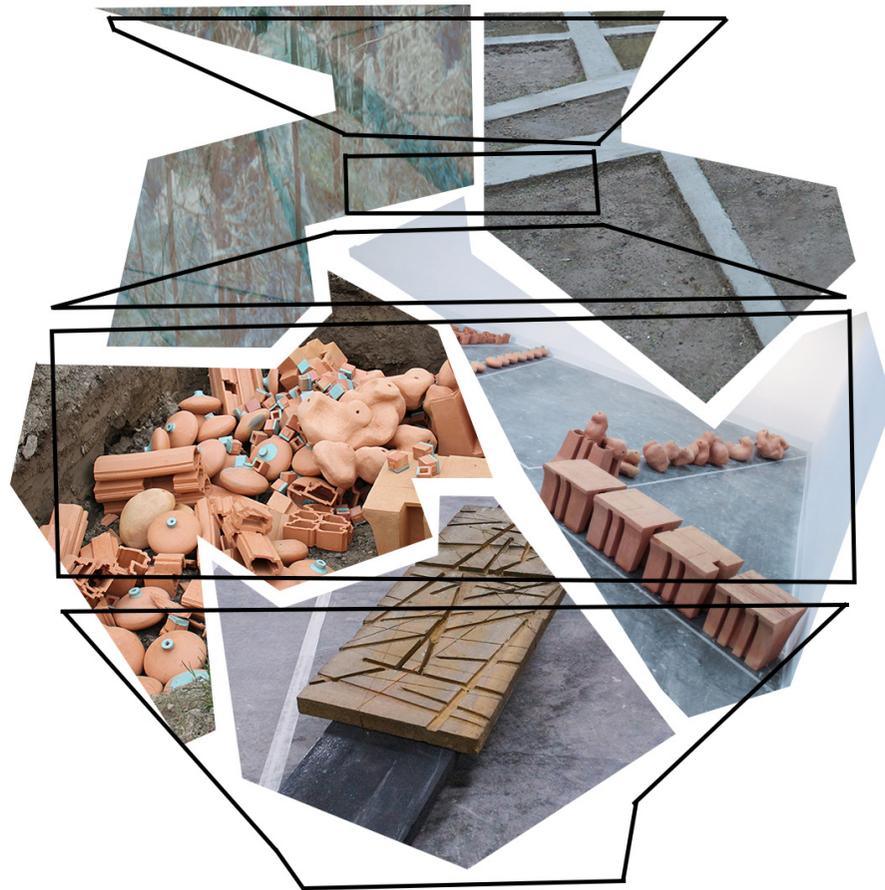


LINES OF MEMORIES

RE-IMAGINING TIME



ANJA MARGRETHE BACHE

NEW YORK STATE
COLLEGE OF CERAMIC ART
ALFRED CERAMIC ART MUSEUM
ALFRED -NEW YORK
USA 2017



LINES OF MEMORIES

RE-IMAGINING TIME

IN SPRING 2017 I WAS INVITED FOR
A THEODORE RANDALL INTERNATIONAL CHAIR
AT NEW YORK STATE COLLEGE OF CERAMIC ART
SCHOOL OF ART AND DESIGN
ALFRED UNIVERSITY.
I HAD TO TEACH AND
DO AN ART PROJECT/ART RESEARCH
THIS CATALOGUE
PRESENTS MY ART PROJECT
LINES OF MEMORIES
RE-IMAGINING TIME.

SPONSORED BY
NEW YORK STATE COLLEGE OF CERAMIC ART
ALFRED UNIVERSITY
ALFRED-NEW YORK
USA 2017

THANKS A LOT

ANJA MARGRETHE BACHE
WWW.ANJABACHE.COM

Photo right; The tool I used for digging lines in the ground. Next page the lines before I casted concrete into it.



LINES OF MEMORIES

RE-IMAGINING TIME

A GUIDED TOUR BY ANJA BACHE
PRESENTING

FRAGMENT 1; "LANDSCAPE"
A VIDEO AT
ALFRED CERAMIC ART MUSEUM, NY, USA

FRAGMENT 2; "LINES"
PERMANENT OUTDOOR CONCRETE EARTH INSTALLATION

FRAGMENT 3; "MEMORY"
WOOD-CERAMIC INSTALLATION AT
NEW YORK STATE COLLEGE OF CERAMIC ART
SCHOOL OF ART AND DESIGN
ALFRED UNIVERSITY

FRAGMENT 4; "TIME"
CERAMIC INSTALLATION AT
NEW YORK STATE COLLEGE OF CERAMIC ART
SCHOOL OF ART AND DESIGN
ALFRED UNIVERSITY

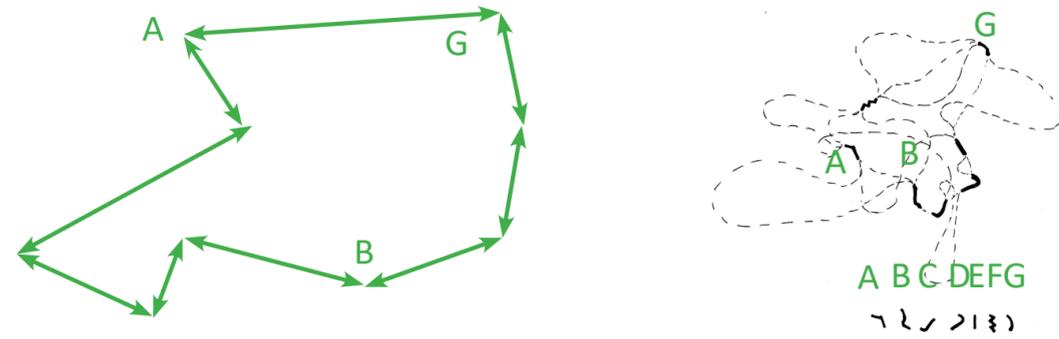
FRAGMENT 5; "THE END"
OUT-DOOR EARTH-CERAMIC INSTALLATION
ALFRED NEW YORK
USA 2017

TEXTS, PHOTOS, DRAWINGS AND GRAPHICAL LAYOUT
ANJA MARGRETHE BACHE
SET IN ADOBE INDESIGN
CALIBRI 30, 18 AND 12
OTHER PHOTOS

PAGE 7; 12-13, 40-41 AND 93 SEE LIST OF PHOTOS PAGE 91
ENGLISH LANGUAGE EDITOR SHERMAN CLARKE ALFRED UNIVERSITY LIBRARY

LINES OF MEMORIES

RE-IMAGINING TIME



“The story we are writing is made possible by the history that was made” Ricoeur, 2004.

INTRODUCTION

The art project Lines of memories - re-imagining time is based on questions related to and research of different themes of interest:

History
Archaeology
Immigration
Settlements
Cultural encounters and clashes.

How is history told?

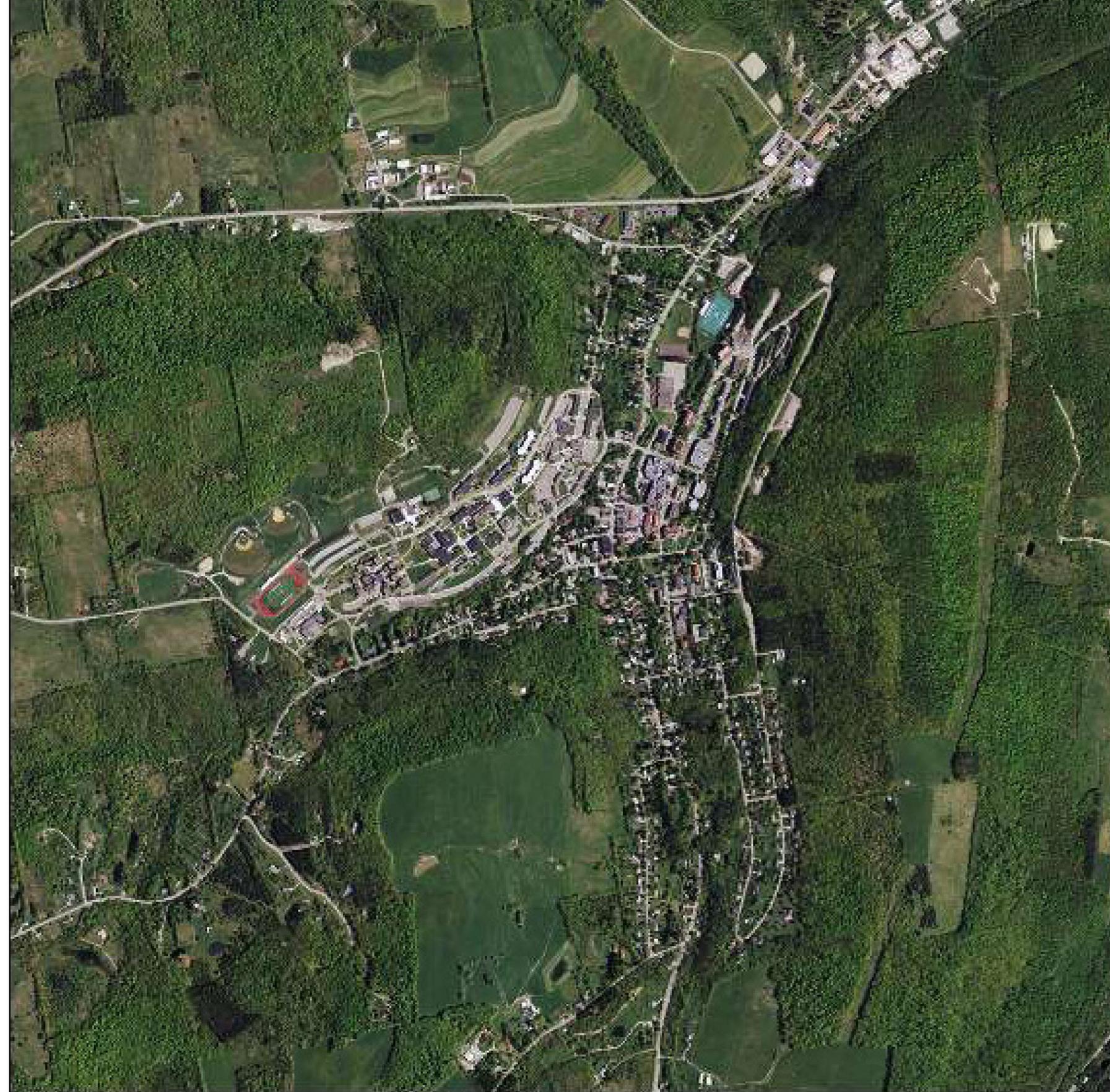
How is our present time and future influenced by a presentation of history balancing between science and fiction?

The way we create and present history changes as an elongation of the postmodern. We tend to move from history as a science to the narrative telling, thereby approaching fiction. We must feel the past, as Ricoeur mentions in his book *Memory, History, Forgetting* (Ricoeur, 2004), and not only know it as factual.

How to find the balance between facts and fiction when presenting history?

Today the media are fighting for readers and viewers, they are bursting out with populist news every second, screaming for attention. News is presented as if it is facts but delivered in a narrative journalistic style reaching out to us as readers, listeners, and viewers, to feel the sorrow, the fright, the happiness, embedded in the history. At the same time, we create collective subjective memories on social media, with every one of us commenting, being a part of the history telling. We can reach the world globally very fast, without critique, on social media and platforms, for example, Twitter and Facebook. Presidents and others in power situations, or wanting to be, use these media to tell stories sometimes more fictional than the facts they try to point at.

Photo right; Google Earth, airphoto of Alfred village in the State of New York. Drawing above illustrating how facts as point A, B and G can be put together differently just like the telling of history.



How will that influence the future history and the telling thereof?

Based on a concern with these questions, I created the project Lines of memories - re-imagining time.

It is a project where I did research, gathering what I thought was factual knowledge about local history, archaeology, topology etc. This resulted in the unfolding of my subjective artistic narration of the local history, visually presented as five fragments in five different art installations.

Is it science or fiction?

Is it history or a narrative story?

Can the five fragments be joined to one history?

MIGRATION, EMIGRATION AND CULTURAL ENCOUNTERS

Before I left for America I focused my investigations on the emigration that took place around 150 years ago, creating the America we know today. This perspective on the history of the USA interested me. In these years, we experience heavy migration and immigration from poor countries and countries in war. People make dangerous and long trips over land and sea, arrive in Europe with very few belongings and dream of starting new lives in Europe. Immigration, settlements, and cultural encounters and clashes are taking place in Europe today in Scandinavia and Denmark. It challenges our wish to help everyone and not being able to do it. Many of us feel sorrow and impotence, not knowing how to help.

Time of changes, time of emigrations

Cultural encounters – cultural clashes

America experienced the same many years ago when a massive immigration took place in 1880 - 1920, when millions of people left Europe. In that time 300.000 Danes left Denmark. They hoped for freedom and to start new lives in America. They were often poor, had other religions than were common in Denmark at that time, or simply dreamed of new adventures. With very few belongings, just as emigrants within Europe today, they travelled by walking, trains and months-long sailing over oceans, under difficult circumstances. America and the village of Alfred in the State of New York where I unfolded the art project Lines of Memories are marked by this emigration. It transformed the land from Indian farm and hunting land into what it is today: a village of local permanent residents dominated by two university campuses. The early settlers experienced cultural encounters and clashes, and the experiences continue. My research led me to the art installation Lines of Memories – Re-imagining time.

Visiting artist Anja Margrethe Bache will construct her own unique narrative of the Alfred community in an exhibition sponsored by Alfred University's School of Art and Design and scheduled for May 14 at 2 p.m. at the Alfred Ceramic Art Museum."Lines of Memories" is described as "an outdoor site-specific installation," as well as "a Walk Around Opening" consisting of five "fragments." Bache holds the Theodore Randall International Chair at Alfred University. She describes her work as a reflection of the nature of time and the narrative of local history through inverting archeological excavation and creating artifacts manipulated into temporal axes.

- See more at: <http://www.alfred.edu/pressreleases/viewrelease.cfm?ID=15268#sthash.Inn8MBj0.dpuf>.NEWS Alfred University 5/12/2017

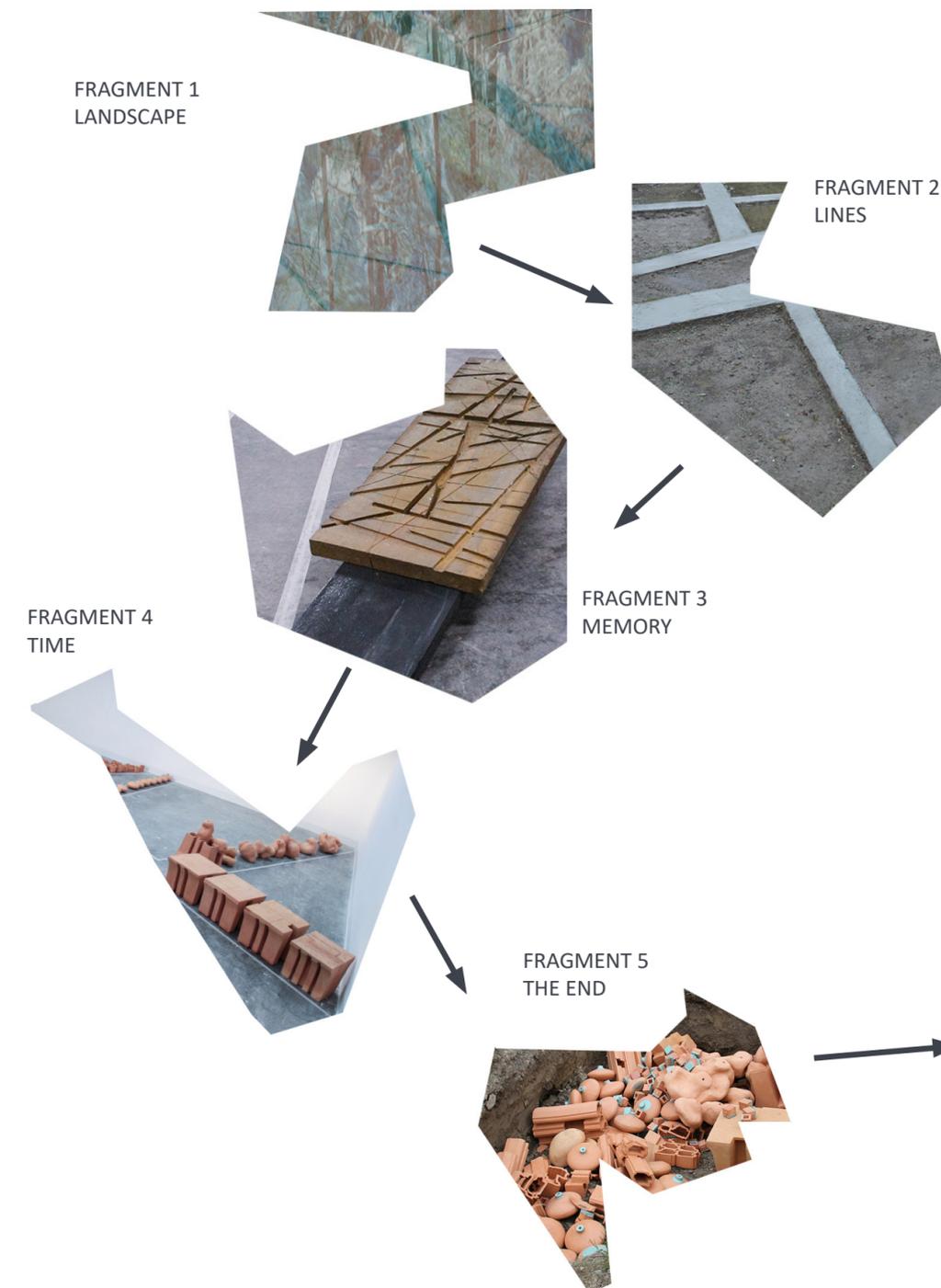


Illustration right the five fragments, five installationparts in the guided tour fragment 1 to 5, how to join them? Next page photo from detail of fragment 2 Lines, an outdoor permanent installation, concrete lines.





FIGURE: Photos available online from Alfred University Library Archive, showing changes to the landscape from heavy rain and flooding, how even buildings in Alfred village from time to time are moved as here the Terra Cotta Building, and how glaciers thousands of years ago formed the valley and the hills. Photo on the right page showing new settlers in a caravan moving in the search for building new lives is from <https://jovinacooksitalian.com/2013/07/19/italians-on-the-great-plains/>

ALFRED VILLAGE – LINEAR CONTINUOUS MOVEMENTS

Alfred VILLAGE is located in a valley with creeks and surrounding hills. When I arrived in January, the landscape of naked trees was covered with silent snow and with ice on very frosty days. The wooden private houses are reflected traditional European architecture styles, with French Empire, Greek temples, and Italian renaissance styles, while the university campus engaged clay as red bricks and concrete. All seemed empty, leaving the village so quiet. The one place for buying groceries, the macrodynamic store the Rogue Carrot, was closed with a small note saying that the opening day would correspond with the beginning of the semester.

The silent appearance though changed dramatically when students from Alfred University and Alfred State College arrived and settled into rented rooms in the private houses and on campus, when the grocery, the kiosks and the restaurants in the village opened, and when the gallery, above which I got an apartment for my visit, opened. It fascinated me how cultural encounters took place daily in this village, between those living here permanently and those passing by for studying, for visiting artists such as I, or for other purposes.

Cultural Encounters; meeting between various population groups living and sight of the world. <http://ordnet.dk/ddo/ordbog?query=kulturmøde>

Culture Clash; clash or conflict between different groups living and sight of the world. <http://ordnet.dk/ddo/ordbog?query=kulturmøde>

Digging into the history of Alfred Village showed me that this village in the State of New York, both at present but also in the past, could be characterized by nomadic living, mobility and ever changing and transformed states as well as cultural encounters and clashes.

I divided the history into four epochs, the first being the Ice age with glaciers and nature shaping the land, The second was the Seneca American Indians living there as hunters and nomadic farmers, the third the Seventh Day Baptists that formed the foundation for the village as it is today, and the fourth being the present-day life in the village marked strongly by the two large universities.

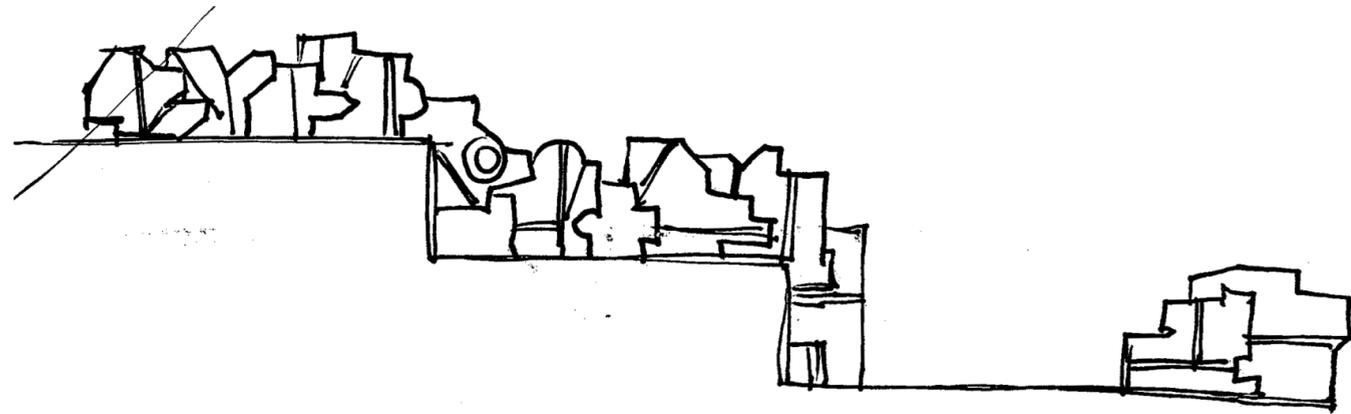
By dividing the history into epochs, lines intersected and memories entered the project.

The history of a site may be based on the finding of old writings, photographs, artefacts or stories told by person to person through generations. The history, factual or fiction, as told, is often based on fragments that are assembled into a whole history with the desire to produce the history as objectively as possible, preferably as close to reality as possible or to give a feeling of that reality when told as narrative. But it is and remains often theories of history as an overall generalization with a specific focus on the facts.

With the Project LINES OF MEMORIES, the desire was to delve into the historical layers of Alfred Village as it appears today and here explore some of the factual knowledge thereof. It was also, and above all, to investigate how this factual knowledge base as the Foundation







FIGURE; page 14-15, indoor installation lines at floor, 270 x 350 inches. This page and at the right Sketches from the artproject.

could give rise to my own artistic historical tale when also the audible, emotional and bodily approaches to this were invited inside. It was a wish in Alfred Village to develop site-specific art installations consisting of scattered markers A, B, C, D and E, fragments based on artefacts created for the future and gathered to a whole by LINES OF MEMORIES in a comprehensive Artistic Tableau/image of telling.

A GUIDED TOUR - FRAGMENT 1- 5

The Art Exhibition I created at New York State College of Ceramics in Alfred Village in the State of New York consisted of five exhibition parts, five different installations. I presented them at the opening as Fragment 1 to 5, and acted as a tour-guide for the visitors from exhibition part 1, fragment 1 to part 5, fragment 5.

I will do the same here to guide the reader of this catalogue from Fragment 1 to Fragment 5:

Fragment 1 – Lines of Memories, a video presented at Alfred Ceramic Art Museum

Fragment 2 – Lines of Memories, an outdoor permanent installation presented in front of Alfred Ceramic Art Museum

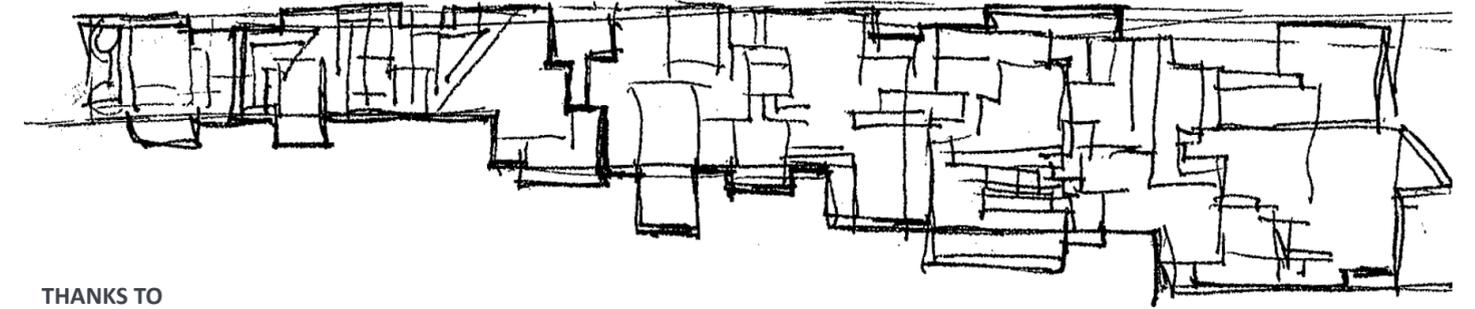
Fragment 3 – Lines of Memories, an indoor installation at New York State College of Ceramics, School of Art and Design

Fragment 4 – Lines of Memories, an indoor installation at New York State College of Ceramics, School of Art and Design

Fragment 5 – Lines of Memories, an outdoor installation in front of Alfred Ceramic Art Museum.

The Tour begins at Fragment 1 - Landscape, at the Alfred Ceramic Art Museum. The museum exhibits contemporary ceramic art as well as art which is more than 100 years old. When the Junior System II class that I taught at New York State College of Ceramics visited the museum, the Operations- and Programs Manager Caitlin Brown pedagogically explained to us how they normally choreograph each exhibition. They focus on how the visitors experience the art works and move around in the exhibition space. It was important, Caitlin Brown told us, to create some narrow intimate spaces for the visitor to see fine details and experience a ceramic art piece closely and by itself, while other spaces were planned for the visitor to combine observations of more ceramic art pieces together, for obtaining a visual dialogue, inviting in the visitor's own imagination and background.

This tour guide through the catalogue is built with inspiration from Caitlin Brown's introduction to the Alfred Ceramic Art Museum. The five fragments are created and choreographed as individual art projects and at the same time as parts in an overall project, an idea and a concept. They can be experienced individually or together. I guide you in a specific order, but the narration and perception of it, the way you choose to combine them or let them stay as single art-pieces, is totally up to you as a reader. I hope hereby to invite you in and engage your own imagination, perception and life backgrounds as part of your narration and telling.



THANKS TO

Before starting the tour, I must thank different people:

New York State College of Ceramics, School of Art and Design, Alfred University, NY, USA, for inviting me. Thank you for this great opportunity to meet so loveable, ambitious and skilled faculty as well as students.

From the Faculty, I will mention the head of the Ceramic Art department, Professor and ceramic artist Linda Sikora, Associate Professor and ceramic artist Linda Sormin, Associate Professor and ceramic artist Matt Kelleher, Professors and ceramic artists John and Andrea Gill, Adjunct Instructor of Art and Design at Alfred University and ceramic artist Jason Green, Professor and ceramic artist Walter McConnell, and Visiting Turner Chair and ceramic artist Chase Folsom.

I am also very grateful for the huge help I got in studios, labs and kiln-rooms, from the technicians and ceramic artists Keith Simpson, Shawn Murrey and Hanna Thompset, as well my TA and master student at New York State College of Ceramics, Ceramic Art department Cory Mahoney.

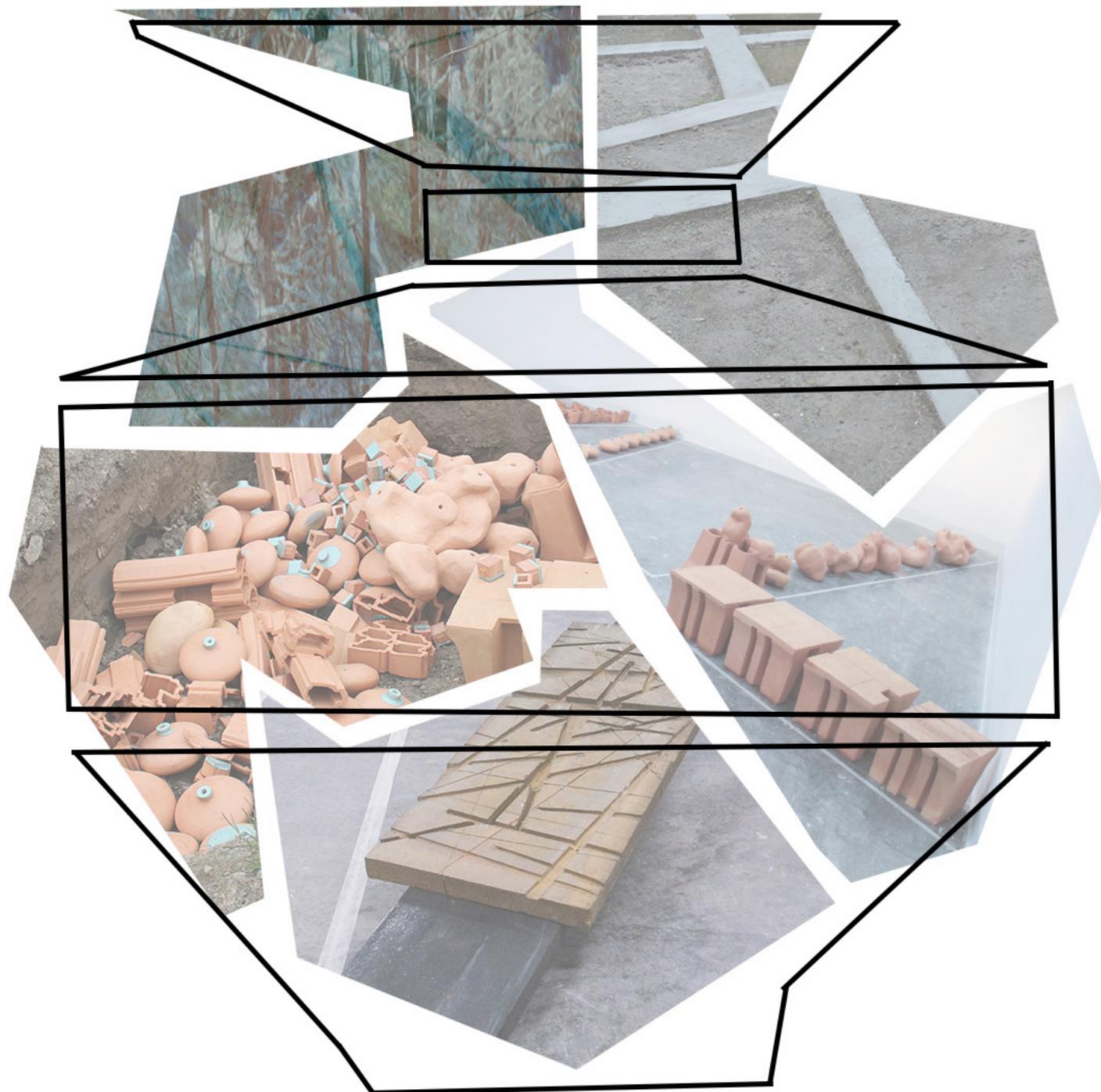
I was so happy about being a part of the supervision, critiques, midterm and final defenses of the Ceramic Art graduate students' ceramic art work and MFA's experiencing the high level of ceramic art they created. Thanks to the graduate students in general and thank you to first year graduate student and architect Grant Landreth for letting me be your supervisor this spring semester.

Also thanks to Director of Alfred Ceramic Art Museum, Professor at New York State of Ceramics, School of Art and Design, ceramic artist Wayne Higby for letting me present part of my art in the museum.

Then, thanks a lot to contractor Roger McGraw for lending me his pickaxe needed for creating my outdoor piece, Fragment 2. When I had to dig holes in the ground for Fragment 2 and Fragment 5, in front of the museum I discovered that there was asphalt below the grass and the top level of the earth. I could not break the asphalt without borrowing the pickaxe from Roger McGraw. I was totally exhausted from pickaxing for four to six days on warm sunny days and am therefore so grateful for Roger McGraw to helping me dig the rest with his machines. Thanks a lot, Roger McGraw.

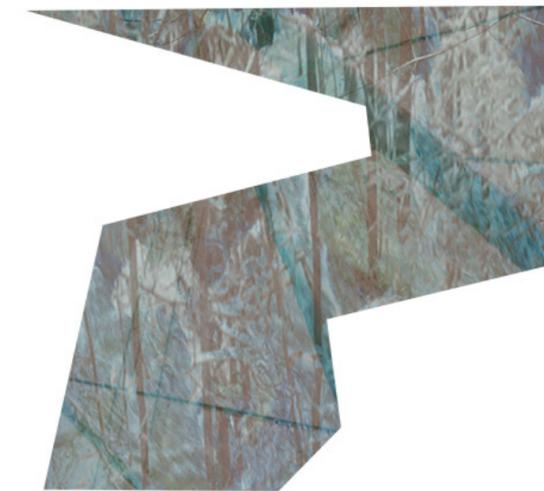
Executive Director of Capital Operations / Legal Affairs Maintenance - AU Physical Plant Michael Neiderbach and Director of Physical Plant Brian Dodge accepted me DSNY, which means Dig Safely in New York. They measured and detected high voltage electrical lines in the area I first planned to dig in and asked me to move it some feet to a safer place. They also lent me yellow wooden barriers to mark the working area, warning public users of the area, to prevent falls into my holes. Thanks to both for your support.

Last thanks to Sherman Clarke, Artist and Librarian at Alfred University Library for editing my English language.



LINES OF MEMORIES

RE-IMAGINING TIME



FRAGMENT 1 - LANDSCAPE

A FRAGMENT IS DEFINED AS;
A PART BROKEN OFF OR
DETACHED FROM

AN ISOLATED, UNFINISHED,
OR INCOMPLETE PART

AN ODD PIECE, BIT, OR SCRAP.



FRAGMENT 1 - LANDSCAPE

A VIDEO PRESENTED
AT THE ALFRED CERAMIC ART MUSEUM

VIDEO AND SOUND ANJA BACHE.
MUSIC BLACK SUN RISING BY PARVUS DECRETE TRINITY.
TIME 2:59

The landscape, the topology of Alfred Village was set by the prehistoric glaciers, the melting water, shaping the valley, the creeks and layers of clay sediments important for what Alfred Village is today.

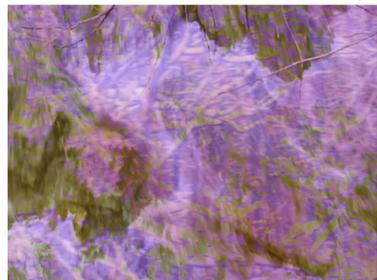
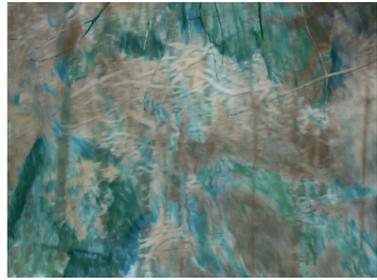
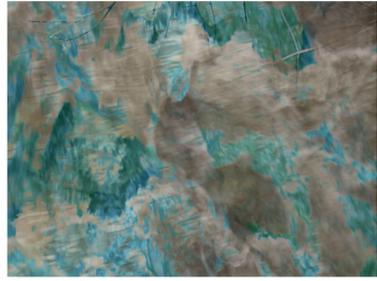
The Greek-Roman natural philosopher Titus Lucretius, (c. 100 B.C. - c. 55 B.C.), once wrote in his piece “On Nature of Things”;

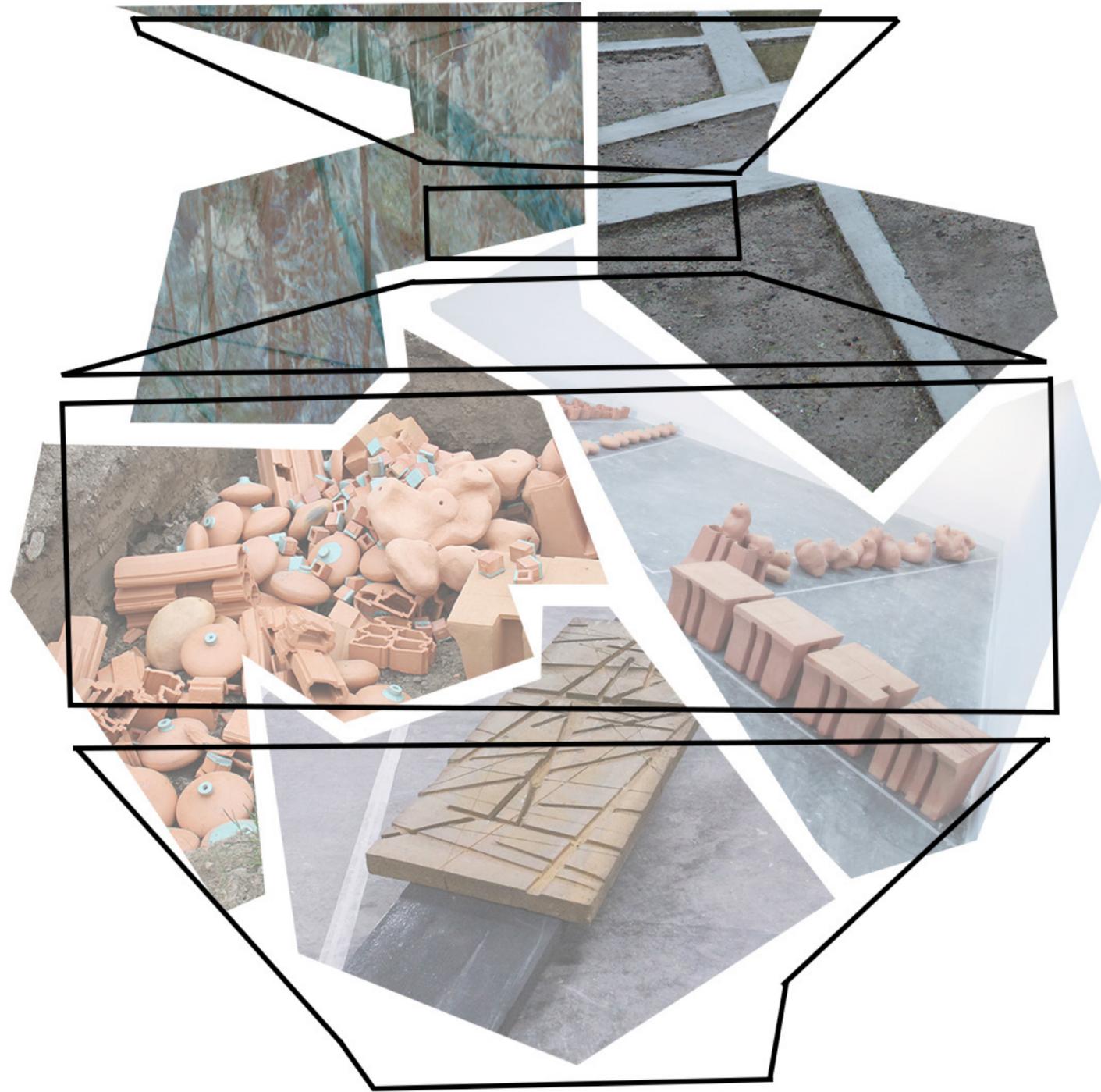
*And part of the soil is called to wash away
In storms and streams shave close and gnaw the rocks.
Besides, whatever the earth feeds and grows
Is restored to earth. And since she surely is
The womb of all things and their common grave,
Earth must dwindle, you see and take on growth again.*

The earth is ever transforming. Each year nature makes its marks into the surface of the land. The scenery full of smells, sounds, haptic and visual changing representations met the first primitive people, the Seneca American Indians, the new Settlers, the villager and the visiting students and faculty of the universities today as well as those of us just passing by. We all were marked by the nature, landscape and its transformations.

The video can be seen at <https://www.youtube.com/watch?v=roqRTeRtZK0>

FIGURE; Photos from the video.





LINES OF MEMORIES

RE-IMAGINING TIME



FRAGMENT 2 - LINES

WE SEE IN ORDER TO MOVE
WE MOVE IN ORDER TO SEE.
WILLIAM GIBSON



FRAGMENT 2 -LINES

A PERMANENT OUTDOOR INSTALLATION
IN FRONT OF ALFRED CERAMIC ART MUSEUM

IN-SITU CASTED CONCRETE - EXCAVATION
270 x 350 x 15 inches

The landscape around Alfred Village is set by lines, lines of the past and present, marks of the nature and lines as representations of movements that have taken place and still do today in the area.

The Native American before the American Indians is said to have come from parts of Asia. The Seneca American Indians came from other parts, and were in a way nomadic, moving their villages and wooden longhouses clad with bark, every 7 to 10 years, giving the farmland a rest. The new settlers came from other parts of the country, often with ancestors from Europe. They arrived here mostly in horse driven caravans. The students of Alfred Village today and faculty as well arrive from all over the world, often in big cars. The lines are set for each of them.

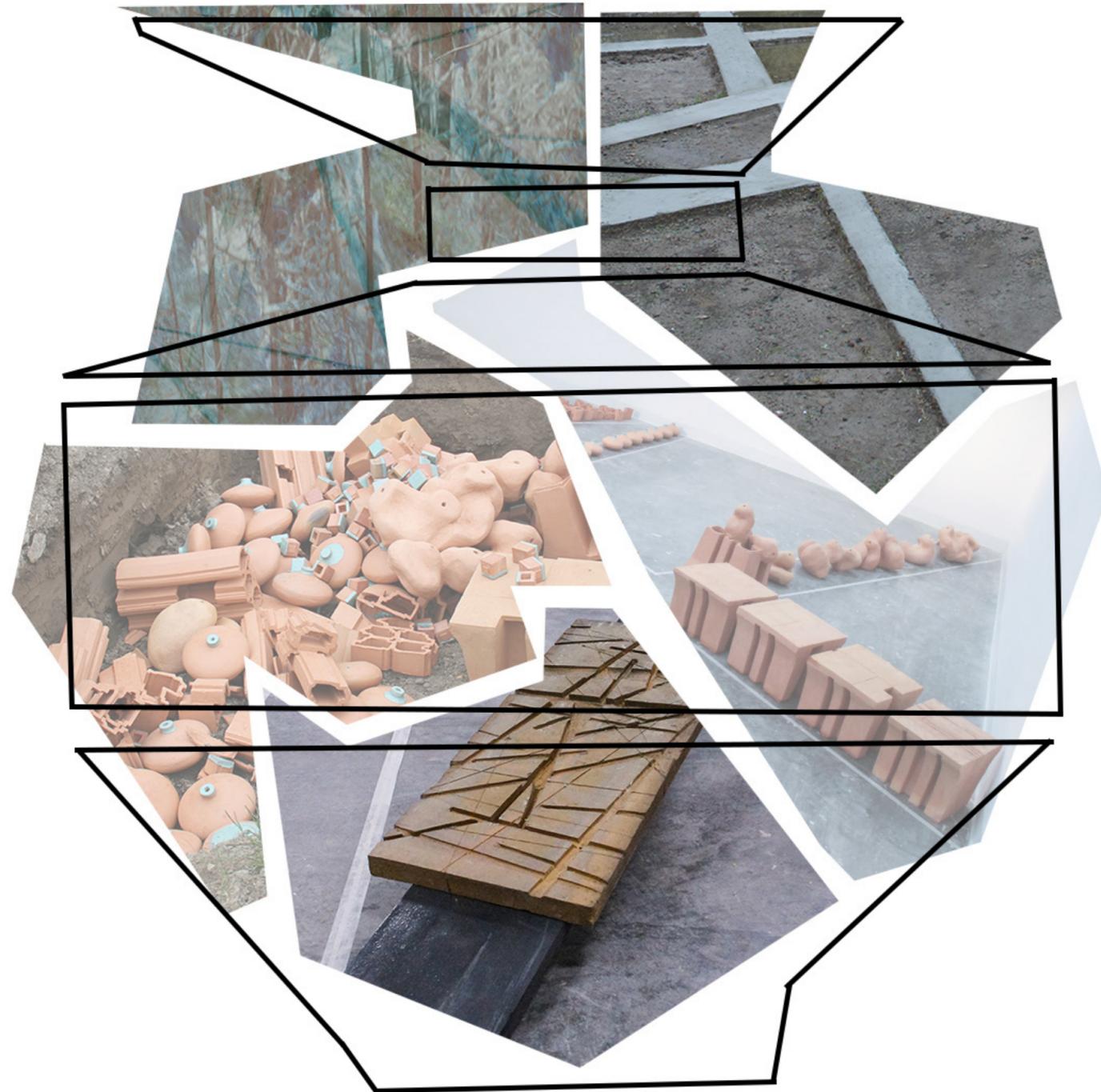
Lines have, if they are not infinite, a beginning and an end. If they are not parallel, and looked upon in Euclidean geometry and Newton's mechanical physics, they will intersect at one point. Alfred Village is that point, here cultural encounters are part of the history, in the past and in the present.

I have been on one of those lines and have been at the point Alfred Village for four months and one week. But as in non-Euclidean geometry and in Einstein's Relativity theory, my line was not straight. When I passed the point of Alfred, I have by my return to Denmark brought with me memories, that have changed me forever. Alfred Village was like a bell jar for me, I was no longer in the mechanical world of Newton, nor in Euclid's, Einstein's or non-Euclidean geometries. I therefore took the freedom to bend my future line AND thereby in Alfred Village MAKE MY OWN HISTORY.

I inverted an archaeological excavation and hereby manipulated the time axis with - LINES OF MEMORIES - mixing past, present and maybe future narratives of local history and my own lifetime history.

FIGURE; Photos at the left and above as well next page presenting the outdoor permanent installation. Concrete in-situ casted and local excavation.





LINES OF MEMORIES

RE-IMAGINING TIME



FRAGMENT 3 - MEMORY

MEMORY;

THE MENTAL CAPACITY OR FACULTY

OF RETAINING AND REVIVING

FACTS, EVENTS, IMPRESSIONS, ETC.,

OR OF RECALLING OR RECOGNIZING PREVIOUS EXPERIENCES.

[HTTP://WWW.DICTIONARY.COM/BROWSE/MEMORY](http://www.dictionary.com/browse/memory)



FRAGMENT 3 –MEMORY

AN INDOOR INSTALLATION AT
NEW YORK STATE COLLEGE OF CERAMICS

WOOD, DIGITAL PRINTED WOOD AND CONE 6 HARD FIRED JR TILE CLAY
270 x 350 x 15 inches

For psychologists, the term memory covers three important aspects of information processing,
(<http://www.dictionary.com/browse/memory>):

Encoding:

When information comes into our memory system (from sensory input), it needs to be changed into a form that the system can cope with, so that it can be stored.

Storage:

The nature of memory stores, i.e. where the information is stored, how long the memory lasts for (duration), how much can be stored at any time (capacity) and what kind of information is held. The way we store information affects the way we retrieve it.

Retrieval:

This refers to getting information out of storage. If we can't remember something, it may be because we are unable to retrieve it.

*“Your memory is a monster; you forget—it doesn’t.
It simply files things away.
It keeps things for you, or hides things from you—
and summons them to your recall with a will of its own.
You think you have a memory; but it has you!”
— John Irving, A Prayer for Owen Meany*

When the narrative telling of a nation’s history and of villages in general is constructed, it is based on collective memories and the Ideas of what it wants to store and tell, and what doesn’t seem important in the line of history.
For a human being, with the gift of a life, from birth to death, our memories are placed in between those two happenings. They are the storage for our narrative, our individual telling of histories.

Marcus Tullus Cicero wrote:

*The life of the dead is set in the memory of the living.
Marcus Tullius Cirero, Phillips Pics 3.1.106-7.12.43*

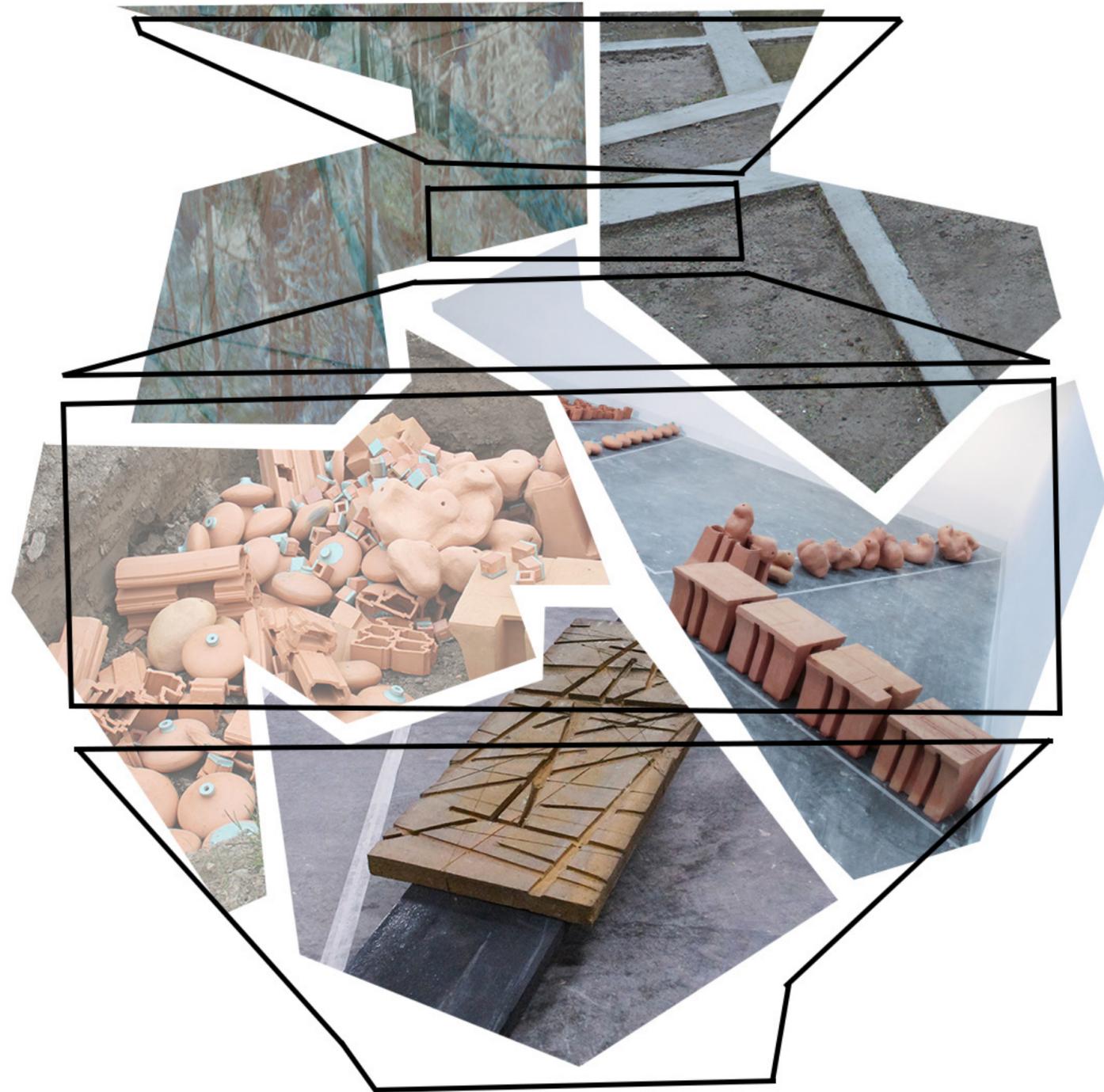
While Benjamin wrote:

*Every Image of the past that is not recognized by
The present as one of its concerns threatens to
Disappear irretrievably.
-Benjamin*



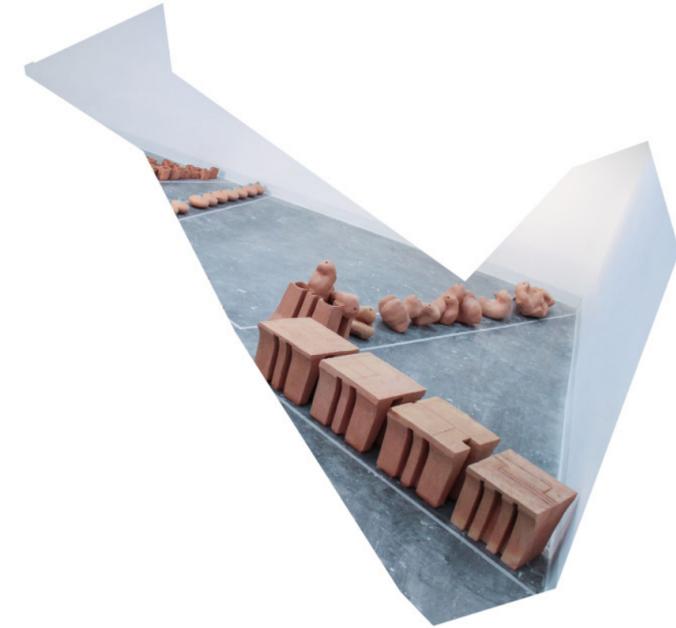
FIGURE; Photos former page and the next pages wood objects 210 cm x 45 x 25 cm, and hardfired claybodies 60cm x 25 cmx3 cm. Photos at the right wood bodies with digital printed motifs 60 cm x 25 cm x 2 cm





LINES OF MEMORIES

RE-IMAGINING TIME



FRAGMENT 4 - TIME

TIME CAN BE DEFINED AS A CONTINUOUS
MEASURABLE QUANTITY IN WHICH
EVENTS OCCUR IN A SEQUENCE
PROCEEDING FROM THE PAST THROUGH THE PRESENT
TO THE FUTURE (SCIENCE DICTIONARY).

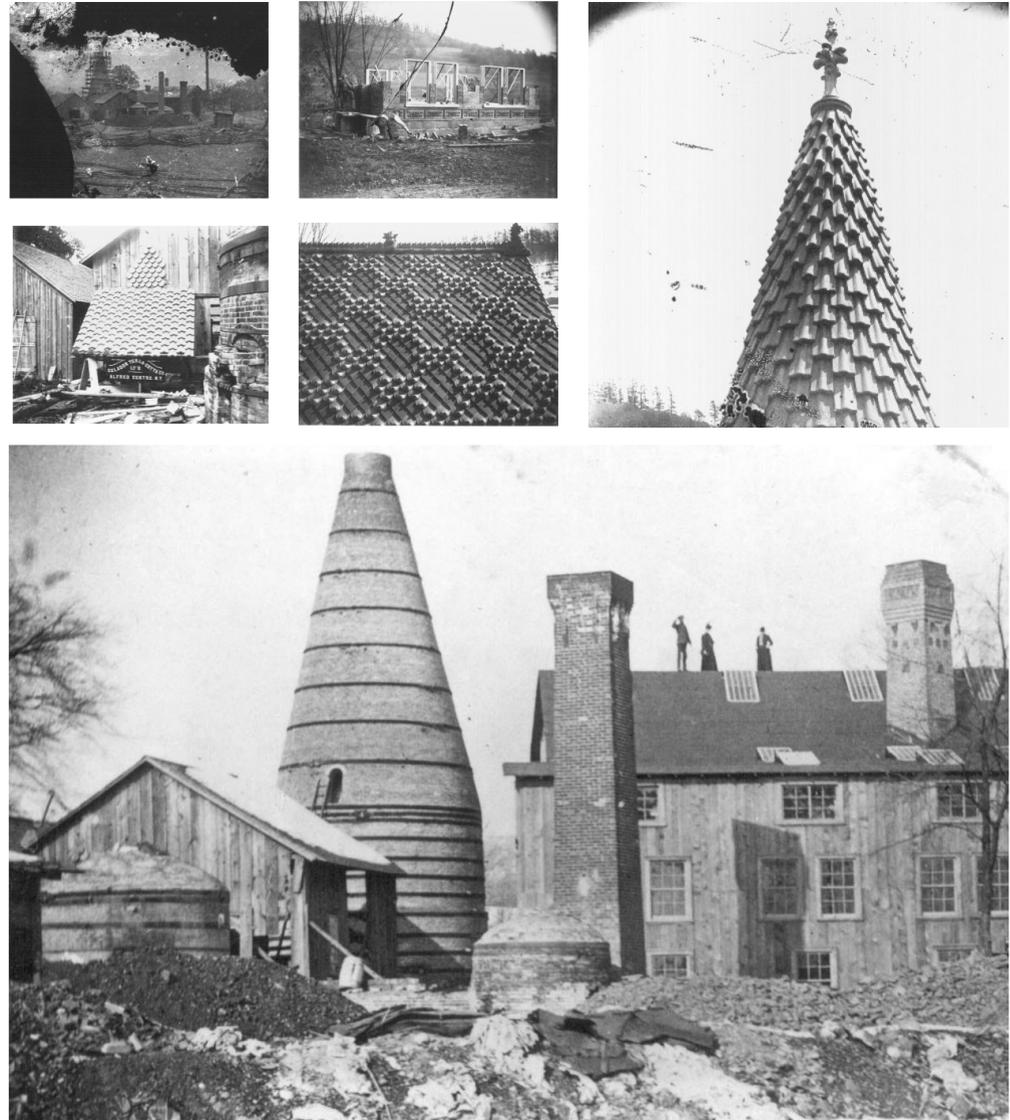


FIGURE: Photos available online from Alfred University Library Archive, showing the Terra Cotta Celadon factory and demonstration building in Alfred. It was famous in 1890 in USA for its special tile production. All the village seems historically and today focussed on clay and its versatile possibilities.





FRAGMENT 4 –TIME

AN INDOOR INSTALLATION

AT NEW YORK STATE COLLEGE OF CERAMICS

GLAZED AND UNGLAZED JR-TILE CLAY

FIRED AT CONE 04 -GLAZED AT 04 AND OTHER OBJECTS FIRED AT CONE 6

270 x 350 x 15 inches

Time is constructed, as a unit for measuring:

Time can be defined as a continuous, measurable quantity in which events occur in a sequence proceeding from the past through the present to the future (Science Dictionary).

I have in my research of the history of Alfred Village organized and constructed the telling into four epochs, the epoch of the glaciers, the second of the Seneca American Indians, the third the new settlers, and the fourth epoch regarding higher education in Alfred. I have as a beginning marked them on a time line, each of them marking a piece on this line, one after each other.

Inspired by the film instructor and writer Krzysztof Kieślowski, I divided up those time lines, into a time line for each of the epochs, then having four lines. I let them intersect, cross each other in meeting points, investigating the transformations of each of them influenced by the meetings. New patterns arose as a result thereof. Some lines were interrupted; others transformed and changed.

Each of the lines I set with the focus on clay. The glacier shaping the landscape and forming the clay by melting water, climate and weather. The Seneca America Indians forming the land by nomadic farming and making pearls and artefacts out of clay and other materials. The new settlers starting up new industry forming the clay into building components and, last, today's art, design, architecture and engineering students forming, testing and deeply investigating clay for future purposes.

I have at the New York State College of Ceramics marched into the history of each of those lines, I have felt the intersections, and the challenge by continuing to march. I have in the close dialogues with the clay been in a kind of time-bubble, a place where time was no longer arranged into straight lines. Here the clay and I discussed themes as lines, patterns and structures and agreed about re-imagining together the past in the future.

The famous architect Louis Kahn once had a dialogue with a brick:

You say to a brick, 'What do you want, brick?' And brick says to you, 'I like an arch.'

And you say to brick, 'Look, I want one, too, but arches are expensive and I can use a concrete lintel.'

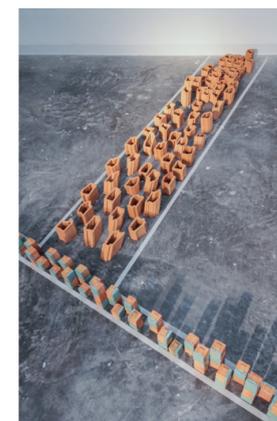
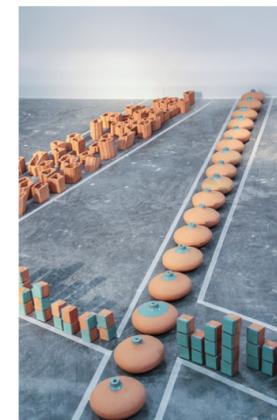
And then you say: 'What do you think of that, brick?' Brick says: 'I like an arch.'

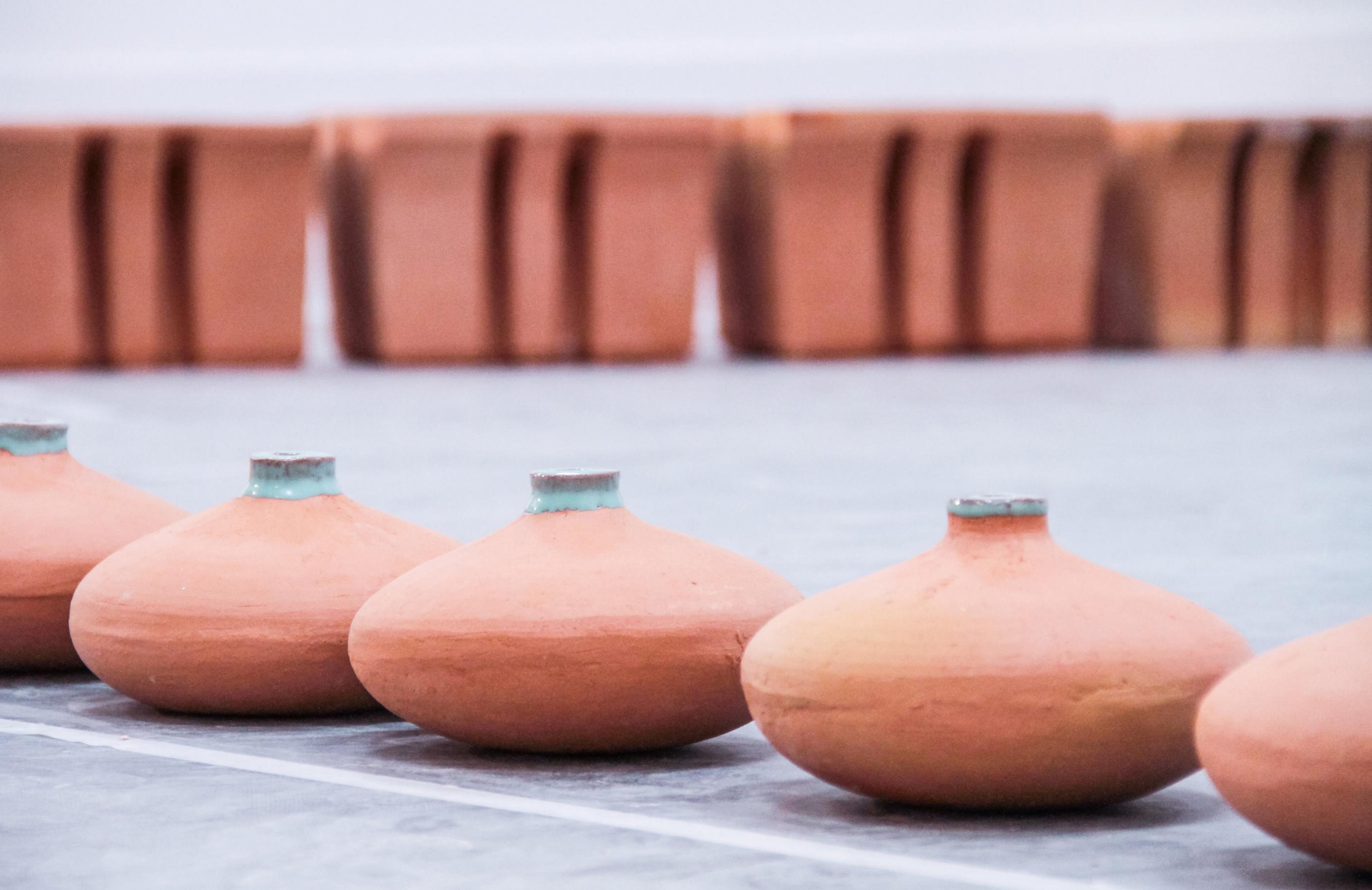
https://www.brainyquote.com/quotes/authors/l/louis_kahn.html

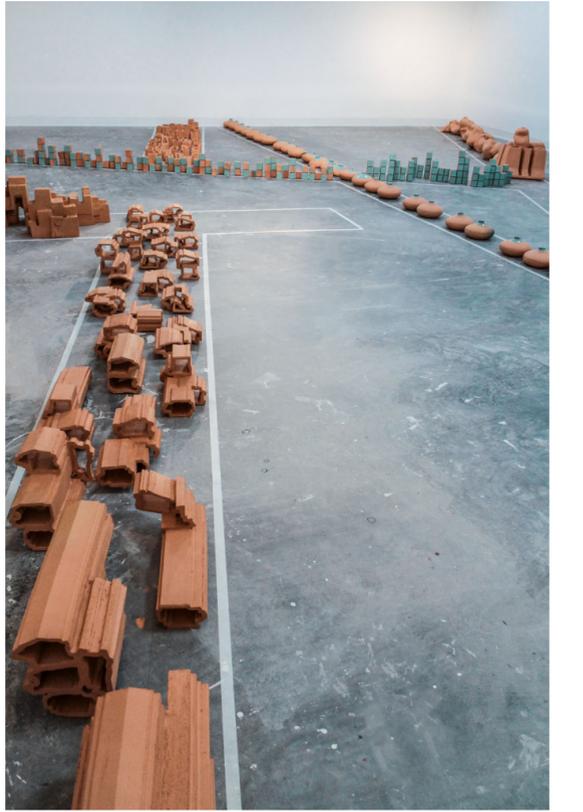
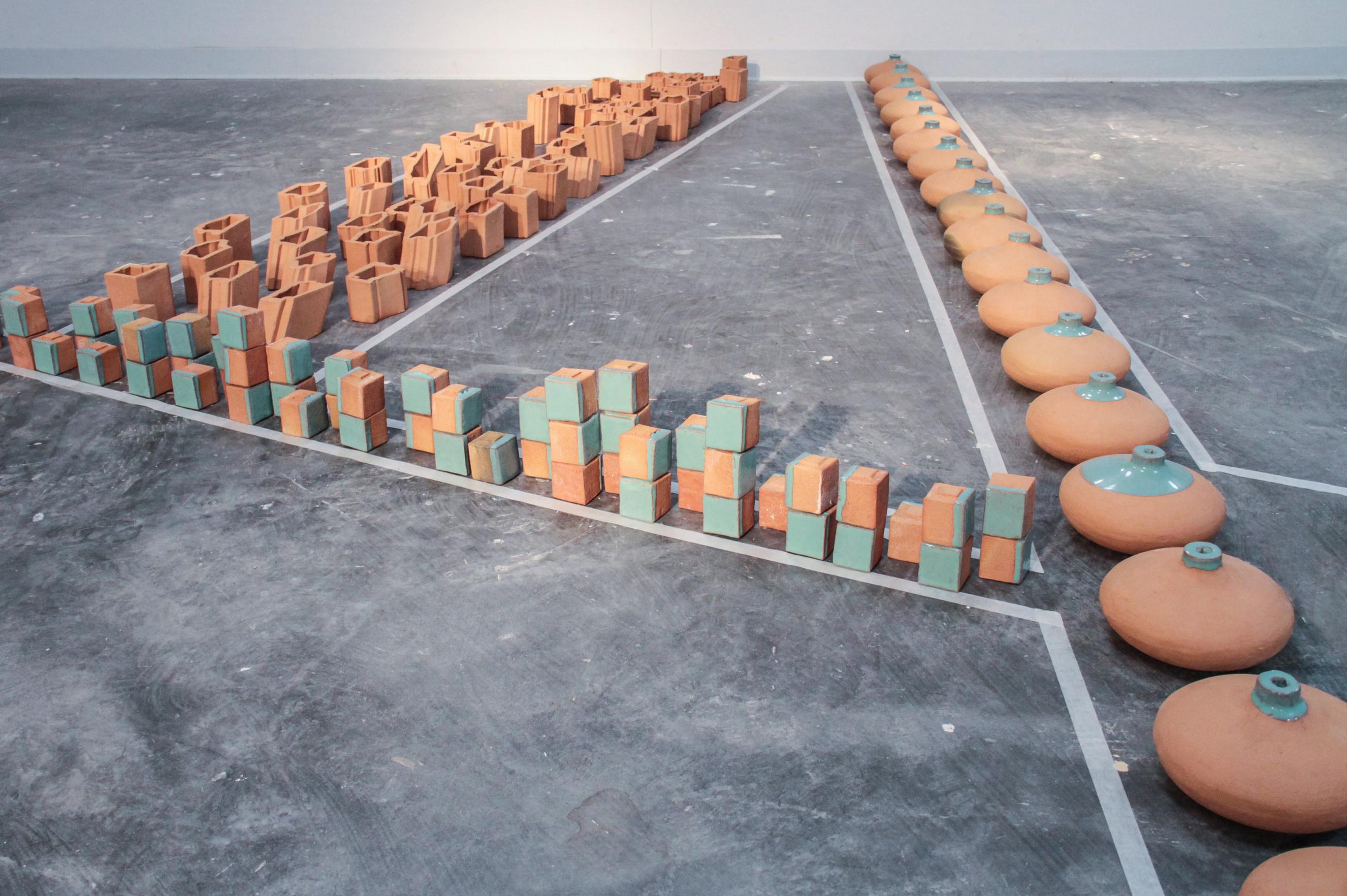
The clay and I are not into bricks, arches nor lintels,
we just want to re-imagine time,
remember the future and with clay arranged in time lines set our marks.

FIGURE; Photos this and the next pages clay objects with sizes from 5 cm to 100 cm arranged into lines and different kinds of intersections. The clay is coiled, extruded, pressmolded and some of it glazed.



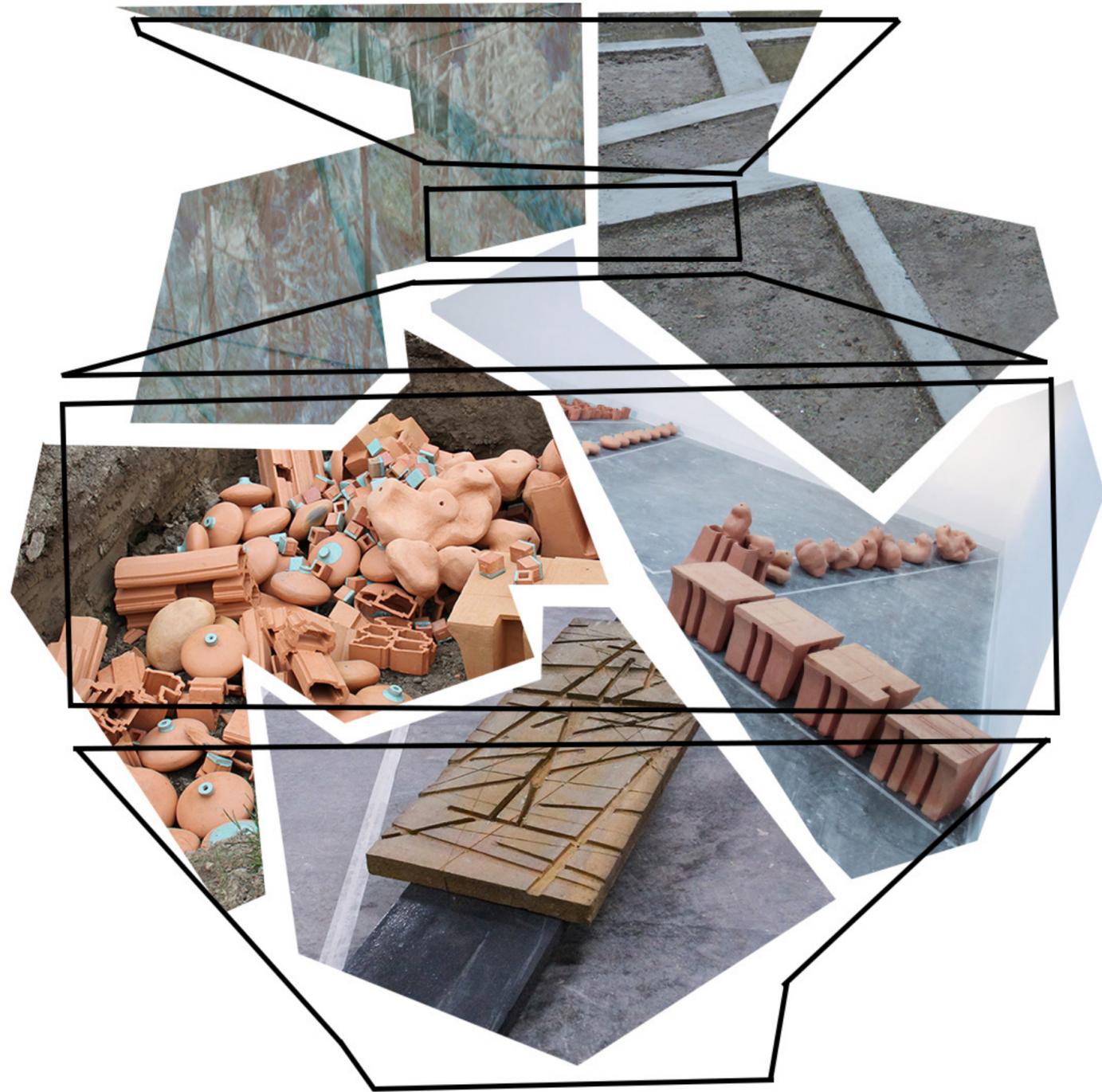












LINES OF MEMORIES

RE-IMAGINING TIME



FRAGMENT 5 - THE END

OR A NEW BEGINNING

"SINCE WHEN," HE ASKED,
"ARE THE FIRST LINE AND LAST LINE OF ANY POEM
WHERE THE POEM BEGINS AND ENDS?"
— SEAMUS HEANEY

FRAGMENT 5 –THE END

OR A NEW BEGINNING

AN INDOOR INSTALLATION
IN FRONT OF ALFRED CERAMIC ART MUSEUM
AN INVERTED EXCAVATION
DIGGING DOWN CERAMIC INTO A 2 X 2 X 1,5 METER
HOLE IN THE GROUND

Burying.....finishing or maybe a new start a new telling.

*The silent space has no coolness or sense of breadth of outlook.
It is like a dance where body, music, and scenery form a harmonious whole.
Suddenly, the work “silent” sounds empty because it has absolutely nothing to do with emptiness,
but rather with “ladenness” if such a word even exists? In reality, it is so meaningful that
it is even a space, which I sometimes, in the midst of a busy day filled with errands,
dreads that I will not be able to locate and enter because this is where I most strongly
feel alive. This is where I am replenished, where I catch up to myself, where everything
around me becomes whole and alive and where I might be a compounded part of a
wholeness. This wholeness, which is what I am doing, my body and movements and
surroundings, materials and answers. (Hansen, 2012).*

I now must break out of the time-bubble I have been in at Alfred Village. This bubble has given me a break from my life back in Denmark. The clay I have worked with as well as the earth I have marked in Alfred Village by digging deeper into its surface-layer, casting concrete into lines and here burying ceramic into the ground has given me a break from being troubled about being me and not finding answers for all the problems I lined up in the beginning of this catalogue. I have not found the answers but I got in Alfred Village the energy to again deal with some of them.

I buried the ceramic, gave it back to the earth as a thank you for letting me in, giving me space in the fantastic time-bubble Alfred Village has been for me.

In 2019, I will make an excavation, dig down and find the ceramic again. I will with archaeological registration methods investigate the difference, looking with curiosity for transformations and changes. With the excavated ceramic at new exhibitions, I will pose questions concerning how the history of Alfred as a base for the project Lines of memories, re-imagining time can influence and eventually bend lines and histories, meeting and intersecting with the new places I must exhibit. The end of my exhibition in Alfred Village is therefore not the end of my narration; it is just a beginning waiting on a new start of future narrations.

FIGURE; Photos from the “digging down the ceramic into a hole for future excavations, and the next pages also showing Roger MacGraww helping with his excavator.













LINES OF MEMORIES
RE-IMAGINING TIME



CLAY
ARCHIVE

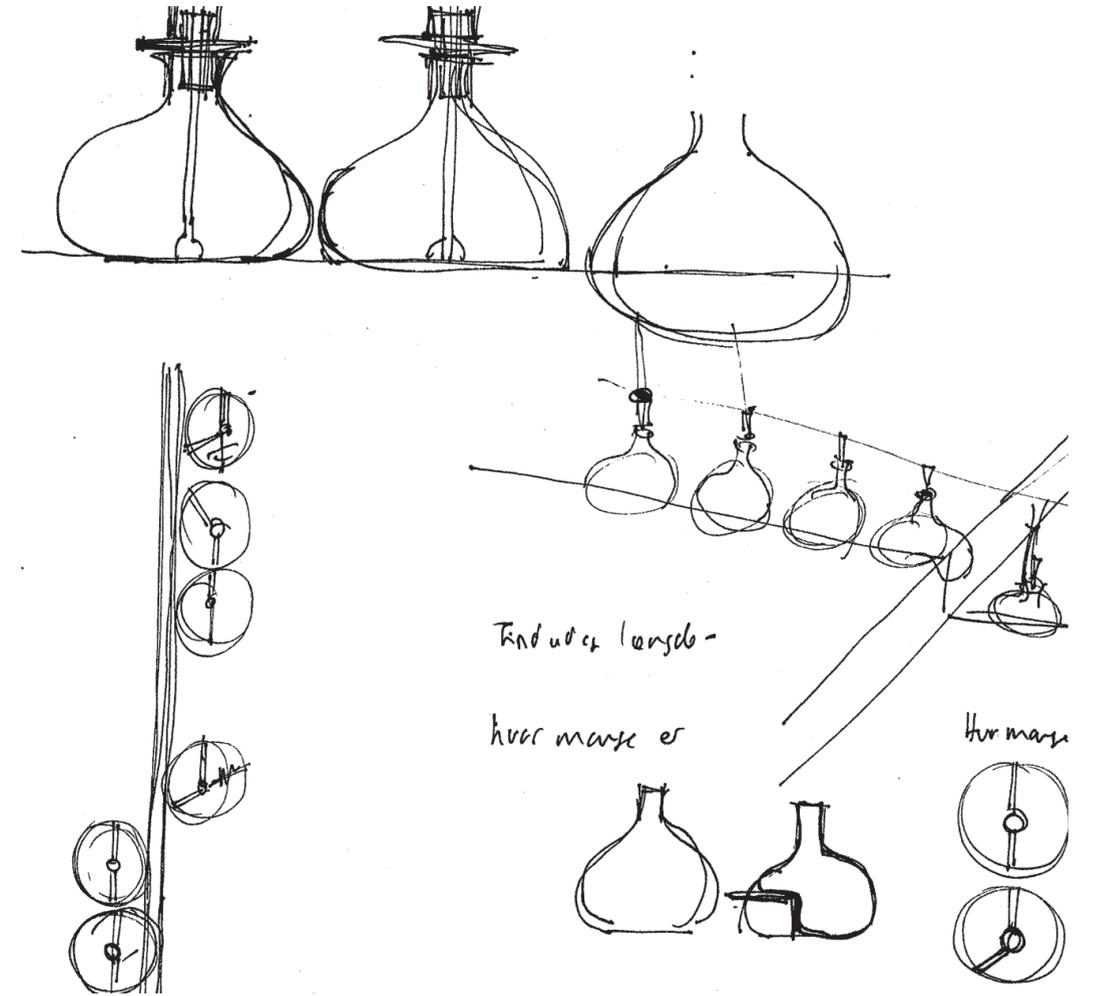
ALL IN THE GROUND
WAITING
FOR
NEW EXCAVATION 2019



CLAY

OBJECTS

3D PRINT OF AUTOCAD DRAWING
PLASTERMOLD
PRESSMOLDED CLAY POTS



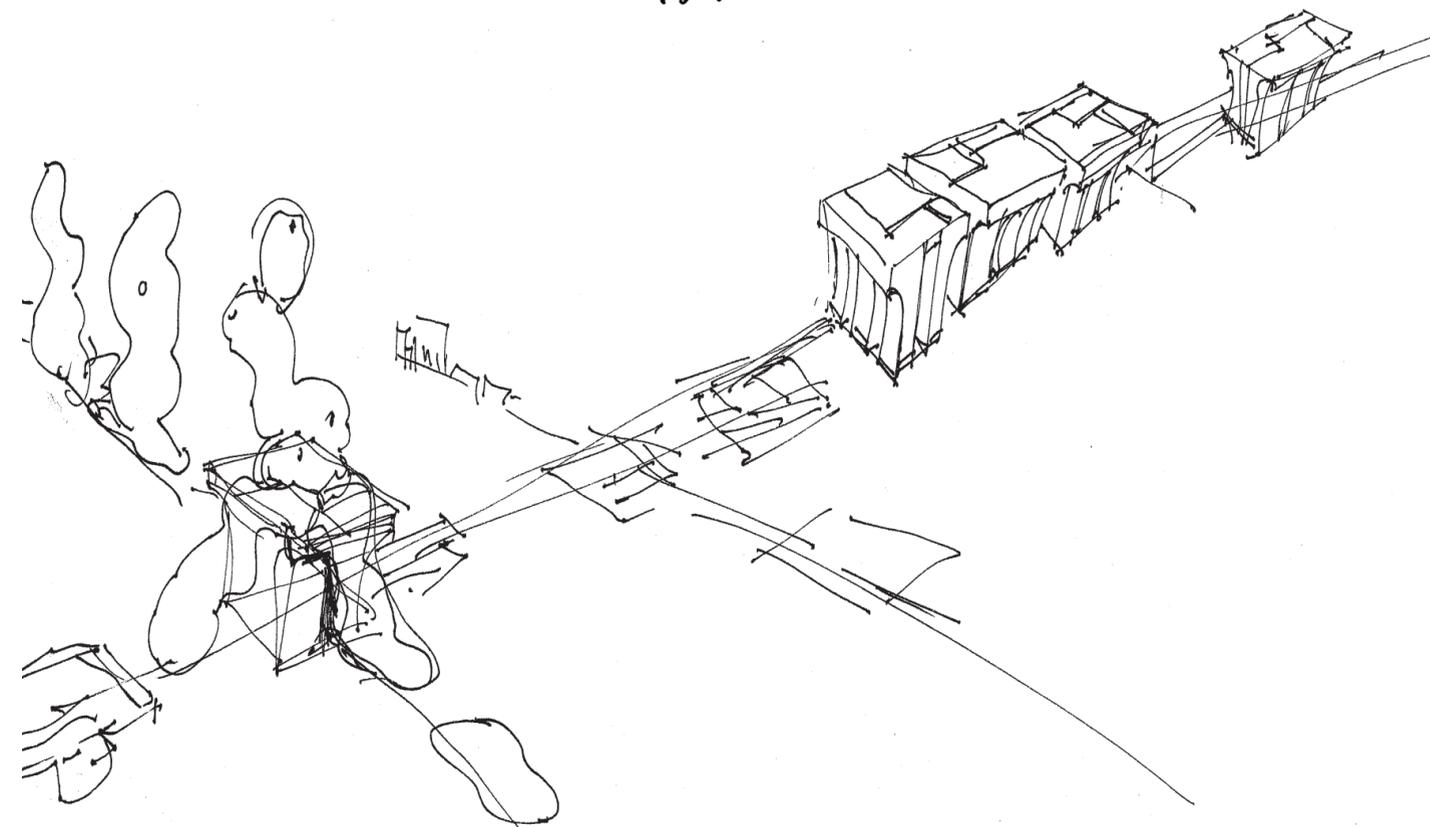
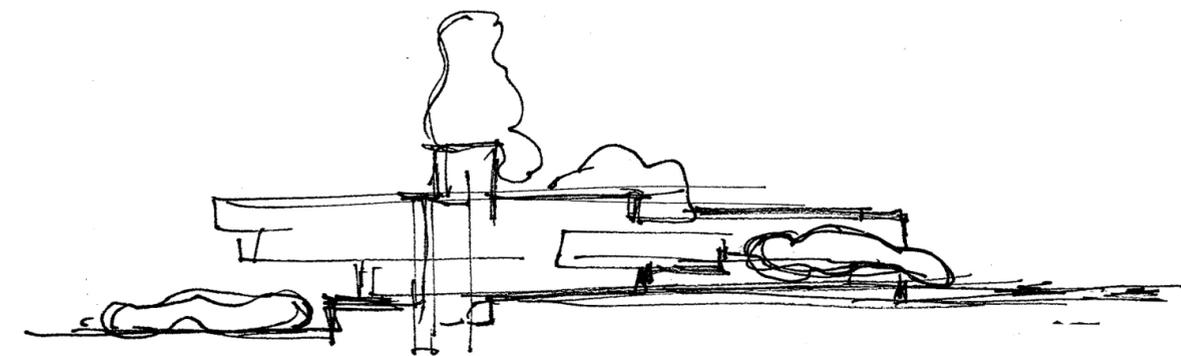




CLAY

OBJECTS

COILED
HANDMADE



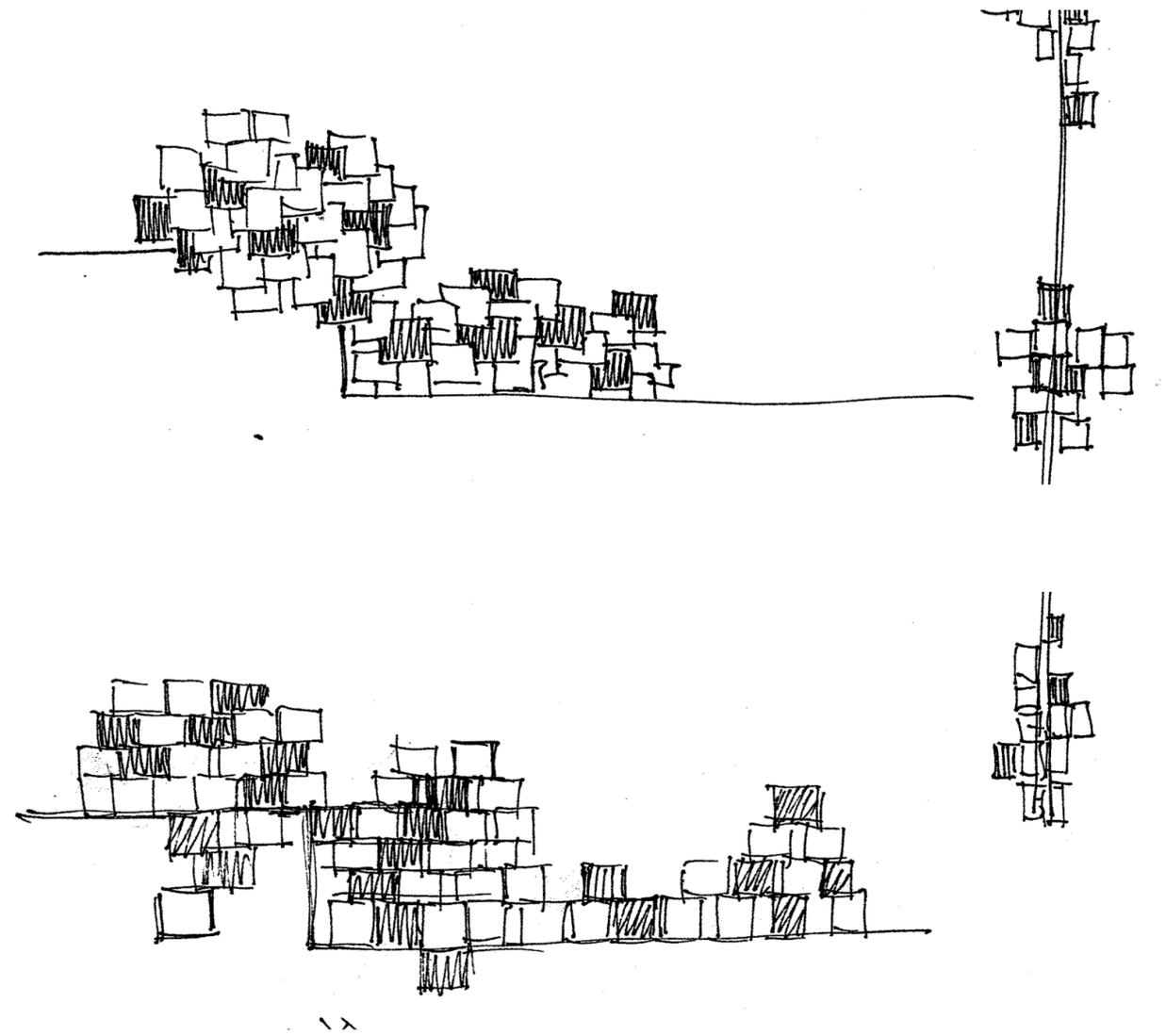


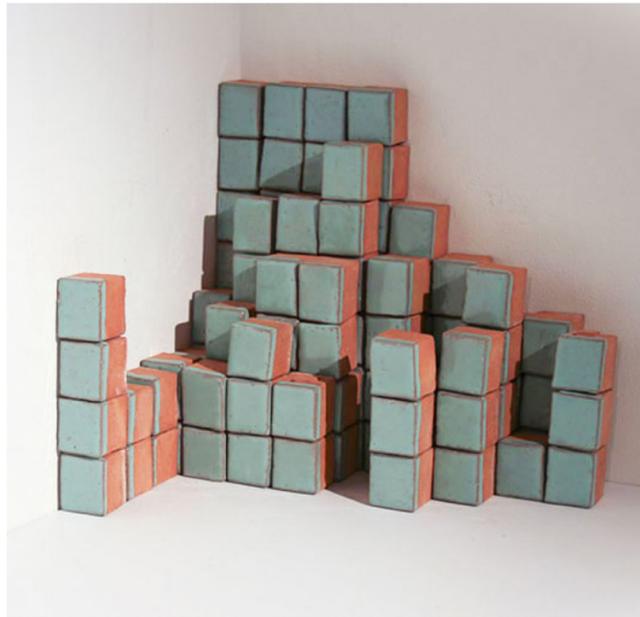
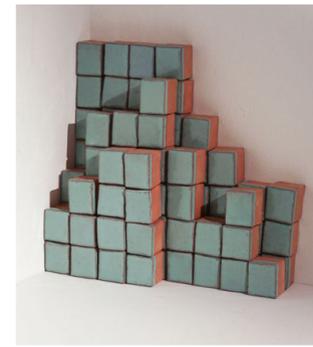
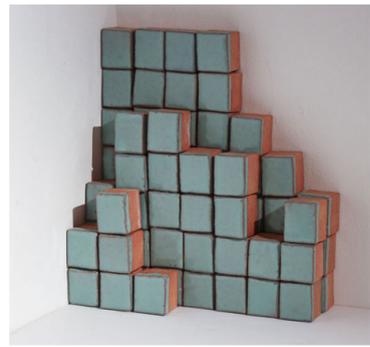
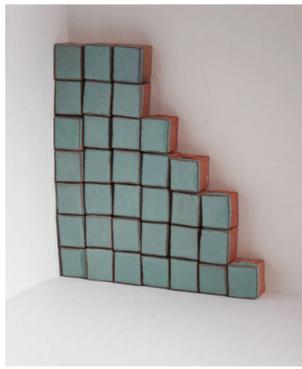


CLAY

OBJECTS

EXTRUDED AND GLAZED





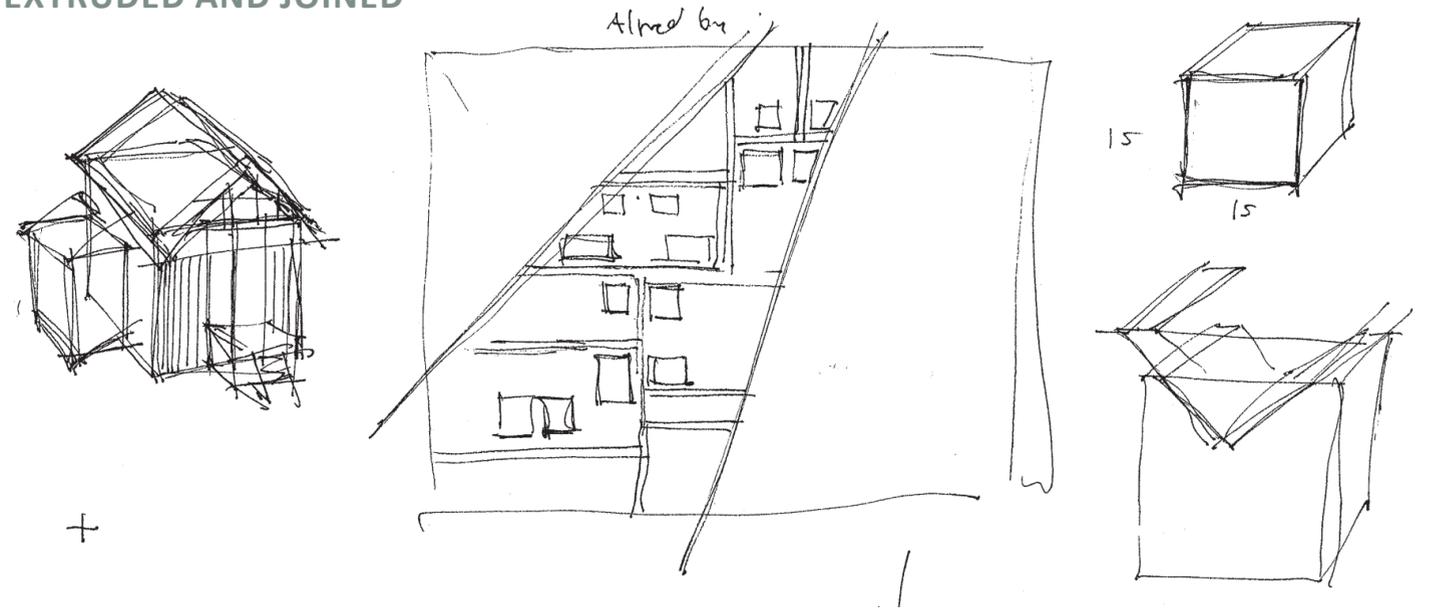




CLAY

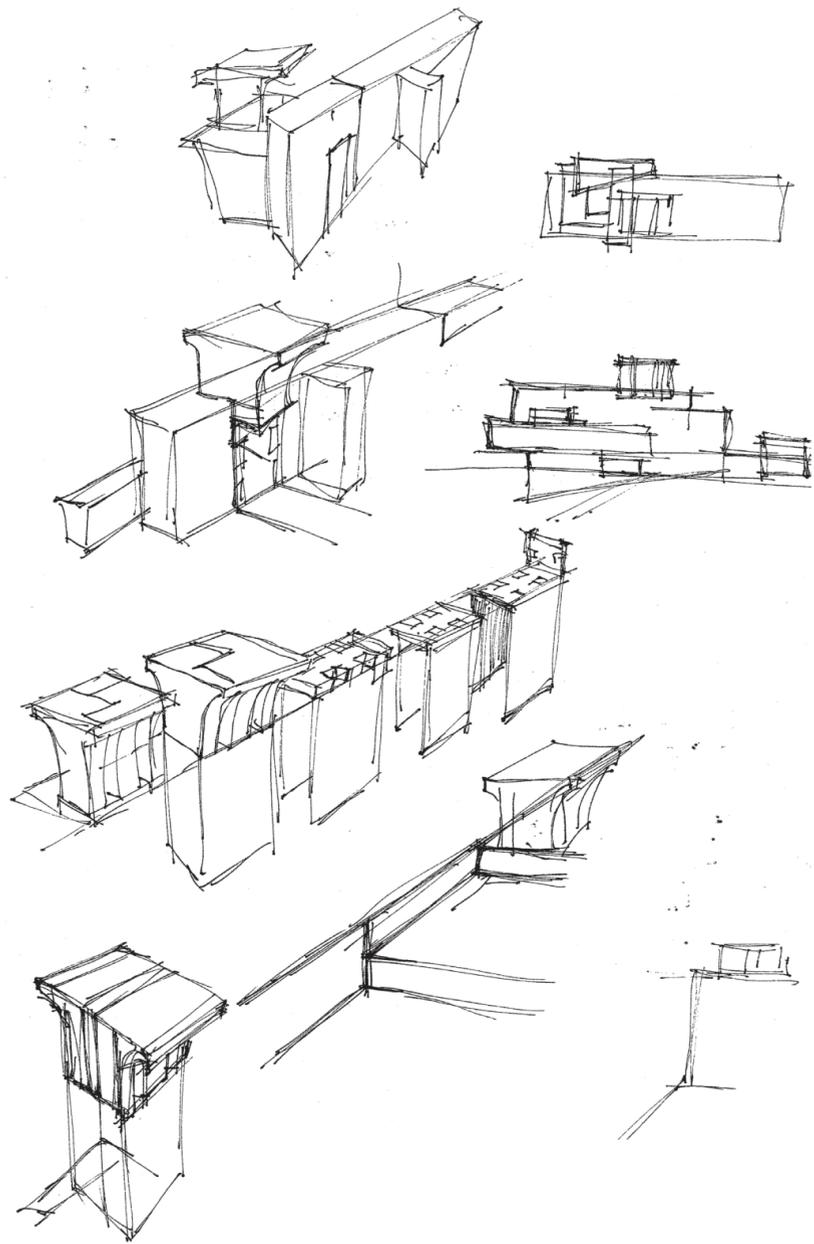
OBJECTS

EXTRUDED AND JOINED









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A Fragment; <http://www.dictionary.com/browse/fragment>

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PHOTOS

IN GENERAL PHOTOS AND DRAWINGS ANJA MARGRETHE BACHE OTHER PHOTOS;

Page 7; Google Earth of Alfred.

Page 12; Photos available online from Alfred University Library Archive,

Page 13; <https://jovinacooksitalian.com/2013/07/19/italians-on-the-great-plains/>

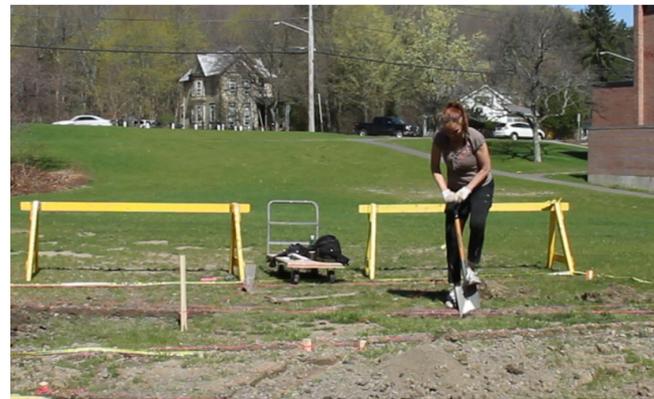
Page 40 - 41; Photos available online from Alfred University Library Archive

Page 93; Caitlin Brown

FIGURE; Right page sketches from the art project. Next page Photos from me digging the lines for fragment 2 in front of the Alfred ceramic Art Museum. The photo on the right page is Caitlin Browns when she shot it from inside the museum.

CURRICULUM VITAE

ANJA MARGRETHE BACHE



CURRICULUM VITAE

SHORT SUMMARY

I am a Danish material-based installation artist, Designer and researcher.

I hold a MFA from the Royal Danish Academy of Fine art, School of Visual Art, a PhD in Architecture and a master of Science engineering, with specific focus on designing new materials.

I have been exhibiting national and internationally at galleries and museums. I have been on several Artist in residencies latest in 2017

invited for a Theodore Randall International Chair at New York State College of Ceramics,

NY, USA and in 2015 half a year at Shangyuan Art Museum, Beijing, China, I have written articles and books and got

Danish Art foundations, amongst other foundations for several art projects.

I do site specific, conceptual ceramic installation art and Designs. The approach and methods I use are defined by a fine art tradition, architecture and design. It is from those backgrounds I pose questions and investigate the art. In 2009-2014 I developed a new ceramic technology, specific ceramic glazed concrete for urban spaces, with the wish of being able to do large scale, bendable, ceramic with the form and material telling of concrete technology. (See book published at Polyteknisk Publisher, Bache, 2014). I tend to move my art and Design out in public and urban spaces and i want further to explore different techniques and industrial productionmethods as part of my work.

Anja Margrethe Bache

MFA the Royal Danish Academy of Fine Arts, School of Visual Arts

PhD Architecture

Master of Science Engineer

www.anjabache.com

EXHIBITIONS - COMISSIONS

2017 Theodore Randal International Chair, New york State College of Ceramic arts, school of arts and design, Alfred University, NY,USA, Visiting artist and teacher.

2016 Invited into the exhibition group Atrium, ceramic artist group

2016 Invited for an urban art decoration, A prequalification for a round about

2016 Invited for an permanent urban Art commission for a new museum waiting for foundations

2015 Permanent ceramic art decoration DTU

2015 Shangyan Art Museum, Beijing China, installations and videos

2014 Birkerød Præstegård, installation art

2014 Officinet, Copenhagen, installation art, Ornamental Play 2

2014 Grønbechs gård, Hasle, installation art, Transformations

2013 Craft Biennale, Copenhagen, Juried selected works

2013 Gallery Oxholm, Copenhagen, installation art, Ornamental Play 1

2013 Charlottenborgs forårsudstilling, Copenhagen, Selected works

2013 Marsden Woo Gallery, London, installation art, Signs and the Signed

2013 Galleri 21 Malmø, installation art, Ceramic on Tour

2012 Museum of International Ceramic Art, Grimmerhus, Middefart, Displacements - Ceramic Spaces, installation art

2006 Dronninglund Arts Centre, Dronninglund, piantings

2004 Charlottenborg Spring Exhibition, Censured "Concrete Lab", installation art

1998 Gallery Nord, Sæby, sculptures

1997 Gallery 2112, Copenhagen, sculptures

1995-98 Various Art societies, Denmark, sculptures and paintings

1995 Den Frie Centre of Contemporary art, fall censured exhibition, Copenhagen, Piantings

1993 Sophienholm, Kongens Lyngby, paintings

1987 Charlottenborg spring censured exhibtion, large scale etchings

1987 Den Frie Centre of Contemporary Art, fall censured exhibition, Copenhagen, Large scale etchings

GRANTS, RESIDENCY AND FOUNDATIONS

2017 **Invited for** a Theodor Randall Chair Position, Alfred University, Ceramic Department, the State of New Yourk USA

2015 Shangyan Art Museum, Beijing China, Artist in residency program May-October

2015 The Danish Government Art Fund's work grant

2015 The Danish Government Art Fund's Production grant

2015 The Danish Central Bank's Anniversary Foundation of 1968

2015 Grosserer L.F.Foghts Fund

2014 The Danish Central Bank's Anniversary Foundation of 1968

2013 Realdania Foundation

2013 Dreyers Foundation

2013 The Danish Government Arts Funds, Ehibition Fund

2013 Danish Art Workshops, Grants

2012 Danish Art Workshops, Grants

2011 Grosserer L.F. Foght's foundation

2011 The Danish Government Art Fund's work grant,

2011 The Danish Central Bank's Anniversary Foundation of 1968

2011 San Cataldo, Italy, artists' retreat, writing book

2010 The Danish Government Art Fund's work grant,

2010 Guldagergaard, International Ceramics Research Center, artists' retreat, Realdania Foundation

2007 Danish Art Workshops

2006 Danish Art Workshops

2006 Housing foundation, Kuben

2002 Realdania Foundation

2002 Knud Højgård's Foundation

1994 Knud Højgård's Foundation

1994 J. Lauritzen's Foundation

1994 Beckett Foundation

1987 First prize, winner of decoration competition with Hanne Ravn Herman sen

EDUCATION

2014 Film and Documentary School Digital films for web

2002 Completed PhD in Architecture, Aarhus School of Architecture, Center for Integrated Design. Compact Reinforced Composite, Survey of new composite technologies,' Architectural potentials, based on durability, comfort, and shape

1997-98 PhD Researcher education, PhD at the Technical University of Denmark, transferred to research at the School of Architecture to unite competenes.

1996 Completed The Royal Danish Academy of Fine Arts, School of Fine Arts, graduated from MUR and RUM as sculptor

1994 Completed Master of Science Engineering at the Technical University of Denmark, specializing in design and development of composite materials

1994 Studies of sculpture and painting, Santiago Chile, Universidad Metropolitana de la Ciencias de la Educacion

1987 Studies in Paris, graphics, polychrome aguatinte on one sheet at Joelle serve, Atelier 17, Paris, graphics with polychrome print

1985-88 Student of graphic design as illustrator at The School of Applied Art today the Royal Danish Academy of Fine art, The Designschool.

EMPLOYMENT

2016- Associate Professor, Oslo National Academy of The Arts Art and Craft, (50%)

2015-2016 External Associate professor, Architectural - Engineering, the Technical University of Denmark

2008-2014 Associate Professor, Architectural - Engineering, the Technical University of Denmark

2013 Teaching at the Royal Academy Design School, Superformlab

2012 Teaching at the Royal Academy Design School, Ceramic Department,

2007 External lecturer, Architectural - Engineering, the Technical University of Denmark

2007 Building Component Designer, Gottlieb Paludan Arkitekter A/S, design

2007-08 Design teacher at Tec, an technical High School

2006-07 Foundation-supported developing project in own firm, artistic development project, 'Urban Light'

2005- Scientific editor, The magazine "Arkitekten", Arkitektens Forlag

2004-05 Researcher at the Danish Building Research Institute, Department of Building Technology and Design

2002-04 Foundation supported artistic development project, Post Doc, the Realdania Foundation and Knud Højgård's Foundation, carried out at

2002 Course of lectures, University of Aalborg, Architecture and Design
1992 Project employee at Aalborg Portland A/S, the concrete research lab.
1991 Project employee at Aalborg Portland A/S, the concrete research lab.
1986 Employee at the Patent Agency Plougmann og Vingtofte A/S, doing illustrations for patent drawings

BOOKS

Bache, Anja, Margrethe, (2014), Questioning material, Design in a broad Perspective, Specific ceramic Glazed Concrete, Art, Architecture, design, craft, material and processtechnology, Polyteknisk Forlag, 276 Pages, engelsk, Kongens Lyngby.
Bache, Anja Margrethe, (2012), Ceramic Spaces, Displacements; Ceramic Glazed Concrete, Catalogue, DTUBYG, ISBN nr. 9788778773357, Lyngby
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Bache, Anja Margrethe. (2008), Technology transfer, Arkitekten, March, Arkitektens Forlag, Copenhagen.
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Bache, Anja Margrethe. (2007), Urban Light, Det Multifunktionelle Lysmøbel i ny komposit teknologi til byrum, Arkitekten September, Arkitektens Forlag, København.
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Wirnfelddt, Pia, December 2012, Ceramic Glazed Concrete the work of Anja Bache as art, 6 pages, Ceramic Art and Perception.
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can be found at <http://www.anjabache.com/catalogues-articles/>

Seen and The UNseen Shangyuan Art Museum, Beijing China 2015
The Sound of China, 2015
Ceramic Entropy, 2015
Patterns of Memories, 2015
Behind the Walls, 2015

Timewheel, Urban decoration, sketchproposal, 2016
Transformations Grønbechsgård, 2014
Ornamental Play 1, Gallery Oxholm, 2013
Signs and the signed, Marsden Woo Gallery London, 2013
Ceramic on tour, gallery 21, Malmø, 2013
Displacements - Ceramic Spaces, 2012
Urban Light - Concrete Furniture, 2007

VIDEOS

Links can be found at: <http://www.anjabache.com/video/>
<https://www.youtube.com/watch?v=8BFMOV17gIs>
<https://www.youtube.com/watch?v=R2R3iMkBHho>
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<http://kathrineschmeichel.dk/artikler/multimedia/interview-med-anja-m-bache-video/>
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