



Informationscenter for dansk Kunsthåndværk
Information Centre of Danish Crafts
Informationscenter für dänisches Kunsthandwerk

- Amagertorv 1,1
- DK-1160 København K
- Telefon (+45) 33 12 61 62
- Fax (+45) 33 12 61 60
- e-mail: mail@danishcrafts.dk
- Internet: www.danishcrafts.dk

Profiles – MINDCRAFT 10

1. Mathias Bengtsson born 1971. Designer. Graduated from The Danish Design School in 1997 and Royal College of Art in London in 1999. Mathias Bengtsson designs and produces modern furniture that is both visually striking and technically innovative. He has created a number of furniture series, including “Slice”, which is a sculptural organic series made of a wide variety of materials, ranging from aluminium to cardboard and plywood. Mathias Bengtsson uses a special technique where he combines modern computer technology with sophisticated laser-cutting techniques. He cuts his furniture into little pieces and then combines the pieces into a convincing and beautifully finished chair. In his artistic practice, Mathias Bengtsson strives to discover ways of challenging technology and combine industrial techniques with traditional cabinetmaking methods. In 2005 Mathias Bengtsson received the three-year working grant from the Danish Arts Foundation.

Paper Chair is a chair made of recycled paper coated with a thin film of glue. With a CNC-cutter, the paper is carved into 2000 different profiles which are then stacked in the right order. Under pressure and heat all the profiles are glued together to form a strong and homogeneous 3-dimensional body. This gives the chair a richness in form and detailing that is not possible by means of any other production methods or processes.

Mathias Bengtsson strives to create something that is not mass-produced – but which can nevertheless be recreated, since the chair is handmade, yet ‘digital’. The work is made in a black/white combination intended to highlight the form, which appears graphic. Two prototypes are produced – one in white paper and one in black paper – which are then spliced together to make two chairs with black and white stripes.

“Paper Chair” represents a different use of a familiar material that we use in our everyday life. “Like so many other materials, paper is a material with a wide range of possibilities, and through this process it becomes a new and interesting object, which I hope will surprise and challenge”, says Mathias Bengtsson.

2. Isabel Berglund born 1971. Textile designer. Graduated from The Danish Design School and Central Saint Martins College of Fashion and Textile in London. In 2005 she received the working grant from the Danish Arts Foundation, and she has exhibited in a wide range of venues, most recently in the exhibition “Hanging wood” at Dansk Fashion and Textile and with the sculptures “Home with a tree” in the exhibition “Fabric for Thought” at Koldinghus Museum. Isabel Berglund has also exhibited at the Cheonju International Crafts biennale in 2009 – Main Exhibition II in Korea. She has done a large number of fashion shows and styling assignments, including the styling of the CPH vision trend show in Øksnehallen and styling for various TV-commercials.

Closet Knitter is a large, hand-knit white closet. The closet is open, and inside is a chair that has a sweater for a seat. Above the chair is a white wig made out of yarn with a socket and a light bulb. Everything is made in the same white yarn and looks as if it were cut from one large piece. When you look inside the closet, the knit universe sparks a series of abstract associations related to the objects in the closet: Is the sweater a chair? The lamp a wig? The closet a room?

The work moves between design, product and art and thus questions the necessity of categorising a work. In Isabel Berglund's own words: "This work is designed to place itself in between categories such as design, art and fashion. It questions when a work belongs in a certain category, and why." The Danish Arts Foundation and Knud Højgaard's Fond.

3. Katrine Borup born 1965. Architect and jewellery designer. Graduated from the Aarhus School of Architecture in 1995 and the Danish College of Jewellery and Silversmithing in 2001. Katrine Borup has received grants from both the Danish Arts Foundation and the Danmarks Nationalbank's Anniversary Foundation. In 2002 she received the Hetsch Medal, and in 2009 she received the Biennale Prize for her "power-flower". In 2010 she will do a solo exhibition at Officinet, Danish Arts and Crafts Association called "HVOR ER DET BARE TYPISK DIG" (That is so typical of you).

Katrine Borup works in all sorts of materials, from precious metals to candle wax, finger nails, human hair, ladles, soap shavings, X-ray images, adhesive plasters, paper and photos. "I tell stories on the body and pick the materials that match the stories," she says. Her work always has a thematic point of departure – something that she finds puzzling, or feels like exploring. The process almost always begins with book studies; for example a study of the cultural history of death or menstruation as a psychological/physiological phenomenon. Her body objects are conceptually based but also sensuous and aesthetic, and Katrine Borup enjoys the dialogue with the material, which never behaves as expected but instead offers resistance. The applied techniques often have a 'handicrafts character', and they are rarely sophisticated but virtually always painstaking.

HEAVY METAL is a delicate gold ring with a huge "gem" made from a rock. The rock is carved by a stone cutter, while Katrine Borup does the soldering, hammers the ring into shape, and polishes it. Katrine Borup had the inspiration for the piece when she was researching gold production in preparation for the Biennale for Craft and Design in 2009 and discovered what a big chunk of mountain had to be removed and crushed to produce an ounce of gold. Katrine Borup believes that many of our environmental problems today occur because stuff is produced so far away that we actually do not know what the manufacturing process entails. Besides, she questions the modern perception of nature – where we believe we have the right to command and dominate nature. "Perhaps, nature ought to have rights too, similar to human rights?" she asks.

4. Christian Flindt & Bodil Jerichau born 1972 and 1957.

Christian Flindt is a furniture designer. Graduated from the Aarhus School of Architecture in 2002. Exhibition venues include the Denver Museum of Modern Art, Trapholt, Kolding and the Danish Design Centre in Copenhagen. He recently received the Danish Design Prize 2008/09 for his "Ripple Chair", and in 2006 he was selected as Designer of the Year by the Danish home design magazine Bo Bedre.

Christian Flindt finds inspiration in a dialogue with experiments until he reaches some surprising conclusions. "I'm not worried about initial mistakes. In my experience, that is where the random results occur that ultimately create my design," says Christian Flindt, who characterises himself as inquisitive. Christian Flindt's work is an exploration of new forms based on the properties of the material, usually materials such as plastic, textile, wood and metal. Christian Flindt does many experiments in a scale of 1:1 to make sure that he always has a firm grasp of the scale and form.

Bodil Jerichau is a textile designer. Graduated from The Danish Design School. Today, she works with Liniedesign, Kinnasand, Kvadrat, Louis Poulsen and Menu, among others. She has exhibited at Duplika and at the Danish Ministry of the Environment with sustainable fabrics inspired by conch patterns, and she has sold one-off textiles to Novo, BRF Kredit and the Danish Civil Aviation Administration, among others. Bodil works mainly in fibres, yarns, technical textiles, plastic and rubber with an emphasis on and inspiration from textile materials and techniques in new contexts. In Bodil Jerichau's own words, she seeks "to create a simplified expression in works that are challenging in terms of the craft and techniques involved."

Christian Flindt and Bodil Jerichau have previously created the swing seat "Second Nature" together.

Net Foaming is a piece of seating furniture in PUR foam, where the textile determines the eventual shape. In a normal furniture manufacturing process, the textile is added after the shape is in place, but here it is the other way around. PUR foam is injected into a textile mould, and due to a certain degree of unpredictability in the expansion of the foam, each piece of furniture is unique – even in a serial production. The work challenges a material, balancing between control and uncertainty in the production process. The inherent properties of the material lead to variations in the production, and thus "Net Foaming" is a series of one-off furniture. Commenting on "Net Foaming", Christian Flindt and Bodil Jerichau say, "The shapes arise in a dialogue with the material. We created this work out of curiosity and a desire to experience new shapes."

5. Ditte Hammerstrøm born 1971. Industrial designer. 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 Hammerstrøm exhibited in the Museum of Contemporary Art in Taiwan in 2007, in Wallpaper's Global Edit exhibition, Salone Internazionale del Mobile in Milan in 2006, and in "Møbellandskaber" (Furniture landscapes) – a solo exhibition at Trapholt in Kolding in 2009. Ditte Hammerstrøm received the three-year working grant from the Danish Arts Foundation in 2009.

The point of departure for Ditte Hammerstrøm's work is always the activity and the relationship that the furniture or the object is going to enter into and the mutual influences between people, space and objects. Her work process is an ongoing playful exploration of materials, proportions, details, icons, recognisability and norms. The inspiration may spring from the most unlikely sources or everyday situations – and her choice of materials depends on the given project. Ditte Hammerstrøm is always exploring everyday objects with an emphasis on the irrational and emotional qualities that is just as essential as functionality for the objects we choose to surround ourselves with.

Soft Structure is a piece of padded furniture that incorporates and shapes the room. The furniture demonstrates a new upholstery technique that challenges the traditional approach. Unlike the traditional structure of upholstered furniture where the padding is added to a frame, the padding in “Soft Structure” intervenes and mixes with the very core and integral structure of the piece. The work is made in painted steel and cold foam with strips of cold foam woven, braided, twisted and wrapped around a precise structure of steel pipes. In Ditte Hammerstrøm’s own words, “The overall vision is to create a piece of padded furniture that forms a room within the room. An additional goal is to give the piece an expression that clearly demonstrates a contrast between a controlled structure and expressive upholstery and a contrast between open and closed space.” Ditte Hammerstrøm has received support for the project from OAK Foundation Denmark, and the foam was sponsored by Bramming Plast-Industri A/S.

6. Louise Hindsgavl born 1970. Ceramist. Graduated from Designskolen Kolding in 1999. Louise Hindsgavl’s works have been represented in many museums in Denmark and abroad, including World Ceramic Exposition Foundation in South Korea in 2009, Röhsska Museum in Gothenburg, Sweden in 2008, the Victoria and Albert Museum in London in 2006, and the Danish Museum of Art & Design in Copenhagen and Trapholt in Kolding, both in 2005.

Louise Hindsgavl works mainly in porcelain, exploring the possibilities the genre offers in terms of design and narrative content. Her point of departure is always an idea for a plot with a particular emphasis, then a drawing and finally a piece. Louise finds inspiration in both explicit and unspoken human qualities – the things we do not mind owning up to as well as the ones we try to disavow. Human reaction patterns and needs are essential, she says, and watching the news on TV is a major source of inspiration. “A particular characteristic of the works may be that I seek the exaggeration and the distorted. I want to highlight the clumsy and cumbersome aspects of moving about in the world and the behaviours that certain survival mechanisms cause us to engage in.”

The Pet is a piece of seating furniture in wood and fabric, the size of a foot rest but with certain characteristics that make it unpredictable. The idea behind the work is that pets are essentially lovely, but in light of the effort that they require, having a pet is actually quite a project. “The Pet” offers an alternative. It has certain pet properties, but it is relatively straightforward to deal with. “The Pet” reflects our longstanding efforts to adapt pets to our needs.

The work is created in cooperation with paperhanger Mette Palsteen and Kvadrat A/S.

7. Steen Ipsen born 1966. Ceramist. Graduated from The Danish Design School (1987) and Designskolen Kolding (1990). 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” at Museum für Kunst und Gewerbe. He has received several grants, including endowments from the Danish Arts Foundation and Danmarks Nationalbank’s Anniversary Foundation. His works have been displayed in venues such as 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, based on drafts and models. Often, he explores the diversity and possibilities of the sphere. He finds inspiration in architecture, art, design and urban life.

Cool Chair. The snow-white monochrome ceramic material makes the chair both virginal and attractive – and hard and unapproachable. The chair 'waits' for the right person, someone who is able to look behind the tough façade and see the beauty. Comfortable clay in disguise!

"With my material, clay, I challenge the diversity of the sphere and the infinity of the circle," says Steen Ipsen.

8. Astrid Krogh born 1968. Textile designer. Graduated from The Danish Design School in 1998. Astrid Krogh took part in the exhibition "Tapeter" (Wallpapers) at the Danish Museum of Art & Design in Copenhagen in 2002, and most recently she was represented in the travelling exhibition "It's a small world" at the Danish Design Centre in Copenhagen in 2009/2010. In 2006 she exhibited in the trade fair imm cologne as part of the exhibition 'Ideal House'. In 2008 she received the Thorvald Bingesbøll Medal, and in 2006 the working grant from the Danish Arts Foundation.

Astrid Krogh works mainly with textile and light with an emphasis on patterns, ornamentation and textile craftsmanship. She finds inspiration in the cycles of life both in nature and in the refreshing and surprising changes that life generally offers. Typically, Astrid Krogh works on a large scale that gives the patterns and the light a physical presence. She strives to challenge and apply new materials and technologies in her field – and her works usually contain an element of change/surprise.

Twinkle is a clock that revolves around the movement and repetition of time in an endless circle from which the linear movements project into the room and disappear into the endless space. The work is a large wall-mounted clock where the time is marked by neon tubes. The centre features a hand-painted circular decoration with a functional pattern that indicates the hours and added hands that indicate minutes and seconds.

The neon tubes are bent by hand and placed on a background of laser-cut aluminium; the centrally placed decoration is hand-painted. In a comment on the piece, Astrid Krogh says, "It's a comment on the green wave we are currently experiencing, where time is passing, but what are we doing in the meantime?"

9. Mia Lerssi born 1972. Glass artist. Graduated from the Glass and Ceramic School on Bornholm, Glass in Denmark and the Kosta Glass School in Sweden. In 2007 Mia Lerssi exhibited at Glasmuseet Ebeltoft in the exhibition "Young Glass". In 2008 she exhibited at Galleri Køppe with the solo show "Heart of Glass" and in De Nederlandsche Bank, Amsterdam with the solo show "The Meeting/The Onlookers". Most recently, in 2010 she became a Member of the Advisory Board at Glasmuseet Ebeltoft.

Mia Lerssi works mainly in glass. In her productions, the point of departure and the focus is strongly influenced by the 'commercial aesthetics' of the glass, as she seeks to describe the seductive and irrational aspect of beauty and its indefinable quality.

Mia finds inspiration for her works in what she observes in everyday life and in the meeting with other people. "I am a child of my time," she says, and in her works this is characterised by playfulness, seductiveness, and hedonism. In Mia Lerssi's works, the

visual aspects are allowed maximum influence on the technique, and her main material is glass – often, however, in combination with other techniques and materials such as plastic, industrially manufactured glass, and sweets.

Would you consists of three sentences written in liquid glass and placed upon the wall in three different colours: gold, silver and clear glass. Three questions that ask the beholder, in a naive, vulnerable and direct way, “Would you mind me, Would you mind you, Would you mind us.”

The sentences are made in solid glass, gold leaf and platinum lustre. The glass was used as a writing medium and as a “pen”. Next, gold leaf or platinum lustre was added to the glass. The gold leaf is applied cold, while the platinum must be burned into the glass. “I drew a direct line to my work and use the question itself as the object.”

The liquid properties of the glass are allowed to carry the message in a manner that is simultaneously stringent and organic. The decoration is used as a teaser, and thus, the glass is allowed to appear as pure form. The gold and silver decoration are strong but equal contrast and counter points to the glass. At the same time, the decoration acts as a mirror that makes the beholder party to the work.

10. Margrethe Odgaard born 1978. Textile designer. Graduated from The Danish Design School in 2005 and from the Rhode Island School of Design in the USA. In 2007 she took part in the Charlottenborg spring exhibitions. She is a three-time recipient of grants from Danmarks Nationalbank’s Anniversary Foundation and also received grants from the Danish Arts Foundation in 2008 and 2009. In 2008, Margrethe Odgaard was part of the team that did the interior design and decoration of the Mielcke & Hurtigkarl restaurant in Frederiksberg Park.

Margrethe Odgaard’s work typically experiments with one overriding idea that she is fascinated by and seeks to explore. This may be a technique that she wants to test or a sensation that she wants to convey. Her work is mainly done in materials such as linen, cotton, wool, silk and paper. Margrethe Odgaard draws inspiration from art, music and street art and from speaking with people who are passionate about something. Her works are textile and characterised by a graphic, simple and slightly humorous quality.

The Art of Napkin Folding is an oversize damask napkin that is hand-painted and folded on-site. Cloth napkins and napkin folding are old traditions that have not changed much over the past few generations. In Margrethe Odgaard’s own words, “I put the tradition under a looking glass and expose it to punk. Maybe I can breathe new life into ‘the art of napkin folding’?” The old art of napkin folding has almost gone out of use today. Margrethe Odgaard takes a closer look at the tradition, enlarges it and renders it grotesque and exclusive. The napkins were sponsored by Georg Jensen Damask.

11. Søren Ulrik Petersen born 1961. Designer. Trained as a cabinetmaker at Wulff’s cabinetmaking firm in Hellerup in 1985 and graduated from The Danish Design School in 1990. Søren Ulrik Petersen has a functionalist approach to his productions, and in making them he intends for them to create a unique encounter between people. Søren Ulrik Petersen is an example of a designer who carries on the Danish furniture and design tradition, as he manages to combine art and craft with a keen feel for the materials. One

example of this is his dinnerware “Essence”, produced by Royal Copenhagen, which is currently used in the restaurants at the Museum of Modern Art (MOMA) in New York. Other examples include furniture series, which are produced by PP Møbler, among others, and the cradle “Swing Low”, which is made in pure wool felt, rope and hemp yarn. Søren Ulrik Petersen received the three-year working grant from the Danish Arts Foundation in 2000.

y?Mobile In a sense, a mobile is a paradox, always in motion, never focused, yet inspiring calm and reflection. At a time when questions are answered with questions, and where there are more questions than explanations, we have a growing need for letting go and finding calm. “y?Mobile” is a reminder of this. A mobile asks questions and acts as a constant pun that provokes new answers. This mobile is made in laser-cut wood. Søren Ulrik Petersen has received support from the foundation Grosserer L. F. Foghts Fond.

12. Salto & Sigsgaard is Kasper Salto, born 1967, and Thomas Sigsgaard, born 1966. Since 2005, they have formed a partnership under the name Salto & Sigsgaard. They graduated from The Danish Design School and the Royal Danish Academy of Fine Arts, respectively, as architects/designers. Together they have exhibited at “Mon beau sapin” in Paris in 2006 and at “NOSY-T” at Malmø Form/Design Center in 2008. They have both received several prestigious grants and exhibited in a variety 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 hard work and well-considered, relevant ideas. Salto & Sigsgaard work in most conceivable material in an analytical, non-‘styled’ working process.

YellowFin is made in extruded aluminium, cast aluminium/carbon fibre and steel. “Væglampe” (Wall lamp) is a lamp that produces a good light; a lamp that is true to its light source yet remains flexible. In a brief and precise statement, Salto & Sigsgaard describe the lamp as “a relevant wall lamp”.