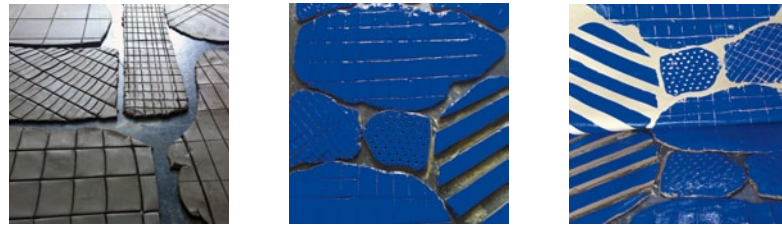




· Lp. left: Myte 04  
Digital collage, 30 × 42 cm, open ed. print  
on 240 gsm Munken paper, 2014  
· Lp. top right: Clayprint (Process)  
· Lp. bot. right: Clayprint 14.06.3A  
48 × 63 cm, ltd. ed. of 3 on 225 gsm  
Zergall Mould Made paper, 2014

· Rp. left: Forms of Doubt - Fig. 01  
30 × 42 cm, ltd. ed. risograph print of 100  
with soy ink on 250 gsm bio-top paper, 2014  
· Rp. mid: An Interlude (Magical ropeties &  
escapes, by Harry Houdini)  
30 × 42 cm, ltd. ed. risograph print of 100  
on 250 gsm bio-top paper, 2014  
· Rp. right: Doubt as a superposition  
24 page zine, 140 × 200 cm, ltd. ed.  
risograph print of 100, 2014



# Elkeland

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

*Elkeland is a visual studio based in a small cabin in the Danish countryside and according to Ida, the studio founder, it is also 'a way of falling into a reverie, and the consequences thereof!'. She cares for solitude and contemplation, therefore she spends time in her secluded cabin, where she produces what she calls 'visual stuff for walls'. Ida graduated in 2007 from The Jutland Art Academy. However, she does not consider her work with Elkeland, in context with that.*

## What inspires you on a daily basis?

The possibility of combining contemplation and visual work is a daily inspiration for me.

## Can you describe the creative process from inspiration to finished art print?

My process varies from work to work, but it always includes an initial period of contemplation. I prefer that my ideas are influenced by the process along the way. The processes must not be too predictable, they should ideally push the idea, provide new angles and extract the essence in several stages.

I like to use different kinds of medias and techniques for my prints. F.ex. digital ink print, risograph print,

and my own 'back-to-basics/hands-on' method of clay printing. For clay printing, I use wet and half-dry clay to make stamps or printingplates. The clay is highly malleable, but also very mutable in terms of using it as a printingplate, through it's period of drying. It gives the final prints a very tactile and rustic look that is quite characteristic.

## Is there a message, a theme or a certain feeling you want to convey through your prints?

Elkeland is about what you discover when you take your time for quiet sensing and musing. I see it, as an undiscovered abstract terrain, that I am in the process of mapping.

F.ex. where do you fall to, when you fall into a reverie? The visual products that occurs along the way, is part of the mapping – a kind of souvenirs if you will.

## Would you categorize your prints as art or as an interior decoration product?

I would categorize my prints as interior objects. They are distributed as that, and not as art on the art scene.

## Is there a link between your prints and you living in Denmark?

I am very sensitive to the shifts in weather and seasons, light summernights and dark winters, and feel a resonance with the, so called, Nordic melancholy.

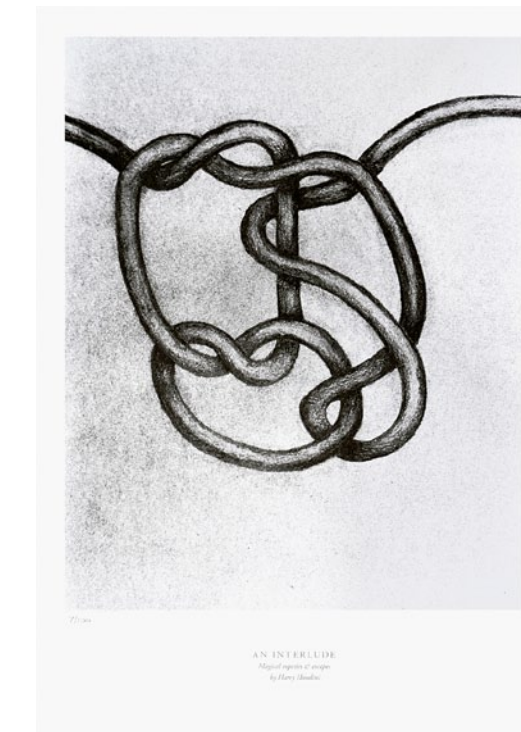
But it would be up to you to tell, if you think that is reflected in my work.

## What is on your own walls?

There is nothing on my walls, because I live in an old timbered house were the walls are already perforated by lots of small bar windows. However, in my studio, I use the walls for mind maps and prototypes.

## What is your tagline?

I believe that the truth is always plural, and that there is always another angle. So one tagline would never do. If I should have one, I think it would be a contradiction, like this one from my zine "Doubt as a Superposition": "It may emerge while it is in flux".







· **Lp. left: Lola**  
 Coal, pencil, watercolour, black ink,  
 21 x 30 / 30 x 42 / 50 x 70 / 70 x 100 cm,  
 ltd. ed. print of 50 in each size on 180 gsm paper,  
 spray paint on print, 2013

· **Lp. right: Little Flower Girl**  
 Coal, pencil, watercolour, black ink,  
 21 x 30 / 30 x 42 / 50 x 70 / 70 x 100 cm,  
 ltd. ed. print of 50 in each size  
 on 180 gsm paper, 2013

· **Rp: Dandelion**  
 Coal, pencil, watercolour, black ink,  
 21 x 30 / 30 x 42 / 50 x 70 / 70 x 100 cm,  
 ltd. ed. print of 50 in each size  
 on 180 gsm paper, 2014



## Thomine & Art Fellow

thomineandartfellow.tumblr.com

*Thomine & Art Fellow has, since 2012, been the alter ego of Louise Thomine, a Copenhagen based artist, and a child of the 80'ies! 'Art Fellow' is the lady appearing in most of Louise's recent works.*

*Louise Thomine is educated as a concept designer in the fashion industry. She co-founded the, now closed, MATT 18 Art Gallery on Vesterbro in Copenhagen where 'Art Fellow' saw the light of day for the first time. Now she is fully engaged in drawing and uses all her inspiration and creative energy on developing new drawings and prints.*

### What inspires you on a daily basis?

I often find my inspiration in daily life, observing nature and meeting new people. I am inspired by the beauty of contrasts in the human being and the human body. I find inspiration in a mixture of emotions and shades such as dreams and moments of hope, passion, grief, peace, longing, silence, secession, noise, naivety, energy, fear, fantasy, power, sensitivity and freedom, and the contrast of children versus adults. I also find inspiration in Japanese elegance, grace, subtlety, spirituality, and mystery.

### Can you describe the style/genre of your prints?

Graphic and simple! The Japanese inspired Art Fellow lady is full of contrasts: Pure but complicated. Aesthetically beautiful and feminine, but fragile and boyish. Provocative and erotic but innocent. Cool and strong, but still vulnerable. Communicating and confronting – yet shy.

### Is there a message, a theme or a certain feeling you want to convey through your prints?

My Japanese inspired Art Fellow Lady is frequently repeated in my art prints. Spanning a wide range of emotions, in particular thoughtfulness and contemplation. I aim to present the viewer with a vivid food for thought. Being communicative and confrontational, with provocative and erotic hints. I always keep the Lady's eyes closed as I wish to generate curiosity.

### Would you categorize your prints as art or as an interior decoration product?

I would categorize my prints as art.

### Is there a link between your prints and you living in Denmark?

I wish to see the world as my playground. Inspired by my daily life in Denmark and at the same time I am very inspired by different cultures.

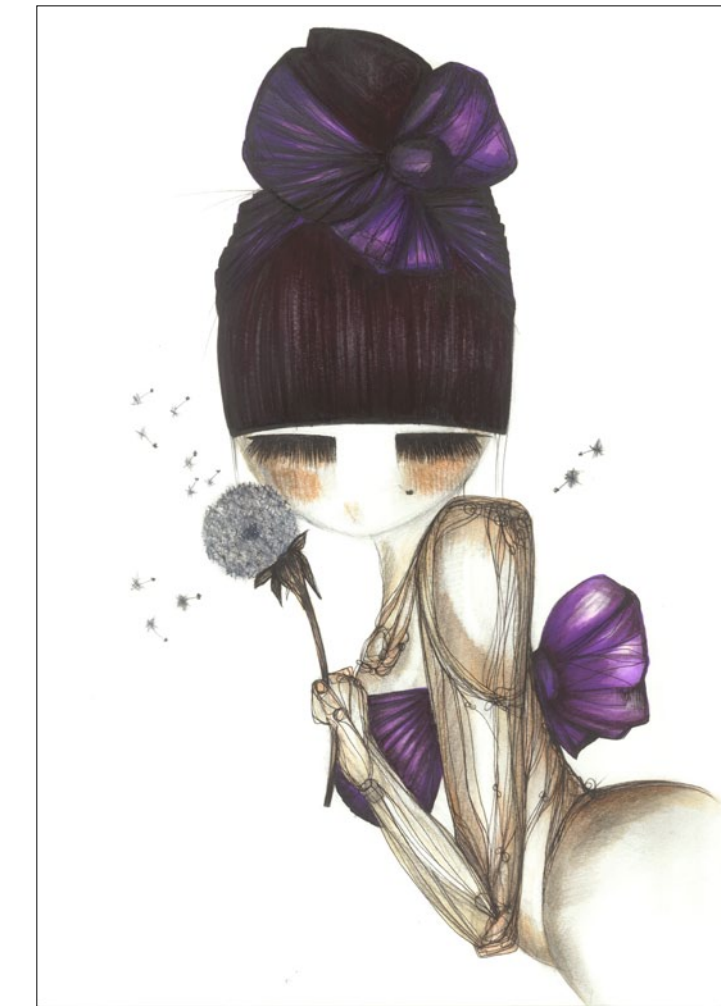
### What is on your own walls?

Actually my walls are all naked. I live in a small flat and my living room is my workplace. I prefer air space, and just few things around me.

### What is your tagline?

"God, grant me the serenity to accept the things I cannot change, the courage to change the things I can and the wisdom to know the difference."

– Reinhold Niebuhr







## Bob Noon

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

Bob Noon consists of Anna Jacobina Jacobsen, Betina Helles, Jane Stub Kirchoff, Lea Hebsgaard Andersen og Stine Illum. They all hold a master's in Visual Communication from the Royal Academy of Fine Arts – the School of design.

They met for the first time in a circus, where they did various work within many different disciplines. They soon discovered that they liked each other's thoughts and ideas. In 2010 they found the perfect spot for a playground and named the place "Bob Noon Shop and Studio". Their playground is located on Vesterbro in Copenhagen and the concept of the store, besides being a place of beauty and joy, was to sell numbered and signed art prints to the people.

### What inspires you on a daily basis?

Between us, we have had experiences in Korea, the Scottish highlands, on Bali, Berlin, New York and the time they spent in an Icelandic fish factory. These experiences still provides inspiration for new stories.

### Can you describe the style/genre of your prints?

The diversity of Bob Noon is due to a wide range of expressions. Collectively, our work is described as quirky,

experimental, thoughtful, dark, imaginative, challenging and humorous.

### Can you describe the creative process from inspiration to finished art print?

Part of our daily ritual is to start the day dancing to loud music. The exercise of the body makes us more precise and focused. We often do freelance assignments for books, magazines and other design-related jobs. These very different challenges help us to be in a consistent explorative state of mind.

### Is there a message, a theme or a certain feeling you want to convey through your prints?

Most of the pictures are related to experiences we have had – or dreams we have.

### Would you categorize your prints as art or as an interior decoration product?

We specialise in making art for the people with love. When we started in 2010, we did not expect to be able to reach so many people in Denmark and other countries as well. We are proud and very happy that people like our drawings!

### Is there a link between your prints and you living in Denmark?

We sense the world inside our heads – and that is our

main playground. But we like to live in Denmark. On a daily basis we draw inspiration from the conflicting situations that occurs in the clash between sorrow and joy in a our little privileged kingdom.

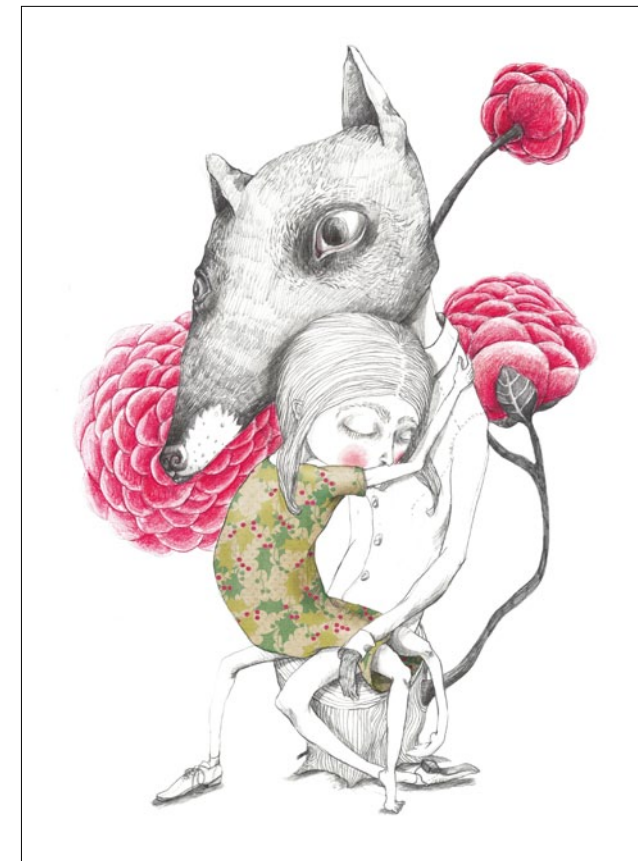
We welcome the fact that the world is seeping into Denmark and contributes to a rich and varied cultural life. We love Denmark – but only when it is openminded and generous.

### What is on your own walls?

The walls of Bob Noon is like the circus tent. It is moving and changing by the weather. We love to make room for new drawings on the wall. New stories. The observant person might find that many of the art prints come in series/sequence – like chapters in a book. If you have got one art print, you might want to have another as well.

### What is your tagline?

"Art for the People with Love"



#### · Rp. top left: Hval

Pencil, watercolor, 40 x 30 cm, open ed. print on 300 gsm paper, numbered and signed, 2013

#### · Rp. bot. left: Ræv

Pencil, watercolor, 30 x 40 cm, open ed. print on 300 gsm paper, numbered and signed, 2012

#### · Rp. right: Spejl

Pencil, watercolor, 30 x 40 cm, open ed. print on 300 gsm paper, numbered and signed, 2013





## Mahmud Şahan

www.mahmudsahan.dk

Mahmud Şahan is a young Dane with a Turkish background, who is currently studying Communication Design at Kolding School of Design. He likes to make illustrations in his spare time and according to himself this mostly happens, "when his head is spinning around with too many thoughts and he needs a break from everyday-life."

### What inspires you on a daily basis?

Everything. Mostly the things, that are around me. Sometimes a little trip inside my 30 m<sup>2</sup> apartment does the work. Other times it is the 5-10 minutes long visit to the toilet!

### Can you describe the creative process from inspiration to finished art print?

I make collages out of images that are printed by my own little printer. Mostly the inspiration comes from my inner self. Each artwork is made out of many different images of the same thing, which I hope gives a little depth to the illustrations. This is my way of making many different things melt together and look like one

thing. It is a little like making a puzzle – a very playful process. I never make drawings or sketches. I just sit down, print images, get ready with my scalpel and get to work. I use suited men in my illustrations because I think they illustrate my (and so many others') inner, always stressed and business-like person very well.

### Is there a message, a theme or a certain feeling you want to convey through your prints?

I do not have a special message, which I wish to communicate through my prints. They have in common that they all tell a story, but it is up to the viewer what the story is about – if that makes sense? I want the viewer to feel something. It is important to me that illustrations not only are visually satisfying but also have a deeper effect on the viewer. Other than that, I make my illustrations to make myself happy and if they make others happy as well I only get happier.

### Would you categorize your prints as art or as an interior decoration product?

I would say that my artworks by themselves is art, but as soon as they get on a wall, they become a part of a whole and gets a little 'interior designish'. I do not like to call myself an artist, it is a too big and heavy title to have, but as a communication design student I make small pieces of art in my spare time.



### Is there a link between your prints and you living in Denmark?

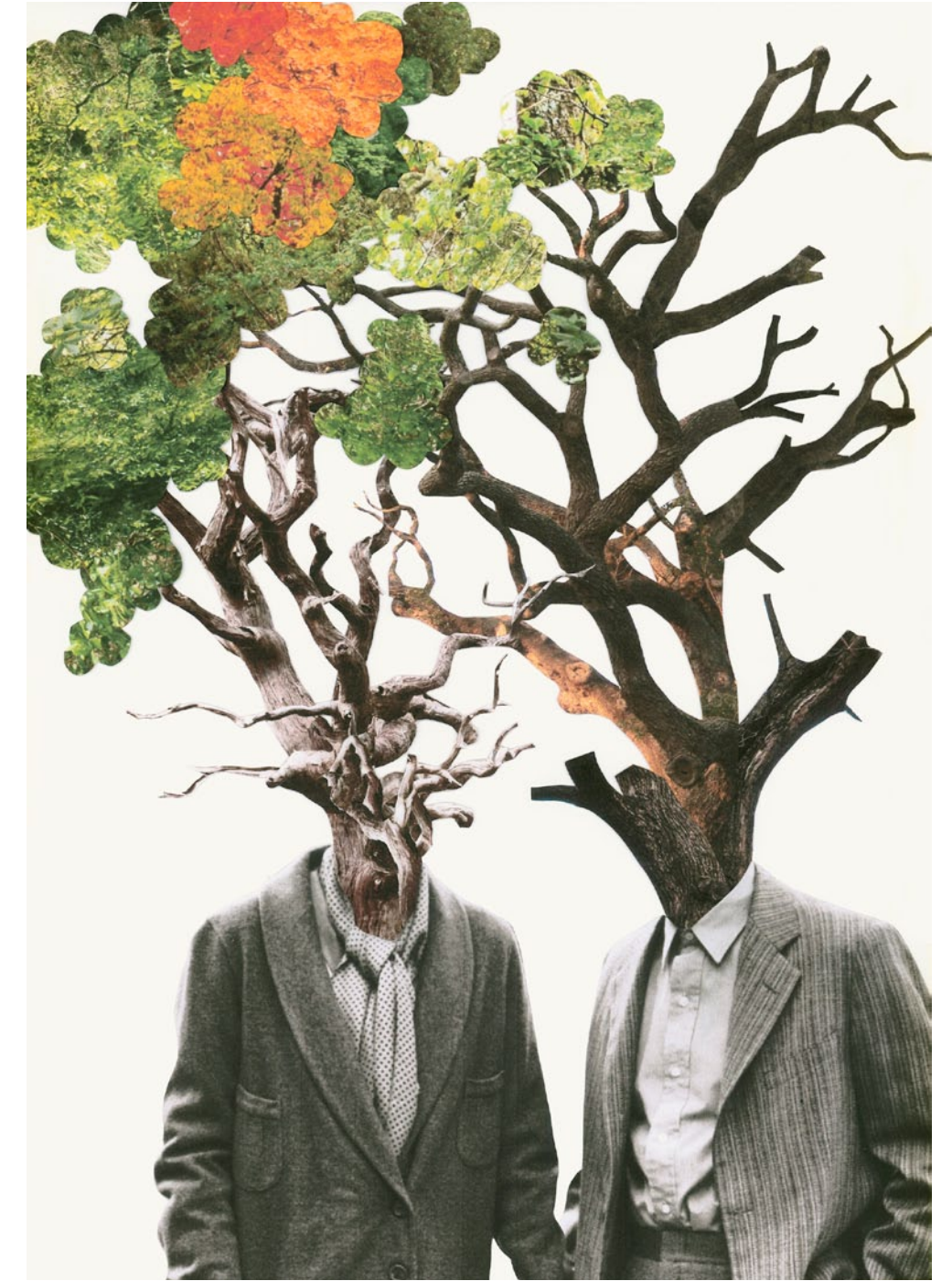
I do not think there is a direct link between them, but of course I get inspired by the Danish way of living and the fact that we live in a stressful society. My prints are made by me and my thoughts, which are definitely influenced by everything I see, hear, taste, smell and feel.

### What is on your own walls?

I have works from different unknown artists and some of my own works on my walls. When it is things that I like, I get inspired in new ways. I have a predilection for the colour red and crumpled paper. I do not know exactly why. Almost all of the artworks I have on my walls have something red in them. I like crumpled paper because I think each paper tells its own story and I like storytellers. So I have crumpled papers in different sizes different places on my walls. I also like paper airplanes very much, maybe because I am a bit dreamy as a person. One of my bedroom walls has 50 both very big, medium sized and very small paper airplanes on it. I love laying in my bed and just stare at them for a long time.

### What is your tagline?

My mother always told me: "Treat others as you want to be treated." I use this quite a lot – also in my creative life. Therefore I make artworks/illustrations.



• **Lp. left: Headcut #1**  
Digital collage, 21 × 30 / 30 × 42 cm,  
open ed. print on 150 gsm paper, 2013

• **Lp. right: Headcut #8**  
Digital collage, 21 × 30 / 30 × 42 cm,  
open ed. print on 150 gsm paper, 2014

• **Rp. top left: Facecut**  
Digital collage, 21 × 30 / 30 × 42 cm,  
open ed. print on 150 gsm paper, 2014

• **Rp. bot. left: Headcut #5**  
Digital collage, 21 × 30 / 30 × 42 cm,  
open ed. print on 150 gsm paper, 2014

• **Rp. right: Headcut #5**  
Digital collage, 21 × 30 / 30 × 42 cm,  
open ed. print on 150 gsm paper, 2014