

BEHIND THE WALLS

SEEN AND THE UNSEEN

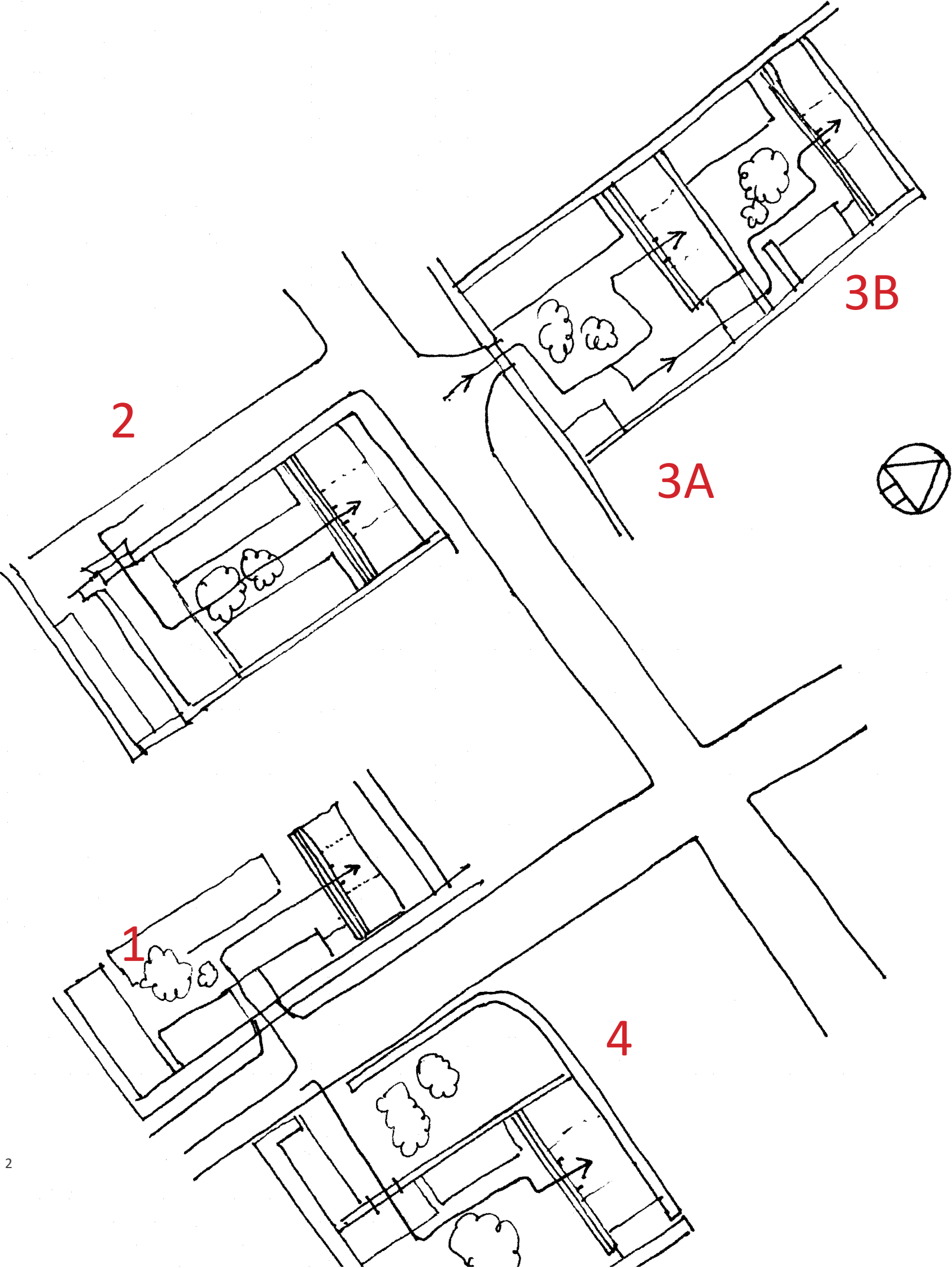
INSTALLATION ART IN PRIVATE HOMES

SHAYOUKOU VILLAGE- BEIJING-CHINA-2015



ANJA MARGRETHE BACHE

SHANGYUAN ART MUSEUM - OCTOBER 2015 - BEIJING - CHINA



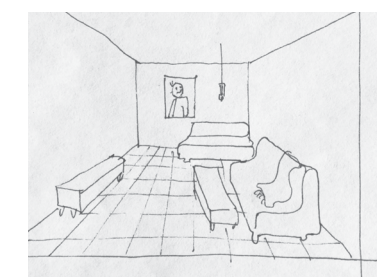
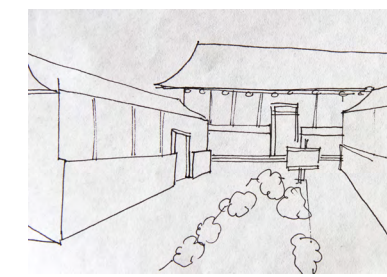
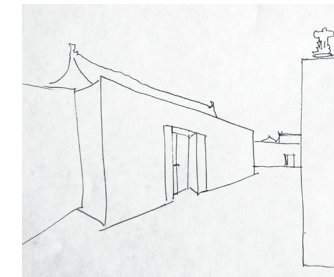
SEEN AND THE UNSEEN

INVESTIGATING CHINESE SPACES

BEHIND THE WALLS

INSTALLATIONS IN PRIVATE HOMES - BEIJING CHINA

WOOD AND UNFIRED STONEWARE CERAMIC



BY
ANJA MARGRETHE BACHE

PHOTOS: SEUNGJAE LEE AND ANJA MARGRETHE BACHE
PHOTOEDITOR: SEUNGJAE LEE
DRAWINGS: ANJA MARGRETHE BACHE
POSTERS ANJA MARGRETHE BACHE

PREFACE BY CHRISTOPHER PELLEY

PHOTOS
SEUNGJAE LEE AND ANJA MARGRETHE BACHE

LAY-OUT:
ANJA MARGRETHE BACHE

PREFACE
CRISTOPHER PELLEY

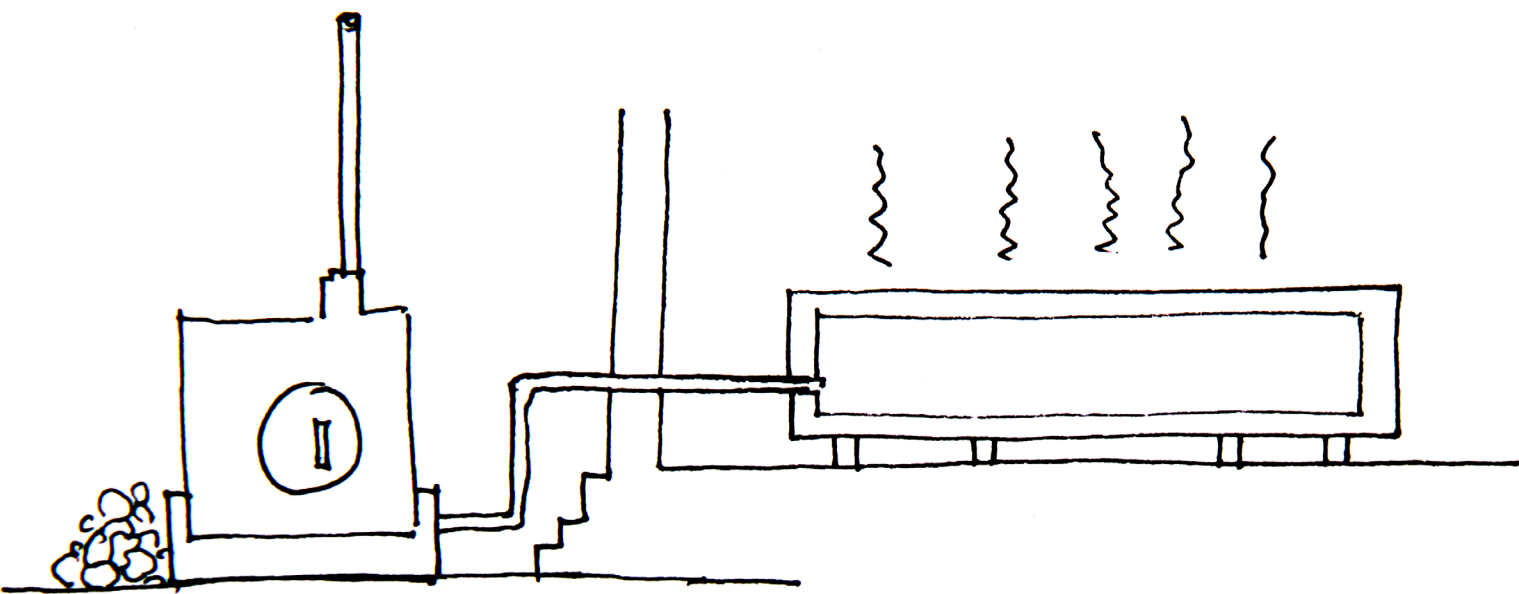
TEXT:
ANJA MARGRETHE BACHE

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

THANKS TO CHINESE ARTIST AND PERFORMER **MA XIN** FOR TRANSLATING WHEN VISITING CHINESE HOMES
THANKS TO KOREAN ART PHOTOGRAPHER **SEUNGJAE LEE**
FOR HELPING PHOTOGRAPHING THE INSTALLATIONS IN THE HOMES
THANKS TO CHRISTOPHER PELLEY NEW YORK BASED ARTIST AND ARTS WRITER WITH STUDIOS IN ROME AND BEIJING, WHERE HE ALSO HOLD A GALLERY.

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



Frontpage photo of gate traditional for hutongs in a naboru village. Next pages drawings showing map of the homes I visited, and the three kind of spaces the entrance, the inner court yard and th eliving room. Drawing above here a principal sketch demonstrating how the houses are warmed up in winter time often by used wood gather all though the year.Each house has an outdoor fireplace, with pipes the heating is transported to the “Kang”, a big bed. This bed is the inner heating system. Photos Anja Bache and Seungjae Lee, Drawings Anja Margrethe Bache.

BEHIND THE WALLS

ART INSTALLATIONS IN PRIVATE HOMES

FOUR PRIVATE HOMES IN SHAYOUKOU VILLAGE - THREE POSITIONS EACH PLACE
THE URBAN SPACE - THE GATE, THE SEMI PRIVATE SPACE - THE COURTYARD, THE PRIVATE SPACE -THE LIVING ROOM;

CHRISTOPHER PELLEY

From May through October of 2015, Anja Bache was a resident artist at the Shangyuan Art Museum on the fringes of Beijing. The Museum, and Ms Bache’s studio, lay about 15 kilometers north of the 5th Ring Road. Here, with the lights and haze of the urban core off in the near distance, lays a more rural China. Villages, some dating from the Ming Dynasty, are interspersed with agricultural lands. The village lanes weave as they follow the topography. The housing hides behind tall walls honoring the ancient tradition of the courtyard house. Some walls are brick, some are rock and mud, some are topped with whatever material could be found to raise the height just a little more. Many are neatly plastered gray, a campaign sponsored by the central government to “beautify the countryside”. The gray roof tiles poke above, giving a hint of what lays within. The north wall of each compound is massive and blank to fend off the cold winter winds. Inside, the private living spaces are oriented south, their large windows facing the interior courtyard to catch the low hibernal sun for optimum warmth. As one threads through the village maze, a hierarchy of spaces can be discerned. There are the open communal spaces for dancing, and drying of crops – the wheat when Ms Bache first arrived, and the cadmium yellow ears of corn as Ms Bache departed. From along the lanes, semi-private courtyards are glimpsed beyond gates left ajar, and farther in are private domestic zones.

As a conceptual sculptor and installation artist, Ms Bache’s work is formal and rational. It is Northern European in its analytical tone. There is a sense of coolness in her investigative process, which begins with crisply drawn schematic diagrams. The clay vessels that Anja decided to construct while in Beijing appear to be born from, and an extension of her temporary work space which is set just a little apart from the village. The scuffed white surfaces of the molds she fabricates mirror the plaster coated concrete walls of this studio. The cubic forms of the nascent vessels echo the shape of the room. There is an interplay between the real surrounding physical space and the imagined space that is contained within the vessels.

Clay is rammed into the plaster molds, and multiples of the vessels are made. The clay slumps, is re-worked, edges are straightened and refined and each one carries the individual scars of its provenance. They are left to dry in the sun. Miss Bache’s non utilitarian containers migrate, with the help of fellow artist Ma Xin as interpreter, into the village. She is granted access behind the walls and through the gates into the courtyards and domestic spaces of several of the compounds.

Intuitively Anja places her objects - the clay vessels she has constructed along with the non-functional wooden furniture that she has been building in tandem with the ceramics. The cubic forms, both in clay and wood, cling to ledges and sprawl across tile floors. They interact physically with the homeowners space, sometimes passively tucked into a corner, sometimes a bit more aggressively impeding traffic flow. They snuggle up to the couch. The interloping objects also offer a visual counterpoint between the sometimes pragmatic Chinese functionalism and Anja’s cool rationalism. Removed from the familiar confines of the studio, Anja’s objects have been transformed by their new context. Likewise she has transformed the villager’s homes by disrupting the environment with new forms referencing traditional materials and techniques.

LaoZi, the ancient and venerable Chinese philosopher (5th century BCE) spoke of the concept of 无 (wu) which suggests nothingness. For LaoZi, the nothing is equal too and possibly more important than the something. For it is the nothing, or void between the walls of a clay vessel that renders it useful. It is the voids pierced in a wall to function as windows and doors that make a house livable. For Anja, the vessels she has sculpted and their inherent voids are a repository, or a projection and containment of her aesthetics and a reflection of her personal space.

Personal space is universally guarded, cherished and protected by high walls, or a picket fence, or even a row of bushes. With this intuitive installation of clay and wood objects and their reference to local tradition and materials, Ms Bache pushes beyond the defensive “yours” and “mine” that the term “personal” connotes. Behind the walls of the village of Shayukuo, the “mine” momentarily becomes the shared.

Christopher Pelley, New York, 2016





BEHIND THE WALLS

ANJA MARGRETHE BACHE

Art installations in private homes with unfired clay objects about 30 x 30 x 30 cm and wooden objects from 30 cm to 120 cm.

In the Artproject Behind the Walls I had the opportunity to install art objects in and around private homes in the city Shayoukou as a study of the private space, the semi-private space and the urban space in interaction with this.

Usually the objects I include in my installation art are based on knowledge of the specific room they are supposed to be exhibited in and interact with.

I did not before installing my Art know who of Shayoukous residents would invite me inside, where their homes were in the city, as well as how they looked and what they contained.

Because of the great language difficulties and perhaps also because I was so different, (185 cm tall, blue eyes, red gray hair and shoulders after three months of working with clay and plaster, as I was one Suomi fighter), it was difficult for me to create the contacts to the families myself.

Instead, it was Mss. Zhang, the only employee at the Museum, who made the contacts to her neighbors and invited them to participate. I was granted the opportunity to install my work in her home, and in three others.

The procedure for the installations and the subsequent registration I and Seungjae Lee, did by taking photos were as follows.

I loaded Miss. Zhang's electric small motorcycle with some of my unfired ceramic works and she drove down to the house number one, my first meeting with the private home I had to install my works into. I placed my wood-ceramic objects in front of the house. Then I went back to the museum and loaded the same electric scooter with the rest of the ceramics and wood objects. With them placed in the street in front of the first private homes entrance, we attracted many of the local villagers. They came and looked curiously too. Ma Xin, the Chinese artist, acted as a contact maker, and presented me for the family. We, Ma Xin, The Photographer Seung Jae Lee and I were then allowed to enter from the gate, into the back of the inner courtyard.

With the family around me, the villagers and Ma and SeungJae Lee, I began from the first hand impression to install my wood and ceramic objects respectively in the courtyard, then into the living room and finally in the entrance opening. When it was done SeungJae Lee and I took photos while Ma Xin entertained the family and asked the questions I had put on a paper as a short interview of each family.

After completing the work in house number one, I was in the same way introduced to the next three homes. We drove my work to the next house, I installed my work shortly after being introduced to the home, in trying to achieve a form of interaction and highlight specific moods and states in the three room categories, the private room, living room and or the bedroom, the semi-private room, courtyard and the urban space, the transition between the street part and the courtyard, the gate entrance.



Photos of Shayoukou Village and its surroundings. At the opposite page; a often used heating system. The heater which is often feeted with garbage wood or left overs and coal also today is places outside, while pipes leed the heat to the kangs, the beds inside being the heating systems of the houses. Photos and Drawing Anja Margrethe Bache.

SEEN AND THE UNSEEN

AN INVESTIGATION OF CHINESE SPACES WITH INSTALLATION ART AS TOOLS
WRITTEN BY ANJA MARGRETHE BACHE

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 Arts Foundation, National Bank Jubilee Foundation and Grosser LF Foghts Fund I unfolded ceramic installation art as an artistic study of Chinese spaces - with art as research and research as art. This catalogue is a presentation of my EXHIBITION BEHIND THE WALLS

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.

In the art project SEEN AND THE UNSEEN I divided the Chinese spaces in three different categories:

- THE URBAN SPACE**-for example, streets and squares
- THE SEMI-PRIVATE ROOM** for example, the outer courtyard of a family's residential complex
- THE PRIVATE ROOM** for example, a family member's room, a living room or a bedroom

These are the categories of space, I studied in the village Shayoukou in the marginal area of Beijing and it was on the basis of these categories that I exhibited and created the installation art:

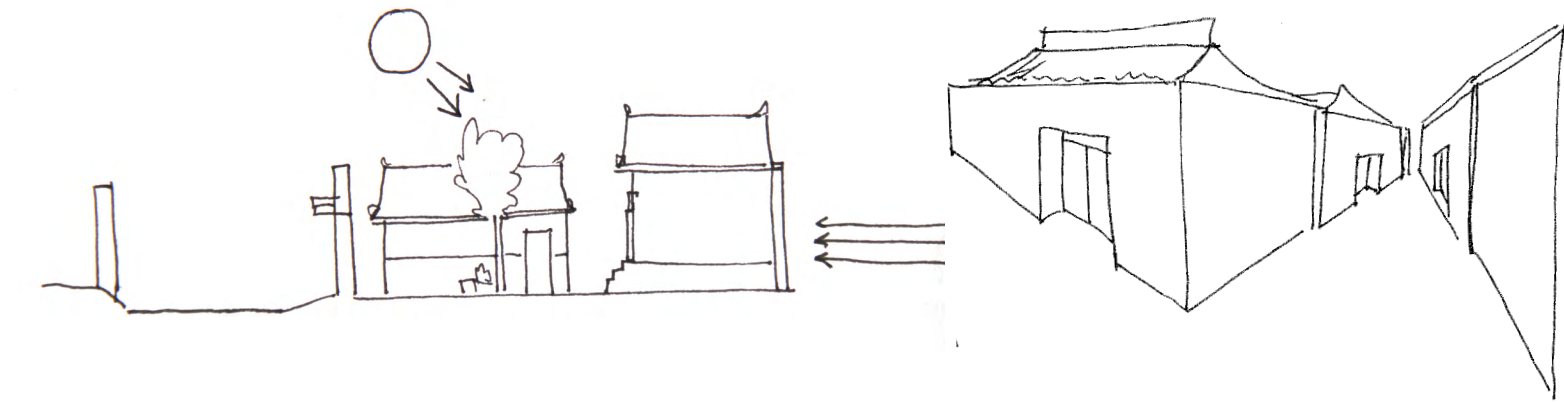
SEEN AND THE UNSEEN CONSISTING OF 4 PART INSTALLATIONS

1. **CERAMIC ENTROPY**-A CERAMIC -VIDEO INSTALLATION IN URBAN SPACE
2. **THE SOUND OF CHINA**-A VIDEOINSTALLATION IN URBAN SPACE, CONTAINING CERAMIC WOOD INSTALLATIONS
3. **BEHIND THE WALLS**-- ART INSTALLATIONS, CERAMIC - WOOD IN URBAN SPACES - SEMI PRIVATE SPACES AND PRIVATE SPACES
4. **PATTERNS OF MEMORIES**-A WOOD INSTALLATION IN URBAN SPACE.

This catalogue is a presentation of BEHIND TEH WALLS INSTALLATIONS IN PRIVATE CHINESE HOMES.

CHINESE VILLAGE ARCHITECTURE

The Chinese traditional architecture in villages and earlier larger hutong areas, for example in Beijing, consists of a residential complex with several buildings. It may in Basics be comparable to the Danish quadrangular courtyard. But in China it most often is protected and surrounded by high walls, interrupted only decorative but often closed gates and parties. So with language as a barrier, but also the high-dismissive walls, I was limited to collecting information about the



three categories of room I had sat down to investigate.

The artistic project took as consequence hereof its starting point in what I could observe on the site, the ubiquitous materiality, which fascinated me with its aesthetics, patterns of setup, its entropic circuits and the patina read over time. This was in addition to the tile also the bundles of wood and branches placed throughout the city. Wood, which later as a supplement to coal, were burned and used as a heat source. Earth was in the manner represented in the daily not only as a basis for feeding the population lived locally and grazing area, but also in a more refined form as ceramic building blocks and heating source, as part of the life that was lived here.

The village's urban space consisted of a main road and from there a branch of narrow streets and a few places where the housewives gathered to dance and did gymnastic exercises to deafening music. 6:30 every morning rattled speakers, located in the lampposts of concrete along the roads, with Chinese speech as a recitation of the very poor village population had to perform during the day. The urban area was so accessible, while, the courtyard, the semi-private rooms and homes interior space, private space, was unknown to me and inaccessible.

Through the book Chinese Houses, (Knapp, 2006)

I read about the ancient traditional Chinese dwellings under the dynasties. According to the book comprises a traditional Chinese living in northern China two to four buildings, an exterior courtyard, where the family members, like several generations in the same residential complex, can meet and where the sun's rays can heat the homes. The main building is often raised in level and adorned outside with among other painted woodwork of the roof construction. It has large windows, which in ancient times consisted of Frames of wood and rice paper. The north wall, however, was without windows and as such protected from the icy wind from the mountains and Mongolia. In the book Chinese furniture, (Mazurkewich, 2012) I could read about and gain an insight into the Chinese furniture tradition that I was so fascinated by. The traditional Chinese furniture has unique assembly techniques without screws and nails, scaling moving from the earth very low stool, chair, low table and the dining table and high table, similar to a high above shelf with four legs. They are all characterized by wood patterns that must have inspired Western painters such as Mondrian and architects such as Rietveld.

I was curious to know how the traditional architecture, its groundplan and structure was, and how the Chinese furniture tradition and wood culture were included in today's Chinese room of the house in the village Shayoukou.

The objects I have undertaken to carry out the study of Chinese spaces and the other art projects are related to the ceramic culture which met me in Shayoukou, the red porous and fragile tiles, as well as to that of the past, traditional architecture and furniture tradition. It is based on these and from which I have made four different ceramic objects, each repeated five times, that is a total of 20 ceramic objects, and also corresponding wooden objects, which if all were assembled also would give 20 wooden objects.

It is with them as a tool as the building blocks of the installation art that I have made four different Art installations, physical and videos, it is with them I have recorded China's local space in Shayoukou Village, Huairou District, in the marginal area of Beijing, as sound, light and rhythm as a record of the weather impact over time, but also as a physical space with their inventory and delimitation.



FAMILY HOUSE ONE

NAME:

JIANG XIU HUA

**HOW MANY LIVES IN THE FAMILY
COMPLEX?**

3 PERSONS, HER, HER HUSBAND AND HIS MOTHER

HOW LONG TIME HAVE YOU LIVED HERE?

30 YEARS

WHAT DO YOU FEEL ABOUT LIVING HERE?

GOOD

HOW OLD IS THE HOUSE?

31 YEARS

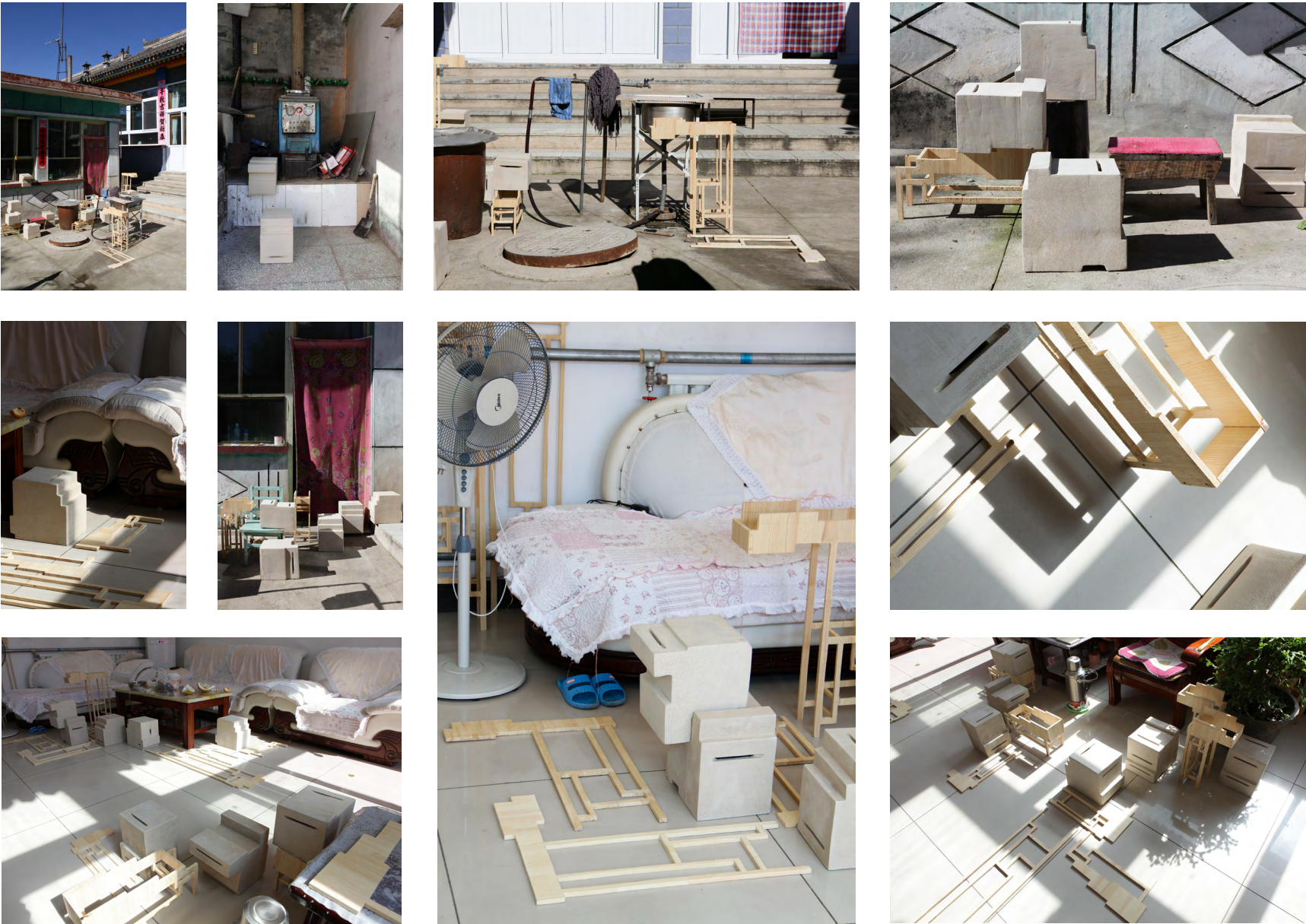




URBAN SPACE - THE ENTRANCE



SEMI- AND PRIVATE SPACE - THE COURTYARD AND LIVING ROOM





FAMILY HOUSE TWO

NAME:

ZHANG IING YING

HOW MANY LIVES IN THE FAMILY COMPLEX?

3 PERSONS, HER, HER SON AND HIS WIFE

HOW LONG TIME HAVE YOU LIVED HERE?

30 YEARS

WHAT DO YOU FEEL ABOUT LIVING HERE?

GOOD





URBAN SPACE - THE ENTRANCE



SEMI- AND PRIVATE SPACE - THE COURTYARD AND LIVING ROOM





FAMILY HOUSE THREE A

NAME:

GONG JIN HUA

HOW MANY LIVES IN THE FAMILY COMPLEX?

5 PERSONS, HER, HER HUSBAND, DAUGHTER, THE HUSBAND GRANDPARENTS (THE GRANDPARENTS HOME SEE HOUSE 3B)

HOW LONG TIME HAVE YOU LIVED HERE?

15 YEARS

WHAT DO YOU FEEL ABOUT LIVING HERE?

GOOD

HOW OLD IS THE HOUSE?

60 YEARS

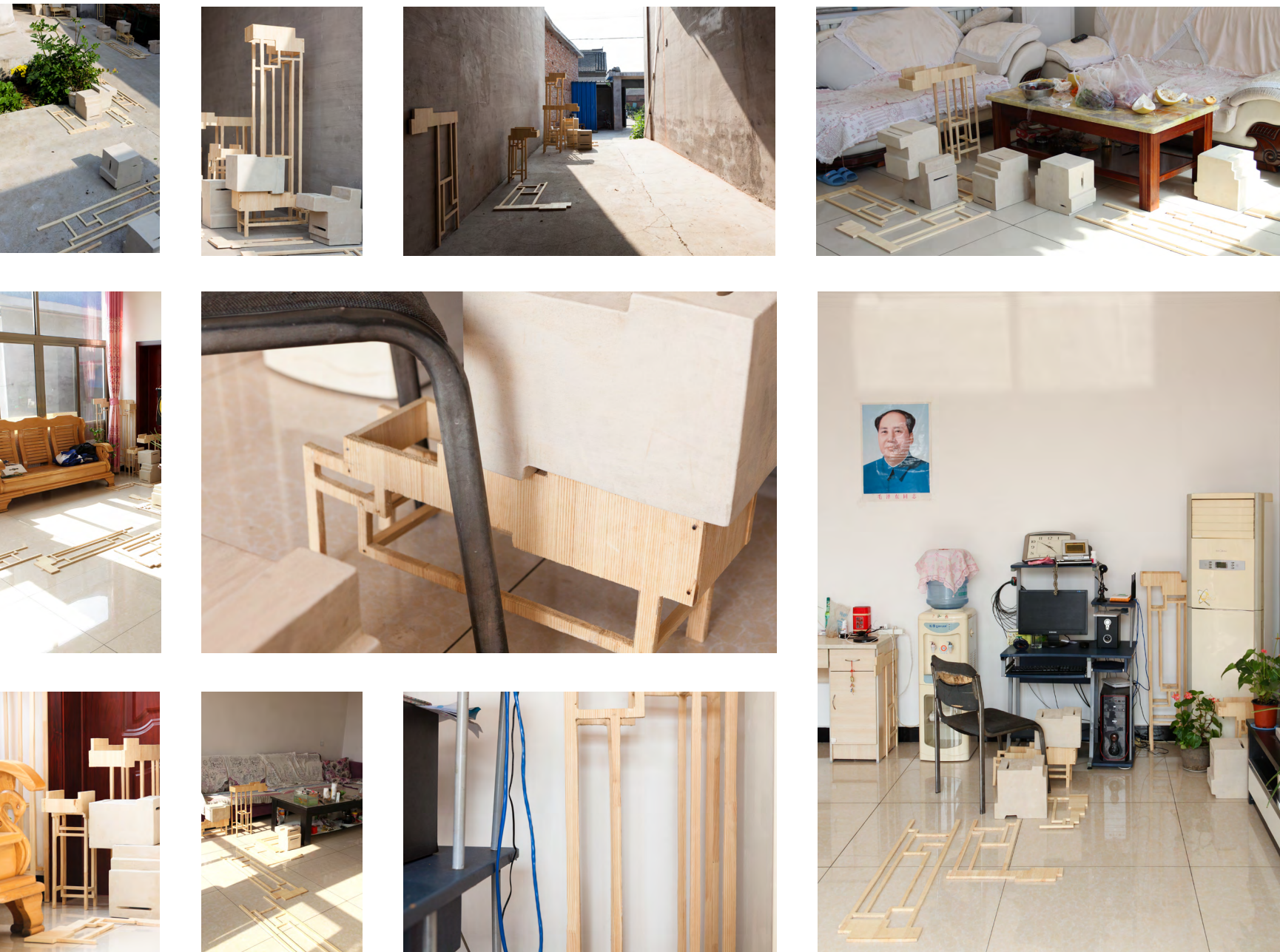




URBAN SPACE - THE ENTRANCE



SEMI- AND PRIVATE SPACE - THE COURTYARD AND LIVING ROOM





FAMILY HOUSE THREE B

FAMILY HOUSE THREE B -THE GRANDPARENTS HOUSE IN CONNECTING WITH THREE A, CHARING THE SAME MAINENTRANCE

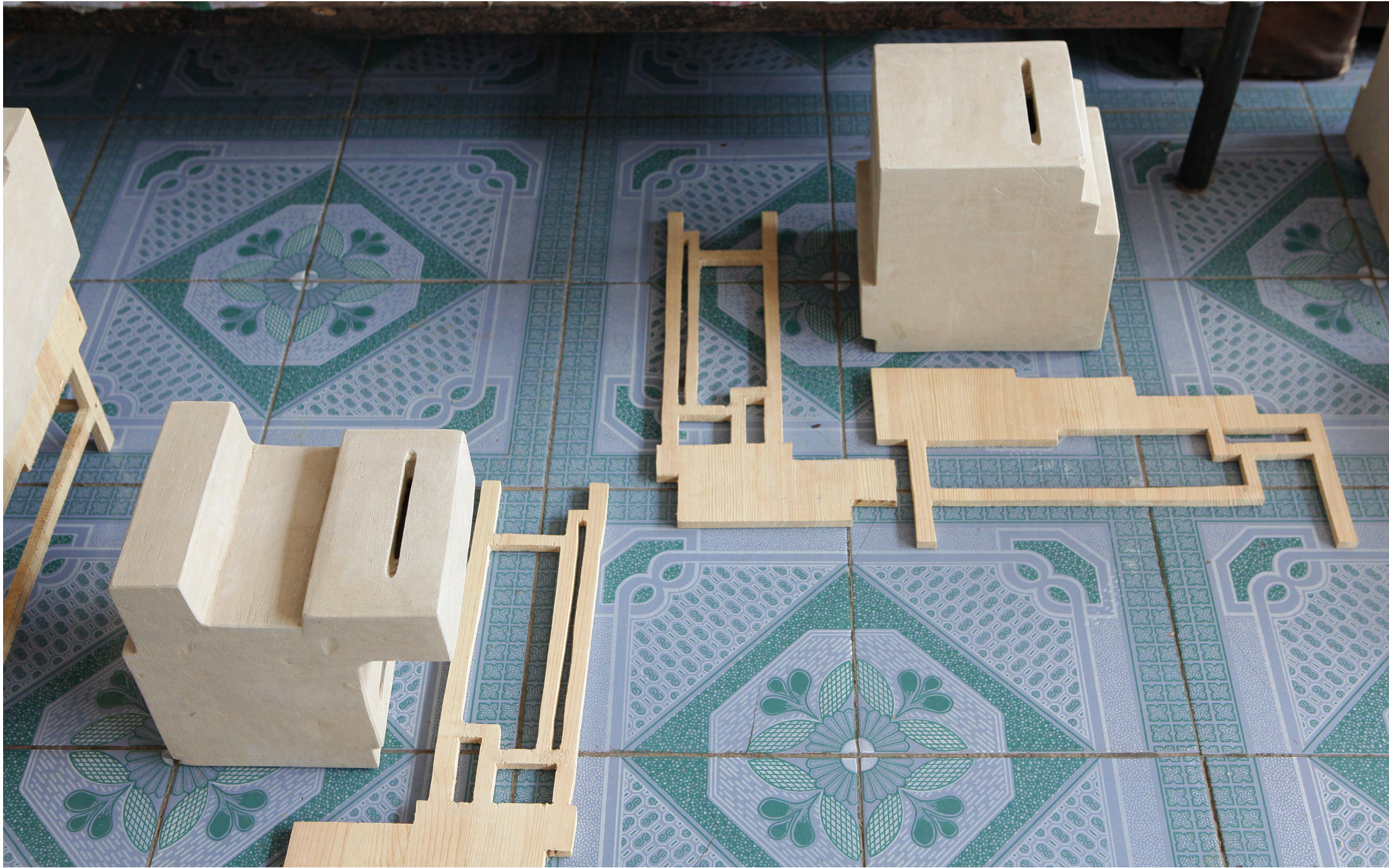
NAME:
GRAND PARENT....

HOW MANY LIVES IN THE FAMILY COMPLEX?
5 PERSONS, HER, HER HUSBAND, DAUGHTER, THE HUSBAND GRANDPARENTS (THE GRANDPARENTS HOME SEE HOUSE 3B)

HOW LONG TIME HAVE YOU LIVED HERE?
MANY YEARS

WHAT DO YOU FEEL ABOUT LIVING HERE?
GOOD

HOW OLD IS THE HOUSE?
60 YEARS

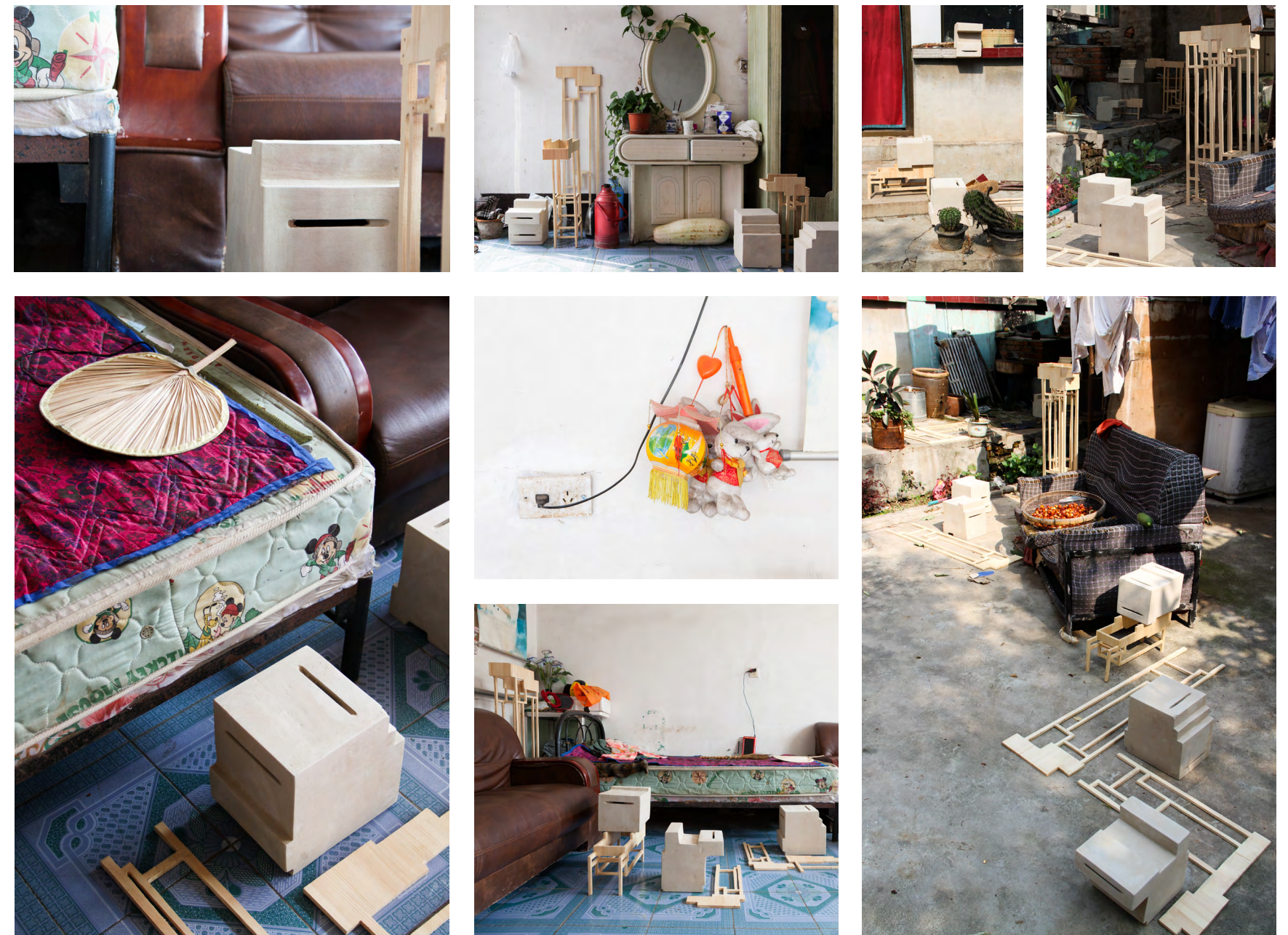




HOUSE 3B - THE GRANDPARENTS HOME -SAME ENTRANCE AS HOUSE 3A



SEMI- AND PRIVATE SPACE - THE COURTYARD AND LIVING ROOM





FAMILY HOUSEFOUR

NAME:
ZHUO CHANG WANG

HOW MANY LIVES HERE?
3 HER HER HUSBAND AND THIER GROWNUP SON

HOW LONG TIME HAVE YOU LIVED HERE?
24 YEARS

WHAT DO YOU FEEL ABOUT LIVING HERE?
GOOD

HOW OLD IS THE HOUSE?
40 YEARS

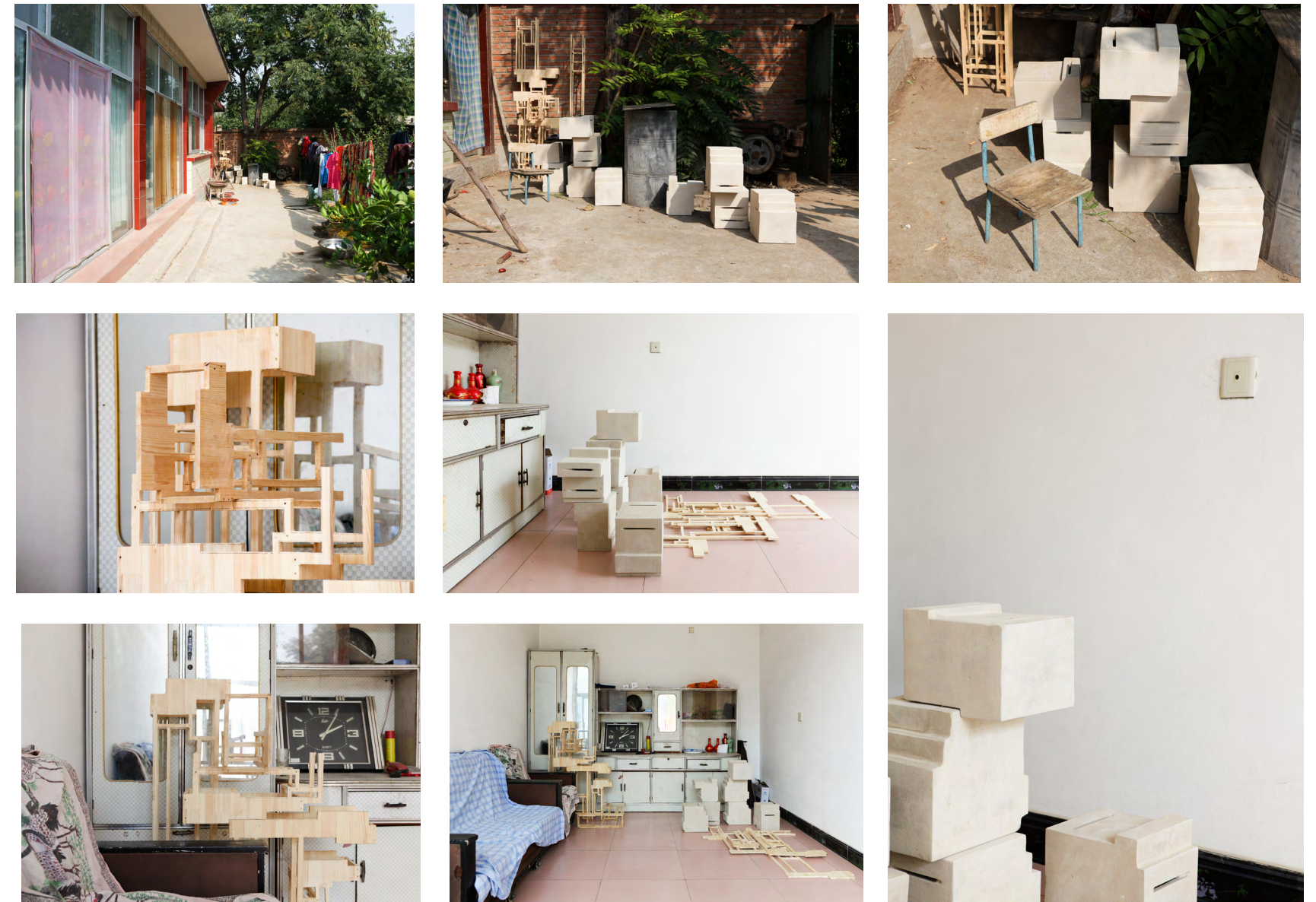




ENTRANCE



SEMI- AND PRIVATE SPACE - THE COURTYARD AND LIVING ROOM







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.

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Mazurkewich, Karen, 2012, Chinese Furniture: A Guide to Collecting Antiques, Tuttle Publishing, North Clarendon VT, 05759-9436 USA
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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, Mlddelfart, 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,

- 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 aguatinete 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.

Photo right; SeungJae Lee, Korean Art Photographer helping me taking photos at my exhibitions and part of my projects. Photos Anja Bache



BOOKS

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