

# MIND CRAFT 15

## **The Castaway** by benandsebastian

### **The Castaway**

The Castaway is a forgery of a transport case from a museum collection in Copenhagen. The original case has a particular characteristic: The object for which it was made has been lost, as have all records of the content. The blown glass insert is moulded from the negative space occupied by the lost content. The case has been carefully copied in China from the original Danish museum transport case. In keeping with the Western tradition of mould-making and casting, the Castaway will eventually exist in an edition of eight copies. The tradition requires that the original case be destroyed following the completion of the eighth piece. As an unoriginal material trace of loss, The Castaway floats in between object and imprint, cast and mould, presence and absence.

### **Materials**

Transport case: wood, leather, brass, textile, paper

Insert: glass

### **Dimensions**

Transport case: 23 x 23 x 52 cm

Glass insert: 18 x 18 x 48 cm

### **benandsebastian**

Ben Clement, b. 1981, artist

Sebastian de la Cour, b. 1980, artist

Together, Ben Clement and Sebastian de la Cour form the artists' duo benandsebastian. In their work, they explore the meaning embedded in spaces and objects under 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 address the idea of a body that is incomplete and vying with its own phantoms. In a process of mimicry and serious play, benandsebastian use their work to question supposedly seamless systems of order. Their work consists not only of the installations and sculptures that they construct but also of drawing out the relationships between things: between context and object, between artwork and institution, between body and limb.

## CV

2006: Both graduated from Bartlett School of Architecture (UCL, London)

### Selected grants and honours

2012: Honorary grant from Niels Wessel Bagges Kunstmuseum

2011: Walk the Plank Award

2009: Three-year working grant from the Danish Arts Foundation

### Selected exhibitions

2015: Solo exhibition: *Museum of Nothing, Department of Voids*, Institute for Provocation, Beijing

2014: *Beyond Reach – Museum of Nothing*, Den Frie Centre of Contemporary Art, Copenhagen

2011-2013: *Solo exhibition: Phantom Limbs*, Designmuseum Danmark, Copenhagen and TRAPHOLT – Museum of Modern Art, Applied Art, Design and Architecture, Kolding

### Collections

TRAPHOLT – Museum of Modern Art, Applied Art, Design and Architecture, ‘2078 Fifth Avenue’

Fritz Hansen, ‘City of the (Re)orientated’

### Website

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

## Open 1, 2 and 3 by Louise Campbell

### Open 1, 2 and 3

A series of drawings exploring variations on a single set of rules: Twenty-four horizontal and fifty-four vertical creases are hand drawn with red felt-tip pens. As each wavy line expands or contracts the pattern, the same underlying principle leads to very different outcomes, based mainly on variations in spacing. The drawings emerged as a good illustration of this year’s MINDCRAFT theme, ‘in between’, as their focus is precisely on the journey from one point to the next.

### Materials

paper and felt-tip pen

### Dimensions

300 x 261 cm

### Colours

shades of red

### 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.

## **CV**

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**

Louis Poulsen, Zanotta, Baccarat, Muuto, Georg Jensen, HAY, Royal Copenhagen and Holmegaard

## **Selected grants and honours**

2014: H.H. Bruun's Endowment for the Promotion of Art, Denmark

2011: Martha & Paul René Gaugin's Foundation, Denmark

2009: Prince Eugen Medal, Sweden

## **Selected exhibitions**

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

2009: Solo exhibition at Maison du Danemark, Paris

2002: 'Waiting Rooms', TRAPHOLT - Museum of Modern Art, Applied Art, Design and Architecture, Kolding, Denmark

## **Collections**

MoMA, Museum of Modern Art, New York

Musée National d'Art Moderne, Centre Pompidou, Paris

Die Neue Samlung, Munich

## **Website**

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

## **InsideOut**

### **by Rosa Tolnov Clausen**

#### **InsideOut**

Rosa Tolnov Clausen's wall hangings fuse present-day graphic materials with classical traditional Scandinavian weaving techniques. Created especially for the MINDCRAFT exhibition, the wall hangings recreate traditional fabrics in materials suited for the outdoor exhibition venue. The weaving is done with polyurethane yarn on a basic foot-powered loom. In the second stage of the process, a motif is added with spray paint. The parallel levels resulting from this process come together to form a coherent expression that points to both the past and the future.

**Materials**

polyurethane, polyester, aluminium, acrylic spray paint

**Dimensions**

three wall hangings, each approximately 119 x 84 cm

**Colours**

black, white, beige, silver, transparent, pink, purple, dark blue, dark green

**Rosa Tolnov Clausen**

textile designer and weaver, b. 1985

A consummate craftswoman, Rosa Tolnov Clausen is passionate about weaving traditions and techniques. In her creative work, she brings the traditional craft into a contemporary context, exploring what happens in the field of tension between the conceptual core of a project and the traditional techniques. Many of her projects have a strong social component, where weaving is used as a tool to help people engage with, learn about and relate to textile in interactive, aesthetic and tactile processes. In a working process that revolves around experimentation and exploration, she tests new materials, methods and tools with the goal of arriving at new and unexpected aesthetic qualities, surprising partnerships and products with novel functional features.

**CV**

2013: Graduated from Design School Kolding

2013: Taught the weaving workshop 'Everything I know about Kasuri', Kyoto

2013: Kasuri weaving course, Kawashima Textile School, Kyoto

2012: Studies at Aalto University, Finland

2009: Studies at Berlin Weissensee School of Art

**Selected collaborations**

2013 to date: Collaboration with 'Blindes Arbejde', workshop production for blind and partially sighted workers

**Selected grants and honours**

2013: Gerda Hennings Mindelegat

2013: The Scandinavia-Japan Sasakawa Foundation

2012, 2013: Ingeborg Mule Henningsens Fond

**Selected exhibitions**

2014: 'Can a Room be a Loom?', Furori Salone, Milan

2014: Danish Crafts Collection

**Website**

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

# Fontanella

## by Claydies

### Fontanella

Fontanella is an installation based on repetitions of the same conical object. These cast porcelain objects have a basic, stringent form and are systematically stacked to mimic the shape of a classic champagne fountain. The decoration highlights and transforms the visual appearance of the individual piece and of the installation as a whole, creating an image of overflowing water or wine. Fontanella addresses the general theme of MINDCRAFT15, 'In Between', on several levels, striving for a balanced interaction between form and decoration and between industrial and hand-made. The individual components are made up of two identical cones, carefully balanced tip to tip. Although the form is reminiscent of a utilitarian object, it has no functional purpose.

### Materials

porcelain, slipping and glaze

### Dimensions

92 individual components, each approximately Ø 12.5 cm, height 18 cm

### Claydies

Tine Broksø, b. 1971, ceramist and designer

Karen Kjældgård-Larsen, b. 1974, ceramist and designer

Tine Broksø and Karen Kjældgård-Larsen work together in a close interactive process based on humour, dialogue and experimentation. Their works explore the cross-field between functional objects and sculptural statements and are always framed by an overall concept or idea that they wish to explore. The projects often address and are inspired by themes from outside the ceramic universe. An example is the ceramic fashion show where the two ceramists wore porcelain bowls on their heads, like hairdos, presenting a gallery of personality types. Or the table service that was inspired by the Danish dogma film movement, where the design process was framed by a set of ten dogma rules, including that the ceramists had wear blindfolds while they shaped the objects. The artistic aspect and the tradition of hand-crafting objects are an important focus for the duo, and they often explore historical ceramic methods with the aim of reflecting on and revitalizing the old techniques.

### CV

2000 to date: Claydies, joint brand and workshop

2000: Both graduated from The Danish Design School (now Royal Danish Academy of Fine Art, School of Design), Institute of Product Design, Glass and Ceramics line

### Selected clients and collaborations

2010: Kähler Design, product launch 'Primadonna' (three hairdo bowls)

2008: Normann Copenhagen, product launch 'Grass' vase

2000: Royal Copenhagen, product launch Blue Fluted Mega (Karen Kjældgård-Larsen)

### Selected exhibitions

2013: 'The Opening', with Ole Jensen, Copenhagen Ceramics

2011: Solo exhibition: 'Claydies Room', TRAPHOLT - Museum of Modern Art, Applied Art, Design and Architecture, Kolding, Denmark  
2007: 'True feelings', Liljevalchs konsthall, Stockholm

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

2014: Danish Arts Foundation's three-year working grant (Tine Broksø)  
2013: Esther og Jep Finks Mindefond for Arkitektur og Kunsthåndværk  
2012: Annie og Otto Johs. Detlefs ceramics award

#### **Collections**

Designmuseum Danmark  
ASU ART Museum, Arizona  
Röhsska Museum, Gothenburg, Sweden

#### **Website**

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

## **Terroir**

### **By Edvard-Steenfatt**

#### **Terroir**

The Terroir project involves a new material developed from seaweed and paper and arose as the result of research experiments with local materials. By combining seaweed and recycled paper Jonas Edvard and Nikolaj Steenfatt created a tough and durable material. The material has a warm and tactile surface with the softness of cork and the lightness of paper and can be used for products and furniture. The colour of the material is determined by the different species of seaweed – ranging from dark brown to light green. The seaweed is harvested along the coast of Denmark, which stretches over 8000 km and is one of the world's longest coastlines compared to the land mass area. After being dried the seaweed is ground into powder and cooked into glue, utilizing the viscous and adhesive effect of the Alginate – the natural polymer of the brown algae.

#### **Materials**

Lamp: fucus seaweed and recycled paper  
Chair: fucus seaweed, recycled paper and ash wood

#### **Dimensions**

Lamp: large, Ø: 25 cm, H: 25 cm; small: Ø: 18 cm, H: 18 cm  
Chair: 78 x 48 x 45 cm

#### **Colours**

Lamp: green, brown  
Chair: green, brown, natural ash wood

## **Edvard-Steenfatt**

Jonas Edvard Nielsen, designer, b. 1982

Nikolaj Steenfatt Thomsen, designer, b. 1987

Jonas Edvard Nielsen's work has a strong emphasis on sustainability and material experimentation. He does not limit himself to a particular category of materials but finds productive challenges and possibilities in all basic, unprocessed materials. He is fascinated with the process of creating new materials, and his projects often spring from a research process that involves the history and use of a particular resource or material. Nikolaj Steenfatt Thomsen works with a wide variety of materials, including self-invented composites, leather and wood. Serendipity plays a key role in his experiments with materials, textures and alternative working processes where random developments are allowed to influence the outcome. Combining this intuitive method with systematic analysis, he merges industrial and hand-crafted qualities in an industrialized one-off production approach.

### **CV Jonas Edvard Nielsen**

2013: Graduated from the Royal Danish Academy of Fine Arts, School of Design in 2013.

### **CV Nikolaj Steenfatt Thomsen**

2013: Graduated from the Royal Danish Academy of Fine Arts, School of Design, furniture and spatial design, in 2013.

### **Selected grants and honours**

2014: Working grant from the Danish Arts Foundation (Jonas Edvard Nielsen)

2014: 1st prize, Green Furniture Sweden for Hardened Leather Chair (Nikolaj Steenfatt Thomsen)

2013: Grant from Danmarks Nationalbank's Anniversary Foundation in 2013 (Nikolaj Steenfatt Thomsen)

### **Selected exhibitions**

2014: Danish Crafts Collection (Jonas Edvard Nielsen and Nikolaj Steenfatt Thomsen)

2014: Material Xperience in Rotterdam and London (Jonas Edvard Nielsen)

2013: Superobjekt's exhibition Edition One, Copenhagen (Nikolaj Steenfatt Thomsen)

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

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

## **Pedestal**

### **by Halstrøm-Odgaard**

#### **Pedestal**

The pedestal cabinet is a somewhat forgotten piece of furniture that nonetheless has a very practical function. It lets us hide away or display objects in our home. As a construction that can be used to elevate and highlight an object, it plays with the contrast between monumental expression and everyday practicality. This pedestal cabinet is a flat-pack design, consisting of lengths of Trevira fabric attached to a steel frame assembled with screws. The construction reflects the meeting between the two designers' professional domains: furniture and textile design. Traditional pedestals are often made of marble, a material with an air of depth and inscrutability. To translate these qualities into the textile medium, two layers of fabric in different shades of colour were used to create an optical blend of colours and a poetic expression.

## **Materials**

Trevira textile from Kvadrat and powder-coated steel

## **Dimensions**

40 x 40 x 110 cm

## **Halstrøm-Odgaard**

Christina Liljenberg Halstrøm, furniture designer, b. 1977

Margrethe Odgaard, textile designer, b. 1978

The design duo Halstrøm-Odgaard was formed in 2014. Their primary materials are wood, steel and textile, but they also work in other materials, depending on the task at hand. An important aspect of their working process is an interest in the interactions and potential of form, colours and patterns, and their work often explores the capability of patterns and colours to suggest form and, conversely, the capability of form to suggest patterns. They draw inspiration from many sources, including modern art and the built-in contrast between the two designers' respective professional backgrounds.

### **CV – Christina Liljenberg Halstrøm**

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

### **Selected clients – Christina Liljenberg Halstrøm**

Skagerak and Design Nation

### **CV – Margrethe Odgaard**

2005: Graduated from The Danish Design School (now Royal Danish Academy of Fine Arts, School of Design)

### **Selected clients – Margrethe Odgaard**

Georg Jensen Damask and HAY

### **Selected grants and honours**

2014: Danish Arts Foundation

2014: Danmarks Nationalbank's Anniversary Foundation of 1968

2014: L.F. Foghts Fond

### **Selected exhibitions**

2014: Solo exhibition: 'Included Middle', Superobjekt Galleri, Copenhagen

2014: Group exhibition: RE\_Form, Frama/Danish Design Centre, Copenhagen

2014: Dine Drink Danish Design, pop-up exhibition, Designmuseum Danmark

### **Website**

[www.halstrom-odgaard.com](http://www.halstrom-odgaard.com)

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

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

# Basic Bar

## by Ole Jensen

### Basic Bar

A basic bar for serving water, consisting of a plinth with a large jug and several cups. In its simple form and familiar materials, it points as much to our shared human past as it does to the future. It may appear as a symbolic sign or a still life, but it also defines a functional place for the everyday act of having a drink of water, indoors or out. The inspiration for the bar came in part from Ole Jensen's latest exhibition, The Opening, where all the works on display were related to the event of an exhibition opening. The MINDCRAFT15 exhibition venue, the San Simpliciano Cloister in Milan, inspired the simple and functional character of the object. In Ole Jensen's own description, the production process was similarly basic: conception and drawing; shaping and firing; sawing and planing.

*Produced with the assistance of Tommerup Ceramic Workcenter and Kjeldtoft Cabinetmaker*

### Materials

high-fired red clay and pinewood

### Dimensions

Plinth: 38 x 128 x 60 cm

Jug: height 50 cm

Cups: height 17 cm

### Colours

reddish brown and natural

### Ole Jensen

ceramist and designer, b. 1958

Although Ole Jensen's primary material is clay, he also works in a wide variety of other materials, depending on the task at hand. His working process is generally analogue and hands-on with a clear focus on the function and usage context of the product. Typically, he draws inspiration from mundane and often humble objects and functions. An additional source of inspiration may be a particular word, an assignment, a theme or the material itself. Over time, his designs have covered a wide range of expressions and materials, but a consistent feature is his emphasis on transforming everyday phenomena to present them in a radically new light.

### CV

1989: Graduated from the Royal Danish Academy of Fine Arts

1985: Graduated from Kolding College of Design

### Selected clients

Royal Copenhagen, Normann Copenhagen, Muuto, Louis Poulsen and Room Copenhagen

### Selected grants and honours

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

2006: Torsten and Wanja Söderberg Prize, Sweden

2004: The Thorvald Bindesbøll Medal from the Royal Academy of Fine Arts

#### **Selected exhibitions**

2013: 'The Opening', (with Claydies), Copenhagen Ceramics

2012: 'Form and Imagination', (with Louise Birch), Ann Linnemann Gallery, Copenhagen

2003: 'Crafts', Galleri Nørby, Copenhagen

#### **Collections**

Designmuseum Danmark

Victoria and Albert Museum, London

Röhsska Museum, Gothenburg

#### **Website**

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

## **Eiffel by Jørgensen-Depping**

#### **Eiffel**

In this flexible shelving unit, sand-cast aluminium elements form the load-bearing construction. The shelves are made of lacquered wood but could also be made of alternative materials. A system of integrated fittings attach the legs directly to the shelves. This makes for a flexible system that is easy to assemble, and which can be used to form a variety of geometrical solutions, including a rectangle, a square, a triangle or a circle. The design process explored the challenges and possibilities of sand-cast aluminium and a simple structural principle: a leg that is repeated and combined with horizontal shelves in varying forms and sizes.

*Produced at the Danish Art Workshops*

#### **Materials**

lacquered and painted aluminium; lacquered and painted wood

#### **Dimensions:**

Rectangle: width 100 cm, depth 40 cm, height 215 cm

Triangle: width 53, depth 46 cm, height 143 cm

Circle: Ø 52 cm, height 72 cm

Square: width 65 cm, depth 65 cm, height 37 cm

#### **Jørgensen-Depping**

Jakob Jørgensen, designer, b. 1977

Line Depping, designer, b. 1978

The duo's work is guided by functional possibilities and requirements and driven by the desire to test and explore materials and structural principles. Their inspiration springs from the hands-on process in the workshop, as they refine and experiment with the form, based on modelling and prototyping. In this creative process they often explore a principle of form or construction that intrigues them and test the capacities and

textural qualities of materials. Their ultimate goal is always to create a simple and straightforward solution that matches the usage situation and setting.

#### **CV Jakob Jørgensen**

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

#### **CV Line Depping**

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

#### **Selected clients and collaborations**

2014: Exhibition design for The Cabinetmakers' Autumn Exhibition

2013: Products for HAY and WRONG FOR HAY

2011: Collaboration with Galerie Maria Wettergren, Paris

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

2012: Wallpaper\* Design Award (Jakob Jørgensen)

2011: Bodum Design Award, 1st prize project exhibited at Louisiana Museum of Modern Art, Denmark

2008: Gold Leaf, IFDA Japan (Jakob Jørgensen)

2007: DePadova, Milan, 1st prize in the competition 'Premio Vico Magistretti' (Line Depping)

#### **Selected exhibitions**

2014: Dwell on Design, New York

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

2011, 2012, 2014 (Line Depping) and 2012, 2014 (Jakob Jørgensen): MINDCRAFT, Milan

#### **Website**

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

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

## **Tram**

### **by Akiko Kuwahata**

#### **Tram**

In a category in between a tray and a table, this coffee table is designed to fit into the narrow space between the sofa and the wall. The tabletop doubles as a tray and is kept in place by a handle that pushes through a hole in the tray. The table is made of moulded 1.5 mm veneer. Layers of natural walnut and oak veneer are interspersed with dyed birch veneer, creating a beautifully varied expression that was inspired by the careful craftsmanship and detailing of old city trams. Just as the trams traverse the city, slotted onto two narrow rails, the Tram table slots into a narrow space, carrying coffee and snacks.

#### **Materials**

oak, walnut, dyed birch veneer

**Dimensions**

26 x 80 x 53 cm

**Akiko Kuwahata**

designer and cabinetmaker, b. 1976

Akiko Kuwahata is a trained cabinetmaker and has chosen wood as her primary material. She draws inspiration from traditional Japanese craft methods and Scandinavian design and works in an up-close, hands-on approach to arrive at the perfect form for the task at hand. Apart from functional considerations, her work is also driven by a clear focus on sensuous qualities and the ambition of creating something that appeals as much to our sense of touch as it does to the eye.

Akiko Kuwahata created the Tram table in close cooperation with the Danish cabinetmaker Ken Winther, who works at PP Møbler.

**CV**

2009 to date: Independent design and production firm 'AKIKO'  
2009: Traineeship with designer Cecilie Manz  
1999-2006: Worked as a cabinetmaker at Hinoki Kogei Co. Ltd., Japan  
2005: Traineeship at RKDO (Raunkjær Kærgård Design Office)  
2004: Studied furniture and interior design at Aarhus School of Architecture  
1999: Studied living space design at College of Art Nihon University, Japan

**Selected collaborations**

2014 to date: Collaboration with Galerie Maria Wettergren, Paris  
2013: Christmas collection for Designmuseum Danmark with Lena Nicolajsen  
2013: Won statuette competition for Odense International Film Festival

**Selected grants and honours**

2011: Danmarks Nationalbank's Anniversary Foundation of 1968  
2011: Grosserer L.F. Fogts Fond

**Selected exhibitions**

2014: PAD in Paris and London by Maria Wettergren  
2010-2011: 'My Precious', Designmuseum Danmark, Copenhagen  
2011-13: Danish Crafts Collection

**Website**

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

# **Solid Table**

## **by Cecilie Manz**

### **Solid Table**

A long, heavy table with skirts that conceal the legs and whatever else might be hidden underneath. The table consists of three components, each in a different material with its own distinct properties: A frame made of solid Oregon pine is covered with a light tablecloth and topped with a heavy limestone slab. The working process for the table involved traditional craft methods from the fields of stonemasonry, woodworking and sewing. Once the tabletop is in place, the table stands as firm as a rock. Solid lightness or light solidity?

### **Material**

limestone, solid Oregon pine, textile

### **Dimensions**

850 x 1950 x 700 cm

### **Cecilie Manz**

furniture designer, b. 1972

Cecilie Manz engages in many different fields within design, from craft-based one-off productions to industrial design. Her choice of materials covers a similarly broad field, from wood, metal, glass and porcelain to electronics and textile. Her working process always begins from scratch, with a blank sheet of paper and a clear focus on functional requirements and possibilities. From this point of departure, the process unfolds with repeated sketching and modelling, as features and form are added. In the final stretch, the form is pared down and simplified to arrive at the essence, always in her characteristic crisp and clean expression. Her designs are often inspired by everyday situations, but she also draws inspiration from the assignment itself and the working process: materials, research, experimentation and the dialogue with the manufacturer.

### **CV**

2001: Speaker at The Third design For Architecture Symposium, Jyväskylä, Finland

2000: Assistant to Robert Wilson

1997: Graduated from The Danish Design School (now Royal Danish Academy of Fine Arts, School of Design)

1995: Studies at University of Art and Design, Helsinki, Finland

### **Selected clients**

Fritz Hansen, Lightyears, Muuto, B&O Play and Iittala

### **Selected grants and honours**

2014: Crown Prince Couple's Cultural Award

2009: Bruno Mathsson Prize

2007: Finn Juhl Prize

### **Selected exhibitions**

2012: Fiskars Village, Finland

2007: Danish Museum of Art & Design (now Designmuseum Danmark)

2004: Issey Miyake Design Studio Gallery, Tokyo

**Website**

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

## **Selfie** **by Eske Rex**

**Selfie**

Selfie is an oval wooden object consisting of two shells. Embedded magnets pull the two shells towards each other, while strings fastened to a round wooden frame keep them suspended in mid-air, preventing them from connecting. The pairs are carved from a single piece of wood and split with a cut that runs across the growth rings of the wood. The suspended objects rotate and vibrate with the influence of a breeze or a breath. These movements break up the form temporarily before the original shape is re-established. The gap between the two parts forms both the bond and the separation, as this is where the invisible but palpable magnetic force exerts its influence. Selfie derives from earlier the work 'Divided Self', which is a series of split oval objects resembling stylized human heads. These objects reflect the sense we may sometimes have of being divided or fragmented, only momentarily achieving a sense of being whole and undivided. The constant tension is always threatening to exert just that tiny bit of extra pull that will sever the bond completely. This tension illustrates the fragile nature of life – and the delicate position of the soul that animates our body. Here, the 'divided self' presents itself as a 'selfie' – the self-perceived centre of the universe, framed and placed centre stage.

**Materials**

oak, walnut, string, magnets, putty

**Dimensions**

105 x 95 x 12 cm

**Eske Rex**

artist and designer, b. 1977

Eske Rex's main medium is wood, but he also works in other materials. His works often revolve around universal themes and aspects of the human condition. He aims for a simple and poetic expression and seeks to connect with his audience on a sensory rather than an intellectual plane. His main source of inspiration is reflections on existential themes, such as searching and alienation as well as harmony and peace. Over the years, he has developed an approach that brings together practices from architecture, design, art and craft in sculptures and installations that often involve natural processes such as motion and friction. His works are often based on one or two primary materials, which he pushes to the limits of their capacity. In their simple and pared-down form, his works highlight the sensory experience of the materials and inspire a sense of poetic stillness.

**CV**

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)  
2007: Traineeship at Studio Jeppe Hein, Berlin  
2006: Exchange programme at University of Art and Design, Helsinki  
1999: Completed carpenter's apprenticeship with a bronze medal

#### **Selected collaborations**

2012 to date: Collaboration with Galerie Maria Wettergren, Paris

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

2014: Working grant from the Danish Arts Foundation  
2014: Denmark's Nationalbank's Anniversary Foundation of 1968  
2013: Travel grant from the Danish Arts Foundation

#### **Selected exhibitions**

2014: Design at large, Design Miami/Basel  
2013: Silent Action, Galerie Maria Wettergren, Paris  
2011-2013: MINDCRAFT, Milan

#### **Collections**

Works sold to collectors in Europe and the United States

#### **Website**

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

## **Dish – Between Earth and Sky by Tora Urup**

#### **Dish – Between Earth and Sky**

A group of solid circular glass dishes, each with a unique character due to the textured decoration on the underside. In a hand-crafting process, hot glass is rotated to form a disc, and the underside is sprinkled with coloured glass powder. This process makes each dish unique, depending on the chemistry and distribution of the powder. In the final stage, the top surface is cut and polished. The textured decoration interacts with the background, which is visible through the open structure, and is optically affected by the solid clear glass, and the reflecting top surface mirrors the surroundings. The inspiration for the work is site-specific, drawing on the exhibition venue: the reflecting background that the dishes are to be mounted on and the courtyard of the San Simpliciano Cloister. As objects, the dishes thus relate both to each other and to their surroundings, reflecting Tora Urup's keen interest in exploring both the object itself and the object in space.

#### **Materials**

glass

#### **Dimensions**

Ø 24-25 and 30-33 cm, height 4-5 and 5-6 cm

## **Colours**

shades of white, black, lacquer red, terracotta, azure, grey and sand

## **Tora Urup**

glass artist and designer, b. 1960

Tora Urup's work is driven by an interest in objects that challenge or tease our visual perception. She has chosen glass as her creative medium for its inherent 'magical' qualities in this regard. In her work, the material and creative processes are important sources of inspiration, as she explores how a few, simple tools and variations in basic features such as the thickness, colour and structure of the glass can alter our visual perception of an object. The point of departure for her creative process is typically a functional object, such as a bowl or a dish. She sees the possibilities in limitations and enjoys the magical process where unpredictable and wonderful things arise within the framework she has set for herself. At first glance, the objects may seem simple, but their abstract quality and complexity are revealed upon closer inspection when they are seen, touched and felt.

## **CV**

1994: MA from Royal College of Art, London, UK

1989: graduated from The School of Decorative Art, ceramics and glass line (now Royal Danish Academy of Fine Arts, School of Design), Copenhagen

1982-83: assistant at Tobo Sugi ceramics studio, Tokoname, Japan

## **Selected clients and collaborations**

2012 to date: Collaboration with Galerie Maria Wettergren, Paris

Co-founder and member of 'Butik for Borddækning' (Shop for Table Settings), Copenhagen

2007: 'Crafts selection' for Fritz Hansen

2006: glass collection for Kimura Glass, Tokyo

1996-2001: collaboration with Royal Copenhagen/Holmegaard

## **Selected grants and honours**

2014: honorary grant from Danmarks Nationalbank's Anniversary Foundation of 1968

2010: honorary award from Inga og Ejvind Kold Christensens Fond

2009: 'Bayerischer Staatspreis' (Bavarian State Award)

## **Selected exhibitions**

2014: solo exhibition, Danmarks Nationalbank, Copenhagen

2014: solo exhibition, 'Seeing is forgetting the name of the thing one sees', Galerie Maria Wettergren, Paris

2011, 2012: MINDCRAFT, Milan

## **Selected collections**

New Carlsberg Foundation

Designmuseum Danmark

The European Museum of Modern Glass in Coburg, Germany

## **Website**

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

# **Umspiral**

## **by Henrik Vibskov**

### **Umspiral**

When Henrik Vibskov was asked to create an umbrella, the result was the Umspiral: a sculptural object that has preserved a recognisable form but lacks the functional purpose of the regular umbrella. The technically sophisticated Umspiral is made using the same materials and principles as a conventional umbrella. The canopy projects into multiple layers in a spiral-shaped system with obvious visual references to the DNA double helix. In its red/white colour scheme, the resulting shape also hints at Tintin's iconic moon rocket.

### **Materials**

textile, wood and metal

### **Dimensions**

100 x 100 cm

### **Colours**

red/white

### **Henrik Vibskov**

designer, b. 1972

Henrik Vibskov has his own fashion brand and is included in the prestigious official programme at the biannual Men's Fashion Week in Paris. He often collaborates with performing artists from theatre, music or other art forms and has designed costumes for the Copenhagen-based theatre company Hotel Proforma, Oslo Opera House and Brussels Opera House. His work often involves the creation of an entire universe in a variety of media and dimensions: clothes, works of art, installations and sound, each aspect functioning independently or in close combination with other features. His fashion design has a clear functional focus and a characteristic expression that typically involves multiple patterns, colours and shapes. His inspiration comes from many different sources and rarely from one place alone – from a piece of sound art or a film; from nothing in particular or anything at all...

### **CV**

2014 to date: professor at Design School Kolding

2008 to date: associate professor at Central Saint Martins, London and IED, Madrid, among other institutions

2012: Member of Chambre Syndicale de la Mode Masculine, France

2001: Graduated as menswear designer from Central Saint Martins, London

### **Selected grants and honours**

2012: The Grand Jury Prize Danish Fashion Awards

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

2011: Torsten and Wanja Söderberg Award

### **Selected exhibitions**

2015: Retrospective solo exhibition, Daelim Museum, Seoul

2013: Solo exhibition, Designmuseo Helsinki

2013: Solo exhibition: 'Neck Plus Ultra', Kunsthall Gl. Strand, Copenhagen

**Website**

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

## **Point of View by Jakob Wagner**

**Point of View**

On this bench, two persons can sit and enjoy the view together. And, more importantly: They can both learn how different the world looks through the other's eyes. From one point of view, the bench appears red and solid, from another it looks blue, and from yet another, it is transparent. This makes the bench a metaphor, illustrating that the appearance of all aspects of life depends on our perspective. When we change our point of view, we change everything – especially our relationships. With inspiration from the theme for MINDCRAFT15, 'In between', Jakob Wagner explores the intersubjective field between two persons and reminds us that everything in life looks different from someone else's perspective. In fact, he considers our ability to change perspectives key to our cultural evolution.

**Materials**

3 mm acrylic

**Dimensions**

208 x 92 x 81 cm

**Jakob Wagner**

product designer, b. 1963

Jakob Wagner does not favour any particular material or technique but bases his choices on whatever is relevant for the project at hand. In his design work, he aims for coherence between purpose and meaning in order to create relevant products that come alive and are a pleasure to own and use. To achieve this, he puts a high priority on making his products clear and comprehensible, but he also seeks to humanize his products by imbuing them with soul. To Jakob Wagner, a meaningful object should engage the whole person, and therefore his products contain both rational and playful qualities in a visual expression that is both 'naked' and sensuously seductive.

**CV**

1993 to date: own design firm, Jakob Wagner Studio, Copenhagen

1992: BA in Product Design from Art Center College of Design, Switzerland

**Selected clients and collaborations**

Cappellini, Moroso, B&B Italia and Alessi, Italy and Bang & Olufsen, Denmark

**Selected grants and honours**

2008: Designpreis der Bundesrepublik Deutschland

2008 and 2013: Four IF awards in total

2003: Three-year working grant from the Danish Arts Foundation

**Selected exhibitions**

2005: 'safe', Museum of Modern Art, New York

2005: 'Use it', Tokyo

1999: 'The Nordic Transparency', Stedelijk Museum Amsterdam

**Collections**

Museum of Modern Art, New York

**Website**

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