

The background of the poster is a photograph of an art installation. It features a large, solid orange rectangular area in the center. To the left of this area, there is a stack of grey, rectangular ceramic blocks. To the right, a large, vertical, grey ceramic block is mounted on a white wall, with orange lines intersecting it. On the floor, there are more stacks of these grey blocks, some arranged in a grid-like pattern. The floor is a light grey concrete.

SIGNS AND THE SIGNED

BETWEEN REPRESENTATION AND
PRESENTATION

INSTALLATION CERAMIC

ANJA M BACHE

MARSDEN WOO GALLERY
LONDON

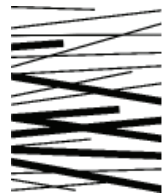
8 MAY - 15 JUNE 2013

TEXTS AND LAY-OUT: ANJA MARGRETHE BACHE
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SOME OF THE WORKS ARE DONE AT THE DANISH
ARTWORKSHOPS 2012



DANISH
ART WORKSHOPS
**STATENS VÆRKSTEDER
FOR KUNST**

WWW.MARSDENWOO.COM
WWW.ANJABACHE.COM

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INSTALLATION CERAMICS - IDEA COMPLEX

As individuals, we each construct our own separate reality, and inscribe them in layers of referential systems. We move in a virtual and actual reality simultaneously, and decode related signs and acts to understand and communicate them. At Marsden Woo Gallery in London I wish to thematize this with installation art that consists of ceramic glazed concrete, conventional concrete, wood, and drawings.

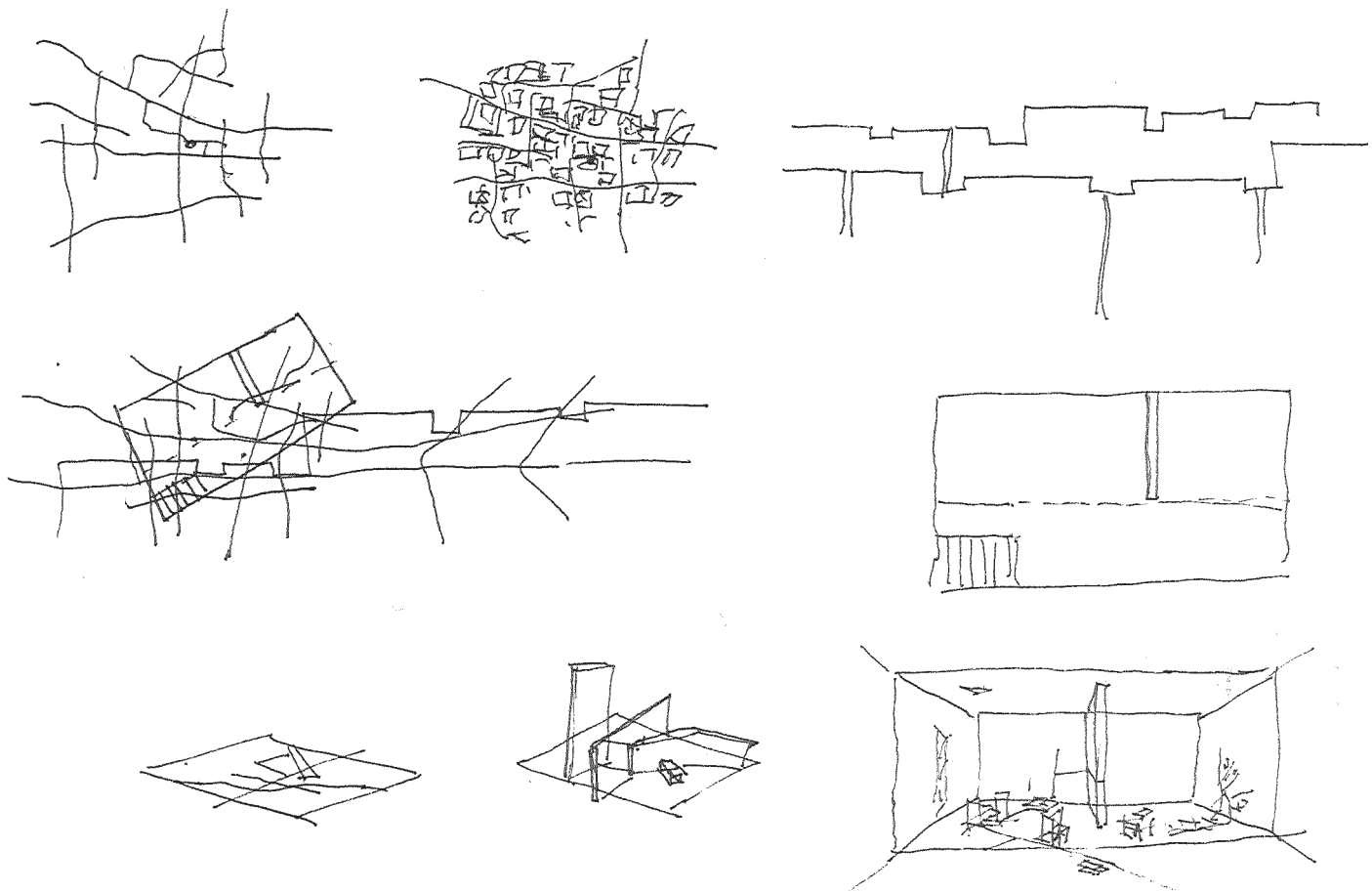
I wish to unfold installation art based on the architectural use of the sign and the signed, working with the inside and the outside, with shape and content. As the architect who assembles her building from pre-made elements, I will utilize repetition with the possibility of variation, combinatorics, juxtaposition, and orientation to achieve spatial, material cohesion, but also disorder. With this I want to question space and the relationship between representation and presentation. Is the installation its own space, reality, or does it refer to that which exists in or outside the gallery, to something that will be completed in the future, a reference to a virtual world or something completely different?

BACKGROUND

In my preparation and research for this exhibition, I have taken my starting point in the gallery and its urban, historical context. I have worked with sketches of the historical layers, of the infrastructure, of the building and population mass as well as the floor plan of the gallery, which has been drawn out, just like spatial sequences would.

Drawing: Sketch of buildingmass in Clerkenwell area explored as graphical ornament, Anja.





I have removed the drawings that came from their context and referential system, and worked freely with them in relation to abstract terms such as spread, condensation, juxtaposition, and so on.

Now they are no longer a representation of anything but themselves as signs. The signs work as arrangement tools for structuring and the mutual location of the objects in the gallery. They form the basis of wood, concrete, and my new invention specific ceramic glazed concrete as abstract shapes, but also for how these meet as proportion, light, and floor plan of the gallery. Finally, a section of adapted drawing are included as spatial sequence. They are stripped of their referential context and used as abstract signs that might almost seem as a kind of ornamentation in the room.

The front of the gallery, especially including the gallery's entrance, seems like a pronounced interface between the urban space and the inner space of the gallery. The urban space consists of four and five story buildings whose time of construction range from the middle ages to the 1950s. They are covered in dim yellow and red bricks, and placed shoulder to shoulder in narrow, tortuous streets. Stepping into the gallery, the blank, white walls and gray concrete floors expectantly greet you, calling out for meaning and belonging. With its regular white room the gallery looks like an architectural model reproduced 1:1, and as I step inside, I become like the photoshopped characters one might see fragmented in the two-dimensional, clean architectural presentation, making them seem human. In the sketch, the architect creates spatial realities and reproduces them in scale models and drawn materials as planes, sections, and elevation. With a referential system and codes they can be read as the rooms they depict or will become at some point in the future. To others, they will appear as what they are; abstract signs, black lines on the paper with condensations, spread, individual rhythm and repetition. However, without referring to anything but itself.

Drawing: Sketch of process followed as an idea, from maps of infrastructure in Clerkenwell area in London to formgiving of objects and placement in the gallery, Anja.

When I was doing the registration of the gallery and the area surrounding it, I did so via the virtual representation of it. As a small, Google Earth icon, I stood in the middle of Great Sutton Street in London and followed the arrows to get a panoramic view. I experienced and could almost hear the car turning the corner. I was nearly able to grab the soccer ball from the boy's hand. In a way, this is the reality I am in, but then again, it is not once I am interrupted by the noise from the printer in the background, ejecting pictures for a wall picture I have mounted in my workshop here in Lyngby, Denmark.

What is real and what is an image of the real?

BIOGRAPHY

My background is interdisciplinary; both academic and practical.

I was trained as an Artist at The Royal Danish Academy of Fine Arts, hold a PhD in Architecture from the Aarhus School of Architecture, and a degree in Master of Science Engineering from the Technical University of Denmark. I work in the cross section between art, crafts, design, architecture, and technology as I move between theory, research, and practice. Working with ceramic and installation art, I get the opportunity to explore the borderlands of different areas of knowledge and the spaces between them. With art, I am able to question existing in the world and acknowledge the act of living.

Drawing: Sketch of ornament taking its start in the infrastructure of Clerkenwell area in London, Anja.



SPACE ONE

CERAMIC GLAZED CONCRETE

WALL PANELS 160 CM X 50 CM X 1-2 CM

FLOOR BOXES 45 CM X 45 CM X 45 CM

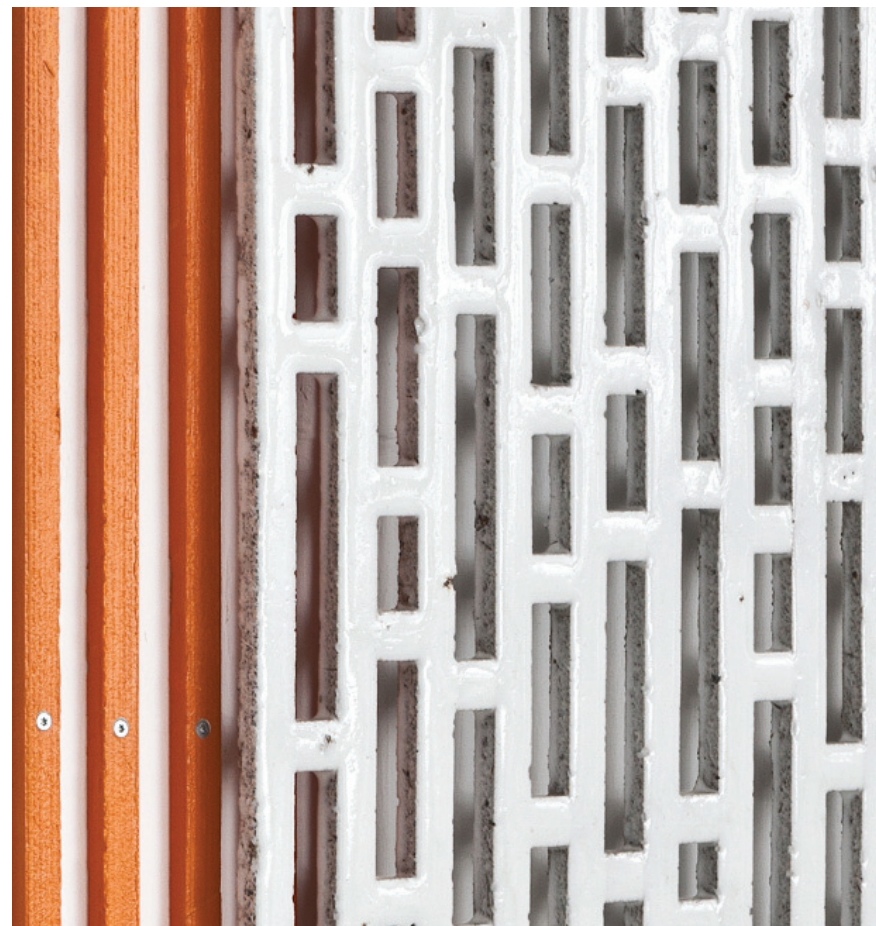
PAINTED WOOD

120 CM X 2 CM X 1 CM

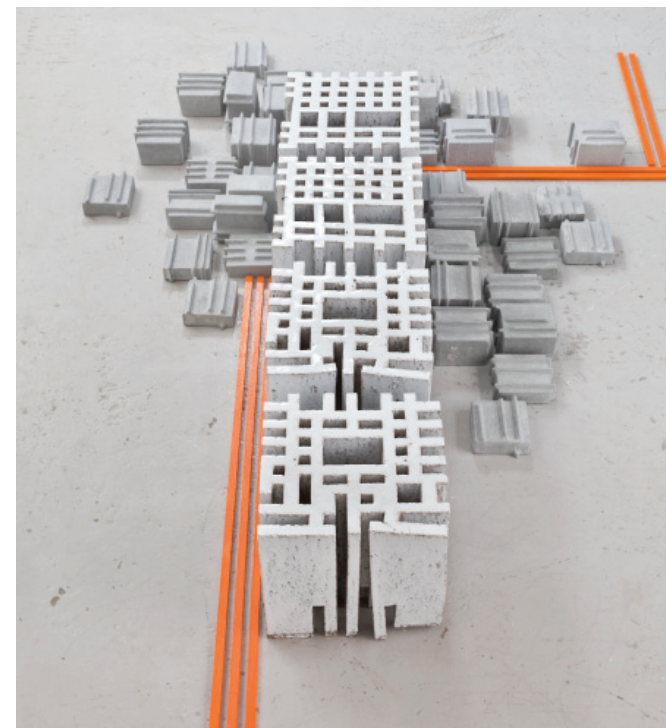
40 CM X 2 CM X 1 CM

CONCRETE

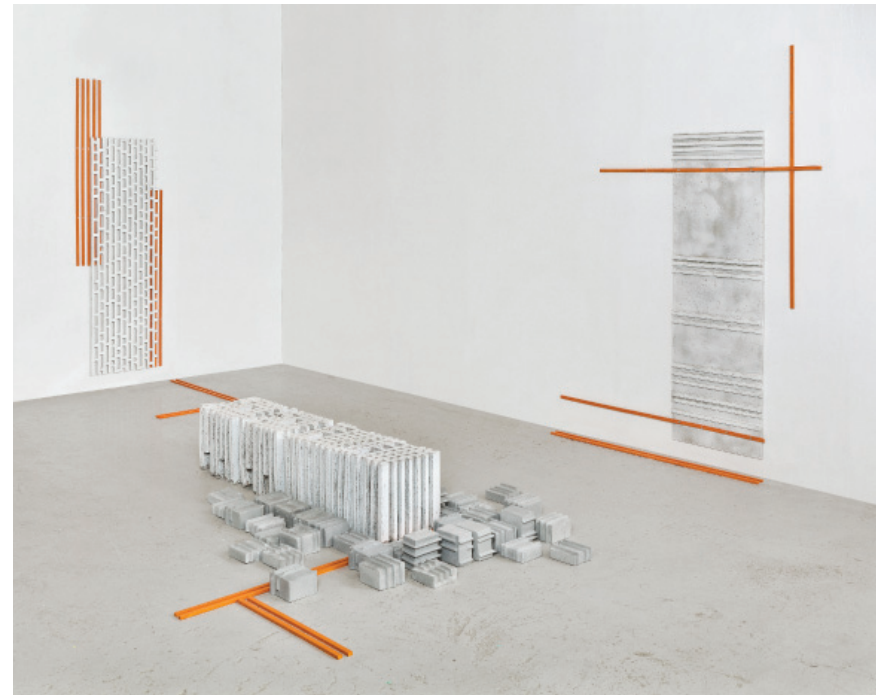
14 CM X 5- 14 CM X 14 CM













SPACE TWO

CERAMIC GLAZED CONCRETE

FLOOR PANEL 100 CM X 30 CM X 1 CM

PAINTED WOOD

120 CM X 2 CM X 1 CM

40 CM X 2 CM X 1 CM

15 CM X 15 CM X 15 CM

CONCRETE

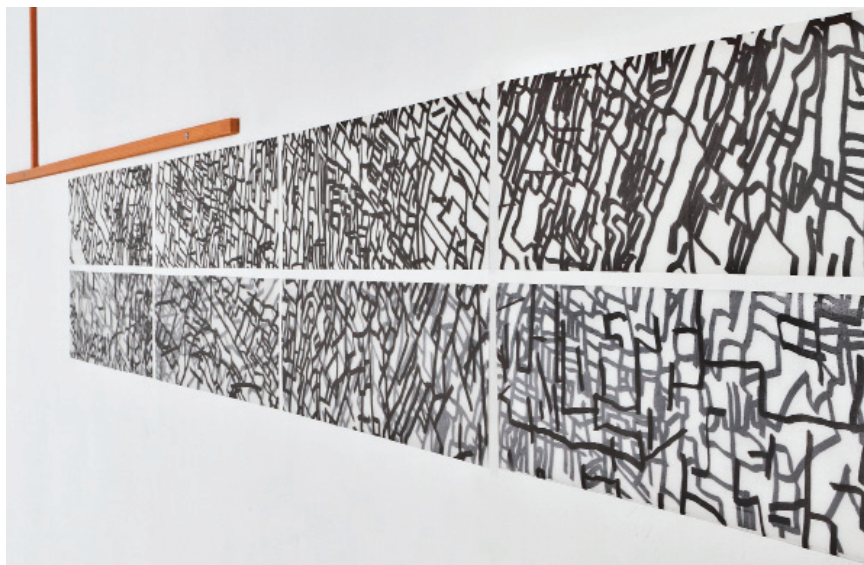
FLOOR-WALL PANELS

100 CM X 30-50 CM X 1 CM

FILM

MARKER AT TRANSPARENT FILM

8 PIECES 45 CM X 15CM











STAIRCASE

CERAMIC GLAZED CONCRETE

WALL PANEL 160 CM X 50 CM X 1-2 CM

PAINTED WOOD

160-140 CM X 2 CM X 1 CM

40 CM X 2 CM X 1 CM



CURRICULUM VITAE

ANJA MARGRETHE BACHE

CURRICULUM VITAE

ANJA MARGRETHE BACHE

Associate Professor, Architectural Engineering

The Technical University of Denmark

Artist the Royal Academy of fine arts

Master of Science engineer

PhD architecture

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PERSONAL DATA

Anja Margrethe Bache, Rådvald 26 st., 2800 Kongens Lyngby, Born 13 February

1964, www.anjabache.com

1 child (1995)

MY RESEARCH AND ART

My research and art is cross skilled. I combine, make synthesis between and transform knowledge across technology, art, design and architecture.

I pose questions, and wish to understand, sense, experience and try to push the limits of each subjects. That is my playground for research and art.

EXHIBITIONS

2014 Officinet, Copenhagen

2014 Grønbechsgård, Hasle Bornholm

2013 Craft Biennale, Copenhagen

2013 Gallery Oxholm, Copenhagen

2013 Charlottenborg Spring exhibition, Copenhagen

2013 Gallery Marsden Woo London

2013 Galleri 21, Malmø

2012 Museum of International Ceramic Art, Grimmerhus

2006 Dronninglund Arts Centre, Dronninglund

2004 Charlottenborg Spring Exhibition

1998 Gallery Nord

1997 Gallery 2112

1995-98 Various art societies

1995 Den Frie Centre of Contemporary Art, fall exhibition

1993 Sophienholm

1987 Charlottenborg spring exhibition

1987 Den Frie Centre of Contemporary Art, fall exhibition

GRANTS AND FOUNDATIONS

2013 The Danish Government Arts Funds, Exhibition Fund

2013 Svannekegården, Grants

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, arts, crafts, and design

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, Architecture committee

2010 Guldagergaard, International Ceramics Research Center, artists' retreat, 2010-

2011

2009 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 in cooperation with Hanne Ravn Hermansen

EDUCATION

- 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, the Technical University of Denmark, transferred to research school at the School of Architecture to unite competences.
- 1996 Completed MFA at The Royal Danish Academy of Fine Arts, School of Fine Arts, graduated from MUR and RUM
- 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 aguainta on one sheet at Joelle serve, Atelier 17, Paris, graphics with polychrome print
- 1985-88 Student of graphic design at The Danish School of Art and Design

EMPLOYMENT

- 2008 Associate Professor, Building Design, the Technical University of Denmark
- 2012 Teaching at the Royal Academy Design School, Ceramic Department, Superformlab
- 2007 External lecturer, Architectural Engineering, the Technical University of Denmark
- 2007 Designer, Gottlieb Paludan Arkitekter A/S
- 2007-08 Design teacher at Tec, part time teach, Gymnasium
- 2006-07 Foundation-supported developing project in own firm, artistic development project, ‘Urban Light’
- 2005- Scientific editor, Arkitekten Magazine, Arkitektens Forlag
- 2004-05 Researcher at the Danish Building Research Institute, Building Technology and Design
- 2002-04 Foundation supported artistic development project, the Realdania Foundation and Knud Højgård’s Foundation, carried out at Aarhus School of Architecture.
- 2002 Course of lecture, University of Aalborg, Architecture and Design
- 1992 Project employee at Aalborg Portland A/S
- 1991 Project employee at Aalborg Portland A/S
- 1986 Employee at the Patent Agency Plougmann og Vingtofte A/S, patent drawings

Reviewer for numerous Journals within varying topics related to architecture. Key Note Speaker at international seminar ‘150 years that built the future’ BYG-DTU, Speaker at international conference ‘Creative Systems,’ The Royal Danish Academy of Fine Arts, School of Architecture.

SUPERVISION

I have supervised BSc and MSs Students from the Section of Buildingdesign, in their final projects, and Students at The Royal Academy of Fine Arts, School of Design in their final projects, and have been first opponent at a PhD defence at Oslo School of Architecture.

PUBLICATIONS

BOOKS

Bache, Anja Margrethe Bache, 2012, Ceramic Spaces, Displacements;Ceramic Glazed Concrete Catalogue, DTUBYG, ISBN nr. 9788778773357, Lyngby
Marsh. R. & Bache, A. (2005). Råhus + Teknik: Samspillet mellem bygninger og deres tekniske installationer, SBI,
Bache, A., (2004). Ny beton-Ny form, med støtte fra Arkitektskolen Aarhus,

ARTICLES

Bache, Anja Margrethe, (2012), Ceramic Glazed Concrete,
New Ceramics 4/2012, The European Ceramic Magazine, Side, p. 21-23.,
Bache, A. (2010), Glazed Concrete, Development of Large Scale Ceramic glazed Concrete Sculptures in Public spaces, 2010, Ceramics Technical, No.31. New Richmond,Wisconsin USA.
Bache, A. (2010), Large Scale Glazed Concrete Panels a dialogue with Architecture, 2010, Conferencepapers, Colour and Light in Architecture, International Conference, Venice Italy, IUAV University of Venice Italy,
Bache, A. (2008), Technology transfer, Arkitekten, March, Arkitektens Forlag, Copenhagen.
Bache, A. (2007), Technology Transfer to Architectural and Design Praxis, article in book, '150 years build the future', BYG-DTU, 2008
Bache, A. (2007), Urban Light, Det Multifunktionelle Lysmøbel i ny komposit teknologi til byrum, Arkitekten September, Arkitektens Forlag, Køben

havn.

Bache, A. (2006). Det præfabrikerede kompakte mikro-hjem, Arkitekten 1/06, Arkitektens Forlag, København.
Bache, A. (2005). Tyndplader Facadebeklædning, Arkitekten 13/05, Arkitektens Forlag, København, 6 pages.
Bache, A. (2003). En ny betonteknologis formverden, Arkitekten magasin 09 105. årgang, s. 19-21, København, Arkitektens Forlag, 3 pages.
Bache, Anja (2000). To Betonkirker, Arkitekten magasin 04 102. årgang, s.10-17, København, Arkitektens Forlag, 8 pages.

ARTICLES WRITTEN ABOUT MY WORK OTHER AUTHORS

Lorentzen, Helle, 2013, Betonkeramik facader, Design Magasinet Inform 01/2013
Wirnfeldt, Pia, December 2012, Ceramic Glazed Concrete the work of Anja Bache as art, 6 sider, Magazine Ceramic Art and Perception
Windum, Keld, Interview af Anja Bache, 2012, Anja Bache Betonkeramik, Arkitektur, 3/12, s. 66-71, Arkitektens Forlag 2012
Borch Nielsen, Jan, 2011, Keramiske Overflader, s.30-31, Magasinet Beton, København

REVIEWS

Bache, A. (2006). Kunst og Kirke, Arkitekten 3/06, Arkitektens Forlag, København, 2 pages.
Bache, A. (2005). CUMULUS, designkonference, Arkitekten 13/05, Arkitektens Forlag, København, 2 pages.
Bache, A. (2005). Sted, Rum, Grænseflade, Arkitekten 13/05, Arkitektens Forlag, København,1 page.
Bache, A. (2006). BYG-ERFA buskonference, Arkitekten 2/06, Arkitektens

Forlag, København,1 page.

SHORT ARTICLES

Arkitekten 12/05 og 14/05, examples.

DISSERTATIONS

Bache, A. (2002). Compact Reinforced Composite, undersøgelse af en ny betonteknologis Arkitektoniske potentialer vurderet i forhold til holdbarhed, komfort og form, Aarhus, Arkitektskolen i Aarhus. 262 pages main report and 262 pages appendix report.

Bache, A. (1994). CRC-metal, Lyngby, Danmarks Tekniske Universitet, Proces teknisk Universitet. 297 pages, of which 35 pages are appendix.

Bache, A., (1992). Undersøgelse af tilslag i frisk beton som funktion af binde middelsammensætning og fremstillingsproces, CBL Rapport No. 50, Aalborg, Aalborg Portland A/S. 65 pages.

Bache, A. & Henningsen, P. (1992). Kompositmaterialer, Lyngby, Danmarks Tekniske Universitet, Procesteknisk Universitet, 112 pages.

Bache, A. (1991). Dispergering og flydeopførsel af finpartikel væskesystemer med høj volumenkoncentration, Aalborg, Aalborg Portland A/S, 47 pages.