

Openhouse

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The Life we've Shared

Twenty editions into Openhouse magazine, our team has learned that life is better when it is shared. In this issue, the generous hospitalities continue: *Colin King* invited us to his New York apartment. *Graciela Iturbide* and *Mauricio Rocha* spent a day sharing family anecdotes and memories with her old friend, the artist *Claudia Fernández*. We enjoyed the sacred love for the Italian art shared by *Vincenzo* and *Claudia Rose de Cotuis*, and we were captivated by the way *Andrew Trotter* and *Marcelo Martínez* brought *Casa Soletto* a newish but traditional splendor.



The Rudolph Tegner Museum In covenant with my soul

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Styling and art direction by Henriette Schou henrietteschou.com
The Rudolph Tegner Museum rudolphtegner.dk



BELLA Chair by BETTINA NELSON
Side Table 03 by LULA STUDIO
C+J PEDESTAL Plate by CHRISTIAN + JADE from FORA PROJECTS
OW2000 EGYPTIAN Stool by OLE WANSCHER from CARL HANSEN & SØN

Almost hidden in the solitude of undulating fields wrapped in deep purple heather, the Rudolph Tegner Museum breaks the otherwise idyllic surroundings seemingly like an impenetrable closed concrete monolith. But appearances can be deceiving, hiding beauty inside, which is exactly the case with this unequaled space. Entering the small wooden door slightly pushed back in the high massive front wall, a bright and beautiful room appears housing the life work of an artist with a rare talent and astounding technical abilities for making naturalistic sculptures. White cast sculptures adorn every corner, ranging from monumental ones that reach the ceiling to smaller pieces on pillars throughout the space. This arrangement resembles an atelier, appearing uncured and immediate. Light breaks through only from above, leaving every wall to be the perfect canvas for the story each piece tells.

To create the perfect surroundings for his art, Rudolph Tegner himself drew the building. Tall clean walls with no windows to disrupt focus on what really matters: the art. Mellow light coming from the windows on the ceiling falls softly on the sculptures, revealing every facial expression, drapery, and detail with exquisite precision. Centered around an eleven meters high octagonal room, surrounded by a vestibule that almost hugs the main space, the museum has a very unique form praised by many architects for its significance and importance in the history of architecture. The museum was built from 1937-38 and pioneered the expansive use of concrete. Never before had this material been used as the main component in floors, walls and the ceilings; this application gave Tegner the freedom to play with dimensions and expression. However, it was also a highly experimental project, which to Museums Director Luise Gomard says a lot about the artist: "In many ways, Rudolph Tegner was ahead of his time. In his art and in the space he built to convey his sculptures. You could say that he made - through this museum in combination with his art - an installation before it even became a term. That was who he was; pushing the boundaries, exploring and daring."

Influenced by the artistic movements brewing amongst artists in the beginning of the 20th century, Tegner started to explore symbolism and the idea and essence of his art instead of its naturalistic and realistic qualities. He became an uncompromising, visionary, and revolutionary sculptor. Living in Paris and visiting both Greece and Morocco also affected how he chose to implement his artistic perspective in exhibiting his art. The Acropolis was, for him, a testament to what humans could create; a monument to the ability of greatness in humanity. Referencing the pillars, the architectural process, the light and bombastic expression, Tegner honors his love for Greek history. Likewise,



FOUR LEGGED Side Table by LULA STUDIO
Blanca sculpture by HERMINE BOURDIN from RUBY ATELIER

"The museum represents both tradition and modernism in one; a view bound to history but also an urge to look beyond and explore new perspectives on how to look at and convey the future. Celebrating Danish furniture design throughout time - sculptural, daring, traditional or expanding form and materials - the museum therefore only naturally becomes the perfect frame to portray these furniture pieces."



SINTRA Table from FRAMA
FORMIA Brown Sculpture by OLE MYNSTER HEROLD from RUBY ATELIER
PK0 Chair by POUL KJÆRHOLM from FRITZ HANSEN
RELAY 1 Lamp by MICHAEL ANASTASSIADES from ANKER & CO
WAVE Bench by THOMAS WOLTMANN



PP250 VALET Chair by HANS J. WEGNER from
PP MØBLER



the Moroccan way of living permeates his vision, making an architecture resembling a fortress outside but revealing a hidden treasure inside, like a lush and fresh garden of life.

Even though the museum has become an architectural icon, for Tegner it was never about the architecture itself, but always about how to elevate the art. But his vision, desire and ability to evolve clearly affected his creation of the space being as forward looking as it is. Unfortunately, this personality trait also had its cost. During his artistic life, his work and perspective on the world was not appreciated, and he felt alienated and misunderstood. Gomard states: "Even though people recognized his talent from a very early age - he was 17 years old when he started at the Royal Academy of Arts in Copenhagen - he struggled with recognition throughout his life. In the beginning he was seen as the biggest sculptor since Bertel Thorvalsen, which he was, but his desire to take the field of sculptures to a new place made him controversial. He went from doing realistic art pieces to a place where the idea and spirit of the piece was more important. This he got a lot of critique for." This also affected and impacted how he created the museum, the design and architectural choices he made about the building: alienated from the outside world, like a shield protecting his passion, work and life inside.

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To this day, the museum preserves the authenticity and spirit of Tegner, respecting his perspective of the space and his art. Because this is what he wanted. As he himself stated: "This place is in covenant with my soul." ○



PIONEER Stools by MARIA BRUUN from FREDERICIA



BRACKET Chair by FREDERIK GUSTAV from FRAMA
PEDESTAL Table from RUBY ATELIER
Sculpture, Untitled, by GUNHILD AABERG from RUBY ATELIER
0405 Bottle by NIKOLAJ MENTZE from FRAMA
Tea Pitcher by EMMANUEL ALEXIA from LE SENTIMENT DES CHOSES
ARCHETYPE SPHERE Chair by SOFIE ØSTERBY

Næsten skjult i de stille bølgede marker indhyllet i dyb lilla lyng bryder Rudolph Tegner Museet det ellers idylliske omgivende landskab som en ugennemtrængelig, lukket betonmonolit. Men skinnet kan bedrage og skjule en skønhed gemt indeni, hvilket præcis er tilfældet med dette enestående bygningværk. Igennem den lille trædør, let skubbet tilbage i den ellers høje massive mur åbenbares et lyst og smukt rum, der huser en kunstners livsværk med et sjælendt talent og forbløffende tekniske evner til at skabe naturalistiske skulpturer. Overalt pryder hvide gibsskulpturer hvert hjørne - høje som loftet, monumentale i deres tilstedeværelse, eller små værker på søjler placeret rundt omkring i rummene på en måde, der næsten ligner et atelier; umiddelbar og ikke kurateret. Lys strømmer kun igennem ovenfra og efterlader

hver væg som et perfekt lærred til den historie, som hvert værk fortæller.

Med ønsket om at skabe de perfekte omgivelser for sin kunst tegnede Rudolph Tegner selv bygningen for at facilitere skulpturerne, som han ønskede. Høje bare vægge uden vinduer til at forstyrre fokus på det, der virkelig betyder noget; kunsten. Blødt lys fra vinduerne i loftet falder blidt på skulpturerne og afslører hver ansigtsudtryk, drapering eller detalje med en enestående præcision. Centeret omkring et elleve meter højt ottekanteret rum omgivet af en forhal, der næsten omfavner hovedrummet, har museet en meget unik arkitektonisk form, rost af mange arkitekter for sin betydning og indflydelse i arkitekturhistorien. Museet blev opført i 1937-38 og var et sandt pionerværk, der brugte beton som hovedkomponent i både gulv, vægge

og loft, hvilket aldrig var blevet gjort tidligere. Et materiale, der gav Tegner frihed til at lege med dimensioner og udtryk. Dog var det et meget eksperimentelt projekt, hvilket ifølge museumsdirektør Luise Gomard fortæller meget om kunstneren: "På mange måder var Rudolph Tegner foran sin samtid. I sin kunst og i det rum, han byggede for at formidle sine skulpturer. Man kunne sige, at han skabte - gennem dette museum i kombination med sin kunst - en installation, før det overhovedet blev et begreb. Sådan var han; han skubbede grænserne, udforskede og havde mod."

Influeret af de kunstneriske strømninger, der ulmede blandt kunstnere i begyndelsen af det 19. århundrede, begyndte Tegner at udforske symbolik, idéen og essensen af sin kunst i stedet for dets naturalistiske og realistiske kvaliteter. På mange måder blev han

Rudolph Tegner Museet I pagt med min sjæl



Rudolph Tegner portrayed in the artwork by Carl Wentorf.



WIRE SKETCH Chair by ANDERS HERMANSEN
SLOPE Table by SOFIE ØSTERBY
CHAWAN Cup by EMMANUEL ALEXIA from LE SENTIMENT DES CHOSES
Ceramic Sculpture from RUBY ATELIER
FOUR LEGGED Side Table by LULA STUDIO
BLANCA sculpture by HERMINE BOURDIN from RUBY ATELIER



KK66870 Coffee Table by KAARE KLINT from CARL HANSEN & SØN



CHINA Chair by HANS J. WEGNER from FRITZ HANSEN

en kompromisløs, visionær og revolutionerende billedhugger. Bosiddende i Paris i en periode og besøg i både Grækenland og Marokko påvirkede også, hvordan han valgte at implementere sin kunstneriske synsvinkel i museet. Akropolis var for ham et vidnesbyrd om, hvad mennesker kan skabe; et monument på menneskets storslåede evner. Ved at henvise til søjlerne, den arkitektoniske proces, lyset og det bombastiske udtryk hyl-der Tegner sin kærlighed til græsk historie. På samme måde gennemsyrrer den marokkan-ske bygningshistorie hans vision og skaber en arkitektur, der ligner en fæstning udenpå, men afslører en skjult skat indeni, som en fro-dig og frisk have fyldt med liv.

Selvom museet er blevet et arkitektonisk ikon, handlede det aldrig for Tegner om arki-tekturen i sig selv, men altid om, hvordan han kunne ophøje kunsten. Dog er det tydelige,

at hans vision, ønske og evne til at være frem-adskuende også påvirkede hans skabelse af rummet. Desværre havde dette personlig-hedstræk også sin pris. I løbet af sit kunstne-riske liv blev hans arbejde og perspektiv på verden ikke værdsat, og han følte sig frem-medgjort og misforstået. Gomard udtaler: "Selvom folk anerkendte hans talent fra en meget ung alder - han var 17 år, da han star-tede på Det Kongelige Danske Kunstakade-mi - kæmpede han med anerkendelse hele sit liv. I begyndelsen blev han betragtet som den største billedhugger siden Bertel Thor-valdsen, hvilket han også var, men hans øn-ske om at føre billedhuggerfeltet et nyt sted hen gjorde ham kontroversiel. Han gik fra at lave realistiske kunstværker til et sted, hvor idéen og ånden i værket var vigtigere. For dette fik han meget kritik." Dette påvirkede også, hvordan han skabte bygningen, de-

signet og de arkitektoniske valg, han traf om-kring rummet. Fremmedgjort fra den ydre verden som en skjold, der beskytter hans li-denskab, arbejde og liv indeni.

Museet repræsenterer både tradition og modernisme i ét; et syn bundet til historie, men også en trang til at se ud over og udfor-ske nye perspektiver på, hvordan man ser på og formidler fremtiden. At fejre dansk møbel-kunst igennem tiden - skulpturel, udforsken-de, bundet af traditioner eller undersøgende i form og materialer - bliver museet derfor kun naturligt den perfekte ramme for netop dis-se møbler.

I dag bevarer museet fortsat autenticite-ten og ånden fra Tegner og respekterer hans syn på rummet og hans kunst, fordi dette var hans ønske. Som han har udtalt: "Dette sted er i pagt med min sjæl." ○



PEDESTAL Table from RUBY ATELIER
CHAWAN Cup by EMMANUEL ALEXIA from LE
SENTIMENT DES CHOSES
Sculpture, Untitled, by GUNHILD AABERG from
RUBY ATELIER
0405 Bottle by NIKOLAJ MENTZE from FRAMA
EBONIZED CHERRY Bowl by DANIEL WESTER



X Chair by HVIDT & MØLGAARD from &TRADITION
SINTRA Table from FRAMA
BD Side Table and Stool by BAHRAINI DANISH
from FORA PROJECTS
Vintage Ceramic vessel

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WAVE Bench by THOMAS WOLTMANN