

VESSEL GALLERY

LONDON



Morten Klitgaard (Denmark 1975 -)

Voir in Pink II

'Voir in Pink II' is a unique sculpture by the Danish artist, Morten Klitgaard.

In the artist's own words:

"My work is driven by the urge to investigate and push the limits of glass as a material. I thrive to develop new ways of working with the surface, discovering new techniques and methods that draw out unique qualities in each final piece.

In my recent body of work I have been experimenting with removing the transparency of the medium by adding layers to the external of the form. Working in this way, I have developed a technique that has an almost glaze-like appearance, where small bubbles burst during the process, resulting in an extremely pitted and textured surface.

Lastly, I apply different metal oxides during the final heating. This results in the surface looking aged, almost weatherbeaten, creating intense and rich patinas, whilst also adding glistening highlights"

Public Collections: Victoria & Albert Museum, London | Ny Carlsbergfonden, Denmark | Collection

Artist description:

Morten Klitgaard was born in Lønstrup, Denmark. Growing up under the influence of the harsh northern coastal climate had a huge impact on his senses. Surrounded by rugged wild nature and a consistent westerly wind, taught him to appreciate very small details in what can only be described as a barren but beautiful landscape.

Initially working for the glass artist Leif Vange, based in his hometown, Klitgaard went on to be taught and trained for three years by Tobias Møhl, a Danish glass artist known globally for his mastery of Venetian techniques. Coinciding within that same period he also completed a master class with Dante Marioni, that encouraged the possibility of learning more about the material, resulting in an application to The Royal Danish Design School on Bornholm, with Klitgaard completing his BA in 2012.

Morten Klitgaard's work explores notions of place and reflects on the influential effects of nature on both the landscape and its inhabitants. His pieces appear weatherbeaten, eroded and patinated, echoing and referencing the rugged coastal landscape of his childhood. To create the distinct exteriors of his artworks, oxides, metal pigments and ash are applied during the final heating process, causing the surface of the glass to effervesce, forming intricate textures and patterns. The work obscures our perception of the material yet honours the traditions of glass blowing whilst also pushing the boundaries of its role within the realm of contemporary craft and design.