



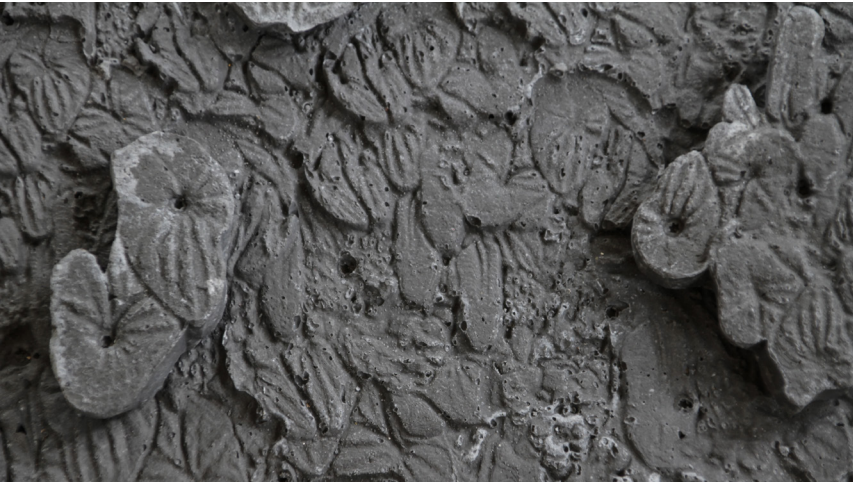
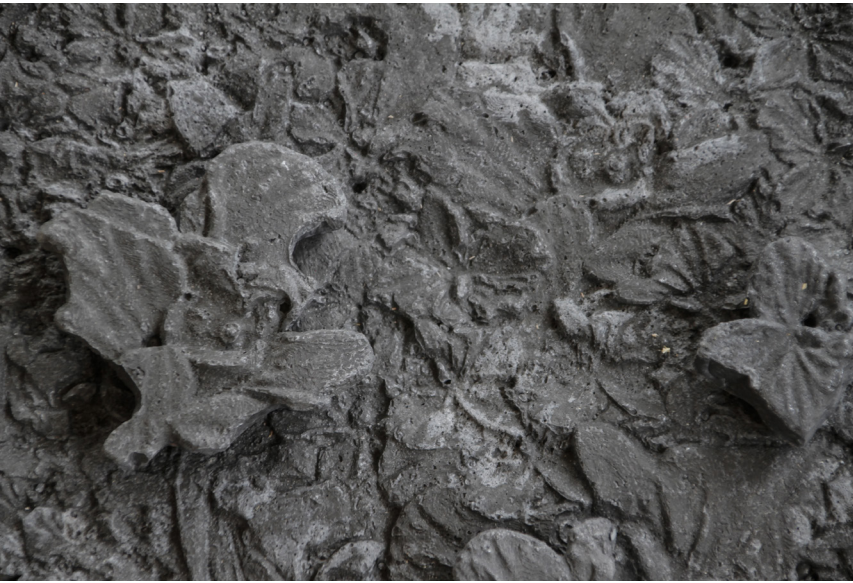
# **THE DREAM OF FLOWERLAND**

CLAY MUSEUM OF CERAMIC ART DENMARK 12. OF OCTOBER - 31. OF MARCH 2019  
A PART OF THE GROUP EXHIBITION THE LIVING POT

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## A DREAM OF FLOWERLAND

A site-specific ceramic installation at  
CLAY Museum of ceramic art Denmark

Ceramic stoneware glazed concrete and concrete - 60 objects 30 x 30 x 2 cm, 3,5 meter x 4 meter x 3,5 meter in the exhibition hall, and 5 meter in sculpture park.

An investigation of the transformation of flower decorations at four porcelain pots selected from the CLAY permanent exhibition, made by Effie Hegermann-Lindencrone in art deco style for Bing and Groendahl. What happens when I transform the flower decorations at the pots through IT-technologies and unfold it in concrete and ceramic glazed concrete corresponding to the architecture of the museum?

Will I set the flowers free or will they just be stocked in a new fixation of time and materiality?

A Dream of Flowerland was made for the group exhibition “The living pot” at CLAY Ceramic Art Museum 12. Of October until 31. Of March 2019. The questions posed refer to aspects as; biodiversity, decorative arts, decorations of pots, IT-technology, registration methods, architecture, materiality and expressions, context and an ever longing of freedom.

### BACKGROUND

When I was a child I collected flowers and dried them by placing it in newspapers and books. The juice from the flowers where left in the paper and I got a two-dimensional pressed flower as a picture of nature. In that way I gathered memories of the rich flora and diversity of flowers. This is also what I do in A DREAM OF FLOWERLAND in concrete and ceramic glazed concrete.

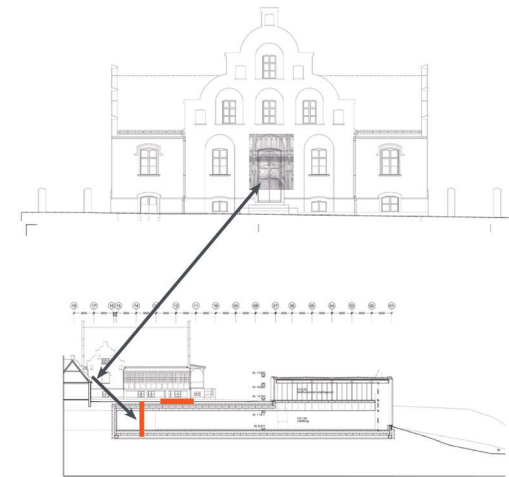
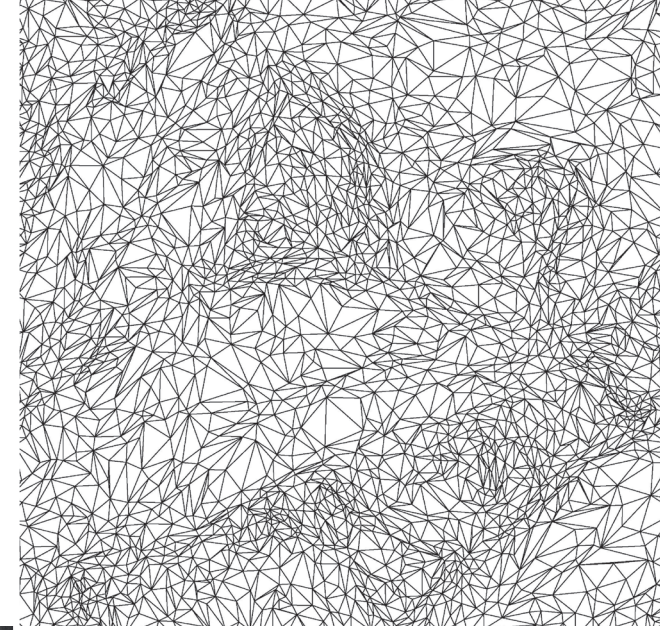
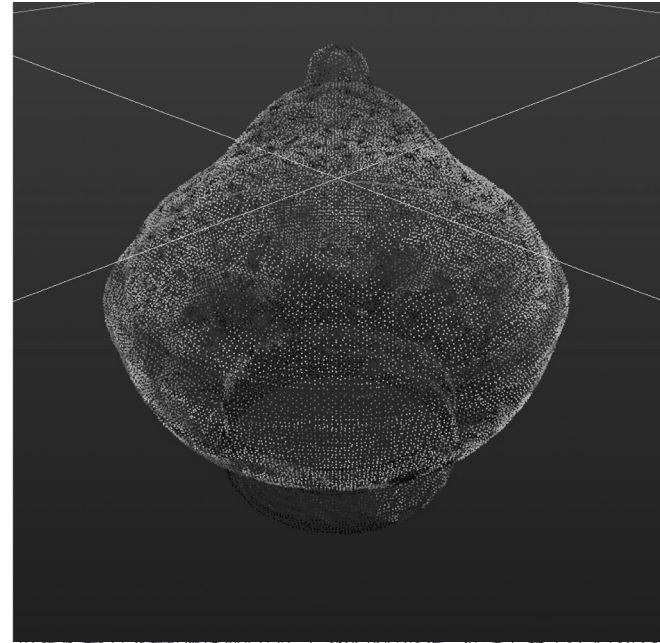
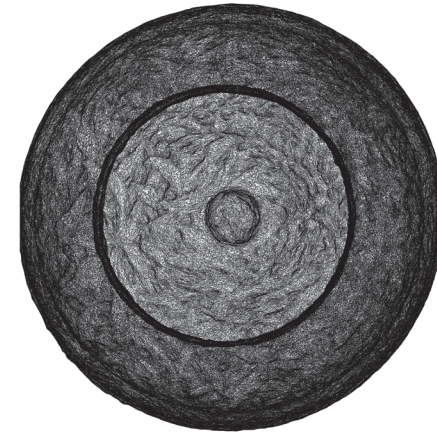
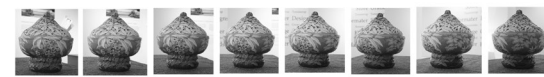
In My view flowers is the epitome of freedom being in nature. They are beautiful, also when placed in a pot, but there they never reach the richness of sensory impressions they contain in nature. In nature I am a part of them and the freedom they represent for me. It might seem banal, but it is this longing after freedom I have worked with in the site-specific installation A DREAM OF FLOWERLAND. I tempt to free the flower decorations at flowerpots using digital recognitions both in the space of the museum and outside in the sculpture park.

In 2010-2014 I developed new ceramic technology, Specific ceramic Glazed Concrete, investigating the possibility of making large scale, kissable and bendable ceramic based on new concrete technologies. (Questioning Material design, Bache 2014). In the project A DREAM OF FLOWERLAND I also investigate the correlation between this new ceramic technology and IT-technological making processes into the field of craft and architecture.

### METHOD;

I did 3D scan of the 4 pots, taking 50-100 photos of each pot 360 degrees around it. By the software Recap this was transformed to a 3D computer-mesh which in the software 3D Studiomax was unfolded into a 2D mesh, done by Sune Amtofte, Liquid Media. This was transformed to a grayscale photo – which in Photoshop was transformed into a relief and then 3D printed. The 3D prints were transformed into silicone rubber forms in which I could cast the concrete. Half of the concrete reliefs were bisque fired and after that glazed with feldspar stoneware glazes and stoneware fired. (I here used the concrete I have developed, Questioning material design, Bache 2014)

*Photos at this page; Of the four selected pots and details of the installation art in concrete. Front page detail from the installation made in ceramic glazed concrete - stoneware glazed. Photos Anja Bache.*



L I I





The installation was placed in both the sculpture park at the museum and in the underground exhibition hall in visual architectural dialogue with the architecture of CLAY Ceramic Art Museum and its sculpture park?

*Photos at the former page; 3D scan of selected pots at CLAY Museum of ceramic art Denmark, from 3D computer mesh transformation- and from the art deco entrance at the museum done in wood. The ceramic installation is placed in the exhibition hall below ground level, and in the sculpture park - (red) corresponding to the architecture at the site. Photos Anja Bache, drawing ground plan CLAY Ceramic Art Museum - Denmark with red lines Anja Bache.*