

Art in the social space. The Nordic Center of Contemporary Art in Xiamen 2024.

2024
03/30
05/30

北欧当代艺术中心(厦门)
Nordic Contemporary Art Center



社会性的艺术

Art in Social Space

Artists-

Nils Viga Hausken (Norway)
Jenny-Marie Johnsen (Norway)
Tine Jakobsen (Denmark)
Karen Land Hansen (Denmark)
Pontus Kjerfve (Sweden)
Tine Hecht-Pedersen (Denmark)
Mads Gamdrup (Denmark)
Marit Benthe Norheim (Norway)
Claus Ørntoft (Denmark)
Ib Mondrad Hansen (Denmark)
Tong Wang (Sweden)

Curation Team-

学术主持 Academic Support
Else-Marie Bukdahl (Denmark)
策展人 Curators
Tine Hecht-Pedersen (Denmark); 蓝兰 Lan Lan
策展助理 Curatorial Assistant
张亚涛 Yatao Zhang
展览统筹 Organizer & Co-ordinator
柯菁菁 Clara Ke
设计 & 新媒体 Designer & Media Operator
叶婷 Yummy Ye

主办方 Organizer: 北欧当代艺术中心 (厦门)
承办单位 Undertaker: 厦门斯堪纳文化传播有限公司
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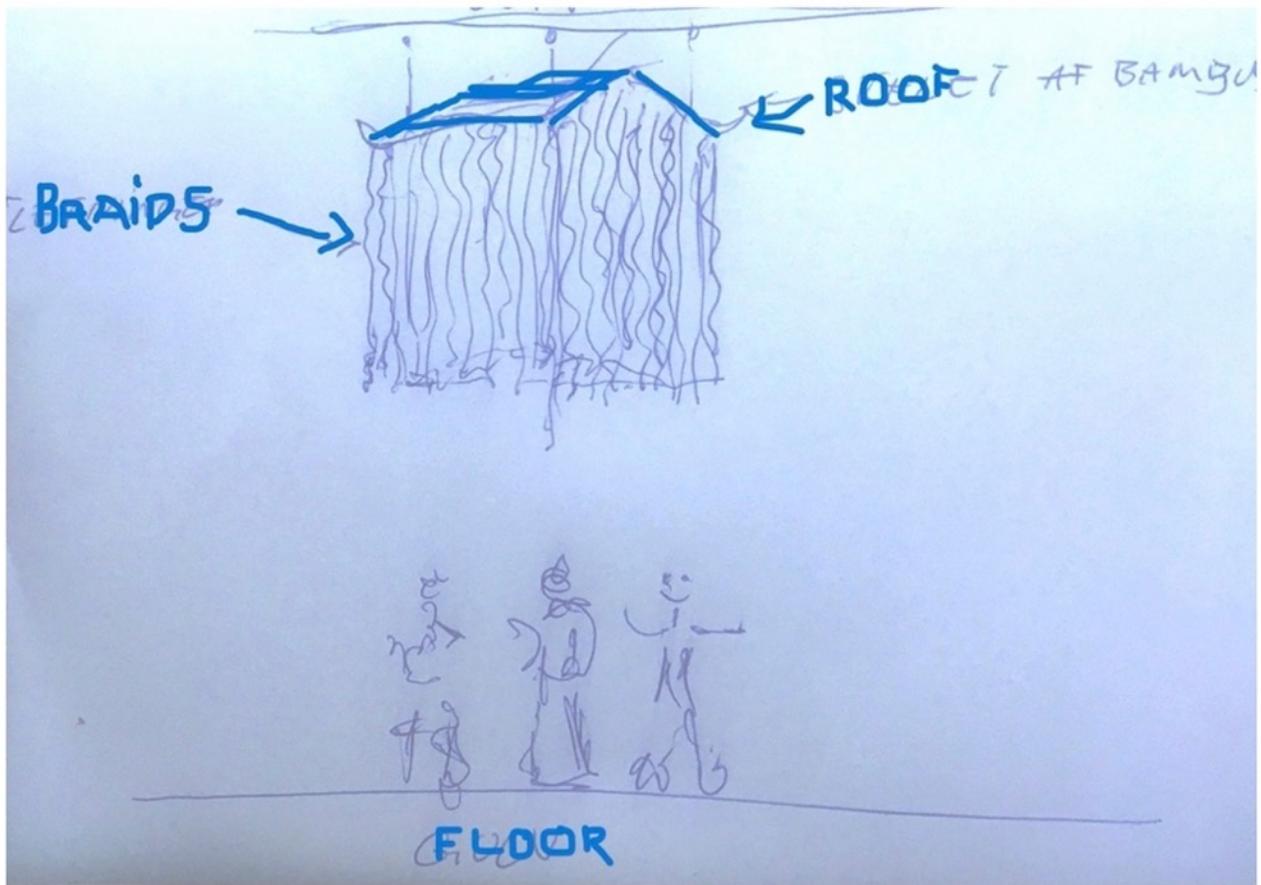
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Nils Viga Hausken Visual artist. lives and works in Copenhagen
www.nilsvigahausken.com
CV:
Education:
1998 –1999 Multimedia design, The Royal School of Architecture, Denmark. 1989 –1990 Universidad de Valencia Dep. Bellas Artes, Spain. 1986 –1994 The Royal Danish Academy of Fine Arts, Denmark. 1976–1980 Graphic Design, Bergeland Vidergående Skole, Stavanger, Norway.
Member of The Artist Association at The Academy Council, The Danish Association of Visual Artists, Denmark, and NABROAD.

House of Wonder





My piece, **House of Wonder**, is based on the positive human experience of sharing knowledge teams and communities. Factors that have made mankind stronger and wiser since the earliest times.

One can see the phenomenon of braiding as a worldwide example of this experience. The braiding of thin threads gives a strong and durable result.

In addition to technical knowledge and skills, we humans have dreams, visions and longings which we carry in our hearts and minds. From time to time we raise our gaze to heaven as if we are seeking help to redeem them.

It is my vision that the art work **House of Wonder** is on its way up into the space of heavenly infinity filled with these dreams, longings and visions.

The audience is invited to participate and influence the expression of the **House of Wonder**.

On various strips of recycled silk, one can write one's dreams, visions and longings with felt-tip pen and then intertwine them so that the message is saved. The braids are then hooked to a roof construction with many hooks which is mounted under the high ceiling.

House of Wonder combines the long and refined silk culture with the tradition of expressing oneself verbally on textile as it flies into the sky with formulated wishes. Almost like a satellite.

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Tine Jakobsen

Visual artist. Lives and works in Copenhagen

Mail: tineja@worldonline.dk, www.tinejakobsen.dk,
[@tine.jakobsen](https://www.instagram.com/tine.jakobsen)

Education: 1983-1989 The Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen. 1989 Daniel Liebeskind workshop. 1981-1982 Université d'Aix-Marseille (French language and Culture)

The title of the art work for the exhibition “Art in the Social Space” is “Sudden Passion for Purple”.

I will bring a serie of paintings on paper and linen in various sizes. According to the space (room or wall) the paintings will hang in a collage like hanging. The color purple will be dominant in all paintings.



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Purple is a color I have almost always avoided. It is a mixture of red and blue - and red and blue have in turn been used for many paintings.

The fact that purple arises as a new color from the combination of two others can be seen as a symbol. This symbol translates into other mixtures of two poles, topics, concepts.

To solve serious problems in our world today we need dialogues between for instance engineering and biology which is of course already happening.

As for the social space it could be embraced with openness for all cultures, religions etc. A dialogue with two different inputs can lead to new paths and openings. Sometimes these new openings are quite simple - as simple as the mixture of two colors.

In Aotou I will need two large pieces of paper for water color (150 cm high) as part of the art work. I will as well finish some of the other paints in Xiamen. I will bring paint, brushes and a stable gun.



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Marit Benthe Norheim

Sculptor

Born 1960, Norway.

Lives and works in Mygdal, North Jutland, Denmark

Education:

1984–87 Royal Academy of Art, (Postgrad.) London, UK.

1981–83 The West Norway Academy of Art, Bergen, Norway

THE MERMAID AS A COMMON MYTHICAL SYMBOL.

As an artist, I stand on the shoulders of other contemporary witnesses and mediators from all eras. We have inherited symbols that express insight and emotions - and that enable shared understanding across cultures. One thing I am very concerned with as an artist is to provide keys to people who are not initiated into the language of art. Therefore, I have often used universally applicable and simple symbols that have been used in art history, in religious contexts, but also in fairy tales and fantasy narratives - in a way that connects people and hopefully opens doors to multiple layers.

One of the symbols is the mermaid - which has thousands of years of history behind it - and which exists in all cultures. She is mythical and mysterious, but also overused in pop culture and sentimental, romantic depictions. Nevertheless, I have chosen to use this symbol because I have a daughter who has been chronically ill after a tick bite. Lyme disease - ME, terrible diseases that have caused her to identify with the mermaid and being in another world, in order to endure and survive so much pain and suffering.

Also in Chinese culture, there are several stories from all times where the mermaid symbol is important. Jiao ren; a Chinese mermaid weaves silk that cannot get wet, and her tears turn into pearls. Pearls are export goods in Xiamen where we are going to exhibit. I want to further develop the collaboration with my daughter, composer Tonje, who writes and creates music around the mermaid. We created a project together for Vejle Art Museum; Floating Art, which we have expanded in several stages. Now I want to see if the beloved symbol, which these days is spreading widely in major film productions based on HC Andersen in the Western world and on Chinese mermaid myths in China, can create a common understanding of emotional and disease-related situations between our different parts of the world.

More specifically, I have selected sketches and drawings I have created over several years with the mermaid theme. They are an attempt by me as a mother to visualize and accommodate the condition of my daughter - where she is underwater much of the time, but where hope and belief that there is something above water is available. I will use the sketches as a basis for modeling reliefs - (in self-drying paperclay) -, while I am in China. They will be displayed in their own small "aquariums" - boxes that will be created in Xiamen, where you can see the figures behind glass. They will also contain local pearls. They will be exhibited as a complete installation, where perhaps also with some of Tonje's music to play along with them.

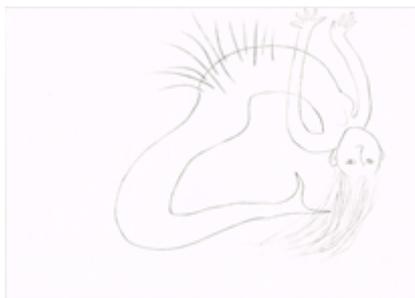
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Here are some experiments with drawings and photos of what will become a series of small reliefs in the Aquarium-like tableaus at The Nordic Art Center of Contemporary Art in Xiamen.



The unknown sea has contributed to animism among all peoples - the belief that nature is animated and populated with good and evil beings, often in animal form. The figure of the mermaid has changed over millennia, so that today one cannot draw a clear line between ancient times and the present. She is known all over the world and is depicted as a woman who from the waist down is provided with a - sometimes bifurcated - fish tail. The mermaid can be perceived as a personification of the whimsical nature of water, the changing sea, which both gives and takes, which contains both joys and dangers.

<https://faktalink.dk/titelliste/havf/havfrhis>



Mummified mermaid, also seen in Xiamen. One of my mermaid sketches.

A Fiji Mermaid, Monaco Ocean. Museum

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Claus Ørntoft

Sculptor, Born 1959 Silkeborg, Denmark Lives and works in Mygdal North Jutland Denmark

Education: 1983-87 The Fine Art Academy of Fyn, Odense, Dk
www.orntoft.dk

THE LION - CONNECTION BETWEEN CHINA AND DENMARK

I work with social spaces in developing my ideas for holistic solutions of sculpture in collaboration with architecture and surroundings in public spaces.

The ideas always start with sketches and drawings. Normally, I mainly work in granite - some very time-consuming and lengthy processes.

For the exhibition in Xiamen, I focus on large-format drawings, as expressions in themselves. I delve into volume and try to create tension in a single stroke. I am in the process of creating drawings that develop in a cohesive movement.

The themes are open, but as in music, I am interested in setting tones rather than providing a closed story.

I work with animalistic creatures. - With states. In hindsight, I can see that it's actually about the existential.

The lion has fascinated me for years as a metaphor. The lion represents the forces of chaos, but also the constructive forces.

In China, this creature also holds a significant place in people's consciousness, with many symbolic properties. Something we have taken up in our culture, also in our religion - where the Romanesque stonemasons and their narratives have always fascinated me. They also used the animal - not as an anatomical account, but as a narrative, including the lion in countless variations.

The connection between China and Denmark, through the shared human metaphors, is something I will work with in my part of the exhibition in Xiamen.



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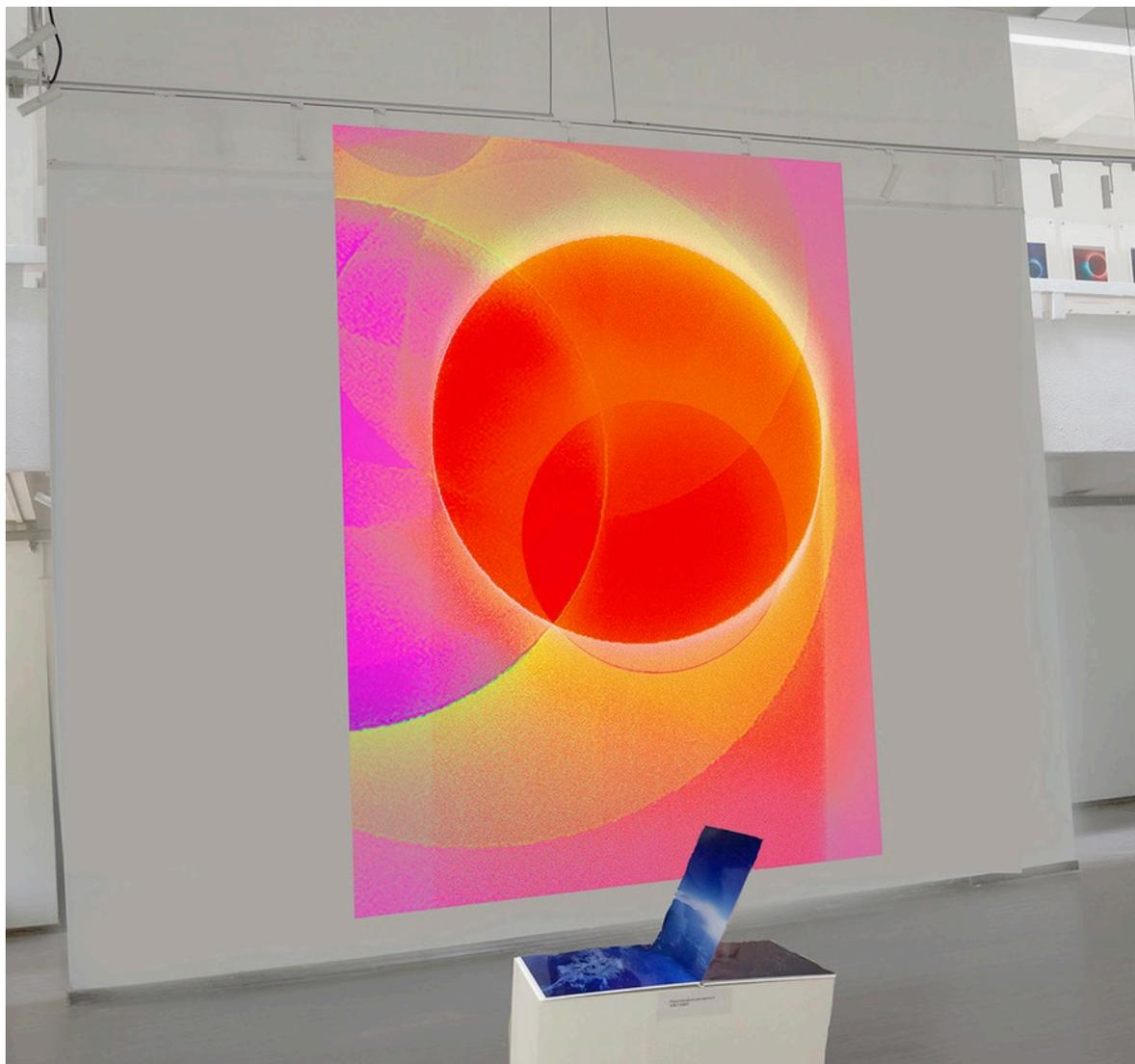
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Jenny-Marie Johnsen

Visual Artist Born 1960 in Norway Lives and works on the island of Senja northern Norway
Educated from The Royal Academy of Fine Arts
Copenhagen 1985 – 1992
Gerlesborgsskolan, Stockholm
Sweden 1981-1983

www.jennymariejohnsen.com



Sketch for Art in the social space 2024; Cosmic Journey 2024;

For the front of the wall 600x500cm I will bring a new digital print 400 x 300cm; Flower of Life XI, In front of the wall I would like to present the two books from 2019 on their plints., which explores inner and outer worlds..

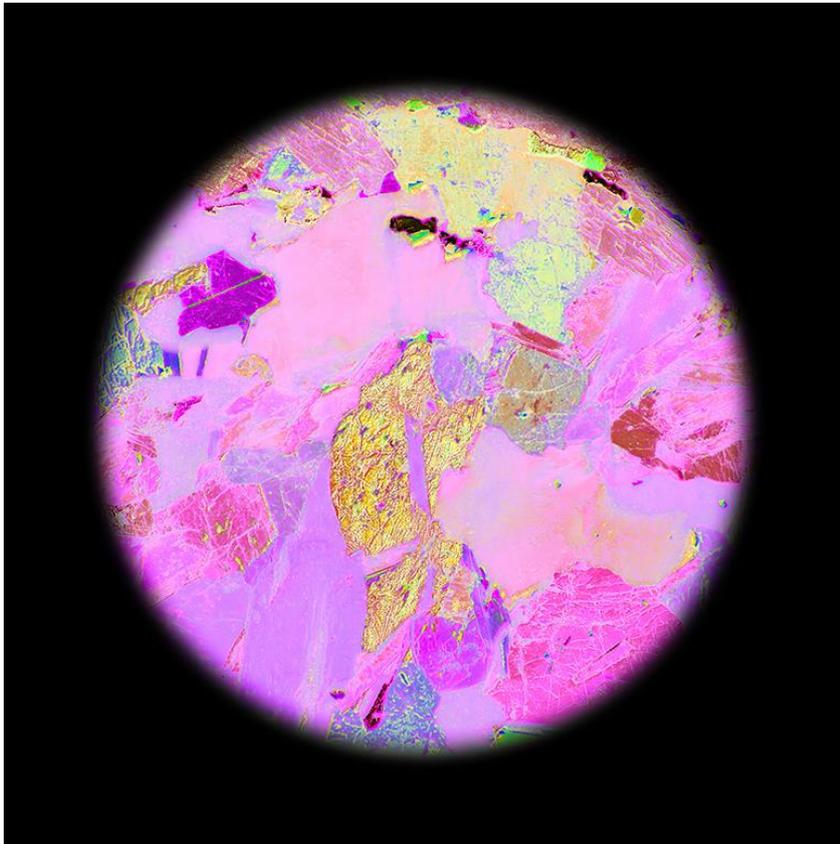
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I study the impression that comes towards me. When I observe nature I see it as if for the first time, I discover that everything is interconnected, we are one

My intention for the big format is to create a physical color space for contemplation and positive energies.

For the backside of the wall I would like to use the already framed photos presented at the previous exhibitions at the center in 2018 and 2019.

I will paint the background and present a selection from the series.

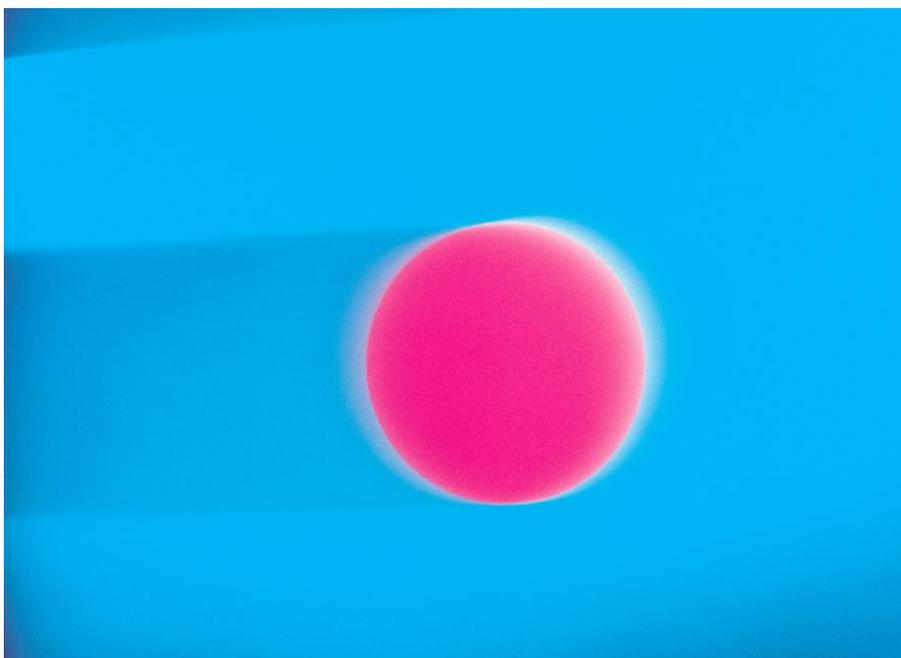


Earth Mandala 2024

Earth Mandala 2024 is based on millimeter thin sections of rocks from the interior of the earth, up to 570 million years old

As a student at The Royal Academy of Fine Arts in Copenhagen in the eighties, a motive

related to a solar eclipse occurred through an experiment between the camera lens and digital media. Since then, the motive has been like a stepping stone throughout the exploration of space, light and color spectrum. **Eclipse 1989**



Eclipse 1989

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Mads Gamdrup

Visual artist. Born 1967, Copenhagen, Denmark

Lives and works in Copenhagen, Denmark

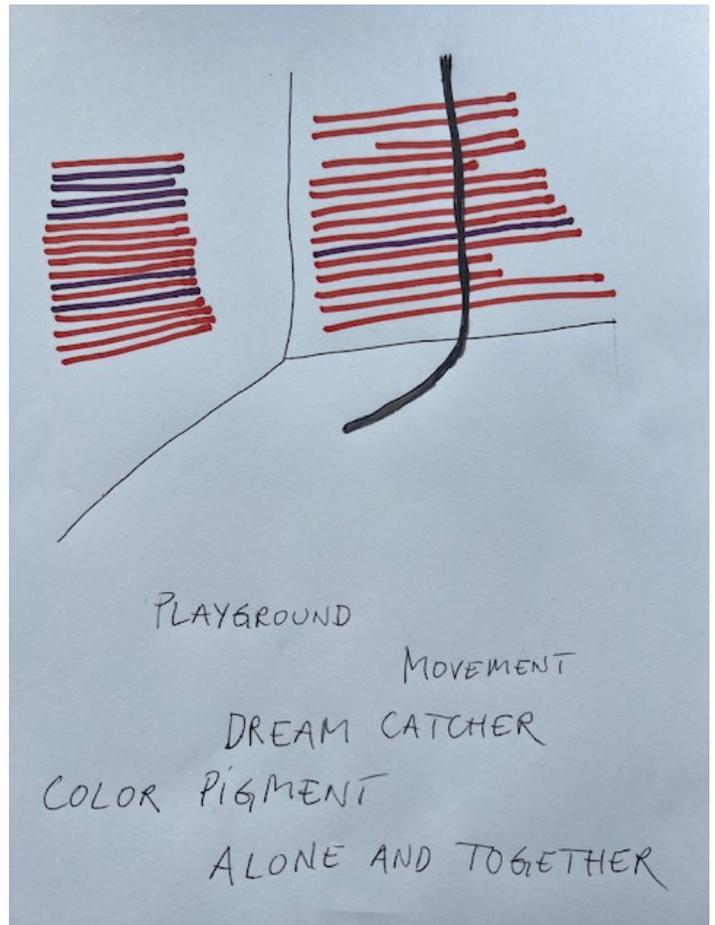
EDUCATION:

1988 - 95 The Royal Danish Academy of Fine Arts, Copenhagen, DK

1995 - 97 Cand. Phil, The school for communication and theory, The Royal Danish Academy of Fine Arts, Copenhagen, DK

2006 - 08, 2011 Head of Department, Academy of Arts in Trondheim, Faculty of Architecture and Visual Arts, Norwegian University of Technology and Science, NTNU. NO

2006 - 18 Professor in Fine Art, Trondheim Academy of Fine Art, N



Description of the art work "Playground"

I will build a place created for movement and play. There will be two points of gathering:

1. A dream catcher, which can be transformed or further developed during the period of exhibition.
2. A gymnastic rope which is suspended from the ceiling and by which one can swing oneself from side to side.

The rest of the art work will be developed in interaction with the site of exhibition.

Catchwords: Dream Catcher, Playground, Color Pigment, Movement, Alone and Together. I will have a rope fixed to the ceiling, which must be able to support at least 2 people swinging in it.

I will have approx. 100 bamboos at least 1 meter long on the floor. A long rope, just like you use in gymnastics. + suspension to the ceiling.

5 Spray cans in cold yellow 5 spray cans in orange

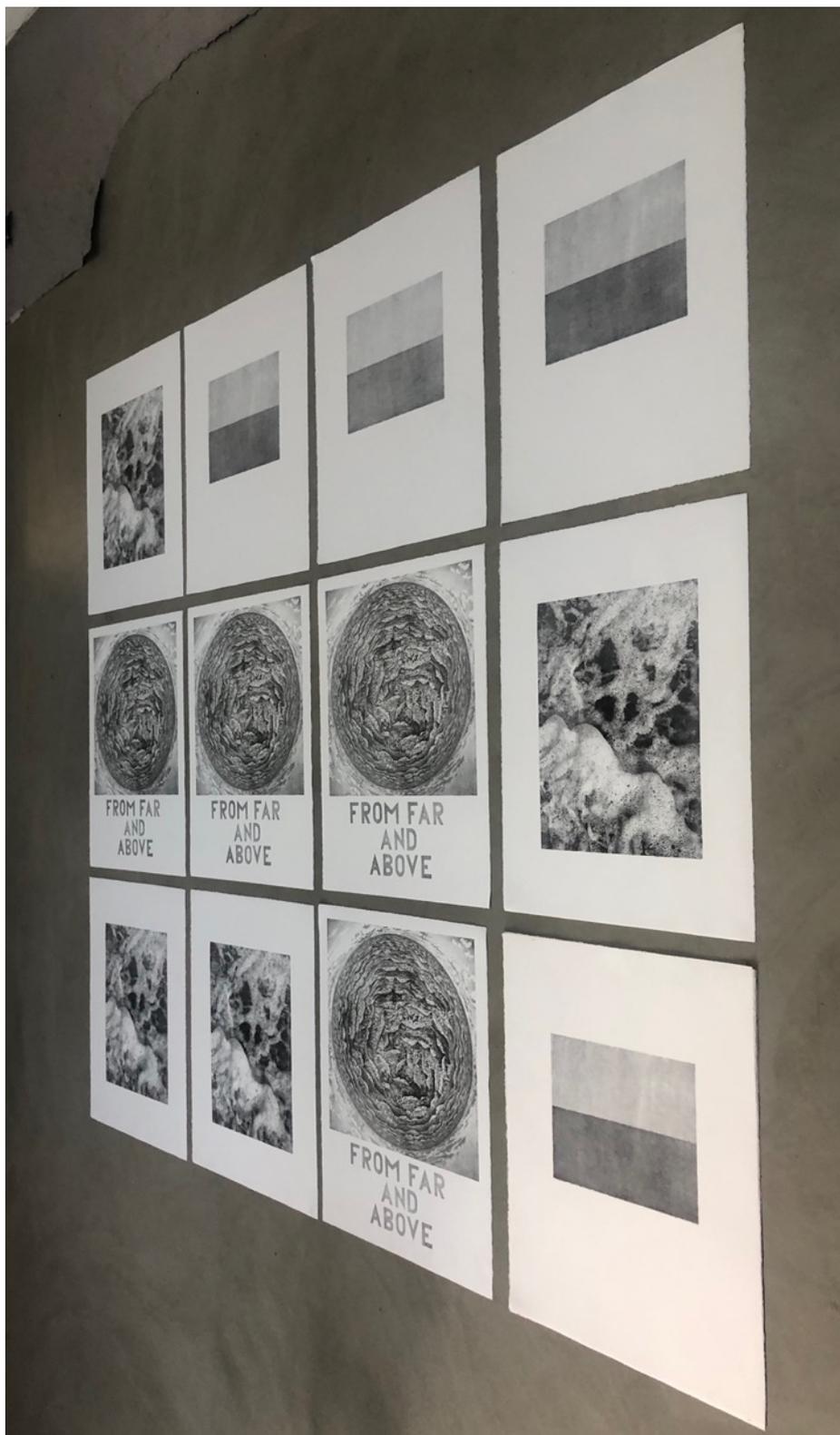
And after that I actually don't know much...,- but it will be great fun to develop the project.

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Ib Monrad Hansen.

Visual artist. Born 1963 lives and works in Ærø Denmark
Uddannelse 1995-98 Skolen for Teori og Formidling, The Royal Danish Academy of Fine Arts, Copenhagen, DK 1987-93 Billedhugger-skolen, Frederiksholms Kanal, Det Kgl. Danske Kunstakademi v. Hein Heinsen og Mogens Møller. 1985-88 Grunduddannelsen på Det Kgl. Danske Kunstakademi



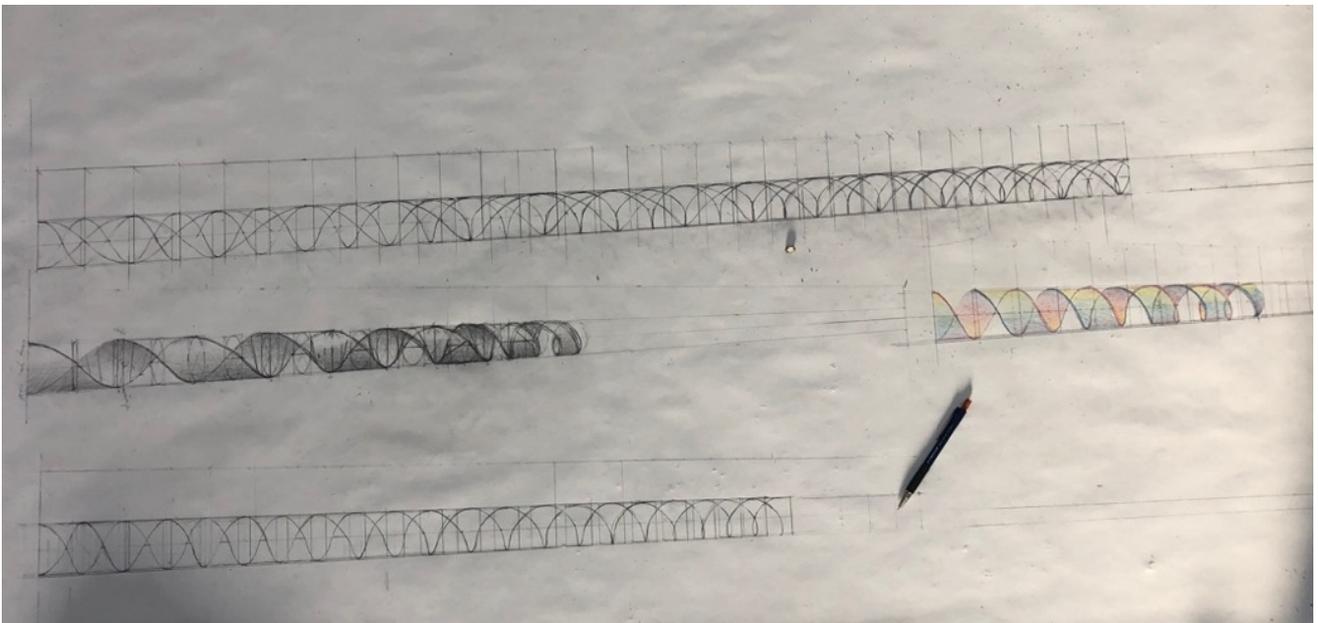
Horizontal DNA Tower of Babel. Project description China 2024

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Horizontal DNA Tower of Babel. Project description China 2024

Already more than 1000 years ago, Chinese painters were working with an advanced poetic multiperspective space in their landscape paintings, which has fascinated me since I first saw it. In contrast to the perspective developed in the European Renaissance with a single vanishing point, which characterized European art (and colonization) up to Cubism, the Chinese used 'fluid' vanishing points when creating their deep natural scenes. In a globalized world where the Eurocentric perspective is far from dominant, but a general understanding of 'the other's' perspective on a given issue is required to develop a language across the differences and conflicts of interest that are tearing the world apart, it is worth examining how to imbue thinking and imagery with such flexibility without ending up in purely abstract or flat painting.

"Horizontal DNA-Babel Tower" is a series of investigations into the double helix movements of the DNA molecule inscribed in a perspectival space. These studies are inspired in several ways by the "fluid" characteristics of Chinese painting. Partly through the elongated format, which falls outside the normal confines of central perspective but can be inscribed in the Chinese tradition of long horizontal images where events can unfold in different spaces that may not necessarily acknowledge each other's presence in the picture. And partly through the gradual changes in the helix structure as one reaches the end of the lying tower. The project is a wild intersection between the DNA molecule, which is the shaping force of biology - thus the "creation" - and the ancient myth of the Tower of Babel, which points to the importance of language and mutual understanding for humanity's ability to build civilization.



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Karen Land Hansen

Visual artist. Born in 1973, Lives and works in Copenhagen, Denmark

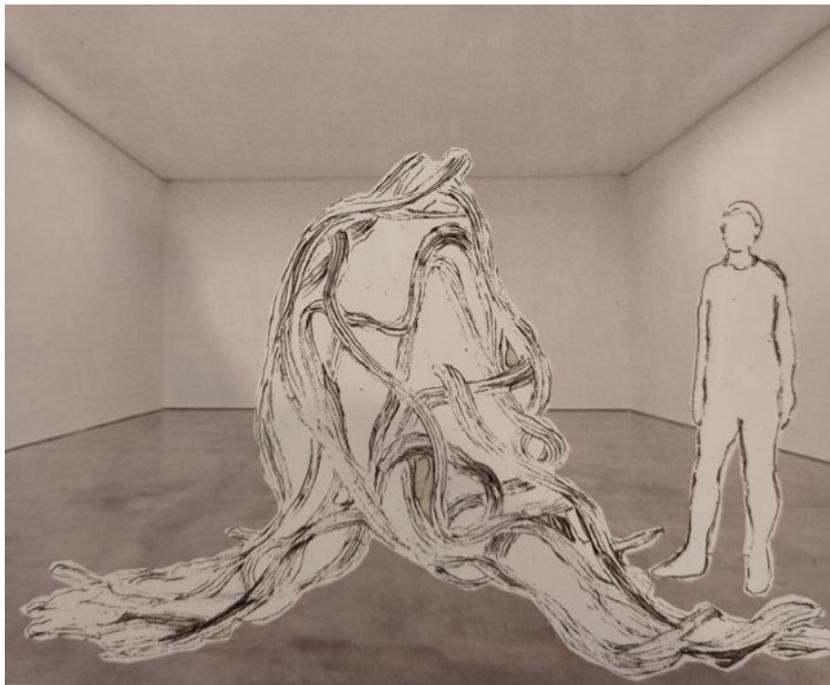
www.karenlandhansen.com 2001-2003 MA Fine Art Sculpture, Royal College of Art, London

1996-2000 BA Fine Art Painting,

National College of Art and Design (NCAD), Dublin

1999 Chelsea College of Art, London

/KKS, Danske Grafikere



Title: *Floating Seabed*, 2024, made specifically for the exhibition Art in the social space at the Nordic Contemporary Art Center in Xiamen, China.

The curving grid – or netting – is at the core of Karen Land Hansen's investigation and sculpture. The piece is based on geological mappings of a bubble reef: a unique reef found at the seabed of Kattegat Sea, which is part of Denmark. The grid is Land Hansen's abstract interpretation of the seabed and its curves, surfaces and formations. In art, the grid has traditionally been used as an ordering system pointing to some kind of rationality. In Karen Land Hansen's sculptures, we find a lattice structure that is irregular, changing and imaginative. The forms of the sculpture are based on cross-sections of the seabed close to the islands Hirsholmene in Kattegat. Here, the seabed is completely unique and characterized by highly



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varied landscapes and habitats: Bubblereefs and moraine sediments are both geological phenomena and home to many animals and plants. Marine geologists and geographers from GEUS (The National Survey of Denmark and Greenland) have used technologies such as multibeam echo-sounding to scan the seabed and map a large section of it. This work is conducted in order to contribute to the sustainable use and protection of the seabed. And GEUS has worked up some of these ocean data and made them available to Karen Land Hansen as part of mutual exchange and dialogue.

The artist has cut cross-sections of bubble reefs in cardboard, in order to make a mould on which she has fixed and shaped strips of

flexible plywood. The motifs of the artworks serve both as concrete references and as more universal forms and metaphors. As the material is worked up, the motifs are transposed far away from the specific subject at hand. This creates new layers of significance and makes the works equivocal and ambiguous.

There is a huge contrast between the high-tech ocean data and the manual and simple processes in Land Hansen's work. Behind this contrast, however, there are also common features. For both scientists and artists work with transpositions and interpretations of reality, in the attempt to make it



comprehensible. Along with the scientists at GEUS, the artist wishes to raise awareness of the ocean and the seabed, and to emphasize the importance of safeguarding this sphere. In the context of this exhibition at NAC the artist points to both the specifics of the Danish seabed as well as the global, interconnected ocean bed.

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Tong Wang

Sino-Swedish painter.

1962 Born in Dalian, Liaoning province China

1981 An international cultural practitioner, he has been engaged in cultural exchanges, artistic creation and education between China and Scandinavia for more than 20 years. Since 1998, many large-scale international cultural exchange activities and exhibitions have been organized. He has lectured at the Danish Royal Academy of fine arts in Copenhagen, the College of fine arts of Kentucky University in USA, the Central Academy of fine arts in Beijing, Peking University, the College of fine art of Inner Mongolia University, the College of art of Xiamen University, and the college of art of Jimei University.



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Tine Hecht-Pedersen

Sculptor, cand.phil. art

Born in Aarhus 1958. lives and works in Copenhagen Denmark

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Member of: The Visual Arts Association, Kunstnersamfundet, KKS,

Education: 1993-95 The Royal Danish. Academy of Fine Arts, School of Art

Communication cand.phil.Art. 1984-91. The Royal Danish Academy of Fine Arts, School of Visual Arts



The Dialogue and Conversation Bench is a collaboration in ceramics and cement made by Pontus Kjerrman and Tine Hecht-Pedersen and local citizen in Aotou. This bench is a place where the conversation can start, with enough space for 4 people two sitting one way and two the other way, in between there is an organic shape that binds the two parts of the bench together The

bench The bench will be modelled with concrete on chicken-wire, and will be covered by a mosaic consisting of our own porcelain tiles and will also be covered with porcelain shards from broken porcelain tiles, plates and cups etc. In this way there is a sustainable aspect in this project. We also hope to find clam shells that also can be a part of the bench. Our project is also a dialogue with the Chinese porcelain tradition as well as the tradition of mosaic paths in Chinese garden you can see in Suzhou and other places in China.



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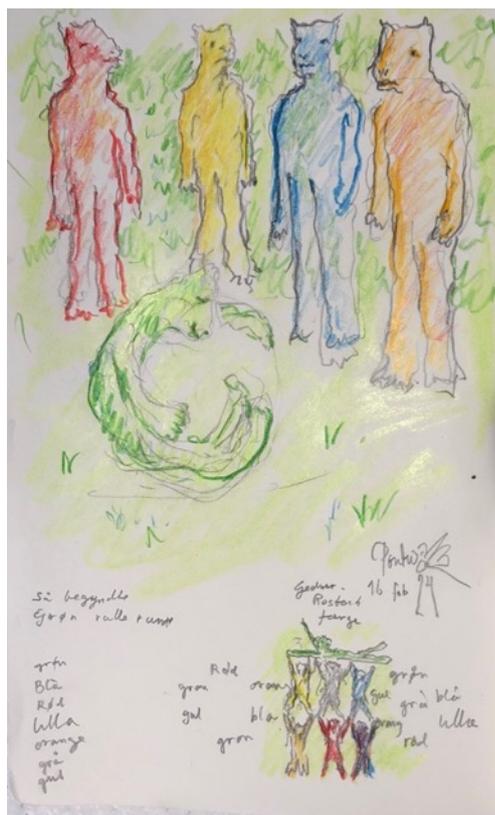
Porcelain (unfired) tiles for concrete bench



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Pontus Kjerрман,
Sculptor, born in 1954 i Göteborg, Sweden lives and works in
Copenhagen Denmark
Education: the Royal Danish Academy of Fine Arts 1979-85
Ass. Professor at Royal Danish Academy of Fine Arts 1985-
2019
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Illustrations to children-story by the danish author Malene Ravn about Little Green whom Yellow, Blue and Red do not want to play with. Little Green has to make a lot of efforts to convince the others to join them although he is different

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The Danish Art Workshops,

PMH Systems, By Ida Nissen, Paradis and GEUS.