CERAMIC ENTROPY
A CERAMIC AND VIDEO INSTALLATION

PREFACE CHRISTOPHER PELLEY

ANJA MARGRETHE BACHE
DANISH CERAMIC INSTALLATION AND VIDEOARTIST

SHANGYUAN ART MUSEUM
BEIJING - CHINA -2015
PHOTOS
SEUNGJAE LEE AND ANJA MARGRETHE BACHE

LAY-OUT:
ANJA MARGRETHE BACHE
TEXT:
ANJA MARGRETHE BACHE

INSTALLATION ART OBJECTS DONE IN:
UNFIRED SUNDRIED CHINESE STONEWARE CLAY
FORMED IN NEGATIVE PLASTERFORMS
AND RED EARTHENWARE CLAY AS BRICKS

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

CERAMIC ENTROPY
A CERAMIC AND VIDEO INSTALLATION
A PART OF THE EXHIBITION SEEN AND THE UNSEEN
INVESTIGATING CHINESE SPACES

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PRESENT:
CERAMIC ENTROPY PART ONE IN SEEN AND THE UNSEEN

PREFACE
CHRITOPHER PELLEY
ARTIST AND WRITER BASED IN NY, USA, ROME ITALY AND BEIJING CHINA
SEE ALSO THE OTHER CATALOGUES
SOND OF CHINA PART 2 OF SEEN AND THE UNSEEN
BEHIND THE WALLS PART 3 OF SEEN AND THE UNSEEN
PATTERNS OF MEMORIES PART 4 OF SEEN AND THE UNSEEN
AT WWW.ANJABACHE.COM AND SAXO

EXHIBITIONS PRESENTED AT
SHANGYUAN ART MUSEUM
26. OCTOBER 2015 - BEIJING - CHINA
SEEN
AND THE UNSEEN
INVESTIGATING CHINESE SPACES

PREFACE
BY

CHRISTOFFER PELLEY

A New York City based artist and arts writer, that lives and works in Rome and Beijing.

ANJA MARGRETHE BACHE

There is a cool formalism to the work of Anja Margrethe Bache. Calm, cerebral and analytical, the work betrays her past studies in engineering as she uses concrete, ceramics, steel and wood to investigate space. Her geometries are linear, often computer generated or drawn with a ruler. They are architectural. They define spaces that have defined boundaries. One thinks of the work of Rachel Whiteread who focused on making casts of negative spaces including the underside of a bed, the interior of a wooden dresser, and the inside of an entire Victorian era terraced house in London. One also thinks of the work of Donald Judd in terms of his lack of compositional hierarchy. Her work is minimalistic and relativistic.

In Anja’s temporary studio in a rural area beyond the 5th Ring Road in Beijing the plaster molds for the ceramics that are to become the basis of the Seen and the Unseen project lay neatly on the floor. The scuffed white surfaces of the molds mirror the plaster coated concrete walls of the studio. Their cubic forms echo the shape of the room. There is an interplay between the real physical space of the studio and the imagined space that Ms Bache is constructing. The forms are not burdened with layers of meaning, but exist in their own purity as they are transported between the damp interior space, and the exterior cool dust tinged atmosphere to dry. The molds are then seasoned with clay.

There is a sense of production as multiples of the forms are created, but the clarity and precision of the object gives way to a sense of the organic as the clay slumps and becomes slightly distorted. The uniformity and consistency degenerates into individualism and compromise. In tandem with the clay, sheets of locally sourced plywood are cut, the geometries reflecting traditional Chinese furniture, and like traditional Chinese woodworking, the forms are pegged, not nailed together. The negative spaces of wood, soon to be discarded, are neatly stacked in the corner along with the crisply aligned plaster molds. There is a sense of order in the process with the negative and positive pieces playing equal roles. What will be seen is momentarily in balance with what will not be seen.

Ms Bache’s pieces are a reflection of her environment, a distillation of form and an embodiment of personal space. The low production values of her cubic vessels and non utilitarian wood forms deny the fact that they were made as multiples using templates and molds. The mathematics of form building have become personalized. Her cool formalism is in contrast to the nature of the materials. She asks many questions with this project. The objects that she has created were inserted into several traditional Chinese courtyard homes in an adjacent village. There is a sense of context and out of context. Northern European rationalism meets rural Chinese pragmatism. By re-contextualizing the work, one must decide if Ms Bache’s rational geometries are emphasized, or is it the erratic nature of the materials that become the dominant visual force. Here, by incorporating the surrounding village, she asks what constitutes personal space, and can its’ geometries be relocated.

There is a subtext to this narrative and that is one of entropy. With this subtext, the work can be seen as time based. The materials which resisted the rational parameters imposed upon them return to a relaxed state. Once created to express a conceptual ideal these objects were left to decay, their defined bounded areas blunted by the wind and the rain. The Seen and the Unseen project spanned 5 months. During that time, crops were planted, harvested and dried in the sunshine. Every few weeks a new fruit appeared in the markets. First apricots, then peaches, later pears, apples and finally persimmons. The rhythm of this agricultural zone is quietly and unconsciously reflected in the project. From the earth, the clay was coaxed into analytical forms only to be left to return to its original state. The plywood geometries will soon become compost, the feed for a new generation of ideas. In the Seen and the Unseen, Ms Bache forced change on the materials, and in turn, the materials quietly changed her.

Christopher Pelley
Beijing 2015
By Anja Margrethe Bache

In 2015 I was selected for an artist in Residency as visiting artist at Shang Yuan Art Museum located in Shayoukou Village in Huairou district two hours by bus from Beijing center in China. With support from Foundations as the Danish Arts Foundation, National Bank Jubilee Foundation and Grosser LF Foghts Fund amongst others I unfolded ceramic sitespecific installation art as a study of Chinese spaces - with art as research and research as art. This Catalogue presents a part of my artwork in China. "CERAMIC ENTROPY", a sitespecific ceramic and video Installation done and presented at the Shangyuan Art Museum, Beijing, China 2015. It was a part of the overall exhibition SEEN AND THE UNSEEN I did in China in 2015. In the catalogue I present the background for the project, the process and the final Exhibition.

MEASUREMENT OF SPACE

The Chinese philosopher Laozi 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 recognise 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 obtain precise knowledge thereof. When I use installation art as a tool for spatial registration, it is not to obtain exact knowledge, but to experience and artistically comment on the atmosphere that greets me.

In the art exhibition 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

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.
Figure 2. Pictures of different brick formations found in Shayoukou Village. The red brick was used in buildings, in creating the beds, the kilns amongst many other uses. It was stacked, thrown casual or on its way to small handpushed tridikys for new functions. The opposite page show one of the many different ways that the wood was stored in the city waiting for use as heating material in the winters. Photos Anja Margrethe Bache
This CATALOGUE is a presentation of CERAMIC ENTROPY PART ONE OF THE EXHIBITION SEEN AND THE UNSEEN.

I here give a short introduction to the background for doing it and present it then mostly in photos. My aim was as an artist to investigate local Chinese spaces in Shayoukou Village - Beijing-China.

SHAYOUKOU VILLAGE AND THE BRICK

ShangYuan Art Museum is located in Huairou District in a Shayoukou Village on the outskirts of Beijing, close to mountains and the border of Mongolia.

Shayoukou is a Chinese village and peasant culture which in everyday life is close to the earth, surrounded by fields planted with fruits and vegetables and on which sheep, goats and chickens are raised. The town consists of a network of streets surrounded on both sides, in the traditional Chinese style, of high distinctive and anonymous walls, interrupted only locally with a decorated most often closed port, an entrance to the family’s residential complex, which hides behind the walls.

In Shayoukou as in virtually all of Huairou District the population don’t speak nor write English but only Chinese, a language and letters which I find are decorative when incorporated into a store sign or on buses, but at the same time is quite incomprehensible for one not speaking and understanding Chinese.

The surrounding land of the Village, the plantations and cornfields are golden brown and red in colors and after several days of sun, dusty. The Earth is in the village represented as cultivated earth by the low temperature fired red brick and the black and gray roof tiles. It is the primary building blocks of the area used for roofs, walls which are sometimes with plaster and lime coatings, buildings, but also for the houses which are required to heat the beds. The red porous and vulnerable bricks are visible everywhere in the cityscape. They are placed and arranged in stacks, are casually thrown in piles because they are used and must be cleaned before re-use, or they are located in the small manually pulled trolleys on the way to a new function, a new building or repair of an existing building... The red ceramics and gray black clay, provides the context for the lives lived in the city.

It is based on the ubiquitous ceramic culture, building blocks and their entropic circuits in the City Shayoukou that the art project SEEN AND THE UNSEEN is unfolded.

SEEN AND THE UNSEEN-BRICKS THE BUILDING BLOCKS

Art does not emerge from the rules of conceptual thinking, but from other sides and the way the spirit function as conception and imagination. They must not be seen as random or foolish, but as the work of the spirit before it narrowly restrains itself in scientific work. (Ørskov, 1999)

Installation art is an event where site specific objects interact with the exhibition site and its visitors and thereby changes the experience thereof, transforms it. (Bache 2014):

Installation art can be defined as an artistic genre of site-specific, three-dimensional works’ designed to transform the perception of a space.26

Installation Art as such is not to be understood as a single art object, but is an event. (Bache, 2014).

When I need to hold an installation art exhibition, and when I’m in the future which is my goal, am going to perform integrated art tasks related to new buildings or as part of a renovation, it is based on registration of time, place and context. This is done by registering for example, the story of the building and the area, look at the demographics and patterns of movements, the building style, materiality in the area, scale and much more. With layers of different tellings of the site, I take out individual aspects and create from them a peculiar, but site-specific narrative. I create objects that enter into dialogue with these stories. It may be to highlight something rather than anything else, to change a rhythm for lighting or try to create new movement patterns.

In China, I met a different culture one that differs distinct from the western and predominantly presented by Chinese language and letters. My common sources of knowledge, for example Google, among others, were blocked. With Baidu as search engine which was available, I always ended up on Chinese websites or for my search for articles with Chinese texts. My studies of the site-specific remained therefore at a relatively overall level, with what I could observe and experience in my daily life in the village, as well as through the books I bought on Amazon and read through Kindle app. (Those days there was electricity in the museum where I lived).

Figure 3. Pictures of Shayoukou Village and its surroundings. Photos Anja Margrethe Bache
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 by 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 set 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 passing 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 gymnastics 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.

The objects I have undertaken in the art exhibition part ceramic entropo to study Chinese spaces are related to the ceramic culture which met me in Shuyukou, 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. It is with them I have recorded China’s local space in Shuyukou 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.

Figure 4: Pictures of the Shangyuan Art Museum and sketches in the process of developing the four typologies of the clay forms. Photos and drawings Anja Margrethe Bache.
THE PROCESS

Unfired stoneware objects, 30 x 30 x 30 cm, red low-temperature fired bricks 23.4 x 11.2 x 4.8 cm and a video projected at the surroundings and an outdoor concrete wall.

On an outer highly placed roof / terrace level of the SHANGYUAN ART MUSEUM, overlooking the mountains and the village Shayoukou below I installed an installation, CERAMIC ENTROPY consisting of unfired ceramic objects made in a local stoneware, red lowfired bricks and a video projected at the ceramic installation and the space surrounding it.

Entropy is equal to the measurement of the energy associated with transformations:

The idea of entropy comes from a principle of thermodynamics dealing with energy. It usually refers to the idea that everything in the universe eventually moves from order to disorder, and entropy is the measurement of that change.

http://www.vocabulary.com/dictionary/entropy

With the installation Ceramic Entropy I registered the transformation of the unfired clay objects over more than twenty days, from order to disorder, from no signs of change to cracks and destruction, as a function of climate and weather conditions in the area of northern China in October 2015.

I present here the process flow from the first 2D and 3D sketching, production of clay objects, to twenty days of photo and video recording of the entropic changes of the unfired clay objects to the final exhibition opening at Shangyuan Art Museum end of October 2015.

Based on research of the site, the Shangyuan Art Museum and the Shayoukou Village, and by 2D and 3D sketching, I created four types of clay objects. I multiplied those four typologies five times each and obtained thereby twenty clay objects all together.

Process steps
1. Created and tried out amongst other aspects form, scale, proportions, light and the corresponding to the site and the contexts in cardboard and foam
2. Casted positive plasterobjects, scale 1:1, of the four final typologies i chose
3. Casted negative plasterforms, molds, consisting each of 6 parts.
4. Created by pressing in first 1 cm thick clay plates and after thumb big lumps of clay, in the molds obtaining 2-3 cm thick clay walls, creating 20 of them.
5. Created an inner cross wall for strengthening the clay objects.
6. Created a top for the object, which also have to harden over the same time as the objects, but still not mounted.
7. Let it all harden, leatherhard, for 24-48 hours in humid atmosphere, the extreme humid workshop at the workshop at the Shangyuan Art Museum.

Figure 5. The former page, clay objects drying in the sun. Opposite page plasterforms drying and hardening in the sun outside, and pictures taken from my studio at Shangyuan Art Museum. Photos Anja Margrethe Bache.
7. Demolded the clay objects from the plastermolds, took it out of the plasterform and made the walls a bit thinner by scraping of some material
8. Mounted, glued on with wet clay, “Slikker” the top closing the clayform
9. Let it harden and dry carrying it in and out from the over humid workshop to a sunny but shadowed place 10-20 days, turning it around every 12 hours for equal drying.

The clay turn in the drying process from brown to white.
The ceramic sundried stoneware objects and red lowfired bricks were initially located in ordered spatial structures corresponding to the site and context, at the rooftop of the museum, a terrace plateau which also where used as a theater and performance scene at the Shangyuan Art Museum.

I took pictures daily of how the sun moved across the sky and revealed its dynamic light / shadow patterns of movements on the ceramic objects and the plateau of concrete deck, as well as the high-external rough concrete wall. I registered the gray heavens intimate October lighting with shadows that crept quietly across the installation and its surroundings with shades of gray-blue to finally, shortly before the opening of my exhibition to invite with joy the experience of transformations and the impermanence when the unfired clay objects cracked as a result of rain.

The photoshoots I transformed into a video that I projected on the ceramic installation and the four-meter high concrete wall surrounding it.

The installation was in the daytime a presentation of the physical environment and the beauty of aging over time, the clay decay due to weather conditions, and in the evening where also the video projection was visible, the story of transformation over time and a game of vertical and horizontal plans.

Installation, photoshoots of transformation and video: Anja Margrethe Bache

Figure 6. The Pictures taken of the ceramic Art Installation Ceramic Entropy and its transformation over 20 days at the roof plateau a terrace with a concrete deck at Shangyuan Art Museum, containing the unfired but sundried clay objects as well as the red fired bricks. The next pages larger photos of this installation Ceramic Entropy and its change over 20 days. Photos Anja Margrethe Bache
DAY EIGHTEEN
Figure 7. Page 24. Photos from exhibition, showing the out-door combined ceramic and video installation CERAMIC ENTROPY. The video shows the changes over 20 days of the unfired ceramic objects and is projected at the ceramic installation as well as the out-door concrete wall behind it. Video and installation Anja Margrethe Bach. Photos from the opening Seungjae Lee.
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 Polanyi, C., denotes tacit knowledge as a way of surveying the Chinese spaces.

LITERATURE
Bache, Anja, Margrethe,(2014), Questioning material, Design in a broad perspective, Specific ceramic Glazed Concrete, Art, Architecture, design, craft, material and processes_Regnaga_Polyteknisk Forlag, 276 sider, engelsk, Kongens Lyngby.

Figure 9. Seung Jae lee photo-recording me investigating arrangement of the installation Ceramic Entropy at the roof terrace at Shengyun Art Museum.
Curriculum Vitae

ANJA MARGRETHE BACHE
Arts, (MFA), the Royal Danish Academy of fine arts
Master of Science Engineer
PHD Architecture
www.anjabache.com

Personal Data

My Research and Art
My art, research and teaching is cross skilled. I combine, make synthesis between and transform knowledge across art, craft, design, architecture, materials, science and technology. I pose questions, and wish to understand, sense, experience the world around me and I try to push the limits of each subjects. That is my playground for art, research and teaching.

Exhibitions
2015  Shangyan Art Museum, Beijing China
2014  Belated Phantoms, ceramic installation art
2014  Offset, Copenhagen, Ceramic Installation art, Ornamental Play 2
2014  Grafts, Hald, Wels, Ceramic Installation art, Transformations
2013  Craft Berlin, Copenhagen, Ceramic design, wall pieces
2012  Gallery Osborn, Copenhagen, Ceramic Installation art, Ornamental Play 1
2012  Charlottenburgs Brinkbudding, Copenhagen, ceramic Installation Art
2012  Mandar Insa Gallery, London, Ceramic Installation art, Sprog and the Signal
2012  Gallery 21 Malm, Ceramic Installation art, Ceramic- on tour
2011  Museum of International Ceramic Art, Grimmenhus, Middelfart, Displacements - Ceramic Spaces, ceramic Installation art
2006  Dronninglund Arts Centre, Dronninglund, Paintings
2004  Charterbod Spring Exhibition, Censured, "Concrete Laid", Pader models, installation fabricated on super large scale architectural forms for constructions based on new concrete technologies
1995  Gallery 2112, Copenhagen, Sculptures
1995-96  Various art societies, Danske, Sculptures and paintings
1995  Den Fire Centre of Contemporary Art, Fall censured exhibition, Copenhagen, Paintings
1995  Sophielon, Kongens Lyngby, Paintings
1987  Charterbod Spring censured exhibition, Etchings
1987  Den Fire 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 Arts Funds, work grant
2015  The Danish Government Art Funds, Production grant
2015  The Danish Central Bank’s Anniversary Foundation of 1968
2015  Grosner L F Foghts Fund
2014  The Danish Central Bank’s Anniversary Foundation of 1968
2013  Realdania Foundation
2013  Doners Foundation
2013  The Danish Government Arts Funds, Exhibition Fund
2013  Danish Art Workshops, Grants
2012  Danish Art Workshops, Grants
2011  Grosner L F Foght’s Foundation
2011  The Danish Government Art Funds, work grant,
2011  The Danish Central Bank’s Anniversary Foundation of 1968

Education
1994  Associate Professor Ohio State University of Arts, Ceramic Art and Craft
2006-2015 Associate Professor, Architectural Engineering, the Technical University of Denmark
2007  Teaching at the Royal Academy Design School, Ceramic Department, Superformat
2007  External lecturer, Architectural Engineering, the Technical University of Denmark
2007  Building Component Designer, Gottlieb Paludan Architects A/S, design
2007  Design teacher at Tec, an technical High School
2006-07  Foundation supported developing project in own firm, artwork 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
2003-04 Foundation supported artists development project, Post Disc, the Realdania Foundation and Knud Højgaard’s Foundation, carried out at Aarhus School of Architecture.
2002  Course of lectures, University of Aalborg, Architecture and Design
2001  Student of graphic design as illustrator at The School of Applied Art today the Royal Danish Academy of Fine Art, The Designschool.

Supervision
I have supervised BSc and MFA 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 Danish 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.

Review
Reviewer for numerous Journals within varying topics related to architecture. Key Note Speaker at international seminar “150 years that built the future” BFA- CTSI, Speaker at international conference “Creative Systems,” The Royal Danish Academy of Fine Arts, 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.


ARTICLES


ARTICLES WRITTEN ABOUT MY WORK OTHER AUTHORS

Wirnfeldt, Pia, December 2012, Ceramic Glazed Concrete the work of Anja Bache as art, 6 pages, Ceramic Art and Perception.


Borch Nielsen, Jan, 2011, Keramiske Overflader, s.30-31, Magasinet Beton, København.

REVIEWS

CATALOGS
http://www.anjabache.com/catalogues-articles/

VIDEOS ABOUT AND OF
(Ceramic Installation Art Exhibitions Officinet Copenhagen)
(Transformationen Grænsebånd ceramic installation)
(The Sound of China)

LINKS
http://concretely.blogspot.dk/2013/06/ms-baches-glazed-concrete-wonders.html
http://surgearcmarkt.com/blog/anja-bache