

MINDCRAFT 09

Ole Jensen, born 1958. Danish ceramist/designer.

Ole Jensen graduated as a ceramic designer from the Kolding College of Danish Design in 1985 and from the Royal Danish Academy of Fine Arts in 1990. Since then, Ole Jensen has exhibited in a number of places, including the Victoria and Albert Museum in London and the Danish Museum of Art & Design in Copenhagen. At last year's Mindcraft, Ole Jensen presented The Rubber Tub – an oversize version of his rubber washing-up bowl, which is manufactured by Normann Copenhagen, and which is in use in the restaurant at the Museum of Modern Art in New York, among many other places.

The long list of manufacturers that Ole has worked with over the years, in addition to Normann Copenhagen, includes Muuto and Royal Copenhagen.

The main source of inspiration for Ole Jensen's products is his attention to everyday life and his close surroundings. This is reflected, among other things, in his preference for working with practical objects that relate to everyday life and the body. He develops these things almost as if they were craft objects: by hand, in clay and other readily available materials. Always mindful of whether the process gives rise to a rationale or a phenomenon that might later be transformed with a view to serial production.

Hot Water Bottles - Rubber Ware - is a soft container that can be filled with hot water and placed on or near the body. It is typically used to ease stomach or muscle pain. "Or if you just feel under the weather and need some warmth," says Ole Jensen, adding that the product is probably "particularly relevant in cold climates and difficult times."

The product is made in natural rubber and metal by repeatedly dipping a clay shape into liquid rubber. The rubber is treated with a thin layer of silicone for durability. The stopper is handmade in gold-plated brass with a screw thread closure. The hot water bottles are made in five different shapes in brown or red.

Materials: rubber, gold, brass

Dimensions: various

Produced by Ole Jensen and Latex One in collaboration with designer Rasha Sager, jeweller Lars Glad and Saxenfelt Natural Rubber Products.

FURNITURE

Louise Campbell, born 1970. Graduated as a designer from the London College of Furniture and The Danish Design School. Louise designs products of all sorts and in all sizes, both commercially and as experiments. She has had her own studio since 1996, and her list of

clients includes Louis Poulsen, Zanotta, Royal Copenhagen, Holmegaard, Muuto, Kähler and Hay, among others. In May 2009, she has a solo exhibition at Maison du Danmark in Paris, and in 2002 she did "Waiting Rooms" at Trapholt. Louise is a highly acknowledged designer; among other honours she has received the three-year working grant from the Danish Arts Foundation, a grant from Danmarks Nationalbank's Anniversary Foundation, the Finn Juhl Prize, the EDIDA international design award, the Good Design Award from Chicago Athenaeum and a Wallpaper award.

Louise Campbell does not restrict herself to one material but works in all conceivable materials. In her own description, her working process is as follows: 1) Always start from scratch, 2) Be sure there is a good reason for every decision made, 3) Dare to be different.

On a good day, Louise draws inspiration from just about anything. On a bad day – from nothing. "Inspiration requires a certain state of mind and cannot be taken for granted," she says.

Splatterplatter - Very hand made wall platters. After three years of intense collaboration with Royal Copenhagen on the development of a complete dinnerware (named Elements), Louise Campbell turns her back on the commercial mindset for a while and instead attacks the material head on without knowing the outcome beforehand. She has two months, a workshop space and a number of assistants, and now it's time to play and to make a mess!

The porcelain mass is dyed, and then she pours, spills and drips it into plaster moulds – with large gestures but without losing her grip.

Elements provides the framework for the intense splatter project, as Splatterplatter uses a very large and highly detailed mould from Elements. Thus, the product goes from being reasonably commercially manageable to being strictly one-off and out of control. The working process for dyed porcelain is completely unpredictable. Every dye affects the mass in a different way, and firing and glazing lead to additional surprises. That is why it is so crucial to not even try to control the process but instead let the colours do exactly what they want. "One of my favourite things is a table or a palette where a bunch of colours have been mixed and spilled. Usually, this accidentally decorated surface is far more beautiful than what the colours were intended for. Splatterplatter marks a liberation from the careful planning of patterns. Sometimes, it's good to leave things up to chance, even for a designer."

Materials: Dyed Porcelain

Dimensions: W 32 x L 47 cm

Manufacturer: Royal Copenhagen

Cecilie Manz, born 1972. Danish designer, graduated from The Danish Design School in 1997. Cecilie Manz works with Lightyears, Holmegaard, Nils Holger Moormann, Fritz Hansen, Muuto and Mooment.

Her exhibitions include “Northern Lights” at Issey Miyake Gallery in Tokyo (2004), “Living in Motion” at the Vitra Design Museum in Basel and Berlin (2002) and the solo exhibition “Cecilie Manz – Status” at the Danish Design Centre (2005). Cecilie has received several prestigious awards, including the Finn Juhl Prize in 2007, Kunstpreis Berlin in 2008 and the three-year working grant from the Danish Arts Foundation in 2002.

Cecilie works mainly in wood, metal, glass, porcelain and plastic; her choice of material depends on the specific task. Her work goes from the inside out; a project has to possess a sound, strong and relevant idea or functional justification for Manz to address the actual physical design. “The foundation has to be in place, otherwise you end up with something trivial,” she says. “The task or project itself often holds the key to inspiration; ideas don’t come from waiting but from leg-work, drafting, trials, etc.” A key aspect of Cecilie Manz’ work has always been simplicity – the process of working toward a pure, aesthetic and narrative object.

PLURALIS - A composition for three - is a chair in the plural form! In Cecilie Manz’ own description, PLURALIS is “an archetypal chair with an appendix, the two elements fused and inextricably linked. A chair composition for three persons.” It is made in solid wood, either natural or painted white/black. The chair is produced exactly like any other wooden chair: planed, milled, polished, etc. Is it the dining room chair that has the little ones clinging to its legs, or is it the little one that has the big ones on its back? “As a piece of furniture it’s a versatile mystery with its many directions and its insistence on extensive accommodation all around,” says Cecilie.

PLURALIS is produced in a limited edition by Mooment.

Material: solid Oregon pine

Dimensions: W 67 x D 59 x H 72 cm

Produced by Mooment

Ditte Hammerstrøm, born in 1971, industrial designer. Ditte graduated from The Danish Design School in 2000. In 2008 she received the “Walk the Plank Award” from the Danish Museum of Art & Design in Copenhagen, which also purchased one of her works for their collection. Ditte has exhibited at the Museum of Contemporary Art in Taipei, Taiwan (2007), at Wallpaper’s Global Edit exhibition, Salone Internazionale del Mobile in Milan (2006), and at the Biennale for Craft and Design at Trapholt in Kolding (2007).

Ditte Hammerstrøm does not restrict herself to any one specific material – her choice of material always depends entirely on the idea. The point of departure for her work, however, is always the activity and relation that the object or the furniture is aimed for and the mutual interaction between persons, space and objects in an ongoing playful exploration of

materials, proportions, details, icons, recognisability and norms. Ditte carries out continuous studies of everyday objects with particular emphasis on the irrational and emotional aspects, which are as important as functionality in determining what objects we choose to surround ourselves with. Her inspiration may come from the most unlikely places or situations in everyday life.

Bunch of Boxes - 10 hanging drawers - is a series of small boxes that combine to make up a set of hanging drawers. A piece of furniture for small keepsakes and therefore a piece of furniture that can always be expanded with additional boxes as needed. Bunch of Boxes is made of lacquered wood and rope. This is a piece of furniture that is capable of expanding and growing as need dictates. The work is sponsored by Montana.

Material: Lacquered MDF, black rope
Dimensions: Various sizes
Sponsored by MONTANA

Christian Flindt, born 1972. Danish furniture designer, graduated from Aarhus School of Architecture in 2002. Christian's exhibitions include "Danish Design" at Denver Museum of Modern Art, "Plastic Fantastic" at Trapholt, and "Danish" at the Danish Design Centre, among others. He recently received the Danish Design Prize 2008/09 for his "Ripple Chair", and in 2006 was picked as Designer of the Year by the Danish home design magazine Bo Bedre. In 2008/09 he received the China grant from the Danish Ministry of Culture to complete his "Bamboom China". And HRH Prince Joachim himself acquired an Evergreen (swing). Christian Flindt works mainly in plastic, clay, bamboo and aluminium. He is curious and generally carries out a large number of experiments in a scale of 1:1 in order to make sure that he has a proper grasp of scale and form. He works stubbornly at combining materials and needs in ways that will, at the very least, surprise himself. In discussing his own working process, Christian Flindt emphasises that he always begins entirely from scratch! The only working method for him is to work in a parallel process of material trials on the one hand and studies of needs and function on the other. "I'm not afraid of initial errors, as in my experience this is where the random occurrences arise that ultimately create my design," says Christian.

Woody Benchmark – A very soft bench – consists of sketches and casts in wood and polyurethane plastic. It is a bench, which is the outcome of plastic casts on a wooden work bench. The legs were milled in wood and then stuck into the plastic mass. The result is a soft and comfortable bench. The word benchmark derives from cabinetmaking. When a cabinetmaker needed specific dimensions he made a mark in his workbench.

The project was created in collaboration with furniture conservator Teis Abrahamsen, Frederiksborg Castle with the specific goal of combining wood and plastic. It is the first time Flindt has ever worked with wood and every bench is different from the others. The outcome depends on how the foam mixture runs off and is formed.

Materials: Polyurethane and wood

Dimensions: W 140 x D 40 x H 47 cm

Salto & Sigsgaard are Kasper Salto, born 1967, and Thomas Sigsgaard, born 1966. Since 2005 the two have worked together as Salto & Sigsgaard. They graduated from, respectively, The Danish Design School and the Royal Danish Academy of Fine Arts as architect/designers. Their joint exhibitions include “Mon beau sapin” in Paris (2006) and “NOSY-T” at Form/Designcenter in Malmö (2008). They have both received several prestigious grants and exhibited in a number of venues in Denmark and abroad. Design, according to Salto & Sigsgaard, means “taking something and improving on it.” They do not believe in inspiration but in diligence and carefully considered and relevant ideas. Salto & Sigsgaard work in almost all conceivable materials in an analytical work process that is not focused on ‘styling’.

Wet bell – Floating Pendant Lamp – is an untraditional pendant lamp made in steel and aluminium, where a sheet of aluminium has been pressed, and a steel pipe bent to produce the end-result. In Salto & Sigsgaard’s own words, Wet Bell is a lamp that provides good lighting, and which is true to its LED light source. Wet Bell is another term for a diving bell, and Salto & Sigsgaard offer this description: “A diving bell, also known as a wet bell, is a cable-suspended airtight chamber, open at the bottom like a moon pool structure, that is lowered underwater. The pressure of the water keeps the air trapped inside the bell. Unlike a submarine, the diving bell is not designed to move.”

Materials: Aluminium, steel, LED light

Dimensions: Ø 45 cm

TEXTILE

Astrid Krogh, born 1968. Textile designer, graduated from The Danish Design School in 1998. In Denmark, Astrid has exhibited at Trapholt (2000) and at the Danish Museum of Art & Design (2002), among other places. In 2006, she was represented at IMM in Cologne in the exhibition ‘Ideal House’. In 2008, she received the Thorvald Bindsbøll Medal. She has also received the three-year working grant from the Danish Arts Foundation. Currently, she is involved in the development

project "The modern curtain" in collaboration with schmidt, hammer lassen architects and Kvadrat.

Astrid Krogh works mainly in textile and light with an emphasis on patterns, ornaments and textile craftsmanship. She draws inspiration from the cycle of life both in nature and in the refreshing and surprising changes that life generally offers. Astrid usually works in fairly large formats, making the patterns and the light perceptible in a physical sense.

Circle Light – The Sacred Geometry – is a light mobile or light ornament. The light mobile spins around its own axis, slowly changing colour, as a meditative light ornament for the home or room. It is made with LED lights in laser-cut aluminium with glued-on acrylic fronts, where the LED technology is concealed inside the form itself.

The inspiration for Circle Light came from an ancient pattern called 'Flower of Life'. The Flower of Life pattern consists of circle segments forming a flower, which is believed to symbolise so-called sacred geometry. Thus, the light ornament represents 'perfect form', proportion and harmony ... nothing less. In Astrid's words, "Circle Light is intended as a symbolic and visual expression of the way in which circles of life move into each other."

Materials: LED lights, aluminum

Dimensions: 1730 x 1730 mm

CERAMICS

Louise Hindsgavl, born 1970. Ceramist, graduated from Designskolen Kolding, Ceramics and Glass Line, Institute for One-off Objects in 1999. Since then, Louise Hindsgavl's works have been represented in a number of museums in Denmark and abroad, including Röhsska Museum in Gothenburg, Sweden (2008), National Museum of Decorative Arts in Trondheim, Norway (2007), Victoria and Albert Museum in London (2006) and the Danish Museum of Art & Design in Copenhagen and Trapholt (2005).

Louise Hindsgavl's work aims to reinterpret the porcelain figurine and explore the inherent possibilities of this genre. Louise Hindsgavl is interested in the design aspect as well as the narrative content. All her works are made in porcelain. Her choice of this material is based on a desire to underscore the contrast between the pure and refined material and the untamed menageries and their rejection of civilisation. Hindsgavl uses the common expectation of porcelain figurines as depictions of innocent scenes as a crow bar that enables her to surprise and startle the beholder by presenting a very different scene. The intention behind Louise Hindsgavl's works is to update the genre, but another key purpose is to expand the expectations that the audience may have of narrative ceramics and to use this new generation of

porcelain figurines to make it interesting to reflect on the narratives contained in the works.

Silence! - in the event of a divine presence. Porcelain figurines. For the 2009 Mindcraft exhibition, Louise Hindsgavl has created five large porcelain figurines. Three of them are suspended from ropes, while the remaining two observe them in silence.

“With this group of porcelain figurines, I wish to incorporate the awareness that laboratories carry out magnificent craftsmanship, as skilful people seek to grasp how life is created and what potential for additional development this implies. At the same time, I wish to sound a warning against us becoming tacit, unquestioning spectators, accepting anything simply because it’s technically feasible,” says Louise Hindsgavl about the figurines.

To her, craftsmanship has many permutations, and it covers concepts that go well beyond craft. It is well-established that a cabinetmaker can be a good craftsman, but we are probably less aware that science also requires good craftsmanship in the application of theories. In her present works, Louise Hindsgavl seeks to highlight exactly this aspect of craftsmanship. Silence means reverence. Reverence for what might be possible when strong forces and skilful craftspeople are involved. However, it is also problematic if our unquestioning enthusiasm about the possibilities causes us to let these possibilities run amok with our inventiveness.

Material: Porcelain, rope and aluminum

Dimensions: W 150 x D 50 x L 150 cm

Martin Bodilsen Kaldahl, born 1954. Danish ceramist with a Master’s Degree from the Royal College of Art in London from 1990. Over the years, Martin Bodilsen Kaldahl’s works have been represented in the collections of the Victoria and Albert Museum in London, the Danish Museum of Art & Design in Copenhagen, the National Museum of Art, Architecture and Design in Oslo, Röhsska Museum in Gothenburg, Musée des Arts Decoratifs in Paris and MIMA in Middlesbrough, England, among other venues.

In addition, his exhibition activities include “Det Digitale Ler” (Digital Clay) at the Danish Museum of Art & Design in Copenhagen (2008) and “END” – English/Norwegian/Danish exhibition group, ceramic exhibition at the Danish Museum of Art & Design in Copenhagen (2007).

Martin Bodilsen Kaldahl works mainly in various ceramic materials and digitally processed expressions, experimenting with objects that integrate digitally based visual universes into the physical expression. The inspiration for Martin Bodilsen Kaldahl’s works springs from a serial work process where the visual expression gradually crystallises through a long series of experiments. Ultimately, the combinations of form, ornament and image should appear simple and easy to decode while remaining open to a variety of possible content interpretations.

STARSHOT IMPLOSION. Starshot Implosion is a complex ceramic object, a form encounter between a segment of a tree branch and a dynamic digital form based on a simple star. The object's expression was achieved by linking a digitally generated form with a certain visible figurative reference to a cast of a natural component (a segment of a tree branch). With a humoristic/absurd undertone, the resulting form expression postulates a connection between a natural archetype and the geometrically based pop universe of the digital form, unfolding its potential meanings in this field of tension.

"My objects arise through ongoing experimentation, digital as well as analogue, and operate in a field where there is no specific narrative. Only the potential for one – depending how the individual visual elements come together in the beholder's mind," says Martin Bodilsen Kaldahl in reference to his own working process, which begins with a digital design that is 3D-printed in plastic, before it is shaped in plaster and cast in clay.

Material: Ceramic material

Dimensions: L 60 cm

Christin Johansson, born 1974. Ceramic artist, graduated from the Glass and Ceramic School on Bornholm in 2002. Christin has had several exhibitions, both in Denmark and abroad, including a solo exhibition at Køppe Gallery in Copenhagen (2008), "Think Tank" in Gmunden, London, Munich and Stockholm (2007-2008) and a solo exhibition at Galleri 036 in Copenhagen (2007). In 2006 she received a grant from the Committee for Crafts and Design under the Danish Arts Foundation.

Christin Johansson works mainly in ceramics with car lacquer as the surface, and all her works are one-offs. She focuses on form and the aesthetic expression with a humoristic notion of function. She finds inspiration, for example, in activities/functions in the bathroom or in industrially manufactured products from the sanitary appliances industry.

Christin's products aim to provoke thoughts and reflections on function and design, without necessarily being functional. The objects have a perfect high-gloss surface that contains a reference to industrially manufactured products despite the fact that they are all handmade one-off objects.

Feminoir – Female pissoir. Feminoir is based on the notion of creating a pissoir or urinal for women. In Christin's own words, "Why shouldn't women be able to pee quickly and easily, standing up?"

Feminoir is handmade in earthenware, which is fired at 1,100 degrees Celsius and subsequently polished and coated with car paint.

Materials: Earthenware, metal, industrial lacquer
Dimensions: H 70 cm x W 34 cm x D 34 cm

Steen Ipsen, born 1966. Danish ceramist, graduated from The Danish Design School and Designskolen Kolding in 1987 and 1990, respectively. In 2008, Steen Ipsen exhibited at XXth International Biennial of Contemporary Ceramics in Vallauris, France, at SOFA in New York with Køppe Gallery, and at “Statistik><Ceramics”, Museum für Kunst und Gewerbe. Over the years, he has received a number of prestigious grants, including grants from the Danish Arts Foundation for an impressive nine years as well as grants from Danmarks Nationalbank’s Anniversary Foundation for several years. His works have been exhibited in important museums including the Victoria and Albert Museum in London, Musée Magnelli in Vallauris, France and the Danish Museum of Art & Design in Copenhagen. Steen works in ceramics on the basis of sketches/models that often explore the diversity and rich potential of spherical shapes. He finds his inspiration and ideas in architecture/design and city life.

TIED – POWER is modelled stoneware with a black high-gloss glaze and red leather. In this work, which is constructed from spherical shapes, Steen Ipsen aims for an expression of forceful vitality. However, the work also strives for a graphic simplicity, underscored by the red laces, as well as a sensual undertone that speaks to the beholder’s imagination. His vision was to “create a modern work in a design that is compatible with many architectural and interior design contexts, but which also expresses history and elements of primeval power.”

Materials: Ceramics and leather
Dimensions: H 70 cm W 59 cm L 84 cm
Produced at the National Workshops for Arts and Crafts

JEWELLERY

Kim Buck, born 1957. Danish jeweller. Buck completed his jeweller’s apprenticeship with Gilbert Pretzmann in 1982 and graduated from the Danish College of Jewellery and Silversmithing in 1985. Since 1990, he has run his own workshop and gallery, and in 1999-2001 he was an honorary professor at the School of Design and Crafts at the University of Gothenburg. He has also designed jewellery for the Danish design company Georg Jensen. Kim Buck spans a wide range in his work as a jeweller and places particular emphasis on creating works that appeal to functional use. Buck has a very conceptual approach to the art of jewellery design, and in recent years he has explored the symbols, conventions and clichés in the trade and endeavoured to highlight and

challenge them through his work. His works often tell a story through use – by living their life as jewellery on the body. Buck has earned great acknowledgement for his work; among other honours, he has received the three-year working grant from the Danish Arts Foundation, and in 2008 he received the Danish Arts Foundation's life-long grant, which is awarded to artists who have completed an artistic production that earns them significant distinction as artists.

GoldJewelleryGoldJewelleryGoldJewelleryGold... – A collection of rings worn and torn. Throughout the ages, jewellery has been viewed as an investment object, not appreciated because of its design and craftsmanship but merely because of the raw materials. Kim Buck seeks to illustrate this through his finger rings in fine (24-carat) gold. Through use, the shape of the rings will be deformed beyond recognition due to the softness of pure gold. The shape will be lost over time, and the owner is left with the raw material – pure gold. The rings are cast in a unique and secret process developed by Kim Buck ...

Material: 24-carat fine gold
Dimensions: Various