



MARIAWETTERGREN
GALERIE



**DESIGN MIAMI/BASEL 2021
SELECTED HIGHLIGHTS**



MATHIAS BENGTTSSON
Membrane Table
2021
Marble
188 x 96 x 40 cm
Limited edition of 8 unique pieces



Mathias Bengtsson
Born 1971, Denmark
Lives and works in Stockholm, Sweden

Membrane Table is Mathias Bengtsson's latest opus, and should be considered as an experiment in marble, pushing the material possibilities to the maximum; a sublime experiment with material and form by this Danish pioneering designer. In the words of the artist, "*marble is fascinating because it comes alive the more it is worked with, becoming more and more tactile, and soft to the eye and touch.*" The form of the *Membrane Table* is made from a digital seed, mimicking its growth, blooming into leaves or membranes, organically creating a table surface. Afterwards, it is made by CNC and hand carved and polished by skilled artisans. Each piece has its own organic variations, and no one is the other alike; like snapshots of organic structures stopped in their growth.

Mathias Bengtsson is one of the most innovative artists and designers today working with digital technologies to push the boundaries of art and design. Working with diverse industrial materials and processes, Bengtsson pushes forward the sculptural, technical, and philosophical possibilities of three-dimensional design. Always seeking to take his thinking in new directions, Bengtsson breaks down established boundaries between design, art, craft and technology. Bengtsson is blending new and old technologies into a revolutionary organic form. As a result of several years of research, Bengtsson has invented a computer program in which a 'digital seed' grows in a virtual world and simulates natural growth, imitating some of nature's rules and methods. Combining high technology and traditional craftsmanship, the result is a strikingly beautiful piece where art, crafts and design dialogue in the most exquisite manner.

Mathias 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**.



Membrane Table, 2021. Detail



Membrane Table, 2021. Detail



Membrane Table, 2021. Detail



Cecilie Bendixen
Born 1975, Norway
Lives and works in Vejen, Denmark

Phases is Cecilie Bendixen's latest thread sculpture. The circular wall disc is a continuation of Bendixen's PhD research on sound absorbing textile sculptures. Woven in situ - on the spot - the disc is reflecting light and patterns in various ways. By 'weaving' with a polyester thread on a circular frame, Bendixen explores the infinite geometric possibilities of crossing threads.

The Danish artist is drawn to natural phenomena, poetically exploring 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.

Cecilie Bendixen is considered as one of the most significant textile artists in Scandinavia. She graduated as an architect from The Royal Danish Academy of Fine Arts, School of Architecture in 2005. In 2013, she carried out a PhD research project on textiles and sound, underlining two main questions: *How can sound be shaped by textile?* And conversely, *How can textiles be shaped by sound?* These questions have given form to a series of sound absorbing textile sculptures and installations.

Cecilie Bendixen's interdisciplinary approach to art, involving science, design, crafts and architecture makes her an important contributor to the contemporary art scene. She was nominated for the Nordic Textile Awards in 2017, and the same year she received the Bindsboell Medal. Her works are part of important private and public collections, such as the **National Gallery of Victoria, Melbourne, Australia; Danish Art Foundation, Denmark** and the **Galila Barzilai-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.**



Phases, 2021. Detail



CECILIE BENDIXEN
Phases
2021
Ø120 x 4 cm
Polyester thread, plywood frame
Unique piece



Tora Urup
Born 1960, Denmark
Lives and works in Copenhagen, Denmark

In her *trompe l'œil* glass sculptures, Danish artist Tora Urup explores the specific role played by color and material in our perception of volume and space. Since 2001, 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, revealing 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 mat-brushed surfaces, she is creating a genuine illusion of a seemingly infinite and liquid space inside a physically restrained 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 including **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.**



TORA URUP
Mat Cylinder with Floating Red Sun
2021
Blown, cut and polished uncolored glass with layers of colored under and overlay
Ø19,5 x 15 cm
Unique piece





TORA URUP
Emeraldgreen. Opaque and Transparent
2021
Blown, cut and polished uncolored glass with layers of colored under and overlay
Ø29,5 x 12 cm
Unique piece



TORA URUP
Whitesmoke/Darkgrey Transparent
2021
Blown, cut and polished uncolored glass with layers of colored under and overlay
Ø28 x 10,5 cm
Unique piece



TORA URUP
Skyblue. Five Layers
2021
Blown, cut and polished uncolored glass with layers of colored under- and overlay
Ø32,5 x 11,5 cm
Unique piece



TORA URUP
Smaragdgreen. Opaque and Transparent. Three Layers
2021
Blown, cut and polished uncolored glass with layers of colored under- and overlay
Ø31,5 x 11 cm
Unique piece



TORA URUP
Encased Nilegreen
2021
Blown, cut and polished uncolored glass with layers of colored under- and overlay
Ø17 x 11,5 cm
Unique piece





Astrid Krogh
Born in 1968, Denmark
Lives and works in Copenhagen, Denmark

After working for several years on cosmic themes, this summer, Danish artist Astrid Krogh had the idea of turning her eyes from the sky to the ground, looking down instead of up for answers. Every morning, when she went for a swim in the sea, she took her scuba-diving glasses to look at the world under the water and collected seaweed, which she dried when she got home. She had the idea of placing the seaweed in some kind of order to make a pattern, but during the making of these algae pictures, she realized this was not going to work...so she blended them instead into one big chaotic order...like the galaxies in the universe.

Astrid Krogh graduated in 1997 from the textile faculty at The Royal Danish Academy of Fine Arts School of Design. The following year, Krogh established her own studio where she started using optical fibers to create woven textiles, thereby weaving with light itself. Few artists speak this refined language as fluently as Astrid Krogh, who uses light to describe aspects of nature that words simply cannot. The lingua franca in Krogh's world describes the feelings evoked by the beauty of the dawn, and the emotions stirred when the sunset streaks extraordinary colors across the sky. Her vocabulary is nuanced by sensory experiences, which are articulated through a lexicon of color and light. Krogh's vernacular encompasses the ripples that cause sunlight to sparkle on the surface of a lake, and the surging, blue tinted waves that change color as they break on the shore. Widely recognized as one of the most pioneering Scandinavian artists in the field of light installations and textile art, Krogh is working at the intersection between art, architecture and design. Krogh's works have been exhibited in various international institutions, such as the Boston Fine Art Museum; Le Musée Eugène Delacroix, Paris; Tournai International Triennial of Contemporary Textile Arts, Belgium; Malmö Kunstmuseum, Sweden; the Tefaf Maastricht Fair, Holland and Design Miami/Basel, Switzerland.

Astrid Krogh's works are included in important museum collections, such as the **Designmuseum Danmark, Denmark** and the **21C Museum International Contemporary Art Foundation, Cincinnati, USA**. Krogh has been making monumental light installations and site-specific commissions for private and public collections, such as the **21C Museum International Contemporary Art Foundation, Cincinnati, USA; Danish Parliament, Copenhagen; Longchamp Flagship store, Paris, France; the Danish University Center, Beijing, China,** and the **Maersk building, Copenhagen, Denmark**. Krogh's pieces are published in important books about contemporary textiles, architecture and design, and the artist has won several prizes, including the Thorvald Bindsboell Medal, the Inga & Ejvind Kold Christensen Prize, the Annual Honorary Grant of the National Bank of Denmark, the Finn Juhl Architecture Prize and the CODA Awards.



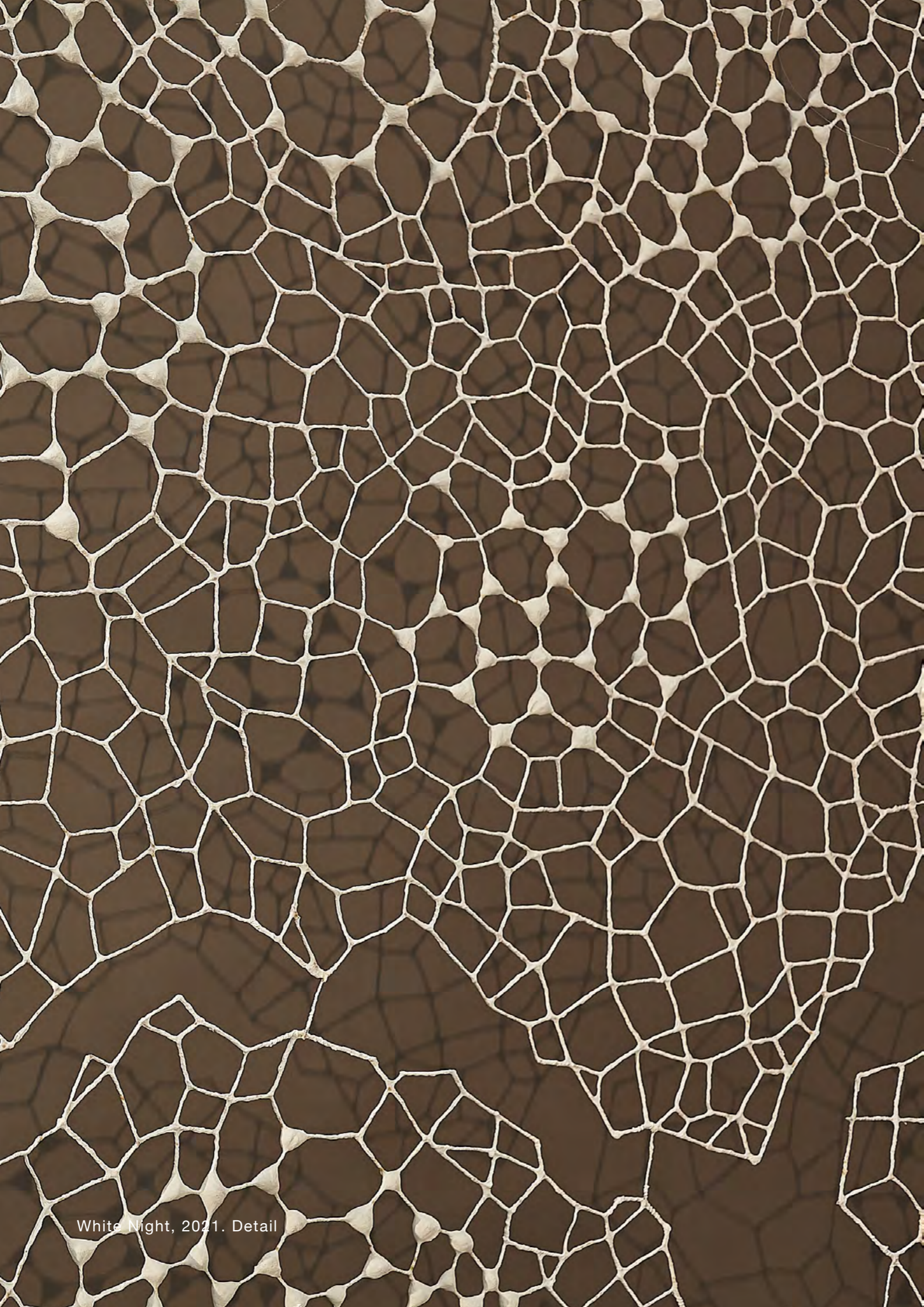
Seaweed in the Universe II, 2021. Detail



ASTRID KROGH
Seaweed in the Universe
2021
Seaweed, wood, lightbox
100 x 100 x 10 cm
Unique piece



ASTRID KROGH
Seaweed in the Universe II
2021
Seaweed, wood, lightbox
100 x 100 x 10 cm
Unique piece



White Night, 2021. Detail



Gjertrud Hals
Born 1948, Norway
Lives and works in Molde, Norway

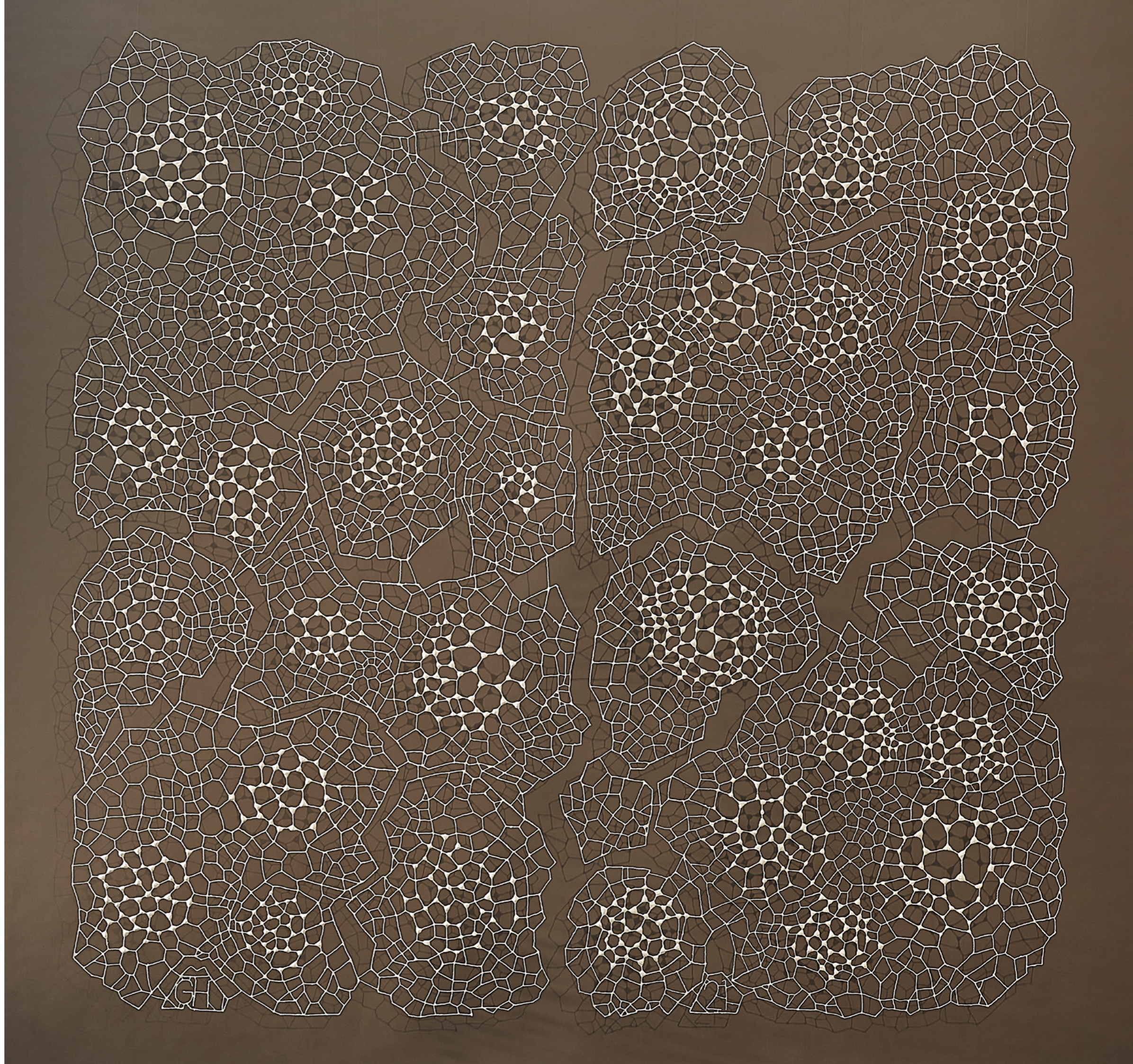
White Night is a web-like thread sculpture, handmade by the pioneering Norwegian textile artist Gjertrud Hals, from metal wire and cotton fiber. The title refers to the time around the Norwegian summer solstice in June, when the sunsets are late, the sunrises are early and the darkness is never complete, the twilight lasting all night. *White Night* is typical of Hals' artistic vocabulary. Like small micro-cosmic structures, 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 is considered as an important pioneer in the field of fiber art. Her upbringing on the little island of Finnøya is profoundly anchored in her art, and her relationship to the region's nature and culture is deep and complex. 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. The word fiber art appeared in the United States in the 1960's, and the first fiber art exhibition ("Woven Forms") took place in 1963 in New York at the Museum of Contemporary Crafts. Previously, this style had been referred to as "off-loom", and it is the process of binding elements together which comes from weaving that is the common denominator of fiber art. Binding together does indeed characterize Gjertrud Hals' art, both literally and symbolically. Many of her works are formed of structures made of cotton and linen crochets covered with paper pulp or resin.

Gjertrud Hals is considered 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, Norway; The Museum of Contemporary Crafts, New York, USA; The Museum of Decorative Arts, Lausanne, Switzerland; Mobilier National / Les Gobelins, Paris, France** and the **Bellerive Museum, Zürich, Switzerland.**

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



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





Hanne Friis
Born 1972, Norway
Lives and works in Oslo, Norway

Shiny Wave is an important textile sculpture by Norwegian artist, Hanne Friis. The wall sculpture, made of viscose fabric, is hand-dyed by the artist with natural materials from trees, such as bark, leaves, cones, as well as iron mordant, then carefully hand-stitched with a needle and a thread by the artist. In this way, Friis creates subtle variations in shape, texture and color by draping loose fragments against the tightly stitched mass, allowing the body of the sculpture to breathe out of its restrained folds. What begins delicately with a fine needle and thread explodes into large, expressive forms. The densities in the textiles bear witness to the actual process of creating something, an in-depth study, and association with the cyclic processes of nature. Friis does not imitate the laws and biological systems of nature, but seems to touch on its primal forms in a wild, yet controlled expressive interpretation.

This is a form of art where there is an unmistakable presence of the hand. At the same time, the works give the impression of denying the centrality of handicraft. It is as if Hanne Friis, via the engagement of the hands, also has set the works free – they are what they are single-handedly. It is precisely that characteristic that contributes to their giving a palpable impression of being living organisms. Every single one of them possesses a bodily identity. This has in large measure to do with the peculiar tension in which her art exists – between the intimate and the monstrous. One is enticed and repelled, as if there is an underlying pulse that drives one to admit both these extremes.

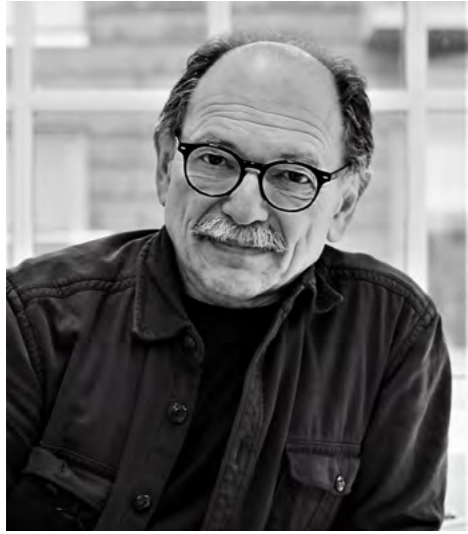
Hanne Friis is considered one of the most influential Norwegian contemporary artists working with textiles today. Friis has exhibited worldwide and her works are included in several important public and private collections, including the **National Museum of Art, Oslo, Norway; National Museum of Decorative Arts, Trondheim, Norway; Haugar Kunstmuseum, Tønsberg, Norway; West Norway Museum of Decorative Arts, Bergen, Norway** and the **Norwegian Parliament, Oslo, Norway.**



Shiny Wave, 2020. Detail



HANNE FRIIS
Shiny Wave
2020
135 x 120 cm
Natural dyed viscose, hand stiched
Unique piece



Boris Berlin
Born 1953, Russia
Lives and works in Copenhagen, Denmark

Exquisitely made by hand from different stones, such as marble, basalt and travertine, or various woods, including oak, walnut and ash, the *Signature Objects* convey a high level of craftsmanship, while each obeying the same dimensions and cylindrical form. The defining difference between each object resides in their specific materiality and technique. What is left is a sign of its creator, his signature. Scattered throughout the exhibition, they look like... *"fragments of columns brought from the ruins of seven temples from seven continents. Each of them telling its own story, each of them keeping traces of the craftsmen, who once created them"*, in the words of Boris Berlin. The function of the *Signature Objects* is left open, and they can be used as both side tables or as pure sculptural elements.

Boris Berlin is a Russian-born designer, who lives and works in Denmark. Berlin works and experiments with new technologies and materials, exploring their possibilities and impact on the design of everyday objects, as well as on sculptural design art pieces. Berlin graduated from the Higher School of Art and Industry in 1975 and began his career as an industrial and graphic designer at VNIITE in Leningrad (now St. Petersburg). In 1983, he moved to Denmark, founding Boris Berlin Design, and then in 1987, became a co-founder and partner of Komplot Design. Later, in 2010, Berlin co-founded and became a partner of Iskos-Berlin Design.

The geography of Boris Berlin's clients spreads from Denmark and Sweden to USA and Japan, including companies such as Gubi, Hay, Muuto, Normann, Fritz Hansen, R+R, Källemo, Tendo Mokko, Stylex Seating, and Jot.Jot. Boris Berlin's designs have received numerous distinctions and design awards, and his works are represented in museums around the world, among them: **Designmuseum Danmark, Copenhagen, Denmark; Trapholt Museum, Kolding, Denmark; Designmuseo, Helsinki, Finland; Die Neue Sammlung, Munich, Germany; Museum of Modern Art, New York, USA;** and the **Vitra Design Museum, Germany.**



Signature Object 8, 2020. Detail



BORIS BERLIN
Signature Object 1
2020
Kalmar pine
Ø35 x 50 cm
Limited edition of 8



BORIS BERLIN
Signature Object 5
2021
Walnut
Ø35 x 50 cm
Limited edition of 8



BORIS BERLIN
Signature Object 8
2020
Ash
Ø35 x 50 cm
Limited edition of 8



BORIS BERLIN
Signature Object 9
2021
Ash
Ø35 x 50 cm
Limited edition of 8



Germans Ermičs
Born 1985, Lithuania
Lives and works in Amsterdam, Netherlands

In Germans Ermičs' cylindrical object, *Pele de Tigre (Signature Object)*, three-dimensional marble veins burst through the surface. Inspired by the natural erosion of the material, Ermičs has been developing a new processing method to enhance the unique pattern of the stone. Instead of forcing a preconceived image onto the marble, Ermičs works with the stone's own texture, uncovering its wild, organic beauty and liberating it from centuries of domesticated polishing in the fields of art and architecture.

Germans Ermičs is a Latvian designer, who lives and works in Amsterdam. For the past few years, Ermičs has crafted refined and ethereal pieces of glass furniture with exquisite chromatic expressions. Like the minimalists of California's Light and Space Movement, Ermičs explores the field of color and materials to catalyse a shift in how we perceive objects and space. After studying design in Denmark, he carried out an internship at the Rasmus Koch Studio (Copenhagen) where he developed his skills in graphic design. In 2007, he co-founded the Latvian culture magazine Veto, serving as art director, while studying at the Design Academy Eindhoven in the department Man & Living, where his primary focus was on furniture and interiors. In 2014, he founded his own studio in Amsterdam. Ermičs was awarded the Wallpaper* Design Awards in 2017 and 2018, and has realized important site-specific installations and collaborations with Instagram and Bang & Olufsen, among others. Ermičs' works have been exhibited worldwide in museums such as **Toyama Museum of Art & Design, Japan, and Designmuseum Danmark, Copenhagen, Denmark.**



Pele de Tigre (Signature Object), 2021. Detail



GERMANS ERMIČS
Pele de Tigre (Signature Object)
2021
Pele de Tigre Marble
Ø35 x 50 cm
Limited edition of 8



Modernism Crystallized. Family Affair. Exhibition view at Galerie Maria Wettergren, Paris, 2021

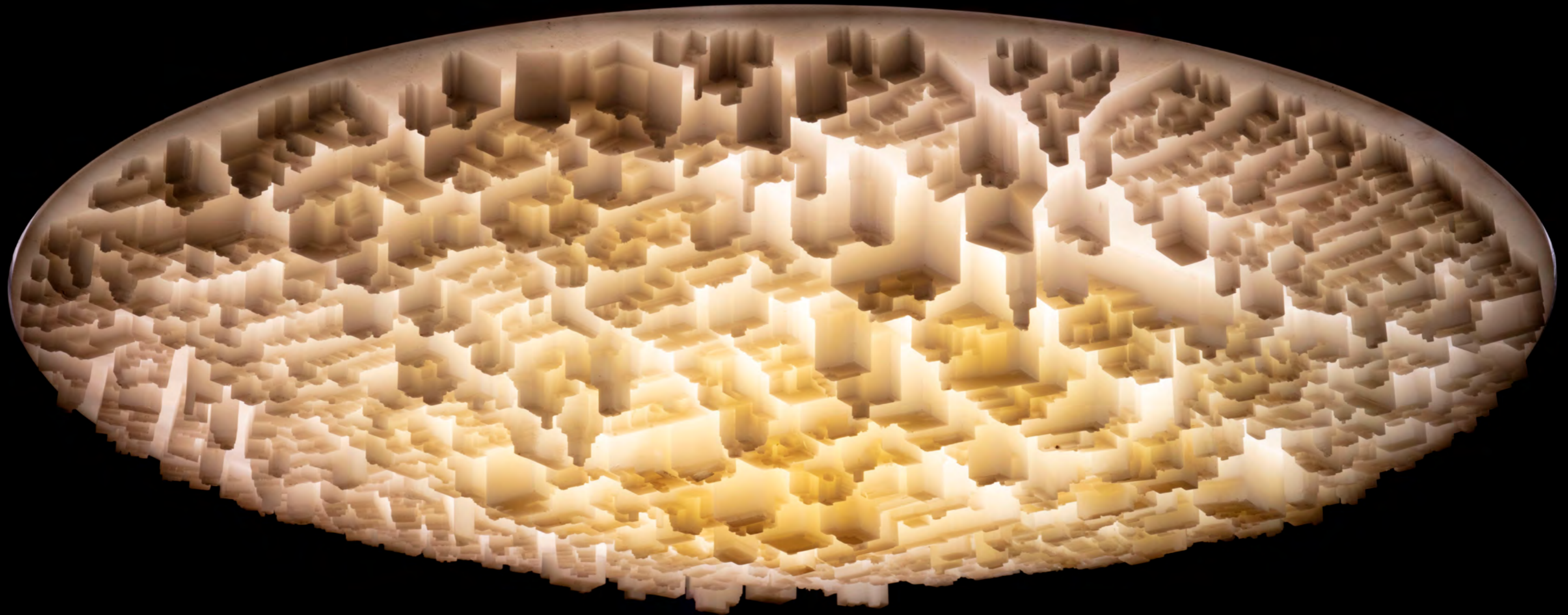
Black Mirror is a circular table in glass and mirror, designed by Latvian designer, Germans Ermičs and Russian-born designer, Boris Berlin. Through a masterful color gradation from 0% - 100% black on a glass and mirror surface, the table subtly changes, according to the surrounding light, shapes and point of view. The precise geometric form, combined with a perfect finish and refined flow from clear mirror to opaque black glass, makes the table particularly attractive and visually light, as the base hardly seems to reach the floor, fading into its own reflection.

The idea of duality is key to Boris Berlin: *"The clearest way to perceive and define the world is through negation, through opposites. We understand the meaning of light when it becomes dark, we first understand what our parents mean for us when they are gone..."* Chromatic expression as the driving force of design is characteristic of Germans Ermičs' vocabulary: *"I choose very simple geometric shapes and transform their cold, linear geometry into elements of unprecedented depth, opening the way for a world of new interpretations. The color becomes the element that generates the meaning of the form, transforming the pure geometry of material into an expressive object..."*

GERMANS ERMIČS & BORIS BERLIN
Black Mirror
2020
Glass, mirror
Ø150 x 75 cm
Limited edition of 8



The light pendant, *City Light* was designed in 2020 by Boris Berlin and Daniel Berlin in resin, fiberglass and LED. Modeled from the city of Manhattan, the luminary in translucent resin reflects the ordered yet chaotic grid of the modernist city par excellence. Programmed to the shifting color/light cycle of the city, this light-clock travels an entire day in one hour, from the first rays of sunrise into a glowing midday sun, to the nocturnal fading of light.



BORIS BERLIN & DANIEL BERLIN
City Light
2020
Resin, fiberglass, LED
Ø110 x 32 cm
Limited edition of 8

In its masterful articulation of rectilinear volumes and the interaction of colored vertical and horizontal planes, Germans Ermičs' sculptural glass chair, *Sunburst Tall Glass Chair*, offers an interesting dialogue between color and form: the burst of orange and red colors evolves gradually from the ground and upwards, alluding to, rather than defining, the shape of the chair. The impact of color on the comfort of the spirit is both enhanced and challenged by the fragile aspect of the glass material, and this sculptural glass chair seems to express a delicate balance between two polarities: an imagined fragility and a perceived state of solidity.

With its three vertical glass panes, caught in a sublime moment between stability and collapse, the high back and sides provide personal space and protection, yet the experience is more like sitting on a throne of glass. You cannot help but hold your breath while walking around this tall, ethereal piece, which constantly changes according to the surrounding light and perspective. In that respect, Ermičs seems close to the minimalists of California's Light and Space movement, such as James Turrell and Larry Bell, in his exploration of color and materials to catalyze a shift in how we perceive objects and space.

GERMANS ERMIČS
Sunburst Tall Glass Chair
2021
Glass
74 x 67 x 150 cm
Limited edition of 8





Ane Lykke
Born 1968, Denmark
Lives and works in Copenhagen, Denmark

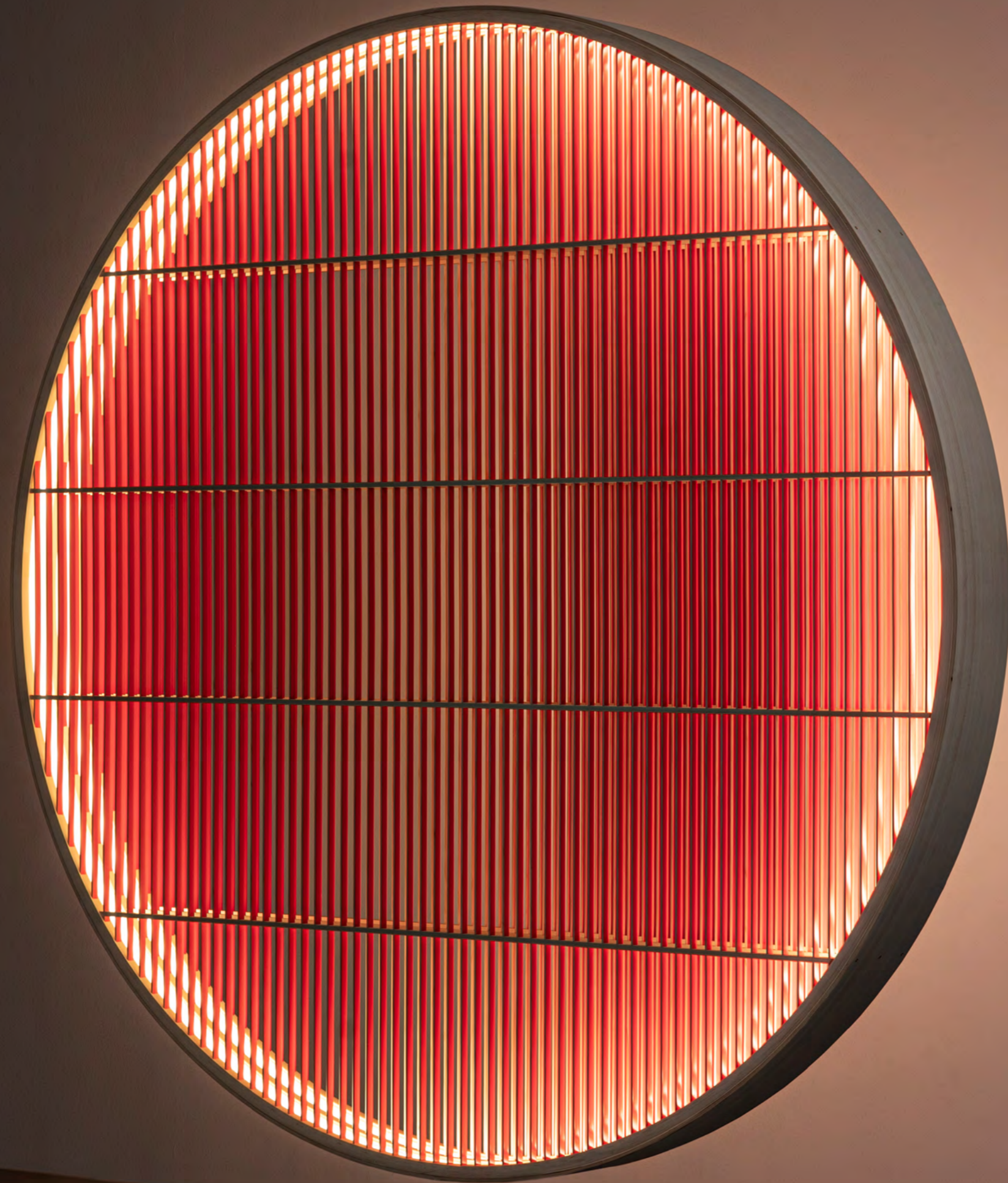
In her glowing wall sculpture, the *Kurenai Light Object*, exquisitely handmade in cypress wood, the Danish artist Ane Lykke masterly blends Nordic perspectives with the Japanese Kumiko wood technique. The three-dimensional grid system creates an interaction between the different levels of grids, revealing subtle changes in light, shadow, depth and reflection when passing by, allowing the viewers to create their individual perception of the object. The *Kurenai Light Object* creates, due to its considerable size, a substantial physical impact on the beholder: My aim is to create a dialogue, a direct bodily connection with the surroundings.

Ane Lykke, who graduated in 1996 from the Royal Danish Academy of Fine Arts, School of Design, initially trained as a textile designer. In her projects, she dives into the otherwise one dimensional textile surface, separating the layers and pulling them out into three dimensions. Lykke's work revolves around the interaction between light and layered structures, exploring the different stages of light and perception, and playing with the transition between the statically two-dimensional and the dynamically three dimensional. In doing so, she poetically creates a dialogue, a bodily connection, between the human body and its surroundings.

Ane Lykke has made several important site specific public commissions, including the light installation at the **Rigshospitalet / National Hospital, Copenhagen, Denmark** and the light installation at the **Center for Cancer and Health, Copenhagen, Denmark**. Lykke has received numerous awards, honors and grants for her work, and her work can be found in the collection of **The Danish Arts Foundation, Copenhagen, Denmark**. Lykke's works have been exhibited internationally including at the **National Museum of Women in the Arts, Washington, USA; Nordjyllands Kunstmuseum, Aalborg, Denmark; Design Miami/ Basel, Switzerland** and **TEFAF, Maastricht, Netherlands**.



Kurenai Light Object, 2019. Detail



ANE LYKKE
Kurenai Light Object
2019
Cypress wood, LED
Ø160 x 12 cm
Limited edition of 8



Eske Rex
Born 1977, Denmark
Lives and works in Copenhagen, Denmark

Enigmatic and visually arresting, Eske Rex' *Divided Self 14* is made of hand-sculpted smoked oak forms and strings, stretched by magnetic attraction. The solid forms float in space, separated by a thin slice of air, creating an intense field of tension where gravity seems suspended. The opposite halves are constantly striving towards each other, rotating around each other, without ever touching. Rex' works are carried both by a conceptual idea, materials and craftsmanship. 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.

Through the years, Danish artist Eske Rex has developed a body of work where practice 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. 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 worldwide, including the **MAK Center for Art and Architecture, Los Angeles, USA; 21st Century Museum of Contemporary Art, Kanazawa Japan; Den Frie, Copenhagen, Denmark; Verbeke Foundation, Belgium, Brussels; MINDCRAFT 17, Milan, Italy; Chart Fair, Copenhagen, Denmark; Design Miami/Basel, Switzerland; TEFAF Maastricht, Netherlands 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 was awarded the Finn Juhl prize in 2019.



ESKE REX
Divided Self 14
2017
Oak, leash, magents
60 x 15 x 3 cm
(thread height variable)
Unique piece



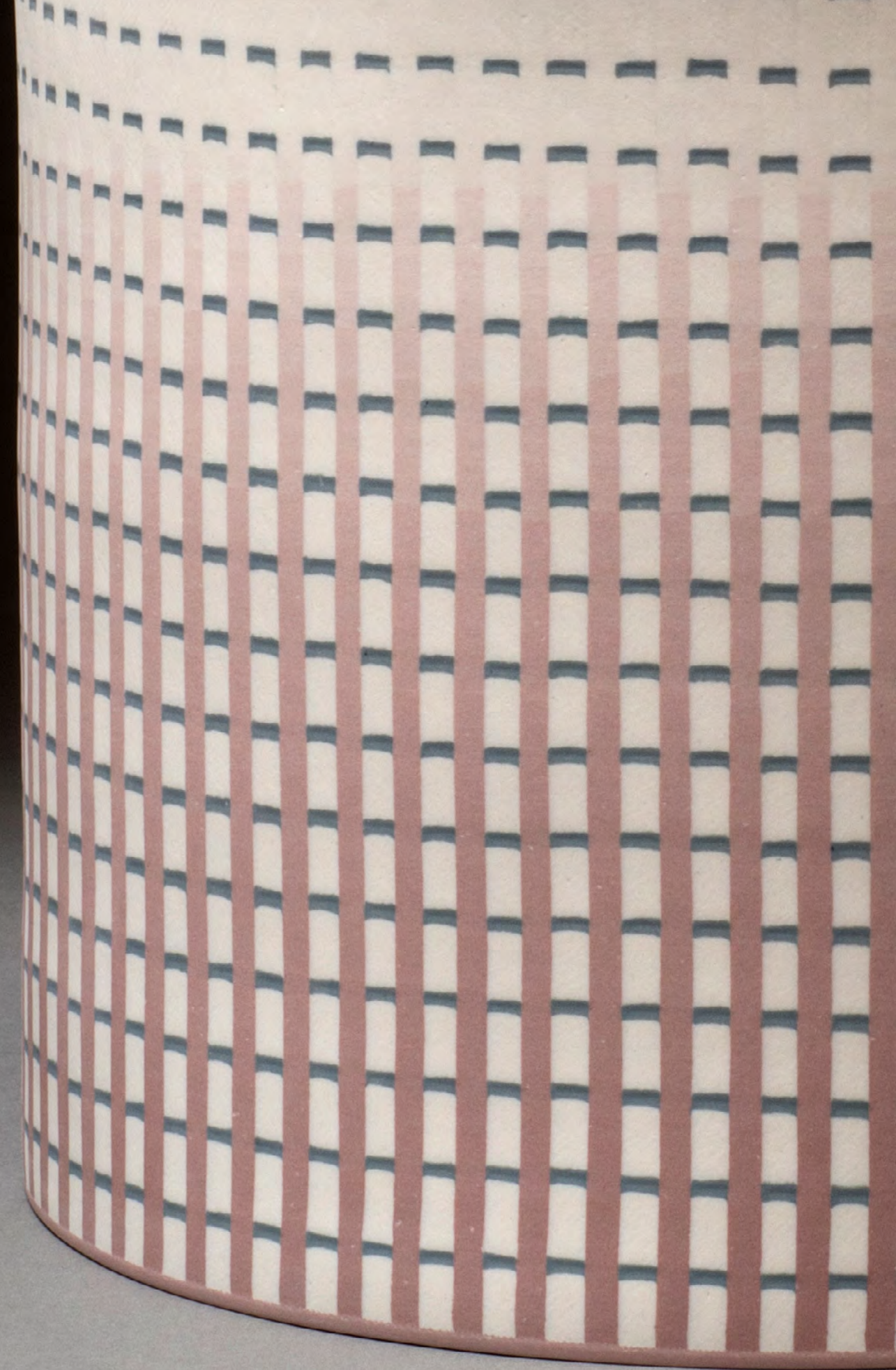
Lotte Westphael
Born 1965, Denmark
Lives and works in Silkeborg, Denmark

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. 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, like patchwork. The vessel is a marvelous expression of crisp fragility, penetrated by light. Westphael works with systems and principles, and her vessels 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, 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.**

Polyrhythm Gradient Reddish, 2020. Detail

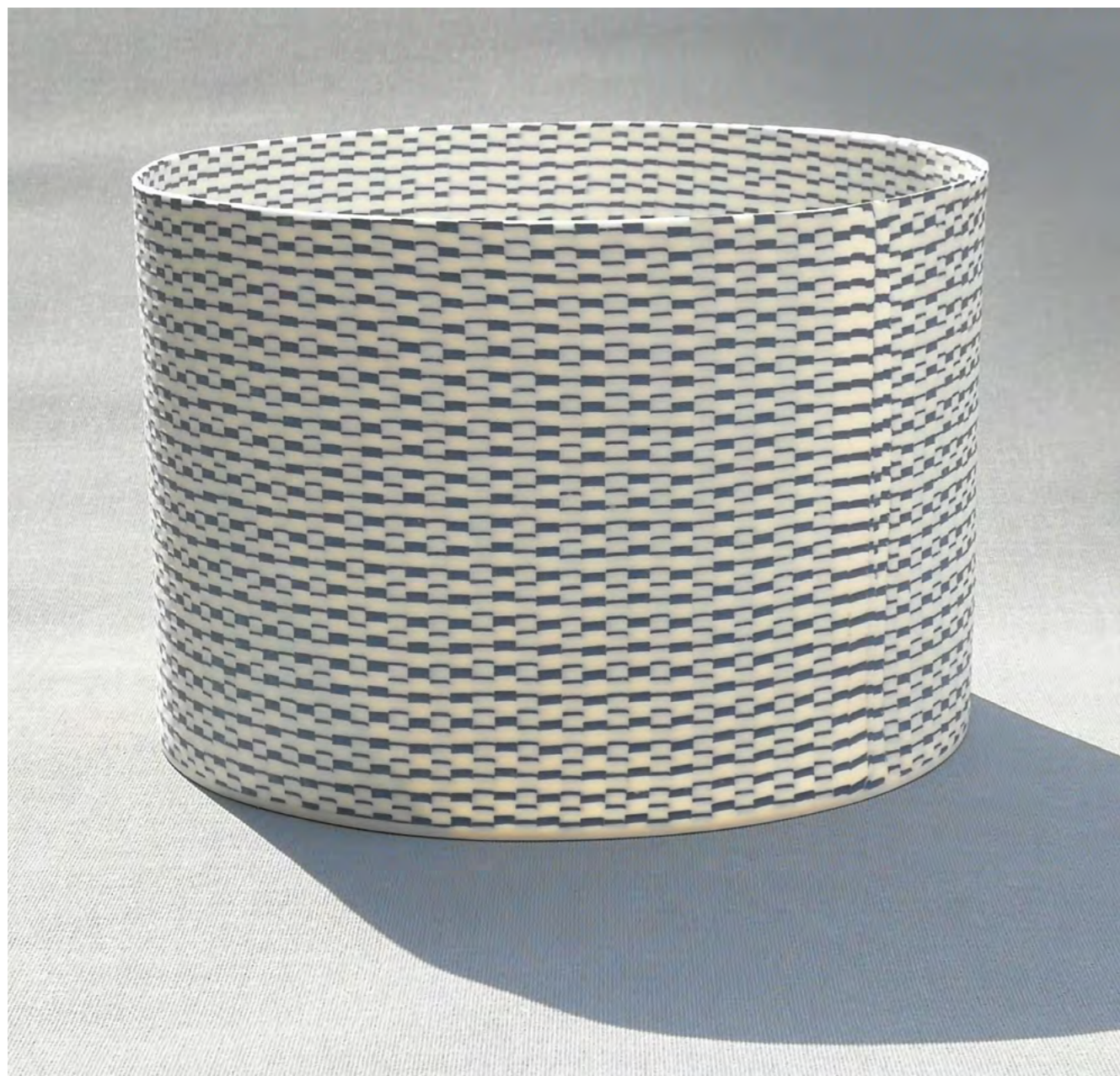




LOTTE WESTPHAEL
Polyrhythm Gradient Reddish
2020
Porcelain
Ø27 x 25 cm
Unique piece



Radiant. Exhibition view at Galerie Maria Wettergren, Paris, 2021



LOTTE WESTPHAEL
Polyrhythm I
2019
Porcelain
Ø18 x 12,3 cm
Unique piece



LOTTE WESTPHAEL
Polyrhythm II
2019
Porcelain
Ø22,2 x 18 cm
Unique piece




Line Depping
Born 1978, Denmark
Lives and works in Copenhagen, Denmark

The exquisite *Thinking Desk & Chair* in solid maple by the Danish designer Line Depping represent an homage to the poet. Minimalistic, yet sensuous, these refined pieces exude an obvious sensitivity and attention to process. At first glance, the forms are subtle, strict and almost quiet, but on further inspection you will notice refined details twisting the straightforwardness. Line Depping thrives to find an interesting, insistent form, which is handcrafted with a great sense of intuition, playfulness and touch of the hand, inviting the viewer to further explore the object. With a penchant for wood and the processing possibilities that lie within, she continues to explore the qualities of steam bent or solid wood.

The practice of Line Depping moves between unique art works, where the irrational and abstract are free to unfold, and the furniture field, where focus is primarily on making ends meet in function, material, shape and production. In her sculptural works, the stringent, rounded wooden objects bear reference to recognizable functional items such as combs and brushes of various shapes and sizes, however 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. 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. To her, the aesthetic, perceptive and irrational is just as valuable as the rational.

Line Depping shares some of her industrial endeavors with Danish designer Jakob Jørgensen with whom she received the prestigious Finn Juhl Architecture Prize in 2015 and a 3-year working grant from the Danish Arts Council. She is equally the 1st Prize Premio Vico Magistretti, 2007 and the Bodum Design Award, 2011. Line Depping has exhibited internationally for more than ten years, including at the **21st Century Museum Kanazawa, Japan; Designmuseum Danmark, Copenhagen, Denmark; The Milan Design Fair, Italy; Galerie Maria Wettergren, Paris, France; Design Miami/Basel, Switzerland; PAD London, England; TEFAF Maastricht, The Netherlands** and **London Design Week, London, UK.**



LINE DEPPING
Thinking Chair
2018
Solid maple
34 x 38 x 78 cm
Limited editions of 6

LINE DEPPING
Thinking Desk
2018
Solid maple
90 x 42 x 73,3 cm
Limited editions of 6

LINE DEPPING
Thinking Chair
2018
Solid maple
34 x 38 x 78 cm
Limited editions of 6





Rasmus Fenhann
Born 1972, Denmark
Lives and works in Copenhagen, Denmark

In the architectonic *Ratio* table, the Danish contemporary designer Rasmus Fenhann continues 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. The perfect beauty of certain geometrical shapes found in nature has fascinated man since ancient times, and for Fenhann it represents an inexhaustible source of rich and harmonious forms. In *Ratio*, 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 different formations and functions possible.

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 combines traditional, sometimes near-forgotten craft techniques with advanced high-tech procedures, including computer-based sketching and visualization.

By combining computer technologies with exquisite hand craftsmanship, Fenhann transforms complex geometrical principles into stunning sculptural forms. His painstakingly precise treatment of wood surfaces, ending up in a velvet-like, soft finish and with invisible joints, is the result of an extraordinary effort, which is both mental and physical. It is exquisite craftsmanship, close to the obsessive. In the words of the artist, "*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 breathtaking perfection is reached.*"

Rasmus Fenhann has a double education at the Danish Royal Academy of Art and Design, Furniture Department 1997-2003, and as a Cabinetmaker 1991-1996. He is considered as one of the most important Scandinavian designers today in the field of handmade art design. He is frequently exhibiting in Japan, Europe and in the United States, and his works are part of important private and public collections such as the permanent collection of **Designmuseum Danmark, Copenhagen, Denmark**. Rasmus Fenhann has received several Prizes and awards such as the Danish Arts and Crafts Silver Medal, 2004 and the Finn Juhl Prize, 2016.



Ratio, 2016. Detail



RASMUS FENHANN
Ratio
2016
Mahogany
68 x 42 x 42 cm
Limited editions of 12



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