

In a Slow Manner

Textile Art

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Le Bicolore



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Almost all textiles today are products of machine looms. They are turned out in great quantities, at high speed. Quantity and speed reflect on the design. In general we think today of more and more, of faster and faster, and only then of better and better. In this situation the attempt to deal with textiles on a small scale, in a slow manner, with quality mainly in mind, may seem rather futile.

Anni Albers

from "Handweaving Today: Textile Work at Black Mountain College"

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In a Slow Manner

An Introduction

by *Henriette Noermark*,
curator

In this day and age, perhaps more than ever, we long for physical, tactile experiences, and a slower pace. Time to reflect; to let the mind wander abstractly toward inspiration, returning to the fundamental elements that matter. For *In A Slow Manner*, ten artists – spanning a vast range of generations, intentions and iterations – have been invited to exhibit sculpture in two and three dimensions, wall tapestries and light objects, thus showcasing various approaches to textile art today.

Sweeping questions manifest: How does a draped surface of Saturn look? Can you classify colours through a mathematical formula? What happens when you erase colours from fabric – or dip textile sculptures into porcelain? Does a draped fabric lose its three-dimensional shape if you photograph it and present it on a flat surface? How long does it take for folded cotton to fade once exposed to sunlight? Is a daybed less functional if the sitting surface is made of 203 foam balls, each covered with exquisite mohair fabric?

And then there is the question of colour. Whether it is the quest to find the autonomous colour – the “middle mixture” as teacher, painter and color theorist Josef Albers called it – through traditional processes, or the vibrant light reflections of Tokyo Bay rendered in digital jacquard weavings – the presented works share a penchant for defined palettes. “There are as many colours as there are crests of waves,” says Margrethe Odgaard, whose shades of silk organza are mirrored by other works in the exhibition. What happens when our gaze is altered so that we lose the perception of weight and transparency? A delicate intervention of a silk sculpture, embodying complex ideas of form, time, and space appears alongside a poetic and sensorial light installation reminiscent of a never-ending rainbow. The exhibition considers textile art’s potential, while serving as an ode to Anni Albers’ thirst for quality above quantity. We are urged to remember that like textiles, life is to be experienced thoughtfully, attentively, with deep intent.

Astrid Krogh, Ikat III, 2011
Photo: Torben Eskerod. Courtesy
Galerie Maria Wettergren, Paris



List of works

Valérie Collart

My Eyes Coldly Stuffed
with Silk (II), 2019
C-print

Veiled Object I, 2019
*Fabric, raw porcelain,
eggshell, mixed materials*

Veiled Object II, 2019
*Fabric, raw porcelain,
eggshell, mixed materials*

Sofie Genz

Mixed Up, 2020
Steel and linen

Ditte Hammerstrøm

Side by Side / Low Mohair, 2014
Mohair, ash, foam

Astrid Krogh

Ikat III, 2011
*Optic fibre, paper yarn,
wood, light monitors*

Justin Morin

How to drape the surface
of Saturn, 2018
Printed silk and chromed steel

Anne Fabricius Møller

Faded in YourWindow, Blue 3, 2020
*Dyed cotton, cotton thread,
polyester thread, acrylic box*

Faded in YourWindow, Blue 4, 2020
*Dyed hemp, cotton thread,
polyester thread, acrylic box*

Faded in YourWindow, Blue 5, 2020
*Dyed hemp, cotton thread,
polyester thread, acrylic box*

Margrethe Odgaard

With Some Defined
Measure, 2020
*Kvadrat Atlas textile,
polyester thread*

Electric Field, 2020
100% silk organza

Vibeke Rohland

ERASURE no. 19, 2019-2020
Velvet

ERASURE no. 18, 2019-2020
Velvet

Tove Storch

Untitled, 2019-2020
Dyed silk, metal

Untitled, 2019
Dyed silk, metal

Grethe Sørensen

Tokyo Bay II (Water Mirror), 2016
*Wool, trevira CS, acrylic,
viscose, organic cotton*

Henriette Noermark

Curator

Henriette Noermark (b. 1984) is an independent curator and freelance writer based in Copenhagen. She holds a Master of Arts in Modern Culture and cultural dissemination from the University of Copenhagen and a BA in Anthropology and Ethnography from Aarhus University.

She is specialised in the field between contemporary crafts and art with exhibitions at Tableau (DK), Patrick Parrish Gallery (NYC), Spring/Break Art Show (NYC), Mark Kenley Domino Tan (DK), A. Petersen Collection (DK), Galleri Christoffer Egelund (DK), Les Gens Heureux (DK), Residency Unlimited (NYC), R2 Galleri (DK), Copenhagen Photo Festival (DK), Kultuni Centar Beograda in Serbia i.a. She curated the first CURIO at Chart Art Fair at Kunsthal Charlottenborg (DK) and the art programme, Heartland Temporary, for Heartland Festival (DK). She is an editor and contributor to TL Magazine, Oak - The Nordic Journal, Børsen Pleasure, Elle Decoration, RUM, Design Anthology, Metropolis, Trouvé, Eurowoman, Design ETC, The Weekender and more.

Artist biographies

Valérie Collart

My Eyes Coldly Stuffed with Silk (II), 2019

C-print

387 x 188 x 0,30 cm (129 x 188 x 0,30 cm each)

Veiled Object I, 2019

Fabric, raw porcelain, eggshell, mixed materials

60 x 40 x 25 cm

Veiled Object II, 2019

Fabric, raw porcelain, eggshell, mixed materials

23 x 25 x 27 cm

My Eyes Coldly Stuffed with Silk (II) is a triptych composed of three images, altogether soft and rigidly orchestrated with dynamic lines and buried forms. It represents a staged, abstract universe that resists familiarity and therefore stands as a disturbing strangeness, putting us in a place to reflect about the thickness of time and the enigma of the gaze.

The sculptures Veiled Object I and II explores what happens when the covered element loses its visual identity, shape, material, and colour in favour of the fabric that covers it. The fabric creates a tension between presence and absence, appearance and disappearance, inward and outward.

Valérie Collart (b. 1981) is a French visual artist based in Copenhagen (DK). She has studied at the École Nationale Supérieure d'art Villa Arson in Nice and obtained an MA with honorable mention in 2006. Collart's work has been included in shows at David Risley Gallery (DK), Den Frie (DK), Kunsthall Charlottenborg (DK), and Viborg Kunsthall (DK). In 2014, she was awarded the prestigious National Solo Award at the Spring exhibition at Kunsthall Charlottenborg (DK).

Sofie Genz

Mixed Up, 2020

Steel and linen

50 x 50 x 50 cm (each)

In her three chequered 50 x 50 cubes, entitled *Mixed Up*, made from canvas weaving, Sofie Genz' chosen colours are blended in equal quantities and create what Joseph Albers call 'a middle mixture'. It is not a nuance of one of the two original colours, but its own autonomous colour. Depending on position, new patterns and colours will emerge and change the viewer's perception of the artwork.

Sofie Genz (b. 1988) is a Danish textile designer specialised in weaving, colour and materials. She graduated from The Royal Danish Academy of Fine Arts (DK) in 2016. Her work is characterised by creating sensuous textiles by exploring and developing new materials and techniques. Genz has a wide approach to textiles and works with projects within product development, textile collection, room installation, decoration and concept development with textile techniques as the main focus.

Ditte Hammerstrøm

Side by Side / Low Mohair, 2014

Mohair, ash, foam

212 x 70 x 43 cm

In *Side by Side / Low Mohair* (2014), Ditte Hammerstrøm is proposing a new type of sculptural upholstery, where the sitting surface is made of 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.

Ditte Hammerstrøm (b. 1971) is a Danish designer. She graduated from The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation. Hammerstrøm has been awarded several prizes such as the Walk the Plank Award in 2008 and the Finn Juhl Architecture Prize in 2011. Her work has been exhibited at Cheongju Crafts Biennale (ROK), Munkeruphus (DK), Designmuseum Danmark (DK), Cabinetmaker' Autumn Exhibition (DK), Trapholt (DK) and more. Furthermore she curated *Mindcraft18* (IT). Ditte Hammerstrøm is represented by Galerie Maria Wettergren (FR).

Astrid Krogh

Ikat III, 2011

Optic fibre, paper yarn, wood, light monitors
290 x 250 x 20 cm

IKAT III is a tapestry of optic fibres interwoven with paper yarns. It is hand-woven on a loom and connected to light monitors that regulate the colour palette and slowly change the colour throughout the piece. The tapestry refers to the ikat weaving technique that is characterised by detailed colouring and a high level of precision which makes it possible to create smooth transitions between patterns.

Astrid Krogh (b. 1968) is a Danish visual artist. Krogh graduated from the textile faculty at The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation in 1997. Since then she has created site specific art installations for i.a. the Danish parliament, Royal Danish Library, Danish State Railways, The Central Bank of Denmark and commissions for Nya Karolinska Hospital in Stockholm as well as commercial artworks for retailers such as Longchamp and Printemps in Paris. Her work has been shown internationally at design fairs, art galleries, museums and in private exhibitions. Astrid Krogh is represented by Galerie Maria Wettergren (FR).

Justin Morin

How to Drape the Surface of Saturn, 2018

Soie imprimée et acier chromé

269 x 250 cm

How to Drape the Surface of Saturn : ce titre séduisant se rapporte à l'expression abstraite, lumineuse et fascinante de la sculpture de Justin Morin. Son dégradé soyeux dans des teintes orange, jaunes et vertes constitue une transcription imprimée abstraite et chromatique du sujet évoqué dans le titre. Le point de départ des panneaux de soie imprimée de l'artiste est une image, estompée jusqu'à devenir un dégradé.

Justin Morin (né en 1979) est un artiste visuel français. Il a exposé notamment à la Galerie Derouillon (FR), Capital Gallery (US), Collective Design Fair (US), Galerie Jeanroch Dard (FR) et réalisé des projets pour Louis Vuitton, entre autres. Justin Morin est représenté par Last Resort Gallery, Copenhague (DK).

Anne Fabricius Møller

Faded in Your Window, Blue 3, 2020

Dyed cotton, cotton thread,
polyester thread, acrylic box
29 x 29 x 2,5 cm

Faded in Your Window, Blue 4, 2020

Dyed hemp, cotton thread,
polyester thread, acrylic box
32,5 x 32,5 x 6 cm

Faded in Your Window, Blue 5, 2020

Dyed hemp, cotton thread,
polyester thread, acrylic box
33,5 x 33,5 x 7 cm

Faded in Your Window, Blue 3, Blue 4, Blue 5 is a further development of experiments done in the nineties. The acrylic boxes hold metres of fabric folded in tucks and pinned with sewing thread. Solely the visible fabric becomes faded and the mangling creates small peepholes. The final appearance of the stripe will not appear until the fabric is unfolded after years of light exposure. Fabricius Møller finds a mystique in the faded as the patterns become unpredictable in beautiful, dry, and ethereal nuances in contrast to fresh textile.

Anne Fabricius Møller (b. 1959) is a Danish textile designer. She holds an MA in textile design from the Royal Danish Academy of Fine Arts. Fabricius Møller's work has been exhibited at Rundetårn (DK), KunstCenter Silkeborg Bad (DK), Sophienholm (DK), Køppe Gallery (DK), Kunstindustrimuseet (DK), Butik for Borddækning (DK), Mindcraft12 (IT). She has made textiles for Kvadrat since 1998, received the honorary award in 2014 by the Danish Arts Foundation and runs Udstillingssted for Tekstil (DK).

Margrethe Odgaard

With Some Defined Measure, 2020
Kvadrat Atlas textile, polyester thread
58 x 76 cm (each)

Electric Field, 2020
100% silk organza
33 x 100 cm (each)

In her embroidered work *With Some Defined Measure*, Margrethe Odgaard measures the effect of colour as the fourth dimension of a cube is subjected to a formula. Her attempt to apply a formula to the effect of the colour cancels itself out by enclosing the tactility of the material. The last sentence of the equation 'with some defined measure', becomes the focus of the rational approach to the work with colour, since there will always be an unknown factor, the subjective, to consider.

In her site-specific series, *Electric Field*, the colour is intensified the more layers are added. It is an exploration of the optical effect of materials and colours and the way light wanders in the material. Viewed from above the colour is intense and solid, viewed from the side it suddenly seems light and diffusely fragile.

Margrethe Odgaard (b. 1978) is a Danish textile and colour designer. Since 2013 she has been running her own design studio, and she is part of the design studio *Included Middle* with Chris L. Halstrøm. On her client list is i.a. Kvadrat, Muuto, Montana, HAY and IKEA, and solo exhibitions count Willumsen's Museum (DK), Röhsska Museum (SE), Designmuseo Helsinki (FI), Munkeruphus (DK). In 2016 she was awarded the prestigious Torsten and Wanja Söderberg Award (SE).

Vibeke Rohland

ERASURE no. 19, 2019-2020

Velvet

145 x 200 cm

ERASURE no. 18, 2019-2020

Velvet

145 x 225 cm

In this new body of textile tapestries, Vibeke Rohland uses the original deep colours as a surface before conceptually erasing and modifying them with a brush, silkscreen and other tools. Referencing the idea and process behind Robert Rauschenberg's Erased De Kooning Drawing (1953), Rohland reclaims the identity of the object.

Vibeke Rohland (b. 1957) is a Danish textile artist and designer. She has studied art history at the University of Copenhagen and holds an MA in textile design from the Royal Danish Academy of Fine Arts. Rohland's work has been exhibited at the Swedish Museum of Textiles (SE) and Kunsthal Charlottenborg (DK) and her work has been added to the permanent collection at Design Museum Denmark (DK), Focke-Museum Bremen (D) and Neue Sammlung (D). Design clients count i.a. Kvadrat, Hay, Georg Jensen Damask, Ikea, Paustian, Royal Copenhagen, DSB Royal Danish Railway and The Royal Theatre.

Tove Storch

Untitled, 2019-2020

Dyed silk, metal
160 x 70 x 40 cm

Untitled, 2019

Dyed silk, metal
160 x 70 x 40 cm

Tove Storch's two sculptures are characterised by a repetition of geometric structures - thin silk tightly spun around a steel construction creates a transparency, interfering with the eye, however still allowing it to see. The vibrancy and the mystique embedded in the unknown spurs curiosity and enforces the perception of the physical matter.

Tove Storch (b. 1981) is a Danish visual artist based in Copenhagen. Storch is educated from The Royal Danish Academy of Fine Arts (DK), Akademi der Bildende Künste (AT) and Kunsthochschule Berlin-Weissensee (DE). A selection of Storch's solo exhibitions counts Gallery Nils Stærk (DK), Viborg Kunsthall (DK), Mount Saint Vincent University Gallery (CA) and S.M.A.K. Storch has participated in group exhibitions at Fiskars Village Art & Design Biennale (FI), Den Frie (DK), ARoS Aarhus Art Museum (DK), Utah Museum of Contemporary Art (US) and KØS Museum of Art in Public Spaces (DK). Tove Storch is represented by Gallery Nils Stærk, Copenhagen (DK).

Grethe Sørensen

Tokyo Bay II (Water Mirror), 2016

Wool, trevira CS, acrylic, viscose, organic cotton
163 x 156 cm

Tokyo Bay II is part of Grethe Sørensen's Water Mirror works inspired by the light reflections on water surfaces in Venice, Tokyo and Denmark. The work merge traditional weaving with new technology, the 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.

Grethe Sørensen (b. 1947) is a Danish textile designer. She graduated from College of Art and Design, Kolding (DK) in 1972. Sørensen has exhibited at the Hålsingland museum (S), Musée Jean Lurcat (FR) and Sheldon Museum of Art (US). Her works are part of important private and public collections, among others Cooper Hewitt, Smithsonian Design Museum (US), 21st Century Museum Hotel (US), Swedish Museum of Textiles (S), Design Museum Denmark (DK), and The Danish Arts Foundation (DK). Grethe Sørensen is represented by Galerie Maria Wettergren (FR).

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