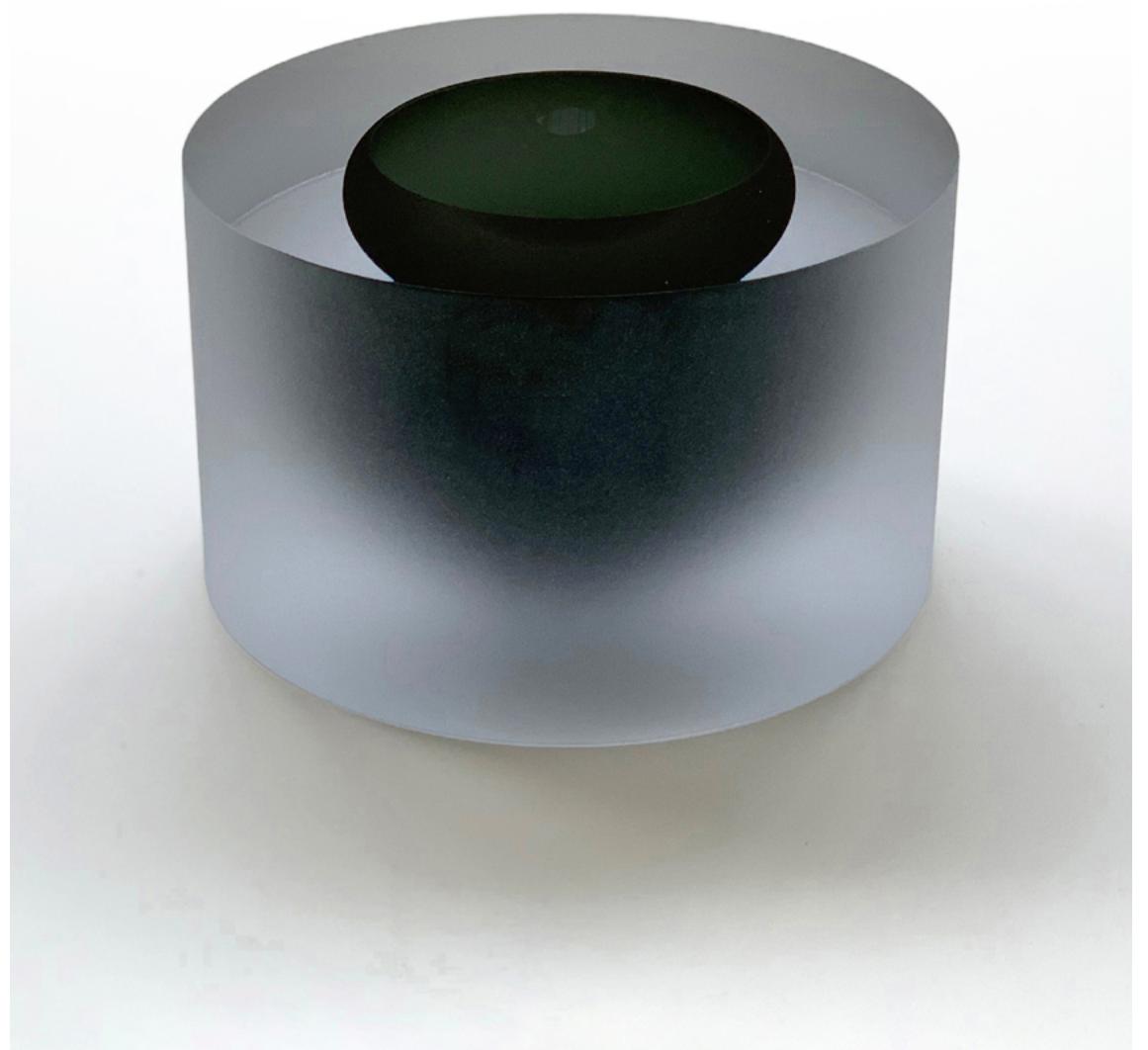
Tora Urup
Blue Transparent - Maroon, 2021
Uncolored glass with colored under and overlays. Mouthblown. Handcut and polished glass
Ø26,5 x 10,5 cm
Unique piece



“When making these pieces, there is a plan ahead, but certain factors in the manufacturing process leave elements to chance, and this dynamic between control and chance is an exciting part of the process.”



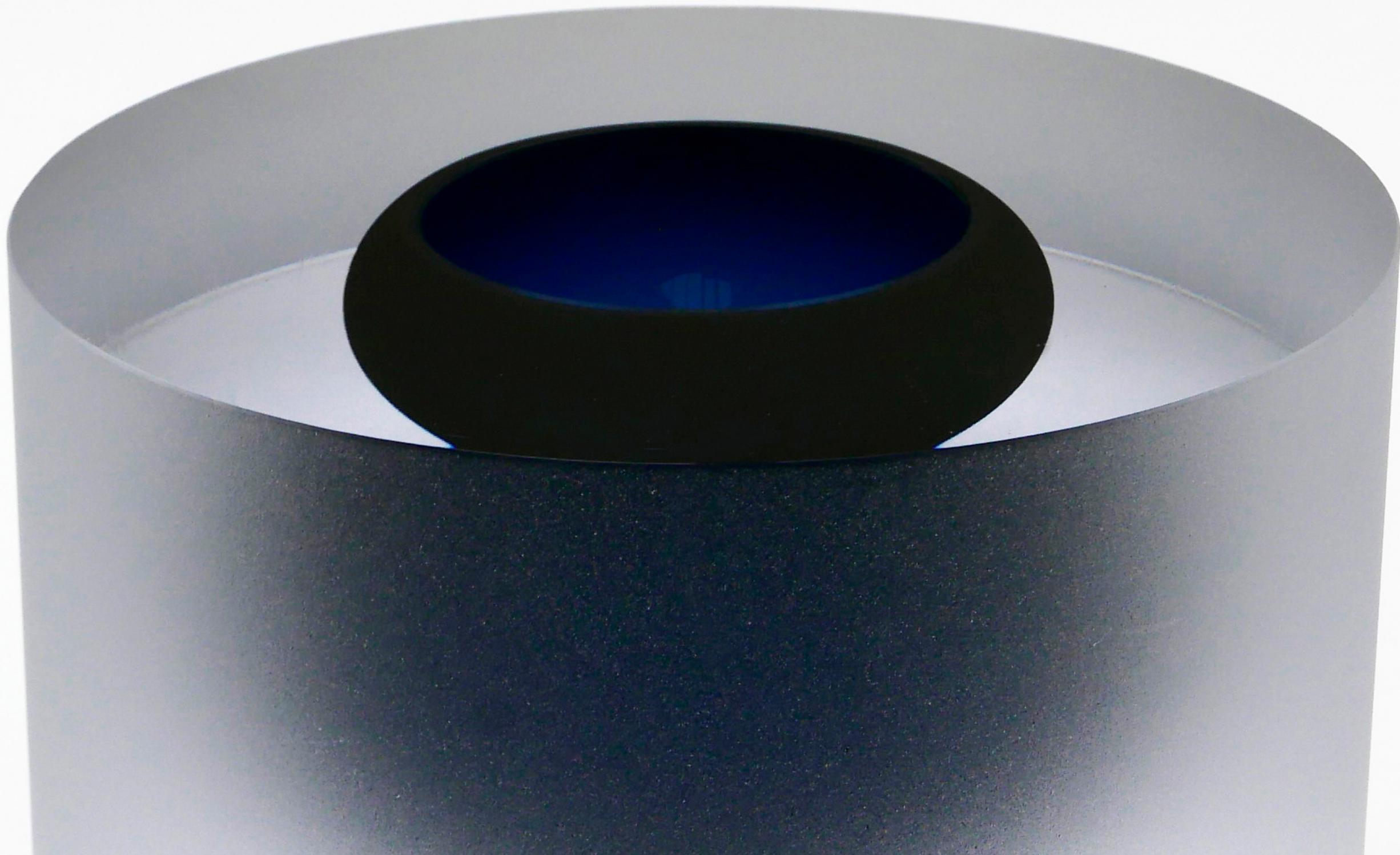
Tora Urup
Mat Cylinder with Floating Bowl. Translucent Black, 2019
Mouthblown. Handcut and matbrushed glass
Ø20 x 12 cm
Unique piece





Tora Urup
Mat Cylinder with Floating Bowl. Deep Blue, 2019
Mouthblown. Handcut and matbrushed glass
Ø20 x 12 cm
Unique piece

Pages 60-61:
Mat Cylinder with Floating Bowl. Deep Blue, 2019. Detail



Tora Urup
Persimmon. Opaque and Transparent, 2021
Uncolored glass with colored under and overlays. Blown, cut, polished
Ø28 x 11 cm
Unique piece





Persimmon. Opaque and Transparent, 2021



“The circular form is a recurring motif, a familiar and essential element found within nature and the universe.”

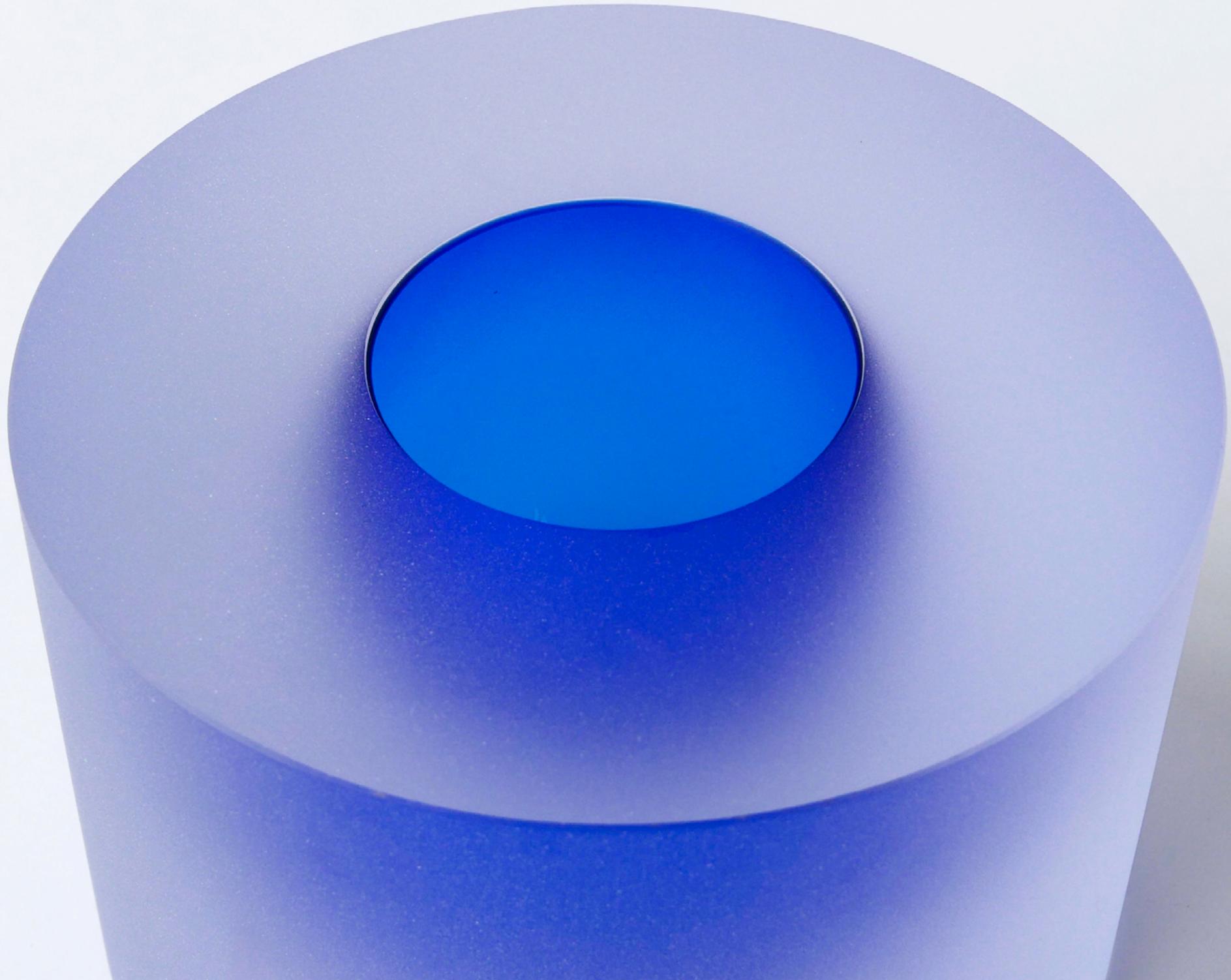
Tora Urup
Encased Scarlet Red, 2021
Mouthblown. Handcut and matbrushed glass
Ø17 x 14,5 cm
Unique piece





Tora Urup
Matt Cylinder with Floating Bowl, Cobalt Blue, 2019
Mouthblown. Handcut and matbrushed glass
Ø17,5 x 11,3 cm
Unique piece

Pages 72-73:
Matt Cylinder with Floating Bowl, Cobalt Blue, 2019. Detail



Tora Urup
Onion, Multilayered Glass, 2016
Solid hand blown and cast glass
Ø32 x 12,5 cm
Unique piece





Tora Urup
Jadegreen and Clear Layers, 2015
Mouthblown. Handcut and polished glass
Ø32 x 11 cm
Unique piece

Pages 78-79:
Jadegreen and Clear Layers, 2015. Detail



Tora Urup
Sky Reflections, Night Blue, 2019
Handshaped. Handcut and polished glass
Ø30 x 4,5 cm
Unique piece





CARL EMIL JACOBSEN

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 fieldstones, chalkstone, marble and bricks from demolished buildings, Carl Emil Jacobsen transforms massive stones into fine powder pigments of intense colors.

As an ode to the richness of natural colors 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, Denmark; Mindcraft Exhibition; Milan, Italy; Patrick Parrish Gallery, New York, USA; Chamber Gallery, New York, USA; Piscine, Aarhus, Denmark; Galerie Maria Wettergren, Paris, France; Design Miami/Basel, Switzerland; PAD London/Paris. His works can be found in the collections of the Designmuseum Danmark, 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
Red Powder Variation #6, 2017
Fiber concrete, pigments from crushed bricks and chalk
60 x 60 x 90 cm
Unique piece

Pages 84-85:
Red Powder Variation #6, 2017. Detail



Carl Emil Jacobsen
Pink Powder Variation #3, 2017
Fiber concrete, pigments from crushed stones
100 x 54 x 50 cm
Unique piece







“My works are emptied of narration: they do not imagine anything, they do not have any linguistic, emotional or theoretical content. They are exclusively continuous form and material studies, which explains my use of sober titles such as Powder Variations, Red Volumes or Steel Structures. In a time that I feel that we constantly seek the narrative and strive to find the answers in art, I deliberately use the non-verbal language of sculpture as an alternative path to recognition. I want to “think with” materials and allow the expression and form to emerge in the moment rather than pursuing a philosophical concept.”

Carl Emil Jacobsen
Orange Powder Variation #1, 2016
Fiber concrete, pigments from crushed bricks
Ø30 x 25 cm
Unique piece

Pages 94-95:
Orange Powder Variation #1, 2016. Detail



Carl Emil Jacobsen
Dark Red Powder Variation #3, 2018
Fiber concrete, pigments from bricks, chalk and marble
48 x 15 x 32 cm
Unique piece





Carl Emil Jacobsen
Green Powder Variation #1, 2018
Fiber concrete, pigments from crushed stones
40 x 40 x 40 cm
Unique piece





“In my experimental approach to form and material, I explore the structural system of sculpture, and I discover the environments and organisms that define us as human beings: social, political and societal systems. In other words, sculpture is my instrument of perception: In my experience, when something holds in sculpture - in terms of design and aesthetic – it holds in the world as well. Whereas what breaks in the sculpture, also breaks in the world.”



Carl Emil Jacobsen
Black Lines I, Relief, 2016
Concrete, filler, pigments, polystyrene, steel
99 x 151 x 8 cm
Unique piece

Pages 106-107:
Black Lines I, Relief, 2016. Detail



Carl Emil Jacobsen
Black Lines, Small Relief, 2016
Concrete, filler, pigments, polystyrene, steel
45 x 60 x 10 cm
Unique piece





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