



# Meetings

Central & Western Jutland – video & performance festival 2019





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Citizens from Sdr. Nisum looking forward to MEETINGS already in 2016...

## MEETINGS 2016 - 19

MEETINGS var et 4-årigt video- og performanceprojekt i Midt- og Vestjylland med to festivaler undervejs. Med dette katalog har vi forsøgt at dokumentere den afsluttende festival 30. august – 8. september 2019. I det medfølgende program 2019 findes korte introduktioner til festivalens værker.

Download katalog og program: (<https://et4u.dk/about-et4u/et4u-publications>)

MEETINGS 2016-19 skabte kunst relateret til her hvor vi bor. Internationale og danske kunstnere blev inviteret på arbejdsophold på forskellige midt- og vestjyske lokaliteter, og her skabte de nye video- og performanceværker for, om og i mødet med området, set med den udefrakommende kunstners blik.

MEETINGS-festivalerne præsenterede de nye video- og performanceværker. Desuden vises en lang række tidligere producerede værker, som også forholder sig til 'stedet' og 'mødet', men set fra andre hjørner af verden end det midt- og vestjyske. Alle værkerne blev vist på utraditionelle steder som f.eks. lader, stalde, garager, forladte huse, fiskerhytter mm. på et stort antal midt- og vestjyske adresser.

MEETINGS 2016-19 er resultatet af en lang række menneskers indsats - de deltagende kunstnere, de involverede lokaliteter, foreninger og borgere, ejere af bygninger, frivillige m.m. samt de institutioner, fonde, firmaer og privatpersoner, der har støttet op om projektet.

Projektet har haft et større omfang end noget andet, foreningen ET4U hidtil har kastet sig ud i. Det har været en fantastisk rejse, der kun har været mulig takket være den store indsats og opbakning fra alle involverede – tusind tak!

*På foreningen ET4Us vegne  
Karen Havskov Jensen & Klavs Weiss*

## MEETINGS 2016-19

MEETINGS was a 4-year video and performance project in Central and Western Jutland including two festivals. With this catalog we have tried to document the closing festival August 30 - September 8, 2019. The accompanying program 2019 contains brief introductions to the works in the festival.

Download katalog og program: (<https://et4u.dk/about-et4u/et4u-publications>)

MEETINGS 2016-19 created art related to where we live. International and Danish artists were invited for residencies at various localities in Central and Western Jutland, and here they created new video and performance works for, about, and in the meeting with the area; artistic reflections on the area seen from the outside.

The MEETINGS festivals presented the new video and performance works. In addition, the festival presented a large number of works also relating to 'the site' and 'the meeting' but seen from other corners of the world than Central and West Jutland. All the works were shown in non-traditional exhibition places such as barns, stables, garages, abandoned houses, fishing huts etc. at many Central and West Jutland addresses.

MEETINGS 2016-19 is the result of the efforts of a large number of people - the participating artists, the localities involved, associations and citizens, building owners, volunteers etc. as well as the institutions, foundations, companies and individuals who have supported the project.

The project has had a larger scope than anything the association ET4U has so far embarked on. It has been a fantastic journey that has only been possible thanks to the great effort and support of everyone involved - thank you very much!

*On behalf of the association ET4U  
Karen Havskov Jensen & Klavs Weiss*

- 8 - 14 Åbningstale: 'Kunst forbinder os' / Opening address: 'Art unites us', by Marianne Grymer Bargeman
- 18 - 21 'Blæser ved Havet' & 'Frokosten' / 'Blowers' & 'Lunch', Hanne Nielsen & Birgit Johnsen (DK)
- 22 - 23 'Making of Foghorn Requiem', Lise Autogena & Joshua Portway (DK/UK)
- 24 - 25 'Sample Flat Daffodil Terraces', Katarzyna Nowak (PL/CH)
- 26 - 27 'Sandsigersken' / 'The Soothsayer', Jette Ellgaard (DK)
- 28 - 29 '360° - Velaigo', Sharmila Samant & Kattyayani Joag (IN)
- 30 - 33 'Something exciting has begun...' / 'Noget spændende er begyndt...', text by Derek M. Besant
- 34 - 35 'Étude for Wind Organ, Water Organ and Air Guitar', Ragnhild May (DK)
- 36 - 39 'Too windy for mosquitoes', Douwe Dijkstra (NL)
- 40 - 43 'Vanishing Point', Daniel Crooks (AU)
- 44 - 45 'Shadow Boy and Shadow Girl', Wuon-Gean Ho (UK)
- 46 - 47 'The Dark Woods (RE)Visited', Derek M. Besant (CA)
- 48 - 55 'Kunstfestival i baghaven' / 'An arts festival in the back garden', text by Meise Fabricius Engelstoft Nielsen
- 56 - 57 'Largo' & 'Slow', Karel van Laere (NL)
- 58 - 59 'Une Condition Naturelle', Arjen de Leeuw & Walter van Broekhuizen (NL)
- 60 - 61 'Jambhulwadi 2012', Smita Rajmane (IN)
- 62 - 63 'Structural Change', 'Vanishing Point', 'Disemboat' & 'Passenger', Jukka Silokunnas (FI)
- 64 - 65 'Sound Tracking', Louise K. Wilson (UK) & Michal Kindernay (CZ)
- 66 - 67 'Horizontalis', Louise K. Wilson (UK) & Michal Kindernay (CZ)
- 68 - 69 'The Living of the Pignons', Baha AbuShanab (PS)
- 70 - 71 'Materials of Hope', Benjamin Parry & Graham Jeffery (UK)
- 72 - 73 'Last Acre', Nick Jordan & Jacob Cartwright (UK)
- 74 - 83 'Laws of Motion', Jeppe Lange (DK), 'Data Messiahs' Amitesh Grover (IN), 'Talende jord' / 'Speaking Earth', Tina Andersen (DK), 'BALANSE @KT', Agnes Btffn (FR/NO), 'When future collapses into contemporaneity', Arnika Ahldag (DE/IN), 'My name is Narendra', Santanu Chatterjee (IN)
- 86 - 89 'Ting ta'r tid... 20 år med ET4U' / 'Things take time... 20 years with ET4U', text by Karen Havskov Jensen & Klavs Weiss
- 90 - 91 (+ p. 8, 12 - 14) Flux Factory - Sholeh Asgary & Heather Kaplow & Illesha Khandelwal & Cayla Lockwood & Will Owen (US)
- 92 - 93 'Dear Animal', Maha Maamoun (EG)
- 94 - 95 'Scenes from Western Culture, Burning House', Ragnar Kjartansson (IS)
- 96 - 97 'The Murmuring House', Jean-Léon Pallandre (FR)
- 98 - 99 'at least for a while anyway', Daniel Crooks (AU)
- 100 - 101 'The Dent', Basim Magdy (EG)
- 102 - 103 'Of things we remember', Saikat Surai (IN)
- 104 - 105 'En quiz om at tænke med røven' / 'Talking out of my ass-quiz', Ulla Hvejsel (DK)
- 106 - 107 'Bird Eye View – Champolion Street, Cairo', Bassem Yousri (EG)
- 112 - 113 Mange tak til: / Thank you very much to:

De gule numre i kataloget refererer til de gule numre i både programmet og på kortet. Find en kort introduktion til de enkelte værker i programmet.  
The yellow numbers in the catalog refer to the yellow numbers in the program as well as on the map. Find a brief introduction to each of the works in the program.



The symposium participants visiting the small harbor in Kloster, where Nick Jordan & Jacob Cartwright's video 'Last Acre' was shown in a fishing hut.





The live sound performance 'Sound Tracking' in Husby Klitplantage, produced for MEETINGS by Louise K. Wilson & Michal Kindernay in collaboration with students from Husby Efterskole.

## KUNST FORBINDER OS

Åbningstale d. 30. 8. 2019 ved Marianne Grymer Bargeman, formidlingschef ARoS

Tak for invitationen til at komme her i dag. Jeg beskæftiger mig til dagligt med de steder, hvor kunst og mennesker mødes, og i dag og de næste ti dage er det i og omkring Thorsminde, det sker. Jeg er virkelig imponeret over omfanget og kvaliteten af det, jeg ser. Det er ambitiøst. Det er modigt. Det er inspirerende, og det sætter Thorsminde og Nisum Fjord på det kunstneriske landkort. Tænk at det er her, allerlængst mod vest, man skal køre til, for at opleve et internationalt og inkluderende kunstmiljø. Det er i sig selv opløftende.

Mennesker har til alle tider skabt, tilbudt, søgt, elsket, ofret sig for og omgivet sig med kunst. Der findes simpelthen ingen civilisation uden kunst. Kunst forbinder os. Kunst får os til at komme hinanden ved. Kunst minder os om, hvor vi er, og hvor vi har været, men kunst minder os også om, hvor vi kunne være, eller hvor vi vil komme. Kunsten flytter os, vækker os og får os til at erindre og drømme. Derfor er det så vigtigt, at der findes steder, hvor vi kan møde kunsten. Sådanne steder skaber Meetings.

Kunst kan være så knuselskeligt, at man bare har lyst til at kramme den - men den kan også være det modsatte. Afvisende. Svær. Man kan føle sig dum og udenfor. Man kan føle, at man ikke har forstået en skid af det hele. Og endnu værre: At alle de andre har forstået det.

På ARoS taler vi om museet som et mentalt fitnesscenter. I et fitnesscenter er der ingen, der løfter vægtene for dig. Man bliver nødt til selv at gøre en indsats. Sådan er det også med kunsten. Man skal være indstillet på at komme til at svede. Man skal være åben, nysgerrig og ind imellem tålmodig. Ellers sker der ingenting.

Man kan også sammenligne det at se på kunst med at stå på en trampolin. Hvad sker der, når man stiller sig op på en trampolin? Man hopper, vil nogen sikkert sige. Men det gør du ikke. Ikke lige med det samme i hvert fald. Først skal du lægge noget energi i. Du skal bevæge kroppen. Du skal sætte af med

fødderne. Du skal turde slippe underlaget. Og så skal du øve dig. Jo mere, du hopper, jo bedre bliver du til det, og jo mere kan du se af naboens have - og af verden. Det samme gælder for kunsten. Jo mere du træner, jo mere kunst du ser, jo sjovere bliver det. Men som sagt, det kræver en åbenhed. En lyst til at undre sig sammen med andre. En lyst til at stå i det åbne, et sted hvor man ikke nødvendigvis kender svarene.

Selv synes jeg ikke, der er noget mere anstrengende, end når der går snobberi i kunsten. Mødet med kunsten er ikke en scene, hvor man nødvendigvis skal sige noget enormt klogt. Nogen gange er der ikke noget at sige. På Kulturmødet på Mors i sidste weekend så jeg en performance med den danske kunstner Goodiepal. Det var teater, musik, kor, dans, bevægelse, punk og poesi. Jeg ved stadig ikke helt, hvordan jeg skal beskrive oplevelsen eller hvorfor, jeg blev så grebet af den, men det var en fabelagtig oplevelse. Og måske skal jeg blot sige som Jørgen Leth: "Også i dag oplevede jeg noget, jeg vil forstå om et par dage".

På ARoS har vi en Kommentatorboks. I den går vores gæster ind og vælger et kunstværk. Ved hjælp af bl.a. spørgsmål sætter boksen en samtale i gang, som alle kan deltage i, både børn og voksne, kunsthistorikere og lægmænd. Vi har i dag over 21.000 delte og gemte samtaler i vores bibliotek. Hver morgen lytter jeg til en af de samtaler fra dagen før, som vores gæster har valgt at dele med os. Det er min daglige vitaminpille, for jeg kan mærke at mødet med kunst betyder noget for folk. Ofte vækker et kunstværk en nysgerrighed, en undren eller en erindring, måske et minde om en rejse eller en oplevelse fra barndommen. Andre gange rejser kunstværket tvivl og en masse ubesvarede spørgsmål - eller den får folk til at diskutere, hvilken ny farve puderne i sofaen derhjemme burde have. Mange morer sig også over, hvor forskelligt det vi ser, er. Og nogen gange sidder folk i tavshed og bare kigger på værket. Og ingen vej til kunsten er rigtigere eller bedre end en anden. Bare vi mødes.

I disse måneder har vi på ARoS besøg af det New York-baserede kunstnerkollektiv Flux Factory, som arbejder i museets åbne atelier. De er også repræsenteret her på festivalen. Og vær glad for det. Mødet med dem giver mig ny energi. De får

mig til at se det, jeg troede jeg kendte, med nye øjne. De giver mig flere blikke at se verden med, og de sørger for færre blinde vinkler. Kunst inspirerer mig i det hele taget til at flytte mig og gøre noget ved mine drømme. Kunsten minder mig også om, at jeg ikke er alene med min glæde, min sorg eller min tvivl.

Der er også andre grunde til at beskæftige sig med kunst. Kultur bliver en sværvægt i fremtidens politik, mener mange. Kultur står allerede for 4 % af det samlede europæiske bruttonationalprodukt og for 8 millioner jobs. Kultur er vigtigt, ikke bare i sig selv men i høj grad også for sammenhængskraften, velfærden og økonomien. Kultur bliver et stærkt kort i den globale konkurrence om indflydelse.

Der er heller ingen tvivl om, at vores liv kommer til at ændre sig radikalt i fremtiden. 40 % af det arbejde, der i dag bliver udført i Danmark, vil over et par årtier blive automatiseret og overtaget af kunstig intelligens. I Danmark har 623.000 mennesker dårlig mental sundhed, og WHO estimerer, at depression i 2030 vil udgøre den største globale sygdomsbyrde. Også klimaforandringerne vil sætte nye dagsordener. Og også derfor kommer kunsten til at spille en central rolle i fremtiden. Kunst står jo i kontrast til at skabe rutiner og automatisere. Den stimulerer vores kreativitet og innovationskraft. Den fremkalder vores menneskelighed og styrker vores mentale sundhed. Det bliver der brug for i fremtiden.

Måske er den vigtigste grund til at beskæftige sig med kunst, at den netop minder os om vores menneskelighed. Det er vores nysgerrighed, vores drømme og vores ambitioner, der gør os til mennesker. Det kan godt være, at en computer er god til skak, men den er ligeglad med, om den vinder. Hvorfor? Fordi den ikke er ambitiøs. Fordi den ikke er nysgerrig. Mennesket, derimod, er kendetegnet ved nysgerrighed, ambitioner og evnen til at forestille sig det, som endnu ikke er. Derfor blev stenen i tidernes morgen forvandlet til en økse. Der var nogen, der kunne se øksen i stenen. Se det, der endnu ikke var. Den evne møder jeg ofte hos kunstnere. Evnen til at se det, der kommer, før os andre. Det var også drømme og ambitioner, der gjorde, at det for nyligt lykkedes Victor Vescovo at foretage det dybeste dyk i verdenshistorien. En ekspedition 10.927 meter





Flux Factory – represented by the artists Cayla Lockwood, Sholeh Asgary, Illesha Khandelwal, Heather Kaplow and Will Owen – ready to take the audience out on a journey in Thorsminde and through the five senses at the festival opening.

ned i Marianergraven, som er verdens dybeste oceangrav. At have ambitioner og være nysgerrig er menneskeligt. Det driver videnskaben og kunsten og os mennesker frem. "Hvis vi ikke går med kunsten, går vi baglæns", var der for nyligt én, der sagde.

Lad mig afslutningsvis minde om, hvad forfatter og musiker Peter Bastian engang fortalte. Han var på kunstmuseum med sit barnebarn. Barnebarnet hev Peter i ærmet og sagde. "Jeg keder mig", hvortil Peter Bastian svarede: "Det gør jeg også. Det er det fine ved kunstmuseet". Og med det fine, mente han, at man aldrig ved, hvad man får, når man møder kunst. Nogen gange får man uforglemmelige oplevelser, som forandrer én, fordi man får en anden opfattelse af, hvem man er. Andre gange keder man sig. Pointen er, at du aldrig kan indstille dig på kunsten eller regne med den, men du kan udsætte dig for den. Lige nu og her. I Thorsminde. Og jeg lover dig: Før eller siden kommer kunsten til at overrumple dig. Du kan selv øge sandsynligheden for, at det sker, ved at holde mulighederne åbne. Udsætte dommen. Holde pauser. Trække tempoet ud af ting og lægge mærke til, hvad ting gør ved os.

Da jeg var barn, troede jeg livet handlede om at blive hård nok, sej nok, voksen nok til at kunne klare og favne hele verden. Nu jeg er voksen, er det snarere omvendt. Det gode liv for mig handler om at bevare og værne om en form for sårbarhed og hengivenhed i mødet med verden. At bevare sprækkerne. At lade frisk luft komme ind af kældervinduerne. At ventilere. At være åben. Det er, for mig, kunsten.

Så, kære jer, tillykke med festivalen. Hvor er I heldige, at I er omgivet af så meget fantastisk kunst, netop nu, netop her. Husk at takke alle dem, der har gjort det muligt. Det kommer ikke af sig selv. Og husk også, at kunst er som chili. Det starter småt men pludselig brænder det vildt.

God fornøjelse!



Abdallah Abozekry (saz) and Lars Greve (clarinet) at the festival opening in the Old Auction Hall in Thorsminde





## ART UNITES US

Opening address on 30th August 2019 by Marianne Grymer Bargeman, Head of Learning and Interpretation at ARoS Aarhus Art Museum

Thank you for the invitation to come here today. Every day I devote my time to the places where art and people come together, and today and for the next ten days, in and around Thorsminde is where the action is. I am truly impressed by the scope and the quality of what I see. It's ambitious. It's bold. It's inspiring, and it puts Thorsminde and Nisum Fjord on the art map. Just imagine that it's here, as far west as you can get, that you need to drive to in order to experience an international and inclusive artistic milieu. That in itself is uplifting.

At all times, people have created, worshipped, sought, loved, devoted themselves to and surrounded themselves by art. There quite simply is no civilisation without art. Art unites us. Art makes us care about each other. Art reminds us where we are and where we have been; but art also reminds us where we could be or where we will go. Art moves us, arouses us and makes us remember and dream. That's why it's so crucial that there are places where we can meet art. Such places are created by Meetings.

Art can be so cuddly that we feel we simply have to give it a hug - but it can also be the opposite. Unwelcoming. Difficult. We may feel stupid and excluded. We may feel that we are at a complete loss. And even worse: that everybody else has understood it.

At ARoS we talk about the museum as a mental fitness centre. In a fitness centre nobody lifts the weights for you. You have to make your own effort. That's the way it is with art, too. You have to be prepared to get into a sweat. You have to be open-minded, curious and at times patient. Otherwise nothing will happen.

You could also compare looking at art with standing on a trampoline. What happens when you get on a trampoline? You jump, some would most likely

say. But you don't. At least not right away. First you have to apply some energy. You have to move your body. You have to push off with your feet. You must dare to let go of your base. And then you have to practise. The more you jump, the better you'll be at it; and the more you'll be able to see of your neighbour's garden - and of the world. The same is true of art. The more you practise, the more art you look at, the more fun it'll be. But as I said before: it demands an open mind. A desire to be out in the open, in a place where you do not necessarily know the answers.

Personally I don't know of anything more exhausting than when the snob value of art becomes the main thing. Meeting with art doesn't happen on a stage where you must necessarily say something amazingly clever. Sometimes there's nothing to say. Last weekend, at the Cultural Summit at Mors (Kulturmødet), I watched a performance by the Danish artist Goodiepal. It was theatre, music, chorus, dance, movement, punk and poetry. I still don't quite know how to describe the experience, or why I was so moved by it, but it was a fabulous experience. And maybe I should just say, like the poet Jørgen Leth: "Today, too, I experienced something that I will understand in a few days."

At ARoS we have a "Commentator Booth." Our guests enter it and choose a work of art. Through questions etc., the booth begins a conversation, in which everybody can take part, children as well as adults, art historians as well as non-professionals. By now we have more than 21,000 shared and saved dialogues in our library. Every morning I listen to one of the dialogues from the day before that our guests have chosen to share with us. That is my daily vitamin pill: I can sense that the meeting with art means something to people. Often, a work of art will arouse curiosity, wonder or a memory, perhaps a recollection of a journey or a childhood experience. In other cases the work of art may raise doubts and a lot of unanswered questions - or it might make people discuss what new colour the cushions in their sofa at home should be. Many are also amused at how differently we view things. And sometimes people sit in silence, just watching the work of art. And no approach to art is truer or better than another. As long as we meet each other.

During the past few months we have enjoyed a residency at ARoS by the New York-based artist collective Flux Factory, who have been working in the museum's open studio. They are also represented at this festival. And you should be happy that they are. Meeting them gives me new energy. They give me fresh eyes with which to see what I thought I knew. They provide me with new ways of seeing the world, and they make sure I have fewer blind spots. Altogether, art inspires me to move and to try to realise my dreams. And art reminds me that I am not alone with my joy, my grief or my doubt.

And there are other reasons to devote one's time to art. Many people think that culture will play a heavy role in politics in the future. Culture already represents 4% of the total European GDP and 8 million jobs. Culture is important, not only in and of itself but to a large extent also for our social cohesion, our welfare and our economy. Culture is going to be a strong card in the global competition for influence.



Marianne Grymer Bargeman

Nor can there be any doubt that our lives are going to change radically in the future. Within a few decades, 40% of the work done in Denmark today will become automated and taken over by artificial intelligence. In Denmark 623,000 people suffer from poor mental health, and the WHO estimates that by 2030 depression will constitute the greatest global burden of disease. And climate change will set new agendas as well. So these are other reasons why art will come to play a central role in the future. Art represents a contrast to automatising and creating routines. It stimulates our creative ability and our innovative force. It inspires our human kindness and boosts our mental health. That will be needed in the future.

Perhaps the most important reason for devoting one's time to art is precisely that it reminds us of our humanity. It's our curiosity, our dreams and our ambitions that make us part of humankind. A computer may be good at playing chess, but it doesn't care whether it wins or not. Why not? Because it isn't ambitious. Because it isn't curious. Man, on the contrary, is characterised by curiosity, ambition and the ability to imagine that which does not yet exist. That's why, at the dawn of time, the stone was transformed into an axe. Somebody was able to see the axe in the stone. See what was not there yet. That is a power I often encounter in artists. The power to see what is coming before the rest of us. It was also dreams and ambitions that made it possible, recently, for Victor Vescovo to perform the deepest dive in the history of the world. An expedition 10,927 metres down into the Mariana Trench, which is the deepest trench in the world. Having ambitions and being curious are human qualities. They are what urges science, art and us human beings forward. As somebody said recently, "If we're not moving with art, we are moving backwards."

Let me conclude by reminding you of a story that the author and musician Peter Bastian once told. He was visiting an art museum with his grandchild. The child tugged at Peter's sleeve and said, "I'm bored," to which Peter Bastian replied, "So am I. That is just the beauty of the art museum." And by the beauty he meant that you never know what you're going to get when you encounter



art. Sometimes you get an unforgettable experience, which transforms you because you achieve a different perception of who you are. On other occasions you are bored. The point is that you can never prepare yourself for art, or count on it, but you can expose yourself to it. Right here and now. In Thorsminde. And I promise you: Sooner or later art will take you by surprise. You yourself may increase the chance of that happening by keeping all your options open. Postpone your judgment. Take a break. Reduce the pace of things, and pay attention to what things do to us

When I was a child I thought that life was all about becoming hard enough, tough enough, adult enough to cope with and embrace the whole world. Now that I'm an adult, it's rather the opposite. To me, the good life is all about maintaining and guarding a kind of vulnerability and devotion when meeting the world. Preserving the cracks. Letting fresh air in through the basement windows. Ventilating. Being open. That, to me, is the secret of art.

So, dear everybody: congratulations on this festival. How lucky you are, being surrounded by so much magnificent art, right here, right now. Do remember to thank all the people who have made this possible. It does not come of itself. And remember also that art is like chilli: It begins gently, but all of a sudden it burns madly.

Enjoy yourselves!



The artists from Flux Factory made the audience work with the five senses at the opening in Thorsminde – here working with sound: The participant threw the boulder and then yelled the sound that the boulder made across the water, where there was another group doing the same thing, throwing the boulders and yelling across the water.



'Fjordens Folkehuse' welcomed the participating artists at the festival opening in Thorsminde with a performance by Frans Winther from the Odin Theater in collaboration with a group of people from the village halls around Nissum Fjord.







The Flux artists working with the five senses at the opening in Thorsminde – here a group of the audience is smelling different liquids and telling each other what memories they evoke.

Concert at the festival opening night in the hall by the slipway in Thorsminde. The sound of two professional musicians meeting: Abdallah Abozekry from Cairo (playing the saz) and Lars Greve from Copenhagen (born in Husby, playing the clarinet), as a result of the shortest artist collaboration in the MEETINGS project; they only had two days to work together. Coming from two different cultures and with very different musical backgrounds, this was the first time the two musicians met. Nevertheless, the amazing concert raised the roof of the hall! With both improvisations and hastily composed short and longer pieces, we were presented with a truly challenging and respectful cultural meeting. Realized in collaboration with DEDI – Danish Egyptian Dialogue Initiative.







On the beach, producing 'Lunch'



Still from 'Lunch'

'Blowers' & 'Lunch' a video installation with two videos by Hanne Nielsen & Birgit Johnsen, produced 2019 for MEETINGS and based on the artists' meeting with the village Fjaltring. The installation was presented in the barn in an expropriated farm, Høvsørevej 62, situated in the low lying fields close to the sea and between the village of Fjaltring and the northern end of Nissum Fjord.

Projektet er realiseret med støtte fra Grosserer L. F. Foghts Fond, Århus Kulturpulje og Statens Kunstfond.

Hanne Nielsen & Birgit Johnsen introducing their work during the symposium.





The farm, location in the low-lying partially drained, flat and wind-blown areas named Høvsøre, now expropriated for a wind turbine test center

Just as the location of the farm can be seen as a reflection of man's struggle for survival, so the video can be seen to work in the same way. In a subtle way it illustrates and problematizes our culture's superior view of nature, the idolizing of technology and lack of recognition. The work at the same time insists, records, notes and accepts that our continued survival as human beings on this planet is conditioned by an indescribable curiosity - the ongoing struggle with and against the wind.

'Blowers' was installed at the southern end of the barn and 'Lunch' at the northern end - with the screens facing each other, thus making the audience stand in the middle of the installation





View from the roof terrace, overlooking the low meadows and the fjord with the dike facing the sea in the background, Høvsørevej 49



'Making of Foghorn Requiem' (2013), a video documentation by Lise Autogena & Joshua Portway in collaboration with composer Orlando Gough, presented in the barn of the expropriated farm at Høvsørevej 49.

A great and moving tribute to a long and traditional signal form of the maritime traffic, which in recent years has been almost completely phased out in favor of RADAR, AIS and GPS. With the festival's theme, its geography and proximity to the Bovbjerg Lighthouse, it was a must to show this incredibly comprehensive work in the context. A compassionate and engaging work, on a full 1 to 1 scale. The list of participants, participating vessels, etc. is so long that it is not included here, but it was printed on a large poster in the exhibition room. For those of you who haven't seen this Requiem, we recommend watching it online (<http://foghornrequiem.org/documentation>).





'Sample Flat Daffodil Terraces', a video by Katarzyna Nowak presented in the farmhouse at Høvsørevej 49.

The way in which the farmhouse at Høvsørevej 49 is modernized made the audience feel as if they were sitting in the living room of an empty construction project, very much like the sample flat of the video. In this way the farmhouse became a kind of extra, analogous dimension to the video – but in reverse, as this newly restored farmhouse has been expropriated in favor of a new row of wind turbines.



View from the roof terrace, overlooking the low meadows and the fjord with the dike facing the sea in the background, Høvsørevej 49

Symposium participants visiting Høvsørevej 49







'The Soothsayer', a video produced for MEETINGS by Jette Elgaard, presented in a fishing hut in the small harbor of Helmklink

Jette Elgaard has never let go of her Jutland roots, even though her address is now in Copenhagen. With childhood memories of holidays with her aunt at Helmklink, there was no doubt that Helmklink was the place to anchor a work. Jette Elgaard soon felt at home with the people in the area and she fell in love with a small fishing hut, which she was allowed to borrow to install her work in. The video is based on local history - and a woodpecker that, early in the morning, was lying dead in front of the hut door.

Symposium participants visiting Helmklink







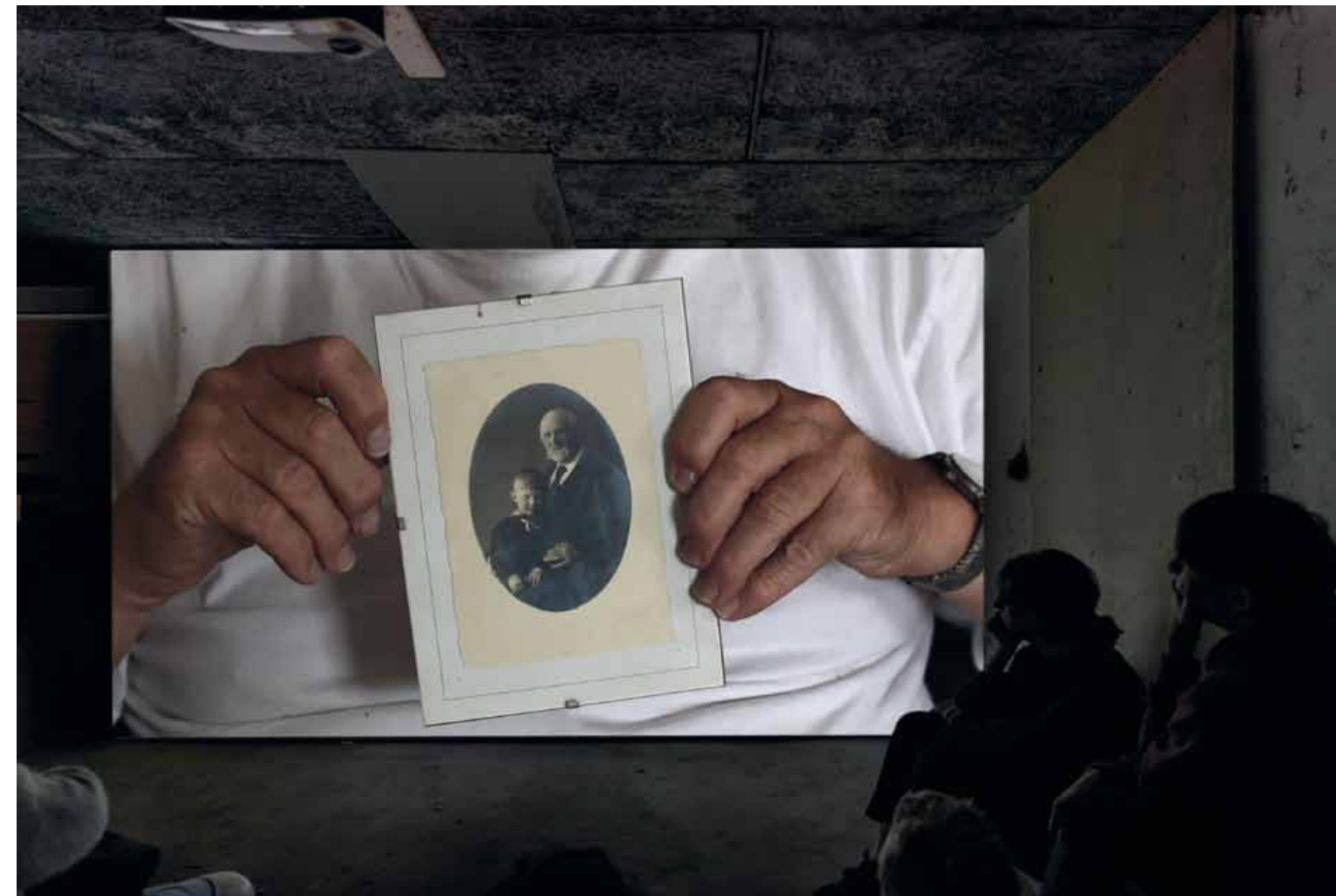
An initial meeting in the village hall of Bøvlingbjerg in July 2018



Still from '360° - Velaigo'

The sad fact that Tushar Joag suddenly died shortly after his and Sharmilla Samant's first research and introduction visit to Bøvlingbjerg in July 2018, of course, put the project on hold for a period of time. Instead of canceling it, the solution was found that their mutual daughter Kattyayani Joag (Bachelor of Arts, Research and Sociology) joined the project and in collaboration with Sharmilla Samant worked out the idea for '360° - Velaigo'. During their residency in Bøvlingbjerg in the summer of 2019, they managed to get an impressive number of Bøvling citizens to relate to a wide range of aspects of the concept of 'work', and they created a kaleidoscopic video work with the headlines Labour / Capital / Being - Product / Production / Reproduction - Service / Purpose / Community - Self / Leisure / Time.

Kattyayani Joag introducing their work at the symposium



'360° - Velaigo', a video by Sharmilla Samant & Kattyayani Joag, produced for MEETINGS and based on the artists' meeting with the village of Bøvlingbjerg. The video was presented in the garage of the residence at Tangsøgade 17 in Bøvlingbjerg.



## SOMETHING EXCITING HAS BEGUN ...

By Derek Michael Besant, RCA

During the MEETINGS Festival, Derek M. Besant showed the print and video installation 'The Dark Woods (RE)Visited' at the old school in Nees, and he attended the MEETINGS Symposium Aug 29 - Sept 2, 2019. Back in Canada again he sent us the reflections below on his participation in the symposium.

The Nissum Fjord. A perfect location along the North Sea of Jutland along Denmark's wild coastline to install so many art integrated videos and performance pieces under the title of THE MEETINGS.

But the title does not only refer to the notions of singular communication between artist-and-place: but rather the conceptual underpinnings of bringing together several artists, the larger local audience and the organizers for several days together as an informal collective dialogue for creative cross-disciples.

By orchestrating different residencies, collaborations, and related arts practitioners who work in hybrid media - THE MEETINGS development over a four-year program, culminates like no other conference of the arts does. Not limited to showing videos or having performance work seen in a single auditorium setting, THE MEETINGS becomes a travelling troupe that explores the coastline and interior to engage, observe and even participate in multiple artistic projects, set against the stage-set of a heretofore secret Jutland itself.

Re-purposing cow barns, former fisheries, dairy farms, bunkers, farmhouses, schoolhouses, orchards and even a floating raft in a harbor - screenings of large-scale videos or audio experiments that have the viewer listen in real time, walk out to the dunes or into a woodland where sound becomes your own heartbeat - creating experiences for many people to reconnect with the surrounding environment and themselves.

*The overriding subject in truth is the landscape* where human touch has found its mark, leaving crossed paths across the globe. Somehow, arriving to this edge of the world, a sparseness that allows space between settlements, solitude

from this vantage point invites us to reconsider the impact and development presently at work in more crowded communities, in many *other* countries.

The artists and performers, together with the audience who explore the shoreline, lay down in a field of apple trees, or gather in a darkened fish hut to watch the videos together, listening to decipher recorded soundscapes. They carry the discussions forward to other parts of the days and nights spent here in one another's company, where the meetings become exchanges amongst many different people, triggered by the subject matter released into this landscape by the events staged in transformed everyday settings.

THE MEETINGS may be the title for this Festival, but it is the after-images, overheard opinions, reconsiderations, and ultimately the aftermath of what the Festival has proposed, of how art expressions do not necessarily answer questions at all, but indeed demand them of the viewer, that has transpired.

In this, THE MEETINGS fulfills its four-year goal, to have created dialogue and debate that extends outside its physical borders, *but endures as lasting meaning within its own local community*. A community that now includes foreign artists, writers, phonographers, and performers where the traces overlap as collisions of cultures, morphing into conversations that are centered around inclusion, understanding, listening and *observing* our differences, *but also our similarities too*.

The project's events, sites, and interactions that arrived here, are all but dissolved now, like the sea wind over the dunes carries salt and sand into erasure. But the experiences, the involvements and participations have repercussions that reach farther than the Jutland interior and its shorelines.

A truly international meeting of minds has been the resulting legacy of THE MEETINGS. One that will surely spawn new ideas and opportunities

to have this part of Denmark act as an incubator for artistic conceptual thought and process. The lasting instinct that these connections make possible by taking the art actions out into traditionally non-art environments, invites further creative investigations that will take place here in the future.

*Something exciting has begun...*

The author Malte Tellerup reading aloud parts of his text 'You need to keep Caulking' during a symposium lunch break at Sandbækvej 48 in Nees. The text 'You need to keep Caulking', a personal introduction to all the unconventional exhibition sites by Malte Tellerup, was produced for MEETINGS 2019 – the whole text can be found in the festival program.



## NOGET SPÆNDENDE ER BEGYNDT ...

Ved Derek Michael Besant, RCA

Derek M. Besant viste under MEETINGS-festivalen print- og videoinstallationen "The Dark Woods (RE)visited" i Nees gamle skole, og han deltog i MEETINGS-symposiet 29. aug – 2. sept. 2019. Tilbage i Canada har han sendt os nedenstående refleksioner over sin deltagelse i symposiet.

Nissum Fjord. Et sted langs Jyllands vilde kystlinje ud mod Vesterhavet, et perfekt sted at installere og integrere et stort antal video- og performanceværker under overskriften MEETINGS.

Men overskriften henviser ikke kun til idéen om den unikke forbindelse mellem kunstner og sted, men snarere til det grundlæggende koncept: at bringe en lang række kunstnere, det brede lokale publikum og arrangørerne sammen i flere dage til en uformel kollektiv dialog omkring kreative tværfaglige discipliner.

MEETINGS har udviklet sig i løbet af et fireårigt program med en række kunstneres arbejdsophold og tværdisciplinære samarbejder til nu at kulminere i en meget usædvanlig kunstkference. MEETINGS begrænser sig ikke til at vise videoer eller performanceværker inden for rammerne af et enkelt auditorium; det bliver til en omrejsende trup, der udforsker kystlinjen og det bagvedliggende land, og som iagttager, engagerer sig i og tilmed deltager i mangeartede kunstneriske projekter, op imod et bagtæppe af et hidtil ukendt Jylland.

Omskabelsen af kostalde, tidligere fiskepladser, bunkere, stuehuse, skoler, frugthaver og endda en tømmerflåde i en havn - visninger af storformat videoer eller lydeksperimenter, som får iagttageren til at lytte i realtid og vandre ud i klitterne eller ind i en skov, hvor lyden bliver ens eget hjerteslag; skabelsen af oplevelser som får mange mennesker til igen at få kontakt til omgivelserne og sig selv.

*Det overordnede tema er i sandhed landskabet, hvor mennesket har sat sit aftryk, og har efterladt krydsende stier over hele kloden. Når vi ankommer til dette tyndt befolkede hjørne af verden, hvor der er luft mellem husene, tilskynder ensomheden os på sin vis til her fra dette udsigtspunkt at genoverveje den indvirkning og udvikling der i disse år er på færde i mere tæt befolkede samfund i mange andre lande.*

Sammen udforsker kunstnerne og publikum kystlinjen - lægger sig ned på en mark med æbletræer; samles i en dunkel fiskerhytte for at se et video-værk; lytter for at afkode soundscapes. Samtaler og diskussioner bringes med videre, og fylder de dage og nætter de tilbringer sammen. Møderne bliver til udvekslinger mellem mange forskellige mennesker og holdninger, inspireret af de emner der blev sluppet løs i landskabet, og af de events der iscenesattes og forvandlede de dagligdags omgivelser.

Overskriften for denne festival er måske nok MEETINGS, men det der siden dukker op i erindringen, er efterbillederne, de forskellige meninger, genovervejelserne, og i sidste instans eftervirkningerne af hvad festivalen har præsenteret, af hvordan de kunstneriske udtryk ikke nødvendigvis besvarer spørgsmål overhovedet, *men faktisk kræver dem af iagttageren.*

På denne måde opfylder MEETINGS sit fireårige mål om at skabe en dialog og en debat der rækker ud over festivalens fysiske rammer, *men bliver stående som varig betydning inden for sit eget lokalsamfund.* Et samfund som nu omfatter udenlandske billedkunstnere, forfattere, lydkunstnere og performancekunstnere, og hvor sporene griber ind i hinanden som sammenstød mellem kulturer, der gradvist forvandler sig til samtaler, som fokuserer på inklusion, forståelse, lytten til og iagttagelse af vore forskelle, *men samtidig også vore ligheder.*

Alle de events og interaktioner der fandt sted her under MEETINGS, er opløst nu, ligesom havvinden over klitterne lader salt og sand slette alle spor. Men vores oplevelser, engagement og deltagelse har efterdønninger som rækker ud over Jylland og dets kystlinjer.

Et i sandhed internationalt møde mellem forskellige temperamenter blev arven efter MEETINGS. En arv som med sikkerhed vil afføde nye idéer og muligheder for

at få denne del af Danmark til at virke som et væksthuse for konceptuel kunstnerisk tanke og proces. Den blivende fornemmelse, som disse sammenhænge åbner op for ved at bringe kunstprojekter ud i traditionelt ikke-kunstneriske miljøer, er én der kalder på at yderligere kreative undersøgelser vil finde sted her i fremtiden.

*Noget spændende er begyndt...*



Going north from Thorsminde along the isthmus with Nissum Fjord on the right and the North Sea behind the dunes on the left





"Étude for Wind Organ, Water Organ and Air Guitar", installation view - Ragnhild May converts the 'meeting' with the elements: wind, water and air into substantial sound pictures - études - with her ingeniously constructed instruments ...

"Étude for Wind Organ, Water Organ and Air Guitar", a video documentation of three performances performed in and around Thorsminde. The work was produced for MEETINGS by Ragnhild May based on the artist's meeting with the village of Thorsminde. The video was installed in a storehouse belonging to and situated next to the Strandingsmuseum St. George.

3 stills from the video



Symposium participants visiting the site and watching "Étude for Wind Organ, Water Organ and Air Guitar"



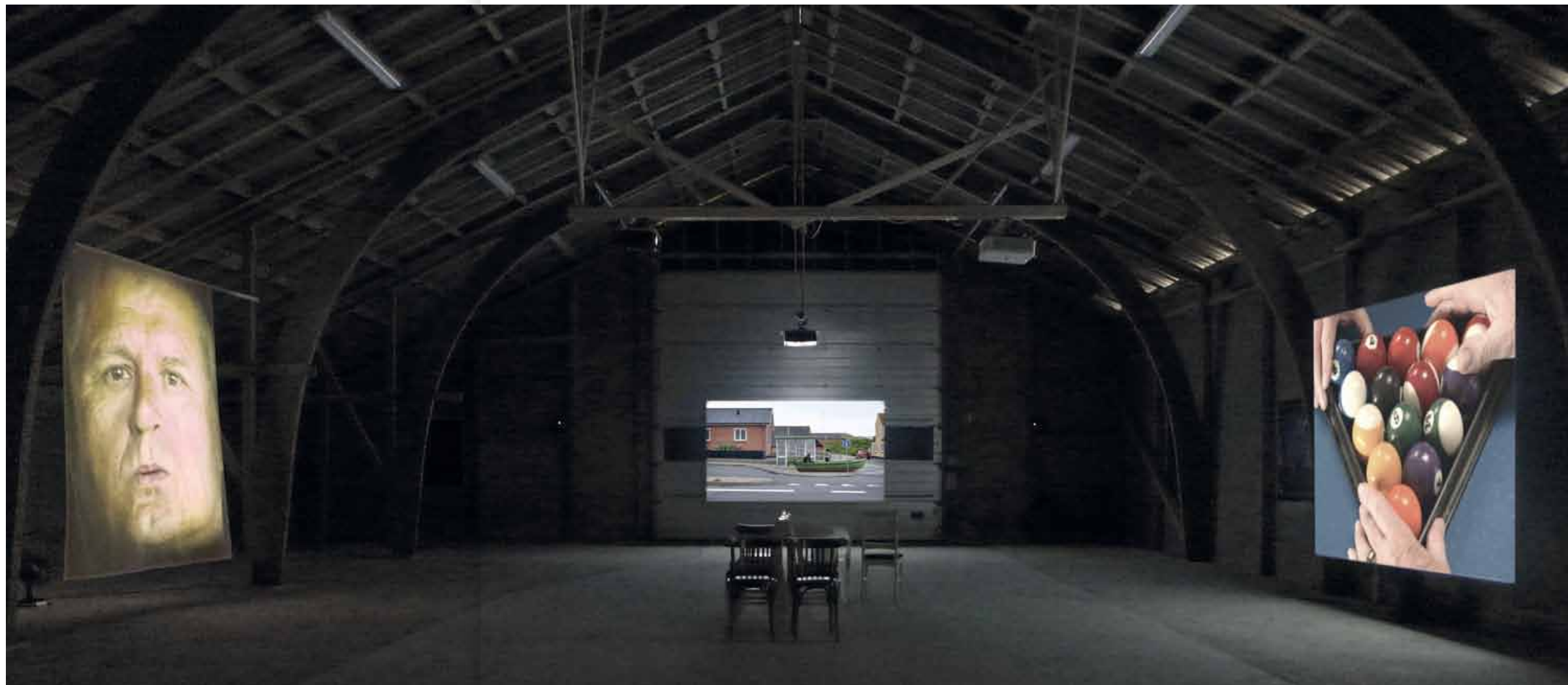


'Too windy for mosquitoes', a 3-screen video installation by Douwe Dijkstra produced for MEETINGS based on the artist's meeting with the village of Thorsminde. The work was presented in the hall by the slipway in Thorsminde.

People in Thorsminde are still talking about him, the artist from the Netherlands, who could not make the kites fly (because there was too little wind), who jumped up on the pool table, who was constantly in search of hands moving, who made us blow in front of a greenscreen, who made us sail the boat that was chocked up ashore, and who was brave enough to take a trip on the sea after crabs. Nevertheless he gave his work the title 'Too windy for mosquitoes'. So they are still talking about him, but now with a greater understanding and respect, as the result has impressed most people, and there is a broad consensus that it is one of the best portraits of Thorsminde, even without a single word being said.



Douwe Dijkstra introducing his work during the symposium.



Installation view





Still from 'Boats on land'  
'Blowing wind' installation view  
4 stills from 'Too windy for mosquitoes'



The slipway in Thorsminde





The gable with the stairs down to the basement under the old Farm Supply - above, winter 2018 - below, just before the installation, the elderberry we had to cut down



'Vanishing Point', one of two remarkable video works by Australian Daniel Crooks at the MEETINGS Festival, was presented in the basement of the old Farm Supply in Nees

Who would have thought it possible for us to be sitting in the basement of the closed Farm Supply in Nees and being taken on a historic and for us exotic and endless journey into a vanishing point? It was a marvelous transformation. Who has ever spent more than half an hour down here, and who has ever walked up the stairs with an experience like the one we got? The way the video is looped makes it seem endless, and many watched it several times before discovering that 'we have been here before'.

Courtesy of the artist and Anna Schwartz Gallery, Melbourne.





'Vanishing Point', installation view



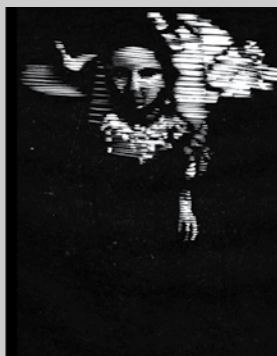
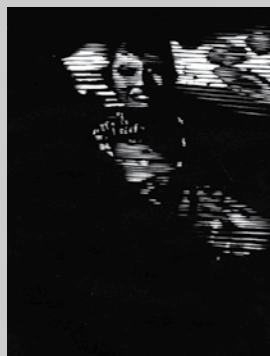
The old Farm Supply in Nees





Wuon-Geon Ho introducing her work 'Shadow Boy and Shadow Girl' during the symposium. The video piece was installed in the lunch room next to the Japanese Garden, just beside the old school.  
Below two stills

During the entire festival you were met by a constantly scratching and cutting sound when opening the door into the Japanese Garden's lunch room in Nees, where Wuon-Geon Ho's video 'Shadow Boy and Shadow Girl' was shown. Undoubtedly, it was literally the most graphic work of the festival, as we follow each of the white cuts needed to release the image of a boy and a girl on the black wooden board, and in addition it takes just as many cuts for the images to disappear or dissolve into the white again.







Derek M. Besant introducing his work 'The Dark Woods (RE)Visited', installed in the hall at the old school in Nees



It has been a long day ....



#### Prologue to an exhibition

My studio sits in a river valley in Southern Alberta outside of Calgary in Canada... in a trembling aspen grove of articulated old gnarled trees that are a hardy species found in this part of the world. For four decades I have regularly walked the paths through these woods and made drawings and taken photographs of the foliage, though I am not a landscape artist... The changing seasons have always yielded interesting phenomena of how frost gathers winter light, the searing disarray of undergrowth foliage, the extraordinary chaos of fallen branches, random debris and shadows through these woods as observational moments in time to encounter. Last year, I decided to retrace my steps through the woods every week over one full year, taking photographs of the same locations, similar to how David Hockney documented his obsessive sketching of Yorkshire country roads. My view into the woods as subject matter is from a conceptual rather than pictorial point of view, concentrating on effects of light, falling dark and atmospheric properties more than open depicted scenes. The psychological surroundings that Tom Thompson or Emily Carr brought into their paintings as internalized



'The Dark Woods (RE)Visited', here consisting of a 'moving picture' / video and six printed veils



Art students from Aarhus got a special tour by Derek M. Besant

spiritual reactions to their environments is not dissimilar to how Anselm Kiefer has drawn from the Rhine River woodcuts he returns to, or his cultivated burned-out farm fields with ploughed furrows and despair that are grounds for dissected text elements. So, in that same spirit of inquiry where an aspect of nature might be a conceptual transition between the physical and cerebral encounter one takes on as a traveller, I was reminded in my resource gathering of a book from the early 1990's that had a title that resonated in my memory - rediscovering it in my library: Alberto Pérez-Gómez's POLYPHILO or The Dark Forest Revisited (An Erotic Epiphany of Architecture). Recalling the author's text as a rich read full of shifting inquiry and revelation, I thought I would contact him to see if he might write for the VPAG Vernon Public Art Gallery exhibition catalogue with his perspectives into my process of wandering into the woods as a hypothetical space one might get lost within. Alberto Pérez-Gómez is the Saidye Rosner Bronfman Professor of the History of Architecture at McGill University in Montréal. Upon receiving my invitation to write for the catalogue, Alberto instead proposed a collaborative as-

signment to me, where I might reread his book and edit a hidden narrative that exists within its pages. A narrative that could become an extracted "found text element" finding anew, the recesses of my conceptual wander into the forest. This exercise proved to be exactly what Alberto and I had hoped for, and the discovered text emerges as a kind of map through which one might navigate through the artworks in the exhibition. After we agreed on the final found text with its poetic yield, observational awareness of the psychological wooded forest-for-the-trees states it evokes in the reader: I embedded fragments of Alberto's edited text into the visual work itself with his permission. What has resulted is a series of works that have truly come out of working collaboratively through disparate sources to be deconstructed, then reconstructed into a hybrid of image and word that evokes an installed environment into a museum space.



## Kunstfestival i baghaven

- En beretning af Meise Fabricius Engelstoft Nielsen

Meise Fabricius Engelstoft Nielsen, cand. mag i Kultur og formidling, Syddansk Universitet; Bachelor i Fine Arts Konsthögskolan, Malmö. Født og opvokset i Skalsrup, og bosat der igen efter endt uddannelse i 2018.



Lydinstallationen 'The Murmuring House' 2019, bøgelunden i Skalsrup Skov, Jean-Léon Pallandre (FR) .

Ruten rundt om fjorden i jagten på de 27 forskellige adresser, hvor de i alt 42 værker blev vist på Meetings-festivalen blev en tur fyldt af refleksion, kontraster og oplevelser. Meetings har efterladt mig med en følelse af, at verden er rykket lidt tættere på Vestjylland og mig.

Det er ingen hemmelighed, at jeg glædede mig rigtig, rigtig meget til at min lille landsby Skalsrup skulle være en del af denne store kunstfestival. Det er ikke hver dag, at noget som det sker i baghaven her på egnen. Jeg har tidligere studeret netop videokunst på et kunstakademi i Sverige, så da festivalen blev skudt i gang, var jeg som et lille barn sluppet løs i en slikbutik.

Jeg havde lyst til at lade mig rive med af de sanselige og visuelle oplevelser og bade i video fra top til tå på Meetings. Og dét kom jeg i den grad til.

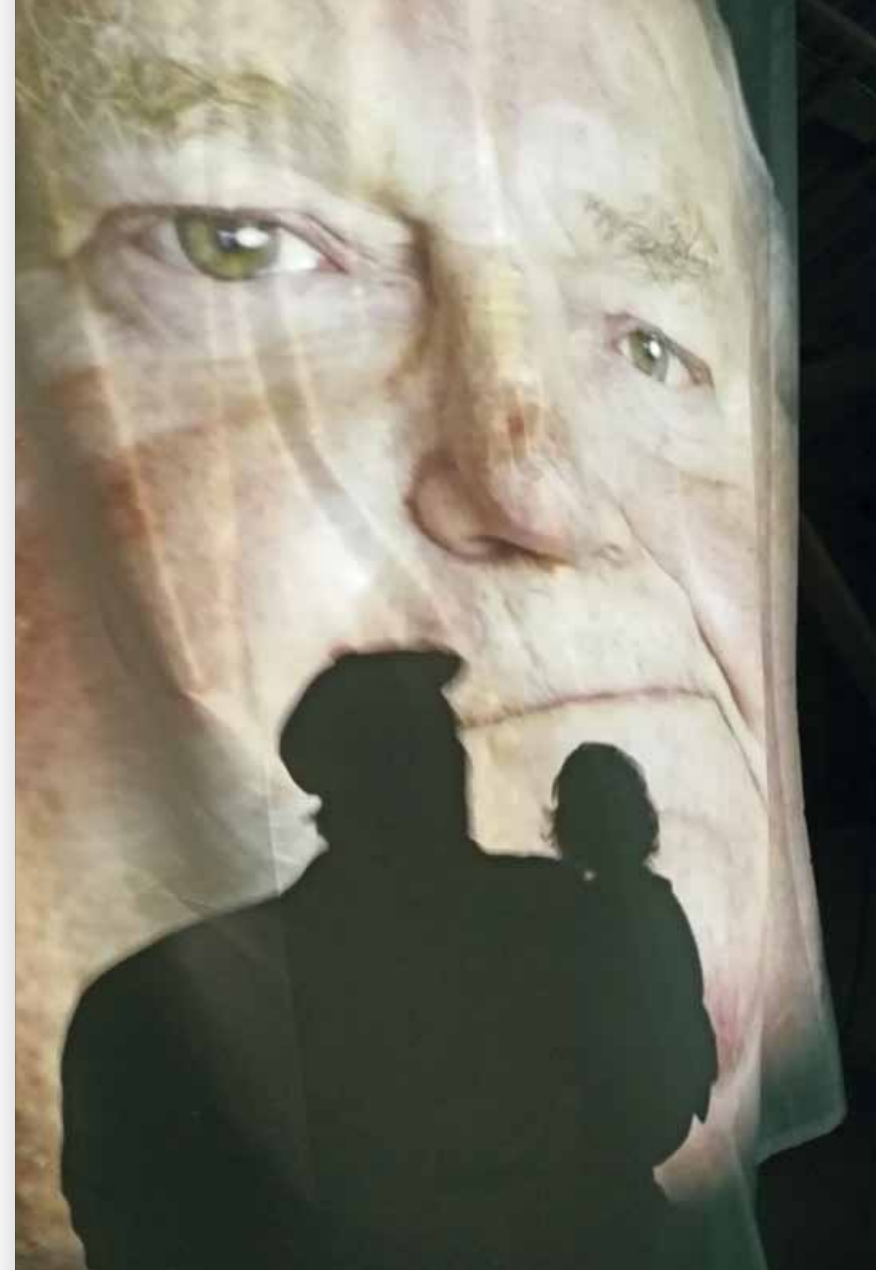
### Mit møde med Meetings

Den første dag kørte min kæreste og jeg med vores 1-årige datter fra sted til sted mellem Skalsrup og Thorsminde.

Det første stop var videoværket 'Vanishing Point' af Daniel Crooks (nr. 5 i programmet). Værket var forklaret som et 'forsvindings-punkt' og placeret i kælderens under det der i folkemunde kaldes "Æ foderstof" i Nees. At se det var som at sidde i fronten af et tog, der bevægede sig langsomt og flydende ind i et uendeligt loop af landskaber. Selvom jeg er kørt forbi "Æ foderstof" utallige gange med skolebussen, har jeg aldrig været her rigtigt før. Følelsen af at være på dette sted gav mig bobler af minder fra det "leben" skolebussen rummede, transitten og landskabet set gennem busruden imellem hjem og skole - hver dag, frem og tilbage, og forfra igen. Hvirvlet ind i Crooks loop gik erindringerne, landskabet med skolebussens vinduesramme omkring i ét og blev til mit eget forsvindingspunkt på dette sted - som en uendelig gentagende bevægelse over tid.

Ved installationen 'Too windy for mosquitoes' på beddingen iagttog vi sammen et svævende og blafrende stykke stof. Ansigter af lokale folk blev ét efter ét projiceret op herpå og sat i bevægelse af luften fra en ventilator placeret bagved. "Hov, dér var saftsusme da Klavs" - genkendelige ansigter dukkede op iblandt andre. Der tages en dyb indånding og idet han puster ud, blæser ventilatoren hans ansigt til blafrende uigenkendelighed. Lærredet pustede luften på beddingen ind og ud som en livsnerve, der holdt bygningen i live.

Det var fascinerende og sjovt at betragte dette værk for både far, mor og datter. Beddingen var et af de steder vi brugte meget tid, fordi Douwe Dijkstras værker var så sanselige og undersøgende. Her blev der fortalt historier om livet



'Too windy for mosquitoes' 2019, Douwe Dijkstra (NL). Beddingen i Thorsminde med min kæreste og datters (Sean og Vilma-Ruth) skæve skygger på

i Thorsminde og omegn med en æstetisk og humoristisk vinkel. En vinkling der gjorde mig mere nysgerrig på, hvordan livet i Thorsminde leves.

For den lille pige var det at gå på opdagelse i de forskellige mørke rum, jagte sin skygge i kulissen, at se lyset fra projektoren og farverne danse i luften en fest i sig selv. Et "lille" møde, men en stor oplevelse for hende og for mig.

### Hvad sker der når rammen om "mødet" udvider sig?

Et "møde" defineres som en: "begivenhed eller situation hvor to eller evt. flere parter, størrelser, tankegange el.lign. kommer i kontakt med hinanden eller konfronteres med hinanden" (fra Ordnet.dk). Meetings tog dette tema op, både på et fysisk, abstrakt og sanseligt plan.

"Et møde" kan for mig være mange ting, f.eks. et møde med kunst, et møde mellem mennesker, et møde med et sted og samtidigt være et opbrud imellem dem. Meetings-festivalen uddybede "mødets" facetter for mig. Kunstværkerne på festivalen rammesatte "mødet" i et meget bredt spænd afledt af ordets betydning.

Jeg kan fristes til at sige at rammen om ordet "møde" nærmest sprængtes i mit hoved efter Meetings. I hvert tilfælde satte Meetings gang i mange nye koblinger, udvidelser og refleksioner over betydningen af et "møde" for mig. Det gjorde særligt videodokumentationerne af performanceværkerne 'Largo' og 'Slow' (nr. 21 i programmet) af den hollandske kunstner Karel van Laere, som jeg fandt efter at være faret vild på vejene omkring Husby.

Kunstneren lader sig i værket 'Largo' trække afsted, mens han ligger ubevægelig og næsten frossen på jorden (han bliver trukket af en elektrisk talje, læser jeg i





Still fra 'Largo', Karel van Laere (NL)

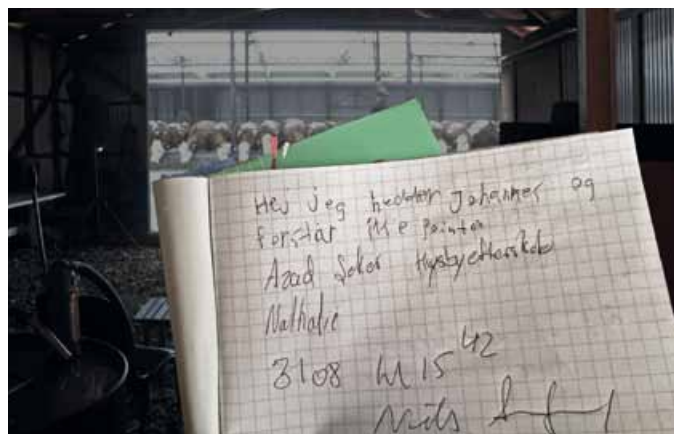
værkbeskrivelsen). Kroppen trækkes hen over overfladen i et jævnt slowmotion tempo. Det hele ser så unaturligt ud at jeg bliver i tvivl om det er en filmeffekt, men det er det ikke. Disse performances er filmet i forskellige byrum og på landet. Mennesker på gaden stopper op og ser på og filmer. Kunstneren bliver som en pantomime eller tavs trubadur. Er han død eller levende? Tættere på død end levende? Han trækker da vejret lidt. Pyh. Jeg var forundret over det enkle greb værkerne her anvendte, for de gjorde virkelig et stort følelsesmæssigt indtryk på mig. Illusionen kunstneren skaber i værkerne, var meget gennemført og det makabre syn aktiverede nogle instinktive (rædsels)følelser i mig. Mennesker på gaden tager mobiltelefonen frem og filmer. Denne hverdagshandling føles upassende, for det virker for mig instinktivt som om han er død. Det hele løber mig koldt ned ad nakken.

Beskuerne der filmer og står og ser på, bliver en del af disse surrealistiske værker. Men hvem møder hvem her? Jeg ser disse folk på gaden, som er beskuere til performancen 'Largo'. Jeg iagttager dette møde, og væmmes ved deres reaktion i at filme. Jeg er beskueren. Ville jeg selv filme noget som dette på gaden? Her bliver mit møde med værket til et spejl, som på en måde virker opdragende. Værkerne bliver for mig en kommentar på menneskets ignorance af egen dødelighed, skrøbelighed og afhængighed af teknologi.

#### 'Hej jeg hedder Johannes og forstår ikke pointen'

Ved 'Largo'-værket havde en gæst noteret denne lille kommentar i gæstebogen: "Hej, jeg hedder Johannes og forstår ikke pointen". Jeg forstår godt Johannes, og jeg tænkte på hans kommentar igen og igen. Måske er det sværeste, man kan blive udsat for på sådan en kunstfestival, at give slip på sin "forstand", og lade sig selv mærke og bruge kroppen som katalysator til at "forstå" med.

Jeg håber, at Johannes er blevet nysgerrig af ikke umiddelbart at "forstå pointen", og ikke har ladet sig skræmme af at kunstværker nogle gange kan virke fremmedgørende. Måske er det netop denne "kropslige katalysator" kunstneren gerne vil aktivere i os, for at vi kan mærke og derved forstå budskabet. Det kan også sagtens være, at jeg heller ikke har forstået pointen 100% "rigtigt", men det vigtigste for mig er at kunsten rører ved noget i mig. Når følelser, sanser og selvrefleksion eller opgør med disse tages i brug i et kunstværk, findes der ikke længere noget "rigtigt" eller "forkert". "Pointen" som Johannes ikke synes han kan "forstå", bliver i mine øjne netop at have en personlig oplevelse der rækker ud over rigtigt og forkert, men giver os noget at tænke over.



Billede af Johannes' note i gæstebogen ved værket 'Largo' af Karel van Laere (NL)

#### Kunst på afveje

Noget af det, der gør Meetings helt speciel i udstillingssammenhæng, er muligheden for at opleve kunst uden for de etablerede gallerier og museer på en slags afveje fra "orden" og fra det system, som kunsten ofte indgår i. Her på Helmklink Havn går du ikke ind i en "white cube". Men man oplever hvad en udstilling kan, når kunsten kombineres med et sted der kan bidrage til oplevelsen af værket. På Helmklink Havn viste Jette Ellgaard et videoværk i en gammel fiskerhytte - imellem fiskenet, vådt sand og alle de forskellige lugte denne kombination bringer med sig. Fiskerhytten gav noget helt særligt sanseligt til netop fortællingen om sandsigersken Ane Bjerre, som levede herude engang: "Hun vaskede de lig, som drev i land på vestkysten og kæmmede deres sandfyldte, filtrede hår og pyntede ligene" (fra Meetings-programmet 2019 s. 16). Jeg kan næsten lugte og mærke hvordan det må have været at have en strandvasker liggende. Det får mig til at tænke på den store gestus Ane Bjerre har ydet de døde. Jeg ville ønske værket fortalte meget mere om hendes liv.

Det stedsspecifikke aspekt af Meetings gør, at jeg husker værkerne tydeligt, netop fordi de er på afveje fra "den hvide væg". Uden for kubens neutrale rum underbygges værker som dette til gengæld, og bliver til mere end blot en fortælling.

#### Et hjem af lyd

En dag i slutningen af august gik jeg og sang for min lille datter på vej igennem bøgeskoven i Skalsstrup – "Mariehønen evigglad, gik tur på et rabarberblad..." og jeg skrålede og tænkte ikke over om der var andre. Ud af det blå tonede lyden af en barnestemme højt og klart ud over skoven som et ekko "Marri-jø-høh-nen eevigglad..." Jeg kiggede forundret ned i barnevognen til min datter, som indtil videre kun havde sagt ordet "traktor". Nej, det var vist ikke hende. Jeg stoppede med bankende hjerte op. Der kom flere lyde. Et stueur ringede helt klart, tallerkner klirrede og det var som om skoven blev møbleret som et hjem fra min mormors tid - af lyde. Pludseligt hørtes et flerstemmigt sangkor, jeg kunne ane min mors og fars stemmer.

Pallandres lydværk 'The Murmuring House' lyste hvidt op i en åbning imellem træerne. Et hvidt hus uden døre og vinduer stod som et lærred af lyde og strakte sig op mod trækroneerne.

Med havets brusen, klokkeklang og korsang i baggrunden gik jeg hjem igennem skoven med barnevognen. Lydbillederne fra Pallandres værk svævede magisk rundt med vinden i hele landsbyen igennem de ti dage Meetings varede. Med den rette vind snirklede de sig igennem skoven over vejen, forbi fire naboer og ind igennem vinduet i vores hus.

Dette værk har nu boet hos mig, det har lyden af min hjemegn i sig. Det ligger ude i bøgelunden i Skalsstrup, lige dér hvor jeg byggede min første hule. Her vil det blive ved med at være i min hukommelse og minde mig om dengang resten af verden kom lidt tættere på Skalsstrup.



Jette Ellgaards værk vises i denne lille fiskerhytte ved Helmklink Havn (nr. 22 i programmet).



## An arts festival in the back garden

### - An account by Meise Fabricius Engelstof Nielsen

Meise Fabricius Engelstof Nielsen has a Master's Degree in Culture and Communication from the University of Southern Denmark, and a Bachelor in Fine Arts from the Malmö Art Academy. She was born and bred in Skalstrup, and has come back to live there after completing her education in 2018.



The old Farm Supply in Nees, where Daniel Crooks' video 'Vanishing Point' was shown

The route around Nisum Fjord in pursuit of the 27 different premises, where a total of 42 works were displayed during the Meetings festival, became a journey full of reflection, contrasts and adventure. Meetings has left me with a feeling that the world has moved a little closer to Western Jutland and to me.

It's no secret that I was looking forward very, very much to my little village of Skalstrup becoming part of this great arts festival. It's not every day that something like this happens in one's back garden in these parts. Video art was precisely the subject I used to study at an art academy in Sweden, so when the festival was launched I felt like a little child let loose in a sweet shop.

I wanted to be carried away by the sensuous and visual experiences at Meetings, and to steep myself in videos from head to foot. And that was absolutely what happened to me.

### My meeting with Meetings

On the first day, my fiancé and I drove with our one-year-old daughter from place to place between Skalstrup and Thorsminde.

Our first stop was the video work 'Vanishing Point' by Daniel Crooks (No. 5 in the programme). The work was situated in the basement under what is popularly referred to in Nees as "the agro shop". Watching it was like sitting in the driver's cab on a train moving slowly, flowing into an unending loop of landscapes. Although I have gone past "the agro shop" on the school bus innumerable times, I have never truly been here before. The feeling of being in this place made memories of the bustle and noise on the school bus bubble forth, memories of the journey and the landscape seen through the windows of the bus between home and school - every day, back and forth, and then all over again. Whirled into Crooks' loop, my memories and the landscape framed by the windows of the school bus merged into one and turned into my own vanishing point in this place - like an unending repeating movement over time.

At the installation 'Too windy for mosquitoes' at the slipway we watched together a floating and fluttering length of fabric. The faces of some of the locals were projected one after another onto the fabric, put in motion by the current of air from a fan placed behind it. "Hey! Well, if that isn't Klavs!" - familiar faces cropped up among the others. He takes a deep breath and as he blows out, the fan blows his face into fluttering unrecognizability. The fabric blew the air in and out at the slipway, like a life nerve keeping the building alive.

It was fascinating and fun to watch this work, for mum and dad and child alike. The slipway was one of the places where we spent a lot of time because Douwe Dijkstra's works were so sensuous and investigative. Stories were told here of life in Thorsminde and the surrounding country, with an aesthetic as

well as a humorous slant, an angle that further roused my curiosity as to how life is lived in Thorsminde.

For the little girl, going exploring in the various dark rooms, chasing her own shadow behind the scenes, watching the light from the projector and the colours dancing in the air were all a party in itself. A "small" meeting, but a great experience for her as well as for me.

### What happens when the framework of the "meeting" expands?

A "meeting" is defined as an "event or situation in which two or more parties, entities, mindsets etc. come into contact with each other or are confronted with each other" (from Ordnet.dk). Meetings took up this theme on a physical, an abstract and a sensuous level.



Outside the slipway hall in Thorsminde, where the video installation 'Too windy for mosquitoes' by Douwe Dijkstra was presented

To me, a "meeting" may be many things, e.g. a meeting with art, a meeting among people, a meeting with a place - and simultaneously be a new departure among these things. The Meetings festival further developed the facets of the "meeting" for me. The artworks of the festival framed the "meeting" in a very wide scope, derived from the meaning of the word.

I feel tempted to say that the framework around the word "meeting" almost exploded in my head after Meetings. In any case, Meetings triggered many new connections, expansions and reflections concerning the significance to me of a "meeting". This was particularly the case with the video documentations of the performance works 'Largo' and 'Slow' (No. 21 in the programme) by the Dutch artist Karel van Laere, which I found after having lost my way on the roads around Husby.

In the work 'Largo' the artist lets himself be dragged along, lying motionless and almost frozen on the ground (he is being pulled by an electric tackle, I read in the description of the work). His body is dragged across the surface in an even slow-motion tempo. It all looks so unnatural that I begin to doubt whether it is a special effect, but it isn't. These performances have been filmed in various urban spaces and in the countryside. People in the street stop and watch and film. The artist becomes a pantomime or a silent troubadour. Is he dead or alive? Closer to dead than alive? He does breathe a little, doesn't he? Phew. I was puzzled by the simple stratagem used by the works here: they really made a great emotional impression upon me.



The illusion created by the artist in the works was extremely consistent, and the dreadful spectacle triggered some instinctive emotions (of horror) in me. People in the street take out their mobile phones and film. This familiar activity feels inappropriate because instinctively it appears to me as if he is dead. It sends cold shivers down my back.



'Largo' by Karel van Laere was installed in the green machine hall at 'Plantagegården', Bækbyvej 2, in Husby

The spectators who are watching and filming become part of these surrealist works. But who meets whom here? I'm watching these people in the street who are witnessing the performance 'Largo'. I'm observing this meeting, and I'm disgusted with them when they react by filming it. I am the spectator. Would I myself film something like this in the street? Here, my meeting with the work becomes a mirror, which itself somehow seems to become educational. To me, the works become an observation upon our own ignorance of human mortality, frailty and addiction to technology.

#### "Hi, my name is Johannes and I don't get the point"

At the 'Largo' work, one guest had entered this small comment in the visitor's book: "Hi, my name is Johannes and I don't get the point." I do understand Johannes, and I think of his comment again and again. Maybe the hardest thing

you can be subjected to in such an arts festival is letting go of your "brains" and allowing yourself to feel and use your body as a catalyst for "understanding."

I do hope that by not immediately "getting the point," Johannes has become curious, and has not allowed himself to be frightened by the fact that works of art may sometimes seem alienating. Perhaps it is precisely this "bodily catalyst" that the artist wants to activate in us in order that we may sense and thereby understand the message. It may also very well be that I haven't got the point 100% "right," but for me the most important thing is that art touches something in me. When emotions, senses and self-reflection, or a reckoning with these, are brought into play in a work of art there is no longer anything that is "right" or "wrong." In my view, the "point" that Johannes doesn't feel that he "gets" is precisely to have a personal experience that goes beyond right and wrong, but gives us something to think about.

#### Art gone astray

Something that makes Meetings so very special in the context of exhibitions is the opportunity to experience art outside the established galleries and museums, gone astray, as it were, from "order" and from the system that art often forms an integral part of. Here at Helmklink Harbour, you don't enter a "white cube". What you experience, however, is what an exhibition is capable of when art is coupled with a place that may contribute to your perception of the work. At Helmklink Harbour, Jette Ellgaard showed a video work in an old fisherman's shack - among fishing nets, wet sand and all the various smells give rise to. The fisherman's shack added something exceptionally sensuous to this particular narrative about the soothsayer Ane Bjerre, who used to live out here in the past: "She washed the bodies that drifted ashore on the West Coast, combed their sand-filled, tangled hair and smartened up their bodies" (from the Meetings programme 2019, p. 16). I can almost smell and feel what it must have been like to have a dead body washed ashore lying around. It makes me think of the generous gesture Ane Bjerre made towards the dead. I wish the work had told me much more about her life.

The fact that the works in Meetings are attached to specific places enables me to remember them clearly, precisely because they have gone astray from the "white wall." Outside the neutral space of the cube, works like this one, in return, are substantiated and become more than simply a narrative.



'The Soothsayer' by Jette Ellgaard installed in a fishing hut in Helmklink

#### A home made of sound

One day in late August I was walking along through the beech wood at Skalstrup with my little daughter. I was singing a Danish children's song to her (about a perpetually happy ladybug): "Mariehønen evigglad, gik tur på et rabarberblad..." - I was bawling away, never for a moment thinking whether there might be others around. Then, out of the blue sounded the voice of a child, loud and clear in the wood, like an echo: "Marri-jø-høøh-nen eeviig-glad..." Surprised, I looked into the baby carriage at my daughter, who until then had only spoken one word: "tractor." No, it surely couldn't be her. With a beating heart I stopped in my tracks. There were more sounds. A clock rang out clearly, plates clattered and it was as if the wood became furnished like a home from my grandmother's time - with sounds. Suddenly there was a choir singing in harmony, and I could hear faintly the voices of my mother and father.

The audio work 'The Murmuring House' by Pallandre stood, shining white in a glade among the trees. A white house with no doors or windows stood like a canvas of sounds, reaching up towards the treetops.

With the murmur of the sea, the chiming of bells and a singing choir in the background I went home through the wood with the baby carriage. The sound images from Pallandre's work hovered magically on the wind in the whole village throughout the ten days of the Meetings festival. With the wind in the right corner they wound their way through the wood, across the road, past four neighbours and in through the window of our house.

This work has now lived with me; it has the sound of my native place in it. It is out in the beech grove in Skalstrup, right there where I made my first den. Here it will linger on in my memory, reminding me of the time when the rest of the world came a little closer to Skalstrup.



Jean-Léon Pallandre beside his 'Murmuring house' in Skalstrup





'Largo' and 'Slow', two videos by Karel van Laere, were presented in the green machine hall at Bækbyvej 2 in Husby

Installation views: below left: 'Slow' was shown on a monitor, right and below 'Largo'.



Videos documenting a series of performances performed at various locations. The scene is: a field with grazing cows, a crossroads, a forest path, a ferry berth, a waterfront, the road in front of terrace houses, a parking cellar, a department store, etc. A gentleman dressed in a suit is passively drawn through the changing landscape apparently by supernatural forces. The seagulls are puzzled by what is coming out of the water, the cows don't seem to understand a word of what's going on, and neither do the people at the crossroads or at the stop ... The scene could have been here, right outside the door of the machine hall. How and when do we react and intervene in unexpected and apparently incomprehensible situations ...?





'Une Condition Naturelle', a video by Arjen de Leeuw & Walter van Broekhuizen, was shown in the lunch room at Bækbyvej 2 in Husby (first window in the red brick building)

A short comment on the content by Arjen de Leeuw: This work I made with Walter van Broekhuizen during a residence at Kunsthuis SYB in the countryside of Friesland, up North in the Netherlands. Sharing an interest in our position towards nature as 2 men living in a city, we wanted to question our own role and longing for this nature. But the nature we found was full of rules. The most beautiful parts we were not allowed to enter and apart from walking and cycling we were not allowed to do anything else within the woods. There was only one option left: to stage the 'authentic' actions we longed for within the premises of the residence.



3 stills from 'Une Condition Naturelle'

A relevant, subtle and inquiring commentary on the way we view and manage nature in our day - served up in the absolutely right place, in the lunch room at 'Plantagegården' in Husby Klitplantage







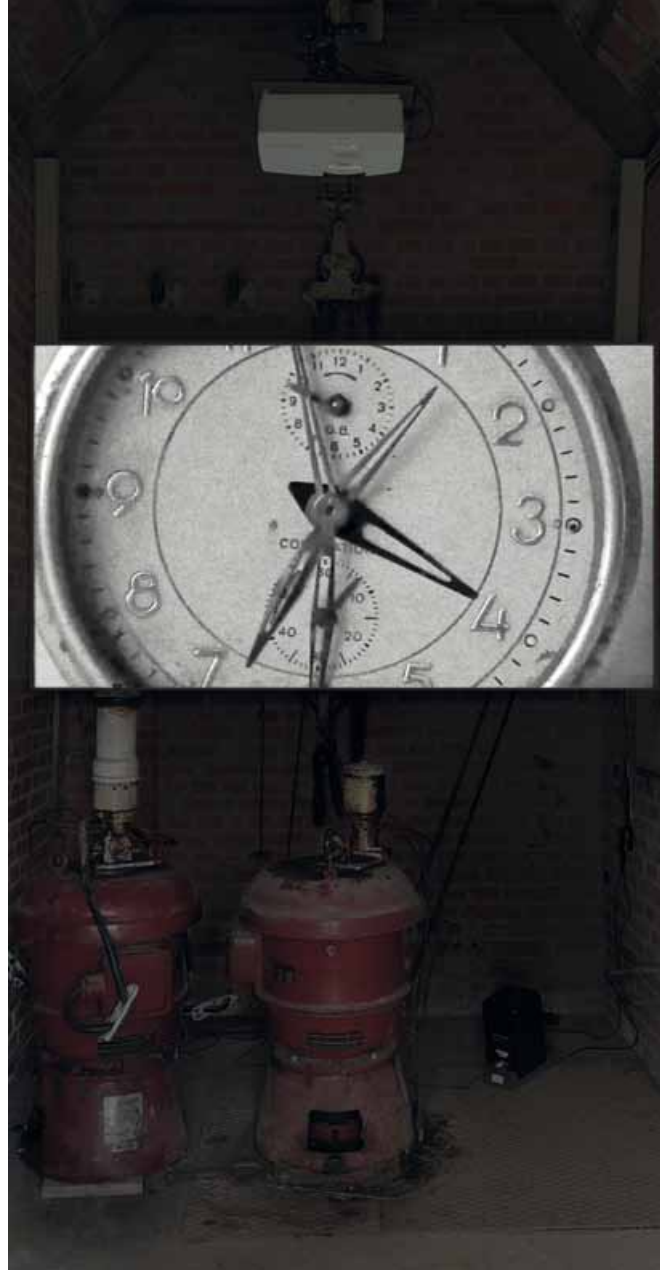
'Jambhulwadi 2012', video by Smita Rajmane, was presented in the small pump house by the Storå south of Vemb (the pump house is no longer working)

After walking about a kilometer on the small dike, with the Storå running on one side and the large new wetland on the other, the audience got an approximately two minutes long hectic and personally experienced account of how the authorities of the large city of Pune relentlessly occupy the surrounding area in the name of the future ... thoughtfully we walked back...

Right: Installation view



Below: Symposium participants by the pump house







'Disemboat' installation view in the first room



'Structural Change', installation view in the second room



'Passenger', installation view in the first room



'Vanishing Point', installation view in the second room



Four short videos by the Finnish artist Jukka Silokunnas were shown in the old residence at Skærum Brickworks in Vemb. By showing us the entropy of the very long process of disintegration of a house, a caravan, a boat and a car in just about one minute each, the videos 'Structural Change', 'Vanishing Point', 'Disemboat' and 'Passenger' are basically all a frustrated cry to the audience: What are really, really the most important things in your life?





The live sound performance 'Sound Tracking' made a very evocative sneak premiere of the MEETINGS Festival on Thursday night August 29, in Husby Klitplantage. 'Sound Tracking' was produced for MEETINGS by Louise K. Wilson & Michal Kindernay in collaboration with students from Husby Efterskole and helpful local citizens, based on the artists' residency in Sdr. Nissum.



#### Sound Tracking:

The beginning of The Meetings: Jutland International Video & Performance Festival 2019 in Denmark, was issued into play by artists Louise K. Wilson (UK) and Michal Kindernay (CZ), with an outdoor experiential immersion into what lies between our fundamental relationship to landscape, and our potential ancestral fear of it. The two collaborators had done research a year ago around the Fjords and met the community who live in this part of the world. They listened and watched...

This part of Denmark's high West coast, where the North Sea holds nothing back, is a fairy tale of tangled hearty trees that have been contorted by constant wind into witches hands. The thorny wild rose bushes compete with the sting of sea salt and grit of constantly moving sand, swept off the dunes, threatening to bury roads, trails and erase one's way home.

Into this outdoor windy sensory emptiness, the artists have strung wires that are played by invisible hands. The whine and singe of the Siren's high-pitched song, draws you closer and closer, as if to whisper her secret in your ear. Resonating between your heartbeat and long breaths, the voices of Night are coming on, and with their calling, birds are seeking shelter, insects are hiding under leaves, and the edge of darkness seeps into the corners of one's vision, as shadowy figures appear atop the dunes. The artists are hidden too. Anonymous. Invisible.

Silhouettes of figures waving what could be sticks, signals a vulnerability in the soul. Weapons or extinguished torches? Friend or foe? The howl of their voices suggests the inhuman, and the harmony of sound gathered by wind, the crashing unseen sea over the dune, and the stillness, the stillness... makes you feel as if you are present - but all alone in this forgotten place, and all you are hearing and seeing are apparitions in your imagination. An ancient dream world.

The enveloping dark. The dissolve of the stark figures walking by you, silent now. The remaining vibrations of wires singing to the arms of the shifting sand. All these conspire to connect you with something lost. Something primal and instinctual where your sight, hearing, and the hair on your arm stands up. The reality of where we came from before we became human.

Derek Michael Besant RCA

*Derek Besant wrote this text for Louise and Michal after his return to Canada ...*





'Horizontalis', video installed in a fishing hut in the small Sandholm harbor, produced for MEETINGS by Louise K. Wilson & Michal Kindernay during their residency in Sdr. Nissum in the summer of 2019



The small huts in Sandholm



Louise K. Wilson & Michal Kindernay introducing their work in Sandholm during the symposium



At the bottom of a square black plastic tub was a monitor showing a video with small portraits of people Louise K. Wilson & Michal Kindernay visited through their two residency periods







Baha AbuShanab introducing his work to the symposium participants

Below: two stills from the video

Installation view



'The Living of the Pigeons' a video by the Palestinian artist Baha AbuShanab, was presented in a former grocery and feed store at Stabyvej 52 in Staby. The video, a strong testimony of the early morning 'rush hour' for Palestinian workers at the Israeli 'Checkpoint 300' made a great impression on us when we first saw it at the Instants Video Festival in Marseille back in 2015, and we were happy to get the chance to share it with the MEETINGS audience. We were no less happy to share the experience with Baha AbuShanab, who introduced to the work and answered all the many questions from the audience at the symposium.







'Materials of Hope', a video by Benjamin Parry & Graham Jeffery, installed in 'Kahytten' in Feldsted Kog Harbor



Probably no one has left 'Kahytten' unaffected by watching this video. Depressing and indescribably poor official handling of 'waste' in India's big cities mixed with a poverty that we here in the West might not really understand the depth of, is the reason why a large self-organized profession 'Recycling' has appeared. In the midst of the chaos, however, initiatives and projects like the one the video describes, give us some hope for the future ...



Still from the video





'Last Acre', a video by Nick Jordan & Jacob Cartwright, was shown in a fishing hut in Kloster Harbor. 'Last Acre' a documentary portrait centered on a remote settlement of self-built sheds in an off-grid, outlying community on the other side of the sea, fitted extremely well into the landscape in Kloster and its popularity caused minor traffic jams during the festival.

Above: Arriving at Kloster  
Left: Nick Jordan introducing the video  
Right: Installation view







Kjærsvej 4 in Vemb, where 7 works were presented: 'Laws of Motion' by Jeppe Lange, 'Data Messiahs' by Amitesh Grover, 'Speaking Earth' by Tina Andersen, 'BALANSE @KT' by Agnes Btfin, 'When future collapses into contemporaneity' by Arnika Ahldag and 'My name is Narendra' by Santanu Chatterjee.



Symposium participants visiting Kjærsvej 4, here on the way down to the basement to see Jeppe Lange's video 'Laws of Motion'



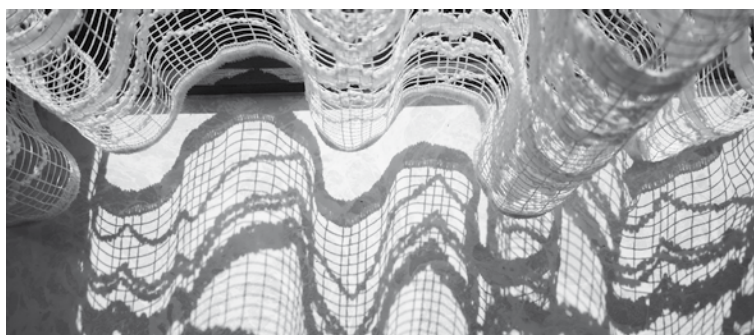
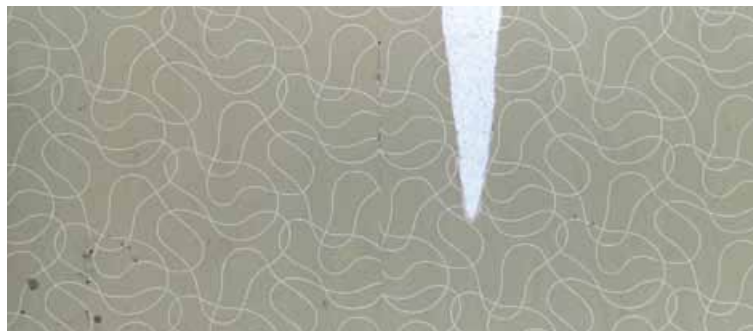


'Laws of Motion', Jeppe Lange, installation view

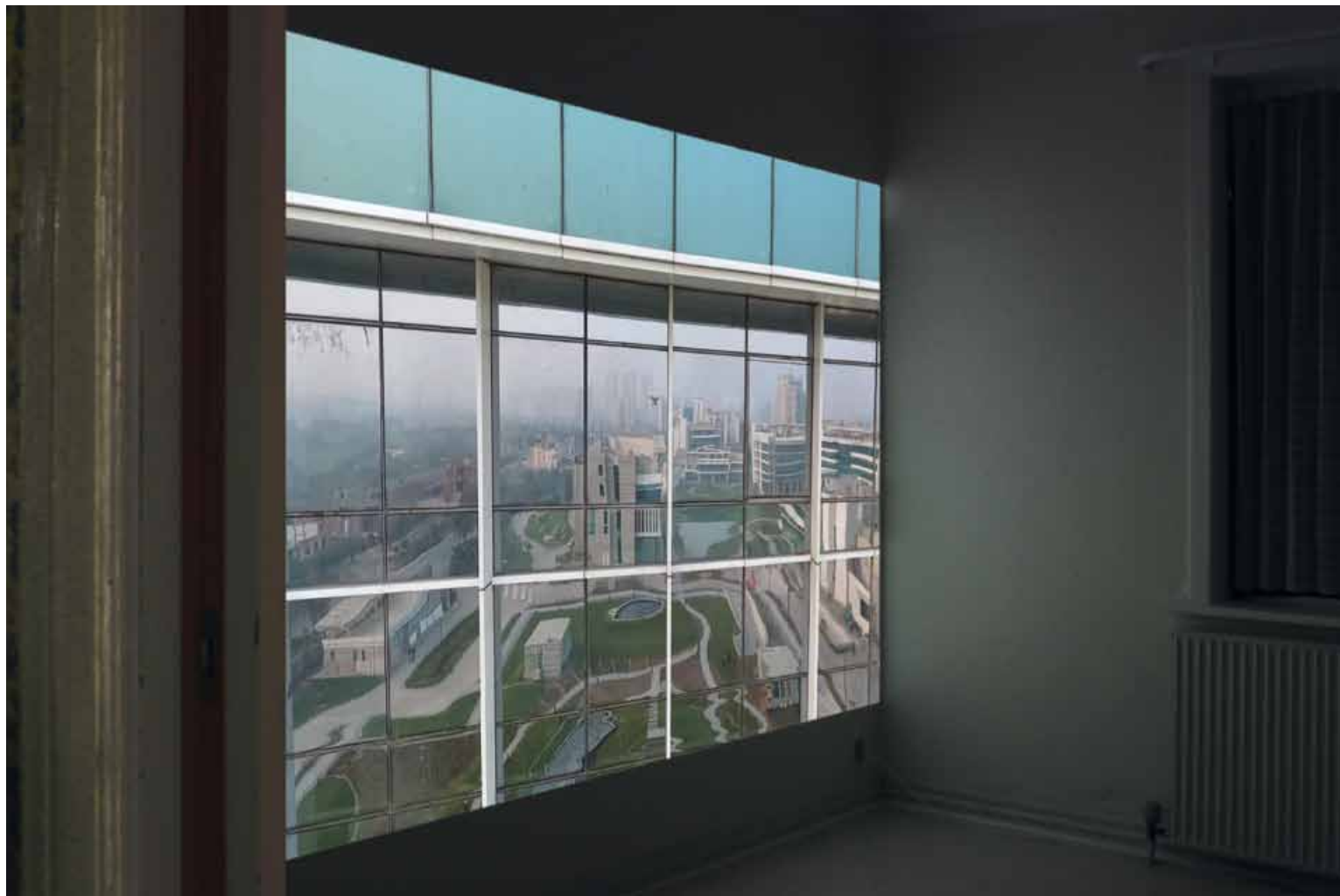
- Dreamy, dramatic, mysterious and psychological acts taking place in, and scenically utilizing the architecture and scenery of an abandoned monastery to the utmost ... we certainly walked out of the basement with each our own interpretation and experience of this work...



Interior details from Kjærsevej 4







Installation view, first floor - 'Data Messiahs' by Amitesh Grover



Sound installation, first floor - 'Speaking Earth' by Tina Andersen

A table set with three heaps of earth collected in three different fields in Salling, each heap softly telling us about where it comes from, what it consists of and how it has been cared for. The rich soils of Salling speak with female voices in the town of Vemb. The farmers of the area, whose adjoining land mostly consists of poor sandy fields, must have listened enviously ...

'Data Messiahs' by Amitesh Grover - Digitization's rapid transformation of our society, and especially the fear of not being at the forefront of its development and implementation in our everyday lives, means that we are all almost kneeling in front of the gigantic Data Temples and regretting that we are not constantly up to date. It goes without saying that in that field there is both money, power and prestige and there is apparently no limit to what it can make us do ...







'BALANSE @KT', two videos by Agnes Btffn - documenting two performances executed respectively in Stavanger and in Oslo - installation view - first floor  
Gender issues, racism, politics, consumption, discrimination, mammon and censorship, Agnes Btffn balances the whole thing on her head, thereby challenging both the art institution and its audience







'When future collapses into contemporaneity' by Arnika Ahldag - installation view  
Thought-provoking and topical conversation - we are of the same blood, live in the same street, in the same city, but live more or less in narrow spheres or communities based on interest, identity or other forms of community and thus communication. The conversation here challenges and crosses these boundaries ...



'My name is Narendra' by Santanu Chatterjee - installation view  
Up the stairs, in two small rooms in the attic, 'When future collapses into contemporaneity' by Arnika Ahldag (left) and 'My name is Narendra' by Santanu Chatterjee were shown.  
In the struggle for survival and self-worth and against social deroute, young people train their bodies to look muscular, in the hope of a job in a private security guard or as a doorman, although this is often just a casual job. 'My name is Narendra' presents and queries the milieu. It is a brief respite, without any education, permanent employment or security, and at the age of 35 you are out of this profession ...





29.10.2019 on the fjord bringing the raft / the floating info center back home from Thorsminde to Nees



## TING TA'R TID... 20 ÅR MED ET4U

af Karen Havskov Jensen og Klavs Weiss



En Tangsøgade 4 Udstilling - (ET4U) at the address Tangsøgade 4, Bøvlingbjerg from 1999 to 2008

2019 rinder ud og med det ET4Us video- og performanceprojekt MEETINGS 2016-19. Samtidig er det 20 år siden, at ET4U for første gang slog dørene op til 'En Tangsøgade 4 Udstilling' i Bøvlingbjerg. Meget vand er løbet i åen siden da, men foreningen ET4Us formål er de samme – nu som dengang: at formidle samtidskunst, sætte fokus på kunstnerisk kvalitet, være forum for debat og medvirke til at skabe netværk blandt billedkunstnere.

### ET4U IGENNEM TIDEN

Foreningen ET4U blev dannet ud fra et stærkt ønske om at skabe og opretholde et nationalt og internationalt fagligt netværk for billedkunstnere, med udgangspunkt i realiseringen af kunstprojekter i det vestjyske, - og samtidig skabe en mulighed for at præsentere lokalområdet for international samtidskunst.

I de første ti år var ET4Us primære aktiviteter kontinuerlige udstillinger på adressen Tangsøgade 4. En række projekter bevægede sig dog uden for udstillingsstedets fire vægge, og de pådrog sig en langt større opmærksomhed, skabte en interesse og et engagement, som ET4U ikke tidligere havde oplevet – man kan sige at ET4U herved blev en langt mere synlig og aktiv medspiller i lokalområdet.

Som en konsekvens heraf blev det besluttet at rykke ud af 'The White Cube' og fremover satse på mere stedsrelaterede projekter i det offentlige rum, gerne i samarbejde med andre foreninger, institutioner og landsbysamfund i området. For ikke at blive helt adresseløs og at have et 'eget' mødested ved arbejde 'i marken' erhvervedes, med støtte fra Statens Kunstfond og LAG Lemvig, i 2009, en lille 4-personers kontorvogn – ET4Us mobile arbejdsenhed, som hurtigt blev foreningens kendetegn og dens logo.

I 2012-14 var ET4U del af et EU Grundtvig Læringspartnerskab, -erfaringsudveksling med 4 andre små beslægtede institutioner i henholdsvis Frankrig, Italien og Catalonien. Det blev afsættet til det 4-årige video- og performanceprojekt MEETINGS 2016-19, som vi netop nu afslutter. Til MEETINGS inviterede vi en række kunstnere på arbejdsophold af forskellig varighed for at skabe nye video- og performanceværker, med inspiration og udgangspunkt i mødet med området og de mennesker, der bor her.

ET4Us formål er som sagt stadig de samme som i 1999, men måden foreningen prøver at opfylde dem på har ændret sig med tiden. Når vi ser tilbage oplever vi at ET4Us udvikling kontinuerligt er sket som konsekvens af vores egne erfaringer, men vi må samtidigt konstatere at være del af en 'kollektiv understrøm', idet en lignende bevægelse er sket mange andre steder.

### TID SOM RESSOURCE

I ET4U oplever vi ofte tid som en ressource der er mangel på, ligesom mangel på penge, kræfter og nødvendige faglige kompetencer er hurdler, der skal overvindes. Et projekt som MEETINGS er meget stort i forhold til, hvad ET4U

tidligere har lavet. Det har krævet en bred vifte af færdigheder, der langt fra alle er vores spidskompetencer. Engagerede kunstnere og en kæmpe indsats fra mange frivillige har gjort det muligt. ET4U ville måske for meget på én gang, - i tilbageblik kan vi se, at der var ting der skulle have været brugt meget mere tid på. Det, der nok er vores force i et projekt som MEETINGS er, at vi både kender kunstnerne og de lokale borgers synsvinkler indefra, og vores fokus er både på den kunstneriske kvalitet og på kommunikationen med lokalområdet.

### MIDLERTIDIGHED

Alt under himlen har sin tid, og det har kunstværker også. ET4U har valgt udelukkende at arbejde med midlertidige værker i det offentlige rum. Vi tilstræber at værkerne er eksperimenterende, skaber opmærksomhed og debat, og det at de er midlertidige gør, at man kan 'tillade sig' noget mere. Vi kan ikke tage alle 'naboer' i ed, og de lokale, som måtte være sure over værkerne, kan beroliges med, at de ikke skal trækkes med dem til evig tid. Værkernes midlertidige tilstedeværelse giver også rum for at holde debatten åben og levende med nye og andre værker i fremtiden.

### HVAD DER ER OPPE I TIDEN

Der er en tendens i vores tid til at beslutningstagerne gerne ser kunsten som et værktøj til opnåelse af alle mulige andre formål end kunstens egne. Herude på landet kan man langt henad vejen samle disse formål under overskriften 'land-distriktsudvikling'. Denne kunstens instrumentalisering giver i mange tilfælde rigtig god mening – så længe man ikke glemmer, at den kunstneriske kvalitet og integritet altid må komme i første række. Kunstprojekter skaber næppe i sig selv hverken nye arbejdspladser eller øget bosætning på landet, men at de fremmer livskvaliteten, civilcouragen og debatten er vi ikke i tvivl om.

### MED TIDEN FLYTTER KUNSTEN OS

Vores erfaring er at de, der måske som udgangspunkt ikke interesserer sig så meget for kunst, ofte godt kan se en mening med at støtte op om et kunstprojekt i deres lokalområde – "for så sker der da noget" – det skaber

aktivitet og opmærksomhed. Med tiden 'flytter' kunsten os alle. Som én af vores gode naboer rammede det ind allerede efter MEETINGS-festivalen 2017: "Jeg er opdraget med, at kunst, det er noget der hænger på væggen. Men kunst er anderledes, og når man ser noget som det her, så sætter det anderledes tanker i gang – og det synes jeg er fantastisk!" At kunsten og tiden 'flytter' os alle nikker vi i ET4U bekræftende til. I 1999 var motivationen til at starte ET4U at kunne skabe og opretholde et fagligt netværk med base i det vestligste Jylland. Det har stadig høj prioritet, men med tiden er det at formidle samtidskunst i vores lokalområde på en måde, som også forekommer relevant for vores naboer, i stigende grad blevet vigtigere. Hvem ved hvor tiden flytter os hen ...



At Culture Center Tuskær in Fjaltring, 2010, in connection with Tom Gilhespy's 'The Cain Valley Kettle Choir' performance



## THINGS TAKE TIME ... 20 YEARS WITH ET4U

by Karen Havskov Jensen og Klavs Weiss



'Life of a Star', performance in Bøvlingbjerg 2007 by Emilia Telese (IT/UK)

2019 is drawing to a close, and so is the ET4U video and performance project MEETINGS 2016-19. At the same time it is 20 years since ET4U threw open its doors to 'A Tangsøgade 4 Exhibition' in Bøvlingbjerg. A lot of water has flowed under the bridge since then, but the aims of the ET4U association are still the same - now as then: to present contemporary art, to focus on artistic quality, to be a forum for debate and to contribute to creating a network among visual artists.

### ET4U THROUGH THE TIMES

The creation of the ET4U association was based on a desire to create and maintain a national and international network for professional visual artists. It was going to use the realisation of art projects in Western Jutland as its point of departure, and at the same time create an opportunity to introduce international contemporary art to the local community.

During its first decade, the primary activity of ET4U was continually to show exhibitions at Tangsøgade 4. However, a number of projects expanded beyond the four walls of the gallery, and they attracted far greater attention and created an interest and a commitment that ET4U had not previously experienced. One might say that hereby ET4U became a much more visible and active partner in the local area.

As a consequence, it was decided to move out of 'The White Cube' and from then on concentrate on more site-related projects in the public space, preferably in collaboration with other associations, institutions and village communities in the area. In order not to be left entirely without an address and in order to have our 'own' meeting place during our 'field work,' a small four-seater office trailer was acquired in 2009 with the support of the Danish Arts Foundation and LAG Lemvig. This is the ET4U mobile work unit, and it soon became the association's distinctive feature and logo.

In 2012-14 ET4U was part of an EU Grundtvig Learning Partnership - an exchange of experiences with four other small kindred institutions in France, Italy and Catalonia respectively. That formed the point of departure for the four-year video and performance project MEETINGS 2016-19, which we are right now bringing to a conclusion. For MEETINGS we invited a number of artists to residencies of varying durations in order to create new video and performance works, using their meetings with the local area and its inhabitants as inspiration and starting points.

As already mentioned, the aims of ET4U are still the same as in 1999, but the way in which our association tries to achieve them has changed over time. Looking back, we find that the development of ET4U has happened continuously as a consequence of our own experiences, but at the same time we have to realise that we are part of a 'collective undercurrent,' given that a similar change has taken place in many other places.

### TIME AS A RESOURCE

At ET4U we often experience that there is a shortage of time as a resource, just as shortages of money, strength and the necessary professional qualifications are hurdles that have to be overcome. A project like MEETINGS is enormous by comparison with what ET4U has done before. It has demanded a wide range of skills that far from always belong to our area of expertise. It has been made possible through the dedicated artists and a huge effort by the many volunteers. Perhaps ET4U has wanted to accomplish too much simultaneously. In retrospect we realise that there were things we should have spent much more time on. What is probably our strong point in a project like MEETINGS is that we know the perspectives of the artists and of the local population from within, and that our focus is both on the artistic quality and on the communication with the local area.

### IMPERMANENCE

There is a time for everything under the heavens, and that goes for works of art, too. ET4U has chosen to work solely with non-permanent works in the public space. We endeavour to present works that are experimental, win attention and create debate, and the fact that they are non-permanent means that we can 'take the liberty' to do more. We cannot put all our 'neighbours' under oath, and the locals who might feel annoyed about the works can rest assured that they won't be afflicted with them for ever. The temporary presence of the works also leaves room for keeping the debate open and alive with new and different works in the future.

### WHAT'S IN THE PUBLIC MIND

There is a tendency these days for the decision-makers to prefer to see art as a tool they may use to achieve all sorts of other goals than those of art itself. Out here in the countryside it is, to a large extent, possible to merge these goals under the headline of 'rural development.' In many cases, this instrumentalisation of art makes a lot of sense - so long as you do not forget that artistic quality and integrity must always be of primary importance. In themselves, art projects hardly create any new jobs or an increase in the rural

population, but we have no doubt that they do encourage the quality of life, the civil courage and the debate.

### OVER TIME, ART WILL MOVE US

It is our experience that those who, as a starting point, are not very interested in art, can often see the point in supporting an art project in their local area - "because then at least something happens" - it creates activity and attention. Over time, art will 'move' us all. As one of our good neighbours framed it already after the MEETINGS festival 2017: "I was brought up thinking that art, well, that's something that hangs on the wall. But art is different, and when you see something like this, it starts very different ideas - and I think that's fantastic!"

The notion that art and time 'move' us all is something that we at ET4U can corroborate. In 1999 our motivation for starting ET4U was to be able to create and maintain a professional network based in the westernmost part of Jutland. That remains a high priority, but over time the presentation of contemporary art in our local community in a way that appears relevant to our neighbours, too, has become increasingly more important. Who knows where time will move us ...



Björn Bredström's sculpture 'Family Life' in front of the Coop Dagli'Brugsen in Bøvlingbjerg, 2005

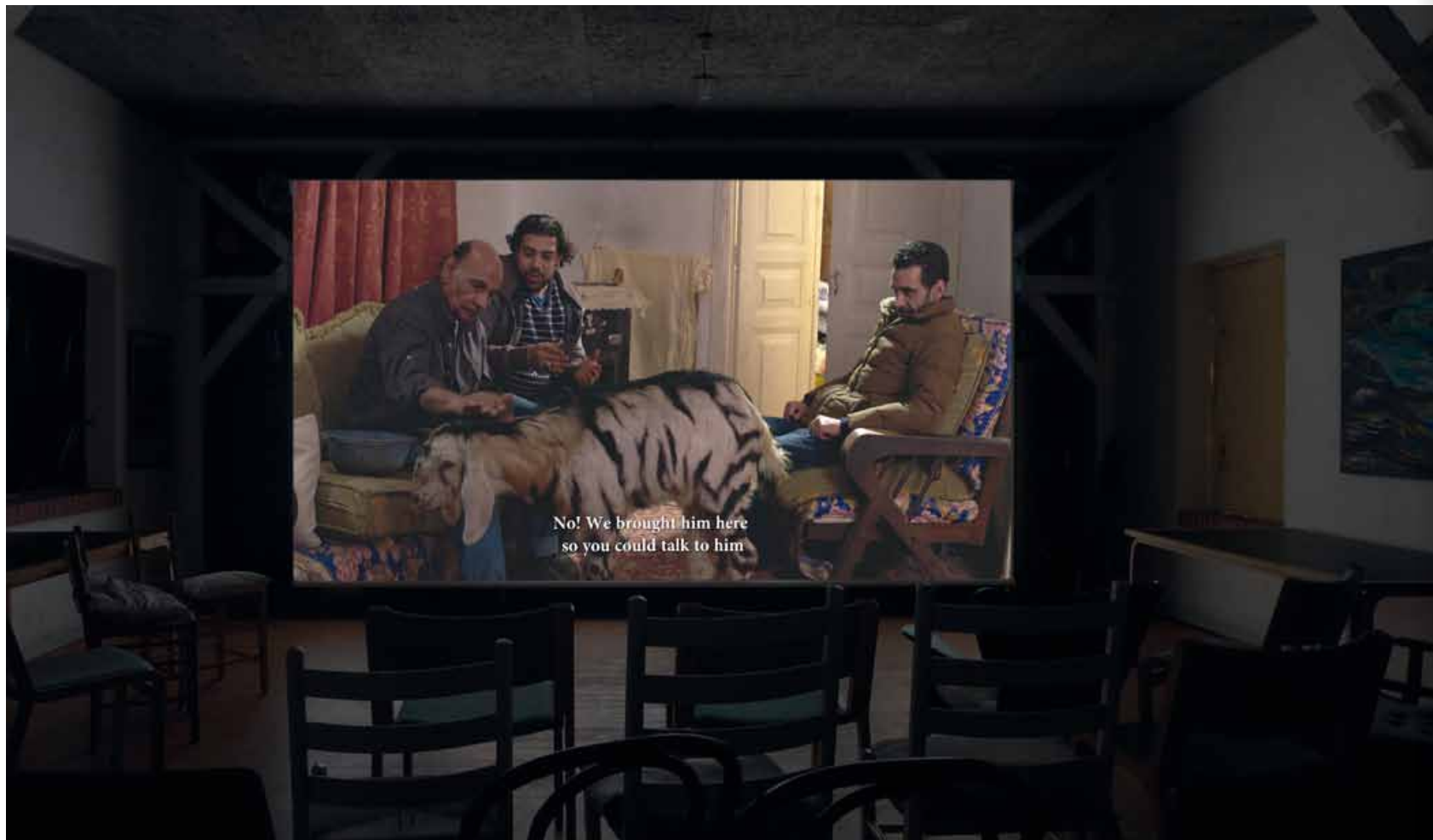




Flux Factory – represented by the artists Cayla Lockwood, Sholeh Asgary, Illesha Khandelwal, Heather Kaplow and Will Owen – orchestrated several surprising interventions during the symposium, like here: drawings and writings on the cars, and installing various sound installations inside the cars. Each day they made our symposium come to life with new subtle interventions and surprises, from playing unusual funny bingo games to tasting different stones ...







'Dear Animal' by Maha Maamoun was presented in the assembly hall of the old school in Gørding, Bundgårdvej 4

We have had many good experiences in the assembly hall of the old school in Gørding over the years, but have probably never left the hall as moved and in wonder as after seeing 'Dear Animal' - a drug dealer in Cairo who turns into a strange animal, and what dramatic complications this transformation causes, in parallel with scenes of Azza Shaaban, emigrated to India and reading from selected notes and letters about her travel and healing process after the revolution ...



Thanks to a really good cooperation with the Danish Egyptian Dialogue Initiative in Cairo, the festival had an important Egyptian contribution, including this groundbreaking video Maha Maamoun introducing her work in front of the old school in Gørding







'Scenes from Western Culture, Burning House' by Ragnar Kjartansson was shown in the barn at Lystlundvej 1 in Ulfborg

Photo taken in winter 2018 before a new barn door was put in

Ragnar Kjartansson about the 'Scenes from Western Culture': "The idea for these videos came to me when I was in a taxi from JFK to New York and there was Careless Whisper on the radio. Suddenly I got Western culture claustrophobia, because it's everywhere and it's always the same songs." - We chose the work because we found it relevant and in several ways challenging in the context of the festival, and we were aware that the work was one work out of a series of eight; a series of works that you might describe as 'moving images'. It takes an hour and a half to see the house burn down completely, and the work was looped like the other video works of the festival, so we were curious how the audience would react to the work, depending on where in the process they entered. According to the owners of Lystlundvej 1, Helle & Tonny Manicus, there were apparently quite a few guests who spent a remarkably long time in front of the video and thus must have been absorbed by it. Helle & Tonny Manicus also learned to live with the sound of the work, an inferno of crackling creaking noise, as if the whole property was in flames, during the entire festival period.



Courtesy of the artist, Luhring Augustine, New York, and i8 Gallery, Reykjavik

Two stills from the video

Installation view







The symposium participants visiting 'The Murmuring House'

The French sound artist Jean-Léon Pallandre created a new performance work for the MEETINGS Festival in 2017 together with the Finnish artist Leena Kela. He spent the whole summer of 2017 collecting sounds in the villages of Nees and Skalstrup. In 2019 he came back to volunteer to build up the festival together with a group of dedicated locals. He also created a new sound installation, 'The Murmuring House' for this festival, and installed it in the beech grove east of the community house in Skalstrup. He created the work with some of the sound material he collected in the area in 2017 and installed it in a rebuilding of the house structure that also served as a frame for his and Leena Kela's performance in 2017.





The farm at Sandbækvej 48, early spring, 2019



The video 'at least for a while anyway' by Daniel Crooks was installed in the red barn of Sandbækvej 48 in Nees



Still from the video

The video 'at least for a while anyway' – a collaboration between Nat Cursio and Daniel Crooks. It is a ballet, a portrait, a tribute to Don Asker (a veteran of Australian dance and now also a farmer). Daniel Crooks extracts moments of a moving image and technically re-imagines them to dismantle the traditional visual relationship between time and space. It is hazy and it drizzles a bit, like the weather is most often. Don Asker is dressed in working clothes standing in the dark still water half-way up to his knees, the sounds of birds and frogs become kind of engulfed in the space above the lake, and a dance begins that we will never forget ... and then Don Asker is back in the water, now standing with his back to us...





"The Dent" by Basim Magdy was shown inside a cave of straw bales in the barn at Knudsigvej 3 in Råsted, Vemb

Since its completion in 2014, this adventurous and timeless film has been shown in several prominent places, but certainly never in a cave of straw bales in a barn as far off the beaten track as here in the barn on Knudsigvej. The film is like a meditative essay, seemingly woven by arbitrary and mysterious bits that, along with freaky transitions and text, move us into a contemplative memory space.... It is not unimportant to know that it was shot with super 16 mm, and since transferred to full HD, several of the effects being achieved by purely physical actions. The scenes with the elephant, for example, have been pickled in vinegar!



Installation view

Thanks to the cooperation with DEDI, we got the opportunity to see it in West Jutland.





'Of things we remember' by Saikat Surai

The management of democracy, public funds and especially political power is sometimes difficult to understand, especially when one thing is said and something else is done...



The pump house at the small Kytterup Harbor, where the video 'Of things we remember' by Saikat Surai was installed. The pump house is still in operation, so at unpredictable intervals the two pumps started. The vibrations in the floor and the sound of the pumps were thus included in the overall composition.



Symposium participants visiting Kytterup





The community house in Bøvlingbjerg



Ulla Hvejsel introducing her performance



In the middle of the festival period, on Wednesday September 4, Ulla Hvejsel presented her 'Talking-out-of-my-ass quiz' in the community house in Bøvlingbjerg. In this the-ass-against-the-audience quiz Ulla Hvejsel put her ass on the line and challenged the audience in a humorous way. Although the quiz was site-related the audience was not able to 'kick ass' – the quiz ended in a draw.





On the floating info platform, anchored in Thorsminde during the festival, the video 'Bird Eye View – Champolion Street, Cairo' by Bassem Yousri was shown during the night. With this video Bassem Yousri's view in Cairo was transferred as a 'moving image' to a very different view in Thorsminde...



The Egyptian artist Bassem Yousri created a work for the MEETINGS Festival 2017 as part of the 'Time, Site & Lore' project, a collaboration with four culture historical museums of the area. His result, the iconic video 'The Wardrobe Man', has been shown in several places after the MEETINGS Festival 2017, including the Cairo Cinema Days in 2018, where the staff from the Danish Egyptian Dialogue Initiative saw it. They invited Bassem Yousri to join them for the Danish Culture Summit Mors 2018 and show 'The Wardrobe Man' there. On this occasion Bassem Yousri introduced DEDI and ET4U to each other, which was the beginning of a collaboration between DEDI and ET4U for an Egyptian contribution at the MEETINGS Festival 2019.







Early spring 2019 - Feldsted



Early spring 2019 - Kloster





The floating info platform of the MEETINGS Festival was built in Damhus Harbor, Skalsstrup, with the help of a large number of good people



Chairman of the construction was Jørgen Møller, assisted by Allan T. Kristensen (bottom right), and Kim Toft undertook the task of shipping the platform across the fjord to Thorsminde and back again



After the festival the top part of the floating info platform was transformed into a playhouse for the kids in the playgroup in Skalsstrup





## Stor tak til / Thank you very much to

### alle de medvirkende kunstnere / all the participating artists:

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Evaluation of the MEETINGS project – over dinner in the community house in Nees November 28, 2019







A really hectic August 2019... Allan drilling holes for 'The Murmuring House' – Jean-Léon, Douwe, Brian and Klavs trying to get 'Too windy for mosquitoes' under control – Karen, Klavs and Pelle at an early morning meeting



Jean-Léon with the screwdriver – and tricky cables



Heine and Klavs picking up more equipment



Klavs on the screen at Lystlundvej 1



Allan building the screen wall for 'The Dark Woods (RE)Visited'



Hans Morten and Jørn preparing a screen at Sandbækvej



Thorleif building the cave of straw bales at Knudsigvej 3 – Heine and Henning setting up screens for 'Too windy for mosquitoes' – Heine and Christian setting up screens for 'Blowers' & 'Lunch'







During the preparations for the MEETINGS Festival 2019, ET4U organized a number of network events under the title 'The flight of the Frikadelle over Nissum Fjord and the inflowing fresh waters'  
Here in the woods at Husby, recipes are exchanged, the fried Frikadelle presented on the bench, ready to be tasted ...

(Frikadelle: Fried balls of minced meat, fish or vegetables mixed with flour, egg, spices and so on - and fried)



Thank you very much for practical assistance, materials, the rewarding cooperation and financial support:

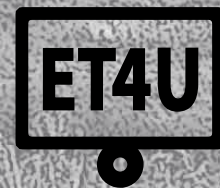


'Heresitalthosewhoalwaysusedtosithere'

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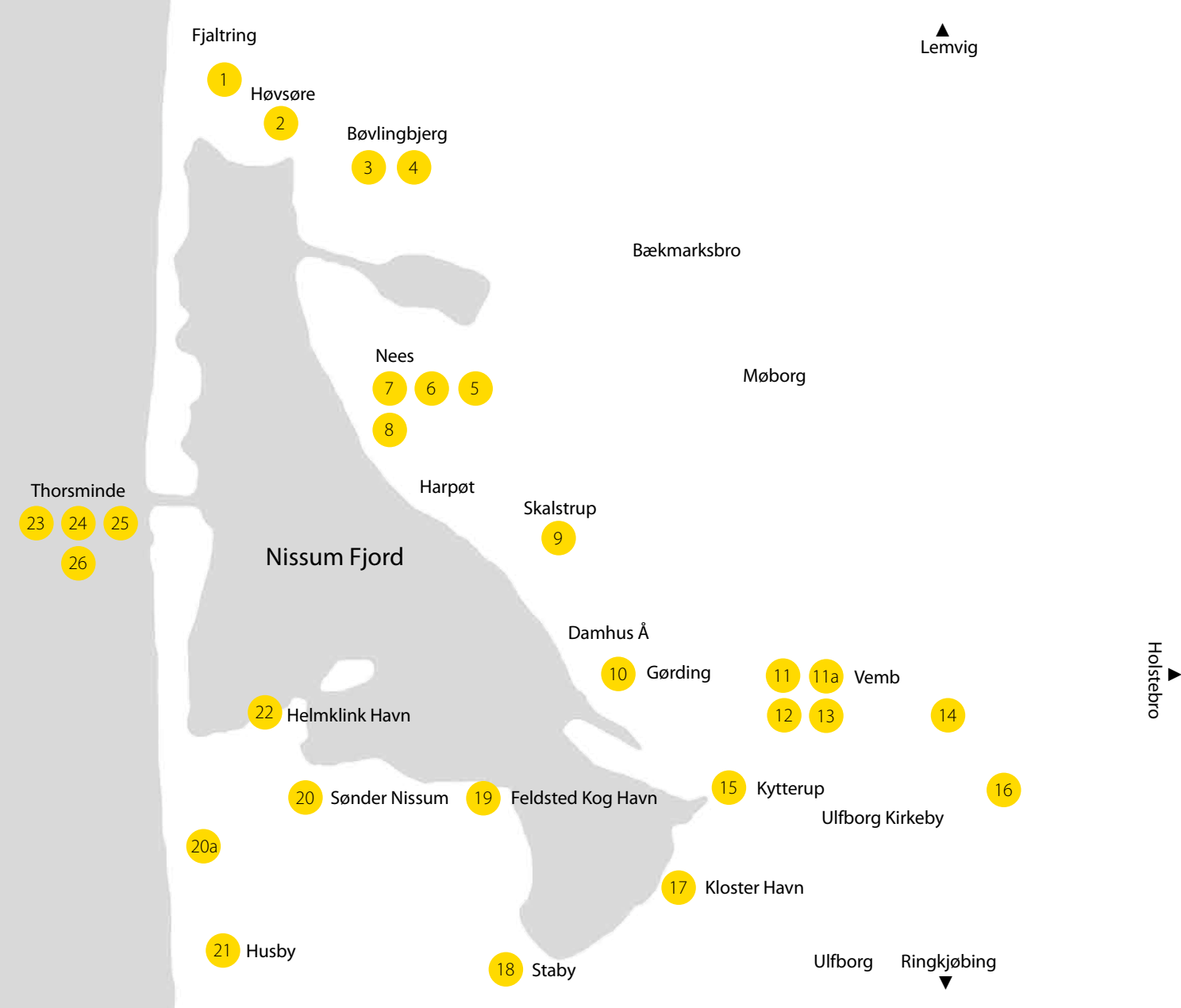
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The North Sea







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