SOUND OF CHINA
SEE 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 SUNDRYED CHINESE STONEWARE CLAY

THE ART PROJECT IS FUNDED BY
THE DANISH ART COUNCIL - PRODUCTION FOUNDATION
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
In 2015 I was selected for an artist in Residence stay at Shang Yuan Art Museum located in Shayoukou Village in Huairou district two hours by bus from Beijing center in China. With support from Among other’s: Foundations the Danish GOVERNMENTS Arts Foundation, National Bank Jubilee Foundation and Grosser LF Flintspen 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 place doors and windows to make a house, and it is on those 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=NOUUumqS3ok

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 content, a time-lab registering the sun’s light and shadow play from early morning to late night. Photos Seungjae Lee. Above photos of the sound makers dogs, loudspeakers 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 Margrethe 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 unshielded. 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 readily 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
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 dips 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 Lee."

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, exist 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
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 crow his pleasure in it. In a Danish context, it would be described 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 my view on 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 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-expressive 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
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 perception of atmospheres in Shayoukou Village, in the out-skirt area of Beijing in China. I hereby work with what Polanyi, 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
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www.anjabache.com

EXHIBITIONS
2015 Shangyan Art Museum, Beijing China
2014 Belvedere Præstegård, ceramic installation art
2014 Officinet, Copenhagen, ceramic installation art, Ornamental Play 2
2014 Grønbechs gård, Hasle, Ceramic Installation art, Transformations
2013 Craf Bonnæs, Copenhagen, Ceramic design, wall pieces
2013 Gallery Delfsche, Copenhagen, Ceramic Installation art, Ornamental Play 1
2013 Charlottenburgs kunstproduktion, Copenhagen, ceramic Installation Art
2012 Galeri 25 Malmö, Ceramic Installation art, Ceramics on Tour
2012 Museum of International Ceramic Art, Grammar, Middlefield, Displacements - Ceramic Spaces, ceramic installation art
2006 Dronninglund Art Centre, Dronninglund, Paintings
2004 Charlottenburg Spring Exhibition, Ceramique, “Concrete Lab”, Potter models, installation, artistic fable in super large scale architectural forms for constructions based on new concrete technologies
1996 Gallery North, Salto, Sculptures
1997 Gallery 2312, Copenhagen, Sculptures
1995-98 Various art societies, Denmark, Sculptures and paintings
1995 Den Frie Centre of Contemporary Art, fall censured exhibition, Copenhagen, Paintings
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 residence 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. Foght’s Fund
2014 The Danish Central Bank’s Anniversary Foundation of 1968
2013 Realdania Foundation
2013 Dreyers Foundation
2013 The Danish Government Arts Funds, Exhibition Fund
2013 Danish Art Workshops, Grants
2013 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 city-wood installation for the video. Photo: Seung Jae Lee.
I have supervised BSc 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

SUPERVISION

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ARTICLES

2002-04 Foundation supported artistic development project, Post Doc, the Realdania Foundation and Knud Højgård’s Foundation, carried out at Aarhus School of Architecture.

2002-2005 Associate Professor, Architectural - Engineering, the Technical University of Denmark

2003-2004 Associate Professor, Architecture - Engineering, the Technical University of Denmark

2004-2005 Looking at the Royal Academy Design School, Ceramic Department, Superformlab

2005-2006 Foundation-supported supported project in own firm, artistic development project, ’Urban Light’

2006-2007 Foundation-supported supported project in own firm, artistic development project, ’Urban Light’

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

2008-2009 Foundation-supported supported project in own firm, artistic development project, ’Urban Light’

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2018-09 Foundation-supported supported project in own firm, artistic development project, ’Urban Light’

2019-010 Foundation-supported supported project in own firm, artistic development project, ’Urban Light’

2020-011 Foundation-supported supported project in own firm, artistic development project, ’Urban Light’

2021-012 Foundation-supported supported project in own firm, artistic development project, ’Urban Light’
SHORT ARTICLES
Arkitekten 12/05 og 14/05, examples.

DISSERTATIONS

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 memorias
Transformations Grønbechsgård, 2016
Unsilenced Vase, Gallery Dohmen, 2013
Signs and the signed, Musended Wox Gallery London, 2013
Ceramic on touch gallery 21, Kolding, 2013
Displacements - Ceramic Spores, 2012
Urban Light - Concrete Furniture, 2007

VIDEOS ABOUT AND OF
https://www.youtube.com/watch?v=436rYQgCw5g&feature=youtu.be (Ceramic Installation Art Exhibition OFFICINET Copenhagen)
https://www.youtube.com/watch?v=99PE9xZGzqU (Interview med Anja M. Bache video)
https://www.youtube.com/watch?v=3rQ2J1QwzjA (Transformations Grønbechsgård ceramic installation)
https://www.youtube.com/watch?v=4G81hO9a458 (Ceramic Entropy)
https://www.youtube.com/watch?v=HyRJh3hGjih (The Sound of China)

LINKS
http://concretely.blogspot.dk/2013/06/ms-baches-glazed-concrete-wonders.html
http://wwwdrivehamburg.com/links/Anja-Bache

Photo left: Seung Jee Lee, Korean Art Photographer doing the videorecording and photos for SOUND OF CHINA. Photo. Anja Bache