



SOCLE DU MONDE
BIENNALE 2017

**TO CHALLENGE THE EARTH,
THE MOON, THE SUN & THE STARS**

22 APRIL – 27 AUGUST 2017

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MORE INFORMATION

Online guide: guide.socledumonde.org

Website: www.socledumonde.org

Download press material: www.artpress-utweingarten.de/presselounge

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1 – PRESS RELEASE

SOCLE DU MONDE BIENNALE 2017

TO CHALLENGE THE EARTH, THE MOON, THE SUN & THE STARS

Organized by HEART – Herning Museum of Contemporary Art, Denmark and the ZERO foundation, Düsseldorf

Socle du Monde Biennale 2017 is part of AARHUS 2017 - European Capital of Culture 2017

Opening: 21 April 2017 | 22 April - 27 August 2017

LOCATIONS

HEART - Herning Museum of Contemporary Art, Carl-Henning Pedersen & Else Alfelts Museum, Herning Højskole and the parks around HEART

HEART - Herning Museum of Contemporary Art proudly invites you to attend the 7th **Socle du Monde Biennale** in spring 2017. As in previous years, the Biennale is a tribute to the Italian artist **Piero Manzoni** (1933-63), the provocateur whose epoch-making work *Socle du Monde* (Base of the World) from 1961 lends its name to the Biennale. **HEART owns the largest public collection of Manzoni works in the world**, thanks to the initiative of Danish shirt manufacturer Aage Damgaard (1917-1991), who invited Danish and foreign artists to work on location. With a growing international collection, Damgaard decided to donate the collection to a new museum the Herning Art Museum opened 1977.

THE 7TH EDITION OF DENMARKS OLDEST BIENNALE FOR CONTEMPORARY ART

CHALLENGES THE PAST, PRESENT AND THE FUTURE

The 2017 version of Socle du Monde Biennale is subtitled: ***To challenge the Earth, the Moon, the Sun & the Stars***. Not only a tribute to Manzoni, **it pays homage to all great artists, before and after, who accepted the challenge of turning our world upside down**. Consequently, Socle du Monde 2017 is a new exhibition platform, challenging the artists and coaxing them into experimenting with the past, the present, and the future. “The fact that Manzoni, with his epoch-making residency in Herning, produced art that made world history, obviously begs a gathering up of the past and continuously challenging the future, specifically here in Herning”, says Holger Reenberg, Director at HEART.



THE CURATORS AND THE CONCEPT

The Socle du Monde Biennale will be edging the quality a notch upwards in 2017, presenting a number of internationally renowned curators headed by **Mattijs Visser**, **founding director ZERO foundation**, with curators **Olivier Varenne**, **Jean-Hubert Martin**, **Daniel Birnbaum** and **Maria Finders**. Assisting the team are **Holger Reenberg**, director at HEART and founding Director of The Socle du Monde Biennale, the director at Carl-Henning Pedersen & Else Alfelts Museum, **Lotte Korshøj** and **Chief curator at HEART Michael Bank Christoffersen**. Each of the 5 curators will create their individual *chapter*, based on a work by *Manzoni*, while the 'outdoor' chapters with permanent installations will be curated by the complete team.

HEART HERNING MUSEUM OF CONTEMPORARY ART

HEART emerged between art and business and is driven by the spirit of the impassioned shirt manufacturer Aage Damgaard (1917-1991), who created the foundation for the museum collection, now totalling around 2000 works. Herning Art Museum was founded in 1977. In September 2009, the museum opened under a new name, HEART Herning Museum of Contemporary Art, and in a new building designed by the American iconic architect Steven Holl.

HERNING, DENMARK: WHERE INDUSTRY MEETS ART

Herning, about a one-hour drive from Aarhus and a three-hour drive from Copenhagen, best known for its textile industry in the 1960s, became synonymous with the most progressive of contemporary art. Taking into account the utopian potential of the site in Herning with its specific architecture and parks, the exhibition permits the visitor to explore a special dialogue between nature and culture which is unique in Europe. Today, this site is still a lively platform for a fruitful dialogue between contemporary art and industry.

Socle du Monde Biennale has received generous financial support from AARHUS 2017 - European Capital of Culture 2017.



2 – ARTIST LIST

ADOLF LUTHER

ANA PRVAČKI

ANDERS BONNESEN

ANTONY GORMLEY

ARMANDO

ART BARTER

ASGER JORN

BELU-SIMION FAINARU

CAMERON ROBBINS

CARL-HENNING
PEDERSEN

CÉLESTE BOURSIER-
MOUGENOT

CHARLES FRÉGER

CHIHARU SHIOTA

CHRISTIAN MEGERT

CONRAD SHAWCROSS

DADAMAINO

ENRICO CASTELLANI

ERNEST MANCOBA

EVA STEEN
CHRISTENSEN

FRANÇOIS MORELLET

GERHARD VON
GRAEVENITZ

GIANNI COLOMBO

GÜNTHER UECKER

HANNAH HEILMANN

HANS HAACKE

HANS SALENTIN

HEINZ MACK

HENK PEETERS

HERMAN BARTELS

herman de vries

HERMANN GOEPFERT

HESELHOLDT &
MEJLVANG

ILIA & EMILIA KABAKOV

JAN J. SCHOONHOVEN

JEF VERHEYEN

KEISUKE MATSUURA

KIMSOOJA

KOEN VANMECHELEN

LUCIO FONTANA

MAHSA KARIMIZADEH

MISCHA KUBALL

NANDA VIGO

OLIVER BEER

OTTO PIENE

PAUL GADEGAARD

PAUL VAN HOEYDONCK

PIERO MANZONI

RIRKRIT TIRAVANIJA

ROMUALD HAZOUMÉ

SADAMASA MOTONAGA

SHEN YUAN

SPENCER TUNICK

TOMÁS SARACENO

WALTER LEBLANC

WIM DELVOYE

YAYOI KUSAMA

YVES KLEIN

ZORO FEIGL



3 – SOCLE DU MONDE BIENNALE 2017: INTRODUCTION

The Socle du Monde Biennale was founded in 2002 and is Denmark's longest-running biennale for contemporary art.

Socle du Monde can be found in Herning at HEART. It is a sculpture made out of steel, and its subtle cubic shape makes it quite unprepossessing at first glance. For the uninitiated, it is easy to feel that something is missing. For this is a plinth, a base – a pedestal specifically intended to carry and accentuate something special, but in this case a sense of absence prevails. A pedestal can be described as a combination of an exclamation mark and a colon, drawn out into three dimensions. In the world of art the base or pedestal informs us that the object it holds aloft is a piece of art – something powerful and important – just in case we were not entirely sure.

THE WORLD TURNED UPSIDE DOWN

Piero Manzoni had his base of the world made in 1961 during his second sojourn in Herning. As we observe the small, squat base we are initially likely to make the mistake of thinking that we are looking at a work of art. But then we make a mental somersault, realising that we ourselves, and all the rest of the globe, are being exhibited as art! The work is in itself almost invisible, and in all its simple anonymity the base serves the same purpose of all bases used in exhibitions: to direct our attention to the most important thing.



Piero Manzoni, Socle du Monde, 1961. Photo: Ole Bagger. Courtesy of HEART.



SOCLE DU MONDE BIENNALE 2017 – IN THE SPIRIT OF MANZONI

The 2017 edition of the Socle du Monde Biennale explores the artistic universe of Piero Manzoni. A stellar array of internationally acclaimed artists and curators take Manzoni's boundary-breaking art as their starting point, contributing contemporary as well as historic angles on the subject. Piero Manzoni's art – which addresses topics such as identity, spirit, light, body, faeces, space, time, birth and earth – is the starting point that binds together the entire biennale. Contemporary artists join artists who are no longer with us to create a web of works that cut across each other, challenging and discussing our concepts of art – all very much in the spirit of Manzoni.

Just like Manzoni's world-famous work *Merda d'artista* (Artist's Shit) elevates shit to the status of art, Socle du Monde (Base of the World) turns the entire world into a work of art. Manzoni pushes back the boundaries of what we can perceive as art, and this idea is the starting point of the 2017 Socle du Monde Biennale.

ENGAGING MANZONI IN A DIALOGUE

The 2017 Socle du Monde Biennale unfolds itself as a meeting between some sixty artists, all engaging directly with Manzoni's work. The biennale comprises six chapters, each curated by a member of the international curating team behind the biennale. Focusing on Piero Manzoni and Socle du Monde, the resulting narrative ties the individual exhibition concepts together, giving rise to a complex interplay between past and present.



4 – INTERNATIONAL CURATORIAL TEAM

The Socle du Monde Biennale will be edging the quality a notch upwards in 2017, presenting a number of internationally renowned curators headed by Mattijs Visser, founding director ZERO foundation, with curators Olivier Varenne, Jean-Hubert Martin, Daniel Birnbaum and Maria Finders. Assisting the team are Holger Reenberg, director at HEART and founding Director of The Socle du Monde Biennale, the director at Carl-Henning Pedersen & Else Alfelts Museum, Lotte Korshøj and Chief curator at HEART Michael Bank Christoffersen. Each of the 5 curators will create their individual chapter, based on a work by Manzoni, while the ‘outdoor’ chapters with permanent installations will be curated by the complete team.

HOLGER REENBERG

Holger Reenberg (b. 1956) is director of HEART – Herning Museum of Contemporary Art (2001–), which hold project ownership of the Socle du Monde Biennale. He has previously held positions as curator at Louisiana (1992), Trapholt (1992–94) and Arken – Museum for Moderne Kunst (1994–2001). Holger Reenberg sat on the Pro Venezia Committee in 2000 and was commissioner for the Danish pavilion at the Venice Biennial in 2007. He has been chairman of the Advisory Board at the Royal Danish Academy of Fine Arts since 2015.

DANIEL BIRNBAUM

Daniel Birnbaum (b. 1963) is director of Moderna Museet in Stockholm. Former positions include director of the 53rd Venice Biennial in 2009, co-head of the 1st Moscow Biennial in 2005, and co-curator of the international section of the 50th Venice Biennial. He has studied at Stockholms Universitet, Freie Unisersität Berlin and Columbia University in New York and holds a PhD from Stockholms Universitet (1998). Birnbaum is on the jury of the Future Generation Art Prize.

MATTIJS VISSER

Mattijs Visser (b. 1958) arranges art exhibitions and performances. He studied architecture in Delft, the Netherlands, and founded The Troubleyn Theatre Company in Antwerp. He was head of exhibition at Museum Kunstpalast in Düsseldorf for eight years (2001–08) and is now the founding director of the international ZERO Foundation.



MARIA FINDERS

Maria Finders is a business developer who primarily offers consulting services for cultural and creative projects. She has extensive experience as a director and as a project manager, having held positions such as director of OMA, director of Europe with The Brunswick Group and project manager at Art Basel. In 2014 she co-founded Finders House, where she has been managing director ever since. Finders also sits on the board of the LUMA Foundation.

JEAN-HUBERT MARTIN

Jean-Hubert Martin (b. 1944) joined the Musée National d'Art Moderne in Paris as curator in 1971 and was part of the team that set up the Centre Pompidou in 1977. Having served as director of Kunsthalle Bern in 1982–85, Martin returned to Pompidou as director of Musée National d'Art Moderne in 1987–90 and has subsequently been director of institutions such as Musée national des Arts d'Afrique et d'Océanie in Paris and Museum Kunstpalast in Düsseldorf.

OLIVIER VARENNE

Olivier Varenne (b. 1977) is co-director of Exhibitions and Collections at Museum of Old and New Art (MONA) in Tasmania, Australia. He has acquired a wide range of contemporary works for the collection at MONA and has curated solo exhibition of Matthew Barney, Marina Abramovic, Gilbert&George, Wim Delvoye, Hubert Duprat amongst others.

Together with Jean-Hubert Martin and Tijs Visser, Olivier Varenne curated the third Moscow Biennial in 2009 and the Théâtre du Monde (2013; La Maison Rouge, Paris / Mona).

LOTTE KORSHØJ

Lotte Korshøj (b. 1980) holds an MA in art history and museology from Aarhus University. She has worked with Danish post-war art for many years, placing particular emphasis on the international CoBra movement. Her work has given rise to a range of exhibitions in Denmark and abroad. Since 2014, Lotte Korshøj has been head of Carl-Henning Pedersen & Else Alfelts Museum.



MICHAEL BANK CHRISTOFFERSEN

Michael Bank Christoffersen (b. 1977) is chief curator at HEART – Herning Museum of Contemporary Art (2012–) He is a former partner of Charles Bank Gallery in New York (2010–2012), director of Allegra LaViola Gallery, New York (2008–2010) and has curated exhibitions at venues such as Royal Academy of Arts (London) and Museo Nacional de San Carlos (Mexico DF). Michael Bank Christoffersen holds a Master of Art from Goldsmiths College, London.



Carl-Henning
Pedersen
& Else Alfelts
Museum

5 – SOCLE DU MONDE BIENNALE 2017 – CHAPTERS

Concept by Mattijs Visser & Maria Finders

CHAPTER 1

PAINTING WITH TIME AND SPACE: FROM ZERO TO THE 60S AVANTGARDE

Curated by Mattijs Visser

Surfaces, materials, objects and processes take centre stage when ZERO art takes over HEART, challenging traditional modes of painting. The exhibition features paintings, installation works and three-dimensional objects where the clashing and merging of several materials becomes the main focus of investigation. Piero Manzoni and fellow artists from the international ZERO movement abandoned the familiar, concentrating instead on natural surfaces and the non-symbolic use of colour in their search for a new beginning for art.



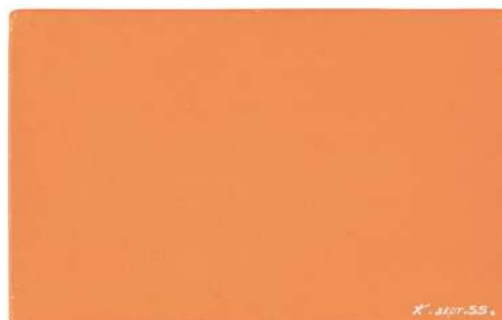
Otto Piene, *Hommage Moholy Nagy*, 2009



Piero Manzoni, *Achrome*, 1961, Photo by Gunnar Merrild, Courtesy of HEART



Günther Uecker, *Kosmische Visionen (5 Lichtscheiben)*, 1961-81, Privatsammlung, Düsseldorf



Yves Klein, *Monochrome Orange sans titre (M 111)*, 1955 © Ahlers Collection

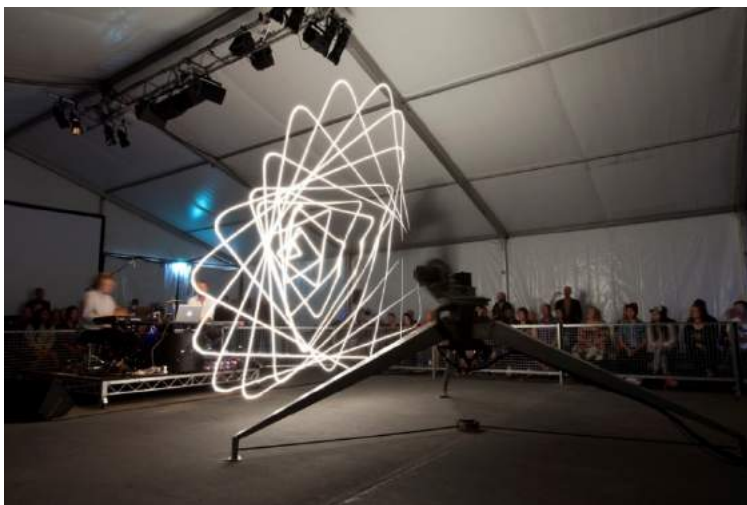


CHAPTER 2

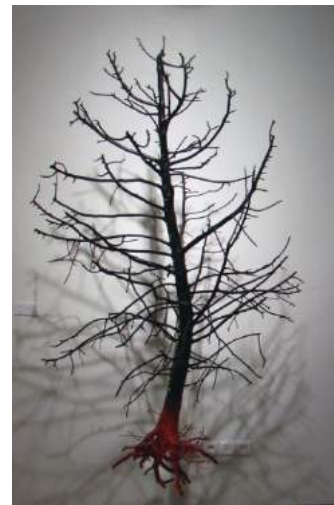
PAINTING WITH TIME AND SPACE: FROM ZERO TO TODAY

Curated by **Mattijs Visser**

Set in the parks around HEART the works in this chapter all share one trait: the artists use nature's universal elements as medium or inspiration. They challenge earth, the sun, the moon and the stars by working with wind, light and water. This chapter demonstrates the various developments seen from ZERO to the present day in art that not only unfolds itself in time and space, but also uses time and space as key elements by artists who are still alive and active today. Some were part of the original ZERO movement, while others are younger artists whose works continue the tradition established by ZERO.



Conrad Shawcross, *The ADA Project*, 2013 © MONA - Museum of Old and New Art, Tasmania



Mahsa Karimizadeh, *Blood rooted*, 2008, photo courtesy of the artist



Keisuke Matsuura, *Weisse Nepix*, 2009, Schlosspark Moers Germany, Photo by Keisuke Matsuura



Aerocene Explorer, 2016 © Photography by Studio Tomás Saraceno, 2016



CHAPTER 3

WIM DELVOYE: SHIT ON MANZONI

Curated by the curatorial team

Tattooed pigs, a machine that transforms food into faeces and lipstick-coloured anal kisses are just some of the works presented in the third chapter of the biennale. Piero Manzoni's legacy is very evident in the works by Belgian artist Wim Delvoye, who uses the body as his starting point and as a medium for works that are both repulsive and fascinating.



Piero Manzoni with Merda d'artista 1961.
Photo: Ole Bagger. Courtesy of HEART



Wim Delvoye, Slobodan, 2004 © photo courtesy of the artist



Super Cloaca, 2007. Wim Delvoye at MUDAM Luxembourg. Courtesy of the artist.

CHAPTER 4

SPENCER TUNICK: WITHOUT (TITLE)

Curated by the curatorial team

Accumulations of naked bodies spread across the picture planes, forming organic totalities in Spencer Tunick's beautiful photographs. Like Manzoni, Tunick uses the human body as material in his works of art, transforming them into something else, something that cannot be pinned down to a single genre such as "a photograph" or a "documented performance". The bodies become living sculptures in Tunick's groupings, causing shifts in our firmly held perceptions of concepts such as nature, culture, private and public.



Spencer Tunick, Socle du Monde (Herning, Denmark) 2016, Courtesy of the artist



Spencer Tunick, Moscow, Russia (Smolensky Boulevard) 2009, Courtesy of the artist

CHAPTER 5

THE EYE IN THE MASK

Curated by Jean-Hubert Martin

With the main focus on masks and identity the exhibition The Eye in the Mask juxtaposes a range of masks with works of art by the two Danish CoBrA artists Carl-Henning Pedersen and Asger Jorn, African CoBrA artist Ernest Mancoba and several international contemporary artists: Romuald Hazoumé (Benin), Shen Yuan (China), and Charles Fréger (France). The Eye in the Mask spans 2000 m², taking up the entire museum and spilling out into its environs.



Charles Fréger, *Caretos de Lazarim*,
Photographic Series: WILDER MANN,
2011, Portugal © Charles Fréger



Carl-Henning Pedersen, *Yellow-Black Mask Picture (1947)*
© Carl-Henning Pedersen & Else Alfelts Museum



Detail: Installation Theatre du Monde,
Museum for Old and New Art,
MONA, Hobart



Detail: Installation Theatre du Monde,
Museum for Old and New Art,
MONA, Hobart



CHAPTER 6

INCUBATOR

Curated by Olivier Varenne with Martin Guinard

At the Herning Højskole near HEART we revisit -six decades later- the problematic tackled by Manzoni around the notion of exchange. With a focus on young artists who are invited to “incubate” at the site, a range of projects will be developed in situ that deal with the subjects such as alternative business models, bringing people together through a community garden and even fostering live chickens and bees.



Koen Vanmechelen, Installation view, La Biomista - Cosmopolitan Chicken Project, GLOBALE, ZKM | Center for Art and Media, Karlsruhe (DE), 2015



Chiharu Shiota, *A Long Day*, 2015, K21 – Kunstsammlung NRW, Düsseldorf, Germany. Photo: Sunhi Mang © VG Bild-Kunst



Rirkrit Tiravanija, *The Land*, 2004, photo by Francesca Grassi, courtesy of the artist



Oliver Beer, *Outside In*, 2013 © Tadzio Fondation Hermes

6 – HEART: HERNING MUSEUM OF CONTEMPORARY ART

HEART - Herning Museum of Contemporary Art offers a sublime art experience set in magnificent architecture. Featuring 3-4 exhibitions annually under the headings of HEART history, HEART future, and HEART design, visitors have the opportunity to experience the classic as well as the new - together with design linked to the year-long tradition of art, design, and textile production in the local area. The HEART museum building from 2009 is designed by the pre-eminent American architect, Steven Holl. The white building with its undulating ceilings forms the perfect framework in which to experience classic and modern contemporary art. Prior to the inauguration of HEART the museum was called Herning Artmuseum and was housed in the old Angli shirt factory, owned by Aage Damgaard. Herning Artmuseum was founded in 1977 when Aage Damgaard together with the municipality of Herning donated works from their collections to the museum.



HEART – Herning Museum of Contemporary Art, Denmark, Photo: Iwan Baan



THE COLLECTION

The main artist of the collection is Piero Manzoni. Currently HEART owns the biggest public collection of Manzoni's works. Most of them were created in Herning in 1960 and 1961. The Italian part of the HEART collection also contains works by Enrico Castellani, Lucio Fontana, Augusto Bonalumi, Paolo Scheggi, Mario Merz and Jannis Kounellis among others.

The second important part of HEART collection is the concrete and constructive art. HEART owns the most comprehensive collection of Paul Gadegaard's works. When it comes to constructive art, HEART owns works by Richard Mortensen, Ole Schwalbe, Poul L. Andersen, Ib Geertsen, Albert Mertz, Robert Jacobsen, Knud Hvidbjerg, Jørn Larsen, Jean Dewasne and Victor Vasarely.

The HEART collection also holds works by artists from the ex-school: Per Kirkeby, Poul Gernes, Bjørn Nørgaard, Peter Bonnen, Eva Sørensen and Svend Dalsgaard. Additionally, the collection comprises the biggest amount of Ingvar Cronhammar's sculptures in Denmark.

Contemporary Danish and international art is represented by Dennis Oppenheim, Anthony Gormley, Troels Woersel, Anita Jørgensen, Nedko Solokov, Renato Dip, Marco Evaristi, Annika Larsson, Per Bak Jensen, Mads Gamdrup, Erik Steffensen, Thorbjørn Rødland, Henrik Plenge Jacobsen, Peter Land, Martin Bigum, Mette Winckelmann, Jesper Just, Anna Barribal, Peter Holst Henckel, Christian Danielewitz, Aleksander Tovborg, Alicia Kwade, Thomas Bang, Claus Carstensen and John Kørner ao.

EXHIBITION PROGRAM

03.09.16 – 08.01.17 Andy Warhol – The man behind the myth

03.09.16 – 26.03.17 Alex da Corte – 50 wigs

20.01.2017 – 26.03.17 New works and highlights from the collection – Per Kirkeby, John Kørner, Sven Wiig Hansen, Jesper Just

22.04.17 – 27.08.17 Socle du Monde Biennale 2017 – To challenge the earth, the moon, the sun and the stars.

08.09.17- 28.01.18 Design – Ingvar Cronhammar



THE AREA AROUND HEART

HEART is situated in Birk which is a unique area of Herning. As late as the mid 1950's the area consisted of fields but Aage Damgaard and his brothers saw the opportunities of the area and established, among other things Højskolen, the very visible and tall institution for higher education. Ever since the 1960's various businesses, cultural and educational institutions have flourished in the area side by side within a harmonious architectural context.

Birk has easy access to multiple artistic and architectural gems including Ingvar Cronhammar's Elia, the largest sculpture in the Nordic countries, the Angli building boasting the decorative artwork Livets Hjul (The Wheel of Life) by Carl-Henning Pedersen and the art museum Carl-Henning Pedersen og Else Alfelts Museum. Skulpturparken (The Sculpture Park) opposite HEART was planned by the internationally acknowledged landscape gardener C. Th. Sørensen. The Park presents 36 sculptures made of many different kinds of material and an area in the middle of the facility is used in accordance with Aage Damgaards grounding thought, as a grassing area for Hereford cattle. The majority of the sculptures are the works of Danish artists and illustrate for instance the individual expression of Robert Jacobsen, Svend Wiig Hansen and Sven Dalsgaard.

Also opposite the museum is De Geometriske Haver (The Geometric Gardens), that invites you into its maze interior with its 6-8 meters high hornbeam hedges in the shape of triangles, squares and circles, The Geometrical Gardens – also called "The Musical Garden"- was planned by C. Th. Sørensen, but the garden was not planted until after his death in 1984. In 2014 the Geometrical Gardens were, as one of the first gardens in history, officially designated as an area of outstanding beauty by the National Agency for the Protection of Nature.



7 – THE SITE IN HERNING, DENMARK



Area around HEART. Photo: Iwan Baan. Courtesy of HEART



Carl-Henning Pedersen & Else Alfelts Museum. Photo: Mikael Lykke Madsen. © The museum.



HEART – Herning Museum of Contemporary Art, Denmark, Photo: Leila Krogh



HEART – Herning Museum of Contemporary Art, Denmark, Photo: Leila Krogh



HEART – Herning Museum of Contemporary Art, Denmark, Photo: Leila Krogh



HEART – Herning Museum of Contemporary Art, Denmark, Photo: Leila Krogh

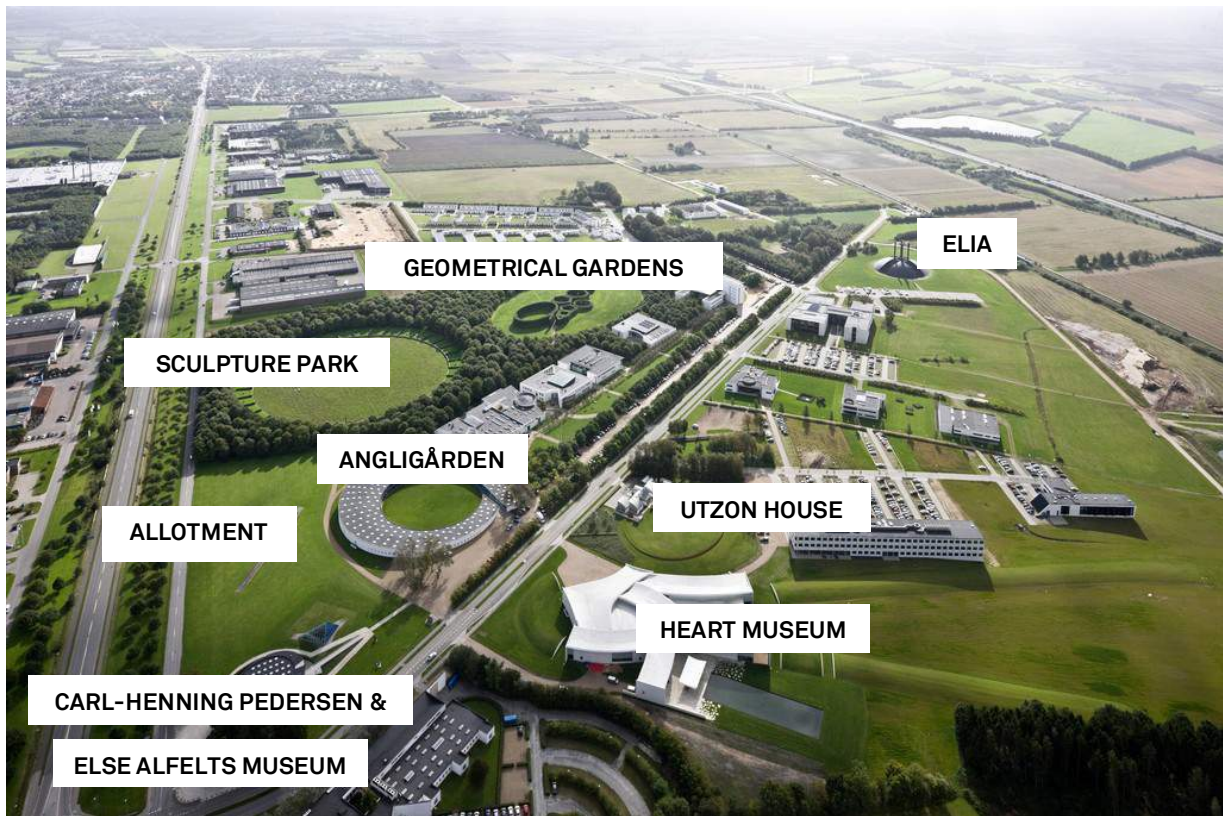


HEART – Herning Museum of Contemporary Art, Denmark, Photo: Steen Gyldendal



HEART – Herning Museum of Contemporary Art, Denmark, Photo: Steen Gyldendal





HEART – HERNING MUSEUM OF CONTEMPORARY ART

The Herring Art Museum was founded in 1977 and reopened in September 2009 as HEART - Herring Museum of Contemporary Art, in a new building designed by the American architect Steven Holl. He won four awards for HEART's architecture (Riba International Award 2010 (UK), Dansk Byggeri in Situ Award 2010 (DK), International Architecture Award 2010 (USA/Ireland), Herring Building of the year 2010 (DK)).

HEART is just across the street from the Angli building where the local shirt factory owner Aage Damgaard employed many artists in the 1960'ies from both Denmark and abroad. Some of those artists left behind their art works and they came to start the base of Aage Damgaards private collection which is the HEART collection today. Hence, the textile and art history of Herning were the primary inspiration sources for Steven Holl. From above HEART looks like shirt sleeves and trousers and outside the museum the elevated green reminds you of "arms and legs". HEART has a texture theme showing in the outer walls which is white



concrete formed in situ and which welcomes the visitor with a wrinkled textile surface and continues inside the building where one is met by the curved ceiling resembling tent canvas.

CARL-HENNING PEDERSEN & ELSE ALFELTS MUSEUM

The Carl-Henning Pedersen & Else Alfelts Museum was inaugurated in 1976. It consists of a circular building for exhibitions and is extended with a three-sided pyramid. The circular museum building was designed by the C. F. Møller architectural firm, based on an idea conceived by landscape architect C. Th. Sørensen. With its basic geometrical shape, the building coexists harmoniously with the pre-existing structures in Birk, a district of Herning. The architectural design of the Carl-Henning Pedersen & Else Alfelts Museum is dedicated to the artist couple's artistic language. The circular main building and the painted ceramic decoration evoke Carl-Henning Pedersen's fantastic fairy-tale world, while the prism is a monumental symbol of Else Alfelt's love of soaring thoughts and stringent forms.

ANGLIGÅRDEN

The round white building was built as a shirt factory. It now houses design schools and office facilities. The building was designed by C. F. Møller and C. Th. Sørensen. Carl Henning Pedersen decorated the interior of the courtyard with the artwork "Wheel of Life".

UTZON-HOUSE

The private residence by the architect Jørn Utzon built in 1976 was built as a prototype for an unrealized export- and design school. The building was designed according to a principle of addition, established by creating each type of space individually with its own room height, size, and type of light and by giving all these different types of space a common denominator so that they could be connected, added to each other. If you look at a piece of nature, you will



see that for example the meadow gets its character from the addition of a certain amount of different types of leaves, stems, and stalks, all combined according to certain laws. It is the numerous repetitions of slightly different forms that create the character.

ELIA

Elia is a giant sculpture in Birk by the Swedish-Danish sculptor Ingvar Cronhammar built in 2001. Elia is a mark of the new millennium, but is also a manifest of the willpower and the courage to go new ways, which has embossed Herning through decades. The sculpture is in a hemispherical shape with 60 meters in diameter; above which arises a spherical cap of 11m. In each of the 4 corners of the world-wide stair-cases of steel, which ends in four viewing platforms, which gives the view of the sculptures 30.000 cubic meters big resonant space, partly to the surrounding landscape. From the platform 4 columns rise 30 meters over the ground. In the centre a fifth column is mounted - a gas-torch; that at random times sends a fire column with a height of 8,4m and a diameter of 1m.

GEOMETRICAL GARDENS

The Geometrical Gardens, planned by the garden architect C. Th. Sørensen, are constructed according to the "complexity of simplicity" principle; As they are controlled by a very simple geometrical set of rules, which does not disclose itself to the visitor at first hand, the principle module of 11 meters is repeated in all "walls". For every new "room" the visitor enters, the "room" is added a new side. The hedges, which are of hornbeam, were planted in 1984.

SCULPTURE PARK

The Sculpture Park was planned by the landscape gardener C. Th. Sørensen and has 36 framed departments each containing a sculpture. The Sculpture Park



presents works of many kinds of materials and illustrates the chosen artists' individual expression.

ALLOTMENT

British artist Antony Gormley's monumental work Allotment was made in connection with the Peace Sculpture Project at the West Coast in 1995, which marked the 50th anniversary of the liberation of Denmark. The work consists of 116 concrete blocks placed opposite to each other in a line. The anthropomorphic sculptures are composed of small cubes placed on top of tall rectangular shapes - like heads on bodies. The Sculpture Group is a memorial to those who attended and fell in World War II.

