



SOUND OF CHINA

SEEN AND THE UNSEEN

INVESTIGATING CHINESE SPACES - VIDEOINSTALLATION

ANJA MARGRETHE BACHE

SHANGYUAN ART MUSEUM - OCTOBER 2015 - BEIJING - CHINA



PHOTOS AND VIDEORECORDING
SEUNGJAE LEE

PHOTOS, VIDEO AND VIDEOCHOREOGRAPHING AND EDITING:
ANJA MARGRETHE BACHE

LAY-OUT:
ANJA MARGRETHE BACHE

PREFACE:
CHRISTOPHER PELLEY NEW YORK BASED ARTIST AND ARTWRITER WITH STUDIO AN DGALLERY ALSO IN BEIJING AND ROME

TEXT:
ANJA MARGRETHE BACHE

INSTALLATION ART OBJECTS DONE IN:
WOOD AND UNFIRED SUNDRIED CHINESE STONEWARE CLAY

THE ART PROJECT IS FUNDED BY
THE DANISH ART COUNCIL- PRODUCTIONFOUNDATION
THE DANISH ART COUNCIL - ART FOUNDATION
THE DANISH CENTRAL BANK ANNIVERSARY FOUNDATION OF 1968
GROSSERER J.L. FOGHTS FOUNDATION
THANKS A LOT

THE ART PROJECT CREATED AND EXHIBITED AT
SHANGYUAN ART MUSEUM
SHAYOUKOU VILLAGE
HUAIROU DISTRICT
BEIJING
CHINA
2015

SEEN AND THE UNSEEN

INVESTIGATING CHINESE SPACES

SOUND OF CHINA

OUTDOOR VIDEOINSTALLATION - BEIJING CHINA -2015

BY
ANJA MARGRETHE BACHE

PREFACE BY CHRISTOPHER PELLEY

WITH

SEUNGJAE LEE
KOREAN ART PHOTOGRAPHER
VIDEO-RECORDER IN THE VIDEO SOUND OF CHINA AND PHOTOS
WWW.LEESEUNGJAE.COM

MA XIN
CHINESE PAINTER AND PERFORMER
AS VIDEOPERFORMER IN ”THE SOUND OF CHINA”

LIN WANG
CHINESE COMPOSER
AS COMPOSER OF VIDEOMUSIC USED
IN THE VIDEO ”THE SOUND OF CHINA”

VIDEO 5 MINUTES:
<https://www.youtube.com/watch?v=NOUUumqS3ok>





SEEN AND THE UNSEEN

AN INVESTIGATION OF CHINESE SPACES WITH INSTALLATION ART AS TOOL

In 2015 I was selected for an artist in Residency stay at Shang Yuan Art Museum located in Shayoukou Village in Huairou district two hours by bus from Beijing centrum in China. With support from Among otherS Foundations the Danish GOVERNMENTS Arts Foundation, National Bank Jubilee Foundation and Grosser LF Foghts Fund I unfolded ceramic installation art as an artistic study of Chinese space - with art as research and research as art. This catalogue is a presentation of my artistic work in China, as well as on the space, the physical as well as those we perceive as atmospheres that greeted me there.

MEASUREMENT OF SPACE

The Chinese philosopher Laozis writes in Dao De Jing, about what is not, what is in between, the cavity as being as important as what is.

We turn clay to make vessel, but it is on the space where there is nothing that the usefulness of the vessel depends. We piece doors and windows to make a house; And it is on these spaces where there is nothing that the usefulness of the house depends. Therefore just as we take advantage of what is, we should recognize what is not. Dao De Jing, a fourth century work of Laozi, Dao De Jing, a fourth century (Waley,1958).

What I studied in China was space as containers, but also what was in between, what is not. SURVEYOR measures the earth's curvature, angles and distances and thereby obtains precise knowledge thereof. When I apply installation art as a tool for spatial registration, it is not to obtain exact knowledge, but to experience and artistic comment on the atmosphere that greets me.

This catalogue is a presentation of the video art installation **THE SOUND OF CHINA** focusing on the sound outdoor but also the sound as an inner voice of China.

VIDEO: <https://www.youtube.com/watch?v=NOUUmqS3ok>

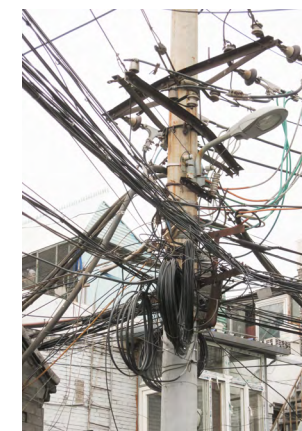


Figure left page Pictures of the urban museums installation, combination one and two, installed for the video take, and the recording of time space and context, a timelab registrating the suns light and shadow play from early morning to late night. Photos Seungjae Lee. Above photos of the sound makers dogs, laoud-speakers and train in the village. Photos Anja. Next page photo Anja presenting the wall for the videoinstallation at the museum in day time and to the right of that my living room at the residency.



THE SOUND OF CHINA

PREFACE CHRISTOPHER PELLEY

Tall with piercing blue eyes and red hair, Anja Margerethe Bache is the embodiment of Nordic tradition. Her work is analytic (she has a Master of Science Engineering degree). She begins her investigative process with crisply drawn sketches (she has a PhD in Architecture). Her studio is in the quiet of a forest in Denmark (she has an MFA in Sculpture from the Royal Danish Academy of Fine Arts). From May thru October 2015, Ms Bache was invited to be an artist in residence at the Shangyuan Art Museum in Beijing, China. Located north of the 5th Ring Road, where the city devolves into agricultural land and traditional villages, the museum and Anja's temporary new studio linger on the fringes of an ancient history soon to be devoured by the voracious and ever expanding Megalopolis.

With the shift in locale and culture, there comes a new awareness of sounds and rhythms. Speech becomes incomprehensible and instead of signifying communication, it is relegated to the status of background noise. Ears, like radio telescopes pointed towards the heavens, search for intelligible meaning. Here, roosters crow before dawn and village dogs bark until late. Fireworks explode with a deafening concussion all hours of the day, but rarely at night. Overloaded monster dump trucks, and diminutive three wheeled tuk tuks rumble by unmuffled. The rural isolation of the village, enveloped by the background noise of human habitation lends itself to a visual rhythm based on the sun and the lengthening shadows.

Anja began her multi-month residency by quietly observing the materials and geometries of the village, the orientation of the housing compounds and noting the structures of everyday life. The clay non-utilitarian vessels she began to form in her more modern studio space of scuffed white-washed poured concrete hover between her northern discipline and the rural Chinese pragmatism that surrounds her. The crisp right angled conceptualization of these vessels is translated into plaster molds, then into multiples of local clay which sag and slump. The neatly defined right angles become less defined, the smooth sides which bulge from entropy are scraped and paddled back into shape, and ultimately bear the scars of this process.

As the months slipped by and the struggles with language and sourcing materials she was familiar with continued, Anja began to see her project less as culminating with a finished object and more about the process and engagement with a foreign culture where she was the outsider. The decision was made not to fire the earthenware vessels, but to honor the earth that they were drawn from and allow them to return to the earth reflecting the cyclical nature of village and agrarian life. The Seen and the Unseen Project as it was now dubbed, moved from a static concept ending with an enduring finished product to a more fluid time based project. Video, a new medium for Ms Bache, was introduced into the narrative.

The resulting 3 channel video is not a documentation of the project, but another level of engagement. As part of the final installation of Ms Bache's unfired ceramics and wood structures which reference the traditional geometries of the village, the videos were projected onto the facade of the Shangyuan Art Museum. Simple and elegant the video presents a non-linear interior monologue. The right hand screen is a time lapse of the stacked ceramic and wood forms, the

Figure 8: Pictures of the urban museums installation, combination one and two, installed for the video take, THE SOUND OF CHINA as a recording of time, space and context, a photo timelapse registering the sun's light and shadow play from early morning to late night. Photos Seungjae Lee. The next pages 36-42, pics from the video THE SOUND OF CHINA. Videorecorder Seungjae LEE, Video Anja Margrethe Bache, Performer Ma XIN.







harsh angular shadows that they cast upon each other lengthen with the day and slip across the screen to trace the passage of the sun. The center channel frames close ups of Ma Xin, a fellow resident artist at Shangyuan. We see one eye, then her lips as she hums a tuneless song. Later we see her hands stroking her long hair and mindlessly plucking at one errant strand. In the left screen, Ma Xin taps a rhythm on one of the unfired vessels, the dull hollow sound in counterpoint to the oboe in the accompanying soundtrack composed by Lin Wang, another artist-in-residence. She picks up the vessel, and Ai Wei Wei style drops it. She stoops and continues to tap upon one of the shards of clay. The red sticks Ma Xin uses to tap and her red lipstick are the only shocks of color in the otherwise gray chroma video shot by resident artist Lee Seung Jae.

In this video, *Sound of China*, Anja Bache has transformed clay, wood, sound and the passage of time into a summation of the creative process. The confusion, the frustration (Ma Xin tugs at her hair at the same moment the vessel is smashed in the adjacent frame), the distraction, looming shadows and the continuing tap tap tap of work, no matter what the obstacle, exists in conjunction with a gentle humming. In rural Beijing, the sounds have given pause to Ms Bache's analytical nature as she reminds herself, and us, of continuing cycles and momentary satisfactions.

Christopher Pelley
New York 2016





THE SOUND OF CHINA

ANJA MARGRETHE BACHE

In China, I met a culture where sound is ubiquitous. It's like loudspeakers in the streets that almost scream out messages, old cars followed by deafening noise, tools squeals from 7 am to 10 in the evening and dogs crowing loudly over 24 hours interrupted only by the rooster to wake up at 4 o'clock in the morning and crows his pleasure in it. In a Danish context, it would be describe as significant noise pollution.

It is not this sound I have worked with in the video, THE SOUND OF CHINA. Here I examine sound as an inner voice as a mood, a private Chinese sound, the muffled sound, like a reflection of from my view very private approach to feelings and talk about them, I met among the Chinese, partly the artists I lived along with Shang Yuan Art Museum, partly of the village.

The Chinese seemed to me very reserved, with little body contact and very few or virtually no talk about personal feelings or of emotional outbursts. As such a quiet community, with extreme ambient noise. Conversely, I ended up in an artistic milieu, very far from the modern Western-inspired art scene that also occurs in China, in a neo expressionistic art environment where it was about to scream feelings out with clear reference to western painters as Picasso, Manet, Turner and others, without having an idea of the approaches to color theory and methodology of which these painters made use of almost 130 years ago.

In The Sound of China, I try to reproduce the complex sound which met me, the understated as an inner voice sound as oppressed and the aggressive sound as a restrained curiosity.

In the video we meet the Chinese artist Ma Xin up close and looking hereby behind her outer shell of the eye, shoulder mouth and hair, we see her play on a ceramic wood installation I installed on the museum's far raised roof plan and we see how time is a factor as an indication of a visual rhythm of the sun's path and light / shadow phrase over time.

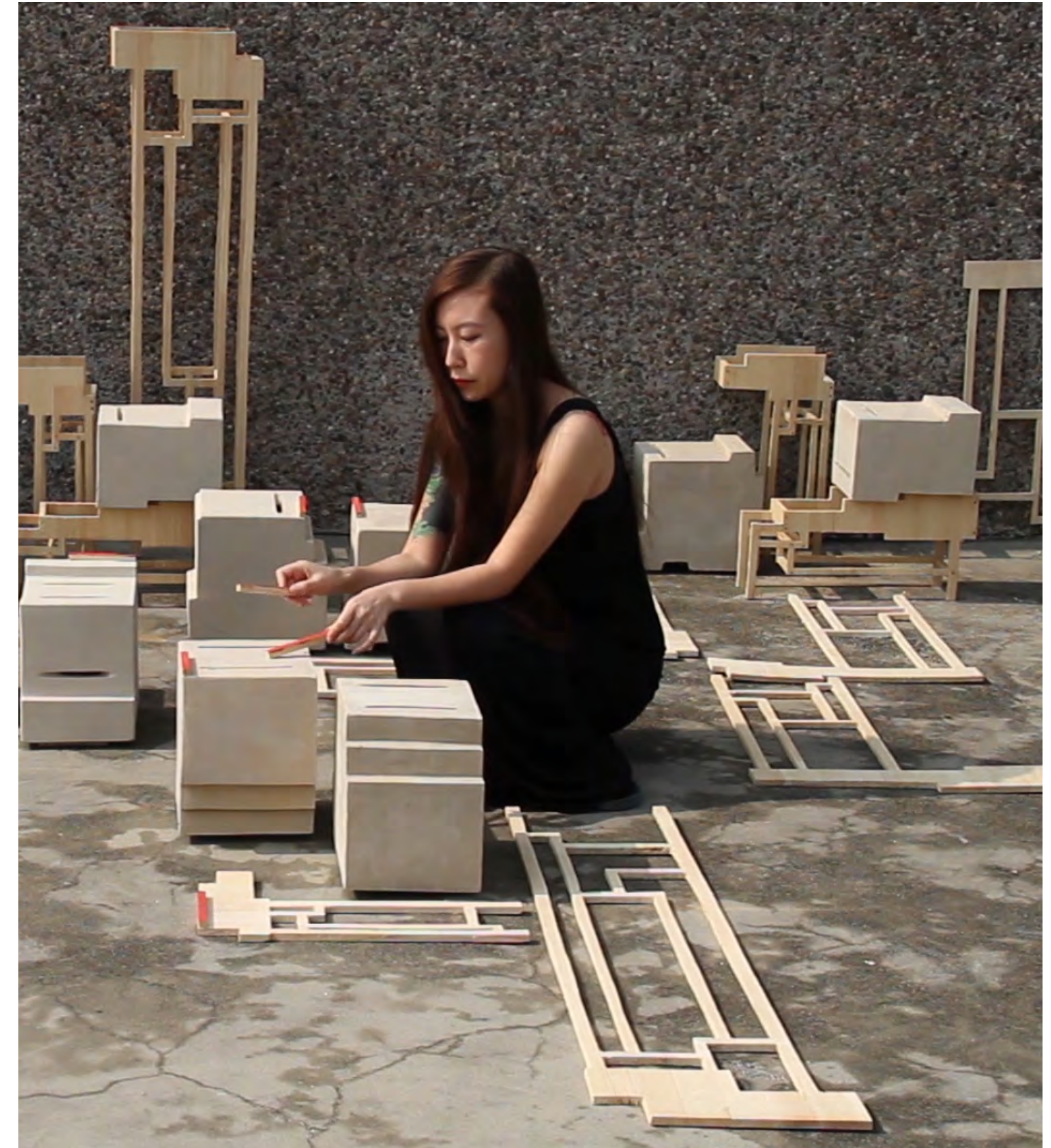
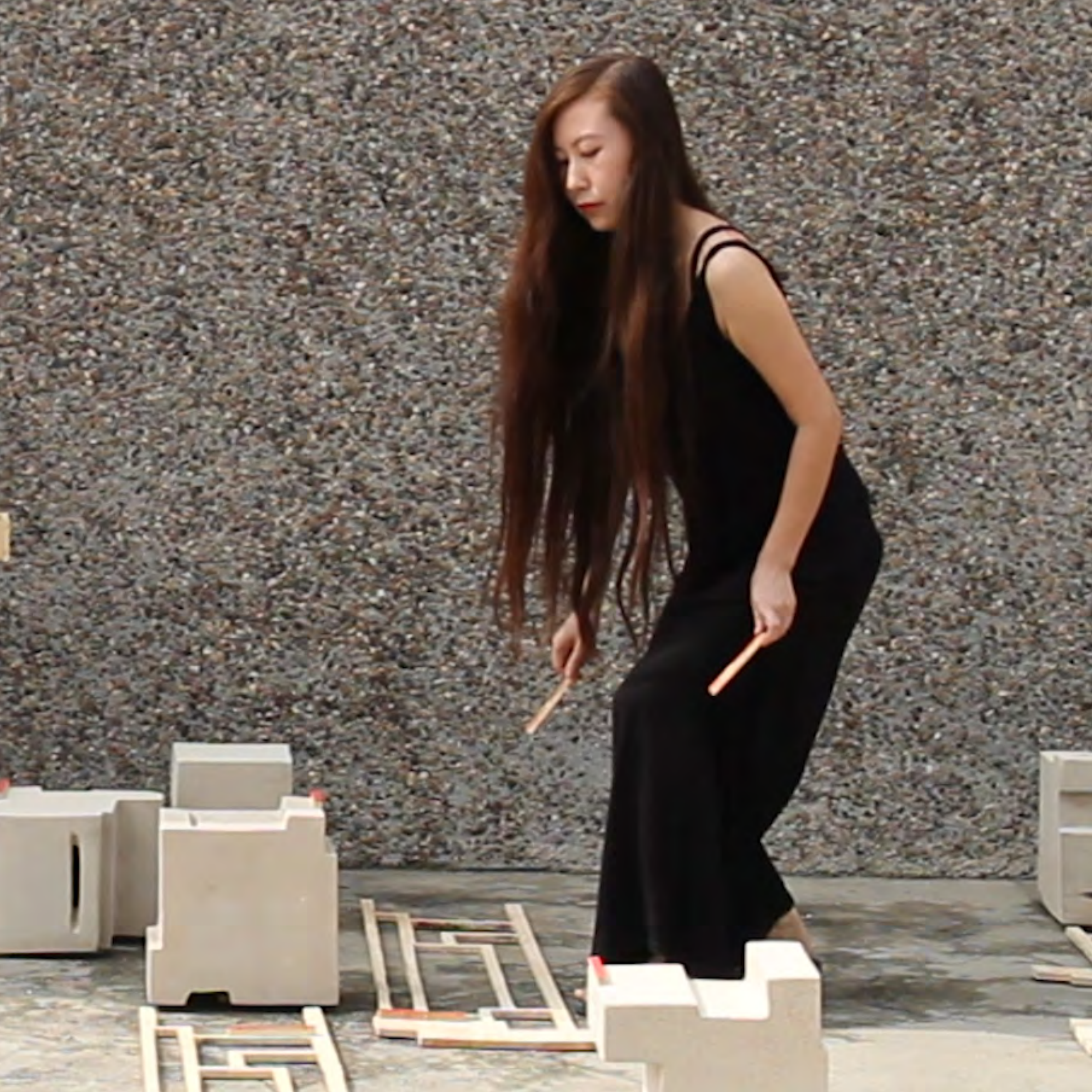
At the exhibition, I projected the video onto the museum's exterior facade so that it was cooperating with the other museum installations and the external surrounding space, as a Chinese voice in the night.

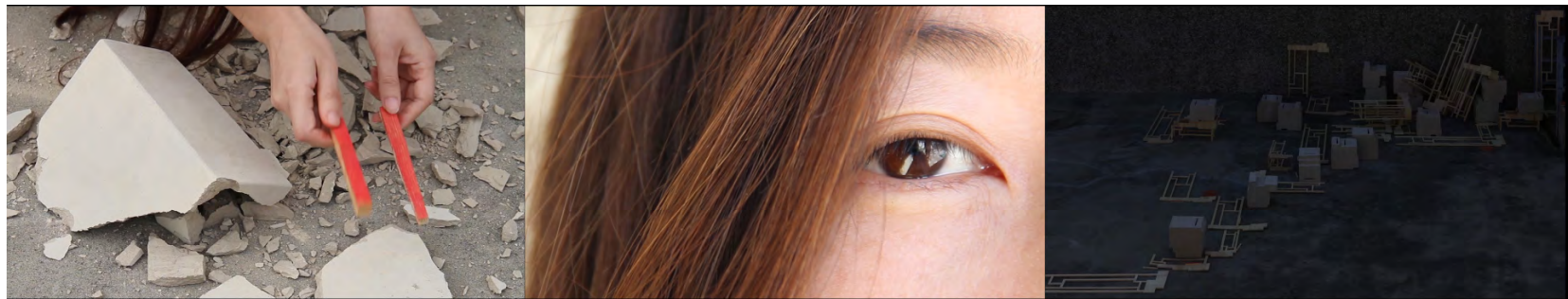
Video and installations Anja Margrethe Bache

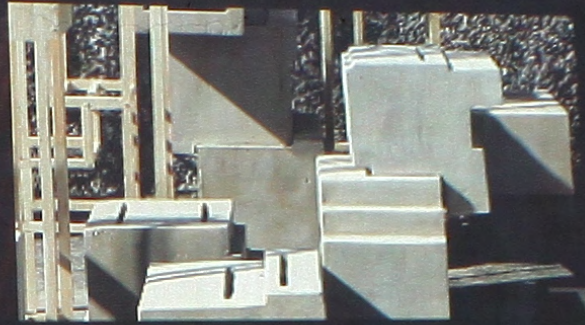
Video recording and -photos; The Korean Art Photographer Seungjae Lee

Video Performer: The Chinese painter and performer: Ma Xin











CLOSING

I have investigated Chinese space, physical and internal, as sound, light, due to the weather with installation art. I have not gained precise knowledge of Chinese spaces, but have used art as a way to acquire sensations and a perceptions of atmospheres in Shayoukou Village, in the out-skirt area of Beijing in China.

I hereby work with what Polyani, denotes tacit knowledge as a way of surveying the Chinese spaces. Photo Anja From my living room at the roof with a view of the mountains and the village below.

CURRICULUM VITAE

ANJA MARGRETHE BACHE

Artist, (MFA), the Royal Danish Academy of fine arts
Master of Science Engineer
PhD Architecture
a.m.bache@mail.dk
www.anjabache.com

EXHIBITIONS

- 2015 Shangyan Art Museum, Beijing China
- 2014 Birkerød Præstegård, ceramic installation art
- 2014 Officinet, Copenhagen, Ceramic installation art, Ornamental Play 2
- 2014 Grønbechs gård, Hasle, Ceramic Installation art, Transformations
- 2013 Craft Biennale, Copenhagen, Ceramic design, wall pieces
- 2013 Gallery Oxholm, Copenhagen, Ceramic Installation art, Ornamental Play 1
- 2013 Charlottenborgs forårsudstilling, Copenhagen, ceramic Installation Art
- 2013 Marsden Woo Gallery, London, Ceramic Installation art, Signs and the Signed
- 2013 Galleri 21 Malmø, Ceramic Installation art, Ceramic on Tour
- 2012 Museum of International Ceramic Art, Grimmerhus, Midldelfart, Displacements - Ceramic Spaces, ceramic installation art
- 2006 Dronninglund Arts Centre, Dronninglund, Piantings
- 2004 Charlottenborg Spring Exhibition, Censured, "Concrete Lab", Plaster models, installation, artistic fabulation on super large scale architectural forms for constructions based on new concrete technologies
- 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 exhibition, Etchings
- 1987 Den Frie Centre of Contemporary Art, fall censured exhibition, Copenhagen

GRANTS AND FOUNDATIONS

- 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,

Photo Left; Me arranging the clay-wood installation for the video. Photo. Seung Jae Lee.



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,
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 with Hanne Ravn Hermansen

EDUCATION

2014 Documentary Filmschool, 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 competences.
1996 Completed MFA, as sculptor, 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 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 Arts, Ceramic Art and Craft
2008-2015Associate Professor, Architectural - Engineering, the Technical University of Denmark
2013 Teaching at the Royal Academy Design School, Ceramic Department, Superformlab
2012 Teaching at the Royal Academy Design School, Ceramic Department, Superformlab
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 Aarhus School of Architecture.
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

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 and PhD Students from the Section of Architectural Engineering, (Building Design), The Technical University of Denmark in courses, their projects and final projects, and Students at The Royal Academy of Fine Arts, School of Design in their final projects, and I have been first opponent at an artists PhD defence at Oslo School of Architecture.

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 sider, engelsk, Kongens Lyngby.

Bache, Anja Margrethe, (2012), Ceramic Spaces, Displacements;Ceramic Glazed Concrete, Catalogue, DTUBYG, ISBN nr. 9788778773357, Lyngby

Bache, Anja Margrethe., (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, Anja Margrethe. (2010), Glazed Concrete, Development of Large Scale Ceramic glazed Concrete Sculptures in Public spaces, 2010, Ceramics Technical, No.31. New Richmond,Wisconsin USA.

Bache, Anja Margrethe. (2010), Large Scale Glazed Concrete Panels a dialogue with Architecture, 2010, Conferencepapers, gathered in the book; Colour and Light in Architecture, International Conference, Venice Italy, IUAV University of Venice Italy,

Bache, Anja Margrethe. (2008), Technology transfer, Arkitekten, March, Arkitektens Forlag, Copenhagen.

Bache, Anja Margrethe. (2007), Technology Transfer to Architectural and Design Praxis, article in book, ’150 years build the future’, BYG-DTU, 2008

Bache, Anja Margrethe. (2007), Urban Light, Det Multifunktionelle Lysmøbel i ny komposit teknologi til byrum, Arkitekten September, Arkitektens Forlag, København.

Bache, Anja Margrethe. (2006). Det præfabrikerede kompakte mikro-hjem, Arkitekten 1/06, Arkitektens Forlag, København.

Bache, Anja Margrethe. (2005). Tyndplader Facadebeklædning, Arkitekten 13/05, Arkitektens Forlag, København, 6 pages.

Bache, Anja Margrethe. (2003). En ny betonteknologis formverden, Arkitekten magasin 09, 105. årgang, s. 19-21, København, Arkitektens Forlag, 3 pages.

Bache, Anja Margrethe (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 pages, Ceramic Art and Perception.

Windum, Keld, Interview of 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, Anja Margrethe. (2006). Kunst og Kirke, Arkitekten 3/06, Arkitektens Forlag, København, 2 pages.

Bache, Anja Margrethe. (2005). CUMULUS, designkonference, Arkitekten 13/05, Arkitektens Forlag, København, 2 pages.

Bache, Anja Margrethe. (2005). Sted, Rum, Grænseflade, Arkitekten 13/05, Arkitektens Forlag, København,1 page.

Bache, Anja Margrethe. (2006). BYG-ERFA buskonference, Arkitekten 2/06, Arkitektens Forlag, København,1 page.



SHORT ARTICLES

Arkitekten 12/05 og 14/05, examples.

DISSERTATIONS

Bache, Anja Margrethe. (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, Anja Margrethe. (1994). CRC-metal, Lyngby, Danmarks Tekniske Universitet, Procesteknisk Universitet. 297 pages, of which 35 pages are appendix.

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

Bache, Anja Margrethe. & Henningsen, Poul. (1992). Kompositmaterialer, Lyngby, Danmarks Tekniske Universitet, Procesteknisk Universitet, 112 pages.

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

CATALOGS

can be found at <http://www.anjabache.com/catalogues-articles/>

The Sound of China 2015
Ceramic Entropy 2015
Behind the Walls 2015
Patterns of memories
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 ABOUT AND OF

<https://www.youtube.com/watch?v=kxYe6--y5xg&feature=youtu.be> (Ceramic Installation Art Exhibition Officinet Copenhagenny)
<http://kathrineschmeichel.dk/artikler/multimedia/interview-med-anja-m-bache-video/>
<http://kathrineschmeichel.dk/artikler/multimedia/udstillingen-ornamental-play-2-video/>
<https://www.youtube.com/watch?v=32fsmTUu738> (Transformations Grønbechsgård ceramic installation)
<https://www.youtube.com/watch?v=6gpKBV-O4HE> (Ceramic Entropy)
VIDEO:<https://www.youtube.com/watch?v=R2R3iMkBHho> (The Sound of China)

LINKS

<http://concretely.blogspot.dk/2013/06/ms-baches-glazed-concrete-wonders.html>
<http://cargocollective.com/klink/Anja-Bache>

Photo left; Seung Jae Lee, Korean Art Photograhper doing the videorecording and photos for SOUND OF CHINA. Photo. Anja Bache