



**BILLEDHUGGERVÆRKSTED BJØRN NØRGAARDS AKTIVITETER 2017**  
**ACTIVITIES OF SCULPTURE WORKSHOP BJOERN NOERGAARD 2017**



## DEN SIDSTE BI

Bien  
Luften  
Vandet  
Jorden  
har vi fået gratis.

Uden disse 4 og meget mere var vi her ikke.

I vores materialistiske økonomi, som dominerer alt, tælles kun det hvorpå der kan tjenes penge.

Bien  
Luften  
Vandet  
Jorden  
har vi fået gratis.

Det har i markedet ingen nominel værdi.

Det mest værdifulde i livet er værdiløst på markedet.

Vores moderne samfund bygger på: Kemikalier, sprøjtegifte, kunstgødning, kul, olie, biler og ufattelige mængder af kød. Det giver vækst og profit.

Det har værdi.

De gaver vi har fået, sætter vi ikke pris på.  
Mens det der nu systematisk nedbryder  
vores livsgrundlag lovprises.

Verden går ikke under, som Søren Kierkegaard  
forudsagde, i et stort grin.

Men som Albert Einstein forudsagde,  
dør vi med den sidste bi.

Den største tragedie er dog – man kan ikke  
savne hvad man ikke har kendt.

## THE LAST BEE

The bee  
The air  
The water  
The earth  
we got for free.

Without those 4 and much more we were not here.

In our economic system, in which materialistic values dominate everything, it is all about the money and the amount you earn.

The bee  
The air  
The water  
The earth  
we got for free.

It has no nominal value on the market.

The most valuable in life is worthless in the economic system.

Our modern society and lifestyle dependent on the use of: Chemicals, pesticides, fertilisers, coal, oil, cars, unimaginable amounts of meat. This increases profits.

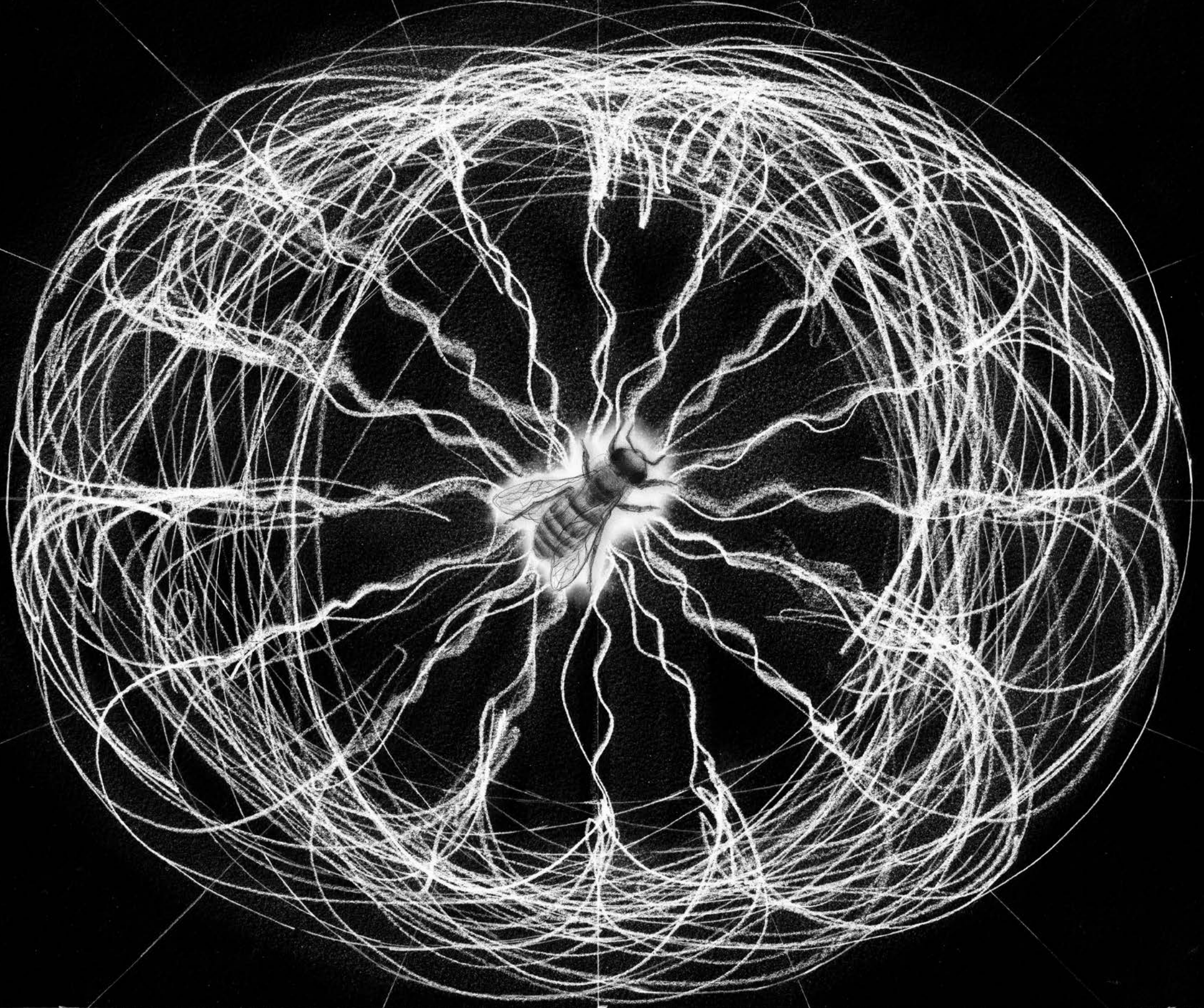
It has value.

We do not appreciate the gifts, we have received. Whereas the things that systematically breaks down our lifeblood get praised.

The world is not going to end, as Søren  
Kierkegaard predicted with a huge smile.

But as Albert Einstein predicted, »If the bee  
disappeared off the surface of the globe then man  
would only have four years of life left.«

However, the greatest tragedy is – you can't  
miss what you have not known.







## Jeg bygger en mur af jord. »Af jord er du kommet, til jord skal du blive«

De to huse, Kunsthø 44Møen, Møn  
04.06. – 17.09.2017

Min første mur var 'Menneskemuren' i 1982, oprindeligt til en nordisk udstilling på The Solomon R. Guggenheim Museum i New York. Det var en optimistisk global mur med repræsentanter fra hele verdens kulturer og en karikeret kapitalist abe på toppen.

7 år senere faldt Berlinmuren, verden var åben, men jeg kunne ikke deltage i den hybris. Verden spillede 90'erne på tåbeligt misbrug af muligheder og med 9/11 og Irakkrigen, røg det hele på gulvet. Nu bygges der atter mure i Israel, i Europa og måske Trumps mur mod Mexico. Da Henning i 2001 udstillede fluxus klaveret, 'Beuys Pit 75 VALHALLA' – på Venedig Biennalen skrev han på væggen: System of Freedom: »those who build a wall around their own spirituality – risk to lose – it«.

'La Maison Imaginaire' er ren materiale – et taktilt udtryk, ud fra den forståelse at ethvert materiale giver både en vej til den tangentielle og den fysiske materie, og form som er levende og påvirker os fysisk og dermed som konstanteret mentalt. Når vi bevæger os gennem et byrum, jo mere ensartet og homogent arkitekturen udformes og udføres, i jo højere grad begrænses vores mentale tilstand. Jo mere forudsigelig og monoton brug af materialer, desto mindre kan vi tolke os selv ind i byen.







**Arkitektura Natura** 2017, 200 x 1000 x 50 cm



**I build a wall of land. »From earth you have come, to earth you will stay«.**

*The Two Houses, Kunsthall 44Møen, Møn  
04.06. – 17.09.2017*

My first wall was 'The Human Wall' in 1982. Originally built for a Nordic exhibition at The Solomon R. Guggenheim Museum in New York. It was an optimistic global wall with representatives of cultures around the world and a caricatured capitalist monkey on the top. Seven years later, when the Berlin Wall fell, and the world opened. However, I could not engage with the hubris. The world wasted the 90's on foolish abuse of opportunities and with the 9/11 and the Iraq War, everything fell to the ground. Now walls are being built in Israel, Europe, and perhaps Trump's wall between the US and Mexico. When Henning Christiansen exhibited the Fluxus piano 'Beuys Pit Valhalla', 1996, at the 2001 Venice Biennale, he commented on the notion of the wall, »System of Freedom: those who build a wall around their own spirituality – risk to lose – it«.

'The House of Imagination' is pure material – a tactile expression, on the understanding that any material gives both a way to tangential and physical matter, and shape that is alive and affects us physically and thus, as found mentally. The more homogeneous architecture is designed and performed, to a large extent, the more limited our mental state becomes. The more predictable and monotonous the use of materials are, the less we can interpret ourselves into the city.

**La Maison Imaginiare /  
The House of Imagination**

2017 (2<sup>nd</sup> edition), destrueret

**Stakkels bamse /  
Poor Teddy Bear**

2016







Sæsonåbning den 3. juni 2017. Åbningstale ved Kunsthal 44Møens kunstneriske leder René Block  
Seasonal opening on the 3<sup>rd</sup> of June 2017. Opening speech by the Kunsthal's artistic director, René Block



Michael Sailstorfer, installation view



I samtale med billedkunstner Martin Erik Andersen på marken mellem 'Arkitektura Natura' og Michael Sailstorfers 'Brenner'  
Artist talk with the visual artist Martin Erik Andersen on the field between 'Arkitektura Natura' and Michael Sailstorfer's 'Brenner'



Nedrivning af 'La Maison Imaginaire'

'The House of Imagination' gets demolished

'Henning Christiansen: Beuys Pit 75 Valhalla', 1996



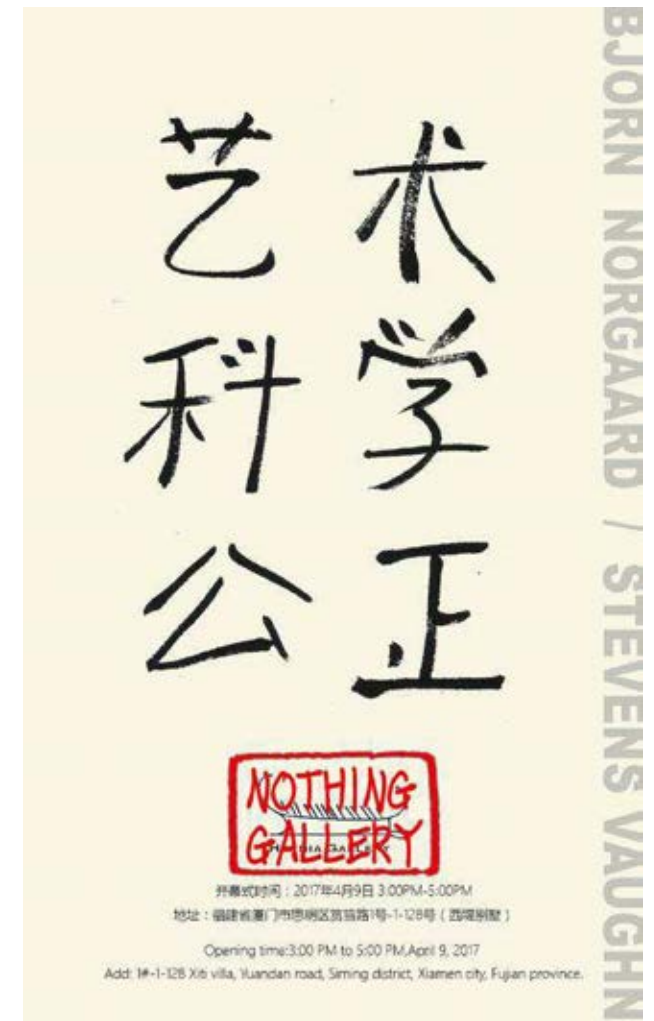
'Gute Heute, Leute', video documentation, 2006







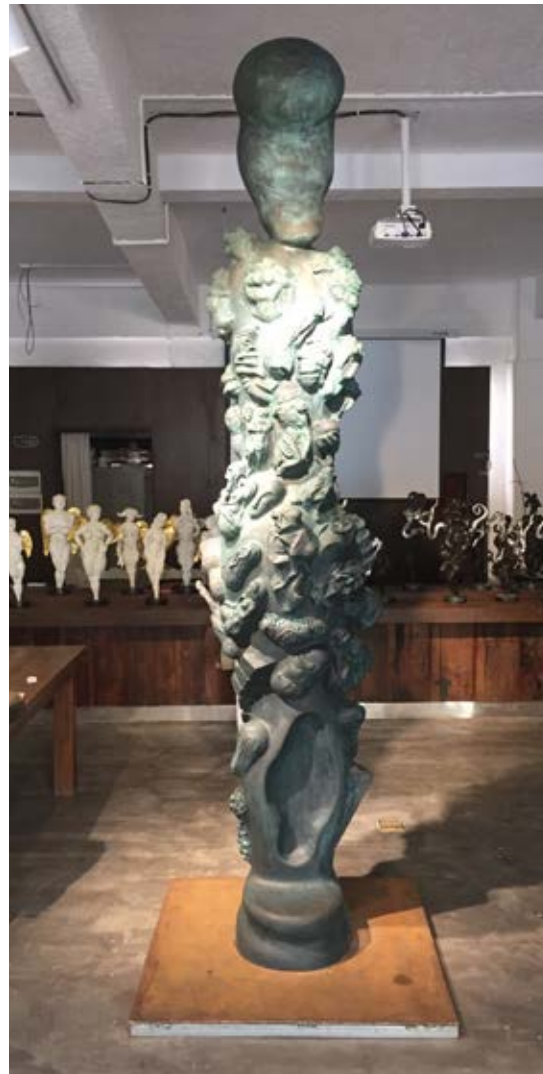
Stevens Vaughn, Sigurdur Gudmundsson og Bjørn Nørgaard



**Ars – Scientia – Iustitia**

Bjorn Norgaard / Stevens Vaughn, Nothing Gallery, Xiamen, China  
09.04. – 08.05.2017





**Scientia / Science** 250 x 74 x 65 cm  
**Ars / Art** 300 x 74 x 55 cm  
**Iustitia / Justice** 200 x 70 x 55 cm

*Installationsbilleder / Installation views*







**Ars – Scientia – Iustitia / Art – Science – Justice 2017**





**Femkantede krystaller /  
Pentagonal crystals** 2017

Grøn / Green 38 x 22 x 21 cm

Violet / Violet 23 x 23 x 23 cm

Lyse blå / Light blue 21 x 30 x 24 cm

Gul / Yellow 22 x 23 x 25 cm

Mørke blå / Dark blue 26 x 24 x 24 cm

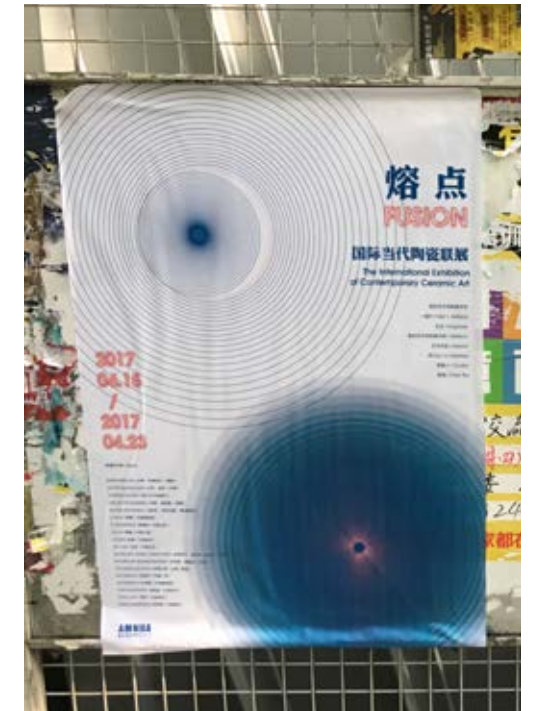
Pink / Pink 31 x 22 x 19 cm

Mellembå / Middle blue 19 x 27 x 26 cm



**Fusion – The International Exhibition of Contemporary Ceramic Art**

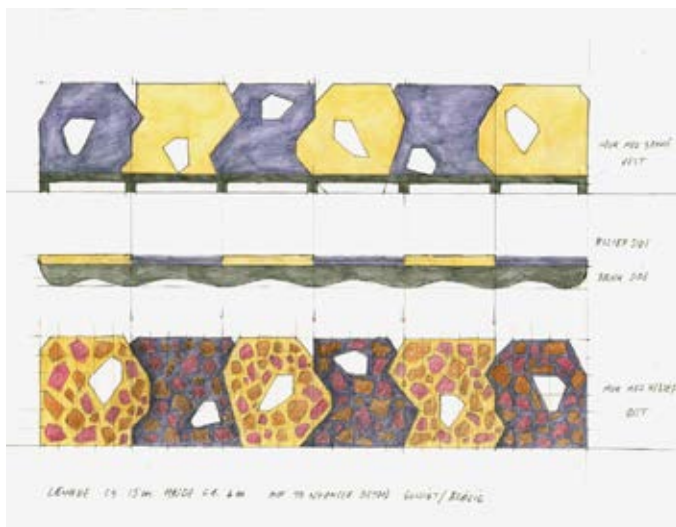
AMNUA, Nanjing, China, 15.04. – 23.04.2017







**Stykkevis / Piece by Piece** 2017, 200 x 1500 x 60 cm



## Nu erkender jeg stykkevis

Indvielse af murprojekt til Ikast-Brande Gymnasium, 18.05.2017

I forbindelse med udførelsen af det indre rum i rustfrit stål til kapellet 'Riv dette Tempel ned' ved Ikast kirke, viste det sig nødvendigt grundet reliefformens kompleksitet, at fremstille matricer af en del af motiverne i støbejern.

Det vil sige, at de fremstår som selvstændige reliefstumper, støbt ud fra min originale modellering, og som sådan ca. 150 større eller mindre kunstværker. Samlet fremstår de som fragmenter af en helhed, helheden ses ved kapellet ved Ikast Kirke.

At samle dem i et mur-forløb, ville derfor både være at fortælle denne historie og samtidig vil det fremstå som et selvstændigt værk, hvor figurer, portrætter og andre elementer opleves som selvstændige kunstneriske udtryk. Murforløbet danner da en frise, dvs. et billedforløb der fortæller en historie.

Det er en historie om, hvorledes vi i dagligdagen oplever livet stykkevis, vi handler ind, vi er i skole, vi cykler, vi kommer hjem osv., men af og til er det vigtigt, at vi sætter os ned og ser vores liv i en større sammenhæng. Som Paulus siger det i første korintherbrev kapitel 13 vers 9-13 »Her om hele livets gåde«.

Billedmæssigt oplever vi i muren relieffet i stykkevis, mens i kapellet erkender hele sammenhængen. I principskitsen er muren delt i 6 felter i to farver, for at skabe et visuelt rytmisk forløb »kapitler« i billedfortællingen. Muren står nord-syd i længderetningen, relieffsiden mod øst, morgen sol når de møder i skole, vest siden med bænke, så eleverne kan nyde eftermiddagssolen.

Det kunne være fint om reliefferne (støbejernsmatricerne) på denne måde kunne blive en del af kunsten i Ikast, her hører de faktisk hjemme.

Muren er 2 meter høj og 15 meter lang.



## I perceive piece by piece

Wall opening at Ikast-Brande Gymnasium, 18.05.2017

In connection with the construction of the stainless steel interior space for the chapel 'Tear this Temple down' at Ikast Church, it was necessary to produce matrices from parts of the motifs in cast iron.

They look like individual relief pieces, casted from my original model, and are approx. 150 larger or smaller works of art. Together they appear as fragments of a whole at the chapel of Ikast Church.

To bring them together to create a wall would therefore both be to tell this story, and at the same time to present them as an independent work where figures, portraits and other elements are being perceived as independent artistic expressions. The relief wall makes a frieze, i.e. a serie of images that tell a story.

It is a story of how we experience life on a daily basis – piece by piece. We go shopping, we go to school, we bike, we come home, etc. But sometimes it is important that we sit down and see our lives in a greater perspective. As Paulus says in 1 Corinthians 13:9-13 »For we know in part, and we prophesy in part.«

As an image we experience the relief wall in pieces, while we in the chapel recognize the whole. The wall is divided into 6 parts in two colors to create a visual rhythm – »chapters« in the frieze. The relief wall is situated between north and south in the longitudinal direction and faces the east with the morning sun when the students arrive. In the afternoon the students can enjoy the afternoon sun on the bench facing west.

It would be nice if the reliefs become part of the art in Ikast. They actually belong here.

The wall is 2 meters high and 15 meters long.









## En hyldest til Trækfuglene

'En vidunderlig verden', Johannes Larsen Museet  
02.12.2017 – 04.02.2018

I 2017 fejrede Johannes Larsen Museet 150-året for den danske kunstner Johannes Larsens fødsel. I den anledning blev jeg inviteret til at deltage i hyldestudstillingen 'En vidunderlig verden'.

Min far havde en stor bogsamling, jeg tidligt fra barn af gik på tur i. En af de bøger der gjorde et stort indtryk var 'Trækfuglene' af forfatter Steen Steensen Blicher med træsnit af Johannes Larsen.

Jeg er ikke litterat men billedhugger, så jeg er på tynd is, digtene oplever jeg ikke som national romantik egentlig, men oplysningstidens universelle romantik, natur er besjælet, så menneskets sjælelige bevægelser kan læses ind i naturen og hans syntaktiske beskrivelse af verden som overgang til noget andet næsten religiøst, prærafaelistisk i sine billeddannelser.

Man bliver født for at dø, måske er mysteriet ikke før eller efter, men selve det at vi er her.

Hannah Arendt skriver, at det smukkeste i 'Det Ny Testamente' er ordene »et barn er født« noget unikt er kommet ind i verden og konsekvenserne af dette unikke menneskets handlinger er uoverskuelige, da ingen kender fremtiden, derfor går både Karl Marxs socialisme og Adam Smiths liberalisme ud på at forudse og dermed kontrollere individets handlinger, ud fra rent nytte begrundede argumenter, verden bliver tingsliggjort.

Dette at vi er født med muligheden for at handle, men at vores handlinger konsekvens er ukendte, kan opleves som en determinisme der enten overvindes i hybris eller i det tragiske. Hos Blicher er »Weltschmerz« ikke som den enkeltes tragiske skæbne, men som et grundvilkår.

Det vidunderlige sammenspil mellem Steen Steensen Blicher besjælede natur poesi og Johannes Larsens »naturrealisme«, hvor naturen ses som en »værdi« i sig selv, en moderne næsten videnskabelig forståelse for naturen, som et selvstændigt fænomen uafhængigt af menneskets kvababelser, hvor han næsten som videnskabsmanden med sit mikroskop, overfører natur iagttagelser til stokkens fysiske muligheder og den grafiske abstraktion. Denne realistiske iagttagelse af naturen, fuglene, viser en respekt, fascination og betagelse af det iagttagede, »objektet« bliver en passion, en lidenskab hvor S.S. Blichers romantiske symbolisme og Johannes Larsens realistiske fascination, for mig i hvert tilfælde, bliver et dybt betagende sammenspil, som har fulgt mig siden det store barn mødte det.

At denne Larsen så i 1960 var formand for 'Naturfonden for Danmarks naturværdier' og den nuværende Larsen som minister for Danmarks naturværdier, ser disse som et middel til vækst uden egenværdi, men kastet for svin og havbrug, kalder på eftertanke og understreger, at uden man lytter til De skønne Kunster, går det galt.



Lærken / The Lark



Hornuglen / The Owl



Viben / Lapwing



Stæren / Starling



Droslen / The True Thrush



Skovduen / The Common Wood Pigeon



Falken / The Falcon



Gærdesmutton (Thomas i Gjærdet)



Muusvaagen / The Common Buzzard



Svalen / The Swallow



Vagtlen / The Common Quail



Ternen / The Tern





Storken / The Stork



Glenten / The Kite



Silkehølen / The Bohemian Waxwing



Solsorten / The Common Blackbird

## A tribute to the Migratory birds

The Johannes Larsen Museum in Kerteminde reveals the joy of the Danish artist Johannes Larsen's world on the occasion of the 150<sup>th</sup> anniversary of the artist's birth. On that occasion, I was invited to take part in the exhibition 'A Wonderful World'.

My father had a huge book collection that I from an early age started to read. One of the books that made a big impression was 'the Migratory birds' by the Danish author and lyric Steen Steensen Blicher that included woodcuts by Johannes Larsen.

I am not a writer, but a sculptor so I am on thin ice and I do not see the poems as national romance as such, but that the universal romance of Enlightenment is that of nature has a spirit and the movement of the human soul can be read into nature and Blicher's description of the world as a place of transit to almost religious or pre-Pre-Raphaelite imagery.

You are born to die. Maybe the mystery is not before or after, but the fact that you are here.

Hannah Arendt writes that the most beautiful thing written in the New Testament is the sentence »a child is born«. Something unique has entered the world, and the consequences of how this unique human being is going to act is unpredictable, since no one knows what the future holds. Therefore, both Karl Marx's theory of Socialism and Adam Smith's theory of Liberalism is about foreseeing the actions of the individual, based on well-reasoned arguments. The world is being clarified as a way of objectifying the world.

The fact that we were born with opportunities to act, but always in a constant movement into the unknown, can be perceived as determinism that either overcome in hubris or in tragedy. For Blicher »Weltschmerz« (a feeling of melancholy) is not a tragedy of an individual, but a fundamental condition.

The wonderful interaction between Steen Steensen Blicher's poems about nature and Johannes Larsen's »natural realism«, transmits nature and observations to the physical possibilities of the wood and the graphical abstraction. Larsen saw nature as a »value« in itself and as a scientist with his microscope he would transform his observation as independent phenomenon to physical possibilities and the graphic abstractions. This way of observing nature in a realistic way. The birds shows a respect, fascination and perception of the observed. »The object« becomes a passion, an enthusiasm between Blicher's romantic symbolism and Johannes Larsen's realistic view. This combination has inspired me since I was a child, and it continues ...

It is striking to think back that this Larsen was in the 1960's the chairman of the 'Nature Foundation for Denmark's Natural Values' when the current Minister for Environment and Food of Denmark, another Larsen, Esben Lunde Larsen looks at our nature as a resource for growth, exploring livestock and aquaculture without giving reflection. It points out that if we neglect the voice of the Arts, it will fail.



Rørdrømmen / The Eurasian Bittern



Bruushanen / Danis Bruushane



Rylen / Dunlin



Horsegømmen / Snipe



Gjøgen / The Common Cuckoo



Lyngspurven / The Sparrow



Nattergalen / The Thrush Nightingale



Svanen / The Swan



Tan Ping

Bjørn Nørgaard

谭平

比杨·诺格



## Tan Pings åbningstale

Horsens Kunstmuseum, 09.09.2017

Kære gæster, mine damer og herrer, Først vil jeg gerne takke lederen af Horsens Kunstmuseum Claus Hagedorn-Olsen og museumsinspektør Julie Horne Møller for deres arbejde med udstillingen. Det er på grund af deres indsats, at jeg har haft mulighed for at stå her og møde jer i dag. Jeg vil også gerne takke hele holdet fra museet for deres store arbejdsindsats. Tusind tak. Desuden vil jeg sige tak til Hr. Nørgaard. Han har været min ven i mange år. Vi har samarbejdet mange gange på kunst- og kunstundervisningsområdet. Undervejs er vores venskab blevet stærkere og stærkere. Ud fra vores udstilling i dag kan I se, at vi på mange måder er tæt knyttet i vores kunst.

Vores forskelle er tydelige. Hans arbejde fokuserer på det tredimensionelle, hvor skulpturer udgør en stor del, mens jeg selv beskæftiger mig med det todimensionelle som malerier. Hans værker er konkrete og fortæller historier, mens mine er abstrakte og uden for tid. Han er en vestlig kunstner, mens jeg kommer fra Østen. Men han kan godt lide at drikke te, og jeg foretrækker kaffe.

Ved en udstilling med to forskellige kunstnere, indser vi også forskellen mellem de to kulturer, mellem kunst og kunstens værdier og de bagvedliggende kulturelle forskelligheder. Men jeg synes, det er vigtigere at se på de ting, vi har til fælles. Vi har begge to erfaring med at studere og arbejde i andre lande. Hvad vigtigere er, i disse tider, ser vi begge hele verdens kultur som næring for vores kunstværker. Det er de samme af verdens udfordringer, som vi drages af og gerne vil fordybe os i med vores kunst. Jeg vil gerne takke ham for at bygge sådan en bro mellem os, så vi kan have en rigtig dialog på et kunstnerisk grundlag.

I lang tid har jeg nu været kunstner og samtidig administreret en kunstskele. Jeg kalder mig altid en »amatørkunstner«, fordi jeg har meget arbejde på skolen og ved siden af skal finde tid til min egen kunst. Kunsten udgør et særligt sted i mit hjerte, hvor jeg kan slappe af. Tiden jeg bruger i mit studio er den tid, hvor jeg er mest glad.

Når jeg kigger på alle mine nye lærreder, er min første opgave at vælge ét ud og grunde det. Det tager cirka 10 minutter at gøre et 2 x 3 meter lærred klar, hvilket også føles som et hårdt arbejde, og jeg føler mig ikke som kunstner, men som en almindelig maler. De 10 minutter jeg bruger på at grunde lærredet kan hjælpe mig med at tømme mit hoved for tanker – det er ellers altid fyldt med masser af skolerelateret arbejde, som gør mit hoved langsomt. Derudover hjælper de 10 minutter mig til at glemme erfaringer fra fortiden, og de lader mig lægge min opmærksomhed i selve processen i højere grad end på det færdige resultat. Når jeg gang på gang dækker mine malerier, er det fordi mine værker hele tiden befinder sig et sted i mellem at være ikke-færdige og på ny være påbegyndte. Uanset hvor perfekt billedet ser ud, er der mulighed for at dække det til igen. Jo mere perfekt billedet er, desto mere betydningsfuld bliver dækningen af det også. Imellem mine »dækninger« maler jeg linjer med en pensel. Linjerne efterlader karakteristiske

aftryk på lærredet og ligeledes aftryk i mit hjerte og sætter mine følelser fri.

For mig er »at dække« en omvæltning af de almindelige visioner og ideer, en omvæltning mellem de karakteristiske linjer og den ensartede dækning. Det vækker mig fra min tiltagende følelsesløshed og lader min sjæl blive genfødt på ny.

Sidste år udstillede jeg projektet »Hvide vægge« på Shanghai Kunstmuseum. Jeg samarbejdede med Casterly fra Schweiz i fem dage. Vi skabte værker på en 1600 m<sup>2</sup> blank væg på museet. Det blev som et enormt lærred. Vi fyldte væggen med vores malerier. Det vigtigste var, at jeg efter åbningen af udstillingen lidt efter lidt dækkede alle linjer og aftryk med hvid maling.

Mine malerier er ikke kun en proces af at fylde lærredet, men at slette, at samle energi ved at dække lag efter lag. Selvom linjerne bliver dækket, eksisterer de stadig på materialeniveau under de mange lag. Ligesom menneskets historie, på trods af utallige naturkatastrofer og menneskeskabte ødelæggelser kan vi stadig se og føle historiens aftryk og kulturens åndedræt. »At dække« er som en overvejning af tiden skåret i skiver. Væggen i museet blev efterhånden malet hvid igen, og det gik pludselig op for mig, at rummet så meget større ud end den første gang, jeg opholdte mig der. Det gav mig en stærk vilje til at male det hvide rum igen, som en scene der indeholder så mange historier.

De værker, I ser i dag, er ikke »fra hvid til hvid«, men fra mit projekt »fra farve til sort«, som jeg har arbejdet på siden 2015. I de sidste to år er der sket meget. Præsidentvalget i USA, Brexit, Flygtningekrisen i Europa samt mange slags terrorangreb. I 2017 vil man bygge en mur mellem to lande, kinesisk og indisk militær slås på den kinesisk-indiske grænse, smog i Kina. Det hele er dramatisk og fyldt med usikkerheder.

Når man som selvstændig kunstner står ansigt til ansigt med alle den slags fænomener, er den eneste måde at »dække« dem til med »tiden«, med sort farve, lag efter lag, fra skinnende til mat. Det giver et kort pusterum fra den kvælende verden. Den sorte farve er, foruden at være en væg du kan betragte og tænke indad, også som et ufatteligt dybt hul, hvor du ikke kan følge din egen vilje. Men det sorte ligner mere et spejl. Kig på dig selv. Hvem er du i den her verden? Hvordan skal du eksistere her?

Efter jeg ankom og besøgte Horsens Kunstmuseum, malede jeg i løbet af to dage et nyt maleri i gangen derude. Jeg vil navngive det »Eventyr«. Både gangen og maleriet ligner en bro mellem jeg og Bjørn, mellem danske og kinesiske kunstnere. Tak.



## Tan Ping's opening speech

Horsens Art Museum, 09.09.2017

Dear guests, ladies and gentlemen, First of all, I would like to thank Claus Hagedorn-Olsen, the director of Horsens Art Museum and Julie Horne Møller, the curator for their work with the exhibition. Their hard work to implement this exhibition is the main reason I am able to be standing in front of you today. I would also like to thank the entire team from the museum for their great work. Thank you very much! In addition, I would like to thank Mr. Nørgaard. He has been my friend for many years now. We have collaborated many times and I have invited him to hold lectures at the Academy several times now. Through out the years our friendship has grown stronger and stronger. The exhibition that we are about to open here at Horsens Kunstmuseum shows how closely connected we are through art.

Our differences are obvious. His work focuses on the three-dimensional aspect with sculptures as one of his main mediums. I like to focus on the two-dimensional – like paintings. His work is straight forward and he like to tell stories. My work is more abstract and out of time. He is a Western artist while I come from the East. But he likes to drink tea, and I prefer coffee.

At an exhibition with two different artists, we realise the differences between the two cultures, between art, art values and the underlying cultural differences. But I actually think it is more important to look at the things we have in common. We both have the experience to work with our materials in different countries. What is more important is the way that we approach art – we both see the world's culture as inspiration for our artworks. We are drawn to the same type of challenges that the world is facing and we want to address these issues through our works. I would like to thank him for making this bridge between us, that creates a real artistic foundation for our dialogues.

I have been an artist for a long time now and at the same time I have been involved in administering an art academy. I call myself an amateur artist, since I have to make time to make my own art next to my work at the academy. Art means a lot to me and it makes me relaxed. I am most happy in the studio.

When I look at all my new canvases, I have to select one that I want to make my painting one. It takes about 10 minutes to prepare a 2 x 3 meter canvas, which is a hard job and I always feel more like a regular painter than an artist when I do it. The 10 minutes I spend on preparing the canvas I use to clear my mind – it is always filled with school-related work, which makes everything go a bit slow. In addition, the 10 minutes help me to forget about my past experiences, and makes me focus on the process itself rather than the finished result. When I repeatedly paint over my old paintings, it is because my works are somewhere between being unfinished and starting all over again. No matter how beautiful the painting is, there is always a possibility to cover it again. The more

beautiful a painting is, it becomes the more interesting for me to paint a new layer on top. In between the different layers of paint I make lines with a brush. The lines leave a characteristic print on the canvas and also in my heart. My emotions get released.

When I »cover« the traditional visions and ideas, I want to make this overheating between the characteristic lines and the monotone surface. This brings me a numbness and my soul is reborn again.

Last year I exhibited the »White Walls« project at the Shanghai Art Museum. I collaborated with Casterly from Switzerland for five days. We created works on a 1600 m<sup>2</sup> blank wall at the museum. It was like painting on a huge canvas. We filled the wall with our paintings. After the opening the most important thing for me was to cover all the lines and prints with white paint.

My paintings are not just a process of covering the entire canvas with paint, but it is also about deleting and gaining energy by covering one layer after another. Even though the lines are covered, they still exist. Despite numerous natural disasters and man-made destructions, we can still see and feel the impressions from the history of the human being and culture as a way of life.

»To cover« is like an overlay of time cut into slices. The walls at the museum were gradually painted white again, and to me it seems like the space was bigger than the first time I saw it and made the first painting. This gave me a strong desire to paint the white room again, just like a scene that holds on to so many stories.

The works, that you are going to see today, are not »from white to white«, but from my project »from color to black«, that I have been working on since 2015. Over the last two years a lot of things has happened. The election in the US, Brexit, the European refugee crisis and all the different types of terror attacks. In 2017 they wanted to build a wall between two countries, the Chinese and Indian military are fighting against each other on the boarder between the China and India, smog in China. Everything is dramatic and no one knows what is going to happen.

When you are faced with all these phenomenons as an independent artist, the only way to cover them over time is by using a black color, layer by layer, from shiny to mattes. It gives a short break from this growing number of suffocating dead zones across the world. Besides being a black color it also offers a space for reflection, like an incredibly deep hole where you can not follow your own will. But the black color looks more like a mirror. Take a look at yourself. Who are you in this World? How do you want to exist here? How do you want your life to be?

When I arrived and came inside Horsens Art Museum, I started to paint on the wall outside in the hallway. In two days I have made a new painting for the wall. The title of the work is 'The Adventure'. The hallway and the painting make a bridge between me and Bjørn, a bridge for the exchange between Danish and Chinese artists. Thank you.



## Konsekvensen af et menneskes handlinger er uforudsigelige

Vi er på den ene side en del af en global realitet domineret af nye digitale teknologier, en neoliberalistisk markedsøkonomi og en bevægelse og transport af mennesker som aldrig før i historien.

Samtidigt lever vi i mangfoldige lokale og regionale sprog, kulturelle traditioner og politiske virkeligheder, som giver os forskellige udgangspunkter for at mødes i de fælles globale realiteter.

Kort sagt er der dem, der rejser fordi de kan og har lyst og dem, der rejser af nød og tvang. I disse mange mellemrum; øst-vest, nord-syd, menneske-marked, ude-hjemme, sansesystemet-astrofysikken osv. er mennesket og kunsten.

Kina er ikke et land, en nation i europæisk forstand, Kina er en civilisation ikke ulig det russiske eller europæiske univers, altså en geofysisk ramme om et skæbnefællesskab med en række fælles identifikationspunkter som sprog, religion og kultur, der i forskellig grad deler historie. Fra tidligste tid er det især skrifttegnene, der har udgjort kitteret i den kinesiske civilisation.

Den europæiske og kinesiske udvikling har haft meget forskellige traditioner og filosofiske systemer som deres udgangspunkt, og selvom der i Kina helt tilbage i 1920-30 har været modernistiske »lommer«, er det dominerende stadig en årtusinde år lang historie afbrudt af ca. 100 års fremmed herredømme fra 1800-tallet frem til republikken i 1949, da blev kineserne mødt af det »moderne« på den hårde måde. I en forenklet sort-hvid optik er Kina en undertrykkende magt, der stort set kun levner plads til een rigtig kunstner, som så oven i købet er landets dissident par excellence.

Hvis vi ønsker dialog med Kina – hvad enten det som her er kunstnere eller andre – er det nødvendigt at vi går til samtalen med respekt og forståelse. Ai Weiweis kvaliteter ufortalt og uden at gå i knæfald for det kinesiske systems behandling af visse kunstnere og samfundskæmpere, kan vi kun skabe udvikling ved at anerkende, at vores udgangspunkter er grundlæggende forskellige.

Den vestlige tradition tilsiger, at vores (vestlige) værdier, især frihedsrettighederne og hermed individets integritet, er ukrænkelige – og universelle. Dette syn deles ikke nødvendigvis af alle kinesere.

Som dominerende magt i et par århundreder har vi på mere eller mindre charmerende vis søgt at udbrede disse værdier til alle verdens folkeslag. Jeg står for retten til at tro, tænke og tale frit som gældende for alle folkeslag, men i den globale realitet må vi i dialog, monologens tid er forbi.

Tan Ping tog som mange af sine samtidige på udenlandske (studie)ophold i kølvandet på begivenhederne i foråret 1989 i Beijing. De fleste nok fordi de var usikre på, hvorledes den politiske udvikling i landet ville reagere på unge kunstnere, men der var andre, der brugte anledningen som en naturlig forlængelse af deres studier.

Tan Ping var på DAAD ophold i Berlin (vi har i nu 10 år talt tysk sammen). Disse kunstnere vendte tilbage efter udlands-

opholdene for at tage del i udviklingen af det nye Kina. De er kunstnere som vi, men i en anden virkelighed, den kinesiske, de tror på dialogens og de mange skridts vej.

I de 15 år jeg har arbejdet og forelæst i Kina er både verden og Kina ændret voldsomt, at forstå er ikke at acceptere, men at konstatere med forbehold, Kina går i mange retninger og mønstre, der for en vesterlænding kan være svære at aflæse, men mine mange års samtaler med Tan Ping og andre kinesiske kunstnere og en lige så lang dialog med Eric

Messerschmidt, direktør for Det Danske Kulturcenter i Beijing, har givet mig om ikke en forståelse, så en følelse af, at kineserne trods deres »markedsøkonomi« stadig har en helt anden tids opfattelse i deres tænkning.

Som Vesten har udviklet sig de sidste 3 årtier er hovedvægten på det kortsigtede, med omskrivning af Primo Levi: markedet fører krig mod hukommelsen.



## The consequences of human actions are unpredictable

We are one side a part of a global reality dominated by new digital technologies, a neoliberalist market economy and a motion and transport of people like never before in history.

Simultaneously we live in multiple local and regional languages, cultural traditions and political realities, that give us different starting points to meet in the shared global realities.

In brief, there are those who travel because they can and want to, and those who travel in need and because they are forced. In all these spaces; East-West, North-South, human-market, out-home, sensory apparatus-astro physics etc. human and art exist.

China is not a country or a nation in the European understanding. China is a civilisation not unlike the Russian or the European universe, that is, a geophysical frame containing a community of destiny with several points of identification such as language, religion and culture, which to different degrees share a history. From earliest time it is in particular the

graphic character which has constituted the Chinese civilisation.

The European and Chinese development has had very different traditions and philosophical systems as their point of origin and even though China back in the 1920s and 1930s had modernistic pockets, the most dominant factor today is the thousands-of-years long history interrupted by a roughly 100 year period of foreign control from 1800 and until the republic in 1949, when the Chinese people were met by the modern the hard way. In a simplified black/white view, China is a suppressive power that only leaves space for one real artist, which to top it all is the nation's dissident par excellence.

If we wish to have a dialogue with China – whether with artists or others – it is necessary to approach it with respect and understanding. With Ai Weiwei's qualities, with all due respect to and without bending the knee to the Chinese governments treatment of certain artists and freedom fighters, we can only create development by recognizing that our starting points are fundamentally different.

The western tradition summons that our (western) values, in particular the rights of freedom and hereby the integrity of the individual, are inviolable and universal. This idea is not necessarily shared by all Chinese people.

As dominant power for a couple of hundred years we have in more or less of a charming manner tried to spread these values to all nations of the worlds. I plead for the right to believe, think and speak as being valid for all people, but in the global reality we have to create dialogue – the era of the monologue is over.

Tan Ping traveled, like many of his peers, to study abroad in the wake of events in the spring of 1989 in Beijing. Most of them probably traveled because of the uncertainty about how the political development in the country would react towards young artists, but others used the opportunity as a natural extension to their studies.

Tan Ping was on a DAAD residence in Berlin (we have been speaking German for 10 years). These artists returned from the exchange visits to take part in the development of the new China. They are artists like us, but in another reality: the Chinese. They believe in the path of dialogue and many steps.

For the 15 years I have worked and lectured in China, the world, as well as China, have changed drastically. To understand is not to accept but to determine with reservation. China moves in many directions and patterns that are difficult for the westerner to read but with my many years of conversation with Tan Ping and other Chinese artists as well as dialogue with Eric Messerschmidt, manager of the Danish Cultural Center in Beijing, have given me if not an understanding then at least a feeling that the Chinese despite their »market economy« still have a way of thinking that belongs to a whole other era.

As the West has evolved for the last 3 decades the main focus has been on the short termed. With a rewriting of Primo Levi: The market wage war against memory.



Picture 1: Åbningsseminar / Opening Seminar 09.09.2017.

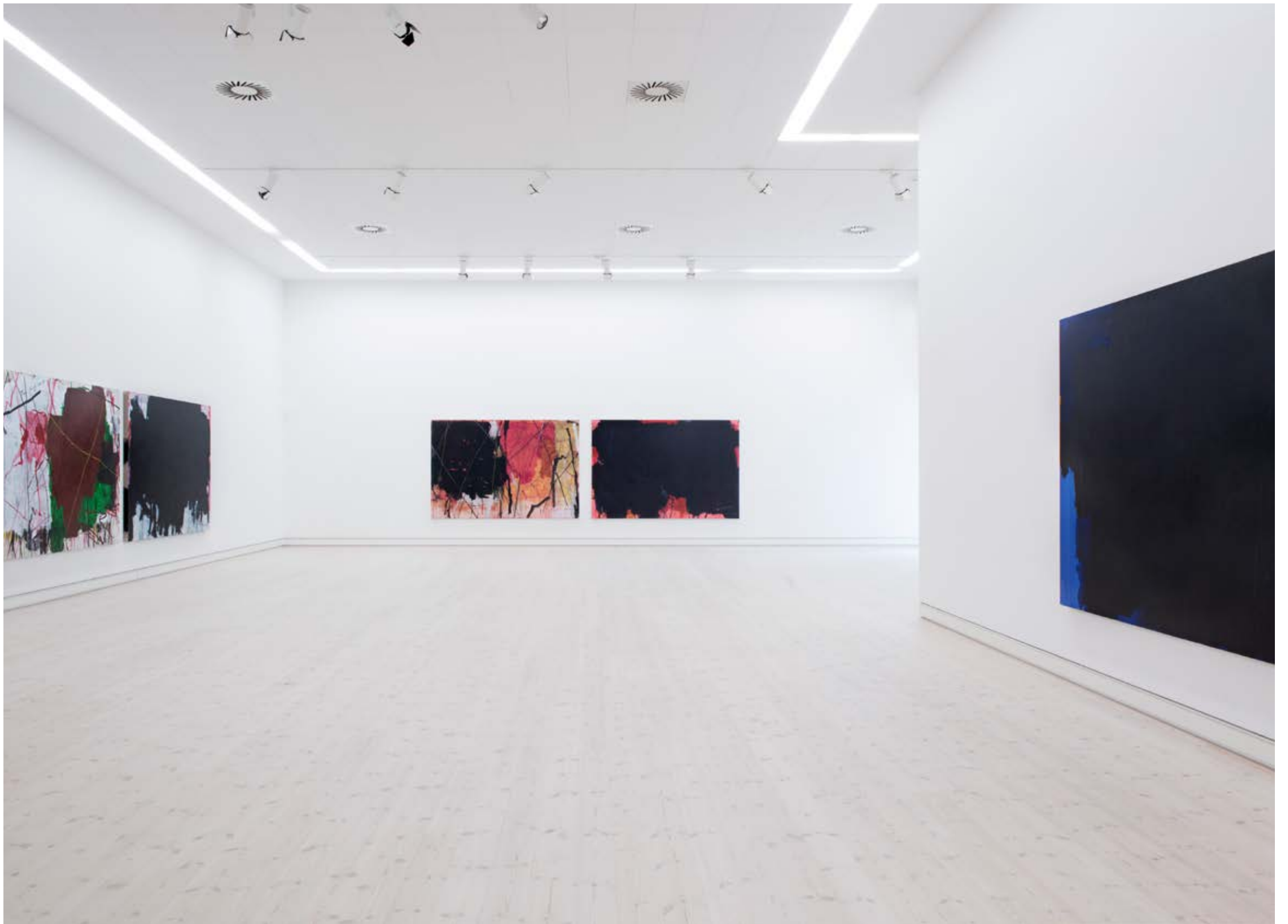
Picture 2 from left: The director of Horsens Art Museum Claus Hagedorn-Olsen, Minister of Culture Mette Bock, artist and professor Bjørn Nørgaard, artist and professor Tan Ping.

Picture 3: Artist and professor Teng Fei, artist and professor Tan Ping, DPhil, professor and former rector of The Royal Danish Academy of Fine Arts Else Marie Bukdahl, artist and professor Bjørn Nørgaard and artist Martin Erik Andersen.









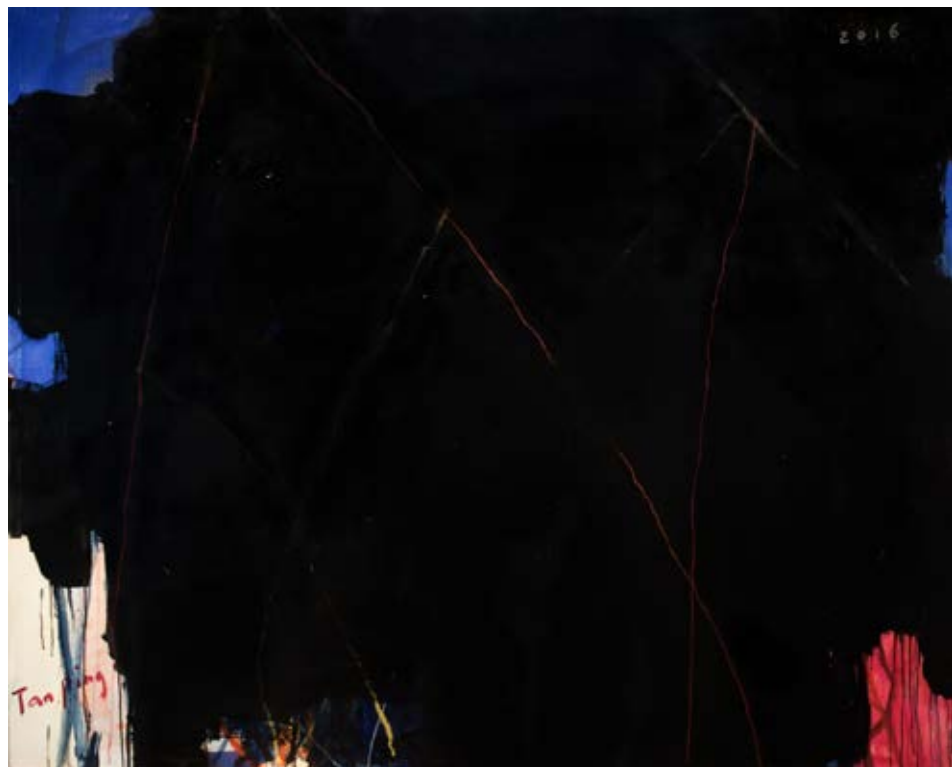




Tan Ping, Untitled, 2016, 160 x 200 cm



Tan Ping, Untitled, 2016, 160 x 200 cm



Tan Ping, Untitled, 2016, 160 x 200 cm



Tan Ping, Untitled, 2016, 160 x 200 cm





**Stylitter / Stylites** 2016



**Fake – som i et spejl / Fake – like in a mirror** 2012



*Installationsbillede / Installation view*

**Historien om en moder / The Story of a Mother** 2012, 435 x 695 x 470 cm



**Fremmede! Gå ikke inden for gitteret og muren, som omgiver templet. Den der pågribes, vil kun have sig selv at takke for den død, der følger /  
Stranger! Don't go inside the fence or the wall, that surrounds the temple. He who gets caught, will only have himself to blame for the death to follow**  
2012, 250 x 450 x 200 cm

**Antisocial Sculpturam / Antisocial Sculpturam** 2013, 430 x 500 x 300 cm







## Byer for mennesker, samfundet og fremtiden

Urban Lab konference 'Fremtidens byrum – gentænk løsningerne' i det tidligere Horsens Statsfængsel, 21.09.2017

### 1.

ET GODT HUS KAN IKKE BÆRE EN DÅRLIG BYPLAN, MEN EN GOD BYPLAN KAN GODT BÆRE FLERE DÅRLIGE HUSE

En by plan kræver en vision for byen, der udspringer af en vision for mennesket, samfundet og fremtiden.

I efterkrigstiden til 80'erne var det velfærdsstaten læs Kaj Ove Petersens Konkurrencestaten, som forsøger at beskrive de faktiske forhold.

Visionen om velfærdsstaten er drømmen om et solidarisk samfund, der forudsætter en engageret, oplyst og idealistisk borger.

I start 70'erne får denne vision problemer, og den neoliberalistiske vision udbredes til alle samfundsområder i løbet af 80'erne og 90'erne, cooperate governance, new public management osv. især af Margeret Thatcher og Ronald Reagan senere Blair og Lykkesoft. Konkurrencestaten er vor tids vision, tidsånd, der forudsætter det opportunistiske menneske, individet skal sætte egeninteressen først, da staten antages at være summen af egennytte, staten er en virksomhed, det handler om at skære omkostninger og maksimere PROFITEN, det er ikke de demokratiske valgte politikere der skaber visioner, men Mckinsey og Goldmann Sachs.

Derfor ser byen idag ud, som den gør.

Karl Marx og Adam Smith sammenblander ifølge Hannah Arendt, handling, fremstilling og produktion.(Adam Smith mener at kunstnere er uduelige parasitter, Karl Marx mener ingenting)

Idag har erfaring og håndværk dvs. fremstilling (work, werk, virke) ingen plads i byggeriet.

Et hus i dag produceres som en forbrugsvare, køb og smid væk, og finansieres kortsigtet.

### 2.

BYPLAN – BYRUM – HØNEN OG ÆGGET

BYPLAN – HUS – HELHED OG DELTALJE

BYPLAN – SKAL – PROFIT OG MENNESKE

Byplanen og de byrum byplanen danner har, som det ses af den efterfølgende hurtige lidt tilfældige billedserie, skiftet voldsomt gennem tiden.

Det der må overvejes, er den megen snak om byrum og tilsvarende stilhed om byplaner, som ingen vil have, for ikke at tale om Landsplaner, først bygger konkurrencestaten sin areal og profit maximere bydel, derefter skal ulykken legitimeres af nogle arkitektoniske og kunstnerisk æstetiske øvelser ...

Altså hvad bør komme først, en god byplan indeholder vel gode byrum.

Byplanen skaber rammen for husene og husene skaber rammen for byrummene.

Da byerne skal konkurrere med hinanden, skal arkitekternes huse rumme så mange kvadratmeter som muligt eller umuligt, udtrykket er primært kvantitet, og så skal huset være så spektakulært som muligt, Herning skal have det højeste hus, Århus det mest specielle hus på havnen, og København overgå dem begge.

For en billedhugger ligner det ofte forvoksede skulpturer fra 50'erne og 60'erne, og bybilledet et byggeområde.

Det svære er ikke at lave et ikonisk spektakulært hus, men et almindeligt godt hus af høj æstetisk værdi der ser ud som om, det altid har været der.

Et man både kan gå forbi i sine egne tanker eller stoppe op og beundre.

(Tørring Gymnasiums rektor om en udsmykning af Arne og Ben: det skal være noget særligt, men jeg gider ikke høre om det hver morgen hos bageren).

Byplan i Københavns kommune består lige nu i at fylde huller ud, i en skala der stikker voldsomt ud fra bybilledet, at bygge stort i Nordhavn, Sydhavn og Ørestad kan give disse bydele deres karakter, men midt i den eksisterende by kræver det stor omtanke.

Især er det her et problem at huse tegnes digitalt, de mister sansen for materialitet og proportioner, de rammer gade niveau som de starter i toppen, mod gade skal skaleres til mennesket mod byen skaleres til de omliggende huse, vi skal bygge byer til mennesker ikke diverse bygherrers ambitioner.

### 3.

MILJØ – MATERIALER – LEVETID / ERFARING

MILJØ – INDEKLIMA – MENTALT / FYSISK

MILJØ – ÆSTETISK – DET SKØNNE / SJÆLEN

Termokandehuse, High tech, at beregne sig til en bedre verden.

Hvor der i 50'erne var nogle hundrede materialer på en byggeplads, er der idag flere tusinde.

Hvor håndværkets erfaring gennem generationer kunne bedømme kvaliteten af træ, sten, mørtel, maling etc. er der idag ingenørens beregninger og producentens datablad.

Hvor leverandører tidligere gennem generationer havde produceret byggematerialer og kendte deres produkter skifter de idag ejere, navne, åbner og lukker hurtigere end huset bygges.

Mange af disse materialer påvirker både beboerne af huse-nes mentale og fysiske tilstand, interessen for at få profit er stor, interessen for menneskets velbefindende i disse materialer er beskednen.

Der til kommer at disse eksempler som billederne vil vise, der har levet i rigtig mange år netop bygger på erfaring, indsigt, håndværk, traditionelle materialer og metoder.

Selvfølgelig skal kunsten og arkitekturen bruge de nyeste teknologier og de digitale muligheder.

Men da over 50 % af et samlede CO2 forbrug kommer fra bygning af huset, er det klart at jo længere et hus kan leve jo lavere er dette forbrug, vi forsker i nye materialer, det er der

penge og prestige i, men vi burde også forske i traditionelle teknologier og materialer, i både kunsten og arkitekturen.

Et hus bygget i jord vender tilbage til jorden.

I Akademiet diskuterer vi det skønne er det sande, ikke forstået som det pæne og det rigtige, men som erkendelse af verden og os selv gennem sanserne.

De digitale teknologier og deres forbrugsrettede produktion skyder sig ind mellem vores sanser og den verden vi lever i og mellem de huse og den kunst vi skaber. Vi skal erobre verden tilbage med vores sanser, vi skal fortælle de nye teknologier, hvad de skal, de skal ikke fortælle os, hvad vi skal.

Af jord er vi kommet, til jord skal vi blive.

### 4.

FORURENING – STØJ – HØRELSE

FORURENING – GRIMT – SYNET

FORURENING – KROPPEN – FØLELSEN

(DERTIL SKAL BYEN OGSÅ LUGTE GODT OG SMAGE GODT)

Forurening er politisk noget med CO<sub>2</sub>, partikler, det agrokemiske landbrug, mikroplast etc. og det er vigtigt.

Men for menneskets daglige liv er påvirkningen fra støj, lyd, grimme store reklamer, dårlige byggerier og byrum, og de materialer vores krop møder af afgørende betydning, her har kunsten og arkitekturen et stort ansvar.

Kort har billederne vist det, vi kalder kunst og arkitektur fra rituel mystik over antikken og renæssancen videre i oplysningstiden og national romantik, for at ende i det moderne rum, vi lidt endnu befinder os i.

Kunsten har gennem tiderne været en del af byrummet på overordentligt forskellige præmisser, forskellige tiders idealer og tidsånden giver det, vi nu kalder kunst radikalt modrettede udtryk, alligevel har det mening at »kalibrere« over tid, uden at vide hvorledes begrebet kunst har dannet sig, kan vi ikke videre udvikle begrebet, så det stadigt har sin egen form og substans.

Uvidenhed er ikke en dyd, der står skrevet »Viden er magt« derfor fører tidens dominerende magt de globale monopoler krig mod hukommelsen, jo dummere vi bliver jo mere forbruger vi.

Billedkunstens vej fra at være integreret i myter ritualer, til antikkens idealer, til sit dybe sammenspil med middelalderens kirker, og hos konger og fyrsters i en repræsentativ rolle, til med klassikken og oplysningstid at blive en selvstændig erkendelsesform, som blev nationalstatens vigtigste metode til at skabe i national demokratisk identitet, inden det egentligt moderne løsriver kunsten fra alt.

Hvad skal kunsten i konkurrencestaten, utallige mener vi skal tjene dette eller hint gode formål, det skønne som en særlig måde at erkende verden på er blevet uklart og tåget.

Når vi taler om kunstens funktion i byrummet og i samspil med arkitekturen, kan vi nævne monumenter, udsmykninger, kunst i det offentlige rum, stedspecifik kunst, kontekstuel kunst, relationel kunst, integreret kunst, temporær kunst, event kunst, og på det seneste identitets kunst.

Der uddannes snart flere kuratorer, kunsthistorikere osv. end kunstnere, de definerer sammen med markedet stadigt strammere rammer om kunsten, begrebet readymade er skamret udover alle begrebets muligheder, begrebet den sociale skulptur, defineret først af J.B., hviler på en engelsk oversættelse – »The social sculpture«, men på tysk bruger Beuys udtrykket »Die soziale Plastik«, og på tysk er begrebet »Plastik« der hvor skulpturen formes i voks, ler eller gips, det er kunstens formbare princip, at modellere samfundet ud fra kunstens intuitive æstetiske formbegreb, han mener, ikke at kunsten skal påklæbes alverdens politiske etiketter.

Ideen fik han da billedhuggeren Wilhelm Lehbruch før sit selvmord inden 2. verdenskrig udtalte »kunstens form opstår når samfundet trykker på kunsten«, så mente Beuys at kunsten kunne trykke tilbage, dette kunstens tryk på samfundet er »Die soziale Plastik«, og med Hannah Arendts udsagn »konsekvensen af et menneskes handlinger er uforudsigelige« er det da »Die soziale Plastik« altså kunstens vigtigste opgave i byrummet, at skabe plads for denne uforudsigelighed, ved at trykke tilbage på en inhuman bystruktur.



ET GODT HUS KAN IKKE  
BÆRE EN DÅRLIG BYPLAN,  
MÈN EN GOD BYPLAN KAN BÆRE  
FLERE DÅRLIGE HUSE



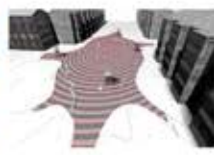
BYPLAN - BYRUM - HØJEN OG JEGGET  
BYPLAN - HUS - HELHED OG DETALJE  
BYPLAN - SKALA - PROFIT ELLER MENNESKE



BYLID - MATERIALER - LEVETSERFARING  
BYLID - INDEKLIMA - MENTALFYSISK  
BYLID - ÆSTETIK - DET SKONNINGSUREN



FORUENING - STØJ - HØRELSSE  
FORUENING - GRØNT - SYNET  
FORUENING - KROPPEN - FØLELSSEN





## Cities for people, the society and the future

*Urban Lab Conference 'The future of Urban Development – rethink solutions' at the former Horsens State Prison, 21.09.2017*

### 1.

A GOOD HOUSE CAN NOT CARRY A BAD URBAN PLAN  
BUT A GOOD URBAN PLAN CARRY SEVEARL BAD HOUSES

A city plan requires a vision for the city, that is designed for the people, society and the future.

In the post-war era in the '80s it was all about the the Welfare State. Please read Kaj Ove Petersen's book about the Competition State, that tries to describe the actual facts.

The vision of the Welfare State is the dream of a society that requires a commitment from an enlightened and an idealistic citizen.

In the early 1970s, this vision gets into trouble, while the neo-liberalist vision is growing and during the '80s and '90s Corporate governance, new public management, etc are spred to every layer of the society. Especially Margeret Thatcher and Ronald Reagan, later Blair and Lykktøft had a great import on this.

The Competition State is a vision development in our time, which requires the individual opportunistic person to put Self-Interest first, since the state has been degraded to be a company. A company that has reduced expenses to maximize the PROFIT. It is not the democratically elected who creates visions any more, but people like Mckinsey and Goldmann Sachs.

That's why the city today looks like it does.

Karl Marx and Adam Smith are mixing action with production according to Hannah Arendt (Adam Smith believes that artists are useless parasites, Karl Marx does not believe in anything).

Today the experience and the craftsmanship, ie. manufacturing (work, work, work) are not part of the construction. Today a house is produced as a consumer goods, bought and thrown away as a is short-term investment.

### 2.

CITY PLAN – URBAN SPACES – CHICKEN OR THE EGG

CITY PLAN – HOUSE – HEALTH AND DETAILS

CITY PLAN – SHELL – PROFIT AND PEOPLE

The city plan and the urban spaces that it has created has changed dramatically over time (as seen by the following quick and random image series).

The next step is now to consider all this talk about the urban spaces, including the silence about city plans, that no one likes to talk about. Not to speak about the national plans. First the competition states built its own area and makes a profit. Maximised districts. Afterwards this »accident« must be validated by some architectural and artistic aesthetic with some exercises ...

What should come first? A good city plan involves good urban spaces, right?

The city plan outlines the framework for the houses and the houses outline the framework for the urban spaces.

When all the cities are competing with each other the houses made by the architects must accommodate as many square meters as possible. The Expression is quantity and spectacular the house also has to be as original as possible. Herning must have the tallest house, Aarhus the most special houses built next to the harbour, and Copenhagen is greater than both of them.

To the sculptor, it often looks like overgrown sculptures from the '50s and '60s, and the city scape one big warehouse.

The difficulty is not to make an iconic and special house, but the challenge is to make a normal good house of high aesthetic value, that looks like it has always been there.

A house that you can both pass without losing your own thoughts or stop and admire.

(When I made the work for Tørring Highschool the principal told me: It has to be something special, but I do not want to hear about it every morning at the bakery).

The city plan in the municipality of Copenhagen currently consists of filling out spaces in a very violent way that breaks the entire cityscape. The tall buildings in Nordhavn, Sydhavn and in Ørestaden can create different local environments, but as one united city it needs a bigger plan.

In particular one of the main problems is that the houses are being built in front of a computer screen so that they lose the sense of materiality and proportions. They hit street level like they start from the top facing the street with the people walking around. We have to built cities for the people and not from the ambitions of the many agencies/builders.

### 3.

ENVIRONMENTAL MATERIALS – LIFESPAN / EXPERIENCE  
ENVIRONMENT – INDOOR CLIMATE – MENTAL / PHYSICAL  
ENVIRONMENT – ASTETIC – THE BEAUTIFUL / THE SOUL

A thermo house, high tech, to calculate for a better world.

In the '50s there were a small amount of materials on a construction site, today there are several thousand.

Through generations The on-site craftsmen would judge the quality of wood, stone, mortar, paints etc. Today everything is being organised and calculated at the office of the engineer in his data sheet. Through generations suppliers have produced building materials from experience. Today the names of the suppliers change, open and close the business faster than the house is being built.

Many of these materials affect the householder in both a mental and physical way. The interest in economic growth is extreme. The interest in a good life for the human well-being is modest.

I will now show you some pictures with houses that were built from experience, insight, crafts, traditional materials and methods.

Of course art and architecture must take advantage and use the latest technology and digital options, but since more than 50% of the total CO<sub>2</sub> comes from the construction of a house, it

is obvious that a house with a long lifespan will lower the consumption.

We make a lot of research on new materials – people want to invest in this and it has a status of something good, but we should also researce the traditional technologies and materials, in both art and architecture.

A house built of earth will return to earth.

At the art academy we discuss the beauty as being the truth, not understood as being nice or the right, but to acknowledge the world and ourselves through the our senses.

The digital technologies and their consumer-driven production interfere our senses and the world we live in – between the houses and the art we create. We must conquer life back with our senses. We must take back control of our data. Of earth we were made, and into earth we return together.

### 4.

POLLUTION – NOISE – HEARING

POLLUTION – UGLY – SIGHT

POLLUTION – BODY – SENSES

(THEREFORE, THE CITY SHOULD ALSO SMELL AND TASTE  
GOOD AT THE SAME TIME)

Pollution is something political with CO<sub>2</sub>, particles, agrochemical agriculture, micro-plastic etc. and it is important! But for a human being's daily life the impact of noises, sounds, ugly big commercials, bad buildings and urban spaces, and the materials that our bodies meet, is of crucial importance, here art and architecture have a great responsibility.

In short, the pictures have shown us that what we call art and architecture come from ritual mysticism, following ancient times and the Renaissance, continuing into the Age of Enlightenment and »national romance«. Finally it arrives in this modern space, that we are still somehow part of.

In Europe through time art has been a part of the public space on extraordinarily different premises, ideals of different times and the zeitgeist give what we now call artistic expressions, yet it still makes sense to »calibrate« over time, without knowing how the concept of art has been shaped, we cannot develop the concept further so that it still has its own form and substance.

Nevertheless, it makes sense to leave the term open, because art has its own form and substance.

Ignorance is not a virtue, it has been written that »knowledge is power« hence the dominant forces of our time, the global monopolies, wage war against memory, the dumber we become the more we consume.

The visual arts' path from being integrated in myths and rituals, to the ideals of the Antique, to the deep interaction with the churches of the Middle Ages, and in a representative role with kings and princes, to becoming an independent form of cognition with classicism and the enlightenment, which became the nationstate's most important way to create a national democratic identity, before the truly modern detaches art from everything.

What is the role of art in the competition state's global financial market, countless people think that we should serve this or that good cause, the beautiful as a particular way of knowing the world has become unclear and hazy.

When we talk about the function of art in urban spaces and in interaction with the architecture, we can mention monuments, commissions, art in the public sphere, site-specific art, contextual art, relational art, integrated art, temporary art, event art, and lately identity art.

Soon there will be educated more curators, art historians etc. will be educated than artists, together with the market they define a still tighter framework for art, the concept of the readymade has been exhausted beyond all of the concept's possibilities.

The concept of the social sculpture, first defined by Joseph Beuys, rests on an English translation – »The social sculpture«, but in German Beuys uses the expression »Die soziale Plastik«, and in German the concept »Plastik« is where the sculpture is shaped in wax, clay or plaster, it is the moldable principle of art, to model society on the basis of art's intuitive aesthetic concept of form, he does not mean that all manner of political labels should be attached to art.

He got the idea when the sculptor Wilhelm Lehmbruch before his suicide ahead of World War II stated that »the form of art arises when society presses art;« then Beuys reckoned that art could press back, this pressure on society from art is »Die soziale Plastik.«

The sculptor's material is the physical shape, here the laws of classical physics apply, weight, height, length, width, hardness, softness, etc. It is also the physical laws that govern our body and senses.

The most important task of art in the urban space is to follow »Die Soziale Plastik« to create this unpredictable urban space to fight back these inhuman infrastructures.





**Vanløsemanden /  
The Man from Vanløse**

2017, 260 x 140 cm  
Kunsten i lyset  
Sophienholm, Kgs. Lyngby  
24.06. – 27.08.2017



**De røde hunde /  
The Red Dogs**

2017, 200 x 90 cm  
Store formater – kloge hænder  
CLAY Keramikmuseum Danmark  
03.10.2017 – 01.04.2018



## Bjørn Nørgaard lecture at CNAA

CNAA, China National Academy of Fine Arts, 20.10.2017

I have to warn you, but in my old age the world has been complicated, so you have to excuse me, if part of the lecture is a little complicated, but to make simple answers to complicated problems, is also a problem.

### Recycling Art

This is the title of today's lecture, it is in 5 sections

1. Tan Ping and Bjørn Nørgaard, an exhibition we have right now in Denmark. In the exhibition the works talk as physical images in their form, surface and colour, figuration, this is the basis for our work with art.
2. Refers directly to the title of the lecture, the cast collections of antique figures, why these figures again and again through centuries inspire the artists, and their importance in the past and now.
3. Continues with concrete examples on how artists use these figures and other references to past artwork, the question is why it is important still to refer to the past in order to move on.
4. About how these ideas and thoughts could affect our physical urban spaces and create more beautiful and more humane cities.
5. Finally a few comments about the digital tools possibilities and impossibilities.

### The exhibition

The most important thing in art and life is the people you meet and especially those that become a part of your life.

In 2005 after having worked in China for 3 years, I met Tan Ping at CAFA, when I had organized that Denmark and our National Gallery would donate 12 cast sculptures from The Royal Cast Collection (more on this later).

Tan Ping was going to Denmark together with Xia Dewu to select the sculptures that were to be a part of CAFA's cast collection.

This meeting became the beginning of a dialogue in German, which has led to much and including now an exhibition, »Tan Ping – Bjørn Nørgaard,« at Horsens Art Museum.

Through our many meetings and conversations we have discussed the world, the global world that we are all living in, the different cultures and political systems and their chance of creating opportunities for peaceful solutions to the world's great challenges through dialogue and collaboration, and thus conditions for the individual human to evolve and use his or her creative capabilities.

As we are both artists, a painter and a sculptor, one Chinese and one European, we have simultaneously talked about art's possibilities and prerequisites for entering into the global dialogue.

Visual artists express themselves through their art first and foremost, it is in the meeting with the work, the artistic manifestation, that we can provide a particular »aesthetic« dimension, here aesthetic is not to be understood as something pretty, but through sensation and a material/medium the visual artists create image structures of our world that provide particular conditions to see contexts which the common everyday language supersedes or overlooks.

The exhibition by Tan Ping and me is a wish for a dialogue of images between two different approaches to the concept of art, it is not a collaboration but two independent expressions, two working methods, two approaches to reveal the concept of art, which is united in the passion for art and the belief in art as a crucial method of cognition to describe the situation of humans in the new global, digital world.

Tan Ping expressed it very beautifully in his speech at the seminar that initiated our exhibition at Horsens Art Museum.

### Quote:

From our exhibition today we can see that we are closely connected in our art in many ways. Our differences are clear. His work focuses on the three-dimensional, where sculptures make up a significant part, while I for my part engage with the two-dimensional like paintings. His works are concrete and tell stories, while mine are abstract and irrespective of time. He is a Western artist, while I come from the East, but he likes tea and I prefer coffee. At an exhibition with two different artists, we also realize the difference between the two cultures, between art and the values of art and the underlying cultural differences. But I think that it is more important to look at the things that we have in common. We both have experience with studying and working in other countries. What is more important is that in these times we both see the whole world's culture as nourishment for our works of art. It is the same challenges of the world that we are both drawn to and that we wish to immerse ourselves in with our art. I would like to thank him for building a bridge between us in such a manner that we can have a proper dialogue on an artistic basis.

I would like to thank Tan Ping to build this bridge between us, to make a true dialog based on the art.

### The plaster freed art

When I visited CAFA for the first time in 2002 it was in the new buildings and I was shown around a top modern academy, very impressive, it has since been expanded several times. There was a very notable rotunda in the area, when I asked what it was I was told to my surprise that it was the academy's cast collection and that it was still in use in class.

In Europe, the cast collections are no longer in use, except in Copenhagen. In the late '70s it was the artists from the '60s that saved our cast collection, and as a professor in the '80s and '90s I actively visited our casts in class and that continues.

In European art we see the Renaissance in the 14<sup>th</sup> century Italy as the place where the modern idea of art emerges, inspired by ancient Greek art and philosophy, but subsequently

the first academies of art start in order to educate painters, sculptors, and architects so that they could glorify the princes and the church.

Here one started with cast sculptures of ancient figures and architectural elements, which were brought into the academies. The teaching was to draw and model after the cast sculptures and discuss form and proportions, which became the foundation for the later Classicism and its lesson on proportions.

When discussing these ancient figures in class, the kings, heroes, and gods that they depicted were irrelevant, one discussed them as pure form, thus art got its own language, concepts, and syntaxes, which solely referred to an artistic discourse, art became an independent form of cognition through a translation of the senses in material and form.

The cast collection had freed art and formed the foundation for the modernism that grew out of the Enlightenment in Europe.

To understand the present one must know the past, if we do not know where the concepts have emerged from, we cannot develop them further so that they create new visions for the future.

### The '60s free tradition

Where it was the cast collections in Classicism that freed art as a particular form of cognition, and Modernism's breakthrough in the 19<sup>th</sup> century (late Qing dynasty) which finally broke with Classicism's academic tradition and canon of proportions, in the '60s with pop art, minimalism, conceptual art, the Fluxus movement, etc. it was in the critique of modernism's elitist character that tradition was freed.

The belief of the evolutionary progress, which stems from the 19<sup>th</sup> century's two great utopias, communism and liberalism, was up for discussion, and a number of experiments expanded the concept of art to include the way in which we arrange our lives and society. Artists formed groups and developed »Companies« that produced new forms of life. There were fierce rebellions against the remnants of Colonialism and Western Imperialism, which continues to dominate the world.

In the '70s it became clear that even though the highly experimental art from the '60s had opened up new paths, which changed the concept of art radically in ways still relevant today, the dream of a more open and »public« art form was still a dream, the new concept of art was also despite its banalities still elitist.

We began to discuss craftsmanship, tradition and classical art's general human values and began working with the concepts of »Recycling Classicism« and »Popular Classicism«, where the traditional materials and classical figures together with contemporary figures and materials became letters in a sculptural alphabet.

The work process created the sculptural »sentences« which were neither naturalism, symbolism, abstract art nor anything else. It was an anonymous structure consisting of characters to which no meaning could be ascribed other than the fact of their existence.

They constituted a series of practical exercises, which could, and still can, be carried out by anybody capable of working on a personal and on a metaphysical level at the same time.

These material principles, where the object and the material are »released« from convention and considered to be pure characters or »letters«, were transmitted to images and myths, old and new, the ones which form part of our history and traditions, as well as the way we shape images in the present.

This was done in such a way, that the images became devoid of content in order to fit into new combinations with references back in time to our traditions, but also had a function in the present.

The use of fragments and figures, not just from our own cultural circles, but from the whole of the known world, has been an integral part of our work ever since.

History is a raw material that belongs to all of us. It can be viewed as a form of eclecticism and chronologically it coincides with what has been labeled post-modernism.

This is not a simulacrum, however. Rather it is a demonstration of faith in the importance of these images for our perception of ourselves as humans.

This apparent chaos of images and meanings is not a collage that anchors the image to its materiality or submits the individual elements to control by an overall idea. It is an attempt to define a new alphabet of forms and shapes, consisting of both new ones and old, from which the individual can piece together »sculptural« sentences in his own head.

This project I call: The Reunion of Myths, the dream of a Gothic modern Babylon; the breakdown of the grand stories and visions. And after the borders have been erased, I see all the broken images wandering aimlessly around all over the world; now and then, they gather into non-homogenous piles, only to be separated again in front of our eyes and inside our heads. We recognize them in flashes, like detached images from our childhood, the stories which made us dream and hope and fight, which gave us love, strength, and action.

They need us now; now is our turn to provide a home for the myths and images, before they disappear completely. This is an attempt to describe the breakdown of the images and the reunion of the myths, the homeless image. In the collaboration with citizens, tradesmen, engineers, and architects, we dreamed of a monument for the future, for life, for all human beings. Monuments, decorations, commissions, etc. are applied works of art, applied for joy and experience for many. After the avant-garde, or perhaps simultaneously with the avant-garde, or perhaps even before the avant-garde, sometimes when you are standing with your image in solitude or in your group and think what kind of image is this, where is it going in the world, all alone without us, and you want to follow it on its way and not just leave it to others' capriciousness, you want to create the image of the image, the function of the image. What can we use it for, better workplaces, a happier life, a better society, the big picture, life.



The examples I mention are an attempt to give these ideas a physical form that points towards the ideals that every society must be built upon.

A comprehensive concept in the West is the concept of freedom, which we in this new global world have great problems giving a universal form that can contain all cultures.

Freedom without love is anxiety. Solidarity without responsibility is stupidity. The monument is a dream, a dream of an image, one image that is strong enough to be simple and yet large enough to be diverse. Art – the image is a method to describe correlations in what appears to be incompatible events, art is a method that exclusively builds upon humanity, the image can be perceived immediately by everyone across languages and borders.

### Die Soziale Plastik in urban spaces

The last images today are examples of how these ideas on a slightly larger scale like concrete sculptural and architectural functions can work in the public sphere. Today I have tried to relate the expanded notion of form and the expanded concept of art to earlier artistic creations of form.

Today in art everything can be art but that does not mean that everything is art. That which has carried earlier art up through a couple of thousands of years or more is the clarity of the form, however contradictory it may sound, it remains valid, but as we cannot refer to a clear notion of form, the responsibility lies solely with the individual.

When I visit large cities throughout the globe the concept of pollution is everywhere.

POLLUTION – NOISE – HEARING

POLLUTION – UGLY – SIGHT

POLLUTION – THE BODY – THE FEELING

(THERE TO THE CITY ALSO NEEDS TO SMELL GOOD AND TASTE GOOD). Pollution is politically something with CO<sub>2</sub>, particles, the agrochemical agriculture, micro plastics etc. and it is important.

But for a human being's daily life the impact of noises, sounds, ugly big commercials, bad buildings and urban spaces, and the materials that our bodies meet, is of crucial importance, here art and architecture has a great responsibility.

In Europe through time art has been a part of the public space on extraordinarily different premises, ideals of different times and the zeitgeist give what we now call art radically opposing expressions, yet it still makes sense to »calibrate« over time, without knowing how the concept of art has been shaped, we cannot develop the concept further so that it still has its own form and substance.

Ignorance is not a virtue, it is written that »knowledge is power« hence the dominant forces of our time, the global monopolies, wage war against memory, the dumber we become the more we consume.

The visual arts' path from being integrated in myths and rituals, to the ideals of the antique, to the deep interaction with the

churches of the Middle Ages, and in a representative role with kings and princes, to becoming an independent form of cognition with classicism and the enlightenment, which became the nation-state's most important way to create a national democratic identity, before the truly modern detaches art from everything.

What is the role of art in the competition state's global financial market, countless people think that we should serve this or that good cause, the beautiful as a particular way of knowing the world has become unclear and hazy.

When we talk about the function of art in urban spaces and in interaction with the architecture, we can mention monuments, commissions, art in the public sphere, site-specific art, contextual art, relational art, integrated art, temporary art, event art, and lately identity art.

Soon more curators, art historians etc. will be educated than artists, together with the market they define a still tighter framework for art, the concept of the readymade has been exhausted beyond all of the concept's possibilities.

The concept of the social sculpture, first defined by J. B., rests on an English translation – »The social sculpture«, but in German Beuys uses the expression »Die soziale Plastik«, and in German the concept »Plastik« is where the sculpture is shaped in wax, clay or plaster, it is the moldable principle of art, to model society on the basis of art's intuitive aesthetic concept of form, he does not mean that all manner of political labels should be attached to art.

He got the idea when the sculptor Wilhelm Lehmbruck before his suicide ahead of World War II stated »the form of art arises when society presses art;« then Beuys reckoned that art could press back, this pressure on society from art is »Die soziale Plastik.«

The sculptor's material is the physical shape, here the laws of classical physics apply, weight, height, length, width, hardness, softness, etc. It is also the physical laws that govern our body and senses.

In the digital media, everything is pixels, everything is translated into 0 and 1, here there is neither weight, height, length, width, hardness, nor softness, but a flat luminous screen, multinational corporations try to seduce us into this artificial dream world.

The image structures and figures that molded us as a culture and as humans have slowly begun to dissolve in the digital fog, whether we as physical and spiritual beings can insist on humanism in this future is a crucial discussion.

Digital media contain many possibilities and impossibilities, it can be a splendid tool, but the best computer that was ever created is yourself.

For art, it is vital to also work with these technologies, in order for us to develop allegorical images for an understanding of human nature and the origin of the digital algorithms that increasingly dehumanize our world.

I'll leave the last word to Confucius: The Master said: »It is second nature for the magnanimous Man that he has obligations towards others. It is second nature for a bad Man to accentuate his own person.«

# 再生艺术

## RECYCLING ART

全球现实是严峻的但不是无望的  
THE GLOBAL REALITY IS SERIOUS BUT NOT HOPELESS

全球现实是无望的但不是绝望的  
THE GLOBAL REALITY IS HOPELESS BUT NOT SERIOUS

这世界是幅雕塑作品而我们所有人都是艺术家  
THE WORLD IS A SCULPTURE AND WE ARE ALL ARTISTS

发展有限  
LIMITS TO GROWTH

而爱无边  
LOVE WITHOUT BORDERS

**Bjorn Norgaard**  
丹麦著名艺术家  
时间:10月20号, 本周五  
地点:中国艺术研究院研究生院6406教室  
参加人员:2017级美术学系、设计学系一年级学生全体参加  
欢迎其他年级同学参加。





## Zodiac skulpturer

Til en udstilling i Beijing skaber jeg forskellige skulpturprojekter ud fra de 12 kinesiske dyretegn fra deres astrologiske system: Rotten, Oksen, Tigeren, Kaninen, Dragen, Slangen, Hesten, Fåret, Aben, Hanen, Hunden, Grisen.

I Kina er der en række filosofiske skoler, hvor især Konfutses og Laozi (Dao) er vigtige. Med tiden »helliggøres« de på forskellig vis og groft sagt i vores forstand er konfucianismen en embedsmands, forvaltnings- og statstænkende religion, »rationel«, hvor Daoismen er folkelig, mangfoldig, uoverskuelig med mange religiøse traditioner i handel. De 12 dyretegn siges at være en buddhistisk herkomst.

I kinesisk tænkning og tradition ser vi ofte Konfutses og Buddhisme i forskellige kombinationer, tænkt ind i den konkrete dagligdag. Under kommunismen har historie, religion, tradition i bredeste forstand været foragtet, men i de senere år er det officielt genindsat som en identitetsskabende og samlende faktor, lidt lig de nationalistiske tendenser hos os. Udstillingen forsøger at forholde sig til punkter i kinesiske og vestlig tradition for at diskutere historiens »genkomst« i det moderne.

Der siges at hvis konfucianismen er maskulin i sin form kunne Daos udgangspunkt være den feminine, natur. »Kend det mandlige, men fasthold det kvindelige, og du vil være en slægt for verden«. Intet i verden er mere blødt og svagt end vandet, men hvad angår at gribe det hårde og stærke kan ingen overgå det.« Derfor er tanken at alle 12 dyretegn er båret af kvinder, og ud over dyremasken bærer hver figur to attributter, ting, genstande.

## Zodiac sculptures

For an exhibition in Beijing I am making various sculptures based on the 12 Chinese Zodiac Animal Signs: The Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog and Pig.

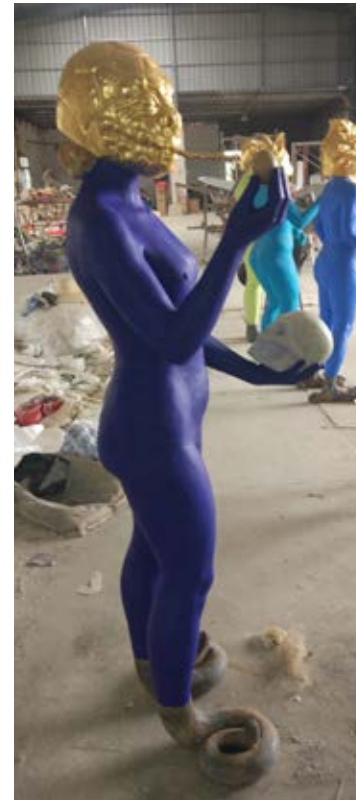
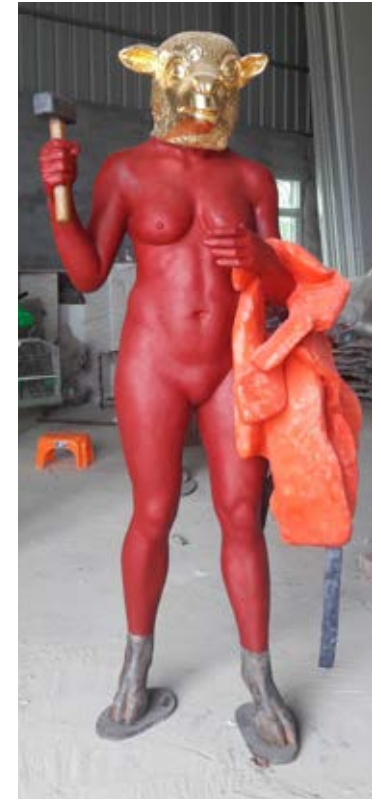
In China Confucius and Laozi (Dao) are two of the greatest philosophers at a number of philosophical schools. Over time they have been ascribed a status of »holy« and in a rather shallow way you could say that Confucianism is an official, a government and state-thinking religion – »rational« – in contrast Daoism is popular, diverse, incomprehensible with many religious traditions in trade. The 12 animals are said to be of Buddhist origin.

In the Chinese tradition of thinking we often see Confucius, Laozi and Buddhism in a number of different combinations on a daily basis. For decades the history, religion and traditions of Communism has been despised, but in recent years it has been officially reinstated as an identity-creating and unifying factor – like the The New Face of European Right-Wing Populism. The exhibition attempts to relate the points in the Chinese and Western tradition and discuss the »return« of history in modern times.

It is said that if Confucianism is a masculine shape, the shape of Dao would be the feminine. »Know the male, but keep the female and you will be a relative to the world. Nothing in the world is more soft and weak than the water, but when it comes to catch the tough and strong, no one can outdo it. Therefore, the idea is that the 12 animal signs are worn by women, and in addition to the animal mask each figure carries two artifacts.









## Politisk prioritering eller strangulering af Kunstakademiet

10.06.2017

At kapitalistiske økonomer som Adam Smith anså hele denne samfundsguppe (kunstnerne), for en flok værdiløse parasitter er så kendt, at det næppe er værd at nævne. Jørn i Værdi og Økonomi.

At finansministeriet og Moderniseringsstyrelsens algoritmer i sandhed lever op til dette, ville derimod være værd for vores politikere at tænke over.

Ernest og Young har for E.U. i 2014 lavet rapporten »Creating growth« som påviser de kultur -og kunstbårne erhvervs betydning for vækst og udvikling i E.U. området. Den burde folketings og regering hente på nettet, læse og analysere og tage alvorligt. Den viser klart og tydeligt, at finansministeriets modeller og moderniseringsstyrelsens rationaliseringer er Danmarks største problem lige nu.

Et vækst og rationaliserings vanvid der foreløbig har sendt 12,3 milliarder ud af landet og en milliard skattegæld, der ikke kan inddrives, er ved at udmarve vores samfund, det skulle være det, der var visionen for vores fremtid.

Mens den kunstneriske formdannelse kan give mulighed for at erkende os selv, det betyder kritisk at sætte sig udenfor sig selv, og med denne selviagttagelse få muligheden for at erkende fejl, mangler, laster og dyder, er en omkostning der skader væksten.

Lige nu er politik i Danmark en lukket rundkørsel, sæt nu kunstarterne, videnskaberne fri og styrk udvikling, vækst, velfærd og Danmark i en globaliseret verden.

Politiken har i søndagsudgaven en artikel, om nedskæring på 38% af (bastarden) Arkitekt + Design + Konservatorskolen (endnu en nedskæring skal tilføjes) i tidligere aviser har i omtalt nedskæringer på Det kgl. Teater, scenografi afd., Det kgl. Kapel, Operaen, Balletten osv., dertil kan tilføjes vores museer, landets orkestre, Kulturstyrelsen, Statens Kunstfond.

En institution er gået under Politikens radar, Det kgl. Danske Akademis Billedkunstskoler.

I 2011 fastholdt Thorning Schmidt regeringen Thor Pedersens såkaldte genopretningsplan (aldrig er så meget blevet nedlagt som under denne genopretningsplan) grundet allerede foretaget besparelser og deraf følgende fyringer og nedskæringer, valgte Kunstakademiet Rektor at opgive Billedhuggerskolen Frederiksholms Kanal, Materialgården, som havde været en del af Kunstakademiet side grundlæggelsen i 1754, så efter 257 år forsvandt en skole og et professorat.

Sammen med et hold studerende og hjælp fra Peter Lassen og Jørn Nørgaard forsøgte vi et år at ændre beslutningen, forgæves.

Det lykkedes at vriste Det Store Atelier ud af Bygningsstyrelsen som selvstændigt lejemål, her har Johannes Wiedewelt udført bla. Frederik d. 5's gravmæle i Roskilde Domkirke, Dajon sine figurer til Frihedsstøtten, Den ældre Bissen Isted Løven og Den tapre Landsoldat, den yngre Bissen bla. Absalon på Højbro Plads, Anne Marie Carl Nielsen Rytterstatuen af Dronning Margrete d. I, mens Carl Nielsen komponerede ved siden af, og så Utzon Frank og Hein Heinesen med flere, som professorer og billedhuggere. Der er i Materialgården ophobet kunst og kulturhistorie, som har præget vores Danmarks billede.

Da jeg var fungerende professor ved Billedhuggerskolen Charlottenborg 1985 – 94, var vi 8 professorer, og alle laboratorier fuld besat med lektorer og assistenter, i løbet af 80'erne og op gennem 90'erne var det kgl. Danske Kunstakademi anset som et af de bedste akademier i Europa. Der er stadig fremragende kollegaer der arbejder på Akademiet, men nedskæringer har udhulet Akademiets handle muligheder katastrofalt.

De 8 professorer ved hovedskolerne er beskåret til 3,4 i 2017, så ophøjes lektoratet for grundskolen til et professorat som træstepræmie. Men i tiden 2008-2020 falder den samlede bevilling for Det kgl. Danske Kunstakademi og Charlottenborg Kunsthøjskole fra 62,5 millioner til 43,9 millioner, det formentlig betyde max. 2 professorer og en halvering af laboratorie lektoraternes tid og ansatte.

Et sådant Akademi er ikke funktionsdygtigt, vi har aldrig været rigere, da vi var langt fattigere, havde vi råd til Kunst, Arkitektur og Kultur, det har skabt den velstand og den kultur vi i dag nyder godt af, hvad efterlader vores konkurrencestat fremtidige slægter? En ødelagt natur? et forarmet bymiljø? tarvelige industriprodukter? et forarmet kulturliv?

Billedkunstskolerne kvæles langsomt, mens konkurrencestat, Finansministeriet, Moderniseringsstyrelse og kortsigtet vækst pisser i vores bukser.



Foto: Martin Erik Andersen

## Kære Naser Khader

23.08.2017

Du skal have en stor tak, at der er så megen konservativ ånd, at du for første gang i lang tid fremsætter et konkret forslag til at løfte kunstarterne i forbindelse med finansloven. Jeg tænker selvfølgelig på dit forslag om, at unge dimittender fra Det kgl. Danske Kunstakademi o. a. Akademier kan få et års S.U. til at starte deres selvstændige virksomhed.

Måske er situationen langt alvorligere end som så, om ikke så længe er der ikke flere professorer på Akademiet, den stadige 2% effektivisering udhuler ikke blot vores fysiske sundhedssystem, men i lige så høj grad vores åndelige og kulturbærende institutioner, metoder taget fra homo faber, menneskets produktive fremstillings arbejde, anvendes ukritisk på homo ludens og dermed kunsten, hvorledes effektiviserer man en symfoni af Beethoven eller et maleri af Asger Jorn?

Da jeg var fungerende professor bestod professorkollegiet af 8 professorer og en fagligt godt sammensat lærerstab indenfor de forskellige discipliner. Akademiet i København havde rejst sig fra stilstanden i efterkrigsårerne, i 70'erne kommer Robert Jacobsen, Richard Mortensen, Aagaard Andersen, Freddie, Albert Mertz, Svend Wiig Hansen med deres internationale baggrund og gav Akademiet en ny tyngde, og i 80'erne kom generationen fra de berygtede 60'ere og førte Akademiet ind i den nye globale realitet, og op gennem 90'erne udvidede Akademiet sin internationale position.

Trods mange advarsler har man uahæmmet udhulet Akademiets position, der er dygtige professorer og lærerkræfter, men de er beskåret, så de ikke har den volumen, der skal til, i dag er der 5 professorer med de udmeldte »effektiviseringer« er der i 2020 max. 3 og en lærerstab under 20% af det nødvendige, Akademiet er reelt nedlagt.

Så måske er dit forslag gratis, der er snart intet Akademi på Kgs. Nytorv. Det vil sikkert glæde Finansministeren og Moderniseringsstyrelsen, så kan endnu en statslig ejendom sælges.

Det får mig til at spørge: Hvorfor skulle Billedhuggerskolen i Frederiksholms Kanal efter 240 år nedlægges og et professorat fjernes? Hvorfor skulle Søkvæsthuset sælges og Orlogsmuseet nedlægges? Hvorfor skal GI. Dok sælges og Statens Værksteder for Kunst flyttes hen, hvor ingen kunstnere i hele Danmark ønsker det? Hvorfor sælger Finansministeriet og Moderniseringsstyrelsen Vestindisk Pakhus hen over hovedet på Statens Museum for Kunst, med besked om at hele Den kgl. Afstøbningsssamlings skal fjernes inden 2 år?

Vi reddede i slutningen af 70'erne denne kunst og kulturskat fra destruktion, der er ofret millioner på dens restaurering, det er en af de 3 fineste i Europa, det er afstøbninger tilbage fra

1700- tallet, og udover den kultur og kunsthistoriske værdi, repræsenterer den mange millioner.

Vi har aldrig været rigere, der har aldrig været flere penge, men væsentlige kulturelle og kunstneriske institutioner skal udhules og nedlægges, som vi, da vi var langt fattigere, forsvarede og stod fast på?

Jeg håber I, i de neoliberalistiske markeds tåger, stadig er lidt kulturkonservative?

## Kære Mette Bock

17.10.2017

Tak for sidst og tak for talen først og fremmest i Horsens, men også den på Clay.

Vi aftalte at mødes i mit atelier i Frederiksholms Kanal, jeg forstår din travle kalender, men den stundende diskussion om endnu en sammenlægning nu dvs. kunsthøjskoler, gør det meget aktuelt at vi kunne finde et møde snarest.

Jeg har talt med Olafur Eliasson om det vi begge finder er dybt problematisk og ville gerne tale med dig om hvordan vi kan se kunstens muligheder i en fremtidig global realitet.

De frihedsidealiser vi har med os fra oplysningstiden har skabt vores dynamiske kultur, her er de 3 frie uafhængige institutioner Universiteterne, Akademierne og Retsvæsenet de afgørende (H.C. Ørsted) de skal give demokratiet kritisk modspil, uden dette havner vi i demokratiets populistiske tåger. Hvorledes dette udvikles videre ville vi gerne tale med dig om.

Mens brevet skrives har tidligere Rektor dr.phil Else Marie Bukdahl ringet og meldt sig til samtalen.

I håb om positivt svar.

Bjørn Nørgaard Olafur Eliasson

## English summary

*In January, the Minister of Culture, Mette Bock, set up a commission to analyze the future challenges for art education in Denmark.*

*In the first presentation of the analysis, it was suggested that all the higher art education should be put together in one organization or two major institutions. One in the East of Denmark and the other in the Western part of Denmark.*

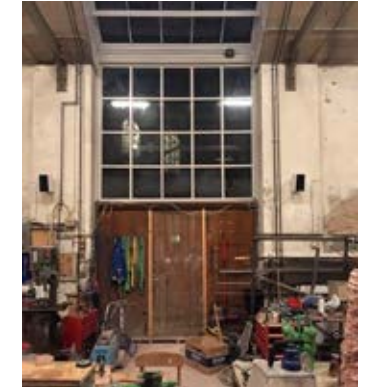
*But after very harsh criticism from several of the Parliamentary parties, the Principles of the art education and students who felt manipulated, the Minister decided to call off the proposal in October.*



# CONTAINER AKADEMIET NORDHAVN

RUM TIL UNGE TALENTFULDE KUNSTNERE

*Hvad / Idéoplæg til containeratelierer og værksteder Hvor / Nordhavn, Danmark  
Hvorfor / For at opfylde et behov for billige arbejdsrum til unge talentfulde kunstnere  
Hvem / By & Havn, Bjørn Nørgaard, Unionkul v. Klaus Kastbjerg*



## IDE

### Forord - Bjørn Nørgaard

I en lund kaldet Akademos startede Platon sit Akademi 385 f.kr, bl.a. kendt fra Raphaels fresko i Vatikanet. Her ses tidens og fremtidens store ånder diskutere og argumentere på lige fod, livets store og små spørgsmål, her talte argumenter og den personlige autoritet.

Nu 2400 år senere, hvor København tivoliseres til et partyland, og håndværkere, små næringsdrivende, studerende og kunstnere jages ud af byen, må vi som Platon anlægge et Akademi af kunstnerværksteder i Nordhavn.

Container betyder beholder, disse Akademi beholdere, skal ikke længere fragte alverdens ting og sager over oceanerne, men sende de nye kunstneres drømme og visioner ud i verden.

Som sagt så gjort.

2

Ved en tur i Nordhavn med "Kulturmiljøsekskabet" diskuterede vi med By & Havn brugen af eksisterende bygninger og anlæg og dermed Nordhavns særlige kvaliteter. En bemærkning om Nordhavns manglende kunstplan, udløste en samtale om kunstens og kulturens vilkår.

Ved mine mange samtaler med yngre kollegaer stod det klart, at behovet for atelier muligheder af før omtalte årsager, var et hovedproblem, og som altid, når de rigtige mennesker mødes, fortalte Klaus Kastbjerg om sit container kontorhus i området, og det hele har nu udviklet sig til dette projekt, som ses i dette hæfte.

Arkitekterne har udarbejdet et fremragende forslag, som både rummer individuelle arbejdsrum, større fælles atelier, værksteder, kontor etc.

I dette "jomfruelige" land blandt vilde blomster, med by og himmel, en åben horisont og byens skyline på samme tid, kan som i antikken blandt lige mænd og kvinder, i samtale og fri tanke, skabes nye billeder til en ny verden.

Tak til By & Havn og Klaus Kastbjerg, der er højt til himlen i Nordhavn.





## Skulptur til AIAS instituttet ved Århus universitet

Installeret i løbet af 2018

Aias / Universitet / Det Universelle

Forestillingen om et univers, det altomfattende, og universitetet som det sted hvor man studerer sandheden om det hele, universet som den tilstand der opstår af kaos.

H.C. Ørsted. Kunst / Videnskab / Ret (Ars/Scientia/Iustitia).

3 figurer bundet sammen af et det almene, sekulære, nominelle trapper og rummet i trappen det åndelige.

Skulpturen er bygget op som et indre Babelstårn med reference til Tatlin og Merzbau.

»Der Ursprung Der Zukunft«, Den globale encyklopædi, den europæiske dynamik?, Tradition-modernitet, En organisk allegorisk modernisme.

Afstøb. klassiske og andre fragmenter, modelstudier, anatomi, Låggregation Trouve, assamblage nouveau, fra billeder, strukturer, frie allegorier, konglomerat af genrer, kategorier, begreber, hybrider som danner nye helheder, samplage, det hele modelleret frit.

Materiale: Bronze, tinbronze, guldbronze, sten, plade, træ og glas. Selve hovedfiguren støbt.

## A sculpture next to Aarhus Institute of Advanced Studies (AIAS) Aarhus, Denmark

Scheduled to be installed in 2018

Aias / The university / The Universal

The idea of a universe, the all-embracing, and the university as the place where you study the truth about the universal; The Universe as a state of Chaos.

H.C. Ørsted. Art / Science / Law.

The three figures are to be connected through the common, secular and spiritual staircase.

The sculpture is built like the inside of The Tower of Babel with reference to both Tatlin and Merzbau.

»Der Ursprung Der Zukunft«, The global encyclopedia, the dynamics of Europe?, tradition and modernity. Allegories of Modernism.

The elements for the sculptures have carefully been cast from classical and other fragments, model studies, anatomy, Låggregation Trouve, assamblage nouveau, from images, structures, free allegories, conglomerate of genres, categories, concepts, hybrids that form a new whole: samplage. A process where everything is free.

Finally the sculpture will be made from/of bronze, tin bronze, gold bronze, stone, planks, wood and glass.





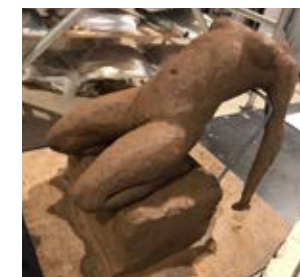
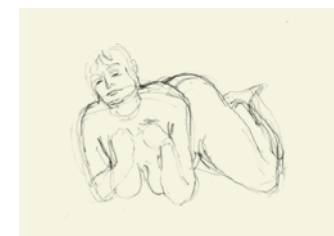






**Tro, håb, kærlighed og fortvivlelse /  
Faith, hope, love and despair 2017**

*Steinprent – The Faroe Islands Lithographic Workshop*







1



2



3



4

**1-4**

Årsskrift 2016 reception på Frederiksholmskanal v/ Birgir Enni og Restaurant Mielcke & Hurtigkarl / Reception at Frederiksholmskanal with food by Birgir Enni and Restaurant Mielcke & Hurtigkarl

**5**

70 års fødselsdagsreception v/Restaurant Mielcke & Hurtigkarl fra Paradehuset i Det Kgl. Haveselskabs Have, Frederiksberg / 70<sup>th</sup> birthday reception hosted by Restaurant Mielcke & Hurtigkarl at The Danish Royal Horticultural Society's Garden, Frederiksberg.

**6**

Udstilling / exhibition  
'Bjørn Nørgaard', Glostrup Kunstforening  
04.03. – 29.03.2017

**7**

Udstilling / exhibition  
'Horses', V1 Gallery & Eighteen, København  
20.05. – 05.08.2017

**8**

Udstilling / exhibition  
'Denn durch die Liebe wird der Mensch besser'  
Stiftung Christliche Kunst Wittenberg, Lutherstadt Wittenberg  
Germany, 08.09.2017 – 13.05.2018

**9-10**

'Videnskab – Lidskab' på Ny Carlsberg Glyptoteket /  
'Videnskab – Lidskab' at The Ny Carlsberg Glyptotek

**11**

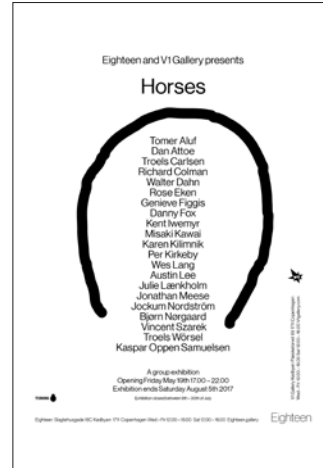
'Kina Snak' med Lene Winther på Radio24syv /  
'China talk' with Lene Winther at radio Radio24syv



5



6



7



8



9



10

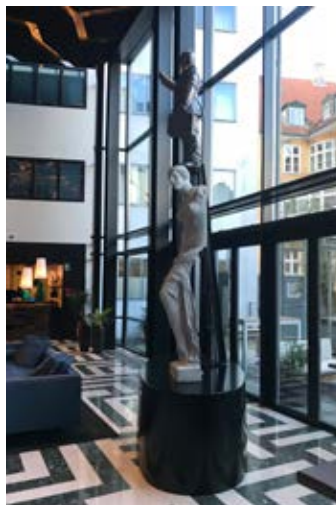


11





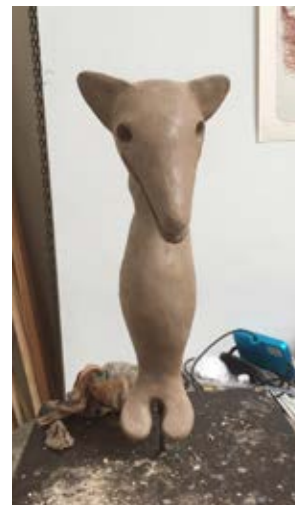
1



2



3



4



5

**1-2**

'Stylit.com/Sofie' (2016) and 'Stylit.com/Morten' (2016) i foyeren på Hotel Skt. Petri, København / Copenhagen

**3**

Udkast til et telt til Folkemødet på Bornholm 2018 / A proposal for a tent for The People's Political Festival at Bornholm in 2018

**4**

1:1 lerhund til skulpturen 'De Røde Hunde' / 1:1 dog in clay for the sculpture 'The Red Dogs'

**5**

Mockup for opsætningen af 'Mismatch Repair' (2016) foran Det Sundhedsvidenskabelige Fakultet, København / Mockup for the installation of 'Mismatch Repair' (2016) in front of the Faculty of Health and Medical Sciences, Copenhagen

**6**

Gipsmodeller som skal støbes i glas i Kina / These plaster models is about to be molded in glass in China

**7**

'Biologisk mangfoldighed' (2008) genetableret / 'Biological Diversity' (2008) reinstalled

**8**

Nej tak til digitale standere! / Please leave us alone from the digitale poster!

**9-10**

De forskellige dele til Sarkofagen er snart færdigproduceret. Bl.a. elefanterne til søjlerne hos Fonderia Mariani Bronzestøber i Italien og glaselementerne hos Lhotsky i Tjekkiet / The various parts for the Sarcophagus are soon finished. The elephants for the columns from Fonderia Mariani in Italy, and the glass elements from Lhotsky in the Czech Republic



8

**Digitale standere**

12.01.2017

Kære TMFKP Høringer  
Som detail-handler på Strøget i mere end 30 år, og som forkæmper i mange fora for en smukkere og mere rummelig by skal jeg på det kraftigste protestere mod opsætningen af disse nye, digitale reklame-standere.

Københavns indre by og Strøget har behov for et overordnet løft, oprydning, mere renhold og opretholdelse af de regler, kommunen så glimrende har sat – byen har ikke brug for mere tvivlsomt gade-inventar, der tilmed står og stråler og larmer, rent visuelt!

Jeg håber TMF vil komme på bedre tanker, og ikke tillade et så drøj-kommercielt og ækelt indgreb i byens smukke rum.

Med gode hilsner, Mads Nørgaard



6



7



9



10



1

Cover til Mike Sheridans nye album / Cover for Mike Sheridan's new album

2

Siggi og Bjørn Nørgaard og Den allersidste nadver /  
Siggi and Bjørn Nørgaard and The Very Last Supper

3

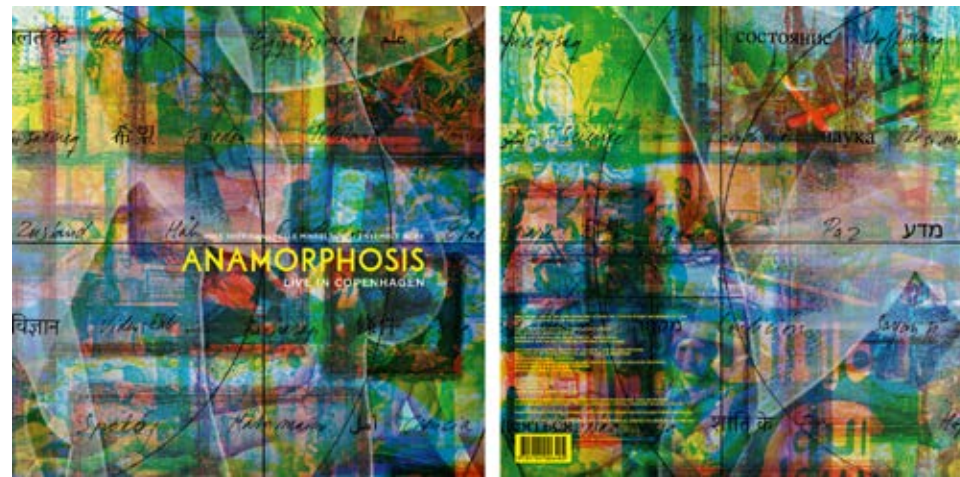
På skovtur med Tan Ping og Teng Fei i Horsens skov /  
On a picnic with Tan Ping and Teng Fei in Horsens Forest

4

Temperaturholder til Klaus Bonde Larsen og Anne-Marie Mærkedahl /  
A Temperature sensor for Klaus Bonde Larsen and Anne-Marie Mærkedahl

5-6

Skulptur til Stevens / A sculpture for Stevens



1



4



2



3



5



6

## BILLEDHUGGERVÆRKSTED BJØRN NØRGAARD

Bülowsvej 18C · 1870 Frederiksberg C  
+45 33 24 78 82 · mob. +45 40 57 04 98  
mail@bjoernnoergaard.dk · www.bjoernnoergaard.dk  
Twitter: @BjoernDK · Instagram: bjoernnoergaard.dk  
Vimeo: Billedhugger Bjørn Nørgaard

### MEDARBEJDERE

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BKF · Den Frie Udstilling





**TROEN ER HÅBET. TVIVLEN VILKÅRET.  
BELIEVING IS FAITH. DOUBT IS ARBITRARY.**



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