

# MINDCRAFT17

## Designer profiles

### Five-Part Black Twill Collection

By Tobias Møhl

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**Time: 07:03:34–07:10:50**

Tobias Møhl's 'Five-Part Black Twill Collection' features a collection of five hand-blown glass vessels that combine into a single expression of exquisite beauty. Transfused with light, the intricate ornamentation in the glass glow with a soft, organic expression, almost suggesting a force of life that is capable of sprouting new branches and tendrils. These organic patterns could not have been planned or sketched out beforehand but emerge in practice, as Tobias Møhl brings his mastery of ancient glassblowing techniques to bear on the glass, all the while paying close attention to the possibilities that arise in the process ready to seize them and create new, unique shapes and expressions.

#### **Materials**

Glass, light panel

#### **Dimensions**

H 95 cm, W 155, D 30 cm

### **Tobias Møhl**

Glass designer, b. 1970

Tobias Møhl's work is about using Venetian glassblowing techniques to achieve a Scandinavian, rather than a Venetian expression. It is also about seeing the technique as a tool to clarify and refine his personal expression. With painstaking attention to detail and a technical mastery that has been earned over many years, he searches for simple details in glass that can be used to add refinement to the end result. In his artistic practice, he continually explores methods for breaking away from the traditional patterns to discover a new and more organic expression and style.

- |         |  |
|---------|--|
| 1988-92 | Apprentice at Holmegaard Glass Factory, Denmark                                |
| 1992-93 | Working as Master glassblower at Holmegaard Glass Factory, Denmark             |
| 1996    | Masterclass with Checco Ongaro & Lino Tagliapietra, Pilchuck Glass School, USA |

- 1997 Masterclass with Lino Tagliapietra,  
Haystack Mountain School, USA
- 1998 Opens "Møhl & Drivsholm Glas"  
with Trine Drivsholm, Ebeltoft, Denmark
- 2000 Masterclass with Lino Tagliapietra,  
Haystack Mountain School, USA

#### **Selected grants and honours**

2009: Award Winner, 37th Annual International Glass Invitational, Habatat

2002: Ole Haslunds Kunstnerlegat

2002: Reticello Prize, Glasmuseet Ebeltoft

#### **Selected exhibitions**

2016: 'Great Danes', Glazenhuis, Lommel, Belgium

2016: 'Art Toronto', Sandra Ainsley Gallery, Canada

2016: 'Art Southampton', Heller Gallery, USA

#### **Selected collections**

Glasmuseet Ebeltoft, Ebeltoft, Denmark

Nordenfjeldske Kunstindustrimuseum, Trondheim, Norway

Danish Arts Foundation, Copenhagen

#### **Website**

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

# Spinning Time Machine

By Isabel Berglund

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**Time: 24:00:00–01:30:17**

'Spinning Time Machine' is a hand-made hybrid: part industrial machine, part traditional spinning wheel and part time machine, complete with cogwheels reminiscent of a mechanical clockwork. The machine spins visible time in string/yarn. Traditionally a time-consuming process, spinning here takes on a new dimension by producing a bright, visible representation of time. Although the soft, tactile piece does not actually move, it nevertheless generates a sense of motion and progression. Because all the components of the piece, from the string to the interior 'mechanical' structure, appear in the same mint-green colour, they appear to have been cut from the same material – perhaps the very fabric of time?

## **Materials**

Exterior: hand-knit and knotted polyester string – interior: cut EPS foam, CNC-cut wood, acrylic paint

## **Dimensions**

H 70 cm, L 150 cm, W 190 cm

## **Isabel Berglund**

Textile artist, b. 1971

Isabel Berglund creates surprising, imaginative and often monumental works in hand-knit yarn. With this choice of artistic medium she reaches out to her audience in a familiar material that rests on a long-standing tradition. In her artistic process, however, she transforms this traditional material to unusual, and often spectacular, objects to present an image, a symbol and a comment on our perception of reality. She combines elements from knitting with elements from art and industrial design, adding deliberate twists in meaning. Her works always have a sensuous, tactile character that invites people to reach out and interact with the objects. Throughout her artistic practice, her main themes are those of identity and surface with the relationship between body and artwork as a key element. Her main source of inspiration is everyday life, people, words and objects, and she often rephrases and recasts mundane objects by combining them with a play on words or a novel conceptual framework.

## **Education and practice**

1997–2000: Master in Fashion Knitwear from Central Saint Martins College of Fashion and Textile, London

1997: Erasmus student at the Textile Department at Chelsea College of Art and Design, London

1994–1997: Bachelor in Textile at The Danish Design School, Copenhagen (now Royal Danish Academy of Fine Arts, School of Design)

## **Selected collaborations**

2011: Developed two products for droog

## **Selected grants and honours**

2016: Danish Arts Foundation, working grant

2015: Grosserer L.F. Foghts Fond

2015: Danmarks Nationalbank's Anniversary Foundation of 1968

**Selected exhibitions**

2017: 'Collect', Saatchi Gallery, London

2016: 'Monument of Stitches' (solo exhibition), Trapholt Museum of Modern Art, Kolding, Denmark

2015: Installations 'Floating island of pearls' and 'City of stitches', Fries Museum, Leeuwarden, the Netherlands

**Selected collections**

Trapholt Museum of Modern Art, Kolding, Denmark

**Website**

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

# Bricks of Time

By MBADV

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**Time: 03:06:31–03:27:15**

'Bricks of Time' experiments with function, form and materials that borrow references from the world of furniture-making. The ceramic elements are produced on an old extrusion machine once used to manufacture traditional building bricks. For this project, the machine was fitted with a custom-made mouthpiece (nozzle) that gives the elements their unique shape.

After extrusion, the serially produced ceramic elements are finished by hand and stacked in combination with glass sheets to create two different constructions. The extruded elements can be seen as a material expression of the time it takes to produce a brick of a given length; conversely, a given length reflects a given time interval. The time aspect is further highlighted by the lengthwise lines imprinted during the extrusion process, resembling seismographic lines on a roll of paper.

## **Materials**

Stoneware, glass, brass

## **Dimensions**

No.1: *3 min. 17 sec.*: H 93 cm, W 140 cm, D 30 cm

No. 2: *2 min. 11 sec.*: H 31 cm, W 55 cm, D 90 cm

## **MBADV**

Maria Bruun, furniture designer, b. 1984

Anne Dorthe Vester, architect MAA, b. 1984

Maria Bruun and Anne Dorthe Vester's collaboration springs from a shared fascination with the field that emerges at the intersection of furniture, architecture and art. Their working process typically takes its point of departure in form, aesthetics and materials in a creative space that is not constrained by functional concerns. Their works are small, poetic deviations from our contemporary quest for rationality and efficiency. Like a full stop in a sentence, they make us stop, slow down and allow ourselves to be seized by something we do not necessarily understand. Their projects are never straightforward but move seamlessly across the boundaries of architecture, design and art, just as they examine the relationship between industrial production and craftsmanship.

Their experimental objects engage and challenge the beholder, examine notions of form and function and question conventional perceptions of furniture and space. Their insistence on material properties and form over function raises questions: what happens when an object does not have a place, a purpose or a predetermined utilitarian value? This blurs everyday rationality and creates poetic spaces that offer an opportunity to rediscover and reconnect with each other, the world and ourselves.

## **Education and practice**

2015: Members of the Society of Artists

2013: Maria Bruun & Anne Dorthe Vester establish collaboration

2012: Anne Dorthe Vester graduated as architect from the Royal Danish Academy of Fine Arts, School of Architecture

2012: Maria Bruun graduated as designer from the Royal Danish Academy of Fine Arts, School of Design

### **Selected collaborations**

Represented by FUMI Gallery, London

Objects of Use are sold by Etage Projects, Copenhagen

### **Selected grants and honours**

2016: Danish Arts Foundation, working grant, residency and award

2015: National Solo Award, Spring Exhibition, Charlottenborg, Copenhagen

### **Selected exhibitions**

2016: 'If it's a Chair', Patrick Parrish Gallery, New York

2016: 'FRAGMENT', solo exhibition, Spring Exhibition, Charlottenborg, Copenhagen

2014: 'Objects of Use', solo exhibition, Etage Projects, Copenhagen

### **Website**

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

# Lunch Recipes

By Christina Schou Christensen

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**Time: 11:44:33–12:36:01**

'Lunch Recipes' emerged in a delicate interaction between a tightly controlled set of conditions and an open, experimental process where random factors were allowed to shape the outcome. Each stoneware test cookie features a unique glaze sample based on a recipe involving three randomly selected ingredients in a ratio of either 11:44:33 or 12:36:01.

For many of us, noon is both a time of peak activity in a busy working day and the time when we begin to feel peckish and maybe break for lunch. This lunch-time context served as an inspiration for the rushed and loose expression: the stoneware test cookies are roughly shaped by hand, and the surface for capturing the poured-on glaze is prepared by a few, quick strokes with a spatula – like spreading cream cheese on a cracker.

## **Materials**

Stoneware, ceramic glaze

## **Dimensions**

Each test cookie H max 5 cm, Ø 8–20 cm

## **Christina Schou Christensen**

Ceramicist, b. 1973

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. She sets certain parameters for the unfolding of the materials, but the process and the interactions among the materials are crucial for the outcome. In traditional serial production, the ceramicist's emphasis is on controlling the process and minimizing the accidents that almost inevitably occur in the kiln from time to time, such as objects cracking or falling over or glaze failing to bind to the clay. In Christina Schou Christensen's work, these 'disasters' are desirable outcomes that point the way to new possibilities and expression and bring out the inherent plasticity of the materials.

Glaze in particular is a key focus of her work. Traditionally, ceramic glaze is used to make utilitarian objects user-friendly and durable. But when exposed to the highest temperatures in the kiln, glaze is in fact liquid glass with unique properties and potentials. In Christina Schou Christensen's work, glaze is not merely a coating that affects the colour and texture of a piece but an equal form element in its own right, capable of radically altering the form of the object.

## **Education and practice**

2011: Graduated as ceramicist from The Danish Design School, Bornholm (now Royal Danish Academy of Fine Arts, School of Design)

## **Selected grants and honours**

2012–2014, 2016: Danish Arts Foundation, working grants

2013: Annie & Otto Detlefs's travel grant

2012: Solo Award, the Spring Exhibition, Charlottenborg

**Selected exhibitions**

2015: 'Fetishism: Obsessions in Fashion & Design', Trapholt, Kolding

2015: 'Crafted: Objects of Flux', Museum of Fine Arts, Boston

2014: 'Collective2 Design Fair' (with Dienst and Dotter), Skylight at Moynihan Station, New York City

**Selected collections**

Danish Arts Foundation

Groth Collection

Kunstforeningen af 14. august

**Website**

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



# 1. TIME SPACE, 2. SPEED, 3. SIGH of EASE

By Yuki Ferdinandsen

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**Time: 09:13:19 - 13:10:55**

Yuki Ferdinandsen presents a cycle of works framed by a flow of time that represents both the progression of the working day and the gradual emergence of an object of art:

*My working day starts slow and reflects on the work that is unfolding. This is the TIME SPACE. I listen to the sound of the hammer's dance, and as it gets faster and faster, I feel the sound of the hammer in my mind. This is SPEED. Finally, the hammer's dance slows down, the work is done, I look at my creations with great satisfaction, and I can relax. This is the SIGH of EASE.*

The objects are hand-raised and decorated using the ancient Japanese artisanal *arare* technique. *Arare* is Japanese for 'hail' and refers to the tiny bumps, which are individually hammered out.

## **Materials**

925s, Sterling silver

## **Dimensions**

TIME SPACE: H 10 cm, W 26.4 cm, L 72 cm

SPEED: H 5.5 cm, W 19 cm, L 82 cm

SIGH of EASE: H 36.3 cm, W 20.5 cm, D 16 cm

## **Yuki Ferdinandsen**

Silversmith and metal chaser, b. 1958

Yuki Ferdinandsen combines her Japanese background and training with her experiences from living in Denmark. In her own words, she now sees Japan through a Danish filter. In her work, she brings these vastly different cultures together, allowing them to rearrange themselves naturally. She works in silver, using the ancient Japanese *arare* technique in objects that draw on inspiration from nature and influences from Danish modern design. Another source of inspiration to her is the properties of silver: its simultaneously hot and cold glow. The durability and solidity, which can be made malleable and flexible with the right techniques and plenty of patience. The weight, which seems to be suspended in objects with an almost floating character. To Yuki Ferdinandsen, the lengthy process with the thousands of hammer blows is a rhythmic dance that never gets tiring.

## **Education and practice**

2002–6, 2014: Silversmith and metal chaser at Georg Jensen

1999: Graduated from the Institute for Precious Metals, Copenhagen

1998: Studies in Japan

1982–87: Kanazawa Industrial Art, Kyoto

1981–82, 1993–97: Tsuibu Metal Art School, Kyoto

1979: Designer at Juraku Kimono Company, Kyoto

1979: Graduated from Saga Junior College

**Selected grants and honours**

2015: Winner of Schoonhoven Silver Award

2010, 2013: HAMMERCLUB Awards, 1st prize

2012: Karl Gustav Hansen Prize

**Selected exhibitions**

2016: 'Mindcraft16', Milan

2016: 'TEFAF', Maastricht

2016: 'Masterpiece', London

**Selected collections**

Nationalmuseum, Stockholm

National Museum of Decorative Arts and Design, Trondheim, Norway

Danish Silver Museum at Koldinghus, Kolding, Denmark

**Website**

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

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

# The Duet

By Hanne G

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**Time: 05:59:59–06:59:59**

The installation explores the sculptural and aesthetic potentials of textile in a 'frozen' form combined with a musical composition principle driven by repetitive, random patterns. This interactive audiovisual installation engages its audience directly. Built-in sensors detect movement and activate an audio element, producing a 'song' that is triggered and shaped by human curiosity, as people approach, move away from and walk around the sculptures.

With inspiration from morning yoga practice, the physical form suggests the Sun Salutation, while the audio is reminiscent of chanting. The sound resonates within and between the two textile objects, forming a duet that encourages pause, reflection and meditation in a multisensory experience that seeks to transform seeing and hearing into breathing, as different senses blend, merge and interact.

**Note:** The audio element was created in a collaboration with composer and producer Jesper Ranum.

## Materials

Wool yarn, cotton batting, polyester stuffing, EPS foam, powder adhesive, acrylic paint, audio

## Dimensions

No. 1: H 187 cm, Ø 60 cm

No. 2: H 137 cm, Ø 75 cm

## Hanne G

Textile artist, b. 1963

Hanne G's works cover a wide span, from sculpture, installation and mixed media to wall-hung pieces. Her artistic practice encompasses a range of techniques and materials with roots in textile craft, especially crocheting and embroidery. She employs these techniques in a dedicated exploration of form, materials and methods, pushing their boundaries to shape them into a contemporary medium for artistic expression. Imbued with humour and sensuality, her works often juxtapose contrasting qualities, combining rational and irrational elements, science and myth. In recent years, nature has been the main source of inspiration for her work, and she sees a fascinating common link between the basic forms of nature and the mathematical regularities at play in the complex cultural practice of crocheting.

## Education and practice

2016: Artist in residence, Icelandic Textile Center

2013: Board member, The Artists' Autumn Exhibition

2010: Member of Danish Visual Artists

1991: Graduated from the Royal Danish Academy of Fine Arts, School of Architecture, Department of Graphic Design

## Selected grants and honours

2016: Danish Arts Foundation, working grant

2016: Grosserer L. F. Foghts Fond, travel grant

2011: Danish Arts Foundation, Design and Crafts, working grant

**Selected exhibitions**

2015: 'Textile Art', PIASA, Paris

2007, 2015–2016: 'Spring Exhibition', Charlottenborg, Copenhagen

2011: 'Mailles – Art en Laine', Maison du Danemark, Paris

**Selected collections**

Gallery Seomi & Tuus, Seoul

**Website**

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

# Powder Variations

By Carl Emil Jacobsen

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**Time: 13:33:02–16:15:18**

The sculptural one-off objects that make up 'Powder Variations' explore form and colour as part of a larger series on the same theme. The series springs from a desire to create and showcase a locally sourced colour scale as an alternative to today's industrialized colour production. Dissatisfied with the fact that virtually all the colours available to buy are standardized and industrially made, from auto paint to stoneware glaze, Carl Emil Jacobsen began to make his own colours from scratch. Turning his attention to the Danish landscape, he collects fieldstones, tiles and bricks which he crushes and grinds up to create bespoke powder pigments, aiming for maximum clarity and lightfastness.

## Materials

Fibre-reinforced concrete, polystyrene, pigment from crushed stones, acrylic

## Dimensions

No. 1: H 90 cm, Ø 60 cm

No. 2: H 54 cm, L 100 cm, W 50 cm

No. 3: H 85 cm, Ø 60 cm

## Carl Emil Jacobsen

Sculptor and designer, b. 1987

With almost ritualistic attention to detail and painstaking craftsmanship, Carl Emil Jacobsen creates abstract aesthetic objects that hold an insistent sensuous appeal. His sculptural artworks explore the integrity and textural qualities of raw materials with roots in nature. His process is driven by a curiosity about form and material qualities. He often works on multiple simultaneous processes based on drawings/sketches as well as more intuitive approaches such as material experiments, revised craft techniques or attempts at conveying material sensations. His recent work has involved a special emphasis on colour/light/shadow and the ability of an object to enhance the experience of a colour.

His most important sources of inspiration are nature – including field trips in the landscape and studies of raw mineral colours, buildings and machine components –and the works of other artists.

## Education and practice

2013 to date: Head of workshop and teacher, Design School Kolding

2012: MA, Industrial design, Design School Kolding

## Selected collaborations

2016 to date: represented by Galerie Maria Wettergren, Paris

## Selected grants and honours

2016: Danish Arts Foundation, project grant

2013: Winner of Bolig Magasinets Design Award, Best Upcoming

2012: Nominated for Danish Design Award, Talent

**Selected exhibitions**

2016: 'The CURIO', CHART ART FAIR, Charlottenborg, Copenhagen

2016: Spring Exhibition, Charlottenborg, Copenhagen

2015: 'Tilsligtede sammensætninger (i utilsigtede optrædener)', Piscine, Aarhus, Denmark

**Website**

[carlemiljacobsen.com](http://carlemiljacobsen.com)

# Rotations

By Kasper Friis Kjeldgaard

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**Time:** 22:18:40–22:50:55

With inspiration from the works and writings of the late Danish sculptor Willy Ørskov, 'Rotations' explores different aspects of time embedded in sculptural objects: the time involved in their creation, the lapsed time since their completion and variations in appearance over time. The wax disc began as a small, gently rotating disc lowered into liquid wax. Each rotation added new layers in an almost organic process, and over a few days, the large disc gradually emerged. The glow and colour of the disc vary with the changing light throughout the day, and the mobile moves with every current in the air. As the two elements interact mutually and with the surrounding space, they also affect the pace of life around them, inspiring passers-by to slow down and allow the meditative installation to inspire a sense of calm and reflection.

## **Materials**

Beeswax, brass, ash wood, string, nylon line

## **Dimensions**

Wax disc: H 6 cm, Ø 160 cm

Mobile: 180 x 70 cm

# Kasper Friis Kjeldgaard

Designer, b. 1983

Kasper Friis Kjeldgaard's design work typically takes its point of departure in sculpture, driven by a desire to create a composition that makes sense in itself, detached from any functionality. He aims to explore and communicate an aspect of nature, such as friction, gravity, centring or other factors. He creates his objects at the lathe, striving continually to learn new techniques and test new materials. Sometimes, his works spring from a simple structural form, such as stacking, for example, but the source of inspiration may also be of a more theoretical nature, such as a text or a poem.

Kasper Friis Kjeldgaard's work has a refined expression with a clear emphasis on craftsmanship. His objects hide nothing but lay their inner workings bare, available for decoding, also on a structural level.

## **Education and practice**

2016: Graduated as furniture designer, Royal Danish Academy of Fine Arts

## **Selected collaborations**

'Mobile' for sale in several shops in Denmark (incl. Stilleben and Louisiana) as well as in New York, Amsterdam and Berlin

Represented by Gallery Patrick Parrish, New York

## **Selected exhibitions**

2016: 'Mobile' and 'Artificial Flowers' at Design Miami/Basel

2016: 'If its a chair', Patrick Parrish, New York City  
2016: 'Chart Design', The Curio, Copenhagen

**Website**

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



# Plinth

By Emil Krøyer & Mads Sætter-Lassen

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**Time: 05:26:06–05:43:22**

The designers contrast the allotted timeframe, 17 min., 16 seconds, with the slow pace of natural time. As an extreme contrast to this brief timespan, they turned to Danish granite, which took some two billion years to find its current form and make its way into the Baltic Sea. The granite used here has a deep blue, almost black tone that gives an impression of three-dimensional depth. At a similarly slow geological pace, the erosion of rocks created the fine-grain sand that was molten to create the third element of the table, the glass tabletop. The two hard materials, one solid and dark, one transparent, are combined with the soft, warm, organic expression of beech wood. This combination of contrasting materials is a key quality in the tectonics of the table and a defining aspect of its expression.

## **Materials**

Blue Rønne granite, beech wood, glass, brass

## **Dimensions**

H 32.5 cm, Ø 100 cm

## **Emil Krøyer and Mads Sætter-Lassen**

Emil Krøyer: designer, b. 1982

Mads Sætter Lassen: designer, b. 1988

Emil Krøyer and Mads Sætter-Lassen have worked together ever since they met in the metal workshop at the Academy, where they both took their BA and, subsequently, an MA. Over the years, they have explored several different design paths. With this design, their main focus has been on material properties and tectonic details. They always strive for an honest approach that reveals the underlying processes and materials and makes their products straightforward to decode and understand. For example, they prefer turning a joint or an assembly into a visible design detail rather than trying to conceal it.

## **Education and practice**

### **Emil Krøyer**

2016: MA, Royal Danish Academy of Fine Arts, School of Design

### **Mads Sætter-Lassen**

2016: MA, Royal Danish Academy of Fine Arts, School of Design

2013: Rhode Island School of Design, New York

## **Selected collaborations**

2016: Hall series, Montana

2016: Persian Lounge Series, Space 10

2015: Eiffel lamp, Frama

**Selected grants and honours**

**2016:** AD Design Award

**Selected exhibitions**

2015: 'Don't run out', Galerie Joseph, Paris

2016: 'Reform', Kinfolk Gallery, Copenhagen

2016: 'Tent London', London

**Website**

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

# To Europa

By Birk Marcus Hansen

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**Time: 18:20:01–20:30:01**

'To Europa' is dedicated to Europa, the smallest of Jupiter's four Galilean moons. Each flag addresses an aspect of this distant satellite, including its position in our solar system, geographic features, name or symbolic value. Europa has many of the elements needed to sustain life: frozen or maybe even liquid water, oxygen and friction heat stemming from Jupiter's gravitational pull. Since the dawn of time, Earth has been shaped by huge migrations, which continue to this day. Now that mankind has ventured into space, however, our future may lie beyond our own planet. What might be an appropriate graphic design for a flag representing a geographic area outside Earth's atmosphere?

In Milan, sunset in April is at 18:55, and thus the allotted time marks the transition from the well-ordered day-time schedule to the dark and the unknown.

## **Materials**

Digital print on silk

## **Dimensions**

Each flag L 195, W 130 cm

## **Birk Marcus Hansen**

Graphic designer and art director, b. 1985

With a passion for graphic design and video art, Birk Marcus Hansen has worked in a wide range of cross-disciplinary settings, including exhibitions and stage productions. A common feature in his professional work is an urge to challenge established paradigms within visual communication. His working process typically has a heavy emphasis on research, history and symbolism, and he often uses graphic design as an instrument for examining and understanding concepts. Among the topics that inspire him are technological advances, geopolitics and history. His work often takes a speculative approach, and he likes to employ fiction as a framework that lets him tweak and investigate, combine and challenge key concepts, ideas and trends in contemporary society.

## **Education and practice**

2016 to present: Art director for Innovation Lab ECCO, Amsterdam

2015: Graphic designer at Urgent.Agency, Copenhagen

2013: Founded Birk Marcus Studio

2013: MA in Communication Design from Design School Kolding

## **Selected collaborations**

2008–2016: Worked with Hotel Pro Forma as motion graphic designer and video artist for the stage productions 'Cosmos+', 'Tomorrow in a Year' and 'Neoarctic'.

## **Selected grants and honours**

2014: Danish Arts Foundation, working grant

**Website**

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

# Sun Bed

By Eske Rex and Maria Mengel

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**Time: 03:57:00 – 05.00.00**

The timeframe marks the threshold between night and day. To capture the right mood, the artists set their alarms to do their initial sketching at this early hour, which reminded them of travelling, rising early to catch a flight. Based on notions of travel and transition, they explored sunrise as a figure and a time span – when 'just before' becomes 'just after', as line and circle intersect and the sun crosses the horizon.

The sunbed reflects this duality – the bed associated with night-time sleep and dreaming, the sun inviting us to be awake and alert. Even the position is in transition – semi-reclined, seated or fully reclined on a divided plateau with two vertical planks facing each other. A cut-out where the circle hits the plank creates a slight curvature and a shadowed recess.

**Materials:** solid laminated pinewood planks, various wood types

**Dimensions:** H 90 cm, W 75 cm, L 257 cm

## Eske Rex and Maria Mengel

Eske Rex, designer, b. 1977

Maria Mengel, architect, b. 1977

Eske Rex and Maria Mengel both use their respective training in alternative ways, working at the intersection of craft, design and architecture in installations, sculptures, art, 1:1 workshops and other contexts. Eske Rex typically pursues a strict simplicity and logic in combination with a unique feature that holds the key to the piece, for example movement, torsion, pressure or magnetism. In Maria Mengel's work, the narrative plays a key catalytic role. She works with direct spatial sketching in 1:1 where decisions follow as a direct consequence of the behaviour and properties of the material. This approach reflects her desire to preserve a sense of immediacy, intuitive simplicity and basic humility towards material and detail.

### Education and practice

#### Eske Rex

2009 to date: Independent artistic practice

2014: A member of the Society of Artists under the Royal Danish Academy of Fine Arts

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

1999: Completed carpenter's apprenticeship with a bronze medal

#### Maria Mengel

2014 to date: Teaching associate professor, Royal Danish Academy of Fine Arts, School of Architecture, Institute of Architecture and Culture

2011 to date: Co-founder and teacher, ANARK, school of architectural and artistic development

2011–14: Teaching associate professor, Royal Danish Academy of Fine Arts, School of Architecture, Department of Architecture, Space and Form

2008–15: Joint studio with architect Ida Flarup  
2007–13: Co-founder and curator, Gallery MODTAR  
2005: MA Architecture, Royal Danish Academy of Fine Arts, School of Architecture

#### **Selected collaborations**

##### **Eske Rex**

2012 to date: Collaboration with Galerie Maria Wettergren, Paris

#### **Selected grants and honours**

##### **Eske Rex**

2016: Danish Arts Foundation, three-year working grant  
2013: Danmarks Nationalbank's Anniversary Foundation of 1968, travel grant  
2011: Audience Award, 'Drawing Machine', Milan Design Week

##### **Maria Mengel**

2016: Danmarks Nationalbank's Anniversary Foundation of 1968, project grant  
2012: Danish Arts Foundation, architecture committee, working grant  
2011: The Academic Council of the Royal Danish Academy of Fine Arts, award

#### **Selected exhibitions**

##### **Eske Rex**

2014: 'Design at Large', Design Miami/Basel, Basel  
2013: 'Silent Action', solo exhibition. Galerie Maria Wettergren, Paris  
2011–13, 2015: MINDCRAFT, Milan

##### **Maria Mengel**

2014: 'Double Site', Another Space, Copenhagen  
2012: 'FLOK – Almindeligheder # 4', Sejerø Festival, Sejerø, Denmark  
2011: 'Tracing Temporary Space', PQ11 – Praque Quadriennial for Performance Design and Space

#### **Selected collections**

##### **Eske Rex**

Permanent installation, International Court of Justice, The Hague  
Works sold to collectors in Europe, Asia and the United States

#### **Website**

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

# You Filthy Tart

By Pernille Pontoppidan Pedersen

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**Time: 14:16:17–16:19:20**

'You Filthy Tart' is a series of monumental stacks of objects and surfaces made up of firm and viscous materials, with inspiration from layer cakes. 'You Filthy Tart' draws on references to afternoon tea, a short break with a sweet nibble, the pleasure of briefly kicking back and enjoying a physical and mental reset. The transition from working time to personal time. A break to measure your wealth in cake. A Danish break!

The piece was created in a mash-up of ceramic materials and techniques. Some of it hand-pinched, some shaped with the clear imprint of tools, some, in liquid form, poured on or applied with a brush and some the result of techniques that have no name. All of it unfolding in an immediate and spontaneous process, with no drafts or recipes.

## **Materials**

Ceramic materials, marble

## **Dimensions**

No. 1: H 102 cm, W 80 cm, D 80 cm

No. 2: H 127, W 60 x D 60 cm

No. 3: H 105 cm, W 80 cm, D 80 cm

## **Pernille Pontoppidan Pedersen**

Ceramicist, b. 1987

In her artistic practice, Pernille Pontoppidan Pedersen takes an experimental approach, often combining ceramic materials with other materials such as marble, granite or other forms of stone, and exploring how materials can be transformed in a way that leaves their inherent exuberance intact. She is spurred on by an intuitive, immediate fascination and enthusiasm with raw materials, relating both to their specific use in various processes and their inherent microstructures and textures. Her expression is typically quirky with a kitschy quality bordering on a deliberate anti-aesthetic.

A signature characteristic in many of her recent works is a surface texture she arrived at after extensive experimentation: a pinkish translucent glaze with bubbles reminiscent of frothy dishwashing liquid or a child's soap bubbles.

## **Education and practice**

2012: BA from the Royal Danish Academy of Fine Arts, School of Design, Bornholm

## **Selected grants and honours**

2017: Annie og Otto Johs. Detlefs' Fondes Keramikpris (ceramics award, travel grant)

2016: Danmarks Nationalbank's Anniversary Foundation of 1968

2015: Danish Arts Foundation, project grant

**Selected exhibitions**

2016: 'Glaze – Chemistry, Mass and Myth', Hempel Glass Museum, Nykøbing S, Denmark

2016: 'Nine Suspensions', SAK, Svendborg, Denmark, and Køppe Contemporary Objects, Copenhagen

2015: 'AT FIRST GLANCE THIS DIVISION WOULD APPEAR TO BE MORE RATIONAL', Galleri Format Oslo

**Selected collections**

Erik Veistrup Collection, Denmark

Danish Arts Foundation, Copenhagen

**Website**

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



# No Bones – All Bag #1

By Anders Ruhwald

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**Time: 17:08:11–18:19:02**

'No Bones – All Bag #1' is a ceramic object created and conceived in the artist's immediate interaction with the clay. This tactile hands-on process gives rise to a reality of objects that are transformed through ceramic processes. The subsequent addition of glaze lets the artist adjust the material properties of the clay and incorporate an aspect of unpredictability. In this fusion of intentions and processes, a body emerges. In this artistic process, the artist's own body acts as a perceptual membrane that takes in the outside world, the locus where occurrences and events translate into meaning. The surface is an interface between inside and outside; a place where one version of reality arises.

## **Materials**

Ceramics, glaze

## **Dimensions**

H 118 cm, W 40 cm, D 40 cm

## **Anders Ruhwald**

Artist, b. 1974

Anders Ruhwald's creative process unfolds in a close interplay of concept and materiality. As the original seed of an idea gradually takes shape in his hands-on engagement with the material, the concept and the tangible material mutually transform, expand and define one another. In Anders Ruhwald's own words, he uses materials as a vehicle for his thinking and lets the possibilities and potentials of the materials shed light on the meaning of his ideas. His main medium of artistic expression is clay, although he also uses wood, often as part of ceramic objects and installations.

## **Education and practice**

2008 to present: Artist in residence and head of Ceramics, Cranbrook Academy of Art

2007–08: Associate professor, The School of the Art Institute of Chicago

2005: MA, Royal College of Art, London

## **Selected collaborations**

Represented by Volume Gallery, Chicago and Moran Bondaroff Gallery, Los Angeles

2011: Glaze Lamps, Established & Sons, UK

## **Selected grants and honours**

2016: Graham Foundation, USA

2015: John S. and James L. Knight Foundation, USA

2011: Gold prize, Gyeonggi International Biennale, South Korea

## **Selected exhibitions**

2017: 'Glasur-stykker', Volume Gallery, Chicago

2016: 'Unit 1: 3583 Dubois St', Museum of Contemporary Art, Cleveland  
2011: 'WANI', Fondation d'entreprise Ricard, Paris

**Selected collections**

Philadelphia Museum of Art, USA  
Victoria and Albert Museum, London  
Musée des Arts décoratifs, Paris, France

**Website**

[andersruhwald.com](http://andersruhwald.com)

# Starting All Over Again, 00:00:00

By Marianne Eriksen Scott-Hansen

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**Time: 23:01:55–00:00:00**

These exuberant, larger-than-life flowers seem to have grown naturally, driven by the same irrepressible life force that enables tiny, delicate sprouts to push through asphalt paving or edge their way up from beneath solid concrete slabs. In fact, this life force resides in the artist's creative mind and skilled hands, as they cut, fold, twist and shape the humble paper. Their roots exposed, the flowers bare it all.

Such a creative feat takes time, and in the artist's own words, her art is not only slow but S-L-O-W... This has her working late nights to complete her projects, and the allotted timeframe, 23:01:55–00:00:00, marks the specific time between the end of her working day and her bedtime! It also reflects the fresh start she made in her creative career in the transitional hour as one day bottoms out, the clock turns over, and a new leaf is turned over in the calendar.

**Note:** Many thanks to Farah Malik, Emilie Stanton, Anne Clausen and Karl Lund A/S

## **Materials**

Paper

## **Dimensions**

Each flower H 150–250 cm

## **Marianne Eriksen Scott-Hansen / M.E.S.H.**

Paper artist, b. 1964

After working as a fashion and jewellery designer for many years, Marianne Eriksen Scott-Hansen, aka M.E.S.H., recently changed course in her artistic career, turning her attention to paper as her chosen medium, which she turns into voluminous, multi-coloured and multi-layered formations shaped as flowers, organic growths and fantastical creatures. To achieve this riotous expression, she eschews templates or measuring and relies on 3D free-hand cutting and draping, finding inspiration in the hands-on work with her material. Transferring her motto from her former fashion label, Daughters of Style: 'How to make a lousy T-shirt look like a million dollars', she now transforms standard printer paper and other commonplace paper qualities into lush, dream-like artistic objects. To reach as wide an audience as possible, she favours the public realm over museum exhibitions and has had her paper artworks exhibited in shops and shop windows in Copenhagen, Stockholm, Sydney and Santa Monica (USA), among other places.

## **Education and practice**

2015 to date: Independent practice as a paper artist

1999–2002: Own fashion label 'Daughters of Style'

1995: Graduated as fashion designer, The Danish Design School, Fashion Design, Institute for One-Off Design (now Royal Danish Academy of Fine Arts, School of Design)

**Selected collaborations**

Designed one-off jewellery for Georg Jensen, Klarlund and others

Projects as paper artist for L'Oréal Paris, Elle and others

**Selected grants and honours**

2000: Golden Fur Pin with Daughters of Style

**Selected exhibitions**

2012–13: 'Styrke og Skønhed', Royal Danish Theatre, Copenhagen

2012: 'A Decade of Danish Fashion', Danish Design Centre, Copenhagen

2011: 'Gud bevare Danmark – Kongehuset og Troen', The Royal Danish Collection, Amalienborg, Copenhagen

**Selected collections**

Designmuseum Danmark, Copenhagen

**Instagram**

[@marianneerikscotthansen](#)

# Moments of

## By Lærke Valum

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**Time: 06:06:06–19:19:19**

For many of us, everyday day time is sliced into appointments and other obligations. Time is inherently boundless, and by breaking it up into hours, days, months years, centuries and millennia, we seek to contain and control it. By attempting to capture and control time, however, we only make ourselves captives to time, wearing our sense of urgency like a second skin, draped in a constant fear of not being on time, running out of time, wasting time.

'Moments of' explores this notion of time as a burden or 'wearable time', represented by an abstraction on a body that wears time like a mantle. The body is both fragile and strong, heavy and light, and although it is weighed down by time, it is still able to shoulder the burden rather than trying to escape it.

### **Note:**

Project sponsor: KVADRAT

Project partners: Studio0405 and Jarlens Firma

### **Materials**

Dyed aluminium, textiles

### **Dimensions**

H 175–200 cm, W 100–150 cm

## Lærke Valum

Clothing designer, b. 1984

Lærke Valum's design process is characterized by a sculptural take on clothing that examines the spatial qualities of silhouettes and scale. Her vision is to create clothes that visualize and tell universal stories and explore the potentials of space and form. She treats the space around the body as a venue for form experiments that transcend the boundaries of our common concept of the human body, challenging the 'standardized' body image and silhouette. For her recent collections she has developed a method that combines 3D collages with draping in different scales. Her designs incorporate a deliberate use of contrasts, and the process of striking the right balance between simple and complex, minimalism and playfulness, is a source of development and innovation in all her working processes.

### **Education and practice**

2016 to date: Own company, LÆRKE VALUM

2014: MA from Design School Kolding

### **Selected collaborations**

Two project sponsorships from KVADRAT

**Selected grants and honours**

2016: Danish Arts Foundation, working grant

2016: Danmarks Nationalbank's Anniversary Foundation of 1968

2016: Danish Arts Foundation, project grant

**Selected exhibitions**

2016: 'Fan Out #2', Copenhagen Fashion Week, February

2016: 'Fan Out #3', Copenhagen Fashion Week, August

**Website**

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