



MIRKO ZRINŠĆAK ESSENCE OF NATURE

Mirko Zrinšćak in his studio in Učka, Croatia, 2013. Foto Petar Kürschner

MÆRK SKOVENS RUM

Feel the Space of the Forest



Cecylia Malik: Træ 261, Ask, 12.06.2010, Park Decjusza, Krakow

På KUNSTCENTRET SILKEBORG BAD 5. oktober 2024 - 12. januar 2025

MIRKO ZRINŠČAK

ESSENCE OF NATURE

- Mirko Zrinščak gør det usynlige synligt.

Rumlige former

Med tålmodighed har Mirko Zrinščak (f. 1953, Volosko, Kroatien) skabt et oeuvre af betagende præcise, flydende former i træ, helt og aldeles skabt af ham selv.

I Kroatien er Zrinščak en berømthed, der repræsenterede sit hjemland på Venedig Biennalen i 1995 og igen i 2021, har haft soloudstilling på museer i Kroatien og har modtaget priser for sit arbejde med skulptur.

I stedet for jordbundne, massive former, der hviler tungt på gulvet, som skulptur oftest gør, skaber Zrinščak lette, sensuelle former og linjer, der bevæger sig i rummet.

I KunstCentrets panoramasal rejser tre langstrakte, skrøbelige former sig op, og op, og op, med deres ultratynde ben, der knap nok rører jorden. De vibrerer i rummet som strengene på en harpe. Er de levende væsener? Energi? De har ingen titler, som kunne give et fingerpeg.

Andre former ser velkendte ud og minder om træers vækst, en fugl i flugt, en fisks bevægelse i vand, en falderende vandråbe eller et blad, der rækker ud efter lyset. Nogle former er mere abstrakte *Forms of Space*, som han kaldte sin udstilling i 2008 i Kunsthallen i Zagreb. Dynamiske former kombineres til rumlige konstellationer, der lyser op i mørket og giver en kosmisk fornemmelse.

Naturens essens

På sine daglige gåture i skoven tager Zrinščak billeder af græsset, der bøjer sig i vinden; sneen, der ligger blødt på grenene og af vandets endeløse bevægelse. Men han har ikke til hensigt at kopiere naturen. "Disse fotos er som en dagbog, men jeg ønsker ikke at gentage naturens former. Det er kun et udgangspunkt." I den henseende følger Zrinščak i fodsporene på modernistiske billedhuggere som Henry Moore, Jean Arp og Constantin Brancusi.

Sidstnævnte citeres ofte for udtalelsen: "Når du ser en fisk, tænker du ikke på dens skæl. Man tænker på dens hastighed, dens flydende, blinkende krop set gennem vandet ... Jeg vil bare have glimtet af dens ånd."

Ligesom Brancusi søger Zrinščak efter naturens essens,

men han har fulgt sin egen vej og udviklet sit eget formsprog.

Zrinščak finder sin inspiration i at betragte bevægelsen i den levende natur omkring ham og afsløre de underliggende energier, der former universet.

En skaber

Mirko Zrinščak kan lave hvad som helst med sine hænder. Han blev født i 1953 i Volosko i det tidligere Jugoslavien, en lille fiskerby nær havet. Som dreng hjalp han sin far med at bygge familiens hus, som det tog 10 år at færdiggøre. Da han ikke kunne lide at gå i skole, sendte hans forældre ham til Slovenien i lære som slagter. Det åbnede hans øjne for den anatomii, der ligger skjult bag den syn-

lige hud. "Knogler er naturens byggemateriale, der understøtter både dyrs, planters og menneskers kroppe. De er optimerede funktionelle konstruktioner, der enten er i stand til at modstå tryk eller ikke. Jeg har studeret opbygningen af både blomster og fugleskeletter, som skal være meget lette."

At blive kunstner

Før Zrinščak besluttede sig for at blive kunstner, havde han småjobs: som arbejder på et skibsværft, som tjener eller som matros på store tankskibe. "Det er meget nytigt, at have livserfaring, før man bliver kunstner." Som 31-årig begyndte han på kunstakademiet i Venedig, hvor

han studerede maleri hos den abstrakte ekspressionist Emilio Vedova. "Akademiet i Italien var mere fordomsfrift end det i Jugoslavien. Selv om vi i firserne kunne lave sjov med socialrealistisk kunst." Efter yderligere et år som artist in residency i Kiel Künstlerhaus, vendte han i 1985 tilbage til Kroatien og slog sig ned i et lille atelier i Veprinac ved fodden af Učka-bjerget.

Učka-bjerget

For Mirko Zrinščak er kunst og liv ét. Han finder fred og inspiration i naturen. I 1992 flyttede han til en bjælkehytte midt i skoven sammen med sin kone, maleren Marina Banić-Zrinščak. Fem år senere, da deres første barn blev født, flyttede de til en nedlagt skole i Vela Učka, en landsby, der ligger tusind meter over havets overflade. "Huset ligger i Učka Naturpark, og på den vestlige side strækkerudsigtet sig hele vejen til Dolomitterne. Skønheden i den omkringliggende natur er meget stimulerende for mit kunstneriske arbejde. Under mine gåture i skoven bliver jeg opmærksom på selv de mindste forandringer i naturen. Jeg oplever de små skift, som får mig til at tænke over kunsten og livet. Sådan kom jeg til at opfatte verden på en mere holistisk måde. Vi er naturen. Nogle tror, at vi mennesker er forskellige fra naturen, men vi er det samme. Vi er energimæssigt forbundne. Vi er en del af kosmos."

Træ

På Učka-bjerget udviklede Zrinščak sit eget formsprog og sin særlige teknik. I stedet for at male begyndte han at samle både naturlige og menneskeskabte genstande, der bærer tidens præg. Han kombinerede dem med håndlavede trærelieffer i alterlignende fremstillinger, som små forundringskabinetter, der hylder naturen (We are Cosmic serien, 1988-1994). "I 1992 fandt jeg i landsbyen et kastanjetræ, som var i forfald. Det var fantastisk træ at snitte i! Det lykkedes mig at skabe et stort relief. Bagefter gik jeg over til egetræ for at skabe meget høje skulpturer. Der er en skov i Østkroatien, som har perfekte egetræer på 1 m i diameter og 30 m høje. For at skabe de langstrakte former, jeg havde i tankerne, måtte jeg udvikle min egen teknik, men jeg kunne lide den udfordring."

Fysisk arbejde

"Jeg laver disse former i en tid, hvor ingen har tid længere. De er meget tidskrævende, men det gør mig ikke noget. Tvaertimod. Mine ideer udvikler sig intuitivt i processen. Det gentagne fysiske arbejde er som en meditation. Jeg kan svæve væk i mine tanker."

Hulhed

Når man ser på bunkerne af træstammer ved siden af Zrinščaks atelier, kan man næsten ikke tro, hvordan han har forvandlet disse solide træstammer til flydende og ofte hule former. Først modellerer han de grove former med en motorsav. Efter at have delt formen i to foretager han diagonale snit ind i træets kerne og fjerner alt materiale, indtil der kun er en skal på en centimeter tilbage. Efter at have ladet de to halvdeler tørre i 1-2 år i skyggen, limer han dem sammen, bearbejder dem i hånden og sliber dem, indtil de får en perfekt form.

At række ud efter uendeligheden

Mens han skærer, følger Zrinščak træets form. "På en måde taler man med træet på et særligt niveau af energi. Du op-lader træet med din energi, som et batteri. Det fornemmer beskueren også." Zrinščak bruger træernes vertikalitet til at skabe pulserende linjer, der synes at række ud mod uendeligheden. I stedet for at stå på gulvet svæver de hule former i luften, som om de undslipper tyngdekraften. De bølgede former er meget lette og danser gennem rummet som materialiserede energistrømme.

Anne Berk



Indstik i Midtjyllands Avis og Herning Folkeblad Oplag 12.600
Grafik: Camilla Larsen (CL-Design)

© Essence of Nature: Anne Berk(NL), kurator for udstillingen og næstformand for Sculpture Network

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MÆRK SKOVENS RUM

- En udstilling om skoven i kunstnernes bevidsthed.

Træet har altid haft stor betydning for mennesket. Og vores afhængighed af træet har vi i tidens løb givet udtryk for ved at hylde det og anerkende, at træet favner både Himlen - med sin krone - og Jorden - med rødderne. Yggdrasil var i nordisk mytologi Verdenstræet, der fik det hele til at hænge sammen. Den samme forestilling gælder mange andre steder på Jorden, hvor kulturer og religioner gennem tiderne har værdsat træet.

Træet i flertal - **skoven** - har ydet beskyttelse og givet føde og materialer og varme til gavn for vores arts udvikling og mangfoldiggørelse.

Men menneskeheden har gennem nu mere end 200 år forgrebet sig på **skovene** i så høj grad, at landskaber og klimaer ændrer sig. I det store billede er rydningen af **skov** medvirkende til at hele Jordens klimabalance begynder at tippe.

Som altid er kunstnerne medvirkende til at gøre op-

mærksom på alarmistiske tilstande.

Og udstillingen MÆRK SKOVENS RUM giver os lejlighed til at tænke over og værdsætte den del af vores omgivelse, som **skoven** er. Måske kan udstillingen endda udvide vores viden om **skoven** og dens betydning for vores liv - både den fysiske og psykiske del af menneskets eksistens.

I udstillingen bidrager 11 kunstnere af forskellig nationalitet med deres blik på **skoven**. De har vidt forskellig tilgang til fænomenet **skov**. De betragter **skoven** med meget forskellige blikke: med erindringens tilbageskuende blik, som botanisk lokalitet, som klima-opretholder og CO₂-opsuger, som et truet sted, der kalder på beskyttelse eller aktivisme. Eller som et sakralt sted hvis skønhed og ro er helende for mennesket.

Kunstnerne udtrykker sig i forskellige medier som tegning, fotografi, maleri, film, arkitektur eller i kunstneriske aktioner.

FEEL THE SPACE OF THE FOREST

- An exhibition about the forest in the minds of artists.

The tree has always been of great importance to humans. And our dependence on the tree has been expressed over time by honouring it and recognising that the tree embraces both Heaven - with its crown - and Earth - with its roots. In Norse mythology, Yggdrasil was the World Tree that held the world together. The same idea can be applied to many other places on Earth, where cultures and religions throughout the ages have honoured the tree.

The tree in the plural - the forest - has provided protection, food, materials and warmth for the evolution and diversification of our species.

But humanity has been encroaching on forests for over 200 years now, to the extent that landscapes and climates are changing. In the big picture, deforestation is contributing to the tipping of the Earth's entire climate balance.



MIRKO ZRINŠČAK - ESSENCE OF NATURE

Mirko Zrinščak makes the invisible visible.

Forms of space

With endless patience, Mirko Zrinščak (b. 1953, Volosko, Croatia) created a small oeuvre of breathtakingly precise, fluid forms in wood, all made by himself. In Croatia, Zrinščak is a celebrity, representing his home country at the Venice Biennial of 1995 and 2021, having solo shows in museums in Croatia, and winning a sculpture prize. Art Centre Silkeborg Bad is delighted to introduce his exceptional wooden sculptures to the Danish audience.

Instead of earthbound, massive forms resting heavily on the floor, as is usual for sculpture, Zrinščak creates hollow, sensual forms and lines that are moving in space. In the main hall of the Art Centre, three elongated fragile forms rise up, and up, and up, their ultra thin legs barely touching the ground, ready to take off and vibrating in space like the strings of a harp. Are they beings? Energy? There are no titles to give a clue.

Other shapes look more familiar, resembling the growth of trees, a bird in flight, the movement of a fish in the water, a drop of falling water, or a leaf reaching out for the light. Some shapes are more abstract, vibrating Forms of Space, as he called his 2008 exhibition in the Art Pavilion in Zagreb. Vibrating, dynamic shapes are combined into spatial constellations that lighten up in the dark, giving a cosmic feeling.

Essence of nature

During his daily walks in the forest, Zrinščak makes photos of the grass bowing in the wind, snow softening the branches and especially of the endless, fluid movement of water. But he has no intention to copy nature. "These photos are like a diary, but I do not want to repeat the shapes of nature. It is only a starting point".

In this respect, Zrinščak follows in the footsteps of modernist sculptors like Henry Moore, Jean Arp and Constantin Brancusi, who famously stated: "When you see a fish you don't think of its scales. You think of its speed, its floating, flashing body seen through the water ... I want just the flash of its spirit".

Just like Brancusi Zrinščak searches for the essence of nature, but he followed his own path, and developed his own form language. Zrinščak finds his inspiration in contemplating the movement of the living nature around him, revealing the underlying energies that shape the universe.

Maker

Mirko Zrinščak is a maker. He can make anything with his hands. He was born in 1953 in Volosko in former Yugoslavia, a small fishing village near the sea. As a young boy, he helped his father build the family house, which took 10 years to complete. As he didn't like school, his parents sent him to Slovenia to study how to become a butcher. It opened his eyes for the anatomy that lies hidden behind the visible skin. 'Bones are the building material of nature, sustaining the bodies of animals, plants or humans alike. They are optimized functional constructions, being able to resist pressure or not. I have studied the composition of flowers and the skeletons of birds, that must be very light'.

Becoming an artist

Before deciding to become an artist, Zrinščak did many odd jobs, like working in a shipyard, being a waiter, or sailing around the world on big tankers. "It is very useful that you have life experience before you become an artist". At 31, he enrolled in the Art Academy in Venice,

As always, artists contributes to drawing attention to alarmist conditions. And the exhibition FEEL THE SPACE OF THE FOREST gives us the opportunity to think about and appreciate the forest as part of our surroundings. Perhaps the exhibition can even expand our knowledge of the forest and its importance to our lives - both the physical and psychological aspects of human existence.

In the exhibition, 11 artists of different nationalities contribute their perspective on the forest. They have very different approaches to the forest phenomenon. They look at the forest with very different eyes: with the retrospective gaze of memory, as a botanical site, as a climate preserver and CO₂ absorber, as an endangered place that calls for protection or activism. Or as a sacred place whose beauty and tranquillity is healing for mankind. The artists express themselves in different media such as drawing, photography, painting, film, architecture or in artistic actions.

studying painting with the renowned abstract expressionist painter Emilio Vedova. "The academy in Italy was more openminded than the one in Yugoslavia. Though in the eighties, we could make jokes about social realist art". In 1985, after spending a year in Kiel Künstlerhaus, an artist in residency in Kiel. Then he returned to his country, settling in a small studio in Vepriac, at the foot of Mount Učka Mount Učka. For Mirko Zrinščak art and life are one. He finds peace and inspiration in nature. In 1992, he moved to a logcabin in the middle of the forest, together with his wife, the painter Marina Banić-Zrinščak. Five years later, after their first child was born, they moved to an abandoned school in Vela Učka, a hamlet located a thousand meters above sealevel. It has a studio of 1000 square meters.

"The house is located in Učka Nature Park, and on the western side the view extends all the way to the Dolomites. The beauty of the surrounding nature is very stimulating for my artistic work. During my long walks in the forest, I am sensitized to everything, even the smallest changes in nature. I perceive the small shifts that trigger me to think about art and life. That's how I came to perceive the world more in a holistic way. We are nature. Some people think we humans are separate, but we are the same. We are energetically connected. We belong to the cosmos".

Tree

On Mount Učka he developed his own form language and his unique technique. Instead of painting, Zrinščak started collecting natural and manmade objects bearing the marks of time. He combined them with handmade, sensitive wooden reliefs in altarlike presentations, as small cabinets of wonder, celebrating nature (We are Cosmic Series, 1988–1994). "In 1992, I found a chestnut tree in the village that was decaying. It was great wood for carving! I was able to create a large relief. Afterwards, I took to oakwood to create very tall sculptures. There is a forest in East Croatia, that has perfect trees of 1 metre in diameter, and 30 meters high. To create the elongated shapes I had in mind, I had to develop my own technique, but I liked that challenge".

Physical labour

"I make these shapes in an era when no one has time anymore. It is very time consuming, but I don't mind. On the contrary. My ideas evolve intuitively, in the process of making. Doing repetitive physical labour is like a meditation. I can fly in my mind".

Hollow

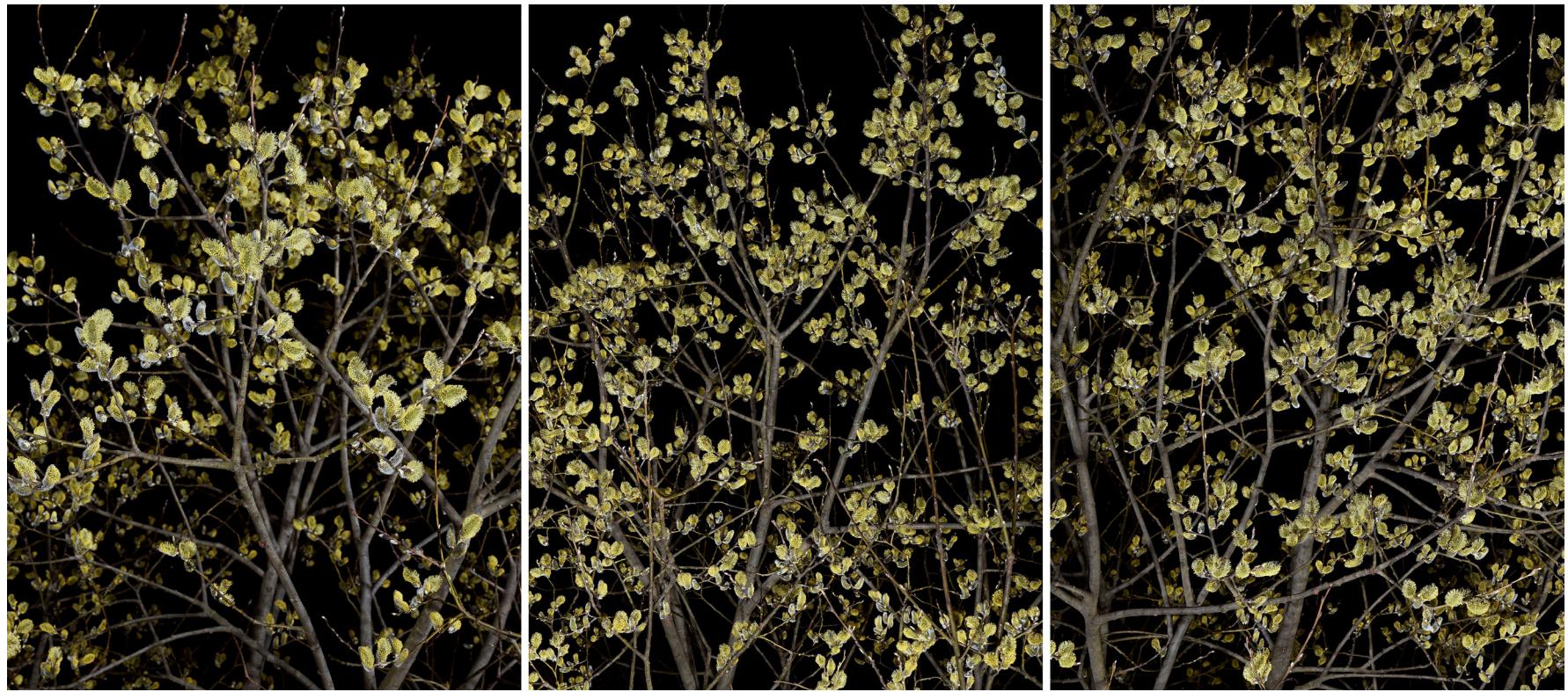
Looking at the piles of tree trunks next to Zrinščak's studio, you can hardly believe how he transformed these solid wooden logs into these vibrating, fluid and often hollow forms. First, he models the rough shapes in the log of the oak with a chainsaw. After dividing the form in two, he makes diagonal cuts, taking out all material, until a shell of only 1 centimeter is left. Then, after letting the two hemispheres dry for 1 or 2 (!) years in the shade, he glues them together, processing them by hand and patiently sanding them, until they obtain the perfect shape.

Reaching for infinity

While carving, Zrinščak follows the shape of the tree. "In a way, you talk with the wood on an energy level. You charge the wood with your energy, like a battery. That is also sensed by the viewers".

Zrinščak makes use of the verticality of trees, growing upwards to the light, to create pulsating lines that seem to reach for infinity. Instead of standing on the floor, the hollow forms float in the air, as if escaping gravity. The undulating shapes are very light, dancing through space as materialised flows of energy.

Anne Berk



Landscape 28th of April, triptych part 1, 2 and 3, 2017 pigment ink-print, (each) 140 x 105 cm

Sanna Kannisto

Sanna Kannisto (1974, FI) iscenesætter udsnit af naturen, før hun med sit kamera stiller helt skarpt på detaljerne. Hendes motiver træder frem som portrætter fra skoven. Hvert enkelt element bliver fremhævet og får betydning. Snefnug har lagt sig på grene og kviste på diptykonet First Snow, Den Første Sne, 2017, så billedet umiddelbart fremstår sort-hvidt. Men der dukker farvede elementer op: et glimt af en birkestamme eller et blad, der har ligget i læ for snefaldet. Det skaber dybde i billedet og gnister af farve.



Forest Fire 1, 1998 / 2020, pigment ink-print, 120 x 153 cm

Sanna Kannisto (1974, FI) stages sections of nature before focusing on the details with her camera. Her subjects emerge like portraits from the forest. Each element is emphasised and given meaning. Snowflakes have settled on branches and twigs in the diptych First Snow, 2017, so the image appears black and white. But colourful elements appear: a glimpse of a birch trunk or a leaf that has been sheltered from the snowfall. This creates depth in the image and sparks of colour. In Landscape 28th of April, a triptych from 2017, the focus is on the flowers of the willow tree, or goslings as they are called in Danish. Each flower stands out like a small sun on its willow branch against a night-black background.

In early works such as Forest Fire 1 and 2, 1998 / 2020, the burnt forest is like an open wound. A few flames are still smouldering and smoke billows over the area. A palm tree has apparently survived the fire and in the background you can see the border of the not yet burnt and still green forest. Ash covers the scorched forest floor.

Sanna Kannisto almost manages, with the attention she pays to her subject, to bring it to life and convey to the viewer the pain that the forest might feel at the ravages of the fire. This approach engages us in the state of the forest, its disappearance and the loss that the cleared forest areas represent.

Lukács & Broersen

Margit Lukács & Persijn Broersen

Forest On Location, del af Point Cloud Old Growth, 2018: animationsfilm.

Videoen Forest on Location er optaget i den gamle polske Białowieża skov. Persijn Broersen (1974, NL) og Margit Lukács (1973, NL) rejste til Polen for at dokumentere Białowieża-skoven - den truede, sidste urskov i Europa.

Lukács & Broersen dokumenterede dele af skoven med 3D-fotografering for at skabe en virtuel model af den hurtigt svindende vildmark. Den avancerede teknik med lagdeling af fotografierne skaber 3D-scener af skoven, der ikke fylder hele skærmen, men snarere ser ud til at svæve i rummet.

I den digitale rekonstruktion af dette landskab synger en animeret avatar af den iranske operasanger Shahram Yazdani en persisk version af Nat King Coles Nature Boy. Det lyder som en klagesang.

Fornemmelsen af løsrevethed: skoven svæver rundt i det tomme rum og sangeren vandrer halvt svævende hen over skovbunden, understreger at mennesket bliver mere og mere fremmedgjort i vores forhold til natur. Vi har et idealbillede af hvad naturen, her skoven, er, men det er forvrænget og har ikke noget med virkeligheden at gøre.

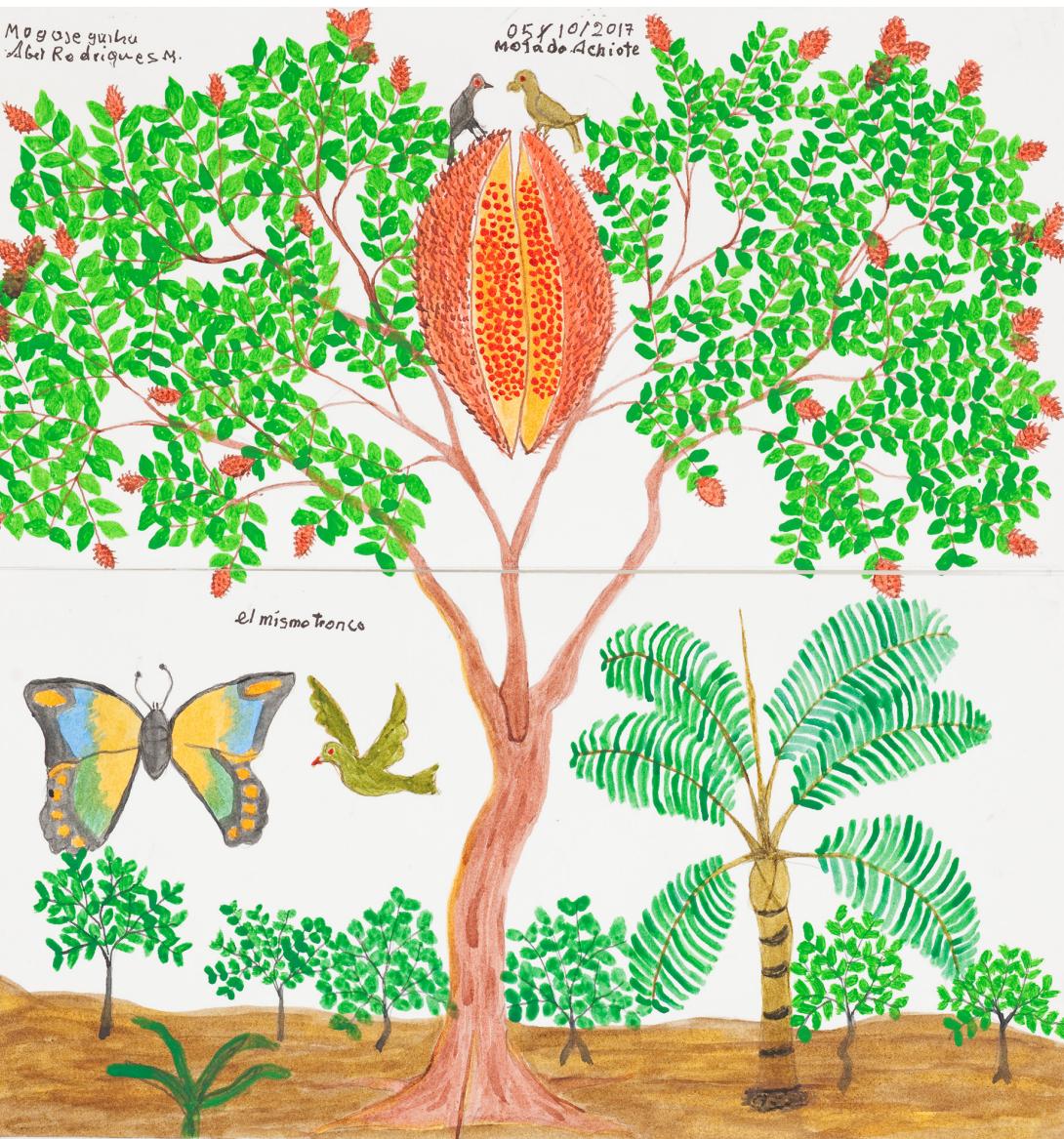
I samarbejde med komponisterne Berend Dubbe og Gwendolyn Thomas og Shahram Yazdani, Courtesy AKINCI

Margit Lukács & Persijn Broersen
Forest On Location, part of Point Cloud Old Growth, 2018: animation.

The video Forest on Location was shot in the old Polish Białowieża forest. Persijn Broersen (1974, NL) and Margit Lukács (1973, NL) travelled to Poland to document the Białowieża Forest - the endangered, last primeval forest in Europe.

Lukács & Broersen documented parts of the forest with 3D photography to create a virtual model of the rapidly disappearing wilderness. The advanced technique of layering the photographs creates 3D scenes of the forest that do not fill the entire screen, but rather appear to float in space. In the digital reconstruction of this landscape, an animated avatar of Iranian opera singer Shahram Yazdani sings a Persian version of Nat King Cole's Nature Boy. It sounds like a lament. The sense of detachment: the forest floating around in empty space and the singer wandering half-floating across the forest floor, emphasises that humans are becoming increasingly alienated in our relationship with nature. We have an ideal image of what nature, in this case the forest, is, but it is distorted and has nothing to do with reality.

in cooperation with composers Berend Dubbe and Gwendolyn Thomas and Shahram Yazdani, Courtesy AKINCI



Abel Rodríguez

Colombia er et land med bjergkæder og dale og er især kendt for sine utallige floder. Det er det land i verden der har næststørst biologisk mangfoldighed, men er nu i stigende grad truet af vandkraftprojekter, minedrift, skovrydning og kemisk forurening.

Abel Rodríguez (f. 1941, Colombia), også kendt som Mogaje Guihu, er en stammeældste fra den etniske gruppe Nonuya, som stammer fra Cahuinari-floden i den colombianske del af Amazonas.

Rodríguez' arbejde er baseret på hans forfaedres viden om regionens oprindelige planter, som han fik overleveret fra sin onkel, der var en traditionel vidensbærer og "plantenavngiver".

I 1990'erne drev den colombianske væbnede konflikt og udnyttelsen af naturressourcerne i regnskoven Rodríguez og hans familie væk fra deres hjemstavn. De flyttede til Bogota, landets hovedstad, og lige siden har Abel Rodriguez længtes efter skoven. For at holde sin hukommelse ved lige og bevare sin viden laver Rodriguez detaljerede malerier og tegninger af regnskovens økosystem, som ændrer sig med årstiderne.

Abel Rodríguez modtog i Holland i 2014 den prestigefyldte Prins Claus-prisen, anerkendt for sin evne til at omdanne mundtlig overleveret oprindelig viden om Amazonas' økosystemer til poetiske malerier, der blander kunst og videnskab.

Han er i 2024 repræsenteret på Venedig Biennalen.

Morado Achiote, 2017. Akvarel, 50 x 50 cm



Margit Lukács & Persijn Broersen: Forest On Location. 2019. HD-video, 11:40 min.

Abel Rodríguez
Colombia is a land of mountain ranges and valleys and is especially known for its countless rivers. It is the second most biodiverse country in the world, but is now increasingly threatened by hydroelectric projects, mining, deforestation and chemical pollution.

Abel Rodríguez (b. 1941, Colombia), also known as Mogaje Guihu, is a tribal elder from the Nonuya ethnic group originating from the Cahuinari River in the Colombian Amazon. Rodríguez's work is based on his ancestral knowledge of the region's indigenous plants, passed down to him from his uncle, who was a traditional knowledge bearer and "plant name giver".

In the 1990s, the Colombian armed conflict and the exploitation of the rainforest's natural resources drove Rodríguez and his family away from their homeland. They moved to Bogota, the country's capital, and ever since, Abel Rodríguez has longed for the forest. To keep his memory alive and preserve his knowledge, Rodríguez creates detailed paintings and drawings of the rainforest ecosystem that changes with the seasons.

Abel Rodríguez received the prestigious Prince Claus Award in the Netherlands in 2014, recognised for his ability to transform orally transmitted indigenous knowledge of Amazonian ecosystems into poetic paintings that blend art and science.

He is represented at the Venice Biennale in 2024.

Arnell & Elzén

Forest Calling – A Never-ending Contaminated Collaboration or Dancing is a Form of Forest Knowledge. Extension: Oriental spruce (2024)

Malin Arnell (1970, SE) & Åsa Elzén (1972, SE) fortæller om projektet:

Vi er blevet inviteret til at præsentere vores løbende offentlige kunstværk - på svensk: *Skogen kallar – Ett oändligt kontaminerat samarbete eller Dansandet är en form av skogskunskap*.

I dette offentlige kunstværk har vi gennem en kunstnerisk-juridisk intervention taget et stykke skov ud af produktion med det formål at sikre dets overlevelse til evig tid.

En 50-årig lejekontrakt er blevet underskrevet som et første

skridt i denne forpligtelse. Skovområdet ligger ved siden af den tidligere kvindeskole på Fogelstad (1925-54) i Julita, Sörmland, Sverige, og var tidligere ejet af en af skolens grundlæggere, Elisabeth Tamm.

I modsætning til et naturreservat, som normalt har til formål at "beskytte" et skrøbeligt miljø, ønsker vi at give mulighed for en flertydig udforskning af vores komplekse, planetariske, gensidige afhængighed. Forest Calling bliver et monument – et løbende, transformativt, performativt offentligt kunstværk. Skovområdet i Julita lever videre i en anden tidslighed, hvor en tidsakse fra Fogelstad-gruppen og deres kamp for "fred med Jorden" får lov til at fortsætte i stedet for at blive brutt gennem fældning. Inden for Forest Calling har vi udviklet flere extensions, eller udvidelser, som en performativ strategi for at manifester det offentlige kunstværks mange dimensioner også på andre lokaliteter, samtidig for at være i dialog med skovens mangfoldige liv andre steder.



I Silkeborg spænder vi en extension ud til et specifikt orientalsk grantræ. Træet var ca. 100 år gammelt, da det for nylig blev fældet i parken ved Silkeborg Bad. Træet var i en langsom dødsproces, og af sikkerhedsgrunde måtte det fjernes.

Træet blev plantet, da Silkeborg Bad var et kursted. Det var en del af parken, der skulle skabe en atmosfære af fred og

ro for gæsterne, hvoraf nogle led af sygdomme, der gav åndedrætsbesvær af forskellig art. Da træet blev fældet, var det det eneste orientalske grantræ, der stadig fandtes i parken ved KunstCentret Silkeborg Bad.

Vores extension manifesterer sig i en installation indendørs, der fortsætter til parken og skoven udenfor og relaterer til vores vekslende åndedræt.



Forest Calling – A Never-ending Contaminated Collaboration or Dancing is a Form of Forest Knowledge. Extension: Oriental spruce (2024)

We have been invited to manifest our ongoing public artwork Forest Calling – A Never-ending Contaminated Collaboration or Dancing is a Form of Forest Knowledge, in which, through an artistic-legal intervention, we have taken a piece of forest land out of production with the aim of securing its survival in perpetuity. A fifty-year lease has been signed as an initial step in this commitment. The forest land is next to the former Women Citizen's School at Fogelstad (1925-54) in Julita, Sörmland, Sweden and was previously owned by one of its founders, Elisabeth Tamm. Unlike a nature reserve, which is usually aimed at 'protecting' a fragile environment, we want to allow an ambiguous exploration of our complex, planetary, reciprocal interdependence. Forest Calling becomes a monument – an on-going, transformative, performative public artwork. The forest lives on in a different temporality, where a time axis from the Fogelstad group and their struggle for "peace with the earth" is allowed to continue instead of being broken

through clearcutting.

Within Forest Calling we have developed several "extensions" as a performative strategy to manifest the many dimensions of the public artwork also in other places, as well as to be in dialogue with the entangled life of the forest in other places.

In Silkeborg we stretch out an extension to a specific Oriental spruce tree. This tree was approx. 100 years old when it was recently cut down in the park by Silkeborg Bad. It was in a slow process of dying and due to safety regulations, it had to be removed. The tree was planted when Silkeborg Bad was a health facility and part of the park designed to create an atmosphere of tranquillity for the guests, some of whom suffered from illnesses that resulted in breathing problems of various kinds. At the time it was cut down it was the only Oriental spruce tree still existing in the park of Art Centre Silkeborg Bad. Our extension manifests in an installation indoors that continues to the park and forest outside, relating to our reciprocal breathing process.

Antti Laitinen



Forest Square II, 2013, 70 x 105 cm, C-print, Diasec

Antti Laitinen (1975, FI) arbejder meget håndgribeligt med at vise os, hvad skov er.

I projektet Forest Square fra 2013 fjerner han et kvadrat på 10 x 10 meter fra en finsk granskov. Alle dele af beovningen fjernes – træstammer, bark, grene, kviste, grannåle, lav, mos og rødder, så kun det kvadratiske åbne stykke jord ligger tilbage som et hul i rækken af træer. Alle de fjernede dele transporterer han væk fra stedet til en stor industrihal. Han kløver træstammerne, skærer grene i længder og spuler, renser og sorterer alt efter størrelse, art, farve.

Forest Square III, 2013, 180 x 180 cm, C-print, Diasec



Derefter indlejrer han alle materialerne, som han har fjernet fra skovstykket, i felter i et 10 x 10 meter stort kvadrat. Arealmæssigt fordelt efter deres del af helheden. Det meget korporlige indgreb i 10 x 10 meter skov får en subtil og æstetisk dimension, når alt er fordelt på det samme areal, som før var skov, blot i forvandlet form. Sorteringen efter materialetype giver en meget konkret farveforskel på de enkelte felter, der opdeler det store kvadratet i mindre kvadrater og rektangler bestemt af mængden af materiale. Og som helhed har kvadratet mindelser om en "skovens Piet Mondrian-komposition".

Antti Laitinens arbejdsform generelt er den konkrete interaktion med naturen, skoven, hvor han bruger sig selv, sin fysik, i aktioner eller performances, der udhæver elementer i en ellers "normal" naturomgivelse. Hans egen gestalt og det den formår er del af kunstværket.

Antti Laitinen (1975, FI) works in a very tangible way to show us what a forest is. In his Forest Square project from 2013, he removes a 10 x 10 metre square from a Finnish spruce forest. All parts of the vegetation are removed - tree trunks, bark, branches, twigs, pine needles, lichen, moss and roots, leaving only the square of open ground as a gap in the row of trees. He transports all the removed parts away from the site to a large industrial hall. He splits the tree trunks, cuts branches into lengths and coils, cleans and sorts according to size, species, colour. He then embeds all the materials that he has removed from the forest into squares in a 10 x 10 metre square. In terms of area distributed according to their part of the whole. The very physical intervention in the 10 x 10 metre forest takes on a subtle and aesthetic dimension when everything is distributed over the same area that used to be forest, only in a transformed form. The sorting by material type gives a very concrete colour difference in the individual squares, dividing the large square into smaller squares and rectangles determined by the amount of material. And as a whole, the square is reminiscent of a "forest like Piet Mondrian composition".

Antti Laitinen's working method in general is the concrete interaction with nature, the forest, where he uses himself, his physique, in actions or performances that emphasise elements in an otherwise "normal" natural environment. His own gestalt and what it can do is part of the artwork.

Marinus Boezem

"Gud skabte jorden og hollænderen skabte Holland," udtalte oplysningsfilosoffen Voltaire med beundring.

I 1978, ti år efter inddæmningen af området Flevoland, i den lavliggende del af Holland, ud mod de ligeledes inddæmmede søer IJsselmeer og Markermeer, begyndte Marinus Boezem (1934, NL) udvikling af sin idé om et gotisk landart-projekt.

Det inddæmmede område blev gennem årene mere og mere bebygget og Marinus Boezem mente, at enhver by måtte have en katedral.

Projektet var tænkt som en hyldest til den menneskelige kreativitet og skaberkraft, som har vist sig i stand til både at bygge katedraler og forvandle havet til land.

Tæt på byen Almere i det inddæmmede område, blev der mellem 1987 og 1996 plantet 178 italienske popler efter grundplanen for Notre-Dame i Reims. Det var den statslige styrelse Rijksdienst IJsselmeeerpolders, der gennemførte realiseringen af projektet.

Træerne rejser sig som katedralens mure og de flisebelagte stier mellem træerne illuderer krydshvælvingerne. Og på det tilstødende areal er katedralens konturer skåret ud i en skov af egetræer og avnbøg.

I folkemunde bliver værket kaldt Den Grønne Katedral, og offentligheden betragter denne katedral af træer som et særligt sted; et rum, der kalder på ydmyghed.

Med de menneskabte klimaforandringer, som vi ser flere og flere af, kan man komme i tvivl om storheden i menneskehedens mange aktiviteter som landindvinding og kæmpebyggerier. Marinus Boezems katedral er i modsætning til disse en poetisk og bæredygtig manifestation.



"God created the earth and the Dutchman created Holland," the Enlightenment philosopher Voltaire said with admiration.

In 1978, ten years after the damming of the Flevoland area, in the low-lying part of the Netherlands, facing the equally dammed lakes IJsselmeer and Markermeer, Marinus Boezem (1934, NL) initiated his Gothic Growth Project, a land art project based on the floorplan of a cathedral. Between 1987 and 1996, 178 Italian poplars were planted near the city of Almere in the reclaimed area, modelled on the layout of Notre-Dame in Reims. The government agency Rijksdienst IJsselmeeerpolders carried out the realisation of the project.

The trees rise like the walls of the cathedral and the tiled paths between the trees imitate the cross vaults. And in the neighbouring area, the contours of the cathedral are carved out in a forest of oak and hornbeam trees.

The project was intended as a tribute to the human creativity and imagination that has proven itself capable of both building cathedrals and turning sea into land. However, with man-made climate change and rising sea levels, the grandeur of humanity's many activities such as land reclamation and giant construction projects can be questioned.

Today, Marinus Boezem's cathedral is seen as a poetic and sustainable manifestation. Popularly known as the Green Cathedral, the public regards this cathedral of trees as a special place; a space that calls for humility towards the forces of nature.

Helge & Saxana

Kunstnerduoen Helge & Saxana - Helge Hommes (1962, DE) og Saxana Nicole Schötschel (1966, DE), har i en lang årrække arbejdet aktivistisk i modstand mod de skovrydninger, der sker i Tyskland bl.a. i Hessischer Reinhardswald i Hessen og Hambacher Wald i Nordrhein-Westfalen. Sidstnævnte var planlagt til at blive ryddet til fordel for udvidelse af Tagebau Hambach, Europas største brunkulsleje, men aktivister indtog trætoppene, og efter 8 års kamp vandt aktivisterne i 2020 sagen, så Tagebau Hambach måtte indstille udgravninerne og en mindre del (500 hektar) af den gamle skov, som engang havde været på 4000 hektar, overlevede.

I en række maleaktioner portrætterede Helge & Saxana på stedet de træer, der stod overfor fældning, i såkaldte Bäumporträts - træportrætter - og malede derefter træernes fældning og skovens ødelæggelse. De malede også hytterne i trætoppene, hvor aktivisterne, de såkaldte Træriddere, holdt til.

Helge & Saxana betragter mennesker og træer som ligeværdige. De føler sig åndeligt forbundet med træerne og beskyttelsen af træer er afgørende i klimakrisen. "Træet er Messias" siger Saxana.



The artist duo Helge & Saxana - Helge Hommes (1962, Wuppertal, DE) and Saxana Nicole Schötschel (1966, Düsseldorf, DE), have been working for many years as activists against the deforestation taking place in Germany, including the Hessischer Reinhardswald in Hessen and the Hambacher Wald in North Rhine-Westphalia. The latter was planned to be cleared in favour of the expansion of Tagebau Hambach, Europe's largest lignite mine, but activists took over the treetops and after 8 years of fighting, in 2020 the activists won the case, so Tagebau Hambach had to stop excavations and a small part (500 hectares) of the old forest, which had once been 4000 hectares, survived.

In a series of painting actions, Helge & Saxana portrayed the trees facing felling on site in so-called Baumporträts - tree portraits - and then painted the felling of the trees and the destruction of the forest. They also painted the huts in the treetops where the activists, the so-called Tree Knights, lived.

Helge & Saxana see people and trees as equals. They feel spiritually connected to the trees and the protection of trees is crucial in the climate crisis. Saxana says: "The tree is the Messiah".





Cecylia Malik

Polske mødre på træstubbene. 2017

En kontroversiel ændring af den polske miljølov udløste, hvad aktivister beskriver som en "massakre" på træer i hele landet. Ændringen, almindeligvis kendt som "Szyszko's lov" efter Jan Szyszko, Polens daværende miljøminister, fjernede forpligtelsen for private jordejere til at søge om tilladelse til at fælde træer, betale kompensation, plantede nye træer eller endda informere de lokale myndigheder om, at træer er blevet eller vil blive fjernet.

Cecylia Malik iværksatte aktionen Polske mødre på træstubbene, en fællesaktion som gik viralt på internettet. I aktionen samler hun unge mødre, der ammer deres babyer på de nyligt fældede træer omkring Krakow for at protestere mod lovændringen.

"Hver dag går jeg rundt i Kraków med min mand og søn for at finde nye steder, hvor der er blevet fældet træer, og hver dag finder vi et."



365 Days - 365 Trees. 2009-2010
While climbing, Cecylia Malik (1975, Poland) transformed from tree climber to tree knight!
In 2009, every single day she climbed one of Poland's many trees and posted a photo every day on Facebook. She did this all year round, for 365 days. The sheer physical achievement is reflected in the changing seasons and the very different sizes of the trees. Malik relates to the trees as individuals, with different character, size and habitat. Solitary trees, park trees, forest trees, mountain trees, deciduous, evergreen.
"Climbing itself requires great concentration and provides a very physical contact with nature. It got me thinking." That's how she became an environmental activist!

Polish Mothers on Tree Stumps. 2017
A controversial change to Polish environmental law triggered what activists describe as a "massacre" of trees across the country. The amendment, commonly known as "Szyszko's Law" after Jan Szyszko, Poland's then Minister of the Environment, removed the obligation for private landowners to apply for permission to cut down trees, pay compensation, plant new trees or even inform local authorities that trees have been or will be removed. Cecylia Malik initiated the Polish Mothers on Tree Stumps, a collective action, which went viral on the internet. In the action, she gathers young mothers breastfeeding their babies on the recently felled trees around Krakow to protest against the law change.
"Every day I walk around Krakow with my husband and son to find new places where trees have been cut down, and every day we find one."