

RESIDUE *of* MOVEMENT

Susanne Storm during 3 Days of Design 2026

During 3 Days of Design 2026, Danish artist and designer Susanne Storm invites visitors into a rare sensory refuge in the heart of Copenhagen. Hidden away in an old workshop courtyard near King's Garden, the exhibition Residue of Movement unfolds as an immersive installation where material, architecture, light, sound and movement come together to create a calm and contemplative experience amid the intensity of the city and the design week.

For three days, the historic courtyard on Gothersgade 54 dating back to the late 1700s, is transformed into a breathing space where a site specific installation will include new works from Susanne Storm including new large-scale vessels and reliefs. The worn stone surfaces of the historic space, that still functions together with aged timber details, uneven walls, and traces of centuries of craftsmanship remain clearly visible, becoming an essential part of the exhibition itself. Rather than concealing the site's history, the installation embraces it. The atmosphere of the old backyard creates a striking dialogue between past and present, between raw architecture and the sculptural form of Storm's work.

At the center of the installation, a large water-mirror basin reflects selected vessels and reliefs, allowing the works to shift continuously with the changing daylight, passing shadows and movement of visitors together with the reflections creating an almost meditative rhythm throughout the courtyard. The concrete surfaces of Storm's vessels and reliefs appear softened by water and light, while the sculptural forms seem to hover between solidity and fluidity. Smaller tableaus are framed throughout the space, encouraging visitors to slow down and explore details up close: the textures, cracks, pigments, layers, and traces left by the artist's hands during the making process.

The exhibition stimulates all senses. The sound of water moving through the courtyard, the changing tactility of stone, concrete, and weathered surfaces, the shifting natural light, and the quiet atmosphere together create a sensory pause within the urban environment. In the middle of one of the busiest weeks of the year for Copenhagen's creative industry, Residue of Movement offers a rare opportunity to reconnect with materiality, slowness, and presence.

The workshop

Susanne Storm's workshop located in the back of the courtyard will be open to visitors throughout the exhibition, creating a direct connection between finished works and the space in which they are made. With this Storm wishes to give an insight into the physical and intuitive process behind her work. The open workshop emphasises the exhibition's focus on craftsmanship and material understanding.

The courtyard is not merely a backdrop, but a living creative environment. Still functioning today as a workshop courtyard used daily by artists, makers and craftspeople, it carries a sense of ongoing production and artistic exchange. Visitors step into a place where creativity is not staged but genuinely lived. This truly is a rare pocket of working craftsmanship in central Copenhagen.

Susanne Storm

Susanne Storm is a trained Danish actress who has performed in both film and theatre for many years. However since 2020, she has devoted herself to a handcrafted artistic practice, creating large sculptural vessels from concrete. Her works are defined by subtle surface movements, nuanced natural pigments, and a striking tension between the material's weight and its apparent lightness. Each piece is entirely handmade, bearing visible traces of its own creation. Nothing is concealed or overly refined. Instead, imperfections remain integral to the works' expression and honesty.

Working with concrete, a material traditionally associated with heaviness and permanence, Storm challenges conventional expectations. Her process relies on timing and instinct, as concrete offers only a brief window in which it can be shaped by hand before it hardens. She must intervene at precisely the right moment, when the material is still malleable yet resistant. This narrow and demanding timeframe requires fast, intuitive and decisive action.

The resulting vessels and reliefs preserve the movements that formed them. Dense structures appear unexpectedly soft and alive, balancing sculptural weight with a surprising sense of lightness. Cracks, textures, layers and surface marks created by hand remain visible as traces of transformation rather than flaws to be erased. Positioned between art and design, the works function as usable objects while maintaining a strong sculptural presence.

Storm's practice is grounded in the balance between artistic expression, material knowledge and functional purpose. Her vessels and reliefs expand the aesthetic possibilities of concrete beyond its traditional perception. Made from a mixture of lime cement and sand, coloured with natural lightfast pigments and reinforced with glass fibers, the works are suitable for both indoor and outdoor use.

The material itself plays a central role in her artistic philosophy. Concrete is one of humanity's oldest and most durable building materials, known from structures such as the Pantheon, which still stands nearly two thousand years later. Over time, it continues to harden and strengthen. Storm embraces this longevity while also highlighting the material's fragility, tactility, and poetic qualities. Her works can be repaired, maintained and ultimately crushed and reused, extending the lifecycle of the material.

Through her practice, Susanne Storm creates objects that feel both ancient and contemporary. Her work invites reflection on permanence, transformation, and the value of handmade processes in an age increasingly defined by speed and digital production.

High res images and presskit link

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