

MADE BY HAND

# The paper

Nº.2



INTERVIEW

INTERVIEW

GALLERY



PAGE 9

Bookbinder Klara K believes in her craft's ability to tell stories and furthermore preserve and hand over old texts to future generations.



PAGE 12

Meet a café owner who's aim was to unite taste, quality and aesthetics in both food and drinks, the interior decoration and visual identity.



PAGE 16

Made by Hand launched the Knit-Wit Lamp at Stockholm Furniture & Light Fair '17 and is this year introducing a floor model and a new colour, named Sunrise.



IMPRINT

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MADE BY HAND

# Our passion

Made By Hand is about natural materials and a passion for craftsmanship contributing to a materiality and aesthetic honesty in our designs.

Each design piece from Made by Hand shares a basic and straight forward style and at Made By Hand we find inspiration in the authentic; authentic people, authentic materials and authentic 'lived' everyday life.

Via our creative collaborations and bespoke projects we connect our design philosophy with great people and believe very much in the people driven creativity from idea to final design.

Always guided by our passion for natural materials, craftsmanship and long-lasting quality in materials and with a patience and sense of sensibility to create designs which has beauty, timelessness, and personality.



# Passionate people

In this second Made by Hand Paper we celebrate craftsmanship with different voices, poetry and permanence.

Looking back our conversations in this Paper is "valuable" moments in time, a kind of 'stills' of like-minded people within creative fields sharing their life and thought on their craft and passion.

Our 'People Conversations' range from poetic crafts stories to more cultural and social concepts developed from strong ideas, passion and with pure dedication to coffee, art and Japan.

Enjoy.



MADE BY HAND

# People Conversations



**ANDREAS LEMCHE AND LASSE HØGENHOF**  
HEIMA ART RESIDENCY  
PAGE 6

Back in 2014 Made by Hand supported the establishment of Heima with Workshop lamps. We spoke to Andreas and Lasse about the idea and ambitions behind creating a residency for young emerging artists.

Andreas Lemche and Lasse Høgenhof established Heima, together with Jonatan Spejlberg, Simon Bergkjær, Björt Sigfinnsdóttir, back in 2014 as a residency for young emerging artists. Heima accommodates up to six artists at a time and is full all year round. Heima is a house and studio space spread over 350 square meters in the small town Seyðisfjörður, East Iceland. Seyðisfjörður has about 700 inhabitants and is rich on nature situated at the innermost point of the fjord of the same name.



**KLARA K**  
THE BOOKBINDER BY THE CANAL  
PAGE 9

Today Klara K is one out of five bookbinderies left in Denmark. She runs her own workshop in Christianshavn next to the canal at Overgaden Oven Vandet and she is quite busy binding everything from books to boxes, journals, photo albums, portfolio's and menu cards. There isn't a job she likes more than others. Instead she appreciates the diversity in her work load. As a young woman in Copenhagen she discovered her talent for bookbinding and she immersed herself in this niche craft, that has guided her decisions in life.



**DAVID ANDERSEN**  
A FRESH START IN THE CENTRE OF COPENHAGEN  
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Sonny is open daily for coffee and food and is founded by David Andersen and graphic designer Rasmus Holm. David has many years of experience with food, coffee and wine in both Paris and Copenhagen and he runs Sonny in partnership with his girlfriend, Sara.

We met David at Sonny's most busy table 100 – currently inhabited by the pink Petite Machine – to learn about his ambitions with Sonny and how Sonny stands out from other cafés in Copenhagen.



**THOMAS LYKKE**  
SUSHI FOR ME - YAKITORI FOR YOU  
PAGE 18

Taking inspiration from their half-Japanese, half-Danish backgrounds, Sticks'n'Sushi restaurant was founded 22 years ago by brother's Jens and Kim Rahbek, and Thor Andersen. Combining two culinary traditions and serving fresh traditional sushi and grilled yakitori sticks was an instant success, and since then the concept has growing across 17 restaurants in Copenhagen, 7 in London and 1 in Berlin.



**NANNA JARDORF**  
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"The lab kitchen is a restaurant away from the traditional restaurant scene, a canteen away from the traditional canteens, and we like to think we have perfected an inviting setting, a serene haven of goodness and possibilities."



**MARTIN MÖRCK**  
ENGRAVING STORIES  
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There is a profound poetry and dedication to craftsmanship in the way Martin Mörck describes his passion for copper engraving and drawing by hand. We visited him on the tiny island Grötö in the Swedish archipelago 30 kilometres from Göteborg to learn about his craft, work process and thoughts on the communication between nature and creativity.



**ANNELI HÄKKINEN**  
LES GENS HEUREUX  
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Anneli is educated in law, but works as agent for videographers and runs the gallery Les Gens Heureux with Sanne Frank. "The Happy People" gallery is also a workshop and their focus is on Scandinavian artists leaning towards supporting emerging artists.



CONVERSATION

# Heima Art Residency

Back in 2014 Made by Hand supported the establishment of Heima with Workshop lamps. We spoke to Andreas and Lasse about the idea and ambitions behind creating a residency for young emerging artists.

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Bergkjær, Björt Sigfinnsdóttir, back in 2014 as a residency for young emerging artists. Heima accommodates up to six artists at a time and is full all year round. Heima is a house and studio space spread over 350 square meters in the small town Seyðisfjörður, East Iceland. Seyðisfjörður has about 700 inhabitants and is rich on nature situated at the innermost point of the fjord of the same name.

**How did you get the idea to Heima?**

Andreas: The idea came after participating in LungA Festival, an annual art festival in Seyðisfjörður. After coming back to Denmark we were five friends that had fallen completely in love with the thought of doing a permanent project in Seyðisfjörður. The next year we spent talking ideas for how to realise this and the year after we travelled back to Iceland and bought the house that later would turn into Heima.



**Why did you choose to create this residency in Iceland?**

Andreas: Seyðisfjörður is distinguished by its close proximity to wild nature – some might even consider it on the verge of the uninhabitable. The isolation and natural rawness makes it a perfect place to slow down, think and create. It has less than 700 inhabitants and is located on the east coast more than 700 kilometers from Reykjavik, the capital of Iceland. The renowned Swiss artist Dieter Roth spent the last part of his life here and has inspired a unique and thriving art scene. Despite its small size it has two annual art festivals, two art residencies, an art school, galleries, studios, a cinema, music and more.

**What impact does Heima have on the work of the artists?**

Lasse: Heima as a residency is shaped by its local community and the surrounding powerful nature. We also experience this as the core elements in how we are influencing the inhabiting artists. If you have been there you will know it is hard to explain this impact and there is very few places like it. Besides this, the collective and collaborative way of being and working together also shapes every individual experience and is very unique from group to group – in that sense it is a project that changes a lot depending on the people who live here.

**Can you share a special moment or story from Heima?**

Lasse: About five years ago I was in the amazon in Colombia travelling into Brazil. I arrive to Manaus

***“Seyðisfjörður is distinguished by its close proximity to wild nature – some might even consider it on the verge of the uninhabitable. The isolation and natural rawness makes it a perfect place to slow down, think and create.”***

and look at my mail for the first time in a month or so, and I had an unread email from Andreas. It contained pictures of a house falling apart, and a question mark after the text: How about this one? – I wrote him back that it looked beautiful, and three months later we bought the house without having a clue, what we just got ourselves into and how much it would influence our lives.

**What does Heima mean to you personally?**

Lasse: On a personal level it is a lifelong commitment to a group of people and a place that I have a hard time grasping or talking much about. Work-wise it is a space and project that reminds me about continuing to experiment and being critical towards the rules and structures containing my actions.



***“Work-wise it is a space and project that reminds me about continuing to experiment and being critical towards the rules and structures containing my actions.”***



CONVERSATION

# The Bookbinder by the Canal

Today Klara K is one out of five bookbinderies left in Denmark. She runs her own workshop in Christianshavn next to the canal at Overgaden Oven Vandet and she is quite busy binding everything from books to boxes, journals, photo albums, portfolio's and menu cards. There isn't a job she likes more

than others. Instead she appreciates the diversity in her work load. As a young woman in Copenhagen she discovered her talent for bookbinding and she immersed herself in this niche craft, that has guided her decisions in life.





How did you manage to build up your business in this beautiful workshop?

I took over the workshop from a man who had moved to the States and wanted a tenant with a quiet business. It was back in 2006 when new galleries, boutiques and workshops opened every day, so I was really lucky to get this opportunity. At that time I was living in Switzerland and I have to admit that it was a bit stressful arranging the initial preparations starting up a workshop meanwhile focusing on refining my craft at Centro di bel Libero. And just after I came back to Copenhagen the financial crisis settled in, which didn't calm

***“Ironically the financial crisis actually helped me to start up my business.”***

my nerves. But it quickly turned out that my business actually grew steadily from the “damages” of the crisis. I experienced a demand for quality and unique pieces. For instance people needed to put more effort in their portfolio's in order to stand out from the long line of sudden unemployed people. Ironically the financial crisis actually helped me to start up my business.

Why did you choose to build your workshop in Copenhagen and not your home country Sweden?

Copenhagen taught me to be a bookbinder, so I have always felt a strong connection to Copenhagen. After high school I wanted to move out from

my parents two homes, but thought it was silly to pay the rent in a place near them. My cousin spoke a lot about Copenhagen, so my initial plan was to be in Copenhagen about a year and then travel to England to learn English even better. But I never left. Instead I started studying at Teknisk Skole in Julius Thomsens gade, where I ended up in a book-binding class with this very odd, but lovely teacher – Ole Lundberg – who listened to loud jazz and dried the glue of his hands in the armpits of his artistic white and blue striped shirt. To my own surprise I got hooked, got my own personal key and worked all by myself long hours in the workshop.

***“Copenhagen taught me to be a bookbinder, so I have always felt a strong connection to Copenhagen.”***

What does it mean to you to create things with your hands and mark it with your own personal touch?

I am proud and lucky that I am able to make things with my hands. It is a skill that I am blessed to have. Looking back I can thank my mother for turning me into a craftsperson. Every December she installed a Christmas decoration workshop on our long dining table and we played with all the tools and materials and made quite pretty Christmas cards and decorations. My mother taught me to think creative and gave me interest in handcrafted work. I remember back in elementary school, that I had a teacher who wanted us to make our own textbooks, I made them with pleasure and even made more than necessary. It has always felt natural for me to create things with my hands.

Where do you find inspiration for your work?

From my personal creativity and artistic flair. And when that doesn't work I phone my sister! My sister is a very talented graphic designer who now runs her own studio in Stockholm after 3 years at French Vogue and 7 years at M/M Paris.

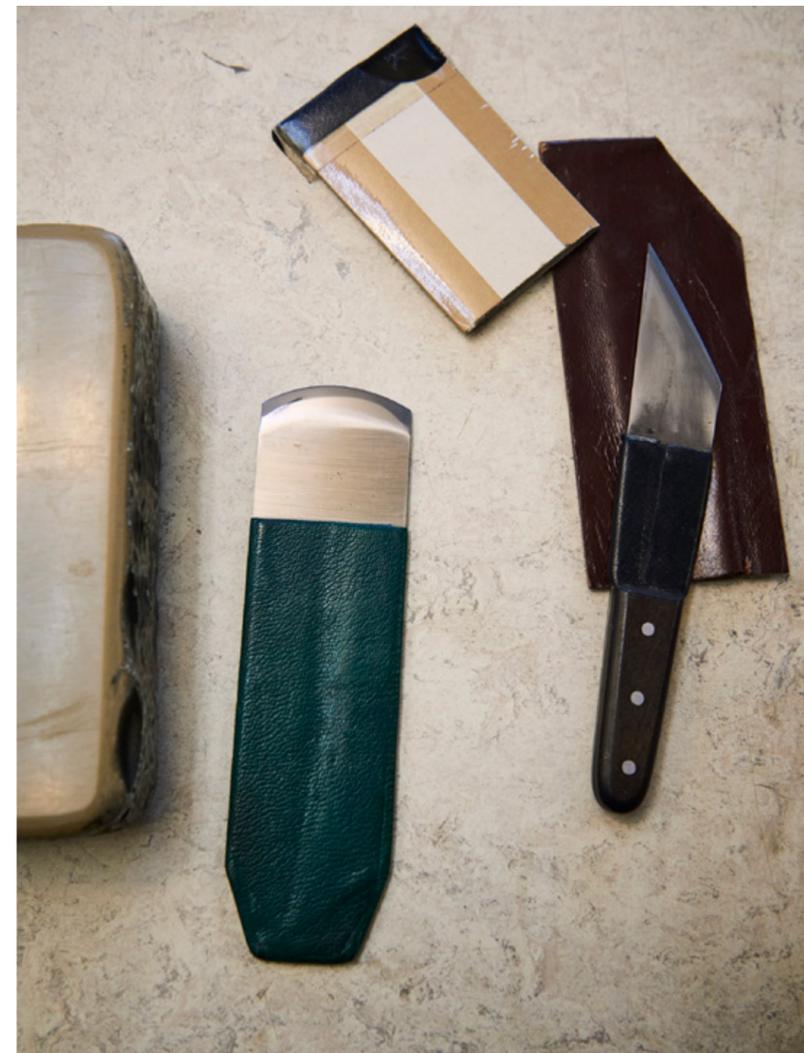
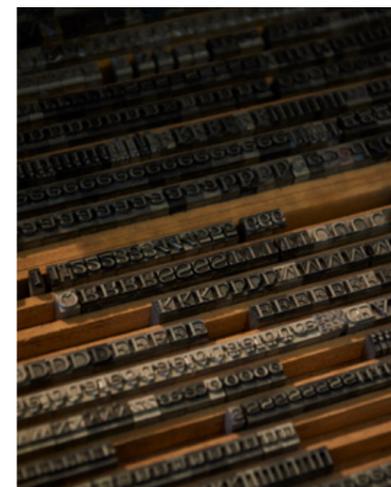
What are you most passionate about?

Eating with friends and having a good quality of life. I love to invite my friends over for dinner. It's not that often I can take the time to do it. But I prioritize these evenings, because it gives me the best quality of life. I am not the kind of person who's always waiting for vacation. I don't travel much, because I enjoy my every day life. These evenings with my friends have become my kind of getaway.

Who do you admire?

I admire Hans Meyer (The Master Bookbinder) who at the age of 80 still try out new techniques and share his knowledge and enthusiasm with me. What is the best advice you've been given?

A good bookbinder can hide his or her mistakes, which I learned from my first teacher, Ole Lundberg. It means that when you master your craft and materials you can cover up your mistakes, which we all make. Even though you master a craft, you are still only human.



***“I am proud and lucky that I am able to make things with my hands. It is a skill that I am blessed to have. Looking back I can thank my mother for turning me into a craftsperson”.***



CONVERSATION

# A fresh start in the centre of Copenhagen

Sonny is open daily for coffee and food and is founded by David Andersen and graphic designer Rasmus Holm. David has many years of experience with food, coffee and wine in both Paris and Copenhagen and he runs Sonny in partnership with his girlfriend, Sara.

We met David at Sonny's most busy table 100 – currently inhabited by the pink Petite Machine – to learn about his ambitions with Sonny and how Sonny stands out from other cafés in Copenhagen.

***“I want people to feel welcome and comfortable. I don't want Sonny to be a place that just looks nice; it has to actually be nice and naturally welcoming to anyone.”***

**What kind of café is Sonny?**

Sonny is a place, where you can come from 7-18 and get your daily coffee accompanied by food servings that are thought through. I am not a big fan of the word “café” to define Sonny – I rather like to call it a “place”. To me the word or concept of a café places Sonny in a box and gives me associations to powder chai and standardized menus. My girlfriend and I want to shape Sonny in a personal and creative way and to create new “café-standards” for our guests – to use that word.

**What makes Sonny stand out from other cafés in Copenhagen?**

The level and amount of thoughts and work that we put into our food and coffee is one thing and the atmosphere and all the small details is another thing. We bake our own morning rolls, we prepare all foods ourselves, make our own syrups and pick only beverages from small independent suppliers. As for the coffee, we have invested in a beast of a coffee machine – the La Marzocco Strada – because our ambition is to serve a remarkably good cup of coffee. A coffee you will come back for no matter if you're a retired plumber or a coffee aficionado.. The same ambitions apply to the food. We have a tasty, colorful and nourishing menu that leaves space for us to be creative and improvise with our daily selection of salads which changes from day to day according to the season and what we find inspiring.

Besides from this, the vibe and the interior makes Sonny stand out from other cafés in the city. And it is for this reason, I like to call Sonny a place. It's a place where you hang out, you have a relaxed conversation with the staff, you sit in the bar, in the courtyard and (I hope) you get a feeling of being in a place, where there is – and especially over time will be – a feeling of community and intimacy.

**What are your dreams and ambitions for Sonny?**

From a business perspective I hope Sonny will become very busy, but I find it more important, that we continue to be a place for locals and to have a kitchen that keeps a high standard. I wish for Sonny to be the number one place you go to, when you crave a good coffee, a healthy lunch or a good start to your day. Or just when you feel like doing something, but don't know what this is.





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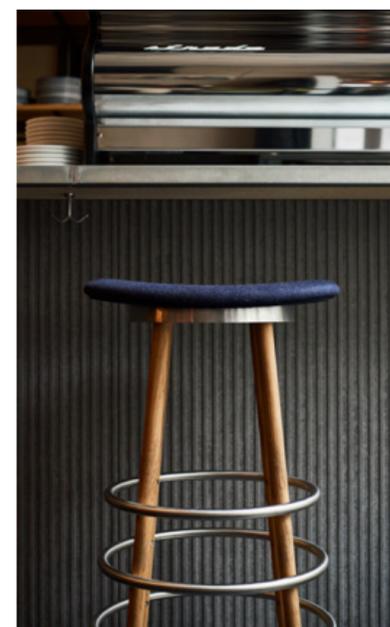


**What feeling/experience did you aim to give people who enter the café?**

First of all, I wanted our guests to get a wauw-feeling – a feeling of being in a place, where the small details has been taken into consideration. With the old beautiful glass ceiling that sets the scene next to the tall smoky mirrors covering the wall behind the bar, the particular Petite Machine ceiling lamp, the almost sculptural coffee machine on the big counter, Borg Brückners customized bar lamp and even the gold-plated logo on the window, I hope this is the impression people get. Secondly, I want people to feel welcome and comfortable. I don't want Sonny to be a place that just looks nice; it has to actually be nice and naturally welcoming to anyone.

**How is the concept of Sonny's food and drinks in dialogue with the interior design?**

There is a close connection in the aesthetics. Starting with our logo and graphic work made by Rasmus, the whole universe around Sonny including food, drinks and interior decoration is about aesthetics, taste and quality.





INTRODUCING

# Knit-Wit Sunrise

Danish design duo ISKOS-BERLIN made an old craft modern with their design of a new 360 degree lamp. Though knitting is an old craft, it hasn't before been exploited for modern design lamps, which was the fundamental aspiration for Made by Hand and ISKOS-BERLIN.

Although centuries old, knitting is a very progressive technology that allows for the creation of complicated 3D shapes without any cut-offs and sewing; in fact, there is no waste of yarn at all.

It is the modern incarnation of traditional knitting and it provides enormous flexibility in achieving variations in transparency and colour.

The new Sunrise colour adds a glow and a velvety softness to the lamp. And it clearly illustrates ISKOS-BERLIN's primary inspiration in the lit sphere of the sun when designing this 360 degree lamp.

This year we also present a variety of floor lamps in the Knit-Wit family. It consists of three thin metal legs that make an elegant and airy base to carry the glowing light ball.



***"We challenged the barriers of technology and came up with a solution that refers to the iconic light sphere, but at the same time presents something completely new."***



CONVERSATION

# Sushi for me — Yakitori for you

Taking inspiration from their half-Japanese, half-Danish backgrounds, Sticks'n'Sushi restaurant was founded 22 years ago by brother's Jens and Kim Rahbek, and Thor Andersen. Combining two culinary traditions and serving fresh traditional sushi and grilled yakitori sticks was an instant success, and since then the concept has growing across 17 restaurants in Copenhagen, 7 in London and 1 in Berlin.

For the highly-anticipated Sticks'n'Sushi roof top restaurant, "Haven", which overlooks the famous Tivoli Gardens in Copenhagen, Danish OEO studio was called in to make the interior design concept. We spoke to Thomas Lykke, Founding Partner and Head of Design about OEO studio and the Japanese inspiration that shaped the new Sticks'n'Sushi concept.



**How has your studio developed over the years with the increasing number of Japanese clients and creative collaborations?**

We have been around for 14 years now and I believe that we have found our "reason to be" in a highly competitive market—we have always gone our own way and followed our passion with conviction.

Some say that OEO Studio is "Japanordic". This is not a style we invented. It's always been like that. Danish and Japanese design traditions share similar values regarding craftsmanship and aesthetics, which is also part of the DNA of OEO Studio.

**How do you work with craftsmanship in different creative fields?**

We have a deep respect for craftsmanship and we see it as part of our responsibility and call as a design studio to help nurture and evolve crafts in a world where technology is becoming an ever-greater influence. We use craftsmanship as a tool and for storytelling. We focus on the smallest of details; on textures, quality and the human and emotional connection.

**Your recent interior project in Copenhagen offers a magnificent view of the famous Tivoli Gardens. Please tell us about the ideas and the inspirations behind this restaurant concept.**

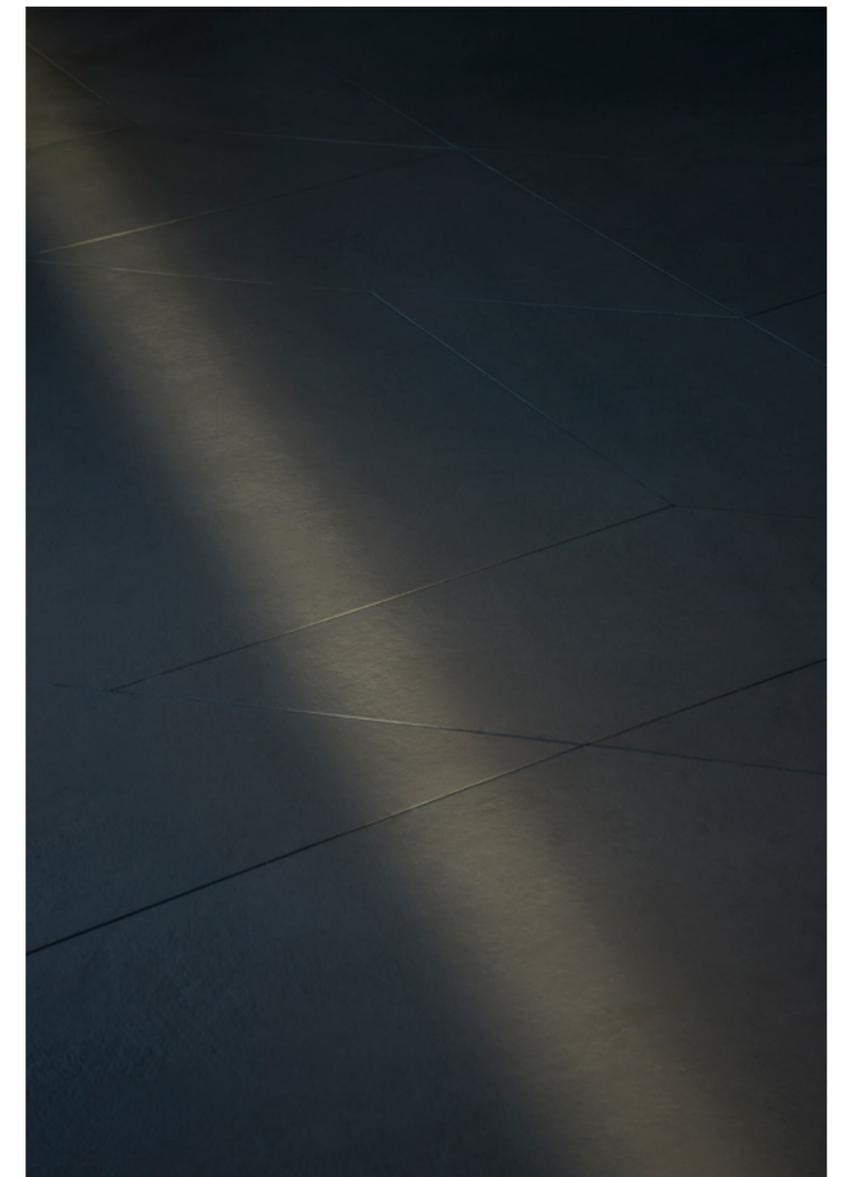
Located at the corner of the historical Tivoli Gardens and with views to the magical gardens and the Pantomime Theatre, the Sticks'n'Sushi restaurant offers a sense of urban buzz as well as old-world splendour. We drew our inspiration for the restaurant experience from the building and its shape combined with the location. The feeling is international, Japanese and Nordic at the same time, and embraces a sense of warmth and intimacy. No matter where you sit, you can enjoy a view of the big open kitchen located in the middle of the restaurant—we call it the heart and soul of the restaurant. You will also enjoy views to the gardens, terrace and the city. All this is combined with perfect bespoke furniture, including warm and inviting seating and carefully composed and executed lighting.

**Which Japanese-inspired creative choices did you make when designing the interior and the space?**

The wooden structure that frames the kitchen and creates small, intimate yet open spaces and zones has a reference to Japan. The subtle pattern in the ceiling has a reference to Asanoha, one the most ancient patterns from Japan. And, of course, the attention to detail and quality.

**What is your favourite Japanese expression?**

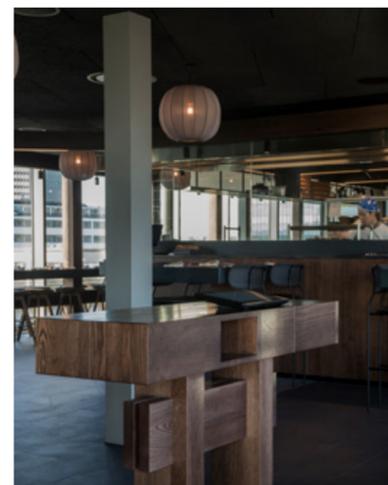
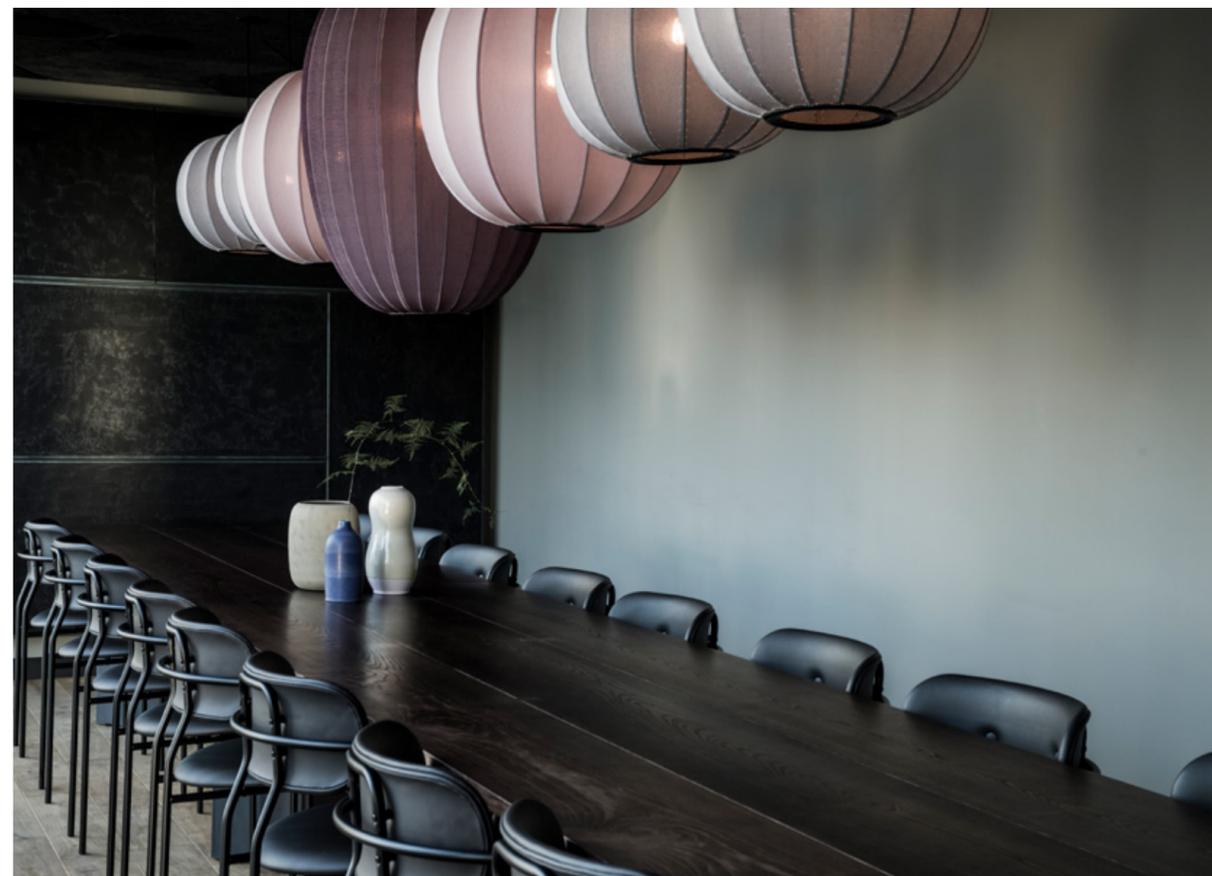
***"That would be 'Ineiraisan' — meaning celebrating the interplay between light and shadow."***





Where do you find inspiration for your work?

We find inspiration in everything – there is inspiration to be found in everything if you look hard enough!



The blue glazed tableware is designed by OEO for this particular Sticks'n'Sushi restaurant. The Bepoke series consists of 7 parts that are required to serve a decent Japanese dinner: a soy jug, soy bowl, small plate, medium plate, big platter, salad bowl and a rice bowl.



CONVERSATION

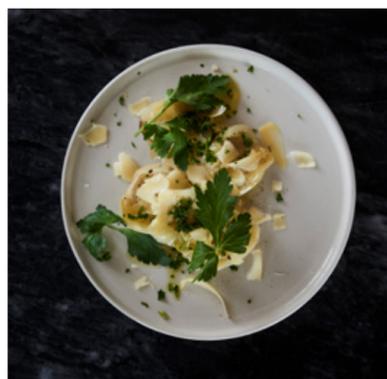
# The Lab Kitchen

Located inside Copenhagen's leading photography studio The Lab you'll find the lab kitchen—a friendly spot to meet, eat, sip, work and wind down.

We met for a delightful lunch with concept developer and Director Nanna and discussed her visions for the lab kitchen.

**First of all, tell us about the lab kitchen—the concept?**

Located in Copenhagen's premier photography studio, the lab kitchen is a friendly spot to relax, meet, eat, sip, wind down and rest awhile—the perfect space for guests using the studios, for creative meetings or hours of lap-topping. You can drop by for delicious breakfast, fine coffee – we take the matter of beans supremely seriously! And when your tummy tells you it is around mid-day our daily House Lunch is set – packed with goodness and always the freshest in season. Late afternoon we tempt with freshly baked cookies, a sneaky glass of wine or a selection of nibbles. the lab kitchen is a restaurant away from the traditional restaurant scene, a canteen away from the traditional canteens, and we like to think we have perfected an inviting setting, a serene haven of goodness and possibilities.



**Can you describe the process of establishing the lab kitchen?**

It has been dynamic, fun and lots of hard work. From the very beginning there has been lots of believe and visions put into the process and room for creative try outs. We are still establishing, understood as existing less than a year, the lab kitchen is still up and coming and everyday is an ongoing process to establish our "personality".

**What kind of cuisine characterize the food at the lab kitchen ?**

We pride ourselves on a daily changing menu of delicious, real food. Trusting in the virtues eating with the seasons, our chefs create inventive dishes using honest ingredients from local suppliers. We commit us to make food from scratch. Our passion is to make simple, tasty and honest food, that are memorable. Our chefs can arrange it all – from early bird breakfast, over lunch hour to finger food party or sumptuous feasts.

**If you as an outsider dropped down in the lab kitchen, what city would you guess you landed in?**

We have heard several references – most of them goes to New York, London and Berlin.

**How is the concept of the lab kitchen i.e. the food and drinks in dialogue with its surroundings and the creativity evolving in the surrounding studios?**

The concept is designed to "fit" the surroundings – both the people and the space. The main part of our guests are related to the creative industry, and it has been an important part in the design process to reflect "the needs" of the professionals in this field.

**What thoughts and requirements did you have for the interior decoration?**

We wanted to be true to our context—to the old, atmospheric industrial building. And to the creative vibe that is found on every level of the building. That is why the main notes in the interior design are: industrial – urban – democratic – flexible. Of course being a part of The Lab photo studio it was a natural aim to design a space that was not only

functional as place to eat and drink, meet and socialize, but also as setting for productions and insta-moments.

**What are your dreams and ambitions for the next couple of years?**

My wish is that the lab kitchen becomes a feel good place for a lot of different people. And that this spectacular space will host a number of joyful happenings and events both for professionals and private guests. I believe that the the lab kitchen can be a lively hub for our neighbours, for the photographers and their creative teams and for everybody who find joy and inspiration in a unique urban setting with creative vibe, high quality real food and friendly atmosphere.

***"We wanted to be true to our context – to the old, atmospheric industrial building. And to the creative vibe that is found on every level of the building."***



***“the lab kitchen is a restaurant away from the traditional restaurant scene, a canteen away from the traditional canteens, and we like to think we have perfected an inviting setting, a serene haven of goodness and possibilities.”***



CONVERSATION

# Engraving Stories

There is a profound poetry and dedication to craftsmanship in the way Martin Mörck describes his passion for copper engraving and drawing by hand.

We visited him on the tiny island Grötö in the Swedish archipelago 30 kilometres from Göteborg to learn about his craft, work process and thoughts on the communication between nature and creativity.

**How is the work process of making a copper stick drawing by hand?**

There are three ways of doing what I do and they are all mixed together. I do copper engraving styles, pen and ink drawings. When I print my own art I use copper engravings, but I do steel engravings for making posted stamps and for bank notes I use pen and ink drawings. But it's nearly the same, you just use different tools. Either you cut the lines in metal or you draw them about ten times the size of the end format.

The complexity in the process of working with a portrait is to capture what you want to express. I can receive a very bad photo that I need to transfer to a bank note portrait and then it becomes important to get to know the person. I often spent much time reading about the person, because the photo rarely tells me anything about personality. I try to exaggerate what I want to express when I make a portrait. I talk about a portrait because it is the most difficult. The portrait is so complex – it has so many angles.

And if you want to create a classic engraving the way of mixing is very central – the spacing of the lines, amount of dots, where the dots should transfer to be lines, so it all melts together optical. Because you make it in large scale and when you take it downscale all these lines and dots melts together and create this 3 dimensional grey scaled drawing.

**How is your art form related to other creative people like painters or musicians?**

The hand and mind communicate to create images. I have always been driven by the pencil, by the line instead of the surface. Painting is more covered to create feelings and vibes and I have always been more into the line. But it's the same drive to express something. I think it's the same with musicians. My youngest son is both trained artist and musician – you never relax because you always have some creative process in your head. I think it's absolutely the same – and also the need of training your technique and creativity. Like a violin player,



she needs to train every day, she can't go on vacation for three weeks and then stand on the stage of the Metropolitan.

**Where do you find most artistic satisfaction in your work?**

I am totally passion driven, so I love to start up things and I have a hard time to let them go. I like to have many projects at the same time and I always try to have as long deadlines as possible, so I can have my babies on the table as long as possible. I am most driven just by the process. When I am there – inside the process – then I can sort of let time and space fly away and I am just there.



***"I love that feeling of not being 100 percent sure if I can make it."***



**How did you grow up and how does it affect you as an illustrator and designer?**

I was born in Gothenburg by a couple of artists, but I am Norwegian citizen. My parents lived in a sort of artist community with 50 artist families with nature on one side and the city on the other. I was surrounded by art – all my friends were also artist kids and we didn't socialize outside the artist circles.

In school all us kids were called the "artist kids". I didn't go to football or something like that. We had a studio, we were there. We were drawing and playing with clay. I started very early to engrave since my dad was a stamp collector and showed me the similarity between stamp and old engraving style. So I was kind of predestinated to work with art. I never had any thoughts about school – it was something that just didn't exist in my mind. It was something I had to go to for nine years. That was it. Every day since i was 4 I have been trained in the craft of working with copperstick.

After public school I started at an art school, but I dropped out after two years because the teachers didn't have anything to give me, because I knew what I wanted. When I was 19 I started on my own.

***"The hand and mind communicate to create images. I have always been driven by the pencil, by the line instead of the surface."***





***“if you want to create a classic engraving the way of mixing is very central – the spacing of the lines, amount of dots, where the dots should transfer to be lines, so it all melts together optical.”***



**Why do you live on an island?**

I feel calm on an island surrounded by water. I am sort of in the centre knowing that I have the coast line around me. It's the same feeling I get when I am on a big island – for instance Greenland – even though it's a big island I get the same feeling there. I have always preferred islands and been surrounded by boats. I can walk along the coastline and go canoeing in the sea or I can go sailing. I am never relaxed in my studio, because I simply work all the time, but on the sea I never think of work. The creative energy comes from the nature and I relieve when I come back to the island – so it is the communication between the nature and the studio work that means a lot to me and my work.





CONVERSATION

# Les Gens Heureux

Since 2012 Les Gens Heureux has existed as a contemporary art gallery in Copenhagen with a wide variety of artists exhibiting; Peter Shire, Guy Yanai, Ana Kraš, Cathrine Raben Davidsen, Fie Norsker, Mette Winckelmann, Côme Clérino, Mathias Malling Mortensen, Anna Topuriya, Matthew Feyld, Jordan Sullivan and Mimi Jung.

We dropped by the ‘happy people’ at Les Gens Heureux, and had a talk about passion for art and how light and space in a beautiful old artist’s atelier is the perfect backdrop for new fresh modern art pieces. And if you aren’t passionate about art, then the space and amazing light is worth a visit alone.



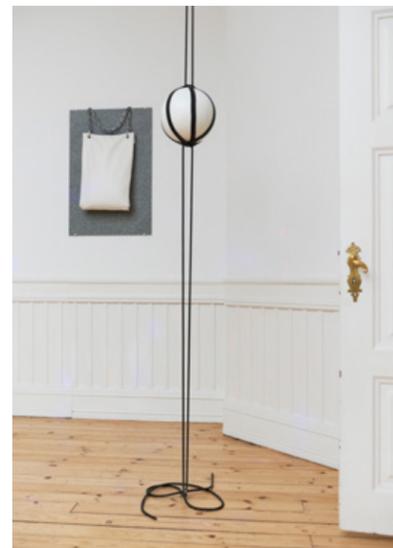
**Your Gallery is named Les Gens Heureux - what’s the story?**

The name came out of the location. The gallery is located in the heart of Copenhagen on the top floor in a historic building built in 1909. In fact the gallery formerly served as an artist’s atelier. It’s a gallery with a beautiful natural day light – think Hammershøj, and for us we get such a ‘happy’ feeling being in these surroundings. The name was also given with a small twinkle in the eye ‘claiming’ we are the ‘happy people’.





A three-dimensional corner by Amalie Smith.



When in survival mode - tools for survival by Lea Guldditte Hestelund.



Glazed stoneware & Cork by Karl Monies

**How is an artist selected for an exhibition at Les Gens Heureux?**

We do not have a set form. It often happens organically. We sometimes get introduced to artists through our network. Sometimes we also find artists through the internet, Instagram eg., but even when finding the artists through those medias, somehow they all seem to be linked. Maybe it's down to the certain style we represent at the gallery. It was just such a perfect space to open up a gallery in for artists with a modern and fresh approach.

So far we have exhibited all kinds of medias from drawings, paintings, ceramics, photos, paper cut

outs and most recently we have also exhibited video installations. I think most artists find Les Gens Heureux's space very unique and as we mostly give the artists very free hands, I think the space has the biggest impact on how the outcome becomes when making bespoke works for the gallery.

**How is an exhibition prepared and carried out?**

The process arranging an exhibition from idea to opening is basically a lot of practical work. It is like any other film-, stage- production or design process. From when you get the idea to the end result there is a lot of practical work and coordination in between. I had so many great moments at Les Gens Heureux, but I guess the best moments are

when we gather people in the gallery whether it is over an opening, a dinner, drinks party etc. At this moment we have a group exhibition in the gallery curated by Mikkel Carl: HOW TO START AN APARTMENT IN YOUR GALLERY.



Performance artist Sophie Dupont making a mark on a glossy metal plate every time she takes a breath - from sunrise till sundown.



Peter Shire's crazy armchair from Bel Air.

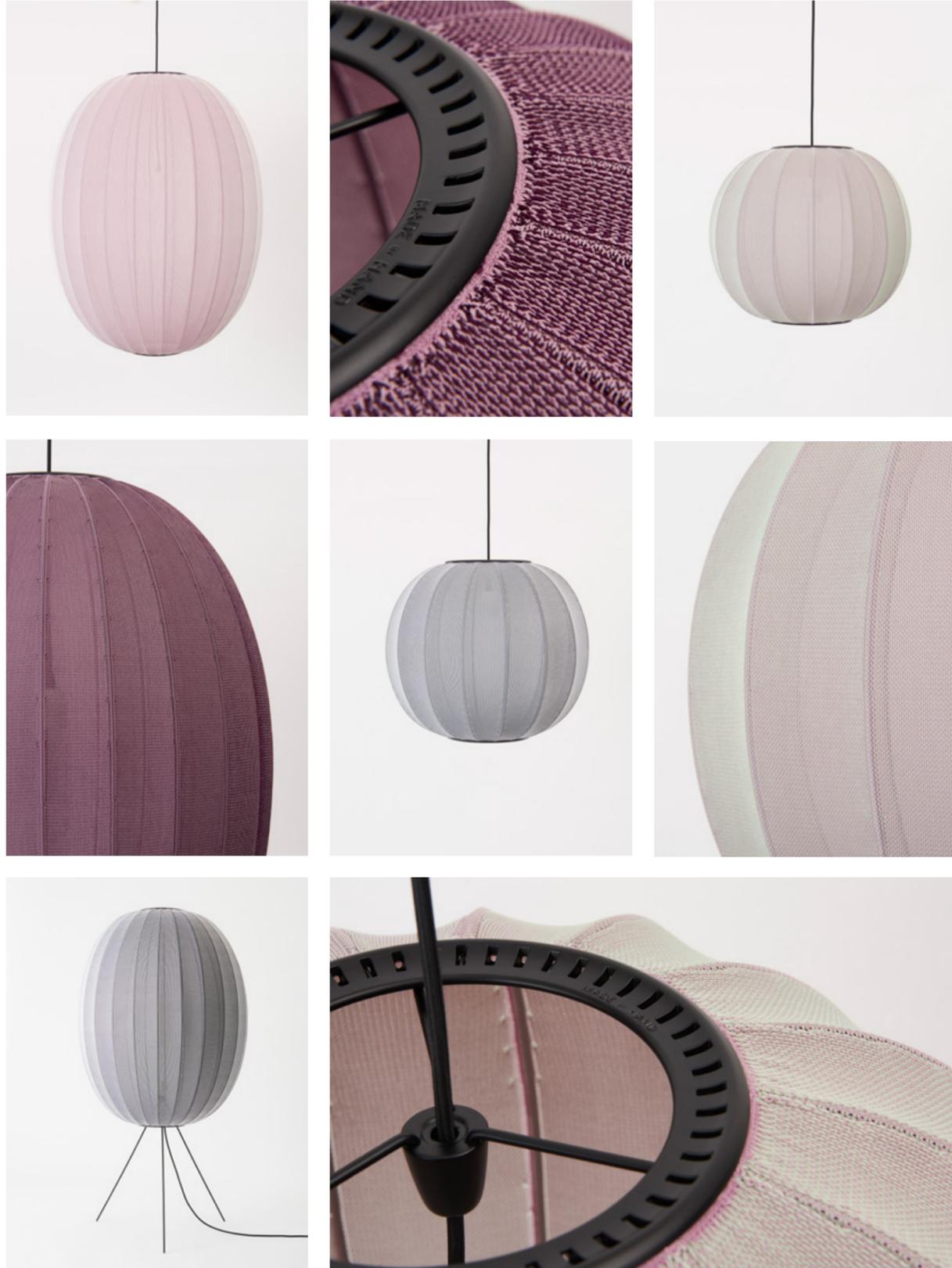


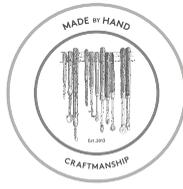
Collages by Mikkel Carl who cut up his wife's Vogue magazines without permission.



MADE BY HAND

# Knit-Wit





# MADE BY HAND

