

# Danish Crafts Collection

## CC19 profiles

### **Laura Baruël**

b. 1975, fashion designer

Laura Baruël graduated from the Royal Danish Academy of Fine Arts, School of Design in 2006. Among her exhibitions are Rococo-mania at Designmuseum Danmark in 2013, which juxtaposed contemporary art and design with 18th-century craft products, and a Japanese-inspired contribution to the Spring Exhibition at Kunsthall Charlottenborg in 2007. In 2010, she presented the solo exhibition Cosmic Garden at the Beijing Studio Gallery. She was awarded grants from the Danish Arts Foundation in 2009, 2010 and 2011. Some of her works are included in the permanent exhibition of Designmuseum Danmark.

Laura Baruël's work focuses on the relationship between modern man and nature, exploring a borderland between design, craft, set design and art. The outcome is experimental fashion design ranging from one-off exhibition pieces to ready-to-wear dresses, textile design and costumes for film and theatre. She works mainly in textile with the inclusion of fibres and elements from plants. In recent years, her creative process has often involved exploring a location by documenting light, colours, moods etc. and collecting vegetation and other elements. Using a variety of techniques, including imprints, prints and conservation, she then translates these elements into images, patterns and three-dimensional form. Nature and the way our life is embedded in our natural setting forms the key inspiration for her work, and her designs often derive from on-site studies in nature supplemented with studies of natural history collections as well as works by artists and writers whose work relates to nature.

**'Wood' dressing gown**

**Material:** 100% cotton with transfer prints

**'Wood' cushion**

**Material:** 100% cotton with transfer prints

**'Wood' bed linen**

**Material:** 100% cotton with transfer prints

**'Wood' wallpaper**

**Material:** paper with transfer prints

The four products in the 'Wood' series were created during a working stay in southern Finland. In a larger framework, they are part of Laura Baruël's ongoing project 'Patterns of Praise', which aims to develop a Nordic pattern: an idiom and pattern practice based in Nordic vegetation and characteristic features of Nordic landscapes. 'Patterns of Praise' is inspired by Nordic landscape and design traditions and the concept of *Genius Loci* – the spirit of a place and its impact on the people who live there. In the sometimes inhospitable weather conditions of the Nordic regions, the home is a crucial base – a shelter in the wilderness, where the exuberance of life forms a warm, bright contrast to the cold, dark winters. She has described her work as a declaration of love for porcelain and is motivated by a desire to explore the field of industrial art. The colours and tactile qualities of the material are essential aspects, and she emphasizes aesthetic and story-telling over purely utilitarian aspects. Agnes Fries likes to play with archetypes, classic shapes and functions, treating these familiar forms as a universal language for telling stories and inspiring reflection.

**EdT**

**Materials:** porcelain with glaze, screen-printed overglaze and electroplated gold

**Dimensions:** EdT\_Y: 11 x 9 x 4 cm / EdT\_C: 13.5 x 5 x 5 cm / EdT\_E: 14 x 6 x 6 cm / EdT\_B height 12 cm  
Ø 6 cm

**Colours:** EdT\_Y: yellow glaze with black overglaze and gold lustre / EdT\_C: coral glaze with black overglaze / EdT\_E: enamel green glaze with black overglaze / EdT\_B: blue glaze with electroplated gold

These vases are paraphrases on the iconic perfume bottle and the wealth of references that it contains. They are cast in porcelain, glazed and decorated with transfer prints and gold. The series explores the notion of 'beauty products' – functional items that are themselves objects of beauty. Translating modern 'beauty products' to a different material highlights the form and its visual and tactile appeal. In this series, each colour has been given its own shape, which highlights the coloured glazes. As far as their purpose is concerned, they may be vases – or they may just be objects of beauty.

## Amanda Betz

b. 1978, architect MAA

Amanda Betz graduated as an architect in 2005 after studies at the Royal Danish Academy of Fine Arts, School of Architecture and The Experimental Studio, Dept. 8. She has received numerous grants, including a grant from Esther & Jep Finks Mindelegat in 2015 for an exhibition at Galleri Superobjekt in Copenhagen and several grants from the Danish Arts Foundation, most recently in 2015. In 2005 she was awarded the VOLA prize for best graduation project from the Royal Danish Academy of Fine Arts, School of Architecture. She has exhibited widely, including 'Lys\_Objekt' at Galleri Superobjekt in Copenhagen in 2015 and 'Crafting Space' at DAC, Danish Architecture Centre and 'Lake of Fire' at Den Frie Centre of Contemporary Art, both in 2011. Her lampshade 'Shayk' for Artecnic Inc. is on sale in the MoMA shop in New York and featured on the cover of the shop catalogue in April 2015. Her pendant lamp 'Cassiopeia' is in production by the Danish lamp maker Le Klint.

Amanda Betz's creative process typically begins with paper that she folds, cuts and prints and with classic pencil sketches. Later, these paper sketches or prototypes are then translated to sturdier materials. She is particularly interested in the use of patterns, which she always approaches from a three-dimensional perspective. Her patterns never remain two-dimensional but take on a spatial character that turns the pattern into a three-dimensional object rather than mere surface ornamentation. She enjoys pushing the boundaries of her materials, especially paper, to achieve new experimental shapes. These early stages are often reflected in products that maintain some of the delicate and fragile expression of the initial paper drafts. The inspiration for her products often springs from the visual effects of patterns, light and shadow combined with studies of architecture and design history.

### 'Column' 1 and 2

**Materials:** 0.55-mm thick brass sheet; brass pipe, glass-blasted on the inside; Duradisk LED spot from Duralamp; textile cord

**Dimensions:**

'Column 1' (white-painted interior; wave pattern): height 550 mm, diameter 80mm

'Column 1' (polished interior; herringbone pattern): height 550 mm, diameter 80 mm

'Column 2' (herringbone pattern): height 800 mm diameter 130 mm

The patterned brass shade on the 'Column' table lamp creates a visually intriguing moiré effect. In this design, Amanda Betz uses metal and etching to transfer her paper filigree patterns to a more stable medium without losing their delicate character. The inspiration for the lamp came in part from historical styles, including Louis XIV's Versailles Palace, the rococo era and the Alhambra fortress in Andalusia, whose lavish and exuberant expression and intricate detailing stand in stark contrast to today's emphasis on the strictly functional. Aiming for a more meditative feel, Amanda Betz uses ornamentation and patterns to spark an emotional response and invite pause and reflection.

## Jonas Edvard

b. 1982, industrial designer

Jonas Edvard graduated from the Royal Danish Academy of Fine Arts, School of Design in 2013. He received a working grant from the Danish Arts Foundation in 2014. His MYX lamp won 3rd prize in the Green Furniture Award 2014 in Milan, and in 2012 his KONKRET lamp won 2nd prize in the Muuto Talent Award. In 2015, Jonas Edvard is represented at Textifood – EXPO 2015, organized by Futurotextiles / Lille3000 in Italy and in the Domus exhibition in Pilsen, the Czech Republic. He also took part in the award-winning Mindcraft15 exhibition at Salone del Mobile in Milan earlier in 2015. Also in 2015, his Terroir chair was purchased for the permanent collection of the Danish design museum TRAPHOLT. In 2014, he co-founded the Danish bio-design network FUGT and hosted open workshops about algae as a material at the recurring cultural event Kulturmødet.

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 involve research into the history and use of a particular resource or material. With an alchemist's approach to the design process, he plays with our perception of materiality, shape and function to create products that appeal to a wider range of sensibilities and place the material into a new context of aesthetic value and functionality. With a strong emphasis on sustainability, he aims to contribute to the debate about how we can achieve a healthier lifestyle on a cleaner planet by favouring on simple, valuable and functional objects that contribute to a circular economy.

### 'Gesso' Project / 'Gesso' Table

**Materials:** limestone, biodegradable glue, steel

#### **Dimensions – small table:**

Height: 490 mm

Diameter: 400 mm

#### **Dimensions – big table:**

Height: 385 mm

Diameter: 520 mm

**Colours:** white, ochre, dark navy, light blue-grey

'Gesso' is a side table in two different heights and sizes and available in four colours. The table consists of a composite limestone tabletop on a welded and painted frame made of ten-millimetre steel. The tabletop is made of a novel synthetic stone material developed by the designer, composed of limestone and bio-glue: the world's first compostable stone material. The limestone used for the tabletop comes from the fossilized remains of a 65-million-year-old coral reef located in modern-day Faxe, Denmark. Today, coral and bryozoan limestone is quarried at Faxe, used mainly for cement and fertilizer. Limestone is a highly versatile material that is used to perform a wide range of functions, from toothpaste to smoke scrubbers. Calcium, which is the main component of limestone, is a key building block in human and animal bones, and by creating furniture in this material Jonas Edvard hopes to illustrate how consumers can play an active role in bringing about a sustainable lifestyle.

## Martine Myrup

b. 1977, visual artist

Martine Myrup graduated from the Glasgow School of Art, Fine Art, Sculpture, in 2002. In 2015 she received the Hetsch Medal of 1879. The previous year, she received project funding from the Danish Arts Foundation for work that led to the exhibition FABRIC/FABRIK, which she presented in a solo exhibition at Officinet in Copenhagen in spring 2015. In 2013 she was awarded a grant from Danmarks Nationalbank's Anniversary Foundation of 1968. In 2012, she took part in the group exhibition Geography of the Wilderness at Skulpturi in Copenhagen, and in 2010, she took part in the group exhibition Symposium at Glasgow International Open. In 2013 she created wallpaper designs for Fogo Island Inn in Newfoundland, Canada. In 2008 she received a grant for a three-month stay at Nordic Artists' Centre Dale in Sunnfjord, Norway.

Martine Myrup works mainly in found and donated textile. In recent years she has focused on serial projects, where several objects relate to each other in a 'family' relationship. She allows the history of the reclaimed material to play a key role and often includes the sewn-in labels in order to highlight the functional role that the fabric had before it was recast as 'decoration' and assigned a more narrative role. Her sculptor's background makes a 3D approach natural, and she views her use of patterns as a way of 'textile drawings'. With inspiration from Japanese crafts and the *Arte Povera* movement, she enjoys transforming discarded, sometimes gaudy or ugly materials, into objects of beauty and simplicity. She favours floral print textiles because of their visual references to traditional Asian ornamentation and porcelain designs, thus hinting at the three-dimensional shape that is reflected in the urns.

**'Speckled Blue #01'**

**'Speckled Blue #02'**

**'Speckled Red #01'**

**'Speckled Red #02'**

**Materials:** hand-dyed eco cotton, cardboard, thread

**Dimensions:**

Big urn: height 35 cm, width 30cm

Small urn: height 23 cm, width 23 cm

**Colours:** one-offs in shades of blue and red

The cotton used in the one-off textile urns is first dyed in a Jackson Pollock-like process, then cut up into pieces that are stitched onto cardboard templates. When these cardboard sections are sewn together to make up the urn shape, the urn appears to have been dyed after the pieces were put together. These textile urns explore the transformative impact of recreating a traditional ceramic shape in the unfamiliar material of textile. The dye aims to mimic the appearance of ceramic glaze, but the reddish stains also suggest the more mundane story of a stained tablecloth. The urn shape is one that Martine Myrup has explored for years, originally inspired by a desire to recreate light and portable versions of heirlooms that she was unable to take with her across the Atlantic to Canada, where she lived at the time. Later, the elegant urn shape and the pliable textiles have come together in a wide variety of expressions, including a series of more Japanese-inspired urns.

## Anne Tophøj

b. 1960, ceramist and industrial designer MID

Anne Tophøj graduated as a ceramic designer from the School of Decorative Art (now The Royal Danish Academy of Fine Arts, School of Design) in 1989 and holds a master's degree in industrial design (MID) from Pratt Institute in New York from 1993. In 2004-2007, she received the Danish Arts Foundation's three-year working grant. She received an artist's grant from Ole Haslunds Kunstnerfond in 2012 and was awarded the Biennale Award in connection with the Biennale for Crafts & Design in 1999. She has exhibited widely, including the exhibition *Souvenirix* at the Danish Museum of Art & Design (now Designmuseum Danmark) in Copenhagen in 2002-2003, *Craft in Dialogue 6* at Nationalmuseum in Stockholm in 2005-2006 as well as Danish Crafts Collection in 2011 and 2012 and Mindcraft in Milan in 2012 and 2013. Her works have been purchased by Nationalmuseum in Stockholm, Designmuseum Danmark and Trapholt in Kolding.

In a creative process driven by curiosity and experimentation, Anne Tophøj explores the full range of potential forms and expressions in ceramics. Her work is typically inspired by the desire to explore aspects of usage and function, materials and techniques, form and expression. By taking a 'loose' approach to form, she allows random and incomplete elements to influence the process and the end-result. This approach is closely associated with her interest in the aesthetics of production and method and in pushing the boundaries of the potential that a material, a tool or a technique has to offer.

### 'Geoplex Collection'

The 'Geoplex Collection' consists of three bowls and a flat rectangular dish made of stoneware and porcelain using a variety of techniques. The collection applies a culinary approach to design: Just as a cook combines nuances of flavour, consistencies, shapes, colours etc. to form a balanced menu or dish, Anne Tophøj has created a series of appetizing dishes that complement each other. Each piece brings its own unique 'flavour' or personality to the table, influencing the culinary experience. Together, the different dishes provide a sense of nuance and diversity. The personality of the individual pieces in the collection are shaped by their particular production technique and the mood or flavour that it brings. Although the resulting dishes reflect the artist's choices, the techniques that were applied also reflect the fundamental processes that shape our natural world: pressures, sedimentation, flinging, pulling, dragging...

#### 'Geoplex Collection': 'Turn'

**Materials:** glazed stoneware

**Dimensions:**

Diameter 14-15 cm

Height 4-5 cm

**Colour:** grey-green, greyish

Turn is a bowl with a fairly rough rim, as the interior is covered in slip and glazed, while the raw stoneware clay is allowed to show in the exterior and the rim. In the jollying process, the rim shapes itself and thus turns out with slight variations every time.

#### 'Geoplex Collection': 'Cut'

**Materials:** glazed stoneware

**Dimensions:**

25 x 13 cm

Height approximately 2.5 cm

**Colour:** blue-grey, blue-black, charcoal grey

Cut is a rectangular surface that has been cut with a wire. As a result of the hand-made process, each dish comes out slightly differently.

**'Geoplex Collection': 'Press'**

**Materials:** glazed stoneware

**Dimensions:**

Diameter 17-18 cm

Height 5-7 cm

**Colour:** dark greenish blue

Press is a press-moulded bowl with a soft, rounded rim. The form of the rim happens naturally in the process and thus comes out differently in each bowl.

**'Geoplex Collection': 'Flung'**

**Materials:** porcelain casting slip

**Dimensions:**

Diameter 24-25 cm

Height 3-5 cm

**Colour:** light grey

The shape of Flung reflects the centrifugal process, where the flung clay creates a soft, wavy contour. The impact of the process makes each bowl unique.