

**DRØMME I MÆNGDE ER TOMHED DET GÆLDER OGSÅ ORD I MÆNGDE
FOR IN THE MULTITUDE OF DREAMS THERE ARE VANITIES AS WELL AS IN MANY WORDS**



**BILLEDHUGGERVÆRKSTED BJØRN NØRGAARDS AKTIVITETER 2016
ACTIVITIES OF SCULPTURE WORKSHOP BJOERN NOERGAARD 2016**



Festtale

Holdt på Københavns Universitet i anledning af Kirsten og Freddy Johansens Fonds Forskerpris til Det Sundhedsvidenskabelige Fakultet overrækkes til Prof. Elsebeth Lyng og Prof. Jens D. Lundgren.

Mine Damer og Herrer

Jeg skal med det samme takke universitetet for den ære, det er for et akademisk forstand helt og aldeles udannet mennesket, at tale fra denne stol, nu skal i ikke forvente en smuk sammenhængende oratorisk oplevelse, det er nærmere en collage af indfald og udfald.

På vej herhen tænkte jeg på en tale af en tysk professor på AIAS instituttet ved Århus universitet. Han var inviteret til at forske 1 år for at skrive Europas historie ud fra havnene, det interessante her var, at han fremhævede at Europas historie har først 600-700 år uden nationalstater derefter knap 200 år med nationalstater. Alligevel taler vi i dag som om Europa er dannet med disse nationalstater, måske var EU diskussionen anderledes, hvis den byggede på større indsigt og viden.

Niels Bohr nævner i sine foredrag at et videnskabeligt bevis fordrer en fuldstændig og uimodsigelig beskrivelse af et fænomen, i mit fag og den institution jeg repræsenterer, Det Kgl. Akademi for de skønne kunster, ønsker vi absolut ingen fuldstændig og uimodsigelig forklaring på noget som helst, hvor naturvidenskaberne i en enestående ydmyghed accepterer en absolut determinisme for at finde ind til sandheden om universelle love for fænomenerne, søger kunsten sandheden forstået som det skønne i menneskets ufuldkommenhed, og derigennem erobrer den hybris, hvor vi påstår at sætte den menneskelige tanke fri til, at det er os der skaber verden og dermed vores egen virkelighed.

L. Wittgenstein, Tractatus:

2.22 »Billedet forestiller, hvad det forestiller, ved afbildningsform, uafhængigt af om det er sandt eller falsk.«

4.01 »Sætningen er et billede af virkeligheden. Sætningen er en model af virkeligheden, således som vi tænker os den.«

I det kunstneriske billede skaber billedet sine egen struktur, i den struktur kan den kunstneriske fantasi indføre elementer, der i den reelle verden aldrig ville mødes, og dermed indsætte disse elementer i kombinationer der hvor umulige de end synes at være, tillader os at befri dem for deres givne værdier, så vi har mulighed for at erkende dem på ny, og dermed er kunsten en metode til at ændre vores opfattelse af os selv, og befri verden for vanens vedtagne sandhed.

Niels Bohr:

»Uanset den for al kunstnerisk virksomhed nødvendige inspiration turde det ikke være formasteligt at minde om at selv på sit værks højeste står kunstneren på det fælles menneskelige grundlag. Især må vi erindre at et ord som improvisation, der falder os så let på tungen når der tales om kunstnerisk skaben, peger på et træk væsentligt for al meddelelse.«

Både naturvidenskabernes deterministiske metode og kunstens søgen efter det skønne i det ufuldkomne og usigelige, er menneskelige erkendelser og nysgerrighed efter at forstå os selv og den verden, vi er i. I behovet herfor og vores kompromisløse søgen, og hver vores metodiske insisteren på nødvendigheden af hvad vi gør, vil videnskaberne og kunsternes generøsitet afføde opdagelser, der igennem den Europæiske historie har givet menneskerne og samfundet opdagelser, der teknologisk, kulturelt og socialt har skabt velstående samfund, som har givet menneskerne et liv og muligheder, vi nok kunne drømme om, men ikke forudse konsekvensen af.

Niels Bohr:

»Vender vi tilbage til den almindelige erkendelsesteoretiske belæring som atomfysikken har givet os, må vi først og fremmest gøre os klart, at de i kvantefysikken undersøgte afsluttede processer ikke frembyder nogen direkte analogi til biologiske funktioner, for hvis opretholdelse der kræves en stadig udveksling af stof og energi mellem organismen og omgivelserne. Endvidere ville enhver forsøgsanordning med sigte på en kontrol af sådanne funktioner i den udstrækning, der fordres for deres veldefinerede beskrivelse ved hjælp af fysiske begreber, øjensynligt forhindre livets frie udfoldelse.«

Det betyder at livet og samfundet ikke er videnskab, men en organisme hvor alle dele spiller sammen i et uforudsigeligt netværk af kombinationer, og netop derfor har vores samfunds form fået den dynamik det har.

At man nu politisk i dag har accepteret den neoliberale konkurrencestat ides påstand om, at kunne kontrollere og styre den fri forskning og kunst på en måde, så man kan maksimere og effektivisere forskning og kunst til resultater, der skulle opfylde et vækstdogmes krav om stadig større værdi-afkast forstået som en finans maksimering af ren abstrakt karakter, er en påstand der svæver frit i luften.

Forsøget på at styre og kontrollere borgere, forskning, kunst er prøvet før, uden den store succes, og Sovjetunionens videnskabelig marxismes materialisme har beklageligvis mange paralleller til konkurrencestatens tro på »videnskabeliggørelse« af borgernes adfærd.

Ove K. Pedersen, Konkurrencestaten:

»Hvad kan der menes med den opportunistiske personlighed, og hvilken pædagogik skal udvikles til at uddanne vedkommende? Svaret bliver den rationelle pædagogik, der uddanner til at følge – eller til at lade sig motivere af – økonomiske tilskyndelser (incitament), og som har til formål at give den enkelte betingelser for at kunne virkeliggøre sig selv gennem udnyttelse af incitament.«

Og længere henne i teksten:

»I disse udlægninger er personen nemlig intet uden sin faglighed; han/hun får ikke tillagt nogen egen betydning, tildes ikke nogen selvstændig dyder eller karaktertræk og udgør i det hele taget ikke grundlaget for en livsanskuelse. Til gengæld udgør personen her en tom skal, som det er faglighedens opgave at udfylde.«

Konkurrencestatens forestilling om at kunne styre og kontrollere sig til en bedre verden står i et mærkeligt misforhold til den neoliberale forestilling om, at samfundet er sammen af egen nytte og den absolutte kommercielle ytringsfrihed til at udnytte jordens fælles ressourcer til at producere en masse skrammel, ingen har behov for, og som verden var bedre tjent foruden.

Aischylos, græsk digter fem hundreder år før Kristus, lader sin helt i et skuespil sige »af alle opfindelser mennesket har gjort er penge dog den værste ...«

Nu er det ikke enten eller nødvendigvis, og dagens prismodtager er sikkert lykkelig for denne dags generøse overrækkelse. Og er penge en katalysator, der skaber reelle værdier, og der er dækning for abstraktionerne, er det vældigt praktisk.

Husleje er ikke en uforudsigelig hændelse.

Det samfund der møder den nye globale verden stærkest, er det samfund, der frisætter den enkelte borgers skabende potentiale bedst muligt.

For at den enkelte borger kan udvikle sine skabende evner, må man kende sig selv som hele mennesker af kød og blod med hoved, arme og ben.

I den digitale verden, der er blevet en integreret del af vores virkelighed, er det afgørende, at vi og vores kommende slægter træner vores egen »computer« dvs. os selv, det sker ved, at vi forstår os som hele mennesker, det er det de fysiske discipliner, her i særdeleshed kunstens og håndværkets kontakt med værktøj og materiale gør, de træner vores eget sansesapparat, så vi kan danne os et selvstændigt billede af virkeligheden.

Håndværket er en af menneskehedenes ældste metoder til at erkende og forme vores verden. Gennem udvikling af redskaber og deres brug og kendskab til materialernes egenskaber er skabt en viden og et sprog, der kan beskrive og udvikle nye måder at se og forstå verden på.

Kunsten og håndværket har fra starten af akademierne i Europa i udgangspunktet erfaringen og traditionen tilfælles, men med modernismen fjerner vi os fra hinanden, Asger Jorn sagde »lediggang er roden til al kunst« og Asger Jorn, Værdi og Økonomi: »De venstreorienterede kunstnere og intellektuelle har spillet en ganske ejendommelig rolle i det moderne, folkelige fremskridt, betydningfuld og på samme tid betragtet med en stærk mistillid. Man vidste ikke, hvor man havde dem, og samtidig havde man brug for dem. Specielt den materialistisk orienterede arbejderbevægelse havde svært ved at kapere disse tågede idealister, der kæmpede for noget, der kun syntes at kunne forringe deres egen stilling. At kapitalistiske økonomer i England som Adam Schmidt anså hele denne samfundsgruppe for en flok værdiløse parasitter er så kendt, at det næppe er værd at omtale. Man kan så anlægge det synspunkt, at man i det mindste kan forlange af en gruppe, der kalder sig intellektuelle, og som kæmper for et nyt økonomisk system, at de i det mindste er intelligente nok til at bevise, hvilken økonomisk basis de selv har ret til. Dette er, hvad jeg her har forsøgt.«

I denne tid vi lever i, hvor almen viden, almene værdier står til stadig diskussion er det som Jorn konstaterede kunstens opgave fra værk til værk at skabe sin egen nødvendighed, intet

er givet og intet kan tages for givet, situationen er alvorlig men ikke håbløs, situationen er håbløs men ikke alvorlig, vi er alle sammen i samme båd undtagen de druknede.

Diskussionen er:

Skal vi vækste for hinanden eller skal vi vækste hver for sig?

Erkender vi der er grænser for vækst – og at vi må have grænseløs kærlighed?

Vi må erkende, at som menneskehed er vi nu direkte årsag til tingenes tilstand:

Natur er kultur, men kultur er ikke natur.

Afrikaneren skal passe på elefanten – hvad passer vi på?

Vores darwinistisk modernistiske tro på, at menneskene bliver stadig fornuftigere og at videnskaberne opnår en fuldstændig og uimodsigelig forklaring på verdens tilstand, kan stadig være en moralsk utopi, men vi må erkende, at hver gang vi løser et problem har mindst vi to nye.

Ørsted siger et sted at samfundet hviler på 3 søjler : Videnskab, Ret og Kunst, med dette in mente og, at vi som har fået tidligere generationers generøse nytænkning og skaben af værdier i gave, forpligtiger til, at vi selv skaber den nytænkning fremtidens generationer kan bygge videre på.

Så herfra en tak til fonde, som Kirsten og Freddy Johansen fondens-pris, men i særdeleshed en opfordring til vores politikere, tænk jer om, husk at det er de åbne europæiske kulturer, der har skabt vores rigdom, så sæt forskning og kunsten og deres institutioner fri igen, thi intet kan du tage, alt kan du få af Gud.

Jeg skal give en større ånd end min det sidste ord.

Niels Bohr:

»Efter at have berørt nogle af de rent videnskabelige problemer, der er forbundet med kundskabens enhed, skal jeg nu vende mig til det i vort program rejste spørgsmål, om der ved siden af videnskabelig sandhed findes en poetisk eller åndelig eller kulturel sandhed. Selvom en fagvidenskabsmand vel kun tøvende begiver sig ind i sådanne områder, skal jeg driste mig til – ud fra den i det foregående antydede indstilling – at gøre nogle bemærkninger om dette spørgsmål. Sammenhængen mellem vore udtryksmidler og det erfaringsområde vi har at gøre med stiller os umiddelbart overfor forholdet mellem videnskab og kunst. Den berigelse som kunsten kan give os beror netop på den evne til at minde os om harmonier udenfor systematiske undersøgelseres rækkevidde. Digtning, billedkunst og musik kan siges at frembyde en række udtryksmåder, hvor stadig mere vidtgående afkald på det for videnskabelige meddelelser karakteristiske krav om definition giver fantasien friere udfoldelse. I poesi opnås dette især ved sammenstilling af ord, som er knyttet til skiftende iagttagelsessituationer og derved emotionelt forener mangfoldige aspekter af den menneskelige erkendelse.«

Talen kunne nok have været festligere og festes skal der, jeg er optimist, menneskets enestående evne til at bruge sine muligheder er ukuelige.

Og i morgen står solen atter op.

Principal speech

Held at Copenhagen University on the occasion of Kirsten and Freddy Johansens Funds science prize for The Health Science Faculty, awarded to Prof. Elisabeth Lynge and Prof. Jens D. Lundgren.

Ladies and gentlemen

I shall immediately thank the university for the honor that it is for an, in an academic sense, unmitigated uneducated person to be speaking from this chair. Now you should not expect a beautiful, coherent oratorical experience; it is closer to a collage of thoughts and results.

On my way here, I thought of a speech by a German professor at the AIAS institute, Aarhus University. He was invited to do research for one year in order to write the history of Europe based on the ports. What was interesting was that he pointed out that the history of Europe had at first 600-700 years without nation states and then barely 200 years with nation states. Even so, today we talk of Europe as having been formed by these nation states. Maybe the EU discussion would be different if it was based on greater insight and knowledge.

Niels Bohr mentions in his lectures that a scientific proof requires a complete and undeniable description of a phenomenon. In my profession and at the institution that I represent, The Royal Danish Academy of Fine Arts, we do not want any complete and undeniable explanation for anything whatsoever. Where the natural sciences with unique humility accept an absolute determinism in order to discover the truths about the universal laws of phenomena, the arts seek truth understood as the beauty in man's imperfection through which it conquers the hubris where we claim to set the human mind free to think that we create the world and as such our own reality.

L. Wittgenstein, Tractatus:

2.2 "The picture has the logical form of representation in common with what it pictures."

4.01 "The proposition is a picture of reality. The proposition is a model of the reality as we think it is."

In the artistic image, the image creates its own structure. In that structure the artistic fantasy can introduce elements that in the real world would never meet, and as such introduce these elements in combinations that, however impossible they may seem, allow us to set them free from their given values. This allows us to cognize them once more, and with it the arts have a method to change our perception of ourselves, and to free the world from the agreed on truth of practice.

Niels Bohr:

»Notwithstanding the inspiration required in all work of art, it may not be irreverent to remark that even at the climax of his work the artist relies on the common human foundation on which we stand. In particular, we must realize that a word

like improvisation, which comes so readily to the tongue when speaking of artistic achievements, points to a feature essential to all communication.«

Both the natural sciences' deterministic method and the arts' search for beauty in the imperfect and inexpressible are human acknowledgments and curiosity of understanding ourselves and the world we are in. In the need for this, in our uncompromising search, and in our methodic insistence on the necessity of what we do, the generosity of the sciences and the arts will give rise to breakthroughs, which throughout European history have given humans and society discoveries, which technologically, culturally and socially have created prosperous societies, which have given humans a life and possibilities that we surely could dream of, but of which we could not foresee the consequence.

Niels Bohr:

»Returning to the general epistemological lesson which atomic physics has given us, we must in the first place realize that the closed processes studied in quantum physics are not directly analogous to biological functions for the maintenance of which a continual exchange of matter and energy between the organism and the environments is required. Moreover, any experimental arrangement which would permit control of such functions to the extent demanded for their well-defined description in physical terms would be prohibitive to the free display of life. This very circumstance, however, suggests an attitude to the problem of organic life providing a more appropriate balance between a mechanistic and a finalistic approach.«

It means that life and society are not science, but an organism where all parts play together in an unpredictable network of combinations, and for this very reason the form of our society has been given the dynamics that it has.

That one has today politically accepted the neo-liberal competition state idea's claim to be able to control and govern free research and art in such a way that one can maximize and streamline free research and art towards results that are supposed to fulfil a growth dogma's claim for still larger returns understood as a financial maximizing of purely abstract character, is a claim that is completely unrealistic.

The attempt to govern and control citizens, research, and art has formerly been tried without much success, and regrettably the Soviet Union's scientific Marxism's materialism has many parallels to the competition state's belief in the scientification of the citizens' behavior.

Ove K. Pedersen, The Competition State:

»What can we mean when we talk about the opportunistic personality and what kind of pedagogy must be developed to educate said personality? The answer must be the rational pedagogy that educates people to be guided or motivated by economic incentives. A pedagogy that has as its purpose to give the individual conditions in order to be able to realize him or herself through exploitation of incentives.«

And further on in the text:

»In these explanations the person is nothing without his or hers professionalism; he/she is not ascribed any meaning relating to one's self, is not ascribed any independent virtues or character traits, or the basis for an outlook on life altogether. Instead the person is here an empty shell, which it is the task of professionalism to fill out.«

The competition state's idea that it can govern and control itself to a better world stands in a weird disparity to the neo-liberalistic notion that society is the sum of self-interest and the absolute commercial freedom of speech to exploit the earth's shared resources to produce junk in large numbers, which no one needs and which the world would be better off without.

Aeschylus, a Greek poet living five hundred years before Christ, lets his hero in a play say "money is the worst currency that ever grew about mankind..."

Now it is not necessarily either or, and today's award recipient is probably delighted for this day's generous presentation. And if money is a catalyst that creates real values, and if there is covering for the abstractions, it is mightily practical.

Rent is not an unpredictable occurrence.

The society that most strongly meets the new global world is the society that sets free its individual citizen's creative potential in the best possible way.

In order for the individual citizen to be able to develop his or hers creative abilities, one must know oneself as a whole human being of flesh and blood with a head, arms and legs.

In the digital word, which has become an integral part of our reality, it is decisive that our future generations and we train our own "computer", that is to say ourselves. This happens when we understand ourselves as whole human beings. This is what the physical disciplines does, in particular art and crafts' contact with tools and materials. They train our senses so that we can form an independent picture of reality.

Craft is one of humanity's oldest methods of perceiving and forming our world. Through the development of tools and their use know-how to the qualities of materials we have created a knowledge and a language to describe and develop new ways of seeing and understanding the world.

Since the beginning of the Academies in Europe art and craft have in principle shared a basis in experience and tradition. But with Modernism we are removed from each other, as Asger Jorn said, »idleness is the root of all evil« and -

Asger Jorn, Value and Economy:

"Left-wing artists and intellectuals have played a rather peculiar role in popular modern progress, full of significance but at the same time regarded with a strong distrust. One did not know what to make of them and at the same time there was a need for them. The materialistically oriented workers' movement especially had difficulty in understanding these vague idealists struggling for something that only seemed to impoverish their

own position. That capitalist economists like Adam Smith regarded the whole of this group as a flock of worthless parasites in society is so well known that it is hardly worth mentioning. The point of view could also be advanced that one could at least demand of a group calling itself intellectual and fighting for a new economic system that they were intelligent enough to demonstrate the economic basis to which they themselves were entitled. This is what I have tried to do here."

In this time we live in where common knowledge and common values are constantly up for discussion it is, as Jorn declared, the role of art to create its own necessity from one work to the next. Nothing is granted and can be taken for granted, the situation is serious but not hopeless, the situation is hopeless but not serious, we are all the in the same boat, except the drowned.

The discussion is:

Should we create growth for each other or create growth separately?

Do we acknowledge that there are limits to growth – and that we need limitless love.

We must acknowledge that as human kind is now, we are directly responsible for the state of things:

Nature is culture but culture is not nature

The African needs to look out for the elephant, what do we need to look out for?

Our Darwinistic Modernist belief that humankind is becoming more and more reasonable and that the sciences are achieving a complete and undeniable explanation might still be a moralistic Utopia. But we have to realize that everytime we solve a problem we create at least two new problems.

Ørsted says at some point that society rests on 3 columns: Science, Law and Art. With this in mind, we who have received the generous new thinking and creation of values as a gift from earlier generations are bound to from our own fixed place to create the new thinking for the future.

So from this: A thank to foundations such as Kirsten and Freddy Johansen Foundation, but specifically a request to our politicians: consider that it is the open European cultures that have created our wealth, so set research and art and their institutions free again, for nothing can you take but everything you can have from God.

I shall have to give a greater spirit than myself the final words.

Niels Bohr:

»Having touched upon some of the problems in science which relate to the unity of knowledge, I shall turn to the further question raised in our programme, whether there is a poetical or spiritual or cultural truth distinct from scientific truth. With all the reluctance of a scientist to enter into such fields, I shall venture, with an attitude similar to that indicated in the preceding, to comment on this question. Taking up the argument of the relation between our means of expression and the field of experience with which we are concerned, we are indeed directly

confronted with the relationship of science and art. The enrichment which art can give us originates in its power to remind us of harmonies beyond the grasp of systematic analysis. Literary, pictorial and musical art may be said to form a sequence of modes of expression, where the ever more extensive renunciation of definition, characteristic of scientific communication, leaves fantasy a freer display. In particular, in poetry this purpose is achieved by the juxtaposition of words related to shifting observational situations, thereby emotionally uniting manifold aspects of human knowledge.«

This speech could probably have been more celebratory, and celebrate we shall. I am an optimist; man's unique ability to use his opportunities is unquenchable.

And tomorrow the sun will rise again.

Lukker Kunstakademiet?!
ÅBENT AKADEMI
 Har samfundet brug for kunst?
 Har kunsten brug for akademiet?
 Har akademiet brug for et rum?
 Produktion af publikation
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 kl. 18-22
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 Det Kgl. Danske Kunstakademi
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No Return

Forårsudstillingen 2016
 Den Frie Udstillingssammenslutning

Kunstnernes værker skulle indarbejdes i et modulsystem, der i sektioner var opbygget i bygningens sale.

No Return

Forårsudstillingen 2016
 Den Frie Udstillingssammenslutning

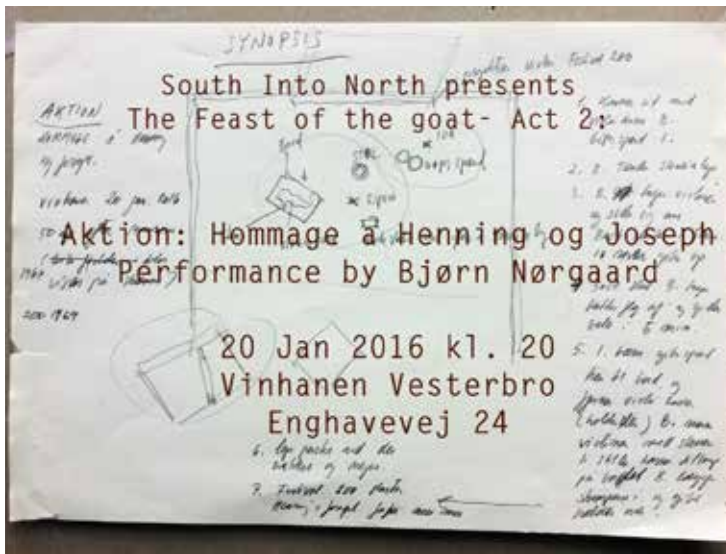
The works of the artists were to be incorporated in a modular system, which in sections were built up in the halls of the building.

Kurateret af / curated by

- Elle Klarskov Jørgensen
- Nils Erik Cjerdevik
- Pernille With Hansen
- Pia Röniche





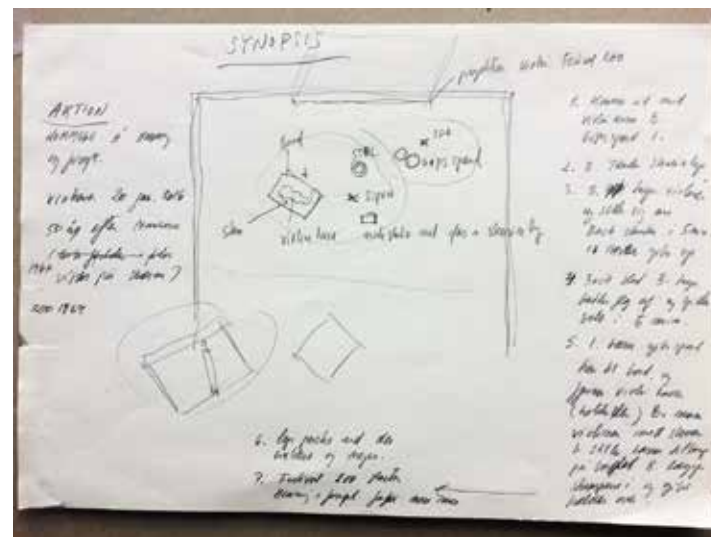


Action Vinhanen

South into North proudly presents »Aktion: Hømmage a Henning og Joseph«, a performance by Bjørn Nørgaard in collaboration with Ida Thing. »Aktion: Hømmage a Henning og Joseph« will feature an overlap of Nørgaard's live performance and his action from 1969. The performance will take place at Vinhanen Vesterbro on Jan. 20, 2016 at 20:00 and it is open to public.

»Aktion: Hømmage a Henning og Joseph« by Bjørn Nørgaard is the second act of The Feast of the Goat a series of performances organised by South Into North and taking place at Vinhanen Vesterbro. The Feast of the Goat wants to explore the dynamic between the barbaric and the civilised, the human and the beast, inviting public and performers to enter a space where these powers cease to be paradoxical. In a festive, humorous setting, we celebrate the paradox and the disruptive force of the greek god of wine, Dionysus, in a ritual honouring its goat-like appearance.

Julia Rodrigues









Nadverbord ved »Himmelske dage«, 7. Maj 2016 – Vor Frue Kirke

Arrangeret af Rune Reimer Christensen og Hans Grishauge

Mine Damer og Herrer

For næsten 2000 år siden skulle et måltid have fundet sted med 13 personer, i overleveringer og tekster er dette måltid beskrevet og tolket og udlagt i utallige variationer.

Om og hvornår og hvor dette måltid fandt sted og hvilken betydning det har, er der i dag 3 store monoteistiske religioner der med udgangspunkt i forskellige former og opfattelser af de samme personer og fortællinger, dog i meget forskellige udgaver, i disse snart 2000 år diskuteret, kæmpet, myrdet, ført krige, og til den mere rationelle del af os store overraskelse, sker det stadigt.

Om dette måltid med de 13 nu fandt sted eller ej, så er det store og smukke i historien, at det har påvirket vores kultur tilværelse afgørende lige siden, i disse

tider, hvor kvantitet er eneste målestok, må vi konstatere, at 13 var nok til at ændre verden.

I dag er 12 disciple kommet fra forskellige fagområder, kunne vi om ikke ændre verden, dertil er vi for beskedne, gennem vores helt forskellige udgangspunkter og holdninger antyde en mulighed for en dialog, en samtale der kunne sætte mennesket først i den uendelige religionskrig, som nu også inddrager vores sekulære demokratiske retsstat.

Ånden den 13. er her, som et billede som materie, i sten bag os som stenfiguren i Mozarts Don Juan, om vores levende ord er åndfulde nok til at befri ånden i stenen, får vi se.



Disciple / Disciples

Forfatter og digter Ursula Andkjær Olsen

Ph.D. Prof. emeritus Steen Hildebrandt

Speciallæge i psykiatri dr.med Preben Brandt

Lektor i filosofi Søren Gosvig

Musiker, komponist, producer og forfatter Henrik Marstal

Prof. Ph.D. Lisbet Christoffersen

Prof. emeritus, dr.pæd. Ove Korsgaard

Skuespiller Dina Al-Erhayem

Musiker Peter Bastian

Forfatter og filminstruktør Daniel Dencik

Astronom og astrofysiker Lektor Anja C. Andersen

Billedhugger Prof. Bjørn Nørgaard





Communion table at »Heavenly Days«, May 7, 2016 – Vor Frue Kirke

Arranged by Rune Reimer Christensen og Hans Grishauge

Dear Ladies and Gentlemen

For almost two thousand years ago a feast with 13 guests is supposed to have taken place. Traditions and texts have described and interpreted and explained this feast in endless variations.

To answer If, When, Where, and Why this feast took place there is today 3 great monotheistic religions. They have the same figures and tales as their point of departure but interpret them differently. In almost two thousand years these religions have discussed, fought, murdered and waged wars. And what may come as a surprise to the more rational among us they are still doing it.

No matter whether this feast with the 13 took place or not, what is so great and beautiful about history is that it has fundamentally affected our cultural life since then.

In these times where quantity is our only measure we have to realize that 13 was enough to change the world.

Today 12 disciples have come from different subject areas. Even if we cannot change the world, for that purpose we are too modest, could we not based on our different points of departure and attitudes suggest a possibility for dialogue? A dialogue that could put humans first in this endless war of religions that is now also involving our secular democratic state of law.

The Spirit, number 13, is here, as an image as matter, carved in stone behind us like the stone statue in Mozart's Don Juan. Whether our living words are spiritual enough to liberate the spirit from the stone, we shall see.





**NANNA ABELL
BJØRN NØRGAARD**

OPFØRER

DEN RATIONELLE SOIRÉE

MED
KAMMERKORET

BABLE

**SINE TOFTE HANNIBAL
SØREN KJÆR
KATRINE GREGERSEN DAL
NIELS RØNSHOLDT**

MODIFICERET GRUNDTONE
BOUNCE

KENNETH KNUDSEN

LØRDAG KL. 16.30
KULTURENS PLADS VED KULTURENS TELT
INDERMOLEN I ALLINGE HAVN

SKAL VI VÆKSTE FOR HINANDEN
ELLER
SKAL VI VÆKSTE HVER FOR SIG

GRÆNSER FOR VÆKST
GRÆNSELØS KARLIGHED

SHOULD WE CREATE GROWTH FOR EACH OTHER
OR CREATE GROWTH SEPARATELY

LIMITS TO GROWTH LOVE WITHOUT BORDERS

NATUR ER KULTUR
MEN
KULTUR ER IKKE NATUR

AFRIKANEREN SKAL PASSE PÅ
ELEFANTEN
HVAD SKAL VI PASSE PÅ ?

NATURE IS CULTURE BUT CULTURE IS NOT NATURE

THE AFRICAN NEEDS TO WATCH OUT FOR THE ELEPHANT
WHAT DO WE NEED TO WATCH OUT FOR?

DEN GLOBALE REALITET ER ALVORLIG
MEN IKKE HÅBLØS
DEN GLOBALE REALITET ER HÅBLØS
MEN IKKE ALVORLIG

VI ER ALLE I SAMME BÅD
UNDTAGEN
DE DRUKNEDE

THE GLOBAL REALITY IS SERIOUS BUT NOT HOPELESS
THE GLOBAL REALITY IS HOPELESS BUT NOT SERIOUS

WE ARE ALL IN THE SAME BOAT EXCEPT THE DROWNED



KOR 2:

L - O - R - E - A - L
L O - R E - A L
Easy tap-tap-application
Liquid foundation
r e v o l u t i o n i z e d
L O O - R E E - A A L

GUCCI GUCCI GUCCI
GUCCI GUCCI envy me
GUCCI bam-boo
B a m - b a m - b o o ,
B a m - b o o o o o o
GUS-SI GUS-SI GUS-SI

D r r r r r r r h a a a
Panda panda panda panda panda

Prada Prada Prada Prada

MAC MAC MAC MAC MAC MAC



(Beyoncé - Drunk in love)

o - o - o - o - o - o - o - o - o - u u u

Jeg har drukket, jeg har drukket
Jeg blir' liderlig når det stads glider ind i mig
Jeg har sukket, jeg har sukket
Jeg kan ik stop mine fingre fra det baby, jeg-
vil dig, nej nej
Jeg kan ik stop mine fingre fra det baby, jeg-
vil dig, nej nej

U u u

Cigar på is, cigar på is
Følen mig som et dyr
med alle de kamera'r i mit fjæs
Blinkende lys, blinkende lys
Du fik mig falmet, falmet, falmet, baby, jeg-
vil dig, nej nej
Kan blikket flyttes fra min fede, daddy, jeg-
vil dig, nej nej
Fuld-i-e-Iskov, jeg vil dig

Vi vågned op i køknet sagde
'Hvorn-hel-ved-er det her lort sket?' Åh baby,
fuld-i-e-Iskov, vi blir, hel nat
Sidst jeg nu husker
er vor sprøde kroppess kværnen i.den.der.klub
fuld-i-e-Iskov, vi blir, hel nat

DEMOKRATI-YTRINGSFRIHED-LIGHED
 HUMANISME-LIBERALE-VERDIER
 DØR
 BAG MURE HEGN OG BOMME
 VI ER BORGERE
 LOKALT NATIONALT EUROPEISK
 GLOBALT UNIVERSIELT
 SAMTIDIGT

DEMOCRACY-FREEDOM OF SPEECH-EQUALITY-
 HUMANISM-LIBERAL VALUES DIE BEHIND WALLS
 FENCES AND BARS

WE ARE CITIZEN LOCALLY NATIONALY EUROPEANLY
 GLOBALLY UNIVERSALLY AT THE SAME TIME

AF ALLE OPFINDELSER
 MENNESKET HAR GJORT
 ER PENGE DOG DEN VÆRSTE
 DET GLOBALE FINANSMARKED
 ER EN MØNT PÅ HØJKANT
 TOBIN SKAT NU!

OF ALL OF THE INVENTIONS HUMANITY EVER
 CREATED MONEY IS THE WORST

THE GLOBAL FINANCIAL MARKET IS A COIN AT
 STAKE TOBIN TAX NOW!

VERDEN ER EN SKULPTUR
 OG
 VI ER ALLE KUNSTNERE
 SUBLIME BANALITETER
 ER
 ÆSTETISK FORMDANNELSE

THE WORLD IS A SCULPTURE AND WE ARE ALL ARTISTS
 SUBLIME BANALITIES IS AESTHETIC FORMATION

ENHVER KAN VÆRE
 GUD
 MEN HVEM ER DU?
 FRIHED TIL NOGET?
 ELLER
 FRIHED FOR NOGET?

ANYONE CAN BE GOD BUT WHO ARE YOU?
 FREEDOM TO SOMETHING OR FREEDOM FOR SOMETHING



W h u u u o o a a a a å å å
 vi blir, hel nat

Aldrig trættet, aldrig trættet
 Har bar(e) sippet, det' den ting der holder
 mig på brættet, mig på bræt-tet
 Vil(le) ik(ke) spille den likør på luksus-sættet-jeg-
 -har drukket vandmelonerh
 Jeg-vil-ha din krop lige her, daddy,
 jeg vil dig, just nu
 Kan blikket flyttes fra min fatty?,
 Daddy, jeg vil dig

vi blir, hel nat

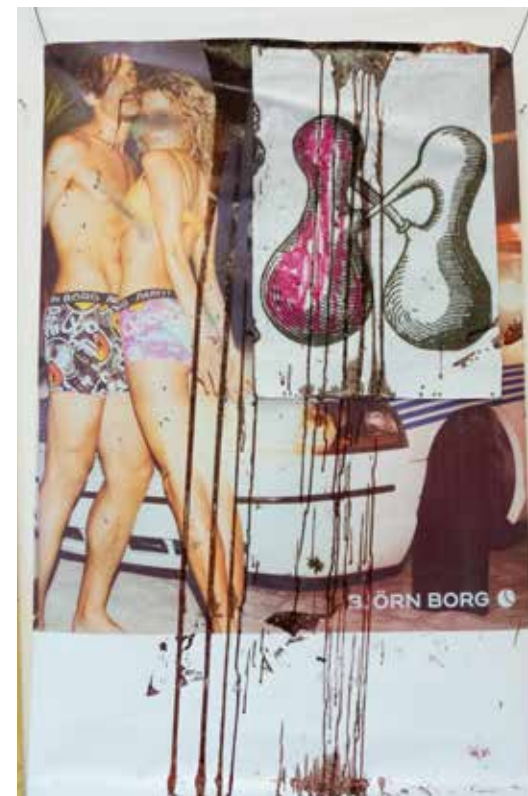
- - -

(vekselfigur for 2)

Mantel
 PRADA

Top
 HERMÈS

Kleid
 MAISON MARTIN MARGIELA



Schuhe
 PRADA – customized

Schuhe und Nasenring
 GIVENCHY

Mantel, Rock, Hose und Schuhe
 LOUIS VUITTON

Socken
 FALKE

Mantel
 CÉLINE

Hemd und Kleid, links
 MIU MIU

Mantel, rechts
 PRADA

Kleid und Gürtel
 DIOR

Alle Kartonagen
 SAM FRENZEL









ENHVER KAN VÆRE
GUD
MEN HVEM ER DU?
FRIHED TIL NOGET?
ELLER
FRIHED FOR NOGET?

VERDEN ER EN SKULPTUR
OG
VI ER ALLE KUNSTNERE





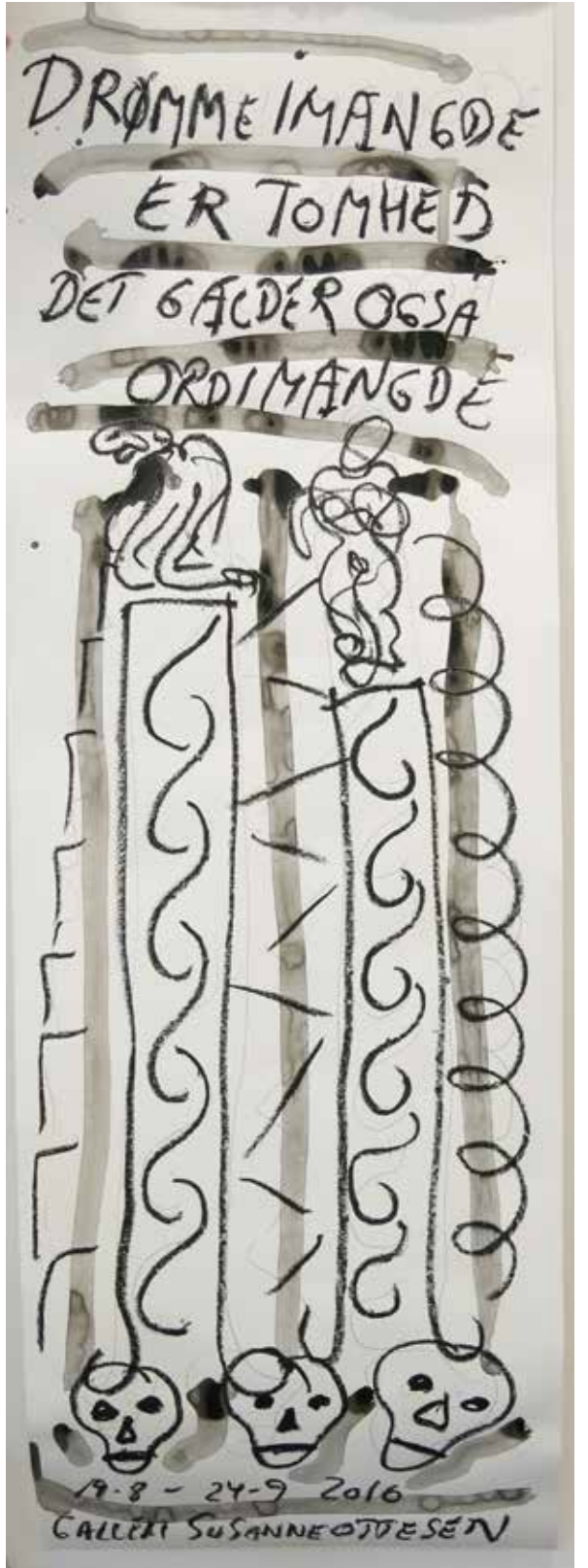


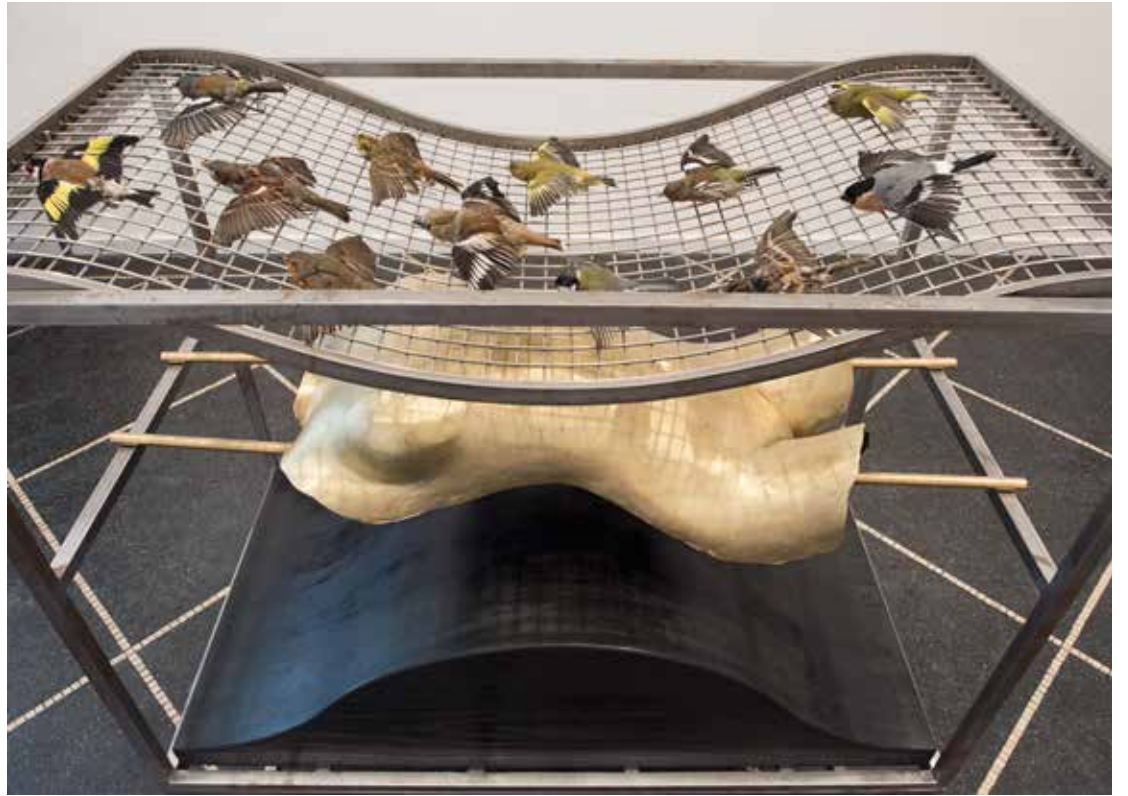
Mismatch Repair

Granit, Støbejern, Rustfrit stål
360 x 685 x 267 cm

Mismatch Repair

Granite, Cast iron, Stainless steel
360 x 685 x 267 cm





1

2

3

4



Vanitas

1.
Acedia ad complement Humilitas
Stål, keramik, patineret bronze, råglas, kranier med voks
Steel, ceramic, patinated bronze, raw glass, skulls with wax
151 x 70 x 70 cm

2.
Superbia ad complement Castitas
Stål, glas, bly, rustfrit stål, betone
Steel, glass, lead, stainless steel, concrete
151 x 70 x 70 cm

3.
Ira ad complement Humanitas
Stål, støbejern, kobber, glas, bitavler
Steel, cast iron, copper, glass, bee boards
121 x 110 x 60 cm

4.
Avaritia ad complement Temperare
Stål, aksetræ, forgyldt bronze, messing, rustfrit stål,
udstoppede fugle.
Steel, ash tree, gilt bronze, bra, stainless steel, stuffed birds
121 x 110 x 60 cm

5.
Luxuria ad complement Liberalizas
Stål, rustfrit stål, filt, rød lak, transperant glas
Steel, stainless steel, felt, red lacquer, transparent glass
121 x 110 x 60 cm

6.
Gula ad complement Patientia
Stål, sort basalt, stukmarmor, farvet glas
Steel, black basalt, stucco marble, colored glass
121 x 110 x 60 cm

7.
Invidia ad complement Industria
Stål, gips, farvet glas, evighedsblomster
Steel, plaster, colored glass, flowers
121 x 110 x 60 cm



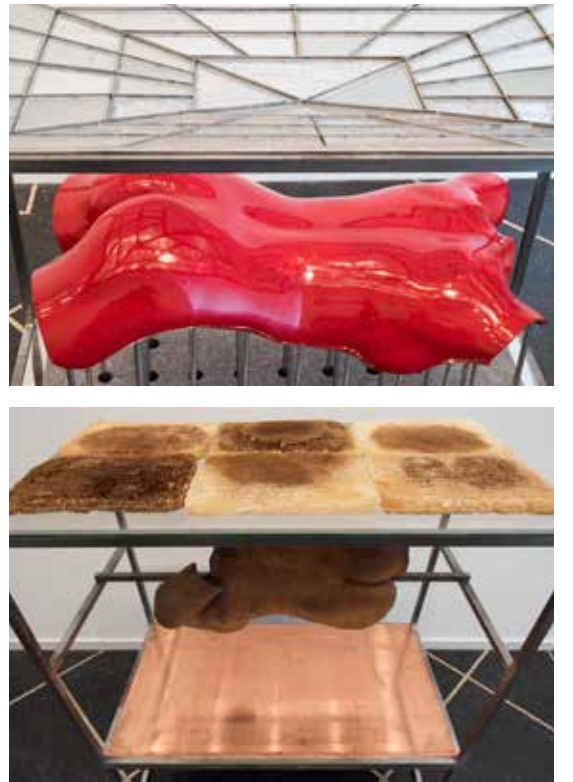
5



6



7







1

2

3

4



Stylitterne / The Stylittes

1.
Stylit.com/Clea
166 x 142 x 92 cm

2.
Stylit.com/Sofie
164 x 60 x 43 cm

3.
Stylit.com/Morten
345 x 120 x 73 cm

4.
Stylit.com/Ida
412 x 123 x 116 cm

5.
Stylit.com/Thomas
407 x 86 x 70 cm

Jern, aluminium, fiberbeton
Iron, aluminium, concrete





Pentagonum reconciliavit in pila I
 Støbt glas / *Molded glass*
 24 x 25 x 22 cm
 (mørk blå / *dark blue*)

Pentagonum reconciliavit in pila II
 Støbt glas / *Molded glass*
 21 x 32 x 25
 (mørk grøn / *dark green*)

Pentagonum reconciliavit in pila IV
 Støbt glas / *Molded glass*
 22 x 24 x 25 cm
 (lilla / *purple*)

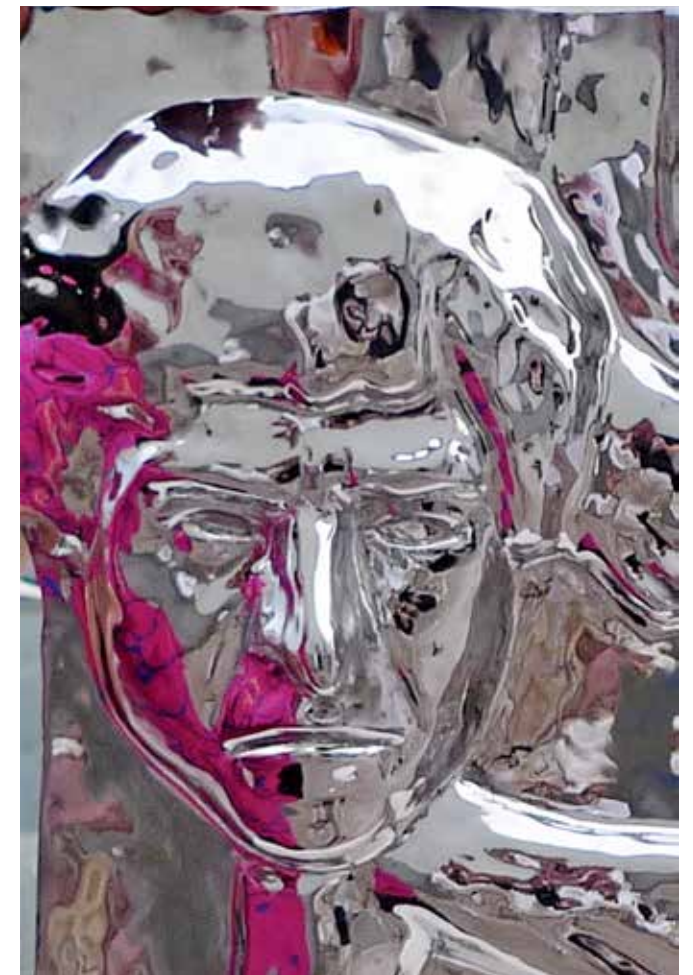
Pentagonum reconciliavit in pila V
 Støbt glas / *Molded glass*
 28 x 24 x 25 cm
 (blå / *blue*)

Pentagonum reconciliavit in pila VI
 Støbt glas / *Molded glass*
 28 x 24 x 25 cm
 (pink / *pink*)

Pentagonum reconciliavit in pila VII
 Støbt glas / *Molded glass*
 26 x 22 x 24 cm
 (rød / *red*)

Pentagonum reconciliavit in pila VIII
 Støbt glas / *Molded glass*
 29 x 25 x 21 cm
 (gul / *yellow*)





To a very beloved brother in the spirit

Its a rainy day my woman, we are down in desolation road like a rolling stone all along the watchtower, while we are watching the river flow.

When all the witnesses to our life are gone, and you as the last dinosaur look out over the promised land, it is the images, the poetry, the music that brings the memories alive, forgotten victories and defeats arise in structures that forms patterns, that after so many years becomes clear.

So don't think twice, we are stocked inside a mobile, now the hard rain is gonna fall, and all is blowing in the wind.

A forgotten vision appears as a consequence in reality, an action you

really performed you try to forget, few moments absence in the past becomes the present in the memory, a short excitement gives you pain long after.

Now it start getting dark in here, I dreamed I saw Sct. Augustus alive and the poor immigrants should not be where one does not belong, because you are not forever young Romeo, soon we know we will be knocking on heavens door.

We are not dead yet, but we are getting there.

Your music and lyrics has been a dear witness through so many years, and after all life is a one-way street, so don't think twice, I know I have done that all my life.

Islam VS Lars Vilks

Overskriften er den, der er stor konsensus om, den er sand i enkelt tilfælde som Salman Rushdie, Kurt Westergård og Lars Vilks og formentlig flere os ukendte ofre, men falsk hvis man vil forstå årsag og virkning i sit fulde omfang.

Ytringsfriheden anser vi for ukrænkelig og umistelig, og en af de vigtigste søjler hele vores vestlige kulturkreds hviler på, vi anser ytringsfriheden, som en afgørende forudsætning for den velstand og fremgang, vi har haft, og det der skaber nye visioner for vores fremtid.

Den kunstneriske ytringsfrihed opfattes i det moderne at have en særlig karakter, da kunstnere formodes, i den kunstneriske proces, helt grundlæggende kritisk at kunne vende op og ned på vedtagne værdier og derigennem sikre, at magt og sædvane ikke sætter samfundet i stå.

Men dette gælder i lige grad videnskaberne, filosofi, journalister og en række andre faggrupper, at ånd og viden og oplysning må ske frit og uhildet, uden magt og særinteresser tillades at hindre dette.

At religionerne i deres organisationsform danner magtstrukturer er indiskutabelt, og at de i deres natur kan intimidere og undertrykke både den enkelte og samfundet, er lige så indiskutabelt.

Netop derfor må religion som magt udsættes for kritik, diskussion, enhver hævde af absolut sandhed skal kunne imødegås.

Derfor forekommer det os helt utåleligt, at mennesker som Lars Vilks skal tvinges til at leve med trusler på sit liv.

Lars Vilks har, i vores forståelse, brugt sin soleklare ret til at udtrykke sig kunstnerisk.

At det i den nuværende globale tilstand ikke forholder sig sådan, er der flere årsager til, jeg skal her forsøge at skitsere et par stykker.

Mennesker er gennem hele historien blevet mishandlet og myrdet, fordi de tænkte, skrev og handlede imod gældende magt og værdier.

I vores kulturtradition er Sokrates, der tømmer giftbægeret, et ikon, der knæsættes med oplysningstiden, og med de deraf følgende demokratiske statsdannelse, formaliseres disse retigheder.

I et par århundreder har vi i vesten vænnet os til, at vores værdier var de bedste for alle, og i perioder har vi domineret andre kulturer til at overtage disse værdier mere eller oftere mindre frivilligt.

Det har været svært for den moderne utopi at acceptere, at enhver ny teknologi både kan medføre fremskridt og udvikling, men i lige så høj grad skabe konflikter og ødelæggelse.

At en flyrejse er blevet enhvers mulighed har gjort verden relativt mindre, at paraboler fra satellitter kan hente signaler hvor som helst med hvad som helst, de såkaldte sociale medier er blevet gadens parlament og pøbelvælde.

Det højtbesungne arabiske forår blev en digital boble blandt elite og byboere, der var ingen folkelig dybde, Isis havde ikke været mulig uden Facebook, og en tegning på en udstilling i Sverige af Lars Vilks kan via de digitale medier spredes over hele kloden, og udnyttes af fanatikere og magthavere.

Verden er mere kompleks og mennesket ikke et rationelt fornuftsvæsen nødvendigvis, billedet af vesten og vestens dominans gennem århundreder skaber en uskøn blanding af vrede og fascination.

Imamer og præstestyre og diverse diktatorer vil gerne have al vores moderne teknologi og udvikling, men bekæmper med næb og klør, og det der er værre, vores værdier.

Det handler om magt og privilegier, men det har en legitimitet i historien og de eksempler vi blot de sidste år har demonstreret, i Afghanistan, Irak, Libyen og nu Syrien.

Med disse eksempler kan store befolkningsgrupper mobiliseres mod »Den Store Satan«, og i den propagandakrig kan Lars Vilks tegning bruges som eksempel på, hvorledes vestlige værdier undertrykker og gør nar af deres kultur.

Formentlig har gerningsmanden ved Krudttønden aldrig set tegningen, og formentlig aner han ikke hvem Lars Vilks er, men Lars Vilks er ved en mere eller mindre organiseret Fatwa udpeget som et symbol, og ved at myrde symbolet rammer man en »Store Satan«.

Er der nogen løsning nu og her, for Lars Vilks? Nej. Nettets vilkårlige mængde af nonsens kan, som verden er nu, gøre en hvilken som helst radikaliseret frustreret ung mand til morder.

Vi må forsvare Lars Vilks person og hans kunstneriske integritet for enhver pris, hans symbol falder tilbage på os.

Det bliver en lang kamp, i en verden der er blevet kompleks og uoverskuelig, de digitale tåger er uden retning og substans, men vi må diskutere en ny global oplysningstid, vil vi demokrati og frihedsrettigheder, må vi starte med os selv.

At begrænse Imamer og diktatorisk magt kræver indsigt, forståelse, oplysning, respekt, tolerance, dialog og en mangfoldighed af indsatsområder.

Men denne tragiske konflikt dækker samtidigt over, at demokrati og ytringsfrihed i lige høj grad er truet af os selv, stadig større multinationale koncerner dominerer demokratierne, kommerciel »ytringsfrihed« sættes højt over kunstnerisk, forskningsmæssig og almindelig demokratisk ytringsfrihed, politikere, spindoktorer, lovgiver om offentlighed i forvaltningen, der direkte modarbejder en åben og fri demokratisk debat.

Økonomer og konsulentbureauer som McKinsey skaber den agenda politikere arbejder efter, ofte udemokratisk og i modstrid med fagfolks klare anbefalinger.

Og hvis frihandelsaftalen med USA gennemføres, som den nu er forelagt, betyder det, at særdomstole kan underkende demokratiske beslutninger.

Ligeledes skjuler vores begejstring over de digitale mediers mange muligheder, at dette er den mest centralistiske teknologi kendt, stater og virksomheder kan lukke op og ned og kontrollere vilkårligt.

Dette er så komplekst for menneskene globalt, at vi søger symboler, der kan give os en identitet i dette kaos.

Kære Lars, du er, om du vil det eller ej, blevet et symbol både for frustrerede fanatikere og deres magthaveres vrede og had mod vores værdier, og for os der tror på en umistelig ret til at tro, tænke og tale frit.



Islam VS Lars Vilks

The title is (that which there is) the one that there is a large consensus on, it is true in individual cases such as Salman Rushie, Kurt Westergård, and Lars Vilks and supposedly other to us unknown victims, but false if one wants to understand cause and effect to its full extent.

We consider the freedom of speech to be inviolable and inalienable, and one of the most important pillars that our entire Western cultural sphere rests on, we consider the freedom of speech to be a decisive basis for the prosperity and progress that we have had and as that which creates new visions for our future.

The artistic freedom of speech is regarded as having a special character in modernity, as artists are assumed to be able to fundamentally critically turn set values upside-down in the artistic process and through that assure that power and practice will not make society grind to a halt.

Yet this applies just as much to the sciences, philosophy, journalists and a line of other professionals, that spirit and knowledge and enlightenment may happen freely and impartially, without power or vested interests being allowed to hinder it.

It is indisputable that religions in their organizational form generate power structures and that they in their nature can intimidate and repress both the individual and society is just as indisputable.

Exactly for that reason religion must be subjected to critique, discussion, any assertion of absolute truth should be disputable.

Which is why it seems completely intolerable to us that people like Lars Vilks should be forced to live with threats against his life.

In our understanding, Lars Vilks has used his clear right to express himself artistically.

There are several reasons that that is not the case in the present global condition, I will here attempt to outline a few.

Humans have been mistreated and murdered throughout all of history because they thought, wrote or acted against the existing power and values.

In our cultural tradition, Socrates, who empties the cup of poison, is an icon that is established with the Age of Enlightenment, and with the following democratic forms of state, these rights are formalized.

For a couple of centuries we in the West have gotten accustomed to our values being the best for everyone, and for periods of time we have dominated other cultures to assume these values more or less voluntarily.

It has been difficult for the modern Utopia to accept that any new technology can result in both progress and development but just as well create conflicts and destruction.

It has made the world relatively smaller that air travel has become everyone's possibility, that dish antennas from satellites can get signals wherever with whatever, the so-called social media has become the parliament of the street and mob rule.

The highly celebrated Arab Spring became a digital bubble among elite and townspeople, there was no popular depth, Isis had not been possible without Facebook, and a drawing at an exhibition in Sweden by Lars Vilks can be spread all over the globe via digital media and be exploited by fanatics and holders of power.

The world is more complex and man not necessarily a rational being of reason, the image of the West and the dominance of

the West throughout centuries create an unbecoming mixture of anger and fascination.

Imams and theocracies and various dictators want to have all of our modern technology and progress, but fight tooth and nail, and with what is worse, our values.

It is about power and privileges, but it has a legitimacy in history and the examples that we have demonstrated just within the last couple of years in Afghanistan, Iraq, Libya and now Syria.

Large groups of populations can be mobilized against »The Big Satan« with these examples, and in that propaganda war Lars Vilks' drawings can be used as an example of how Western values suppress and ridicule their culture.

Presumably the perpetrator at Krudttønden never saw the drawing, and presumably he has no idea who Lars Vilks is, but Lars Vilks has been pointed out as a symbol by a more or less organized Fatwa, and by killing the symbol you strike a »Big Satan.«

Is there any solution here and now for Lars Vilks? No. The web's haphazard amount of nonsense can make any given radicalized, frustrated young man a murderer as the world is now.

We have to defend Lars Vilks' person and his artistic integrity at all costs, his symbol revert to us.

It will be a long struggle, in a world that has become complex and bewildering, the digital fogs are without direction and substance, but we must discuss a new global enlightenment, if we want democracy and civil rights, we have to start with ourselves.

To restrict imams and dictatorial power demands insight, understanding, enlightenment, respect, tolerance, dialogue and a diversity of efforts.

Yet this tragic conflict simultaneously covers up for how we equally threaten democracy and freedom of speech, still bigger multi-national groups dominate democracies, commercial »freedom of speech« is put highly above artistic, research related and general freedom of speech, politicians, spin doctors, legislate on open administration, which directly opposes an open and free democratic debate.

Economists and consultancies like McKinsey create the agenda that the politicians pursue, often undemocratic and contrary to professionals' clear recommendations.

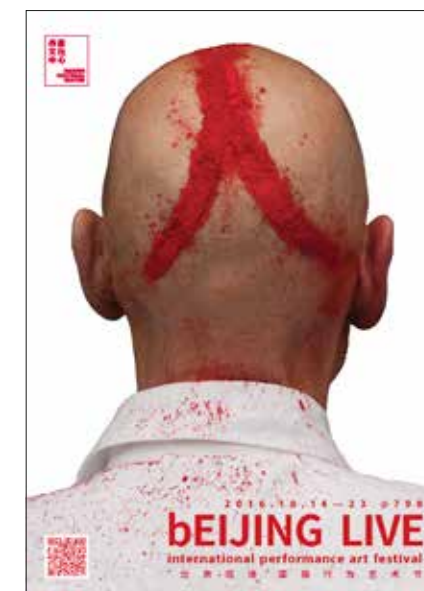
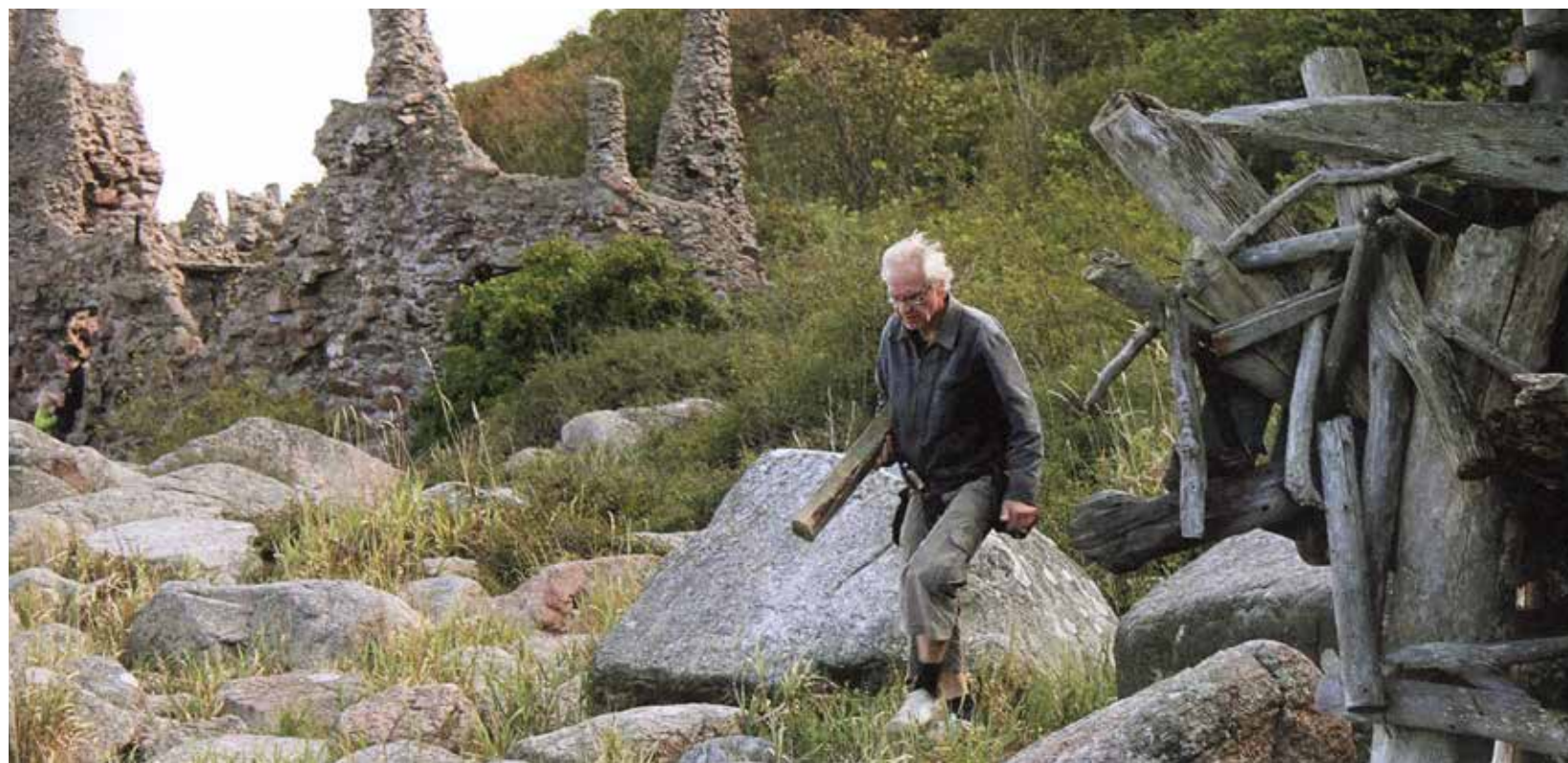
And if the free trade agreement with USA is carried through, as it is now put forward, it means that extraordinary courts of justice can overrule democratic decisions.

Likewise, our enthusiasm for the many options of digital media conceals that this is the most centralistic technology known of, states and companies can open and close and control haphazardly.

This is so complex for people globally that we seek symbols that can give us an identity in this chaos.

Dear Lars, you have, whether you want it or not, become a symbol for both frustrated fanatics and their rulers' anger and hate against our values and for us who believe in an inalienable right to believe, think and speak freely.

Ali Al-Fatlawi, Switzerland	Frantisek Kowolowski, Czech Republic
Wathiq Al-Ameri, Switzerland	Monali Meher, the Netherlands
Bai Chongmin, China	Echo Morgan, China / UK
Maurice Blok, the Netherlands	Björn Nørregård, Denmark
Cang Xin, China	Zygmunt Piotrowski, Poland
Cui Tao, China	Nigel Rolfe, UK / Ireland
Hsia-Fei Chang, France/Taiwan, China	Joshua Selman, US
Chen Yufei, China	Shu Yang, China
Loic Connanski, France	Abdallah Shmelawi, Austria
John Court, UK / Finland	Joakim Stampe, Sweden
Lilbeth Cuenca Rasmussen, Denmark	Jiri Suruvka, Czech Republic
Dai Guang Yu, China	Mauritz Tistelö, Sweden
Yingmei Duan, Germany / China	Artur Tajber, Poland
Stein Henningsen, Norway	Xi Jianjun, China
Huang Rui, China	Xiao Lu, China
Alison Knowles, US	Zhang Binbin, China



Beijing Live
Performance Festival 2016
Danish Cultural Center

Dear Jonas and Eric

I am performing a »Hommage a 黑人« I bring a violin, a metronome, an alarm clock, a candle, a glass board, a USB-stick with Bachs Partitas no.7 played by Jascha Heifetz, and a bow tie.

I need two bricklayer buckets, a stir stick, a sack of model plaster, a stone volume app. 25 x 25 x 25 cm – not less, a music stand, a lump of clay, matches, a table app. 110 x 60 cm, a divinely beautiful young woman in a long dress, Greek style.

Best Regards Bjorn







Ring om de frie kyster

arrangeret af Danmarks naturfredningsforening

Sidste år havde DN inviteret mig til Bornholmer mødet, da da det første politiske lovindgreb mod vores frie kyster var fremsat, idag gælder det Venstres udspil til liberalisering af planlove og kystbeskyttelse, se deres valg oplæg og vækstplan, kyst og landskab prigsives kortsigtede interesser, og en arv fra tidligere generationer, er tabt for de kommende. Vi har en demokratisk nødbremse.

Derfor er vi en kreds af mennesker og med støtte fra DN, SFF, DOF der arbejder for at få lovændringerne, hvis de fremsættes, som frygtet, sendt til folkeafstemning som beskrevet i Grundloven.

En sådan folkeafstemning kræver en underskrift fra 60 medlemmer af Folketinget senest 3 søgnedage efter lovens vedtagelse.

Vi må nu gøre det klart for vores folketingsmedlemmer at beskyttelsen af de fri kyster og det åbne landskab er en folkesag.

Det bliver ikke nemt og tiden er knap, denne regering arbejder med en uhørt brutalitet, se det såkaldte »paradigme« skift i landbruget.

Derfor denne tale.

Vores åbne frie kyster og fælles åbne landskab tilhører fremtidens generationer

Hvor smiler fagert den danske kyst og vores åbne landskab og naturværdier, og det skulle de grene blive ved med, Ja, vi skal have liv og udvikling overalt i Danmark, men med demokratiske spilleregler.

Det kræver vi har visioner for hvordan landskabet skal udvikles, for længe har »udkanten« manglet en samlet helhedsplan, hvor landbrug, industri, bosættelse, energianlæg og infrastruktur tænkes bæredygtigt sammen med landskabelige værdier.

Vi ønsker at diskutere hvorledes det skal være os, demokratiet, og ikke vilkårlige markeds mekanismer, der former landskabet.

Vi skal med en landsplan skabe rammerne for et afbalanceret Danmark med udvikling i alle dele af landet.

Den smalle V-regerings forslag til at afløse uklare planlove med vilkårlig planløshed, betyder udsalg af vores smukkeste naturskatte!

De frie kyster og åbne landskab skal sættes til salg til højstbydende!

Kunstens rolle har siden 1800 tallet, som alt andet ændret sig, vi er blevet moderne, vi er blevet europæere, vi er blevet globale, på godt og ondt.

I starten hvor de nationale museer og den nationale historie grundlægges, har kulturhistorien og de nationalromantiske kunstnere på mange måder en fælles opgave i de nye demokratiske nationalstater, at skabe en national identitet. Guldalderens malere, digtere og komponister skabte billedet af folkets land.

Det danske landskab er den største skulptur vi har ansvaret for, det er formet gennem millioner af år, de sidste få århundrede, som resten af kloden, i stigende og afgørende grad af os, de mennesker der bebor og virker i landskabet.

Vi skal alle være med til at modellere, digte og komponere det kunstværk vi kalder Danmark.

Dette danske landskab har udviklet sig over årtusinder, og med tiden er mennesket blevet hovedaktør i denne udvikling, gennem et net af sædvaner, territorie kampe, landskabslove, kirker, kongelige forordninger, adelsvælde, enevælde, til 1800-tallets demokratiske nationalstats fødsel.

Det siges ofte, at det danske landskab er skabt af landbruget, og sandt er det, at vi er verdens mest opdyrkede land med 62% under plov, men fra forrige århundredes begyndelse er opstået folkelige bevægelser, startet af gode borgere, heraf har udviklet sig naturfredninger, bygningsfredninger, bevaringer, planlove, beskyttelseszoner etc., og juvelen i kronen er vores enestående kystbeskyttelse, det er folkets frie kyst.

Et fintmasket net af myndigheder, institutioner og folkelige lokale bevægelser har i allerhøjeste grad skabt det danske landskab, vi kender, indtil fornyligt.

Siden 80ernes deregulering af økonomien, over 90ernes public management til 00erne hvor de globale markeds kræfter slog endelig igennem, har demokratiet tabt sin betydning som samfundets legitime magt og markedet dominerer idag de nationale økonomier, borgere er blevet til forbrugere, og hele komplekset af fredninger, beskyttelser og planinstitutioner og de faglige instanser og myndigheder er systematisk i stadig stigende grad udsat for et pres af mistænkeliggørelse, underkendelser, og anses af de nye markeds liberale ideologier for at være overflødige og i vejen for deres »vækst« og »konkurrencestat«.

Nu varetages de politiske visioner af McKinsey, Rambøll, Ernst og Young, Goldman Sachs og det uregulerede globale finansmarked.

Vi står ved en skillevej, i 2010 besluttede folkettingen at udenlandsk kapital kan opkøbe landbrugsjord, Danmark er sat til salg, hvis TIPP særdomstol for virksomheder realiseres, kan amerikanske firmaer med deres hær af advokater og ubegrænsede ressourcer underkende enhver kommende fredning og beskyttelse.

Kort fortalt for at sælge Danmark til højeste pris skal fredninger, beskyttelser, planlove minimeres mest muligt, og borgerens rettigheder i disse sager begrænses mest muligt.

Vi har et valg for fremtiden, skal det danske landskab for vore efterkommere formes af demokrati, lovgivning, folkelige



Speech at bonfire event Sunday 31 January

A circle around the free coasts

organized by The Danish Society for Nature Conservation

bevægelser, faglige institutioner, eller skal det fremover formes af det globale finansmarked.

Det finansministerielle regime har indsnævret Danmark til kun det, der kan måles og vejes, kun det, der i regnearksverden giver hård valuta på bundlinjen, gælder.

Ud med Kunstakademiet, kunstmuseer, orkestre, fri forskning, humanister, de frie danske kyster, naturen og vores åbne landskab.

Men sproget er ikke virkeligheden, sproget er et billede af virkeligheden, sproget forestiller virkeligheden, det betyder at finansministeriets modeller heller ikke er virkeligheden, men en meget snæver opfattelse af kun industri, landbrug, fiskeri, finanssektoren bidrager til BNP, så alt andet også naturen det billige skidt er omkostninger.

I denne administrationernes digitale algoritmers systemverden opfattes fagfolk, forskere, kunstnere, naturorganisationerne som et irrelevant forstyrrende element, og de sidste 10 år er dette politisk administrative segment, blevet direkte aggressivt overfor enhver nok så underbygget faglig kritik og fagligt funderede forslag.

Først den dag demokratierne kommer til fornuft og genindsætter den enkelte borger som samfundets egentlige kapital, og belønner virksomheder, der skaber reel bæredygtig produktion og arbejdspladser, har naturens store kvaliteter en chance.

Det samfund der frisætter den enkeltes skabende potentialer, er det samfund, der griber fremtidens muligheder.

Men der kræves vækst, vækst, vækst, hvilken vækst skal ikke diskuteres.

Den vækst nyliberalismen taler om, at producere en masse ragelse verden havde været bedre forundt uden, som ingen har brug for, sælge det dyrt, forbruge og smide væk.

Vi skal fylde vore marker med flere tungmetaller, medicinrester, pesticider, fosfor, resistente bakterier, og sprede ammoniak, der ødelægger vores jord for eftertiden, for at producere uspiseligt kød i mængder, der gør os syge og forbruger planteafgrøder nok til det halve Afrika.

Det frie marked er godt for meget, men ikke for alt i verden, for himmelens skyld og naturens.

Væksten skal ikke være en kræftsvulst på jorden, vi skal demokratisk diskutere hvilken vækst, væksten skal være udviklende, berigende og tænkes i helheder og kommende tider.

Ofte finansministeriets regneark lyver, kunstarterne, fri forskning, humanister, kultur, natur, vores kyster, vores mangfoldighed af borgere er på sigt de største bidragsydere til vores BNP.

Den nye snævre regering og dens lige så snævre flertal har erklæret ideologisk krig mod miljø, natur, kultur, kunst og den frie forskning. Vi skal besvare den krig med kærlighed, indsigt, viden, oplysning, sandhed og dermed det skønne, vi vil ikke en fremtid med mere konkurrence stat, og absurd kommerciel ytringsfrihed til at udnytte hinanden og vores fælles klode, vi vil frihed, lighed, broderskab og retten til at tro, tænke og tale frit, resten er tavshed.

Last year The Danish Society for Nature Conservation invited me to the People's Meeting at Bornholm at around the time when the first political law interventions against our free coasts had been proposed. Today we are fighting against Venstre's initiative to liberalize our plan laws and coastal protection. Have a look at their election proposal and plans for growth: The coasts and the landscape are being abandoned in favor of short-term interests and a heritage from earlier generations is being lost for the coming generations. But we have a democratic emergency brake. Therefore we are a group of people with support from DN, SFF, and DOF, who are working to get these law reforms, provided that they are proposed as we fear, subjected to a referendum as described in the constitution. A referendum like this will require a signature from 60 members of the Folketing no more than 3 weekdays after the law has been adopted. Now we need to make clear to our members of the Folketing that the protection of the free coasts and the open landscape is a national cause. It will not be easy and the time is short. This government works with an unheard of brutality, just have a look at the so-called »paradigm shift« in agriculture. Hence this speech. Our open free coasts and common open landscape belong to future generations. »How fairly smiles the Danish coast« and our open landscape and nature values and we hope they should keep on smiling. Yes we need life and development all over Denmark but with democratic rules of the game.

This calls for visions of how the landscape should be developed. Because a long time the outskirts have lacked a unified plan for how agriculture, industry, settlement, energy plants and infrastructure can be made sustainable in accordance with scenic values.

We wish to discuss why it should be us, as a democracy, and not arbitrary market mechanisms, that are responsible for shaping the landscape.

With a national plan we want to create the frames for a more balanced Denmark with development in all parts of the country.

The proposal from the narrow Venstre government to replace unclear plan laws with random planlessness is a sell-out of our most beautiful treasures of nature. The free coasts and the open landscape is being put on the market to the highest bidder.

The function of art has changed since the 19th century, like everything else has changed. We have become modern, we have become Europeans, we have become global, for better or for worse.

At the beginning when the national museums and the national history are founded cultural history and the national romantic artists have in many ways a common task in the new democratic nation states: To create a national identity. The painters, poets and composers of the golden age created the image of a country for the people.

The Danish landscape is the biggest sculpture we are responsible for. It has been shaped through millions of years, and

in the last few centuries like the rest of the globe decisively by us, the people who live in and cultivate the landscape.

We should all take part in modelling, inventing, composing the artwork we call Denmark.

This Danish landscape has developed over thousands of years. Eventually we humans have become the main actors in this development through a net of customs, territorial battles, landscape legislation, churches, royal decrees, aristocracy, absolute monarchy, leading to the birth of the democratic nation state in the 19th century.

It is often claimed that the Danish landscape was created by agriculture and it is a fact that we are the world's most cultivated land with 62 percent of the land under the plough. But since the beginning of the last century popular movements have emerged initiated by good citizen. From these movements nature conservations, the preservation of ancient buildings, plan laws and protection zones have been developed. And the crown jewel is our unique coastal protection. It is the free coast of the people.

A finely masked net of authorities, institutions and popular local movements have absolutely created the Danish landscape we know – until recently.

Since the liberalizing of the economy in the 80's, the public management in the 90's, and the 00's where the global market forces broke forcefully through, democracy has gradually lost its function as the legitimate power in society. Today it is the market that is dominating the national economies. The citizen have turned into consumers and the whole complex of preservations, protections and plan institutions and the professional instances and authorities are systematically and increasingly called into question or overruled. In the new liberal market economy democracy is considered to be superfluous and standing in the way of its »growth« and »competition state«.

Today political visions are managed by McKinsey, Rambøll, Ernst & Young, Goldman Sachs and the unregulated global financial market.

We are standing at a crossroads. In 2010 the Folketing decided that foreign capital is allowed to buy farm land. Denmark is put on the market. If TIPP, a special court of law for business companies, is realized American corporations with their army of lawyers and unlimited funds will be able to overrule any future preservation and protection.

In brief, in order to sell Denmark to the highest price they want preservations, protections and plan laws to be minimized as much as possible and the rights of citizen to be restricted as much as possible.

We have a choice for the future: Should the Danish landscape be shaped to the benefit of coming generations by democracy, legislation, popular movements, and professional institutions or should it henceforward be shaped by the global financial market?

The regime of the finance ministry has narrowed Denmark into exclusively what can be measured and weighed. All that

is valid to this world of the spreadsheet is what gives hard currency at the bottom line. Away with the Art Academy, art museums, orchestras, free research, humanists, the free Danish coasts, nature and our open landscape.

But language is not reality. Language is an image of reality or language represents reality. This means that the models of the finance ministry neither are reality but a very narrow understanding of the world: that only industry, agriculture, fishing, and the financial sector contribute to the gross national product, so that everything else, including nature that cheap filth, is expenses.

In this system world of the administrations' digital algorithms, professionals, researchers, artists, and nature organizations are thought of as irrelevant, disturbing elements, and for the last 10 years, this political administrative segment has become directly aggressive towards any substantiated professional critique and any professionally based proposal.

Not until the day that the democracies see sense and reinstate the individual citizen as society's proper capital and reward companies that create solid sustainable production and workplaces will nature's great qualities stand a chance.

The society that emancipates the individual's creative potential is the society that seizes the opportunities of the future.

Nevertheless, it takes growth, growth, growth – what kind of growth is not to be discussed.

The kind of growth that neo-liberalism talks of is to produce a lot of junk that the world would have been better without, which no one needs, for it to be sold expensively and consumed and thrown away.

We are supposed to fill our fields with more heavy metals, medicinal residue, pesticides, phosphorus, resistant bacteria, and spread ammonia that destroys our soil for the future, in order to produce inedible meat abundantly, which makes us ill and consumes enough crops to feed half of Africa.

The free market is good for many things but not for everything in the world, not for the sky or for nature.

The growth should not be a malignant tumor on the earth. We should discuss democratically what kind of growth. The growth should be improving and enriching and be thought of in terms of entireties and future times.

Moreover, the spreadsheet of the ministry of finance is lying; the arts, free research, humanists, culture, nature, our coasts, our diversity of citizens are the biggest contributors to the gross national product in the long term.

The new narrow government and its just as narrow majority has declared an ideological war against environment, nature, culture, art and free research. We have to respond to this war with love, insight, knowledge, enlightenment, truth and as such the picturesque. We do not want a future with more competition state and absurd commercial freedom of speech in order to exploit each other and our shared globe. We want freedom, equality, fraternity and the right to believe, think and speak freely. The rest is silence.

Bjorn Norgaard lecture for CNAA

China National Academy of Arts

Monday, October 24, 2016

The origins of the future began long time ago. The images we look at, the concepts we use to describe the world, our language, the different forms of cognitions, various disciplines developed in all kinds of areas and so on, everything has a beginning. Mostly, we start with our father and mother (here are mine in 1956) but the common human culture goes a couple of 10,000 years back (here in the Syrian desert with Peter Mortensen)

The amazing numbers of images, cognitions, language syntaxes, concepts, disciplines that we now take for granted, where did they come from, how did they appear and develop, and why did it end up this way?

In the past 30 years years – in what we could call the digitalized global market reality – we have been faced with two challenges. At least artists have.

We have been faced with cultural hegemony and cultural amnesia. Cultural hegemony because the market claims free market but ends up with monopolies, where we all listen to the same music, eat the same fast food, drink the same coke, copy the same TV series, and in the art market, reward the same artist stars.

Cultural amnesia because the digital technologies atomize everything in the unlimited cyber-cloud and leave anything, anybody and all statement the same.

As scientist, philosophers, artists we must insist on taking the responsibility in our work to include history, tradition, memory, and for each and every expression we do, discuss from where it came and at where we aim it. The present is the point where the past meets the future.

In his lectures and writings, Danish physicist and Nobel Prize recipient Niels Bohr mentions, that a scientific proof, requires a completely and unanswerable description of a phenomena. In my profession and in the institution that I represent, The Royal Danish Academy of Fine Arts, we wish absolutely not completely and unanswerable explanation on anything at all.

Where the natural sciences in a unique humility accept a absolutely determinism, in order to find the truth about the universal rules for the phenomena, art seeks the truth understood as the beautiful in the human imperfection, and through that conquer the hubris, where we claims to set the human thoughts free, so it's us that create the world and in that way our own reality.

The image shows, what it shows, by the form itself, no matter if it's correct or not.

The sentence is an image of reality.

The sentence is a model of reality, as we think it is.

In the artistic image, the image creates its own reality, in which the artistic fantasy can introduce elements which in the real world would never meet. In the way, the artist includes these elements in combinations there, however impossible they may seem, we get the possibility to set them free from their established or conventional values, so we once again can acknowledge them. In other words, art becomes a vehicle to

change our view on ourselves, and free the world from the conventions of the established truth.

Both the natural sciences and the arts strive for understanding beauty and in the imperfection. In such way they are both human realizations and driver of the curiosity for understanding ourselves and the world we live in.

In the need for this and our uncompromised quest, the curiosity of scientists and the artists will most often result in discoveries. Throughout history these discoveries have fostered technologically, culturally and socially wealthy societies, which provide people with lives and possibilities we may dream of but which we would never foresee the consequences of.

This means that life and society is not science, but an organism where all parts interact in an unpredictable network of combinations, and that is precisely why well-functioning societies possess the dynamics they have.

The society that in the strongest way meets the new global reality, is the society, that is best at setting the individual citizen's creative potential free.

In order to develop one's creative skills, each citizen must recognize himself as a whole human of flesh and blood with heads, arms and legs. In the digital world, it is essential, that we are able to train our own »computer«, that is ourselves. This requires happens by knowing ourselves as whole humans, this is what the physical disciplines, and in particular the crafts contact with tools and material does, they train our own senses so we can form a independent image of reality.

Crafts is humanity's oldest method to acknowledge and form our world. Through development of tools and their use and knowledge of the material properties, has created a knowledge and a language that can describe and develop new ways in which to see and understand the world.

In particular since the 00es, this management system, which has been created to maximize and to streamline, whatever they administrate and built up defense-mechanisms against the actual conditions in the iron industry.

In this the administrators digital algorithms world of systems, professionals, researchers, artists, craftsmen and anyone working in the iron industry perceived as a irrelevant and disturbing element, and the last 10 years this political administrative segment has been directly aggressive towards any substantiated professional critic and academically valid proposals.

The Craft are in this world an unmanageable thing, when it in its sense are build on values, set and norms, which are strange to the administrative world.

In Craft its the experience-based knowledge, its the intuition, it is the talent and ability of the individual, that'

s the crucial thing, that's the limitation of the algorithm, all the scheme, all the test, all their values and efficiency measuring has to be scrapped.

Until the day when democracies come to it senses and restore the individual citizen as the capital of the society, and reward the companies, which create a sustainable production and workshops, the great qualities of the Craft have a chance.



The Art and the Craft has from the beginning of the Academies in Europe as a starting point the experience in common, but through the modernism we got further apart.

In this times we are living, where common sense, common habits, common values are all for questioning, the task of art, from work to work to create its own necessity, nothing is granted and nothing can be taken for granted.

And because our Darwinist modernistic belief that people will get more reasonable, and the sciences will reach a perfect and undeniable explanation on the state of the world, ... can still be an ethical Utopia, but at the same time we must ac-

knowledge that every time we solve one problem, two new will arise.

Dear Academy I have been traveling and working in China since 2002, I have met wonderful people, outstanding artist, in those almost 14 years China have learned me many things, I have been inspired, I have been enlightened, and to meet another culture, a different way, another tradition and a different way to discuss our mutual global future, learns you a lot about yourself, thank you to Professor Tan Ping for many years of discussions, cooperation and friendship, and thank you to China to accept my presence.

And thank you for your patience.



Kunsten i lyset – Glaskunst fra Per Steen Hebsgaards værksted

4. september - 30. december 2016

6 af de 12 apostle udført til Per Hebsgaards udstilling på museet for religiøs kunst i Lemvig.

Kunsten i lyset – Glass art from the workshop of Per Hebsgaard

4. september - 30. december 2016

6 of the 12 Apostles made for Per Hebsgaards exhibition at The Museum of Religious Art in Lemvig.



Den knækkede skæve søjle

Endelig model til monument for beboerne på den Kellerske stiftelse i Brejninge ved Vejle fjord. Tænkt udført i beton, støbejern, granit, rustfrit stål, glas.

Den knækkede skæve søjle

Final model for the monument for the residents at the Kellerske foundation in Brejning by Vejle Fjord. Planned materials: concrete, cast iron, granite, stainless steel, glass.

Alle dele til Sarkofagen er nu i produktion, i år blev allegorien øverst på gravmælet og elefanterne til søjlerne modeleret og sendt til støberierne, glaselementerne er nu færdigstøbt hos Lhotsky i Tjekkiet.

All the parts for the Sarcophagus are now in production, this year the allegory on top of the tomb and the elephants for the columns have been modeled and sent to the foundries, and the glass elements ready casted at Lhotsky in the Czech republic.



Arkitekt Ole Drachmann står for renoveringen af Fredrikskyrkan i Karlskrona, og bad mig om et udkast til en døbefond.

Architect Ole Drachmann who is in charge of the restoration at Fredrikskyrkan in Karlskrona, and asked me a sketch for the Baptistry





Arbejdet med skulpturen Ars – Iustitia – Scientia er igang.

Working on the sculpture Ars – Iustitia – Scientia is in progress





På initiativ og ide af Britta Lillesøe afholdtes klima bundmøde december 2009 / Windows of hope på Christiania.

I den anledning udførtes Modergudinden »Venus fra Bundmødet« skulpturel konstruktion ved Bjørn Nørgaard, efterfølgende har forskellige kunstnere skabt/bearbejdet skulpturen, her ses Iris Van Der Puttes version 2016

On the initiative and idea of Britta Lillesøe the Climate »bund« meeting was held in December 2009/ Windows of Hope at Christiania.

On that occasion the Mother goddess »Venus fra Bundmødet« sculptural construction by Bjørn Nørgaard was created, subsequently different artists have created/rearranged the sculpture, here Iris van der Puttes version in 2016.



Matricerne i støbejern til den rustfrie del af skulpturen »Riv dette tempel ned« til Ikast kirke, bliver nu til en mur ved Ikast Gymnasium, ved initiativ af Steen Aaes Jørgensen.

The matrix in cast iron for the stainless part of the sculpture »Tear down this temple« for Ikast Church, is now transformed to a wall at Ikast gymnasium, by initiative of Steen Aaes Jørgensen.

KUNSTHAL 44 MØEN

Random Walks

Anton Burdakov (UA), Tue Greenfort (DK), Toril Johannessen (NO), Ulrikke Mohr (DE), Lecture Performance af Gernot Wieland (AU). Kurator: Eva Scharrer

KLANGKUNST 44 MØEN

___ _ / / / / / 0 / 0 / 0

The mouth expresses thoughts. The landscape renders its tone!

En udstilling med værker af Henning Christiansen

EKSPERIMENT 44 MØEN

You may cycle the layers without alteration.

Jean Marc Routhier, Amitai Romm



»Stakkels Bamse«

Afsløres af Karin Salling ved en reception med taler, sang og musik på AROS kunstmuseum i Århus.

»Stakkels bamse« kan modtages ved en passende donation til Bamsemuseet Skagen, beløbet går ubeskåret til kræftramte børn på Skejby sygehus.

»Poor Teddy«

Revealed by Karin Salling at a reception with speaks, songs and music at Aros Museum of Art in Aarhus.

»Stakkels Bamse« can be received by a suitable donation to the Bamsemuseum in Skagen, the entire amount will be donated to children with cancer at Skejby Sygehus.

Udkast til Reformationsmonument.

Sketch to Reformation monument.



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Ejvind Jørgensen · Morten Nørgaard Sørensen · Ida Thing

RÅDGIVERE

J S Revision · Advokat Nyborg og Rørdam · Danske Bank

GALLERI

Susanne Ottesen

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Nils Vest · Folke Sønderstrøm

OPDRAGSGIVERE

Hofmarskalletet · Ny Carlsbergfondet · DJBFA

SAMARBEJDSPARTNERE

Kangsi Art v/ Kang You Teng · Arkitekt Ole Drachmann
Hafnia Foundation v/ Stevens Vaughn og Rodney Cone
Arkitekterne Boldsen og Holm · Glaskunst Per Hebsgaard
Eduard Troelsgård Rådgivende Ingeniører · Vinhanen
Flemming Brian Nielsen Stenhuggeri · Tuegaard EI · DI Smede
Condor · Mariani Bronzestøberi Italien · Steinprint Thorshavn
Johannesen Kran og Maskintransport · Hellerup Flytteforening
Stukkatørerne Brdr. Funder · Tømrer Ove Oddermose Eff. ·
Tommerup keramiske værksted · Steen Aaes-Jørgensen
Eks-Skolens Trykkeri · Atelier Clot, Bramsen et Georges Paris
Thomas Holmbäck Morning · Glasstøberi Lhotsky s.r.o. Tjekkiet
Det Danske Kulturcenter Beijing v/ Eric Messerschmidt
CNA A v/ Prof. Tan Ping · Hornslet Kunstforening
Politikens Galleri · Ineke Gudmundsson CEAC
DJBFA Tjill Dreyer · Kunstner Nanna Abell
Himmelske dage v/ Rune Reimer Christensen

FONDE

Ny Carlsbergfondet · Kirsten og Freddy Johansens Fond

KOMITEER

Murerlaugets Priskomite · Tyndplade Prisen
PFA Brug Livet Fonden

BESTYRELSER

Fondet Kanonsbådsåret no. 3 · Kunsthal 44 Møen
Bamsemuseets Venner · Fotoskolen Fatamorgana
Thorvaldsens Museum · Christiania Fondet · NBIA

MEDLEM AF

Det Kgl. Akademi for de Skønne Kunster
Medlem af BKF · Den Frie Udstilling

SKAL VI VÆKSTE FOR HINANDEN
ELLER
SKAL VI VÆKSTE HVER FOR SIG

GRÆNSER FOR VÆKST

GRÆNSELØS KARLIGHED

**SHOULD WE CREATE GROWTH FOR EACH OTHER OR CREATE GROWTH SEPARATELY
LIMITS TO GROWTH LOVE WITHOUT BORDERS**