

# POSTULATER



om fremtidens kunsthåndværk

– crafts of the future

# U D S T I L L E R E

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POSTULATOR

## **POSTULATER**



**POSTULATER om fremtidens kunsthåndværk – en udstillingstitel der i sig selv sætter nogle tanker i gang hos en og anden, der har beskæftiget sig med kunsthåndværk i mange år. Hvis vi deler titlen i postulater og i fremtidens kunsthåndværk har vi nogle begreber, der til stadighed bliver diskuteret.**

**Postulat, et udsagn der fremsættes uden direkte bevis, ofte med det formål at bevise eller udtrykke det indirekte. Dette må al kunst bygge på.**

**Anderledes forholder det sig med fremtiden for kunsthåndværket. Her er der mange forskellige faktorer der spiller ind, eksempelvis kan nævnes kunsthåndværker- og designuddannelserne, de økonomiske forhold for fagenes udøvere, samfundets interesse for bevarelse af den kulturarv der er nøje forbundet med kunsthåndværket og sidst men ikke mindst den enkelte kunsthåndværkers skabevne og vilje til at være en vigtig og nødvendig del af det samfund de lever i.**

**POSTULATER – Crafts of the Future** is a quite suggestive exhibition title to someone who has concerned himself with arts and crafts for many years. If we divide the title into postulates, on the one hand, and crafts of the future, on the other, we get some concepts which are under continuous discussion.

A postulate is a statement which is not directly proven to be true, and which is often made with the purpose of proving or expressing what is indirect. That must be the basis of all art.

The arts and crafts of the future, however, are a different kettle of fish. Many factors are at play here, such as the education offered at the schools of arts and crafts and design, the financial circumstances for persons in that line of work, and last but not least the creative

En lille meget aktiv gruppe af danske kunsthåndværkere har gennem en lang periode arbejdet på at skabe en udstilling, der som udgangspunkt er væsentlig anderledes end de udstillinger vi er vant til. Alene det, at åbne udstillingen for alle europæiske kunsthåndværkere er en spændende tanke og sætter det nationale i et andet perspektiv.

Et digt som inspirationskilde til en censureret udstilling har vist ikke været prøvet før og er en kærkommen lejlighed til at forene to vidt forskellige udtryksformer.

Udstillingen stiller måske flere spørgsmål end svar om fremtidens kunsthåndværk og vil uden tvivl være et godt afsæt til at komme videre på.

powers and will of the individual craftsman to be an important and essential part of his society. The interests of a given society in maintaining the cultural heritage which is strongly associated with craftsmanship.

A small, very active group of Danish craftsmen have been working over a long period of time to create an exhibition which represents a distinctly different departure than the exhibitions we are used to seeing. Opening the exhibition to all European artist-craftsmen is in itself an interesting idea which places national consciousness in a different perspective.

And the original approach of letting a poem serve as the central source of inspiration for an adjudicated exhibition may well provide a welcome opportunity to unite two radically different forms of artistic expression.

The exhibition may pose more questions than it offers answers about the arts and crafts of the future, and it will certainly provide a solid basis for continuous development.

*Tyge Axel Holm Chairman of The Danish Arts and Crafts Association*

*Tyge Axel Holm*

*Formand for Danske Kunsthåndværkere*



# SE HENDE

LOOK AT HER

”

a dream trying to overtake your waking day  
an the parchment suddenly unrolling  
in front of you

namis at tunnen fadde  
med de vinkel skulde ske  
om sed du tunne ville kunne se  
hved du tunne ville kunne se  
Se for dig  
som gaver sig ud for at se rum.  
og hæders blinde ensig  
rulle sammen i hæder s hæder  
det visseglede prægmaens ord  
Forestill dig

lægge dem bag sig i en modetilskryllyng.  
skule snyde og virkeligheden  
og der hælder hæder om et osordene  
end hæder selv er endt i overfladen  
Hæders skygge løber hældiden stærkere  
sysseler fe hæder til at haste.  
og der hæder i et samle den om sig  
end kæske om godset eller nogen  
men hæder snubler jer aldrig i den  
foran hæder

Hæders skygge blidte som en klosterlig  
but opaque

It is translucent  
managing all along to jump  
one step ahead of it.

whose conclusion was running  
from the poet's inspiration  
across the long page  
a sort of narrative

! der to man vinkelig kunne reise i tider.  
fra det nærmeste sig  
tækkes sig tilbage  
kortstien er brevet ved gammeldat  
og gæde vidje om ikke godt tildeunes morgen  
Hun har løbet om hæder i ligesidet lidernes morgede  
ellerlede stod stævet.

and as you wake up you remember  
not even the slightest word  
you merely sense  
that you were only blind in your dream  
.then your eyes close again.

hun gør i forvejen  
med det visseglede prægmaent

like your own eyelid in front of the eye  
which is blind but continues to dream the writing  
being written across the dead skin  
- this dead skin  
which advances slightly over the years -  
you will always just glimpse  
the end of the unrolling of the roll  
some way ahead  
and at this end  
the flapped edge  
where the text appears to continue  
but in a dream that you will never have  
because it has been torn off  
and lies rolled up in other hands  
that you do not know

from her hands

even if it were already happened

what only she could see  
and behind her

which pretends to be looking ahead.  
the roll

og at det var dine blinde øine  
der forestillede sig skriften

som om der var noget i hælene på den  
hen over den lange side

en form for fortælling

hvils afsynning var på flugt  
fra digterens inspiration

og hele tiden formædte at springe  
et skridt længere frem end den.

left behind by reality in a dissonant cluster.  
that also the words would give out

than her who has left us unprepared  
and now commutes between hope

Her shadow is perpetually running faster  
than her who has left us unprepared

and makes no effort to gather it  
but she never stumbles in it

in front of her  
Her shadow sweeps like the tail of a dress

in the belief that you could really travel in time.

Her shadow sweeps like the tail of a dress

in front of her  
but she never stumbles in it

but she never stumbles in it  
and makes no effort to gather it

but she never stumbles in it  
and makes no effort to gather it

but she never stumbles in it  
and makes no effort to gather it

but she never stumbles in it  
and makes no effort to gather it

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and makes no effort to gather it

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and makes no effort to gather it

but she never stumbles in it  
and makes no effort to gather it

but she never stumbles in it  
and makes no effort to gather it

but she never stumbles in it  
and makes no effort to gather it

“

as if all that no one imagines  
with the sealed parchment

og idet du vægner husker du  
end ikke det mindste ord

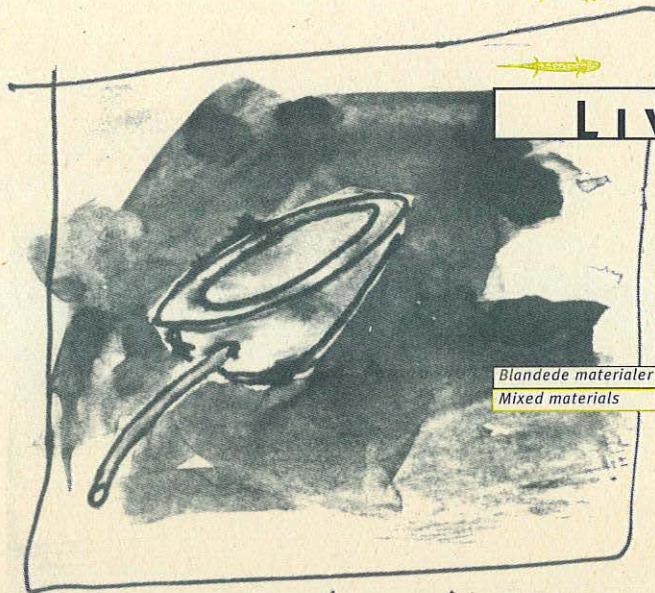
du mærker alene

du kun var blind i drømmen  
så lukker dine øjne sig igen -

“

## LIVSBEHOLDERE

LIFE CONTAINERS



Blandede materialer  
Mixed materials

Om naturens under, der engang åbenbarede sig for drengen,  
som nu er blevet til mand.

En verden i et syltetøjsglas fyldt med haletudser, over for  
genteknologiens vidunderfrembringelser

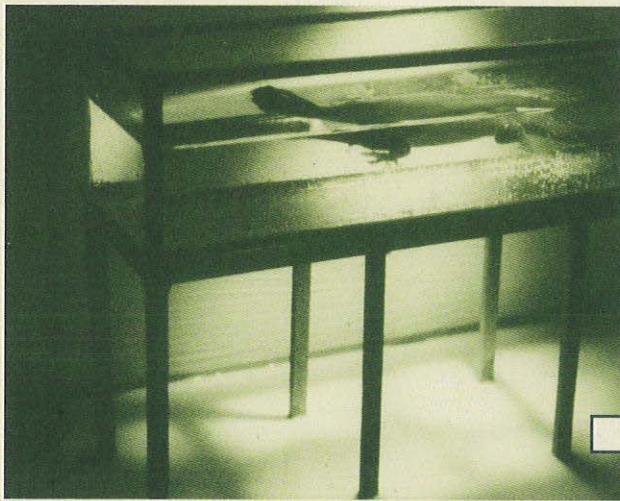
On the wonder of nature which once revealed itself to the boy

who has now become a man.

A world in a jar full of tadpoles contrasted with the fantastic creations of genetic engineering



”



RUNE FJORD JENSEN

“

A designer-style airbed combining rubber with textile

## MATTRESS

80 x 180 cm

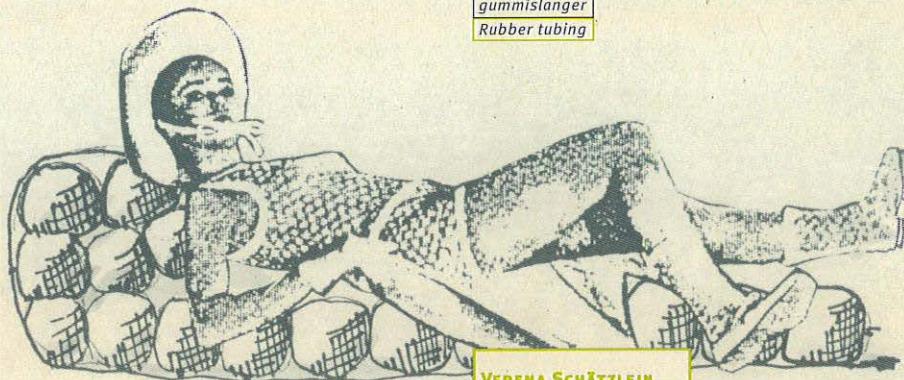
23 inflated inner tubes

webbings

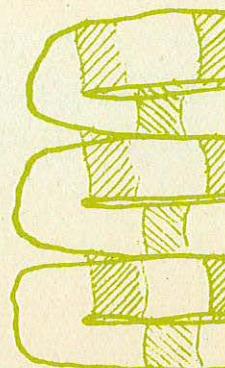
coloured valves

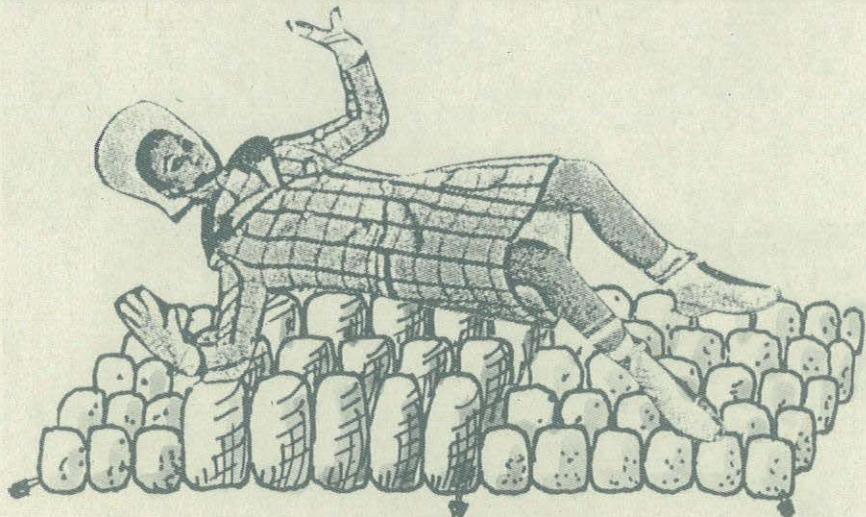
technique: wowen

gummislanger  
Rubber tubing



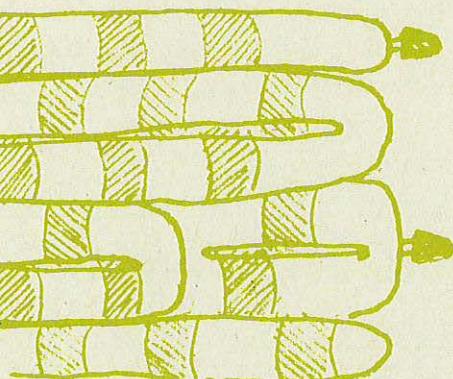
VERENA SCHÄTZLEIN





When reclining, it offers the user outstanding comfort

”



KARIN MICHELSSEN



## SKÅLE BOWLS

“

Dekorationen har jeg gjort tæt og rund, som en modvægt til skålens stramhed og størrelse.

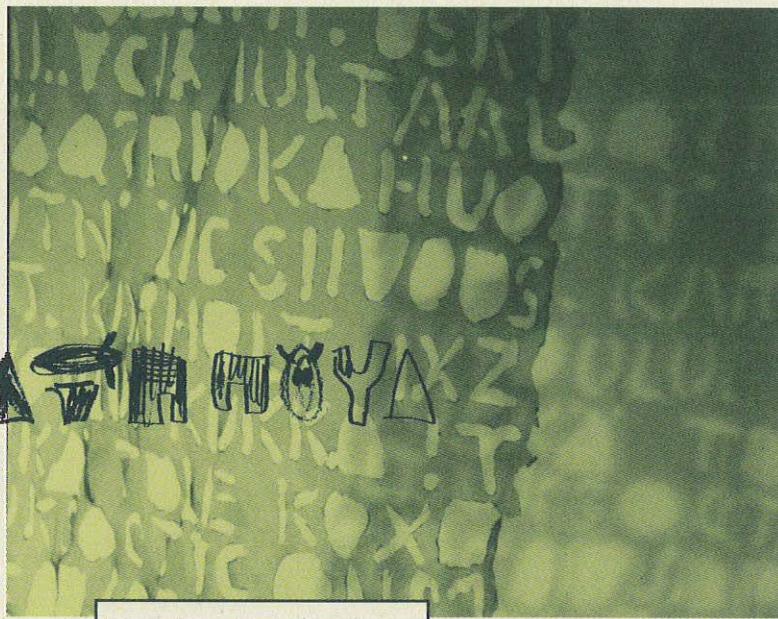
I have made the decoration compact and round as a counterweight to the stringency and size of the bowl.

”

Porcelæn  
China

## MESSAGE I & II

“



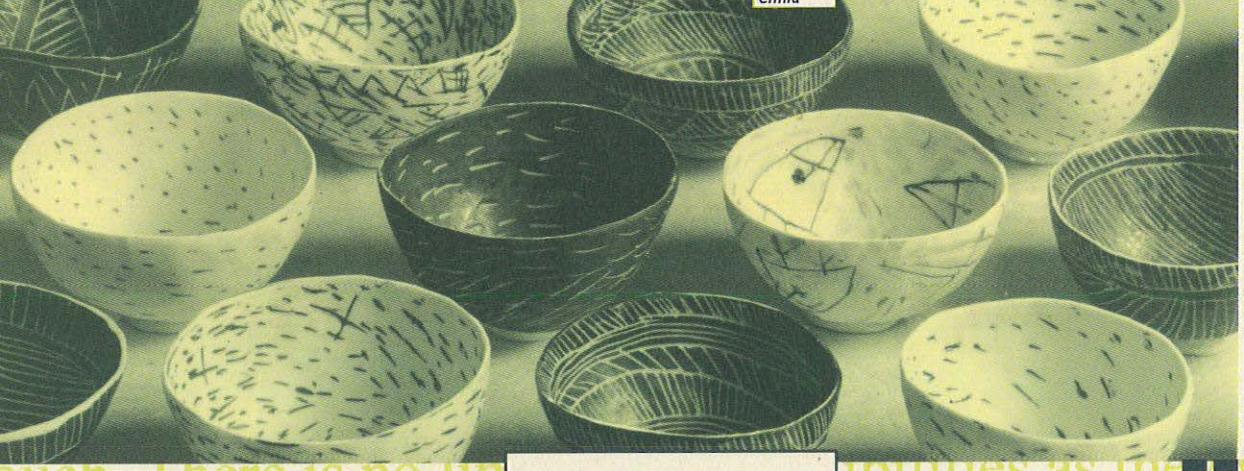
HELENA HYRYLAINEN

Polyester

Polyester

”

process comes completely naturally to me. I use them as a note  
diary. They are fo  
**1000 BOWLS**  
**1000 SKÅLE**



uch. There is no limit to the possibilities as they wait in silence.  
**PRISCILLA MOURITZEN**  
transformed. They can become as dark as pitch, or ethereal and  
white. Only very rarely does any colour come in. Perhaps a thin  
yellow line. Otherwise just dark brown-black and the white por-  
One thousand... imagine having such power! Imagine having s

“

Jeg har i vinter indfarvet forskellige nuancer,  
som giver en flot helhed.

Desuden har jeg trykt på skudgarnet  
– de små prikker  
på det lyse garn

## SKYGGEDANS

## SHADOW DANCING

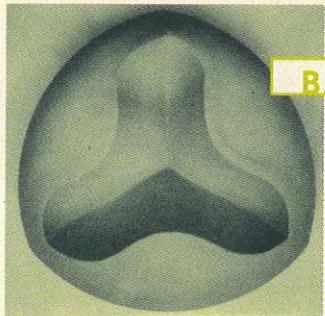
Last winter I dyed a variety of shades  
which form a harmonious whole.

Furthermore, I have made prints on the weft  
- the small dots on the light yarn.

”

JETTE NEVERS

Papirgarn  
Paper yarn



BAROQUE DEPRESSIONS

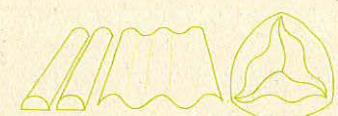
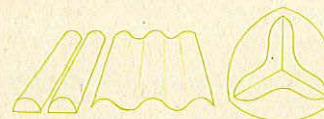
BAROKKE

FORDYBNINGER

“

One straight corrugated plate -  
asymmetrically assembled

One straight corrugated plate -  
symmetrically assembled



En lige bølgeplade  
- samlet asymetrisk.

En lige bølgeplade  
- samlet symetrisk.

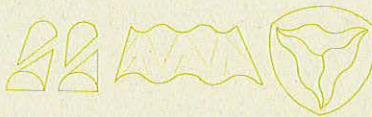
Stentøj  
Stoneware

One corrugated plate whose sides  
corrugate in opposite directions



En bølgeplade, hvor  
siderne bølger modsat  
- samlet asymetrisk

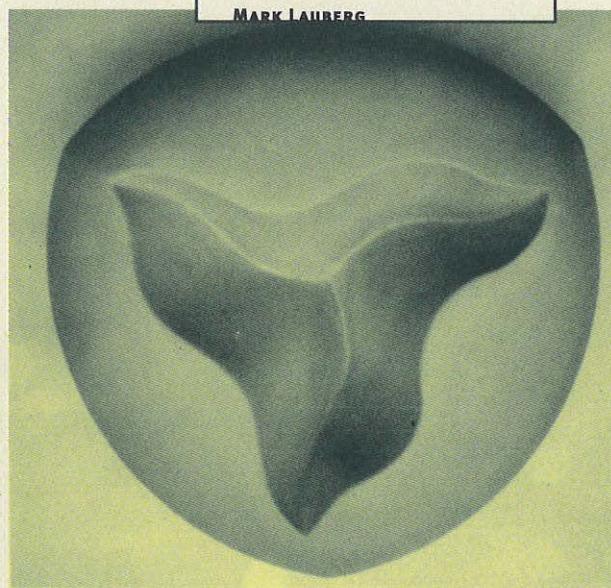
One corrugated plate bent across 5 curved,  
truncated cones laid out in a circle.



En bølgeplade formet over  
5 krumme keglestubbe  
lagt i en kreds.

”

MARK LAURBERG



# UDEN TITEL

UNTITLED

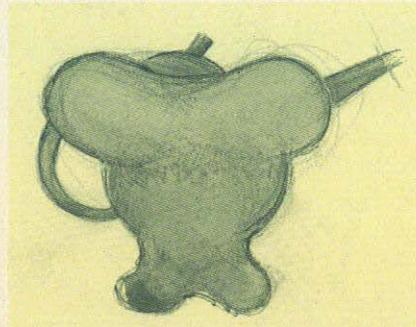
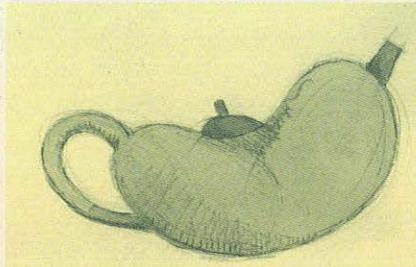
Jeg ved ikke hvad det er - har endnu ikke ord at sætte på - urformer  
måske - buler lavet med strandsten - former der associerer til volumi-

nøse kvinder eller tegneserie-  
hunde. Formen er begyndt at  
fascinere mig, men jeg værner  
om det nye ved ikke at låse det  
fast i termer og beskrivelser.

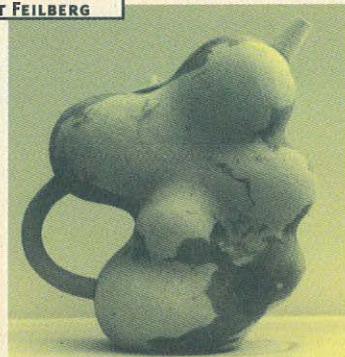
I do not know what it is - I still do not  
have the right words for it - original  
forms, perhaps - dents made by beach  
stones - forms which bring to mind  
voluminous women or cartoon dogs.

The form has attracted my interest, but  
I protect the new by not capturing it in  
terms and definitions.

Stentøj med indlagt beginning  
Stoneware with slip inlay



KIT FEILBERG



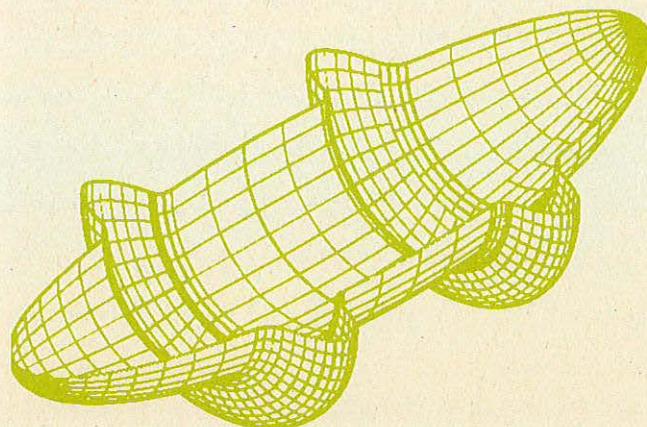
## UNTITLED

“  
Two systems  
of circulating  
slip work as  
research-  
processes  
in a future  
laboratory.



# OMDREJNING SLEGE MÆR

ROTATING CLAY BODIES

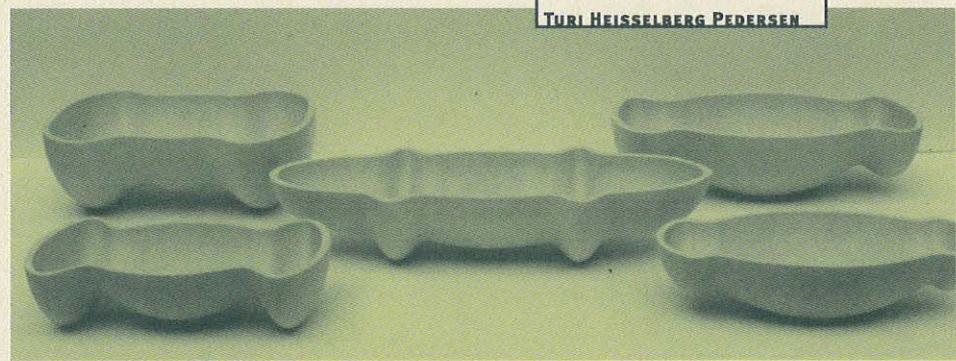
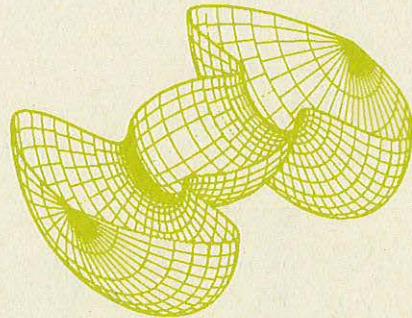


“

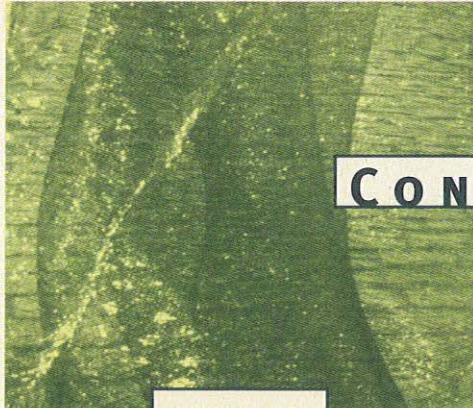
På computeren kan kommando-en typisk hedde:  
Create curve-rotate-mirror.  
Operationen i denne højteknolo-giske procedure vil omsat til en  
keramisk arbejdsgang hedde:  
Drej- Skær- Spejl.

The computer command would be something like:  
“create curve-rotate-mirror”. In pottery, the corre-sponding term for this technologically advanced  
operation would be: “throw-cut-mirror”.

”



Stentøj  
Stoneware



## CONCEALED ANGELS

TITIKA RØTKLÆR

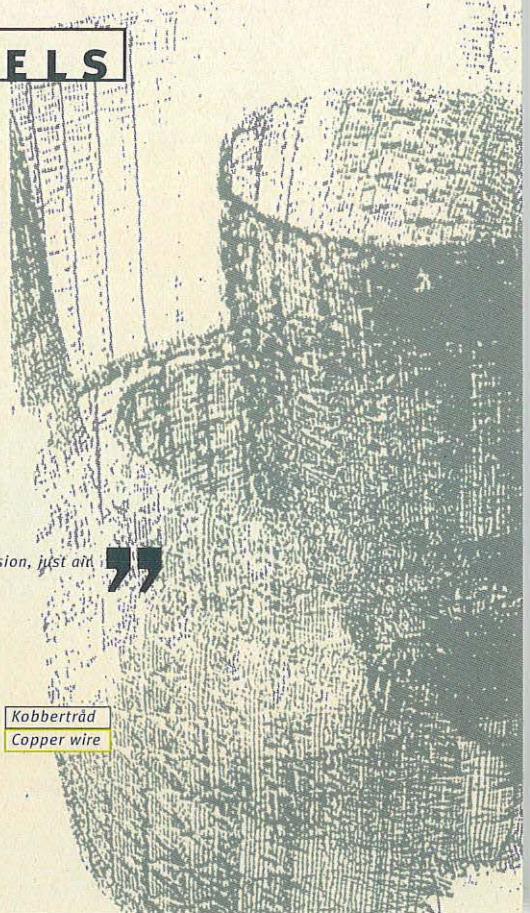
“

..formen inderst i rullen er kun  
synlig pga. skyggevirkninger  
lagene imellem - i sig selv er  
denne “form” et fantom, luft.

*...the innermost form of the coil is only visible due to shade effects between the layers - the actual “form” is an illusion, just air.*

”

Kobbertråd  
Copper wire



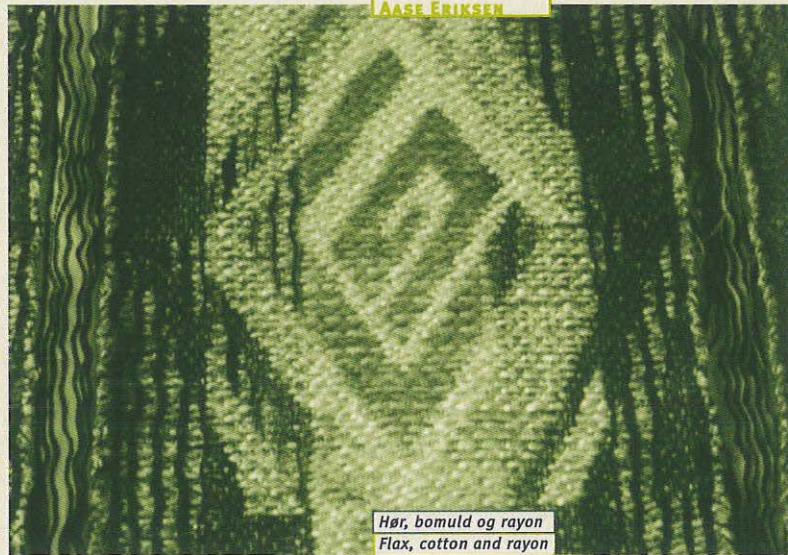
# SVARTE OG HVITE

BLACK AND WHITE

"In fact, several of their symbols still appear in art and literature, powerful motives in our myths and archetypes-in our dreams.

Maria Gimbutas has said of the old European stone-age culture:

AASE ERIKSEN



”

# MØNT I MØNT II

COIN I COIN II

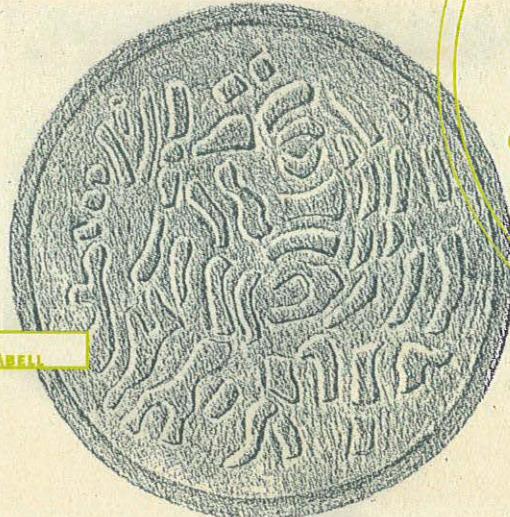
“

Cars will be excluded from the cities and residential areas of the future. Walking in the city will be a perfectly natural thing.

I fremtidens byer  
og boligområder  
er bilerne ude-  
lukket. At vandre  
i byen bliver en  
helt naturlig sag.  
Der skal være  
oplevelser når  
man vandrer i byen.

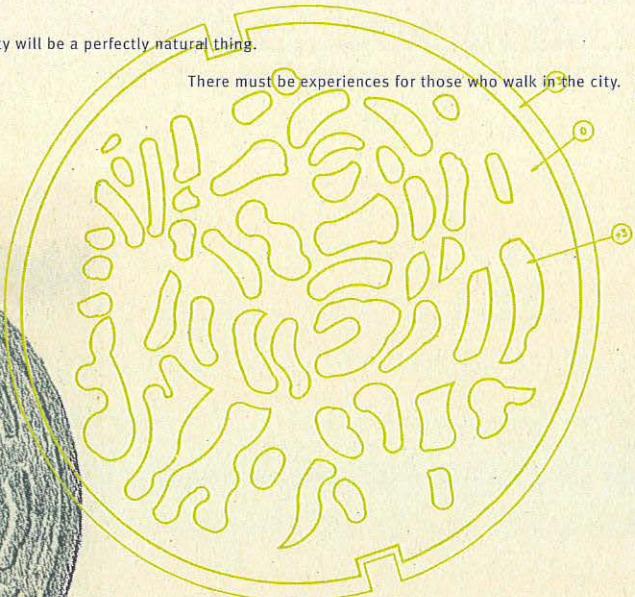
Støbejern  
Cast iron

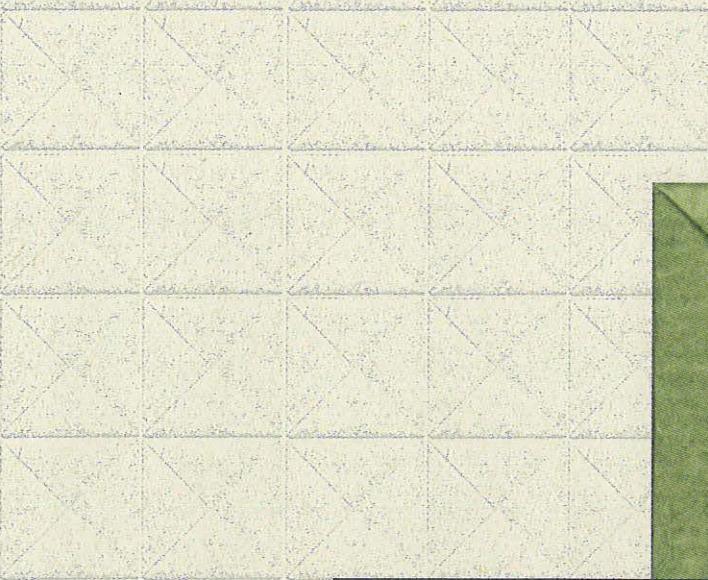
KAREN ÅBELL



There must be experiences for those who walk in the city.

”





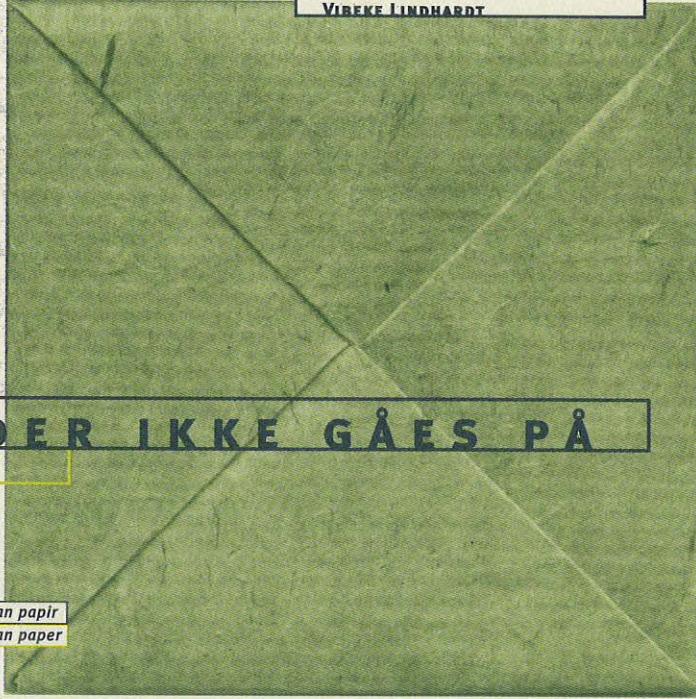
VIBEKE LINDBARDT

# GULVET DER IKKE GÅES PÅ

THE UNWALKABLE FLOOR

“

Bhutan papir  
Bhutan paper



”

# POSTULAT

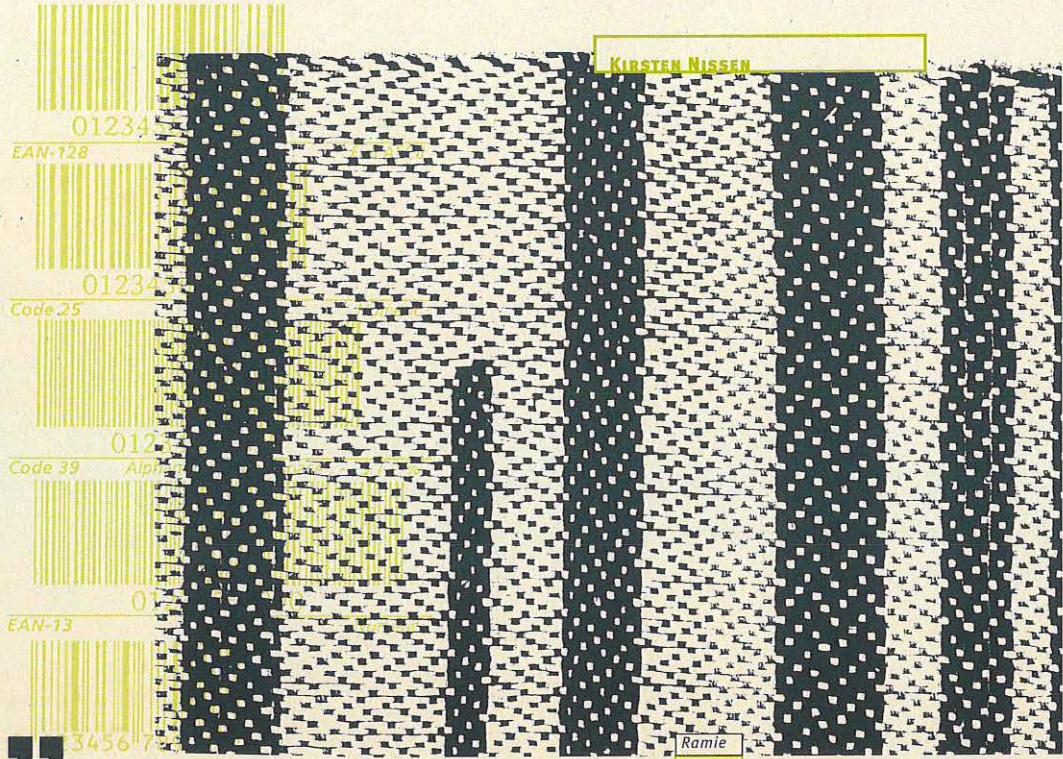
POSTULATE

A letter from a person in a digital world? A message from a non-person? A quote from a citizen's card in the future? Facts about the work itself? Or, quite simply, the price of the work?

Et brev fra et menneske i en digitaliseret verden?

Et budskab fra et ikke-menneske? Et citat fra et kommende borgerkort? Fakta om værket selv? Eller måske helt banalt, prisen på værket?

”



“

Udfordringen ligger i samspillet og modspillet mellem glasset og den keramiske skærv/form. Det sandstøbte glas er gennemskinneligt men ikke gennemsigtigt. Nogle af mine drømme bliver indfanget af dette glas.

NAUTILLUS

NAUTILLUS

BETTER LØRREBY



Keramik og sandstøbt glas  
Ceramics and sand-cast glass

The challenge lies  
in the interplay

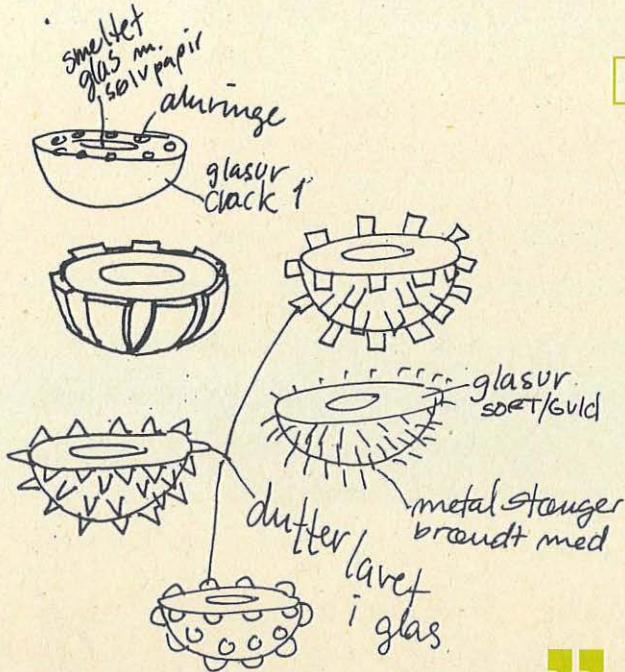
and the contrast between the glass and the ceramic body.

The sand-cast glass is translucent but not transparent.

Some of my dreams are captured by this glass.

”

“



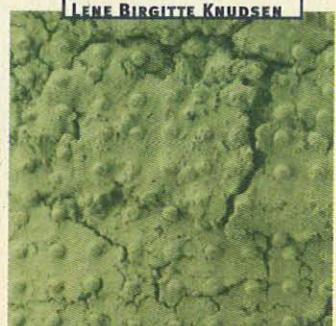
”

## UDEN TITEL

UNTITLED

Keramik, glas, metal  
Ceramics, glass, metal

LENE BIRGITTE KNUDSEN



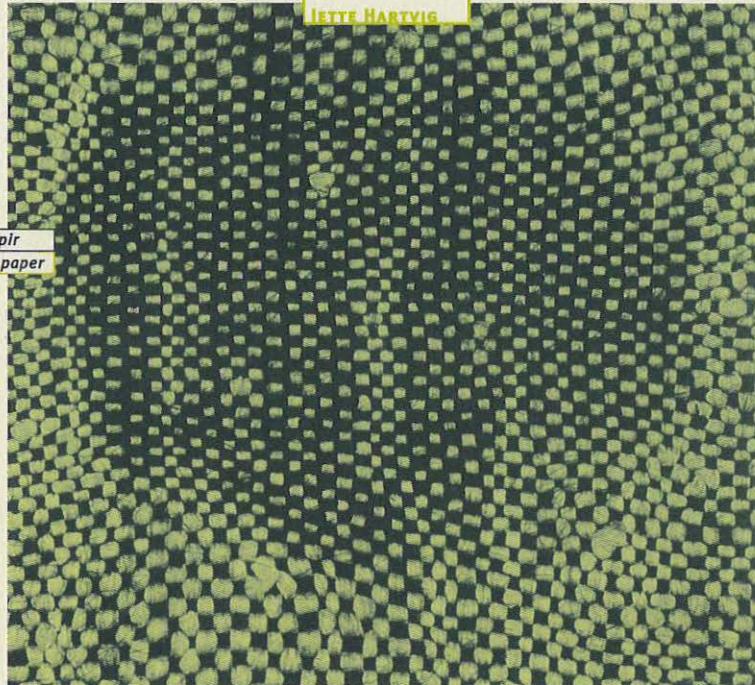
“

Som ved skålstenen er der bare fjernet en smule materiale ved fordybningerne, men det er svært at sige om det er tegnene eller selve stenen som har den egentlige betydning.

As is the case with cup sculptures, only a bit of material has been removed at the hollows, but it is difficult to determine whether the true meaning lies in the marks or in the actual stone.

”

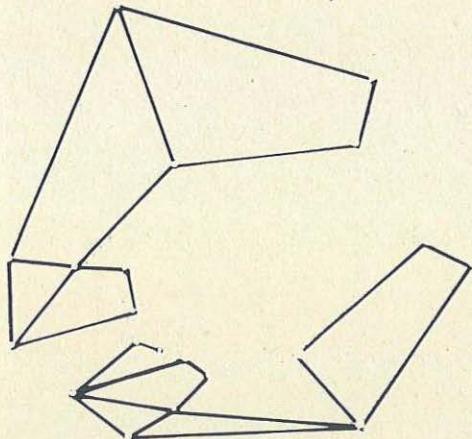
*Uld og papir  
Wool and paper*



JETTE HARTVIG

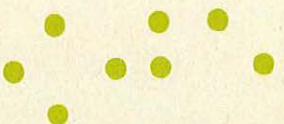
U D E N T I T E L

UNTITLED



UDEN TITEL

UNTITLED



GRETTE WITTROCK

ANN SCHMIDT -CHRISTENSEN

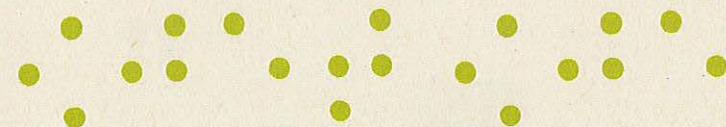
“

Elektroner, atomer, molekyler, gener, DNA, asteroider, planeter, sorte huller, 51 PEG, og stjernerne er områder, hvor vi søger efter svar. Det er også områder, hvor fællesnæv-

neren er prikken / pletten / punktet. Ved at forbinde prikkerne søger

vi nye former, flader og rum - som igen danner baggrund for de gåder og den blindhed, mennesket er forbundet med.

Papir  
Paper

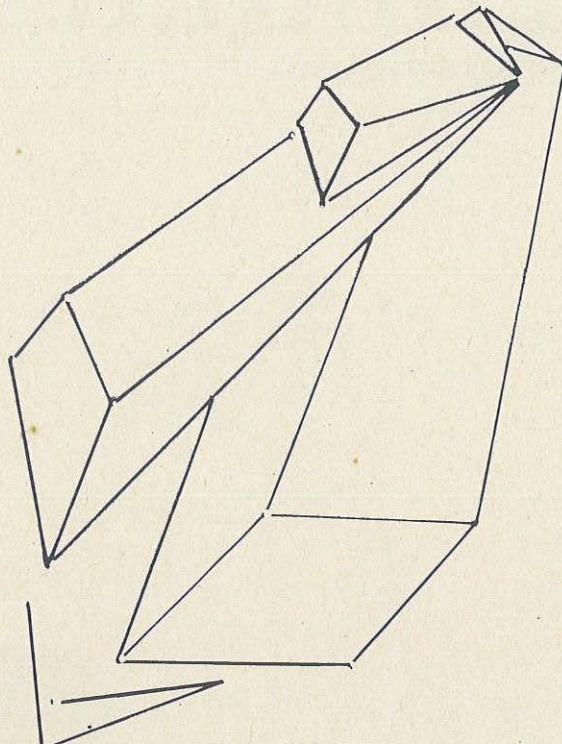


Electrones, atoms, molecules, genes, DNA, asteroids, planets, black holes,

51 PEG and the stars are areas where we are looking for answers. They are

also areas where the common denominator is the dot/the spot/the point. \*

By connecting the dots, we seek new shapes, surfaces and spaces - which in their turn form the basis of the enigma and blindness associated with mankind.



”

# 4 AKRYLÆSKER

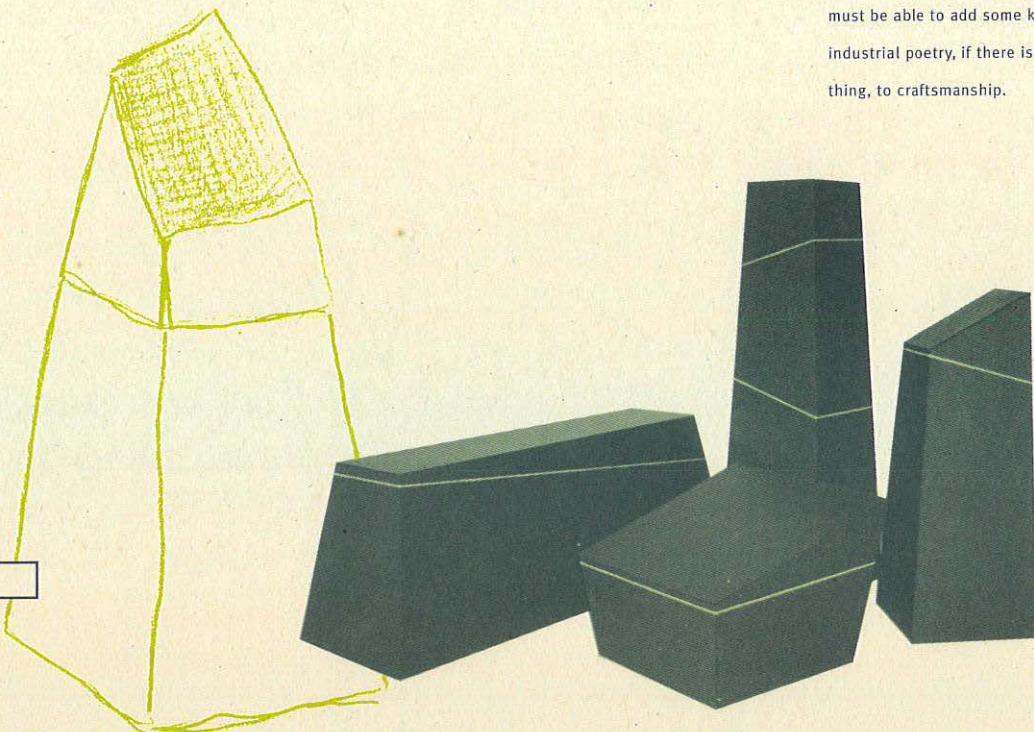
4 ACRYLIC BOXES

“

Acryl; dette stykke industri må kunne tilføre kunsthåndværket en slags industriel poesi, hvis man kan tale om en sådan.

Acrylic cloth: this industrial product must be able to add some kind of industrial poetry, if there is such a thing, to craftsmanship.

”



Silke  
Silk

LOUISE SASS

# UNDERVEJS

EN ROUTE

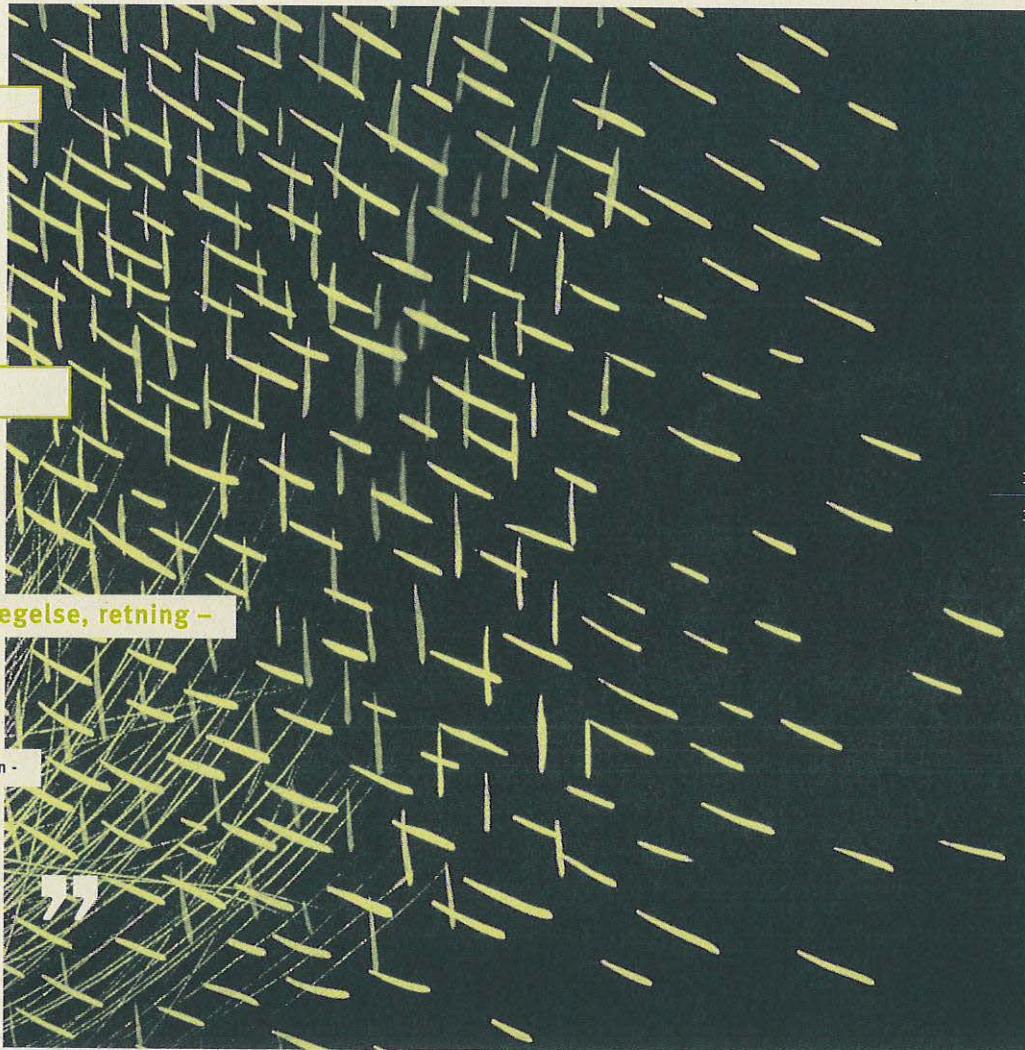
“

– en refleksion over bevægelse, retning –

kroppens bevægelser,  
dens rytme og  
radius.

- a reflection of movement, direction -

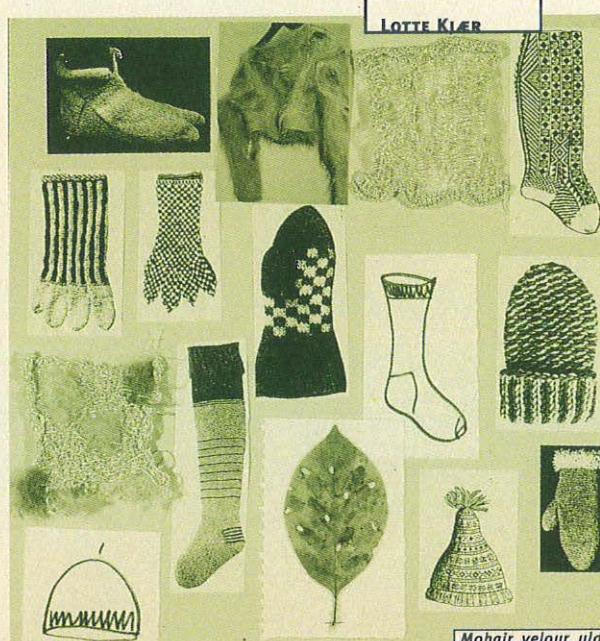
the movements of the body, its rhythm and radius.



“  
Jeg anvender forskellige strikketeknikker,  
fra jacquard med lange overspring til al-  
mindelig retstrikning. Størsteparten af de  
ønskede effekter bliver opnået ved sam-  
mensætningen af materialer og efterbehandling, såsom filtning, klippe ind i  
stoffet og påsyning af genstande.

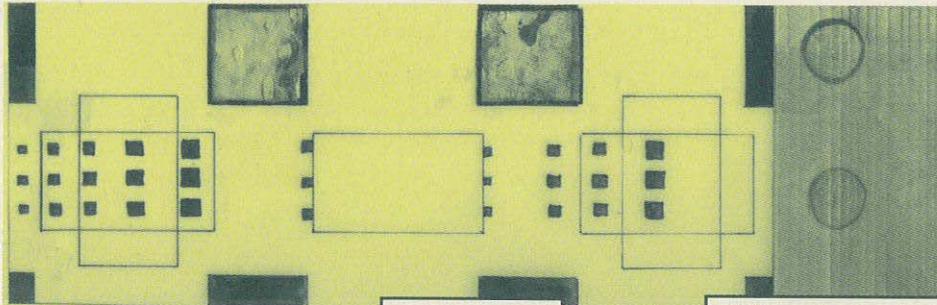
I employ various knitting techniques, from jacquard with long vaults to plain knitting. Most of the effects are achieved by the combination of materials and by the finishing treatments, including felting, cutting into the fabric and sewing on objects.

“  
Jeg anvender forskellige strikketeknikker,  
fra jacquard med lange overspring til al-  
mindelig retstrikning. Størsteparten af de  
ønskede effekter bliver opnået ved sam-



Mohair, velour, uld, fiskesnøre, elastik, plastikgarn, etc.  
Mohair, velour, wool, fishing line, elastic, plastic yarn etc.

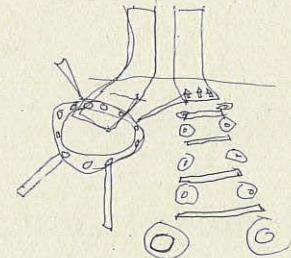
**STRIK**  
**KNITTING**



HELE GRAABÆK

## UDEN TITEL

UNTITLED



“

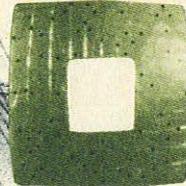
Evigtgyldige byggesten i former som altid har og vil være udgangspunkt for den måde vi bygger verden omkring os op på, som altid omgir os under en eller anden form, cirklen, kvadratet, linien - kombineret med mindelser om sand/jord, metal, vand og luft.

Eternal bricks in shapes which have always been and will always be the foundation of our manner of constructing our world, which always surround us one way or another, the circle, the square, the line - combined with vestiges of sand/earth, metal, water and air.

Silikone, silkeorganza, plastikbinder, pigmentfarve, expandtex, plexiglas  
Silicone, silk organza, plastic binding, pigments, expandtex, plexiglass

”

Aluminium, guld, rødguld  
Aluminium, gold, red gold



## ARM OBJECTS

# ARM OBJEKTER

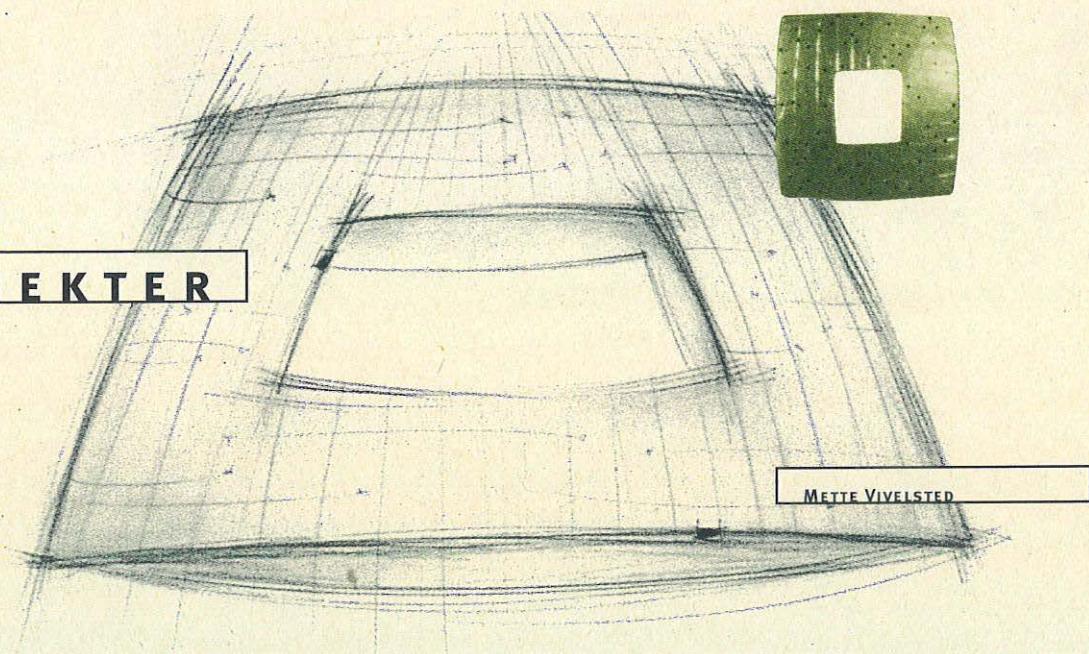
“

Ved at hamre, perforere og igen hamre søger jeg efter et nyt udtryk i aluminium. Det skyggespil som opstår under denne bearbejdning bringer mig på sporet af liv og stoflighed.

METTE VIVELSTED

Hammering, perforating, and then hammering again, I pursue a new expression in aluminium. The play of light and shade which appears during this treatment puts me on the track of life and texture.

”

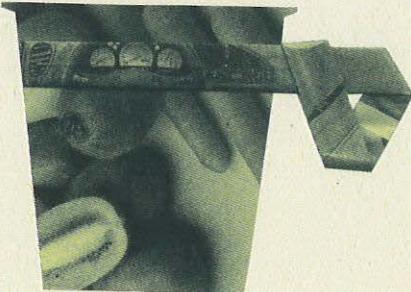


# GENBRUGSSTEL

## RECYCLED TABLE SERVICE

ANN LINNEMANN

Aviser, korkpropper, gummidåb, porcelæn/stentøj  
Newspapers, corks, rubber bands, china/stoneware

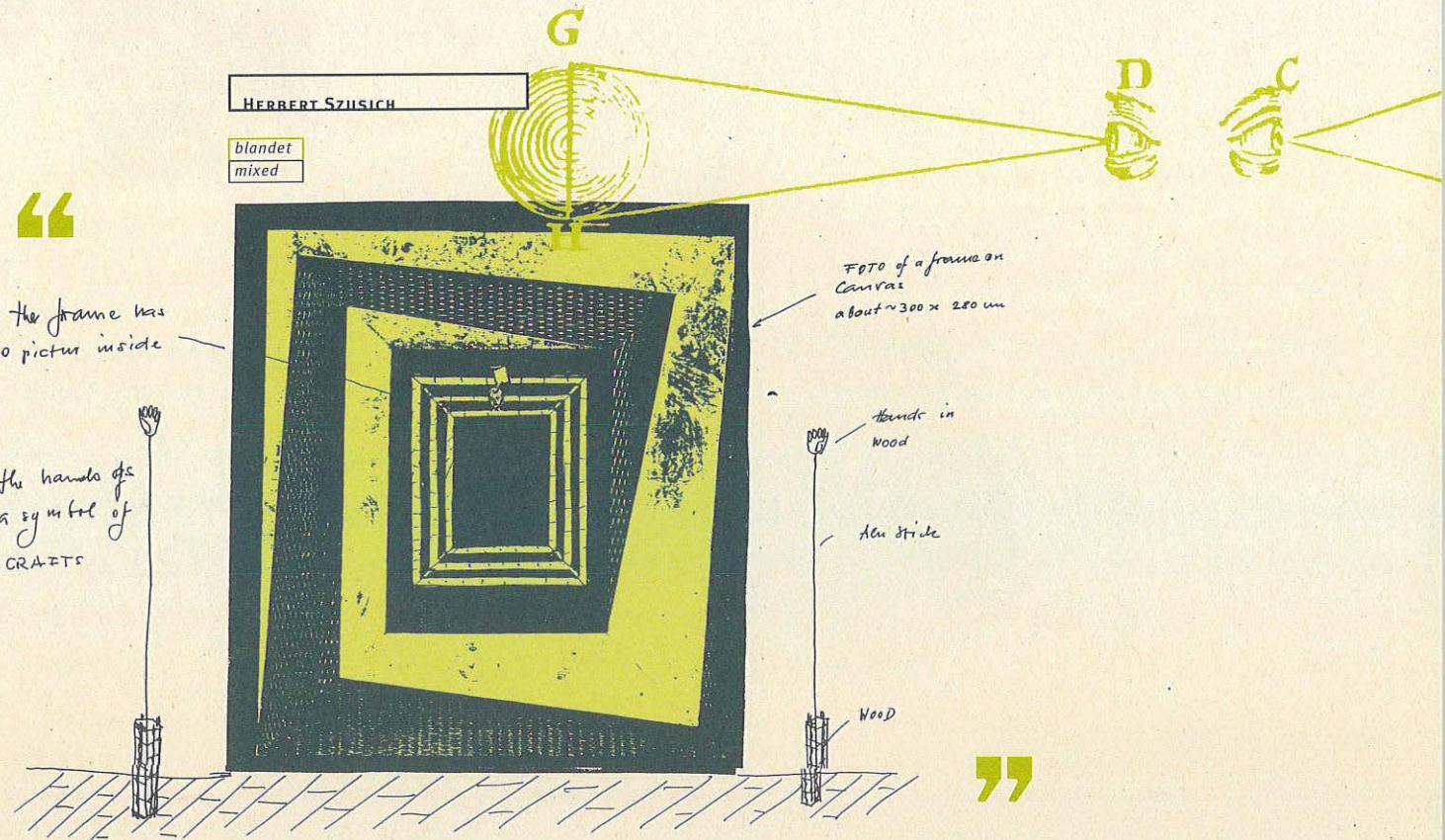


“ Den enkelte forbruger bliver i fremtiden sin egen kunsthåndværker i forhold til sit eget emballageforbrug.

In the future, the individual consumer will be his own craftsman designer in relation to his consumption of packing and wrapping.

”

# THE INTERIOR MARGIN OF CRAFTS AND MEMORY



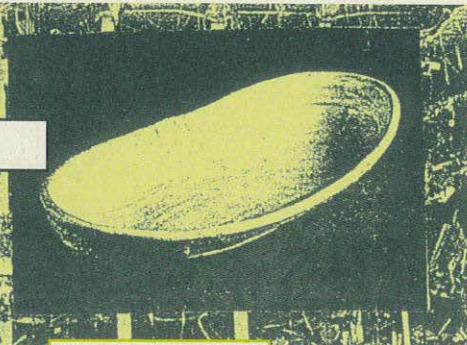
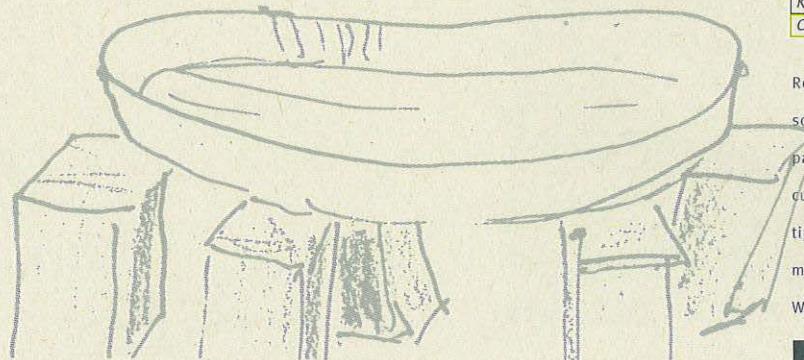


## HVIDT OBJEKT

WHITE OBJECT

“

Rødler med store chamottekorn drejes meget blødt til cylindre. Vandrette spor efter redskab bliver til parallelle streger i lerpladen som fås ved at skære cylindren op og folde den ud. Ved samlinger af flere plader presses de sammen med en bølgende bevægelse af et redskab. En strimmel bliver til kant. Hvor den samles kommer et nyt element ind.



JØRGEN HANSEN

Keramik  
Ceramics

Red clay mixed with coarse clay grains is thrown, very softly, into cylinders. Horizontal traces of tools become parallel lines on the clay sheet, which is the result of cutting up and unfolding the cylinder. Assembling multiple sheets, they are pressed together by the wavy movements of a tool. A strip becomes an edge. Where it is assembled, a new element is inserted.

”

Massiv solid tung fyldig fast fuldvægtig kom-  
pakt svær tæt gedigen stabil stærk grundmuret  
slidstærk bombastisk robust bastant diger  
voluminøs korpulent jordbunden rå hård sam-  
menpresset koncentreret omfangsrig bred vold-  
som pompøs sammentrængt klippefast stålsat

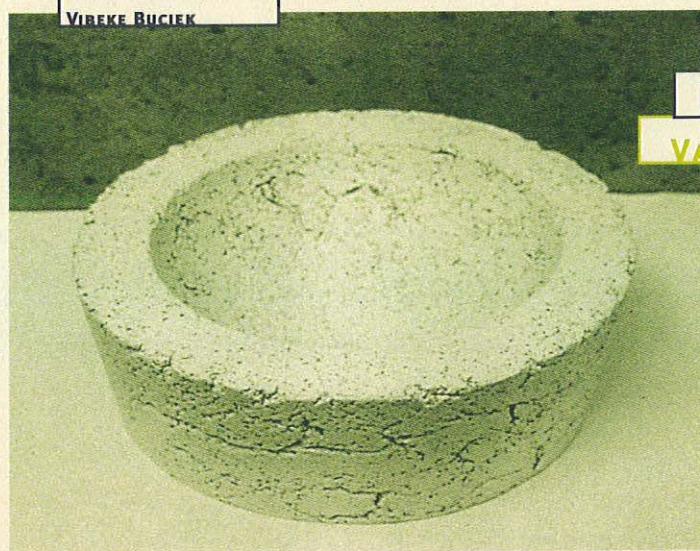
Let serafisk porøs ubesværet formfuldt ornamentalt luftig æterisk harmonisk klassisk

“

VIBEKE BUCIEK

KAR

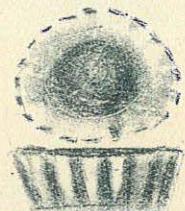
VAT



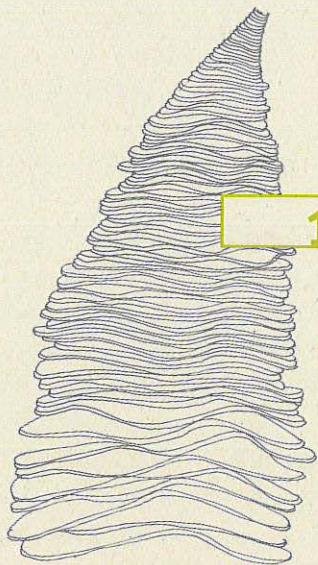
Massive substantial heavy full weighty compact stout  
dense genuine stable strong stone-built durable bom-  
basic robust hefty thick voluminous plump earth-  
bound raw hard compressed concentrated extensive  
broad imposing stately firm rock-solid steadfast

Light seraphic porous smooth flawless ornamental airy ethereal harmonious classic

Keramik  
Ceramics



”



# 1001 HATS

“  
”

jute  
jute

ALMIRA SADĀR

MARIJA LENKO





**Vi, de 5 censorer, mødtes på Danmarks Designskole i efteråret 1995 for at bedømme det indkomne. Der var opstillet borde udover hele lokalet og de godt 150 skitseforslag lå klar til vurdering. Projektbeskrivelser blev læst op, skitser blev vurderet, vi skulle orientere os om niveauet og startede med en grovsortering.**

**Denne censurerede udstilling af kunsthåndværk er i udgangspunktet anderledes, da deltagerne fik tilsendt, samt i telefonen oplæst lyrikeren Christian Yde Frostholms digt "Se hende". Med udgangspunkt i dette skulle de indsende idéoplæg, inspirationsbeskrivelse samt skitsemateriale til en forcensurering.**

This adjudicated exhibition of arts and crafts represents a new departure in that the artists initially received a copy of the poet Christian Yde Frostholm's poem "Look at Her" and listened to a recorded recital of it over the phone. Based on this, they were asked to submit a draft description, an outline of their sources of inspiration, and sketch material for pre-censorship.

We, the five members of the adjudicating board, gathered at Danmarks Designskole to consider the proposals.

There were tables all over the room, and the more than 150 draft proposals had been laid out for judgement. Project descriptions were read aloud, sketches were studied - we had to form an idea of the general level of the works, and we started with a primary sorting.

We had to keep in mind the intentions of the group - vision, experimentation, transcendence - as well as our own evaluation of the standard of the works in terms of art and craftsmanship. You do not build a house before you have an accurate design for it. That goes for arts and crafts, too. Form, expression, materials, implementation must first be worked out.

The presentation of the respective projects proved crucial: legible sketches, good photographs, material

I baghovedet havde vi gruppens intention om det fremadpegede - eksperimenterende - grænseoverskridende samt vores fornemmelse af om værkerne havde den kunstneriske - håndværksmæssige standard som et arbejde skal indeholde. Et hus bliver ikke opført før det er nøjagtigt tegnet på papir. På samme måde med kunsthåndværk. Form - udtryk - materiale - udførelse skal besluttes.

Præsentationen af projekterne blev vigtige, læselige skitser - gode fotografier, materialeprøver samt skriftlige fremstillinger af idé og udførelse.

Vi så arbejder hvor inspirationen til krukker og kar kunne være industriens maskinelle - arkitektur - skitsearbejde via computer.

Arbejder der tog det økologiske aspekt med - genbrugstanken - miljø

samples, and written presentations of the concept and the craftsmanship.

We saw works such as pots and vessels which were inspired by industrial machine parts - architecture - sketches made on computers.

Works which included the ecological aspect - recycling - the environment - urban renewal. Abstractions on electrons - black holes - stars. We saw works made of "new" materials such as aluminium, plexiglass, and plastic.

We saw combinations of textiles and plexiglass - ceramics and glass.

We saw works in which the craftsman, from his or her point of departure, provided minor or major transfers into the future, into the unknown.

We recognized stanzas of the poem as inspiration. We saw the sign of the time - the vision of contemporary eyes.

- byfornyelse. Abstraktioner over elektroner - sorte huller - stjerner. Vi så arbejder i "nye" materialer - aluminium - plexiglas - plast. Vi så kombinationer tekstil plexiglas - keramik glas. Vi så arbejder hvor kunsthåndværkeren fra sit ståsted leverede små eller store forflytninger ud i fremtiden, det ukendte. Vi så strofer i digtet brugt som inspiration. Vi så tidens trend - hvordan tidens øjne ser. En meget fyldig dag, og vi gik hjem med hovederne fyldt af indtryk. Næste dag var der mere plads på bordene, 1. grovsortering var pakket bort. Censorerne gik alene rundt og

noterede sig deres egne stillingtagen.

Lyspunkterne, dem var der ingen tvivl om, man ser og føler det. Der blev argumenteret og diskuteret i de tilfælde hvor der herskede uenighed.

Nogle måtte ud - andre fik mulighed for deltagelse, også hvor vi i dag står og er meget spændt på de færdige resultater... udstillingsarkitekten og kunsthåndværkerne har siden overtaget projektet, og jeg er nu meget spændt på at se udstillingen.

Som censor har man her fået et nærmere billede af hver enkel deltager.

*Britt Smelvær Billedkunstner, censor*

A very rich day, and we went home with our minds full of new impressions.

The next day, the tables were not so packed. The primary sorting had been removed. The board members walked about by themselves and made notes of their own positions.

The gems stood out prominently - you see and feel it immediately.

Where disagreement arose, there was argumentation and debate.

Some had to go - others were allowed to participate, and they are still there today as we are anxiously awaiting the final result... the exhibition architect and the craftsmen have now taken over the project, and I cannot wait to see the exhibition.

As a board member, I have had the opportunity to form a detailed impression of each participant.

*Britt Smelvær*

*Pictorial artist, member of the Adjudicating Board*

Med udgivelsen af kataloget til kunsthåndværk og designudstillingen "POSTULATER" ønsker jeg at bidrage med nogle betragtninger om arbejdet med form.

Der var i arrangementets vorden, en stærk intention fra udstillingsgruppen om at vise kunsthåndværk og design som var inspireret af et bestemt udgangspunkt, evt. flere kombinationer ang. materialevalg, produktionsformer på tværs af gængse faggrænser.

I forhold til dette er titlen korrekt, men i praksis tror jeg at det vil være andre forhold der gør sig gældende for den enkelte skabende formgiver.

Min opfattelse er at al ægte billedkunst 2 som 3 dimensional, udgår fra en oplevelse med virkelighedsagttagelse som grund. Billedkunsten er første skridt fra ovennævnte til en lang arbejdsproces som ofte udmønter sig i kunsthåndværkerprægede produkter 2 som 3 dimensionale, men siden århundredeskiftet har der for alvor været designmæssige konsekvenser p.g.a. industrialiseringen.

For netop ikke at miste den nære menneskelige faktor i arbejdet, tror

The catalogue for the exhibition of craftsmanship and design "POSTULATER" gives me an opportunity to present some reflections on the process of working with form.

From the very outset, the members of the exhibition group were determined to present craftsmanship and design with a common source of inspiration, possibly combining materials and production techniques in innovative cross-disciplinary approaches.

In that respect, the title of the exhibition is appropriate. In practise, however, I believe that the individual designer will be governed by other conditions.

As I see it, all genuine visual art, two-dimensional as well as three-dimensional, is rooted in an experience of observing reality. Visual art represents the first step from that and into a long working process, which often results in two- and three-dimensional, craft-like products. Since the turn of the century, however, industrialization has had a still more significant impact in the area of design.

Considering the risk of losing the intimate, human factor in the working process, I still see a need for arts and crafts as an independent expression. Similarly, the continuous influence of arts and crafts upon purely industrial design is absolutely essential.

Think of the stringency of ancient Egyptian sculptures, as a body, the carriage of archaic sculptures, the simple idiom of cycladic sculptures, which have since inspired sculptors like Alberto Giacometti, Amadeo Modigliani, and the Romanian Constantin Brancusi. The latter often

jeg stadigvæk der er behov for kunsthåndværket som selvstændigt udtryk, samt vigtigheden af forplantningen til den rene industrielt frembragte form.

Her tænker jeg på ægyptiske skulpturers stramhed, som korpus, rejsningen i arkaiske skulpturer, kykladiske skulpturers enkle formsprog, som senere har inspireret billedhuggere som Alberto Giacometti, Amadeo Modigliani, samt rumæneren Constantin Brancusi. Sidstnævnte arbejdede ofte med dyr og fugle som udgangspunkt men hans arbejde forplantedes i både fri skulptur, arkitektonisk prægede arbejder som porte, uden-dørs pladser indeholdende stolelementer, bænke, buer m.v. i sten og træ.

**Sidstnævnte billedhuggers arbejder har for mig at se mange paralleller til f.eks. etruskerne, som både arbejdede og forenede skulptur, arkitektur, i frembringelser som stridsvogne der næsten til forveksling ligner nyere skulpturfrembringelser. (se Villa Giulia i Rom).**

**Både på Kykladerne og hos etruskerne går mange skulpturelementer igen som vandrette fade, spejle med håndtag, mindre cirkulærer og ovale formelementer forekommer i muralmaleri, som smykker og ornamentik på brugskorpus.**

worked with birds and animals, but his work spread to sculptures in the round, architectural works such as gates, outdoor squares containing chair elements, benches, arches etc. of stone and wood.

In my view, Brancusi's work often refers to the Etruscans, for example, who incorporated sculpture and architecture in such items as chariots, which are almost identical to more recent sculptural work (cf. Villa Giulia in Rome).

Cycladic and Etruscan sculptural elements reappear as level plates, mirrors with handles; smaller circular and oval formal elements reappear in murals as ornaments and decorations.

But organic experiences are consistently organized into a whole, for instance by means of a quite geometric idiom which formulates the product.

In recent years, we have experienced a wide-spread demand for preserving and developing these qualities.

I have a specific product in mind, here, "the car", a particular car: the Citroën ID 19 1956, which incorporated the idea of reducing the air resistance of the vehicle and aesthetic, formal beauty.

It embodies a sculptural beauty which equals Brancusi's bron-

zed birds; it embodies peculiarity; scientific considerations were essential to the project - I am referring to the car's unique system of suspension, which is based on oil pressure in thin 3 mm tubes which carries the entire car and its load. A potency which almost appears to have been inspired by a penis device which can be lifted and lowered.

Subsequently, we have seen products like stainless steel sinks which were pulled into shape by hard rubber pistons which produced the same heat as when the silver smith in former times annealed the metal to prevent it from cracking.

This is just an example of something which was a thing of the future just a few years back. It is my hope that this exhibition will sow some seeds which may grow into products of high aesthetic quality and improved production techniques.

*Jannik Seidelin*

*Designer, pictorial Artist, member of Adjudicating Board*

**Men altid er organiske oplevelser organiseret til en helhed, evt. gennem et stærkt geometrisk formsprog for at formulerer produktet.**

Der er i nyere tid blevet et stort behov for at bevare og videreudvikle disse kvaliteter.

Her tænker jeg specielt på et produkt, "bilen", en bestemt bil, Citroën ID 19, fabrikationsår

**1956, som forenede tanken om nedbringelse af luftmodstanden i en køremaskine med æstetisk smuk form.**

Den ejer en skulpturel skønhed på linje med Brancusis broncefugle, derudover ejer den det ejendommelige, naturvidenskabelige betragtninger er inddraget i projektet, her tænkes på bilens originale affjedringssystem baseret på olietryk sendt gennem tynde rør af 3 mm's tykkelse, som bærer hele bilen og dens indhold. En potens næsten idémæssigt overført fra et penis-redskab som kan hæves og sænkes.

Senere opstod produkter som stålvaske der blev

trukket i form med hårde gummistempler, for  
der ved at frembringe samme varme som når  
sølvsmeden i tidligere tider udglødede metallet  
så det ikke sprækkede når man trak det op.

Dette blot et eksempel på noget som var fremtidigt  
for få år tilbage.

Hermed håber jeg at udstillingen vil være med  
til at komme med spirer der kan forplante sig til  
produkter af høj æstetisk kvalitet, med forbedrede  
produktionsmetoder.

*Jannik Seidelin*

*Kunstnerisk formgiver, billedkunstner, censor*



“  
”

Tak til følgende fonde og institutioner, der har støttet udstillingen:

We thank the following foundations and institutions for supporting the exhibition:

**Kulturbys 96**

**Statens Kunstmuseum**

**Designfonden**

**Kong Frederik og Dronning Ingrids Fond til humanitære formål**

**Thomas B., Thriges fond.**

**Københavns Kommunes Kulturfond**

**Rundetårn**

**Danmarks Designskole**

*Censorer / Adjudicating Board:*

**Tekstilkunstner / textile artist Anne Fabricius Møller**

**Keramiker / ceramist Martin Bodilsen Kahldal**

**Guldsmed / goldsmith Lisbeth Nordskov**

**Kunstnerisk formgiver og billedkunstner / designer and pictorial artist Jannik Seidelin**

**Billedkunstner / pictorial artist Britt Smelvær**

*Tak til frivillige hjælpere under afvikling af censuren og opbygningen af udstillingen.*

*We would like to thank the volunteers who helped us carry through the adjudication and build the exhibition.*



POSTULATER

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1996

Lyriker *Christian Yde Frostholm*

Udstillings scenografer *Dorte Holbek & Malene Allpass*

Oversættelse *Mackintosh og Pedersen*

Grafisk design *Lisbeth Høyer*

Tryk *Repro&Tryk, Skive*

1996

Poet *Christian Yde Frostholm*

Exhibition designers *Dorthe Holbek & Malene Allpass*

Translation *Mackintosh & Pedersen*

Graphic design *Lisbeth Høyer*

Printed by *Repro&Tryk, Skive*



**Idéen til denne udstilling opstod i efteråret 1994 og i efteråret '95 udvalgtes 29 arbejder blandt ca. 150 indsendte forslag fra kunsthåndværkere i Danmark og det øvrige Europa.**

The idea for this exhibition was originated in the autumn of 1994. Then, in the autumn of 1995, 29 works were selected from among some 150 submitted proposals from craftsmen and women in Denmark and Europe.

The selection was based on drafts and project descriptions. The original draft material forms the basis of this catalogue for the exhibition's postulates on the arts and crafts of the future, which have now been completed.

The members of the exhibition group proudly present:

Udvælgelsen fandt sted på baggrund af skitser og projektbeskrivelser, dette skitsemateriale ligger til grund for kataloget som ledsager udstillingens nu færdig-gjorte postulater om fremtidens kunsthåndværk.

Det er udstillingsgruppens glæde at kunne byde velkommen til:

## **POSTULATER**

**om fremtidens kunsthåndværk**

**– crafts of the future**

På vegne af Danske Kunsthåndværkere

On behalf of The Danish Arts and Crafts Association

Pla Jensen, Marie Lassen, Rigmor Jørgensen, og Frans Peter Valbjørn Knudsen

**Bibliotekssalen, Rundetårn.**