

MINDCRAFT12

The Dandies by benandsebastian

A spatial installation that reflects, distorts and reshapes its context.

“The dandy [is] an actor playing himself [...] He observes his image in order to modify it.” -Sabine Melchior-Bonnet

The Dandies are optical mirrors. The Dandies are material mirrors. The Dandies are conceptual mirrors. Inspired from historical mirror-making techniques, benandsebastian have aimed to create a project that operates on multiple levels: as a design object, as an image and as a spatial installation that reflects, distorts and reshapes its context.

Ben Clement and **Sebatian de la Cour** graduated, respectively, from the University of Cambridge and the Royal Danish Academy of Fine Arts, School of Architecture in Copenhagen. Subsequently they both studied at the Bartlett School of Architecture (UCL, London), graduating in 2006. Most of benandsebastian's works are made in wood, but they like to combine the wood with other materials. Their works develop in a process of serious play. They tackle their interests head on and are not afraid to explore the dysfunctional and the unfashionable. In their latest works they have drawn inspiration from a wide range of sources including mediaeval rituals, romantic ruins, office politics and an urban legend from Manhattan. benandsebastian develop their works in a process of continuous 'story-telling', and their works seem to defy singular interpretations, thus appealing all the more to the beholder's imagination. They have received several grants and awards; in 2008 they received Politiken's Talent Award, and in 2011 they were selected for the 'Walk the Plank' award. In connection with the 'Walk the Plank' award, the retrospective solo exhibition 'Phantom Limbs' was shown at Designmuseum Danmark. They have received several grants from the Danish Arts Foundation and taken part in the Cabinetmakers' Autumn Exhibition since 2008. In 2011 they took part in MINDCRAFT11 in Milan.

Ben Clement, b. 1981, and Sebastian de la Cour, b. 1980, together form the architecture and art duo benandsebastian.

Ash by Thomas Bentzen

A chair made with a minimal use of materials and tools. The seat and back of the chair are bent by hand and glued onto the frame.

Ash is a personal, nerdy experiment where Thomas Bentzen attempts to minimise the use of materials and tools. The seat and back of the chair are made in the lightest and thinnest veneer possible, and instead of moulding the chair, Thomas Bentzen has bent the seat and back by hand and glued them onto the frame. The solid ash wood frame is assembled with dowels.

Thomas Bentzen's work is wide-ranging, spanning from porcelain to furniture and larger objects. He aims to design objects that engage the beholder and spark curiosity. His designs are often functional and simple, and Thomas Bentzen is interested in materials and their limits, in form and function and in the long-term

durability of design. He uses a variety of materials based on the requirements of the task at hand, which also determine the working process. Thomas Bentzen characterises his design as simple.

Thomas Bentzen founded his own design studio in 2010 after working for designer Louise Campbell for a number of years. He took part in Crafts Collection 11 and 12 and in MINDCRAFT11 in Milan. He is a co-founder of the design collective REMOVE and has exhibited at Danish and international furniture fairs.

Thomas Bentzen is a member of the board for the Cabinetmakers' Autumn Exhibition and has also taken part in the exhibition several times, and he occasionally teaches at the Royal Danish Academy of Fine Arts, School of Design. Thomas Bentzen's designs have been put into production by HAY, Muuto, Normann Copenhagen and Royal Copenhagen, and he has received several grants from the Danish Arts Foundation as well as a grant from Danmarks Nationalbank's Anniversary Foundation in 2007.

Thomas Bentzen, b. 1969, industrial designer. Graduated from the Danish Design School in 2003 (now The Royal Danish Academy of Fine Arts - The School of Design).

Papercuts by Louise Campbell

A series of lamps made in paper. When the material is delicate, so is the light.

Papercuts is a series of lamps made in paper; and is the fruit of a collaboration with Louis Poulsen Lighting, a company that Louise Campbell has cooperated with on several previous occasions.

Sometimes it is worthwhile to stop up and take a close look at a project at an earlier stage than originally planned. Louise Campbell had intended for these lamps to be made in laser cut steel and textile, but during the process of model making, the many delicate qualities of the paper at hand outshone her original intentions. Commercially, paper for this project is far from ideal. It offers too many practical problems. Cleaning, for one. But look at the light and the shadows. When the material is delicate, so is the light.

Louise Campbell has received both national and international accolades for her designs, which are featured in collections around the world, including MoMA and Cooper-Hewitt in New York, Die Neue Sammlung in Munich, Musée National d'Art Moderne in Paris and Trapholt in Kolding.

Louise Campbell does not restrict herself to a single material but works in any material that makes sense in the given situation and offers form-related possibilities and challenges. She approaches every project as a new adventure and draws inspiration from many different sources, depending on the project. Louise Campbell designs products of all types and sizes, some commercial and some experimental. She has had her own studio since 1996, and her client list includes Louis Poulsen Lighting, Zanotta, Royal Copenhagen, Holmegaard, Muuto, Kähler and HAY. Louise Campbell received the Bruno Mathsson Award in 2007, the Swedish Prince Eugen Medal in 2009 and an award from the Martha & Paul René Gauguin Foundation in 2011. Louise Campbell took part in MINDCRAFT in 2008 and 2009.

Louise Campbell, b. 1970, Danish designer. Graduated from London College of Furniture and the Danish Design School (now The Royal Danish Academy of Fine Arts - The School of Design).

Hook af Line Depping

A coat hook that accommodates the casual as well as the neat and tidy.

Hook is a large wooden coat hook. Line Depping drew inspiration from bentwood furniture and other coat hooks in steam-bent wood. The hook is large and is intended for a casually discarded jacket or for a hanger with freshly ironed clothes. Thus, the hook accommodates the casual as well as the neat and tidy.

Line Depping bases her ideas for functions and new products on people-watching. She observes how we live and considers how she might create a space for our more irrational aspects. To Line Depping, the point of departure for new furniture is always function and use. *"It's crucial for me to see a reason to create a new*

piece of furniture, a situation where I feel that I have something to offer the person who is going to use the furniture or the object," she says.

Her idiom is simple, and she lets function determine form. Her pursuit of function also involves making room for disorder in order to accommodate the messy and chaotic aspects of life. Line Depping mainly works in wood but also includes other materials to establish a contrast to the wood and create a field of tension between the textural characters of different materials. Since her graduation, Line Depping has been widely represented in exhibitions, including the Cabinetmakers' Autumn Exhibition in 2010, where her contribution, the chair 'Splejs' (Pip-squeak), received an award from the Danish Arts Foundation. During the Milan design week in 2010 Line Depping exhibited together with a group of international designers in the exhibition Uncovered, and at the Stockholm Furniture Fair in 2010 she took part in the Greenhouse talent zone together with Jakob Jørgensen. Also with Jakob Jørgensen she received the 2011 Bodum Design Award for a project that was later exhibited at Louisiana Museum of Modern Art. Line Depping's designs have been exhibited at Galerie Maria Wettergren in Paris. She received grants from the Danish Arts Foundation in 2009 and 2010, and in 2007 she won first prize in 'Premio Vico Magistretti', which was organised by DePadova and Designboom.

In 2011, Depping took part in MINDCRAFT11 and also received the Danish Arts Foundation's working grant to design Danish Crafts' conference room together with textile designer Ida Anesdatter Schmidt.

Line Depping, b. 1978, furniture designer. Graduated from the Danish Design School (now The Royal Danish Academy of Fine Arts - The School of Design) in 2007.

In Your Big Sunny Window by Anne Fabricius Møller

A 30-metre length of textile rolled up in an acrylic case. The fabric will show signs of fading as the years pass.

With **In Your Big Sunny Window**, Anne Fabricius Møller has created what she calls 'art-in-progress'. The idea is that the large acrylic case should not be opened until its owner decides to prise it open. For the best result, Anne Fabricius Møller recommends that the box stays closed for 12 years. After 12 years, the case will reveal a 30-metre length of linen/cotton fabric which will show the signs of fading and the little textile comments left behind by the effects of the light. Before the fabric is placed into the case, it is pinned and rolled up like a rolled turkey joint. This produces parallel wavy lines and a pattern structure resembling a landscape, with the displacements that occur when too much textile is crammed into a small space. The idea behind this work, says Anne Fabricius Møller, is to mimic a curtain drawn aside that fades in stripes over the years. After a process involving the effects of light and time, the result is a length of fabric with beautifully faded stripes.

Anne Fabricius Møller works with textile and tactile expressions, especially prints, textile prints and imprints. She draws inspiration from a wide range of solutions, including the technical, the obvious, the straightforward, the uncomplicated and the simple. Her work is diverse and varied, as it is always aimed at a specific task or at a specific exhibition.

Her works are represented at the Indianapolis Museum of Art in the USA and at Designmuseum Danmark and the Faculty of Theology in Copenhagen. In 2011 she took part in the Biennale for Crafts and Design in Kolding, and in 2008 she was awarded a three-year working grant from the Danish Arts Foundation.

Anne Fabricius is a designer for KVADRAT and a member of the design group OCTO. She had the exhibitions 'PRINTPLANT' at Galleri Køppe in Copenhagen in 2008 and 'VEJ & PARK' (From Roads & Parks) in Bagsværd Church gallery in 2010 and took part in 'European Design Since 1985' at Indianapolis Museum of Art in 2009.

Anne Fabricius Møller, b. 1959, Danish textile printer and textile designer. Graduated from the School of Decorative Art (now The Royal Danish Academy of Fine Arts - The School of Design) in 1986.

Beetle Chair by GamFratesi

A chair with a hard exterior and a soft interior.

The inspiration for **Beetle Chair** is found in the anatomy and aesthetic of the beetle. GamFratesi reinterprets the beetle's hard and characteristic shell and structure in a chair that, like an actual beetle, has a hard exterior and a soft interior. The dynamic ability of the insect in space is developed through a four-legged chair on castors. The chair is stackable and flexible suited for informal meetings, allowing mobility around the table and being flexible and spontaneous in the workspace. The chair was produced at the Danish Art Workshops and reflects GamFratesi's aspiration of relating stories and associations through design. Ultimately, GamFratesi's use of nature as a source of inspiration for both aesthetic expression and craftsmanship has resulted in a chair with excellent functionality and seating comfort.

With their dual traditional background, **Stine Gam** and **Enrico Fratesi** draw on the classic Danish furniture and craft tradition as well as the classic Italian intellectual and conceptual approach. Understanding a tradition and addressing it actively in the workshop makes it possible to expand on it. From this cross-cultural substrate they create furniture that respectfully reflects tradition while also featuring unique embedded stories, symbols and associations, often expressed in a minimalist idiom. GamFratesi aim to create furniture that illustrates the process and the techniques that created it, and which reflect a persistent exploration of the diverse border zone between harmony and disharmony.

GamFratesi's designs have been displayed in exhibitions at Designmuseum Danmark, Trapholt and the Danish Design Centre, among other venues. Furthermore, GamFratesi received the 'Walk the Plank' award in 2009 as well as grants from the Danish Arts Foundation in 2010 and from Danmarks Nationalbank's Anniversary Foundation in 2009. The designer duo took part in MINDCRAFT11 in 2011.

Stine Gam, b. 1975, Danish architect, graduated from School of Architecture in Aarhus and University of Ferrara. Enrico Fratesi, b. 1978, Italian architect and designer. Graduated from university of Ferrara, University of Florence, KTH Stockholm and School of Architecture in Aarhus.

All Good Things Come in Threes af Peter Johansen

A series of nested tables inspired by the fairytale about Goldilocks and the three bears.

All Good Things Come in Threes is a series of nested tables made in Danish ash wood. Peter Johansen drew inspiration from the fairytale about Goldilocks and the three bears, focusing on the three bears and their different characteristics, seeking to transfer these differences to the three tables. Unlike traditional nested tables, which usually have the same shape albeit in different scales, Peter Johansen's tables have very different expressions. As an additional detail, the tables can be hung up one under the other.

Peter Johansen's working process mostly involves model building, often in 1:1. He draws inspiration from his own everyday life and surroundings; as he puts it, "*I guess I just tend to notice my surroundings*". He characterises his work as logical and as a flirt with the banal. Peter Johansen took part in Danish Crafts' Craft Collections 9, 11, 12 and 15. He received grants from the Danish Arts Foundation in 2006, 2008, 2009 and 2010. His exhibition venues include the Danish Design Centre in 2006, Stockholm Furniture Fair in 2008, Salone del Mobile in Milan in 2010 and the London Design Week in 2011. He has created designs for HAY and Normann Copenhagen. And together with the group REMOVE, Peter Johansen designed the café DANISH at the Danish Design Centre and served as an exhibition architect for the 'Cabinetmakers' Autumn Exhibition' in 2011.

Peter Johansen, b. 1974, Norwegian designer. Graduated from the Danish Design School (now The Royal Danish Academy of Fine Arts - The School of Design) in 2004.

Field of Interference by Kaori Juzu

A composition of unique brooches where shapes, colours and sizes affect one another.

Field of Interference is a composition of unique brooches. Kaori Juzu created the composition in an open process where shapes, colours and sizes were allowed to meet, interact and affect one another. Each brooch led to the next. Kaori Juzu stages a dialogue between her hand, the metal and the enamel that continues until the point where she is convinced that the piece is finished. Kaori Juzu hopes that the audience will feel drawn into the field of interference that emerges among the individual elements of the composition. The brooches are made of enamel, copper, gold, silver and stainless steel, using basic jewellery techniques, kiln enamelling, partial etching and structural joints.

Kaori Juzu's works are characteristically intriguing and secretive. They invite closer inspection by sight as well as touch. Her works are further characterised by a perfectionist command of techniques and a high level of artistic quality. She strives to push the envelope and to achieve a new and seductive expression in combination with the form of the piece. She brings the goldsmith's craft back to the roots and into the future. In her working process, Kaori Juzu strives to feel the material and transform this feeling to form. She applies multiple layers of enamel in order to intensify the expression and add depth to the form. Kaori Juzu lives with her senses and her mind wide open. She finds that her experiences and observations are absorbed unconsciously to be manifested later in her work.

Kaori Juzu, b. 1978, Japanese jewellery artist. Completed her training as a goldsmith in 2008.

Poet's Book Hanger by Jakob Jørgensen

A wall mounted alternative to the classic book case.

Poet's Book Hanger consists of several 'book sticks', which can be used both as bookmarks and as a means of hanging the books on the wall. The book sticks can be wedged in between two mouldings mounted on the wall. In addition to the book sticks, Poet's Book Hanger features a book shelf, which is similarly mounted by means of the two mouldings. With Poet's Book Hanger, Jakob Jørgensen experiments playfully with the functional aspects of book storage in a search for an alternative to the classic book case. The work was made with standard wood working techniques involving a plane, a saw and a milling template.

Jakob Jørgensen mainly works with wood and likes to explore possible new expressions in what is, mildly put, a thoroughly tested material. Jakob Jørgensen carefully ponders the issues he addresses, and once he has a clear idea he goes into his workshop where he proceeds to create models and other experiments to develop an idea for a finished product. Jakob Jørgensen aims for objects with a sculptural expression. In his design he strives to create an expression that possesses the same depth as a work of art but which also fits naturally into everyday life as a functional object.

Jakob Jørgensen has exhibited at Galerie Maria Wettergren in Paris and taken part in the Cabinetmakers' Autumn Exhibition since 2009. In 2011 he received the Bodum Design Award together with Line Depping; in connection with this award he exhibited at Louisiana Museum of Modern Art. Also in 2011 he was a finalist in IFDA (International Furniture Design Fair Asahikawa) in Japan. Most recently, Jakob Jørgensen received a Wallpaper* Design Award in 2012.

Jakob Jørgensen, b. 1977, furniture designer. Graduated from the Danish Design School in 2008 (now The Royal Danish Academy of Fine Arts - The School of Design).

Georg by Christina Liljenberg Halstrøm

A carefully crafted stool with a wool cushion kept in place by a leather lace.

Georg is a four-legged ash wood stool with a cushion made of grey wool and kapok. The cushion is very simple with internal kapok padding and leather lace to keep it in place. All the components of the stool are visible, and their function takes priority over their otherwise aesthetic and decorative appearance. Christina Liljenberg Halstrøm aims to make objects that the user wants to touch. As expressed in Georg, this is something she pursues by a variety of means, for example in her choice of materials: carefully crafted wood, soft wool. She also made the cushion wider than the seat in one dimension in the hope that this will encourage people to touch the cushion and examine the piece more closely. The stool was named after Christina Liljenberg Halstrøm's oldest son, who often keeps her company in the workshop.

Christina Liljenberg Halstrøm works mainly in wood and wool with furniture functions as her key area of interest. She eliminates all superfluous elements and allows her fascination with and exploration of the inherent properties of the materials to vitalise her creative process and the expression of the resulting furniture in its final form. The result is a minimalist expression that is still aesthetically challenging and intriguing to the senses. Christina Liljenberg Halstrøm explains that she initiates her process by writing, reading, finding images, drafting and making models – preferably in more or less parallel processes. She aims to create furniture that appeals to our sense of touch and activates the user's haptic sense. Currently, much of her work includes grey wool in various guises – a material that has proved an inexhaustible source of inspiration.

Christina Liljenberg Halstrøm is a member of the Cabinetmakers' Autumn exhibition and a designer for Trip Trap Denmark. She received an award from the Danish Arts Foundation in 2011 for the furniture piece "Gym de Luxe" and took part in Talking Textiles, Li Edelkoort Exhibitions in Milan 2011 and Stockholm 2012, and the Biennale for Crafts and Design 2011. In 2010 she was co-curator of the exhibition 'Designers Investigating' in Copenhagen and received the Danish Arts Foundation's working grant.

Christina Liljenberg Halstrøm, b. 1977, furniture designer. Graduated from the Danish Design School (now The Royal Danish Academy of Fine Arts - The School of Design) in 2007.

Space Meter by Eske Rex

A string stretched by magnetic force between two walls. Floating and seemingly overruling gravity.

Space Meter is an instrument that spans and measures the space between two walls in a room. The key to this project lies in the in-between. Both the immediate space between the two exhibition walls. And a more subtle in-between-space that occur in a magnetic field. A string is stretched by magnetic force, but is at the same time held back by its length – precisely so that the magnet and the wall do not to touch each other. At the end of the string is a turned wood funnel. The funnel 'floats' in space a few millimetres from the opposite wall. This creates an intense field of tension where gravity seems overruled. The work springs from Eske Rex' exploration of the ability of magnets to float, carried by their own pull. The work was created at the Danish Art Workshops.

Eske Rex' projects spring from a fascination of a natural phenomenon. His works often have a dynamic character that interacts with the surrounding space. They are characterized by being playful interventions, which examine various factors like time, force, gravity and their spatial potential. His primary materials are wood and metal in which he designs and constructs installations. In his work he aims for simplicity and logic. This combined with an external force, is key to the works. For example the movement of pendulums, contraction, pressure or magnetic pull.

Eske Rex has exhibited in both art and design contexts, including the Danish Artists' Autumn Exhibition in 2010, the Spring Exhibition at Charlottenborg in 2010 and The Cabinetmakers' Autumn Exhibition at Ny Carlsberg Glyptotek in 2009. In 2010, Eske Rex received the Danish Arts Foundation's working grant and took part in the exhibition 'Designers Investigating' in Øksnehallen, which won an award from the Danish Arts

Foundation. In 2011, he took part in MINDCRAFT11 in Milan and exhibited at the Triennale Design Museum, also in Milan.

Eske Rex, b. 1977, designer. Graduated from the Danish Design School (now The Royal Danish Academy of Fine Arts - The School of Design) in 2008.

Pink Elephants & In the Dark by Louise Sass

One-off prints executed by hand with reactive dye on cotton textile.

Pink Elephants and **In the Dark** are overprints. They were created using a technique where a colour scale is created by printing overlapping layers of the three primary colours, red, yellow and blue. In some of her textile prints Louise Sass utilizes a more extensive colour scale; exploring effects of light and colour by combining the three primary colours, with black to produce varying levels of brightness. This process of applying several rounds of colour to the fabric produces great nuance and intensity.

Both works are one-off prints executed by hand with reactive dye on cotton textile, dyeing the material with water-soluble, transparent colour. The thread creates a texture in the textile, conditioning the colour rendition of the fabric. Not everything is possible, but the process pushes the limits, showing through in the completed work. These investigations constitute the starting point for a series of one-off textile prints, including 'Mother of Pearl' which was featured in MINDCRAFT 11. During a stay in Japan Louise Sass studied the significance of the interstice as a dynamically spatial element. Hence her artistic dialogue with colour and the interplay of overlaps and displacements in the interstice are central to her current works, of which **Pink Elephants** and **In the Dark** are interesting examples.

Louise Sass' works are often characterised by a certain dualism. They display both rigour and risk; control coupled with elements of experimental intuition. The analytical studies of colour and dye and the use of simple, geometric elements are carefully composed, as is the systematic combination of patterns, all coexisting with a principle of randomness. For several years she has explored compositions of rhythmic sequences carried out as one-off textile prints, site-specific work, lithographs, paintings, collages and industrially produced interior textiles. This has resulted in a personal alphabet of form and colour, which, in principle, lends itself to a wide range of different materials and scales.

Louise Sass has exhibited extensively, including solo exhibitions at Designmuseum Danmark, Copenhagen 2012 and gallery Inger Molin in Stockholm in 2000, 2005 and 2009 and the Danish Design Centre in Copenhagen 2001. She also took part in the Biennale for Crafts and Design at Trapholt in 2007, was represented at the exhibition 'The best from 100 years – 100 donations from Friends of the Danish Museum of Art & Design 1910-2010' at Designmuseum Danmark in Copenhagen, 2010-11 and took part in MINDCRAFT11 in Milan. In 2003-4 she carried out a site specific work for the Serafen Supportive housing complex in Stockholm for Stockholm Arts Council, Sweden. In 1998 she received the Söderberg Award, Scandinavia's largest craft and design award. In addition, she has received the Danish Arts Foundation's three-year working grant (2004-2007), and at the 5th International Textile Competition in Kyoto, Japan in 1997 she received the ITF-Industrial Techniques Award for the one-off print "Linear Stack", which was later developed into the home furnishing textile "Rago" and put into production by Kvadrat A/S.

Louise Sass, b. 1965, textile and visual artist. Graduated in 1991 from The Danish Design School (now The Royal Danish Academy of Fine Arts - The School of Design).

Frieze P7 by Bente Skjøttgaard

A decorative frieze with a contemporary ornament.

Frieze P7 is an oblong vertical sheet of clay with the imprint of a Pirelli P7 tyre. Bente Skjøttgaard produced the imprint by driving across the clay in her car. The tyre left a relief imprint in the clay, which was subsequently glazed and fired at 1280 degrees Celsius. Bente Skjøttgaard is fascinated with the patterns left

by the tyre and takes advantage of the possibilities offered by the relief in interplay with ceramic glazes. Skjøttgaard addresses the soft, sensuous and tactile properties of the clay in the encounter between tyre and clay. The result of the direct impact of tyre on clay is, in Bente Skjøttgaard's own words, *'A decorative frieze with a contemporary ornament.'*

The basic element in **Bente Skjøttgaard's** work is the ceramic material, the matter – clay and glaze. Among other things, she works with liquid stoneware glazes, focusing on their capacity to produce very different results depending on their thickness and the firing of the stoneware. Bente Skjøttgaard's idiom is often based on nature's principles and regularities of form. This leads to works that look like strange, sometimes inscrutable growths or fragments of nature. She uses a relatively rapid pinching technique and allows traces of the working process to remain. This lets the glaze settle unevenly in the many tiny irregularities. Bente Skjøttgaard's works have been included in the collections at 'Victoria and Albert Museum' in London and 'Musée National de Céramique' in Sévre, France. Furthermore, her ceramic works have been displayed at 'KIAF 2010' (Korea International Art Fair) in Seoul, 'Galerie Maria Lund' in Paris (2010), 'The Invitational World Contemporary Ceramics Exhibition' in Korea in 2009 and Galleri Nørby in Copenhagen in 2000 and 2005, and she took part in the Danish Arts Foundation's project 'Kunst langs Hærvejen' in 2011 and in Danish Crafts' MINDCRAFT11 exhibition in Milan in 2011. Over the years, Bente Skjøttgaard has received several grants and honours, including Annie and Otto Johs. Detlef's ceramics award in 2005, the Danish Arts Foundation's three-year working grant in 2001-2003 and the Danish Arts Foundation's working grant in 2011. Furthermore, Bente Skjøttgaard is a co-founder of the exhibition venue Copenhagen Ceramics.

Bente Skjøttgaard, b.1961, ceramist. Graduated from the Kolding School of Design in 1986.

Fictile 12.1 by Anne Tophøj

A sensuous breakfast set with different colours, qualities and treatments.

Fictile 12.1 is a breakfast set or collection of breakfast 'utensils'. The different colours, qualities and treatments reflect her goal of adding a new sensuous dimension to breakfast. So although 'Fictile' simply means 'shaped in clay', Fictile 12.1 expresses Tophøj's fascination with and inspiration from the many different materials and techniques. In this case she uses the techniques of pressing, jiggering and casting. The goal, Tophøj explains, is to define a playing field with a few key players – to create an open space with a wide framework that is open to interpretation and further development.

Anne Tophøj's work revolves around use and function, material and technique, and form and its expressive aspects. She takes an explorative and experimental approach – by constantly altering her method and point of departure she explores the creative potential in relation to shape and appearances. Anne Tophøj focuses on the stage before things are determined, when the possibilities have been identified and laid bare, and everything is still wide open. In recent years, Anne Tophøj has pursued a design approach that leaves room for randomness and unfinished elements. This form approach and idiom are closely linked to her interest in production and method aesthetics and generative form-giving – an approach that draws on the potential of a material, tool or technique.

In recent years, Anne Tophøj's ceramics has been featured in several exhibitions, including 'På Tværs' at Carlsberg in Copenhagen in 2010, 'Statistics><Ceramics', which was presented both in Hamburg and Gothenburg in 2008, and MINDCRAFT11 in 2011. In addition, Nationalmuseum in Stockholm, Designmuseum Danmark in Copenhagen and Trapholt in Kolding have purchased works by Anne Tophøj for their collections. Tophøj also designed service plates for Restaurant Paustian. The Danish Arts Foundation awarded Anne Tophøj its three-year working grant in 2004-2007 as well as working grants in 2010 and 2011.

Anne Tophøj, b. 1960, ceramic designer. Graduated as a ceramist from the Danish the School of Decorative Art in Copenhagen (now The Royal Danish Academy of Fine Arts - The School of Design) and as a Master of Industrial Design from Pratt Institute in New York.

Tumblers & Plates of Tora URUP

A series of glass tumblers and plates

Tora Urup contributes to MINDCRAFT12 with a series of **tumblers** and **plates**. The tumblers are made in thick clear glass, and the plates in clear and opaline coloured glass. The pieces are made in a centrifugal process, where the glass is spun into its shape. This technique produces an expression where the thick glass takes on a round and optical character. The optical effect is apparent when colours are reflected in the clear glass. The round character is accentuated by the rounded rim of the tumbler, which is soft and pleasant to drink from; a detail that is a natural result of the production process. With this series, Tora Urup aimed to create glasses and plates with a design that enhances the experience of the material and a series that inspires and invites to serving and enjoying food and drinks.

Tora Urup mainly works in glass and porcelain. She has shown a persistent interest in classic utilitarian objects such as the bowl, the beaker, the plate and the vase, and she curiously explores and refines tiny details in a process resulting in sensuous and visual effects. Her source of inspiration is a curious and engaged approach to everyday life and the immersion in the working process itself. Tora Urup's design is characterised by a simple and precise expression with a built-in complexity.

Tora Urup's works have been purchased by Designmuseum Danmark, the Danish Arts Foundation and the European Museum of Modern Glass in Coburg, Germany as well as several private collections. In 2009, in connection with the exhibition "Meister der Moderne" (Modern Masters) in Munich, she received the 'Bayerischer Staatspreis' (Bavarian State Award). In 2010 she received Inga and Evind Kold Christensen's honorary award. She has exhibited at gallery Scremini in Paris, at gallery Puls in Brussels and as part of 'Galerie der Preisträger' (Gallery of Prizewinners) at Gallery Handwerk in Munich in the spring 2011. She also took part in MINDCRAFT11 in Milan.

Tora Urup, b. 1960, glass and ceramics designer Graduated from the School of Decorative Art in 1989 (now The Royal Danish Academy of Fine Arts - The School of Design) and the Royal College of Art in London in 1994.

Suitnest Dinner by Henrik Vibskov

The ultimate picnic basket with a built-in shirt and jacket and room for food and utensils.

Suitnest Dinner is the ultimate picnic basket with a built-in shirt and jacket and room for food and utensils. A nest for food and tableware and a shirt and jacket that leaves you ready to dress up once you reach your destination. The design combines a backpack and a basket using a rattan weave and leather, among other materials. Wanting to revive forgotten materials in his work, Henrik Vibskov chose rattan, a material that he hadn't worked with before. So he had to learn to work with rattan from scratch.

Henrik Vibskov's creative endeavour covers a wide range – from decadent fashion design to installation art and performances. Vibskov is best known for his fashion brand and his high-profile role on both the Danish and the international fashion scene, but that is far from all. As evident in Vibskov's fashion shows, he likes to build entire universes around his fashion designs. These universes include installations based on wood, fabric, plants, bicycles and other props used to convey the visions behind his designs. "The Solar Donkey Experiment" and "The Fantabulous Bicycle Music Factory" – the titles of Vibskov's fashion shows give an impression of the flight of imagination that inspires these universes.

Henrik Vibskov's creative drive is combined with an ambition of creating exciting experiences for the beholder. The meeting between product and beholder gives rise to a synergy that fosters new mindsets and approaches to everyday life. Vibskov's exhibition venues include MoMA PS1 in 2007, Palais de Tokyo in 2005, Zeeuws Museum in 2009, Wilhelm Wagenfeld Haus in 2010 and Nederlands Architectuurinstituut Rotterdam (NAi) in 2010. He received Grundfos Travelling Scholarship Talent Award in 2007, an award from the Danish Arts Agency in 2009 and, most recently, Thorsten and Wanja Søderberg's award in 2011.

Henrik Vibskov, b. 1972, designer. Graduated from Central Saint Martins College of Art and Design in 2001.