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# CERAMICS

## **Anna Olivia Kristensen**

b.1978, Danish ceramic designer

Anna Olivia Kristensen graduated as a ceramist from the Glass and Ceramic School on Bornholm in 2003 and from The Danish Design School in 2006. She has held several exhibitions in Denmark and abroad, including the Biennale of Craft and Design in Kolding (2009) and the Object Factory II at the Museum of Arts and Design in New York (2009). In 2007, she was awarded the EKWC Grant for Young Participants. In creating her works, Anna Olivia Kristensen aims to develop functional objects for everyday use that have an additional agenda. She takes inspiration from the society that she is a part of – phenomena that she finds intriguing or concerning. Often, her ceramic works are imbued with powerful statements that comment on our times. Thus, the porcelain invites debate and afterthought, but it can also simply be enjoyed for its purely decorative properties. It is exactly this juxtaposition of enlightenment and graphic aesthetics that let her create informative products that do not become didactic or patronising.

### ***Heads and Tail***

Each cup has a print that represents the front or the rear end of an animal. Stacked in pairs, the cups form a whole animal. The prints represent horses, pigs, cows and sheep, and so, the starting point is common, familiar Danish animals. Whether to make new mutations or species is up to the owner. Thus, surprising new species may be lurking in the kitchen cupboard. The cups are held in cheerful and decorative colours to underline the playful aspect of the series. The cups are cast in porcelain and decorated with decals.

### ***Broiler Bowls***

Broiler Bowls is a set of three blue/white porcelain bowls with ceramic silk-screen printing. The pattern on the bowls illustrates the growth rate and cramped living conditions of broiler hens. A normal broiler hen usually has a living space that is slightly smaller than an A4-sized sheet of paper. The birds are depicted in a scale of 1:10 at 5, 15 and 30 days of age – illustrated in the three differently sized bowls. With this product, her agenda was to highlight production methods in a simple way – here, the extreme (and rapid) growth of broiler hens. Like The Danish Pig, Broiler Bowls aim to depict the process leading up to the broilers landing on the consumer's table. This intent is not to moralise, however, and thus it is essential to make the bowls decorative as well.

## **Louise Gaarmann & Anders Arhøj**

**Louise Gaarmann**, b. 1975, Danish ceramist. Louise Gaarmann graduated from The Danish Design School in 2002. Her exhibition activities include CC13 and an exhibition at Charlotte Fogh Contemporary in Århus. She is on the board of the Charlottenborg Foundation. She explores an organic expression in various ceramic materials. She finds inspiration in the properties of the material, and the expression emerges during the working process. She mixes ceramic materials with synthetic materials such as silicone and acrylic.

**Anders Arhøj**, b. 1979, Danish designer. Anders Arhøj works with product design and illustration. He held a solo-exhibition at MOHS Exhibit in Copenhagen in 2007 and has received several awards including the first prize in PRIX JEUNESSE in the category 'Interactivity' in 2008 and SIME Awards' first prize in the category Best Online Entertainment in 2007. When Anders Arhøj works, he always takes a playful and experimental approach. He likes to tell stories with a distinct and fantastical graphic expression and often uses illustrations of animal characters and beings in interaction with nature. Anders Arhøj has lived and studied in Japan where he currently finds much of his inspiration.

Anders Arhøj and Louise Gaarmann met at an exhibition opening in Copenhagen in 2009 and saw common qualities in each other's expressive universes. Louise Gaarmann's experimental approach to clay and Anders Arhøj's visual fantasies merge into one in the kiln fire and generate products in the borderland between the childhood universe and the adult world.

### ***Re:Alice***

Re:Alice is a series of reused cups with new decorations. The working process for the Re:Alice cups begins with the tracking down of old cups; next, a variety of motifs are designed as transfers and affixed to the cups with heat.

Anders Arhøj and Louise Gaarmann were provoked by fact that despite all the talk of sustainability today, we still live in a highly wasteful consumer society. Thus, using the story of transformation in Alice in Wonderland, they transform old, dull cups into new price-conscious one-off products. The cups can be seen as a whacky part of the tea-set used at the Mad Hatter's tea party as well as an image of Alice's transformation from child to adult in the old story.

## **Gunhild Aaberg**

b. 1939, Danish ceramist and designer.

Gunhild Aaberg graduated from the Danish School of Art and Design (now The Danish Design School), the line of ceramics in 1964. In 1999 she was awarded the lifelong grant from the Danish Arts Foundation. On several occasions she has exhibited with the artists' group 'Keramiske Veje', among other places at Den Frie Centre of Contemporary Art and Sophienholm in Copenhagen. In 2002-2003 she took part in the exhibition "From the Kilns of Denmark" which visited New York, Paris and Berlin. Her works are included in the collections of the Danish Museum of Art & Design in Copenhagen, the National Museum in Stockholm, Sweden and the Palmer Museum of Art in Pennsylvania, USA.

Gunhild Aaberg works with stoneware and cement, which she models with particular emphasis on form and expression. Her focus is on simplicity and tactile surfaces. Her inspiration often springs from her upbringing in a shipping family, where she spent time at the docks or came along on coaster trips; thus her sources of inspiration may include landmarks, scrap metal or industrial harbour buildings.

### ***Landmark Dish***

The circular dish with its sharply outlined waves is made in stoneware, engobe and glaze with an approach that involves modelling and a scraping technique.

Gunhild Aaberg is fascinated with the uncontrollable forces of the sea and with the rough and unrefined harbour environments with their silos and warehouses. Bearings are essential for sailors to navigate safely to port. 'Landmark' is intended as a dish but also as a wall-mounted object that serves as a landmark or a fix point in large rooms to inspire people to navigate beyond familiar waters and experience the space outside their everyday field of view.

## Karin Patricia Jensen

b. 1957, Danish ceramist

Karin Patricia Jensen graduated from The Danish Design School, the line of glass and ceramics, in 1990.

In 2009 Karin held a solo exhibition at Gallery Strenger in Tokyo, and she has also exhibited at Damhuset in Lyngby (2003) and at the Danish Museum of Art & Design (1999). She received grants from the Danish Arts Foundation in 2002 and 2009, and in 1999 she received a silver Hetsch Medal and grant for her works in stoneware and porcelain.

There is rarely a strict, pre-determined focus when Karin Patricia Jensen develops a new product. Her ideas manifest themselves little by little until suddenly an inner image of form emerges as the result of her having stored and listened to numerous impressions for shorter or longer periods of time.

To quote Karin's description of the subsequent pursuit of the idea: "Then things begin to happen very quickly; my hands move under their own volition, and during this phase I try to disengage the rational mind as much as possible to practice an unhindered and fluent dialog with my material. Each time, I am excited and amazed by this process and the inner calm and satisfaction that it brings."

Her works often, but not always, have a practical purpose. Often in a slightly unusual way, for example by placing a flower in a vase at an unusual angle and thus presenting it in a new perspective.

**Vase** is a vase with a long spout for one or a few long-stemmed flowers. The vase is made of stoneware clay with various glazes and fired in an electric kiln at 1,280 degrees Celsius.

Her underlying vision was to create an unusual vase for that one beautiful, long-stemmed flower that one always lacks the proper vase for.

The vase comes in black with a 'volcanic' glaze that creates a slightly rough surface – crater-like and white with a smooth(er) surface

The vase is produced through press-moulding, where sheets of clay are rolled out and pressed into a two-part plaster mould. It is somewhat akin to casting, but the technique allows for a freer handling of the material: it can be scraped, etched, and printed with colours. This produces a more varied surface, and the end-product does not seem cast but is more like a one-off.

## **Marie Langaa**

b. 1978, Danish Ceramist

Marie Langaa graduated from the Glass and Ceramic School on Bornholm in 2008. Since the summer of 2008, she has worked out of her workshop in Valby by Copenhagen, where all her products are developed and produced. Her works have been exhibited in a variety of venues, including Form/Design Center in Malmö, Sweden and the art centre Kunstbygningen SAK in Svendborg. Marie Langaa works with large objects for everyday use, typically made of porcelain casting slip. She is fascinated with the functionality of products. As the objects harden and are put to use, an act emerges and thus a relationship between the user and the object, which Marie Langaa finds inspiring. One source of her products is a playful approach to the materials and a fascination with the encounter between materials and recognisability. Furthermore, Marie Langaa's products are often characterised by reflecting a transformation of the industrial impression.

### ***The Teabag***

The Teabag is a teapot cast in porcelain based on a model sewn in cloth. The ability of the clay to reproduce the textile material creates a texture that appeals to our sense of touch. The classic door knob, which is used here as a handle, also reflects the grip of the hand, thus emphasizing a story about closeness and intimacy. Marie Langaa works with The Teabag in the field of tension between applied art and conceptual craft. The Teabag meets the teapot's functional challenges while simultaneously telling a story about homeliness through recognisable products: textile and the door knob. Her project essentially seeks to create an illusion – a visual trick that challenges the beholder and questions what the eye sees. The teapot holds 1.2 litres and comes in white and mint green.

## **Meyer-Lavigne**

**Kristine Meyer**, b.1970, Danish designer

**Sabine Lavigne**, b. 1974, Danish/French designer

Kristine Meyer and Sabine Lavigne both graduated from The Danish Design School, the line of ceramics and glass, in 2005. They met at the Art Folk High School in Holbæk in 1998, where they were preparing to apply to The Danish Design School, and in 2005 they both graduated from the Design School with a joint project involving Royal Copenhagen called 'Mug, jug and bowl for the modern home – with roots in the past – story-telling products'. Since 2007 they have run a joint company where they design products for the home. In addition to their own china production they take on design assignments for other design firms as well as styling assignments for design and interior magazines. Meyer-Lavigne exhibited at LYNfabrikken in Århus in 2009 and took part in the ceramics exhibitions "Amongst Tigers and Rhubarbs" and "Table Manners" in 2005. In 2009 they were awarded grants from Nationalbanken's Anniversary Foundation and from Grosserer L-F. Foght's Foundation, and in 2002 Sabine Lavigne received the RSA Student Design Award in London.

Although the two designers graduated from the line of ceramics and glass, they often design products in other materials and also work with knitting and weaving. A characteristic of Meyer-Lavigne's products is a decorative, unique and personal expression. "We believe that in an affluent society such as ours we need to surround ourselves with things that are imbued with time, hand and spirit," they say. They take inspiration from the world of graphics or from more concrete things such as a unicorn or a cherry.

### ***Yippie Yi Yay***

"Yippie Yi Yay" is a series of small stories on dishes. The dishes are decorated reused plates. The decorations are ceramic transfers featuring hand-cut and hand-drawn motifs. The old plates tell their own stories about other ages and past dinners. Each dish acquires an added story through Meyer Lavigne's decorations. The new stories spring from a cowboy universe, and each dish comes with a little story about the character on the dish.

To Meyer Lavigne it is important to offer products that have a clear personal story to tell, and which are keen to offer the consumer a little slice of their universe, and they hope that the consumer will grasp the underlying care, joy and humour.

# GLASS

## **Sia Mai**

b. 1965, Danish glass Designer

Sia Mai graduated from The Danish Design School in 1994, where she studied one-offs and glass. Sia Mai has had many exhibitions, including "Glas 2002" at Holmegaard, the 2007 Biennale of Craft and Design and the 2003 International Crafts Biennale in Korea. Her work has earned her several grants, including the working grant from The Danish Arts Foundation in 2002 and grants from Danmarks Nationalbank's Anniversary Foundation in 1995, 1996, 1998, 2002 and 2007. A selection of Sia Mai's works is represented at the Glass Museum, Ebeltoft. In her product development, Sia Mai uses clay or plaster moulds, as this lets her draft ideas and scales directly in the glass quickly and with ease. Common characteristics of her products are the way their shapes fit together and the fact that they contain several surprising functions. Sia Mai often uses her work to explore the various types of glass containers we use for storing food and drink. With her works, she strives to turn our daily meals into an inspiring sensory experience. She takes the original idea of storing food in glass containers and transfers it to modern designs that fit into contemporary homes. Sia Mai has taken part in a number of Danish Crafts' Crafts Collections, including CC+ for MoMA in 2006 where she presented several designs.

### ***Lunchbox in Colour***

Lunchbox in Colour is a series of glass serving bowls inspired by the classic Trangia storm cooker and by camping. With this underlying reference, they encourage modern man to stage a picnic in the living room, and by reinterpreting familiar icons such as the lunch box, they draw attention to the profound changes in our everyday life. The shape of the bowls offer a wide range of possibilities for serving and presenting food, and the indentation in the middle keeps the cutlery in place during transportation and keeps it from sliding off the edge when the tray is half empty. Sia Mai's glass products offer humorous comments on our modern lifestyle, which has changed completely in relation to the traditional ways of transporting food and drink. For example, the new lunch box is in the shape of beautiful, inviting serving and storage bowls that serve a number of practical functions, but which also insist on taking a playful approach to the meal.

## **Bettina Schori**

b. 1962, Danish glass artist

Bettina Schori graduated from the Kolding School of Design, the line of ceramics & glass in 1995. Bettina Schori's exhibitions include the Craft Biennale at Trapholt and Nordjyllands Kunstmuseum (now KUNSTEN Museum of Modern Art) in 2004 and exhibitions in the five Nordic countries, Russia, Latvia and Hungary with the exhibition group GLASGULDGUMMIIOGGENBRUG (glassgoldrubberandrecycledstuff) where all the members work with recycled materials. Bettina Fredlund Schori has previously taken part in CC6 and CC7.

Bettina Schori works with glass and metal, scrap and recycled materials. She works mainly with cold glass, window glass and glass from old bottles, often in combination with other materials. She uses a playful and experimental approach and is constantly exploring new possibilities of shaping the glass.

Schori considers it an inescapable but also an also exciting challenge to consider environmental and resource issues, also in her work in the workshop. She loves to find new possibilities in discarded things and giving them a new life in a new context.

Bettina Schori's field of work ranges from sculpture and decoration to the design of interiors and objects for everyday use. She likes to make things that tell a story and which spark surprise, reflection and inspiration.

### ***Dropvase***

Dropvase is a decorative and useful little vase for tiny spring flowers or the small flower that snaps off a larger bouquet. The individual flower is highlighted in a beautiful and sculptural presentation. When making the vases Bettina Schori gets glass from scrap yards, glaziers' shops and glass dealers, where used or broken glass is discarded. The vases are made using the so-called "slumping technique", where the glass is placed in a cold glass kiln on a metal sheet with holes that is raised 10 cm above the kiln plate. As the kiln heats up, the glass melts through the holes in hollow drops. When the "drops" reach the kiln plate the kiln is turned off. The shape of the vases is determined by the size of the holes, the distance to the kiln plate, the temperature in the kiln, and the placement of the plates. The kiln cools off slowly, and the following day the vases are sawn off at the top, and the edges are polished. This approach gives all the vases a slightly different expression, more or less lopsided, thin or thick, small or not so small ... each vase a one-off.

# JEWELLERY

## **Jette Vogt**

b. 1967, Danish glass artist and designer.

Jette Vogt graduated from the School of Craft and Design in Kolding (now Kolding School of Design) in 1995 and studied at Istituto d'arte Ballardini in Faenza, Italy, the line of tiles and building ceramics in 1993-94. She has taken part in many exhibitions both in Denmark and abroad, including "Visionaries!" at the Museum of Arts and Design in New York in 2009, "Når lyset falder på" in Cisternerne – Museum of Modern Glass Art in Copenhagen in 2007, and the international travelling jewellery exhibition "100% Brooches" in the USA in 2006. Jette Vogt has received grants from the Toyota Foundation in 2002 and Nationalbanken's Anniversary Foundation in 2001 as well as grants from the Danish Arts Foundation in 2001 and 2002. Jette Vogt has previously taken part in CC10 and CC+ for MoMA.

Jette Vogt works mainly with glass and draw inspiration from her work with the material. Typically, new ideas and designs spring from previous works. Jette Vogt often works with repetitions of simple shapes that combine to form an organic whole.

Characteristically, Jette Vogt's jewellery is all glass, with a sculptural character and references to the sea and to nature.

### ***Caviar on Ice***

The ring consists of a large transparent glass ring and two glass beads on a nylon wire. The wire with the two beads is compressed slightly and inserted into the glass ring. In this way, the wire forms a finger ring and is ready for use. Jette Vogt found the inspiration for the ring on visits to the USA, where she saw that large "Cocktail rings" are very popular. Her idea was to design a series of rings that draw attention to themselves and the owner of the ring and might spark a conversation. "And they're effective!" she says.

All the rings are made using a custom-designed gas burner that Jette Vogt has fitted to her work bench. Here she melts and shapes glass that has been pre-processed into long rods with a diameter of 5-12 mm. Next she lets the glass cool off slowly in a lehr kiln. Each ring is a one-off, so minor variations will occur.

## **Kasia Gasparski**

b. 1966, Danish jewellery designer

Kasia Gasparski is trained through an apprenticeship with Jytte Kløve from 1990-1994. Kasia designed a necklace concept for Danish Crafts' first Crafts Collection, which was sold to the Museum of Modern Art in New York, among others, in 2000. She now sells jewellery through Moss, New York, and both The Danish Arts Foundation and the Danish Museum of Art & Design have bought several pieces of jewellery for their collection. 'PIPPY'S CHOICE' was sold to The Danish Arts Foundation and was included in pop art exhibitions in Dubai and Kuwait this year. Kasia was awarded the three-year working grant of The Danish Arts Foundation 1996-99, a grant from Danmarks Nationalbank's Anniversary Foundation of 1968 in 2003, and Inga and Eivind Kold Christensen's grant in 2005. The predominant materials in Kasia's works are gold, silver, gemstones, beads, lacquer, nylon and garters. Her works are rooted in classic jewellery techniques but often in modern reinterpretations and frequently in combination with non-classic materials. When asked where she finds her inspiration, she is likely to answer "in the news or on a walk through the city". Her designs are often based on an underlying thought, symbol or idea, and they are only fully satisfied once the beholders bring their own imagery to the jewellery.

## **YES!**

The YES! rings are designed as wedding bands, but Kasia Gasparski also envisions them fitting into other contexts. The rings are cast in reclaimed gold. Kasia Gasparski makes the rings in reclaimed gold, which is imbued with stories. Sometimes the gold is reclaimed from items that Kasia Gasparski comes across, sometimes the buyers bring in gold inherited from relatives. The ring's symbolic reference to marriage and the symbolic fusing of the legacy from previous generations make each ring unique, sustainable and a part of history. The rings are sand-cast by hand and feature an obvious casting seam as part of the ornamentation. Kasia Gasparski has preserved the rough sand-cast exterior, but the inside of the rings is polished to a completely smooth finish. To make a new ring, a custom-made model in the appropriate size is pressed into sand, leaving an impression. Next, this impression is filled with molten gold. The rings come out with slight variations in colour, and each casting is unique. No two rings are the same.

## **Mette Vivelsted**

b. 1967, Danish jewellery designer

Mette Vivelsted graduated as a goldsmith from Vakschool Schoonhoven in The Netherlands in 1993 and from the Danish College for Jewellery and Silversmithing in Copenhagen in 1996. Her works have been exhibited in a number of venues, including the spring exhibition at Kunsthal Charlottenborg in 2005 and 2009, and in 2006 Mette Vivelsted put on her solo exhibition “Spooney Cartooney” at Galleri Mette Saabye. She is the recipient of several awards including the first prize in the International Jewellery Design competition in Tokyo, Japan in 2000 and “Håndfuglen” (the Hand Bird) from the Danish Arts and Crafts Association in 2008 for best product. The Danish Arts Foundation purchased works by Mette Vivelsted in 2007, 2008 and 2009.

Mette Vivelsted works with both design jewellery and one-off jewellery. Working with the one-off jewellery provides inspiration for the more design-oriented jewellery – and vice versa.

Mette Vivelsted transforms her impressions to expressions. Her products are created in an intuitive, compositional playful approach, while she keeps the production phase in focus by means of the theme that inspired her. Mette Vivelsted is interested in jewellery as a modern means of communication, and she works thematically with concepts such as sentimental value and our way of relating to sentimental value. She imbues her jewellery with a content of recognisable as well as less recognisable elements and thus strives for a field of tension in her works that guides the beholder’s thoughts into both the past and the future. The jewellery is intended to spark curiosity, raise questions, and evoke emotions and reflection, and therefore she combines recognisable elements such as granny’s pearl necklace, Royal Copenhagen china or a child’s first tooth with new elements such as elements from popular Japanese culture. Thus, things that have lost value are imbued with new meaning. For effect she uses china, felt, lacquer, antiques, paper, silk, nylon, diamond, coral, stone, gold and silver to highlight a mood or act as a supporting element in a thematic process.

### ***Spooney Cartooney brooch***

The hallmarked silver brooch is made from old mocha spoons. The spoon has been transformed into a lucky mascot, and Mette Vivelsted wants to breathe new meaning, new function and new beauty into an old, neglected everyday object. She has drawn inspiration from the popular Japanese culture and calls her brooches Kawaii mascots. Kawaii is Japanese for “all things cute”, and thus, popular Japanese culture meets Danish nostalgia in the brooch “Spooney Cartooney”. The mascot’s head has been sawn out of the bowl of the spoon, while the spoon’s original ornamentation makes up the mascot’s body.

## **Pernille Mouritzen**

b. 1962, Danish precious metals designer

Graduated as a graphic designer from Danish School of Art and Design (now The Danish Design School) in 1989 and as a precious metals designer from the Danish College for Jewellery and Silversmithing in 2008.

Pernille Mouritzen has received several grants, including one from the Danish Arts Foundation in 2009; the Danish Arts Foundation has also purchased several of her products.

Pernille Mouritzen works mainly with silver, but she also often works with gold, using gemstones to add colour. In addition, Pernille Mouritzen likes to experiment with design techniques and with combining many different kinds of materials such as dish towels, plastic and amber and whatever else she feels will support the expression or the story she is working on. When Pernille Mouritzen works on jewellery her intention is to create a story that involves the wearer and the beholder. She draws on her own experiences for inspiration and strives to put feelings that she is familiar with into words. At the same time she strives to underline the common human aspect in her work. Nature is often used as a reference.

### ***The Longest Straw***

The ring "The Longest Straw" is a grass straw cast in 18 carat gold. It is a reference to a childhood universe, a promise, and a playful form of personal decoration.

First, Pernille Mouritzen shapes the ring from a grass straw, and then it is cast in gold. The casting technique that she uses is a variation of the classic "lost wax casting" or "cire perdue". The grass straw ring is encased in plaster, then the straw ring is burnt away, and the plaster mould is filled with gold.

# TEXTILE

## **Anne Fabricius Møller**

b. 1959, Danish textile printer and textile designer.

Anne Fabricius Møller graduated from the Danish School of Art and Design (now The Danish Design School) in 1986. Several of her works are on display at the Danish Museum of Art & Design, and in 2008 she received the three-year working grant from the Danish Arts Foundation. Anne Fabricius Møller works with textile and tactile qualities with a particular interest in printing, textile printing and imprints. She draws inspiration from a variety of solutions, including the technical, the obvious, the straightforward and the simple. Her work is varied and diverse, because her work is always aimed at tackling a particular task or producing pieces for an exhibition.

### ***Stamp Collection***

The chequered pattern on the tablecloth is inspired by a sheet of everyday postage stamps. Each tablecloth features a print of a classic postage stamp whose colour is reflected throughout the design. Anne Fabricius Møller is an avid stamp collector and a long-standing member of a philatelic club. She is inspired by the clear and simple colours in stamps and aims to create a classic, simple chequered tablecloth that may serve as the basis for good, plain everyday meals such as open-faced sandwiches, spaghetti with meatballs or stewed kale.

The tablecloth is made of linen and has a serigraphic print that has been fixated with steam, washed out and boiled.

## FairTrade Designers

Est. 2007

FairTrade Designers is a design group that was formed in 2007 by the furniture and product designers Pil Bredahl, Liselotte Risell and Henriette Melchiorsen. All three graduated from The Danish Design School, furniture studies, in 1994, 1995 and 1996, respectively. The group was formed with a vision of creating a sort of alternative third-world aid, where Western over-consumption can benefit the most at-risk people in the world. Thus, FairTrade Designers collaborate with craftspeople in the third world and seek to merge their craft with Danish design, and as a result, FairTrade Designers' products are a mix of Nordic simplicity and ethnic tradition and techniques.

One of their goals is to renew traditional craft with a view to achieving economic sustainability for the individual designer. The design group finds inspiration for its works in the contact with the people they meet through this collaboration and their individual artistic abilities. FairTrade Designers spark dialogue and draw attention to the third world with room for simplicity, surprises and humour. FairTrade Designers have exhibited in the Asian Pavilion at the Frankfurt exposition, at Sustainable Fashion and Design in Shanghai in 2008, at the Design Biennale in 2009, at Trapholt and at Fabric for Thought – Sustainable Fashion at Koldinghus. They also received support from Danish Crafts in 2007 for their pilot project "Homemade in China" and in 2008 for their Shanghai exhibition.

***Pillow Pun*** is a sofa pillow with hand-embroidered statements and decoration. The pillows are made of locally produced Fairtrade hemp. Production is handled by Chinese women who harvest, twist, spin and weave the hemp into lengths of fabric. The hemp is woven in a fixed width that is appropriate for the Miao people's traditional dress. The pillows are embroidered locally by Lisu women, and each pillow carried the personal imprint of the woman who did the embroidery in the form of an outline of her hand with her name written inside.

The pillows are finished in the Kunming office of 'Threads of Yunnan'. 'Threads of Yunnan' is a company that strives to raise the standard of living for village women in the area and offers the women basic schooling and training in hygiene, health and economics.

Pillow Pun has moved the traditional drawing room picture into the sofa, and the decorative pillow back into the arms of impassioned consumers. The pillows demonstrate that an age-old embroidery tradition has the capacity to tell entirely new stories and carry new messages.

## **Maxjenny Forslund**

b. 1975, Swedish fashion and textile designer

Maxjenny graduated from The Danish Design School in 2003. Her designs have been exhibited on several occasions including the exhibition SHOWHOW as part of the Copenhagen Design Week 2009 and the exhibition "FirstName LastName" in New York. In 2007 she received a travel grant from the National Arts Foundation.

Maxjenny's specialty is a synthetic fabric made of recycled PET bottle fibres with water-based transfer prints.

She focuses on sustainable materials and innovative shapes. Her design series, which she calls "Street Sculptures", is created in collaboration with her mother, the painter and designer Margareta Forslund.

### ***Faces***

The poncho is a rain jacket made in a special synthetic fabric based on recycled PET bottles, which is Maxjenny's specialty. She focuses on the silhouette, and the basic shape of the design is a circle, which is draped into shapes that follow the body's movements. The print on the fabric is based on paintings by Maxjenny's mother, which Maxjenny saw in the family home in Sweden.

"I knew that the paintings had potential and that I wanted to do something with them. Mama has always been my 'representative' and has supported me, and we have always done things together but have never before done it 'for real'," says Maxjenny.

# OBJECT

## **Louise Christ**

b. 1966, Danish architect and industrial designer.

Louise Christ graduated from the Royal Danish Academy of Fine Arts, School of Architecture in 1994. Louise Christ does not confine herself to a narrow range of materials but works in all conceivable materials. In her work she is often inspired by the given material or by shapes in nature, such as flower stamens or planet surfaces. She works with organic shapes and prefers shapes that have a bit of an edge

### ***iPhone pouch***

The iPhone pouch is made in naturally tanned butt leather and can be worn around the user's neck. The butt leather protects the phone as the user moves about, and the design makes it easy to operate the phone. With the iPhone pouch, the phone is always handy, not tucked away in a bag or a pocket where one might overhear the ring tone or miss a call because it takes too long to dig out the phone. The butt leather is shaped to a perfect fit. The leather is glued and enforced with thread and equipped with a leather strap that lets the user wear it around the neck or over the shoulder. Louise Christ had the idea for the iPhone pouch when her own iPhone was dented on the very first day she had it because it fell out of her pocket. As she was not satisfied with any existing cases, she began to experiment with shaping leather and wound up with the iPhone pouch.

## **Dorthe Mailil og Lena Nicolajsen**

Collaboration established in 2008.

**Lena Nicolajsen**, b. 1975, is a Danish designer/illustrator.

Lena Nicolajsen graduated from The Danish Design School, the line of visual communication in 2008. Afterwards she was contacted by Dorthe Mailil, who was interested in working with her on developing Lena's graduation project – toys with an emphasis on language and learning.

**Dorthe Mailil**, b. 1967, graduated as a graphic designer from The Danish Design School in 1996. Since 1999 she has run the company Maileg, and with her unique style and authentic expression she has created the company's collections ever since.

Together, the two designers have created Villa Voice where Lena Nicolajsen's ideas about 'learning toys' are combined with Dorthe Mailil's visual universe.

**Villa Voice** is fun and educational toys for young children and their adults. The villa is home to six soft characters. Each of the characters has its own little story with a distinct sound. Thus, the stories in Villa Voice feature the six Ling sounds that make up the foundation of the child's emerging language. To master the spoken language the child must first be familiar with the Ling sounds, which include, for example, ii, sh, aa. The Ling sounds cover all the frequencies that characterise language sounds in any language. The house is made of Pauwlonia wood, painted with azo-free paint and the characters are made of organic cotton.

Size: H: 56 cm B: 30 x 30 cm

## **Maria Kirk Mikkelsen**

b. 1972, Danish designer.

Maria Kirk Mikkelsen graduated from the Kolding School of Design, the Institute of fashion and textile in 2004. She took part in the Danish Biennale for Craft and Design in 2009, where she was awarded the Biennale Prize. She exhibited at the Dutch Design Center in Utrecht in The Netherlands in 2008 and at Salone Satellite in Milano in 2007. Maria Kirk Mikkelsen received a grant from Nationalbanken's Anniversary Foundation in 2009 and a travel grant from the Danish Arts Foundation in 2007.

Maria Kirk Mikkelsen's works springs from musings about modern man, and the results offer poetic comments on the world that surrounds her and us.

Although Maria Kirk Mikkelsen considers herself a textile designer, that does not restrict her choice of materials and technique. To her, the textile approach and sensitivity offer something unique that is expressed in colours, patterns, structures and constructions.

Maria Kirk Mikkelsen's preferred materials are light and underscore the weightlessness and mobility that is also reflected in her visual expression. She often uses humour and strives to give the beholder a sensory experience with a degree of surprise or curiosity. The interaction between product and user is always in focus; this is where function and experience come together. She designs mainly for exhibitions and interiors with an emphasis on the ornamented surface in a room, including seating surfaces and, in particular, walls.

### ***Jungle Wallpaper***

Jungle is a children's wallpaper with prints that resemble the pictures in a colouring book. The motif is a pattern of plants and animals that the child can colour in. Children will be excited about creating their own jungle, so the wallpaper offers hours of activity and immersion. The children have the basic human experience of affecting their surroundings and taking over the space around them, as we have always done with cave paintings and graffiti.

Sustainability is not only about minimising pollution or transportation; it is equally important to create products with a long life cycle. By offering the user an opportunity to interact with the product, the wallpaper acquires an added layer of value. Because the child is a co-creator of the jungle, his or her sense of ownership is increased. The wall will appear as the child's own creation rather than just a wallpapered surface.

Jungle is made of unbleached paper coated with chalk with prints in a water-based photogravure dye that is free of organic solvents.

## FairTrade Designers

Est. 2007

FairTrade Designers is a design group that was formed in 2007 by the furniture and product designers Pil Bredahl, Liselotte Risell and Henriette Melchiorsen. All three graduated from The Danish Design School, furniture studies, in 1994, 1995 and 1996, respectively. The group was formed with a vision of creating a sort of alternative third-world aid, where Western over-consumption can benefit the most at-risk people in the world. Thus, FairTrade Designers collaborate with craftspeople in the third world and seek to merge their craft with Danish design, and as a result, FairTrade Designers' products are a mix of Nordic simplicity and ethnic tradition and techniques.

One of their goals is to renew traditional craft with a view to achieving economic sustainability for the individual designer. The design group finds inspiration for its works in the contact with the people they meet through this collaboration and their individual artistic abilities. FairTrade Designers spark dialogue and draw attention to the third world with room for simplicity, surprises and humour. FairTrade Designers have exhibited in the Asian Pavilion at the Frankfurt exposition, at Sustainable Fashion and Design in Shanghai in 2008, at the Design Biennale in 2009, at Trapholt and at Fabric for Thought – Sustainable Fashion at Koldinghus. They also received support from Danish Crafts in 2007 for their pilot project "Homemade in China" and in 2008 for their Shanghai exhibition.

***Integrate*** is a handmade wooden dish made of sustainable wood from Ghana. Carved from a single piece of wood. The dish surprises because it has a small bowl integrated into its surface and thus plays tricks on our senses which at first fail to see that the two bowls are connected. The dishes are made of sustainable surplus wood, for example Tweneboa, by Ghanese artisans. All the wood comes from controlled natural forests where selective logging and replanting ensure a sustainable future for Ghana's forests.

## Victoria Ladefoged

b. 1976, Danish designer

Victoria Ladefoged holds a B.A. in fashion from the Kolding School of Design from 1999 and an M.A. in women's fashion from the Royal College of Art in London from 2001. Furthermore she is trained as a men's tailor. In recent years, Victoria has begun to work with recycled wood and textile in her firm re:something: "When I design and develop new wooden objects, I often take a playful 'building blocks' approach. I like to saw blocks into different shapes and discover new figures through play. I prefer a simple, slightly rustic expression with a love of details."

Victoria uses her experience as a designer and a tailor when she works with wood. From her work as a designer she has the love of details, and from her work as a men's tailor the knowledge of materials and the outstanding craftsmanship. All Victoria's products are made from recycled materials and handmade in Denmark. The designs are rooted in the Danish craft tradition with an added touch of playfulness. The goal is to make high-quality products in a sustainable manner. Victoria's trademark is strong Danish design made in Denmark by hand and skill. The design is simple and sleek and carries implicit aspects of humour and play. Sustainability is a serious matter but should not always be conveyed as such. If we turn sustainable design into a matter of guilt and duty the concept will wear off.

***Ballerina and Dancing man:*** silhouette puppets that can move their bodies and dance. The figures are inspired by Turkish shadow plays where puppets with jointed bodies, controlled with sticks, form silhouettes. The puppets resemble jumping jacks, but one has to move the puppet's arms and legs to make the body dance. The puppets come in black and in natural colour and are made of discarded crates from Årstiderne – a Danish company that delivers organic produce door-to-door.

***Elephant and Dog*** are figures made of road barrier bars. The bars all have the same measurement with a width of 7.5 cm, and all the shapes are based on this format.

These wooden toys are inspired by old-fashioned toys which were mostly made of wood, and which left more to the user's imagination than modern-day toys. Victoria's great grandfather made his own toys, and this is something that is often on her mind as she creates new toys. The red and white objects are based on the same template but have different colour patterns.

# FURNITURE

## Rasmus Fenhann

b.1972, Danish furniture designer

Rasmus Fenhann graduated as a cabinet maker with a silver medal in 1996 and earned an additional degree from The Danish Design School in 2003. His exhibition activities include the Japanese/Danish exhibition "Second Nature" at the Round Tower in Copenhagen in 2009, "Made in Denmark", 100% Design Fair in London in 2007, and "DANISH – Framing the future of design" at the Danish Design Centre in 2005. In 2004 he received a silver Hetsch Medal.

Rasmus Fenhann works in wood and is passionate about drawing on the intrinsic identity and qualities of the material. He believes in an innovative approach to design with respect for the vast amount of knowledge and tradition that exists in Danish furniture design. He is inspired by places in the world that are characterised by a sophisticated sense of materials and attention to detail. Japan has been a particularly important source of inspiration. Rasmus Fenhann's works are normally made in natural materials and characterised by uncompromising craftsmanship. His designs are simple and logical with keen attention to detail.

### *Kubo*

The shape of the Kubo table is based on a polyhedron, specifically a cuboctahedron where all the sides have the same length. This geometry makes the table very strong and light and makes it possible to minimise the amount of materials used. The table is part of a series of studies of the polyhedron geometry, which fascinates Rasmus Fenhann. By using mathematics in his design he creates works that focus on the genius and value of nature and on nature as a source of inspiration for man.

The components of the table are machine-milled and then assembled by hand. The process requires painstaking precision throughout. The interior colour scheme highlights the two-dimensionality of the material and is an elegant way of introducing colour into the room.

### *Hikari*

The Hikari lamps are a reinterpretation of the Japanese lamp tradition. They are made entirely in environmentally sound materials such as wood and handmade paper. The lamp is based on polyhedron geometry.

The many surfaces of the lamp diffuse the light in all directions, and the handmade paper ensures a soft and pleasant light. The polygon shapes are milled in Oregon pine veneer, and then all the angles are planed with Japanese hand-planes. The lamp is glued and assembled in one single process, and finally the handmade organic Japanese paper is glued on from the inside.

Rasmus Fenhann found inspiration for the lamp on study trips to Japan where he worked in a workshop that made traditional Japanese lamps. The Hikari lamp represents an interpretation of this lamp tradition.

## **Trine Charlotte Find**

b. 1974, Danish architect and designer

Trine Charlotte Find graduated as an architect from the Aarhus School of Architecture in 2001. Trine Charlotte Find works mainly in wood, and her work process often springs from hand-drawn sketches and then moves on to a series of working models in a scale of 1:1. She draws inspiration from nature, for example from walks in the forest or along the beach, or from travelling. Her work is based on the motto “keep it simple”, and to her, simplification is a process that requires just as much work and time as something that seems and is complicated.

### ***Filigree tree***

The Filigree tree is handmade in wood and produced in Trine Charlotte Find's own workshop in Denmark.

The tree can be used as a Christmas tree in tight spaces, in the hallway or in the children's room, as a display for advents gifts, for decoration purposes in shops or in hospitals and dentists' offices that require clinical hygiene. The tree is sustainable and aesthetic. It can be disassembled and reused year after year.

Wood is cut into a variety of lengths to serve as the branches of the tree. Next, holes are drilled into the tree trunk. Each tree is assembled before packaging to check the quality. Since wood is a living material, the challenge is to make sure the branches fit snugly yet not so snugly that the tree cannot be disassembled when it is not in use.

## **Line Depping**

b. 1978, Danish furniture designer

Line Depping graduated from The Danish Design School, the line of furniture and spatial design, in 2007. Since her graduation she has participated in a number of exhibitions, most recently in 'Uncovered' together with a group of international designers at the Milan Designweek 2010, 'Greenhouse', with Jakob Jørgensen at the Stockholm Furniture Fair 2010, and as a guest exhibitor at the Cabinetmakers' Autumn Exhibition 2009, 'A chair that is up for negotiation'. Line Depping received grants from the Danish Arts Foundation in 2009 and 2010, and in 2007 she was awarded the first prize in 'Premio Vico Maggistretti', organised by DePadova and Designboom.

Line Depping's furniture is characterized by an emphasis on function and materials. The expressive idiom is simple – function 'leads to' form – and it is essential for Line Depping to see a reason for creating a new piece of furniture. She likes to combine different materials in order to create tension between the properties of the materials. Usually her works feature wood in combination with other materials that offer a counterpoint to the wood.

### ***Maple Stool***

Maple stool is a stool in turned maple with a loose seat that is attached with a ball-and-socket joint. The inspiration comes from the classic pavioir's stool. Thus, the seat moves when the user sits on it, and the purpose of the stool is to make sitting more active. Sitting on the stool, one has to use one's back and stomach to keep one's balance, and that helps prevent slouching.

## Povl Kjer

b. 1954, Danish wood carver

Kjer studied at the Kolding School of Arts and Crafts in 1974-76 and at the Århus Kunstakademi in 1976-78. In 1981 he completed his apprenticeship as a wood carver, and since then he has worked with most aspects of the trade, including ornaments, sculptures, moulds, models, reconstruction and restoring. Povl Kjer works mainly in wood and often has assignments for museums, exhibitions and companies. Among other things, he has designed exhibition mannequins for the Carlsberg brewery. For the Hans Christian Andersen Museum he did a sculpture of Hans Christian Andersen and wooden figures for illustrating the fairytales. Kjer has also worked with Lego and designed a knife series for the restaurant A Hereford Beefstouw. In his knife designs, form plays a key role, and he seeks to both challenge and accommodate the requirements of the hand and the eye. Povl Kjer's works are rooted in Nordic culture and nature, and he carefully selects materials with an emphasis on quality.

***The Rocking Sheep*** is a rocking animal that is primarily intended as a toy, but which is also a unique craft object that fits into any environment as a piece of furniture with multiple functions, including as a TV bench or a footstool. The Rocking Sheep is made in varnished pine wood upholstered with foam and covered in lamb skin. Povl Kjer gave the first Rocking Sheep to his niece as a tongue-in-cheek reminder of her parents' rural background. The Rocking Sheep are hand-made in small series to preserve the high level of quality. The Rocking Sheep comes in white, black, brown, grey and pink and has the following measurements: W: 25 cm, L: 83 cm, H: 60 cm, seat height approximately 40 cm.

***Rocking Lamb 1:2*** is a miniature version of the rocking sheep in a scale of 1:2. This "kid brother" was made especially for Crafts Collection 13 in a bright green. It is a precise replica of the rocking sheep that was featured in CC11 and CC12 – only half as big. "It's always exciting to work in different scales. You get different reactions when you downscale or upscale an object," Povl Kjer says. The goal is to make people see a familiar object with fresh eyes.