

An abstract sculpture made of a light-colored, translucent material, possibly glass or resin. It features several large, rounded, interconnected forms that create a complex, organic shape. The surface is smooth but has many small, dark, circular spots or bubbles scattered across it. The lighting is soft and even, highlighting the translucency and the intricate details of the sculpture's form.

VESSEL GALLERY

Coherence

A solo exhibition by Karin Mørch



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17 March - 25 April 2025

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Vessel Gallery presents the first UK solo exhibition by the Danish artist, Karin Mørch.

Mørch's inspiration often derives from simple expressions and the contrast between the linear and the tilted. She sees beauty in the natural realm of geometry, in architecture, alongside her own experiences with other people: the various ways of human expression such as music, dance and words. She is also hugely influenced by the characteristics of her chosen material, the unique properties that can only be found in glass, its transparency and ability to create optical abstractions, or as Mørch likes to put it "reflections of the world as she sees them".

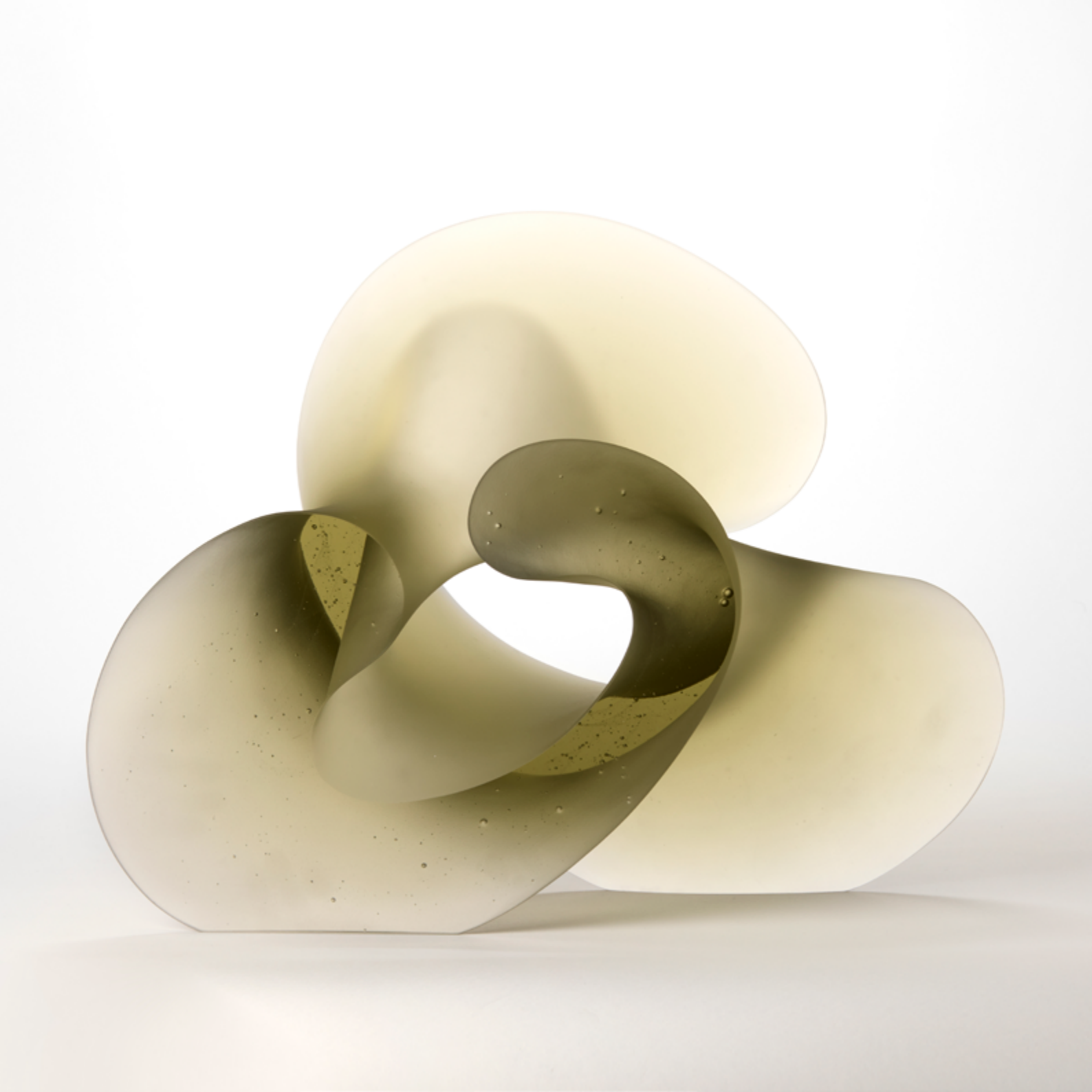
Her starting point is to create space whilst also giving form. This process is often repeated and through that action, variations occur with new developments, where additional ideas or even new shapes can arise. This process of continuous change is the key element that keeps, retains and even drives the artist's curiosity.

Karin Mørch is represented in the Hempel Glasmuseum (Denmark) and Ebeltoft Glasmuseum (Denmark), The Design Museum Denmark, the Swedish Art Council and Kunstforeningen (Denmark). She has exhibited extensively throughout Europe.

Tagline Dark
2022 | Unique installation
H 42 cm W 110 cm D 9 cm
Cast Glass



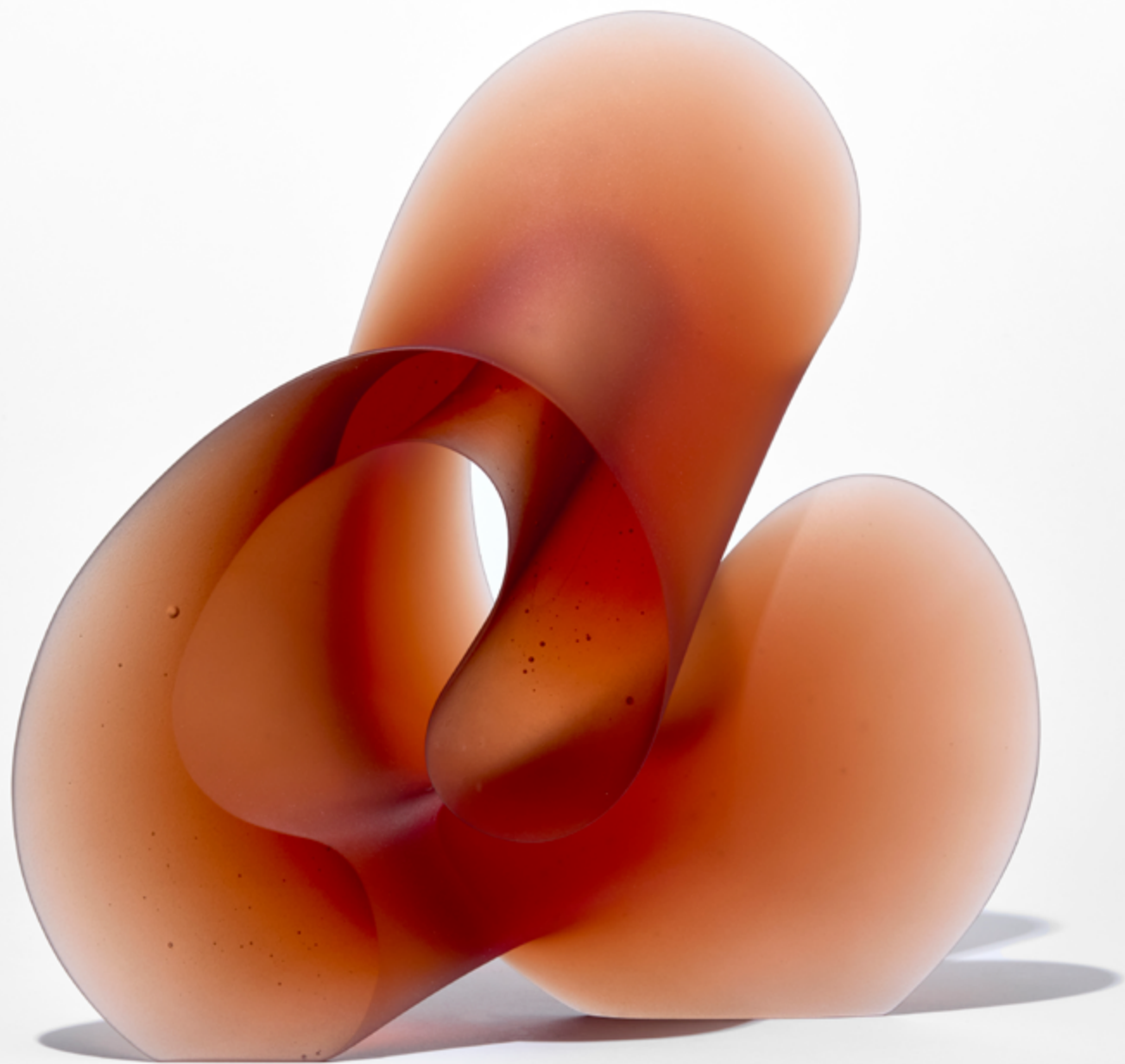
Big Amorphous Khaki
2024 | Unique
H 40 cm W 51 cm D 15.5 cm
Cast Glass



Amorphous Brown
2024 | Unique
H 24 cm W 27.5 cm D 7.5 cm
Cast Glass



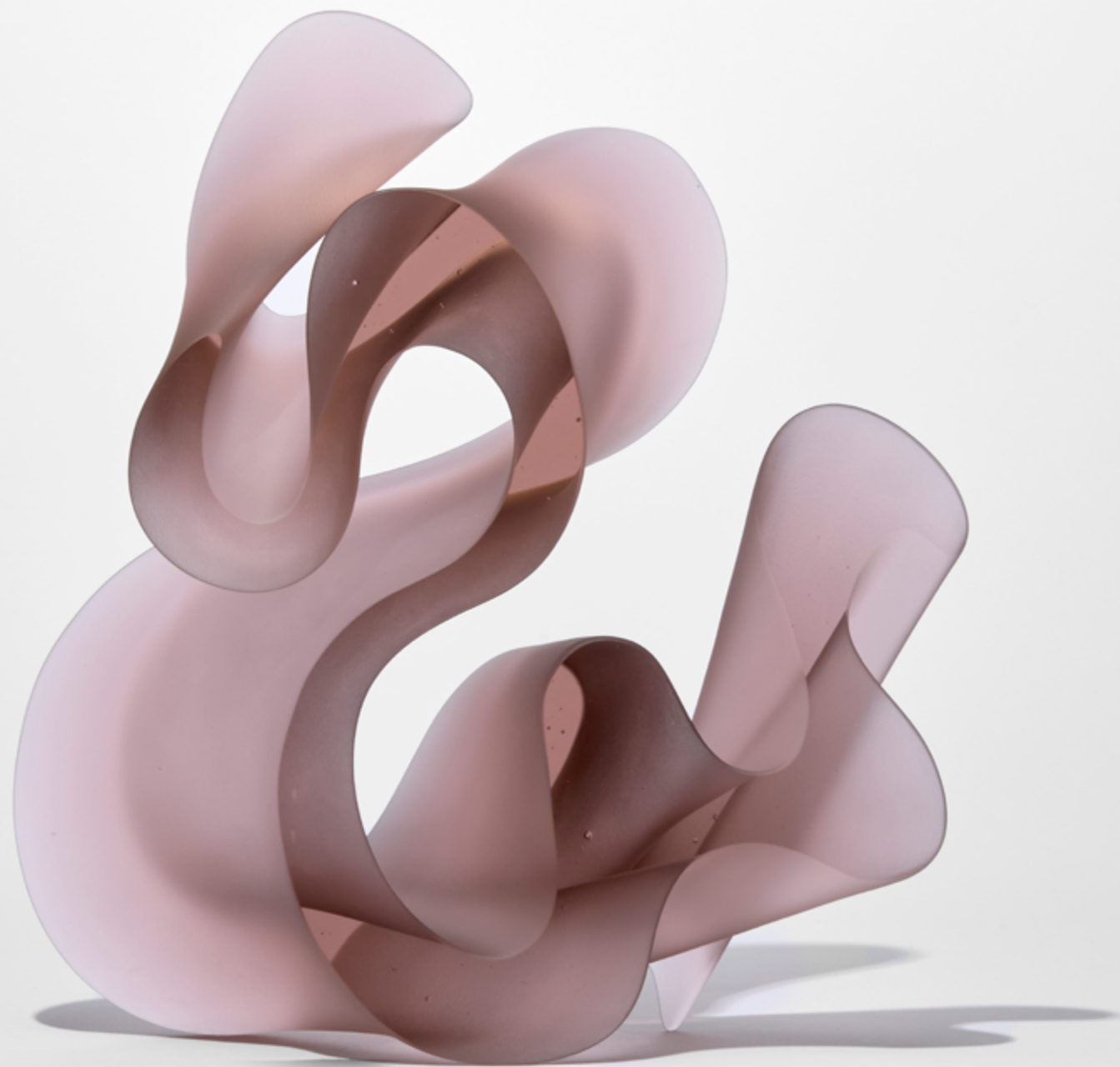
Amorphous Red
2024 | Unique
H 37 cm W 37 cm D 10 cm
Cast Glass



Fluid Gestures Dark Red
2024 | Unique
H 52 cm W 25 cm D 10 cm
Cast Glass



Big Line Rose
2024 | Unique
H 43 cm W 40 cm D 10 cm
Cast Glass



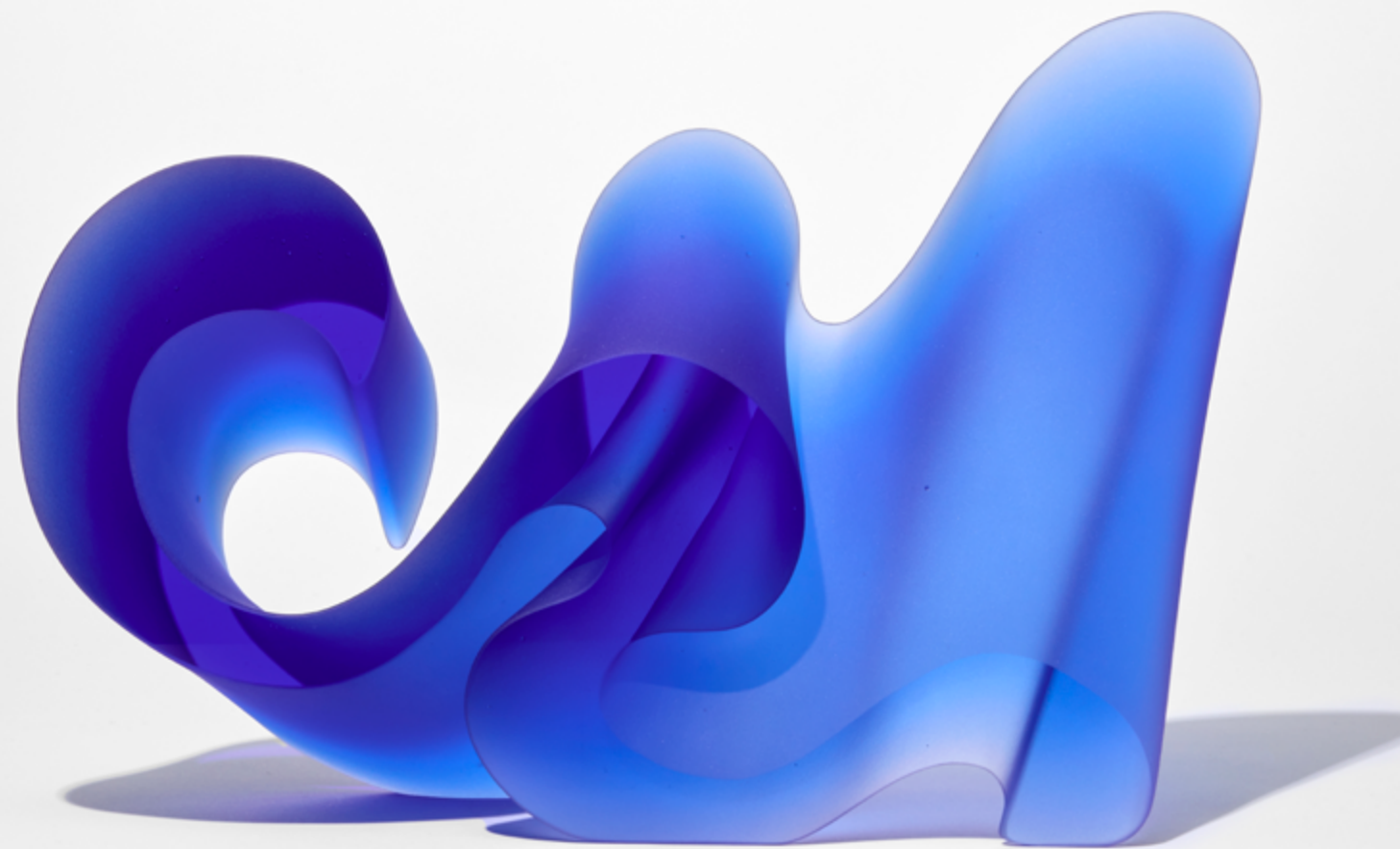
Big Line Hyacinth
2024 | Unique
H 44.5 cm W 36 cm D 9.5 cm
Cast Glass



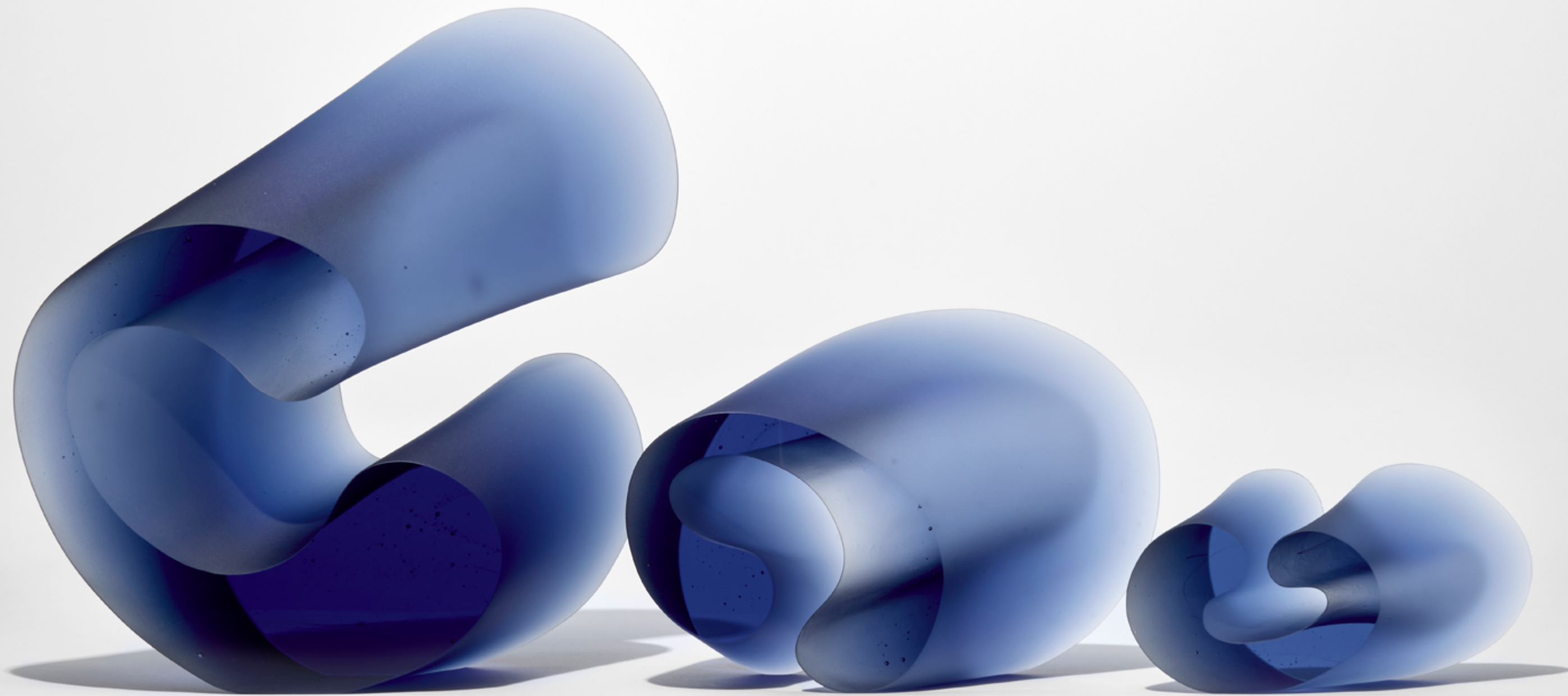
Big Line Fuchsia
2023 | Unique
H 36 cm W 42 cm D 10 cm
Cast Glass



Line Sapphire
2024 | Unique
H 28 cm W 42 cm D 8.5 cm
Cast Glass



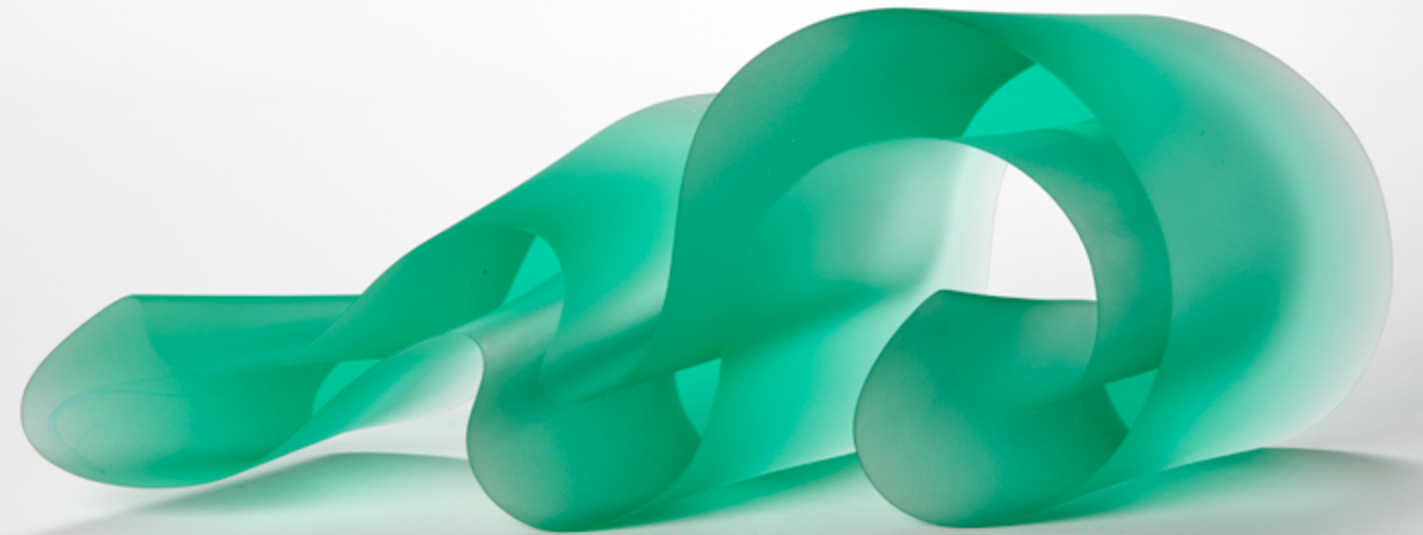
Amorphous Trio
2022 | Unique installation
H 35.5 cm W 80 cm D 9.5 cm
Cast Glass



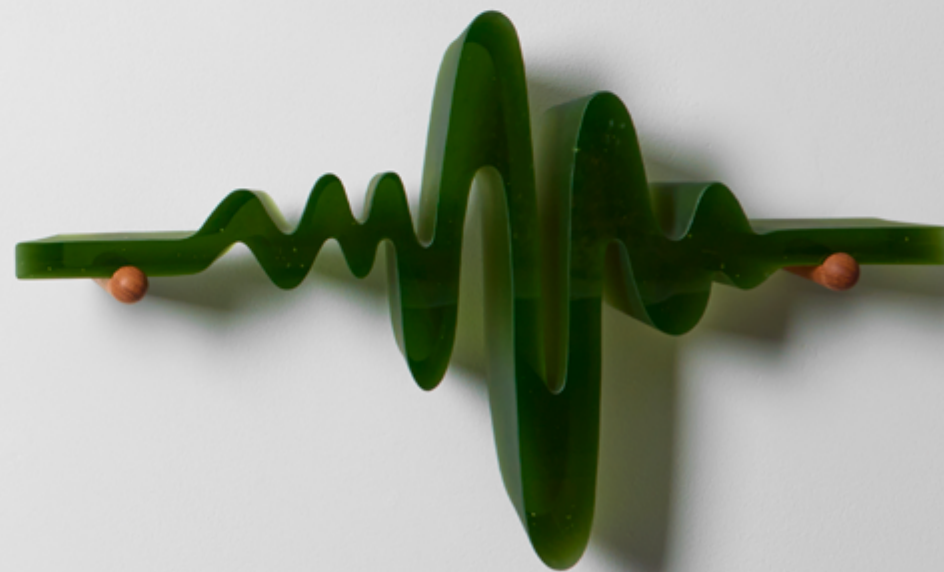
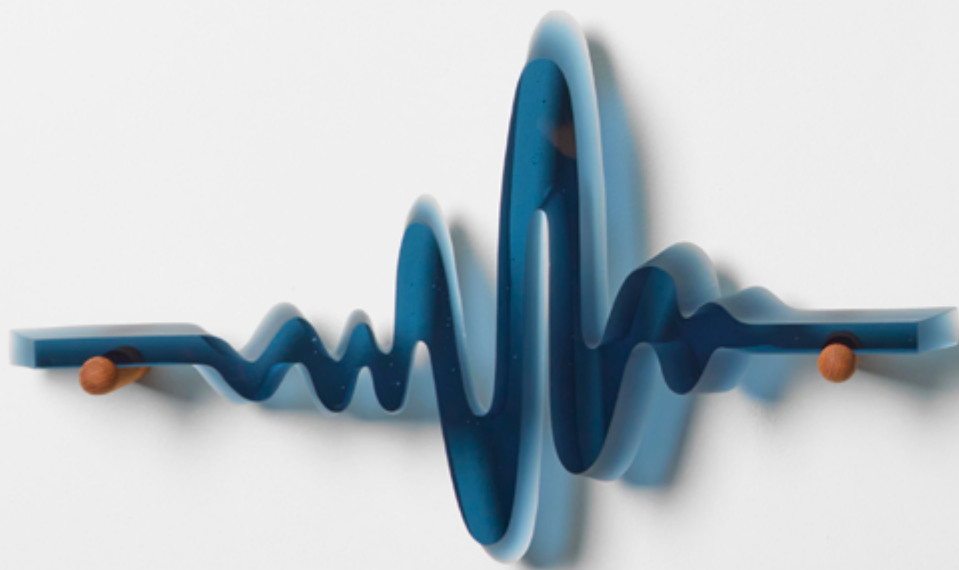
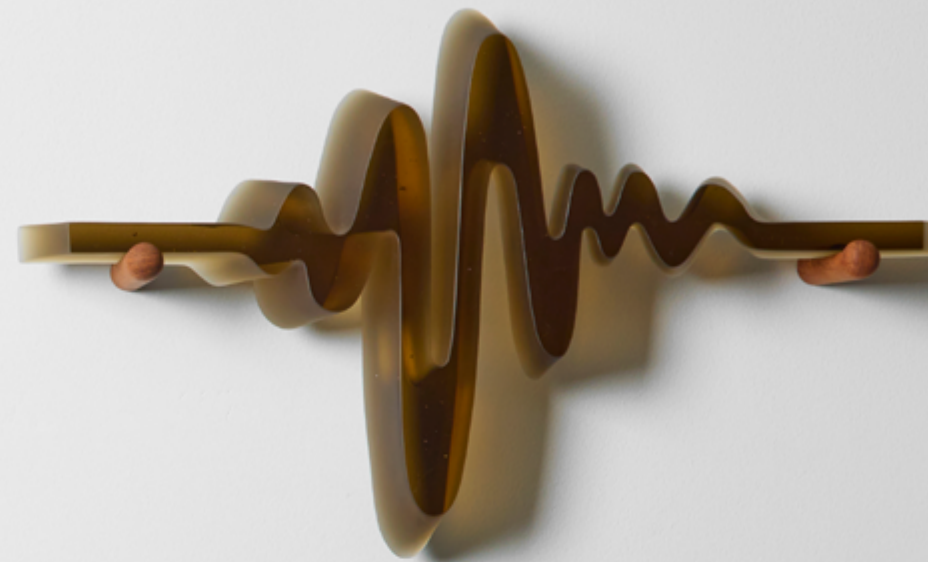
Flow Steel Blue
2022 | Unique
H 46 cm W 31 cm D 9 cm
Cast Glass



Line Aquamarine
2023 | Unique
H 20 cm W 53 cm D 10 cm
Cast Glass



Tones in Coherence
2025 | Unique wall mounted installation
H 75 cm W 125 cm D 8 cm
Cast Glass & Teak



Held Shadows Dark I
2025 | Unique (wall mounted)
H 45 cm W 34 cm D 8.5 cm
Cast Glass & Teak



Held Shadows Light I
2025 | Unique (wall mounted)
H 47 cm W 34 cm D 8 cm
Cast Glass & Teak



Held Shadows Light II
2025 | Unique (wall mounted)
H 47 cm W 34 cm D 8 cm
Cast Glass & Teak



Coherence

The work of Karin Mørch by Dr Emma Park

The title of Karin Mørch's exhibition with Vessel Gallery, *Coherence*, draws attention to the common themes running through her work, in particular ideas of movement and the dynamic line. The exhibition displays pieces made between 2022 and 2025 in Mørch's distinctive style, in which solid, heavy glass, cast in a range of single pure colours, is transformed into fluid gesture.

Seven of the sculptures on display come from two of Mørch's 2025 series, *Held Shadows* and *Tones in Coherence*. Unlike her earlier work, these pieces are intended to be hung on the wall. The three *Held Shadows* sculptures, one in dark and two in clear glass, are inspired by the fluid brushstrokes of Chinese calligraphy, while their contrasting colours refer to the opposing yin and yang forces of Chinese philosophy. Suspended on the wall, they cast blurred shadows that seem to extend the reach of the artist's brush.

Foam model carved by the artist used to make a Hydrocast plaster mould for casting



‘Sometimes we have to look at our shadow and watch it from the outside,’ says Mørch, ‘rather than being inside it all the time.’

Another theme of Mørch’s work is the vibration of sound waves of differing frequencies, from brain waves to musical notes used in healing. As she puts it, ‘we are all surrounded by vibrations’. This theme appears in *Tones in Coherence*, a group of four wall pieces in dark tones that each evoke the vibrating line of a recording of a sound wave. In contrast to these more representational works, her highly distorted *Big Line* sculptures in rose, hyacinth and fuchsia reveal her fascination with the ‘craziness’ of the shapes that can be achieved when the glass is ‘stretched’ through elaborately winding moulds. *Fluid Gestures Dark Red* (2024), which can be displayed in three different orientations – ‘crawling, lying or standing’ as she puts it – plays with the changing effects that can be achieved by changing the ‘stance’ of an asymmetric form.

From an early age, Mørch knew that she wanted to be a glass artist. Soon after her birth in Copenhagen in 1977, she moved with her parents outside the city, so that her father, Torben Jørgensen, could take up a role as company designer at Holmegaard, one of Denmark’s oldest glass factories. Her mother, Jytte Mørch, specialised in painting, graphic design and drawing, including painting on glass. Mørch grew up in an artistic atmosphere, where

Glass billets stacked in a Hydrocast plaster mould ready for firing

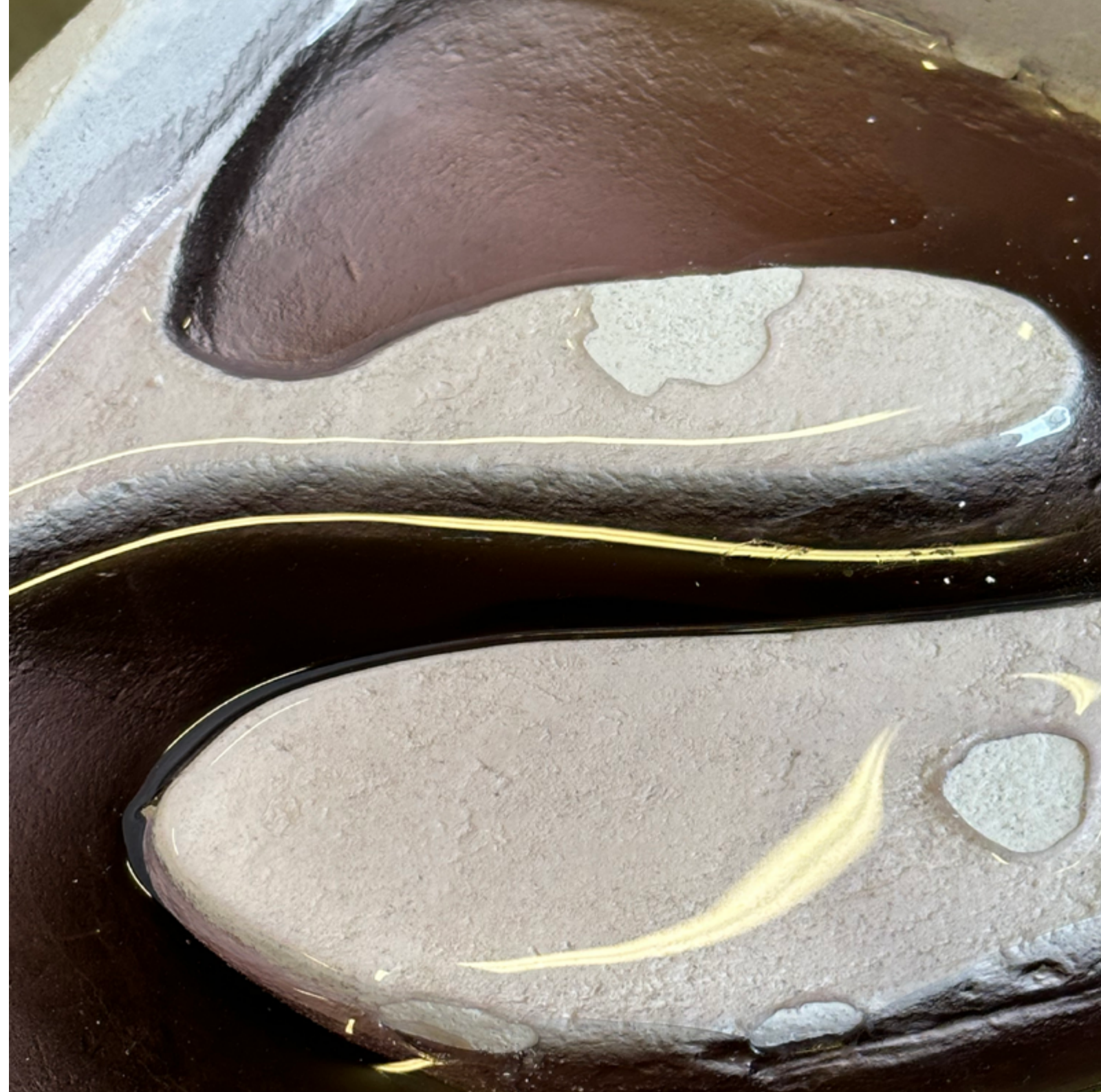


‘glass was everywhere’. Her father worked on drinking glasses and chandeliers, but also designed more experimental pieces for exhibitions. The family later moved to an old farm, where Mørch’s parents installed a studio and gallery in the stable, and worked as freelance glass designers and makers.

As a teenager, Mørch was inspired to go into glassmaking partly by reading magazines such as *Neues Glas*. When her father lectured on glass at the art school in Copenhagen, she helped him to take photographs of the pieces he wanted to discuss in his lectures. It made her curious about the material, and also more aware of the wide range of techniques and accomplishments of other glass artists, of what is ‘possible in glass’. After leaving school, she worked as an assistant in various design studios, before studying at the Royal Danish Academy’s School of Glass and Ceramics on the island of Bornholm. It was there, when the British glass artist Colin Reid came to guest teach a course on kiln casting, that she first became fascinated with this technique for sculpting glass.

In the summer of 2001, while still at Bornholm, she undertook an apprenticeship with Reid at his studio in Stroud, Gloucestershire, where she also encountered the work of two other leading kiln casters, Richard Jackson and Sally Fawkes. After returning to Denmark and graduating from the Academy, she worked in her parents’ studio, aiding them with slumping,

Cast artwork post firing still encased in its mould



fusing and polishing glass. To earn money while establishing herself as an independent artist, she also worked as a carer for disabled people. Since 2017, Mørch has been partly based at the Luftkraft Glass Studio, Copenhagen, which she shares with three other artists, and partly at her parents' studio near Holmegaard.

Her process begins in the Luftkraft studio, where she explores ideas through two-dimensional preliminary sketches, before drawing them out onto carefully marked wooden silhouettes. This technique originated in her early experiments on Bornholm, and derives from her fascination with the hand-drawn line, an interest which she attributes partly to the influence of her mother's work as a graphic designer. The idea of two independent, curving planes or 'profiles', which merge together at either end of a solid sculpture, is one which Mørch has developed over the years into an expressive language of its own.

Once the 'profiles' are attached to the solid foam, she cuts out the resulting models using a hot wire plugged into a car battery. Sometimes she will reuse the same flat 'profiles' but change their orientation over the dimension of depth created by the foam to make new solid models. 'I'm intrigued by having one idea, developing it and seeing how differently it can come out,' she says. 'I like to make all the pieces unique.' In addition to shape,

Cast artwork with rough edges after the plaster mould has been removed from its exterior



her works can vary considerably in size. In her *Amorphous Sequence No. 1-8* (2018), whose boldly curved forms explored the themes of liquidity, organic growth and the Fibonacci sequence, the sculptures ranged from about 200 grams up to 20 kilograms in weight.

Having made a model, she casts the negative in Hydrocast, a heat-resistant plaster, burning out the original foam to make the moulds, into which the glass will be cast. For the coldworking stage – the grinding, polishing and sandblasting that turns the raw cast into a finished sculpture – she usually works at her parents' studio. While some of the grinding and polishing can be done by machine, the narrower, more intricate curves need to be finished by hand. In total, it can take 4-8 weeks to finish a single sculpture; over the course of a year, she might make 12-15. 'The glass tradition and the material need so much knowledge and handling, and are so difficult to learn,' she says. 'The most important thing to me is the idea and working it in during the process.'

While she has had many artistic influences, Mørch has 'always tried not to look like anybody else'. Rather than alluding to a particular predecessor or tradition, her sculptures are abstract explorations of movement that treat glass as a 'living material'. The two enclosing 'profiles' of her sculptures are often polished, while the third surface providing the depth between them is sandblasted to a frosted texture. The polished surfaces act as 'windows', she

Karin Mørch using a flatbed to grind the surface, one of many coldworking processes




says, allowing the viewer to see into ‘the core of the sculpture’, which becomes ‘a whole world to itself, like a microcosmos.’

To this internal world, colour is a crucial element. Having started out working in clear glass, in the early 2010s, Mørch began working with a wide range of colours, although confining herself to one colour per sculpture. As a Scandinavian, she says, she is particularly drawn to darker hues and transparent glass, although she has also experimented with brighter colours, especially in her work for American galleries. ‘In the darker tones, you see just a hint of colour in the thin edges... The clear glass, it’s so revealing. It’s almost like it’s not there – like a ghost.’ She is currently planning a series in clear glass for a new project.

She is particularly interested in the variation in colour tone and depth that can be achieved by variations in the thickness of the glass at different points in the sculpture. Equally, it is part of her aesthetic to minimise internal bubbles as much as possible so as to achieve a very clean finish – which also makes the interior of the sculpture easier to view.

Altogether, the works on display in this exhibition show Karin Mørch’s playful creativity and harmonious expression to their fullest effect in the slippery yet vibrant medium of glass.





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