

# TRANSFORMATIONS

INSTALLATION CERAMICS THAT QUESTION RENEWAL

Grønbechs Gård April 12 - June 26, 2014, Magasinet.

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At the exhibition TRANSFORMATIONS Grønbechs Gård, I examine what occurs when I juxtapose different areas of examination as a platform for my artistic work and display it as site-specific installation art. The areas of examination that interest me are the town where the exhibition takes place, Hasle. It is its infrastructure, buildings, topology as well as the urban renewal that has taken place during the last four years, starting in 2009, where architects have attempted to connect the harbour with the town. Furthermore, I am interested in the building technique of the buildings of the town of Hasle with its black, timbered structures and tiles in the form of boards, as well as Bornholm in general as the hub of Danish ceramic crafts and training of new ceramists.

How does urban renewal happen in a place such as this? How is a timbered house renewed when it requires an extra layer of insulation and upon that yet another façade, a mounted façade? How can ceramics be told of through the buildings, but also the urban space in general, and how can it be incorporated as a narrative, which installation-wise affects and renews the whole area by referencing its previous history?

At the exhibition, I am not looking for the answers, but rather trying to get better at questioning.

Philosophy means reframing the same basic questions that have occupied thought since the antiquity. Not in the hopes of finding definitive answers, but rather in the hopes of questioning better than before. (Jørgensen, 2008, p. 193)

In terms of method, I take my starting point in architecture and its registration methodology, including in particular its sketching, use of overlaying techniques, and its drawing methods. I let the specific ceramic glazed concrete I have developed (Bache 2010, 2011, 2013, 2014) represent this new approach to ceramics. This is ceramics based in concrete and referencing concrete building, modular building design, and prefabrication, which are concepts that regularly are part of current urban renewal. (A book about this ceramic concrete and its artistic search is forthcoming from Polyteknisk Forlag, March, 2014)

This exhibition is part of a trilogy of exhibitions that begun with the ceramic sketch as ceramic spaces at Gallery Oxholm, "Ornamental Play" in December, 2013. The exhibition TRANSFORMATIONS at Grønbechs Gård, April 2014, is the second one of these exhibitions and the third exhibition will take place at Officinet, Copenhagen, October, 2014. These are all exhibitions that examine ceramic as space.

## HASLE

Hasle town is characterized by a harbour, a town with various timbered houses and surrounding farm pastures. Grønbechs Gård is located in Hasle and is a place where ceramics as crafts have been exhibited during the previous several years. In the industrial area of Hasle, the famous Hasle Tiles was located, from where they fired and sold kiln tiles to industries across the world. Hasle town is categorized as one of the "worn-out populated areas in smaller towns"

The urban renewal deals with the old part of Hasle town and Hasle harbour. The area is challenged in terms of declining population numbers, young people moving away, and jobs disappearing. Many shops are closing and private services are being shut down. (<http://byfornyelsesdatabasen.dk/omraadefornyelsesdatabasen/0/4/7460559>)

Hasle has received about five millions from 2009 to 2013 for urban renewal of Hasle with the pronounced target of improving and conserving the urban environment in order to create a good physical and social framework for the city's population and to develop the town into a tourist attraction with art and culture activities year round. The exhibition TRANSFORMATIONS at Grønbechs Gård is an examination where I, using ceramics and wood as structures in space, ask questions. This is an exhibition where I question ceramics as work and space referencing architecture. And by using installation.

## MY BACKGROUND

My background in terms of both training and practice is interdisciplinary, and I seek to connect these aspects through my research and artistic work. My art is, as such, a conglomerate of installation art, architecture, design, but also material and process technology as well as building technology and landscaping strategy.

## LITERATURE

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DTU BYG, Civil Engineering has helped create this exhibition, including the carpenter Claus and my colleague Flemming Vestergård. Thank you.

*Photo taken at the exhibition. Wood, metal, and specific ceramic glazed concrete and specific concrete, unfired.*

