



HONG KONG'S PROBLEMS WITH PUBLIC ART

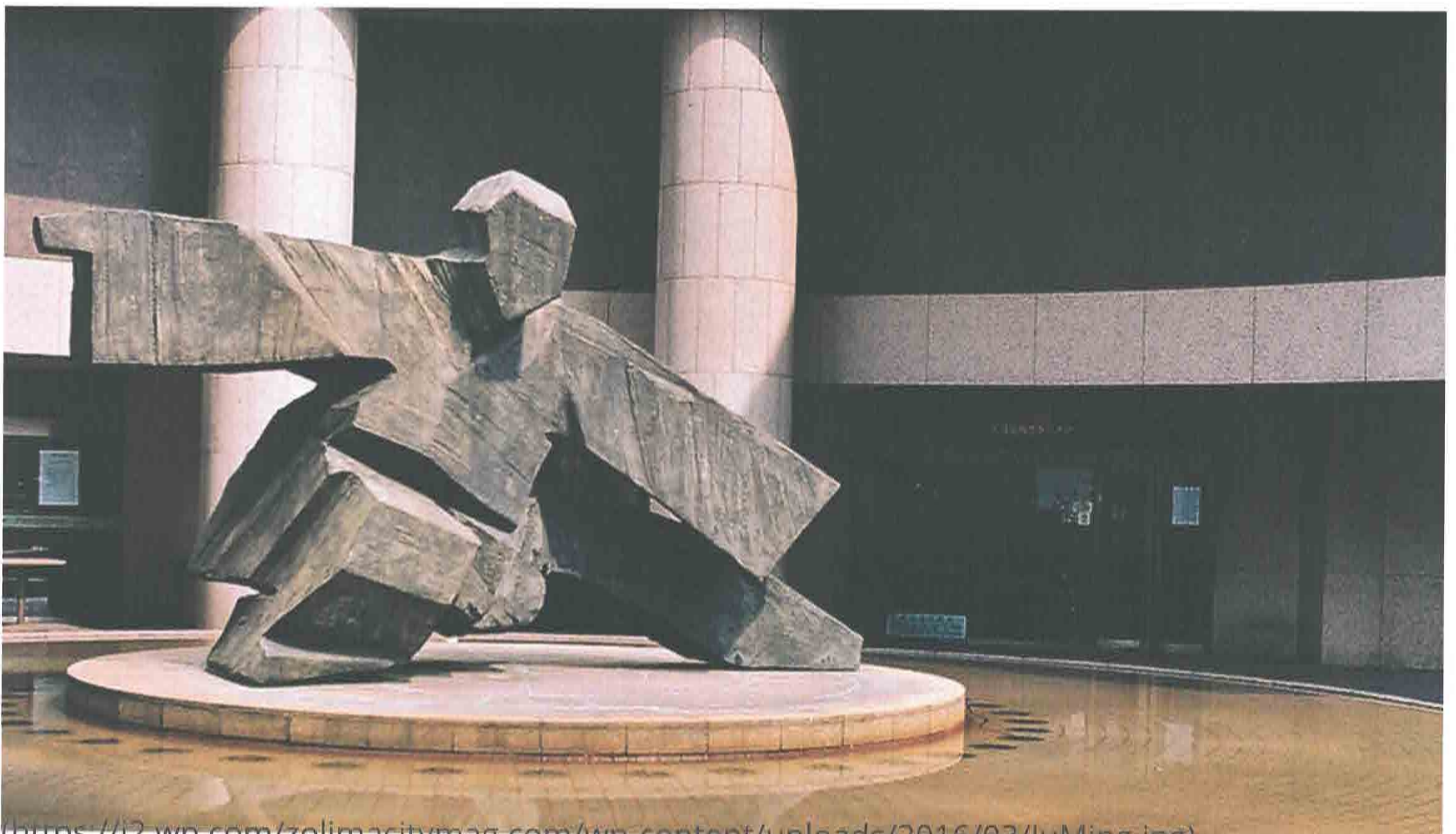
CHRISTOPHER DEWOLF (HTTP://ZOLIMACITYMAG.COM/CHRISTOPHERDEWOLF/) * MARCH 17, 2016

It was a Tuesday morning when the Highways Department received a complaint that a statue of a naked man was blocking the sidewalk of Queen's Road. A contractor rushed to the scene and **fenced off the statue** (<http://www.scmp.com/news/hong-kong/health->

environment/article/1883014/its-obstruction-hong-kong-resident-complains-about) while the department launched an investigation. What exactly was this naked man doing in Central?

The man was Antony Gormley, of course, and the statue was one of 31 works installed around Hong Kong as part of *Event Horizon* (<http://zolimacitymag.com/higher-purpose-antony-gormleys-rooftop-sculptures/>), an exhibition that runs until May 18. The show had already drawn controversy because many of the statues were installed on rooftops, which led some passersby to think they were people attempting suicide. But the complaint about the ground-level statue on Queen's Road was something new.

The Highways Department removed its barriers as soon as it realised the statue had been approved and promoted by the government itself. ("I wish *Event Horizon* a huge success and Sir Antony a most enjoyable stay in Hong Kong," said none other than Chief Secretary Carrie Lam **at the exhibition's launch** (<http://www.info.gov.hk/gia/general/201511/19/P201511190344.htm>) in November.) The incident provoked ridicule, but it also raised a thorny question: just what is Hong Kong's problem with public art?



(<https://i2.wp.com/zolimacitymag.com/wp-content/uploads/2016/03/JuMing.jpg>)

Ju Ming's Taichi Single Whip Dip in Exchange Square

Hong Kong has hosted some truly exceptional public artworks through the years. The MTR has a well-respected public art programme, while private landowners like Swire and Hongkong Land have stocked their plazas and office lobbies with sculptures by world-renowned artists like

Henry Moore, who has sculptures in Connaught Place and Exchange Square, and Ju Ming, whose *Taichi: Single Whip Dip* (1986) is in Exchange Square. One-off shows like Tracey Emin's *My Heart is With You Always* (<http://hk.asiatatler.com/arts-culture/arts/tracey-emin-the-peninsula-my-heart-is-with-you-always-2014>), a neon installation that graced the façade of the Peninsula Hotel in 2014, and *Mobile M+: Inflation!* (<http://www.mobile-mplus.hk/inflation/>), which turned a dusty lot in West Kowloon into a playground of giant inflatable sculptures, won over both critics and the public. When the Umbrella Revolution took over the streets of Admiralty, Mongkok and Causeway Bay in 2014, it was accompanied by an explosion of creativity as protesters made sculptures, paintings and umbrella-themed installations.



<http://www.pw.com.hk/2014/04/11/arts-culture/hk-art-scene/20140411-connaught/>

Henry Moore sculpture next to Jardine House

And yet Hong Kong is also filled with **gilded dragons** (<http://travel.cnn.com/hong-kong/none/hong-kong-best-worst-public-art-074692/>) and **oversized goldfish** (<https://www.flickr.com/photos/j3tourshongkong/20025863156/in/album-72157636794036205/>), not to mention the golden bauhinia that draws busloads of mainland tourists and **nothing but scorn** (<http://www.scmp.com/news/hong-kong/article/1517904/what-hong-kongs-biggest-eyesore-ugly-side-city-exposed-decades-bad?page=all>) from Hongkongers. Installations like a **HK\$1.2 million goose statue** (<http://www.scmp.com/lifestyle/books/article/1843101/can-hong-kong-district-councils-spend-hk18b-wisely-author-asks>) built in Sham Tseng, which is famous for its roast goose

restaurants, has led to suggestions that the city's district councils are wasting their money on frivolous decoration. Hong Kong is a city of contradictions and nowhere is this more clear than in its relationship to public art, which vacillates between thought-provoking programmes and meaningless kitsch. Even artwork by acclaimed artists is somehow mismanaged, like *Happy Man*, a nine-metre-tall bronze sculpture by Larry Bell that stands in front of Langham Place on Argyle Street. Though its spindly limbs seem to invite passersby to lean against them, a security guard is present to **shoo away** (<http://www.urbanphoto.net/blog/2012/08/20/dont-touch-the-art/>) anyone who gets too close to the art.



(http://zolimacitymag.com/hong-kongs-problem-with-public-art/goose_1/)



(http://zolimacitymag.com/hong-kongs-problem-with-public-art/dragon_2psd/)



(http://zolimacitymag.com/hong-kongs-problem-with-public-art/fish_2/)

“There’s a conceptual problem,” says Oscar Ho, an associate professor at the Chinese University of Hong Kong’s Department of Fine Arts. “Public art means it’s an artwork that relates specifically to the space where it is located, either in terms of its environment, its usage or characteristic of the space, or the people using the space. A lot of the time I don’t see that kind of consideration. People just stick something in a public area and call it art.”



(<https://i2.wp.com/zolimacitymag.com/wp-content/uploads/2016/03/LynnChadwick-1.jpg>)
Lynn Chadwick, *Sitting Couple*, 1989-1990, in Exchange Square. Photograph by Stuart Howe, courtesy McNamara Art Projects

This month, a slew of ambitious public art programmes will coincide with Art Basel Hong Kong, which runs from March 24 to 26. Japanese artist Tatsuo Miyajima will transform the city's tallest building, the International Commerce Centre, into ***Time Waterfall***

(<http://tatsuomiyajima.com/news/time-waterfall-to-be-unveiled-at-icc-hong-kong/>), a light installation that runs from March 21 to 26. McNamara Art Projects is bringing **a collection of sculptures** (<http://www.mcnartprojects.com/untitled-text-page>) by the late British artist Lynn Chadwick to public spaces around Central. Portuguese artist Vhils will take over the roof of Central Ferry Pier 4 with his exhibition *Debris*, which also includes **a tram transformed into a moving artwork** (<http://zolimacitymag.com/debris-the-art-of-finding-hong-kongs-dna-edited/>).

Those works will join a collection of permanent public artworks that is more extensive than most people realise. The MTR has **commissioned public art**

(http://www.mtr.com.hk/en/customer/community/art_architecture.html) since 1998, and its newest stations are packed with art, including eight pieces in Sai Ying Pun station alone. Some of the MTR's artworks have become neighbourhood landmarks, like Rosanna Li's charming ***People Passing By, People Lazing By***

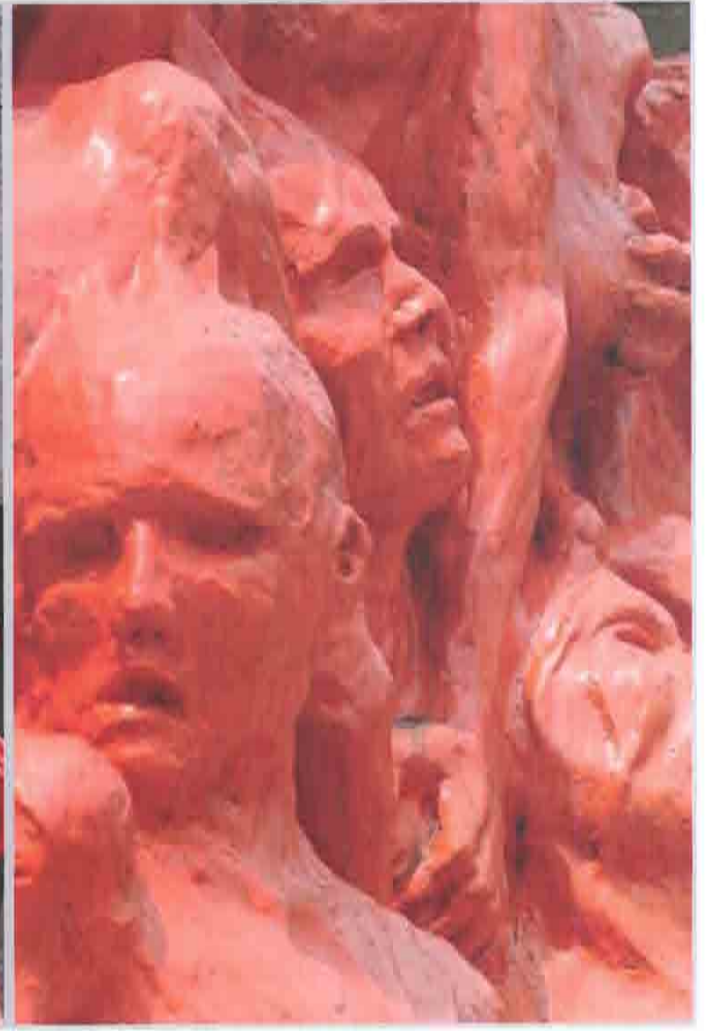
(http://www.mtr.com.hk/en/customer/community/art_archi_people_passing.html) outside Yau Tong station. The government's Art Promotion Office **regularly commissions new work** (http://www.lcsd.gov.hk/CE/Museum/APO/en_US/web/apo/apo_pas2015.html), a tradition that

goes back decades; sculptures abound in green spaces like Kowloon Park. "Growing up in Kowloon, my first experience with public art was in Park Lane and Kowloon Park," says Christina Li, the curator at Spring Workshop, who used to work for a public art organisation in the Netherlands. Just about anyone who walks down Nathan Road in Tsim Sha Tsui will have encountered the clasped hands of Van Lau's 1989 sculpture *Please* (https://commons.wikimedia.org/wiki/File:Van_Lau_-_Statue_of_hands_on_Nathan_Road.JPG).



(<https://i0.wp.com/zolimacitymag.com/wp-content/uploads/2016/03/People-passing-by.jpg>)
Rosanna Li's *People Passing By, People Lazing By* at Yau Tong MTR

The problem is that much of Hong Kong's public art is terrible. "You can't quite get your head around why it's so bad," says art critic John Batten. "There's obviously an intent to do something but it all comes out as this kind of blob." Historically, much of the art that has been installed in Hong Kong's public spaces has been conceptually timid – more decoration than art. Edgy works have been softened, like the **César Baldaccini's 1990 sculpture** (<http://www.hkdigit.net/2013/06/the-flying-frenchman/>) outside the Cultural Centre, which was originally named *The Freedom Fighter* as a tribute to the victims of the Tiananmen Square crackdown, but which was renamed to *The Flying Frenchman* to avoid controversy. "They're very paranoid about safety, about being offensive to people, so nothing can be too critical," says Batten.



[\(http://zolimacitymag.com/hong-kong-problem-with-public-art/goddess-of-democracy/\)](http://zolimacitymag.com/hong-kong-problem-with-public-art/goddess-of-democracy/)

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(University campuses seem to be an exception: Jens Galschiot's *Pillar of Shame* (https://en.wikipedia.org/wiki/Pillar_of_Shame) (1997) stands tall at the University of Hong Kong, while students at Chinese University are greeted by Chen Weiming's *Goddess of Democracy* ([https://en.wikipedia.org/wiki/Goddess_of_Democracy_\(Hong_Kong\)](https://en.wikipedia.org/wiki/Goddess_of_Democracy_(Hong_Kong))) (2008), both tributes to the students who perished in Tiananmen Square.)

Li says this aversion to controversy might stem from the general public's aversion to dealing with thorny social and political issues. "That snap judgement [about *Event Horizon*] really said a lot about how people are thinking about the city now – they don't want to talk about deep issues," she says. If Gormley's rooftop statues raised questions about suicide, maybe it was a good thing, considering it is a **major social problem** (<http://www.scmp.com/news/hong-kong/health-environment/article/1923465/students-breaking-point-hong-kong-announces>) in Hong Kong. "Art is the idea of the encounter," says Li. "Is it about a statue or something more meaningful and reflective?"

There are a number of ways to encourage more meaningful art. Many cities fund art through a so-called "one percent" programme, which requires every new development to devote one percent of its budget to new art. Li also says there needs to be a more unified approach to commissioning art, rather than the hodgepodge approach that Hong Kong now takes.

"Commissioning processes need to change to be more participatory and connected to the local

wend → 4raf 6

community,” says Li. “It’s important to rally everyone together to talk about what they’re trying to achieve with their public art spending. Otherwise, it’s easy in Hong Kong to work in your own little nook forever without talking to anyone else.”

For Vancouver-born artist Erika Wong, it’s a question that goes beyond spending: her public artworks are intimately tied to the places that host them. “I’m an advocate that what you see isn’t what you get,” she says. “For me, public art is essential for caring about where you live and why you live there. It’s your identity. And if you don’t have that, you’re lost.”

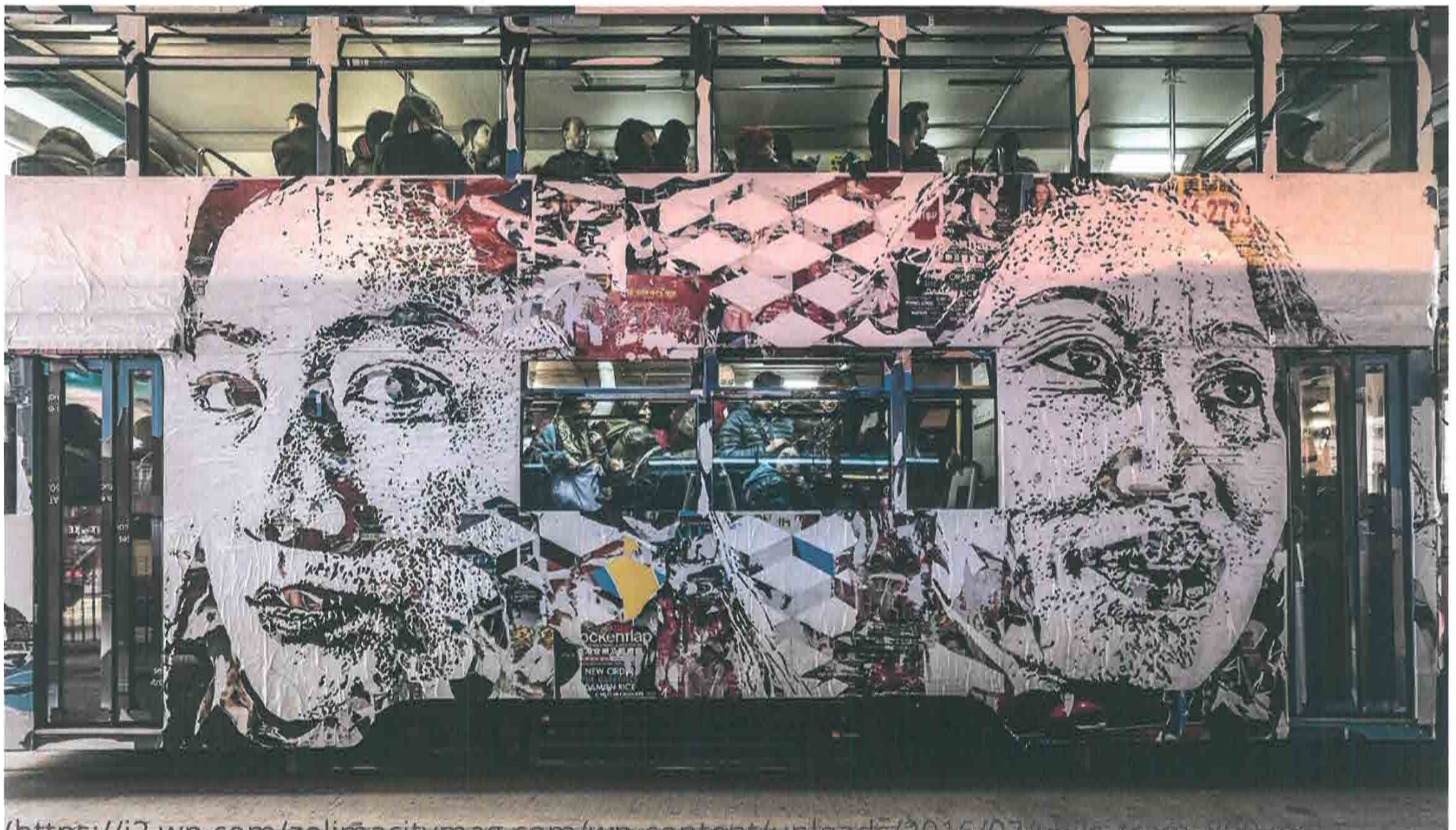


https://10.wp.com/zolimacitymag.com/wp-content/uploads/2016/05/Erika-Wong_2.jpg
Erika Wong's installation on Bonham Strand

Wong’s projects touch on intangible themes like community and what she describes as “the loss of understanding history” in Hong Kong. “It’s easy to take for granted the things you see without wondering why she exists,” she says. Her past projects have included a **tree of giant clothespins** (<https://www.behance.net/gallery/16867721/These-are-the-citys-history-and-its-future->) on Bonham Strand that evokes the street’s projecting signboards and the dried seafood shops they advertise. She is now working on a land art-style floor installation on Po Yan Street that will draw inspiration from the ancestral tablets in **Pak Sing Temple** (<http://zolimacitymag.com/neighbourhood-guide-tai-ping-shan-hong-kongs-enclave-of-peaceful-bohemia/>), the history of Tung Wah Hospital and the patchwork of concrete slabs that define the texture of Hong Kong’s streets. “You have to make people care about things they would otherwise ignore,” says Wong.

Last December, Italian-born, Hong Kong-based architect Francesco Rossini launched a series of installations that were designed to help the public think critically about public space. Rossini went to privately-managed public spaces like Grand Millennium Plaza in Sheung Wan and left illuminated cubes for people to use. Bit by bit, they took the cubes and used them as seats, rearranging them to suit their needs. It was half art project, half urban design initiative – one that highlighted how Hongkongers can take a more active role in managing their urban space.

In some ways, these kinds of ephemeral interventions can have a more lasting impact than a permanent sculpture or statue. “When we walk the same routes every day, things inevitably fade into the background,” says Greg McNamara, who curated the Lynn Chadwick exhibition in Central. He partnered with property owner Hongkong Land for the show. “Working with the government was not on the radar,” he says, because it would have been such a long, slow and bureaucratic process. (*Event Horizon* took several years to gain approval from the authorities.) At the same time, he was wary of Chadwick’s works becoming “shopping mall decoration,” which is why he is organising a series of daily guided tours for the public.



(https://i2.wp.com/zolimacitymag.com/wp-content/uploads/2016/03/vhils_tram_800.jpg)

Vhils' tram installation

For *Debris*, Portuguese artist Vhils worked with Hongkong Tramways to transform one tram into a roving artwork. “It’s not only a public art piece, it’s subverting the idea of advertising space and linking together different neighbourhoods,” says curator Lauren Every-Wortman. The tram’s

round-trip journey from Kennedy Town to Shau Kei Wan and back will take about three hours, meaning that it will pass by any given spot about five or six times a day. In many parts of town, it will be the only public art around.

For all its controversy, Every-Wortman credits *Event Horizon* with changing the discourse around public art in Hong Kong. "When it runs its course, people will be expecting new things to happen," she says. "People are a lot more empowered by it. That's why it's important to make any sort of public art more visible – like on the sidewalk instead of tucked into Hong Kong Park," she says. Even if it means confusing the Highways Department.

Debris runs from 22 March to 4 April, 2016, at Central Ferry Pier 4. For more information click [here](http://zolimacitymag.com/debris-the-art-of-finding-hong-kongs-dna-edited/) (<http://zolimacitymag.com/debris-the-art-of-finding-hong-kongs-dna-edited/>).

Antony Gormley's *Event Horizon* runs until 18 May 2016 in Central and Admiralty. For more information click [here](http://zolimacitymag.com/higher-purpose-antony-gormleys-rooftop-sculptures/) (<http://zolimacitymag.com/higher-purpose-antony-gormleys-rooftop-sculptures/>).

Lynn Chadwick's public sculptures can be seen around Central until 15 April 2016.

For more information click [here](http://www.mcnartprojects.com/untitled-text-page) (<http://www.mcnartprojects.com/untitled-text-page>).

Time Waterfall by Tatsuo Miyajima will run on the ICC from 21 March to 26 March 2016. For more information click [here](http://tatsuomiyajima.com/news/time-waterfall-to-be-unveiled-at-icc-hong-kong/) (<http://tatsuomiyajima.com/news/time-waterfall-to-be-unveiled-at-icc-hong-kong/>).

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Hong Kong's Problem With Public Art

March 17, 2016

PREFACE

Why Hong Kong needs a new approach to public art.

BUSINESS INSIDER

The sculpture of an impaled polar bear goes on display in Denmark to show global warming is becoming 'unbearable'



NIKOLAJ SKYDSGAARD, REUTERS

APR. 16, 2016, 4:08 AM

COPENHAGEN (Reuters) - A sculpture of an impaled polar bear went on display on Friday in front of the Danish parliament to highlight the impact of global warming.

The seven-meter high metal sculpture named "Unbearable" depicts a graph of carbon dioxide accumulation in the atmosphere sky-rocketing into the belly of a polar bear, gutting its abdomen and almost penetrating the back of the beast.

↓
vend



Sculpture is "Unbearable" are seen at front of Christiansborg Palace, seat of the Danish Parliament, in Copenhagen

Thomson Reuters

Polar bears are among the animal species most threatened by the increase in global temperatures.

"The rate at which our ice caps are melting is crazy. It is going way faster than what people expect," said Danish sculptor Jens Galschiøt who produced the sculpture in collaboration with the World Wildlife Fund.

The sculpture was first unveiled at the Paris climate summit last December where world leaders pledged to do more to curb greenhouse gas emissions. A Danish opposition party Alternativet used crowdfunding to finance its transfer to Denmark.

"(The sculpture) is a symbol of the need to hold on to the climate deal we made in Paris. We need to keep working on climate solutions, sharpen our goals and make more initiatives to convert to sustainable energy," said Christian Poll, energy spokesman for Alternativet.

The arrival of the sculpture coincides with data from Greenland, a former Danish colony, that showed its ice sheet melting more rapidly this year during the onset of spring. The data showed almost 12 percent of the ice sheet surface melting by April 11, a level usually only reached in May.

Read the original article on [Reuters](#). Copyright 2016. Follow Reuters on [Twitter](#).

More politics of polar bears courtesy WWF: impaled polar bear sculpture

Posted on [April 16, 2016](#) | Comments Off

The offensively tasteless “art” produced by Danish sculptor Jens Galschiøt, [in collaboration with the World Wildlife Fund](#), for the specific purpose of influencing politics has reappeared.



From *Business Insider* (16 April 2016): [The sculpture of an impaled polar bear goes on display in Denmark to show global warming is becoming 'unbearable.'](#)

'[Unbearable](#)' is a portable exhibit originally designed for the Paris COP21 climate talks in December 2015 but here it is again in Copenhagen. [h/t Tom Nelson]

It's simply the [Politics of Polar Bears](#) on a global scale that has no basis in science: polar bear numbers have not declined as CO2 has risen. Jens Galschiøt's tasteless and costly message funded by WWF is not much better than [Plane Stupid's 2009 ad](#) of polar bears [falling from the sky](#) (see below). It's just about as asinine and not supported by science. [Continue reading →](#)

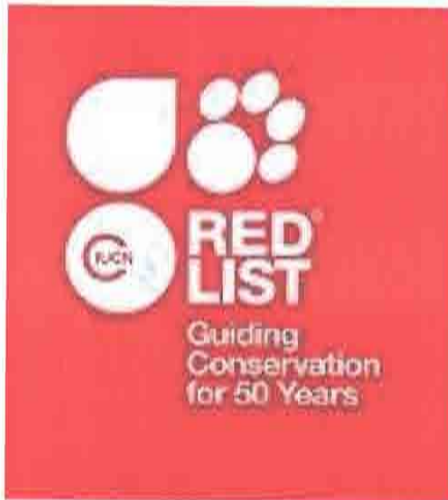
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Organizations fail to acknowledge 2015 Red List polar bear assessment info

Posted on [December 21, 2015](#) | Comments Off

You have to know that the 2015 IUCN Red List assessment for polar bears contains good news because [no one is talking about it](#) – and none of the online information sources I've checked have updated their polar bear profiles to reflect it.



For all its flaws (including the deceptive focus on [summer sea ice](#)), this Red List update is the most statistically robust, in-depth study of the conservation status of polar bears – why is it being ignored, especially by the conservation organizations people turn to for information online?

UPDATE: see 18 January 2016 post [here](#).

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Sickening effect of satellite radio collars polar bear researchers don't want you to see

Posted on [October 28, 2015](#) | Comments Off

A report at CBC News (["Photo shows polar bear injured by tight radio collar."](#) Martin Zeilig, 28 October 2015) shows the bloodied neck of a male Southern Beaufort Sea polar bear, taken near Kaktovik, Alaska, whose radio collar is too tight.



Researchers should not be putting collars on young animals and male bears – [they know the problems!](#) **Who did the USGS have working for them that did not know this – ~~or couldn't tell a male bear from a female?~~ [see below]** The other question is: how many more bears are in the same condition but [out of sight on the sea ice](#) – or dead due to their injuries? Don't forget, this is a population that [researchers claim is endangered](#) because of climate change but which really declined recently due to thick spring ice in 2004-2006. [SJC – ambiguity fixed]

UPDATE 28 October 2015: 5:41 pm – in a comment under the CBC story, Churchill polar bear guide Kelsey Eliasson wrote (“4 hours ago”):

“This isn't a he, it's a she. Saw this bear during our trip, its a female with one cub.

Male polar bears are not radio collared.”

The statement in the CBC article that the bear with the collar is a male thus seems to be an error. That makes more sense but does not negate the suffering of the animal.

UPDATE 5 November 2015: 8:30 am – I just received an email from a reader who contacted USGS about this bear and with their permission, I have copied the response below (leaving out the USGS contact person's details), my bold:

Hello xxxx,

I do not believe USGS banded the bear. I have talked with staff at the USGS Alaska Science Center and found that the polar bear in the news was an adult male. The USGS scientists will band female polar bears, but not male bears. If you have questions, see this site. there is a link to the staff on the left. Click it and you will see a list with the project manager at the top. http://alaska.usgs.gov/science/biology/polar_bears/tracking.html

It may be that USGS is accepting the word of one of the experts quoted in the story [[Vince Crichton](#)] that the bear is a male and have denounced their involvement on that basis. Obviously, other polar bear researchers must be working in the area, and Geoff York statements (below) suggest a crew from University of Alberta, led by Andrew Derocher. But if Kelsey Eliasson is right that this is a female with a cub (see above update), it may indeed be a USGS bear, perhaps one who's collar has stopped transmitting. The plot thickens.

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Polar bear news: 1st fat bear ashore in WHB, trouble in S. Greenland, and more hybrid hype

Posted on [June 21, 2015](#) | Comments Off

Last week, among other events, the first fat polar bear of the season was photographed on shore in Western Hudson Bay, a fat bear was run out of town in South Greenland, and media outlets spread misinformation – apparently preferring global warming hype to rational facts.

1) First polar bears have been seen onshore in Western Hudson Bay in [Wapusk National Park](#) near Cape Churchill (map below) on 18 June this year, **apparently fat and well prepared for the summer fast. My informants tell me a few bears usually come ashore in June near Churchill before ice conditions make this necessary; the bulk of the population will probably continue seal hunting for a few more weeks. Those bears will come ashore along the [southwest coast](#) (near Polar Bear Provincial Park, in Ontario, see Fig. 2 below). They'll make their way north to the Churchill area in time for freeze-up in the fall. **Watch one fat bear caught on camera on 18 June, below :****

June 18 Polar bear back on land



2) Fat polar bear spotted in Nanortalik, Southern Greenland [18 June 2015](#), a bit further south than usual. People from the community drove it away, but not before taking lots of pictures.



Some very cool photos, including the one above (taken by Henrik Hansen), [worth a look](#). This bear was in excellent condition, well prepared for the summer fast ahead, whether he ends up spending it on shore somewhere (but not near this community!) or on the sea ice further north in SE Greenland (Fig. 1 below). The ice in that areas is probably broken up (~15-30% concentration) but this is enough for the bear to swim from flow to flow to make it's way up the northeast coast where most [East Greenland bears](#) spend the summer.

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Posted in [Conservation Status](#), [Summary](#)

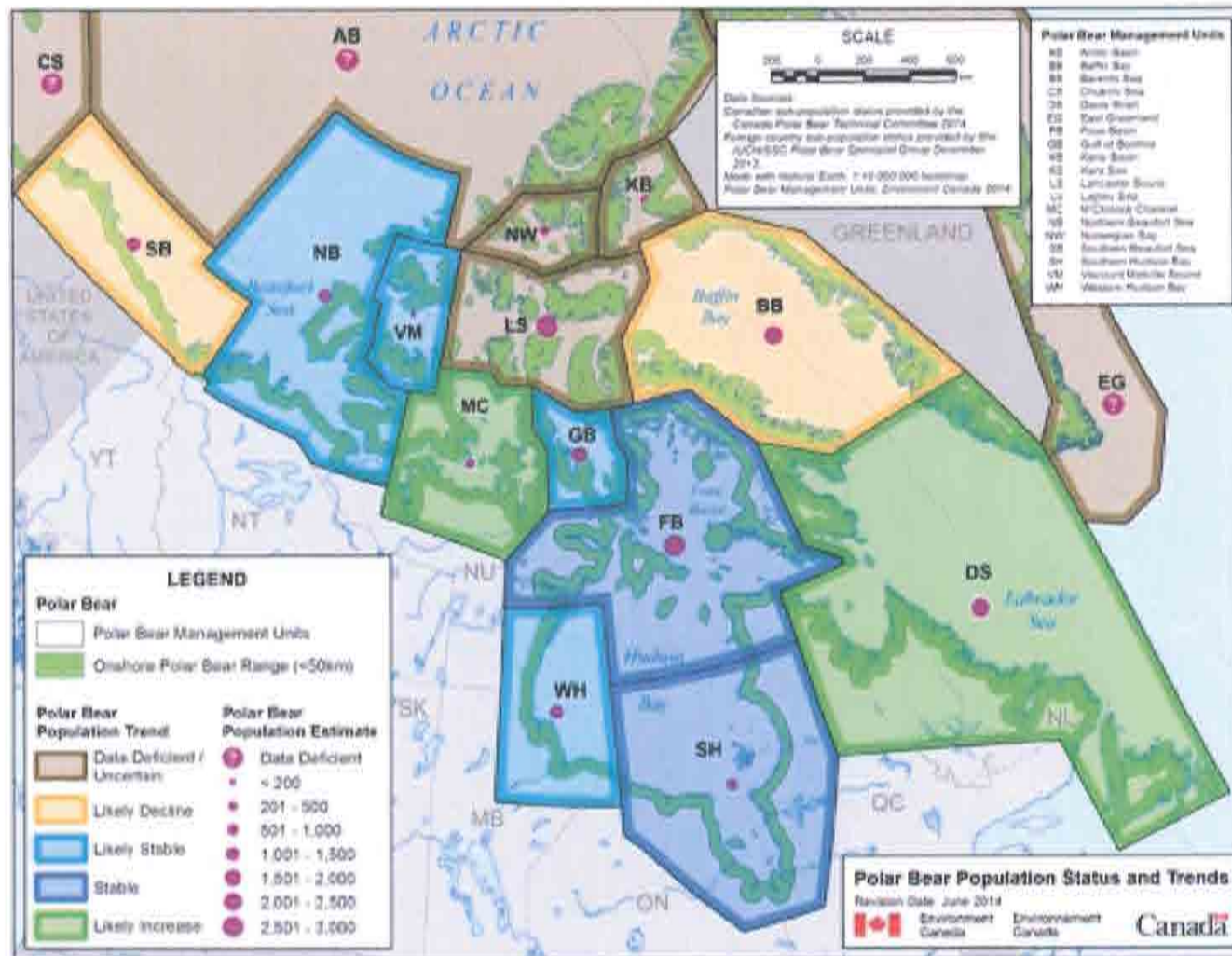
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Polar bear specialist says there are 800 polar bears in W Hudson Bay, gov't says ~1,000-1,500

Posted on [November 5, 2014](#) | Comments Off

Activist polar bear biologist **Andrew Derocher** (University of Alberta) may have gone too far this time. In an interview with [Yahoo News](#), Derocher is quoted as saying:

*"When I first started here about 30 years ago the population was about 1,200 bears and **now we're down to about 800**," team member Andrew Derocher, a biology professor at the University of Alberta, said in a phone interview from the tundra outside Churchill." [my bold]*



Environment Canada's "Map 3: 2014 Canadian Polar Bear Subpopulation and Status Map," original [here](#). Click to enlarge.

However, the Polar Bear Technical Committee of *Environment Canada* says differently: **it estimates there are ~1000-1,500 bears in Western Hudson Bay (WH) and that the population is probably stable**, as their [new status map](#) (dated June 2014, copied above) shows. A recent (2014) peer-reviewed paper by Stapleton and colleagues (discussed [here](#)) provides the data for that estimate. [Continue reading](#)

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Fransh



Pohjoismaiden yhteistyö



Lataa täysikokoinen versio. (2.5 MB)

Danmarks Prinsesse Marie på Galleri Galschiøt

Konferenssi om Uddannelse for Bæredygtig Uddannelse

Valokuvaaja

Martin J. Craggs

Asiasanat

Kestävä kehitys, Tanska

Oikeudet

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Ota yhteyttä.

Marita Hoydal

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2017



قريب: أودينس، الدنمارك

ابحث عن: فنادق، مطاعم، أنشطة يمكن ممارستها

أوروبا > الدنمارك > Funen and Islands > أودينس > أنشطة يمكن ممارستها في أودينس > Gallery Galschiøt (صورة)

صورة فوتوغرافية: "Galleri Galschiøt"

من تعليق: Super god og spændende... عن Gallery Galschiøet

Gallery Galschiøet

51 تعليقات رقم 8 من بين 137 أنشطة يمكن ممارستها في أودينس شهادة التميز

58 40 18 66 45+ البريد الإلكتروني Banevaenget 22, أودينس 5270, الدنمارك الاسم/العنوان باللغة المحلية

مدة الزيارة الموصى بها ساعة ساعتان

51



أحدث التعليقات الأخرى

"Arts and opinions" 09/28/2016"

"Fascinating" 12/02/2014"

اقرأ جميع التعليقات البالغ عددها 51

"Super god og spændende aften."

تمت كتابة التعليق في 24 سبتمبر 2015 غير الأجهزة المحمولة

ترجمة Google

Sikke et spændende sted at besøge. Vi kunne virkelig høre at Galschiøt brænder for sin "hobby". Vi kommer helt sikkert...

المزيد

هل كنت مفيدة؟ 4 أشعر Bente S



Bente S

مساهم المستوى 3

عدد التعليقات 14

4 تعليقات حول معلم الجذب

الأصوات المفيدة 7

هل زرت Gallery Galschiøet؟ شارك تجربتك!

Gallery Galschiøet 51

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الأعمال الفنية في Arcadja 28

Jens Galschiot

(1954)

العثور على الأعمال الفنية، ونتائج المزاد، أسعار البيع وصور Galschiot Jens في مزادات في جميع أنحاء العالم.

المعلومات على اسم الفنان:
Jens Galschiot



مزد البيت: 20/05/2008 Bruun Rasmussen
تقدير: € 13,500 السعر: لا تباع

بعض الأعمال من JENS GALSCHIOT

استخراج بين 28 أعمال في كتالوج Arcadja

أصلي 2001 **Jens Galschiot - Party**

تقدير:

السعر:

مزد علني: 17/05/2010 Copenhagen -- Bruun Rasmussen
عدد الكثير: 305



أصلي 2001 **Jens Galschiot - Party**

تقدير:

السعر:

مزد علني: 06/07/2009 Copenhagen -- Bruun Rasmussen
عدد الكثير: 346



أصلي 2001 **Jens Galschiot - Party**

تقدير:

السعر:

مزد علني: 13/04/2009 Copenhagen -- Bruun Rasmussen
عدد الكثير: 302





اصلي **Jens Galschiot - lidsjæle**

تقدير:

السعر:

مزااد علني: 20/05/2008 -- Bruun Rasmussen
عدد الكثير: 536



اصلي **Jens Galschiot - Titti**

تقدير:

السعر:

صافي السعر

مزااد علني: 30/10/2007 -- Bruun Rasmussen
عدد الكثير: 248



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يتحرك رجل بلا مأوى في البرلمان الأوروبي

مراسل مراسل في الاتحاد الأوروبي | أبريل 8، 2014، 0 تعليق

البرلمان الأوروبي على وشك الحصول على العضو الجديد. اليوم، الثلاثاء 8 أبريل، و "بلا مأوى" النحت رجل على مقعد [1] ينتقل إلى البرلمان، وسوف تبقى هناك بشكل دائم.

وراء عرض التمثال - الذي هو هدية من البرلمان الدنماركي (Folketinget) - هي الفنان الشهير ينس Galschiøt، الدنماركية MEP بريتا تومسن والمنظمات غير الحكومية الدنماركية PROJEKT UDENFOR (مشروع خارج).

"نريد أن نضع التشرّد على جدول الأعمال السياسي الأوروبي. ليس فقط مع حدث واحد ولكن مع عرض دائم. وقال بريتا تومسن وهذا التمثال تذكير السياسيين بأن مجموعة من الناس هم في حاجة إلى مساعدتنا".

العودة للوطن

الفنان ينس Galschiøt إنشاء النحت لإقامة معرض في مقر البرلمان الأوروبي في 2010. كان لديه طموح واضح مع عمله.

"لقد تبرعت رجل على مقعد لأنني أريد أن أذكر البرلمانين الأوروبيين عن مسؤوليتها في كل الناس ليس من المناسب تماما في المجتمع. عدد قليل جدا من أعضاء البرلمان الأوروبي تعرف الناس الذين يعيشون بدون سقف وأنها ليست مهمة سهلة لفهم الوضع واحتياجاتهم. أريد السياسيين وجماعات الضغط لرؤية النحت في حياتهم اليومية، والتفكير في ما يمكن القيام به في صنع القوانين الخاصة بهم، لمساعدة أولئك مهملة من قبل المجتمع".

تم تعيين معرض 2010 من قبل الاتحاد الأوروبي للمنظمات الوطنية العاملة مع الذين لا مأوى لهم (FEANTSA) لحملة واسعة الأوروبية "إنهاء التشرّد هو ممكن". [2]. PROJEKT UDENFOR عضو في FEANTSA، ولها العضو المنتدب نينا هوغ غير راض عن هدية جديدة إلى البرلمان الأوروبي.

وقال "حقيقة أن شخص بلا مأوى - ولو النحت - يحصل الآن على مقعد دائم في البرلمان الأوروبي سوف تساعد على الحفاظ على ما يصل الوعي حول منع التشرّد عبر الحدود. هذا أمر مهم جدا لأن الكثير من المشاكل التي نراها في مستوى الشارع في المدن الأوروبية تدعو إلى الاستباقية والتدابير الدولية"، قالت.

وقال مدير FEANTSA فريك Spinnewijn: "هذا التمثال يجب أن يكون تذكيرا التزام البرلمان لدور قوي للاتحاد الأوروبي في معالجة التشرّد. على 16 January 2014، اعتمد البرلمان قرارا يدعو لاستراتيجية التشرّد الاتحاد الأوروبي. نأمل أنه بعد انتخابات الشهر المقبل، فإن البرلمان الجديد مواصلة مشاركتها النشطة للمساعدة في جعل هذا حقيقة واقعة".

تعليقات

تعليقات الفيسبوك

العلامات: بريتا تومسن، الاتحاد الأوروبي للمنظمات الوطنية العاملة مع المشردين، Folketinget، ينس Galschiøt، رجل على مقعد، نينا هوغ

فئة: فنون، ثقافة، EU، فرونت بيج، مشرد، لايف ستايل

أترك تعليق

لن يتم نشر عنوان بريدك الإلكتروني. الحقول الإلزامية مشار إليها *

التعليق

الاسم *

البريد الإلكتروني *

الموقع

Post Comment

" الفتيات فقط أريد أن يكون الفيلم! ما مكان للنساء في صناعة السينما اليوم؟ البرلمان الأوروبي للتصويت على خطط لتعزيز الحقوق النقابية للعمال عبر الحدود »

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أدخل عنوان البريد الإلكتروني أدناه لتلقي التحديثات في كل مرة نقوم بنشر محتوى جديد.

معلومات عن مراسل في الاتحاد الأوروبي

الاتحاد الأوروبي المراسل هو موقع على الإنترنت على شبكة الإنترنت، قناة التلفزيون على الإنترنت ومجلة شهرية تصدر في شكل رقمي، مع الأخبار العاجلة، وتحليل الثاقبة وتعليق استقرازي مستقل على شؤون الاتحاد الأوروبي ... [اقرأ أكثر](#)

معلومات وسياسات

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- [سياسة الكوكيز](#)
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بحث مراسل في الاتحاد الأوروبي

تبحث عن شيء على وجه الخصوص؟ جرب ميزة البحث أدناه



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السبت، 10 يناير 2015

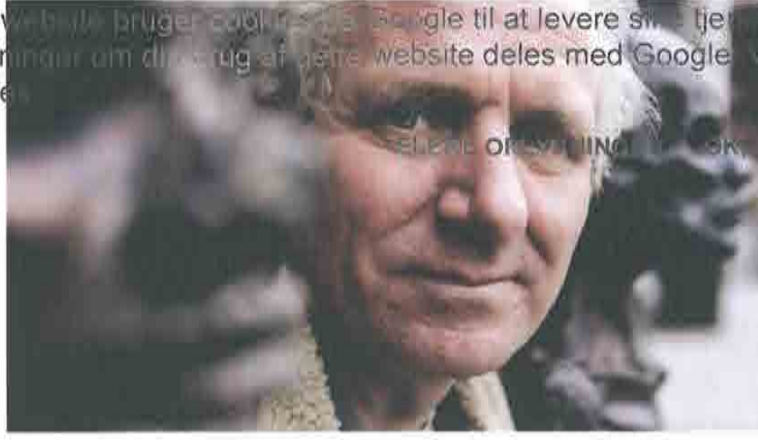
البقاء للأسمن - بقلم علي العريان



"البقاء للأسمن" هو الاسم الحقيقي للمنحوتة التي تداولت صورها في مواقع التواصل الاجتماعي تحت عنوان "العدالة تسير فوق أكتاف الفقراء" ، والتي نحتها كل من النحات الدانيماركي Jens Galschiøt و Lars Calmar ، و تجسد المنحوتة - التي **نحتت عام 2002** - امرأة غربية سمينة ضخمة يحملها صبي أفريقي فقير بجسم نحيل جراء التصور جوعا ، وتحمل المرأة السمينة بيدها اليمنى ميزانا يرمز للعدالة بينما عيناها مضطبان بدلالة تم تفسيرها على أنها عدم الرغبة في مشاهدة **الظلم البين و المصلحية الذاتية في نظام العدالة والقانون** ، فاللوحة إذن ترمز إلى عدم التوازن في توزيع الثروة والموارد و تشريع القانون بما يحمي مصالح الأغنياء و الأثرياء.

فالمنحوتة هي رسالة إلى الأغنياء المترفين من البشر الذين أتخمتهم السمنة وكثرة استهلاك الموارد بينما يتضور آخرون في أفريقيا والدول الفقيرة جوعا و لا يجدون قوت يومهم ، و كأنها تجسد قول الإمام علي بن أبي طالب (ع) : ((إن الله سبحانه فرض في أموال الأغنياء أقوات الفقراء ، **فما جاع فقير إلا بما متع به غني** ، أو بما منع منه غني ، والله تعالى سائلهم عن ذلك)) ، فبسبب انعدام العدالة في توزيع موارد العالم يعيش أغلب الناس في الدول الغربية حياة ترف وراحة وتخمّة بسبب نظام التجارة الدولية الظالم و الذي يفرض قيودا تقصي الدول الفقيرة من الأسواق الغربية.

● عرض المنحوتة في مؤتمر التغير المناخي الخامس عشر:



Jens Galschiot النحات الدانماركي

قام النحات الدانماركي Jens Galschiot في مؤتمر التغير المناخي الخامس عشر الذي عقد عام 2009 في كوبنهاغن بعرض سبعة من أعماله الفنية تحت اسم **"سبعة أمتار" sevenmeters** ، وقد أسمى أعماله بهذا الاسم لأنه يعتقد بأن منسوب المياه في الكرة الأرضية سيرتفع 7 أمتار إذا أدى الاحتباس الحراري إلى ذوبان كل الجليد في الجرينلاند (الأرض الخضراء) والتي هي أكبر جزيرة في العالم و هي بلد عضو في مملكة الدانمارك ، وعلى كل فقد كانت لوحة (البقاء للأقوى) إحدى الأعمال الفنية السبعة التي تم عرضها في المؤتمر ، حيث نصبت في ميناء كوبنهاغن إلى جنب النصب الشهير **(الحورية الصغير)** الذي يزوره حوالي مليون سائح سنويا ، و قد قصد من وضعه إلى جانب تمثال الحورية الصغير أن يشاهده أكبر عدد ممكن من الزوار مما يوصل الرسالة إلى العالم ، كما قصد من ذلك الإشارة إلى أن جهود الأمم الغنية وأهدافها في مؤتمر محاربة التغير المناخي ليست إلا حكاية خرافية **fairy tale** كتلك الحكاية الخرافية التي استوحى منها تمثال الحورية الصغيرة.

● البقاء للأقوى و البقاء للأقوى:

و واضح أن اسم المنحوتة مقياس على قاعدة دارون المشهورة في نظرية التطور "البقاء للأقوى" ، و الربط بين المفهومين ليس بالأمر الصعب ، إذ بينما تفسر جملة من المنظومات الفلسفية حركة التاريخ و التطور على أساس العدالة في مقابل الظلم ، تقوم نظرية دارون بتفسير ذلك على أساس **القوة في مقابل الضعف** ، فمن يضع القانون إنما يضعه لأنه قوي و بهدف تحقيق مصالحه تحت إطار مشروعية استطاع أن يصنعها بما يملك من سلطة و قوة ، فالنظام القانوني ككل قد وضع لحماية وخدمة الأقوياء ، و مفهوم العدالة تصوغه الآلات الإعلامية و المراكز العلمية التي يملكها الأقوياء والأغنياء ويمولونها.

● تيار الدراسات القانونية النقدية Critical legal studies movement:


تذكرني هذه اللوحة بما درسناه في مادة (فلسفة القانون) و تحديدا تيار الدراسات القانونية النقدية و الذي يرى بأن القانون ليس إلا ضربا من ضروب العمل السياسي الاجتماعي المنحاز غير الموضوعي و الذي يخدم مصالح الأقوياء ، و أن الحكم القضائي ليس إلا حكما ميباسيا يفتقد الموضوعية ، فالمؤسسات القانونية - بحسب وجهة نظر هذا التيار - تقوم على المصالح المخفية و السيادة التطبيقية.

مترجمة بواسطة Ali Alarian في 6:28 ص

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تقدير:	866	عدد الكثير:
السعر:	_____	
صافي السعر		

Mask			
Sculpture	فئة:	مزااد البيت:	
cm 48.00	بعد:	Bruun Rasmussen	
	تقدير:	29/06/2015	
	السعر:	مزااد علني:	
صافي السعر		Aarhus مكان:	
		756	عدد الكثير:

Biomorphic Woman			
Glazed ceramic	فئة:	مزااد البيت:	
x 63.50 x 45.72 cm 78.74	بعد:	Clars Auction Gallery	
	تقدير:	27/06/2015	
	السعر:	مزااد علني:	
صافي السعر		Oakland مكان:	
		1086	عدد الكثير:

Biomorphic Woman			
Glazed ceramic	فئة:	مزااد البيت:	
x 63.50 x 45.72 cm 78.74	بعد:	Clars Auction Gallery	
	تقدير:	30/05/2015	
	السعر:	مزااد علني:	
السعر المبدئي:		Oakland مكان:	
		4906	عدد الكثير:

Jannie			
Bronze	فئة:	مزااد البيت:	
cm 23.00	بعد:	Bruun Rasmussen	
	تقدير:	25/05/2015	
	السعر:	مزااد علني:	
صافي السعر		Aarhus مكان:	
		690	عدد الكثير:

Mask			
Bronze / patina	فئة:	مزااد البيت:	
cm 16.00	بعد:	Bruun Rasmussen	
	تقدير:	11/05/2015	
	السعر:	مزااد علني:	
صافي السعر		Aarhus مكان:	
		711	عدد الكثير:

Ahlamontada



الفنان ينس غلوشوت Jans Galschiot (1954)، النحات والناشط السياسي الدنماركي، الذي يجد البعض فيه امتداداً طبيعياً ومؤثراً لأفكار الكاتب الدنماركي هانس كريستيان أندرسن (1805-1875) الكاتب الساخر العميق في رموز ودلالات أعماله التي طالما تناولت الإنسان البسيط وآلامه، الإنسان الذي يصنع الحياة، بشكل قصص وأساطير تعليمية أحياناً ومستفزة في أحيان كثيرة... والحقيقة أن هذا الرأي وتلك العلاقة بين هذا الفنان وأندرسن، كثيراً ما يتلمسها المتابع لأعماله... في زيارتنا له حيث مشغله الواسعة في مدينة أودينسا الدنماركية، سألناه عن سر تلك العلاقة وحقيقة ذلك الرأي، فأجاب: " عالمياً، أعتقد أن قصة ثياب الإمبراطور هي من أشهر قصص أندرسن. القصة تفضح الزيف والتأويل الكاذب، تدعو الناس إلى تلمس الواقع واستيعابه بدلاً من الإبحار بخيالات زائفة... هذه الفكرة، هي بالضبط ما تحمله أعماله من رسائل للعالم. الفكرة تشغلني تماماً. فهناك الكثير من الزيف في هذا العالم. الزيف نجده راسخاً في العديد من مجالات الحياة، وعلينا أن نفضحه... "

موضوع: رد: العدالة تسير دائماً على اكتاف الفقراء للنحات الدنماركي جينس غلوشوت الخميس سبتمبر 21:25, 2016 22

*

المرشد

عضو مشارك

عضو مشارك



مشاركتي : 17

نقاط : 27

مهنتي : : موظف

هوايتي : : رياضة

م

Ahlamontada



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موضوع: العدالة تسير دائماً على اكتاف الفقراء للنحات الدنماركي جينس غلوشت
الأربعاء 21 سبتمبر 2016 14:07

التمثال هو للنحات الدنماركي جينس غلوشت واسم التمثال العدالة تسير دائماً على اكتاف الفقراء

اشرف ربيع

عضو جديد

عضو جديد



مساهماتي : 11

نقاط : 15

مهنتي : سيدلي

هوايتي : رياضة

الزوا

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0

باريس - الأمم : عواطف فارح *

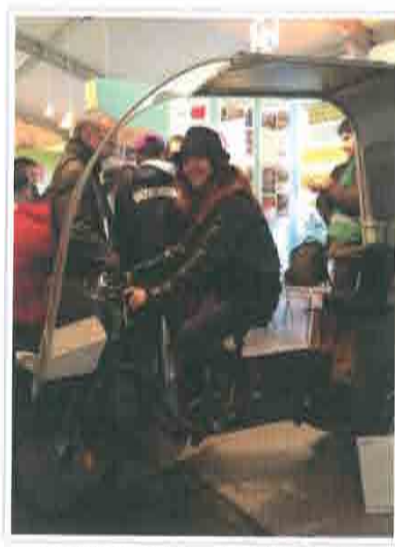
يلاحظ سكان باريس وزوارها هذه الأيام ان الم على غير عاداتها، فحين تجوب شوارعها تصادفك لافتات خضراء كتبت عليها شعارات تهدف لحماية البيئة والمناخ، كما ستجلب نظرك أيضا تلك السم الخضراء الصغيرة التي تجوب الطرقات والتي تم بأنها ذات شحن كهربائي بدلا من البنزين والغاز حيث يستخدم الكهرباء كطاقة بديلة تحافظ على سلامة المحيط والمناخ من انتشار تلك الغازات الملوثة للمناخ.

لم يحصر المؤتمر 21 أشغاله داخل أروقة قاعة المعارض "لو برج" فقط إذ ترى مظاهره في مختلف مناطق باريس وضواحيها، البارحة مثلا

أقيمت بلدية منتراي بالناحية 93 معرضا كبيرا تحت عنوان:

" منتراي تقرر للمناخ"

هذا المعرض شمل أكثر من 100 جمعية اختلفت اختصاصاتها، ولكنها اتحدت من حيث الهدف وهو توعية الزائرين بأهمية ضرورة حماية الأرض من الاحتباس الحراري وكذا الحرص على عدم تلويث المناخ .



عواطف فارح .. في معرض Montreuil

شارك بالمعرض فنانون تشكيليون ومصممون ومغنون رفقة عازفي الجاز، حيث غنوا فأخذت أغانيهم قالباً سياسياً إذ تحدثوا فيها عن سياسة فرنسا تجاه ما يحدث بالعالم حاليا وان مساهمة فرنسا بالحروب وخاصة في الشرق الأوسط سيكون له الضرر الكبير على المناخ.

• صرخة لإنقاذ الباحثين عن الحياة

كما كان الفن التشكيلي والنحت حاضرا بقوة حيث لا يمكن لزائر أن لا يري تمثال الحرية والدخان الذي يخرج منه

والأفارقة اللاجئين

المحيطين به،

والذي أنجزه

الفنان

Jens

Galschiot.

حيث

إراد بعث رسالة

للعالم وهي ان

الدول التي تدعي

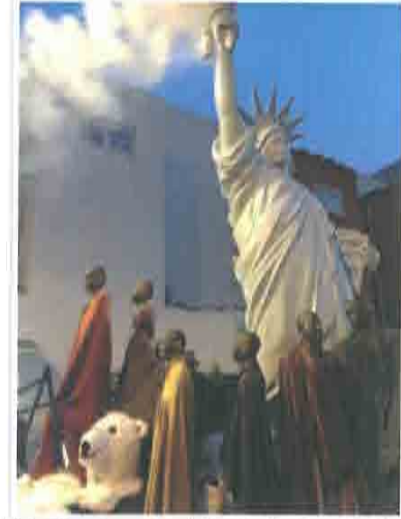
الحرية هي من

تدمر حياة

الملايين الذين

يضطرون للجوء

بحثا عن الحياة.



تمثال الحرية والدخان الذي يخرج منه والأفارقة اللاجئين المحيطين به، والذي أنجزه الفنان Galschiot

والملفت للانتباه أيضا هي الدراجات الهوائية الخاصة والتي أعدت خصيصا وتكنولوجيا حديثة كبديل للسيارات حيث يستطيع الإنسان ان يعتمد عليها خاصة بالطرقات الداخلة وأهميتها تكمن طبعا في الحفاظ على سلامة البيئة من التلوث وبالتالي التخفيف من تلوث المناخ.

لقد كان معرض منتراي Montreuil فرصة لعرض العديد من الجمعيات والمصالح المختصة بنشاطاتها فتجد فيه نباتات الزينة المعبرة كما تجد فيه الكتب وتجد فيه معروضات لصناعات غذائية للبيع، فكان المعرض بحق معرضا متنوعا وثريا حيث يمكن للزائر قضاء يومه هناك دون ملل.

وما وجدته مسليا وطريفا هي تلك الشجرة الجميلة التي صممها فنانون تشكيليون، خصيصا لتكون حاضرة بمؤتمر المناخ 21 ، وتبدأ طرافة الفكرة حين يقدم لك ناشط بالمعرض قطعة قماش باللون الذي تريده ويطلب منك ان تكتب شيئا للمناخ مع الإشراف إلى أسمك ولقبك وسنك وتعلقها بالشجرة وبالمقابل يمكنك فك قطعة قماش لغير ويمكننا الاحتفاظ بها وهي فرصة لتطلع عن ما يجوب بخاطر غيرك تجاه ما يتعرض له المناخ.

• الطفل يحمل أمانة المستقبل

لم يهمل المعرض مشاركة الطفل وتوعيته لكل ما يحدث حوله من نشاطات تحسيسية تعنيه الأرض والمناخ، فقد كان الدب القطبي حاضرا لاستقطاب الأطفال الذين في ذمة مرة يسارعون للمسح ومداعبته، فبالرغم انه لم يكن حقيقيا إلا انها كانت فرصة ليعلم الأطفال مدى خطورة الاحتباس الحراري على حياة الدب القطبي حيث كان النشطاء يهتمون بتفسير ذلك للأطفال.

لم يخل المعرض من الألعاب المسلية وغير الروتينية، فقد خصص المعرض مساحات ذ لمعابر صنعت من الخشب الخالص وكذا ألعاب خاصة استقطبت الأطفال والكبار وكلها ترمي الى ضرورة الابتعاد عن الطاقة الملوثة للمناخ واستبدالها بطاقة نظيفة تحافظ على سلامته ومن ثمة سلامة الكائنات الحية عموما.

المتابع لنشاطات المؤتمر 21 للمناخ يفهم حتما ان العالم يريد ان ينقذ نفسه من كار حتمية باهتمام جدي بسلامة المناخ والتقليل من حرارة الأرض، وأصبح الجميع يشعر ويحس انه مسؤول عن ذلك بدليل ان الجميع جاءوا ليقدموا شيئا ينتفع به الزوار : من نباتات و كاتب وبنائ وشركات إنتاج صناعي إلى جانب الجمعيات الدينية التي كان لها دور مع جميع من تجند لإنجاح المؤتمر المناخ 21 ولكن تبقى الشيكات وقرارات زعماء العالم هي الحكم.

شارك هذا الخبر:

طباعة البريد الإلكتروني Del 0 40

معجب بهذه:

أعجبني

كن أول المعجبين بهذا.

مرتبط

احتفاليات ضعفاء القدرة الشرائية
في أسواق " البروكونت " الفرنسية
13 يونيو، 2015
في "منوعات"

السعودية تشتري 50 طائرة ركاب
"إيرباص" وقطر تشتري 14 طائرة
"بوينغ 777"
23 يوليو، 2015
في "اقتصاد"

معرض صور في باريس : إضاءة
جديدة لفهم العالم العربي
16 نوفمبر، 2015
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دونالد ترامب يستمع للقرآن الكريم في كاتدرائية ...

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18 يناير، 2017



الدب "يوسو" يقيم أول معرض تشكيلي له ...

19 يناير، 2017

الإسم *

البريد الإلكتروني *

موقعك

أعلمني بمتابعة التعليقات بواسطة البريد الإلكتروني.

أعلمني بالمواضيع الجديدة بواسطة البريد الإلكتروني.

أقنناسوح

رقم المشاركة : (30)

PM 09:03, 2016 - 12 - 24

رد: صورة وحكاية

wala farouk

الاشعار (الم)



الملف الشخصي

رقم العضوية : 122664
تاريخ التسجيل : Jun 2015
العمر :
الدولة : مصر
المشاركات : [+] 47,849



Go



تمثال " البقاء للاخصم "
العدالة تسير دائما فوق اكتاف الفقراء
" Survival of the Fattest "

the sculpture was made by Jens Galschiøt

رجل جانع ومنهك بهيكل عظمي بارز لا يمتلك من الملابس سوى خرقة يستر بها نصفه الأسفل، يحمل على أكتافه كتلة بشرية ضخمة. كانن بدين يختلط جنسه بين الرجل والمرأة لا يريد المشي، كسول، يعتمد على الجانع في كل شيء رغم أنه السبب في جوعه... حتى النظر، تراه مغمض العينين، كونه يعتمد على الإنسان المنهك الذي يحمله في رؤية طريقه، ومع كل هذا نجده ماسكاً بعصا طويلة ليتكى عليها وكأنه يسير، متناسياً من يحمله. وفي يده اليمنى يحمل ميزان العدالة والحق، هو الذي لم يتصرف بعدالة... الناظر للعمل سرعان ما يكتشف صغر الميزان وميلانه وتلك المسكة المستخفه بميزان العدالة

نوقيع « wala farouk »

من مواضيع wala farouk

- هدية نلبي بملك الملوك
- كن شاكرًا للأوقات الصعبة
- انت تقول...والله يقول
- بحبك يا عدرا يا أمي
- امور انفراد بها فداسه النانا شتودة الثالث
- في قمة صعفي
- خمس لؤلؤات "
- مدفونين معي في المعمودية
- الرجل الذي لا نساء المرأة
- النسيان

أقنناسوح

احتياط رد

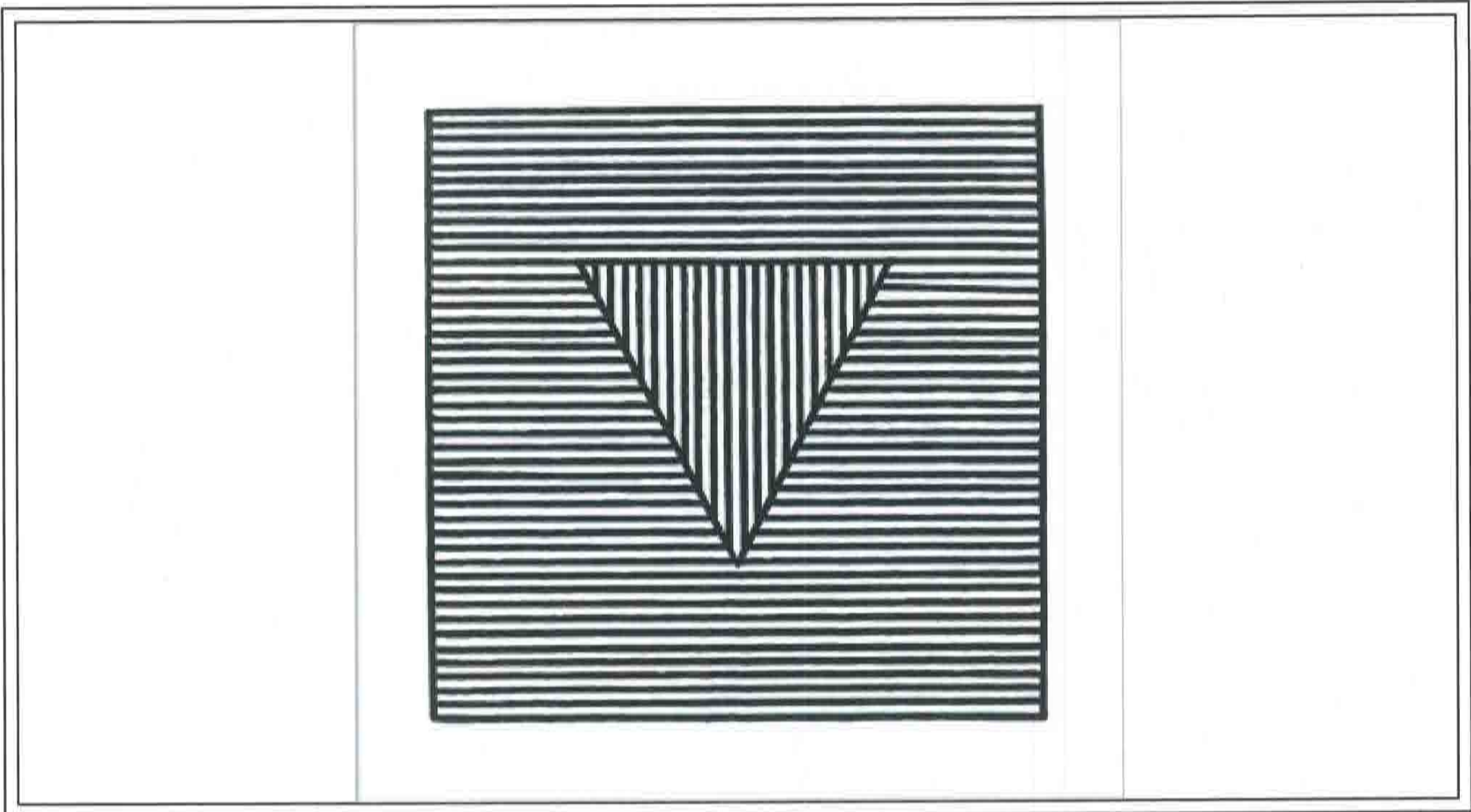
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THE TRIANGLE PROJECT

Artist Exchange & Collaboration Experiments.

The main intention of **The Triangle Project** is to create relationships, collaborations, interaction, exchange, awareness and new perspectives between creatures all over the universe. However most of the time between Copenhagen, Istanbul and New York.

OTHERS HAVE READ THESE POSTS ALOT:



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AUTOTOPIA: Cars

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THE TRIANGLE PROJECT AND CO2 GREEN DRIVE IN COLLABORATION WITH THE ALTERNATIVE ON EARTH DAY IN NEW YORK - PART 13



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OF VISIONS
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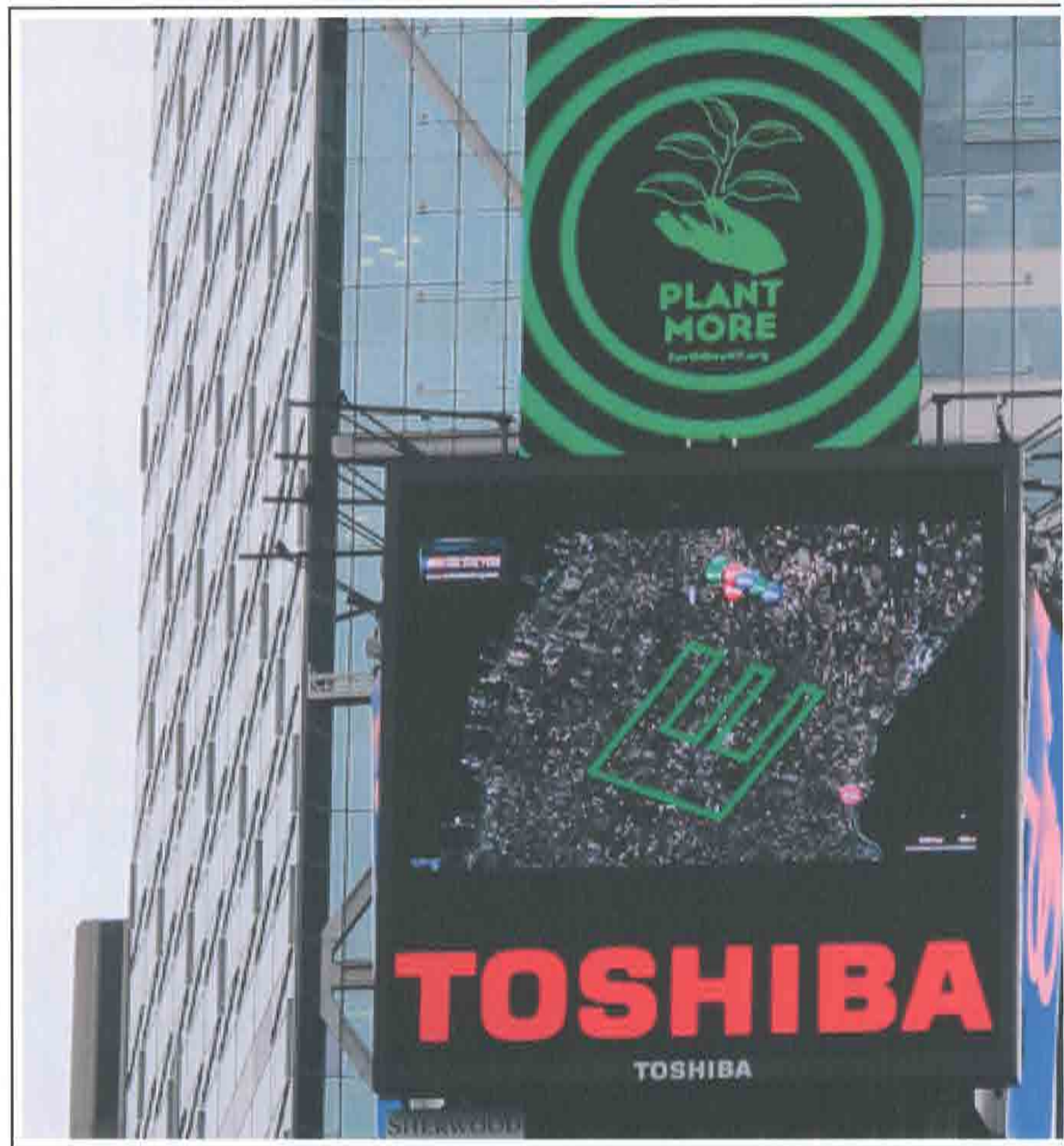
Hülya Ucar - A
Triangle Project
Artist

I'm a Turkish woman, who was born and brought up in Denmark. This gives me a double perspective, hereby I don't mean that everyone w...



GALLERI
SPLENDID - A
NEW GALLERY
IN ISTANBUL
2008

Curated by Derya Demir (who is also part of The Triangle Project) and Leyla Gediz, The Bitch Is Sleeping, an exhibition covering all sphere...



In previous years performances with electric vehicles, the route of the GPS Tag has been "E", as part of Earth Day New York's "Be the E Campaign". The 2016 Campaign was "Car Free Earth Day".

TRANSLATE

Vælg sprog ▼

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- 2013 (29)
- 2012 (8)
- 2011 (6)
- 2010 (5)
- 2009 (22)
- 2008 (69)
- 2007 (95)

BLOG MODERATOR



Mr. Green and his Green Suited Crew has been since the first version during COP15 been undertaking the elements of performance, humor and flashmobbing as part of the event.

Uffe Elbæk's Speech at Earth Day New York on Union Squ

 A rectangular box containing a video player. At the top, the text "Uffe Elbæk's Speech at Earth Day New York on Union Squ" is visible. In the center of the box is a large, dark play button icon, indicating that the video content is not rendered.

This time around CO2 Green Drive was in collaboration with the Danish Green Party "The Alternative" and their Political leader Uffe Elbæk. Mr. Elbæk held a speech on the main stage on Union Square, where he talked about the climate crisis we are facing, about the positive results from COP21 in Paris along with giving a

vent 2 af 2

Huge Green Hug from Copenhagen to New York!

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tanja stasia



Next to the stage was the Unbearable sculpture by Jens Galschiøt. A sculpture that the day before was installed in a large scale version in front of the Parliament in Copenhagen. See more in the end of the article.

EDITION: UNITED STATES

Gavekortet.dk by GoGift

GLOBAL ENERGY NEWS | Fri Apr 15, 2016 | 5:26pm EDT

Impaled polar bear sculpture highlights global warming threat

MORNING BRIEFING: Trump ratchets up trade tensions with China [VIEW MORE](#)

Impaled polar bear sculpture highlights global warming threat



Sculpture is "Unbearable" are seen at front of Christiansborg Palace, seat of the Danish Parliament, in Copenhagen, Denmark, April 15, 2016. REUTERS/Nikolaj Skydsgaard

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- 5 **Oil surges to 1 1/2-year high, Fed rate increase looms**

FOCUS 360

wend ↘

A sculpture of an impaled polar bear went on display on Friday in front of the Danish parliament to highlight the impact of global warming.

The seven-meter high metal sculpture named "Unbearable" depicts a graph of carbon dioxide accumulation in the atmosphere sky-rocketing into the belly of a polar bear, gutting its abdomen and almost penetrating the back of the beast.

Polar bears are among the animal species most threatened by the increase in global temperatures.

"The rate at which our ice caps are melting is crazy. It is going way faster than what people expect," said Danish sculptor Jens Galschiøt who produced the sculpture in collaboration with the World Wildlife Fund.

The sculpture was first unveiled at the Paris climate summit last December where world leaders pledged to do more to curb greenhouse gas emissions. A Danish opposition party Alternativet used crowdfunding to finance its transfer to Denmark.

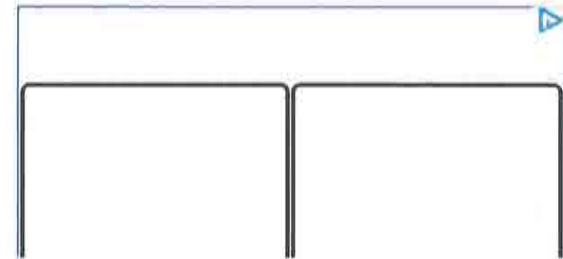
MORNING BRIEFING: Trump ratchets up trade tensions with China [VIEW MORE](#)

Impaled polar bear sculpture highlights global warming threat initiatives to convert to sustainable energy," said Christian Poll, energy spokesman for Alternativet.

The arrival of the sculpture coincides with data from Greenland, a former Danish colony, that showed its ice sheet melting more rapidly this year during the onset of spring. The data showed almost 12 percent of the ice sheet surface melting by April 11, a level usually only reached in May.

(Reporting by Nikolaj Skydsgaard; Editing by Gareth Jones)

Jurassic attack: get mauled



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Trump team memo on climate change alarms Energy Department staff



WASHINGTON President-elect Donald Trump's Energy Department transition team sent the agency a memo this week asking for the names of people who have worked on climate change and the professional society memberships of lab workers, alarming employees and advisors.

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Narrskeppet

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Patrick Moore: Fakta om CO2

Härom dagen hittade Skeppsgossen följande text av Patrick Moore , den kanadensiske miljöforskaren som var med om att grunda Greenpeace...

söndag 22 maj 2016

Utkiken v. 21: Vulgärpropaganda, lögner och kondensstrimmor



"Unbearable" är det vitsiga namnet på en vandringsutställning som sponsras av bl.a. WWF (Världsnaturfonden). Den skapades för klimatmötet i Paris och har nu hittat till Köpenhamn. Det mest uppseendeväckande föremålet i utställningen är en sju meter hög skulptur som placerats utanför Folketinget. Med hjälp av ett rör från en oljeledning har konstnären **Jens Galschiøt** återgett den stigande CO2-halten i atmosfären från 1850 fram tills nu – och som kronan på verket låtit röret genomborra buken på en isbjörn.

Skulpturen är typisk för den vulgärpropaganda som WWF ägnar sig åt. Som Skeppsgossen många gånger berättat att isbjörnarna inte alls hotade och definitivt inte av stigande CO2-halter i atmosfären...

Många kritiker har också undrat om det är till sådana här jippon som WWF-medlemmarnas pengar ska användas. Enbart förvaring och transport av den här skulpturen måste kosta massor av pengar. Tidigare satsade WWF på ett omskrivet program för att skydda befolkningen i Hudson Bay-området mot isbjörnsangrepp. Idag ägnar man sig tydligen mest åt PR för den egna saken och låter politikerna ta hand om eventuella lösningar på klimatförändringarna. WWF fortsätter att sprida myten om isbjörnarnas utsatthet trots att fakta talar emot deras lögner. Det borde få dem som göder organisationen att tänka om.



När vi nu ändå är inne på den ständigt aktuella frågan om polarisens utbredning i Arktis – eller kanske rättare den påstådda avsmältningen – kan det finns anledning att erinra om att man redan 1925 konstaterade att området uppvisade kraftiga klimatförändringar. I en tidningsartikel från det året kan vi läsa att temperaturen i Golfströmmen ökat med 4-5

grader sedan år 1900 då den för första gången uppmättes av Nansen. Ett synligt bevis på förändringarna, skriver tidningen, är att glaciärerna krympt påtagligt, ett tecken på att den höjda temperaturen luckrat upp dem under lång tid.

Idag är det Nasa som i samarbete med NOAA (USA:s centrum för havs- och atmosfärforskning) som består oss med alla larmrapporter. En man vid NOAA, **Thomas Karl**, intog dock 1989 en avvaktande hållning till skrämselfpropagandan. Enligt honom skedde den största höjningen av den globala medeltemperaturen mellan åren 1881 och fram till 1919, alltså innan CO2-halten i atmosfären ökade. Efter 1921 började temperaturen sjunka och gjorde så fram till 1979. Uppenbarligen föll det inte hans chefer på läppen och efter en pudel har vi inte hört mer av Thomas Karl.

En amerikansk studie visar att jordbruket svarar för de flesta av de ohälsosamma luftföroreningarna i USA, Europa och Kina. Boven är ammoniakångor från kväverika gödselmedel och animalisk gödsel, som blandas med avgaser och annat och bildar mikroskopiskt små fasta

partiklar eller aerosoler. Därför, menar forskarna bakom studien, är det viktigt att fortsätta arbetet på att få ner utsläppen från bilar, traktorer, industri m.m. I takt med att denna faktor minskas finns det också utrymme för den fördubbling av användningen av konstgödsel som projekterats i framtidsscenarierna utan att luftkvaliteten påverkas negativt.



Om du bor i en landsända med stor flygtrafik korsas himlen ofta av kondensstrimmor efter jetmotorerna. När de här strimmorna löses upp bildar de tunna cirrusmoln på den blå himlen som inte längre är så klarblå. Om vi bortser från de lätt sinnesförvirrade personer som hävdar att strimmorna ingår som ett led i en universell komplott med syfte att långsamt förgifta mänskligheten, finns det faktiskt visst fog för påståendet att "contrails" påverkar klimatet, åtminstone lokalt.

De båda tyska forskarna dr **Ulrike Burkhardt** och dr **Bernd Kärcher** vid Institutet för atmosfärisk fysik hävdade redan 2011 att kondensstrimmorna bidrar mer till den globala uppvärmningen än all den koldioxid som flyget släppt ut under mer än ett sekel.

Förklaringen skulle vara att "contrails" bildar en typ av cirrusmoln när den heta och fuktiga luften från jetmotorerna fryser till iskristaller i kallare och torrare luft. Molnen fångar upp den långvågiga strålningen från jorden och bidrar på så sätt till en uppvärmning av atmosfären. I studien använde Burkhardt och Kärcher sig av satellitfoton av "contrails" och kom fram till att deras påverkan på klimatet är långt ifrån försumbar. Koldioxidutsläppen från luftfarten uppgår till ca 3 procent av de totala utsläppen.

Nu har vi till leda hört påståendena om att 97 procent av forskarna är eniga om att människan påverkat klimatet negativt. Bakom påståendet ligger en undersökning från 2013. **John Cook** vid universitetet i Queensland i Australien gick igenom 11 994 rapporter publicerade mellan 1991 och 2011 som innehöll begreppen "global uppvärmning" och "global klimatförändring".

Han fann att endast 32,6 procent av artiklarna ansåg att människan var orsak till den globala uppvärmningen. I den gruppen menade 97 procent att den pågående uppvärmningen var till största delen orsakad av

människan. Därmed fastslog media och politiker att det fanns en koncensus på 97 procent i forskarvärlden.

Så föddes en lögn som fått förödande konsekvenser över hela jorden och som fortfarande används i den gröna propagandan. Av detta kan vi lära att i dagens värld ska man inte ta något för givet och sant. Det gäller i särskilt hög grad för alla påståenden som har med klimatförändringarna att göra.

Skeppsgossen har i likhet med många andra funderat en del över varför klimatnarrarna gång på gång understryker att klimatförändringarna är mänsklighetens viktigaste fråga. Uppriktigt sagt så tror jag allt mindre på att det är annat än ett sätt att dölja deras verkliga syften – nämligen att göra slut på orättvisorna i världen och skapa jämställdhet och allt annat som ingår i vad bloggaren **Daniel Greenfield** så träffande döpt till *Homo progressivus*.



Om Homo progressivus förlorar kampen om klimatet så är det en mycket svår förlust, ja troligen ett katastrofalt nederlag. Då får dessa progressiva personer fortsätta med rena sabotagehandlingar modell Greenpeace. Greenpeace-aktivister har vandaliserat provodlingar av GMO-ris som kan rädda tiotusentals barn från blindhet och en för tidig död. Tonvis med genmodifierade betor har bränts upp av dem. I Australien har Greenpeace brutit sig in på en experimentgård och förstört GMO-vete, och på Hawaii har man huggit ner genmodifierade papayaträd samtidigt som det pågår en debatt om huruvida odling av dessa ska tillåtas eller förbjudas.

Om dessa "aktivister" förlorar klimatförändringarna förlorar de nästan allt som hållit dem uppe och de får se sin agenda flyta som en död fisk i strömmen. Det är orsaken till att de "gröna" människorna slår på trumman och kallar klimatförändringarna för vår tids viktigaste fråga. Att de någon gång ska erkänna sitt nederlag är knappast troligt förrän halva jorden frusit till is.



Upplagd av Skeppsgossen kl. 12:36

Etiketter: "contrails", Bernd Kärcher, Daniel Greenfield, GMO, Jens Galschiöt, John Cook, NOAA, Thomas Karl, Ulrike Burkhardt, WWF-hyckleriet

4 kommentarer:



Roland Salomonsson 23 maj 2016 16:59

OM man låter naturen ha sin gång ostört, och t o m ÖKAR CO2-utsläppen, så kommer också volymen liv att öka över hela klotet och UTAN att något globalt klimathot utlöses. När jorden var som frodigast i växtligheten låg CO2 på 0,6-0,8 % av atmosfären. Med mer CO2, så behöver ju bönder inte gödsla med kemikalier, som i sig är större hot mot ett klimat. Då blir samtidigt GMO helt onödigt att utveckla. GMO funkar dessutom ENBAR om stipulerade givor av giftiga kemikalier (Round-up) sprids tillsammans med gödsel. CO2 effekter är lätt att visa i enkla labtester. Men det negativa med GMO är lika lätt att visa i lab. Formeln för allt livs beroende är CO2 + värme + H2O. Tag bort endera och allt liv dör bort samtidigt.

En frodigare växtlighet (grönska) skulle i sig göra klimatet varmare. Än sén! Jag och allt annat liv lever hellre i lite mer värme än i kyla, ALLT dör i kyla. Överdödigheten av kyla är enligt FN 20 ggr så hög, som av EXTREM hetta.

En seriös forskare påvisade för en massa år sedan att skit som sprids i atmosfären upp till ca 3600m höjd kommer till marken m anl av väder inom månader, högst något år. Skit som når upp till nivån 3600-10000m kommer att cirkulera i årtal medan övre delen långsamt diffunderar ut i lagret ovanför och undre delarna diffunderar ned i understa lagret. Och skit som sprids till nivåer över 10000 m, kommer att ligga kvar som ett filter i 1000-tals år, medan den långsamt diffunderar ut i rymden.

Något som är väldigt allvarligt för fortbeståndet av allt liv på jorden bör alltså vara att sprida skit inom översta nivån. T ex flygtrafik resp rymdfart. Varje flygplan och varje uppskjutning deponerar inte en allvarlig volym skit, men om detta pågår årtionde efter årtionde med 10000-tals flygresor mm, DÅ blir det allvarligt med tiden. Och väldigt svårt att göra o gjort.

Nu är förstäss inte flyget det farligaste hotet mot livet på jorden. Det farligaste hotet, förutom från människan, kommer från nedslag av "stora" himlakroppar OCH stora vulkanutbrott. Senaste RIKTIGT STORA vulkanutbrottet skedde ca 74000 f kr (M:t Tuba, Sumatra). Livet på jorden skadades då svårt samt att människan var nära att dö ut. Alla de vulkanutbrott som brukar pekas ut som allvarliga är bara en "fis" i atmosfären. Vesuvius -79 hade ingen större betydelse, som exempel. Inte heller S:t Helen, Pinatuba, Tambora etc. Knappt något års svalare klimat, sedan

började en normalisering och återhämtning. M:t Tubas utbrott höll jorden i ett järngrepp i 10-20000 år och triggade fram det tredje och värsta av de fyra istidsmaximumen under vår senaste istid. Dessförinnan hade isarna i stort varit bortsmälta.

Svara



Skeppsgossen 23 maj 2016 18:25

Tack för all kompletterande information! Det enda jag inte riktigt håller med dig om är kritiken av GMO. Kanske mest därför att GMO blivit ett slagträ i en debatt som egentligen inte berör oss svenskar särskilt mycket (även om den forskning som funnits har lagts i malpåse). Men om det är sant att det berikade gyllene riset kan rädda tiotusentals liv så kan jag inte förstå varför vi i västerlandet ska förkasta det. Kan du?

Svara

Svar



Roland Salomonsson 24 maj 2016 18:30

Jal! Bättre att ÖKA CO2 i atmosfären från 0,04 till 0,045 %. Ytterligare någon 100-del skulle inte skada. Då kan man minska utspridandet av kemikalier och gifter inom jordbruket väsentligt OCH samtidigt få ökade skördar för ALLA typer av grödor, inte bara för vissa GMO-grödor, samtidigt som all växtlighet (allt liv) bättre skulle uthärda extrem torka resp kyla. GMO, som den lanseras idag gör bönderna närmast livegna. Enkla lab-tester visar att jag har rätt. Dock skulle de globala storkapitalisterna inte kunna styra världen om så sker, så därför kommer klimatbedrägeriet att fortsätta.

Svara



Skeppsgossen 25 maj 2016 18:31

Jag tror att vi talar förbi varandra, Roland. Ökade skördar betyder ju inte att stapelfödan ris får ett större vitamininnehåll. Så här skriver Wikipedia om det gyllene riset: Gyllene riset (Golden rice) är ris som genmodifierats till att producera betakaroten[1]. Det började utvecklas under 90-talet (redan då tänkt som ett biståndsprojekt för att hjälpa barn i Asien och Afrika), och resultaten presenterades år 2000. Resultatet var ett genmodifierat ris med 6 nya gener. Tre av de nya generna behövs för att risplantan ska tillverka betakaroten, en gen för att riset ska kunna lagra järn, en gen är tillagd för att underlätta upptagning av näring för tarmen och en sista gen ska hjälpa tarmen ta upp just järn. Denna sista gen kodar för ett protein som bryter ned de ämnen som naturligt finns i ris och aktivt förhindrar tarmen från att ta upp järn. Betakaroten omvandlas till A-vitamin i våra kroppar. A-vitaminbrist är vanligt i framförallt Sydostasien, där många personer till följd av detta (stor del barn) drabbas av obotlig blindhet varje år. Många barn och gravida kvinnor lider också av järnbrist, och till detta ligger motivationen bakom vissa förbättringar av det gyllene riset. 2005 presenterades "Golden Rice 2", som producerar upp till 23 gånger mer betakaroten än det ursprungliga gyllene riset.[2] Jag tycker det är skäl nog att inte kritisera GMO och sabotera vidare forskning som Greenpeace m.fl. sysslät med.

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Skeppsgossen

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How COCE and IECA Helped Make a Bear

published by clive tesar on May 4, 2016 - 3:54pm

You've likely seen it by now – the sculpture of a polar bear transfixed by a towering line representing the rise in Global carbon dioxide emissions. The sculpture by Danish artist Jens Galschiot was first shown in Paris, and has been used since in some other settings, including a square in front of the Danish parliament.



What you may not know is that the story of the sculpture's creation can be partly traced back to the Conference on Communication and Environment (COCE) in Boulder, Colorado last summer. It was my first IECA Conference, and I was eager to get as much out of the event as possible, presenting some of the WWF Arctic work, but also learning from others.



"Unbearable" by Jens Galschiot (Own work) [CC BY-SA 4.0], via Wikimedia Commons

One of the things that has most interested me as a professional communicator is how to reach beyond the ranks of the converted, how to take messages to new audiences, and create a broader base for change. Some of the sessions at COCE focused on how art could be that communication silo-busting vehicle. Working for an NGO, the other thing that interested me is that art is (relatively) cheap as a communication vehicle – as one presenter noted "An environmental art project costing thousands got media worth millions".

I was still digesting the COCE sessions when I got back to my desk in June, to see a pitch from one of my Danish WWF colleagues. "This guy wants to put a polar bear sculpture in Paris – have you got any money to help support it?"

I looked at the photo of the scale model of the sculpture. It set off some serious soul-searching. I had just given a talk at COCE that touched on what I'd call "biohagiography", the problem of using an animal as a symbol of something, rather than just allowing it to be seen for what it is. Polar bears are iconic; perhaps too iconic. By focusing the weight of the message of Arctic climate change on a single species, we risk focusing people just on that single speck just a clinging or swimming bear. Polar bears are also p symbol of Arctic fragility, and Inuit are essential partne

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In the end it was the desire to reach people viscerally at a time when international climate negotiations needed a gut-punch that won out. We commissioned the sculpture and it stood in front of the Cité Universitaire in Paris for the duration of the negotiations. I don't know exactly what impact the sculpture had. It did earn media, but I'm hoping even more that at some point, a negotiator passed the sculpture, swallowed hard, and went into the negotiating sessions with renewed resolve to get a better deal.

About the Author:

For the past seven years Clive Desiré-Tesar has been Head of Communications and External Relations for WWF's Global Arctic Programme, coordinating WWF communications around the Arctic. He also leads WWF's "Last Ice Area" project which aims to support resilience for life dependent on Arctic sea ice. Clive arrived in the field of conservation via a career in journalism for CBC radio and television, and many years as a communications and strategy consultant for organizations and governments across the Canadian North, and around the circumpolar world. He has a Master of Arts degree in Environmental Education and Communication.



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Wer mit Sport beginnt, braucht Motivation, Disziplin und Realismus – aber weder Fitnessstudio noch Hightech. Unsere neue Serie.

Von Annette Kuhn
22.05.2016, 07:00



Sport soll Spaß machen

Foto: Amin Akhtar, iStock,
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Ihm fällt immer wieder etwas ein: "Später", "Es regnet", "Ich habe Rücken", "Ich muss noch Einkaufen". Zusätzlich zu seinen vielen Ideen ist er auch noch sehr hartnäckig. Der innere Schweinehund. Wer kennt ihn nicht? Wie er aussieht, weiß niemand so genau, außer vielleicht der dänische Künstler Jens Galschiøt, der in Bonn eine Skulptur gleichen Namens aus Stein errichtet hat. Sie zeigt einen stattlichen Mann mit einem Schweinekopf. Nicht gerade ein Sympathieträger, aber um sein Image ist es ja ohnehin nicht gut bestellt.

Welche Angebote die Berliner ihrem Schweinehund machen können, um ihn doch ein bisschen Sport zu überreden, ist Thema der neuen Serie der Berliner Morgenpost "Einfach fit". Wer mit Sport beginnen will, braucht eigentlich nur ein paar Sportschuhe und seinen Körper. Gelegenheiten aktiv zu werden, finden die Berliner überall in ihrer Stadt. Teure Fitnessstudios und Ausrüstung sind dafür nicht nötig.

Der Schweinehund ist immer aktiv

Besonders engagiert sich der Schweinehund bei der Verhinderung sportlicher Aktivitäten. Wer sich dann doch aufrafft, hat einen Tag später die Quittung: Muskelkater. Kater und Hund scheinen irgendwie unter einer Decke zu stecken. Bis zum nächsten sportlichen Anlauf können dann Tage, Wochen, Monate vergehen.

Das muss so nicht sein, ist Christian Trümper überzeugt. "Wichtig ist, dass der Antrieb von innen kommt", erklärt der promovierte Sportwissenschaftler an der Humboldt-Universität. Intrinsische Motivation lautet der Fachbegriff dazu. Wer mit Sport beginnt, sollte sich etwas suchen, was ihm Spaß macht und was er selbst als sinnvoll erachtet.

"Augen zu und durch", empfiehlt die Berliner Personal Trainerin Daniela Kahl. Sie rät sich kleine Ziele zu setzen, eine To-do-Liste zu schreiben. Diese Ziele sollte man abhaken und sich freuen und vielleicht auch belohnen, wenn man etwas geschafft hat. "Oder sich eine Person mit ins Boot holen, zusammen trainieren. Denn zusammen macht es mehr Spaß", sagt die Trainerin, die auch als Stuntdouble arbeitet. Nach einer Umfrage der Gesellschaft für Konsumforschung ist bei 36,4 Prozent der Befragten das soziale Umfeld der Auslöser, mehr für die eigene Gesundheit zu tun.

32 Prozent der Deutschen sehen sich als Sportmuffel

Allerdings sind nicht alle Deutschen so vom Sofa zu holen. Nach einer Studie der Techniker Krankenkasse betreibt nur knapp die Hälfte der Deutschen Sport, 20 Prozent sind sogar überzeugte Nichtsportler, 32 Prozent sehen sich eher als Sportmuffel, die zumindest das schlechte Gewissen plagt.

Wenn sie es dann doch geschafft haben, sollten sie unbedingt Maß halten, rät Trümper. Ein typischer Anfängerfehler sei, am Anfang zu schnell und zu viel zu trainieren. "Die Ziele müssen realistisch und erreichbar sind. Wer vorher kaum sportlich aktiv war, kann nicht nach ein paar Wochen an einem Halbmarathon teilnehmen."

Wie oft und wie lange ein Anfänger trainieren sollte, lässt sich nicht pauschal sagen "das hängt von den jeweiligen konstitutionellen und konditionellen Voraussetzungen ab", sagt Trümper, "wichtig ist, überhaupt anzufangen". Für jemanden, der ganz untrainiert sei, reichten schon 30 bis 40 Minuten pro Woche. Nach ein paar Wochen kann dann der Trainingsumfang auf zwei-, später auf dreimal gesteigert werden. Besonders wichtig sei dabei die Regelmäßigkeit, damit Sport zur Routine wird und sich Trainingseffekte einstellen können. Wer dreimal in der Woche eine halbe Stunde Sport macht und das Training einmal ausfallen lässt, der verliert nicht gleich den Rhythmus.

Klar muss allerdings auch sein, dass Sport immer mit Anstrengung und einem gewissen Zeitaufwand verbunden ist. Zumindest am Anfang wird man das als Belastung empfinden. "Wenn ich etwas für meine Gesundheit tun will, braucht es einen gewissen Einsatz", sagt Trümper. Ohne Selbstdisziplin und Ehrgeiz funktioniert es nicht. Sonst setzt sich der Schweinehund durch.

Ein Trainingspartner und feste Tage helfen bei der Motivation

Damit es nicht so weit kommt, braucht es vor allem in der Anfangsphase eine gute Motivation, sagt der Sportwissenschaftler und verrät zwei Hilfen: "Gut ist es, feste Tage für den Sport zu wählen und wer sich einen Trainingspartner sucht, bleibt eher dabei." Manche Einsteiger suchen sich auch gleich einen Mannschaftssport, weil dann die Trainingseinheiten mehr Verbindlichkeit haben. "Die soziale Komponente kann ein guter Motivationsfaktor sein", so Trümper. Auch in entsprechenden Umfragen stehen Freunde, die mitmachen, an oberster Stelle bei den Anreizen, gefolgt vom Wetter.

Doch auch Freunde bewahren nicht vor Muskelkater. Wer selten Sport macht, weiß wie es in Bauch und Beinen nach dem ersten Training oder dem ersten Lauf brennt

kann. Der Schweinehund würde nun sagen: "Siehst du, Sport ist nichts für dich." Trümper lässt so eine Haltung natürlich nicht zu. Er hält aber auch nichts von "Jetzt erst recht". Stattdessen empfiehlt er eine Pause, solange man Schmerzen hat, und dann wieder mit moderater Bewegung einzusteigen. Zum Beispiel statt zu laufen, mal zu walken. "Die Regenerationsphase ist genauso wichtig wie die Belastungsphase." Statt über Muskelkater zu stöhnen, sollte man versuchen, ihn als positives Zeichen dafür zu sehen, dass man aktiv etwas für sich gemacht hat. Das alles eine Kopfsache. Fast alles. In die Turnschuhe müssen immer noch die Füße steigen.

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Polizisten geschlagen und mit Hitlergruß beleidigt

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„Fake News“ zum Anglizismus des Jahres 2016 ernannt

TAG ARCHIVES: WWF

WWF and the International Bear Conference

Posted on [June 5, 2016](#) | Comments Off

The *24th International Conference on Bear Research and Management* is coming up mid-month (12-16 June, 2016) in Anchorage, Alaska, and local media outlets are already gearing up. This conference is about all species of bears but the Arctic icon is apt to get most of the attention.



The Science of Bears

By Steve HeimeI, APRN Contributor - June 3, 2016



The world's bear researchers meet every 18 months. Past meetings have been in Greece, the Georgian Republic, etc. This one's in Alaska, starting June 12. This is a big deal. Among other events, there are evening lectures open to the public, one by mauling survivor Dan Bigley, the guy who had the top of his face removed by a bear in Alaska, another by well-known public broadcaster Richard Nelson. **But our guests will be biologists.** Our panel will delve **into the science** of a subject that is always of acute interest to Alaskans, from Polar Bear tundra to Brown Bear stream to Black Bear rainforest. Bear biology, status and bear/human behavior will be on the agenda.

First up on the media roster appears to be an APRN *Talk of Alaska* radio talk show entitled "[The Science of Bears](#)" that will feature, among others, Steve Amstrup (spokesperson for *Polar Bears International*, of "[Save Our Sea Ice](#)" fame) and Margaret Williams ([WWF](#), with a [Masters in Environmental Studies](#)), scheduled for **Tuesday, June 7 at 10:00 AM Alaska time (that's 11 AM Pacific).**

Calls will be taken from the public and [comments via email are invited \(see below\).](#) It could be worth a listen, so mark your calendars. I'll post a link to the audio podcast here if and when one gets published.

As for the ethics of such a close relationship of international bear scientists with the [environmental activists at WWF](#) – [one of the richest 'charities'](#) around (and one might suppose, plans to stay that way), you'll have to make up your own mind. Maybe the radio host will ask...

UPDATE 8 May 2016: Here's the link to the podcast of this Talk of Alaska program from yesterday, which is provided in *iTunes* format (if you don't have an iPhone or Apple tablet, you'll need to down the *iTunes* program to your PC – a link for which is provided automatically. I did it and it works just fine. On the list of programs provided at the link, just click on the forward arrow to the left of "The Science of Bears"): <https://itunes.apple.com/podcast/talk-of-alaska/id264469515?mt=2>

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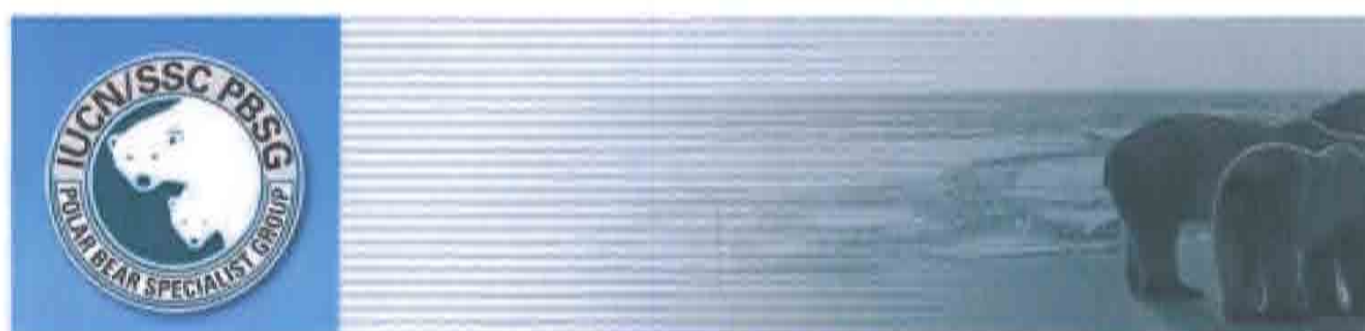
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Silence of the IUCN Polar Bear Specialist Group on the 2015 IUCN Red List assessment

Posted on [May 15, 2016](#) | Comments Off

It's been six months and still the IUCN Polar Bear Specialist Group has not updated its website with a link to the [2015 IUCN Red List](#) assessment for polar bears, which was made public with some fanfare in November 2015. They are not the only group still ignoring the Red List decision but their silence is the most damning – the IUCN is the parent body of their organization.

On May 7th, I wrote to the IUCN Red List folks (redlist@iucn.org) about this situation (excerpt below) but as yet have received no reply.



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21.07.2016

Flucht-Mahnmal im Husumer Kreishaus

Bis Anfang August ist im Husumer Kreishaus eine Arbeit des dänischen Künstlers Jens Galschiøt zu sehen. Es wurde vom Diakonischen Werk Husum gGmbH nach Nordfriesland geholt und zeigt lebensgroße Skulpturen von Flüchtlingen, die sich um ein umgekipptes Boot gruppieren. Sie blicken die Besucher stumm und eindringlich an.

Mit dem Werk will der Künstler an die weltweit über 45 Millionen Kinder, Frauen und Männer erinnern, die ihre Heimatländer verlassen mussten. Hinzu kommen viele Millionen Menschen, die innerhalb ihrer Länder vertrieben wurden und eine kaum zu schätzende Zahl nicht registrierter Flüchtlinge. Das Werk war – mit einem größeren Boot – bereits 2015 anlässlich des Weltflüchtlingstages im Husumer Binnenhafen ausgestellt.



Künstler: Jens Galschiøt

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DIE DÄNISCHE NORDSEEKÜSTE VON BLÅVAND BIS ZUM RINGKØBING FJORD

20. August 2016 · by Ausreißerin · in Dänemark, Reisen mit Kleinkind

Nachdem wir die [dänischen Wattenmeerinseln](#) ausgiebig erkundet hatten, hangelten wir uns entlang der Nordseeküste bis zum *Ringkøbing Fjord* hoch. Ich hatte eigentlich auf etwas mehr Sonne, blauen Himmel und Temperaturen im zweistelligen Grad-Bereich gehofft (darf man Ende Mai doch wohl, oder?), aber man muss das Wetter nehmen, wie es kommt, und das Beste draus machen.

Kriegsrelikte in Blåvand

Auch wenn uns *Blåvand* als ziemlich touristisch angekündigt wurde, wollte ich dennoch gerne hin. Das (wetterunabhängige) Objekt meiner Begierde war die Bunkeranlage *Tirpitz-Stellung*, die – samt angeschlossenem Museum – für Besucher freigegeben ist. Seit ich keine Geschichtsklausuren mehr schreiben muss, interessiert mich nämlich die Geschichte meiner Reiseländer, besonders alles rund um den 2. Weltkrieg und die Machenschaften des kleinen Österreichers mit Oberlippenbart und Seitenscheitel. Leider

Suchbegriff eingeben

AKTUELLES WETTER

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Vorhersage für Di, 31.01.2017



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REISEZEIT

14. - 28. Mai 2016

INTERVIEWS MIT MIR
ZUM THEMA ‚REISEN MIT
KIND‘

Von unseren ersten Reiseerfahrungen mit Kind durfte ich auch schon auf anderen Blogs berichten. Die Interviews mit mir findet ihr hier:

[Reisen mit Baby:](#)

Interview bei a daily travel mate

[Auszeit:](#)

Interview bei travelfamily

1st 9 week ↓

standen wir vor verschlossenen Türen, da das Museum gerade aufwändig umgebaut und erweitert wird – blöd für uns, aber sicherlich klasse für die Besucher ab 2017.



Blåvand: Westlichster Punkt Dänemarks

Wir fahren also weiter zum Strand von *Blåvand*, so dass wir wenigstens sagen können, dass wir am westlichsten Punkt Dänemarks waren (abgesehen von Grönland und den Faröer Inseln). Gesehen haben wir allerdings nicht viel, denn Regen und Dunst verhagelten uns die Sicht. Auf zur C-Lösung: Shoppen und Kaffchen trinken im touristischen Zentrum von *Blåvand*.



Nymindegab: Fest am hiesigen Museum

Manche Urlaubsaktivitäten ergeben sich ganz spontan: Wir sind – anscheinend als einzige Touristen – auf einem Fest des *Nymindegab*-Museums gelandet. Besonders spannend fand ich das Außengelände des Museums, wo wir das Wohnhaus sowie die Werkstatt einer Zimmermannsfamilie um 1930 besichtigt haben. Die Maschinen des Zimmermanns wurden damals schon sehr fortschrittlich durch eine Windmühle angetrieben.

Im Zuge des Festes gab es zahlreiche Mitmach-Aktionen für Kinder, für die Lotta aber noch etwas zu klein war. Sie war dafür hellauf begeistert von einem Wassertrog, in dem sie ausgelassen herum panschte. Die einfachen Dinge bereiten oft die größte Freude :-)



Windmühle mit darunter liegender Werkstatt eines Zimmermanns aus dem Jahre 1930.



Beim *Nymindegab*-Museum sollte man übrigens unbedingt einen Blick ins *Hvalhuset* werfen, wo ein 12 m langes Skelett eines in der Gegend gestrandeten Pottwals ausgestellt ist.

Nordseeküste rund um den Lyngvig Fyr

Die nächsten drei Tage haben wir Quartier auf dem [Lyngvig Camping](#) bezogen.



Abendstimmung auf dem Lyngvig Campingplatz:
Sonnenuntergang hinter dem Leuchtturm.

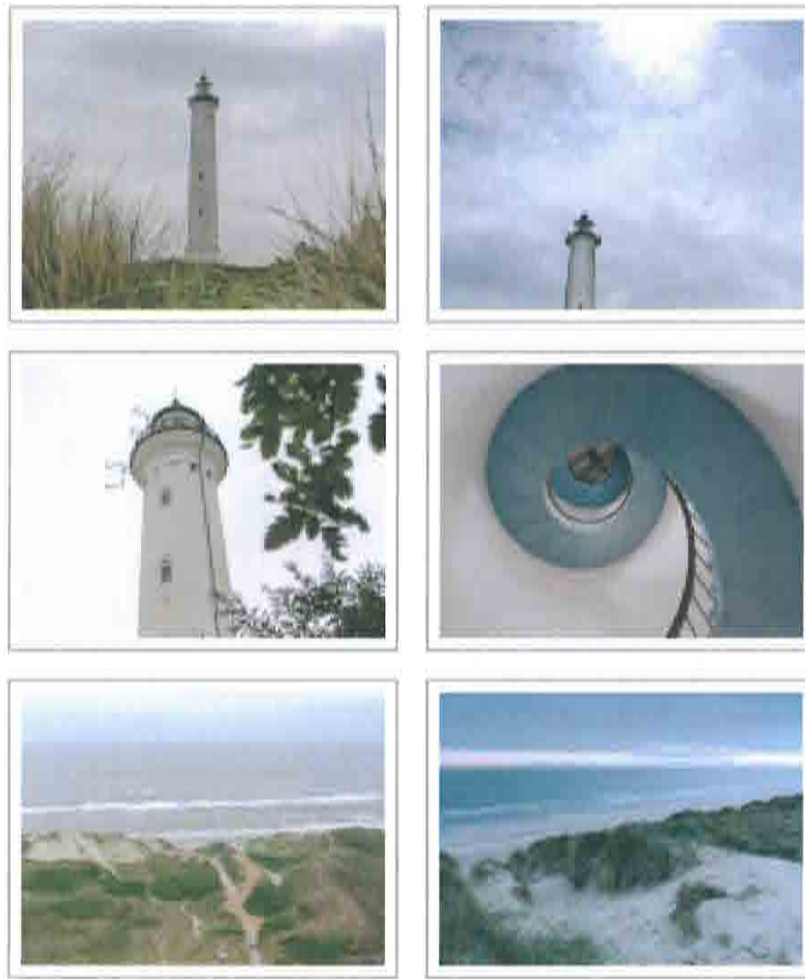
Eigentlich hatte ich mir vorgestellt, dass wir lange Spaziergänge unternehmen und uns Fahrräder mieten, wetterbedingt haben wir allerdings nur kürzere Ausflüge in den Regenspauzen unternommen und das Campingplatz eigene Hallenbad besucht. Und ganz ehrlich? Eigentlich war es auch mal ganz gut, kein übermäßiges Programm zu haben. Lotta war mit ihren Gummistiefeln, dem Strand und den Wellen vollauf zufrieden, und wir konnten einfach mal tief durchatmen, uns entspannen und das Wenigtun genießen.



Einfach mal ein wenig me(e)hr genießen...

Einer unserer Spaziergänge hat uns zum benachbarten *Lyngvig Fyr* geführt. Als Leuchtturm-Fan konnte ich mir den Aufstieg nicht entgehen lassen, wobei ich gestehen muss, dass es sich eigentlich nur bei besseren Sichtverhältnissen so wirklich gelohnt hätte.





Egal wo man in dieser Gegend einen Stopp einlegt (z.B. hier: [55°56'20.8"N 8°08'58.7"E](#)), die Strände und Dünenlandschaft sind wunderschön.



Søndervig: Sandskulpturenfestival & Strandspaziergang

Das Sandskulpturenfestival in *Søndervig* ist ein absolutes Highlight, das man sich nicht entgehen lassen sollte, wenn man in der Gegend ist. Bilder und Details dazu habe ich ja schon in einem separaten [Blog-Beitrag](#) veröffentlicht.

3.10.19 vened



Kunstwerke aus Sand: Das Sandskulpturenfestival in Søndervig ist ein Muss für Groß und Klein!

Auch *Søndervig* selbst lohnt einen Besuch. Das kleine Städtchen lädt zum Minibummel ein, und Pizza und Eis boten uns eine willkommene Abwechslung zu unserem Camper-Futter. Zum Strand von *Søndervig* haben wir auch noch einen kleinen Abstecher gemacht. Besonders schön ist der Weg dorthin, der zwischen Dünen und vorbei an niedlichen, kleinen Häuschen führt.



Kurzbesuch in Ringkøbing

Die ehemals bedeutende Hafenstadt *Ringkøbing* sollte man auch nicht links liegen lassen. Wir haben auf dem Wohnmobilstellplatz am Hafen übernachtet, wo wir einen herrlichen Sonnenuntergang genießen konnten.

Am nächsten Morgen sind wir zum Frühstück und Bummeln in die gemütliche, kleine Altstadt gegangen. Auf dem Weg sind wir über die interessante Statue „Survival of the Fattest“ gestolpert, deren Titel an Darwins „Survival of the Fittest“ angelehnt ist. Die Skulptur von *Jens Galschiøt* und *Lars Calmar* ist eine herrliche Kritik an der ungerechten Verteilung von globalen Ressourcen sowie Reichtum und Armut in der Welt. Sie zeigt eine dicke Frau aus der westlichen Welt, die auf den Schultern eines mageren, afrikanischen Jungen sitzt. In der Hand hält die Frau eine



So lässt es sich aushalten: Aussicht aus unserem Camper auf den Hafen von Ringkøbing.

Waage, das Symbol für Gerechtigkeit, vor dem sie aber die Augen verschließt.

Natur pur im Gebiet der Skjern Å

Weiter ging's in das Gebiet der [Skjern Å](#), eine Infobroschüre hat mich angefixt. Am liebsten hätte ich eine ausgedehnte Radtour entlang des Wasserreichsten Flusses Dänemarks unternommen, allerdings fehlte uns im Urlaubsentspurt die Zeit dafür. Ein Spaziergang hat uns immerhin einen kleinen Einblick in die Auenlandschaft gewährt.



Skulptur „Survival of the Fattest“



Spaziergang im Natur- und Vogelschutzgebiet Skjern Å



Krönender Urlaubsabschluss in Vejers

Eigentlich wollten wir bereits am Freitag Mittag die Heimreise antreten, aber ausgerechnet für unseren Abreisetag waren endlich Sonne und Temperaturen jenseits der 20-Grad-Marke angesagt. Diesen einen Sommertag mussten wir unbedingt noch mitnehmen!

Spontan fuhren wir also am Donnerstag Spätnachmittag zurück an die Küste und quartierten uns auf dem [Vejers Strand Camping](#) ein. Gute Entscheidung!





In *Vejers* verbrachten wir einen herrlichen Familienurlaubstag mit Sandburgen bauen, im Meer plantschen und Eis essen – besser hätte unserer Urlaubsfinale nicht sein können. Einziger kleiner Wermutstropfen: An unserem Sommertag habe ich tatsächlich kein einziges Foto geschossen. Manchmal muss man aber auch einfach den Augenblick genießen.



Wir brauchen viele Jahre bis wir verstehen, wie kostbar Augenblicke sein können.
– Ernst Ferstl

Mein Fazit: Die dänische Nordseeküste ist ein wunderbares Familienurlaubsziel mit Wiederholungscharakter. Habt ihr noch weitere Unternehmungstipps für die Gegend? Immer her damit!

Danish Art

Source: http://en.wikipedia.org/wiki/Danish_art
Updated: 2016-09-12T12:35Z

Danish art is the visual arts produced in Denmark or by Danish artists. It goes back thousands of years with significant artifacts from the 2nd millennium BC, such as the Trundholm sun chariot. For many early periods, it is usually considered as part of the wider Nordic art of Scandinavia. Art from what is today Denmark forms part of the art of the Nordic Bronze Age, and then Norse and Viking art. Danish medieval painting is almost entirely known from church frescos such as those from the 16th-century artist known as the Elmelunde Master.

The Reformation greatly disrupted Danish artistic traditions, and left the existing body of painters and sculptors without large markets. The requirements of the court and aristocracy were mainly for portraits, usually by imported artists, and it was not until the 18th century that large numbers of Danes were trained in contemporary styles. Thereafter for an extended period art in Denmark was either imported from Germany and the Netherlands or Danish artists studied abroad and produced work that was seldom inspired by Denmark itself. From the late 18th century on, the situation changed radically and beginning with the Danish Golden Age, a distinct tradition of Danish art has continued to flourish until today. Due to generous art subsidies, contemporary Danish art has a big production per capita.

Though usually not especially a major centre for art production or supporter of art, Denmark has been relatively



Christen Købke, *View of Lake Sortedam*, 1838.
The Danish flag is frequently seen in paintings of this period.

Culture of Denmark

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Nordic Bronze Age



The Gundestrup cauldron

Lurs are a distinctive type of giant curving Bronze Age horn, of which 35 of the 53 known examples have been found in bogs in Denmark, very often in pairs. They are normally made of bronze, and often decorated.

A possibly alien find in Denmark is the Gundestrup cauldron, a richly decorated silver vessel, thought to date to the 1st century BC.^[1] It was found in 1891 in a peat bog near the hamlet of Gundestrup in north-eastern Jutland. The silversmithing of the plates is very skilled. The bowl, 70 cm across, was beaten from a single ingot.

Now in the National Museum of Denmark, it is the largest known example of European silver work from the period. The style and workmanship suggest Thracian origin, while the imagery seems Celtic, so it may not reflect local styles.

Norse art

The Germanic Iron Age period of about 400-800 AD is represented by the Golden Horns of Gallehus, now known only from drawings since they were stolen and melted down in 1802, and significant deposits from weapons sacrifice such as that at Illerup Ådal, where 15,000 items were found, deposited during the period 200-500.

wend ✓ 1 of 3

Danish sites have given their names to two of the six main styles of Norse art, Jelling style (10th century) and its successor Mammen style (10-11th centuries), though the other styles are also represented in Denmark. Only one Danish ship burial is known, from Ladbykibet. The images on the runestones at Jelling are probably the best known Danish works of the period. Although little of their original paintwork remains today, copies of the largest stone in the National Museum of Denmark and in the museum at Jelling have been redecorated in vivid colours based on the fragments of paint which remained on the original.^[2]

Medieval church frescos

Main article: Church frescos in Denmark

Church wall paintings (Danish: *kalkmalerier*) are to be found in some 600 churches across Denmark, no doubt representing the highest concentration of surviving church murals anywhere in the world.^[3] Most of them date back to the Middle Ages. They lay hidden for centuries as after the reformation, they were covered with limewash (Danish: *kalk*) only to be revealed and restored during the course of the 19th and 20th centuries. Of most interest to Danish art are the Gothic paintings from the 15th and 16th centuries as they were painted in a style typical of native Danish painters.^[4] Adopting the *Biblia pauperum* approach, they present many of the most popular stories from the Old and New Testaments in typological juxtapositions.



Gothic frescos in Elmelunde Church

Renaissance to the 18th century



Landscape with Northern Lights - Attempt to Paint the Aurora Borealis, 1790s, by Jens Juel.

Danish panel painting and painted wood-carving of the late Middle Ages was mostly by, or heavily influenced by, the prevailing North German styles, especially those of Hamburg and other Hanseatic cities. At the Protestant Reformation religious painting virtually ceased, and for a long period the most notable portraits of the royal family were made by foreign artists, such as Hans Holbein the Younger's portrait of Christina of Denmark. Albrecht Dürer's portrait of her father Christian II of Denmark, painted in Brussels in 1521, has not survived, though portraits of him by other foreign artists have.

The establishment of the Royal Danish Academy of Fine Arts in 1754 followed the general European pattern, and was intended to develop a national school and reduce the need to import artists from other countries. After a period of development its pupils were indeed to lead the creation of a distinct Danish style. After an architect, the third and fifth Director was Johannes Wiedewelt (1772–1777) and from (1780–1789), a Neoclassical sculptor trained in Italy and France, who had followed his father as court sculptor, and is remembered for his memorials and garden decorations

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A student of Abildgaard's period at the Academy was Bertel Thorvaldsen (1770–1844), by far the most famous Danish sculptor, who along with the Italian Canova was recognised across Europe as the leading Neoclassical sculptor. Among his works are the colossal series of statues of Christ and the twelve Apostles for the rebuilding of Vor Frue Kirke in Copenhagen. Motifs for his works (reliefs, statues, and busts) were drawn mostly from Greek mythology, but he also created portraits of important personalities, as in his tomb monument for Pope Pius VII in St Peter's Basilica, Rome. His works can be seen in many European countries, but there is a very large collection at the Thorvaldsen Museum in Copenhagen. He was based in Rome for many years, and played an important role in encouraging young Danish artists spending time in the city. Another important Neoclassicist produced by the Academy was the painter Asmus Jacob Carstens, whose later career was all spent in Italy or Germany.

The establishment in 1775 of the Royal Copenhagen Porcelain Factory was another royal initiative, typical of monarchies in the period, though the business has outlasted the great majority of such factories, and survives today as part of a larger group, which also includes the Kosta Glasbruk glass company, founded in 1742 by two army officers, and the Orrefors Glasbruk (founded 1898), all known internationally.



Ganymede and the Eagle by Bertel Thorvaldsen, 1817

The Golden Age

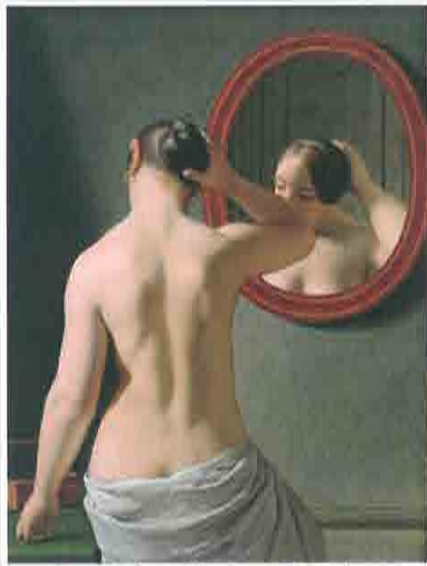
Main article: Danish Golden Age

Around the beginning of the 19th century the Golden Age of Danish Painting emerged to form a distinct national style for the first time since the Middle Ages; the period lasted until the middle of the 19th century. It has a style drawing on Dutch Golden Age painting, especially its landscape painting,^[5] and depicting northern light that is soft but allows strong contrasts of colour. The treatment of scenes is typically an idealized version of reality, but unpretentiously so, appearing more realist than is actually the case. Interior scenes, often small portrait groups, are also common, with a similar treatment of humble domestic objects and furniture, often of the artist's circle of friends. Little Danish art was seen outside the country (indeed it mostly remains there to this day) and the Danish-trained leader of German Romantic painting Caspar David Friedrich was important in spreading its influence in Germany.

A crucial figure was Christoffer Wilhelm Eckersberg, who had studied in Paris with Jacques-Louis David and was further influenced towards Neo-Classicism by Thorvaldsen. Eckersberg taught at the Academy from 1818 to 1853, becoming director from 1827 to 1828, and was an important influence on the following generation, in which landscape painting came to the fore.^{[6][7]} He taught most of the leading artists of the period, including:^[8]

Wilhelm Bendz (1804–1832), remembered for his many technically accomplished portraits of fellow artists such as Ditlev Blunck and Christen Christensen, a scene from the Academy's anatomy class, as well as the group portraits "A Tobacco Party" and "Artist in the Evening at Finck's Coffee House in Munich";

Constantin Hansen (1804–1880), deeply interested in literature and mythology, and inspired by Niels Laurits Høyen, he developed national historical painting based on Norse mythology and painted many portraits, including the historical The Constitutional Assembly (*Den grundlovgivende Rigsforsamling*);



Christoffer Wilhelm Eckersberg, *Woman in front of a Mirror*, 1841. French Neo-Classicism transmuted into Biedermeier style.

Christen Købke (1810–1848), influenced by Niels Laurits Høyen, an art historian who promoted a nationalistic approach calling for artists to search for subject matter in the folk life of their country instead of searching for themes in other countries such as Italy; Wilhelm Marstrand (1810–1873), a vastly productive artist who mastered a remarkable variety of genres, remembered especially for a number of his works which have become familiar signposts of Danish history and culture: scenes from the drawing-rooms and streets of Copenhagen during his younger days; the festivity and public life captured in Rome; the many representative portraits of citizens and innovators; even the monumental commissions for universities and the monarchy;



A company of Danish artists in Rome, painted by Constantin Hansen, 1837. Lying on the floor is architect Bindsbøll. From left to right: Constantin Hansen, Martinus Rørbye, Wilhelm Marstrand, Albert Küchler, Ditlev Blunck and Jørgen Sonne.

Martinus Rørbye (1803–1848), remembered for his genre paintings of Copenhagen, for his landscapes and for his architectural paintings, as well as for the many sketches he made during his travels to countries rarely explored at the time.

Among other artists, C.A. Jensen (1792–1870) specialized almost exclusively in portraits.

At the end of the period painting style, especially in landscape art, became caught up in the political issue of the Schleswig-Holstein Question, a vital matter for Danes, but notoriously impenetrable for most others in Europe.

Later 19th century

Danish painting continued many of the characteristics of the Golden Age, but gradually moved closer to those of the rest of Europe, especially Germany. Artists

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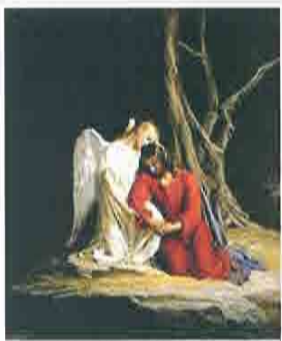
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Johan Lundbye (1818–1848), remembered for his animal paintings and landscapes, especially those of Sealand including the large *Kystparti ved Isefjord* (Coast View by Isefjord);

P.C. Skovgaard (1817–1875), primarily known for his landscape paintings, for the special role he played in portraying Denmark's nature, helping to develop a unique Danish art form, and his growing interest in portraying atmosphere and light.



P.C. Skovgaard: Frederiksborg Palace



Carl Bloch: Gethsemane

Elisabeth Jerichau-Baumann (1819–1881) was born in Żoliborz (Jolibord) a borough of Warsaw but moved to Denmark when she married Danish sculptor Jens Adolf Jerichau in 1846. She is best known for her portraits and was commissioned by the Danish Royal Family to paint their portraits to the annoyance and jealousy of local artists. The mild eroticism of a few of her paintings was looked upon unfavourably by many at the time but she remained aloof, perhaps reassured by the fact that some of her husband's sculptures were erotic in nature.^[9]

Carl Heinrich Bloch (1834–1890) was a rare Danish history painter, mostly of Biblical subjects, who developed his academic style in Italy before returning to Copenhagen in 1866. He was commissioned to produce 23 paintings for the Chapel at Frederiksborg Palace consisting of scenes from the life of Christ which have become very popular as illustrations. For over 40 years the Church of Jesus Christ of Latter-day Saints has made much use of Carl Bloch's paintings, especially those from the Frederiksborg Palace collection, in its church buildings and printed media.

Edvard Eriksen (1876–1959) is best known as the sculptor of the bronze *Little Mermaid* statue in Copenhagen. Based on the story by Hans Christian Andersen, he completed the work in 1913.^[10]

The Skagen and Funen movements

Main article: Skagen Painters

Main article: Funen Painters

In 1871, Holger Drachmann (1846–1908) and Karl Madsen (1855–1938) visited Skagen in the far north of Jutland where they quickly built up one of Scandinavia's most successful artists' colonies. They were soon joined by P.S. Krøyer (1851–1909), Carl Locher (1851–1915), Laurits Tuxen (1853–1927), the Norwegian Christian Skredsvig (1854–1924) and Michael (1849–1927) and Anna Ancher (1859–1935). All participated in painting the natural surroundings and local people. The symbolist Jens Ferdinand Willumsen (1863–1958) also visited the Skagen community.^[11]

A little later, at the very beginning of the 20th century, a similar phenomenon developed on the island of Funen with the encouragement of Johannes Larsen (1867–1961) and the inspiration of Theodor Philipsen. *Fynboerne* or the Funen Painters included: Peter Hansen, Fritz Syberg, Jens Birkholm, Karl Schou, Harald Giersing, Anna Syberg, Christine Swane and Alhed Larsen.



Hip, Hip, Hurrah! by P.S. Krøyer, 1888

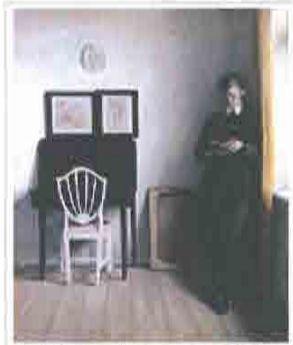
Modernism and expressionism

Handwritten notes: "vend" and "2 af 3"

Theodor Philipsen (1840–1920) through his personal contact with Paul Gauguin became the sole Danish impressionist of his generation.^[12]

L. A. Ring (1854–1933), famous for his involvement in Danish symbolism, specialised in paintings of village life and landscapes in the south of Zealand.^[13]

Paul Gustave Fischer (1860–1934) was a romantic impressionistic painter specialising in city street scenes and bright bathing compositions.



Vilhelm Hammershøi:
*Interior with Young Man
Reading*

Vilhelm Hammershøi (1864–1916) was considered something of an enigma in his lifetime but is now remembered mainly for his subdued paintings of interiors, usually empty spaces (as in *Dust Motes Dancing in Sunbeams*) but occasionally with a solitary figure.^[14]

Danish expressionist landscape painting developed between the world wars with Jens Søndergaard and Oluf Høst as its main representatives. In parallel, younger artists such as Niels Lergaard, Lauritz Hartz and Karl Bovin adopted the light French colours and formalism of modernism, founding the Corner group of artists in 1932. Around the same time, Edvard Weie, the Swedish artist Karl Isakson, Olaf Rude, Kræsten Iversen, Oluf Høst and Niels Lergaard were attracted by the natural beauty of the Baltic islands of Bornholm and the much smaller Christiansø. Together they initiated the so-called Bornholm School providing the basis of the permanent exhibition at the Bornholm Art Museum near Gudhjem. Painters of nature and everyday life such as Erik Hoppe and Knud Agger initiated the highly successful Grønningen association which provided a platform for exhibitions in Copenhagen.^[15]

Sigurd Swane (1879–1973) was initially influenced by the work of the Fauves in Paris when he began a series of paintings of woodlands rich in greens, yellows and blues. He later painted a number of light-filled landscapes while living on a farm in Odsherred in north-western Zealand.^[16]

Harald Giersing (1881–1927) was instrumental in developing the classic modernism movement in Denmark around 1910–1920.^[17]

Vilhelm Lundstrøm (1893–1950), one of the greatest modernists, brought French cubism to Denmark. He is remembered for his still-life paintings with oranges and for cubistic scenes with nudes. His later work developed into much looser modern art with contrasting colours and form.^[18]

Richard Mortensen (1910–1993) was an important surrealist painter, inspired by Wassily Kandinsky. He was a joint founder of the "Linien" group of artists and also a member of the Grønningen group. His later expressionist works exhibit large, clear, brightly coloured surfaces.^[19]

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include Finn Junj (1912–1989), Hans Wegner (1914–2007) and Arne Jacobsen (1902–1971).

Contemporary art

Collections of modern art enjoy unusually attractive settings at the Louisiana Museum north of Copenhagen and at the North Jutland Art Museum in Aalborg. The National Museum of Art and the Glyptotek, both in Copenhagen, contain treasures of Danish and international art.

Richard Winther (1926–2007) a talented Danish artist, started his long career in the arts aged 10. He worked on themes exploring mediums such as painting, photography, and ceramics. He is considered as one of the founders of the Linien II movement, part of concrete art at the time. Several known artists today have been greatly influenced by Richard Winther. Many of his paintings were done on canvas and masonite, but in an effort to simplify his art he not only diminished the number of colors he used but also switched to paint on cardboard. He was not shy about revisiting a theme and many years later amended some of his works. Also several of his works are presented on both sides of the same cardboard. He used photographic cameras to compose art and when he was not satisfied with the capabilities of the machines, he started making his own designs. He is known for his 360 degree cameras, instruments which are objects of art in themselves. Among the many prizes he was awarded, were the Eckersberg Medal (1971), Thorvaldsen Medal (1997) and the Prince Eugen Medal.

Per Kirkeby (born 1938) has produced an impressive body of neo-expressionistic artwork on masonite, canvas, blackboards and paper as well as various sculptures and even architecture. Initially interested in pop art, his colourful paintings have been exhibited widely, most recently at the Tate Modern in London.^[21] Educated as a geologist, his interest in terrain and nature in general is still in evidence in his painting.^[22]

Merete Barker (born 1944) uses sketches and photographs from her many travels as the basis for highly expressive paintings where it is often difficult to distinguish between nature and culture.^[23]

Elmgreen and Dragset have worked together since 1995 producing work which explores the relationship between art, architecture and design.^[24] Michael Elmgreen (born 1961), a Dane, and Ingar Dragset (born 1968), a Norwegian draw on institutional critique, social politics, performance and architecture, reconfiguring everyday objects and situations with wit and subversive humour.^[25]

Tal R, born in Israel in 1967, produces wild and colourful paintings, combining shapes and imagery with a reduced palette consisting of black, white, pink, green, red, yellow and brown.^[26] Inspired by everything from the Holocaust to children's comic books, his widely exhibited work builds on the old tradition of autonomy and expression.^[27]

Olafur Eliasson (born 1967) has attracted wide interest in his public space exhibitions such as the New York City Waterfalls (2008), the *Weather Project* at London's Tate Modern gallery in 2003 and the *Take Your Time* exhibit at MoMA in New York (2008).^{[28][29]}

Jeppe Hein (born 1974) produces interactive art works or installations, often activated by the spectator. Among these are his *Shaking Cube* (2004), *Moving Benches* (2000), *The Curve* (2007) and his *Space in Action / Action in Space* (2002) exhibited at the 2003 Venice Biennale. He is now working on a major exhibit for the Danish pavilion at Expo 2010 in Shanghai.^{[30][31]}



Jørn Utzon: Sydney Opera
House



Per Kirkeby: fresco (unnamed), Black Diamond, Copenhagen (1999)

Jens Galschiøt (born 1954) political sculptor, often known as using his art to highlight violation of human rights. In the years he has made happenings worldwide, incl. my inner beast in Austria, Belgium, Switzerland, Sweden, France, Norway, Italy, Holand, Spain,^[32] and in 1997 the Pillar of Shame in China,^[33] Mexico, Brazil.

Margrethe II's tapestries

On the occasion of her 50th birthday in 1990, Queen Margrethe II decided to use a gift from industry of 13 million Danish crowns to produce a series of tapestries tracing the history of Denmark from the beginnings to the present day. Woven by the historic Manufacture des Gobelins in Paris, the tapestries were based on full-sized sketches by the versatile Danish artist Bjørn Nørgaard.^[34] Completed in 1999, they now hang in the Great Hall at Christiansborg Palace.



Henning Larsen: Copenhagen Opera House

World-class architects

Main article: Architecture of Denmark

Following in the footsteps of Arne Jacobsen, Denmark has had some outstanding successes in contemporary architecture. Johann Otto von Spreckelsen, relying on simple geometrical figures, designed the Grande Arche at La Défense in Paris. Prolific Henning Larsen designed the Foreign Ministry building in Riyadh, as well as a variety of prestige buildings throughout Scandinavia, including the recently completed Copenhagen Opera House.^[35] Jørn Utzon's iconic Sydney Opera House earned him the distinction of becoming only the second person to have his work recognized as a World Heritage Site while still alive.^[36] Bjarke Ingels whom the Wall Street Journal in October 2011 named the Innovator of the Year for architecture and, in July 2012, cited him as "rapidly becoming one of the design world's rising stars" in light of his extensive international projects.

Museums

The most significant museums for Danish art are:

In Copenhagen:

- Statens Museum for Kunst
- Ny Carlsberg Glyptotek

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- Louisiana Museum of Modern Art
- KUNSTEN Museum of Modern Art Aalborg
- Funen's Art Museum, Odense
- Museum Jorn, Silkeborg

and others in Category:Art museums and galleries in Denmark.

See also

- Architecture of Denmark
- Culture of Denmark
- Danish sculpture
- List of Danish painters
- Photography of Denmark

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External links



Wikimedia Commons has media related to *Art of Denmark*.

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Dependencies and other territories	Åland Islands · Faroe Islands · Gibraltar · Guernsey · Jersey · Isle of Man · Svalbard and Jan Mayen

Denmark articles

History	Archaeology · Viking Age · Kalmar Union · Reformation · Denmark-Norway · Colonial empire (Colonization of the Americas) · Scandinavian Monetary Union · Occupation during World War II (Rescue of the Danish Jews) · Postal history
Geography	Cities · Danish straits · Extreme points · Forests · Islands · Municipalities · Regions · Rivers
Politics	Constitution · Courts · Elections · Folketing (Danish Parliament) · Foreign relations · Law · Law enforcement · LGBT rights · Military · Monarchy · Political parties
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Symbols	Coat of arms · Flag · National (civic) anthem · Royal anthem



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Odense

From Wikivoyage

Odense (<http://www.visitodense.com>) is the largest city on the island of Funen (da.Fyn) in Denmark. As Denmark's third-largest city, it offers the traveller a mixture of an exciting vibrant night-life, beautiful street-scapes, great shopping opportunities & a rich cultural heritage.

Understand

Odense is roughly in the centre of Funen, which lies between the larger Zealand island and the Jutland peninsula. The first recorded reference to the city dates back to 988AD in a letter from the German Kaiser Otto III.

Some recent archaeological findings have indicated that a settlement has in fact been around since the Viking period. At that time, however, Odense was just the small centre of the Odin cult. In 1100, the first monastery, Saint Knud's was established by English Benedictine monks.



An example of the many 15th- and 16th-century buildings in Odense

Up until the middle of the 17th century, Odense enjoyed the position as a main trading-centre for the people from the surrounding areas. Local produce & livestock were exported from the city. However, a war with Sweden in the 1600s weakened the city's economy. This economic downturn continued until 1803 when a canal linking Odense with the Kattegat was opened. This swiftly changed Odense into a port city and over the next 100 years Odense quickly developed into the modern industrial city which it is today.

Currently Odense has a population of 185,871 people, thus making it Denmark's 3rd largest city.

Odense is also the birthplace of the world famous fairytale writer Hans Christian Andersen & the city proudly displays statues, parades & monuments in his memory. Andersen was born on 2 April 1805, in a tiny house on Munkemøllestræde, quite close to the cathedral. During his lifetime, Andersen created many famous fairy-tales which today are internationally famous. For example *The Little Mermaid*, *The Ugly Duckling* and *The Snow Queen*.

Get in

By plane

Odense Airport

The small airfield called **Odense H.C. Andersen Airport** (<http://www.odense-lufthavn.dk/>) (IATA: ODE) has been reduced to handling periodic charter flights for package holiday operators. Getting on such a flight pretty much requires buying a package holiday that starts and ends in Odense, so the only practical way of using Odense Airport as a point of entry is if arriving by private aviation, if you happen to own a plane or are able to procure the services of one. Otherwise, the country's two major airports are a better bet, and they are not that far away.



Hans Christian Andersen house

Copenhagen Airport

From **Copenhagen Kastrup Airport** take the train from the airport directly to Odense via Copenhagen City. This trip can take between 95 and 120 minutes. (Note: On trains leaving from Copenhagen Airport it is important that you clip your train ticket prior to boarding).

Billund Airport

From **Billund Airport**, take the local bus to either Kolding or Vejle and then get a train from there to Odense. Trains depart roughly every 30 minutes during the day and every two hours after 01:00. The total trip is roughly 90 minutes.

By train

The Danish state-owned railway company DSB (<http://www.dsb.dk/>) provides rail-links between Odense and many of Denmark's major towns and cities. The trains are of exceptional quality, offer very comfortable seating and have food + drinks served en-route. During peak times it might be advisable to book a seat. This is generally not required very early in the morning or late at night.

Trains are quite regular and arrive generally on time. Ticket checks take place on every journey, so it's vital that you are in possession of a valid ticket at all times. Smoking is not permitted anywhere on the train.

Odense is

- roughly between 90 minutes and 2 hours from Copenhagen City. Trains depart 2-3 times an hour. (Average cost: DKK220)
- around 105 minutes from Aarhus.
- between 80 and 110 minutes from Esbjerg in southern Jutland.
- about 45 minutes from Svendborg in the south of Funen
- between 4 and 5 hours from Hamburg in Germany.

By car

Odense is situated in the centre of the island Funen (*da.Fyn*), and although not technically correct, many Danes consider it to be the centre of Denmark. The main highway between east (Zealand) and west (Jutland) Denmark, the E20, runs through the southern suburbs of the city. If you are driving from Germany, this highway branches off the highway from Germany (E45) right after the Kolding Ø exit. It is important to note that there is a toll for crossing the Great-Belt Bridge from Zealand to Funen, the cost is DKK235 one-way.

By bus

The cream coloured buses from FynBus (<http://www.fynbus.dk>) travel to Odense from locations all over the island of Funen, Fredericia in Jutland, and Nykøbing on the island of Falster.

Regional buses arrive at and depart from the Odense Train Station. The Intra-city buses can be recognized from the regional buses by the length of the line number. Two-digit number lines are intra-city while 3-digit numbers are regional and inter-city.

A map and schedule of available bus lines can be found on the Fynbus website which is partially available in English and German.

By yacht



Odense Banegård, the city's main train station handling long-distance trains, features a large building housing a shopping centre

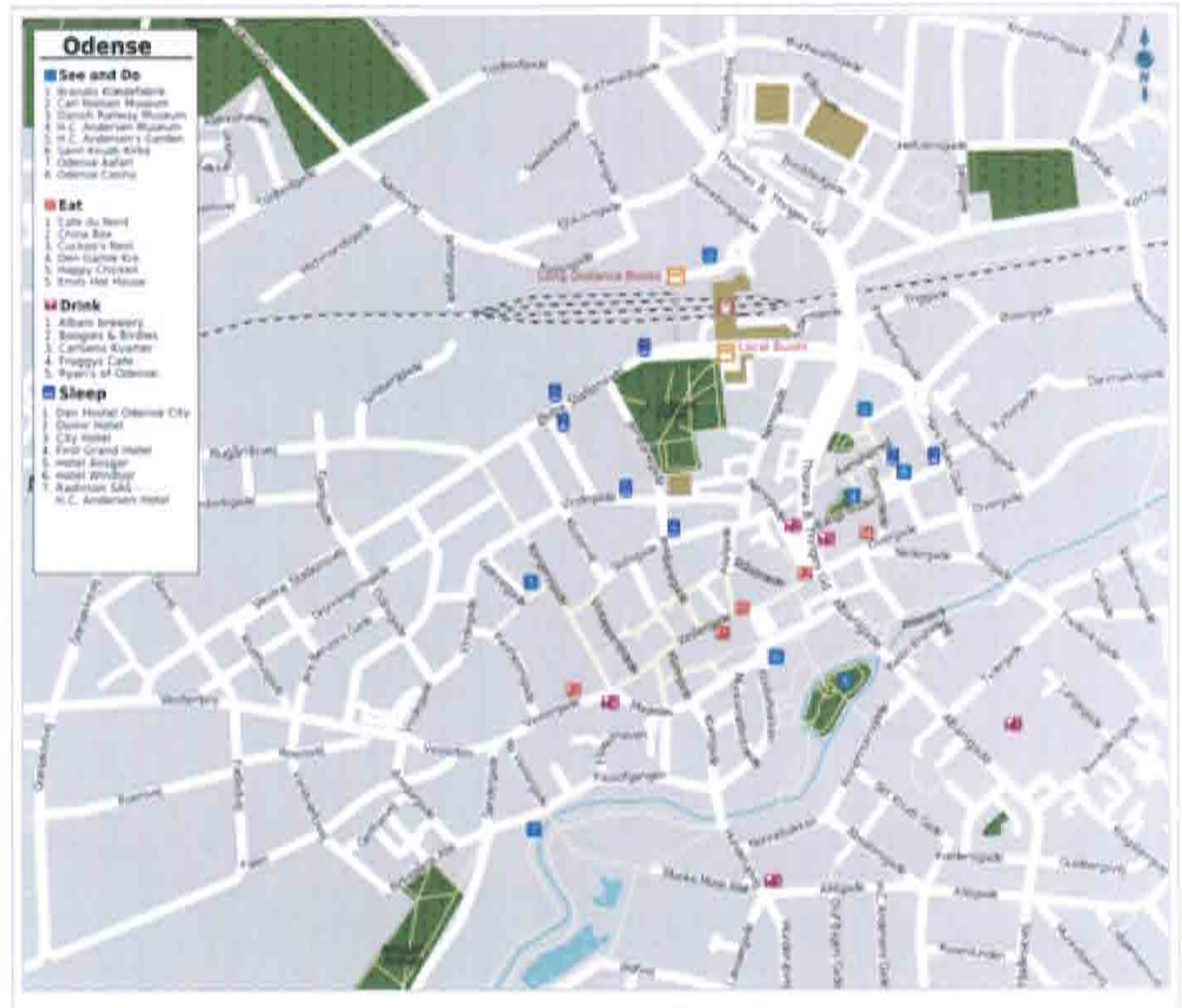
Odense City has been made accessible to yachts by the construction of a 7 km long canal from Odense Fjord to the old harbour. There are several marinas, however it is recommended that you make sure they have visitor berths before you arrive. You can also dock at marinas in Svendborg, Faaborg, Middelfart or Kerteminde. Then a connecting train or bus would link you to Odense.

Get around

By foot

Most of Odense's attractions, bars, restaurants & shopping areas are very easily accessible on foot. All of the city's main hotels & hostels are located within the city centre or train station areas. As a general rule all of the major attractions in the centre are between 5 & 10 minutes of each other.

A major exception to this is 'The Funen Village' (Den Fynske Landsby), which is about a 45 minute walk along the river. Similarly the zoo is on the same route & is roughly 30 minutes from the city centre. Both of these attractions are sign-posted all the way along the river.



By bike

Odense is known for its good bicycle infrastructure. There are bicycle lanes along most major roads in addition to many commuter bicycle paths separated from the road system.

If you have not brought your own bike you can hire one short term through a hi-tech online system (<http://www.bikeodense.dk/Tourist/>). You have to register using a mobile phone and a credit card, but the first half hour is free.

By taxi

Taxis are relatively abundant throughout the city, but they are quite pricey when compared to local buses. Areas which usually have a large amount of taxis waiting to pick up customers include, the taxi pick-up point at the trainstation, outside the Rosengård centre & at Fisketorvet.

On a Friday or Saturday night taxis can be found all over the city. You can hail a taxi on the street, or ask in a bar/restaurant for them to get one sent to come pick you up. It should be noted that taxis do cost more at night time.

By boat

For those interested in a more relaxed break, a river boat (Odense Åfart) can be taken from the bridge in Munke Mose Park (Nyvestergade) to the Zoo & to the forest next to 'The Funen Village'. The journey, which takes around 30 minutes, is a very relaxing way of seeing Odense river, the Danish countryside & to just relax on a

summers day. Sometimes live jazz bands occasionally play on-board during the summer months. Row-Boats & Paddle-Boats can also be rented at the same location.

By bus

The buses from Fynbus are available all over Odense, and are fairly frequent. Almost all city buses passes through the Odense Train Station in the course of their route. All city buses cost 23 DKK for trips in the city, or 24 DKK for trips in the suburbs as well as trips between the city and the suburbs. A full day ticket is available for 40 DKK. It is also possible to get an electronic voucher card which can be charged with money for travel within Funen. You can get this card for a refundable deposit of 50 DKK and the trips in the city and suburbs using this card will cost 10 DKK.

There busroute numbered 10 is free of charge. It only goes in a short loop around the inner city which makes it useful as a quick sightseeing tour.

By train

The regional train from Odense to Svendborg has a few stops in the Odense area. For example there is a stop at the picturesque Fruens Bøge area which is relatively near to The Funen Village. The regional train from Odense to Middelfart stops in Holmstrup which is a small village in the extreme western edge of the Odense municipality.

See

- **1 Brandts Klædefabrik** (<http://brandts.dk/>), Brandts Torv 1, ☎ +45 65 20 70 00. Tu-Su 10:00-17:00 (except Th 12:00-21:00). The art and cultural centre of Odense. Contains two museums; The Danish Museum of Media which focuses on all types of media and their history and the museum of photographic arts museum specializing in photography, there is also a gallery with changing exhibitions in its four large halls. And also specialist shops, a music library, a specialist cinema, bars & a post office.
- **2 Carl Nielsen Museum** (<http://www.odmus.dk/db2/main.asp?ka p=618>), Claus Bergs Gade 11, ☎ +45 65 51 46 01. A museum which honours the life of the classical music composer, Carl Nielsen, who was born just outside of Odense and is primarily known in Scandinavia and the UK for his 6 symphonies. Carl Nielsen is the portrait featured on the front side of the Danish hundred-kroner note.
- **3 Danish Railway Museum** (<http://www.jernbanemuseum.dk>), Dannebrogsgade 24, ☎ +45 66 13 66 30, fax: +45 66 19 02 20, e-mail: jbmuseum@dsb.dk (<mailto:jbmuseum@dsb.dk>). Daily 10:00-16:00 (closed 1 Jan, 24, 25 and 31 Dec).. A museum dedicated to the Danish railways. Contains dozens of old trains, carriages and rail road memorabilia over 10,000m². There is also a large model train landscape and a ride-on miniature railway and playground for the children. On public holidays and during the schools summer vacation the museum also arranges train rides in old vintage steam trains to various destinations on Funen - call ahead for dates and reservations. DKK48, children 5-13 DKK20, Families DKK120 (2 adults and 3 children).
- **4 Egeskov Castle** (<http://egeskov.dk/>), Egeskov Gade 3, Kværndrup, ☎ +45 62 27 10 16. Daily 10:00-17:00 (Jun-Aug 10:00-20:00). One of Europe's best preserved is Europe's best preserved Renaissance



Odense Riverboat, from the town to The Funen Village.



Town Hall and Saint Knud's Church

Village.

- **Odense Boldklub** (<http://www.ob.dk/>), Bolbro. Odense has one of the most active fan scenes in Denmark and if you are so lucky that OB plays at home against FCK or BIF you will have to go to the stadium and watch it. If you want a drink among other fans go to Sprogø up to 6 hours prior to kickoff. You will find a great atmosphere and singing here.



Munke Mose Park, in winter.

Work

Work can be difficult to find in Denmark unless you already have a fairly good level of Danish fluency. However for those who cannot speak the language work can be found delivering news papers, working in kitchens or collecting glasses in bars.

- **Fyens Distribution A/S**, Blangstedgårdvej 2, 5220 Odense SØ, Danmark., ☎ +45 65 45 56 22, toll-free: +45 80 60 90 90. Before 07:30.. delivering newspapers 130dkk.



The old windmill at The Funen Village.

Buy

- Odense Pilsner & Odense Classic from the local brewery Albani. (Available in shops & bars throughout the city.)

Eat

Budget

- **China Box**, Vestergade 1 (*Next to the Town Hall*), ☎ +45 66 12 06 24. 11am-10pm. Good quality take-away Chinese at affordable prices. Between 22 DKK & 35 DKK.
- **1 Emils Hot House** (<http://www.emilshothouse.dk/>), Vestergade 17 (*Next to the Town Hall*), ☎ +45 66 12 18 18. S-W 11AM-10PM, Th-Sa 11AM-6AM. Take-away burgers, pizza & hot dogs. Between 15 DKK & 45 DKK.
- **Happy Chicken**, Vestergade 17 (*Next to the Town Hall*), ☎ +45 66 17 85 43. All-Day. Budget Chinese food. The quality is not quite as good as that in China Box. Between 20 DKK & 45 DKK.
- **2 Cafe du Nord**, Vestergade 20 (*Near to the Town Hall*), ☎ +45 66 11 92 11. 9am-7pm.

Mid-range

- **3 Cuckoo's Nest** (<http://www.cuckoos.dk/>), Vestergade 73, ☎ +45 65915787. Mo-We 9AM-midnight, Th-Sa 9AM-2AM, Su 10AM-11PM. Stylish but relaxed cafe-bar in the front, with a courtyard restaurant in the back. Nachos, burgers, salads, fish, and tapas platters. Main dishes 70-200 DKK.
- **4 Restaurant Carlslund** (<http://www.restaurant-carlslund.dk/>), Fruens Bøge Skov 7 (*Accessible by train, bus or by taking the Odense Aafart tour boats on the river*), ☎ +45 65911125, e-mail: kontakt@restaurant-carlslund.dk (mailto:kontakt@restaurant-carlslund.dk). Su-We 12AM-11PM, Th-Sa 12AM-12PM. An old farm house in the *Fruens Bøge* forest in a suburb of Odense. Traditional Danish main courses and *Smørrebrød*. Especially famous for their rendition of the traditional Danish omelette with fried bacon, pork rinds, tomato and chives served with dark rye bread and mustard at a price of 130 DKK for all you can eat. 70-250 DKK.
- **5 Restaurant Hans Christian** (<http://www.radissonblu.dk/hotel-odense/restauranter-og-barer/>), Claus Bergsgade 7 (*Near Odense Train Station*), ☎ +4566147800, e-mail: hcandersen@radissonblu.com (mailto:hcandersen@radissonblu.com). The restaurant's menu showcases French and Danish specialities. 20€.

water castles, dating back from 1554, about 30km south. The current owner, Count Ahlefeldt, has added numerous features, including a maze, walk-among- the treetops and a veteran auto museum, toy museum, kitchen garden, and more, all in a scenic park. DKK175.

- **5 Hans Christian Andersen Museum** (<http://museum.odense.dk/museums/hans-christian-andersen-museum.aspx>), Bangs Boder 29, ☎ +45 65 51 46 01. Daily 10AM-4PM (or 6 PM in July-August). A museum dedicated to the city's most famous son, author and poet Hans Christian Andersen, most famous for his fairy tales and in particular *The Ugly Duckling* and the *Little Mermaid*. Part of the museum is located in the house where Andersen was supposedly born (though he would never confirm it). The impressive collection is mainly documents from his life and times, period furniture, and many drawings and paper clippings he is famous for at home. 55 DKK for entrance.
- **Hans Christian Andersen's Garden**, Town Centre, behind Saint Knuds Kirke. A garden commemorating H.C. Andersen. Large flower arrangements, a river & an ice cream shop make this park an ideal location for a picnic. The small attractions of the park include a pergola, the “Chinese Wall” a statue of Hans Christian Andersen and close by – in the river – there is a sculpture of a paperboat (a prop from one of H.C. Andersens fairy tales).
- **6 Odense Zoo** (<http://www.odensezoo.dk/site/engelsk/planlaeg/aabningstider>), Sdr. Boulevard 306, ☎ +45 66 11 13 60, e-mail: odensezoo@odensezoo.dk (<mailto:odensezoo@odensezoo.dk>). 10AM-4PM (or 6PM in summer). One Denmark's biggest tourist attractions is the Odense zoo, covering almost 4 hectares on both sides the Odense River. The *Oceanium* opened in 2001, is the main show-piece featuring a tour though South America, including a very impressive aviary and indoor rain forest. Children: 55 DKK, Adults: 110 DKK, Family: (2 adults, and 2 children) 300 DKK.
- **7 Saint Knuds Kirke** (<http://www.odense-domkirke.d>), Klosterbakken 2 (*Next to the Town Hall*), ☎ +45 66 12 03 92. 09:00-16:00. Cathedral in the Gothic style of King Canute the Holy, who became a martyr nearby in 1086. His tomb and that of his brother are in the crypt with many other burial stones of dignitaries of the day. Free Entry..
- **Galleri Galschiot** (http://www.gallerigalschiot.dk/index_en.html), Banevaenget 22, ☎ +45 66184058, e-mail: aidoh@aidoh.dk (<mailto:aidoh@aidoh.dk>). Mon-fri 9am to 5pm, sun 12am to 4 pm. Gallery Galschiot is the sculptor Jens Galschiot's 2500 m2 studio and museum. The place is one of Denmark's most spectacular and biggest private art workshops. The place is full of activities, and besides the artist's workshop, there is also a bronze foundry, gallery shop, art schools, wicker workshop, TV-studios, Sculpture Park and a 400 m2 art gallery. Free.



Egeskov Castle

Do

- **1 Odense Golfklub** (<http://www.odensegolfklub.dk>), Hestehaven 200, ☎ +45 6595 9000. 21:00-17:30. Green fees: M-Th DKR275 (€38), Weekends and holidays DKR325 (€45). Odense Golfklub does not accept Euros and only permits credit card payments on weekdays 08:30-16:30.
- **2 Odense Go-Kart-Hal** (<http://www.gokart-hal.dk/>), Cikorievej 32, ☎ +45 70 25 02 10, fax: +45 70 25 02 20, e-mail: info@gokart-hal.dk (<mailto:info@gokart-hal.dk>).
- **Odense Symphony Orchestra (Odense Symfoniokester)** (<http://www.odensesymfoni.dk>), ☎ +45 66 12 44 80, fax: +45 65 91 00 47, e-mail: orchestra@odensesymfoni.dk (<mailto:orchestra@odensesymfoni.dk>).
- **Odense Aafart** (<http://www.aafart.dk/>). Odense Aafart has tour boats from the recreational area Munke Mose in the city centre on Odense River with stops at Odense Zoo and in Fruens Bøge near The Funen



The sign at the entrance to the Brandts area of the city.

Budget

- **1 Danhostel Odense City** (<http://www.cityhostel.dk/Engelsk/index.htm>), Østre Stationsvej 31 (*Adjacent to the central railroad station*), ☎ +45-6311-0425, fax: +45-6311-3520, e-mail: info@cityhostel.dk (<mailto:info@cityhostel.dk>).
- **2 Odense Danhostel Kragbjerggaard** (<http://www.cityhostel.dk/Engelsk/grupper.htm>), Kragbjergvej 121, ☎ +45-6613-0425, fax: +45-6591-2863, e-mail: odense@danhostel.dk (<mailto:odense@danhostel.dk>). Denmark's only manor-house hostel. Quiet residential area, 2 km from the city centre.
- **3 Bed&Breakfast** (<http://www.bbengvej9.dk>), Engvej 9, e-mail: susanhviid@mail.tele.dk (<mailto:susanhviid@mail.tele.dk>). Rates from DKK400.00 2 bed room.
- **Odense Bed & Breakfast** (<http://www.odensebedandbreakfast.dk>), Faaborgvej 434B/Lettebækvej 32, ☎ +45-60919891, e-mail: post@odensebedandbreakfast.dk (<mailto:post@odensebedandbreakfast.dk>). Nice and clean rooms. Close to the town and anyhow in the countryside. From DKK 325.



Winged Gothic altar in St. Knud's Church

Mid-range

- **4 Hotel Windsor** (<http://millinghotels.dk/hoteller/hotel-windsor/>), Vindegade 45, ☎ +45 66 12 06 52, fax: +45-6591-0023, e-mail: windsor@millinghotels.dk (<mailto:windsor@millinghotels.dk>).
- **5 First Grand Hotel** (<http://www.firsthotels.dk/>), Jernbanegade 18 (*Just to the right as you leave the train station*), ☎ +45-66 11 71 71, fax: +45-66 14 11 71, e-mail: odense@firsthotels.dk (<mailto:odense@firsthotels.dk>).
- **6 Hotel Domir** (<http://www.domir.dk/>), Hans Tausens Gade 19 (*5-minute walk to train station*), ☎ +45 66121427, fax: +45-6612-1314, e-mail: (<mailto:>). Small but light, well-furnished rooms. Rate DKK545.00+.

Splurge

- **7 Hotel Ansgar** (<http://www.hotel-ansgar.dk>), Østre Stationsvej 32 (*400 m from Central Station*), ☎ +45-6611 9693, fax: +45-6611 9675, e-mail: ansgar@email.dk (<mailto:ansgar@email.dk>). Reasonably spacious rooms decorated in a traditional style. 600–900 DKK.
- **8 City Hotel** (<http://www.city-hotel-odense.dk>), Hans Mules Gade 5, ☎ +45-6612-1258, fax: +45-6612-9364, e-mail: reception@city-hotel-odense.dk (<mailto:reception@city-hotel-odense.dk>). 570 DKK and above.
- **9 Radisson BLU H.C. Andersen Hotel** (<http://www.radissonblu.com/hotel-odense>), Claus Bergs Gade 7, ☎ +45-6614-7800, fax: +45-6614-7890, e-mail: hcandersen@radissonblu.com (<mailto:hcandersen@radissonblu.com>). Like most Radissons in Denmark, worn around the edges and not quite up to the global Radisson standards - but the central location makes it a practical choice. 850 DKK and above.
- **10 Knudsens Gaard** (<http://www.knudsensgaard.dk/>), Hunderupgade 2, ☎ +45 63114311. Excellent if by car. Residential area, at major cross roads out of town. 20-30 min. walk to city centre. Good restaurant. DKK1.100.00 up.
- **11 Gl. Avernæs** (<http://www.gl-avernaes.dk/>), Helnæsvej 9, ☎ +45 63 73 73 73. A little from Odense, close to nature in a quiet and relaxing area. DKK980.00 up.

Connect

There are free Wi-Fi hotspots and internet connected computers for public use at the public libraries. The computers may need to be booked ahead of time. There is also an internet café at the central station. Same thing for most cafés where internet are free to use too.

- **Odense Central Library**, ☎ +65 66 13 13 72.

Splurge

- **6 Den Gamle Kro** (<http://www.dengamlekro.eu/>) (*The Old Inn*), Overgade 23, ☎ +45 66 12 14 33, fax: +45 6617 8858, e-mail: dengamlekro@city-hotel-odense.dk (<mailto:dengamlekro@city-hotel-odense.dk>). Daily 11AM-11PM. Easily one of the most attractive restaurants in the country, in a historical half timbered building, originally an old inn, built in 1863. French inspired and serves traditional Danish food. A la carte mains from 189 DKK, 2 course menu 297 DKK, 5 course menu 418 DKK..
- **7 Sortebro Kro** (<http://www.sortebro.dk>), Sejerskovvej 20, ☎ +45 66 13 28 26, e-mail: sortebro_kro@mail.tele.dk (mailto:sortebro_kro@mail.tele.dk). Daily noon-11PM. 18th century Inn near Den Fynske Landsby (Old Funen Village) Sejerskovej 20. Danish cuisine. A la carte from 215 DKK, 3 courses menu 495 DKK.

Drink

Bars in Odense have opening hours which tend to vary greatly. For example some bars close everyday at around midnight, while others stay open until 5AM or even later.

- **Albani** (<http://www.albani.dk>), Tværgade 2, ☎ +45 65 48 75 00, e-mail: contact@royalunibrew.com (<mailto:contact@royalunibrew.com>). A local beer, primarily *Odense Pilsner* and *Odense Classic*. The brewery was founded in 1859. Does not serve beer.
- **The Australian Bar (A-Bar)**, Brandts Passage. The A-Bar is popular with students & young people due to its low prices. It is particularly popular with exchange students. Note: ID is required at the door. Door: 45 DKK, Drinks: Relatively Cheap..
- **Birdies**.
- **Boogies**, Nørregade (Near to Ryan's Irish Pub). Popular with young people & students, open most weekday nights. During the summer there is an open air court with its own bar.
- **Carlsens Kvarter** (<http://www.carlsens.dk/>), Hunderupvej 19, 5000 Odense C, ☎ +45 63110110. A traditional Danish pub, with a cozy Danish atmosphere. A wide range of Danish and foreign beers. Close to Munke Mose & the Teknisk Skole.
- **Christian Firtal** (<http://www.christian4tal.dk>), Vintapperstræde 31, 5000 Odense C. A small traditional Danish pub, with a cozy Danish atmosphere. A wide range of Danish and foreign beers.
- **Froggys Café** (<http://www.froggyscafe.dk>), Froggys Café, Vestergade 68, 5000 Odense C, ☎ +4565907447, e-mail: froggys@froggyscafe.dk (<mailto:froggys@froggyscafe.dk>).
- **Ryan's of Odense**, Fisketorvet 12, ☎ +45 65 91 53 00. hours. Ryan's is an authentic traditional Irish Pub, stocked with Irish drinks & staffed by Irish barmen. Live music every Thursday, Friday & Saturday from 11pm.
- **Odense Casino** (<http://www.casinoodense.dk/>), Claus Bergs Gade 7 (*Inside the Radisson Hotel*), ☎ +45 6614 7800, e-mail: info@casinoodense.dk (<mailto:info@casinoodense.dk>). 7pm-4am. American Roulette, Black Jack, Texas Hold Em Poker, TouchBet Roulette Terminals, Slot Machines, Viking Stud Poker 60 DKK entrance fee.



Sleep

Stay safe

- Odense is generally a safe town for visitors, but criminal activities and violence occasionally occur and caution is recommended late at night. Although there is not really any reason for tourists to venture there, the Vollsmose area is infamous in Denmark for its crime, social problems and a recent terrorism case. The problems are, however, highly exaggerated by the media and you will find the Vollsmose area to be no more unsafe than most places.
- **Local Police** (<https://www.odensebib.dk/node/7>), Hans Mules Gade 1-3, 5100, Odense C, ☎ +45 66 14 14 48.

Cope

Maps of Odense can be purchased in the two shops in the train-station for 10 DKK. Similarly there are maps placed all around the town for visitors, Most ATM machines in Odense close between 2am & 6am, Most shops only accept Danish credit cards & will not take foreign cards. (One exception to this is Ryan's Irish Pub), Post offices can be located in the Brandts Passage, the *Rosengård Center* and at the northern exit of the central train station.

Pharmacies

- **Apoteket Ørnen** (<http://www.apoteketørnen.dk>), Filosofhaven 38A, ☎ +45 66 12 29 70. Open 24 hours a day. A fee of DKK 20.65 are added to purchases outside normal opening hours.

Consulates

- **Belgium** (*Consul Niels Thorborg*), Østre Stationsvej 1-5, ☎ +45 65 71 10 10, e-mail: or nt@3cgroups.dk nt@leasy.dk or nt@3cgroups.dk (mailto:nt@leasy.dk).
- **Finland** (*Consul Uwe Teichert*), Englandsgade 25, ☎ +45 63 14 20 20, fax: +45 63 14 20 30, e-mail: ut@focus-advokater.dk (mailto:ut@focus-advokater.dk).
- **Germany** (*Consul Dr. Christian Benne*), Campusvej 55, ☎ +45 23 43 60 56, fax: +45 65 50 38 27, e-mail: odense@hk-diplo.de (mailto:odense@hk-diplo.de).
- **Netherlands** (*Consul Robert Rasmussen*), Christiansgade 70, ☎ +45 66 11 27 77.
- **Norway** (*Consul Steen Haustrup*), Energivej 40, ☎ +45 65 95 70 02.
- **Sweden** (*Consul Jens Hempel-Hansen*), Vestergade 97- 101, ☎ +45 63 12 82 00, e-mail: hempel@hjhansen.dk (mailto:hempel@hjhansen.dk).
- **United Kingdom** (*Consul Frits Niegel*), Albanitorv 4, ☎ +45 66 14 47 14.

Go next

- **Kerteminde**, Located about 20km to the northeast, this cute seaside town with a large centre of old 18th century houses offers beautiful beaches, mini-golf & an aquarium, complete with sharks.
- **Ringe**, an agricultural town in the middle of the island of Funen.
- **Middelfart**, a coastal town which is near to the bridge to the Jutland peninsula.
- **Nyborg**, a coastal town which is complete with a medieval castle, beautiful gardens & walks by the harbour.
- **Fredericia**, a beautiful medieval fortress town. 50 minutes by train this town offers beautiful walks along the old town walls, a gorgeous sandy blue-flag beach & the chance to visit the Jutland peninsula.

- Copenhagen, Denmark's capital city. Only 90 minutes by intercity train. Visit the Mermaid, Tivoli Theme Park or the Carlsberg brewery.

Routes through Odense

Kolding ← Middelfart ← **W E20 E** → Nyborg → Copenhagen

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(/)

Keeping abreast of the statues inspired by the life of HC Andersen

First captured by Charles Dickens in the novel 'David Copperfield', his likeness continues to be depicted the world over – mostly in bronze or stone



'HC Andersen i en queer tid' by Jens Galschiøt (photo: Kristina Liebute)

November 6th, 2016 7:00 am | by Kristina Liebute

There was no mistaking Hans Christian Andersen. He was a long-limbed, tall man with an unusual head and large Roman nose – the perfect subject for a sculpture many would appear to agree.

And his likeness continues to inspire. In September, the Hans Christian Andersen Storytelling Center in New York concluded its 60th anniversary season to mark the unveiling of his famous statue in Central Park.

And other works continue to pop up – for example, Bjørn Nørgaard's work, which was unveiled last year and can be seen at Tivoli Hotel.



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Drawn from bony bore

Nørgaard and his ilk draw inspiration from the work of their peers and grainy 19th century photographs, but there is also another excellent source: a written description by one of the finest writers of the Victorian Age.

In his novel 'David Copperfield', Charles Dickens' physical description (see factbox) of antagonist Uriah Heep was based on Andersen, a houseguest of his family's in 1847.

The fictional character is noted for his sappy humility, insincere flattery and falsity, and who knows, perhaps Dickens' description was more than skin-deep as the visit was overlong and awkward.



<http://cphpost.dk/wp-content/uploads/2016/11/NR.2.-H.C.Andersen.-Photo-by-Thora-Hallager-1869-1.jpg>

Andersen in 1869 (photo: Thora Hallager)

Even though the family kept dropping subtle hints, Andersen stayed for five weeks instead of two. He was nicknamed “a bony bore” by Dickens’ daughter Kate, while the English author himself stopped all correspondence between them after the disastrous stay.

Influential tales

Andersen’s stories have also influenced sculptors. Copenhagen’s iconic ‘The Little Mermaid’ is the most famous example, but just this year, another of his tales has played a part in the ongoing US presidential election.

The US anarchist collective INDECLINE drew inspiration from ‘The Emperor’s New Clothes’ to unveil nude depictions of Donald Trump across America.

Name: HC Andersen i en queer tid

Location: Odense

Unveiled: 2012

Sculptor: Jens Galschiøt

<http://cphpost.dk/wp-content/uploads/2016/11/SMALL-3-1.jpg> HC Andersen’s sensitive personality and ambiguous sexual orientation provided the inspiration for renowned Danish sculptor Jens Galschiøt’s 2012 work ‘HC Andersen i en queer tid’, a collaboration with Pink Cup and Odense Eventyr Golf Club to promote a breast cancer fundraiser.



<http://cphpost.dk/wp-content/uploads/2016/11/SMALL-3-2.jpg>

Andersen with a body of the classic Venus de Milo
(photo: Kristina Liebute)

The 2.3 metre-tall bronze sculpture depicts Andersen with a set of female breasts. 'Miss Andersen', as it was nicknamed in the media, caused uproar in Odense, dividing visitors between those who admired the perfectly-shaped bosoms and others who felt insulted on Andersen's behalf.

Galschiøt is no stranger to controversy, though. Ahead of Copenhagen's hosting of COP15 in 2009, his statue 'Survival of the Fattest' was placed in the city's harbour to draw attention to inequality across the world.



(<http://cphpost.dk/wp-content/uploads/2016/11/NR.4-Survival-of-the-Fattest.-Still-from-World-Viewers-Stop.jpg>)

'Survival of the Fattest' by Jens Galschiøt (photo: World Viewers Stop)

It featured a colossally overweight Justitia (the Roman goddess of justice) being carried on the shoulders of a starving African man.

CPH POST caught up with Galschiøt in October to find out more about his depiction of Andersen.

How did you come up with the idea?

HC Andersen's biography is often researched from that queer perspective. And I thought that this approach could be very interesting to reflect in sculpture.

How did you come up with the statue's design?

I decided to merge two sculptures together: the ancient classic 'Venus de Milo' and a depiction of HC Andersen's head by Danish sculptor Vilhelm Bissen, back in 1864. So it was as though the sculpture goes back in time, but features a modern contemporary creation as well.

What was the public's reaction?

It was very diverse. The sculpture was presented at Magasin in Odense along with great festivities, and the fundraiser was successful. But after the statue was placed next to the Odense Eventyr Golf Club, some members complained and the club chairman asked for it to be withdrawn. This caused a big fuss in the media and even polls asking the public to vote for or against the breasts. The chairman was eventually forced to bring back the statue.

Where is the statue now?

At my gallery in Odense. It stood for a few years next to the Radisson Blu HC Andersen Hotel, and it has participated in a number of exhibitions.

Why did you find HC Andersen interesting to sculpture?

I like his fairy-tales. They tell a story on so many levels simultaneously and are therefore a great inspiration. Many of them include social criticism, which is also present in my sculptures.

Name: The Darning Needle

Location: Odense

Unveiled: 1988

Sculptor: Frede Troelsen

Galschiøt's feminine Andersen is not the only sculpture in Odense with suggestive overtones.

Based on a fairy-tale by Andersen, 'The Darning Needle' was apparently supposed to depict a simple thread and needle, but that isn't what visitors tend to see at first glance.



(<http://cphpost.dk/wp-content/uploads/2016/11/SMALL-4-1.jpg>)

A thread and a needle? (photo: Kristina Liebutė)

Its creator Frede Troelsen has passed away and it remains unclear whether the sculpture's uncanny resemblance to a man and woman's private parts was intentional.

Locals – or at least some international students based in the city – call it the 'penis and vagina statue'. Ironically perhaps, it's a favoured meet-up point, but maybe not for first dates.

Name: The Emperor has no balls

Location: Various locations in the US

Unveiled: 2016

Sculptor: INDECLINE

(<http://cphpost.dk/wp-content/uploads/2016/11/NR.7-The-Emperor-Has-No-Balls.-Photo-by->

[INDECLINE.jpg](#)) One of Andersen's best-known fairy-tales, 'The Emperor's New Clothes', this year inspired members of the American anarchist collective INDECLINE to depict Donald Trump naked, placing statues in public spaces in New York, San Francisco, Los Angeles, Cleveland, Seattle and later Miami.



<http://cphpost.dk/wp-content/uploads/2016/11/NR.7-The-Emperor-Has-No-Balls.-Photo-by-INDECLINE.jpg>

Veiny Trump (photo: INDECLINE)

Some of the statues were quickly removed by the authorities, and others destroyed, while one has already been sold for a figure believed to be 20,000 US dollars.

As was observed in the Big Apple: "NYC Parks stands firmly against any unpermitted erection in city parks, no matter how small."

The weirdly-shaped statues were made out of clay and silicone with veiny skin and no testicles. The statues suggest that Trump is more of a ruler than a revolutionary and make fun of authoritarian leaders' tendency to honour themselves with large monuments.

Name: Hans Christian Andersen

Location: Central Park, New York

Unveiled: 1955

Sculptor: Georg John Lober

Perhaps Andersen's most famous tale, 'The Ugly Duckling', was the inspiration for the world-famous sculpture in Central Park in New York.

Commissioned by the Danish-American Women's Association to commemorate the 150th anniversary of his birth, it depicts Andersen seated upon a granite bench, reading his fairy-tales to a little duckling.



<http://cphpost.dk/wp-content/uploads/2016/11/SMALL-2.jpg>

The little duckling listening to Andersen read has turned 60 this year (photo: JvL)

During the summer, children flock to the statue for its storytelling program, which over the years has featured some household names, including Denmark's very own Victor Borge.

Copenhagen has itself contributed two 19th century street lamps to the setting, and in turn, New York reciprocated with two of its own, which are still standing at Dantes Plads.

The little bronze duckling eternally listening to HC Andersen has actually been stolen a few times, but always successfully retrieved.

Name: Digteren HC Andersen

Location: Copenhagen City Hall Square

Unveiled: 1961

Sculptor: Henry Luckow-Nielsen

Copenhagen has a handful of statues dedicated to Andersen. One of the most famous in the city, and also in the world, is at City Hall Square.



<http://cphpost.dk/wp-content/uploads/2016/11/NR.10-H.C.Andersen-in-Copenhagen-City-Hall.-Photo-by-Dan-Lundberg.jpg>

Eternal road watcher (photo: Dan Lundberg)

The bronze statue features Andersen sitting and holding a book while facing HC Andersen's Boulevard, the capital's busiest road.

In all fairness, he would have probably hated the frenetic location. As a man of many phobias, he packed a rope on his neverending travels just in case he needed to escape a burning building.

Name: HC Andersen

Location: Tivoli Hotel

Unveiled: 2015

Sculptor: Bjørn Nørgaard

Most Andersen statues tend to take the top hat and book approach. However, Danish artist Bjørn Nørgaard took a less conventional route when he created a four metre-high bronze of just Andersen's head, with various characters from his fairy-tales dancing on top of it.



(<http://cphpost.dk/wp-content/uploads/2016/11/NR.8-H.C.Andersen-in-Tivoli-Hotel.-Photo-by-Tivoli-1.jpg>)

Uncanny resemblance to the heads of Easter Island (photo: Tivoli)

The sculpture was erected last year at the Tivoli Hotel. Andersen was among the guests who first visited Tivoli after it opened in 1843 and that visit inspired him to write 'The Nightingale'.

Nørgaard cited inspiration from the giant heads of the Olmecs and on Easter Island, among others. Andersen himself believed his head was unusual and was obsessively fixated by it when he was photographed.

Name: Numerous

Location: Everywhere

Unveiled: Every year since 1875 probably

Sculptor: Hundreds, maybe thousands

It has been over 140 years since HC Andersen died, but the author and his works still echo across the world.



(<http://cphpost.dk/wp-content/uploads/2016/11/SMALL-5.jpg>)

Andersen is extremely popular in Asia (photo: Tzu-hsun Hsu)

Along with theme parks in countries such as Japan (pictured), his likeness can be found everywhere, from Chicago and Solvang (a city founded by Danish immigrants) in the US, to Sydney in Australia, Malaga in Spain and Bratislava in Slovakia, to name just a few.



(<http://cphpost.dk/wp-content/uploads/2016/11/NR.3-Uriah-Heep-from-David->

Copperfield.-Drawing-by-Fred-Barnard.jpg) () ()

Dickens on Andersen

He was high-shouldered and bony; dressed in decent black, with a white wisp of a neckcloth; buttoned up to the throat; and had a long, lank, skeleton hand. But oh, what a clammy hand his was! As ghostly to the touch as to the sight! I rubbed mine afterwards, to warm it, and to rub his off.

Related News

You ain't see HC Andersen like this before (<http://cphpost.dk/activities/you-aint-see-hc-andersen-like-this-before.html>)

Odense honours Haruki Murakami with Hans Christian Andersen award (<http://cphpost.dk/news/odense-honours-haruki-murakami-with-hans-christian-andersen-award.html>)

New Hans Christian Andersen museum green-lighted in Odense (<http://cphpost.dk/news/new-hans-christian-andersen-museum-greenlighted-in-odense.html>)

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LESERBREV FÅR VI JENS GALSCHIØT SINE SKULPTURER TIL HAUGESUND?

Det første som møtte meg da jeg gikk av bussen på bussterminalen i Stavanger 2. november var en skulptur av Galschiøt. En uteligger i full størrelse med et par poser. Jeg måtte bort å se nærmere etter og det viste seg at dette var en serie med statuer som er spredt utover byen og som skal illustrere UTENFORSKAP.

De et laget som et ledd i " KAMPEM MOT HJEMLØSHET" Senere så jeg flere av de flotte statuene rundt i byen.

Den korte teksten til statuene og de uttrykksfulle figurene gjorde inntrykk. For min del er det lenge siden jeg har følt at et kunstverk virkelig hogger tak i meg og vil si meg noe.

I det siste har jeg gjort meg en del tanker om kunst vi får presentert i bl a. gallerier. For meg har kunst alltid handlet om kvalitet og om mennesker med et talent i en eller annen kunstform / håndverk. Nå er dette byttet ut med konseptkunst, der ideen er viktigst.

Dette synes jeg gjelder spesielt Haugesund billedgalleri.

 vend


Lite tilgjengelig kunst for menigmann, vanskelig å forstå og uten estetiske kvaliteter.

For en del tid siden var jeg med en 1. klasse på billedgalleriet. De ble møtt av en utstilling med ensfargede store formater. Kunstverket som skulle analyseres var et stykke tøy med hull i. For 1. klassinger burde norske eventyrtegnere være obligatorisk i sitt første møte med kunst. Alternative måter å se virkeligheten på burde komme mye lengre ute.

Det kan godt være at det er jeg som ikke "henger med i tiden og utviklingen". Men jeg regner med at når jeg har problemer med å forstå deler av kunsten kan det være at andre har samme problemet.....?

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Annlaug Fludal
landbruksrådgjevar,
Sveio

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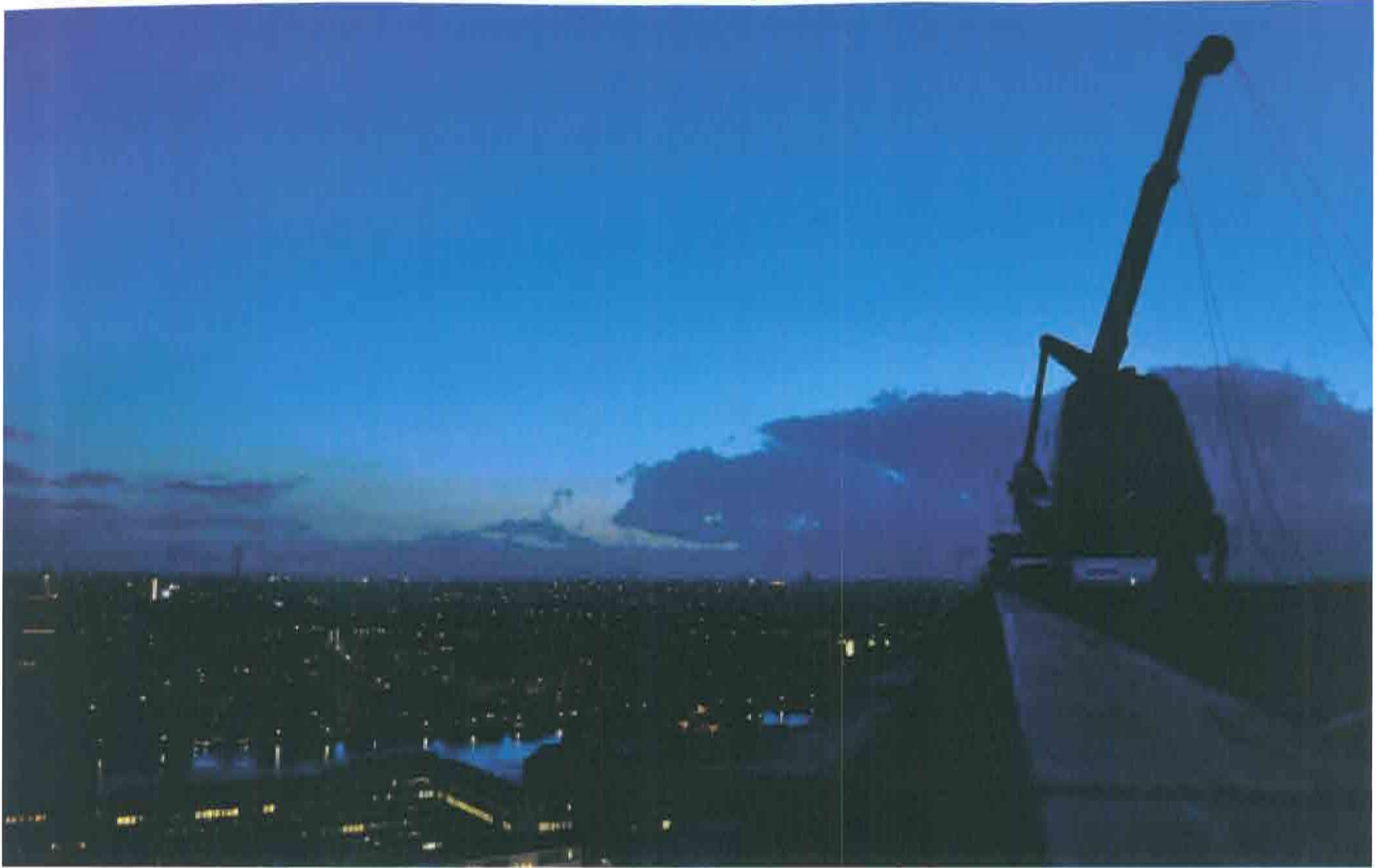
ANNONSE



«Dødsmarsjene»



Home to the prestigious Royal Danish Academy of Fine Arts and birthplace of the avant-garde art movement [CoBrA](#), Denmark seems a potent breeding ground for producing talented and ground-breaking contemporary artists. Be it the political sculptures of Jens Galschiøt challenging global injustices, the haunting photography of Astrid Kruse Jensen or Morten Andersen's abstract urban graffiti canvasses, here are ten must-see Danish artists to check on your next visit to Denmark.



Royal Hotel rooftop, Copenhagen, Denmark | © Seiert+seier/Flickr

Jesper Just at Galleri Nicolai Wallner

Copenhagen-born and New York-based video artist Jesper Just is a graduate of the Royal Danish Academy of Fine Arts and a 2008 recipient of Sweden's Carnegie Arts Award, which promotes Nordic contemporary art. He has gained international renown for his atmospheric, ambiguous short films which explore and subvert cinematic representations of gender and identity in mainstream Hollywood films. Much of Just's early work challenged conventional ideas of masculinity as in [No Man Is An Island II](#) (2004), in which a motley crew of men, seated in a dingy watering hole, break into an oddly touching rendition of Roy Orbison's *Crying*. Later works like 'Intercourses' (2013) — a site-specific installation Just exhibited when representing Denmark at the 2013 [Venice Biennale](#) — explores themes of architecture, memory and cultural disengagement, set in the Tianducheng neighbourhood of Hangzhou in China, a replica of Paris.

See Jesper Just's work at [Galleri Nicolai Wallner, Ny Carlsberg vej 68, Copenhagen V, Denmark, +45 32 57 09 71](#)



Anika Lori, *Pink Palm*, 100 X 120 cm, Mixed media on canvas, 2013 | Courtesy V1 Gallery

Anika Lori at V1 Gallery

Anika Lori is a Danish-Italian mixed media artist represented by Copenhagen's V1 Gallery. She grew up in the city of [Aarhus](#) and studied at the Fatamorgana Danish School of Art Photography before acting as assistant to the Israeli-born Danish painter [Tal R](#) for three years where she honed her talents and skills. Much of Lori's work is based around collage; her pieces are colorful yet darkly surreal collections of symbols of pop culture, history and mythology put together with a punk DIY ethos. She has also turned her hand to unique site-specific works in unusual places including a café, DJ booth and a restaurant pissoir. The versatile artist, who has had her works exhibited in galleries in London, Paris and Berlin, often also works with paint and sculpture.

See Anika Lori's work at [V1 Gallery, Flæsketorvet 69 – 71, Copenhagen V, Denmark, +45 33 31 03 21](#)

Morten Andersen at Galerie Wolfsen

Aalborg-born visual artist Morten Andersen, who lives and works in Berlin, is a respected and well-known figure on the urban art scene. Born in 1976, Andersen is a self-taught artist who began experimenting with graffiti wall art during the 1990s and traveled throughout Europe, Asia and the US while he honed his techniques, and later shifted his art to canvasses. Described as urban abstract contemporary, with distinct influences from cubism and futurism, Andersen uses a mix of sprays, acrylic paint and markers to create his vibrant graffitied works, and in 2012 and 2013, the French publication [Graffiti Art Magazine](#) named him as one of 100 contemporary artists set to make waves in the urban art world.

See Morten Andersen's work at [Galerie Wolfsen, Tiendeladen 6, Aalborg, Denmark, +45 98 13 75 66](#)

Astrid Kruse Jensen at Martin Asbæk Gallery

Astrid Kruse Jensen, born in 1975 in Aarhus and educated at the [Gerrit Rietveld Academie](#) in Amsterdam and the [Glasgow School of Art](#), works primarily with photography that explores the borderlines between imagination and reality. Kruse Jensen's work is included in a number of public collections including Copenhagen's National Museum of Photography and the UK's Manchester Art Gallery. In 2008 she was the recipient of the prestigious Niels Wessel Bagge's Foundation for the Arts Award. Her first solo exhibition, *Imaginary Realities* (2004), like much of her photography, was shot at night using on-location natural and artificial lighting and long exposure to capture normally busy places in the still of the night, adding an enchanting yet eerie element. Later works, like 'Disappearing into the past' (2010), which explored memory construction, were shot using a Polaroid camera, diffuse daylight and overexposure resulting in a hazy, dreamlike quality.

See Astrid Kruse Jensen's work at [Martin Asbæk Gallery, Bredgade 3, Copenhagen K, Denmark, +45 33 15 40 45](#)





Christina Malbek, Landscape, 170 x 260 cm, Airbrush paint on canvas, 2012 | Courtesy Charlotte Fogh Gallery

Christina Malbek at Charlotte Fogh Gallery

Born in 1971, Christina Malbek lives and works in Copenhagen and, along with Jesper Just, was a 2003 graduate of the Royal Danish Academy of Fine Arts, and has since exhibited at contemporary art galleries including Sweden's [Göteborgs Konsthall](#) and her hometown's [Den Frie Centre of Contemporary Art](#). Malbek creates inventive large-scale landscape paintings using modern techniques including digital media and airbrush graffiti, giving the age-old medium of landscape art a fresh and contemporary relevance. Using her own photography as a starting point, Malbek then digitally manipulates these images before projecting them onto canvas which she paints, resulting in fragmented and disjointed works that take the traditional tranquil beauty of landscape art and interweave it with a disquiet and complexity.

See Christina Malbek's work at [Charlotte Fogh Gallery, Mejlgade 18B, Aarhus C, Denmark, +45 29 29 71 05](#)

Jens Galschiøt at Galleri Galschiøt

Sculptor Jens Galschiøt rose to fame both in his homeland and internationally for his politically provocative creations that seek to expose global injustice. His work is best viewed at his very own Gallery Galschiøt in [Odense](#), which offers the unique experience of viewing the artist himself at work in his studio, and a number of his prominent sculptures can be found in the gallery's exhibition spaces and sculpture park. Galschiøt is perhaps best known for his [Pillar of Shame](#) (1996 – 2000) sculpture series which were erected at sites of political significance to remind people of shameful historical events, and [The Hunger March](#) (2001), 27 bronze sculptures of starving African children which he has exhibited at several public sites to protest against hunger and social injustice. Both works are on display at Gallery Galschiøt's sculpture park.

See Jens Galschiøt's work at [Galleri Galschiøt, Banevænget 22, Odense, Denmark, +45 66 18 40 58](#)



SUPERFLEX, EURO, 292 x 417 cm, Photographic print on vinyl/PVC, 2012 | Courtesy of Nils Staerk

SUPERFLEX at Nils Staerk

Founded in 1993 by artists Bjørnstjerne Reuter Christiansen, Jakob Enger and Rasmus Nielsen, SUPERFLEX is a Copenhagen-based art collective whose work comprises a series of projects that meet somewhere between art, design, commerce and a redefinition of economic and political relationships. Within a few years of forming, SUPERFLEX won the 1997 International Association of Art Critics [Annual Prize for Denmark](#), which recognizes significant contributions to Danish art, and today their work appears in public collections at New York's MoMA and the FRAC Nord-Pas de Calais in France. SUPERFLEX's works include *Euro* (2012), a billboard depicting a digitally doctored Euro coin devoid of its monetary value, and film *Flooded McDonald's* (2009), in which an exact replica of a McDonald's is gradually flooded with water, linking the activities of global corporations with pressing environmental issues.

See SUPERFLEX's work at [Nils Staerk, Ny Carlsberg Vej 68, Copenhagen V, Denmark, +45 32 54 45 62](#)

Olafur Eliasson at Andersen's Contemporary

Danish-Icelandic artist [Olafur Eliasson](#) was born in Copenhagen where he graduated from the Royal Danish Academy of Fine Arts in 1995. Eliasson works with sculptures and large-scale installations that ingeniously employ different elements like water, light and air to immerse the viewers' senses in his work. Eliasson often works collaboratively with specialists to create certain pieces as with *The Mediated Motion* (2001), an installation created with landscape artist Gunther Vogt which led viewers through landscapes of water, soil and fog and filled all four floors of the Kunsthaus Bregenz where it was exhibited. The 2014 recipient of the prestigious Eugene McDermott Award in the Arts other works include *The Weather Project* (2003), a popular exhibition in which Eliasson recreated mist using humidifiers and a sun using hundreds of yellow-colored bulbs that attracted a million visitors.

See [Olafur Eliasson's work at Andersen's Contemporary, Amager Strandvej 50B, Copenhagen S, Denmark, +45 32 95 92 35](#)



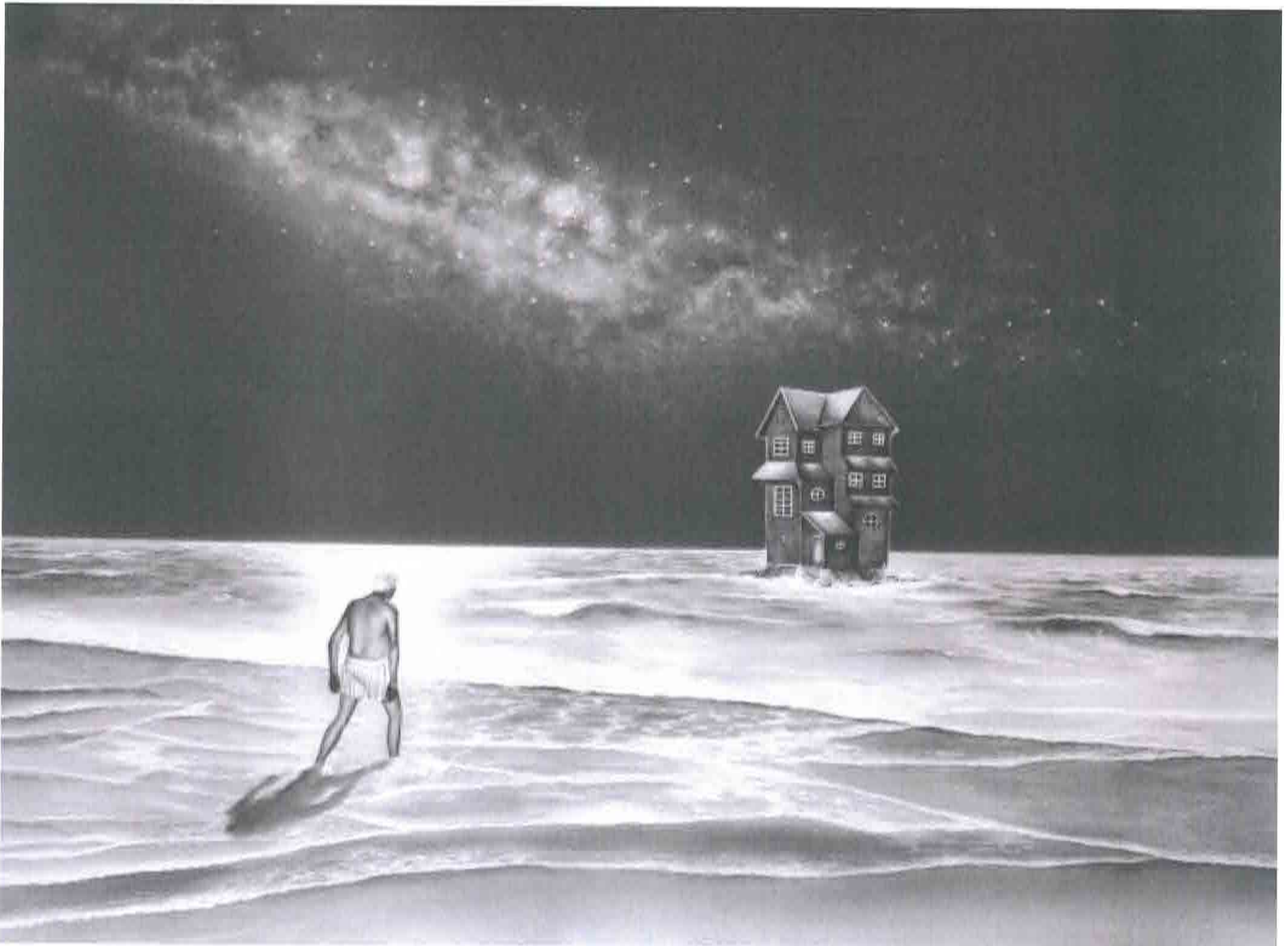
Søren Jensen, *Profan Teater*, 2013 /Jan Søndergaard. Courtesy of Galerie Mikael Andersen

Søren Jensen at Galerie Mikael Andersen

Copenhagen-based sculptor and installation artist Søren Jensen, a former rector at the independent visual arts school [Funen Art Academy](#) and 2004 recipient of the Eckersberg Medal awarded by his alma mater the Royal Danish Academy of Fine Arts, creates pieces that explore the function of sculpture in postmodern society. By taking

creates pieces that explore the function of sculpture in postmodern society. By taking familiar, commonplace objects and stripping them of their function he highlights their aesthetic qualities instead, as with 'Profan Kano' (2010), a boat with colorful bunting in place of sails – pretty but devoid of its function. His later work examines the relation between show and art as in his latest exhibition Profane Theatre (2014), an installation comprised of costumes, hand puppets, masks and a video playing a theatrical piece that is in itself a performance.

See Søren Jensen's work at [Galerie Mikael Andersen, Bredgade 63, Copenhagen K, Denmark, +45 33 33 05 12](#)



Jacob Dahlstrup, *Home By The Sea*, 78 x 108 cm, Gallery Poulsen, 2014 | Courtesy of Jacob Dahlstrup & Gallery Poulsen

Jacob Dahlstrup at Gallery Poulsen

Born in 1985, Jacob Dahlstrup is a Copenhagen-based artist and recent graduate of the [Glasgow School of Art's](#) Bachelor of Fine Arts programme. A current member of the [Danish Visual Arts Association](#), Dahlstrup has only been exhibiting his work since 2008 but has already presented his art across Denmark and in the UK, France and New York. Dahlstrup creates sculptures and highly detailed drawings, the latter using graphite pencils on paper that he embosses by hand sometimes employing a tattoo needle to

produce his intricate images. Influenced by traditional tattoo culture, his work has often featured a maritime theme with seafaring captains, ships and skulls predominating, while other pieces like 'Home By The Sea' (2014) and 'Lost In Space' (2013) depict surreal and imaginative seascapes and moonscapes that evoke exploration of the vast unknown.

See Jacob Dahlstrup's work at [Gallery Poulsen, Flæsketorvet 24, Copenhagen V, Denmark, +45 33 33 93 96](#)

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