



Moje Wohlgemuth (1941-2018) Suite De Cinq Verreries Pièces Uniques 70's

1 500 EUR



Signature : Isgard Moje-Wohlgemuth (1941-2018)

Period : 20th century

Condition : Très bon état

Material : Glass paste

Description

Glass art 1970 interesting suite of Grand Studio vases by the renowned master glass artist Isgard Moje-Wohlgemuth (1941-2018) Five unique pieces all signed and respectively dated 68,70,73,73,79 high quality, thick hand-blown glass painted with metallic oxides applied with a brush and then fired at very high temperatures, this process is repeated to add depth and layers of color, has a partially iridescent finish, hammered and decorated with geometric motifs. For many years, Isgard Moje-Wohlgemuth's silky objects were among the highlights of the annual arts and crafts exhibition at the Hamburg Museum. International exhibitions, awards and acquisitions by major museums soon followed. A few years later, "Moje-Glas" was an internationally renowned brand. In 1970, the first glass jewels

Dealer

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combined with gold and silver. Isgard Moje-Wohlgemuth (b. 1941, Gumbinnen - d. 2018) A master glass artist who was one of the pioneers of contemporary glass art in West Germany, she learned the trade of glass painter from 1956 to 1959. She then worked as a designer in the glass industry. In 1962, she moved to Hamburg to take over a glass-cutting workshop. At first, she worked on commissions for stained-glass windows, glass paintings, restoration work and glass cutting for other craftsmen. From the mid-1960s, she began to establish herself in the arts and crafts sector, using the common signature "Moje". This success was made possible by Isgard Moje-Wohlgemuth's distinctive and unique style of painting on glass, developed from 1967 onwards. The pieces of glass that form the basis of her paintings are blown to her specifications in various glassworks and, in her early years, ground with a primer by her husband. The colors, metal oxides dissolved in oil, were applied with a brush. To paint, the glasses were placed on a potter's wheel: often, her hand remained motionless while the glass turned to deposit the paint. This enabled the precise creation of geometric patterns. The colors were then fired in an electric kiln at around 600 degrees Celsius. This process was repeated up to seven times to achieve a deep, multi-layered color effect. Since 1972, the final firing of many works has been carried out at 860 degrees Celsius, until the glass softens and begins to warp, the pieces collapsing in on themselves. This higher temperature also gives the colors greater brilliance. Isgard Moje-Wohlgemuth has consistently developed her work in a variety of ways and, over the decades, has created an internationally recognized body of work.