

Lotte Thorsoe

Carlin Gallery,
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By Claude Fillet

Danish artist and designer Lotte Thorsoe used to be a researcher at the Institute for Human Genetics at Aarhus University in Denmark. It was there that she was first captivated by the structure of cells and tissues in the human body, too small to be seen with the naked eye. "An entirely new world of shapes, forms,

colors, textures and movement emerged," says Thorsoe. "I wanted to make visible this normally invisible world."

In 1987, Thorsoe joined a brief glassblowing course in Aarhus; it turned out to be an experience that changed her life.

Shortly afterwards she went to the International Glass Center in England for intensive training. In the early 1990s, Thorsoe apprenticed for two years with Swedish glassblowers Jan Erik Ritzman and Sven Åke Carlsson in Transjö Hytta, then worked at Åfors Factory, Kosta Boda, before returning to Denmark to pursue her masters' degree in glass design.

Recently Thorsoe opened her own gallery in Aarhus with glass artists Marianne Buus and Line Gottfred Petersen.

Thorsoe's longtime interest in science and art and her love for simplicity has influenced her abstract forms, the purity of her lines, and the dazzling light that comes through. In her desire to reveal the unseen, fantastic, infinite world of human cells, she found her own artistic expression. Her work is like fiction, real and unreal.

The thirty-eight-year-old artist works mainly in hot glass, blown as well as sculpted, and sometimes adds finishing

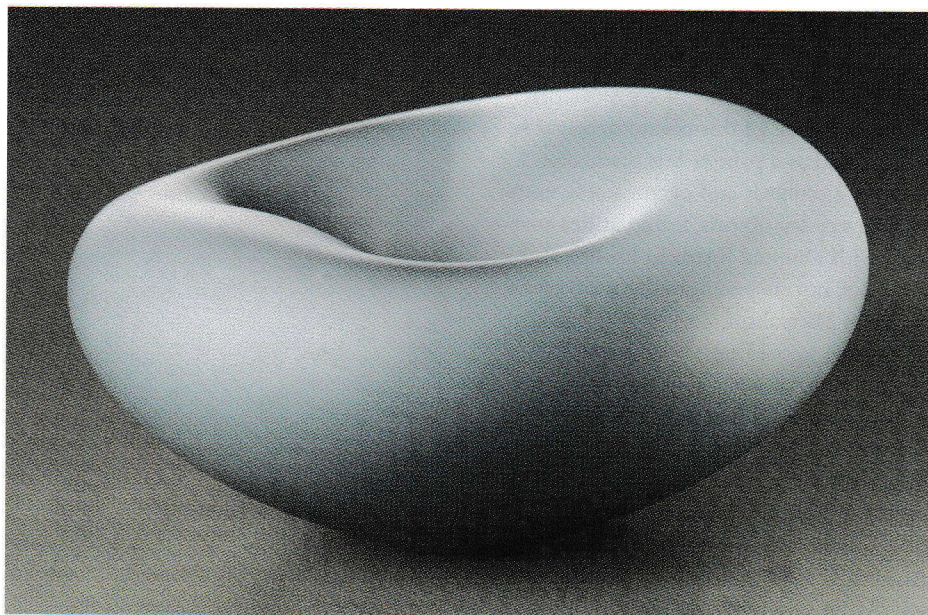
touches such as grinding, sandblasting, and polishing. "I seek to marry form, color, and texture in pieces that appeal to both eyes and hands," she says. "I want to play with glass, not force it." Of the very real effort involved in bringing the unknown into reality, Thorsoe says the high level of concentration required in glassblowing reminds her of the intense awareness she experienced when exploring the world of human cells.

Thorsoe says her work evolves during the process of making. The first of her "Plates" was the *Plate Celadon*. During the creation of this work, it became clear to her that she could form her shapes by simply listening to her intuition as it spoke through a pair of chisels. Other creations followed, including a wonderful

white, pure piece full of some earthy, yet spiritual energy.

Through the striking roundness of her pieces, Thorsoe appears to express some kind of inner peace and serenity, reflecting the perfect, abstract forms she once found in human cells. "Glass is a very willing material if you use its inner quality," says Thorsoe. "You just have to show the way." For her, human cells and glass "move in a similar way... If you press cells together, the inner tension keeps the shapes tense... It all has to do with trying to understand both worlds, and just being sensitive to their inherent simplicity."

Claude Fillet is a freelance writer and artist who lives and works in Paris. She is the France correspondent for GLASS.



Above right:
Grape-Blue Form, 2002.
Blown glass,
sandblasted and
polished, 38 cm dia.
Right: *Form*, 2002.
Blown glass,
sandblasted and
polished, 38 cm dia.