

# LINE SPACE TEXTURE

*The Poetics of Form*



LOTTE WESTPHAEL TORAURUP CARLEMILJACOBSEN



# LINE                      SPACE                      TEXTURE

## *THE POETICS OF FORM*

**LOTTE WESTPHAEL, TORA URUP AND CARL EMIL JACOBSEN**

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An exhibition curated by Maria Wettergren  
Officinet | 26 August - 11 September, 2021

*Line - Space - Texture. The Poetics of Form* presents the works of Lotte Westphael, Tora Urup and Carl Emil Jacobsen in dialogue at the intersection of art and design. The exhibition will take place at Officinet, the Danish Crafts & Design Association's exhibition space, in Copenhagen from 26 August to 11 September 2021.

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. Sensuous investigations of fundamental artistic principles, such as line, space and texture, unite these three artists and their explorations. Another unifying theme is

the certain resemblance of their sculptural works to functional objects, without being functional themselves, but rather a poetic premise, an artistic departure towards something else. By provoking unexpected dialogues between these different works, the exhibition will highlight the singularity of each artistic expression.

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*.

Page:

Lotte Westphael

*Polyrhythm Gradient – Yellow*, 2020

Page:

Tora Urup

*Persimmon. Opaque and transparent*, 2021

Page:

Carl Emil Jacobsen

*Ochre Powder Variation #3*, 2018





## LOTTE WESTPHAEL

The delicate porcelain sculptures of the Danish artist, Lotte Westphael (b. 1952), are based on a personal immersion in a technique unfolded within a graphic universe.

Lotte 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 build patterns in 2 mm thin porcelain plates, which are finely assembled into cylindrical jars: Synchopes. The outside surface of the vessel is mirrored on the inside, creating a visual relationship. She uses repetitions of lines with different distance, width and thickness 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 School of Arts and Crafts in Kolding 1988-1993. In addition, longer study periods at Japanese ceramics workshops. Westphael debuted at Charlottenborg's Spring Exhibition in 2016, and received the Arts and Crafts Prize of 1879's 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 and Sofienholm, Denmark; Galerie Maria Wettergren, Paris; Design Miami-Basel, Switzerland; PAD London, England. Autumn 2021: Korean International Ceramic Biennale, South Korea and European Prize of Applied Arts, Belgium.



*I was thinking of perfection in terms of having totally straight lines  
but also small movements. The reference is the vibrancy and  
sensitivity of Agnes Martin's lines.*

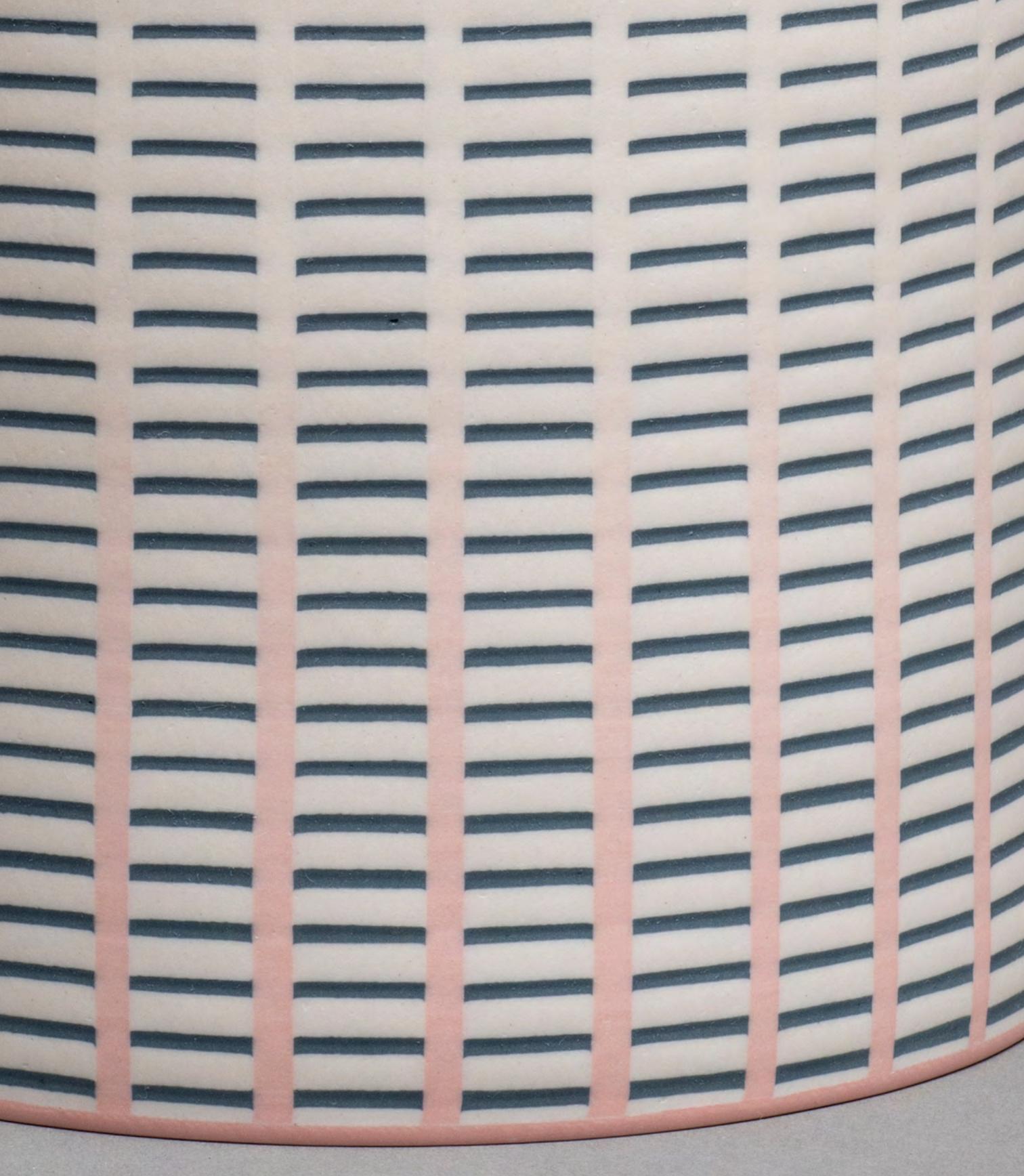
Lotte Westphael

Lotte Westphael  
*Multilayered Blue*, 2021  
Porcelain  
Ø32 x 23,5 cm  
Photo: Erik Balle











Lotte Westphael  
*Bluestriped Gradient Syncope*, 2021  
Porcelain  
Ø13 x 13 cm  
Photo : Sylvain Deleu

Lotte Westphael  
*Blue Grid Gradient*, 2021  
Porcelain  
Ø22,5 x 18 cm  
Photo : Sylvain Deleu

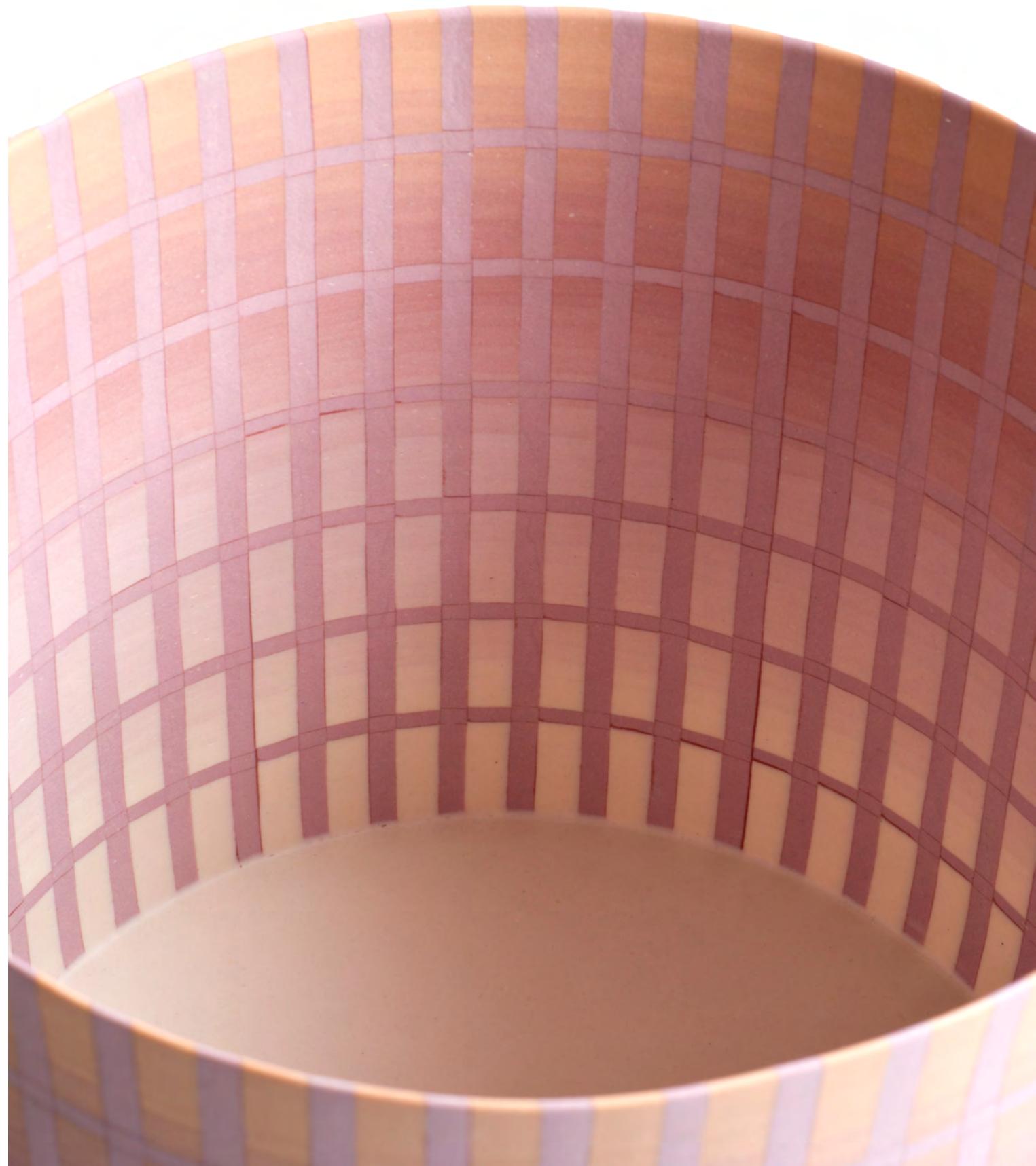
Lotte Westphael  
*Polyrhythm Gradient – Bluegrey*, 2020  
Porcelain  
Ø27 x 21 cm  
Photo : Sylvain Deleu

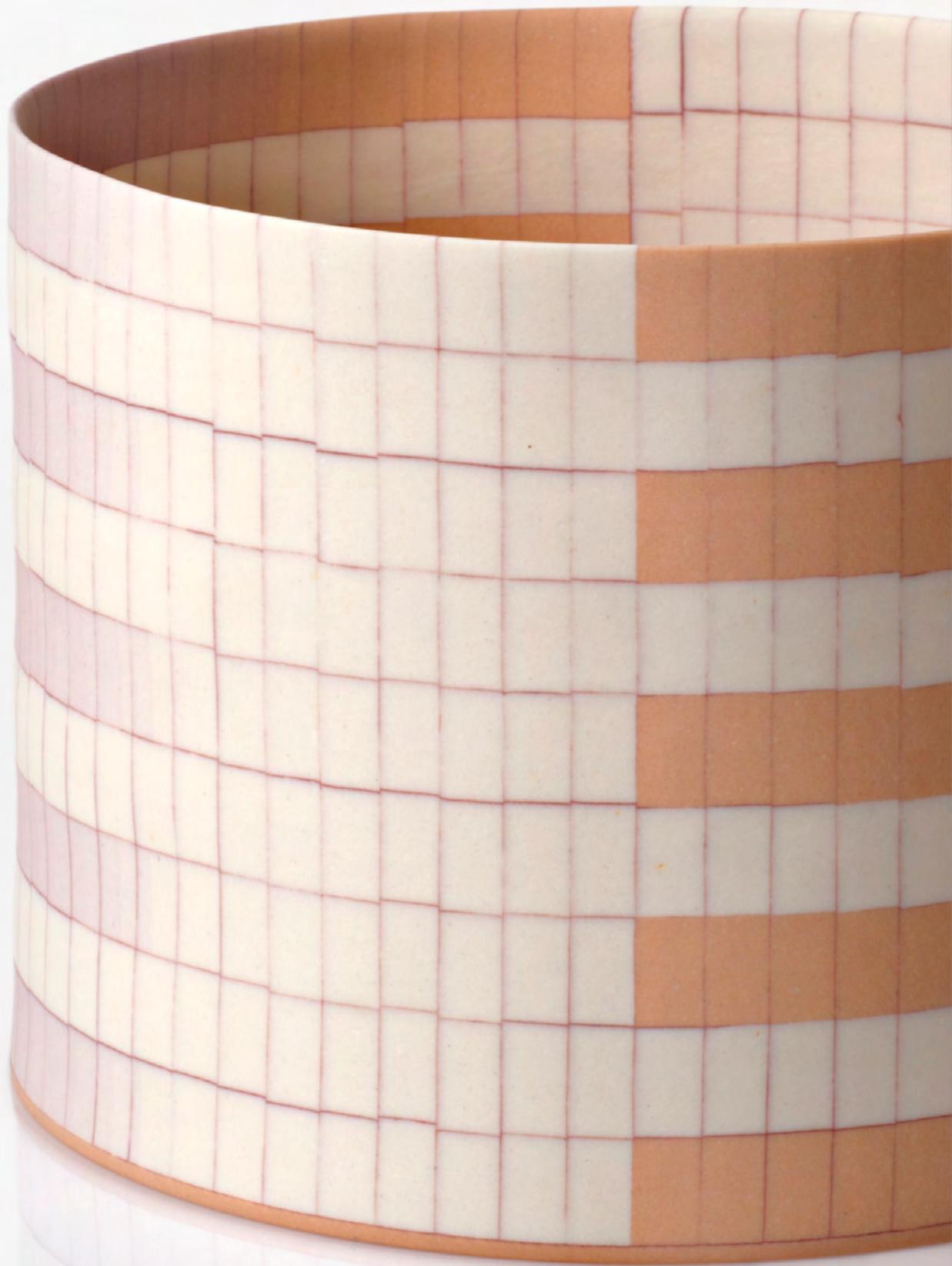
Lotte Westphael  
*Blushing Polyrhythm*, 2020  
Porcelain  
Ø18 x 15 cm  
Photo : Sylvain Deleu



*Artistically, I am currently busy making graduated color sequences in porcelain combined with grids of very fine vibrating lines. 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





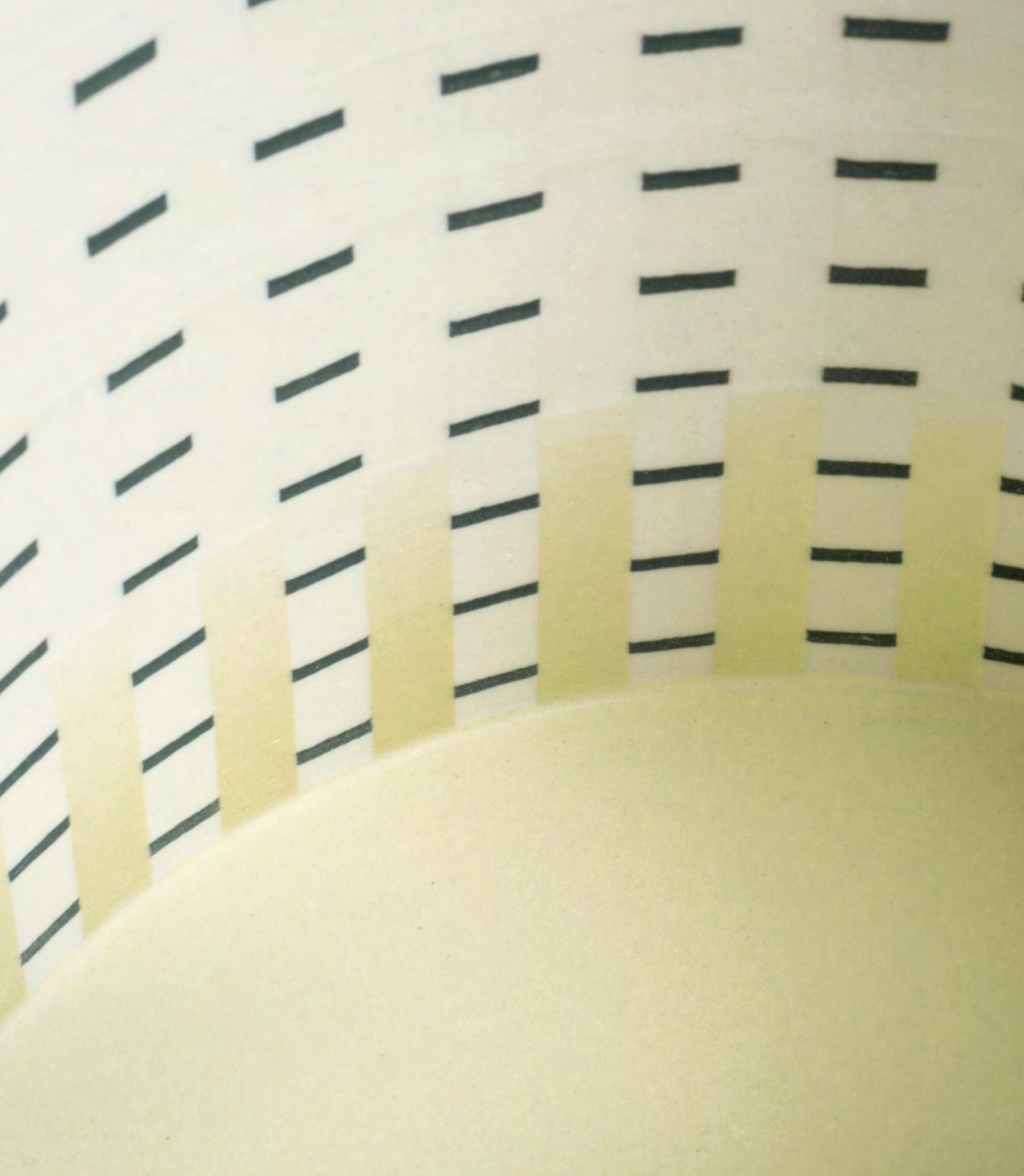
*I was thinking of perfection in terms of having totally straight lines  
but also small movements. The reference is the vibrancy and  
sensibility of Agnes Martin's lines.*

Lotte Westphael

Lotte Westphael  
*Pink Grid*, 2021  
Porcelain  
Ø27 x 24 cm  
Photo: Erik Balle

Lotte Westphael  
*Untitled - Homage to Agnes Martin*, 2021  
Porcelain  
Ø18 x 14 cm  
Photo: Erik Balle









Lotte Westphael  
*Polyrhythm Gradient – Yellow*, 2020  
Porcelain  
Ø18 x 12 cm  
Photo : Sylvain Deleu

Lotte Westphael  
*Yellow Grid Gradient*, 2020  
Porcelain  
Ø22,5 x 20 cm  
Photo : Sylvain Deleu

Lotte Westphael  
*Yellow Textile Gradient*, 2020  
Porcelain  
Ø27 x 23 cm  
Photo : Sylvain Deleu



*I often mimic weaving in my porcelain pieces by working geometrically in vertical and horizontal lines in rhythmic repetitions.*

Lotte Westphael



## TORA URUP

Tora Urup (b. 1960) 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.









*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

Tora Urup

*Mat cylinder with floating bowl. Coral, 2019*  
Mouthblown. Handcut and matbrushed glass  
Ø17 x 11,5 cm  
Photo: Tora Urup

Tora Urup

*Cylinder with floating bowl. Paleyellow, 2016*  
Mouthblown. Handcut glass  
Ø17 x 13 cm  
Photo: Tora Urup

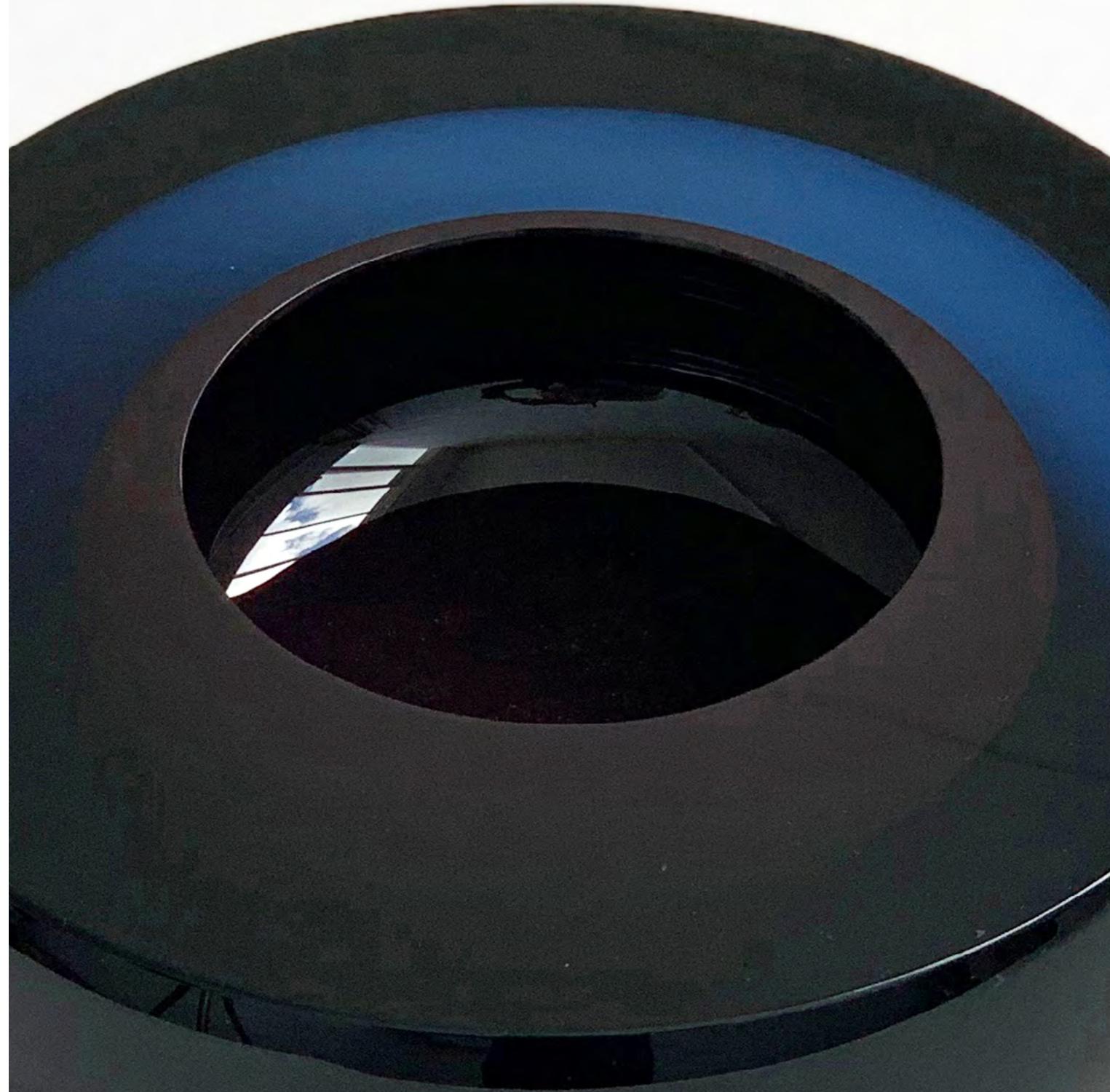
Tora Urup

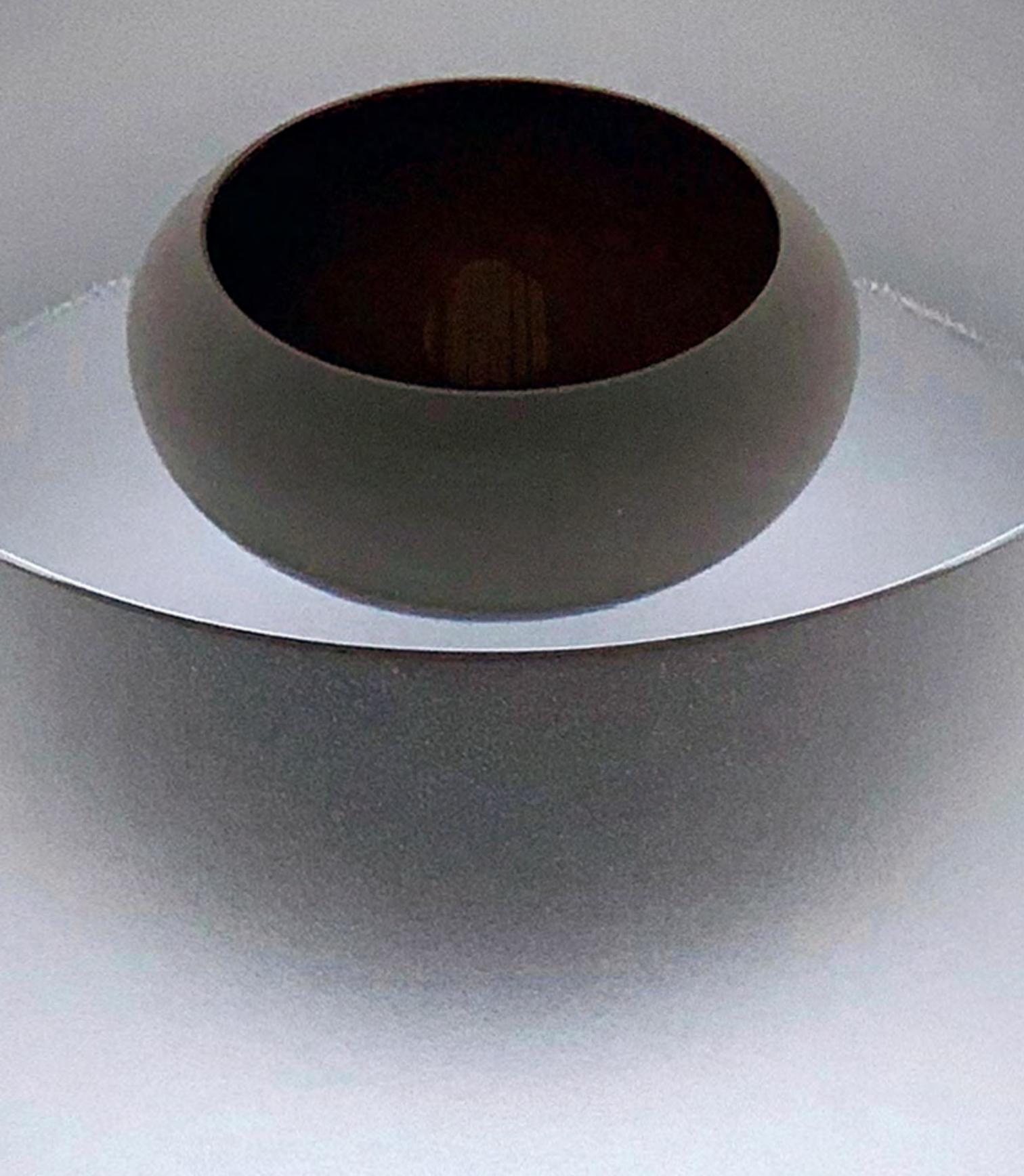
*Cream. Three layers, 2021*  
Uncolored glass with colored under and overlays  
Blown, cut, polished  
Ø32,5 x 10,5 cm  
Photo: Tora Urup

*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.*

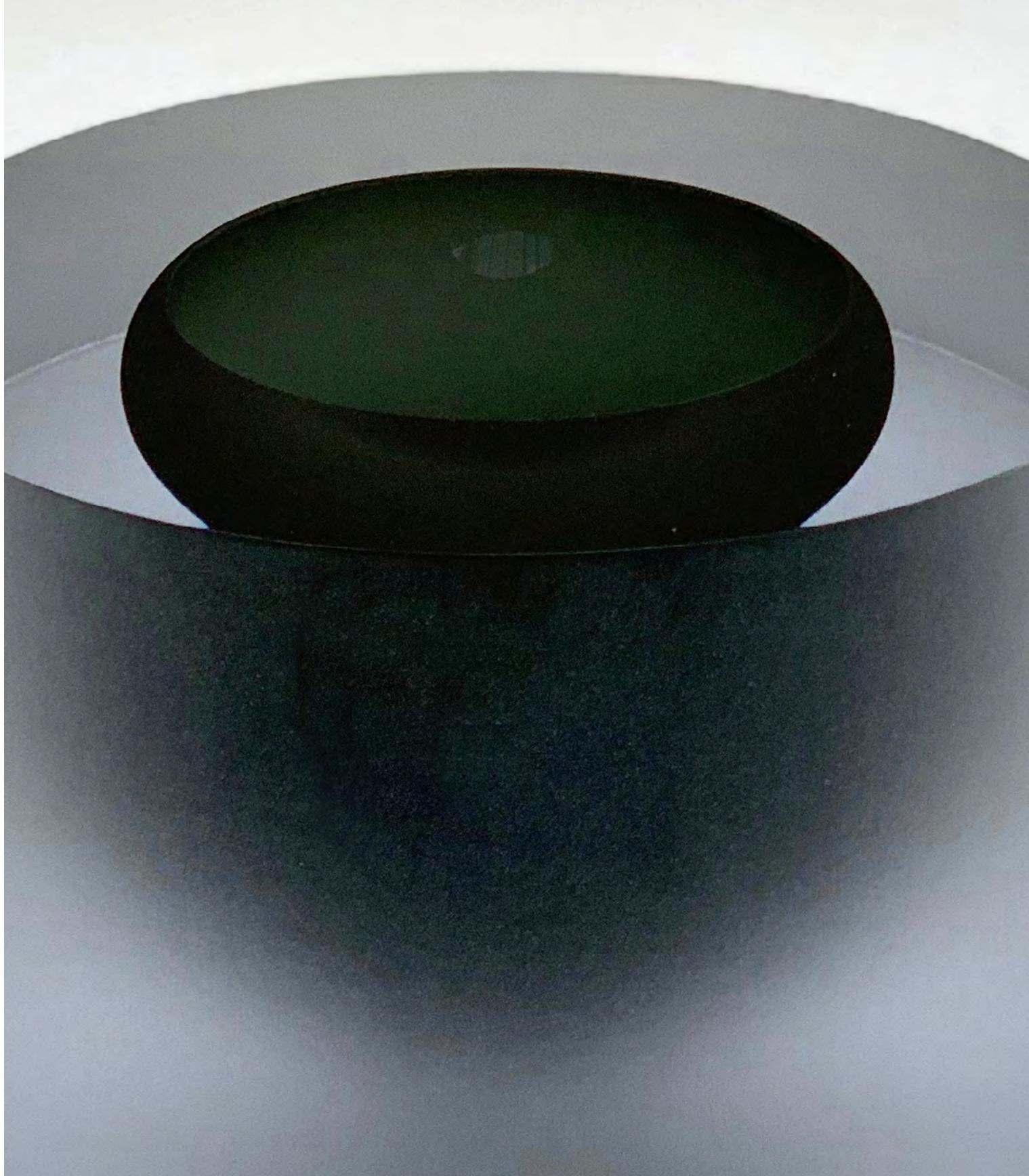
Tora Urup







Tora Urup  
*Mat cylinder with floating bowl. Elephantgrey, 2016*  
Mouthblown. Handcut and matbrushed glass  
Ø17 x 12 cm  
Photo: Tora Urup





*Urushi is a Japanese lacquer, made from the natural sap of trees. The sap is then coloured using oxides such as iron. Tora Urup layers this traditional Japanese lacquer over her solid hand-shaped and cut glass sculptures, meticulously sanding the lacquer after each application. The final layer, which appears to delicately float on the surface of the glass, is treated in such a way to emphasize the character and process of the Urushi, in contrast to the solid homogenic glass mass.*

*The process of the Urushi continues long after the final sculpture, with its colours gradually intensifying over time."*

Tora Urup

Tora Urup  
*Traces. Floating Urushi Black, 2021*  
Solid glass and black Japanese lacquer  
Ø25,5 x 7,5 cm

Photo: Tora Urup

Tora Urup  
*Blue transparent - Maroon, 2021*  
Uncolored glass with colored under and overlays. Blown, cut, polished  
Ø26,5 x 10,3 cm  
Photo: Tora Urup

Tora Urup  
*Mat cylinder with floating bowl. Elephantgrey, 2016*  
Mouthblown. Handcut and matbrushed glass  
Ø17 x 12 cm  
Photo: Tora Urup

Tora Urup  
*Mat cylinder with floating bowl. Translucent black, 2019*  
Mouthblown. Handcut and matbrushed glass  
Ø20 x 12 cm  
Photo: Tora Urup

Tora Urup  
*Traces. Floating Urushi Black, 2021*  
Solid glass and black Japanese lacquer  
Ø25,5 x 7,5 cm  
Photo: Tora Urup



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

Tora Urup





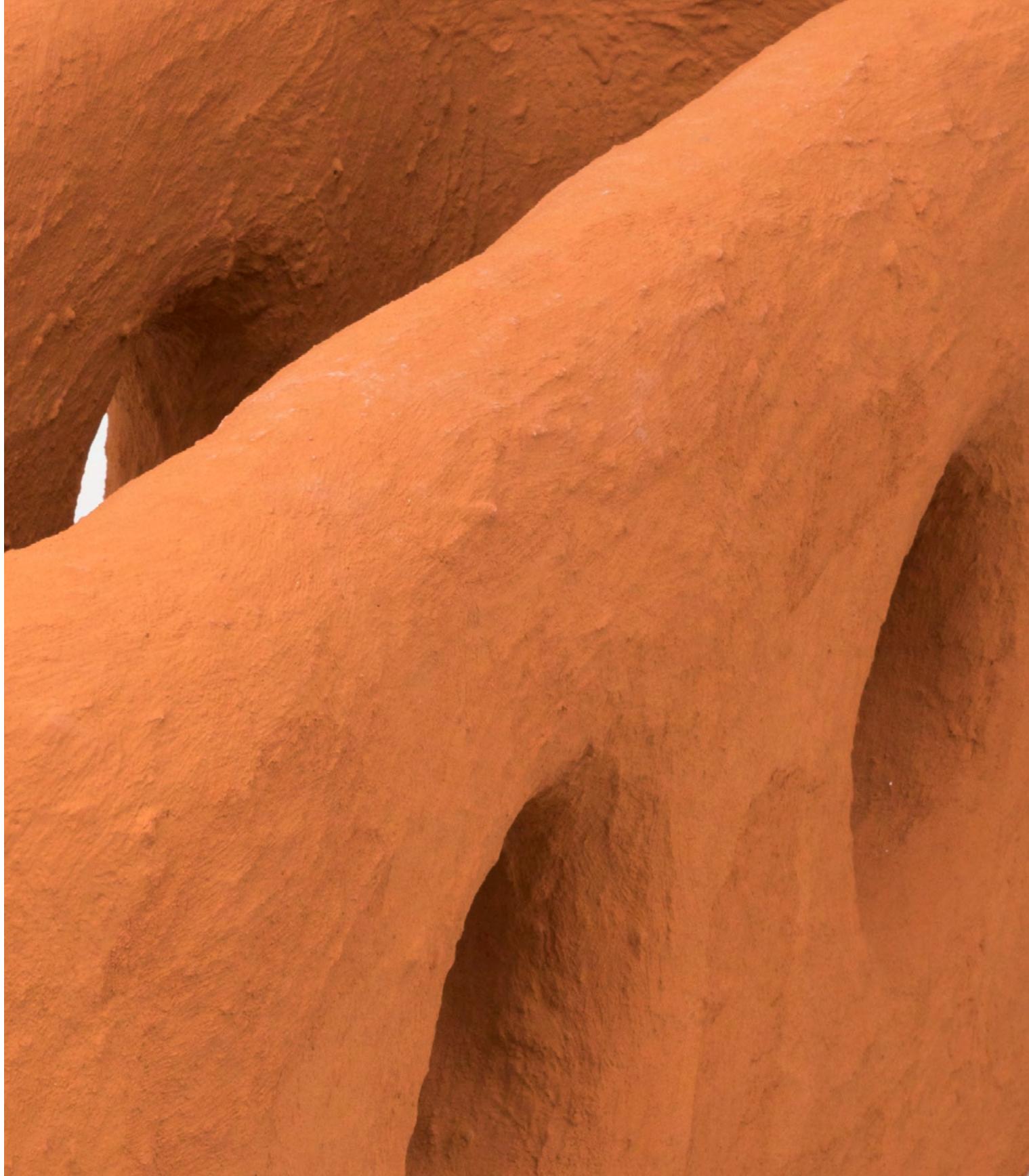
## CARL EMIL JACOBSEN

Since Danish sculptor Carl Emil Jacobsen (b. 1987) graduated from Kolding School of Design in 2012, his practice has oscillated between art and design, revolving around existentialism, ritualistic sophistication and solid craftsmanship. Working with found materials such as bricks from demolished buildings, he brings new life to powdered stone, converting it into layers of natural colored pigment. His nonfigurative sculptures stand on their own terms, fostering experiential connection over intellectual interference. Jacobsen's works has been exhibited at The Curio – Chart Art Fair and The Spring Exhibition at Kunsthal Charlottenborg in Copenhagen, with Galerie Maria Wettergren, at Piscine in Aarhus and elsewhere.

With almost ritualistic attention to detail and painstaking craftsmanship, Carl Emil Jacobsen creates abstract aesthetic objects that hold an insistent sensuous appeal. His sculptural artworks explore the integrity and textural qualities of raw materials with roots in nature. His process is driven by a curiosity about form and material qualities. He often works on multiple simultaneous processes based on drawings/sketches as well as more intuitive approaches such as material experiments, revised craft techniques or attempts at conveying material sensations. His recent work has involved a special emphasis on colour/light/shadow and the ability of an object to enhance the experience of a colour.

His most important sources of inspiration are nature – including field trips in the landscape and studies of raw mineral colours, buildings and machine components –and the works of other artists.





*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



Carl Emil Jacobsen  
*Ochre Powder Variation #3, 2018*  
Fiber concrete, pigments from crushed stones  
65 x 54 x 23 cm  
Photo: Jeppe Gudmundsen

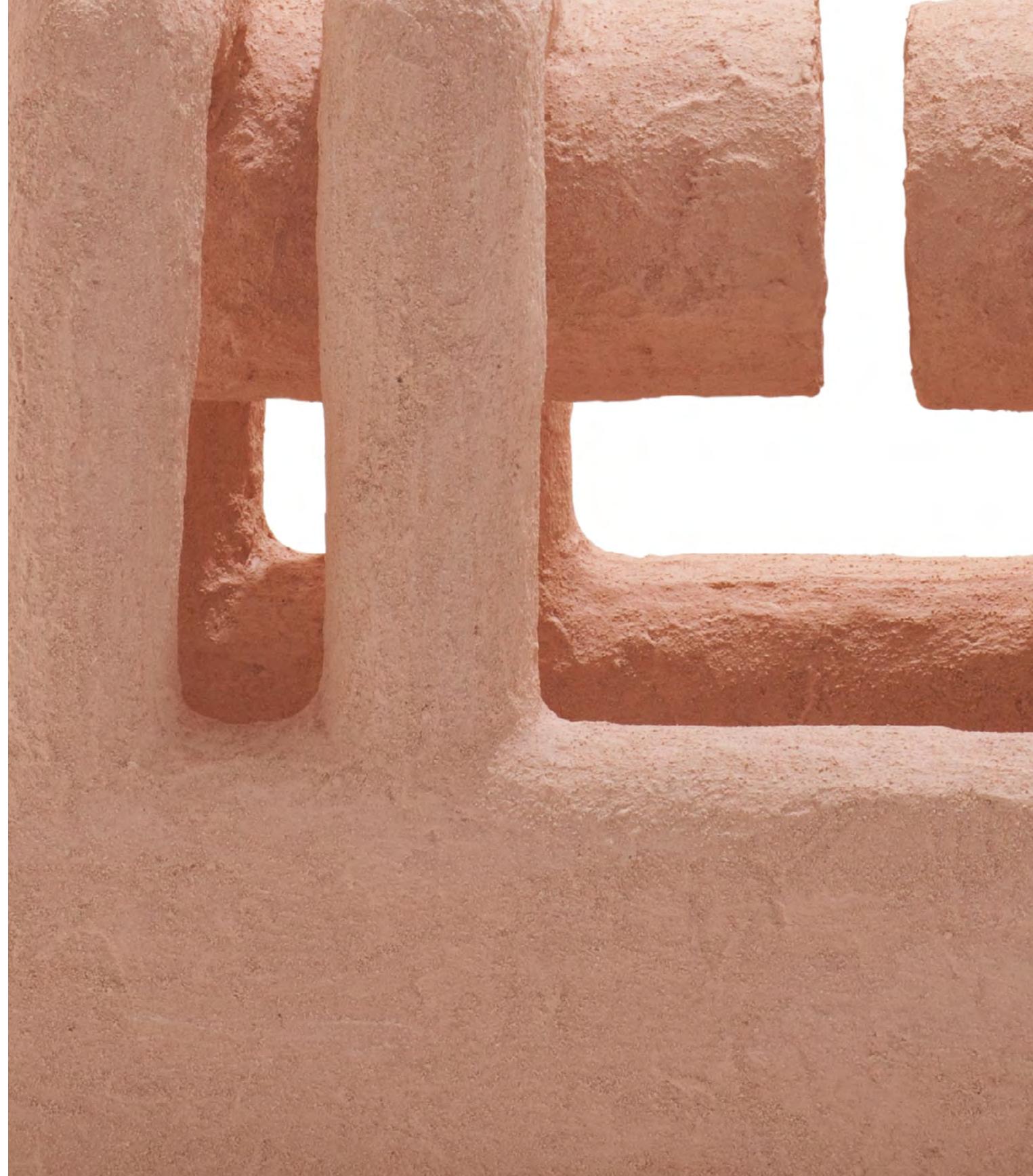
Carl Emil Jacobsen  
*Red Powder Variation #10, 2018*  
Fiber concrete, pigments from crushed bricks  
59 x 55 x 70 cm  
Photo: Jeppe Gudmundsen

Carl Emil Jacobsen  
*Half Piece #4, 2018*  
Fiber concrete, pigments from volcanic ash  
74 x 40 x 88 cm  
Photo: Jeppe Gudmundsen



*I am a sculptor, and the process characterizes my artistic practice. My works start as intuitive studies of materials and technical processes. Along the way, a need arises to challenge and push these materials into new forms and expressions. 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







*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

Carl Emil Jacobsen  
*Pink Powder Variation #3*, 2019  
Fiber concrete, pigments from crushed stones  
80 x 50 x 50 cm

Photo: Jeppe Gudmundsen

Carl Emil Jacobsen  
*Pink Powder Variation #6*, 2018  
Fiber concrete, pigments from crushed stones  
65 x 54 x 23 cm

Photo: Jeppe Gudmundsen

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

Photo: Mikkel Rahr Mortensen





*My design background has revealed that you may like to play with the sculpture, touch it and understand it with your senses rather than solely with your intellect. I believe that man today needs to be reminded of the joy of his own body and of our physical, tangible surroundings.*

*I lift the heavy materials, mix cement, grind and drill into stone and access the raw material in a physically involved way. I go to and from my works and acknowledge that they are time consuming, that the sculpture is heavy, slow and insistent in its process. In other words, sculpture requires us. It requires our bodily presence, it demands our time. An important part of my general fascination with sculpture is also an examination of the sculpture's way of opposing to the volatile tendencies of our time.*

Carl Emil Jacobsen





Text: Maria Wettergren

Graphic conception: Camila Gadu.

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