

MINDCRAFT18

Designer profiles

Sun Disc

By Cecilie Bendixen

Sound-absorbing element constructed as an open weave on a plywood ring, glued together of six laser-cut segments. The outside of the ring has 720 laser-cut slits to hold the thread. Suspended from a pivot joint, the ring is wound around with thread in thousands of high-precision movements. The weave takes about two weeks to complete. It has to be tight enough to produce a regular pattern and loose enough not to warp the ring. A metal fitting is embedded between the layers of the plywood.

In Sun Disc Cecilie Bendixen continues her engagement with sound-absorbing installations that qualify as architectural and decorative elements by combining quantifiable technical properties with a poetic, textile expression. The gossamer-like thread used to create the multi-layered patterns is so reflectant that some areas appear almost black, while others are a radiant white. The shiny surface creates an association to the sun and turns the disc into a subtle, indirect light source in the architectural space.

Materials

Lacquered birch plywood, stainless-steel fitting, polyester thread

Dimensions

Ø 200 cm, T 4 cm

Cecilie Bendixen

Tent architect, b. 1975

Cecilie Bendixen's work always strives for a precise balance between aesthetic and function, where every aspect of a work – materials, production methods, construction and expression – contributes to a seamless fusion of beauty and utility.

She explores the architectural potential of textile materials, from thick, unique weaves to light, delicate fabrics that interact with light and weather in outdoor settings, often in tent structures made of fabric

and thin rods of metal or wood. Her works represent the architect's desire to create and define a space by introducing structural demarcations, the artist's intuitive fascination with the tactile or visual quality of a material and the craft maker's passion for techniques and material properties, such as strength, pliability, sound absorption and bio-degradability.

Education and practice

2013: PhD, Royal Danish Academy of Fine Arts, School of Design

2012: founded own studio, Tegnestuen Tekstilerum

2005: MA, Royal Danish Academy of Fine Arts, School of Architecture

Selected collaborations and projects

2017: Tent for 'Den Rejsende Billedskole' (The Travelling Art School) for Vejen Art Museum

2016: Tent types for 'Herrens Mark', a workshop at the Royal Danish Academy of Fine Arts, School of Architecture

2016: 'Slinky Tubes', permanent site-specific installation at the Technical University of Denmark

2015: Development of sound-absorbing elements, Technical University of Denmark

2014: Sound-absorbing and light-diffusing screen wall for the Skibelund Hall, Vejen Art Museum, Vejen, Denmark

Selected grants and honours

2017: Danish Arts Foundation, Committee for Architecture Grants and Project Funding, project grant

2017: Danish Arts Foundation, Committee for Crafts and Design Project Funding, project grant

2017: Academy Council, Thorvald Bindesbøll Medal

2017: Nominated for Nordic Award in Textiles by Stiftelsen Fokus Borås

2014: Danmarks Nationalbank's Anniversary Foundation of 1968, project grant

Selected exhibitions

2017: Danish Design Now, Designmuseum Danmark

2017: 'Paesaggio.Art.Landscape', Biella, Italy

2015: 'Design Miami', Miami, FL, USA and Basel, Switzerland, with Galerie Maria Wettergren

2015: 'Skulpturlandsbyen Selde' (Sculpture Village Selde), Selde, Denmark

2014: 'Open Window Units', Kolding, Aalborg, Copenhagen and Møn, Denmark

Website

www.tekstilerum.dk

Dissolved into the fabric

By Isabel Berglund

Large hand-knit textile sculpture with large and small stitches and added lengths of waxed cotton string. Mounted on an interior frame of hand-bent metal. Colour range yellow, dark blue and chalk white.

'Dissolved into the fabric' focuses on the textures and form that result from decay, a reflection of lived life. Forms and colours dissolve, and new forms and surfaces arise in a continuous transformation from one state to another before the object eventually dissolves and reverts to the natural form of the inherent material. Another theme is the contrast between the taut constructed form to the natural drape and weight of the material itself. The knitting is allowed to transition from a more controlled expression, achieved with a mix of large and small stitches, to a loose, unrestrained form spilling over the floor. Engaging in a dialogue with the forms and textures of the San Simpliciano Cloister, the colours are inspired by frescos, midnight mass and the open midnight sky. The waxed cotton string contains a subtle reference to the many candles burning in the church, and the form expression of the sculpture echoes the pillars and arches framing the cloister as well as the life that has unfolded here, with added references to bird wings and nun's veils.

Materials

Waxed cotton string, metal

Dimensions

H 245 x L 200 x W 200 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 with a familiar material and traditional techniques. In her artistic process, however, she transforms the traditional craft to create unusual, and often spectacular, objects to convey a symbolic image and to challenge our perception of reality. She combines elements from knitting with features from art and industrial design, adding deliberate twists in meaning. Her works have a sensuous, tactile character that invites people to reach out and interact with the objects. Throughout her artistic practice, her main themes are identity and surfaces, 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

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

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

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

Selected collaborations and collections

2016: 'Monument of stitches' is included in the permanent collection of Trapholt Museum of Modern Art and Design

2011: Worked with and developed two products for droog

Selected grants and honours

2017: Danish Arts Foundation, working grant

2015: Grosserer L.F. Foghts Fond, grant

2015: Danmarks Nationalbank's Anniversary Foundation of 1968, grant

Selected exhibitions

2017: 'Home Mask Relations', solo exhibition, Schmidt Center Galleries, Florida Atlantic University, USA

2017: 'Collect', Saatchi Gallery, London

2016: 'Monument of Stitches', solo exhibition, Trapholt Museum of Modern Art and Design, Kolding, Denmark

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

Website

www.isabelberglund.dk

Facebook

Isabel Berglund

Instagram

Isabel-berglund

Knock them down with a feather

By Katrine Borup

A 'helmet' and a 'sleeve', constructed in layers and stabilized with clamps in a time-consuming but fairly simple technique. Small bits of wire are added to the exterior of the helmet to produce a bristling appearance. Viewed from inside, by the wearer, the helmet's interior frame becomes fully visible.

The objects have contrasting references to birds and medieval chain-mail armour. The expression is deliberately ambiguous, simultaneously soft/inviting and hard/aggressive. The exterior has a metallic and prickly look, although the delicate wire is in fact soft to the touch with a light and feathery feel.

Drawing on some of the formal characteristics of the site, the circle and the repetition echo the cloister's pavement and the arcade. On a narrative level, the work is inspired by the legend of the three martyrs Sisinio, Martirio and Alessandro, whose remains are interred in the church. According to legend, the martyrs rose from their graves in the form of doves to help the forces of the Lombardic League defeat Emperor Barbarossa at the Battle of Legnano in 1176. The doves flew from San Simpliciano to the battlefield, where they perched on the cross on the war altar throughout the battle. The story provides a narrative framework for the sculpture's contrast between hard and soft ... war and doves ... armour and feathers ...

Materials

DIY jewellery wire, crimps

Dimensions

Helmet: H 33 x ø 24 cm

Sleeve: approx. H 65 x Ø 40–45 cm

Katrine Borup

Jewellery artist, b. 1965

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. She describes her works as meta-jewellery: jewellery that debates its own role as jewellery and plays with conventions and genres.

In a classic crafts approach, she explores and utilize the properties and inclinations of materials but also seeks to bring out their inherent narratives and meanings. This combined craft-based and narrative angle drives her interest in the sorts of materials everyone can relate to, but which are unconventional in the field of jewellery, such as balloons, soap, pencil lead, stearin, hair and fingernail clippings.

Education and practice

2003–15: Studies in art history and philosophy, University of Copenhagen

2001: Graduation from the Institute for Precious Metals, Copenhagen

1995: Graduation from the Aarhus School of Architecture

Selected collaborations and collections

Works bought by the Danish Arts Foundation, Designmuseum Danmark, Museet på Koldinghus and Kunstforeningen af 14. August

2016–18: Curator for the exhibition series 'TIL STEDET' in Bagsværd Church

2014: Local curator for 'Magic Language/Game of Whispers', Nordic Network of Crafts Associations, Grand Palais, Paris

Selected grants and honours

2015: Danish Arts Foundation, three-year working grant

2010: Danish Arts Foundation, working grant

2012: Danmarks Nationalbank's Anniversary Foundation of 1968, grant

2010: Danish Arts Foundation, award for the solo exhibition THAT IS SO TYPICAL OF YOU

2009: Biennale Prize

Selected exhibitions

2017–18: 'BRING IT ON', Art Jewellery Copenhagen, House of Denmark, Paris (part of Parcours Bijoux 2017)

2017: Biennale for Craft and Design, Museumsbygningen, Copenhagen

2016: Danish Design Now, permanent exhibition, Designmuseum Danmark, Copenhagen

2014: 'MINDCRAFT 14', Milan

2013: 'BODYPARTy', solo exhibition, Galleri Goldfingers, Copenhagen

Website

www.katrineborup.dk

Field of flowers (long winter poem)

By Louise Campbell

Hand-lino-printed paper, hand-cut, hand-folded and assembled by hand.

Materials

Lino-print paper with water-resistant finish

Dimensions

H 40 x W 255 x L 610 cm

Louise Campbell

Designer, b. 1970

Louise Campbell engages in both commercial and experimental design work, creating products of many different types and on very different scales. She does not restrict herself to a single medium but works in any material that makes sense in the given situation and offers form-related opportunities and challenges. She approaches every project as a new adventure and draws inspiration from a wide variety of sources, including the creative process itself. Her working process is both playful and intense, and when she takes on a topic she likes to explore it in depth, favouring longer, intensive processes over a larger number of more superficial projects.

Education and practice

1996 to date: own studio

1995: Graduated from The Danish Design School (now Royal Danish Academy of Fine Arts, School of Design)

1992: Graduated from the London College of Furniture

Selected clients

Zanotta, Baccarat, Royal Copenhagen, Georg Jensen, Louis Poulsen

Selected collections

MoMA, Museum of Modern Art, New York, USA

Cooper-Hewitt, National Design Museum, New York, USA

Die Neue Sammlung, Munich, Germany

Musée National D'Art Moderne, Centre Pompidou, Paris

The Design Museum, Habitare Collection, Helsinki

Selected grants and honours

2015: The Danish Arts Foundation's Lifetime Honorary Award

2009: Prince Eugen Medal

2007: Bindsbøll Medal

2007: Bruno Mathsson Award

2004: The Finn Juhl Architectural Award

Selected exhibitions

2017: Everyday Life – Signs of Awareness, 21st Century museum of Contemporary Art, Kanazawa, Japan

2015: MINDCRAFT, Milan, Italy

2014: Guest of Honour at IMM Cologne, designer of Das Haus

2013: MINDCRAFT, Milan, Italy

2009: 'Blah, blah, blah', House of Denmark, solo exhibition, Paris

Website

www.louiseccampbell.com

Instagram

@studiolouiseccampbell

Carbon Black

By Petra Dalström

White hand-moulded, high-fired porcelain sheets that have been held over a flame from a candle. The flame creates black stripes of soot on the surface of the porcelain. The sheets are placed on a wooden board that has been blackened by a torch.

The wet clays is thrown into sheets that are 8 mm thick. When the clay is leather-hard the sheets are shaped by cutting and scraping. Some of the edges are re-moistened and pulled into thin fringe-like protrusions. The sculpted sheets dry again under pressure to prevent cracking. They are then fired at 1260 degrees Celsius, laid flat in a large industrial kiln on the island of Bornholm. After firing, each sheet is held over the flame from a candle. The flame blackens the porcelain, leaving long black streaks of soot.

'Carbon Black' came out of an investigation of what happens if fire and heat are treated as a sculptural material, driven by a fascination with the flame that stretches upwards, blackening everything under its tongue. In a process resembling photography, the soot sticks to the porcelain, leaving an imprint of the flame – of something alive and uncontrollable.

Materials

Porcelain, soot, wood

Dimensions

L 200 x W 70 cm

Petra Dalström

Artist and ceramist, b. 1987

Petra Dalström creates sculptural and kinetic installations in a wide range of materials, from the tangible, such as wood, lead, clay, wax or cotton, to the more fleeting, such as fire, air or water. She explores the functional and sensuous qualities of materials by observing and testing them in an effort to discern their inherent logic; their particular language.

In recent years, her focus has been on basic physical phenomena such as gravity, time, light, fire and air, which affect the performance of tangible materials and thus the function and form they are assigned. Her works often employ low-tech processes (such as capillary action, surface tension or thermodynamics) to generate a movement or a development: a drop creating a sound, water evaporating, wax melting and taking on a new form. Fascinated with the fundamental workings of nature, she explores the physical world through studies of the materials that serve as the foundation of our existence.

Education and practice

2017: residency in Onishi, Japan

2015: BA in Design, Royal Danish Academy of Fine Arts, School of Design, Bornholm
Traineeships with Linda Karlsson (Sweden), Rose Eken (Denmark), Christin Johansson
(Sweden/Denmark) and Jared Theis (USA)

Selected collaborations and projects

2017: publication about the solo exhibition 'Light Bends, casts shadows', authored by Maria L. Willassen, published by Tag Team Text

Selected grants and honours

2018: Norwegian Association for Arts and Crafts, Kunsthåndverkernes Fond, three-year working grant

2016: Critics' Award at Trøndelagsutstillingen

2015: Danmarks Nationalbank's Anniversary Foundation of 1968, grant

Selected exhibitions

2017: 'Light bends, casts shadows', solo exhibition, Tag Team Studio, Bergen, Norway

2017: 'Mother Tongue', Shiro Oni Studio, Onishi Gunma Prefecture, Japan

2017: 'Vestlandsutstillingen', Art Centre Kabuso, Kube, Haugesund Kunstforening, Kunsthall
Stavanger, Sunnfjord Kunstlag, Norway

2016: 'Vattnet sinar, Jorden tystnar', Hordaland kunstsenter, Bergen, Norway

2016: Kunsternes Efterårsudstilling (Artists' Autumn Exhibition), Den Frie Centre of Contemporary
Art, Copenhagen

Website

www.petradalstrom.com

SAKYU

By Rasmus Fenhann

A wide bench made of pieces of solid Oregon pine glued together. The three-dimensional pattern on the surface was created with a CNC milling machine and subsequently hand-finished with Japanese planers and profiled scrapers. The legs are made of two wedge-shaped pieces of Oregon Pine, joined with sliding dovetails in European walnut. Finally, the surface was sanded and finished with lye soap.

'Sakyu' is Japanese for sand dune. The wavy pattern is based on sine curves, which can be calculated mathematically and are found throughout nature. The pattern creates an interesting interplay of light and shade and is reminiscent of the lines made by the waves on a sandy beach or by the wind sweeping the large sand dunes in the Sahara Desert. The three-dimensional pattern also provides an interesting tactile experience, and the soft curves makes the pinewood seat pleasant to use. The Japanese title reflects the important role of Japanese craftsmanship and culture as a source of inspiration in Fenhann's work, including the meditative quality of taking the time to experience and observe the characteristics and tactility of materials.

Materials

Solid Oregon pine

Dimensions

L 195 x W 84 x H 34 cm

Rasmus Fenhann

Furniture designer and cabinetmaker, b. 1972

Rasmus Fenhann creates designs with an equal focus on sculptural and functional qualities. His works are made in carefully selected natural materials, especially wood. His working processes combines traditional, sometimes near-forgotten craft techniques with advanced high-tech procedures, including computer-based sketching and visualization. By allowing the natural properties of the materials to guide the design process he aims to create products with a long life span .

Fenhann's main source of inspiration is traditional Japanese woodwork and the Danish cabinetmaking tradition, and his works often incorporate his personal interpretations of selected aspects of these craft traditions. Another important source of inspiration is nature and the mathematical properties of natural forms – universal forms that are outside any human control.

Education and practice

2010 to date: Own cabinetmaker's studio with Teis Dich Abrahamsen in Copenhagen

2003: Furniture designer, The Danish Design School (now Royal Academy of Fine Arts, School of Design)

2003–2010: Own cabinetmaker's studio, Frederiksberg, Denmark

2009–2016: Teacher at DIS Scandinavian Furniture programme

2005–2014: Teacher at The Danish Design School (now Royal Academy of Fine Arts, School of Design)

2001–2004: Assistant at Nanna Ditzel's design studio

1996: Cabinetmaker, Roskilde Technical College

Selected collections

2015: large Hikari lamp 'Contrahedron' included in Designmuseum Danmark's permanente collection

Selected grants and honours

2016: Finn Juhl Prize

2004: Silver Hetsch Medal

1999: Bronze Hetsch Medal

1996: Silver Medal for graduation project as cabinetmaker

Selected exhibitions

2015: 'Japanometry', solo exhibition, Galerie Maria Wettergren, Paris

2010: 'Wood Couture', Galerie Maria Wettergren, Paris

2010: CC14, Crafts Collection, Maison&Objet, Paris

2007: 'Made in Denmark', exhibition by the Danish Ministry of Foreign Affairs at 100% Design London

2005: 'AERO', solo exhibition, Designmuseum Danmark, Copenhagen

Website

www.fenhann.com

Facebook

fenhann furniture

Instagram

fenhannfurniture

Billy

By Kevin Hviid

Round bench with seating for two persons on both sides.

First, the basic elements are built in wood. Next, the steel profiles are put in place, guided by hand-built wooden templates, and TIG-welded. Due to the large scale and the use of the many circle sections, the piece was first constructed as a wooden model in order to test angles, directions and dimensions.

The form inspiration for the bench came from the cactus. This sturdy plant can survive in the wilderness, a harsh and lonely environment with no audience or competitors. It stands up to the taxing conditions, continuously producing new disc-shaped segments in its process of constant transformation. The plant's famously prickly demeanour is its main appeal for its many fans!

Billy is designed to be similarly prickly, virtually jabbing at passers-by, examining them from every angle, holding their gaze and pulling them in. The flowers bursting from the monochrome cactus stem add to the plant's intense and sculptural expression – an effect that Hviid echoes in the strange shapes protruding from the bench.

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

Kevin Hviid

Architect, designer, b. 1978

Kevin Hviid creates sculptural and expressive furnishings and interiors, mainly working in steel, brass, wood and textile. His design process unfolds in a back-and-forth exchange between paper-and-pencil drawings and tangible models and places a high priority on hands-on testing and tactile qualities. He likes to disassemble and recombine known elements in novel ways that spark new associations. His projects often explore and challenge conventional concepts of form, spatial qualities and materials. His projects and products often have a playful and graphic expression that reaches out to engage in dialogue – sometimes in the form of a provocation.

Education and practice

2008: MA, Royal Danish Academy of Fine Arts, School of Architecture

Selected collections and projects

Retail interiors and furniture for Le Bon Marché, GANNI, Johan Bülow Lakridser, FRAMA
Copenhagen, DANSK made for rooms and others

Iris hanging sofa purchased by a private collector

The King and Queen chairs are on display in Ganni's flagship store

Selected grants and honours

2016: Danish Arts Foundation, working grant

Selected exhibitions

2017: Cabinetmakers' Autumn Exhibition, Designmuseum Danmark, Copenhagen

2016: RE FORM Design Biennale, KINFOLK Gallery, Copenhagen

2016: Galleri S Bensimon, Paris

2016: qltylife, New York, USA

2015: Spring Exhibition, Kunsthal Charlottenborg, Copenhagen

Website

www.kevinhviid.dk

Instagram

@kevinhviidstudio

Pinterest

kevinhviid

Aurora Borealis

By Iben Høj

Knit sculpture suspended from a sinuous acrylic rod. The shimmering fabric incorporates extremely fine-gauge strands, including a fibre with glow-in-the-dark properties that is charged in daylight and subsequently emits light for a limited period of time.

The work was created using hand-operated knitting machines. The large size required the use of several machines at once in an elaborate process where the thread was carefully moved from one thread guide to the next. The yarn is made of up to seven different strands, which makes it possible to gradually change the colour of individual threads to achieve the desired shimmering effect in a process that Høj describes as 'painting with fibres'. The finished work incorporates more than 50 different fibres.

Materials

Threads and yarn made of viscose, polyamide, polyester, Lurex, monofil and other fibres

Dimensions

L 400 x H 300 x 95 cm

Iben Høj

Knit designer, textile artist, b. 1970

Iben Høj creates both knitwear and artistic, sculptural works in knitting. Her experimental works push the boundaries of knit design, testing new techniques and principles of form, incorporating unconventional effects and textures, spatial qualities and light.

A key source of inspiration is her hands-on work with the materials. She uses hand-operated knitting machines, where she is able to experiment with effects, patterns, textures, techniques and form as the fabric takes shape, sometimes seizing on a possibility that emerges by chance. A recurring feature in her work is the use of multiple shades of colour and dynamic, rhythmic sequences of complexity and simplicity, surfaces and spatial volumes, regular patterns and shifts. She also draws inspiration from nature, including her growing collection of dry leaves, seed heads, sea shells, stones and pebbles – a veritable sample box of interesting and evocative structures, textures and shapes.

Education and practice

2016 to present: member of the Danish Arts Foundation's Committee for Crafts and Design Grants

2015 to present: teacher and head of workshop, knitting, Design School Kolding

2002 to present: own company and brand, design and production of knitwear

1997: BA (Hons) Fashion Textiles Design with Business Studies, First Class Honours, University of Brighton, Faculty of Fashion and Textiles

1992–1993: Foundation Course in Art & Design, specializing in textile design, University of Westminster, Harrow School of Art

Selected collections and projects

2017: Kunstforeningen 14. august

2013: 'Unravelled – a decade of fine threads', self-published book presenting ten years of knit design

2009: Designmuseum Danmark, Fashion and Textile Design Collection

2009: Kunstforeningen 14. august

Selected grants and honours

2017: Danmarks Nationalbank's Anniversary Foundation of 1968, working grant

2017: Grosserer L.F. Foghts Fond, project grant

2015: Danish Arts Foundation, project grant

2013: Danish Arts Foundation, working grant

1997: Selected and sponsored to take part in Texprint Annual Design Exhibition for Industry, Indigo fair, Premier Vision, Paris

Selected exhibitions

2015 to date: Fashion & Fabric, permanent exhibition, Designmuseum Danmark, Copenhagen

2017: 'Ultimate Impact', The Round Tower, Copenhagen

2016: Spring Exhibition, Charlottenborg, Copenhagen

2015: The Biennale for Craft and Design, Copenhagen

2014: 'Visionary Knitwear', Fashion and Textile Museum, London

Website

www.ibenhoej.com

Instagram

@ibenhoejknitwear

Facebook

@ibenhoej

Half Pieces

By Carl Emil Jacobsen

Six objects hand-moulded around a core made of polystyrene foam and steel. Coated with fibre-reinforced concrete and painted with grey-black pigments extracted from the geological strata in the Hanklit cliff on the Danish island of Mors.

The forms are intended to convey a rich experience of colour by providing a surface and spaces that allow the colour to unfold but also, in places, restrict it to more confined, shaded areas. To experience the colour in full, the beholder has to move all the way around the objects to gain the benefit of varying vantage points.

Materials

Polystyrene, steel, fibre-reinforced concrete, crushed clay, volcanic ash

Dimensions

Half Piece no. 1: H 71 x W 55 x D 31 cm

Half Piece no. 2: H 56 x W 58 x D 31 cm

Half Piece no. 3: H 57 x W 82 x D 43 cm

Half Piece no. 4: H 88 x W 74 x D 40 cm

Half Piece no. 5: H 43 x W 90 x D 49 cm

Half Piece no. 6: H 45 x W 110 x D 55 cm

Carl Emil Jacobsen

Sculptor and designer, b. 1987

Carl Emil Jacobsen mainly works in malleable materials such as concrete, fibre-reinforced concrete and plaster, typically in combination with bespoke pigments that he produces from stone and clay from the Danish landscape. His process is driven by his curiosity about form and material qualities. His process often proceeds along multiple parallel paths involving drawings/sketches, material experiments, revised crafts techniques aimed at creating material sensations. This experimental process often leads to new ideas that in turn inspire additional experiments.

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

2017: Danmarks Nationalbank's Anniversary Foundation of 1968, project grant.

2017: Danish Arts Foundation, working grant

2016: Danish Arts Foundation, project grant

Selected exhibitions

2017: 'Terrain', solo show, Galerie Maria Wettergren, Paris

2017: 'Mindcraft 17', Il Salone, Milan

2017: 'Domestic Appeal, Part III', Chamber, New York City

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

2016: Spring Exhibition, Charlottenborg, Copenhagen

Website

www.carlemiljacobsen.com

All is Flux

By Gitte Jungersen

Two objects of black-blue ceramic glaze, each supported by a wooden structure.

Different glazes poured into a rectangle in four thick layers and kiln-fired at 1280 degrees Celsius. In the kiln the glaze melts, boils and bubbles up, the process transforming the texture and appearance of the material and blurring the edges of the rectangular shape. A sudden reduction in temperature freezes the form. Different minerals in the glazes react differently to the heating and cooling process, which creates a new compound material with a complex tactility. Viewed from a distance, the objects appear identical, but seen up close, one is more black, while the other approaches a dark blue.

'All is Flux' is a radical experiment with enlarging and highlighting the tactile properties of ceramic glaze as a manifestation of the constant state of flux that characterizes the entire physical world, even if some transformation processes are so slow as to appear imperceptible. The liquid glaze is transformed in the kiln, but the apparent permanence of its new, solid form is merely an illusion, a temporary stage. Like a tactile snapshot, the work can be seen as a single point in the lifespan of the objects – just as there was a time before their current state, there is an 'after'. Over time, the objects will break down, dissolve and re-emerge as new physical manifestations.

Materials

Ceramic glazes, black stained wood

Dimensions

H 198 x W 95 x T 5 cm

Gitte Jungersen

Ceramicist, b. 1967

Gitte Jungersen treats ceramic glaze as a structural material in its own right, creating objects that consist entirely of glaze. She mixes her own glazes from scratch, experimenting with the chemical properties of different minerals. She aims to create glazes with a strong response to heating and cooling in order to achieve results that are as intense and unpredictable as possible. Her working process thus varies between carefully designed test series that give her increasing control over her material and the firing inside the kiln, where she has to relinquish all control, leaving the outcome up to chance and the laws of physics. A balancing act between chaos and control.

In the kiln firing she sees a parallel to the tremendous forces at play in geological erosion and the fire raging inside the earth's core. She also draws inspiration from manmade materials – a petrol spill shimmering in a puddle, a melted piece of plastic, a brightly coloured ice cream wrapper tossed in a landscape. She incorporates this duality in her work, creating complex and ambiguous textures that

could be seen both as primordial matter and as a manmade material in the process of melting and transformation.

Education and practice

2014–2020: Jury member, Danish Art Workshops

2018: residency, Danish Art Workshops

2016–2017: Guest teacher and external examiner at KHIO, Oslo National Academy of the Arts, Norway

2014–2016: expert advisor for the Hetsch Medal

2008: jury member, Biennale Internationale Vallauris, France

1993: Ceramic designer, Royal Danish Academy of Fine Arts, School of Design

Selected collections

Musée Ariana, Geneva, Switzerland

National Museum of Decorative Arts and Design, Trondheim, Norway

Public Art Agency, Stockholm

West Norway Museum of Decorative Art (now KODE 1), Bergen, Norway

Nationalmuseum, Stockholm

Selected grants and honours

2017: Danish Arts Foundation, working grant

2017: Danish Arts Foundation, project grant

2015: Danmarks Nationalbank's Anniversary Foundation of 1968, working grants

2006: Ole Haslunds Kunstnerpris, award

2000: Danish Arts Foundation, three-year working grant

Selected exhibitions

2016: 'Fireworks!', Gustavsberg Konsthall, Stockholm

2015: 'Zwinger und Ich', Bomuldsfabriken Kunsthall, Arendal, Norway

2011: 'Thing Tang Trash', The West Norway Museum of Decorative Art, Bergen (now KODE 1), Norway

2006: International Biennale of Contemporary Ceramics, Vallauris, France

2008: 'Place for a Secret', Designmuseum Danmark, Copenhagen

Website

www.gittejungersen.dk

Instagram

[@gittejungersen](https://www.instagram.com/gittejungersen)

A Family

By Kasper Kjeldgaard

Five objects that make up a family. Each object is constructed around a pointed brass rods hanging from a thread, spaced 50 centimetres apart. Round elements in a variety of materials are mounted on the brass rods.

The work was created using a variety of techniques, including metal turning, casting, binding and others. All the techniques are based on rotation and are shaped by means of rotary reduction or rotary addition.

In his working process, Kasper Kjeldgaard sometimes finds that the objects he is working on become animated, suddenly leaping out of their object state and turning into something else. In 'A Family', he has pursued this animism directly by creating five objects, all with their own unique identity and spirit but still clearly related, members of the same family.

Materials:

Brass, horsehair, beeswax, banana fibre, granite

Dimensions:

Each object approx. 150 x 33 cm

Kasper Kjeldgaard

Furniture, b. 1983

Kasper Kjeldgaard's sculptural practice often aims to strip away all symbolic and cultural references in order to bring out an object that exists in its own right, without leaning on anything outside itself. He begins by creating a constructive core of brass and then adds other materials, such as beeswax, horsehair, thread or stone, by means of rotation. Most of his objects spring from an ongoing exploration of the limits and capacities of techniques and materials and of the different hierarchies among materials. Thus his works always contain a tangible reflection of the technique and the time that went into their creation.

Education and practice

2016: furniture designer, Royal Danish Academy of Fine Arts, School of Design

Selected grants and honours

2017: Danish Arts Foundation, working grant

2017: Danmarks Nationalbank's Anniversary Foundation of 1968, project grant

2017: Danish Arts Foundation, project grant

2016: Danish Arts Foundation, project grant

Selected exhibitions

2017: 'The year of the Circle', Patrick Parrish, New York, USA

2017: 'MINDCRAFT 17', Milan, Italy

2016: 'Chart Design', The Curio, Copenhagen

2016: Spring Exhibition, Charlottenborg, Copenhagen

2016: 'If it's a chair', Patrick Parrish, New York USA

Website

www.kasperkasper.com

Instagram

[kasperfriiskjeldgaard](#) [#kasperkjeldgaard](#) [#kasperkasper](#)

Follow Me

By Maria Koshenkova

Glass sculpture made using the classic technique 'cire perdue', lost-wax casting. In a complex process involving multiple castings, Maria Koshenkova covers rope with mould material, then burns the rope to create a cavity inside the mould. The cavity is filled with molten glass to create a replica of the rope. Each piece is kiln-fired for about two weeks.

Maria Koshenkova invites the viewer to walk alongside the object – to follow it. Not the way we follow something on Instagram, Facebook or other social media, but physically, in real life. The 'cire perdue' technique itself emphasizes the real-life, human touch by not creating a perfect replica but adding a degree of imprecision.

In 'Follow Me', Koshenkova turns the pliable and sturdy material of rope into hard, transparent, breakable glass. Conceptually, she sets out to explore and convey phenomena that contain a similar inner tension and paradox, such as life and death, freedom and control. A rope may spark associations to death, for example the hangman's rope, but it can also be a lifeline or the safe escape from a burning building. A specific source of inspiration is the traditional Japanese sexual bondage practice Shibari, where rope represents the paradoxical notion of seeking freedom and release through trust, submission and restraint.

Materials

Glass

Dimensions

Approx. L 100 x T 20 x W 45 cm

Maria Koshenkova

Glass artist, b. 1981

Glass is the principal medium of Maria Koshenkova's sculptural works, which often combine a Japanese-inspired aesthetic with a Russian sense of the dramatic. That but she often incorporates other materials, such as wax, wood, ceramic tiles, concrete and drawings, in her artistic process. Her objects do not have a utilitarian purpose but serve as vehicles for exploring concepts and ideas. In recent works she has focused on combining contrasting, even paradoxical, states or perspectives in a single object or installation.

Education and practice

2005–2006: Royal Danish Academy of Fine Art, Copenhagen

2004: studies in glass design, Kalmar University (now Linnaeus University), Växjö, Sweden

2003–2004: glassblowing course, Bornholm, Denmark

2004: MA, State Academy of Art and Design, St. Petersburg, Russia

Selected collections

Hempel Glass Museum, Nykøbing S, Denmark
The Ludwig Museum, St. Petersburg, Russia
Notojima Glass Art Museum, Ishikawa, Japan
Museum of American Glass, Millville, NJ, USA
'New Collection', The Perm Foundation, Perm, Russia

Selected grants and honours

2018: Grosserer L.F. Foghts Fond, grant
2017: Danish Arts Foundation, grant
2017: Knud Højgaard Fond, grant
2016: Hempel Glass Prize, Hempel's Cultural Foundation
2015: Ole Haslunds Kunstnerfond, grant

Selected exhibitions

2018: [Title pending], Art & Mind Center, Nagoya, Japan
2018: '8th International Exhibition of Traditional Fine Arts', Shanghai Art Collection Museum, China
2017: 'Scandinavian Glass Starting All Over', Glasmuset Ebeltoft. Denmark; The Glass Factory, Boda, Sweden; The Finnish Glass Museum, Riihimäki. Finland
2017: [No title], Aasiaat Katersugaasiviat/Aasiaat Museum, Greenland
2016: Hempel Glasmuseum, Nykøbing S, Denmark

Website

www.mariakoshenkova.com

Instagram

@mariakoshenkova

Facebook

maria.koshenkova

Black Matter

By Anja Vang Kragh

Textile sculpture featuring techniques from both couture and costume design, including hand-made pleats, ruffles and gathering techniques. A diverse range of exterior materials with added human hair and tar or lacquer finish in places. The interior wooden frame is constructed of wooden plates wedged into one another. The textiles are mounted on the frame with tie-strings or zips.

Black Matter tests how far an abstraction on the human form that merely suggests the proportions of the human body can go while still remaining recognizable as fundamentally human. With this, Anja Vang Kragh aimed for a black, sculptural collage of tactile experiences where the textural qualities take centre stage. The sculpture appears as a black volume clad in an abstract textile garment that is not suited for an actual human body. In creating the sculpture, Kragh drew on inspiration from multiple sources, including the simplicity and bold lines of constructivist 20th-century sculptures, the potent primordial power and tactile expression of primitive ritual masks and costumes and the elegance of couture design.

Materials

Interior wooden frame clad in paper silk, nylon, velvet, webbing, wool, human hair, tar, lacquer

Dimensions

Approx. H 200 x W 200 x D 100 cm

Anja Vang Kragh

Clothing and costume designer, b. 1970

Anja Vang Kragh's works are characterized by a theatrical expression with a strong emphasis on expressive forms and fabrics, created in the full range of materials that can be used for clothing. This includes classical textiles such as silk, cotton, wool and nylon, as well as highly unconventional materials, such as human hair, floor varnish, cardboard, plastic, iron and paint. She generally aims for a complex expression that combines several contrasting expressions and styles. In bringing together these diverse materials and expressions she places a high emphasis on traditional tailoring and draping methods. An important source of inspiration in Kragh's work is the forms, colours and textures found in nature as well as art and ethnic garb.

Education and practice

2005 to date: freelance costume designer for theatre and opera productions

2005–2006: fashion designer at Stella McCartney, London

1999–2005: fashion designer at John Galliano/Christian Dior, Paris

1997: MA, fashion design, The Danish Design School, (now Royal Danish Academy of Fine Arts, School of Design)

Selected projects

- 2017: costume designs for 'Die Meistersinger von Nürnberg', Royal Opera House, London
2015: costume designs for 'Idomeneo', Wiener Staatsoper, Vienna
2014: costume designs for 'Don Giovanni', Royal Opera House, London
2011: designed the 'Flora' service for Royal Copenhagen
2008: costume design for 'Come Together' theatre concert, Østre Gasværk Teater, Copenhagen

Selected grants and honours

- 2008: nominated for a Reumert award for costume designs for 'Tartuffe' at the Royal Danish Theatre
2007: nominated for a Reumert award for costume designs for 'Gasolin' at Østre Gasværk Teater and 'Bunbury' at the Royal Danish Theatre
1999: Det Blå Fingerbøl, fashion designer of the year
1997: Smirnoff International Fashion Awards, first prize in the Danish section

Selected exhibitions

- 2015–2016: exhibition of costumes from 'Don Giovanni', Royal Opera House, London
2005: solo exhibition of costumes from 'Verdenshistorien' at Østre Gasværk Teater, Øksnehallen, Copenhagen
1999: exhibition of clothing, House of Denmark, Paris
1998: solo exhibition of drawings and clothing, Øksnehallen, Copenhagen

Instagram

@anjangkragh

Facebook

Anja Vang Kragh

LMA (Lick My Ass) – a chair

By Pettersen & Hein

Chair sculpture made of four cast pigment-dyed concrete blocks, joined together with iron tubes, and a glass-blasted, anodized aluminium seat with hand-made indentations that create a textured surface.

The aluminium was laser-cut, bent, glass-blasted, hammered and anodized. The dyed concrete was poured into bespoke moulds using a specially developed technique that results in a specific pattern. The elements lock together in a stable construction, like toy bricks, by means of cavities cast into the concrete blocks.

In a paraphrase on Winston Churchill's famous statement about buildings, Pettersen & Hein created LMA as part of an effort to explore how 'we shape our furniture, and afterwards our furniture shapes us' – how we create and interact with furniture and the role that furniture plays in moulding and projecting our identity.

Materials

Concrete, pigment, iron tube, anodized aluminium

Dimensions

H 75 x L 60 cm x W 65 cm

Pettersen & Hein

Magnus Pettersen: artist, b. 1983

Lea Hein: furniture designer, cabinetmaker, b. 1981

Pettersen & Hein work mainly in metal, stone and dyed concrete, often favouring industrial materials that they refine and imbue with new properties and values. The duo's practice positions itself in between design and art, resulting in hybrid one-off works with a message. They explore the potentials of materials, transforming cold, prosaic and seemingly static materials, such as concrete and metal, to soft, tactually inviting objects intended to define and generate a space within a space. In a working process that is closer to the artist's intuitive approach, they put form over function in works that appear to suggest a functional purpose that they do not in fact contain – or do they? With this ambiguity they seek to engage the beholder's senses and create a space for people to pause and reflect.

Education and practice

Magnus Pettersen:

2011: MFA, Royal Danish Academy of Fine Arts, Copenhagen

Lea Hein:

2014: BFA, HDK, Academy of Design and Crafts, University of Gothenburg, Sweden

2010: Cabinetmaker, Grebbestad Folkhögskola, Grebbestad, Sweden

Selected collections and collaborations

Represented by Etage Projects Gallery, Copenhagen

2017: Commissioned displays for Kunsthall Charlottenborg, Copenhagen

2016–2017: Commissioned works for Copenhagen Contemporary

Retail interior, Naked (sneaker shop), Århus, Denmark

Selected grants and honours

2017: Danish Arts Foundation, working grant

2016: Danish Arts Foundation, working grant

2016: Bo Bedre, Norway, 'Årets Kunsthåndværk' (Craft object of the year)

2016: Nominated by Architectural Digest, 'Fast Forward' award

Selected exhibitions

2017: 'Home', solo exhibition, Etage Project Gallery, Copenhagen

2017: 'Exhibit Columbus', Columbus, IN, USA

2017: 'If it's a Chair', Patrick Parrish Gallery, New York, USA

2016: 'Wallpaper Handmade', Salone del Mobile, Milan, Italy

2016: 'Vibrant Matter', solo exhibition, Four Boxes, Skive, Denmark

Websted

www.pettersenhein.com

Instagram

@pettersenhein

Botanical Furniture Species

By Wednesday Architecture

A table and a bench that reflect the weather and surroundings, made of slender wooden frames, solid wooden beams and rectangular silver-plated brass reflectors.

The inspiration for the project came from an architectural analysis of the site and a series of free associations on the ambience of the cloister. Open to the elements, the sheltered courtyard lets in daylight, fresh air and rain and offers a calm space for contemplation, pause and reflection – like a garden without soil. To bring out this atmosphere, Wednesday Architecture created two furniture pieces, Light Table and Sun Bench, conceived as geometrical ‘flowers’ for this garden and as sculptural structures that accentuate the changing weather, the light, sun and rain. Another important source of inspiration was Karl Blossfeldt’s (1865–1932) lifelong work with botanical photography.

Acknowledgements

Thanks to Møbelsnedkeriet Kjeldtoft

Materials

Solid oak, silver-plated brass mirrors

Dimensions

Sun Bench: L 200 x W 50 x H 75cm

Light Table: L 84 x W 63 x H 110 cm

Wednesday Architecture

Lise Bjerre Schmidt: architect, designer b. 1981

Sofie Trier Mørk: architect, designer, b. 1980

Wednesday Architecture applies an architectural perspective to their products and furniture. Their designs and artistic concepts are typically guided by an architectural analysis of the intended function and site. Many of their furniture design have roots in historical furniture types, which they reinterpret and update to create delicate and sculptural pieces, often with a built-in personality or agenda.

Education and practice

Lise Bjerre Schmidt:

2009: MA, Royal Danish Academy of Fine Arts, School of Architecture

Sofie Trier Mørk:

2008: MA, Royal Danish Academy of Fine Arts, School of Architecture

Selected collections and collaborations

2015 to date: STACK TRAYS series produced by Fritz Hansen Objects
2018: Hand-made series of serving trays for the new 'noma' restaurant
2017: STACK No2, bread basket designed for the bespoke 'Washington Service' for the Danish Embassy in Washington, D.C., commissioned by the Danish Arts Foundation
2017: OBJECTIVE TRAY, commissioned by Kunstforeningen Anonyme Kunsthåndværkere

Selected grants and honours

2017: WALLPAPER* Design Award, 'Best Entrance', for STACK No5 and STACK No7
2017: Danish Arts Foundation, award for the solo exhibition 'Foam of The Days, Library for One Book', Bagsværd Church
2017: Danish Arts Foundation, working grant
2016: Nominated for 'Upcoming Designer' and 'Best Design', Design Award
2015: Danmarks Nationalbank's Anniversary Foundation of 1968, project grant

Selected exhibitions

2017: 'Foam of The Days, Library for One Book', solo exhibition, Bagsværd Church (part of 'Til STEDET' exhibition series)
2017: 'ULTIMATE IMPACT – 5 phenomena in Nordic design culture', The Round Tower, Copenhagen
2017: Biennale for Craft and Design, Copenhagen
2017: 'Danish Design Makers', Stockholm Furniture and Light Fair
2016: The Cabinetmakers' Autumn Exhibition

Website

www.wa-cph.com

Instagram

@wednesdayarchitecture

Facebook

@wednesdayarchitecture