SIGNS AND THE SIGNED
BETWEEN REPRESENTATION AND PRESENTATION
INSTALLATION CERAMIC

ANJA M BACHE
MARSDEN WOO GALLERY
LONDON
8 MAY - 15 JUNE 2013
TEXTS AND LAYOUT: ANJA MARGRETHE BACHE
PHOTOS: OLE AKHØJ
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SOME OF THE WORKS ARE DONE AT THE DANISH
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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 tease 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 building mass 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
Associate Professor, Architectural Engineering
The Technical University of Denmark
Artist the Royal Academy of fine arts
Master of Science engineer
PhD architecture
a.m.bache@mail.dk
www.anjabache.com
0045 22511551

PERSONAL DATA
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 Bornhilm
2013 Craft Biennale, Copenhagen
2013 Gallery Oxholm, Copenhagen

2013 Charlottenborg Spring exhibition, Copenhagen
2013 Gallery Marsden Woo London
2013 Galleri 21, Malme
2012 Museum of International Ceramic Art, Grimmerhus
2006 Drønninglund Arts Centre, Drønninglund
2004 Charlottenborg Spring Exhibition
1998 Gallery Nord
1997 Gallery 21i12
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
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 Metro politan de la Ciencias de la Educacion
1987 Studies in Paris, graphics, polychrome aqutinete 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 Højgaard’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
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 Building Design, 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, A., (2004). Ny beton-Ny form, med støtte fra Arkitektskolen Aarhus,

**ARTICLES**
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,

**REVIEWS**
SHORT ARTICLES
Arkitekten 12/05 og 14/05, examples.

DISSERTATIONS
Bache, A. (2002). Compact Reinforced Composite, undersøgelse af en ny be-
tonteknologis Arkitektoniske potentialet vurderet i forhold til holdbar-
hed, komfort og form, Aarhus, Arkitektskolen i Aarhus. 262 pages
main report and 262 pages appendix report.
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,
Tekniske Universitet, Procesteknisk Universitet, 112 pages.
med høj volumenkoncentration, Aalborg, Aalborg Portland A/S, 47
pages.