

SCULPTURAL DEMONSTRATION

ACTION BOX

538

**BILLEDHUGGERVÆRKSTED BJØRN NØRGAARDS AKTIVITETER 2015
ACTIVITIES OF SCULPTURE WORKSHOP BJOERN NOERGAARD 2015**

Grundlovstale

Ærede kammerater, søstre, brødre, godtfolk, småfolk, køjer og bæljøjer, sprællemænd og skraldemænd, tumlinger og skrappe tænder, plاتفodede og rundtossede, gule, blå, sorte, lilla, brune, turkise, blegfiser og rødhårede

I disse for vores land og grundlov så tunge tider, hvor verden er så fuld af udfordringer og mulige umuligheder her en tunge tale mod fjerne horisonter.

Tik- tak- gikken- gakkem-guffen hovedet ned i skuffen

Citat: Når man bliver ved at gaa, så gaar det nok.

Hvordan får vi det nationale, det europæiske, det globale rum til at spille sammen i en konstruktiv dialog.

Hvordan vi får den totalitære modernitet til at integrere traditioner, som en værdifuld resurse.

Oprindelsen til fremtiden, nutiden er den flygtige tid, hvor de værdier vi har fået, kan vi bære med os, når vi giver vores verdensbillede videre til de nye mennesker, som så kan forkaste dem, eller tage dem til sig og give nyt liv i deres egne visioner, husk solen står stadig op, når vi er væk.

Citat: Lediggang er roden til alt kunst.

B. Demokrati forudsætter en oplyst borger, en oplyst borger forudsætter seriøse medier og en åben transparent politisk kultur.

Forudsætningen for en oplyst borger er en dannet borger, forudsætningen for dannelse er stærke politiske ambitioner om en visionær kunst-og kulturpolitik.

Samfundet er en skulptur, et digt, et stykke musik vi alle kan modellere, digte og komponere med på, de kunstneriske billeddannelser, samfundsmodeller, er inkluderende, åbne, hvor alle muligheder kan tænkes, opstå eller forgå, kunsten er drømme omsat i stof, billed, ord og lyd.

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

Citat: Det store er ikke at være dette eller hint, men at være sig selv, og dette kan ethvert menneske, om han vil.

C. New Corporate governance – SCREW Corporate governance. Nødvendighedens politik afskaffer demokratiet, det nødvendige kan ikke diskuteres, sådan er det jo, det er nødvendighedens tyranni.

Vækst for enhver pris, vækst, vækst DI, DA, LO, 3F, regeringen, folketinget – vækst, vækst, vækst, men hvilken vækst skal ikke diskuteres. Den vækst nyliberalismen taler om, at producere en masse ragelse verden havde været bedre for rundt uden, som ingen har brug for, sælge det dyrt, forbruge og smide væk.

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

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

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

Citat: Jord, dæk ikke mit blod til ! mit skrig må ikke stedes til hvile.

D. Konkurrencestaten, det glædesløse samfund, nyliberalismens svar på salig Fouriers Phalanstères, nu skal alle rette ind efter det

globale finansmarkeds behov for afrettet, målrettet arbejdsduelige produktionsorienterede individer, som er kodet til at producere og forbruge. Historien, skønheden, skønligheden, omsorgen, indsigten, erfaringen, lysten er afkodet.

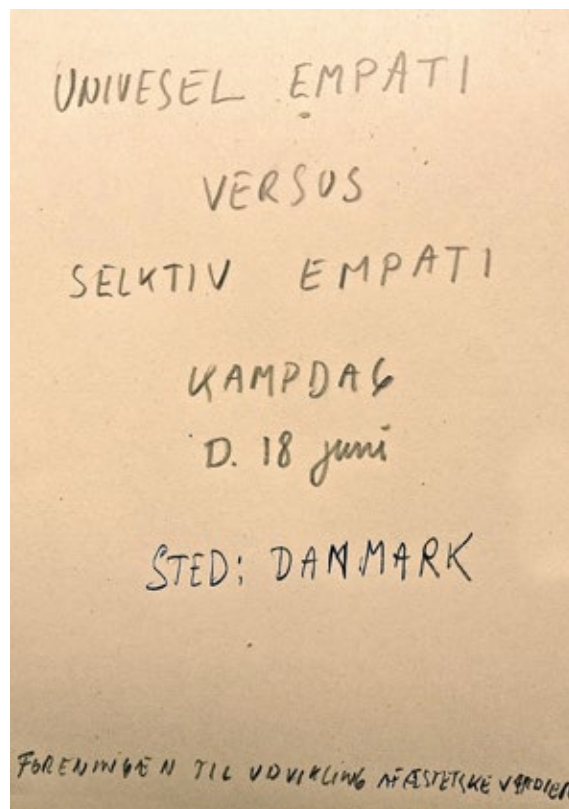
Her ligner nyliberalismens forbrugssamfunds golde materialisme skuffende sovjeternes åndløse kvantitetssamfund, hvad enten lighed er målet eller ulighed er målet, ophobes magt og penge hos de få.

Citat: Af alle latterlige ting forekommer det mig, at være det latterligste at have travlt.

E. Inden vi bliver nation af latterlige morakkere, inden den kollektive amnesi sænker mørket over vores kulturrigdomme, inden den menneskefjendske virus breder sig, hvor vi kun ser vores brødre og søstre, der har støtte og hjælp behov kort eller langt, som en omkostning og klods om benet, og hvor den uheilige alliance mellem de nationalt – sociale og det nyliberalistiske – vækstdogme, har den selektive empati som fælles værdi, må vi hævde den universelle empati, trods de nærmest utopisk umulige vilkår i en global kaotisk realitet, som det håb der kan bære mennesket ind i en ny babelsk fremtid.

Citat: Hvis man ikke går til yderlighederne, skal man slet ikke gå. Husk flertallet tager altid fejl, derfor skal demokratiet være generøst og kunne rumme det særlige.

Allerede for mange ord, jeg beder forsamlingen stå bomstille, lukke øjnene jeres, og holde bøjle 1 minut, så har vi sparet verden for det vrøvl.



FOS holder grundlovstalen for de begejstrede folkemasser.

Constitution Day Speech

Honorable comrades, sisters, brothers, good people, humble folk, port-holes and wall-eyes, jumping jacks, tumblers and sharp-tongues, flat-footed and dizzy people, yellows, blues, blacks, purples, browns, turquoises, colourless and redheads.

In these for our country and constitution so dark times when the world is so full of challenges and possible impossibilities I here present a speech in tongues towards far horizons.

Tic-toc-jiwier-juwer-jawer-head down in the drawer.

Quote: As long as you keep on walking it will be all right.

When will we get the national, the European and the global space to act together in a constructive dialogue?

When will we get totalitarian modernity to integrate our traditions as a valuable resource?

The present is the origin of the future. It is the fleeting time where values having been handed down to us from the past can be kept by us and then passed on to new people, allowing them in turn to either reject them or carry them on to give new life to their own visions. Remember that the sun is still rising when we are gone.

Quote: Idleness is the root of all art.

B. Democracy presupposes well-informed citizen. A well-informed citizen presupposes serious media and an open transparent political culture.

The precondition for a well-informed citizen is a cultured citizen. The precondition for culture is strong political ambitions for a visionary art and cultural politics.

Society is a sculpture, a poem, a piece of music which we can all participate in modelling, writing and composing. The aesthetic imaginings and models of society are inclusive, open, here all possibilities can be thought, arise or perish. Art is dreams transformed to matter, images, words and sound.

The society that sets the individual's creative potential free is the society that seizes the possibilities of the future.

Quote: The important thing is not to be one thing or the other, but to be yourself, and this every human being can achieve, if he wants to.

C. New Corporate Governance – SCREW Corporate Governance. The politics of necessity abolish democracy. The necessary is not up for discussion, it is just the way things are, it is the tyranny of necessity. Growth at all costs, growth, growth CBI, TUC, the government, the Danish parliament. Growth, growth, growth, but what kind of growth is not up for discussion. The growth that the neoliberals refer to means producing a lot of junk that the world would be better without having, junk that no one needs, to be sold at a high price, consumed and then thrown away.

We are forced to fill up our fields with still more heavy metals, traces of medicine, pesticides, phosphor, resistant bacteria and ammonia, destroying the earth in future, in order to produce inedible meat in large amounts which makes us sick and consume crops enough to cover half of Africa.

The free market is good in some respects but not for the world, for Heaven's sake.

Growth should not be cancerous growth on the earth. We need to discuss democratically what kind of growth we want. Growth needs to be improving, enriching and to be understood as a whole and from now on.

Quote: Earth, cover not my blood! My scream must not laid to rest.

D. The competition state, the joyless society. Neoliberalism's answer to the phalanstères of blessed Fourier. Now everyone needs to adapt to the global financial market and its requirements for trained, goal-oriented, work capable individuals programmed to produce and consume. History, beauty, love, care, insight, experience, desire is canceled by the program.

In this regard neoliberalism's consumer society with its soul-dead materialism disappointingly resembles the dull quantity society of the Soviets. No matter whether equality or inequality is the goal, power and money is accumulated among the few.

Quote: Of all ridiculous things it seems to me that the most ridiculous is to be in a hurry.

E. Before we turn into a nation of ridiculous eager beavers, before our collective amnesia leaves our cultural heritage in darkness, before the misanthropic virus spreads where we only see our brothers and sisters in need of support and help for a short or a long time as an expense or an encumbrance, and where the unholy alliance between the national socialists and a neoliberal growth ideology maintain selective empathy as a common value – we need instead to insist on universal empathy, this despite the almost impossibly utopian conditions in a global chaotic reality. This is the hope that can bring humans into a new future of Babel.

Quote: If you don't go to extremes don't go at all.

Remember that the majority is always wrong. That is why democracy should be generous and able to contain the special.

Already so many words. I ask the audience to stand stock-still, to close your eyes and keep your mouth shut for 1 minute. Then we have spared the world for that kind of nonsense.

Action box, sculptural demonstration

Udført i anledning af Rolling Snowball 6 udstilling med 25 kunstnere fra Central Europa, Skandinavien, Kina og USA, afholdt i Djúpivogur I Island, sommeren 2015, arrangeret af CEAC, Xiamen, Kina.



Action Box, Sculptural Demonstration

Carried out on the occasion of the Rolling Snowball 6 exhibition featuring 25 artists from Central Europe, Scandinavia, China and the USA, held in Djúpivogur, Iceland, the summer of 2015, arranged by CEAC, Xiamen, China.



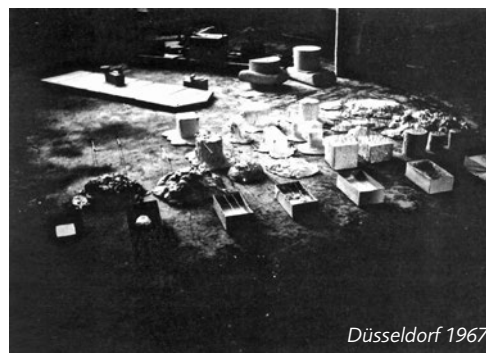
Berlin 2015



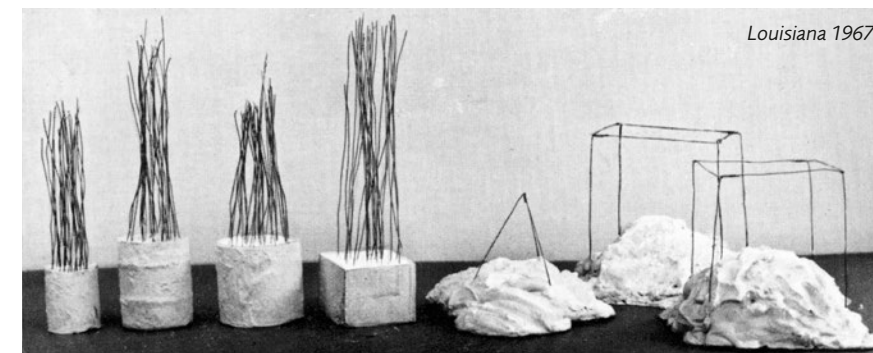
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Berlin 2015



Düsseldorf 1967



Louisiana 1967

Sagforhold

Princippet I »Skulpturelle Demonstrationer« opstod I starten af 1966, dels under indtryk af »tidsånden« på Eks-skolen og I kunsten, dels efter læsning af Wittgensteins »Tractatus« . Det er enkle principper, som skal demonstrere materialernes iboende egenskaber, før vi tillægger dem div. værdier, og demonstrere dem gennem nogle enkle øvelser enhver kan udføre.

»Sagforhold« som indgår i en række af »Skulpturelle demonstrationer« blev første gang udført på Düsseldorf Kunstakademi 1967, samme år til en udstilling på Louisiana Museet, i 2014 til min udstilling på CAFA museet og i 2015 i værkstedet i Berlin, hvor to arbejder indgik i René Block udstillingen »Ich kenne kein Weekend«.

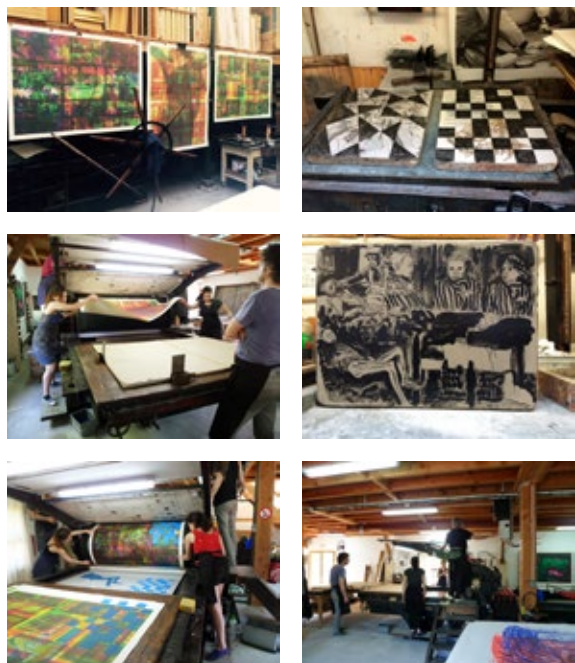
Case Conditions

The principle for »Sculptural Demonstrations« arose in the beginning of 1966, partly under impression of »the spirit of the time« at the Experimental Art School and in art in general, partly after reading Wittgenstein's »Tractatus.« They are simple principles that are supposed to demonstrate the inherent qualities of materials before we ascribe them various values, and these are supposed to be demonstrated through some simple exercises that anyone can execute.

»Case conditions,« which forms part of a series of »Sculptural demonstrations,« was carried out for the first time at the Düsseldorf Academy of Art in 1967, at an exhibition at the Louisiana Museum of Modern Art the same year, in 2014 for my exhibition at the CAFA museum and in 2015 at the workshop in Berlin, where two works were part of the René Block exhibition »Ich kenne kein Weekend.«



Beijing 2014



X Y Z Æ

Titlen på de tre serier X Y Z Æ, er for alle »Triptykon, Krigen, Kvinden, Freden«, X den store, Y den næststørste store, Z den mellemste store, og Æ den mindste, altså stor, mindre, lille, mindst.

Triptykon er græsk og betyder trefoldet, i middelalderen en trefløjet altertavle hvor sidefløjene lukkes over midterpartiet, hvilket hos katolikker gøres i fasten.

I moderne kunst er dette triptykon motiv brugt gennem tiden som en minitogneserie, hvor de tre billeder udgjorde et episk forløb der udvidede billedets motivkreds.

I 2014 var jeg i Dresden for at se en stor udstilling omkring en triptykon af Otto Dix »Krigen« hvor alle forarbejder og kartoner og dokumentation fra 1. verdenskrig, og en del skitser var udført i skyttegravene.

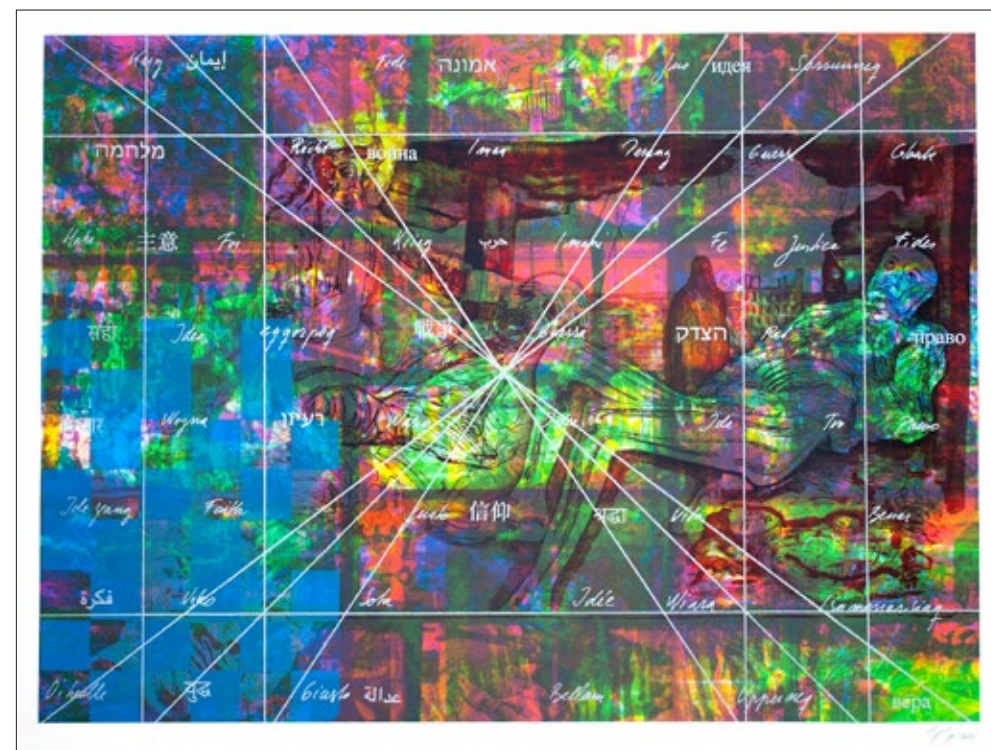
Da begrebet krig er rykket tæt på i Europa, og vi kan diskutere om 3. verdenskrig har været i gang i en årrække var besøget i Dresden et studiebesøg

med det formål at udføre en triptykon som litografi hos Christian Bramsen og venner i Paris.

Christian havde opfordret mig til at udføre nogle store litografier, som en del af et samarbejde han havde med litografen Stephane Guilbaud, og efter lange overvejelser blev det denne triptykon.

»Krigen – Kvinden – Freden«, er i modsætning til Otto Dix »Krigen« et forsøg på at diskutere at vi har et valg, krigen er ikke et deterministisk vilkår, men i bedste fald en del af en politisk proces, og forståelsen af krigen er aldrig en løsning, men det feminine og freden er målet, med tidens censor, fastholder kunstnere kvinden som bærer af kærlighedens frugt og freden den frugt der udfoldes i fremtiden.

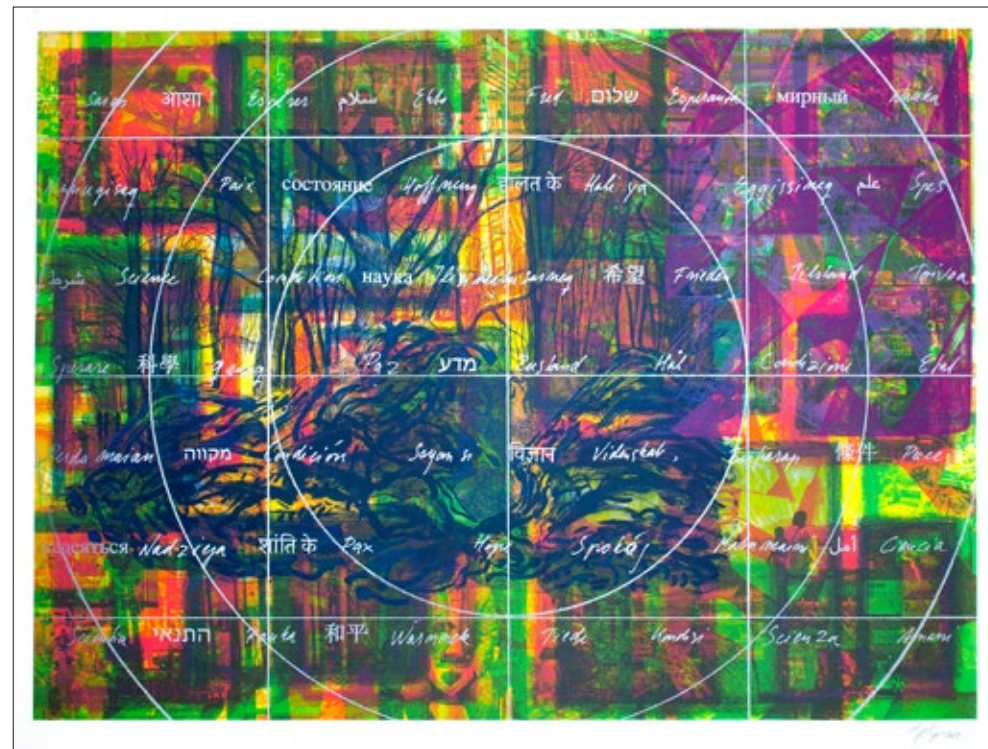
I triptykonens mangfoldighed af lag og billeder antydes det at vi selv må tolke os ind i verden, der er ingen enkle svar på kompleksiteten i den verden vi lever i, ansvaret ligger hos den enkelte, det betyder os alle.





XYZÆ

The title of the three series XYZÆ is the same for each of them: »Triptych, The War, The Woman, The Peace«. X is the large one, Y the second largest, Z the middle sized, and Æ the smallest. So large, middle sized, small and smallest.



The word triptych is Greek and means three-fold. In the Middle Ages triptychs were constructed in three sections hinged together, which meant that the side panels could be folded shut over the middle panel. This is what Catholics do during the fast. In modern art this triptych structure has been used as a simple comic strip tying three pictures together in a narrative sequence as a way of expanding the works' subject matter.

In 2014 I was in Dresden to see a large exhibition of a triptych by Otto Dix entitled The War. The show presented all of his sketches and preparatory drawings as well as documentation from the First World War, and a good deal of sketches made in the trenches.

Owing to the fact that the talk of war is again present in Europe and that we can discuss if the Third World War has already been going on for a decade, the stay in Dresden was a study visit with the intention of making a lithograph triptych at Christian Bramsen and friends in Paris.

Christian was asking me to make some large lithographs as part of a collaboration with the lithographer Stéphane Guilbaud and after considering the matter for a long time it ended up with this triptych.

In contrast to Otto Dix' The War, my triptych The War, The Woman, The Peace is an attempt to argue the case that we do have a choice. War is not a deterministic condition but at best a part of a political process. Understanding the war is never a solution, but the goal is the feminine and peace. With time acting as a censor, artists are adhering to woman as a carrier of the fruit of love and on peace as the fruit that unfolds in the future.

The triptych's multiplicity of layers and pictures is suggesting that it is up to us to interpret our place in the world. There are no easy answers to the complexity of the world we live in. The responsibility lies with the individual, which means everyone one of us.



The New World Order, bronze, blå patineret, 44 x 30 x 19 cm

The New World Order, bronze, patinated blue, 44 x 30 x 19 cm



Inside Masturbation, bronze, rød patineret, 44 x 30 x 18 cm

Inside Masturbation, bronze, patinated red, 44 x 30 x 18 cm



The Rebirth of Trinity, bronze, grøn patineret, 29 x 48 x 12 cm

The Rebirth of Trinity, bronze, patinated green, 29 x 48 x 12 cm

Fire figurer

4 bronzer udført i Stevens lejlighed i Xiamen i Kina, de har titler efter 4 begreber vi på forskellig måde havde vendt i vores rablende samtaler, world order, masturbation, trinity og nothing, så figurerne ses som »samtale figurer«.

Four Figures

4 bronzes carried out in Steven's apartment in Xiamen, China, they have titles after four concepts that we in different ways have touched upon in our raving conversations; world order, masturbation, trinity and nothing, so the figures are seen as »conversation figures.«



Mr. Nothing on His Way to Nothing Gallery, bronze, forgyldt, 48 x 30 x 20 cm

Mr. Nothing on His Way to Nothing Gallery, bronze, gilded, 48 x 30 x 20 cm



Everybody can be God who are you?



Once upon a time



There are places I remember



Fernweh



Je ne regrette rien



Der einsame Wanderer



As time goes by



Der globalen Einsiedler



A recherche a le time perdue

Everybody can be God, who are you?

I Færøerne er et sten og kobber trykkeri, Steinprint, som havde inviteret mig til at lave tryk til projektet: ? i 2014, samtidig udførte vi 9 små sten, som ikke blev færdige. I februar 2015 blev jeg af »Listafolkasamband i Føroya« som svarer til vores »Dansk Kunstnerråd« til at holde en tale ved et seminar med kunstnere og politikere i Thorshavn. Ved denne lejlighed blev stenene færdig tegnet, malet og kalkeret og trykning planlagt og startet. Det blev denne serie:

»Everybody can be God, who are you?« mine 19 eks. bliver indbundet med tekst til en bog.

On the Faroe Islands there is a lithographic printing house, Steinprint, which had invited me to make a print for the project »?« in 2014, and at the same time we made 9 small stones that weren't finished. In February 2015 I was asked by »Listafolkasamband i Føroya,« equivalent to our »Danish Artist Council,« to give a speech at a seminar attended by artists and politicians in Tórshavn. On that occasion the stones were drawn, painted, whitewashed and finished, and the printing was planned and launched. It became the series »Everybody can be God, who are you?«, and my 19 copies will be bound with text into a book.



Den gyldne sal

Siden byggeriet »Bispebjerg Bakke« har jeg ført en lang dialog med dir. Klaus Bonde Larsen. Et af resultaterne af denne dialog blev renoveringen af »Den Gyldne Sal« i Håndværkerforeningen København. I 2010 blev det til renovering og 5 store indfældede malerier og i 2015 lykkedes det med endnu engang støtte fra Kirsten og Freddy Johansens Fond og nu også Varelotteriet, at fuldende projektet med farvesætning og ny belysning i salen.

The Golden Hall

Since the construction of »Bispebjerg Bakke« I've been engaged in a long dialogue with Director Klaus Bonde Larsen.

One of the results of this dialogue was the renovation of »The Golden Hall« in The Copenhagen Craft Guild. In 2010 it came about a renovation and five big faded paintings and in 2015 we succeeded in completing the project with colour setting and new lighting in the hall.



Thorvaldsen som kulturarv ?

Kulturhistorie – kunsthistorie

Kultur er i princippet det hele, det er summen af de aktiviteter, de menneskelige relationer og konsekvenserne heraf, materielle produkter som åndelige, affald som bestående – politi, idræt, politik, sex, kunst, privat, offentligt, som tilsammen er der kultursamfundet i en periode udtrykkes i.

I tilbageblik forsøger historikere, politikere, forfattere at inddele »kulturhistorien« i epoker og udvælge særlige kendetegn og så får vi kulturhistorie og kulturhistoriske museer.

Det der gør historiebegrebet afgørende i vores nationale demokratiske retsstat i Europa er, at Kongens/Fyrstens magt i enevælde legitimeres fra Gud, da Gud erklæres død og Kongens enevælde afskaffes, er det historien der legitimerer folkets ret til nationen. Derfor får de nationale museer i 1800 tallet en afgørende betydning for skabelsen af den nye nationale identitet. Den bygger selvfølgelig på en lang traditionel forståelse af at høre hjemme i et sprog og et geografisk område, men nu er det folkets ret, altså folkeretten der er det nationale.

Kunst det særlige, det enestående, det er ikke den almene fortælling, men den personlige fortælling.

Når man i daglig tale ofte sætter lighedstegn mellem kunstarterne og kulturlivet kommer forvekslinger af, at kunsten i kultursammenhæng er det særlige, som samtidig med begivenhederne finder sted, sætter sig udenfor og kigger på »os«, og mens vi handler og lever, beskriver moralen, etikken, dagligdagsbilleder af os selv, så vi måske forstår os selv bedre. Kunsten bliver en slags overjeg, en voyeur, og drager ofte både tidlige begivenheder ind i nutiden, omtolker den, så vi forstår vores bevægelse til dette og hint på en ny måde, ligesom kunsten »fremskriver« vores virkelighed ind i eftertiden osv.

Kunstens rolle har siden 1800 tallet, som alt andet ændret sig. I starten hvor de nationale museer grundlægges, har kulturhistorien og de Nationalromantiske kunstnere på mange måder en fælles opgave i de nye demokratiske nationalstater, at skabe en national identitet, men i særdeleshed med 1900 tallets modernisme og stigende negativ opfattelse af nationen, som undertrykkende, løsriver kunsten sig fra magten for at definere verden gennem kunstneren, oftest i en kritisk position til de eksisterende værdier og derfor opfattes som provokerende.

I 60'erne forsøges den »modernistiske« rolle at omdefinere, og i dag har vi en skizofren tilstand, hvor markedet fuldstændig dominerer kunstverden, og samtidig nærmest sadomasochistisk køber og finansierer kapitalen stjernekunstnere, der i deres værker viser hvor galt konsekvenserne er, af den måde kapitalen tjener sine penge på, så kapitalen kan lave velgørende fonde for at afbøde de ulykker de tjente pengene på.



Hvorom alt er: Dette museum og Thorvaldsen opstår netop, som alt dette begynder med den nationale demokratiske retsstats fødsel, det er ikke Kongen, som egentlig ejede produktionen der får samlingen, men borgerne i København, og det er ikke Kongen der bygger museet, men byen.

Samtidig er det sådan, at for en kulturhistoriker er en genstand fra 1800 tallet en genstand fra 1800 tallet, om det er en kommode eller en skulptur af Thorvaldsen, og oven i købet kan kommoden kulturhistorisk være mere interessant og dermed mere værdifuld.

En kunsthistoriker ser skulpturen af Thorvaldsen primært som et kunstværk og derefter kan historien give en dybere forståelse af værkets fremkomst.

Med tidens museums sammenlægninger af kunst og kulturhistoriske museer, kunne man derfor godt diskutere, om vi i en global verden er i et punkt hvor det kulturhistoriske og det kunsthistoriske, som i udgangspunktet igen havde en sammenfaldende ide.

Men dette sker ikke af kulturhistoriske grunde og slet ikke kunstneriske, det er fordi vi er der hvor demokratiet afskaffes og finansministeriets algoritmer og tal maskiner hverken har brug for historien eller kunsten.



Thorvaldsen As Cultural Heritage?

Cultural History – Art History

Culture is in principle all of it. It is the sum of all the activities – the human relations and their consequences, material as well as spiritual products, be they existing or no longer existing, politics, athletics, politics, sex, art, private, public – which together is expressing cultural society in a given period.

In retrospect historians, politicians and writers try to divide »cultural history« into epochs by selecting special characteristics. And this is how we get cultural history and museums of cultural history.

What makes the concept of history so decisive in our European national democratic states of law is that the power of the king or prince in absolute monarchy is legitimized by God. When God is declared dead and when absolute monarchy is abolished it is history that legitimize the law of the people to the nation. Because of this the national museums in the 19th century is having a decisive influence in establishing the new national identity. Of course this identity builds on a long traditional understanding of belonging in a language and in a specific geographic area, but now it is the law of the people, meaning international law, which is the national.

Art is the special, the unique, it is not the universal story but the personal story.

When in everyday language we equate the arts with cultural life confusions tend to arise because in a cultural context art is the

special. While events are taking place, art situates itself elsewhere and looks back at »us«; while we act and live, art describes morality, ethics, everyday images representing us, helping us to understand ourselves better. Art becomes a kind of superego, a voyeur, often it shifts temporal events into the present and reinterprets them, making it possible to understand our motives for this and that in new ways. Just like art we »project« our reality into the future etc.

The role of art since the 19th century has changed like everything else. In the beginning when the national romantic museums are founded cultural history and the national romantic artists have in many ways a common goal in the new democratic national states: To create a national identity. But especially during 20th century modernism and the increasingly negative understanding of the nation as being repressive, art detaches itself from the power structure to instead define the world through the artist, often in a critical opposition to the existing values and therefore perceived as provocative.

In the '60s people seek to redefine the »modernist« role of the artist and today we have an almost schizophrenic situation where the market completely dominates the art world. Simultaneously, in an almost sadomasochist manner, capital invests in and funds famous artists who in their works are showing how wrong the consequences of capitalism are. So that capital can set up charitable foundations to ward off the damages they earned their money on.

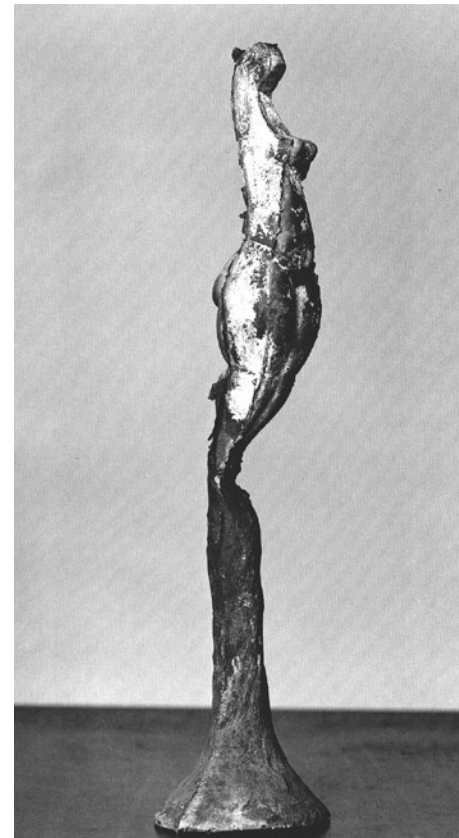
Anyway: This museum and Thorvaldsen come into being exactly at the moment when all of this begins to happen with the birth of the national democratic state of law. It is not the king that gets the collection, although he actually owned the production, but the citizen of Copenhagen. And it is not the king that builds the museum, but the city.

At the same time, the thing is that for a cultural historian an artifact from the 19th century is an artifact from the 19th century, whether it is a chest of drawers or a sculpture by Thorvaldsen. In addition the chest of drawers might well be more interesting in a cultural history perspective and therefore more valuable.

An art historian sees the sculpture by Thorvaldsen first and foremost as a work of art. After that history may provide a more detailed understanding of the work's emergence.

In the light of today's trend of uniting art museums and museums of cultural history it is worth discussing if we in our global world have arrived at a moment where cultural history and art history again share an identical idea, as they did in the beginning.

But this is happening not for the sake of cultural history and definitely not for artistic reasons. It is because we are at a moment where democracy is being abolished. The algorithms and numbers machines of the ministry of finance neither needs history nor art.





Da kvinden knyttede sin fisse



When the woman tied up her pussy



Og manden stak pikken mellem benene



And the Man Put His Dick Between His Legs



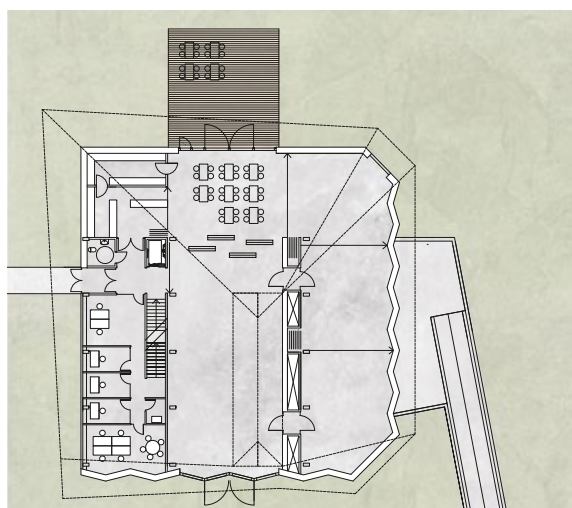
Den uendelige historie

Menneskefiguren i kunsten i dag er som alt andet i tiden en kaotisk gestalt, som antager utallige former, udtryk og udføres i en mangfoldighed af medier og materialer, her er den klassisk bronze, autolakeret. Disse to tegneserieagtige aliens optræder i vores kønsdiskurs. »Da kvinden knyttede sin fisse« – »Og manden stak pikken mellem benene«, det kunne være en nutidig pendant til Den skønne Helene og Prins Paris.

The Neverending Story

The human figure in today's art is like everything else in our time: A chaotic gestalt, which assumes countless shapes, expressions, and is executed in a diverse range of media and materials, here it is the classical bronze, auto lacquered. These two cartoon-like aliens appear in our gender discourse. »When the woman tied up her pussy« – »And the Man Put His Dick Between His Legs«, it could be a contemporary counterpart to the beautiful Helen and Prince Paris.





En ny museumsbygning til Glud Museum

Huset er kvadratisk i sin grundform. Med udgangspunkt i et »lade-motiv« er tagrejsningen udført som traditionelt stråtekt tag, med »udluftning« på toppen udført i kobber og glas, dette er husets formelle monumentale udtryk.

Husets proportioner der dels bestemt af funktionerne, dels af dets æstetiske form og udtryk, der er tænkt som et manifest, der forener det moderne med traditionen, og ophæver dermed den modsætning i vores forståelse af historien, vi er opdraget med, i vores rationelle samfund.

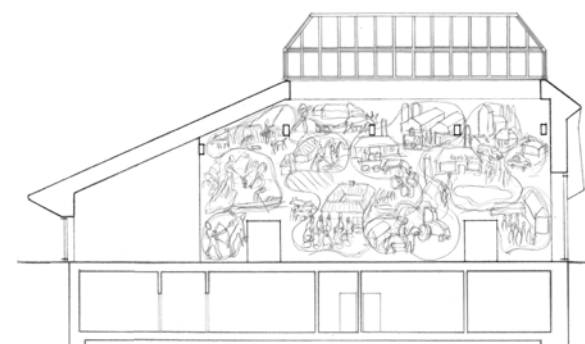
Materialievalgene; tegl, bindingsværk, stråtag, glasparti, stål, kobber, beton, digitale teknikker er derfor at diskutere, om vi i et samarbejde mellem traditionelle teknologier og nye teknologier måske har mulige løsninger på nogen af de udfordringer, vi står overfor ressourcemæssigt, klimamæssigt.

Et hus der kunne blive eksemplarisk. Historien er en rigdom af erfaringer, tidligere tiders visioner, vi moderne rationalister må lære at bruge.

Den overordnede vision er at museets indhold foldes ud i husets arkitektur, fortiden rummer ressourcer nutiden kan bruge og udvikle ind i fremtiden.

Begge projekter udføres i samarbejde med arkitekterne Boldsen og Holm.

Both projects in collaboration with the architects Boldsen and Holm.



A new museum building to Glud Museum

The house is square in its ground shape. With a »barn motif« as starting point, the roof pitch is done as a traditional thatched roof with »ventilation« in copper and glass on top, and this is the formal, monumental expression of the house.

The proportions of the house are in part determined by its functions and in part by its aesthetic form and expression, a manifest has been conceived which unites the modern with tradition and as such annuls the contradiction in our understanding of history that we've been raised with in our rational society.

Choice of materials; tiles, half-timbering, thatched roof, glass, steel, copper, concrete. Digital techniques should therefore be discussed in relation to whether we in a cooperation between traditional technologies and new technologies might have possible solutions to some of the challenges we face resource- and climate-wise.

It is a house that could become exemplary. History contains a wealth of experiences, the visions of earlier times, which we modern rationalists must learn to use.

The overall vision is that the content of the house unfolds in the architecture of the house; the past contains resources that the present can use and developed in the future.

Peters teater

Peter Lassen besøgte mig i mit atelier september 2014 og præsenterede en ide om Net-ball i Hårby, sådanne besøg hos hinanden har vi haft i snart 2 årtier, ikke nødvendigvis med en konkret dagsorden, men da både møbelfabrikanten og billedhuggeren gerne giver de flygtigste visioner en fysisk substans, er det et par gange eller flere resulteret i et konkret projekt.

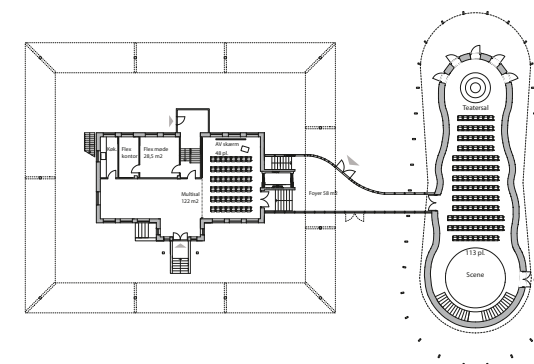
Sådan også dette møde, Peter gik med en skitse til en teatersal, det blev til modellen »Peters Teater«.

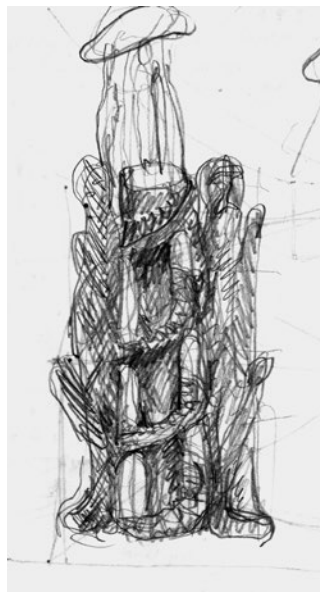
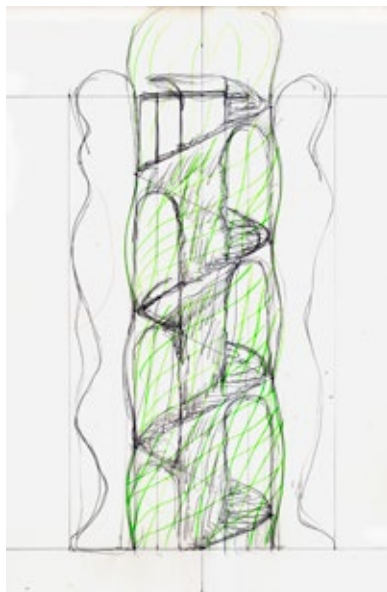


Peter's Theatre

Peter Lassen visited me in my studio in September 2014 and presented an idea about Net-ball in Hårby, we've had those kinds of visits to each other for nearly two decades, not necessarily always with a specific agenda, but since both the furniture manufacturer and the sculptor like to give the most fleeting visions physical substance, it has resulted in a tangible project a couple of times.

This meeting as well. Peter's had a sketch for a theatre hall and it turned into the model »Peter's Theatre«.





Ars – lustia – Scientia

Udkast til skulptur ved Århus Universitet, arbejdstitel: »Ars – lustia – Scientia«.

Ars – lustia – Scientia

Sketch for a sculpture by Aarhus University, working title: »Ars – lustia – Scientia«.

Den knækkede skæve søjle

Den Kellerske stiftelse blev bygget ved Brejning i 1898. Vejle kommune udvikler nu institutioner, med værdige rammer for beboerne.

Mindesmærket »Den knækkede skæve søjle« fremstiller samfundets mere eller mindre heldige omsorg for stedets beboere gennem tiden, og hvordan vi som samfund og borger møder mennesker med evner og karakterer, der er særlige; ser vi mennesket først og det anderledes næst, eller ser vi kun det skæve.

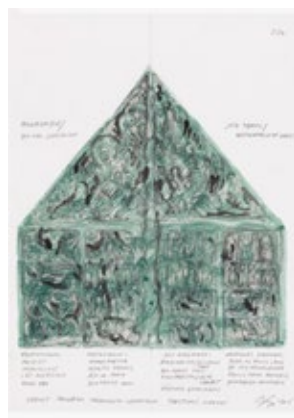
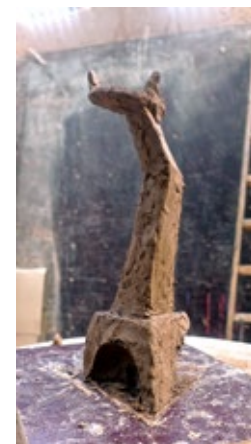
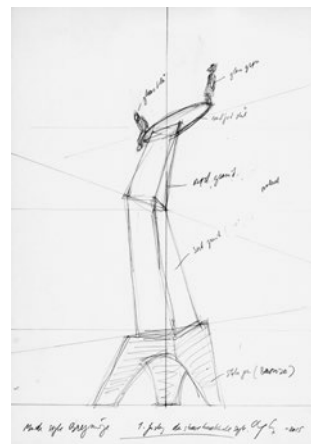
Trækorsene, som stod i mindelunden ved Brejning er nu væk. De får en sten nu, som taler klart og tydeligt.

The Broken Crooked Column

The Kellerske Institution was built at Brejning in 1898. Vejle municipality is now developing institutions with settings worthy of the residents.

The memorial »The Broken Crooked Column« illustrates society's more or less fortunate care for the residents of the area throughout time, and how we as a society and as a citizen meet people with abilities and personalities that are special; do we see the human first and then what's different or do we only see the crooked.

The wooden crosses that stood in the memorial grove at Brejning are now gone. They'll now get a stone that speaks loud and clear.



Udkast til nyt portparti Christianskirken

Det Moralske/Topologiske er der bibelsbilleder støder ind i verden nu og her, og er et i disse tider og i modernismen i særdeleshed, overordentlig problematisk.

Den Eskalogiske/Anagogiske tilstand, er for et moderne menneske svært at håndtere. I vores materialistiske rationalitet er det næsten umuligt, at rumme ideen om verdens endelige forløsning i en evig paradisk tilstand af lys og ånd.

Sketch for new doors for Christianskirken

The Moral / Topological is where bible images collide with the world here and now, and is in these times and in Modernism especially extremely problematic.

The Eschatological/Anagogical condition is difficult to handle for a modern human. It's close to impossible for us in our materialistic rationality to embrace the idea of the world's final redemption in an eternal paradise state of light and spirit.



Gulv Vinhanen 2, Enghavevej

Bygget over en dartskive, messingskinner og indfarvet beton, de har selv udført arbejdet, det er ikke nemt. Arkitekt på opgaven igen Tania Sonnenfeld.

Floor at Vinhanen 2, Enghavevej

Built over a dartboard, brass rods and dyed concrete, they've done the work themselves, which isn't easy. The architect on job was again Tania Sonnenfeld.

Hatteblokke

Jeg hentede 3 hatteblokke hos Lillemor i Gilleleje, hun er 93, så malede jeg disse to hoveder til Henrik der har Ingolfs Kaffebar på Amager og Gæstgiveren i Allinge.

Hat Blocks

I picked up 3 hat blocks at Lillemor in Gilleleje, she is 93, and painted these two heads for Henrik who has Ingolf's Kaffebar on Amager and Gæstgiveren in Allinge.



Socialøkonomisk pris

Udført på Grennessminde smedeværksted, lakeret jern.

Socio-economic award

Made at the Grennessminde Forge, lacquered iron.



Stakkels bjørn

Forgylt bronze H: 27 cm, 15 eks. til Bamsemuseet i Skagen, sælges for at hjælpe kræftramte børn.

Poor Teddy

Gilded bronze, height: 27 cm, 15 copies for the Teddy Bear Museum in Skagen, sold to help cancer afflicted children.

Juletræ til Afrika

Formål at plante træer i Mali.

Christmas tree for Africa

Purpose: To plant trees in Mali.



Fargo

Efter mange år i nyklippet udgave med musik af Henning Christiansen. Filmen er optaget på SLUMP I, Kirke Hyllinge 1969.

Fargo

After many years now in a newly edited edition with music by Henning Christiansen. The film was shot at SLUMP I, Kirke Hyllingen 1969.



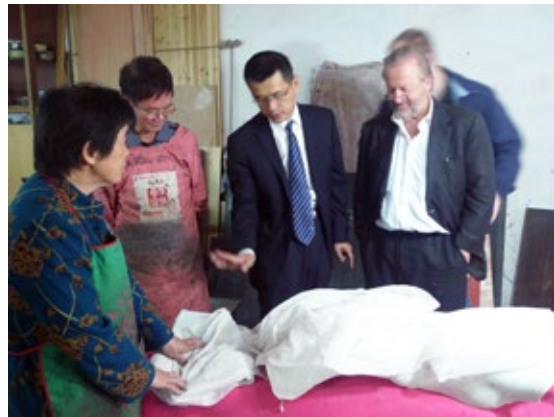
Den Hellige Christoffer

»Den Hellige Christoffer«, 2000, skulptur/springvand og gårdsplads på Kongebrogården. Ved et besøg på Grimmerhus spiste vi frokost på Kongebrogården, det var en stor tilfredsstillelse, at møde sin gamle skulptur og kunne konstatere, at de holder anlægget smukt. Opgaven fik vi af den tidligere dir. Jens Christian Poulsen, en visionær erhvervsmand.

The Holy Christoffer

»The Holy Christoffer,« 2000, sculpture/fountain and yard at Kongebrogården. At a visit at Grimmerhus we ate lunch at Kongebrogården, it was a great satisfaction to meet one's old sculpture and to be able to conclude that they keep the grounds beautiful. We got the task from the former director Jens Christian Poulsen, a visionary businessman.

I 2015 har vi påbegyndt tre skulpturprojekter til Galleri Susanne Ottesen, arbejdstitler er »Vanitas«, »Stylitterne« og »Mismatch repair«.
 In 2015 we have started on three sculpture projects for Galleri Susanne Ottesen, the working titles are »Vanitas«, »The Stylites« and »Mismatch Repair«.



Vanitas

»Vanitas«, torsoen, afstøbning af modellen Idas torso som halvskaller i gips, udføres derefter i lak, bronze, forgyldt, støbejern, rustfrit stål, glas, stucco lustre. De viderebearbejdes og skal indgå i syntaktisk forløb med andre materialer.

Vanitas

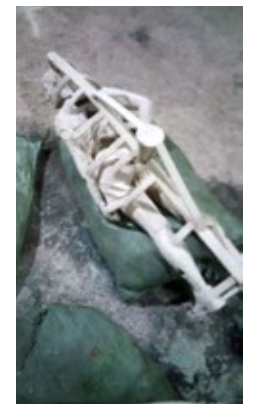
»Vanitas«, the torso, cast of the model Ida's torso as half shells in plaster are then made in lacquer, bronze, gilded, cast iron, stainless steel, glass, stucco lustre. They are being further processed and are to enter into a syntactic progress with other materials.

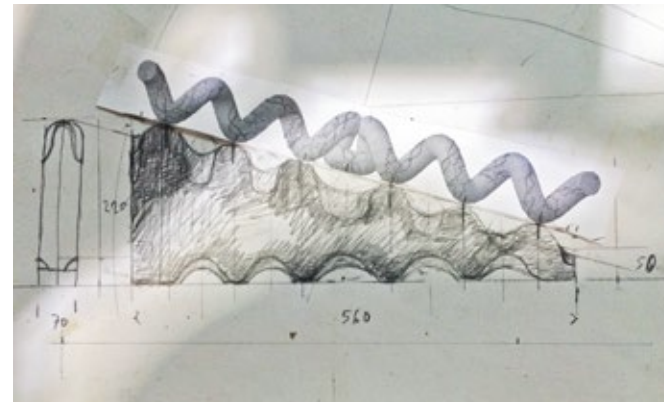
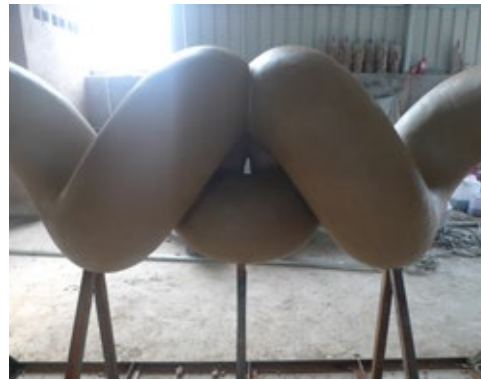
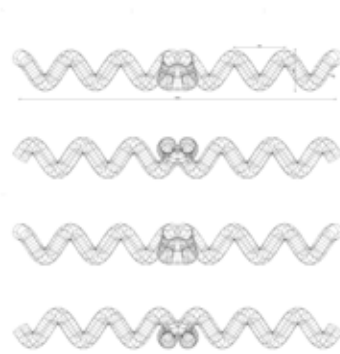
Stylitterne

»Stylitterne«, 5 moderne søjlehelgener, afstøbninger af yngre mennesker på vej i livet, støbes i aluminium, får hver en »søjle«, det videre forløb har flere muligheder.

The Stylites

»The Stylites«, 5 modern stylites, casts of younger people on their way in life, are cast in aluminium, each gets a »pillar«, the onward course has many options.





Mismatch Repair

»Mismatch repair« eller da DNA gik hver til sit, der blev givet Nobel pris for opdagelsen af DNA's evne til at regenerere sig selv, det kaldes mismatch repair, jeg har i mange år været optaget af videnskabens behov for at skabe fysiske modeller af forskellige fænomener, mest kendt er atommodeller, alle tror at atomet ser sådan ud, men nej, det er et praktisk arbejdsredskab, mennesket må have noget fysisk at forholde sig til, et billede.

Den kendte DNA model, dobbelt spiralen har med tiden antaget mere og mere komplekse former.

Støbes i støbejern, med rustfri strenge, anbringes formentlig på granit base.



Mismatch Repair

»Mismatch repair« or when DNA went separate ways, a Nobel prize was given for the discovery of DNA's ability to regenerate itself, it's called mismatch repair; for many year I've been absorbed with the need of science to create physical models of different phenomenon, mostly known as atom models, and everyone thinks that the atom looks like that, but no, it's a practical tool, people need something physical to relate to, an image.

The well-known DNA model, the double spiral, has over time assumed more and more complex shapes.

It is to be cast in cast iron, with stainless steel strings, and probably placed on a granite base.



Håndværk som kulturværdi

»Mesteren sagde: Ved fødslen er der næsten ingen forskel på menneskers natur. Forskellighed i levevilkår bevirker, at menneskene fjerner sig fra hinanden.«
CONFUCIUS 551- 479 F. KR.

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

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

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

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

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

Det betyder at sproget er ikke virkeligheden, heller ikke finansministeriets modeller.

Udviklingen af ideer og visioner formet i et direkte møde med verden og materialet er væsen forskellig fra principper, der alene bygger på statistik og sprogets abstraktioner, i denne verden af symboler og henvisninger og idag i særdeleshed i de digitale teknologier, er det ikke virkeligheden og realiteternes verden, der sætter begrænsninger, den sættes af regnearkets format, sprogets syntaks og computerens program.

Vi lever i en verden hvor beslutningstagere, både private og i særdeleshed offentlige, i et par årtier fra vuggestue, folkeskole, gymnasium, universitet, folketing/ administration, privat/offentlig, har levet i institutionelt vacuum, hvor virkeligheden ses gennem et tættere og tættere filter i et digitalt, statistisk, strukturelt management system.

I særdeleshed siden 00erne, har dette ledelsessystem, som er skabt til at effektivisere og maksimere, hvad end de administrerer og opbygget forsvarsmekanismer mod de faktiske forhold i jernindustrien.

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

Håndværket er i denne verden en uundværlig størrelse, da det dybest set bygger på værdi sæt og normer, der er den administrative verden helt fremmed. I håndværket er det erfaringsbaseret viden, det er intuition, det er den enkeltes individuelle talent og kunnen, der er afgørende, her kommer

alle algoritmerne til kort, alle deres skemaer og tests og værdi/effektivitets målinger må skrottes.

Så længe denne abstrakte systemverden politisk er enerådende, er enhver illusion om at genindsætte håndværket ligeværdigt med de akademiske discipliner udelukket, det kræver at håndværkeren, kunstneren, forskeren får samme løn og status som finansverdenen og administrationen, der i dag har magten til at tildele sig selv uhyrlige summer samtidig med, at den virkelige værdiskabelse i vores kultur nedlægges.

Vi lever i dag i en kapitalistisk periode hvor finansverdenen har erobret magten totalt, med millioner af aktiehandler i minuttet, udført af maskiner som uden nogen reel værdiskabelse ophober uhyrlige summer til et stadig mindre antal mennesker, som unddrager sig enhver rimelig fordeling af disse værdier, og af uransagelige grunde støtter demokratisk valgte politikere dette undergravende vanvid.

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

Men imodsætning til politikernes vildfarelse er realiteten, at den nuværende herskende talebanøkonomis generalister hører fortiden til, ikke industri-fortiden, eller servicesamfundsfortiden, det gør de dog også, men værre informationssamfundets fortiden, eller måske rettere misinformations samfundet, der svævede i den vildfarelse, at informationer i sig selv genererer værdier, informationer kan fra menneske til menneske være et meget brugbart værktøj til at optimere processer og ideer, men det er den enkelte persons kunnen og indsigt, der er det egentlige, fremtiden er den der genindsætter mennesket, som samfundets egentlige kapital, og respekten for vores fælles verden som det egentlige, her er håndværket ikke fortiden men en del af fremtidens og ansvarlighedens løsninger.

Jeg forsøgte i starten af 00erne, da jeg var i Willumsens atelier på Strandagervej, at oprette et institut AACT: art, architecture, craft and technology, som en global videreudvikling af Bauhaus. Ideen var at udvikle praktiske eksempler, hvor disse 4 fagområder indgik i en syntese, i de udfordringer vi har i fremtidens verden.

Ingen fonde ville støtte dette, måske kunne noget lignende genovervejes for at løfte vores anseelse i den politiske bevidsthed.

Hånd og ånd er hinandens forudsætning.



Craft As A Cultural Value

»The Master said: By nature near together; by practice far apart.«
CONFUCIUS 551- 479 BC

The society that meets the new global world most forcefully, is the society that sets free the creative potential of the individual citizen the most.

In order for the individual citizen to know his or her creative potential, it is necessary to know oneself as a whole human being in flesh and blood with head, arms and legs.

In the digital world that has become an integrated part of our reality, it is crucial that we and the future generations exercise our own »computers«, which is to say: ourselves. This is done by understanding that we are whole human beings. And this is what the physical disciplines make possible, particularly craft in touch with tools and materials. Craft exercises our own perception so we can form an independent image of the world.

Craft is one of humanity's oldest methods of experiencing and actively shaping our world. Because of the development of tools and the way they allow us to use and explore material qualities, a knowledge and a language has been created, making it possible to describe and develop new ways of seeing and understanding the world.

»A proposition is a picture of reality. A proposition is a model of reality as we imagine it.«
WITTGENSTEIN, TRACTATUS 4.01

The meaning of this is that language is not reality, nor are the models of the ministry of finance.

The development of ideas and visions in direct encounters with the world and its materials are fundamentally different from principles based exclusively on statistics and the abstractions of language. In this world of symbols and signs and today particularly in the digital technologies it is not the realities of the world that define our limits. They are defined by the spreadsheet format, the syntax of language, the computer program.

We live in a world where decision-makers under private and especially public management - from day nursery to primary school, high school, university, parliament - in decades have been isolated in an institutional vacuum. Here reality is seen through a filter in a digital, statistic, structural management system getting still more impenetrable.

Since the '00s in particular this management system established to streamline and maximize whatever it wants to manage and have built up defense mechanisms against the actual circumstances in the iron industry.

In this system world of administration based on digital algorithms specialists, researchers, artists, craftsmen as well as everyone working in the iron industry are perceived as irrelevant and disturbing elements. And during the last 10 years this political management segment has become directly aggressive against any professionally substantiated critique or proposals.

In this world craft is an unmanageable phenomenon because fundamentally it builds on values and standards that are foreign to the management world. In craft it is knowledge through experience, it is intuition, it is the individual's talent and know-how that is decisive. Here all the algorithms have to



give up, all diagrams and tests and measurements of value vs. effectiveness must be scrapped.

As long as this abstract system world is politically absolute any illusory plans to reinstall craft side by side with the other academic disciplines have to be ruled out. For this to happen it would require that the craftsman, the artist, the researcher would get the same wages and status as people in the financial and management world, people that today have the power to give themselves outrageous amounts of money while the actual creation of value in our culture is being closed down.

We live today in a capitalist period where the financial world has completely taken over the power with millions of investments per minute, carried out by machines which without any actual creation of value accumulate outrageous amounts of money for a still smaller number of people, evading any fair distribution of these values. For unknown reasons democratically elected politicians support this undermining insanity.

Not until the day the democracies come to their senses and reinstate the individual citizen as the real capital of society, not until it begins to reward enterprises that create real sustainable production and jobs - will the great qualities of craft have a chance to prove its worth.

Yet contrary to the delusion of politicians the reality is that the present dominating generalists of our Taliban economy belong to the past. Not to the past of industrial society or the past of service society, or they might belong to the latter, but worse yet, they belong to the past of information society, or maybe rather disinformation society, which was under the delusion the information on its own can generate value. When information is communicated from human being to human being it might well be a useful tool to optimize processes and ideas. But the fundamental is still the individual person's know-how and insight. The future belongs to those that reinstate the human being as the real capital of society, and reinstate the respect for our shared world as a fundamental value. Here craft is not the past but a part of the future and its solutions of responsibility.

In the beginning of the '00s when I lived in Willumsen's studio at Strandagervej, I tried to found the institute AACT: art, architecture, craft and technology, as a global further development of Bauhaus. The idea was to develop practical examples where these four disciplines together could form a synthesis as an answer to the challenges of the world in front of us. No foundation was willing to support this idea. Maybe a similar project could today be reconsidered to raise our respect in the consciousness of politicians.

Hand and spirit presuppose each other.



»Sarkofag« til Dronningen og Prinsgemalen

Besigtigelsestour til Glasstøberiet Lhotsky i Tjekkiet. En glasstøbningen til sarkofag er gået perfekt. To glasstøbninger er til nedkøling.

»Sarcophagus« for the Queen and the Prince Consort

Inspection survey to the Glassfoundry Lhotsky in Czech republic. One glasscasting for the sarcophagus turned out perfect. Two castings are cooling down.

»Med lov skal man land bygge – med landsplan skal man udkanten styrke«

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

Fra kirke-adelsvælde-enevælde er det som folkets landskab.

Fra Forrige århundredes begyndelse er opstået folkelige bevægelser, startet af gode borgere, heraf har udviklet sig naturfredninger, bygningsfredninger, bevaringer, planlove, beskyttelseszoner etc., men juvelen i kronen er vores enestående kystbeskyttelse, det er folkets frie kyst.

Gennem et fintmasket net af myndigheder, institutioner og folkelige lokale bevægelser har dette skabt det danske landskab vi kender, indtil fornyligt.

Siden 80ernes deregulering af økonomien, over 90ernes public management til 00erne hvor de globale markeds kræfter slog endelig igennem har demokratiet tabt sin betydning som samfundets legitime magt og markedet dominerer idag de nationale økonomier,

»With justice you build the nation – with a National planning you strenght the fringe«

The Danish landscape has been developing over thousands of years. In the course of time humans have become the primary actors in this development through a network of customs, territorial battles, Medieval laws, churches, kingly decrees, the age of the nobility, absolute monarchy, moving towards the birth of the national democratic state in the 19th century.

From theocracy to the age of nobility to absolute monarchy the landscape belongs to the people.

From the beginning of the last century initiated by good citizen a series of popular movements have come into being. These movements have led to nature conservancies, preservations of ancient

borgere er blevet til forbrugere, og hele komplekset af fredninger, beskyttelser og planinstitutioner og de faglige instanser og myndigheder er systematisk i stadig stigende grad udsat for et pres af mistænkeliggørelse, underkendelser og anses af de nye markeds liberale ideologier for at være i vejen og overflødige for deres »vækst« og »konkurrencestat«.

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

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

Vi har et valg for fremtiden, skal det danske landskab for vore efterkommere formes af demokratiet, lovgivning, folkelige bevægelser, faglige institutioner eller skal det fremover formes af det globale finansmarked.

buildings, planning acts, zones of protection etc. But jewel in the crown is our unique coastal protection. The free coasts belong to the people.

It is this fine-meshed network of authorities, institutions and popular local movements which has produced the Danish landscape as we know it. Or so it was until recently.

Beginning with the deregulations of the economy in the '80s and continuing in the public management of the '90s towards the hegemony of the global market forces in the '00s – democracy is losing its meaning as the legitimate power in society. Today the market is dominating the national economies, the citizen have transformed into consumers and the whole complex of preservations, protections and planning institutions – based on professional courts and authorities – is increasingly and systematically being put under pressure by suspicion and overruling. In the liberal ideology of the new market democracy is in the way and unnecessary to their »growth« and »competition state«.

We are at a crossroads. In 2010 the Danish Parliament decided to allow foreign capital to buy up farmland: Denmark is for sale. If TTIP – a special treaty privileging US cooperations – is realized, American business enterprises with their army of lawyers and unlimited resources will be able to overrule any preservation and protection in the future.

To cut a long story short: In order to sell Denmark for the highest price preservations, protections and planning acts must be minimized as much as possible and civil rights in these cases restricted as much as possible. We have a choice to make in regard to the future: Should the Danish landscape be formed by democracy, legislation, popular movements, professional institutions for the benefit of coming generations – or should it henceforth be formed by the global financial market.



INNERSCALE

An object is an object in itself without references or representational values.

Duchamp's readymade from 1917, Object Trouvé, Minimalism, Concept art, Arte Povera, Fluxus from the '60s, in opposition to the modernism of the '40s and 50's person fixated art. They sought after anonymity, seriality, structure, process. Here the object became The de-personalized referenceless »sculpture« and the multiple was an annulment of modernism's criteria of the uniqueness of a work of art.

Now more than a half century has passed, and today the space of art has exploded in an opportunistic market scream which offers everything for sale in countless combinations, as the newest of the new in our time's demand of events.

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SAMARBEJDSPARTENERE

Kangsi Art v/Kang You Teng · Arkitekterne Boldsen og Holm
Eduard Troelsgård Rådgivende Ingeniører · Per Hebsgaard
Flemming Brian Nielsen stenhuggeri · Klingsey El og Lys
Ligro Lightning · DI Smede · Mariani Bronzestøberi, Italien
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Politikens Galleri v/Lise Ingemand · Ineke Gudmundsson, CEAC

FONDE

Ny Carlsberg fondet · Kirsten og Freddy Johansens Fond
Varelatteriet

KOMITEER

Murerlaugets Priskomite · Tyndplade Prisen · NBIA
PFA Brug Livet Fondet

BESTYRELSER

Fondet Kanonsbåds-kuret no. 3 · Kunsthall 44 Møen
Bamsemuseets Venner · Fotoskolen Fatamorgana
Thorvaldsen Museum · Christiania Fondet

MEDLEM AF

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



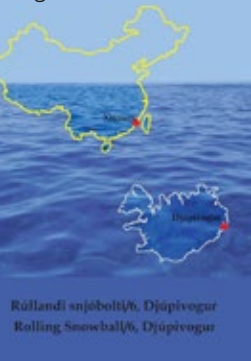
The Lacquer workshop in Fuzhou



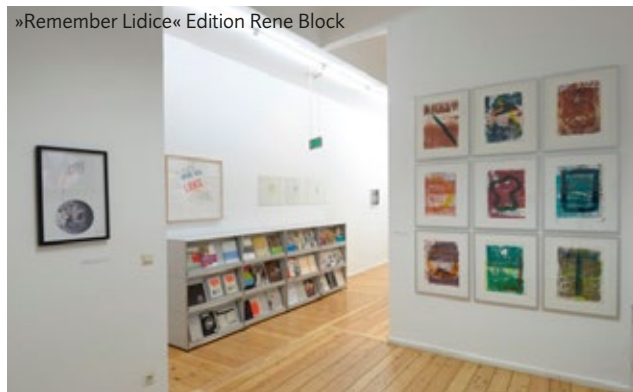
Tulou-houses in Fujian Province



Rolling Snowball 6, Iceland



Rúllandi snjóbolti/6. Djúpvogur
Rolling Snowball/6, Djúpvogur



»Remember Lidice« Edition Rene Block



»Ich Kenne Kein Weekend«
NBK og Berlinische Galerie



Exhibition project,
Oluf Høst Studio,
Bornholm.
»ja, nej, måske, ind, ud«
Anne Mette Schulz



Meeting Yoko Ono in 798 Beijing



Socio Economic workshop Grennessminde



Viking Exhibition, Suzhou Museum



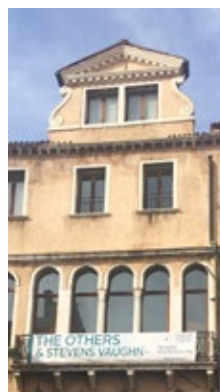
SMK
28. marts - 2. august 2015
What's Happening?
Blod det nye værk kunst? Det sagde de om
Hvad er det nye værk kunst? Det sagde de om
Hvad er det nye værk kunst? Det sagde de om
#smkmuseum



Meeting in Niels Bohr International Academy. Directors and International Board



China Staff. Henrik Keil
and Kang You Teng



The new Danish Culture Center in 798 Beijing



Stevens thinking



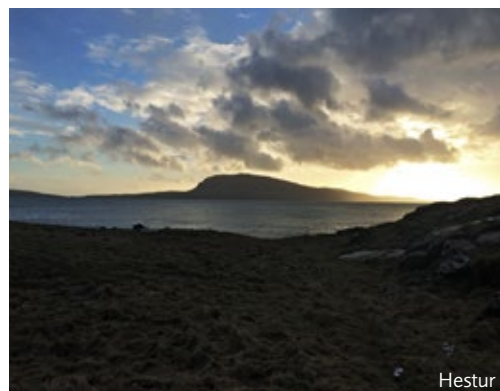
Rector Sanne Kofod with
CAFA president Fan Dian



Art hall 44Moen
2015 season



The presentation of the
Socioeconomic prize 2015



Hestur



Et nyt år, en ny sten, hvem slår den første streg, når man har tegnet på stenen, står det ikke til at ændre. Det er forskellen på den analoge og den digitale verden, gjort er gjort, sket er sket, her er ikke en delete-tast.

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

A new year, a new stone, who makes the first stroke, when one has drawn on the stone, it cannot be changed. That is the difference between the analogue and the digital world, what is done is done, what has happened has happened, there is no delete key.

The new narrow political agenda has declared an ideological world against the environment, nature, culture, art and free research. We are to receive this war with love, insight, knowledge, enlightenment, truth and thereby the beautiful, we don't want a future with anymore competition state, and absurd commercial freedom of speech to use each other and our shared globe, we want freedom, equality, brotherhood and the right to believe, think and speak freely, the rest is silence.

