

# MINDCRAFT14

## **The Dance of the Deaf and Dumb Eye** **by Nikoline Liv Andersen**

### **The Dance of the Deaf and Dumb Eye**

With inspiration from the classic Japanese monkeys, which have been interpreted in the West as a naive attempt to shut out the outside world by refusing to see, hear or speak, these clothing sculptures contain visual references to the French court under Louis XVI, during whose reign excessive abundance and poor communication between nobility and citizenry led to the French Revolution. With this in mind, the monkey trinity is drawn into a contemporary rococo, where globalization is skewed by imbalanced capitalism, dangerous balances of power and a stubborn struggle between religion and freedom of speech. The monkeys become narrative symbols of today's blind consumers and the historical Marie Antoinette.

### **Materials**

Papier-mâché, yarn, stout fabric, wool, glass and acrylic

### **Colours**

Mixed colours

### **Dimensions**

Three pieces, each approximately (cm) H: 45, W: 30, D: 30

### **Nikoline Liv Andersen B. 1979, fashion designer**

Nikoline Liv Andersen works in the border zone between art, craft and design with an emphasis on quality craftsmanship. She expresses herself artistically in experimental and uncompromising fashion design, creating magical universes with one-off pieces that represent many hours of work, often in unconventional materials. Nikoline Liv Andersen seeks to challenge not only our view of design and clothing but our perception of the world around us in works that addresses ethical aspects of political and social issues.

### **CV**

2007-present: Own design firm.

2006-present: Freelance designer at Saga Furs.

2006: Fashion designer from The Danish Design School (now The Royal Danish Academy of Fine Arts, School of Design)

2003: Traineeship with Galliano, Dior

### **Selected exhibitions**

2014: "Only Angels have Wings", Martin Asbæk Gallery, Danish Design Centre, Horsens Art Museum

2011-2013: "The Dance of the Deaf and Dumb Eye", The Biennale for Craft and Design, 2013; Designmuseum Danmark, 2012; Horsens Art Museum 2011-2012

2011-2012: "Slowly Seeping through my Hands", Horsens Art Museum

### **Selected grants and honours**

2013: Danish Arts Foundation

2013: Danmarks Nationalbank's Anniversary Foundation of 1968

2012: Danish Arts Foundation, award for "The Dance of the Deaf and Dumb Eye"

### **Collections**

Horsens Art Museum

Designmuseum Danmark

### **Website**

[www.nikolinelivandersen.dk](http://www.nikolinelivandersen.dk)

## **Completely Dusty by benandsebastian**

### **Completely Dusty**

Completely Dusty is composed of structure provided by benandsebastian and dust provided by Thorvaldsen's museum where it was first exhibited. Completely Dusty is an incomplete prototype; it has not reached its full potential without the time taken for dust to settle into its underlying surfaces. The grooved walnut latticework and leather bindings of the piece both harbour dust and are fragile enough to be threatened by the delicate use of a feather duster. While dust slowly unsettles the obsessive order of the piece, attempting to thoroughly clean the piece would most likely lead to the work's collapse. The piece both accommodates and defends the dust that we try to eliminate from our lives through clean lines and frictionless surfaces.

The hybrid piece reflects upon Thorvaldsen's dust-friendly sculptural language at the microscopic scale of the dirt particles that its forms attract.

### **Materials**

Chair: walnut, leather, wax, dust; display case: teak; frame with text page: teak and paper; photo: Diasec print

### **Dimensions**

Chair (cm): 40 x 40 x 45, display case (cm) 73 x 73 x 55, frame (cm) 68 x 48, photo (cm): 68 x 48

### **benandsebastian B. 1981 and 1980**

Together, Ben Clement and Sebastian de la Cour form the duo benandsebastian. They are interested in how meaning is embedded in spaces and objects in conditions of absence. Their intricate and highly-crafted installations have inbuilt gaps and are often on the verge of collapse. Whether taking the form of architectural fragments, mechanical theatres or living artefacts, their works relate to the idea of a body that is incomplete and vying with its own phantoms. benandsebastian use their work as a way of asking questions, through a process of mimicry and serious play, of supposedly seamless systems of order. Their work consists not only of the installations and sculptures that they construct, but also in the drawing out of the relationships between things: between context and object, between artwork and institution, between body and limb.

### **Selected exhibitions**

2014: Group exhibition: Beyond Reach, Den Frie Centre of Contemporary Art

2012: Group exhibition: Treffpunkt Berlin, ARKEN Museum of Modern Art

2011-2013: Solo exhibition: Phantom Limbs, Designmuseum Danmark and Trapholt

### **Selected grants and honours**

2012: Honorary grant from Niels Wessel Bagges Kunstfond

2011: Walk the Plank Award

2009: Three-year working grant from the Danish Arts Foundation  
Danish Arts Foundation (for the works Completely Dusty, Sådan set er Byen (In a way the city is), The Burial of the Last Queen of Denmark and City of the (Re)orientated)

### **Collections**

Trapholt Museum, "2078 Fifth Avenue"  
Fritz Hansen, "City of the (Re)orientated"

### **Website**

[www.benandsebastian.com](http://www.benandsebastian.com)

## **The Birth of Marilyn by Iskos-Berlin**

### **The Birth of Marilyn**

They float in the room, light and flaunting, like a skirt lifted by the wind...

First, a little sculptural sketch, an idea that grows and takes on its own natural shape until it finds its final form – "correct" and well-controlled.

The Birth of Marilyn is a story of creation/genesis – from a timid beginning through the imperfections of experiments and attempts to the final work: a big, floating lampshade.

The development process and production method are the actual artwork, as the different phases of experimentation with the mould become a series of unique products. The lamps are produced by using thermoforming/moulding in the Match tool.

The duo Iskos-Berlin is inspired by experimenting with materials and production technologies, the sensuality of the material and its natural shapes and the associations that are sparked as they work with and study the materials – as wavy as the seashell from which Venus was born or as pleated as Marilyn's skirt, lifted by the air...

They strive to develop products using rationalized production processes to achieve the rejection-free, undemanding industrial production of unique products with a minimal waste of materials and other resources.

### **Materials**

Two layers of PET felt (mostly recycled and recyclable) – no resin, additives, glue etc.

### **Colours**

Outside: off-white, inside: pink

### **Dimensions**

(cm) 30 x 30, 40 x 40, 53 x 53, 70 x 60, 75 x 70, 96 x 96

### **Iskos-Berlin B. 1965 and 1953, designer & industrial and graphic designer MDD**

In 2010, Boris Berlin co-founded Iskos-Berlin Design in partnership with Aleksej Iskos, who had previously worked at Komplot Design. The two have developed a shared philosophy of design, and their studio focuses on industrial, furniture and graphic design.

To Iskos-Berlin, design is an art of storytelling. This story is normally quite complex, consisting of semantics, morphology, materiality, technology of objects and many other elements. But the clearer the story is, the more likely people are to understand it. The more surprising it is, the more likely they are to remember it. And finally, the more it makes people smile, the more likely they are to love it!

The duo experiments with new technologies and materials to explore their impact on everyday objects. These objects have their own individual stories, which are also part of wider narratives about the way we interact with and perceive things. By allowing the materials to choose their own direction, to speak for themselves, they try to bring a novel twist to this ongoing (and never-ending) story.

The duo works with a wide range of materials, from wood to plastic and from steel tubing to textile.

### **CV - Aleksej Iskos**

2010: Co-founder and partner of Iskos-Berlin Design

1999-2010: Employed at Komplot Design in Copenhagen

1996: Graduated from the Department of Industrial Design at The Danish Design School (now The Royal Danish Academy of Fine Arts, School of Design)

1987-1990: Kharkiv National Pedagogical University

1982-1987: Kharkiv National University of Construction and Architecture

### **CV - Boris Berlin**

2010: Co-founder and partner of Iskos-Berlin Design

1987: Co-founder and partner of KOMPLOT Design

1983: Founded Boris Berlin Design

1975: Graduated from Saint Petersburg Art and Industry Academy

### **Selected clients**

Gubi, HAY, Normann Copenhagen, Muuto, Lightyears, Versus, Källemo, Blå Station, Zero, Tendo, and Stylex.

### **Selected exhibitions**

2013: "Nordic Cool", The Kennedy Center, Washington, D.C., USA

2002-2013: "Utopia and Reality", Designmuseum Danmark, Copenhagen

1987-2013: The Cabinetmakers' Autumn Exhibition

2012: "Lost Control", World Design Capital, Helsinki Design Week; Danish Design Centre, Copenhagen

2009-2010: Danish Design: Komplot "Process" – Staatliches Museum für Kunst und Design, Nuremberg

2009: Biennale Prize-Winners – Trapholt, Kolding; Designmuseum Danmark, Copenhagen

### **Selected grants and honours**

2014: Interior Innovation Award – Selection 2014, Köln IMM

2012: PLAZA MAGAZINE Award "Lamp of the Year"

2011: Design Award of the Federal Republic of Germany

2008: The Forum AID Award: Best Nordic product

2007: Crafts and Design Biennial Prize, Denmark

2007: Red Dot – Best of the Best Award for "Gubi Chair II"

2004: Danish Design Award for the Gubi chair collection

### **Collections**

The Danish Arts Foundation, Copenhagen

Designmuseum Danmark, Copenhagen

Designmuseo/Design Museum, Helsinki

Die Neue Sammlung – The International Design Museum Munich

Indianapolis Museum of Art

Museum of Modern Art, New York

Trapholt Museum, Kolding

### **Website**

[www.iskos-berlin.dk](http://www.iskos-berlin.dk)

# **iLoveLetters**

## **by Katrine Borup**

### **iLoveLetters**

A bracelet or a long “ribbon” of pencil lead stitched/woven together. The work was inspired by reflections on the way the computer has been taking over our written communication. Hand-writing is an important part of a person’s history and identity – from the tags on childhood birthday presents, mom’s shopping lists or dad’s corrections in one’s homework to postcards and hand-written (love)letters, which have now become a rarity. We are increasingly missing out on encountering other people’s hand-writing. We might perceive computer writing as impersonal and lacking in poetry, but perhaps it is simply a different form of poetry than the expression we associate with hand-writing? The idea behind “iLoveLetters” is to link or weave different forms of languages/codes together and debate the way we perceive and relate to them.

### **Materials**

Pencil lead, thread

### **Dimensions**

10-metre ribbon with 11110 pieces of pencil lead that have been sewn/woven together (a mix of 0.5/0.7/0.9 bits). The “ribbon” measures 6 x 1000 cm and weighs 450 grams.

### **Katrine Borup B. 1965, jewellery designer**

Katrine Borup takes an analytical approach to her work and combines form, materials, techniques and the positioning of the jewellery on the body to form a coherent expression. 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 creates jewellery that is conceptual/idea-driven and narrative rather than purely decorative. Katrine Borup describes her works as meta-jewellery: jewellery that debates its own role as jewellery and plays with conventions and genres. For example, her jewellery is often intended to be worn in unconventional ways, and she often uses novel materials – including her own hair and finger nail clippings. She often draws inspiration from close personal relationships 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 devotes considerable time to research, and her work unfolds in a mutual exchange between reading, writing, drawing and material experiments. Sometimes, an idea will spring from the process of working with the material in a scale of 1:1, and sometimes the process will spring directly 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: MINDCRAFT13, Danish Crafts, Milan

2013: “BODYPARTY”, Goldfingers, Copenhagen

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

2010: MINDCRAFT10, Danish Crafts, Milan

### **Selected grants and honours**

2012: Working grant, 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: The Biennale Prize, The Biennale for Craft and Design

### **Collections**

2011, 2007: Kunstforeningen af 14. August

2009: Museet på Koldinghus

2004: Danish Arts Foundation  
2002: Designmuseum Danmark

#### **Website**

www.katrineborup.dk

## **Elements by Line Depping**

### **Elements**

Elements is a dress rail constructed of multiple identical elements. The user can alter the size by increasing or reducing the number of elements, thus shrinking or expanding Elements to match the current need. Elements is made of steam-bent ash wood. The wood is steam-heated, which makes it elastic and pliable. When it dries, it keeps the new shape. The inspiration came from various steam-bent products, including wooden snow shoes, a Greenlandic kayak and the wooden handle on a teapot. Line Depping has used steam-bent components in several of her projects and is fascinated with pliability of the wood when it is exposed to steam. Line Depping has also worked with other techniques to bent wood. In 2012 she used precompressed ash wood to make Hook, a coat hook that she designed for MINDCRAFT12, and which was subsequently put into production by the design manufacturer WRONG FOR HAY.

Special thanks to the Danish Art Workshops.

### **Materials**

Steam-bent ash wood and metal fittings

### **Dimensions**

(cm) L: 44 x H: 160 x D: 3

### **Line Depping B. 1978, furniture designer**

Line Depping's work springs from considerations of function and use. For Line Depping, it is crucial to see a good reason to create a new piece of furniture; an opportunity to add something to an object that expands its usefulness.

Her ideas for new designs often spring from observations of people and culture. The way we live. Her expression is simple, and her emphasis on function also involves making room for disorder in order to accommodate the messy and chaotic aspects of life. The form should be natural and well-proportioned and thus appeal to the user and make room for use.

Line Depping has a special focus on materials. She mainly works with wood but often adds other materials to provide a counterpoint to the wood. By combining different materials she achieves a field of tension between the textural qualities of the materials.

### **CV**

2013: Collaboration with HAY and WRONG FOR HAY

2011: Collaboration with Galerie Maria Wettergren

2011: Interior design of Danish Crafts' meeting room together with textile designer Ida Anesdatter Schmidt

2007: Graduated from The Danish Design School (now The Royal Danish Academy of Fine Arts, School of Design)

### **Selected exhibitions**

2009, 2010, 2011, 2013: The Cabinetmakers' Autumn Exhibition

2011, 2012: MINDCRAFT, Danish Crafts, Milan

### **Selected grants and honours**

2013: Award from the Danish Arts Foundation for 'Wood box experience' at The Cabinetmakers' Autumn Exhibition

2011: Bodum Design Award, 1st prize together with Jakob Jørgensen; project exhibited at Louisiana Museum of Modern Art, Denmark

2007: DePadova, Milan, 1st prize in the competition 'Premio Vico Magistretti'

### **Clients**

HAY, Galerie Maria Wettergren

### **Website**

[www.linedepping.dk](http://www.linedepping.dk)

## **Horror Vacui by Morten Løbner Espersen**

### **Horror Vacui**

Horror Vacui – the fear of empty space – is a collection of ceramic works that embraces ceramics history and reinterprets classic virtues in the ceramics tradition. The works in the collection are all archetypal jar shapes, excessively encircled by wildly unruly three-dimensional ornaments. The works may be viewed as a sheer beauty and a tribute to the many faces of glaze and clay, which, in its fired form, inscribes itself in eternity.

### **Materials**

Glazed stoneware

### **Morten Løbner Espersen B. 1965, ceramist**

Morten Løbner Espersen is fascinated with the expressive qualities of clay and glazes, and explores the simplicity of form through variations on archetypal shapes. He is constantly exploring new aesthetic possibilities. Whether he is working with a simple or a complex form they will always have a complexly multi-layered glazed surface. Morten Løbner Espersen always strives for superb skins. He is known and respected for his exciting and experimental approach that can be inspired by classic, Chinese or common industrial ones. Another characteristic of his work is his use of the cylindrical form, which to him represents a sense of inner calm and stability. He explores the many possibilities of form and colour that the material holds, making use of different firing techniques and temperatures.

### **CV**

2009: Board member for the Nordic Watercolour Museum, Tjörn, Sweden

2005-2011: Visiting professor at the School of Design and Crafts, University of Gothenburg

2004: Member of the International Academy of Ceramics, Geneva

1989-90: École Supérieure des Arts Appliqués, Duperré, Diploma, Paris

1987-92: The Danish Design School (now The Royal Danish Academy of Fine Arts, School of Design)

### **Selected solo exhibitions**

2013: Hedge Gallery, San Francisco

2012: Trapholt Museum, Kolding

2012: Jason Jacques, New York

### **Selected grants and honours**

2012: Augustinusfonden

2000: Danish Arts Foundation, three-year working grant

1998: Ole Haslunds Kunstnerfond

## **Collections**

Beumans van Beuningen, Rotterdam  
Nationalmuseum, Stockholm  
MAD Museum, New York

## **Website**

[www.espersen.nu](http://www.espersen.nu)

## **Untitled#3 by Marie Torbensdatter Hermann**

### **Untitled#3**

The work consists of two ceramic objects displayed on a clay podium. The composition is displayed on a hand-built 'furniture suite' made in wood. The piece as a whole is a non-functional sculpture where the individual forms interact to create a coherent whole while simultaneously challenging each other. The forms are inspired by familiar everyday objects, which acquire new dynamics and energy when combined.

### **Materials**

Stoneware clay, wood and yarn

### **Marie Torbensdatter Hermann B. 1979, *ceramist***

Marie T. Hermann creates fictional scenarios, open-ended scenes from a possible domestic environment, where objects exist in a sort of liminal space between an easily recognizable everyday object that evokes familiar sensations and a suddenly ambiguous form that requires a new interpretation and the creation of new relationships.

In the objects that make up Hermann's scenes, function is almost always denied, with tops often enclosed, making the prospect of filling up the space inside the object no longer a possibility. By denying the objects' assumed function, she induces a reflection towards the subtleties of these forms, and the relationships we have developed with them.

Always working with groupings, rather than one object at a time, Hermann focuses on the relationships that arise among the objects, the subtleties of space and the final delicate compositions that allow their parts to come into existence.

In these arranged snapshots of everyday life, Hermann dissects a moment and presents it in a transformed state, prompting us into a deeper understanding and appreciation of forms that often go undetected in contemporary life, which is flooded with information. An old memory is questioned, and a new memory is created. In the process, the realization of untapped possibilities and an invitation to the simple, and profound, entrancement of exploration.

### **CV**

2011-present: Teaching at the College for Creative Studies, Detroit, USA

2010: Jury at the Biennale Internationale de Vallauris, France

2007-present: Curator and co-director of sixpm project space, UK

2007-2009: MA, Royal College of Art, London

2003-2007: Studio manager to Edmund de Waal, London

2000-2003: BA Ceramic, University of Westminster, London

### **Selected exhibitions**

2013: A Gentle Blow to the Rock, Galerie Nec, Hong Kong

2011: Echo Chamber, Schein-Joseph International Museum of Ceramic Art, New York

2010: Stillness in the glorious wilderness, Matin Gallery, Los Angeles



### **Selected grants and honours**

2013: Danish Arts Foundation

2013: Kresge Artist Fellowships grant

2010: Annie & Otto Johs. Detlefs' travel grant

### **Collections**

The Denver Art Museum, USA

Nordenfjeldske Kunstindustrimuseum, Norway

Sevres Museum, Paris

### **Website**

[www.mariehermann.dk](http://www.mariehermann.dk)

## **Tools by Jakob Jørgensen**

### **Tools**

Tools consists of hand-crafted woodworking tools – saw, plane, knives, axe etc. – and a wooden toolbox that is made up of the tools that it stores.

In some crafts, craftspeople have traditionally made their own tools. The Viking age Mästermyr tool chest found at Gotland is an example of this tradition. The chest contains woodworking tools as well as tools for working in copper and iron.

As a furniture designer, Jakob Jørgensen has always worked with wood. He has his own woodworking shop with all the basic power tools: circular saw, planing machine, band saw etc. Machines that are a result of the industrialization, and which enable modern mass-production. Jakob Jørgensen has experience with building prototypes and staging small-scale productions of his design ideas in his workshop. For the MINDCRAFT14 exhibition 'Materializing beliefs', his ambition was to dig a little deeper to explore the material and the craft that form the historical basis for woodworking before the days of modern manufacturing: steel and the art of tool-making. For this exhibition, Jakob Jørgensen learned to make the basic hand-tools that are necessary in woodworking – embracing the tradition of a craftsman who makes all his own tools.

Special thanks to Arne Granberg and Hvass Metal.

### **Dimensions**

The tools vary in size. The chest is approximately (cm) 50 x 25 x 25

### **Materials**

Steel and wood

### **Jakob Jørgensen B. 1977, furniture designer**

Jakob Jørgensen works mainly with wood and likes to explore possible new expressions in what is, mildly put, a well-tested material. Jakob Jørgensen carefully ponders the issues he addresses, and once he has a clear idea he goes into his workshop, where he creates 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.

### **CV**

2012: Collaboration with HAY and WRONG FOR HAY

2011: Collaboration with Galerie Maria Wettergren

2008: Furniture designer from The Danish Design School (now The Royal Danish Academy of Fine Arts, School of Design).

### **Selected exhibitions**

2009-13: The Cabinetmakers' Autumn Exhibition

2012: Génération Design by ELLE Décoration Musée d'Art Moderne de la ville de Paris

2012: MINDCRAFT12, Danish Crafts, Milan

2011: Bodum Design Award, 1st prize together with Line Depping; project exhibited at Louisiana Museum of Modern Art, Denmark

### **Selected grants and honours**

2012: Wallpaper\* Design Award

2011: Bodum design award, 1st prize together with Line Depping

2010: Working bursary from the Danish Arts Foundation

2008: Gold leaf, IFDA Japan

### **Clients**

HAY, Galerie Maria Wettergren

### **Website**

[www.jakob-joergensen.dk](http://www.jakob-joergensen.dk)

## **Suspension I by Pipaluk Lake**

### **Suspension I**

The strategy revolves around the art of the possible; the process is one of crossing boundaries and bringing worlds together in order to gain new ground.

Suspension I is a trial version of a larger format than before. The size and the glass as material is stretched to its limits.

In a unique approach, Pipaluk Lake creates a system of metal wires to tie large sheets of glass together. The many thin wires form a mesh that is strong enough to be suspended in the kiln. The glass moves through the holes of the mesh as gravity pulls on the heated material. The metal wires create relations on several levels: between metal and glass and between cold and heat. Physically, the wire also represents the impact of mind in combination with craft, a connection between the conceptual and the sensory realm.

After the firing, the wire that framed the form-giving process now appears as an integral part of the expression of the finished object.

### **Materials**

Glass, wire, steel

### **Dimensions**

Glass object (cm) 90 x 95 x 35; suspended in a steel construction (cm) 260 x 130 x 50

### **Pipaluk Lake B. 1962, glass artist**

Pipaluk Lake expresses herself in glass, in an idiom and with a technique that develops with the projects she engages in.

Her method is based mainly on experiments with windows glass, which is arranged in a kiln with the use of metal plates and wire. The process is conditioned by a formal framework in the form of geometric systems and shifts within these systems. In the hot kiln, the materials mutually affect each other with gravity as a contributing factor. Pipaluk Lake uses the specific set-ups in the kiln and the regulation of temperature to guide the process from flat sheet to form.

Oxides from copper, brass and iron produce a sort of random ornamentation in the kiln. To achieve special colour expressions Pipaluk Lake adds chemical compounds, pigments, acid or salt to the glass and metal. In serial experiments she uncovers the potential of the materials and achieves a wide diversity of expressions.

## **CV**

1988: Pilchuck School of Glass, Stanwood, USA

1984-88: Kolding School of design (degree in textiles and glass)

## **Selected exhibitions**

2012: Pipaluk Lake Retrospective 1987-2012, Sophienholm, Denmark

2012: Configurations, Galerie Maria Lund, Paris

2011: DROPS, Glasmuseet Ebeltoft, Denmark

2006: Bundles and Fans, Chappell Gallery, New York

## **Selected grants and honours**

2011: Danish Arts Foundation – exhibition award for DROPS

2008: Special Award, Anna Klint Sørensens Fond

1998-2000: Danish Arts Foundation, three-year working grant

## **Collections**

2012: Boston Museum of Fine Arts, USA

2007: Victoria and Albert Museum, London

1999, 2005, 2007: Designmuseum Danmark, Copenhagen

## **Website**

[www.pipaluklake.com](http://www.pipaluklake.com)

# **Untitled study between three points in six directions by Kristine Tillge Lund**

## **Untitled study between three points in six directions**

Kristine Tillge Lund's MINDCRAFT project is a site-specific, material-based study.

Porcelain is commonly perceived as a precious material. The utilitarian porcelain objects that we use on a daily basis are often expensive and fragile; they are objects that we handle with care. This fragility, which is one of the most prominent and familiar qualities of porcelain, invites a particular behaviour in our day-to-day interactions with the material.

Fragility is also the key quality and the point of departure for this piece, which consists of 600 porcelain rods leaning against two opposite walls. The installation presents a fragile material in a precarious set-up. The rods are as tall as an average adult.

Every year, the exhibition attracts thousands of visitors, which makes it a perfect place to carry out an experiment aimed at tracking how the visitors' behaviour is affected when they suddenly find themselves in an entire room that is precarious and fragile. How does it affect their movements and everyday behaviours such as walking, standing and gesticulating to be surrounded by all this fragility?

The long porcelain rods were extruded and then dried slowly while being adjusted daily, before they were finally fired at Tommerup Keramiske Værksted on the Danish island of Funen.

## **Material**

White porcelain

## **Dimensions**

Approximately 1.8 cm in diameter and 180 cm tall

**Kristine Tillge Lund B. 1973, ceramist**

In her work, Kristine Tillge Lund explores clay and ceramics as phenomena. Kristine sees ceramics as a ubiquitous material that evokes different emotions and associations depending on the context where it appears. She undertakes critical studies of the material properties of ceramics as well as its social and historical context and interprets it in tangible, visual objects.

**CV**

2006-2008: Royal College of Art, London

1998-2001: The Danish Design School, Bornholm (now The Royal Danish Academy of Fine Arts, School of Design, Bornholm)

**Selected exhibitions**

2013: Galerie Maria Lund, group exhibition, Paris

2013: Copenhagen Ceramics, solo exhibition, Copenhagen

2012: Toves galleri, solo exhibition, Copenhagen

**Selected grants and honours**

2012: The Biennale for Craft and Design 2013, nominated for the Biennale Prize, Copenhagen

2012: Annie & Otto Detlefs Keramikpris

2012: Working bursary, Danish Arts Foundation

## **Street Print by Anne Fabricius Møller**

**Street Print**

Street Print is a 1.5 x 10 metre length of cotton satin with prints of objects found in the street. The prints are reproduced in a composition with a central axis and a certain degree of pattern symmetry around the axis. The composition was inspired by English etchings from the 1600s depicting natural objects in more or less symmetrical compositions.

There is a print of each object. The colour is kept as close to the original as possible. If the original has two colours the print is made in a blend of the two colours in the same ratio as in the original objects. The actual found object is included as a repetition of the print version, like a twin on an independent 'track'. The objects in the Street Print collection were found over a period of 1- 1½ years.

Anne Fabricius Møller is fascinated with the degree of detailing that emerges in the prints of the found objects. The objects are placed on the fabric in the desired composition, and reactive textile dye in the colour of the found objects is applied to the fabric. Once the printing is complete, a fixing effect is achieved through damping and the fabric is washed and ironed.

Anne Fabricius Møller began to collect lost and abandoned objects more than ten years ago. Since then, she has noticed that certain objects have more or less disappeared, while others have appeared. Thus, the found objects reflect their time. Steel wire has been replaced with plastic strips, while handles from bicycle baskets have emerged as a new item. Another observation is that the objects are predominantly in primary and secondary colours, while the more poetic colours are present in the non-designed objects, rusty items, bleached, worn, anonymous and natural objects.

Street Print for MINDCRAFT14 is the result of Anne's recording of people's losses, her own bicycle rides around the city and her collector's gene. Many of the objects have been run over, and they are coarse and filthy, but their imprints are remarkably poetic and delicate. The fine quality of the fabric strikes a contrast to the coarse grey asphalt where they were found.

*Special thanks to the Danish Art Workshops.*

**Materials**

Track 1: Reactive textile dye printed on cotton satin

Track 2: Various found objects: mittens, gloves, bicycle baskets, handles, hose clamps, rubber bands, fittings, gaskets, doodads etc.

## **Dimensions**

Track 1: 1.5 x 10 metre cotton satin

Track 2: 1.5 x 10 metre various objects

## **Anne Fabricius Møller B. 1959, textile printer and textile designer**

Anne Fabricius Møller works with textile and tactile expressions, especially using a variety of print techniques. She draws inspiration from a wide range of solutions, including the technical, the obvious, the straightforward, the uncomplicated and the simple, and also incorporates objects that she comes across on her way through the city or in nature. Her work is diverse and varied, as it is always aimed at a specific task or at a specific exhibition. She spends a long time shaping her ideas before delving into the actual production process. The works are created in a meticulous process with room for adjustments along the way.

## **CV**

1986: The School of Decorative Art (now The Royal Danish Academy of Fine Arts –School of Design), Copenhagen

## **Clients**

Kvadrat A/S, Épice, Octo, Butik for Borddækning

## **Selected exhibitions**

2013: 'Wireless tekstil' (Wireless textile), art centres in Norway

2012: MINDCRAFT12, Danish Crafts, Milan

2010: 'Vej og Park' (Road and Park) Solo exhibition in Bagsværd Church

2009: 'European Design Since 1985', Indianapolis Museum of Art, USA

## **Selected grants and honours**

2013, 1995: Biennale Prize, The Biennale for Craft and Design

2008: Three-year working grant, Danish Arts Foundation

2004: Martha og Paul René Gauguins Fond

## **Collections**

Designmuseum Danmark

University of Copenhagen, Faculty of Theology

Reconstruction of wallpapers from 1920 and 1930 for the National Museum of Denmark

## **Website**

[www.aaa-fff-mmm.dk](http://www.aaa-fff-mmm.dk)

# **Flower Arrangement by Marianne Nielsen**

## **Flower Arrangement**

Flower Arrangement consists of modelled plants made in glazed stoneware and combined in an artificial arrangement.

In Flower Arrangement, Marianne Nielsen interprets a traditional source of inspiration, as flowers are a classic motif in the craft tradition. The emotional significance we attribute to flowers makes them particularly interesting for Marianne Nielsen to explore.

The imitation of plants incorporates the contrast between nature and culture; the portrayed and the portraying. The works are more about manmade artefacts than about nature; the natural motif is used to highlight the material and the ceramic tradition.

**Material**

Glazed stoneware

**Colours**

Blue, green, yellow, brown, pink, white

**Dimensions**

Approximately (cm) W: 30, H: 20

**Marianne Nielsen B. 1971, ceramist**

Marianne Nielsen creates one-off ceramics and has long been working with tangible representations of natural objects.

She represents the portrayed objects in a clean and simple form, without attaching a narrative to them, in order to allow the inherent implicit meaning appear all the more clearly. Revealing the iconic impact that is associated with familiar objects, however commonplace they may seem.

She models her works in a naturalist style and sprays glaze colours on to achieve a coloration that is more or less true to nature with transitions between the many nuances.

Her focus is on the objects we surround ourselves with and their meaning. The role of nature in culture and its ability to point to something outside ourselves, something permanent and universal with a quality of authenticity that possesses a fundamental beauty. To Marianne Nielsen, these representations of nature point back to us, the beholders, because it is our gaze that imbues them with meaning. Her works are as much an imitation of culture as an imitation of the natural object that is depicted.

**CV**

2009-present: Freelance designer for Kähler Design

2001-2002: Designer at Royal Copenhagen

1999: MA from the Kolding School of Design

**Selected exhibitions**

2013: The Biennale for Craft and Design 2013, Round Tower, Copenhagen

2012: "Elitær Folklore" (Elitist Folklore) with Anne Tophøj, Copenhagen Ceramics, Copenhagen

2010: "På Tværs" (Across), Ny Tap, Carlsberg, Copenhagen

**Selected grants and honours**

2012: Danish Arts Foundation: three-year working grant

2011: Annie og Otto Johs. Detlefs Keramikpris, travel grant

2009: Ole Haslunds Kunstnerlegat, travel grant

**Collections**

2003, 2011: Danish Arts Foundation

**Website**

[www.mariannenielson.com](http://www.mariannenielson.com)