



Report from CCCA Workshop No. 4

Møn, August 14-17, 2019

The workshop was the last in a series of four in the INP network supported by the Danish Agency for Science and Higher Education through the 9th International Network Programme.

The workshop's overall theme was "Art in rural communities", and invited for contributions on art and rural communities with either a theoretical or an analytical approach or based on case studies. Contemporary as well as historical examples were welcome, and the forum was open for cases from any country or region. The workshop contained collaboration with artists and curators who are active on Møn as a means to carry out site-specific research. Thus, the workshop included a practical example of introducing a specific art project into a new cultural region with the aim of revitalizing social activities in a rural setting by collaborating with the visual artist Toshie Takeuchi in her project entitle "bøN Odori: In The Making Of A Land".

The workshop was organized by Associate Professor Gunhild Borggreen (University of Copenhagen). The seminar's sessions took place in the morning at Solbakken, Stendyssevej 19, 4791 Borre, in which 20 participants joined presentations and discussions. In the afternoons, the workshop participants went on excursions to meet artist communities on Møn, and to discuss issues related to art in rural areas. We also visited museums and other cultural institutions, as well as joined in practical workshops.

Pre-workshop announcements

The workshop was announced on a blog at University of Copenhagen: <https://ccca.sites.ku.dk/> and forwarded as e-mail to previous workshop participants and other networks. It was announced on the Facebook site of the project "bøN Odori: The Making of A Land" and on the Facebook site of the international research network Take Part.

Day 1: August 14, 2019

The first day started at noon and the whole afternoon and evening were dedicated to practical exercises conducted by visual artist **Toshie Taguchi**, dancer and choreographer **Jō Odoru** and the art duo **På den anden side** as part of a series of artistic workshop in the project "bøN Odori: In The Making Of A Land". The workshop took place in and around the art space of the art duo På den anden side in the village of Hårbølle (Hårbøllevej 40, 4792 Askeby).



Workshop participants at the På den anden side art space, Hårbølle

The workshop focused on presence, intimacy and communication, in which the participants performed various movements as a means of interaction with other participants and with the materiality and history of the surrounding nature. The exercises were accompanied by small discussions and breaks, where participants could rest and talk with each other. Participants enjoyed a meal together before the concluding exercise and feedback session.



Jō Odoru performing tea ceremony.



Artist duo På den anden side.

Day 2: August 15, 2019

Session 1 in the morning included three presentations. The first presentation was by visual artist **Nana Francisca Schottländer**, who presented some of her art projects as starting point for illustrating her way of interacting with the local residents of the site-specific area of her works. She delved into how she thoroughly prepares herself for each new location by reading theoretical literature as well as local history, and how she establishes contacts with local residents and artisans. After her preparation stage, Schottländer immerses herself in the landscape and the natural materials it offers. Ultimately, this leads to performative installations that in every sense are deeply rooted in the local area they were conceived for (current installation work <https://kunsten.nu/artguide/calendar/nana-francisca-schottlander-landskabninger>). **Mette Højsgaard** (University of Copenhagen) presented her research on Danish artists working with Concrete Art movement in the 1950es, as an art historical example of art made for a community, although it never was referred to as social art. She highlighted similarities in aims and agendas of these artists with contemporary rural art practices that aim at community building. Concrete artists produced art for everybody in urban as well as rural areas, in public as well as in private spaces, and cooperated with many kinds of professionals in order to spread not only the art works themselves but also the messages, they wanted to convey, to as many people as possible. The driving force behind the works was the artists' conviction that art had an inherent social potential that would give people spiritual wellbeing, enabling them to become social members that in return would contribute to their communities. Finally, **Kristina Ask** and **Patricia Soza Galmez**, two of the initiators of the creative space Fabrikat (www.fabrikat.dk), based in the building of the former sugar factory in the town of Stege (Sukkerfabrikken), presented this initiative. According to Kristina Ask and Patricia Soza Galmez, Fabrikat started three years ago with the aim "to connect people". The ultimate goal was to create a big physical platform for art exchange, exhibitions and mutual inspiration led by an association of Møn's creative people. However, the structure of an association proved to be too inhibiting for independent artists. This together with a lack of funding led to the structure the space has today: although still an association, Fabrikat rather functions as a company that facilitates services for its members. Among others, it offers practical support for the organization of markets and workshops, focuses on local materials and products, and supports initiatives in relation to the Unesco Biosphere project.



View at Fabrikat



Workshop participants at graffiti site, Sukkerfabrikken

Field Trip: After lunch, we visited the Sukkerfabrikken. Firstly, Kristina Ask and Patricia Soza Galmez introduced the physical facilities of Fabrikat as a day-to-day cooperative working place. Secondly, we visited the exhibition in honour of the Danish writer and critic Elsa Gress at the same site. Finally, we visited the graffiti art site along the old sugar beets transport lanes, where **Cathrine Rasmussen**, who is specialized in Danish graffiti art, introduced us to the current tendencies and artist's customs in this type of art on the backdrop of the present works. The afternoon was rounded up with a visit to Møns Museum. **Jeanette Lopez-Zepeda**, daily manager of the museum, presented the thoughts behind the museum's installation as a site of facilitation of local history and dissemination of knowledge in a way that appeals to a contemporary public. Besides, we could see some of the installations Nana Francisca Schottländer had talked about in her presentation.

Later in the evening, we made an excursion to the forest to encounter some of Nana Francisca Schottländer's art projects on site.



From Elsa Gress exhibition



At Møns Museum



Nana Francisca Schottländer's art

Day 3: August 16, 2019

Session 2 started with a presentation from **Yoshitaka Mōri** (Tokyo University of the Arts), who talked about how the younger generation of Japanese artists, most of whom started their independent artist' career after the triple disaster of 2011. Due to economic restraints, they are not any longer gathering in urban centres, where life is expensive or even unaffordable, but are turning their gaze to rural areas. One prominent characteristic is that these younger artists are very mobile, and willing and capable to find alternative lifestyles that support their artistic activities alongside with engaging in the local municipalities they end up setting down in. **Gregory Miller** presented the challenges his life as ceramic artist and potter has encountered by moving into the Danish countryside. The focus of his presentation laid on how he finally has succeeded in achieving some of his aims: to create a space for encounters of and exchange for international ceramic artists, and to introduce an interested Danish public to Japanese ceramic art. The success in his engagement in various ways of ceramic art tourism in Denmark and Japan has also positively influenced his relation to the rural



community he is living in. Finally, **Karen Ejersbo** introduced the participants to the ceramic artist Sys Thomsen and the writer Elsa Gress, two women, who both lived and worked in Møn and had strong relations to Japan. Especially Sys Thomsen's life and career has been deeply influenced by her experience of having been the apprentice of a Japanese potter in a village in South Japan.

View from seminar at Solbakken

Field Trip: After lunch, the workshop participants went to Kunsth44Møen in Askeby (<http://www.44moen.dk/>). The daily manager **Christina Jørgensen** introduced the art venue including the artistic sites in the close proximities of the private houses, where the founders of Kunsth44 live, explaining that many of the initiatives related to the art site originated, when the many visiting artists met here. **René Block**, one of the founder of Kunsth44Møn, came to the gallery and talked informally with us. We were also introduced to the current exhibitions, where the "Rolling Stone" by the Japanese Akio Suzuki was of special interest for the workshop members. The group afterwards visited the artist **Ursula Reuter Christiansen** in her nearby atelier. Ursula Reuter Christiansen moved to Møn in 1969 and was one of the founders of Kunsth44Møn. She introduced her life and career in the course of changing ideological currents and, how these affected her artwork.



Art works at Kunsth44Møn

The evening was rounded off with a dinner hosted by **Charlotte Hauch** and **Peter Bysted** at Saftstationen, an old industrial building that has been renovated for cultural events. Here the workshop participants had the chance to meet and engage in conversations with local artists and residents related to the island's creative spectrum.



Dinner and presentations at Saftstationen

Day 4: August 17, 2019

Session 3 started with a presentation by artist **Lene Noer**, who introduced her art and design project “STOL” in the town Salling. This project is another example of artistic engagement in a rural community that aims at making use of local creativity, history and artisan heritage. Salling was once the production site of 80 % of the Danish furniture, today only fourteen factories of once seventy are left. The foundation of the project “STOL” is this forgotten cultural heritage and includes various stages. In order to involve local residents in the project, the artist teamed up with local carpenters, who in chair making workshops for children as well as adults helped the participants in their chair creation projects. Furthermore, locals were asked to donate chairs made in Salling from their homes, and the story they had to tell about their chair was recorded. Some of these chairs are currently transformed into new projects by a number of international artists invited to contribute to an exhibition that will mark the finalization of the project. **Sidsel Nelund** presented her initial research on Museo de Historia Natural Rio Seco (MHNRS) was founded in 2013 by two brothers, a marine biologist and a visual artist, and has since grown to become a national research and local educational resource. Located in Magallanes, the archipelago ‘at the end of the world’ in the very south of Chile, it has as its purpose to collect, restore, conserve and archive animal leftovers of the area, mainly animal skeletons. In 2015 artist Aymara Zegers was invited to a residency at the museum and she brought the artistic technique of restoring and conserving bones with the help of parts from other animals and this ‘recombinación ósea’ (‘bone recombining’) has become an important principle for the museum. The museum is not only rural in the geographical sense of the word, but also in its peripheral position within the notion of art where it tests limits through the transgressions of institutional practices and collaborations between science and art. Finally, **Anemone Platz** (Aarhus University) shared her thoughts on the implications of the use of akiya or abandoned houses as art sites in several art projects and events in rural art festivals throughout Japan. Her ongoing project researches how the conversion of buildings hitherto used as dwellings including everyday life objects into an art site may affect the neighbourhood and its residents.

Final event: The fourth CCCA workshop found its culmination in the participation at the bøn Odori final event that took place in the backyard of Møn's Museum in Stege. **Toshie Takeuchi**, **Jō Odoru** and the artist duo **På den anden side** had prepared an exhibition that

documented the artistic preparations and processes of all five workshops for the “bøN Odori: The Making of A Land” project. They had taken place at different sites of Møn in order to engage local residents in a modification of the Japanese Bon-dance, a popular dance performed by the citizens in honour of their dead ancestors. Through the workshops, this traditional dance had been transformed and adapted to the surroundings of Møn. A “localized” version of a *yagura* made by *På den anden side* was erected in the centre of the backyard around which the bøN dance took place. In spite of the rainy weather, many spectators gathered to witness the dance performance that had developed in the different workshops. The organizers and supporters hope to have laid the foundation for an event that not only brings new life into the community but also serves as new platform of interaction for local with temporary residents and newcomers.



Part of the exhibition of the bøN Odori project and background research



Participants at bøN Odori: The Making of A Land project at Møns Museum for the final event

We would like to thank all participants, artists, curators, organisers, volunteers, guests and everyone else who contributed to the successful workshop.

Appendix A: Program

CCCA Workshop No. 4, Møn, 14-18 August 2019: ART IN RURAL COMMUNITIES

Practical information:

Accommodation:

Solbakken, c/o Hanne-Louise Johannesen
Stendyssevej 19, 4791 Borre
Tel. (+45) 61267062

Price: 600 DKK. Pay to Hanne-Louise upon arrival either in cash or via mobilpay.
There will be mattresses, covers and pillows, so bring your own sheets and bed linen. Also bring towel and personal stuff. Warm clothes and raincoats might be needed as well.

Food:

Bring your own lunch for August 14.
All other meals are included. E-mail Hanne-Louise (hanne-louise@diffus.dk) if you are vegetarian or have food allergies. The meals will be made from local produce from Møn. The famous Møn Water will be served to meals, and you can buy beer and wine.

Transport:

Some participants will go in a minibus (9 persons) that Gunhild will drive from Copenhagen. We will use the minibus during the workshop. Other participants will go to Møn in their own cars, and may also drive for the workshop if needed. If you arrive or leave the workshop at other times, you must arrange your own transport, such as local public transport. You can use Rejseplanen: rejseplanen.dk

Presentations:

In the morning sessions we will have academic presentations and discussions at Solbakken. Presentations are short (15-20 minutes), which allows for time for discussions. There will be a computer and a projector available. The presentation can be about art and rural communities, either with a theoretical or analytical approach, or based on case studies. Historical examples are welcome, and they can be from anywhere in the world.

More information:

Contact Gunhild Borggreen, gunhild@hum.ku.dk, tel. (+45) 23 42 06 08

Wednesday August 14, 2019	
Place	Activity
"På den anden side" Hårbøllevej 40 4792 Askeby	Morning: Individual travel to Møn. Some will go in their own car, while some ride in minibus with Gunhild from Copenhagen. Some take the train and will be picked up at Vordingborg station and go to Askeby. Bring your own lunch (Hårbøllehuset café is NOT open) Afternoon and evening: 12:30-20:00: bøn Odori workshop with Toshie Taguchi, Jō Odoru and the art duo På den anden side. https://www.facebook.com/InTheMakingOfALand/ http://paadenandenside.menneske.dk/

Solbakken Stendyssevej 19 4791 Borre	Evening: 20:30: Transport to Solbakken workshop accommodation Evening tea
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Thursday August 15, 2019	
Solbakken	Morning: 8:00-9:00: Breakfast 9:00-12:00: Session 1 Presentations: <ul style="list-style-type: none"> • Nana Francisca Schottländer, artist • Mette Højsgaard, on the notion of “democratic art” • Kristina Ask and Patricia Soza Galmez, Fabrikat Discussions 12:00-12:45: Lunch
Fabrikat Kostervej 2 4780 Stege	Afternoon: 13:00: Minibus to Sukkerfabrikken in Stege 13:30-14:00: Visit Fabrikat, http://www.fabrikat.dk/ 14:00-14:30: Graffiti site at Sukkerfabrikken Presentation by Cathrine Rasmussen 14:30-15:00: Walk in Stege (coffee, ice cream) 15:00-16:00: Møns Museum 17:00: Minibus from Stege to Solbakken
Møns Museum Storegarde 75 4780 Stege	
Solbakken	Evening: Dinner Evening walk and ”dark sky” Visit bar at Klintholm harbour

Friday August 16, 2019	
Solbakken	Morning: 8:00-9:00: Breakfast 9:00-12: Session 2 Presentations: <ul style="list-style-type: none"> • Yoshitaka Mōri, on art and rural communities in Japan • Gregory Miller: on ceramic art tourism in Japan and Denmark • Karen Ejersbo: on ceramic artist Sys Thomsen and writer Elsa Gress, both of whom lived on Møn and had relations to Japan Discussion 12:00-12:45: Lunch
Kunsth44Møen Fanefjordgade 44 4792 Askeby	Afternoon: 13:00: Private bus to Kunsth44Møen, Askeby

Appendix B: Participants

Participants at CCCA workshop no. 4, Møn, 14.-18. August 2019:

Mouri Yoshitaka, Tokyo University of Fine Arts
Anemone Platz, Aarhus University
Gunhild Borggreen, University of Copenhagen
Toshie Takeuchi, visual artist
Lars Kynde, composer and sound artist
Jou Odoru, Musashino Art University
Gregory Miller, Tolne Gjestgivergård
Lene Noer, Grasslands
Sidsel Nelund, Royal Danish Art Academy
Kirsten Breuner, visual artist
Karen Ejersbo, Digitaliseringsstyrelsen
Mette Højsgaard, University of Copenhagen
Anne Louise Blicher, Royal Danish Art Academy
Rebekka Elisabeth Anker-Møller, curator
Cathrine Hedager Ostenfeld Kamper, University of Copenhagen
Lily Shu, Tokyo University of Fine Arts
Josefine Præstekjær, University of Copenhagen
Alexander Artiles Jerrik, IT University in Copenhagen
Nana Francisca Schottländer, visual artist
Cecilie Gravesen, UCL Institute of Archaeology
Sara Holm Strandby, Camberwell College of Art
Kristina Ask, Fabrikat
Patricia Soza Galmez, Fabrikat
Hanne-Louise Johannesen, Diffus Design
Idun Bang Johannesen