

Innenkreis

Lasse Sylvest Lilleør

Extrude, Bridge, Fill

27 August – 17 October 2026

Opening reception Thursday 27 August, 16:00–20:00

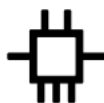
Innenkreis presents *Extrude, Bridge, Fill*, a solo exhibition by Lasse Sylvest Lilleør.



Left to right: *Sleigh Chair*, *Crawler Coffee Table*, *61 parts, 133 joints, 449 dowels* *Rocking Chair*. Photos by Robert Damisch

The title is a litany. Extrude, bridge, fill: commands spoken to software, verbs that conjure form out of nothing. These instructions become incantation, and what they summon are four 3D-Printed works that behave less like furniture and more like creatures that have consented, for now, to be used.

At the centre stands a rocking chair of colossal proportions, its structure a tangle of bone-blue ligaments, open like a ribcage that has forgotten what it was meant to protect. It is not a model or a monument: it is fully functioning, built to hold and to lull a grown man. There is something both tender and unsettling in this. The adult body returned to the nursery, rocked to sleep inside a skeleton. The *Crawler Coffee Table* lives up to its name: a black tabletop borne on limbs frozen mid-stride, part animal, part servant. *Dazing Devil*, a sun lounger in the shape of an oversized spinal column, completes the anatomy. The



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sitter lies down along another spine, vertebra to vertebra. The Sleigh Chair, by contrast, appears as a solid object, hiding its joints. But this one too was created in pieces, assembled and meticulously finished by the artist, just like its siblings. The command conjures the body; the pigment consecrates it in the artist's hands.

These bodies share no lineage and no silhouette. What binds them is the spell itself: each crawled from the same syntax, each bears in its striated flesh the memory of being written.

Lasse Sylvest Lilleør (b. 1995) explores the aesthetic and formal potential of 3D printing beyond conventional reproduction. Rather than using the technology to reproduce familiar objects, he challenges it, embracing the complex, organic geometries it allows while refining surface and material expression. Working iteratively across digital tools such as Rhino and Blender, he sets himself deliberate constraints that shape both process and outcome, keeping the trace of process visible rather than concealing it. He lives and works in Copenhagen, Denmark.

About Innenkreis

Innenkreis is a Copenhagen-based gallery devoted to functional artworks, presented in dialogue with pre-1940 decorative arts. Craft forms the foundation of the programme, with a focus on studio-made uniques and small editions, presented alongside historical objects in lived environments shaped by material, context, and use.

Founder

Zeynep Rekkali Jensen is a curator and writer working at the intersection of art and design. Formerly Gallery Director at Etage Projects (2017–2023), she has also worked as an art advisor for private collectors, focusing on collecting and the role of art in daily life. In 2026, she founded Innenkreis. Born in Istanbul and based in Copenhagen, she holds MAs in Art Gallery and Museum Studies and Media and Communications.

Location & Opening hours

Innenkreis
Herluf Trolles Gade 28, Copenhagen
Tuesday–Friday, 12:00–17:00; Saturday, 12:00–16:00
Otherwise by appointment.

