

B D M

BIRGITTE DUE MADSEN

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ABOUT

“We are all based on historic records and a discovery of this in our own time intensifies our presence. If one goes into the basic principles of geometry the possibility of form are endless”



BIO

Birgitte Due Madsen is an artist and designer based in Copenhagen. Her work includes furniture, product design, ceramics and sculpture.

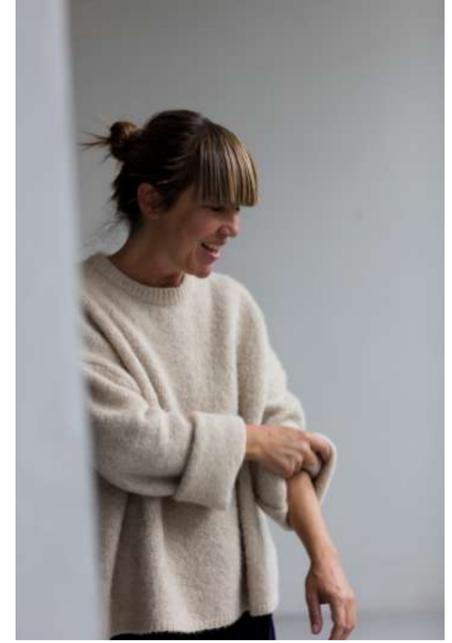
Stepping into her studio, a virtuosity and devotion for sculpture is immediately felt. Tactile surfaces, polished to a smooth velvety finish, absorb and diffuses light while geometric forms cast contrasting deep shadows around the space.

An interplay between form, light and material is demonstrated in the sculptures, which Birgitte manually works her way into, rather than the more common use of a mold, meticulously refining and perfecting the process in order to achieve the desired visual and material outcome.

The monolithic property of gypsum, a material that has become signature to her work, is pure and bare, revealing every methodical line, curve and extraction.

In addition to her sculptural work, Birgitte has developed several industrial products in collaboration with distinct manufacturers, as well as one of handmade furniture and design objects in gypsum, plaster, concrete and resin to name a few. A classic color scheme, tactile textures and geometric lines and shapes characterize her products, as well as a firm adherence to high quality techniques with the intent of always mastering the material.





STUDIO

Studio life documented by photographer Rikke Westesen

Regardless of fleeting trends Birgittes visual universe is white. It is predominantly about form and tactility and refers to a classic, universal design language across time and trends. Her workshop is reminiscent of that of a sculptor's studio with a large number of both finished and fragmental sketches such as pieces of abstract form, curves, circles, spheres, extruded lines, convex and concave cubes, solid sections, cylinders, parallel pipes, prisms and various other geometric forms that fill the shelves and walls in both studio and workshop.

Everything has its place, and everything relates to each other. This is an expression of a fundamental fascinatio of the enrichment communities can be if one is willing to contribute to them and expand them. Preparation practice, and repetition are the basic principles success and the values that characterize her life in general. Birgitte's practice is both a studio, a workshop, and a gallery in one, which is an ideal context for her.

In addition to Birgitte's three-dimensional work, light has come to mean a lot to her in her practice. This applies to both the commercial designs, but also in her artistic work. Therefore, many works are illuminated in the studio as well. That you can study or observe the material as both active and passive, on and off, adds 50% more possibilities in the perception of both the material and the expression. Birgitte lives in a country that is dark more than half the year. Light is crucial to her and is the function she keeps returning to. Light and water are the most essential elements for us humans, in addition to being loved of course.





WORKS

RESIN

Birgitte has relatively late thrown herself into the use of colors in her production. But over the past year she focused to develop her knowledge of the resin. Like gypsum, resin has a monolithic expression that emphasizes the same sculptural desire as one associate with gypsum. And like gypsum it is a castable material, but potentially with even more possibilities both aesthetically and commercially. In addition to the natural transparency of the resin, which can be gradually more opaque by adding pigments, it achieves an extremely delicate color scheme in most dyes. The processing of the surface moves from refined silky mat to a shiny high gloss polish.

Currently Birgitte is working on developing new works in illuminated resin. Here she adds treads of LED to emphasize the qualities of this exact phenomenon, that depending on how you want to translate your light, you can adapt the material from completely transparent to the most subtle color shades.



POLY TABLE

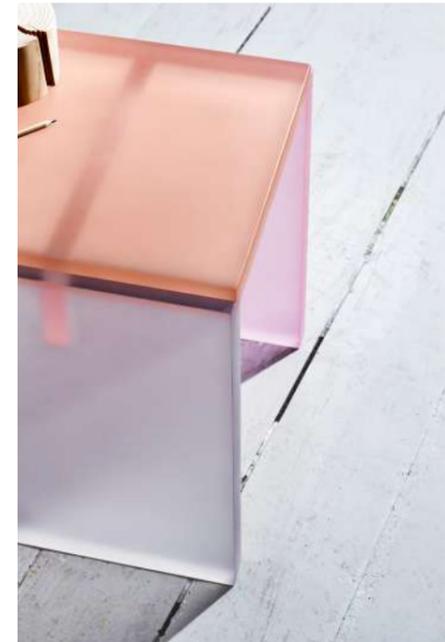
Title: _____ Poly table
Material: _____ Resin
Year: _____ 2021
Place of Origen: _____ Copenhagen
Production lead time: _____ two months
Role: _____ Designer

Poly is the name of this delicate polychrome composition where the color scheme derives from Birgitte's refined selection of colors. Without deserting her well known subtle minimalist form.

The haze within the material gives the piece a certain poetic appearance where light and shadow continuously changes our perception of the line work and contours of the table. It's almost like a jewel that changes with warmth, softens with light and impresses by delicacy.

The lines and angles in Poly table serves purposes of both strength as well as the aesthetics of the composition. It is the first edition in a series of scalable furniture made in multicolored resin and stone. Polychromy has been known since Antiquity where sculptors and architects used a variety of colors to bring life into their art works and resemble the worlds around them. The realiation of letting a world of colors defining shapes and angles is a fine supplement to Birgitte's additional monochrome oeuvre.



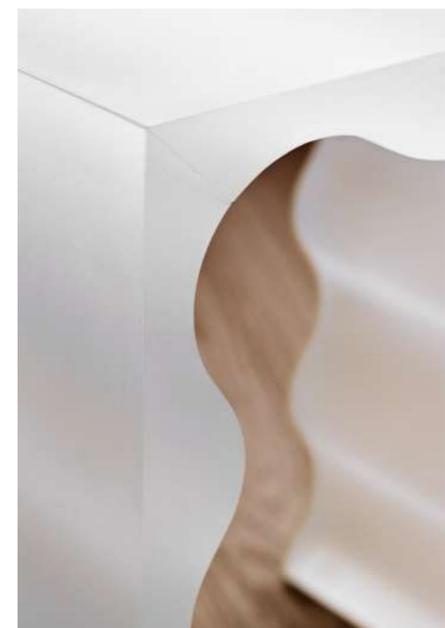


SPIRADA

Title: _____ Spirada
Material: _____ Resin
Dimensions: _____ H45 x W38,5 x D35 cm
Year: _____ 2021
Place of Origin: _____ Copenhagen
Production lead time: _____ two months
Role: _____ Designer

SPIRADA is a series of scalable furniture made of polyester. The focal point is the natural coolness and transparency of the material. The shape is like a human breath that waves in and out in one long organic movement. It is minimalist in form and as a mix of rococo and high-tech in expression. The natural transparency in the material continues to develop the sculptural desire in my design that originated from my monochrome oeuvre in the plaster works.



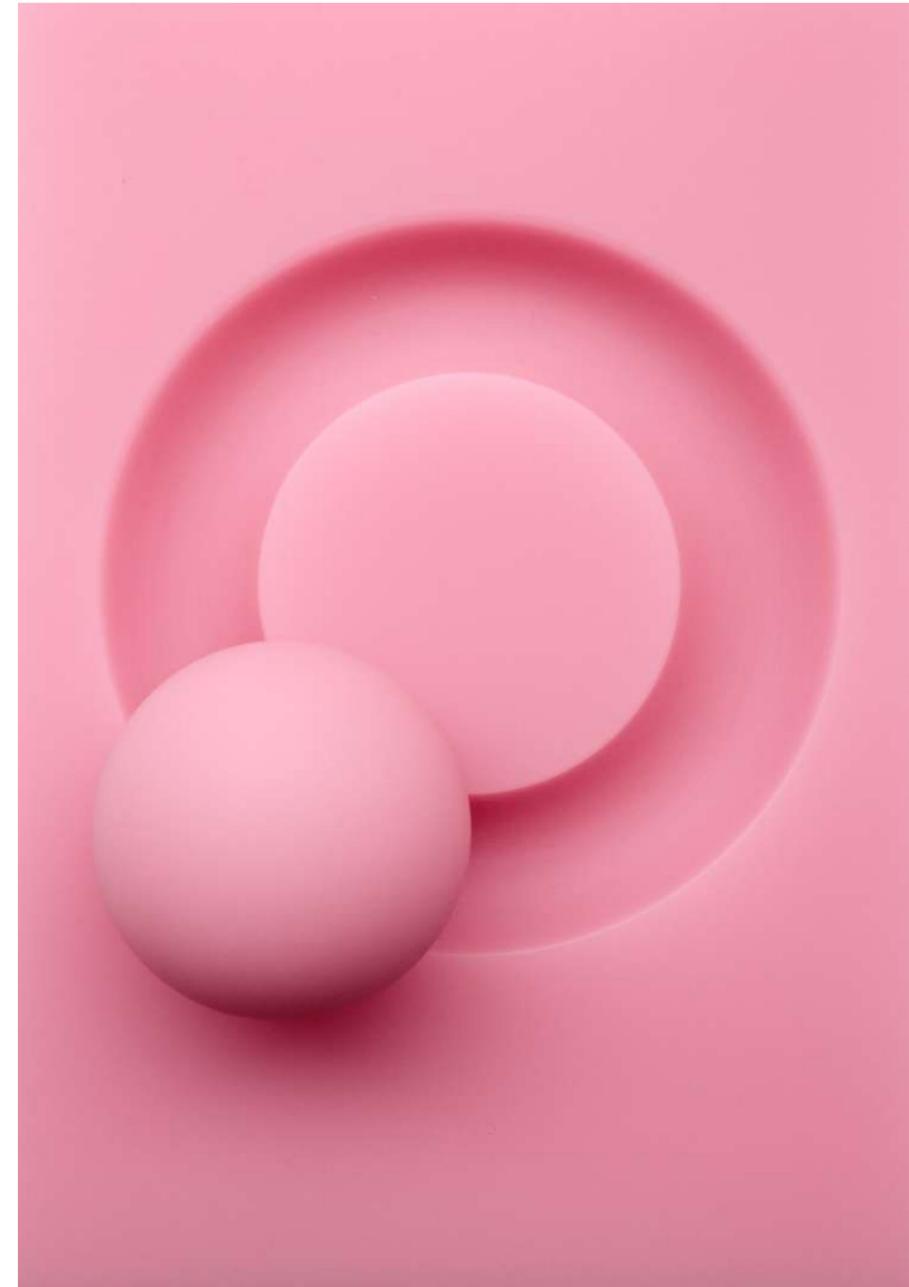


TIME

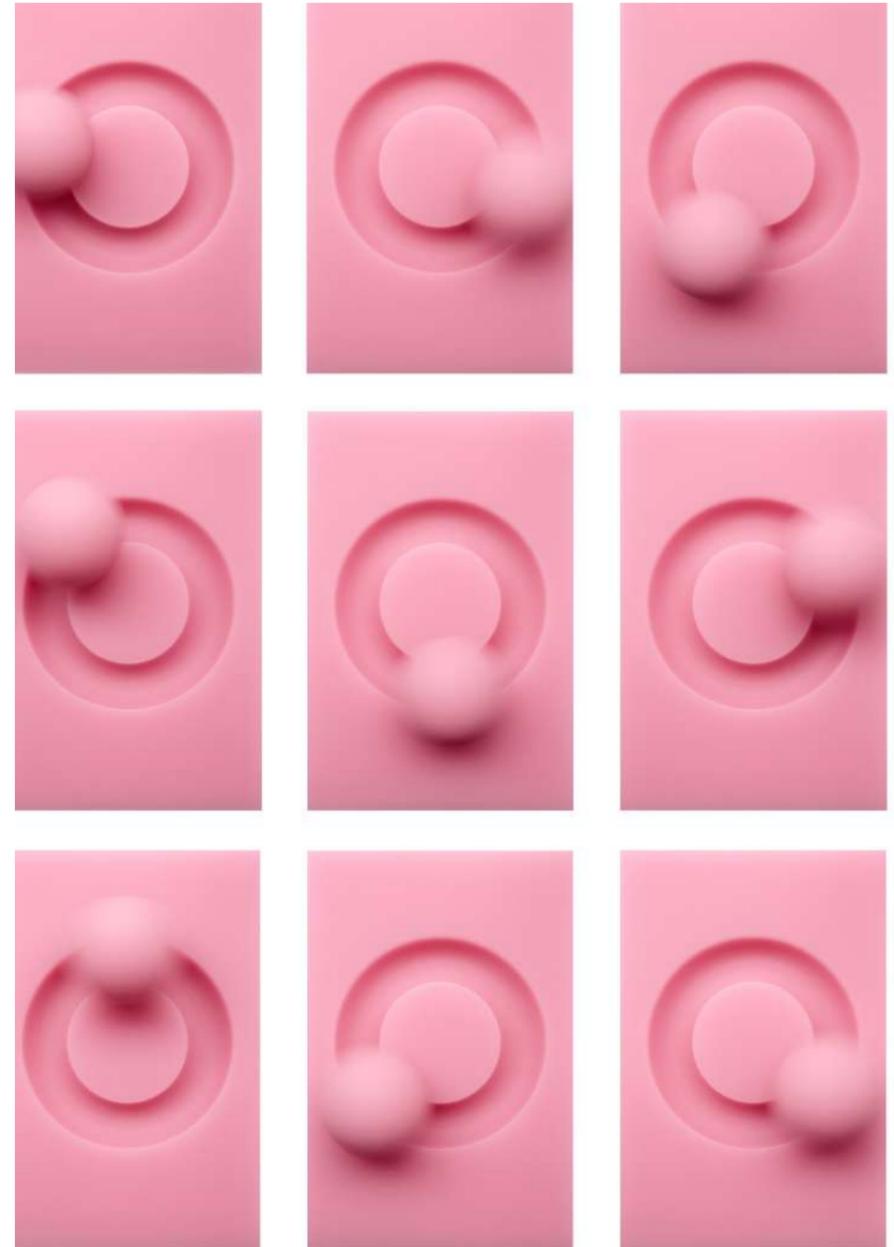
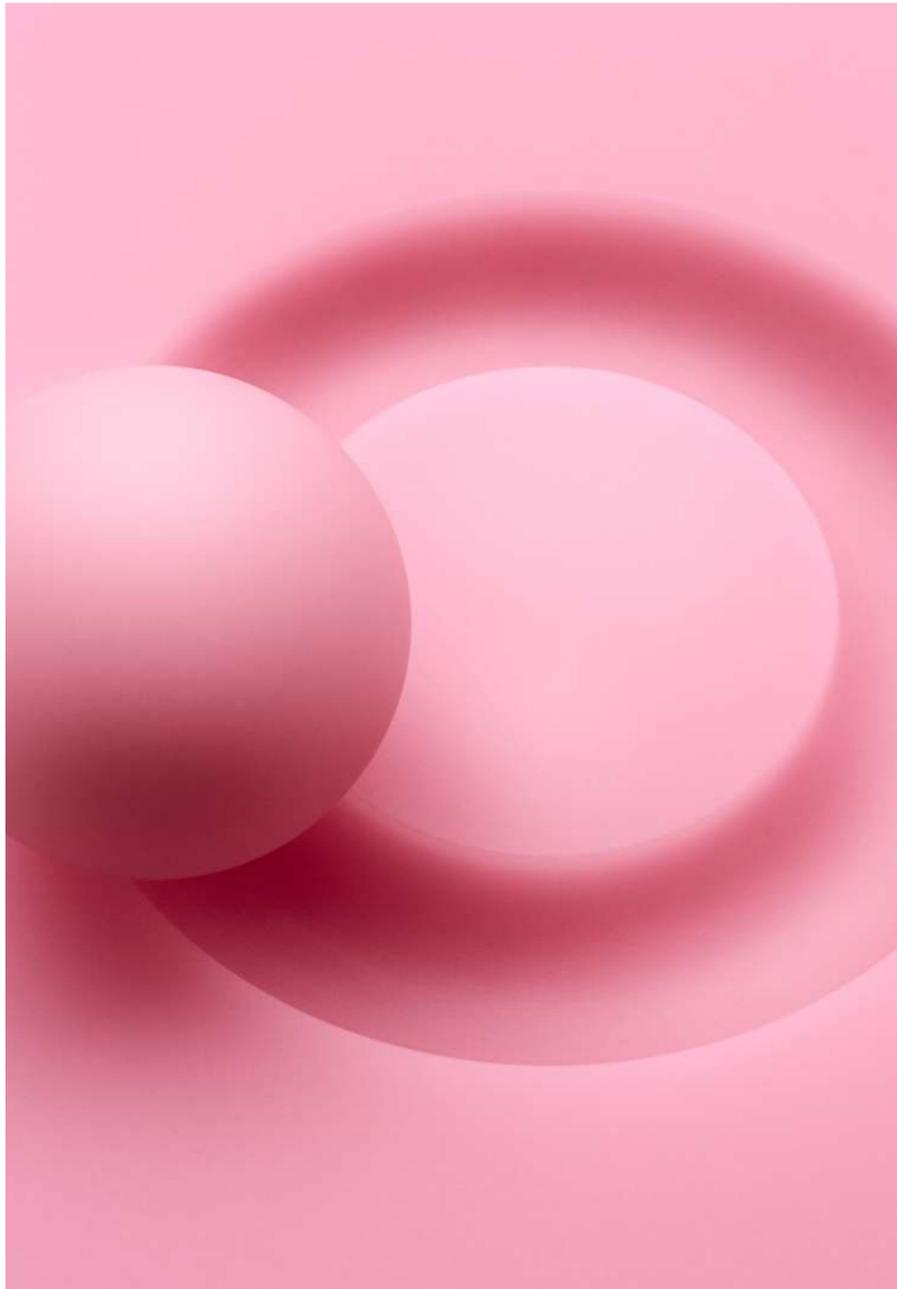
Title: _____ Time
Material: _____ Resin
Dimensions: _____ L48 x W38 x D6 cm
Location: _____ Exhibited at Boon Paris and Collaborations by Asbæk, Copenhagen
Year: _____ 2020
Place of origin: _____ Copenhagen
Production lead time: _____ six weeks
Role: _____ Artist

The TIME piece was originated from a gypsum form into resin. By composing different types of colors, she got a very playful and inviting, almost candy-colored, piece that calls for a following touch in the interaction with the viewer.

It surprises and attracts with its soft surface and deep reflections of light and shadow. For Birgitte high quality is a central value to beauty and skilled works. It affects you physically and you respond to the gesture with your body. It is an almost sensual play with the laws of attraction. If you touch the object you get a more sensible and sophisticated understanding of the craftsmanship behind as well as the beauty of the surface.

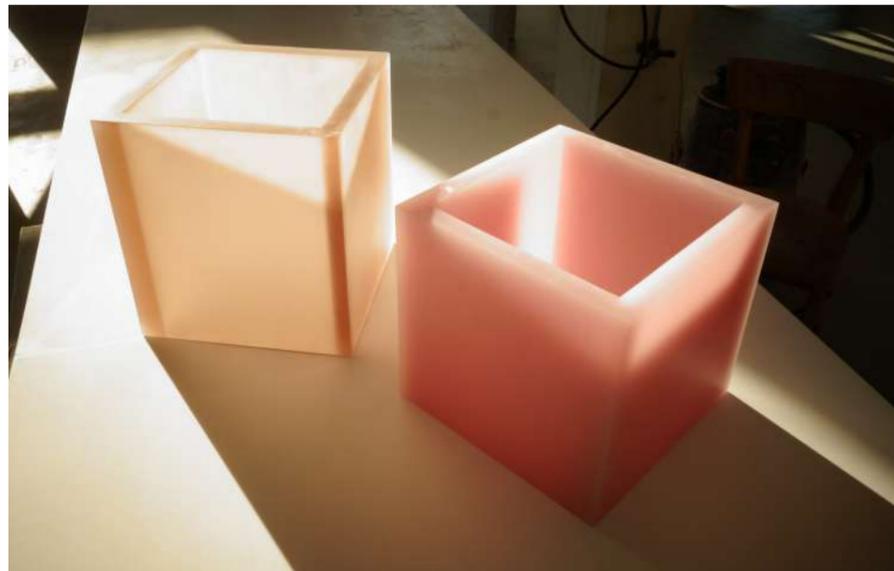


RESIN_TIME



STOOLS

Title: _____ Stools
Material: _____ Resin, upholstered in textile by Dedar and Kvadrat
Year: _____ 2020
Place of origin: _____ Copenhagen
Production lead time: _____ proto types – not yet in production
Role: _____ Designer, made in collaboration with Stine Langvad



GYPSUM

It's rare to see plaster or gypsum used as an exhibition material because it is considered worthy only as a sketching medium before a work is made in marble or other solid materials. Instead, Birgitte sees casting of plaster as studies made on the premises of the material; since plaster is a fluid material she chooses to work on the premises of this quality or capacity, shaping in moulds, carving and casting geometrical forms in an ongoing study of positive, negative and hollow spaces.

In the ceramic artist's deft hands it is a fluid expressive medium, moulded, shaped and cast, then polished to a velvety surface that begs to be touched. Birgitte Due Madsen wants her work to stimulate the interaction between the observer and the object. Gypsum surprises and attracts with its soft surface and deep reflections of light and shadow. It's an almost sensual play with the laws of attraction. If you touch the object you get a more sensible and sophisticated understanding of the craftsmanship behind as well as the beauty of the surface. Birgitte works on a piece for a very long time, always refining the material. She trusts her instincts and values. Everything has a history and is inscribed in historic contexts and classic disciplines that seems to offer so much more inspiration, matter, and content than a fleeting trend. If one goes into the basic principles of geometry the possibilities of form are endless.



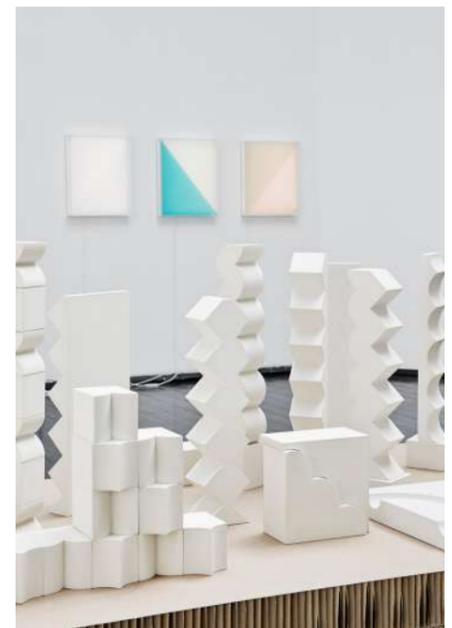
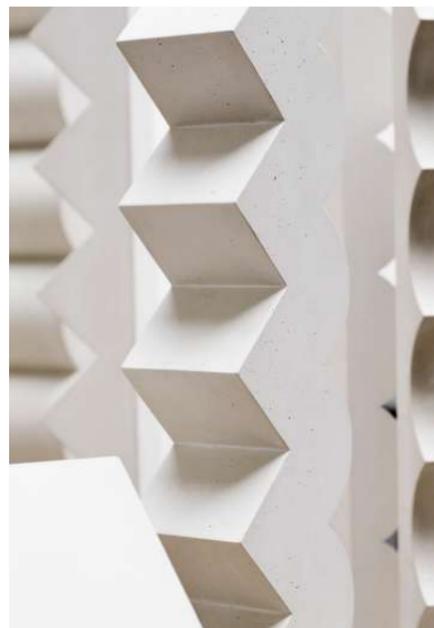
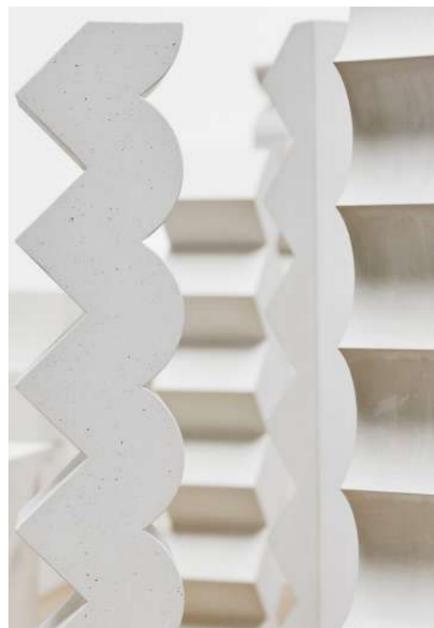
CONTINUUM

Title: _____ Continuum
 Material: _____ Gypsum
 Dimensions: _____ Varies
 Location: _____ Exhibited at Den Frie Udstillingsbygning, Copenhagen
 Year: _____ 2020
 Place of origin: _____ Copenhagen
 Production lead time: _____ three weeks
 Role: _____ Artist

Birgitte's newest series of gypsum pieces is called CONTINUUM. They were exhibited at Den Frie Udstillingsbygning on the exhibition Material Matters in the autumn of 2020, organized by the team behind Ark Journal and curated by Pernille Vest during 3DaysofDesign in Copenhagen. CONTINUUM demonstrates that there is an intuitive movement for any coherent structure. Any given unit can be infinitely divided through a mathematical methodology.

For Birgitte it is important to work with systematics or a strong methodology. One cannot define mechanisms of beauty and quality without a content or a structure. This is directly translated by the title and a natural progression of her SOLID VOID-series being an infinite division of elements or a gradual transition from one movement to another.







SOLID VOID

Title: _____ Solid Void
Material: _____ Gypsum
Dimensions: _____ Varies
Location: _____ Exhibited at Charlottenborg Kunsthall, Copenhagen
Year: _____ 2019
Place of origin: _____ Copenhagen
Production lead time: _____ three weeks
Role: _____ Artist

SOLID VOID was created by Birgitte Due Madsen as a series of objects made by gypsum to be part of the exhibition Hotel Charlottenborg at Kunsthall Charlottenborg curated by the accomplished team behind Ark Journal during 3 Days of Design in Copenhagen. SOLID VOIDS was a result of repeated experiments over time, making series of objects from gypsum. Her idea was to create several different forms where everyone was related and responded to one another. The geometry was extruded into sculptural form by repeated investigations of interrelated concave and convex shapes coming into proportion by the shifting light and shadow at the very beautiful exhibition hall at Kunsthall Charlottenborg in Copenhagen where the series was exhibited for the first time in 2019. By extracting the circular geometry in continued studies of curves she created a relational family of forms connected by a continued level of abstraction, as a three-dimensional geometry in the intersection between art and design. Making it a balance of relationships.







FLUID

Title: _____ Fluid
Material: _____ Gypsum framed in brass
Dimensions: _____ Ø44, D3
Year: _____ 2018
Place of origin: _____ Copenhagen
Production lead time: _____ four-six weeks
Role: _____ Artist

Fluid: A frozen and distilled expression. A casting of movement.
Exhibited at several occasions.





MEDAILLON

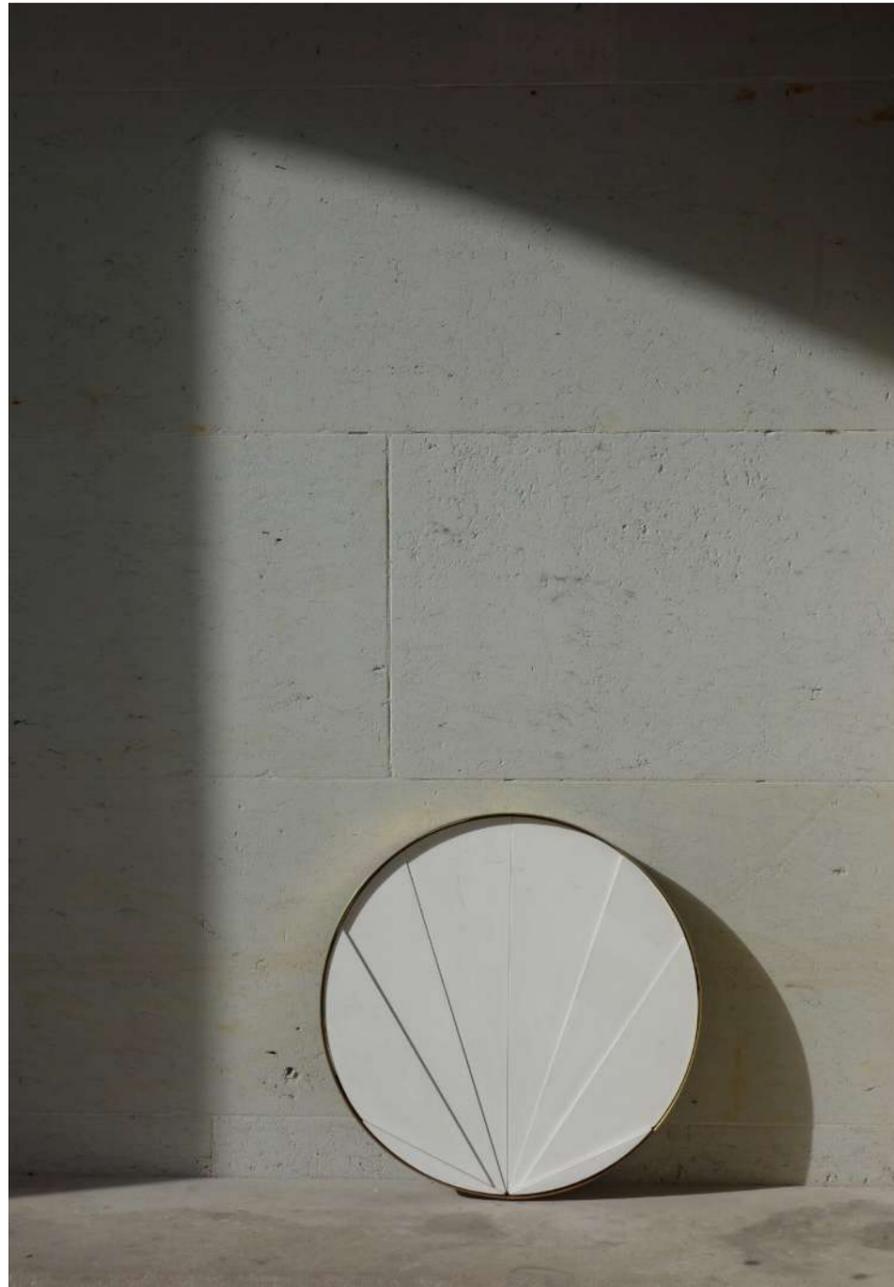
Title: _____ Medallion
Material: _____ Solid gypsum stones dyed in indigo
Year: _____ 2017
Place of origin: _____ Copenhagen
Production lead time: _____ four-six weeks
Role: _____ Artist

The work consists of one-off handmade plaster stones each dyed for several days in indigo filled basins and framed by flattened messing profiles with soldered seams. The deep blue notes and subtle textures on the surface of the plaster emerges from the drying process where exposure to high warmth causes an almost holographic effect and depth. After the heating process the stone is oiled, polished, and waxed. This adds a reflective, tactile, almost three-dimensional surface. Birgitte uses a technique derived from the old Japanese textile tradition of shibori and apply it on the absorbent and porous surface of the plaster cast creating a new and highly material piece of abstract, monochrome jewelry perceived as a sealed holography or a medallion to hang on the wall.

Exhibited at several occasions.







MOBY

Title: _____ Moby
 Material: _____ Gypsum, stone, resin
 Year: _____ Ongoing project since 2016
 Place of origin: _____ Copenhagen
 Client: _____ Karakter Copenhagen for the stone editions
 Production lead time: gypsum – four weeks; for stone editions – contact Karakter Copenhagen;
 resin – proto type not yet in production
 Role: _____ Designer, made in collaboration with Jonas Trampedach

Together Birgitte and Jonas have created many ceramic projects, both unique projects and industrial designs. They have often developed plaster models during the work process and experienced them at least as beautiful and subtle in their reflection and absorption of light and shadow as the end result in porcelain or faience. If not even more beautiful. This inspired them to create a series of unique plaster lamps that conveys their fascination with the refined, light-sensitive surface of the plaster.

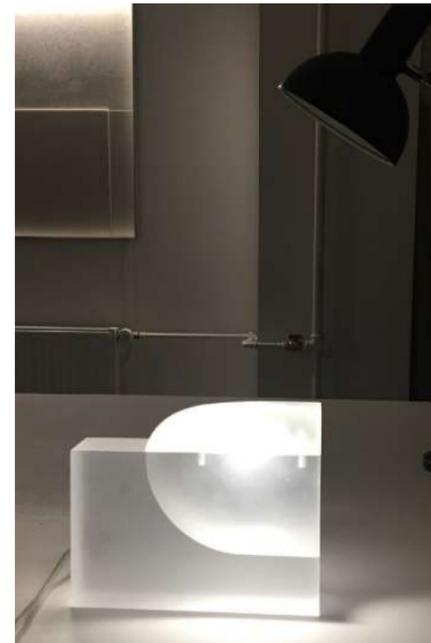
The shaping of plaster leaves the designers with a great freedom within the creation of form. Due/ Trampedach wanted to examine the form qualities that arise in working with positive and negative space. They have taken a core of a plaster cast, casted around it and thus created a void. The core has instead become the cap, and as exterior it is now used as lighting core and informs the cavity. The consistency of the idiom creates a warm, intense and poetic experience of the light source. Each work will darken differently over time and be differently sensitive and fragile than if it were a series produced in ceramics, wood or other material - that is, as a sculpture of plaster as we know from the art world put into a modern light technological profile.

For Moby Lamp the duo won a silver medal of honor from the Danish Art and Crafts Movement of 1879 (where no gold medal is given) and has exhibited the lamp around the world since 2016. Now they are also having an interesting collaboration with newly established, very strong profiled Karakter Copenhagen, where a series of their handmade gypsum lamps MOBY LAMP amongst other designs are under development in more durable materials such as crystal plant and stone.







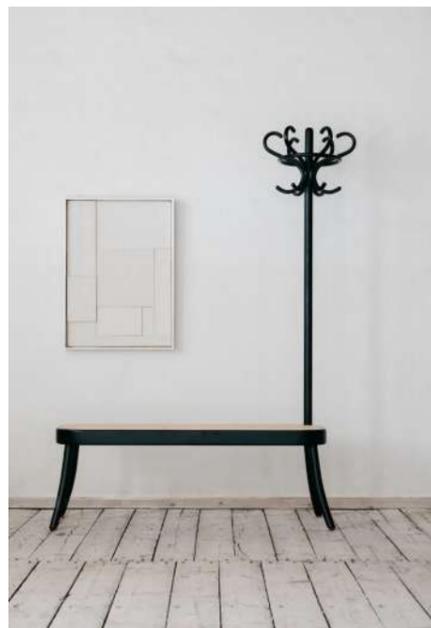


RELIEF

Title: _____ Relief
Material: _____ Gypsum, aluminum, LED
Year: _____ 2016
Place of origin: _____ Copenhagen
Production lead time: _____ two months
Role: _____ Designer, made in collaboration with Jonas Trampedach

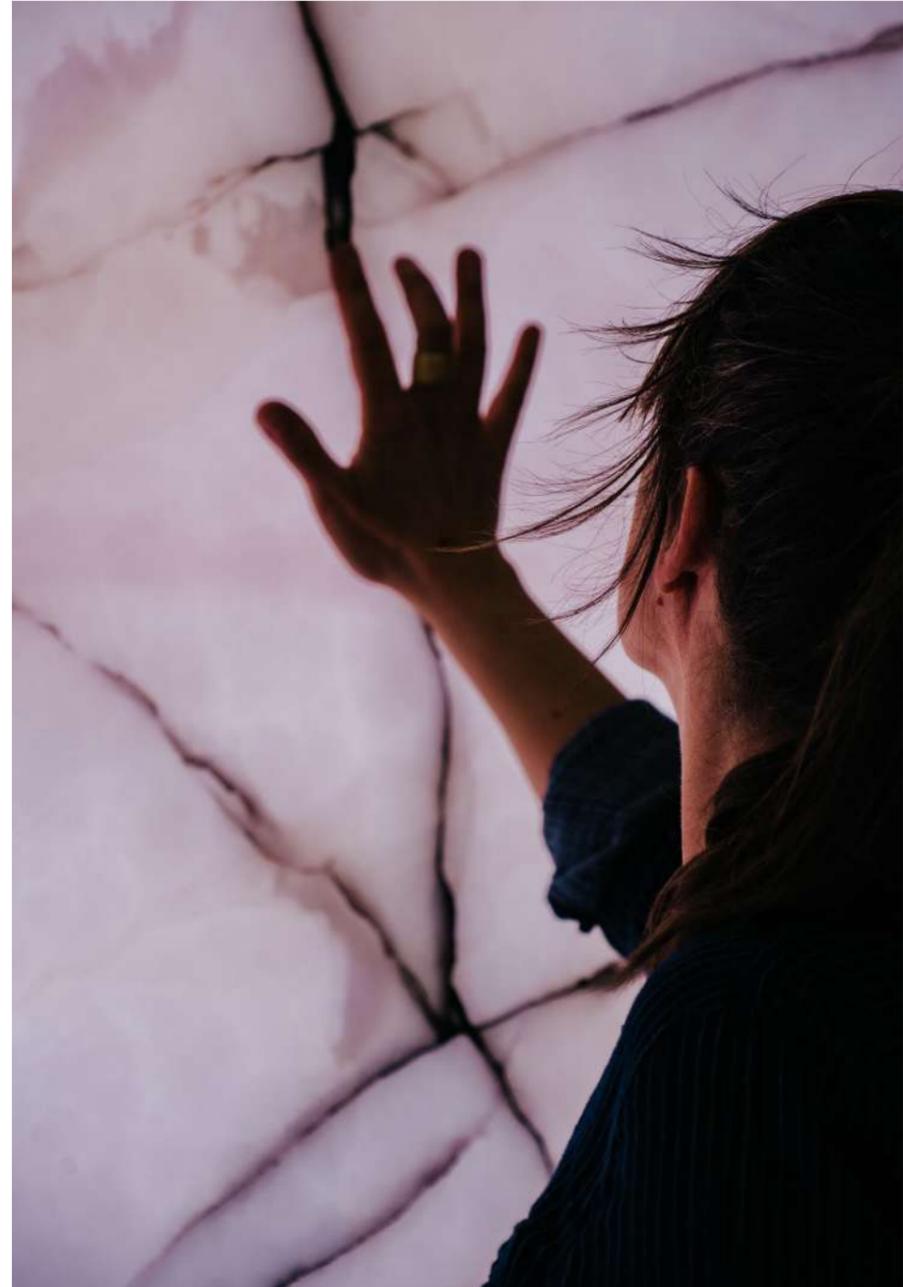
The plaster reliefs are created as individual modules of pure, unadorned surfaces of different thicknesses and sizes, mounted on a plate and framed in aluminium. The vertical and horizontal projections are illuminated and through the application of the elementary rectangular shapes, we obtain an asymmetrical final geometry, the abstract shape and line composition of which can be read both vertically and horizontally.





STONE

The new project, which will be presented during Milan Design Week 2021, is composed of a series of colorful scalable furniture pieces and sculptures made in collaboration with natural stone experts SolidNature.



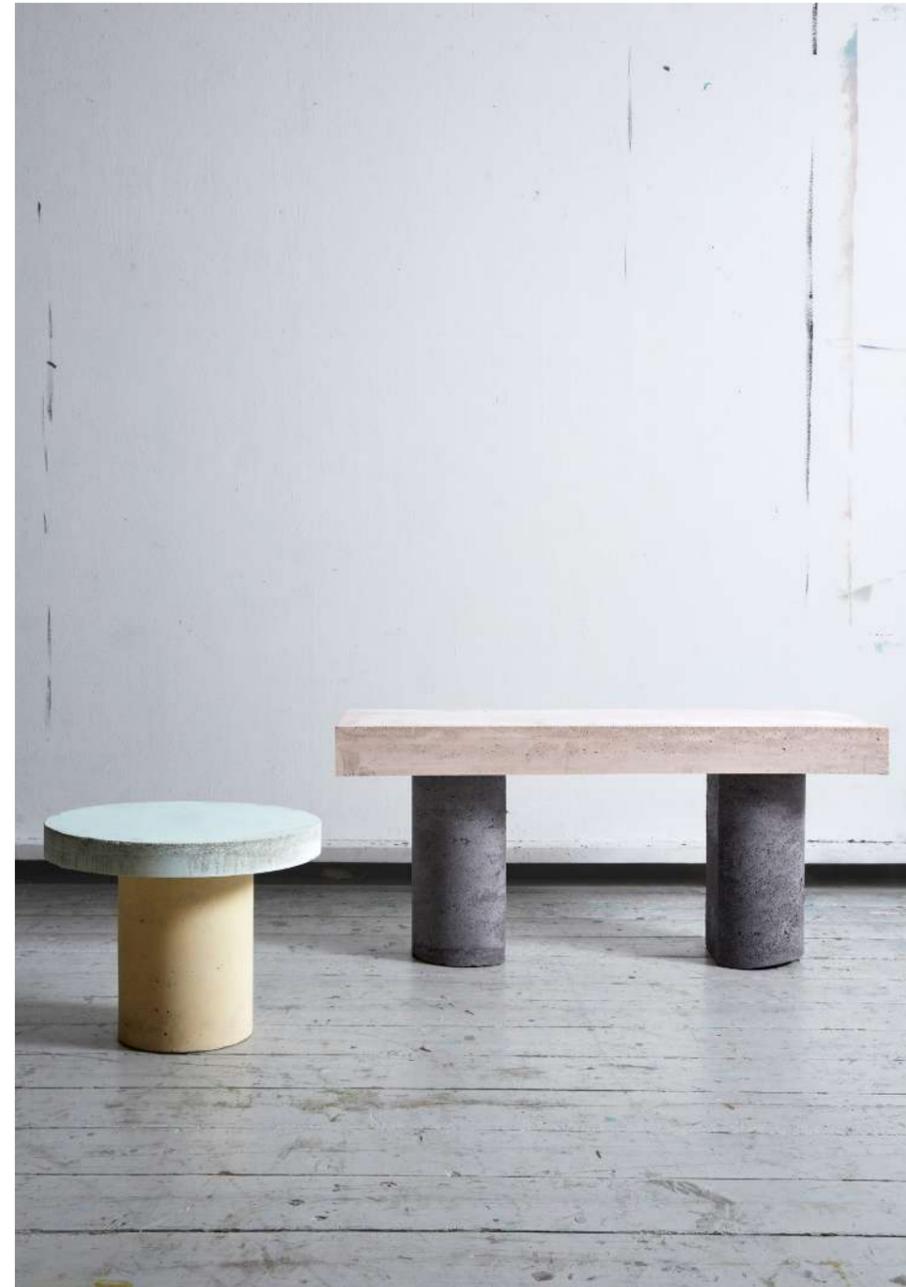
CONCRETE



CONCRETE SCALABLE

Title: _____ Concrete scalable
Material: _____ Concrete
Year: _____ 2021
Place of origin: _____ Copenhagen
Production lead time: _____ six-eight weeks
Role: _____ Artist. Made in collaboration with Linda Weimann

A range of scalable furniture made in concrete dyed in various natural colors.



LIGHT

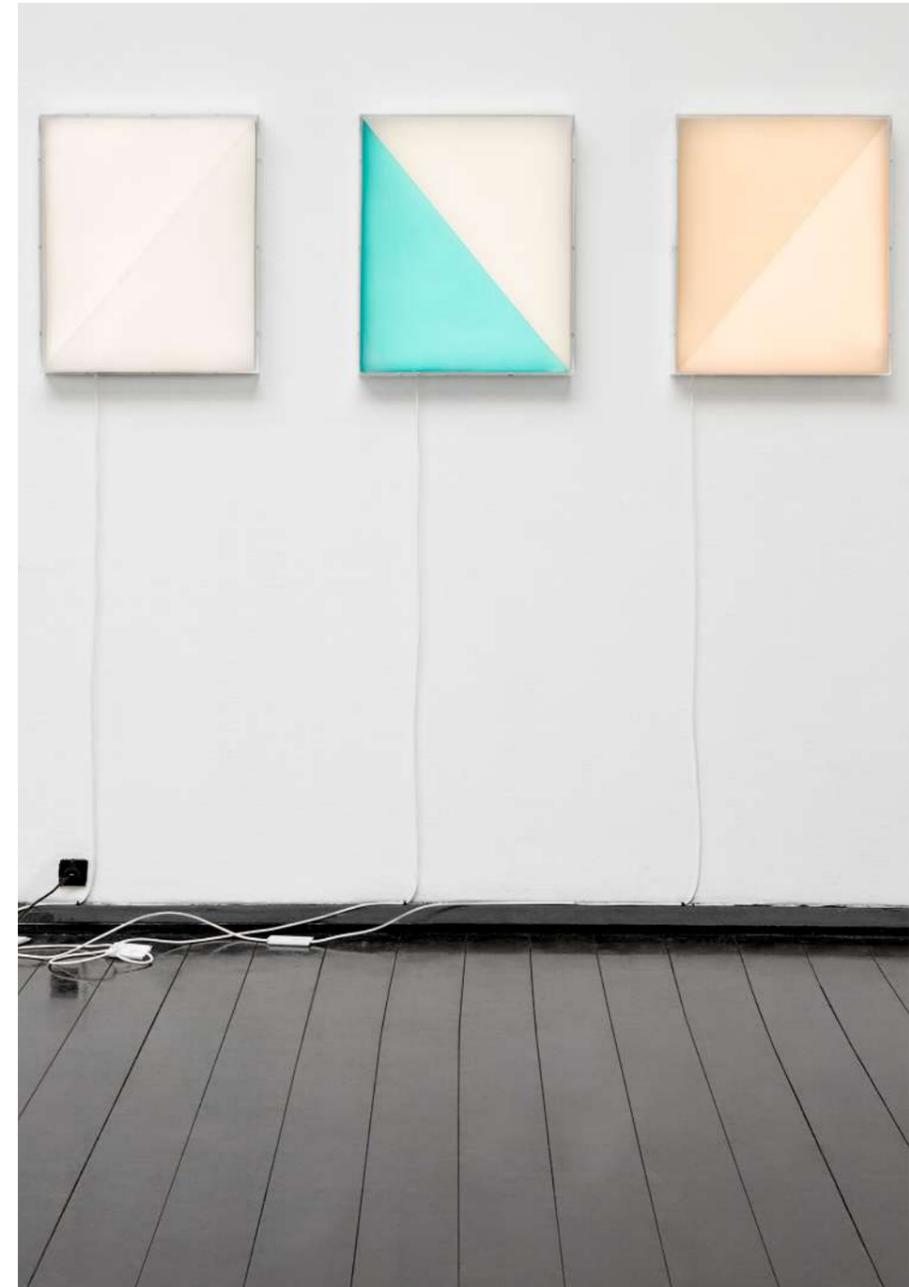


CHROMA

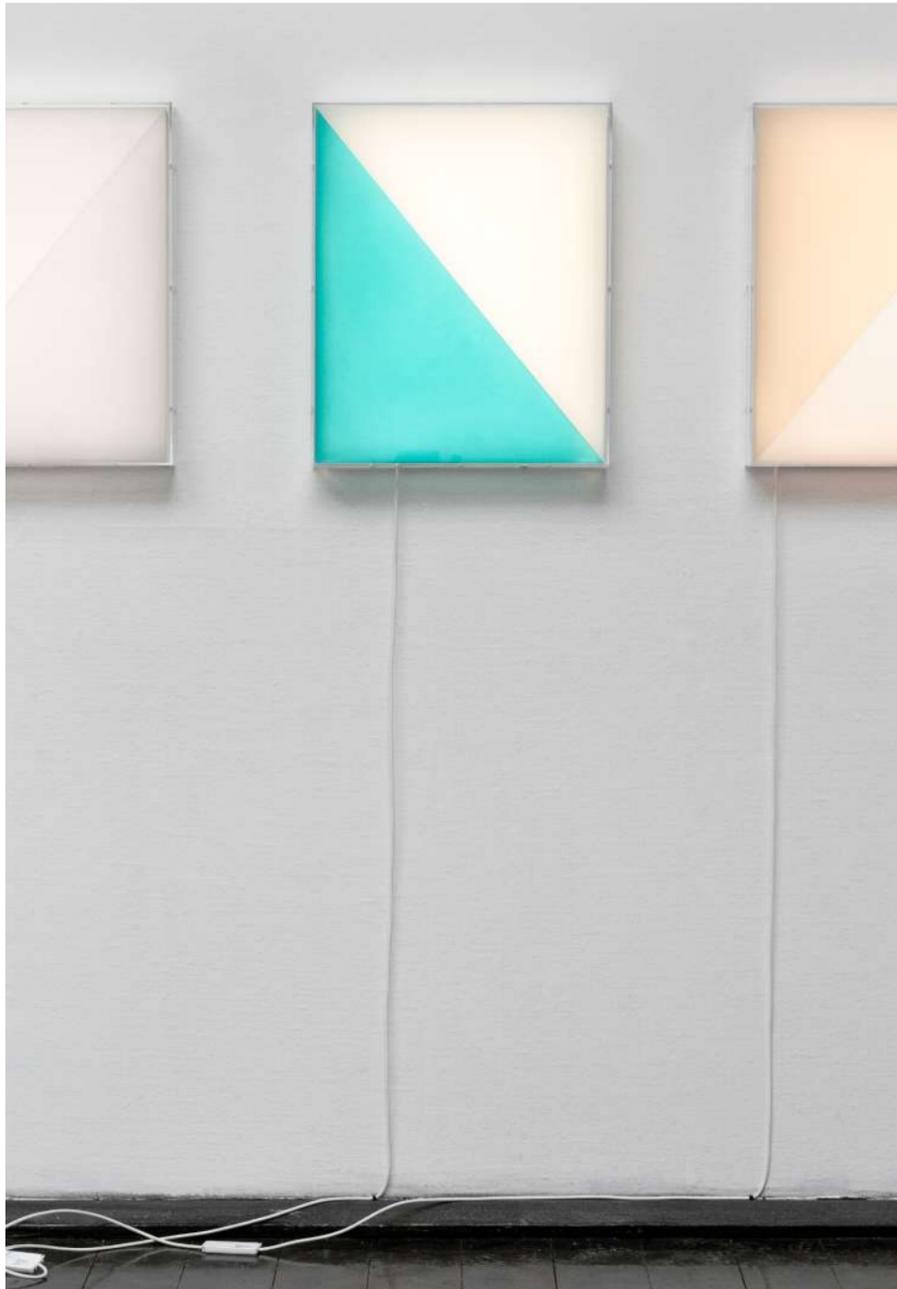
Title: _____ Chroma
Material: _____ Acrylic, resin, LED
Dimensions: _____ H62, W52, D9
Location: _____ Exhibited at Den Frie Udstillingsbygning, Copenhagen
Year: _____ 2020
Place of Origin: _____ Copenhagen
Production lead time: _____ one-two months
Role: _____ Designer, made in collaboration with Plethora Magazine

In the autumn of 2020 Birgitte collaborated with Plethora Magazine on several illuminated resin works framed in acrylic boxes called CHROMA to be exhibited at DesignArt Tokyo and first showcased during 3DaysofDesign in Copenhagen 2020.

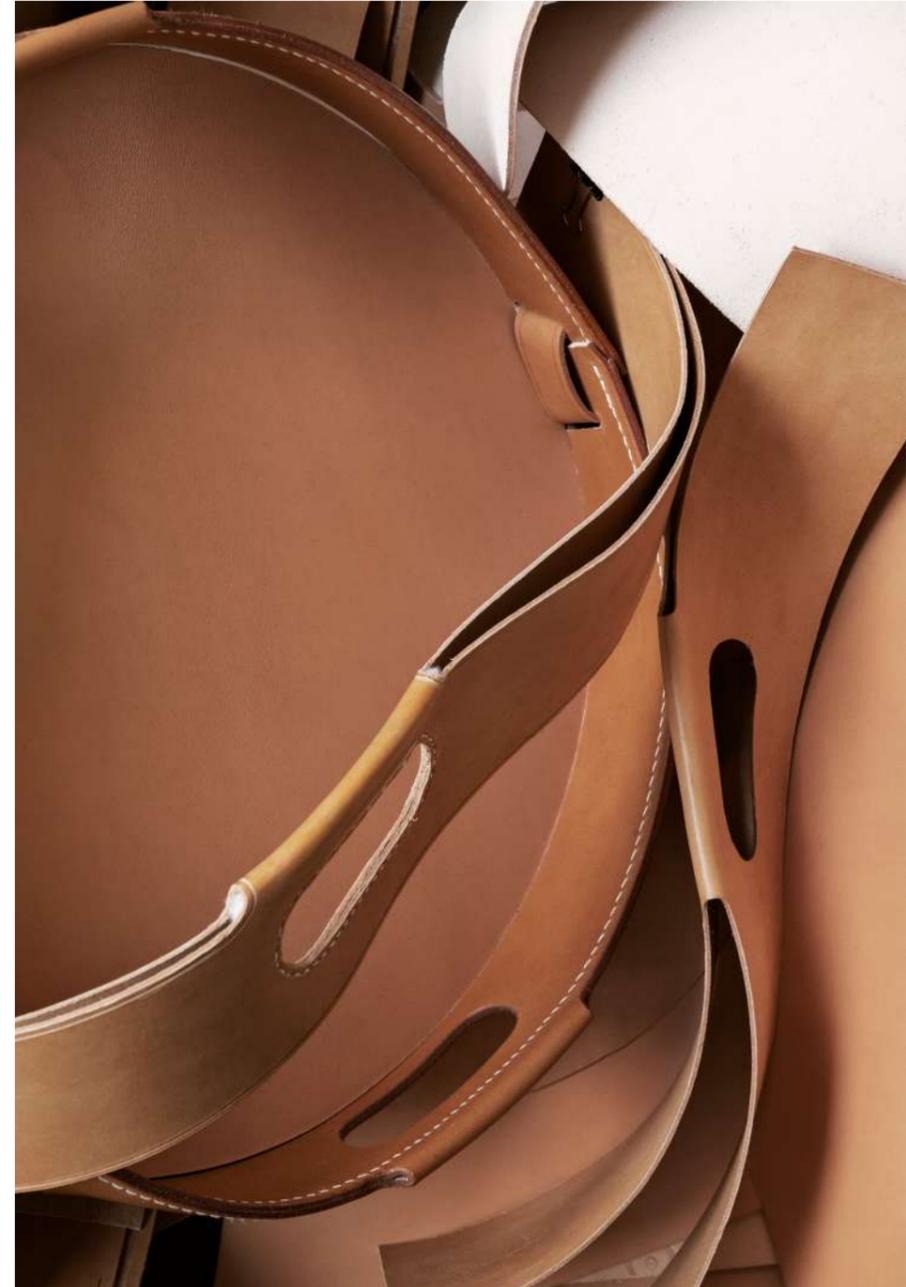
CHROMA has a composition and a transparency that balance lightness and weight. It addresses the universal needs for a constant subtle or natural source of light. It is spheric and cool in its essence and focuses on geometric abstraction as its minimalistic expression.







FURNITURE



MONO POUF

Title: _____ Mono Pouf
Material: _____ Leather and linen
Year: _____ 2020
Place of origin: _____ Copenhagen
Client: _____ Fredericia Furniture
Production lead time: _____ contact Fredericia Furniture
Role: _____ Designer, made in collaboration with Jonas Trampedach

Mono Pouf is a singular concept with a multitude of possibilities. Either as an appealing seating option, side table, footrest or decorative item, the cylindrical shape in different circumferences and heights makes Mono a welcome addition to any space. From retail and commercial venues to the hospitality and private sectors.

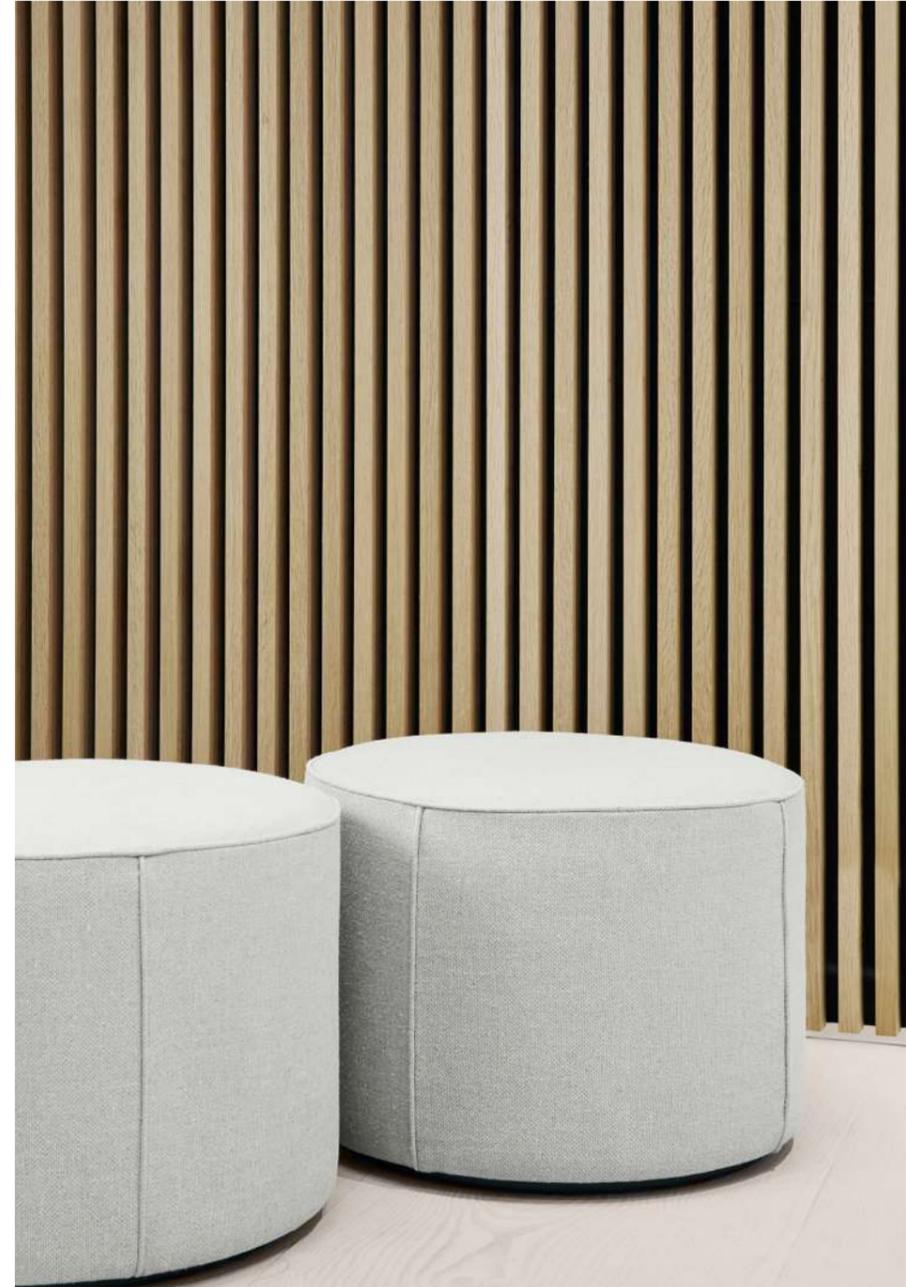
Birgitte experiences that several of her meta projects and one-off pieces develop into autonomous/ independent designs at different manufacturers. That unique pieces calls for duplicates is showing through a series of new furniture and lighting that her colleague, Jonas Trampedach, and she is developing for Fredericia Furniture, a renowned Danish family driven company with a compelling design history and a fine heritage including a portfolio with some of the best Danish designs. Here they just launched a stool during 3DaysofDesign and are working on more products to come in the new year.





Mono Pouf
Due & Trampedach, 2020





PRESS

Elle Decoration, DK

Elle Decoration, NL

RUM, DK

RUM, International

Through Objects, EU

<https://through-objects.com/blog/solid-voids-by-birgitte-due-madsen/>

Domus, IT

Ark Journal, International

<https://www.ark-journal.com/solid-voids/>

Dim Dam Dum, FR

New Norm Magazine, HK

<https://www.thenewnormstudio.net/product-page/new-norm-magazine-issue-03-print-edition>



CLEARLY OPAQUE / BIRGITTE DUE MADSEN

Ceramicist and designer Birgitte Due Madsen's studio is fit for a sculptor, filled with spheres, circles, curves, cylinders, pipes, prisms and more. Abstract forms and geometric shapes of finished and fragmented work fill the shelves and walls as a testament to the craft and the countless hours spent perfecting it. "I primarily use versatile unpretentious materials such as plaster, concrete and resin, which all possess a monolithic and sculptural property. These are highly tactile and interact remarkably with light, which is integral to my work," says Due Madsen.

She continues to develop this oeuvre in her new furniture series Poly, consisting of a bench, chair and table. This time she explores the concept of polychromy, supplementing her normally monochromatic work with a world of colours that defines the angles and shapes of the designs without abandoning the minimalist form typical of her visual language. "I really enjoy a sense of repetition and rhythm in my work. It is most of all an enduring geometric exercise, where the present almost always springs from what lay just before," she says of her process. The first object out of the series, Poly Table, is a scalable polychrome piece in eerie opaque resin drawing on her archetypal design language and transparency as focal points.

birgitteduemadsen.dk

ELHANATI

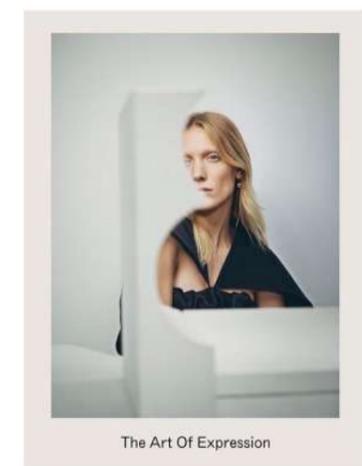
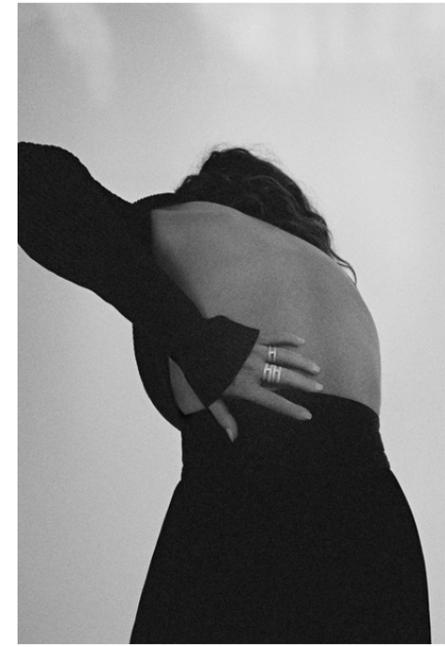
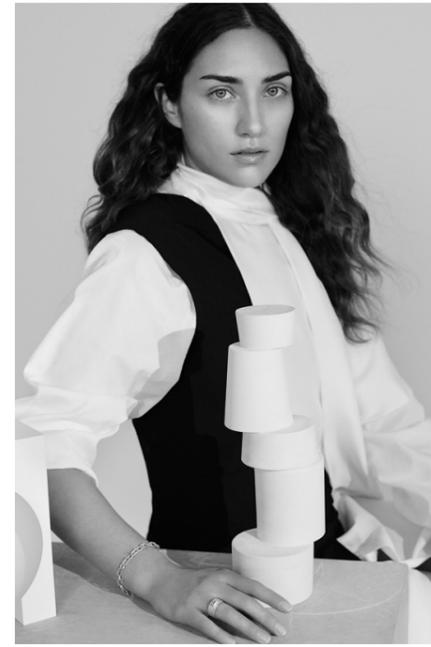
Title: _____ BirgitteXElhanati

Material: _____ Gypsum

Year: _____ 2019

Role: _____ Artist

A merge of jewellery and gypsum.



HARPERS BAZAAR EDITORIAL

Title: _____ Harpers Bazaar Editorial

Material: _____ Gypsum

Year: _____ 2019

Role: _____ Artist

A merge of fashion and form.



CONTACT

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