

MINDCRAFT13

Growth Chair by Mathias Bengtsson

Growth Chair simulates natural growth, copying some of nature's rules and methods.

Growth Chair is a 'digital seed' that grows in a virtual world inside a purpose-designed computer program. In a biomimicry process, the digital seed emulates natural growth, imitating some of nature's rules and methods. The furniture parameters have been embedded in the digital seed; however, the form is not defined ahead of time but emerges as a result of the growth process.

Mathias Bengtsson *b. 1971, designer*

Mathias Bengtsson designs and produces modern furniture that is both visually striking and technically innovative. He has created several furniture series, including 'Slice', which is a sculptural organic series made of a wide variety of materials ranging from aluminium to cardboard, paper and plywood. Mathias Bengtsson combines modern computer technology with sophisticated laser-cutting techniques. He cuts the material into finely sliced components, which he then assembles into a convincing and beautifully finished chair.

In his artistic practice, Mathias Bengtsson strives to discover ways of challenging technology and combines industrial techniques with traditional cabinetmaking methods. Mathias always seeks to take his thinking in new directions and to break down established boundaries among design, craft and technology by combining unconventional tools in creating his works.

Education

1999: Royal College of Art, London

1997: The Danish Design School (now the Royal Danish Academy of Fine Arts – School of Design)

Grants and honours

2012: The Finn Juhl Prize, Wilhelm Hansen Foundation

2005: Three-year working scholarship from the Danish Arts Foundation

Selected exhibitions

2011: MINDCRAFT11, Danish Crafts, Milan

2011: Industrial Revolution 2.0, Victoria & Albert Museum, London

2010: MINDCRAFT10, Danish Crafts, Milan

2008: 20-21st Century Design, Phillips, New York

2007: 21st Century Collection, Museum of Modern Art, New York

2007: "Not design", Friedman Benda Gallery/Hedge, San Francisco

The BODYPARTy series by Katrine Borup

A jewellery series related to anatomical models.

The BODYPARTy series consists of deliberately contradictory, almost inconsistent objects, at once playful and serious, appealing and unappealing, intellectual and sensuous. At once cause and effect or disease, cure and prevention in an often confounding mix. All the jewellery is made of balloons.

BODYPARTy is related to anatomical models and also plays with the concepts of applied and fine art, craft and design.

– Crash pads

Thigh bone guards and calcium tablet containers. Osteoporosis or brittle bone disease occurs when the mass and strength of bone tissue are severely reduced.

– The air we breathe

A cigarette case (windpipe, bronchial and alveoli) with a depiction of smoker's lungs as a deterrent akin to the mandatory warning labels on cigarette packs.

– Drowning by E-numbers

The piece resembles the shape and appearance of the small intestine, approximately ten times enlarged.

Katrine Borup *b. 1968, jewellery designer*

Katrine Borup takes an analytical approach to her work. She views jewellery as site-specific art, specifically as art on the human body, where the relationship with the body is crucial. Borup always explores a theme and works with jewellery that is conceptual/idea-driven and narrative rather than purely decorative. Katrine Borup calls her works meta-jewellery, which in her definition means jewellery that debates its own role as jewellery and plays with conventions and genres. For example, her jewellery is often intended worn in unconventional ways, and she often uses unconventional materials – including her own hair and finger nails. She often draws inspiration from close personal relations and experiences but strives to rise above the personal level to explore universal themes that address current phenomena in life or the spirit of the times. Katrine Borup spends considerable time on research, and her work unfolds in a mutual exchange of reading, writing, drawing and material experiments as she moves back and forth among the various processes. Sometimes it is the process of working with the material in a scale of 1:1 that generates an idea, and sometimes the process springs from her imagination.

Education

2003-09: Single subject studies in art history, University of Copenhagen

2001: Graduation from the Institute for Precious Metals, Copenhagen

1995: Graduation from the Aarhus School of Architecture

Selected exhibitions

2013: "BODYPARTy", Goldfingers, Copenhagen

2011: "TOUT CE QUI BRILLE", World Crafts Council, Mons, Belgium

2010: MINDCRAFT10, Milan

2010: "THAT IS SO TYPICAL OF YOU", Officinet, Danish Arts and Crafts Association, Copenhagen

2007: "Drawing the Line", Mette Saabye, Copenhagen

2005: "Maker – Wearer – Viewer", Narrative European Jewellery, Edinburgh (UK) and Nijmegen (NL)

Grants and honours

2012: Working grant from Danmarks Nationalbank's Anniversary Foundation of 1968

2010: Working bursary from the Danish Arts Foundation

2010: Award from the Danish Arts Foundation for the exhibition THAT IS SO TYPICAL OF YOU

2009: Recipient of the Biennale Prize

Collections

2011+2007: Kunstforeningen af 14. August

2009: Museet på Koldinghus

2004: Danish Arts Foundation

2002: Designmuseum Danmark

Kilim by Nina Bruun

A daybed inspired by Danish furniture classics and the more colourful Middle Eastern tradition.

Kilim is a daybed made of ash wood with textile details that challenge the material properties of the wood. The inspiration comes both from the Danish furniture classics and from the more colourful Middle Eastern tradition – specifically from kilim rugs. It has strong references to the Danish classics in its basic form, but the textile details offer an alternative to traditional upholstery. The perforated seating surface gives the robust design a light character. Kilim combines patterns in multiple layers and creates an interplay effect among the grain of the wood, the milled perforation, the padded textile pattern and the weave of the fabric.

Nina Bruun b. 1983, *furniture designer*

“If it isn’t hard to do it won’t be good” – according to Nina Bruun it takes hard work to turn an idea and a creative impulse into a piece of furniture. She always begins by sketching or recreating a mood before shaping the actual product. Next, she builds models in all sorts of materials, depending on the product she is currently working on, for example a cardboard sofa or a plastic lamp. The modelling is normally done in a scale of 1:1 to provide a sense of the proportions and expression of the design. Finally she creates a physical model in the intended material, which undergoes thorough testing before the final design stage begins.

Nina Bruun’s products are characterized by clean aesthetics reflecting Bruun’s background in graphic design. With regard to both the end-result and the production process, she places particular priority on the raw material and its quality, functional properties and ability to convey a sense of identity.

Education

2012: The Royal Danish Academy of Fine Arts – School of Design

Selected exhibitions

2013: “Against the grain”, Museum of Arts and Design in New York & Mint Museum in North Carolina

2011: CODE 11, Copenhagen, Denmark

2010: CODE 10, Copenhagen, Denmark

Grants and honours

2012: “Promising talent grant” from Bo Bedre

2010: Sydform, 1st prize and grant

Collections

The permanent collection, Museum of Arts and Design in New York

Kilim

Textile sponsored by Kvadrat

Made by Andrea Stokholm

Shaping Fluid by Christina Schou Christensen

Ceramic objects with rich and highly viscous glazes.

Ceramic glaze serves a variety of purposes. It serves a purely practical function as a protective layer that makes a ceramic cup pleasant to drink from, renders plates hygienic and enables jugs to hold water. Additionally, glaze can be used as ornamentation to decorate ceramic objects. But glaze also holds form-giving properties. With their rich and highly viscous glazes, the works that make up **Shaping Fluid** explore the form-giving properties of ceramic glaze.

A crucial element in the creative process is the firing. With its unpredictable results, the firing acts as a sort of drafting process where the kiln, the firing tools, the ceramics, the temperature and the melting point of the glaze serve as drafting tools, revealing new and unpredictable possibilities in a process similar to the way that new ideas emerge when one sits down with a pencil and a sketch pad.

Christina Schou Christensen *b.1973, ceramist*

Christina Schou Christensen generally views her works as experiments. She explores a field that is hard to control, and where the outcome is difficult, if not impossible, to predict. Christina sets certain parameters for the unfolding of the materials, but the process and the interaction among the materials are crucial for the outcome. Among the key factors are the temperature of the kiln, the size of holes, the firing tools and the melting point of the glaze.

Each kiln firing is an experiment that adds to Christina Schou Christensen's understanding of the process that occurs when a particular glaze is poured into a ceramic container and fired in a kiln at a particular temperature.

The material experiments are Christina Schou Christensen's source of inspiration. She tests assumptions, and the outcome from the kiln tells her what direction to pursue next. Christina aims to remain as receptive as possible to what her experiments have to tell her. The result may seem chaotic at first glance, but instead of rejecting the result she looks for potential new directions, and additional firings may provide the basis for new expressions and techniques.

Education

2011: The Royal Danish Academy of Fine Arts – The School of Design, Bornholm

Selected exhibitions

2013: Solo Award Show, Spring Exhibition, Charlottenborg, Copenhagen

2012: "Collect", with Galerie Sofie Lachaert, Saatchi Gallery, London

2011: The Biennale for Crafts and Design 2011, Museet på Koldinghus, Denmark

Grants and honours

2013: Annie & Otto Johs. Dettlefs' Keramikpris, travel grant

2012: Solo Award, Spring Exhibition Charlottenborg, Copenhagen

2012: Grant from Otto Bruuns Foundation

2012: Grant from Danish Crafts

2012: Grant from the Danish Arts Foundation

2012+11: Grant from Danmarks Nationalbank's Anniversary Foundation

Collections

2012: Groth Collection

2011: Danish Arts Foundation

Relatives by Rasmus Bækkel Fex

A series of chairs combined in different ways to achieve different functions.

Relatives – an experiment about context. What happens when you create a design that has no function whatsoever – is it then art? It certainly dwells in the borderland between the two. When you let go of function and mass production as starting points for the creative process, new ways of thinking about design emerge. The works are the result of a long and winding conceptual process.

Most of his products are developed using the process statement 'Art with function – Design without', a method developed by Fex in an attempt to push his thinking outside the box. This tool forces his thoughts along new paths and promotes a conceptual approach to the design craft. Designers love to focus on function, and the word 'art' often has slightly negative connotations. Fex works with a foot in each camp; the conflict between 'art' and 'design' is nonexistent.

Rasmus Bækkel Fex *b.1981, furniture designer*

Rasmus B. Fex takes a highly conceptual approach to his work, which he describes as a free-floating process that moves freely among design, craft and art. In his design approach, Fex systematically seeks to explore and challenge genre conditions and boundaries. He views the genres as equal but positioned at opposite ends of the scale. Rasmus B. Fex views furniture as functional sculptures. His inspiration comes

from artistic directions such as Dadaism, especially Marcel Duchamp, and from prominent designers such as Gerrit Rietveld and the Droog collective.

Education:

2012: The Royal Danish Academy of Fine Arts – The School of Design.
2012: Konstfack University College of Arts, Crafts and Design

Grants and honours

2013: [D³] Design Talents – nominee
2012: Danish Design Award. Talent 2012 – nominee
2011: FSC Award – 2nd place
2010: Innovation Cup – winner

Selected exhibitions

2013: Pej gruppen
2013: [D³] Design Talents Exhibition
2012: The Cabinetmakers' Autumn Exhibition
2012: Danish Design Award Exhibition
2012: Solo exhibition, KASB, Copenhagen
2012: "Temporary/Contemporary"
2011: FSC Award Exhibition, Trapholt, Denmark

Commissions

The Hamsun Centre, Norway - the 9.5° chair

Concrete Gable Table by Christian Flindt

A table that combines fibre concrete and ash wood. Due to the robust nature of the concrete, the ash veneer can be made extra thin without breaking.

Fibre concrete is a construction material developed in Denmark. The aim with **Concrete Gable Table** is to combine this rough and durable industrial material with ash wood, a classic wood type in Danish furniture production. That brings industrial production and traditional Danish craft-based furniture making into play in a new way. The table is the result of an exploration of the interaction of wood and concrete. The two materials support, supplement and challenge each other's properties and set new limits for each other's respective potentials and applications. Due to the robust nature of the concrete, the ash veneer can be made extra thin without breaking. The expression is both warm and cold in the interaction between the two very different materials. Fibre concrete has a tight and raw expression, while the wood adds a soft note to the look of the table. The concrete can be finished in a variety of ways to take on a wide range of visual expressions.

Christian Flindt *b.1972, furniture designer*

Christian Flindt finds inspiration in a dialogue with experiments that leads to surprising conclusions. Flindt is not worried about any initial mistakes – on the contrary, his designs are ultimately created at the point where the random results occur. He characterizes 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, concrete and metal. Christian Flindt carries out many experiments in a scale of 1:1 to make sure that he always has a firm grasp of the scale and form. Ultimately, function is paramount for Christian Flindt: Above all, a chair should be comfortable, and a lamp should provide good and effective lighting. However, to Flindt it is often the somewhat quirky form experiments and the clash and interplay of materials that lead to the emergence of something new that is worth pursuing.

For Christian Flindt, the people he works with are an important source of energy and inspiration, whether they are producers, manufacturers, technicians or craftspeople. The key is to be open-minded and receptive but also to challenge the collaborators. If in turn he is fortunate enough to encounter a positive attitude, a feisty spirit and challenging contributions from his working partners, then inspiration blooms, says Christian Flindt.

Education

2002: Aarhus School of Architecture

Selected exhibitions

2011: Solo exhibition, Kunsthal Brænderigården 2011/12

2011: Trapholt

2010: MINDCRAFT10, Danish Crafts, Milan

2009: "European Design Since 1985: Shaping the New Century", IMA – Indianapolis Museum of Art

2009: MINDCRAFT09, Danish Crafts, Milan

Grants and honours

2013: Knud V. Engelhardts Mindelegat

2012: Three-year working scholarship from the Danish Arts Foundation

2011: One of five designers invited to compete to create new furniture for the UN headquarters, New York

2009: Danish Design Prize

Concrete Gable Table

Made by: Kjeldtoft Cabinetmakers

Kota A/S

Barber shop table on a white patterned floor by Friis & Black

A floor and a table with an evocative pattern that adds poetry to everyday life.

Print flooring is unusual today, but in the baroque, floors with painted patterns were common. The unique patterns give these patterned floor surfaces a light, airy character that brings out the transparent and three-dimensional aspects of the surface. All the wooden surfaces have been silk-screen printed in a multi-layered technique and subsequently lacquered. The silk-screen technique creates a delicate impression of the simultaneously simple and intricate patterns and helps give the Nordic wooden floor a new and challenging expression.

The barber shop table draws inspiration from the old barber shop chair that could be raised and lowered, depending on the barber's and the customer's height.

Lisbet Friis & Uffe Black *b. 1957, textile designer – b. 1951, architect*

Friis & Black presented their first joint exhibition in autumn 2011 at the furniture house Paustian in Copenhagen. The duo consists of textile artist Lisbet Friis and architect Uffe Black. They have been contributing to the scene of craft and design since the 1980s. Friis & Black aim to enhance their individual competences in a shared expression where Lisbet Friis' keen sense of graphic patterns and colours and Uffe Black's insightful analysis of form and construction are often reflected in interpretations of quirky and amazing utilitarian objects that they come across as part of everyday life. Seeking expression through a poetic and living language is the driving force behind their work, the duo explains.

Education

Friis, 1985: The Danish Design School (now the Royal Danish Academy of Fine Arts – School of Design)

Black, 1987: The Royal Danish Academy of Fine Arts – The School of Architecture

Manufacturers

Friis: Rug collection for Fabula Living, Crafts Selection for Fritz Hansen, freelance designer for Kvadrat, Epice, Inwear

Black: Källemo, ASKO

Selected exhibitions

2012: Danish Crafts Collection 16, MAISON&OBJET, Paris

2011: "Dots and Circumstances", Paustian, Copenhagen

2006: CC+ for MoMA New York with Danish Crafts
1996: VI Architecture Biennale in Venice

Grants and honours

Friis: Working bursaries from the Danish Arts Foundation
Black: Georg Jensen Prize, New Carlsberg Foundation, Margot and Thorvald Dreyer's Foundation

Collections

Friis: Designmuseum Danmark, Danish Arts Foundation, The Carlsberg Foundation

Decadent Dogu by Michael Geertsen

A revitalization of the ceramic figure, related to the Japanese dogu.

The **Decadent Dogu** works represent a revitalization of the ceramic figure, not the familiar rococo porcelain figure but rather the Japanese dogu, which has a history going back more than 10,000 years.

The works are deconstructions of recognizable fragments, but they have been incorporated into an abstract form as echoes of a jar, a vase or a pot. These are jars with complications, which lets the works escape the clear statement and functional purpose, and which pursues uncertainty rather than an easily decoded, unambiguous element.

All the works are hand-thrown in sections, which are then put together while the clay is leather-hard. Next, it is glazed and fired repeatedly before it is eventually painted with lustre that is fixed in the firing. The works are not based on a draft and are not predetermined but emerge intuitively in a dialogue with the material.

Michael Geertsen *b. 1966, ceramist*

Michael Geertsen has established himself as one of Denmark's leading ceramists. He has found his own expression, which mixes inspiration from classic ceramics with trends from contemporary art and pop culture. Geertsen creates works with a strong form expression that spark a sense of recognition and wonder with their interpretations of familiar shapes, which in Geertsen's hands take on an alien appearance as if they had come from another planet.

Education

1993: The Danish Design School (now the Royal Danish Academy of Fine Arts – The School of Design)
1991: The School of Decorative Art, Ceramics and Glass Line
1988: Potter's training

Selected exhibitions

2012: Copenhagen Ceramic, "Ohh La la Majolica" together with Peder Rasmussen
2012: "Shifting Paradigms in Contemporary Ceramics", the Garth Clark and Mark Del Vecchio Collection, Museum of Fine Arts, Houston
2011: Solo exhibition, Jason Jacques Gallery, New York

Grants and honours

2008: Winner of "Container" section, International Biennale of Contemporary Ceramics, Vallauris, France
2007: Silver prize, World Ceramic Biennale, South Korea
1999: Three-year working scholarship from the Danish Arts Foundation

Collections

Metropolitan Museum of Art, New York
Victoria and Albert Museum, London
Museum of Arts and Design, New York

Manufacturers

Muuto
Kähler

Marbelous Wood – Refraction by Pernille Snedker Hansen

A floor and wall installation inspired by the refraction of light through a prism.

Marbelous Wood – Refraction is part of a larger series entitled Marbelous Wood, which is a series of wood adorned with a marbling pattern, a technique known from old book covers.

The floor is the largest wooden surface in Scandinavian homes. Marbelous Wood reinterprets this classic domestic feature with vibrating colours across its surface. In Marbelous Wood – Refraction, both the form of the parquet floor and the applied pattern are inspired by the refraction of light through a prism, a graduating colour scale from one colour to the next. Its highly organic yet graphic patterning creates an optical experience as your feet move across the floor. The transparent marbling pattern merges with the wood, entering into a dialogue with the inherent ornamentation of wood.

Marbelous Wood tells a story about time. Each print captures a unique frozen moment within the process. Produced one drop of colour after another, ring by ring, the pattern is constructed on the water surface. The final result is a reflection of the annual rings of wood.

Pernille Snedker Hansen *b. 1978, textile designer*

Pernille Snedker Hansen aims to create surfaces that curiosity and indirectly change our way of sensing, perceiving and living in our surroundings. She uses nature as an active contributor and leaves some of the finished expression up to natural factors. She believes that the transformable, tactile and poetic quality of textile design can be used to communicate and help change social and sustainable values and the experience in the built environment.

Education

2007: Central Saint Martins College of Art and Design, London

2004: Kolding School of Design, Textile Design

Selected exhibitions

2011: Biennale for Crafts & Design

2009: "The Playce Between", Galleri 2012 (exhibition together with Will Gurley)

Grants and honours

2012: Wallpaper Award for Marbelous Wood Floor

2011: Nominated for the Biennale Prize, the Biennale for Crafts & Design

2010: Danish Arts Foundation

2010+13: Grosserer L.F. Foghts Fond

2009+11: 15. Juni Fonden

2009+10+12: Danmarks Nationalbank's Anniversary Foundation

Refraction

Produced at the Danish Art Workshops

MARE TRANQUILLITATIS by Astrid Krogh

An optical fibre sculpture of cosmic dimensions.

MARE TRANQUILLITATIS – the title of this optical fibre sculpture of cosmic dimensions refers to a lunar mare that is situated within the Tranquillitatis basin on the Moon. Very slowly and barely perceptible, this work takes on varying hues of yellow and white, creating the strange and poetic impression that the work is actually breathing, imitating the sensation that the moon is actually alive in the night sky.

Astrid Krogh *b. 1968, textile designer*

Astrid Krogh works mainly with textile and light in an intriguing interplay with patterns, ornamentation and textile craftsmanship. Usually, 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 or subtle surprise. Natural phenomena, light and the inherent change in all living things over time are recurring features in her work. She draws inspiration from the great fundamentals, such as the changing character of daylight in the Nordic region over the course of a day, or the recurring patterns of change and shifts from season to season.

Education

1997: The Danish Design School, (now the Royal Danish Academy of Fine Arts – The School of Design)

Grants and honours

2012: Knud V. Engelhardts Mindelegat

2008: Thorvald Bindesbøll Medal

2002: Three-year working scholarship from the Danish Arts Foundation

Selected commissions

2013: Public Commission, New Karolinska Solna University Hospital, Stockholm

2012: Public Commission, 21c Museum Hotel Cincinnati, Ohio

2010: Public Commission Halden Prison, Norway

2009: Public Commission, Maasland Hospital, the Netherlands

2007: "Lightfall", 2 x 14-metre optic fibre tapestry, NRGi Aarhus, Denmark

2003: "Polytics", 3 x 8-metre neon tapestry, the Danish Parliament, Copenhagen

2001: Untitled, 4 x 14-metre stainless steel and neon weaving, Mærsk Data, Denmark

Selected Exhibitions

2011: Design Miami/Basel, Galerie Maria Wettergren, Paris

2010: MINDCRAFT10, Danish Crafts, Milan

2006: "Ideal House", Cologne Furniture Fair, Cologne, Germany

2004: 11th Int'l Triennial of Tapestry, Lodz, Poland

2002: "Tapestries", Designmuseum Danmark, Copenhagen

Collections

Danish Arts Foundation, 'Ornament', 'Circle Light'

21c Museum Hotel Cincinnati, 'Lightmail'

The Last Piece of Furniture by Søren Ulrik Petersen

A bookcase that converts into a coffin. The shelves form a lid and the legs can be fitted as handles. Everything is used, nothing is thrown away.

Most people live a long life filled with experiences and material substance. When we grow old we sort our belongings and keep only the ones that are most essential for our own self-concept and self-image. This bookcase is designed to hold the books, films and material memories that are most precious and carry unique meaning specifically for you.

One day it is all over, and your body has to go. The bookcase can be converted into a coffin where the shelves form a lid, and the legs can be fitted as handles. Everything is used, nothing is thrown away.

In the old days, the local cabinetmaker would make tables, cabinets, other furniture and coffins for the locals.

Søren Ulrik Petersen *b. 1961, designer and cabinetmaker*

Søren Ulrik Petersen has a functionalist approach to his productions and aims for his works to create unique encounters between people. Søren Ulrik Petersen is an example of a designer who carries on the Danish furniture and design tradition, managing 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 used in the restaurants at the Museum of Modern Art (MoMA) in New York.

Søren Ulrik Petersen's preferred material is wood, which he appreciates for its beautiful, modern and environmentally friendly material qualities. The fact that wood speaks to all our senses – the smell of wood, the visual appearance of wood, the sound of wooden instruments, the tactile feel of wood, the taste of wine

aged in wooden casks – has been a key quality in driving his fascination and preference for this material. To Søren Ulrik, working in wood is a sublime experience and sensation.

Søren Ulrik Petersen aims to convey the underlying idea behind his works in a clear and accessible form. He is no great fan of decoration but cuts to the bone to allow the work to speak for itself and to make it accessible.

Søren Ulrik Petersen draws inspiration from his close surroundings and from daily activities and routines.

Another source of inspiration is the close cooperation with joiners and visits to joiner's workshops, where his creativity is fuelled by the machinery and the stacks of wood rather than by the finished products.

Education

1990: The Danish Design School, (now the Royal Danish Academy of Fine Arts – The School of Design)

1985: Trained as a cabinetmaker in Jørgen Wulff's cabinetmaker's workshop

Selected exhibitions

2012: MAISON&OBJET

2010: MINDCRAFT10, Danish Crafts, Milan

2007: "ONBOARD", solo exhibition, Danish Museum of Art & Design (now Designmuseum Danmark)

1996-2012: The Cabinetmakers' Autumn Exhibition

Grants and honours

2011: One of five designers invited to compete to create new furniture for the UN headquarters, New York

2010: Sølvsmed Kay Bojesen og hustru Erna Bojesens Mindelegat

2007: Walk the Plank Award

2007: Award from the Danish Arts Foundation for the exhibition ONBOARD

2007: SUP, solo exhibition at Kunstmuseet i Tønder

2002: Bo Bedre Furniture Award

Manufacturers

PP Møbler

Royal Copenhagen

Georg Jensen

OneCollection

Collections

Designmuseum Danmark

Trapholt

MoMA, Museum of Modern Art, New York

Tønder Museum, Tønder

Bauhaus Archive, Berlin

Centre Pompidou, Paris

The Last Piece of Furniture

Made by PP Møbler; consultant: Ejnar P, the founder of PP Møbler

Little Ship by Eske Rex

Little Ship is a cross between a cart, a crib and a playpen made for a newborn.

In the project **Little Ship**, Eske Rex works with a series of elements in transformation. The core of the project lies in the visible impact of force: the duality of unfolding and clamping at the same time. The process of transformation is evident in the work, which conveys a transition between inside and outside. The string can be tensioned on either side of the object to strengthen the construction and 'fine-tune' the shape like an instrument.

Little Ship is a cross between a cart, a crib and a playpen made for a newborn. The lightness and curvature of the construction amplify the baby's breathing and subtle movements, thus rocking and tilting the Little

Ship. The elements are assembled in an approximate oval shape to form a construction that creates an additive structure that plays with the contrasts of depth and light. Little Ship balances between being object, space and image: a safe enclosing frame, like a bird's nest, an egg or a rocking boat. A piece of miniature architecture to experience the world through – the first residence.

Eske Rex *b. 1977, designer*

Eske Rex' projects often spring from a fascination with force and dynamic relations. He focuses on the artistic process, experimentation and exploration and works in the field between craft, design and architecture. In his works he pursues simplicity and logic in combination with something special that serves as a key to the piece, for example movement, traction, pressure or magnetic pull. He often works with wood, using simple, playful methods to explore the impact of external forces and playing with the issue of scale.

Education

2008: The Royal Danish Academy of Fine Arts – The School of Design

2006: University of Art and Design Helsinki, Environmental Art Department

1999: Carpenter

Selected exhibitions

2011/2013: "O'Clock", Triennale Design Museum, Milan and Cafa Art Center, Beijing, China

2012: "PAD London", Galerie Maria Wettergren

2012: MINDCRAFT12, Danish Crafts, Milan

2011: MINDCRAFT11, Danish Crafts, Milan

Grants and honours

2012: Jury's award – best entry, Measuring Space. PAD, London

2011: Audience award, Drawingmachine selected as one of the 25 best works during the Milan design week

2010: Grant from the Danish Arts Foundation

Condenser by Mette Saabye

A series of one-off rings exploring the function of jewellery.

Condenser is a series of one-off rings pretending to serve an alternative functional purpose. The jewellery explores the meaning of function in general, and specifically in relation to jewellery and tools. The jewellery is made to resemble tools and is visually perceived as such, but essentially, it is simply jewellery. The form expression has references to funnels, drinking bowls, cups, handles and bowls for collecting dew or liquids in connection with condensation etc.

Danish wood types are used in the design. The point is to demonstrate that jewellery can be much more than anonymous classics in gold with diamonds, and that the jewellery we choose to wear expresses who we are and how we want to be perceived.

Mette Saabye *b. 1969, jewellery designer*

In her work, Mette Saabye attempts to explore and define the meaning and function of jewellery. One of the fundamental premises of jewellery is function, but how should this be understood, and can it be defined more specifically?

She asks questions and challenges common perceptions of jewellery by examining its wide range of possible applications and various forms of inherent value. Her jewellery can be illusory, carry memories and recollections and hold material value and multiple functions. In addition, the jewellery also serves as a means of interpersonal communication.

Characteristically, Mette Saabye always operates with multiple layers of meaning. The content determines both her idiom and her choice of materials.

Mette Saabye finds it interesting to combine natural and imitated materials and to process them to enter into a logical context. She finds inspiration in her close surroundings and in art and science.

Education

1994-1996: Institute for Precious Metals, designer and jewellery artist
1990-94: Apprenticeship with Fl. Larsen, completed training as goldsmith
1989-1990: Studies in Florence at Fuji studio goldsmith line, Technique & Design

Selected exhibitions

2006: "I virkeligheden..." , solo exhibition at the Museum of Art & Design (now Designmuseum Danmark)
2005: "Use it", Expo 2005, world exhibition in Nagoya, Japan
2002: "Ornamenta", Charlottenborg autumn exhibition, Copenhagen

Grants and honours

2008: Sølvsmed Kay Bojesen og hustru Erna Bojesens Mindelegat
2006: Three-year scholarship from the Danish Arts Foundation
2004: Biennale Prize, the Biennale for Crafts & Design

Collections

2013: Musée des Arts Decoratifs, Marseille, France
2010: Danish Arts Foundation: 1997, 2003, 2004, 2007, 2008, 2009, 2010
2007: Rotasa Foundation, California

Rush Hour / Shanghai 5 by Grethe Sørensen

A tapestry made on a digital Jacquard loom, with imagery based on video recordings of city lights in Shanghai.

Rush Hour / Shanghai 5. In the dark, physical things disappear, and man-made light from headlights, traffic lights, neon signs, shops and advertising signs trace their own patterns in the night. Video recordings of this light form the basis of this project.

The juxtaposition of weaving and video has been a natural extension of the process of digitization, which has broken down barriers and revealed similarities between the two media. Images for weaving can be adapted for video animation, and vice versa.

The weight and structure of the tapestry create a physical contrast to the ethereal image sequences of flowing movements in the video projection. The two media enhance and accentuate each other. The quality of the weavings exists in the depth, physicality and colour intensity which the yarns and the constructions add to the images, while the enchantment of the video lies in light, image flow and movement.

To create this tapestry, Grethe Sørensen used a technique of her own invention on a digital Jacquard loom. The tapestry is woven at 'TextielMuseum' Tilburg, the Netherlands, one of the few places in Europe where such sophisticated equipment is available to textile artists and designers. Each thread is controlled digitally based on a hand-woven sample. With this new approach, the creation of one-off works, which used to be a very costly process, is now more economically feasible.

Grethe Sørensen *b. 1947, textile designer*

Traditionally, weaving is a very restrictive art form, with the many limitations posed by the loom, but in an age when almost anything else has been digitized, there are now also digitized looms. The digitization allows for a whole new range of possibilities in the choice of image and expression in the woven textile and thus also enables the combination of the tangible woven fabric with the ethereal motif of light that currently guides Grethe Sørensen's work.

Grethe Sørensen explores new technologies in her work in an effort to discover new ways of transforming digital motifs to tangible woven objects made of yarn and woven structures. In practical terms, she achieves this by reducing the colour information of the motif to digital pixels in eight basic colours. In the weaving process, the pixels are then replaced by threads that are woven together to form fabric and image simultaneously.

In recent years, she has found inspiration from video recordings of light in urban and natural settings. Grethe Sørensen combines weaving and video in a process that may spring from an ethereal topic such as interference or light that is transformed in the two media with their respective expressions. The digitization

has broken down boundaries and linked the different media. This development has inspired Grethe Sørensen to develop her own technique, which lets her explore the possibilities in combining weaving and video, where the weaving springs from video recordings of light, as individual stills are selected, combined, manipulated and subsequently transformed into a textile structure.

Education

1972: Kunsthåndværkerskolen Kolding (now the Kolding School of Design)

Selected exhibitions

2012: "Traces of light", solo exhibition at the Round Tower, Copenhagen

2005: "Interference", solo exhibition at the Museum of Art in Tønder

Grants and honours

2012: Lis Ahlmanns Legat

2011: Ole Haslunds Kunstnerlegat

1991: Three-year scholarship from the Danish Arts Foundation

Collections

Danish Arts Foundation

New Carlsberg Foundation

Designmuseum Denmark

Galleries and manufacturers

BrownGrotta Arts, Connecticut, USA

Galerie Maria Wettergren, Paris

Wolf Gordon, USA

Kvadrat, Denmark