



TUMLINGER PÅ LIVETS VEJ · BILLEDHUGGERVÆRKSTED BJØRN NØRGAARDS AKTIVITETER 2014
TUMBLES ON THE PATH OF LIFE · ACTIVITIES OF SCULPTURE WORKSHOP BJOERN NOERGAARD 2014

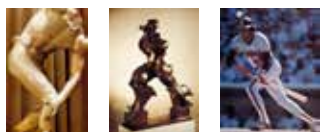




TUMLINGER PÅ LIVETS VEJ / TUMBLERS ON THE PATH OF LIFE BUSSTOP

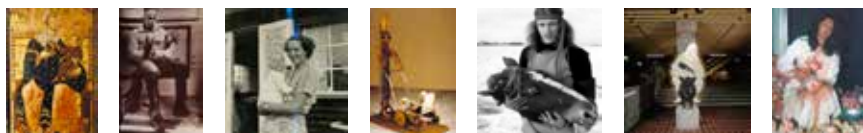


DAGENS AVIS / THE DAILY PAPER REMODELING THE WORLD AGAIN AGAIN AGAIN



TRADITION MODERNISM

DER URSPRUNG DER ZUKUNFT / THE ORIGIN OF THE FUTURE



Billedhuggerfirma Bjørn Nørgaard: Bjørn Nørgaard, Henrik Keil, Jettie Hansen, Stine Heger, Ejvind Jørgensen, Morten Nørgaard Sørensen, Ida Thing

Revisor: J. S. Revision
Advokat: Nyborg og Rørdam
Bank: Danske Bank
Galleri: Susanne Ottesen

For fotografier krediteres: Stine Heger, Jens Lindhe, CAFA, Galleri Susanne Ottesen, 44 Moen



Opdragsgivere, fonde, samarbejdspartnere tak for 2014 / Principals, foundations, partners thanks for 2014

Hofmarskallatet, PFA Pension v. Formand Svend Askær og Direktør Henrik Heideby, Ballerup Kommune, Ældresagen v/ Adm.dir. Bjarne Hastrup

Ny Carlsberg fondet, Kirsten og Freddy Johansens Fond, Chang Lowell, Ole Kirks Fond

Kangsi Art v/ Kang You Teng, Arkitekterne Boldsen og Holm, Eduard Troelsgård Rådgivende Ingeniører, Flemming Brian Nielsen stenhuggeri, Glasmester Per Hebsgaard, Jørgen Hansen Silketryk, Klingsey El og Lys, Ligro Lightning, Tommerup Keramiske værksted, Flemming Ekstrøm smed, Fonderia Mariani Bronzestøberi, Italien



Konservator Lars Henningsen, Thygesen transport, Stukkatørerne Brdr. Funder, Leif Jensen Bronzestøberi, Ove Oddermoses eff., Exponent, Guldagergaard, Keramik Center, Petersen Tegl, Hellerup Flytteforretning, Eks-Skolens Trykkeri ApS, Atelier Clot, Bramsen et Georges, Paris, Thomas Holmbäck, morning, Uldall jernstøberi, Glasstøberiet Lhotsky, Tjekkiet, Steinprint v. Jan Andersen, Arkitekt Tania Sonnenfeld

Galleri Susanne Ottesen, Schæffergården, Kirkens korshær Galleri, Hornslet, Politikens Galleri v/ Lise Ingemang, Ineke Gudmundsson, CEAC. Vejen Kustmuseum v/ Teresa Nielsen, Galleri Years, Huset i Asnæs



Hafnia v/ Stevens Vaughn og Rodney Cone, Rene Block, edition Block, Montana, v/ Peter lassen, Nørgaard på strøget, v/ Jørgen Nørgaard, Xia de Wu, Prof. CAFA, Tan Ping, ViceDir. Prof. CAFA, Leder af CAFAM Prof. Wang Huangsheng, Direktør CAFA Fan Dian, Yu Yie CAFAM, Eric Messerschmidt, Dir. Det danske kulturinstitut Beijing, SMK v/ Kurator Birgitte Anderberg, Direktør Mikkel Bogh, Malermester Klaus Bonde Larsen, Falko Arkitekter v/ Tage Lyneborg og Høgni Hansen, Mielcke og Hurtigkarl, Kurator Nico Anklam, Kunstakademiets Arkitektskole, Kunstakademiets Billedskoler, Udviklingschef Den Frie Malene Ratcliffe, Arpe & Kjeldsholm A/S, Arkitekt Bente Lange

Christiania Fondet, Murerlaugets Priskomite, Bisballe Prisen, Tyndplade Prisen, PFA Brug Livet Fondet, Fondet Kanonbåds-kuret no. 3, Kunsthal 44 Møen, Bamseuseets Venner, Fotoskolen Fatamorgana, Thorvaldsen Museum, BKF, Nyt Europa, Det Kgl. Akademi for de Skønne Kunster, Den Frie Udstilling

Er vi Tumlinger på livets vej, der har mistet Der Ursprung Der Zukunft, og derfor ikke længere kan Remodelling the World again again again and again, kan vi gentænke forholdet mellem Tradition og modernisme, eller sidder vi fortabte med dagens avis i det globale Busstop og venter på en bus, der forlængst er ophørt med at køre. Disse og så meget andet har værkstedet diskuteret i drømme og ideer, materiale og vision, i tale og handling, hvor end vi nu var i Verden.

Har vesten mistet sin dynamik, og er vi havnet i en totalitær modernitet, som er blevet en vrængende grimasse mod de andre i mangel på egne evner til at videreudvikle os selv ind i en ny global realitet.

Den største fare for vores åbne frie velfærds demokratier er derfor ikke de andre, men os selv. Stigende kapitalkoncentrationer udenfor demokratisk kontrol underminerer legitimiteten af samfundets bærende institutioner, i deres rådvildhed opbygges politisk et uhyre af bürokratiske kontrolsystemer, der kvæler faglighed, viden, indsigt, fri forskning, fri kunst og en fundamental kritik af de demokratiske beslutningers relevans.

Busstoppestedet er et fint sted for refleksion, men vi må slå avisen sammen under armen, få taget hul på en ny diskussion af forholdet mellem tradition og modernitet, så vi med der Ursprung der Zukunft kan komme igang med Remodelling the World again, så vi kan tumle videre på livets vej med en vision om fremtidens fælles globale verden.

Are we Tumblers on the Path of Life who have lost Der Ursprung Der Zukunft and therefore cannot any longer Remodel the World again again again and again. Can we rethink the relationship between tradition and modernism, or are we lost sitting with the daily newspaper at the global Bus stop, waiting for a bus that is long gone? These and so many other things have been discussed by us at the workshop in dreams and ideas, material and vision, in speech and action, wherever we were in the world.

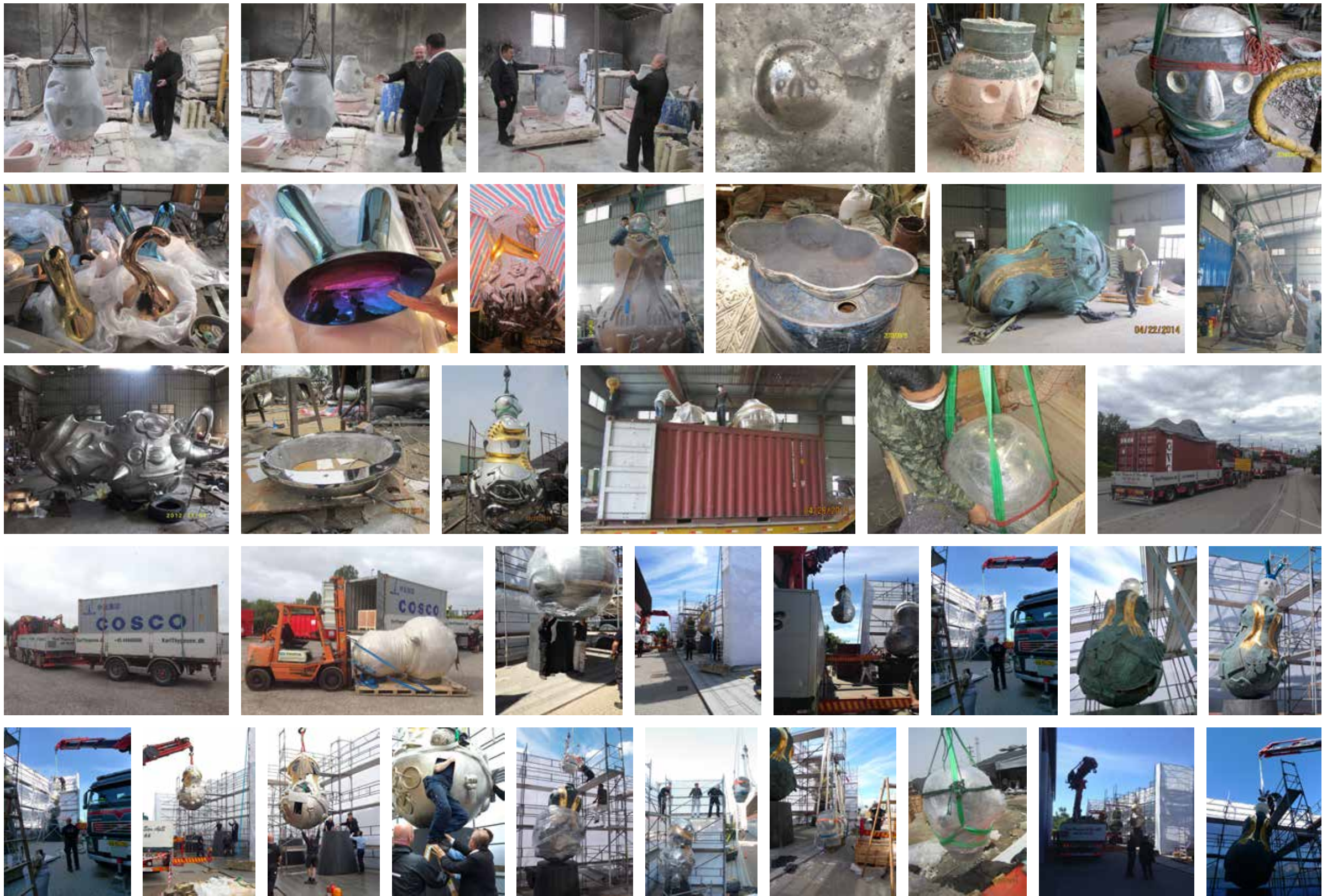
Has the western world lost its dynamic, and have we ended up in a totalitarian modernity, which has become a sneering grimace towards the others in lack of our own ability to further develop ourselves into a new global reality.

The greatest danger towards our open free welfare democracies therefore is not the others but ourselves.

Increasing capital concentrations outside democratic control undermines the legitimacy of the leading institutions in the society.

Due to their perplexity, a monster of bureaucratic control systems is politically build which suffocates professional competence, knowledge, insight, free research, free art and a fundamental criticism of the democratic decisions' relevance.

The Bus stop is a pleasant spot for reflection but we must fold the newspaper and start a new discussion on the relationship between tradition and modernity, so that we with der Ursprung der Zukunft can begin Remodeling the World again, in order for us to tumble down the road of life with a vision about the future's common global world.





Tumlinger på livets vej

For 4 år siden, cirka, fik jeg den fornøjelse at blive en del af Brug Livet fonden, som hvert år har det privilegium at pege på gode ideer til støtte.

Jeg kendte intet til PFA før dette og da formand Svend Askær og Adm. Direktør Henrik Heideby på et lille møde luftede ideen om en skulptur ved denne bygning var det en udfordring.

Huset var en udfordring, begrebet pension en udfordring (hvordan maler man en socialreform), og stedets beliggenhed en udfordring.

Hjørnet var først opgaven, men så kom brandvæsnet, så placeringen her er et samarbejde med Københavns Brandmyndigheder.

På hjørnet holder man stille, lyskryds, én stor figur, her passerer man så figuren, det skulle være en passage, en gentagelse.

Pension ligger ikke forrest i mine hjernekapper, men er et væsentligt element i vores velfærdssamfund, Livet skal leves så længe vi har det, og det skal kunne leves med værdighed, meningsfuld og med kærlighed.

Tak også til PFA fordi I med dette eksempel viser at virksomheder som jeres også kan give kunsten rum, jeg ved at pensionselskaber er underlagt mange bestemmelser, rimeligt nok – det er andres opsparing, men da I samlet fylder meget i det finansielle landskab, burde man politisk give plads for investeringer i kunst og videnskab, selv promiller kunne gøre stor gavn, især i disse tider hvor den politiske prioritering ligger helt andre steder.

Livet starter som bekendt før vi er her, og så tumler vi os igennem det fra Barndom, Ungdom, til Manddom/kvindom og Alderdom,



derfor disse 4 tumlinger, med hver deres narrehat og arme der rækker ud efter »guldet«.

Det har for mit værksted Henrik Keil, Jettie Hansen, Ejvind Jørgensen og Stine Heger været en udfordrende, af og til meget udfordrende, men også berigende opgave.

Tak til PFA, til Svend Askær og Henrik Heideby for jeres mange samtaler og bemærkninger og et godt samarbejde om skulpturerne.

Tak til de af jeres medarbejdere der kompetent og venligt har hjulpet og samarbejdet undervejs.

Tak til Ingeniørfirmaet Eduard Troelsgaard og ingeniør Jeppe Sten Andersen for at beregne det jeg modellerede.

Tak til Arkitekt Boldsen og Holm for tegnearbejde, anlæg og visualisering.

Tak til Smed Flemming Ekstrøm for montage.

Tak til Ingeniør Kang You Teng, billedhuggerværkstedet i Xiamen, bronzesrøberiet, jernstøberiet og metalværkstedet i Fujian provinsen, og glasstøberiet i Hubei provinsen

Tak til Bronzestøber Mariani i Pietrasanta for ungdommen.

Tak til Stenhugger Flemming Brian Nielsen for sokler.

Tak til El-installatør Klingsey og Karl Christian Poulsen og Ligo Lighting og Yossi Manman for lysteknologi.

Tak til Brdr. Funder, Peter og Michael for form til ungdommen og modelarbejder.

Tak til Condor og Jens Mortensen for fugning.

Og så skal det hele sættes op, tak til stilladsfirmaet Preben Larsen Og til sidst ikke mindst tak til Vognmand Karl Thygesen og Palle og Johnny som svingede kranen elegant.

Og tak for at i kom alle sammen.



Tumlinger på livets vej

Childhood, youth, manhood/womanhood, old age
Four sculptures for PFA 2010-2014

The placement is by the house facade away from the corner, facing Kalkbrænderivej, over where the hedge makes a turn a small square is formed next to the street - here the final project proposal has been developed. By the corner one would hold still for periods at a time at the traffic lights. Here along the Kalkbrænderivej facade you pass, you drive by. The sculpture serves as a »passage«, a row, so that you visually from when you see the first sculpture, have time to observe / experience / perceive the sculptures, a sculptures time.

As the row should relate to the idea, there are four figures depicting childhood, youth, manhood/womanhood, and old age respectively, covering almost 20 meters. Including plinths, the figures are 7 meters tall. All four plinths are conic and 2 meter in diameter at ground level, the plinth for childhood is tallest, 225 cm; youth 200 cm tall; manhood/womanhood 175 cm tall and old age 150 cm tall. The plinths are made by polished dark gray granite.

The figures are formed as toddlers and leans at an angle of 10 degrees vertically.

Childhood eastward - the sun is rising; youth southward – life is nothing but lust; manhood/womanhood northward – the seriousness of life is a reality; old age westward - the sun goes down.

The childhood figure is in polished stainless steel, the child's mind receives and reflects the world openly without reservation. The youth figure is in German silver, a personality is developed, one is formed and becomes a bit tarnished. The manhood/womanhood



is in patinated bronze, the seriousness of life is a reality, work and children. The old age figure is in casted iron, the core of the earth, life experience, gravity, the body »corrodes«.

The different ages of the figures wear signs, symbols, objects that immediately refer to the specific character of the generation. On all the figures, the arms are positioned concavely into the figure and are gilded.

The heads are in casted glass, illuminated from within at night, and the tops are made by stainless steel in different colors.

The figures are identical towards Kalkbrænderivej and the PFA building, a good vision for both the employees and the passer-bys. It is a sculptural tale in forms, materials, signs, symbols and colours about the life cycle until old age and retirement.

The four Tumlinger, in alpaca, bronze, cast iron and stainless steel have all been cast in China and Italy respectively. The stainless steel tops are coated in four colours and the glass heads have been produced in China.



Sarkofag

Arbejdet med Gravmælet »sarkofag« til Hendes Majestæt og Prinsgemalen er igang, alle gravmælets dele i sten er færdighugget hos Flemming Brian Nielsen, modellen i 1:1 til glas »sarkofagen« er færdiggjort sammen med stukkatorfirmaet Brdr. Funder, og sendt til Glasværkstedet Lhotsky i Tjekkiet, i 2015 pågår arbejdet med den forgyldte allegoriske top.

Sarcophagus

The work on the cenotaph to her Majesty the Queen and the Prince Consort is in progress. All the stone parts of the cenotaph have been carved at Flemming Brian Nielsen. The 1:1 scale model of the glass »sarcophagus« has been completed together with the stucco workshop Brdr. Funder and shipped to the glass workshop in Lhotsky in the Czech Republic. In 2015 the work with the gilded allegoric top will take place.









De 15 figurer

Ideen var dagens avisudklip, klippene stammer fra dagene det gik galt i Syrien, de 7 sorte er gruppe 1, gruppe 2 de gule figurer dagliglivet i Nordeuropa i samme periode.

Alle vores visuelle informationer er flade billeder, endimensionelle både fysisk og mentalt, faste billeder som de levede. Øvelsen skulle være at give disse billeder et rum, om det at gøre dem 3-dimensionelle giver et andet metafysisk plan.

Det blev ved skitser og øvelser.

Gruppe 3 de 3 blågrønne. I denne fase måtte assistenter lægge ryg til direkte rumlige øvelser, for at træne forståelsen af figuren i rummet.

The 15 figures

The idea came from the daily press cuttings. The cuttings are from the days of the conflict in Syria, the 7 black is group 1, group 2 the yellow figures are the daily life in northern Europe during the same period.

All our visual information are flat images, one-dimensional both physically and mentally, fixed images which they lived. The exercise would be to give these pictures a room, to make them three-dimensional and how it provides another metaphysical level.

It did not go further than sketches and exercises.

Group 3 the 3 aquamarine/blue green. In this phase, assistants had to pose for direct spatial exercises, in order to train the understanding of the figure in the space.



Engle og bæster

Engle og bæster – Virtues and Vices – godt og ondt ... egentlig modeller til figurene på Nåløjet til Ballerup kommune, her i bronze patineret, forgyldt og platineret som en selvstændig figurgruppe, en allegorisk forsamling til møde i en imaginær Engleorden, for at diskutere kompleksiteten i mellemrummet mellem det frelste og det fordømte.

Angels and Beasts

Angels and beasts – Virtues and Vices – good and evil ... originally models to the figures of Needle's Eye for Ballerup, here in patinated bronze gilded with gold and platinum as an independent group of figures, an allegorical assembly to meet in an imaginary Angels Order, to discuss the complexity in the space between the saved and the damned.





Confutse meets H.C. Andersen

I 2008 stod jeg for en gave, fondsfinansieret, til CAFA i Beijing, med afstøbninger fra SMKs afstøbningssamling.

Prinsgemalen var tilstede ved overdragelsen sammen med sin ven Chang Lowell, ved den lejlighed foreslog Chang Lowell at jeg i samarbejde med Professor Xia De Wu fra CAFA udførte en skulptur som han finansierede. Jeg har kendt Xia De Wu siden 2002, han inviterede mig da til Kina. Flere års dialog om dette projekt resulterede i skulpturen Konfutse møder H.C. Andersen, for at samtale om kinesisk og europæisk kulturtradition. Skulpturen er i bronze, rustfrit stål og granit opstillet i Marselisborg slots-park, i Kina og i USA, 3 eksemplarer ialt. På billederne ses Prinsgemalen, Chang Lowell og jeg ved indvielsen ved Marselisborg slot, og Professor Xia De Wu ved skulpturen.



Confucius meets H.C. Andersen

In 2008 I was involved in a funded gift to CAFA in Beijing, with casts from The National Gallery of Denmark's Royal Cast Collection.

Henrik, H.R.H. The Prince Consort was present at the presentation at CAFA along with his friend Mr. Chang Lowell. On that occasion, Mr. Chang Lowell suggested that in collaboration with Professor Xia De Wu from CAFA, I made a sculpture, which he would finance. I have known Xia De Wu since 2002 when he invited me to China. Several years of dialogue on this project resulted in the sculpture Confucius meets Hans Christian Andersen, in order to talk about Chinese and European cultural tradition. The sculpture is made of bronze, stainless steel and granite, and is placed in the park at Marselisborg Palace, in China and in the United States respectively, three copies in total. The photos show Henrik, H.R.H. The Prince Consort, Mr. Chang Lowell and I at the inauguration at Marselisborg Palace, and Professor Xia De Wu by the sculpture.





Vejen havelåge

Blandt ubestikkelige kunstens forkæmpere er Terese Nielsen direktør for Hans Jacobsens og Vejen Kunstmuseum, han var selv en utrættelig kæmper. Når de ber om låge, får de en låge. I tidens samplingskultur er det Sct. Georg med Dragen – Herkules med Hydraen – Thor med Midgårdsormen, så er hele vores kulturarv vist samplet.

Vejen Garden Gate

Among the front-line fighters for the unbribable artist is Terese Nielsen, director of the Art Museum of Vejen and Hans Jacobsen, a man who was himself a tireless fighter. When they ask for a gate, they get a gate according to the sampling culture of our time. Saint Georg with the Dragon, Hercules with the Hydra, Thor with the Midgard Serpent – and thus the whole of our cultural heritage has probably been sampled.



Galleri Susanne Ottesen – Object matter

Fernisering fredag 25. april 2014 kl. 17-19
25. april - 31. maj 2014

A Kassen, Bjørn Nørgaard, FOS, Georg Herold, Jason Dodge, Joseph Beuys, Kirsten Ortved, Lars Bent Petersen, Lawrence Weiner, Marie Lund, Martin Erik Andersen, Morten Buch, Nanna Abell, Richard Wentworth, Rosemarie Trockel, Stig Brøgger, Troels Wørsel, Tumi Magnusson.

Denne udstilling omhandler værker lavet mellem 1968 og 2014, der alle er baseret på ting. Nogle værker er opbygget af fundne ting eller assisterede readymades, mens andre værker repræsenterer ting oversat gennem andre medier. I den første tilgang møder vi hverdagstingene meget bogstaveligt, fx som mursten monteret på lærred, et silketørklæde lagt ned i beton eller en lille ordbog sammenfoldet og omviklet med stålwire. I den anden tilgang er mødet med tingene mere medieret, sko og vaser er fx trykt som monoprints, en støbetragt er støbt i aluminium eller faldende objekter er fotograferet frit svævende i luften. Trods forskellene i tilgang er alle kunstnerne fælles om en interesse for passagen hvorigennem ting kan forvandles til kunst.



Galleri Susanne Ottesen – Object matter

This exhibition presents works made between 1968 and 2014 all based on things. Some works are made of found objects or assisted readymades while other works are representing things in translation through various other media. In the first approach we are confronted with the everyday objects very literally, fx as bricks mounted on canvas, a scarf placed into concrete or a dictionary folded together and winded round with steel wire. In the second approach the thing dimension is more mediated, shoes and flower vases are fx printed using monotyping, a funnel for casting are iself cast in aluminium or objects are photographed while suspended in mid-air. Despite these differences in approach all the artist share an interest in questioning the passage through which things become art.







Udstillingen »Remodelling the World again again again« er foranlediget af en invitation fra CAFAM i 2012, og blev realiseret som en del af det danske kulturår i Kina 2014-2015.

The occasion for the exhibition »Remodelling the World again again again« was an invitation from CAFAM in 2012 and it was realized as part of the Danish Kulturår in China 2014-2015.



Bjorn Norgaard's Opening Speech

比扬·诺格的开幕式演讲

Remodelling the world means that man allways from generation to generation has transformed and reshaped the world with the challenges and changes in conditions and possibilities that man faces through times.

重塑世界，就是说，在过去的所有历史中，一代一代的人类面对无数次挑战和环境巨变，仍在持续改造这个世界。

But you dont remodel out of nothing, you have a material, the basic earth, clay, wood, stone and so on, and in mans history through development, inventions, experience, knowledge, science and art, the possibilities has been more and more complicated and multiplied and specialized.

但是，我们并不是凭空造物。我们有各种材料、土、泥，木头，石头等等。在经历人类历史中的发展、创新、体验、知识、科学和艺术各阶段，各种可能性越来越复杂、越来越多、越来越专精。

Today we have created a mutual modern global world with many new possibilities for all of us, but also if we not in respect and humility, listen to the heart of nature and the heart of people, we instead as well can create chaos and disaster, we and the next generations have a great responsibility to use our talents and skills to be responsible and show high moral standards in whatever choises we make.

现在，我们已经从众多可能性中创造出了一个共存的全球化现代世界。然而若我们毫无尊敬和谦卑，没有听从自然和人类之心，我们则会遭遇混乱和灾难。希望，我们和下一代在做任何决定时，运用我们的才智和能力来展现我们高尚的道德标准。

But material for mans remodelling the world again and again generation after generation, is not only the basic material and new technologies it is also history, traditions, spirituality, stories, I believe that we have to develop a new modernism, an organic modernism where we at the same time share the welth of modern technology, and realize that there are not only one truth, but many pass into the future, we must faithfull to our background in respect for each others different history, have an open dialog how to share the future on this planet.

至于重塑世界的资源，不仅是原材料和新科技，还包括历史、传统、精神、神话。我相信我们必将创造出一个新的现代社会、一个有机的现代社会。我们分享现代科技的财富，明白世界不只存在真理，还存有逐渐接近我们的未来。我们必须诚实地面对我们的过去，尊敬来自不同文化的他人，对于世界的互通更加开放。

Thats why I have chosen or stolen the last part of the text by Feng Ying Jing 1555 – 1606, »...Today we are illuminating each other. As people in the world share one mind, we are not to fail in the communication between east and west«.

这也就是为什么我借用古人冯应京的话：乃兹交相发明，交相裨益。惟是六合一家，心心相印，故东学西被不爽耳。

I had in 2007 my 60th anniversery in China, and celebrated that with a performance »Sisyphos meets Konfutse and drink his first cup of

chinese tea« in the gallery of The danish Cultural institute, which now on sunday will be transformed into the Danish Cultural Center in 798.

在2007年，我在中国过了我60岁的生日，做了一次行为表演”东方遇上西方，西西弗斯得到他的第一杯中国茶” 在丹麦文化中心的展览厅，丹麦文化中心新的美术馆也将在本周日在798开幕。

In this month around this date in 1964, 50 years ago I left high-school, joined the Ex-school group and became a free artist, that I now can celebrate my 50 year jubilee ini China with this exhibition.

在1964年的这个时间，50年前。我从高中毕业，加入埃克斯学派，成为了一名自由的艺术家，今天我借用这个展览欢庆我成为艺术家的50周年。

I have many to thank that we came that long, first the staff from our national gallery, the former director Karsten Ohrt and the new director Mikkel Bogh, that you accepted to organise the exhibition to curator and researcher Birgitte Anderberg for an outstanding job, and your the excellent assistents Birgitte Vilslev, Katrine Segel and Morten Sørensen, Thank you.

我需要感谢所有人。首先感谢丹麦国家美术馆的工作人员，前任馆长Karsten Ohrt先生和现任馆长Mikkel Bogh先生。谢谢本次展览的策展人Birgitte Anderberg极其出色的工作，以及她的助理Birgitte Vilslev, Katrine Segel 和Morten Sørensen。

Then still from Denmark our Director of the former Danish Cultural institute Eric Messerschmidt thank you for your invaluable effort for this exhibition and for fantastic 12 years together in China, and thanks a lot for the beautifull catalogue and especially the chinese edition, thanks to your staff Jennie Zhou, Li Yang, Pei Yan, Tang Sai, Nina Ebbensgaard and He Xi.

其次，感谢丹麦文化中心中国区的主席Eric，谢谢你为这个展览的所有付出，以及我们在过去的12年中在中国的所有合作。谢谢整理这次展览的画册，谢谢Jennie Zhou, 李洋, 裴燕, 唐赛, Nina Ebbensgaard 和何溪。

Dear Director Wang Huangsheng thanks for the most important part the invitation, and that you took time with Birgitte Anderberg to curate and organise. I have through many year followed your exhibitions in this museum, it is second to none, I am trouly proud to be here.

非常感谢王璜生馆长的邀请，感谢你与Birgitte Anderberg共同组织和策划这次展览。我多次来央美术馆看展，每个展览都无可匹敌，非常荣幸能在这举办我的个展。

Also CAFA museum has a wonderful experienced and committed staff, thank you to all of you, to Yi Yue, Ma Liang, Wu Peng, the workers and the voluntiers students, with out all of you, my assistent Henrik Keil and I could not have done this.

另外，央美术馆有很多颇有经验和值得信赖的员工，谢谢你们。谢谢易玥、马亮、吴鹏，以及参与这个展览的所有的志愿者，以及我的助手Henrik Keil。没有你们，我无法完成这个展览。

My first visit in China was in september 2002, 12 years ago in Foshan, the first two chinese artist I met was the organiser of the Building Ceramic symposium professor Wenzhi Zhang, from the academy in Guangzhou and professor Xia De Wu from CAFA, since then we have worked and discussed thousands of thinks and have been meeting again and again thanks to both of you for bringing me to China.

我第一次前往中国是2002年，12年前在佛山，我见到的第一位和第二位中国艺术家是建筑研讨会的组织者，广州美院的张温帆教授和中央美院的夏德吾教授。从那时起，我们就开始一起工作，频繁见面讨论众多的想法。感谢你们两位把我带来中国。

In 2002 I also visited CAFA for the first time and talked with your president today Fan Dian, dear Fan Dian and CAFA thank you for letting me meet your wonderfull bright student trough lectures and workshops, whenever in China or other places in the world I meet young people, I believe in the future.

同样是在2002年，我第一次到中央美院，与现在的院长范迪安先生碰面。非常感谢范迪安先生和中央美院，让我有机会通过讲座和工作坊认识这些优秀的艺术学生。我相信在以后，无论在中国还是其他地方，我也会认识更多来自中央美院的年轻人。

I can continue my thanks to so many people in China, a hole chapter is my work in Xiamen, but another day.

我还要感谢我在中国遇到所有人，比如在厦门的制作团队，下次我会找个机会专门地感谢他们。

Last but not least I will thank professor Tan Ping from CAFA for our dialog, talks about art, and the possibilities in art and for artist, I have truly extended my view on how east and west in respect can learn from each other. Thank you.

最后，我想衷心地感谢谭平先生，感谢他和我讨论艺术，讨论艺术和艺术家的种种可能性。通过这种东西方的互融，大大开拓了我的眼界。

In the end i will quote Winston Churchill that in quite another kind of dialog, when the british had won its first victory in north Africa, said that, for me this is today about my peacefull and respectfull, but also openminded dialog with chinese artist, students, craftsmen, scholars.

我想引用温斯顿·丘吉尔的话。当英国在南非赢得第一次胜利时，他说的话。我想用这句话，表达我的尊敬，以及对对待中国艺术家、学生和学者的开放心态

This is not the end

This is not even the beginning of the the end

But this may be the end of the beginning.

这不是结束

这甚至都不是结束的开始

但，这可能是开始的结束

Thank you.

谢谢！

Translated by Yi Yue



The Global Busstop
CAFAMs collection,
donated by Ny
Carlsbergfondet.





Bjorn Norgaard's Busstop Ceremony Speech

比扬·诺格在雕塑捐赠仪式上的演讲

In this new kind of globalized world where new technologies is increasing the speed of exchange of information, knowledge, goods, ideas, people a.s.o. Where the consequens is that our local history our diversity in traditions, culture, arts and language, species, living conditions , for good and for bad egalize and homogenize more and more.

在当今全球化的世界中，新的科技使得信息、知识、商品、思想、乃至人与人之间交流的速度都大大提高。或好或坏的是，这种情况带来的结果就是我们当地的历史，我们在传统、文化、艺术、语言、种族、生活状态中的多样性正在丧失，彼此之间越来越同类型。

Of course we shall cooperate in peace, but we should keep our different cultural identities, this diversity of differences is a source that enrich our life as individual human beings, what ever we do. A unified world with a diversity of culture, traditions, languages, ideas, spiritualaties...

当然，我们应该和平共处，但是我们也应该保持我们不同的文化身份。这种多样性可以丰富我们每个人作为个体的人生。我们所希望的是一个联合统一的世界，但同时具有文化、传统、语言、思想和精神的多样性。

But globalization has allways been a human condition, earlier it went a little slower, when I was travelling around 30-40 years ago, one thing I met everywhere in the world was the busstop, sometimes you just stop the bus, sometimes a sign, but often a little shelter that could protect you from rain, wind, sun, depending where you are in this world, and often you could sit down and have a rest.

但全球化一直就是我们人类面对的生活状态。起初它发展得并不像现在这么快。我在30、40年前四处旅行的时候，我在各地都能看到的一样东西就是公交站。有的是需要你自己招手停车，有的会有一块站牌，但更多的情况是一个小篷子，给以遮挡阳光和风雨，并且可以让人坐下来休息。

In this new globalized world the busstop when we are waiting for the bus is one of the last places where we have nothing else to do, where we can think, dream, remember or just look at the world, I believe that such places for drwaming can save us as humans beings, to be human is to think.

在这个高节奏的全球化的世界中，在公交站上等车可以说是我们生活中难得的，可以让我们不做任何其他事，而去思考、幻想、回忆或观察这个世界。我相信这样的地方可以帮助我们留住作为人类的本真，人就是要去思考。

It is said that the africans in the time of colonialisation when they carried the white man around, sometimes suddenly stopped and sat down for a couple of hours, when asked why, they answered »we are waiting for our spirit to catch up with us«, maybe for modern people we need som busstops so our souls can find us again, and even that there never arrive a bus here, I hope the students will use this busstop for love, dream and hope, and they can themself dream where to go.

我曾经听人说过，在殖民地时期，当非洲人抬着白人们前往各地的时候，有时他们会突然停下来并坐下休息一两个小时。当被问及这是为什么，他们回答说“我们在等着我们的灵魂赶上我们”。或许对于我们现代人来说，我们也需要像公交站这样的地方，从而我们的心灵可以找到我们。尽管这里不会真的有公交车停靠，但我依然希望这里对于学生们来说成为一个充满爱、梦想与希望的地方，学生们可以在这里决定他们自己梦想的方向。

Formally I wanted a clean shape, that was geometric and organic at the same time, therefore this emphalos, geometrical an eleptic curve, organic an eggshell, a part of the shell is cut of, that the sculpture is not something you look at, but you go in to the sculpture, I wanted that the sculpture had a common social function so it could be »usefull« to the students, in the 70-ties in Denmark, where you start casting big things in polyester, we had this kind of busstop, an egg you could go into like a chicken crawling back in the egg, a cave to protect you from the world.

对于这件作品，从形式上我想要个干干净净的形状，既是几何形，又带有有机体的感觉。所以现在的这个雕塑，从几何形上来说它是一个弧形，从有机感来说它是一个蛋壳的形状。这个蛋壳的一部分被切掉了。并且这个雕塑不光是让人看的，同时它也可以让人走进去。我希望这件雕塑可以具有社会功能，学生们可以使用它。在丹麦，70年代的时候，当人们开始用玻璃钢塑造大型作品的时候，就会用到与这件作品形状类似的东西，它像一个蛋壳一样，你可以走进去，就像小鸡爬回蛋壳一样，在这个世界中拥有庇护之所。

It is 3.40 cm high, big enough to be a monumental point in the area, but small enough to be human.

这件雕塑高3.4米，这个体量足以适应这个校园的体量，同时它也足够小，可以与人亲近。

The figurations is to draw peoples attention, to tell a short story on the back about european and chinese different traditions and cultural background, on the front from the bottom on each their side chinese and european history, how we started in very different positions and how we in the top meet in our global world of today.

We have all the great opportunities and great exspectations and it is our duty and responcebility to realise mutual future on this planet.

雕塑上面的人物是为了吸引人们的注意。在背面，它概括地讲述了欧洲与中国不同的传统与文化背景；在正面，两边自下而上分别是中国与欧洲的历史，它告诉人们，来自完全不同地域与文化的我们是如何在今天这个全球化的世界中相遇的。我们双方都面对巨大的机遇并抱有极高的期望，我们有责任实现我们共同的未来。

Please note the quotation on the door step by the chinese philosopher Feng Ying .

请大家注意作品入口台阶上所引用的中国古代哲学家冯应京的话。”乃兹交相发明，交相裨益。惟是六合一家，心心相印，故东学西被（辟）不爽耳。”

My assistent Henrik Keil and I, thanks CAFA for receiving the sculpture, thanks to the sculpture workshop, the stone mason, the brozecaster, the steel workshop all in Fujian, and special thank to our engineer Kang You Teng for your geat work with us through many years now.

我和我的助手亨瑞克·科尔要在这里感谢中央美术学院接受这件作品，感谢在福建制作这件作品的雕塑工作室、石匠、铸铜工人、钢材制作工作室，还要特别感谢我们的工程师康有滕，感谢你多年来和我们在一起的辛勤工作。

And the greatest thank goes to the New Carlsberg foundation in Copenhagen, for donating the funds that made this possible (Tom Hermansen)

我最要感谢的是哥本哈根的新卡尔斯伯格基金会（和其负责人汤姆·何曼森先生），该基金会的大力资助使得这件作品得以完成。

John Lennon said »Life is what happens to you while your busy making other plans«

约翰·列侬说过”当我们正在为生活疲于奔命时，生活已离我们而去”。

The Busstop is yours, use it well.

这座公交车站是你们的了，请充分使用它。

Thank you.

谢谢大家！

Translated by Gao Gao

翻译者：高高





Düsseldorf Kunstakademi, Beuys klasse, 1967
Düsseldorf Art academy, Beuys class, 1967

II. Rumafgrænsning, masse

Rumkarakterer opleves som afgrænsninger, opmålinger, massefordeling, afgrænsninger bruger jeg også i mine happenings hvor de samtidig demonstrerer aktionsområder og opdelinger på andre oplevelsesplaner.

III. Overhældning med gips

Princippet er: Jeg hælder gips i en beholder til det løber over (helst samtidig hele kanten rundt). Beholderen er cylindrisk eller kasseformet, formkarakteren eller gipsens struktur ændres efter højden jeg hælder fra, hvor hurtigt jeg hælder eller af gipsens konsistens: Let flydende, tyk, klumpet osv. Overhældning af materiale som papir, klæde, materialekarakteren bestemmer variationerne i overhældningens formkarakter.

II. Delimitation of space, mass

Spatial qualities are experienced as delimitations, measurements, distributions of mass. I also use delimitations in my happenings where they both signify fields of action and divisions on other levels of experience.

III. Pouring with plaster

The principle is this: I pour plaster in a container until it runs over (preferably simultaneously all along the edges). The container is either shaped as a cylinder or as a box. The form or structure of the plaster changes depending on what height I pour from, on how fast I pour and on the consistency of the plaster: Liquid, thick, clotted etc. The pouring over materials such as paper, cloth. The material qualities determine the variations of the pourings' quality as form.



Princippet for overhældninger og rumafgrænsninger er, at enhver kan udføre ideen, en beholder og gips så hælder man. En beholder fyldes med gips, ståltråd klippes til og anbringes i gipsen, beholderen fjernes. Jeg behøver ikke at udføre det, det er et anonymt objekt uden personlig identitet, ren væren, det kan gentages i det uendelige, foreløbigt i Düsseldorf og København i 1967 og i Beijing i 2014.

The principle of pouring and space outlining is that anybody can carry out the idea. A container and plaster, you then pour, a container is filled with plaster, steel wire is cut and attached in the plaster, the container is removed. I don't need to do it, it is an anonymous object without personal identity, pure being, and it can be repeated indefinitely, so far in Düsseldorf and Copenhagen in 1967 and in Beijing in 2014.



Prof. Tan Ping Studio, Beijing, 2014



Rejsegilde Den Frie 14/8/14

I 123 år har Den Frie Udstillingsbygningens kunstnere haft viljen ud fra kunstens betingelser, at diskutere Den Frie Udstillings muligheder for at rumme de bevægelser og den dynamik der gennem disse mange år er gået gennem samfundet. Det er kunstens væsen i sig selv, kunstens erkendelse, kunstens rolle i tiden og kunsten der udvikler nye billeder til nye virkeligheder.

Det har skabt stridigheder, alliancer, diskussioner om strukturer og nye medlemmer, mange mere eller mindre vellykkede eksperimenter med form og indhold er gennem tiden afprøvet, det har sjældent været kedeligt, og vi har ikke stået stille.

Op gennem 90'erne var der en gennemgående diskussion, om sammenslutningsideen overhovedet var relevant i en digitaliseret global verden, hvor kunsten kommunikerer frit på tværs af kontinenter.

Og med 60'ernes konceptualisme og minimalisme i baghovedet, skulle der virkelig arbejdes for at definere, at dette rum, på dette sted, i denne tid, rummer kvaliteter, som giver kunsten et hus som kan udvikle noget enestående for de mennesker, der samles her om kunsten.

At det er afgørende, at der udenfor markedet og staten skal være et hus på kunstens betingelser.

Det vi i dag holder rejsegilde for, er endnu et skridt på den rejse der begyndte 1891 som sammenslutning og med dette hus i 1914, og som ingen ved hvor ender, og endnu engang udvider vi Den Frie Udstillings rum, så vi kan gribe det som tiden rummer, mere praktisk, nye kuratorer, praktikanter, skoletjeneste, åbent arkiv, studiepladser, nyt udstillingsrum og ved særligt Malenes, men også Kirse og Kit og bestyrelsens og andre medarbejders store indsats er midler skaffet fra A.P. Møllers Fond og vores ihærdige, ideoer, inspirerende arkitekt Bente Lange, har ud af de givne betingelser skabt nogle meget fine rammer.

På dette tidspunkt skal også det hedengangne advisory board takkes, Anette Sadolin, Jacob Holm, Claus Andersen og undertegnede, udgangen på mange overvejelser var, da vi besluttede, at hvad ud af tabes skal nedad vindes.

Men goodbye to all that, en ting er kort at læse, et andet skib at føre og vi har fået gode skibsførere på dette byggeri.

Først tak til vores hovedrådgivere Arpe og Kjeldsholm, ingeniør Tim Kjeldsholm og arkitekt Niels Secher for jeres kyndige planlægning, rådgivning og styring af byggeriet og for jeres kompetente pladshund Bjørn Hansen – tak.

At se hvorledes dette hus kunne svæve på tynde jernrør for derefter nedefra, som et organisk molekylært netværk langsomt, få et nyt fundament og underetage flere meter nede i undergrunden, har været imponerende og betagende. Dette har været håndværk, når det er ypperst, her er ingen rutiner der kan gentages, her skal improviseres fra pæl til pæl – tak for hver en m² i gravede, understøttede, gendannede, støbte, spændte, bar, det har været imponerende og fascinerende at følge. Tak til: KH Entreprise, Dansk Fundering A/S, Karl A. Hansen Entreprise A/S, Skou Gruppen A/S, H.W. Larsen A/S, CJ Montage ApS, FM Entreprise ApS, Petersen & Olsen A/S, JS Ventilation A/S, Elsec A/S

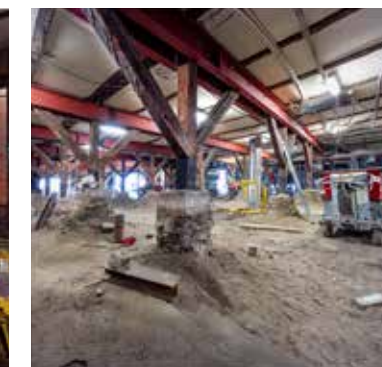
Topping-out Ceremony Den Frie 14/8/14

For 123 years the artists of Den Frie Exhibition have had the will on the basis of art's conditions to discuss Den Frie's Exhibition's possibilities to encompass the dynamic and the movements that have passed through society through these many years. It is the essence of art in itself, the recognition of art, the role of art in its time, and art that develops new images for new realities.

It has created disputes, alliances, discussions on structures and new members, and many more or less successful experiments with form and content tested through time. It has seldom been boring – and we haven't been standing still.

Through the 90's there was a consistent discussion on whether the fellowship's idea was at all relevant in a digitalized global world where art communicates freely across continents. And with the conceptualism and minimalism of the 60's in mind, it was truly a lot of work to define that this room, on this spot, in this time, holds qualities that provide art with a house that can develop something unique for the people that gather here around art. It is crucial that there must be a house on art's terms outside the market and the state.

Today is yet another step on the journey that began in 1891 as a fellowship and with this house in 1914, which no one knows where will end. Yet again we are expanding Den Frie Exhibition's space in order for us to grasp that which time holds, and more practically new curators and interns, school service, an open archive, study spaces, and a new exhibition room. Especially by Malene's but also by Kirse and Kit's and the board's and other employees great effort, funds have been acquired by the A.P. Møller Foundation, and our pertinacious, imaginative, inspiring architect Bente Lange has out of the given stipulations created a very fine setting.



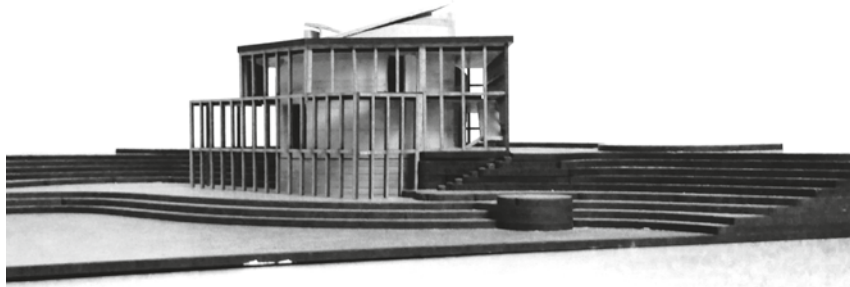
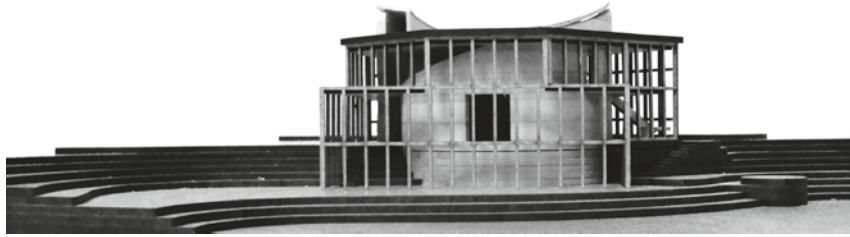


Den Gyldne sal

I 2006-2007 udførte jeg 5 indfældede malerier i sammenhæng med en renovering af Den Gyldne sal i Københavns Håndværkerforening. Den daværende formand Klaus Bonde Larsen var initiativtager og Kirsten og Freddy Johansens fond var giveren. Allerede på dette tidspunkt talte Klaus Bonde Larsen og jeg om at fuldende fornyelsen af salen med yderligere vægfyldninger og nye lysekroner og lampetter og i 2014 indvilligede Kirsten og Freddy Johansens fond i at donere dette arbejde. Det ventes færdiggjort i sommeren 2015.

The Golden Hall

In 2006-2007, I made five inlaid paintings in connection with a renovation of the Golden Hall at Københavns Håndværkerforening. The president at the time, Klaus Bonde Larsen, had taken the initiative and the donor was the Kirsten and Freddy Johansen Foundation. I had already at that point in time spoken with Klaus Bonde Larsen about completing the renovation of the hall with further wall panels and new chandeliers and sconces and in 2014 the Kirsten and Freddy Johansen Foundation agreed to support this work, which is scheduled to be completed in the summer of 2015.

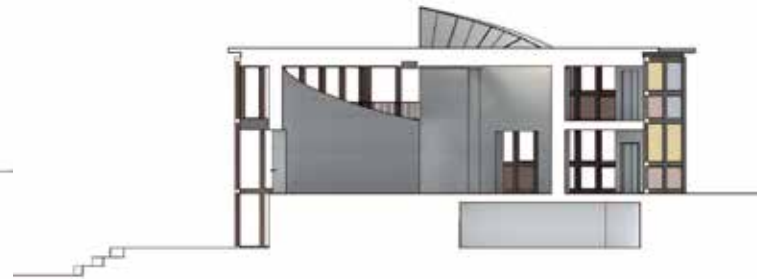
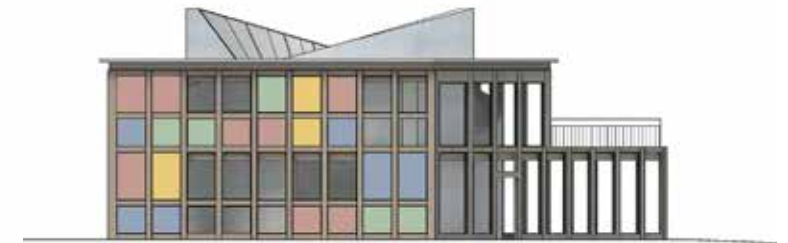
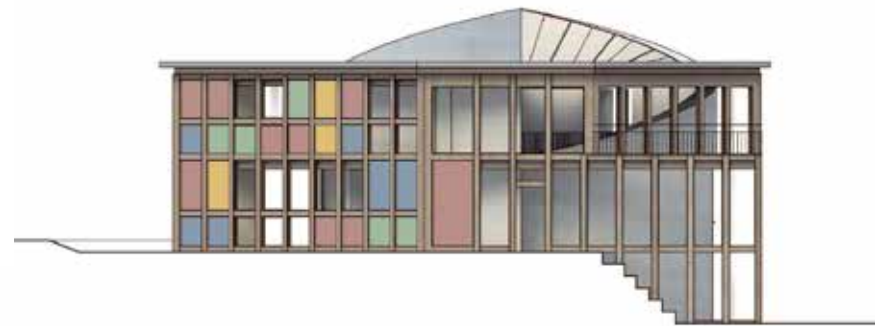


Beboerhus til Søndergård i Ballerup

I starten af 00'erne blev jeg kunstkonsulent på et nyt byområde i Ballerup, Søndergård, lige ved Måløv station. Det har resulteret i pladsanlæg og skulpturen Nådeøjjet, fem bronzeskulpturer af yngre kollegaer. Afslutningen skulle være beboerhuset, med en stor stam-pet lermur som motiv, projektet blev udarbejdet i samarbejde med arkitekterne Tage Lyneborg, Høgni Hansen og Maria Mikkelsen. Dette projekt er nu opgivet grundet manglende fondsstøtte.

Community house for Søndergård in Ballerup

In the early 00's I was art consultant on a new urban area in Ballerup, Søndergaard, right by Måløv station. This resulted in park systems, the sculpture Needle's Eye, and five bronze sculptures by younger colleagues. The conclusion should have been a community house with a large rammed clay wall as a motif. The project was developed in collaboration with architects Tage Lyneborg, Høgni Hansen and Maria Mikkelsen. This project is now abandoned due to the lack of support.

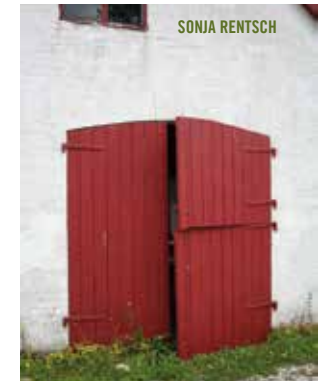


Forårsudstilling Den Frie 2014

Huset, Willumsens, ved 100 året for bygningen ved Oslo Plads, kan en drøm, vision og diskussion endelig få en konklusion, tilbygningen fjernes og Willumsen selv genindsættes i Huset, her hans selvportræt udlånt fra Herregårdsmuseet Oddens samling af Willumsens skitser, tegninger, grafik og forlæg, det sidste årti genetableret af Troels Andersen og lokale kræfter på forbilledligvis, blive fæstebonde ...

Spring Exhibition Den Frie 2014

Willumsen's House. At the 100 year anniversary of the building on Oslo Plads in Copenhagen a dream, a vision and a discussion is finally coming to a conclusion. The extension to the main building is being removed and Willumsen himself is reinstated in the House. Here is his self portrait on loan from Herregårdsmuseet Oddens' collection of Willumsens' sketches, drawings, graphic works and models, in the past decade admirably reestablished by Troels Andersen and local people. To be a copyholder.



44 Moen i Dialog Kunststart 44 med unge

Kunsthallen 44 Møen kan trods de vanskelige økonomiske muligheder, som alle sådanne steder har i disse tider, haft en fin sæson 2014 med 2 udstillinger i kunsthallen, 1 i »stalden« og 1 i Henning Christiansens Arkiv.

Derudover har 44 Møen i Dialog en række arrangementer, fortsat programmer med praktikanter og unge kuratorer, og der er stabet en ny aktivitet Kunststart 44, som virker med unge mennesker. Daglig leder er Christina Louise Jørgensen, Leder Rene Block.

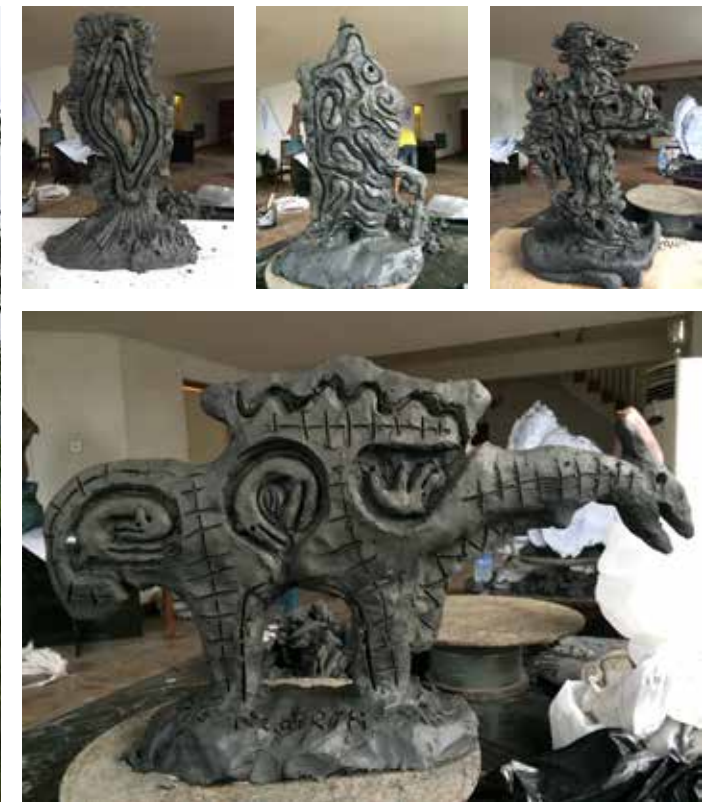
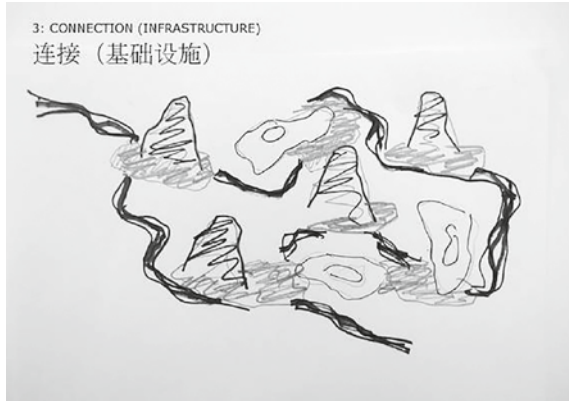
44 Moen in Dialogue Kunststart 44 with young people

Despite the difficult financial situation experienced by all art spaces these years, Kunsthallen 44 Møen has had a fine season in 2014 with two exhibitions in the main building, one in the »stable« and one in Henning Christiansen's Archive.

Furthermore, 44 Møen in Dialogue offers a series of events, continuously programs with trainees and young curators and a new activity has been initiated, Kunststart 44, working with young people. The daily manager is Christina Louise Jørgensen and the director is René Block.

"LEARNING FROM XINGYI"

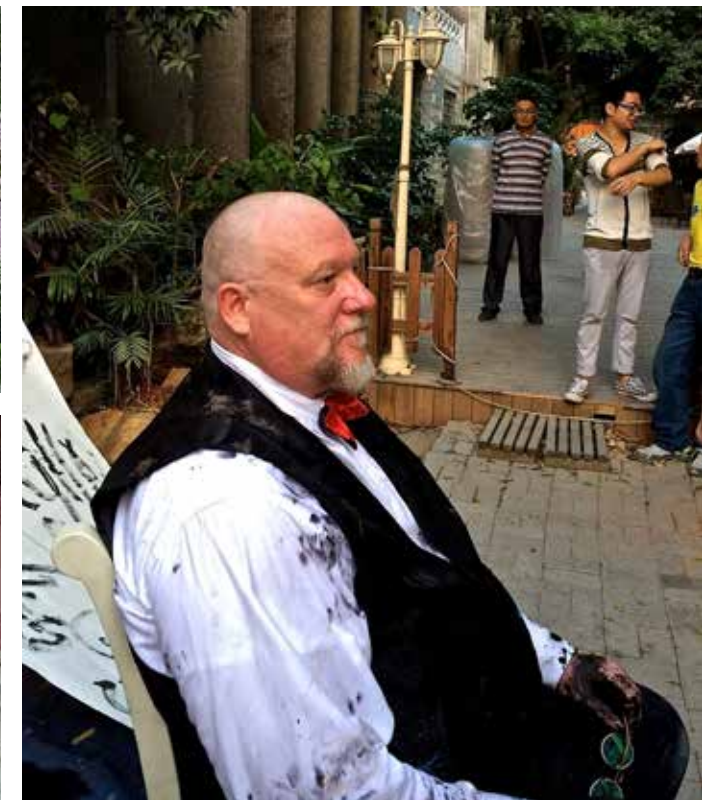
向兴义学习



Kineserier

Inden udstillingen på CAFAM i Beijing var vi en uge i Xiamen, hvor arbejde og tilsyn med lysekroner og lamper til Håndværkerforeningen blev sat igang.

Så endnu et forsøg med stellet til Peter Lassen, det er nu efterfølgende opgivet, og diskussion med Stevens om bl.a. Kapellet i Chile, åbning på Stevens og Siggis galleri »Nothing«, se billedet af Stevens med »Nothing« på hovedet. Fra Beijing tilbage til Xiamen og videre til Xingyi i Guizhou provinsen til et arkitekturseminar, arrangeret af professor LuPing Jing og Eric Messerschmidt, derefter forelæsninger på CAFA og så hjem.



Chinoiserie

Before the exhibition at CAFA in Beijing, we had a week in Xiamen, where work and supervision of chandeliers and sconces for Håndværkerforeningen was launched.

Then another go with the dinner service for Peter Lassen, which subsequently has been abandoned, and discussion with Stevens about the chapel in Chile, opening at Stevens and Siggis gallery »Nothing« amongst other things, see the picture of Stevens with »Nothing« on his head. From Beijing back to Xiamen and on to Xingyi in the Guizhou province to an architecture seminar organized by LuPing Jing and Eric Messerschmidt, then lectures at CAFA and then home.





Grafiske forbindelser

På Grafiski Verkstedur Føroya, hos Jan Andersen, udførte jeg to litografier, »Local Topography« og »Global Topography« til udstillingen »Grafiske forbindelser«.

Graphic Connections

At Grafiski Verkstadur Føroya, by Jan Andersen, I made two lithographs, »Local Topography« and »Global Topography« for the exhibition »Grafiske forbindelser«.



Krig og Fred

Som demokrati er vi alle ansvarlige for udsendelsen af ofte unge mænd og kvinder til krige og konflikter, hvad end vi personligt måtte mene om dette og hint, derfor må de soldater, der kommer hjem behandles anstændigt, og de der måtte have brug for det hjælpes, her gør KFUMs soldaterhjem et stort arbejde, derfor dette dobbelttryk »Krig og Fred« et digitalt udarbejdet forlæg trykt litografisk.

Tak til Soldaterne Lisa og Jacob for jeres medvirken.
Tak til Mads og Eks-Skolens Trykkeri for samarbejdet.



War and Peace

As a democracy, we are all responsible for sending out often young men and women to war and conflicts, whatever we personally may think about this and that. Therefore the homecoming soldiers must be treated decently and those in need must be helped. Here the YMCA's Soldier's Home accomplishes a great job. Therefore this double print »War and Peace«; a digitally drawn model printed lithographically.

Thanks to the soldiers Lisa and Jacob for your participation.
Thanks to Mads and the Ex-School Print Shop for co-operation.





Fra global struktur til lokal struktur

Der udspændes et kvadratnet over et valgt areal.

Udstrækning og størrelsen på kvadratnet og antal af delinger vælges efter de ønskede muligheder.

Til dette projekt et areal 10,5 x 10,5 m, hvert kvadrat i nettet måler da 1,5 x 1,5 m i alt 49 felter.

Gennem de digitale medier, lokal radio/avis, gerne annoncer, plakater og opslag søges 49 lokale beboere fra 7 år til 100 år.

Nettet udspændes på egnet område, borgere inviteres til at møde på et valgt tidspunkt. Hver borger medbringer en større genstand, se billedeksempler, det kan være alt der kan bæres, køres, ruller. Nettet må ikke beskadiges under aktionen.

Borgerne fotograferes stående i hver sit felt med hver sin genstand, der fotograferes fra nord-syd-øst-vest.

Borgerne forlader kvadratnettet, men lader genstandene blive tilbage, der fotograferes på samme måde.

Genstandene fjernes, borgerne klæder sig nøgne og går tilbage i felterne, der fotograferes på samme måde.

Alle borgerne stiller sig i midten af arealet der fotograferes.

48 af borgerne stiller sig i kanten af feltet, 12 på hver side på en lang række, med front mod midten, en borger står i midten, i rækkefølge skiftes borgerne til at stå i midten, der fotograferes 49 gange.

Der fotograferes når borgerne forlader feltet.

Det tomme felt fotograferes.

From global structure to local structure

A square net grid is stretched over a selected area.

Stretching and size of the square grid and the number of divisions are selected for desired options.

For this project the area is 10.5 x 10.5 m, each square in the grid then measures 1.5 x 1.5 m and there is a total of 49 fields.

49 local inhabitants between the age of 7 and 100 are searched for through digital media, local radio and newspaper, ads, posters and notices.

The grid is stretched over a suitable area, and citizens are invited to meet at a chosen time. Every citizen brings along a large object, see image examples, it can be anything that can be carried, driven, or rolled. The grid must not be damaged during the happening.

The citizens are photographed north-east-south-west standing in their individual square in the grid with their objects.

The citizens leave the grid but leave behind their objects, and these are photographed north-south-east-west.

The objects are removed, the citizens dress naked and go back to their square in the grid and are photographed north-south-east-west.

All citizens stand in the middle of the area and are photographed.

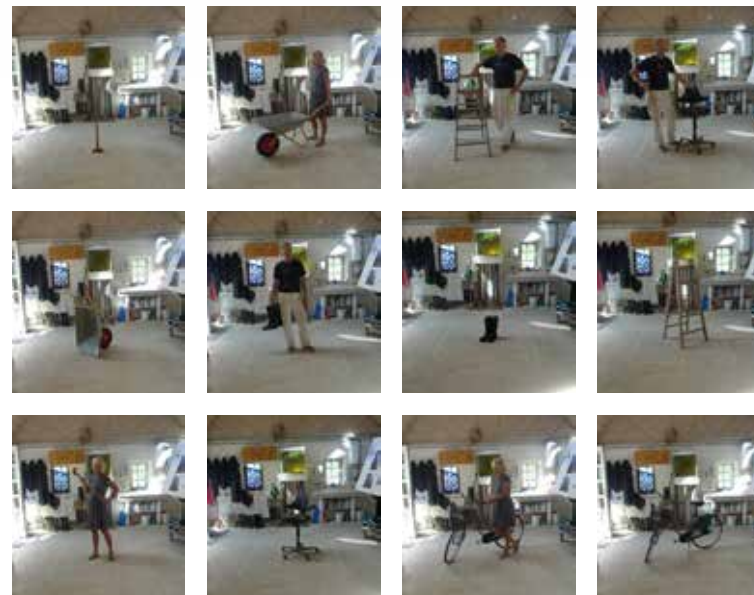
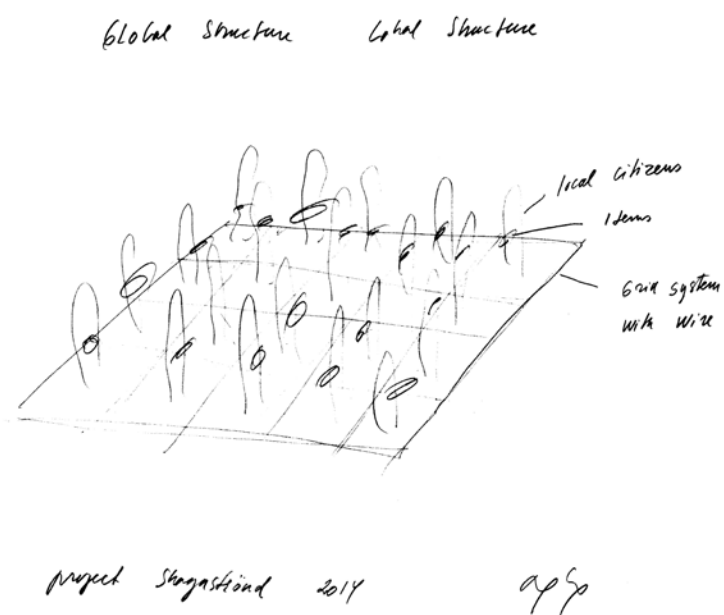
1 citizen stands in the middle. The remaining 48 citizens stand on the border of the area, 12 on each side in line, facing toward the center. One by one and in sequence the citizens take the position in the middle. The 49 positions are photographed.

Photographs are taken when the citizens leave the area.

The empty space is photographed.

Projekt til »Rask« i Island, et kunstarrangement i Skagaströnd. Jeg måtte grundet travlhed med Kina-udstilling desværre aflyse at være tilstede, projektet blev dog blot udstillet.

Project for »Rask« in Iceland, an art event in Skagaströnd. Due to busyness with the China exhibition, I unfortunately could not be present; the project was, however, only exhibited.



Der Ursprung Der Zukunft

I December 2013 så jeg »BÜRO« på Years som Nico Anklam havde kurateret, Nico var og er tilknyttet 44 Møen som gæstekurator, i en samtale om installationskunst i almindelighed og det sidste årtis ofte »kontor/arkiv« agtige karakter i særdeleshed, diskuterede vi kontorets anonymitet næsten tomme aktiviteter, om oprindelsen til denne kunsttænkning, og ad kringlede veje havnede vi ved Aby Warburg, det førte til et års dialog der endte med denne udstilling.

The Origin of the Future

In December 2013 I saw »Büro« at Years, which Nico Anklam had curated. Nico was and is associated with 44 Møen as guest curator. During a conversation about installation art in general and the last decade's often »office/archive« like character in particular, we discussed the anonymity of the office's almost empty activities, the origins of this art thinking, and along winding roads we ended up at Aby Warburg, and it led to a year of dialogue that ended with this exhibition.





The origins of the future can be found in many places. They slumber in the elegant smile of an ancient Greek Kore and they manifest themselves already in one letter of the Chinese word for tradition. They wait to be heard from a Madonna as Seat of Wisdom and meander through centuries as eloquentia corporis. They resonate in the syncretic fusion of forms and prevail in the juxtaposition of objects from various places and different times. They show their utopian potential as spirals spinning in Tatlin's tower that was never built and they appear in the beauty of a wrinkle in the dress of Venus of Milo. We can see them with Icarus' eyes on the maps and globes constituting endless versions of the world and they fuse in Corinthian capitals with a foot on top. They are told as stories to a dead hare and are heard in the babbling of Babel. We eat of them from a pottery bowl and we see them shimmer through in happenings with green ears and horse heads. The origins of the future can be found in many places.

Text by Nico Anklam



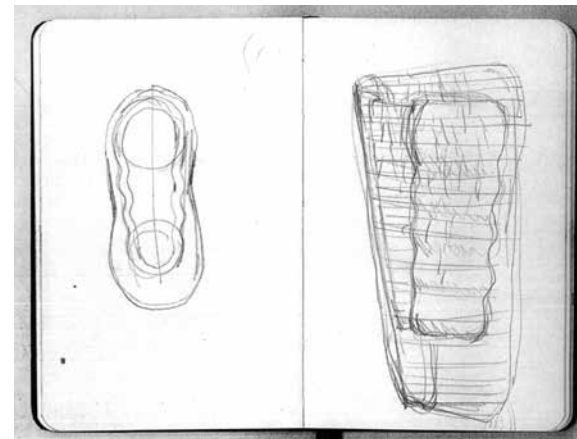
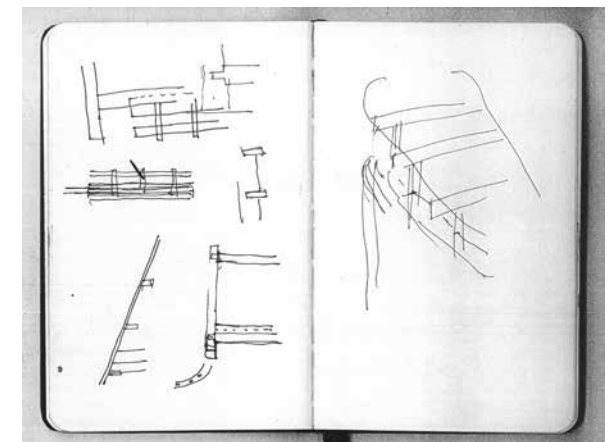
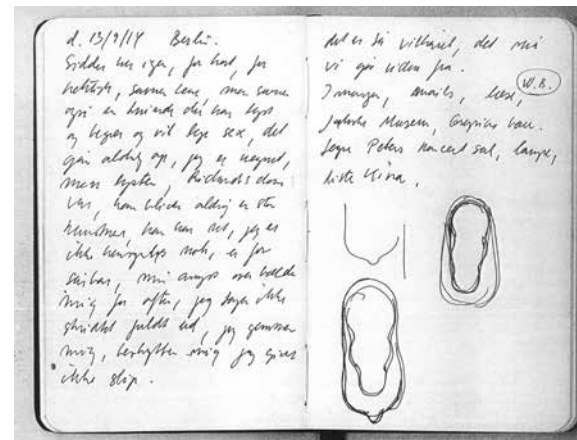


Peters teater

Et besøg af Peter Lassen i Frederikholmskanal, hvor han viste mig sit »Netball« projekt til Hårby, en gigantisk kube af et hus, aluminiums grid system, det endte med at jeg dertil havde tegnet en teatersal, der skal udføres i »terre pisse« stampet jord, hightech, og lowtech hånd i hånd, det arbejder vi nu videre med, Jesper Holm er arkitekt på projektet.

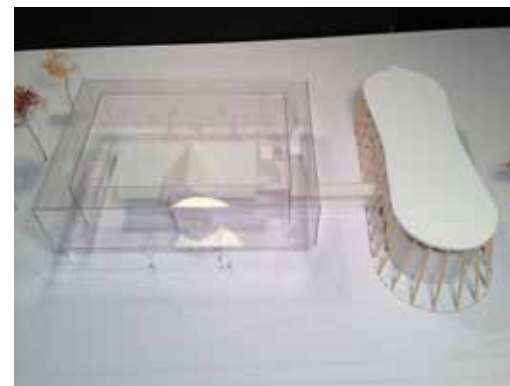
Peters Theatre

A visit by Peter Lassen at Frederiksholms Kanal where he showed me his »Netball« project to Hårby, a house shaped as a gigantic cube, an aluminium grid system. I ended up with drawing a model for an auditorium to the house that is meant to be realized in pisé de terre, rammed earth, high tech and low tech going hand in hand. We are now continuing this work, Jesper Holm is architect on the project.

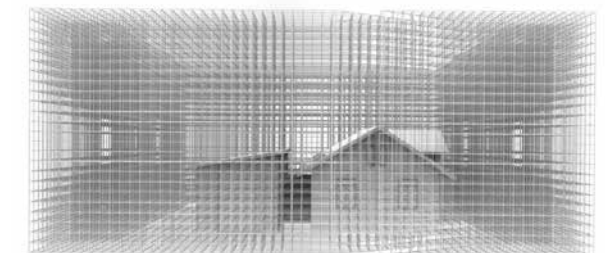
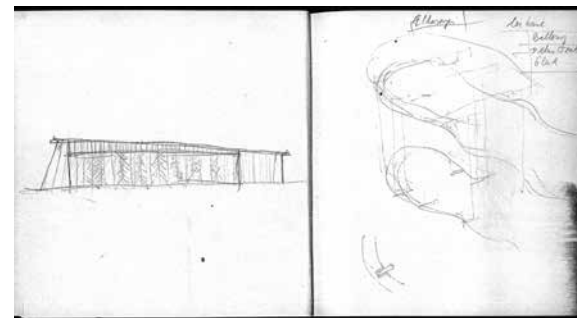


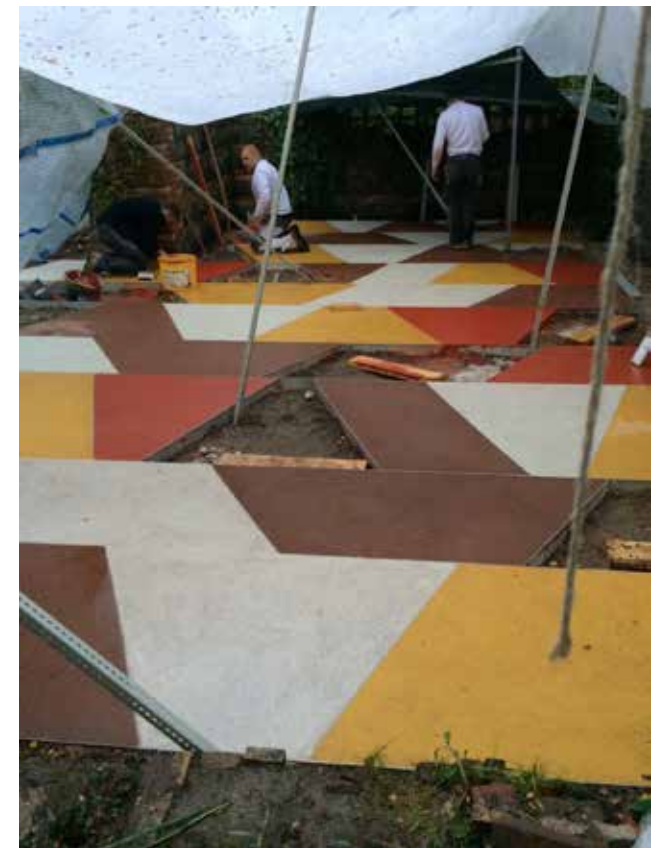
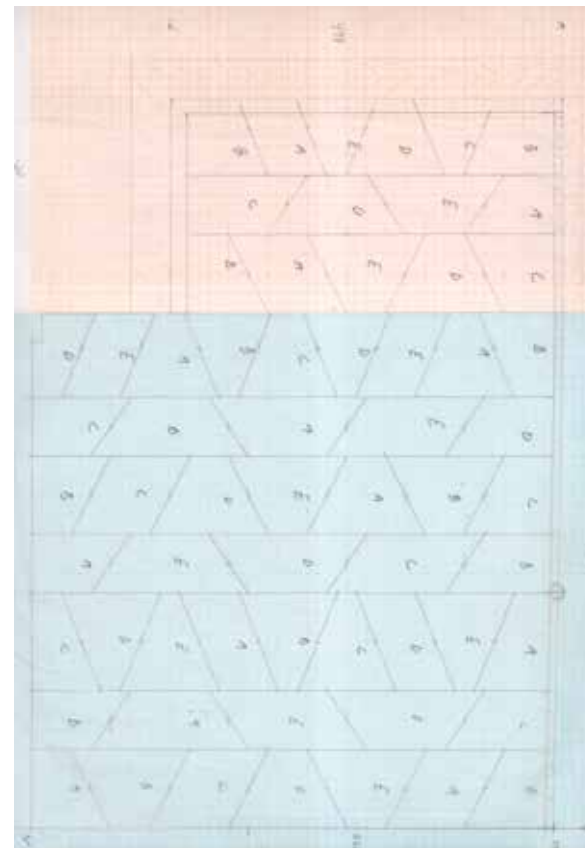
Netball

Vartegnet »Netball« er symbol på spændstighed, lethed, styrke, stræben, energi og vilje.



The Landmark »Netball« is a symbol of suppleness, lightness, strength, ambition, energy and will.





Indian Summer

I 1990 udførte jeg en mur i granit og tegl om Ursula og Renes gård- rum på Møn, en belægning blev dengang diskuteret og en fontæne ved porten, det tog Ursula lidt tid og bevoksning at leve med muren, men i 2012 kom fontænen, og belægningen kom lidt hurtigere, i 2014 blev den støbt på stedet i indfarvet beton, detaljerne skal så lige rettes til. Det tog lige 25 år cirka.

Indian Summer

In 1990, I made a wall of granite and brick around Ursula and Rene's courtyard on Møn. A cover was then discussed and a fountain at the gate. It took Ursula some time and vegetation to live with the wall, but in 2012 the fountain came, and the cover went a bit faster after in 2014 having been cast in situ in colored concrete. The details just have to be adjusted, so it took just about 25 years.



Treuddk

Der er mange grunde til en udstilling bl.a. husleje, men også af og til når en mulighed dukker op.

Susanne havde en sådan mulighed og bad mig invitere nogle flere, heraf kom udstillingen med Nanna Abell, Sakir Gökcebag og Nasan Tur.

Treuddk, med baggrund i Tyrkiet, Tyskland, Danmark og EU dilemmaet, 4 udsagn i en fælles kulturkreds vi måske kunne kalde Europa eller TREUDDKKATSBEFFESPCZHUITIELULTROPLSC ...

Treuddk

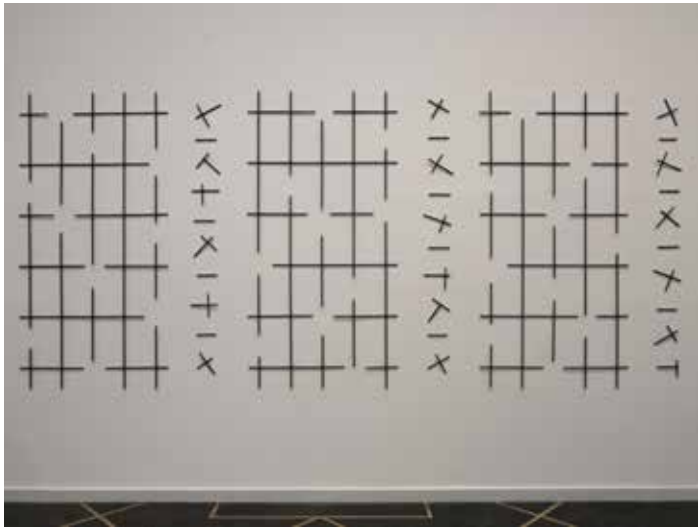
There are many reasons for an exhibition, for example rent, but also occasionally when an opportunity arises.

Susanne had such an opportunity and asked me to invite other artists and hence came the exhibition with Nanna Abell, Sakir Gökcebag, Nasan Tur and me.

TREUDDK, Turkey, Germany, Denmark and the EU dilemma, 4 statements in a common cultural sphere we might call Europe or TREUDDKKATSBEFFESPCZHUITIELULTROPLSC ...



»One World many cultures«, Til MUKA, New Zealand, cykellak på lærred. 24,5 x 24,5 cm



»Inside steps«
Plaster, glass,
mirror.
12 x 10 x 6 cm



»Inner scale«,
Multiple plaster
object.
12 x 10 x 6 cm

TRADITION

传统

TO PASS ON
 TO SPREAD
 TO INFECT
 TO TRANSMIT
 TO TRANSFER
 TO CIRCULATE
 TO CONDUCT
 TO GATHER
 TO UNITE
 TO UNIFY
 TO GOVERN
 TO COMMAND
 TO CONTROL
 WHOLE

MODERNISM

现代主义

TO APPEAR
 TO PRESENT
 TO MANIFEST
 NOW
 EXISTING
 CURRENT
 SUBSTITUTE
 TO REPLACE
 GENERATION
 DYNASTY
 AGE
 PERIOD
 ERA
 EON
 TO OWN
 TO HOST
 MASTER
 LORD
 PRIMARY
 CHIEF OWNER
 RIGHT CONDUCT
 JUSTICE
 RIGHTEOUSNESS
 MEANING

