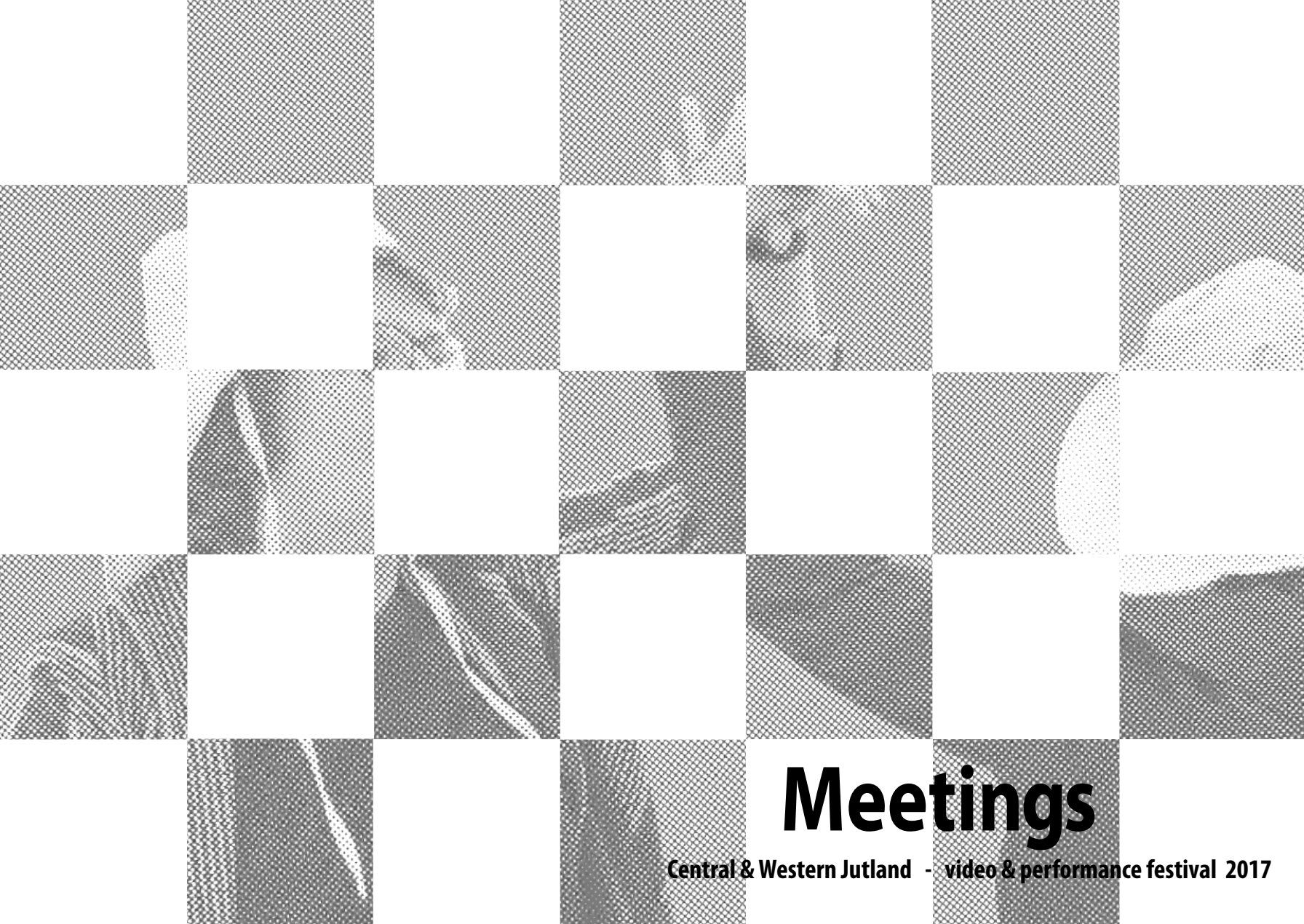




Meetings

Central & Western Jutland - video & performance festival 2017



Meetings

Central & Western Jutland - video & performance festival 2017



During the symposium the artists visited the farm Nørager, where the exhibition Topophilia was installed in the abandoned residential house - from left: Jette Ellgaard, Yuval Yairi, Poul Schöbel, Anne Loubet, Gunilla Josephson, Marianne Jørgensen, Noa Arad-Yairi, Helle Fuglsang, Hans Morten, Sadik Kwaish Alfraji, Bassem Yousri, Klavs Weiss, Sophie-Charlotte Gautier, Vincent Dumesnil, Will Owen



Velkommen til MEETINGS 2016-19

MEETINGS er et 4-årigt video- og performanceprojekt med festivaler undervejs - dette er kataloget for den første festival i september 2017. Den næste festival er planlagt til at løbe af stabelen fra 30. august til 8. september 2019.

MEETINGS sætter rammerne for helt nye netværk og møder. Først og fremmest i kraft af mødet mellem internationale samtidskunstnere og de midt- og vestjyske lokaliteter samt de folk der bor her, ved skabelsen af en række nye video- og performanceværker, der tager udgangspunkt i den midt- og vestjyske hverdag. Desuden i mødet mellem kunstværk og publikum, og – hvem ved – herigennem mødet med nye sider af 'de andre', os selv og vores sted.

Under MEETINGS 2016–17 blev der skabt og vist to performances og syv videoværker - hvoraf de fem var i samarbejde med kulturhistoriske museer. MEETINGS-festivalen 1.-10. september 2017 præsenterede desuden en række tidligere producerede videoværker, der alle har fokus på 'stedet' og/eller 'mødet'. Værkerne vist på utraditionelle steder, så som lader og udhuse, samt på 4 kulturhistoriske museer. I alt blev det til visning af 64 værker skabt af 62 kunstnere fra 21 forskellige lande på 26 midt- og vestjyske adresser.

MEETINGS 2016-17 er resultatet af en lang række menneskers indsats - de deltagende kunstnere, de involverede lokaliteter, foreninger og borgere, museer, lokalarkiver, ejere af bygninger m.m. samt i øvrigt ET4Us organisatoriske samarbejdspartnere og ikke mindst de institutioner og fonde, der har støttet projektet økonomisk.

I de første tre dage af festivalen afholdtes et åbent symposium med base på Folkeuniversitetscentret Skærum Mølle i Vemb med deltagelse af bl.a. de 13 kunstnere, der har produceret nye værker til MEETINGS.

I dagtimerne var deltagerne på rundtur i det midt- og vestjyske for at se alle festivalens video- og performanceværker på lokaliteterne, og om aftenen afholdtes under uførelt samvær og kaffe, video-screenings og artist talks.

Welcome to MEETINGS 2016-19

MEETINGS is a 4-year video and performance project with two festivals along the way - this is the catalog for the first festival in September 2017. The next festival is scheduled to run from 30 August to 8. September 2019

MEETINGS provides the framework for entirely new networks and meetings. First and foremost by virtue of meetings between international contemporary artists and the localities of Central and Western Jutland as well as the people who live here, through the creation of a number of new video and performance works that take the everyday lives of people in Central and Western Jutland as their starting points. And furthermore, in the meeting between the work of art and its audience, and – who knows – thereby through the meeting with new aspects of the 'others,' ourselves and our localities.

During MEETINGS 2016-17 two performances and seven video works were produced and exhibited – out of which five were in collaboration with museums of cultural history. In addition, the MEETINGS Festival 1st-10th of September 2017 presented a number of previously produced video works that all focus on the 'site' and/or the 'meeting'. The works were shown at unconventional localities, such as barns and outbuildings, as well as four museums of cultural history. All in all, it amounted to a showing of 64 works, created by 62 artists from 21 different countries, at 26 addresses in Central and Western Jutland.

MEETINGS 2016-17 is the result of the efforts of a great number of people – the participating artists, the involved localities, associations and citizens, museums, local archives, owners of buildings etc., as well as ET4U's organizational collaborators, not least the institutions and foundations that have supported the project financially.

During the first three days of the festival there was an open symposium based at the Folk University Centre Skærum Mølle in Vemb. Among the participants were the 13 artists who have produced new works for MEETINGS. During the daytime the participants went on an excursion in Central and Western Jutland in order to see all the video and performance works at the localities, and in the evenings there were informal gatherings including coffee, video screenings and artist talks.



Visitors for Topophilia in front of the farmhouse Nørager

Henrik Thygesen, Formand for Familie- og Kulturudvalget i Lemvig kommune:

Lemvig kommune har glæden ved at være hjemsted for ET4U og dermed også for video- og performanceprojektet MEETINGS. Kunsten kender ingen grænser, og den når derfor frem, hvor ingen andre kommer. Alligevel er det mødet mellem mennesker, der skaber energien, fortæller om livet og giver nyt liv til noget, der måske er glemt eller overset. Vi vil i Lemvig kommunes kulturliv gerne bidrage til, at livets mange sider udvikles og vises frem.

Vi vil gerne give lyst, energi og inspiration til at skabe ny kunst og nye oplevelser, danne netværk og udvide vores forståelse og verdensbillede. Mødet mellem mennesker er essentielt for vores sameksistens. Uden at mødes ville vi være fremmede for hinanden og ikke lære nogen at kende. Video- og performanceprojektet MEETINGS har fokus på mødet mellem kunstnere og lægfolk, mellem danskere og udlændinge og mellem dig og kunsten. I mødet med Vestjylland og lokalbefolkningen har kunstnerne fået indblik i vores særegne og kultur. De har studeret og omsat dette møde til video- og performancekunst af højeste kvalitet. Det er rørende og tankevækkende at se, hvad udefrakommende øjne hæfter sig ved i mødet med vores egen. Fra Staby til Thyborøn og fra Fur til Nees har kunstnerne grebet en flig af levevis, særegne, historie og vores kultur og herefter omsat det til kunst.

Jeg har med ydmyghed og stor stolthed været vidne til MEETINGS-festivalen 2017, og de møder den har bragt med sig. Jeg glæder mig til at se og opleve, hvad fremtiden bringer af nye oplevelser, projekter og netværk, samt hvor MEETINGS bringer os hen. Én ting er sikkert, der sker altid noget nyt, spændende og uventet lige om næste hjørne.

God rejse videre i MEETINGS-landet.

Henrik Thygesen, Chairman of the Family and Culture Committee in the municipality of Lemvig:

The municipality of Lemvig has the pleasure of being home to ET4U and thus also for the video and performance project MEETINGS. Art has no limits, and therefore it reaches out where no one else comes. Nevertheless, it is the meeting between people which creates the energy, tells about life and revitalizes something that may have been forgotten or overlooked. We want to contribute to the development of the many aspects of cultural life in the municipality of Lemvig.

We want to give energy and inspiration to create new art and new experiences, form networks and expand our understanding and view of the world. The meeting between people is essential to our coexistence. Without meeting, we would be strangers to each other and not get to know anyone. The video and performance project MEETINGS focuses on the meeting between artists and laymen, between Danes and foreigners and between you and the art. In the meeting with Western Jutland and the locals the artists have gained insight into our culture. They have studied and translated this meeting into video and performance art of the highest quality. It is touching and thought-provoking to see what external eyes notice in the meeting with our region. From Staby to Thyborøn and from Fur to Nees, the artists seized our lifestyle, distinctive history and our culture and then transformed it into art.

With humility and great pride, I have witnessed the MEETINGS Festival 2017, and the meetings it has arranged. I am looking forward to seeing and experiencing what the future holds of new experiences, projects and networks, and where MEETINGS brings us. One thing is for sure, something new, exciting and unexpected always happens around the next corner.

Have a pleasant onward journey in the MEETINGS country.



Henrik Thygesen exploring 'Arts in the European Countryside' with ET4U in Catalonia 2013



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| Fortællingerne er lige her - Signe Kahr Sørensen |
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| 'Hyldest til en udtjent åre' - Yuval Yairi |
| 'Krigsrester på Lemvig Museum' - Sadik Kwaish Alfraji |
| 'Et hus der flyder' - Gigi Scaria |
| 'Pige med blå perler' - Gunilla Josephson |
| 'Æ Skawmand' - Bassem Yousri |
| Topophilia, kurateret af Amanda Kerdahi og Eto Otitigbe |
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| 'Udsigten 1 - 3' - Marianne Jørgensen |
| 'Green Screen Gringo' - Douwe Dijkstra |
| 'Perifere visioner' - 7 tjekkiske videoer kurateret af Michal Kindernay |
| 'At the site' - 3 videoer kurateret af Benoît Ménéboo |
| 'The idea of you' - Kirsten Otzen Keck |
| 'Farmers & Ranchers: Growing up in Changing Landscapes' - Wapke Feenstra |
| 'På usikker grund' - screening v. Gigi Scaria (6 indiske kunstnere) |
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| Kreditering etc. |

MEETINGS i Midt- og Vestjylland

ET4U

Foreningen ET4U har arbejdet med samtidskunst i Vestjylland siden 1999. Aktiviteterne har ændret karakter henover årene – fra udstillinger på adressen Tangsøgade 4 i Bøvlingbjerg til projekter i det offentlige rum i samarbejde med andre aktører i området -, men foreningens formål er forblevet de samme: at initiere og formidle dansk og international samtidskunst i Midt- og Vestjylland, at sætte fokus på kunstnerisk kvalitet, at være forum for debat, samt være medvirkende til at skabe netværk blandt billedkunstnere.

MEETINGS 2016 -19

ET4U har med MEETINGS bevæget sig i retning af mere stedsrelaterede og borgerinvolverende projekter, hvilket kan siges at være en tendens i samtiden, men for ET4U er det først og fremmest en konsekvens af egne erfaringer. ET4U ønsker fortsat at formidle eksperimenterende samtidskunst af høj kvalitet for et meget bredt publikum på landet i Midt- og Vestjylland; og deltagelse, involvering og engagement skaber relevans for modtageren. Kunstnerne er herved også tvunget til at reflektere over de mere eller mindre indforståede referencerammer, de normalt forholder sig til i kunstmiljøerne i byerne. Med MEETINGS inviterer ET4U internationale samtidskunstnere til at skabe nye video- og performanceværker, der tager udgangspunkt eller finder inspiration i mødet med en række midt- og vestjyske lokaliteter. De færdige værker vises der hvor de er skabt, i samarbejde med lokaliteterne og på steder, hvor man ikke normalt forventer at finde samtidskunst. Projektet forventes at skabe basis for udveksling med verden omkring os og skabe debat – om kunsten og om den fælles identitet, både indbyrdes i det midt- og vestjyske område og med kunstnerne, der for de flestes vedkommende bor og arbejder i byerne -, for herved at åbne både vores egne midt- og vestjyske – og også gerne andres - øjne for nye forståelser af os selv og det sted vi bor. ET4Us ambition er at nye værker, som tager deres afsæt i den midt- og vestjyske hverdag, og som er skabt af udefra kommende kunstnere på baggrund af en dialog med en lang række borgere, kan være en ny og anderledes stemme fra lokaliteterne. Værkerne kan

dermed være medvirkende til at skabe et samtale- og refleksionsrum, som kan holde dialogen og udvekslingen om, hvem vi er og hvor vi skal hen, levende.

MEETINGS-festivalen 1.-10. september 2017

Festivalen 1.-10. september 2017 var afslutningen på første halvdel af MEETINGS, dvs. 2016-17. Her blev resultaterne af MEETINGS' fem hovedprojekter vist, dvs. værker produceret specielt til MEETINGS: to performanceprojekter – ét i Thyborøn og ét i Nees-Skalstrup -, to videoprojekter – ét i Staby og ét i Lemvig -, og det femte, et samarbejde med 4 kulturhistoriske museer og 5 lokaliteter i form af videoprojektet TIME, SITE & LORE, der spredte sig over ni forskellige visningssteder. Udover de fem hovedprojekter bød festivalen på en lang række videoværker, som ligeledes forholder sig til mødet og stedet - eller det borgerinvolverende og stedsrelaterede -, men set fra andre hjørner af verden end det midt- og vestjyske. Hele festivalen foldede sig ud på steder, hvor vi ikke normalt møder samtidskunst, det være sig i lader, stalde og udhuse, et lager, en bedding, et forladt hus, en bunker etc. Alt i alt vistes 64 værker af 62 kunstnere fra 21 lande på 26 midt- og vestjyske adresser. I de første tre dage af festivalen afholdtes et åbent symposium med base på Folkeuniversitetscentret Skærum Mølle i Vemb med deltagelse af bl.a. de 13 kunstnere, der har produceret de nye værker til MEETINGS. I dagtimerne var deltagerne på rundtur i det midt- og vestjyske for at se festivalens video- og performanceværker på lokaliteterne, og om aftenen afholdtes videoscreenings og artist talks med uformelt samvær og kaffe.

Hovedprojekterne

De fire værker der blev produceret i henholdsvis Thyborøn, Lemvig, Nees-Skalstrup og Staby blev hver især til i samarbejde mellem to til fire kunstnere, under længerevarende arbejdsprocesser og -ophold på lokaliteterne. Anne Loubet og Sophie-Charlotte Gautier mødte Staby første gang i april 2015, havde deres to ophold der i juni og november 2016 og afleverede det færdige værk til festivalen i september 2017. De andre kunstnere mødte deres lokaliteter første gang i henholdsvis maj, juni og august 2016, havde deres to arbejdsophold i løbet af 2017 og afleverede det færdige værk til festivalen i

september 2017. Således har processernes forløb strakt sig over mere end et år, og opholdene har i alle fire tilfælde været af ca. en måneds varighed fordelt på to arbejdsophold. Dette skulle give gode muligheder for at få et indblik i lokaliteten, skabe kontakter og relationer. At stikke lidt dybere og komme ind under huden på et sted kræver sin tid, hvilket naturligvis er en forudsætning for at opfylde intentionen med projektet. Man kan diskutere virkningerne af en endnu længere tidshorisont - hvornår bliver 'udefra kommende øjne' til 'indefra kommende øjne'? -, men det ville utvivlsomt skærpe relationerne og åbne op for andre procesforløb og værktøjer. Et andet aspekt er det, at kunstnerne efter endt arbejde forlader lokaliteten og muligvis aldrig vender tilbage igen - skulle man arbejde med en stafet for videregivelse af netværk og erfaringer? Eller specifikt invitere kunstnerne til at arbejde med værker, hvis indhold er betinget af fremtidige genbesøg og derved rækker længere ud i fremtiden? (se Will Owens causeri, side 92). I sagens natur var processerne i de fire projekter ligeså forskellige som lokaliteterne, kunstnerne og deres praksis, de kunstneriske samarbejder samt måden at gå til lokaliteten på, hvilket tydeligt afspejler sig i de fire værker, der dog har det til fælles aktivt at inddrage borgerne på lokaliteterne. Både kunstnere og borgere gjorde nye bekendtskaber og fik en oplevelse af, hvilke overraskende kvaliteter der kan folde sig ud i et møde, hvorunder der er skabt basis for både tid, rum og åbenhed.

Respons

Lige som reaktionerne fra første færd har været positive fra de til projekterne inviterede kunstnere, har den også været det fra de deltagende lokaliteter. Det at have været involveret på forskellige niveauer i produktionerne lige fra at være almindelig behjælpelig, dele ud af kendskabet til sit sted, at lægge bygninger til en visning, til at have været direkte engageret i en produktion, har medført en ny interesse og indirekte et nyt og bredere publikum end ET4U sædvanligvis har mødt. Projekterne bliver 'vores' og er nærmest flyttet ind i 'min garage, det må du se, og nu skal du bare høre' ... Fra både kunstnerne, borgerne på lokaliteterne og det øvrige publikum er der udtrykt stor tilfredshed med, at værkerne blev vist på egnede steder tæt på de lokalmiljøer, hvori værkerne har deres oprindelse. Værk og sted bliver derved også i visningssammenhængen

forbundne og får ny betydning. Flere har kommenteret, at den fysiske afstand fra værk til værk gav tid til refleksion, oplevelsen af landskabet, samt at man derved husker de enkelte værker bedre. Samtidig er afstandene en udfordring, idet de kræver en bil og i festivaludgaven anno 2017 mindst tre dage på tur for at se det hele.



En lokal Skalstrup-borger rundede en evalueraften af på følgende måde: "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!"

MEETINGS in Central & Western Jutland

ET4U

The ET4U association has been working with contemporary art in Western Jutland since 1999. Over the years, the nature of its activities has changed – from exhibitions at Tangsøgade 4 in Bøvlingbjerg to projects in the public space in collaboration with other players in the area. But the goals of the association have remained the same: initiating and presenting Danish and international contemporary art in Central and Western Jutland; focusing on artistic quality; being a forum for debate; and contributing to the creation of networks among visual artists.

MEETINGS 2016-19

Through MEETINGS, ET4U has moved in the direction of more site-related and citizen-involving projects. This might be said to be a contemporary trend, but for ET4U it is first and foremost a consequence of its own experience. ET4U intends to continue to introduce experimental contemporary art of high quality to a very broad audience in the rural areas of Central and Western Jutland; and participation, involvement and commitment create a relevance for the audience. In this way the artists are also compelled to reflect on the more or less self-evident frames of reference that they normally relate to in their urban artistic environments. Through MEETINGS, ET4U invites international contemporary artists to create new video and performance works that take as their starting point or find their inspiration in the meeting with a number of localities in Central and Western Jutland. The completed works are shown where they were created, in collaboration with the localities and in places where we normally do not expect to find contemporary art. The project is expected to form the basis for an exchange with the world around us, and to create a debate – about art and our common identity, both among ourselves in the area of Central and Western Jutland and with the artists, who in most cases live and work in cities. The intention is to open people's eyes – our own in Central and Western Jutland as well as those of others – to new understandings of ourselves and the place where we live. ET4U's ambition is that new works,

created by artists from abroad and with our everyday lives in Central and Western Jutland as their starting point and on the basis of a dialogue with a wide range of citizens, may provide a new and different voice from the localities. Thereby these works may contribute to creating a space for conversation and reflection, which may keep alive the dialogue and exchange about who we are and where we are going.

The MEETINGS festival 1st-10th September 2017

The festival from 1st to 10th September 2017 formed the conclusion of the first half of MEETINGS, i.e. 2016-17. Here the results of the five main MEETINGS projects were presented, i.e. works produced specifically for MEETINGS: two performance projects – one in Thyborøn and one in Nees-Skalstrup; two video projects – one in Staby and one in Lemvig; and the fifth, a collaboration with four museums of cultural history and five localities in the shape of the video project TIME, SITE & LORE, covering more than nine different venues. In addition to the five main projects the festival also featured a wide range of video works that also relate to the concepts of meeting and place – or citizen involvement and site relationship – but viewed from other corners of the world than Central and Western Jutland. The entire festival took place in locations where we are not used to encountering contemporary art, such as barns, cattle sheds and outbuildings, a storage room, a slipway, a deserted house, a bunker etc. All in all, 64 works by 62 artists from 21 countries were shown in 26 locations in Central and Western Jutland. During the first three days of the festival there was an open symposium based at the Folk University Centre Skærum Mølle in Vemb. Among the participants were the 13 artists who have produced the new works for MEETINGS. During the daytime hours the participants went on an excursion in Central and Western Jutland in order to see all the video and performance works of the festival at the localities, and in the evenings there were video screenings and artist talks as well as informal gatherings and coffee.

The main projects

The four works that were produced in Thyborøn, Lemvig, Nees-Skalstrup and Staby respectively were each realized in collaboration between two to four artists,

during extended working processes and stays at the localities. Anne Loubet and Sophie-Charlotte Gautier met Staby for the first time in April 2015. They stayed there twice in June and November 2016 and submitted the completed work to the festival in September 2017. The other artists met their localities for the first time in May, June and August 2016 respectively. Their two working stays took place during 2017, and they submitted the completed work to the festival in September 2017. Thus, the processes have spanned a period of more than a year, and in each of the four cases the stays have been of approximately one month's duration, divided between two working stays. This should provide plenty of opportunity for gaining an insight into the locality, creating contacts and relations. Digging a little deeper and acquiring a thorough knowledge of a place takes its time, which of course is a prerequisite for fulfilling the intention of the project. It is open to discussion what the effects of an even wider time frame might be: when do 'eyes from abroad' turn into 'eyes from within'? But it would undoubtedly intensify the relations and open up to other processes and types of artwork. Another aspect is that after their works have been completed the artists leave the locality, possibly never to return again. Should we work with a relay system for the passing on of networks and experiences? Or should we specifically invite the artists to work with works whose content is determined by future return visits, and thereby stretch further into the future? (See the causerie by Will Owen, page 93) The processes of the four projects were inevitably as varied as the localities, the artists and their practices, the artistic collaborations as well as their ways of approaching the localities. This is reflected clearly in the four works, although they share the active involvement of the citizens at the localities. Both artists and citizens formed new acquaintances, and they experienced the surprising qualities that may unfold in a meeting in which a basis for both time, space and open-mindedness has been created.

Response

From the very beginning the reactions from the artists that were invited to the projects have been positive, and the same has been the case with the participating localities. Having been involved at various levels in the productions, right from simply helping out, sharing the knowledge of one's place, lending one's

buildings to an exhibition to having been directly engaged in a production, has brought about a new interest and, indirectly, a new and broader audience than what ET4U has usually met with. The projects become 'ours', and have almost moved 'into my garage, and you've got to see that, and this I've got to tell you'. . . From the artists, the citizens at the localities as well as the rest of the audience there have been expressions of great appreciation of the fact that the works were shown at appropriate sites close to the local milieus from which the works originated. Work and place thereby also become interconnected in the context of exhibition, and they achieve new significance. Several people have commented that the physical distance from work to work provided time for reflection, and for enjoying the countryside; and thereby they also remember the individual works better. At the same time the distances are a challenge, in as much as they require a car and, during the 2017 festival version, at least three days on tour in order to see everything.



Molly Haslund, Will Owen and Helle Fuglsang in Thyborøn

One local Skjalstrup citizen rounded off an evening's evaluation in the following way: "I was brought up to think that art is something that hangs on the wall. But art is different, and when you see something like this it gets you thinking in different ways – and I think that's fantastic!"



- HVOR:** Nees-Skalstrup, to små landsbyer, beliggende ved Nissum Fjord, der udgør Nees Sogn i Lemvig Kommune og har i alt ca. 370 indbyggere.
- HVEM:** Performancekunstner Leena Kela (Finland) og lydkunstner Jean-Léon Pallandre (Frankrig).
- HVAD:** 'Portræt af Nees-Skalstrup' er en performance (ca. 45 min.) bygget op over godt 80 objekter og 100 lyde, som kunstnerne indsamlede ved at banke på døren til samtlige 186 husstande i sognet.
- HVORNÅR:** Kunstnerne var på et indledende besøg 23.-26. maj 2016, og på to arbejdsophold 25. juni-13. juli 2017 og 25. august-10. september 2017. 'Portræt af Nees-Skalstrup' vistes i salen i Nees gamle skole, Neesvej 46, den 2. og den 9. september 2017 kl. 15. Lydoptagelserne og fotografier af objekterne findes nu i Nees-Skalstrup Lokalarkiv.

Portræt af Nees-Skalstrup

Tekst af Leena Kela (Finland)

Banke-banke. Er der nogen hjemme? Hej! Jeg er performancekunstner Leena Kela fra Finland, og han er lydkunstner Jean-Léon Pallandre fra Frankrig. Vi deltager i MEETINGS-projektet. Måske har du hørt om det? Vi vil lave et performanceportræt af Nees-Skalstrup ved at besøge alle hjem i sognet og indsamle en lyd og en ting fra hvert hus. Har du lyst til at være med? Ja, dejligt! Lyden og genstanden kan være nogle helt almindelige ting fra dit hus, noget der repræsenterer dig og dit hjem. Jean-Léon optager lyden, og jeg tager mig af tingen. Du skal ikke give os noget, der er for værdifuldt, da du desværre ikke får det tilbage igen. Har du mon allerede en ide om, hvad der kunne være din lyd og din genstand?

I slutningen af juni og begyndelsen af juli i 2017 bankede vi på dørene til i alt 186 hjem i Nees og Skalstrup. Vi modtog over 80 lyde og 80 genstande. Udover lyde og ting fik vi også nye venner og bekendte, som vi ellers ikke ville have mødt. At banke på alle dørene var en meget effektiv måde at dykke ned i landsbyernes hverdag på. At forsøge at møde alle og finde ud af, hvordan folk lever der. Ved at besøge folks hjem og privatsfære blev vi ofte involveret i dybe og interessante diskussioner om mange vigtige spørgsmål. Et sted, der ved første øjekast var en ukendt dansk landsby, blev et velkendt og hjemligt sted inden vores arbejdsophold sluttede. Da vi vendte tilbage til landsbyen i august for at forberede vores performance, hilste folk på os, når vi mødte dem. Det føltes som om vi, to udlændinge, pludselig hørte til der i Nees-Skalstrup. Så varm en velkomst har jeg aldrig tidligere følt noget andet sted.

Men det var ikke sådan, at alt bare gik glat. Nogle morgener var det svært at tage sig sammen til igen at skulle ud og banke på 15-20 døre og være klar til at møde nye mennesker med alt, hvad det nu kunne indebære. Nogle gange var det en udfordring bare at finde ud af, hvilken dør man skulle banke på, da danske huse oftest har flere indgange. Vores mål var ikke at samle så mange lyde og genstande som muligt, men at gå ud og tilbyde alle en mulighed for at deltage. At svare nej var lige så godt som at svare ja. Vi måtte minde os selv om, at vi ikke var der, fordi alle skulle være med. Nogle havde ikke lyst

til at deltage. Sådan er landsbylivet også. Ikke alle ønsker at deltage aktivt i landsbylivet. Nogle mennesker vil bare gerne have lov til at være i fred.

Et æggeur, et stykke træ, lyden af en boremaskine, snesevis af fjer, hundegøen, en hjemmestrikket karklud, lyden af en vindmølle, havrekerner, lyden af stilhed, papkasser, lyden af vandfald, gamle sko, fiskenet ... Listen er lang. Det er sådan Nees og Skalstrup ser ud, lyder og føles. Vi kunne genkalde os alle de mennesker, vi havde mødt ud fra de genstande og lyde, de havde givet os. Da vi begyndte at arbejde med selve vores performance, måtte vi først lægge afstand til oprindelsen af de ting, vi havde modtaget. Vi var nødt til at gøre os bekendt med materialet som sådan og der ud fra se, hvilke nye kombinationer tingene og lydene kunne udgøre. Vi måtte fremkalde det poetiske i vores materiale.

For mig var det første gang, jeg lavede en performance med ting, jeg ikke selv havde valgt. Normalt begynder jeg med at tænke på værkets indhold, når jeg arbejder med en ny performance. Indholdet fører mig derefter til at vælge de materialer og genstande, der hjælper mig med at formulere og udtrykke mine idéer. Denne gang lavede vi en performance med materialer, som andre mennesker havde valgt for os. Det var på én og samme gang meget inspirerende og meget vanskeligt. Vi havde besluttet, at alt hvad folk havde givet os skulle indgå i værket. Vi ville ikke udelade noget, så vi skulle finde en placering til hver eneste genstand og lyd. Vi skabte en ramme til værket ved at bygge en sort træstruktur, der repræsenterede et hus. Huset havde hverken vægge eller tag, kun rammen, og det var inspireret af de drivhuse, som vi havde set i mange af haverne. Vores sorte træramme af et hus stod på kunstigt grønt græs inde i vores performancerum, som var en sal i den gamle skolebygning i Nees. Den uophørlige vind fra Vesterhavet blæste gennem huset, huset fyldtes med gøremål så som at flytte ind, fodre køer, hoppe på trampolin, stable brænde og mange andre ting, der fremstod som korte performative billeder, der smeltede sammen med andre billeder. Denne strøm af poetiske billeder skabte et landskab, der repræsenterede vores opfattelse af Nees-Skalstrup. Et sted jeg aldrig vil glemme.

Portrait of Nees-Skalstrup

Text by Leena Kela (Finland)

Knock-knock. Is anyone at home? Hello! I am performance artist Leena Kela from Finland and he is sound artist Jean-Léon Pallandre from France. We are participating in the MEETINGS project, maybe you have heard about it? We will create a performance portrait of Nees-Skalstrup by visiting every house in the villages and collecting one sound and one object from everyone. Would you like to participate? Yes, very good! The sound and object can be very ordinary things from your house, something that represents you and your home. Jean-Léon will record the sound and I will collect the object. Please, don't give anything that is too valuable to you, since unfortunately you will not get it back. Do you already have an idea what could be your sound and object?

During late June and early July in 2017 we knocked the doors in altogether 186 houses in Nees and Skalstrup. We received more than 80 sounds and 80 objects. Besides the sounds and objects we also got new friends and acquaintances that we would not have met otherwise. Knocking the doors was a very efficient way to dive into the everyday life in the villages, to try to meet everyone and to get to know how people live there. By visiting homes, people's private lives, we often ended up in deep and interesting discussions about many important matters. A place that looked like an unknown Danish village at the first sight became a familiar and homely place by the end of our work period. When we returned back to the village in August to prepare the performance, people were greeting us when we walked or drove by. It felt like we, two foreigners, suddenly belonged there in Nees-Skalstrup. Such welcomed feeling I have never had before anywhere else.

But it wasn't only a smooth project. Some mornings it was challenging to gather the energy to go and knock again 15-20 doors that day and to be ready to meet new people in all the diversity it could mean. Sometimes it was challenging enough even to find which door to knock, since Danish houses tend to have several entrances. Our aim was not to collect as many sounds and objects as possible, but to go and offer everyone a possibility to participate. Rejection as an answer was as good as acceptance. This we needed to remind ourselves

about: we weren't there to make everyone wanting to be part of something, if they chose to stay out. This is what village life is also about. Not everyone wants to be an active member of the village, some people just live there privately.

Egg timer, piece of wood, sound of drilling, dozens of feathers, dogs barking, handmade dish cloth, sound of wind turbine, oat grains, sound of silence, cardboard boxes, sound of waterfall, old sneakers, fishing net... The list goes on. This is how Nees and Skalstrup look, sound and feel. We could remember all the people from the objects and sounds they gave us. When we started to work with the actual performance, we first had to distance ourselves from the origins of the things we had received. We needed to familiarize ourselves with the materials as such, to allow them to suggest what kind of new combinations could be made. We needed to reveal the poetics of our materials.

For me this was first time that I was making a performance with objects that I hadn't chosen myself. Usually I start to work with a new performance by thinking about the content of the work. The content then leads me to choose the materials and objects that help me to formulate and express my ideas. This time we were making a performance with materials that other people had chosen for us. It was at the same time very inspiring and difficult. We had decided that everything people had given us would perform in the work. We wouldn't leave anything out, so we needed to find a place for each of the objects and sounds. We solved the frame of the work by building a black wooden structure that represented a house. The house had no walls and no ceiling, just the frames and it was inspired by greenhouses that we had seen in many of the gardens. Our black wooden frame of a house was standing on artificial green grass inside of our performance space, which was a hall in an old school building in Nees. The endless wind of the North Sea was blowing through the house, the house was filled with activities from moving in, feeding cows, jumping on trampoline, stacking wood and many other things, which appeared as short performative images and melted together with another image. This flow of poetic images created a landscape that represented our view of Nees-Skalstrup. A place I will never forget.



Jean-Léon Pallandre controlling the sound of 'Portrait of Nees-Skalstrup'

WHERE: Nees-Skalstrup, two small villages that make up the parish of Nees in the municipality of Lemvig and has approx. 370 inhabitants.

WHO: Performance artist Leena Kela (Finland) and sound artist Jean-Léon Pallandre (France).

WHAT: 'Portrait of Nees-Skalstrup' is a performance of approx. 45 min. based on more than 80 objects and 100 sounds that the artists collected by knocking the door of all 186 households in the parish.

WHEN: Leena Kela and Jean-Léon Pallandre were on a first visit 23-26 May 2016, and two residencies in Nees-Skalstrup 25 June-13 July 2017 and 25 August -10 September 2017.

'Portrait of Nees-Skalstrup' was shown in the hall of the old school in Nees, Neesvej 46, the 2nd and 9th of September 2017 at 15 o'clock. The sound recordings and photos of the collected objects are now available in the Nees-Skalstrup Local Archive.



Collected objects for 'Portrait of Nees-Skalstrup' and other photos from the process

'Portrait of Nees-Skalstrup' was presented twice to a full house 2nd and 9th September 2017



People gathering in front of the old school in Nees before the performance





Rounds

Tekst af Amanda Kerdahi (USA/Egypten)

Jette og jeg blev bedt om at arbejde sammen omkring et videoværk i Lemvig. Vi havde aldrig mødt hinanden før. Første gang vi mødtes var 3 dage i Nees. Ingen af os kendte Lemvig, men Jette havde et forhold til Jylland. Vi begyndte at brainstorme og fik et par ideer, der drejede sig om et format med et rundt bord. Vi er begge interesserede i personlige fortællinger, og derfra begyndte vi at arbejde.

Det var mit første besøg i Jylland. Jeg kendte ikke noget til Danmark eller dansk sprog og kultur. Arbejdet sammen med en dansk kunstner gav mig en indsigt, som jeg ellers ikke ville have fået. Jette havde ofte samtaler med Lemvigborgere, mens jeg observerede kropssproget. Sent om aften udvekslede vi observationer. Hun fortalte mig, hvor samtalerne havde bevæget sig hen, og jeg fortalte hende, hvad jeg havde set, men ikke forstået.

Jeg tilbringer normalt mere tid et sted, før jeg begynder at lave noget om stedet. I Lemvig havde vi kort tid til at lære lokalsamfundet at kende og lave et værk, der talte til det. Jeg kom med en storbymentalitet. Vi bor begge i storbyer, så vores tilgang til at lære Lemvig at kende var i starten ud fra en storbyramme. Vi tænkte: "Lad os sætte os på torvet eller gå hen i et andet offentligt rum for at snakke med folk." Denne tilgang viste sig at være vanskelig,

da de fleste lokale socialiserer i private sammenhænge. Til sidst fandt vi vej til nogle af de lokale barer og værtshuse, hvor vi indledte samtaler om mange emner med de lokale, herunder om kunst og værdien af kunst i Lemvig. Vi blev mødt med en vis skepsis. "Hvem er disse kunstnere, der er kommet til Lemvig, og hvorfor har vi brug for kunst i byen?" var den generelle indstilling.

Det tog både tid og mange samtaler at opbygge tillid. Denne proces var den mest interessante set fra mit perspektiv. På kort tid udviklede vi relationer med både enkeltpersoner og med byen. Da vi begyndte at forstå byens rytme, var vi i stand til at vinde tillid hos de personer, som vi ønskede at arbejde sammen med. Vi begyndte at invitere folk indenfor til filmoptagelser i vores midlertidige studie, hvilket ironisk nok var et kunstværksted for børn. Det var den perfekte ramme - Biohuset, et sted, der husede offentlige arrangementer for alle aldre. Symbolsk gav det mening, da vi var interesserede i at filme et tværsnit af Lemvig og inkludere så mange forskellige perspektiver, som vi kunne.

Set fra mit perspektiv er den færdige videoinstallation et dokument eller bevis for vores udvikling i byen. På den måde lader det cirkulære format samtalen stå åben. Der er ingen lineær fortælling, men en vedvarende samtale mellem de involverede. Placeringen af videoen i det offentlige rum understreger yderligere den åbne proces. Jette og jeg var fra begyndelsen enige om, at hvad vi end gør, så skal værket være tilgængeligt for alle forbipasserende. Vi var ikke interesserede i at pådutte byen vores ideer, men snarere i at lade byen påvirke vores praksis.



Jette Ellgaard and Amanda Kerdahi in Lemvig



Two scenes with Lemvig citizens around the round table in the film studio





HVOR: Lemvig, der er 'hovedstaden' i Lemvig Kommune og har knap 7000 indbyggere.

HVEM: Billedkunstnerne Jette Ellgaard (DK) og Amanda Kerdahi (USA/Egypten).

HVAD: 'Rounds', video (2017, 11:56 min.) Forskellige dagligdags scener udspiller sig omkring et rundt bord og bliver ved iscenesættelsen - Lemvigborgernes deltagelse, reallyd og et kamera i loftet - til sort-hvid Lemvigpoesi i fugleperspektiv.

HVORNÅR: Kunstnerne var på et indledende besøg 8.-12. juni 2016, og på to arbejdsophold i Lemvig 8.-21. april 2017 og 12. juli-2. august 2017. Værket vist i et butiksvindue i Østergade 5 i Lemvig 24-7 under festivalen 1.-10. september 2017.



Rounds

Text by Amanda Kerdahi (USA/ Egypt)

Jette and I were put together to collaborate on a video piece in Lemvig. We had never met each other. The first time we met was for 3 days in Nees. Neither of us were familiar with Lemvig, but Jette had a relationship with Jutland. We started brainstorming, and came up with a few ideas that revolved around a roundtable format. We are both interested in personal narratives, and from there we started working.

It was my first time in Jutland. I am not familiar with Denmark nor the Danish language and culture. Working with a Danish artist gave me insight I otherwise would not have experienced. Many times, Jette had conversations with Lemvig locals while I was observing body language. Late night, we would exchange observations. She would tell me where the conversations led, and I would tell her what I saw but couldn't understand.

I usually spend more time in a place before I make something that speaks to it. In Lemvig, we had a short time to know the community and make work that spoke to it. I came with a big city mentality. We both live in big cities, so our approach to getting to know Lemvig at first was from a 'big city' frame. We thought: "Let's sit in the square or go to a public space to talk to people". This approach proved difficult as most locals socialize in private settings. Eventually, we made it to some of the bars where we began conversations about many topics including art and the value of art in Lemvig. We were met with some resistance. "Who were these artists coming into our town and why do we need art in the town?" was a general sentiment.

Trust took time and multiple conversations. This process was most interesting from my perspective. In a short time, our relationships with individuals were evolving, and so was our relationship with the town.

As we began to understand the rhythm of the town, we were able to gain the trust of the individuals we wanted to work with. We began to invite people to film with us in our make-shift studio, which ironically, was an art studio for kids. It was the perfect setting - Biohuset, a space that housed public events for all ages. Symbolically, it made sense, as we were interested in filming a cross section of Lemvig and including as many perspectives as we could.

From my perspective, the final video installation is a document or evidence of our evolution in the town. In this way, the circular format leaves the conversation open. There is no linear narrative, but an ongoing conversation between those involved. Placing the video in a public space further speaks to the openness of the process. Both Jette and I agreed from the beginning that whatever we do, it must be accessible to any passerby. We were not interested in imposing our ideas into the town, but rather allowing the town to impose its ideas on our practice.



'Rounds' was shown in a shopwindow in Østergade 5 in Lemvig 24-7 during the MEETINGS festival 1-10 September 2017



Jette Ellgaard and Amanda Kerdahi organized a private view for all the participants in 'Rounds' the day before the festival started



WHERE: Lemvig, which is 'the capital' of Lemvig Municipality and has almost 7000 inhabitants.

WHO: The visual artists Jette Ellgaard (DK) and Amanda Kerdahi (USA/Egypt).

WHAT: 'Rounds' (2017, 11:56 min.) is a video consisting of a number of scenes with different Lemvig citizens who perform various everyday actions around a round table and the scenes are all filmed in the 'bird's eye view' from the ceiling.

WHEN: Jette Ellgaard and Amanda Kerdahi were on a first visit in the area 8-12 June 2016, and later on two residencies in Lemvig 8-21 April 2017 and 12 July-2 August 2017.

'Rounds' was shown in a shopwindow in Østergade 5 in Lemvig 24-7 during the MEETINGS festival 1-10 September 2017.





- HVOR:** Thyborøn, ved Limfjordens udmunding i Nordsøen, en fiskerby i Lemvig Kommune med godt 2000 indbyggere.
- HVEM:** Billedkunstnerne Molly Haslund (DK) og Will Owen (USA), koreograf og performer Helle Fuglsang (DK) og designer Siff Pristed (DK).
- HVAD:** 'Thyborøn Trawl Dans', en performance og en dans til Thyborøn, udviklet på basis af arbejdsrelaterede bevægelser i dialog med arbejdspladser og borgere i byen.
- HVORNÅR:** Molly Haslund og Will Owen var på et indledende besøg 15.-20. august 2016, og på to arbejdsophold i Thyborøn 12.-25. marts 2017 og 17. august-11. september 2017.
- 'Thyborøn Trawl Dans' blev opført den 10. september 2017 kl. 14-17 i et stort telt på havnen i Thyborøn som afslutning på festivalen. Dancedragterne, designet af Siff Pristed, blev efterfølgende udstillet på Kystcentret i Thyborøn indtil det lukkede for sæsonen 1. november, og her planlægges det at vise dragterne igen i næste sæson, evt. udbygget med danseinstruktioner m.m.

Thyborøn Trawl Dance



Quote of Molly Haslund: 'The tent is packed with people of all ages. Chairs are lined up around the edges. Towards the entrance people from Thyborøn Sailing Club are busy arranging cake and coffee. The only decoration is 80 laminated yellow flags, with words like 'fishcakes', 'truck', 'amber digger', 'salted fish', 'dragnet knot' and 'whippy ice cream' – all words or terms that now exist as moves that can be integrated in The Thyborøn Trawl Dance. People are still queuing outside the tent as we start to introduce the new local dance, overwhelmed and delighted at the massive turnout. Before long everyone is on the dance floor. People are taught the special 'shake hands with dried fish' grip. We begin and start circling in a chain dance. We do 'truck' moves, the 'dried fish/wet fish' dance, a wooden clog dance like upright Cossacks. We dance the 'seal safari', the 'fish fillets', the 'amber dig', clap each other on the back and continue in a long line in the 'train run', moving to the rhythms of sampled fragments of the song VLTJ by the Thyborøn band Tørfisk ('Dried Fish'). The 'train run' turns into the 'sea snail', where we mince around taking tiny steps that turn into the 'shoal of fish', before finally stopping, frozen in the 'fishing net'. All of it accompanied by music that is a mix of rhythms, cries of gulls, elements reminiscent of folk music, and the music of the band Tørfisk seasoned with sound recordings from workplaces in Thyborøn.'



Thyborøn Trawl Dance

Tekst af Will Owen (USA)

Jeg vil først omtale den unikke kvalitet af det overordnede projekt, MEETINGS, arrangeret af ET4U. Det var virkelig et kæmpe privilegium at være en del af det. At være vært for en multinational gruppe kunstnere, der besøger Vestjylland, ofte på overlappende tidspunkter - det er i sig selv et kæmpe projekt! Derudover blev de fleste af værkerne vist i landlige rammer. Det kræver en masse logistik og en masse udstyr, som ikke normalt er at finde i lader og stalde. Det er ikke nogen lille opgave. Under hele forløbet havde Klavs og Karen en positiv og generøs indstilling - det var inspirerende at opleve.

I juni 2016, da jeg blev inviteret af Molly Haslund til at samarbejde om et projekt i Thyborøn, var jeg begejstret ved udsigten til et længerevarende, interaktivt projekt. At få muligheden for at arbejde på et projekt i mere end et år er en sand luksus. Opbygge relationer med mennesker i en anden del af verden, at blive bestilt til at lave et nyt værk og at få muligheden for at bidrage til udformning af konceptet, det er meget privilegeret. Der er så meget kinetisk energi i ethvert kunstprojekts potentielle bane.

Efter et første besøg i Thyborøn i august 2016, 8 måneders ugentlige Skype-overvejelser mellem Molly (i København) og mig (i USA) og en anden researchtur i marts 2017 valgte vi i sidste ende at fokusere på to ting:

- Den høje arbejdsmoral hos de fantastiske mennesker i Thyborøn.
- At forbinde de nutidige industrier i Thyborøn i en historisk sammenhæng.

Vi besluttede at lave en folkedans baseret på de daglige arbejdsbevægelser hos Thyborøns flittige folk. Historisk set forholder folkedansen sig til dagliglivet og ritualerne hos en gruppe mennesker på en nuanceret, performativ måde.

Hver af os deltager som individer i en daglig 'koreografi' af normale arbejds-, fritids- og transportbevægelser. Med dette i tankerne begyndte vi at se på

hver enkelt Thyborønborgers daglige handlinger som en slags utilitaristisk dans. En form for nyttemoral. Vi begyndte opgaven med at prøve at skabe en sammenhængende, repræsentativ dans, der både var tro overfor vores venners arbejde i Thyborøn, og som også var let at lære.

Molly og jeg har begrænsede evner inden for koreografi, så derfor inviterede vi den begavede performance- og bevægelseskunstner Helle Fuglsang til at hjælpe os med at udforme dansen og være en del af holdet. Vi havde også en ide om at skabe kostumer til værket, som var repræsentative for de traditionelle danske folkedragter, men skabt af nutidige materialer, der bliver brugt i fiskeriet - Thyborøns hovederhverv. Til at løse denne opgave inviterede vi Siff Pristed, en unik tekstilkunstner og modedesigner. Siff skabte 3 smukke, unikke kostumer af et kraftigt vandtæt materiale, der bliver brugt til fiskerarbejdstøj, og som vi bar hver dag i flere uger - både for at gøre opmærksom på projektet og for at starte dialoger om vores proces.

For at skabe dansen besøgte vi mange arbejdspladser rundt i Thyborøn og filmede de bevægelser, som arbejderne gør hver dag - for eksempel: At reparere fisketrawl-net, at svejse de berømte Thyborøn-trawldøre, at putte remoulade på hotdogs, at rense fisk mv. Vi simplificerede de indsamlede bevægelser til korte, gentagelige danse. Vi skabte omkring 50 korte danse til at repræsentere det daglige liv i Thyborøn. Disse dansesekvenser kunne derefter indsættes skiftevis i en ramme, som var en folkedans, vi skabte på basis af de historiske jyske folkedanse.

Musikken blev lavet på samme måde ved at optage forskellige lyde fra arbejdslivet i Thyborøn - for eksempel at svejse, at binde net, at servere soft ice, at slibe knive mv. - og omsætte dem til traditionelle danske folkemusikrytmer. Jeg tilføjede derefter et melodisk motiv baseret på traditionelle danske folkemelodier oven på disse rytmer.

Før den afsluttende performance var der, ligesom med dette essay, megen kommunikation og logistik der skulle gå op i en højere enhed. Vi var stærkt



The dance move: 'salt and stack fish'

afhængige af samarbejdet med vores nye venner i Thyborøn og samarbejdet omkring workshops i den lokale skole. Selve vores performance var alt for hurtigt ovre. De 3 timers gentagende undervisning i og udførelse af dansen sammen i små grupper omfattede kun et lille udsnit af de mange dansebevægelser, vi havde skabt. Vi arbejder nu sammen med et lokalt interaktivt museum, Kystcentret, på at få en mere langsigtet visning af projektet med både kostumer, instruktioner og videoer. Et ideelt mål ville være, at dansen blev overtaget og tilpasset af Thyborønborgere selv - men igen er det bare en ide.

Thyborøn Trawl Dance Text by Will Owen (USA)

I must first note the unique quality of this overarching project, MEETINGS, put together by ET4U. What a wild privilege it is to be a part of it. Hosting a multinational group of artists visiting Western Jutland, often at overlapping moments of the year - that in itself is a huge undertaking! Then to host artist's work in mostly agrarian settings that needed a lot of logistics and resources not normally needed for barns and stables, it is no small act. The whole time Klavs and Karen kept their pleasant, generous demeanour - it was an inspiration to witness.

In June of 2016, when I was invited by Molly Haslund to collaborate on a project in Thyborøn, Denmark, I was thrilled at the prospect of a long-term, interactive project. To be afforded the ability to work on a project for more than a year is a true luxury. Building relationships with people in a different part of the world, being commissioned for a new work, to be given the ability to help shape the concept, it's a privileged thrill. There is so much kinetic energy within each art project's potential trajectory. After an initial visit to Thyborøn in August 2016, 8 months of weekly Skype deliberations between Molly (in Copenhagen) and I (in the US), and a second research trip in March 2017, we ultimately chose to focus on two things:

- The hard work ethic of the amazing people of Thyborøn.
- Connecting the contemporary industries in Thyborøn within historical contexts.

We decided to create a folk dance based on these daily work motions of the industrious people of Thyborøn. Historically, folk dances relate the daily life and rituals of a set people group in a nuanced, performative way.

Each of us, as humans, participate in a daily 'choreography' of normal work, leisure, and transportation movements. With this in mind, we began looking at each citizen of Thyborøn's daily actions as a type of utilitarian dance. We began the task of how to create a cohesive, teachable dance that was honest and representative of our friend's work in Thyborøn.

Molly and I have limited ability in choreography so to help us, we invited the brilliant performance and movement artist Helle Fuglsang to help shape the dance and join the team. We also had the idea to create costumes for the work that were representative of the traditional Danish folk costumes, but using contemporary material used in fishing - Thyborøn's main industry. For this task, we asked Siff Pristed, an incredible fiber artist, and fashion designer. Siff created 3 beautiful, unique costumes from heavy duty fishing raincoat material, which we wore each day for weeks - to both draw attention to the project and start dialogs about our process.

To create the dance we visited many workplaces around Thyborøn and filmed the movements that workers do each day - for example: Mending fishing trawl nets, welding the famous Thyborøn trawl doors, adding remoulade to hot dogs, cleaning fish, etc. We distilled each captured motion into short, repeatable dances. We created about 50 short dances to represent the daily life in Thyborøn. These dances were then able to be swapped in and out of a framework of a folk style dance we created based on those historically from Jutland.

The music was created similarly, by recording various sounds from the working life in Thyborøn - for example, welding, net binding, serving ice cream, sharpening knives, etc., and distilling them into traditional Danish folk rhythmic patterns. I then added a melodic motif based on traditional Danish folk melodies on top of these rhythms.

For our culminating event, like this essay, there was a lot of communication and logistics before any performance happened. We relied heavily on to collaborate with our new friends in Thyborøn and collaborated on workshops within the local school. The event itself felt much too fast. 3 hours of repetitive teaching the dance and performing together in small groups was only a small peek into the dance movements we created. We are now working with a local interactive museum, Kystcentret, to have a more long-term display of the project complete with the costumes, instructions, and videos. An ideal goal would be for the dance to be taken on and manipulated by the citizens of Thyborøn themselves - but again that is just an idea.



- WHERE:** Thyborøn, a fishing town, at the mouth of the Limfjord to the North Sea, in the municipality of Lemvig with around 2000 citizens.
- WHO:** The visual artists Molly Haslund (DK) and Will Owen (USA)
– together with choreographer and performer Helle Fuglsang (DK) and designer Siff Pristed (DK).
- WHAT:** 'Thyborøn Trawl Dance' is a performance, a dance for Thyborøn, based on work-related movements and developed in dialogue with workplaces and citizens in the town.
- WHEN:** Molly Haslund and Will Owen were on a first visit 15-20 August 2016, and two residencies in Thyborøn 12-25 March 2017 and again from 17 August-11 September 2017. 'Thyborøn Trawl Dance' was performed on September 10, 2017 at 14-17 in a large tent at the harbor in Thyborøn as the end of the MEETINGS festival.
The dance suits, designed by Siff Pristed, were subsequently exhibited at the Coast Center in Thyborøn until it closed for the season 1 November, and here it is planned to show the suits again in the next season, possibly along with a dance instruction etc.

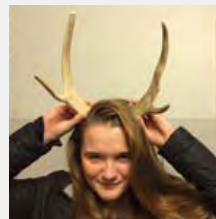
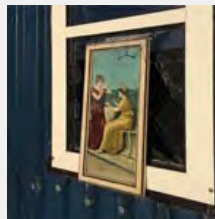
Manden med den blå kappe

Tekst af Sophie-Charlotte Gautier og Anne Loubet (Frankrig)

Vores projekt i Staby ligger i forlængelse af et tidligere projekt, som vi lavede i Nordfrankrig i 2014, filmen 'Brame', der er et portræt af et område og dets indbyggere. I dette nye projekt i Danmark arbejdede vi i Jylland, som var helt ukendt for os. Det var derfor nødvendigt at begynde med en observationsfase og spørge os selv, hvordan vi udviklede et specifikt udtryk, da vi hverken kendte det danske sprog eller landets kultur. Efter flere dages søgen, hvor vi undervejs opdagede styrken i dette danske område, som var meget betagende og spændende, med et stærkt æstetisk potentiale: storheden, lyset, tilstedeværelsen af en barsk og strid natur, tog vi udfordringen op med at kaste os ud i dette projekt. Hvordan skulle mødet med filmens personer foregå? Hvordan skulle vi forstå mentaliteten og livsstilen i dette område? Vi var nødt til at finde ud af, hvordan vi kunne møde folk. Ved at tilbyde os at bo hos folk i Staby, gav ET4U os mulighed for at opnå en meget værdifuld nærhed. Vi mødte kvinder og mænd, der stillede sig til rådighed, og blev involveret i projektet. Dette bånd var afgørende for at skabe vores værk. Filmens tema blev udarbejdet sammen med de lokale i løbet af adskillige lange samtaler. Det var under en middag, at temaet om stormen opstod, og det blev den egentlige ryggrad i vores film. Det forekom straks at være et spændende emne, fordi det tillod os at arbejde med flere sprogregistre, både den personlige fortælling omkring en oplevelse, men også sagnet og eventyret. Det er vores egen dokumentariske stil, at udforske dette felt mellem virkelighed og fantasi. Vi var der to gange - sommer og vinter. Vores tema gjorde det indlysende at filme om vinteren. For at opbygge vores eget filmiske territorium fokuserede vi i det videre arbejde på bestemte landskaber: havet, fjordene, skoven. Vi valgte klimatiske elementer (tåge, vind, regn, skumring), der kunne understrege naturens kraft og bidrage til at skabe den rette stemning for den historie, vi ønskede at udvikle. Vi arrangerede derefter målrettede interviews med lokale folk. For at vi kunne være enige om emnet blev de forskellige bidrag først udtrykt på engelsk, og derefter syntetiseret ved optagelse på dansk. Vores arbejde blev bygget op omkring de mere fortrolige passager, som opstod i løbet af flere timers samtale.

Vi kan godt lide, at vores værk indeholder både planlagte sekvenser og nogle ting, som vi er stødt på tilfældigt. Vi har med vilje opsøgt nogle lokalt stedstypiske karakterer: en fisker, en jæger, strandfogeden. Andre uventede møder, som f.eks. det med Husby Efterskole, hvor elever der dansede afslutningsdans eller deltog i et natløb i skoven, gav os muligheden for at fange nogle mere specielle situationer, der gav arbejdet en anderledes dimension. Senere udarbejdede vi nogle planlagte scener med de samme elever (sekvenserne med dyr i skoven). I betragtning af sangens betydning i dansk kultur var det uundgåeligt at indarbejde nogle sange i vores film. Vi mødte nogle mennesker, der delte traditionelle sange med os. Sangen udgør derfor en vigtig fortællingsdimension i historien. Vi ville også gerne give musikken en vigtig rolle i filmen. I den sammenhæng var vores møde med Christian Risgaard afgørende. Han delte gavmildt sine improvisationer og kompositioner inspireret af landskabet med os. En musik med stor dybde, der resonerer vidunderligt med den intime tone, vi ønskede at give filmen. Som afslutning på vores beskrivelse af processen omkring vores værk, mener vi at nogle punkter under MEETINGS fortjener at blive udviklet:

- Deling af de færdige værker med de lokale borgere. Vi ville have elsket en dialog omkring den færdige film med folk i Staby.
- Værkernes varighed når de er realiseret. Hvordan kan de færdige værker, produceret under MEETINGS, indpasses i tid og sted? Kunne denne samling af videoer f.eks. indgå i en museumssamling eller en regional kunstsamling?



Photos from the creation of 'The man with the blue cape'



Sophie-Charlotte Gautier and Anne Loubet introducing 'The man with the blue cape' at Stabyvej 52 during the symposium

- HVOR:** Staby, en landsby ved Nissum Fjord i Holstebro Kommune, med ca. 670 indbyggere.
- HVEM:** Videokunstnerne Anne Loubet (Frankrig) og Sophie-Charlotte Gautier (Frankrig).
- HVAD:** 'Manden med den blå kappe' (video 2017, 20:20 min.) er et værk, der med udgangspunkt i 'stormen' tegner et portræt af egnen. Sagn, sange og tro vækkes til live og spejles i vestjydernes indre og ydre livsstil anno 2017.
- HVORNÅR:** Kunstnerne var på besøg i området i april 2015, og siden på to arbejdsophold i Staby 18.-28. juni 2016 og 15.-30. november 2016. Værket vist i et tidligere købmands- og foderstoflager på Stabyvej 52 under festivalen 1.-10. september 2017 kl. 10-18.



'The man with the blue cape' was shown inside a former grocery and feed store at Stabyvej 52, Staby, 6990 Ulfborg

The man with the blue cape

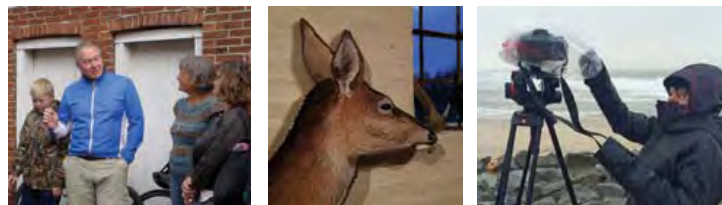
Text by Sophie-Charlotte Gautier and Anne Loubet (France)

Our creation project is the continuity of our previous film 'Brame', realized in 2014 in the North of France: a portrait of a territory and its inhabitants. For this new project, in Denmark, we worked in the territory of Jutland, which was totally unknown to us. It was therefore necessary to go through an observation phase and ask ourselves how to develop a specific look, given that we did not understand the language and that Danish culture was unknown to us. After several days of scouting, discovering the strength of this Danish territory, very magnetic and intriguing, with a strong aesthetic potential: the vastness, the lights, the presence of a harsh and rough nature, we accepted the challenge of committing to this project. How to succeed in meeting the characters of the film and exchanging with them? How to understand the state of mind and way of life on the territory? We had to find a process that allows encounters. When offering us to stay at locals' houses, ET4U allowed us to obtain a very precious closeness. We met women and men who made themselves available and got involved in the project. This bond was essential to carry out our creation. The subject of the film was built with the inhabitants, throughout several long chatting sessions. It was during a meal that emerged the storm topic, which became the real backbone of our film. It appeared as an exciting subject rightaway because it allowed us to work on several registers of language: just as much the personal narrative, taken from a real experience, as the fable and the tale. To explore this field, between reality and imagination, is our own documentary writing style. We went there twice: in the summer and in the winter. To film during winter time had become obvious with our subject. As working ahead, we focused on particular landscapes: the sea, the fjords, the forest, to build our own filmic territory. We chose climatic elements (fog, wind, rain, twilight) that could underline the power of nature and help to create the proper atmosphere for the story we wanted to develop. We then set up targeted interviews with residents. Following a brand new protocol for us, the testimonies were first expressed in English, in order to agree on the subject, and then synthesized when recording in Danish language.

Our work was built on the emergence of intimate words, throughout several hours of testimony. We like to bring out in our work some intentional moments and some more unexpected encounters. We have voluntarily looked for some locally identified characters: a fisherman, a hunter, the wreck master. Other unexpected encounters, such as the one with Husby Continuation School* students at the end of the year ball or during a night game in the forest, allowed us to bring a whimsical dimension, to capture very special situations. Later on, we imagined some stage settings with the same students (the sequences with animals in the woods). Given the place of singing in Danish culture, it was inevitable to incorporate songs into our film. We met people who shared with us traditional songs. Singing takes therefore an important narrative dimension in the story. We wanted to give also an important place to the music in the film. In this context, our meeting with Christian Risgaard was essential. He had the generosity to share with us improvisations and compositions inspired by the land. A music of great depth that marvelously resonates with the intimate tone that we wanted to give to the film.

To conclude our description of the MEETINGS process, we believe that some points deserve to be developed: - The sharing of creations with the inhabitants. We would have loved to exchange more about the completed film with the residents. - The durability of the works once realized. How do the realized works fit in the time and the territory? Could this film collection enter in museums or regional art collections?

* lower-secondary-level boarding school for 14-18-year-olds



Citizens from Staby telling about the collaboration - and other photos from the creation process



Still from the video

- WHERE:** Staby, a village by Nissum Fjord in the municipality of Holstebro, with approx. 670 citizens.
- WHO:** The filmmakers Anne Loubet (France) and Sophie-Charlotte Gautier (France).
- WHAT:** 'The man with the blue cape' (video 2017, 20:20 min.) is a work that draws a portrait of the area based on the 'storm'. Stories, songs and faith come alive and reflected in the inner and outer lifestyles of the West Jutlanders in 2017.
- WHEN:** The artists were on their first visit in April 2015, and had two residencies in Staby 18-28 June 2016 and 15-30 November 2016. The video was shown in a former grocery and feed store at Stabyvej 52 during the festival 1 to 10 September 2017 at 10-18.



A view of the video inside the former grocery and feed store at Stabyvej 52

Fortællingerne er lige her

Samtidskunsten i dialog med det lokale

Af Signe Kahr Sørensen



Citizens in Nees-Skalstrup welcoming the project

I det midt- og vestjyske har en række danske og internationale samtidskunstnere skabt video- og performance værker til MEETINGS 2016-2017. Gennem inddragelse af lokalbefolkningen og med udgangspunkt i lokale fortællinger er der blevet skabt nye møder, historier og fællesskaber gennem kunsten. I mødet mellem lokalbefolkningen og kunstnerne er der i fællesskab blevet skabt fortællinger ud fra museale arkiver, fotografier, personlige erindringer og lokale myter gennem medier som video og performance. På forskellig vis udfolder værkerne historier og binder fortid, nutid og fremtid sammen, samtidig med at de bidrager til refleksion over, hvem vi er, og hvor vi kommer fra.

Historiefortællinger mellem fakta og fiktion

To hænder holder et hjerteformet objekt, dekoreret med blomster. Et andet hjerteformet objekt, dekoreret med silkestof langs kanten, omkranser et glansbillede af en pige. Det er små poesibøger. De er registreret med dato og sted og rummer personlige fortællinger. En af dem er lavet af en ung tysk flygtningepige i 1946, som en fødselsdagsgave til Hannelore Bahr (f. 1935), der flygtede til Romlejren (syd for Lemvig) med sin mor i 1945. Med udgangspunkt i disse objekter fra Lemvig Museums arkiv har den irakiske kunstner Sadik Kwaish Alfraji, bosiddende i Holland, skabt videoen *Krigsrester*

fra Lemvig Museum (2017). Mens der bladres gennem poesibøgerne udfoldes personlige beretninger fra krigens flygtninge, præget af både håb og angsten for at glemme. Sideløbende med at poesibøgerne udfoldes i videoen, bladres et fotoalbum igennem i øverste højre hjørne, mens poesibøgernes indhold maskinskrives for beskueren i takt med at siderne åbnes. Samtidig med at en urviser bevæger sig giver videoens lydside et indtryk af byliv og trafik. Urviseren og lydene minder os om, at livet går videre, men bibringer samtidig en urolig undertone af, at tiden også er i stand til at gå i stå for den flygtning, der rives ud af sit liv og sin dagligdag, og uden tidshorisont må afvente, hvad fremtiden bringer. Den personlige og intime fortælling vikles herved ind i en større social og politisk kontekst, der vedrører spørgsmål om fremmedgørelse, kærlighed, krig, frihed, erindring, identitet og historieskrivning



"War Scraps at Lemvig Museum" - still, - Sadik Kwaish Alfraji

Et andet videoværk fortæller historien om en lokal sagnomspunden mand, kaldet Æ Skawmand, der i 1914 kom gående ved Griseta Odde med et skab, han trak på en kærre. Han slog sig ned med skabet ved Nissum Bredning og boede i det. Efter 24 år med skabet som sit hjem accepterede han at flytte i en lille hytte, sognerådet havde fået bygget til ham, men han blev dog ved med at sove i skabet frem til sin død i 1956. Den egyptiske kunstner Bassem Yousri har med afsæt i denne historie skabt videoværket *Æ Skawmand* (2017), hvor

han sammen med en række lokale undersøger, hvem manden var, og hvor han boede. Med en vis undren præsenterer Yousri sit møde med de lokale fortællinger om Æ Skawmand for sin ven i Egypten. Undervejs får beskueren indblik i Yousri's undersøgelse, og der vises arkivmateriale fra Struer Museum i form af fotos og videoklip af Æ Skawmand. Yousri har hjembragt en taske med blandt andet billeder og kridt. Dette bliver for Yousri og vennen begyndelsen på en detektivisk rejse gennem det hjembragte arkivmateriale, hvor fotos og personer kædes sammen af fysiske kridtstreger, der står i kontrast til Yousri's og vennens ophobning af tvivl og forundring over, hvad der egentligt er sandt i denne sagnospundne historie.



'The Wardrobe Man' - still, - Bassem Yousri

Selvom beskueren præsenteres for en række formentlig tilstedeværelsesbeviser på, at noget har været, som fx filmklip og fotografier, stiller Yousri's værk på humoristisk vis spørgsmål ved, hvorfor denne fortælling optager folk – hvorfor er den dragende, hvad tror vi på og hvorfor? Gennem værkets tilsyneladende dokumentariske form blandes fakta og fiktion, drøm og virkelighed. Ifølge Yousri selv, forsøger han med sin kunstneriske praksis at opnå det, som den amerikanske forfatter Susan Sontag (1933-2004) betegner som 'bevidstheden som form', der leder beskueren mod en kritisk holdning til,

hvad de ser og præsenteres for. * Gennem denne form for sløret dokumentarisme, der hverken fremstår udelukkende objektiv eller subjektiv, opstår en tvetydighed, der bliver et centralt element i værket, og som appellerer til beskuerens kritiske bevidsthed.

Med udgangspunkt i lokale fortællinger har andre kunstnere som Gunilla Josephson (Sverige/Canada), Gigi Scaria (Indien) og Yuval Yairi (Israel) taget fat i så forskellige genstande som 44 blå glasperler fra et 3000 år gammelt armbånd fundet ved Humlum Kirke (Pige med blå perler, 2017), Sulegården, en vestkystgård fra begyndelsen af 1800-tallet (Et hus der flyder, 2017) samt en åre fra Fursundfærgerne omkring 1900-tallet (Hyldet til en udtjent åre, 2017), mens kunstnerne Anne Loubet og Sophie-Charlotte Gautier (Frankrig) med videoværket Manden i den blå kappe (2016-2017) har skabt et stemningsfuldt portræt af den vestjyske kultur og livsstil med udgangspunkt i mødet med landsbyen Staby. I videoen bindes den vestjyske naturs kræfter på poetisk vis sammen med sagn, tro og sang, hvor forskellen mellem virkelighed, drøm og fantasi udviskes.



'The man with the blue cape' - still, - Anne Loubet and Sophie-Charlotte Gautier

* Time, Site & Lore, udgivet af ET4U, 2017, s. 46.



'Girl with Blue Beads' - stills, - Gunilla Josephson

Fælles for de nævnte værker og kunstneres praksis er en nærmest antropologisk eller arkæologisk tilgang, hvor de foretager 'udgravninger' i museale arkiver eller afdækker historien eller den jyske kultur på ny ved at bringe noget skjult, fraværende eller nyt frem i lyset. De undersøger eller udgraver fortællinger og erindringer, og gør dem synlige gennem nye narrativer og kunstneriske konstruktioner, hvor billedmateriale, historisk fakta og subjektive erindringer komponeres. Gennem forskellige genstande kortlægges nye historier og fortællinger, der ansporer til genfortolkninger og refleksion over, hvordan kultur, erindringer og historier skabes.

Tingenes potentiale - flygtigheden og det performative

Andre kunstnere har til MEETINGS 2016-2017 arbejdet med performance som udtryksform. Performance er på samme måde som video et temporalt medie, der fortæller en historie med en begyndelse og slutning, men begrænser sig modsat video til noget flygtigt og midlertidigt. En performance eksisterer kun i tid og rum – på ét sted og på ét tidspunkt – og for ét publikum.

Performanceværket *Portræt af Nees-Skalstrup* (2016-17) er skabt af kunstnerne Leena Kela (Finland) og Jean-Léon Pallandre (Frankrig). Gennem to ophold i

Nees-Skalstrup har de banket på døren til alle hjem og bedt hver husstand om at donere ét objekt og én lyd, som vedkommende har fundet interessant, eller som har indgået i deres dagligdag. Kunstnerne fik doneret alt fra tørrede hvidløg, en cd, en plante til en snor med fjer samt lyde af blandt andet en motorsav og en hunds gøen. Med de indsamlede elementer har kunstnerne skabt et kollektivt portræt af området opført som en performance, der blev vist for fulde huse to gange under MEETINGS-festivalen i september 2017. Under performance blev genstandene langsomt taget frem af Kela – en for en – og arrangeret på forskellig vis i en drivhuskonstruktion. Parallelt med denne fremførelse af genstandene blev de indsamlede lyde afspillet. Performance henleder opmærksomheden på elementer, som i dagligdagen ikke tillægges megen betydning. Gennem kunstneres fremførelse af disse hverdagsgenstande – hvad enten det er lydene eller de fysiske ting – skærpes bevidstheden om, hvad ting betyder for os, og hvad ting gør, og der opstår måske nye relationer mellem os og de ting, vi omgiver os med.

Gennem værket skærpes formentlig også bevidstheden om en selv som beskuer og som en eventuel med-skaber af værket: Hvorfor har jeg valgt den genstand og lyd? Hvad har de andre valgt og hvorfor? Med performance-

værket skabes en situation, hvor kunstnerne med de indsamlede genstande og lyde henvender sig til publikum på en måde, der kræver et tilstedeværelse og en involvering. Gennem et engagement i projektet – at lade personlige genstande blive fremført offentligt – får publikum mulighed for at se sig selv både udefra og gennem andres blikke. Med dette kollektive portræt peger værket på en selvrefleksion over kollektiv identitet og sociale relationer, og på den måde har værket også en erkendelsesmæssig effekt.



'Portrait of Nees- Skalstrup' - performance, - Leena Kela and Jean Léon Pallandre

Ligeledes tager videoværket Rounds (2017) af den danske kunstner Jette Ellgaard og den amerikansk-egyptiske kunstner Amanda Kerdahi udgangspunkt i det almindelige – i hverdagen. Beskueren får indblik i en række hverdagsscener, der udspiller sig rundt om et bord, med borgerne i Lemvig som de centrale karakterer. Beskueren får ikke deres ansigter at se, men kan blot følge med som fluen på væggen i aktiviteterne fra et fugleperspektiv, der understreges af et kikkert-perspektiv gennem hele videoen – som kiggede vi gennem et nøglehul. Her får vi indblik i helt almindelige hverdagsscenarier, der udspilles gennem håndteringen af forskellige genstande som et spil kort, øl, kartoffelskrællere eller strikkesøj, og i et univers af private relationer og meninger.



'Rounds' - still, - Amanda Kerdahi and Jette Ellgaard

Performanceværket Thyborøn Trawl Dans (2017) af den danske kunstner Molly Haslund og den amerikanske kunstner og komponist Will Owen er en unik folkedans, der tager udgangspunkt i Thyborønboernes hverdagskultur. Værket blev opført sammen med lokale borgere d. 10. september 2017 under MEETINGS-festivalen i et telt på havnen i Thyborøn. I flere omgange har kunstnerne besøgt forskellige arbejdspladser, folkeskolen og foreninger i lokalområdet, hvor de har indsamlet manuelle bevægelser, der afspejler kulturen og dagligdagen i Thyborøn. Sammen med koreograf Helle Fuglsang har kunstnerne skabt en lokal dans for thyborønboerne, mens designer Siff Pristed har skabt kostumer med afsæt i fiskernes arbejdstøj og traditionelle folkedragter. Teltet, hvor performanceværket blev udført, var dekoreret med 80 gule, laminerede flag, hvor der stod ord som remoulade, truck, sneglehus, fiskefiletering og salte fisk. Disse sproglige udtryk blev animeret som bevægelser i dansen. Sammen med de lokale blev dansen introduceret med blandt andet kædedans, forskellige bevægelser, mens musikken var komponeret med inspiration fra det lokale band Tørfisk, dansk folkemusik samt med inddragelse af reallid fra de lokale arbejdspladser.



'Thyborøn Trawl Dance'; - performance, - Molly Haslund, Will Owen, Helle Fuglsang and Siff Pristed

Hverdagen og dagligdags genstande – det som er så almindeligt, at det ikke umiddelbart bliver bemærket – er centralt for alle tre værker. Med udgangspunkt i personlige genstande, bevægelser og sociale relationer skaber kunstnerne en kollektiv fortælling eller portræt, hvor igennem et fællesskab eller en fælles identitet skabes. Dette giver anledning til refleksion over det, som binder mennesker sammen kulturelt og socialt. Samtidig retter værkerne ligeledes et fokus på, hvilken rolle ting spiller i sociale og kulturelle relationer. Materielle eller fysiske fænomener – hvad enten det er en genstand, en lyd eller en bevægelse – kan være med til at skabe nye aktiviteter og begivenheder og er derved også centrale elementer i konstitutionen af identitet, fællesskab og interaktionen mellem mennesker. Kultur og materialitet er i den forstand to sider af samme sag, hvor det sociale og kulturelle gøres og skabes gennem ting – hvad enten det er en unik egnsdans, en performance, hvor personlig udvalgte genstande og lyde fremføres, eller en hverdagsaktivitet som kartoffelskrælning eller kortspil.

Signe Kahr Sørensen er cand.mag. i kunsthistorie, medlem af styregruppen for MEETINGS 2016-2019, tidligere konstitueret direktør på Museet for Religiøs Kunst i Lemvig og i dag udstillingsinspektør på kunsthallen Rønnebæksholm.

Det stedsspecifikke og den lokale forankring

I et historisk perspektiv har stedsspecifik kunst været knyttet til et specifikt sted eller lokalitet, men denne forståelse har gennem tiden udviklet sig til også at omhandle de diskussioner og relationer, som stedsspecifikke værker afføder. Til trods for at de stedsspecifikke værker skabt til MEETINGS 2016-2017 er midlertidige, idet projekterne er afsluttede og kunstnerne er rejst hjem, har værkerne stadig et varigt efterliv i det lokale og hos de lokale. De stedsspecifikke værker består ikke kun af selve produktet; videoerne og performanceværkerne, men i ligeså høj grad af de erfaringer, møder, diskussioner og oplevelser, som værkerne har ført med sig. Værkerne har skabt varige spor, venskaber og nye indsigter hos de lokale borgere og hos kunstnerne, der alle, hver som en, har mødt nye sider af deres sted, deres kultur og af sig selv. Sammen med de lokale har kunstnerne gravet historier og erindringer frem fra arkiverne eller det skjulte, og tilføjet nye perspektiver og lag til eksisterende historier og vist, at fortællingerne er lige her...



The stories are right here

- Contemporary art in dialog with the local society

By Signe Kahr Sørensen

In Central and Western Jutland a number of Danish and international contemporary artists have created video and performance artworks for MEETINGS 2016-17. Collaborating with the local people and with a starting point in local storytelling, new meetings, stories and communities have been created through the arts. Through meetings between the local people and the artists, stories based on museum archives, photographs, personal memories and local myths have been created through media such as video and performance. In different ways, the artworks unfold stories which link together the past, present and future while contributing to reflection on who we are and where we come from.

Storytelling between fact and fiction

Two hands are holding an object in the shape of a heart decorated with flowers. Another heart shaped object, decorated with silk fabric along the edges, which surrounds a cut out of a girl. These are little autograph books. They are marked with date and place and contain personal stories. One of them was made by a young female German refugee in 1946 as a birthday present for Hannelore Bahr (born in 1935), who escaped to the refugee camp in Rom (south of Lemvig) with her mother in 1945. Based on these objects from the archives of Lemvig Museum, the Iraqi artist Sadik Kwaish Alfraji, living in Holland, has created the video War Scraps at Lemvig Museum. As the pages of the autograph books are turned, personal stories of the war refugees emerge containing both hope and the fear of forgetting. As the autograph books are unfolded in the video, the pages of a photo album are turned over in the right upper corner and the contents of the autograph books are typed out as the pages are turned. While the hand of a clock is moving, the soundtrack of the video gives the impression of city life and traffic. The hand of the clock and the sounds remind us that life goes on, but at the same time bring an uneasy undertone, saying that time can also stand still for the refugee who is torn

from life and daily living, and without a timeframe must wait and see what the future will bring. The personal and intimate story is hereby weaved into a larger social and political context that concerns questions on alienation, love, war, freedom, memory, identity and the writing of history.



'The Wardrobe Man' - still, - Bassem Yousri

Another video is telling the story of a local fabled man called Æ Skawmand – the Wardrobe Man, who in 1914 was walking along Grisetà Odde with a wardrobe, which he was pulling on a cart. He settled down and lived in the wardrobe at Nissum Bredning. After 24 years with the wardrobe as his home, he accepted moving into a small hut that was built for him by the local parish council. However, he kept on sleeping in the wardrobe until his death in 1956. Based on this story the Egyptian artist Bassem Yousri has created the video The Wardrobe Man (2017), in which together with local people he investigates who the man was and where he lived. With some wonder, Yousri introduces his friend in Egypt to the meeting with the local story about the Wardrobe Man. Along the way the spectator gains an insight into Yousri's investigation and the archive material from Struer Museum consisting of photos and video material about the Wardrobe Man. Yousri has brought back with him a bag containing, amongst other things, pictures and chalk. For Yousri and his friend,

this becomes the starting point in an investigative journey through the archive material where photos and persons are linked together with lines of chalk. This contrasts with Yousri and his friend's accumulating doubt and wondering about what is actually true in this fabled tale.

Though the viewer is introduced to what appears to be evidence of the presence of something that was there, such as film and photo material, Yousri's work humorously questions why this story engages people, why it is appealing and what we believe in and why. Through what appears to be a documentary, facts and fiction, dreams and reality are mixed together.

According to Yousri himself, he is with his artistic practice, trying to achieve what the American author Susan Sontag (1933-2004) characterizes as 'the consciousness of form', which leads the viewer to a critical attitude towards the things they see and are introduced to.* Through this kind of blurred documentarism, that presents itself as being neither entirely objective nor subjective, an ambiguity emerges which becomes a central element in the work and which appeals to the critical awareness of the viewer.



'A house that floats' - still, - Gigi Scaria

Based on local stories other artists such as Gunilla Josephson (Sweden/Canada), Gigi Scaria (India) and Yuval Yairi (Israel) have worked with objects as different as 44 blue glass beads from a 3000 years old bracelet that was found by the Church in Humlum (Girl with Blue Beads" 2017), Sulegården – the 'Sule' farm, a westcoast farmhouse from the beginning of the 18th century (A house that floats, 2017) and an oar from the Fursund ferry around 1900 (Tribute to a Dead Oar, 2017). Additionally, the artists Anne Loubet and Sophie-Charlotte Gautier (France) have created a poetic portrait of the West Jutlandic culture and way of life with their video work The man with the blue cape, based on the meeting with the village Staby. In the video, the power of the local nature is poetically connected to tales, beliefs and songs by means of which the difference between reality, dream and fantasy is blurred.



'Tribute to a Dead Oar' - still, - Yuval Yairi

The video works and the practice of the artists share an almost anthropological or archeological approach in which they make excavations in museum archives, or reveal history or the Jutlandic culture all over again by bringing something hidden, absent or new into the light. They investigate or excavate stories and memories and make them visible through new narratives and artistic constructions, in which pictures, historical facts and subjective memories

*Time, Site & Lore, published by ET4U, 2017, p. 47.

are combined. Through different objects, new stories and tales are mapped, which stimulate reinterpretation and reflection on how culture, memories and stories are created.



'Tribute to a Dead Oar' - still, - Yuval Yairi

The potential of things – the transience and the performative

Other artists have worked with performance as the mode of expression for MEETINGS 2016-17. Performance is, in the same way as video, a media that tells a story with a beginning and an end but contrary to the video is limited to being something transient and temporary. A performance only exists in time and space - in one place and at one time - and in front of one audience.

The performance work Portrait of Nees-Skalstrup (2017) is created by the artists Leena Kela (Finland) and Jean-Léon Pallandre (France). During two stays in Nees-Skalstrup they have knocked the door of every house and asked every household to donate one object and one sound that they find interesting and that has been a part of their everyday lives. The artists were donated a variety of things, from dried garlic, a CD, and a plant, to a string with feathers, and sounds of, amongst other things, a chainsaw and a dog barking. With the collected elements, the artists have created a collective portrait of the area

presented as a performance twice to a full house, during the MEETINGS festival in September 2017. During the performance, Kela slowly took out the objects one by one and arranged them in different ways in a greenhouse construction. Parallel to this display of the objects the collected sounds were played. The performance attracts the attention towards elements that do not get a lot of attention in the everyday life. Through the artists displaying of these everyday objects, whether they be sounds or physical objects, the awareness increases as to what things mean to us, and what things do and thereby new relations maybe emerge between us and the things that surround us.

Through the work, the awareness of one self as a spectator and perhaps co-creator is presumably increased. Why have I chosen this object and sound? What have the others chosen and why? With the performance artwork a situation is created, where the artists approach the audience with the collected objects and sounds in a way that demands presence and involvement. Through an engagement in the project, letting personal items be presented in public, the audience gets the opportunity to see themselves from the outside as well as through other people's eyes. With this collective portrait, the artwork points to a self-reflection on collective identity and social relations, and in that way, the artwork has also a cognitive effect.

In the same way, the video artwork Rounds (2017), by the Danish artist Jette Ellgaard and the American-Egyptian artist Amanda Kerdahi, is based on the ordinary - the everyday life. The spectator gets an insight into a number of everyday scenes that take place around a table with inhabitants of Lemvig as the central characters. The spectator does not get to see their faces, but can only watch the activities like a fly on the wall and from a bird's perspective. This is emphasized by a binocular perspective throughout the whole video as if we were watching through a keyhole. Here we get an insight into completely ordinary everyday scenes, that are displayed through the handling of different objects, such as a deck of cards, beers, potato peelers and knitting, and in a universe of private relations and opinions.

The performance piece Thyborøn Trawl Dance (2017), by the Danish artist Molly Haslund and the American artist and composer Will Owen, is a unique folkdance based on the everyday culture of the inhabitants of Thyborøn. The work was performed together with the local people on 10 September 2017 during the MEETINGS festival in a tent situated on the harbour of Thyborøn. Several times the artists have visited various local workplaces, associations and the school and collected manual movements that reflect the culture and everyday life in Thyborøn. In cooperation with the choreographer Helle Fuglsang, the artists have created a local dance for the people of Thyborøn, while the designer Siff Pristed has made costumes based on fishermen's working clothes and traditional folk dance costumes. The tent in which the performance took place was decorated with 80 yellow laminated flags on which were written words such as remoulade, truck, snail shell, filleting of fish and salting fish. These words were mimed as movements in the dance. In cooperation with the local people the dance was introduced through chain dance and different movements. The music composed for the dance was inspired by the local band Tørfisk and Danish folk music, combined with real sounds from the local workplaces.



Will Owen and Molly Haslund researching for 'Thyborøn Trawl Dance'

Signe Kahr Sørensen, M.A in Art History, member of the steering committee for MEETINGS 2016-19, formerly appointed director of the Museum of Religious Art in Lemvig and today exhibition inspector at the art hall Rønnebæksholm

Everyday life and everyday objects – things so ordinary that we do not really notice them – are central to all three works. Starting from personal objects, movements and social relations, the artists create a collective story or portrait through which a community or a collective identity is formed. This gives the opportunity to reflect on what binds people together culturally and socially. At the same time the works point to the role that objects are playing in social and cultural relations. Material or physical phenomena - whether they are objects, sounds or movements - can contribute to the making of new activities and events, and are thereby central elements in the constitution of identity, community and the interaction between people. Culture and materiality, in that sense, are two sides of the same matter where the social and the cultural are made through things, whether it be a unique local dance, a performance in which personally chosen objects and sounds are presented, or an everyday activity such as potato peeling or cardplaying.

The site-specific and the local rooting.

Historically the site-specific art has been linked to a specific place or locality, but through time, this understanding has developed into also being about the discussions and relations that site-specific art is causing. In spite of the site-specific artworks made for MEETINGS 2016-17 being temporary, as the projects are finished and the artists have returned to their homes, the artworks still have a lasting afterlife in the local community and amongst the local people. The site-specific artworks not only consist of the product itself - the video and the performance artworks - but just as much of the experiences, meetings, discussions, and events that the artworks have caused. The artworks have made lasting traces, friendships and new insight, amongst the local people and the artists who have all met new sides of their place, their culture and themselves. Together with the local people the artists have excavated stories and memories from archives, or from the hidden, and added new perspectives and layers to the existing stories and they have shown that the stories are right here

TIME, SITE & LORE

- Samtidskunst i krydsfeltet mellem museal viden og lokal overlevering

TIME, SITE & LORE – eller tid, sted & overlevering – er et samarbejde mellem 4 kulturhistoriske museer, 5 midt- og vestjyske lokaliteter, 5 internationale billedkunstnere og ET4U om kunstneriske tolkninger af udvalgte museumsgenstande og -fortællinger.

De 4 museer valgte som udgangspunkt hver et emne* i deres samling og beskrev det kort, hvorefter ET4U koblede hvert emne med én videokunstner. De 5 kunstnere var på et kort researchophold i oktober 2016, hvor de med støtte fra såvel museerne som fra borgere på de lokaliteter, hvor emnerne oprindeligt stammer fra eller er fundet, indsamlede materiale, fotograferede, filmede, interviewede m.m.



On the Wardrobe man's tombstone at Odby Cemetery, it says: 'There are runes that no-one can interpret'. Bassem Yousri decided to try doing it anyway, as he wanted to find out who the Wardrobe man really was. It required both open-mindedness, self-examination and realization, and finally also the help of a friend in a wardrobe in Cairo, to piece a video together, which despite Bassem's insistence that the man must have been crazy, writes him into history as an ordinary man who chose to live alone in a wardrobe at Oddesund Nord.

Kunstnernes opgave var herefter at producere en helt fri kunstnerisk tolkning af deres tildelte emne og levere den i form af en video til Kultursamarbejdet i Midt- og Vestjyllands OFF ROAD-festival 11. april – 6. maj 2017, hvor de 5 videoer vist på museerne**.

I modsætning til de 4 andre MEETINGS-produktioner er der her tale om et meget kort, komprimeret arbejdsophold og om et nøjere specificeret emne. Ideen med konceptet er at udfordre både den lokale overlevering, museernes 'faktuelle' viden, den traditionelle måde at formidle den på samt kunstnernes normale praksis, og at undersøge om og/eller hvordan de enkelte objekter i museernes samlinger har betydning eller overhovedet spiller nogen rolle i folks bevidsthed på de lokaliteter, hvor de er fundne. – Hvad er det for en viden, museerne opsamler, forsker i, og hvordan formidles den? – Er det muligt for kunstnerne konfronteret med og arbejdende i dette krydsfelt, at lade sig inspirere og skabe helt selvstændige og uafhængige værker, hvis kvaliteter og relevans rækker ud over denne smalle sammenhæng? Mødet mellem mennesker og kulturer fra forskellige steder og dele af verden, overfor og sammen med den kendsgerning, at historiske sandheder altid - og afhængigt af samtidens antagelser og behov - er flydende størrelser, det er på flere planer blevet kendetegnende for de fem værker, der er resultatet af TIME, SITE & LORE. Lægges dertil en god portion nysgerrighed, fantasi, afvæbnende humor og et stort kunstnerisk engagement fra de fem billedkunstnere, hvis kendskab til dansk historie, kultur og formidling på forhånd var ret begrænset, er vi tæt på essensen af værkerne.

ET4U har i 2017 udgivet et selvstændigt katalog til TIME, SITE & LORE
ISBN 978-87-991270-4-7

*Struer Museum valgte to emner **to af dem dog i ufærdige udgaver

TIME, SITE & LORE

- Contemporary art at the intersection of museological knowledge and local lore

TIME, SITE & LORE is a collaboration between four historical museums, five localities in Central and Western Jutland, five international artists and ET4U concerning the artistic interpretations of selected museum artefacts and stories.

Each of the four museums chose, as a starting point, one item* in their collection and wrote a brief description of it; subsequently ET4U linked each item with one video artist. In October 2016 the five artists came on a brief research stay, during which they collected materials, took photographs, filmed, conducted interviews etc. They were supported by the museums as well as citizens in the localities where the items originally derived from or were found.

The task of the artists was then to produce a completely free artistic interpretation of the item assigned to them and present it in the form of a video for the Cultural Collaboration in Central and Western Jutland's OFF ROAD festival 11th April to 6th May 2017, where the five videos were shown at the museums**.

As opposed to the other four productions for MEETINGS, we are here dealing with a very brief, concentrated working trip and with a subject specified in more detail. The idea of the concept is to challenge both the local lore, the 'factual' knowledge of the museums, the traditional way of presenting it, as well as the normal practice of the artists. Furthermore the idea is to examine whether and/or how the individual objects in the museum collections have a significance or play any role at all in people's consciousness at the localities where they were found. – What kind of knowledge is it that the museums gather and do research in, and how is it communicated? – Is it possible for the artists confronted with and operating in this intersection to allow themselves to be inspired and to create entirely independent works in their own right, whose qualities and relevance extend beyond this narrow context? What has become characteristic of the five works that are the outcome of TIME, SITE & LORE is the meeting between people and cultures from different places and

parts of the world, as opposed to and along with the fact that historical truths are always fluid entities – depending on the assumptions and needs of a particular time. If we add to those elements a fair amount of curiosity, imagination, disarming humour and a great artistic commitment from the five artists, whose knowledge of Danish history, culture and communication was relatively limited from the outset, then we are close to the essence of these works.

In 2017 ET4U published a separate catalogue for TIME, SITE & LORE
ISBN 978-87-991270-4-7

*Struer Museum chose two items

**two of them as incomplete versions, though



Fur Sund

Tribute to a Dead Oar (video 2017, 7:18 min.) Yuval Yairi (Israel)

With the help of the people of Fur, Yuval Yairi sends a worn-out oar, which was once used at the ferry service between the island of Fur and the mainland, on a wonderfully strange last journey, which ends unexpectedly by the Dead Sea. A tale of past and present, integrating archaeological and cartographic methods in its narrative and artistic mission. The work was shown at Fur Museum and in the Fur Harbour Gallery next to the ferry berth.



'Tribute to a Dead Oar' was shown at Fur Museum and - above - in Fur Havnegalleri, Stenøre 11, 7884 Fur



The participants of the symposium crowding in front of Fur Havnegalleri

Yuval Yairi must have seen the potential of the oar, the museum and its employees, the environment around the harbor and the sound and, moreover, enthusiastic people on the site, and immediately got an idea for a narrative to his video. For after just three working days on the site - and besides measures, notes and photographs of the oar (a 4-meter-long print with details of the oar 1:1 was exhibited next to the monitor at the museum), and with the good help of people from Fur, he brought back the good footage of bringing the oar out of the museum and across the strait. The worm holes transferred to points on a map and forming the basis of the oar's route through the desert to the Dead Sea - may be encountered during the journey home ...

Hyldest til en udtjent åre (video 2017, 7:18 min.) Yuval Yairi (Israel)

Yuval Yairi sender med hjælp fra borgerne på Fur en gammel frønnet åre (fra Fur Museums samling), der har tjent ved færgeriet mellem øen Fur og fastlandet, på en sidste forunderlig rejse, der uforudsigeligt ender ved Det Døde Hav. En fortælling i fortid og nutid, inkluderende arkæologiske og kartografiske metoder i sit narrative og kunstneriske ærinde. Værket blev vist på Fur Museum og på Fur Havnegalleri v. færgelejet.



Yuval Yairi introducing to 'Tribute to a Dead Oar' at Fur Museum



The road to the bunker and the entrance of the hospital bunker in the old refugee camp in Rom, Lemvig

War Scraps at Lemvig Museum (video 2017, 8:10 min.) Sadik Kwaish Alfraji (Iraq/Holland)

Against the backdrop of an autograph book from the refugee camp in Rom south of Lemvig, Sadik Kwaish Alfraji adapts the relic of poetry which, despite the ill-starred circumstances, was created in the German refugee camp after World War II and may now be seen at Lemvig Museum. The video was shown at Lemvig Museum and in the Hospital Bunker in the remains of the old refugee camp in Rom.



In the entrance you could have a first view of the video through a hole in the wall

Krigsrester på Lemvig Museum (video 2017, 8:10 min.) Sadik Kwaish Alfraji (Irak/Holland)

Med baggrund i en poesibog fra flygtningelejren i Rom syd for Lemvig bearbejder Sadik Kwaish Alfraji det levn af poesi, der på trods af de ulykkelige omstændigheder blev skabt i den tyske flygtningelejr efter 2. Verdenskrig, og i dag findes på Lemvig Museum. Videoen blev vist på Lemvig Museum samt i Hospitalsbunkerens i resterne af den gamle flygtningelejr i Rom.



'War Scraps at Lemvig Museum' was shown in Lemvig Museum and - above - in the hospital bunker of the old refugee camp in Rom, Lemvig



A view from the coach house at Abelines Gård where 'A house that floats' was shown

The participants of the symposium visiting Abelines Gård



A house that floats

(video 2017, 11:18 min.) Gigi Scaria (India)

Using Sulegård (originally from Sdr. Lyngvig) at the Hjerl Hede open-air museum as his starting point, Gigi Scaria has taken inspiration from the way in which the building culture of the sand dunes used to be intergrown with materials originating from foreign ships that had been wrecked on the beach. And visually he plays in a surprising manner with the notion of giving back or metaphorically remaining a part of a multicultural evolutionary exchange. The video was shown in Sulegård at Hjerl Hede and at the Abelines Gård museum, on the isthmus south of Hvide Sande as it proved impossible to use an outbuilding at the original location of the building north of Hvide Sande.

Et hus der flyder

(video 2017, 11:18 min.) Gigi Scaria (Indien)

Med udgangspunkt i Sulegård (oprindeligt fra Sdr. Lyngvig) på Frilandsmuseet Hjerl Hede har Gigi Scaria ladet sig inspirere af, hvordan bygningskulturen på klitten er infiltreret af materialer, der stammer fra fremmede strandede skibe, og han leger visuelt overraskende med tanken om at give tilbage eller metaforisk forblive en del af en multikulturel udviklende udveksling. Videoen blev vist på Sulegård på Hjerl Hede og på museet Abelines Gård, der ligger på tungen syd for Hvide Sande, da det ikke lykkedes at bruge et udhus på bygningens oprindelige adresse nord for Hvide Sande.



'A house that floats' was shown in the barn of Sulegårdén at the open-air museum Hjerl Hede. The free-standing cart house and henhouse and the gate wing of Sulegårdén was the museum's item for the artist



Landscape in Humlum

The curator's nightmare, and the artist's frustration: - Struer museum provides professional competence and basic knowledge, but the bead bracelet is not part of the museum's collection while it is now incorporated as an important item of the National Museum's collection in Copenhagen! Thus, from the outset, a distance or an abstraction layer between artist and object has been made. And although we, after a long detective work among the National Museum employees, found the right responsible and interested contact person, who could actually give access to the beads, the economic conditions, the timeframe, and the long distance to the artist in Canada made this operation practically impossible. The situation seems to have inspired the artist to choose a narrative style, in which the beads are speaking, like when H.C. Andersen lets the tree in *The Fir Tree* tell its own story. The piece is not like a continuous story, has no start and no end, it runs in loop. The image and sound, and the experience of literally standing in the middle of it, leads us to an eternal universe in which certain people's influence and actions are passing like snowflakes in thaw, although the beads from Mesopotamia actually reached Humlum.



Pige med blå perler

(2017, to-kanal videoinstallation) Gunilla Josephson (Sverige/Canada)

Gunilla Josephson tager os med ud på en imaginær rejse i tid og rum, udfordrer historisk konsensus, og lader de blå mesopotamiske glasperler, der kom til Humlum for ca. 3000 år siden, fortælle deres egen historie og stille deres egne spørgsmål 'Hvem er jeg, og hvor er jeg på vej hen?'. Videoinstallationen kunne ses på Struer Museum og i Humlum Kirke (på grund af praktiske og tekniske problemer desværre kun på to små monitorer i kirken).



The two-channel video installation 'Girl with Blue Beads' was shown in Struer Museum - left and above

Girl with Blue Beads
(2017, two-channel video installation) Gunilla Josephson (Sweden/Canada)

Gunilla Josephson takes us on an imaginary journey in time and space, challenging historical consensus, and letting the blue Mesopotamian glass beads that came to Humlum approximately 3000 years ago tell their own story and ask their own questions: 'Who am I, and where am I going?' The video installation was shown at Struer Museum and in Humlum Church (due to practical and technical issues regrettably only on two small monitors in the church).



Humlum Church



'Girl with Blue Beads' was shown in Humlum Church



'The Wardrobe Man' was shown in a wardrobe at Struer Museum

The Wardrobe Man (video 2017, 52:39 min.) Bassem Yousri (Egypt)

For Bassem Yousri, the meeting with 'The wardrobe man' has been a journey, beginning with his surprise that in Denmark we collect information on such a recent story, proceeding to antipathy towards the man himself, and eventually – in the name of understanding and sympathy – devoting himself completely to working on a fictionalized work based on the fragments of gathered materials that he brought home. The video was shown at Struer Museum and in the Fisherman's net hut at Oddesund Nord.

Æ Skawmand (video 2017, 52:39 min.) Bassem Yousri (Egypten)

For Bassem Yousri blev mødet med 'Æ Skawmand' en rejse begyndende med en undren over, at vi i Danmark samler viden ind om så ny en historie, henover antipatier for manden selv, for til slut i forståelsens og sympatiens navn at give sig helt hen i arbejdet med et fikcionaliseret værk byggende på ubesvarede spørgsmål, og de stumper af indsamlet materiale han fik med sig hjem. Videoen vist på Struer Museum og i Fiskerens garnhus på Oddesund Nord.



The Fisherman's net hut at Oddesund with the Oddesund bridge in the background



The 'actors' from 'The Wardrobe Man' after the premiere of the video in the Fisherman's net hut



A view from inside the Fisherman's net hut at Oddesund where 'The Wardrobe Man' was shown

Topophilia

Et fireårigt projekt som MEETINGS giver ET4U god mulighed for at opfylde et af dets vigtigste formål - 'at skabe netværk blandt billedkunstnere'. For første gang i foreningens historie er der basis for at arbejde kontinuerligt på en række projekter, der rækker ud over et tolv måneders program. Dette befordrer muligheden for at udnytte de kontakter, ideer og den inspiration, der hele tiden naturligt opstår, når kunstnere bringes sammen, til konkret opfølgning og mulig realisation. Et af de bedste eksempler herpå er, hvad der kom ud af en eftermiddagstur rundt i Nees i juni 2016 sammen med Amanda Kerdahi, der efter det første møde med Lemvig havde et par dage fri, før turen gik retur til Cairo. Turen gik forbi det forladte stuehus på gården Nørager, hvor der har boet mennesker siden middelalderen, men i de seneste år har det stået tomt. Her opstod idéen til at lave en udstilling i stuehuset, der for en kort stund ville genoplive dette og som skulle fokusere på det hjemlige, set i et internationalt perspektiv. Næste dag var bygningen indvendigt opmålt, rentegnet og gennemfotograferet, og ejeren Helge Maagard havde velvilligt givet tilsagn om anvendelsen af den i festivalperioden. Amanda Kerdahi involverede sin ven og kollega Eto Otitigbe, New York, i projektet, og de formulerede et 'open call' om forslag til video- og installationsværker til udstillingen, nu betitlet TOPOPHILIA. Ud af de ca. 300 internationale indkomne forslag udvalgte 14 til udstillingen. Amanda Kerdahi og Eto Otitigbe arbejdede non-stop i to uger i august for med de modtagne værker og forskellige indgreb i huset at omdanne det til en totalinstallation. Under festivalen blev udstillingen passet af folk fra lokalområdet, der også sørgede for en hjemlig atmosfære ved at servere kaffe og småkager for de besøgende. Dette projekt 'udenfor al tidligere planlægning og projektbeskrivelse' endte med at blive én af hovedattraktionerne under festivalen, og det ville ikke have kunnet realiseres uden det langtidsperspektiv der ligger i MEETINGS.

TOPOPHILIA betyder kort sagt 'kærlighed til et sted'



View from the entrance door with the video 'Limbo' in the next room

Marcella Vanzo (IT) 'Limbo' (2006)

In Limbo, gestures are used to portray the ambivalence of bonding as a source of both strength and impediment. The soundtrack is made of the sound of the blood of the artist.

Still >



The farmhouse Nørager with the ET4U trailer parked in front of it



Kuratorisk statement af Amanda Kerdahi og Eto Otitigbe:

Topophilia er titlen på en gruppeudstilling, der omhandler globale perspektiver på det 'hjemlige' liv; topophilia er et begreb der beskriver ens personlige forhold til et sted. Ved hjælp af video, animation, software applikationer og installation udforsker 14 internationale kunstnere følelsen for 'stedet' forbundet med identitet. Stuehuset på gården Nørager er en forladt ramme, som er forankret i den kulturelle sammenhæng Nees, Vestjylland. Udstillingen aktiverer for en kortere periode stedet med nye medieinstallationer, der griber ind i det landlige landskab, så de besøgende kan få et kig ud i andre rum og fjerne 'hjemlige' miljøer. Kunstnerne er udvalgt til udstillingen ud fra et internationalt open call. Kunstnerne bringer på hver deres måde modsætningen mellem 'her' og 'der' i spil; de twister begrebet Topophilia og ansporer os til at overveje begreber som renovering, trivsel, transformation, urenhed, bestøvning, familiebånd, tab og flygtighed. Udstillingens værker konfronterer vores forventninger til 'hjemlige' rum, der er geografisk og kulturelt forskellige fra gården Nørager, hvor værkerne vises.

Topophilia

A four-year project such as MEETINGS provides a good opportunity for ET4U to fulfil one of its most important goals – ‘creating a network among visual artists.’ For the first time in the history of the association a basis has been established for working continuously on a range of projects that go beyond a twelve-month programme. This enhances the opportunity to make use of the contacts, ideas and inspiration that arise naturally when artists are brought together; these ideas and this inspiration may be followed up concretely, and potentially realised. One of the best examples of this is what came out of an afternoon trip round Nees in June 2016 with Amanda Kerdahi, who had a few days off after her first meeting with Lemvig, before returning to Cairo. We went past the deserted farmhouse at the Nørager farm, where people have been living ever since the middle ages; in recent years the building has been empty. Here arose the idea of creating an exhibition in the farmhouse, which for a brief period of time would restore the house to life, and which would focus on the domestic seen in an international perspective. The next day the inside measurements of the building had been taken, a working drawing made and plenty of photographs taken, and the owner, Helge Maagaard, had kindly agreed that we might use it for the duration of the festival. Amanda Kerdahi involved her friend and colleague Eto Otitigbe, New York, in the project, and they formulated an ‘open call’ for proposals for video and installation works for the exhibition, now entitled TOPOPHILIA. Out of the approximately 300 international proposals that were submitted, 14 were selected for the exhibition. Amanda Kerdahi and Eto Otitigbe worked non-stop for two weeks in August in order to transform the house into a scenographic installation, using the submitted works and various interventions. During the festival the exhibition was looked after by people from the local area, who also served coffee and cookies to the visitors in order to ensure a cosy domestic atmosphere. Eventually, this project ‘beyond all previous planning and project description’ became one of the main attractions during the festival, and it would not have been possible to realize it without the long-term perspective implied in MEETINGS.

Put simply, TOPOPHILIA means the ‘love of a place.’



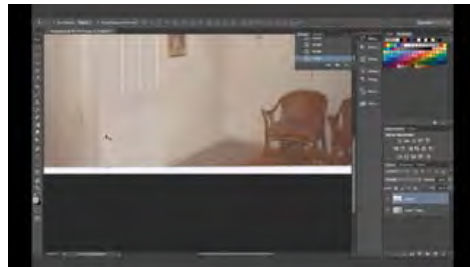
Curatorial statement by Amanda Kerdahi and Eto Otitigbe:

Topophilia is a group exhibition that addresses global perspectives on domestic life; topophilia is an idea that describes one's personal relationship to a place. Using video, animation, custom software applications and installation 14 international artists explore a sense of place that is intertwined with identity. Nørager Farmhouse is an abandoned, geometric structure firmly situated in the cultural context of Nees, Western Jutland. The exhibition activates the site with ephemeral new media installations that intervene the pastoral landscape, allowing visitors to look outward into alternative spaces and distant intimate interiors. The artists were selected for the exhibition from an international open call. Each one finds a way to disorient the dichotomy of 'here' and 'there'; pivoting the concept of Topophilia; allowing one to further consider ideas such as renovation, contentment, transformation, impurity, pollination, family bonding, loss and the ephemeral. The exhibition confronts expectations of domestic spaces that are geographically and culturally different from the structure in which they are contained.



Yasmine El Meleegy (EG), 'Emergency Room' (2016) wax sculpture and video

'Emergency Room' explores complexity and dilemma embedded within the repair process and takes one binary as its main concern: private and public renovations. We repair our cities and our private lives to return to a deceptively perfect image.





Mo Al Dee (EG), 'Cauliflower & Other Videos' (2017)

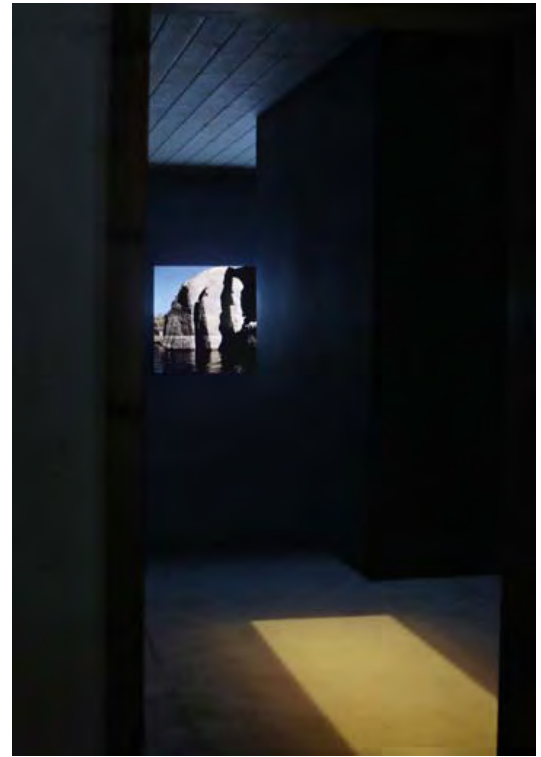
'Cauliflower and Other Videos' is set in a frantic kitchen. Using fast cuts and inspired by POV documentary styles, the series takes a look at mundane domestic life with a comical direction. The 3 videos were installed in the table in the scullery of Nørager. Stills v



Gian Cruz & Claire Villacorta (PH), 'City-Scape n°2' (2013)

'City-Scape n°2' is an ongoing video, dance, performance collaboration that serves as a linguistic intervention; a stand-in for a "city that escapes." The artists examine the notion of fleeting identities in relation to cities and bodies in relation to their hometown Manila. ^ > ^





Eto Otigbe (NG/USA), 'Ushi' (2017)

Ushi, translates to 'grave' in Urhobo. In this immersive installation, Otigbe references the home burial of his maternal grandfather by inverting the void used to house his coffin. The sculpture is accompanied by a video of rock formations from Aswan, one of the sites in Egypt where granite was extracted to construct sites for remembrance.

Mo Maja Moesgaard & Lone Aburas (DK), 'Det er et jeg der taler (Regnskabet time)' / 'I am speaking (The Hour of Reckoning)' (2017)

In this collaboration between author Lone Aburas (text and voice) and Mo Maja Moesgaard (animation) a political monologue is presented as a stream of conscious about the author's life which touches on Danish refugee policy, war participation and white privilege.



Mayan Shay & Tal Stadler (IL), 'Tropica' (2016)

Inspired by text from Leviticus 15 in the Bible's Old Testament, 'Tropica' depicts the meditative actions of Lady Tropica (Lady Niddah). Her repetitive performance parallels the cyclic mechanisms of the natural world. The soundtrack, which might sound at first like the calling of wild animals, is the celebratory blowing of the Shofar by men during Rosh Hashana prayer in the Synagogue.

Danish 'hygge' has become world famous, and at least all Danes know exactly what it means, although we do not agree on what it in fact is. Sonia Barrett set a scene, decorated a room with candles and carpet on the floor for discussion of the term. Oatmeal is 'hyggeligt'/cozy was here the presentation and a link to what we today consider the opposite – our history of slavery on the former Danish West Indies (today the Virgin Islands). After the performance in connection with a preview for the press and the locals, the room was left throughout the Festival with lighted candles, with porridge remains in cooking pots, unwashed plates and cutlery testifying, along with the text 'Let's hygge' on the window across the view, about the complexity of the world and especially of 'hygge'. > ^



Marc Lee (SH), 'Pic Me' (2017) With 'Pic-Me' you can virtually fly to the locations from where Instagram users send posts, thus creating another view on how the media handles posts on social networks. The work probes the properties of the digital realm and what happens to the generated data all over the globe. The video was projected on the floor.

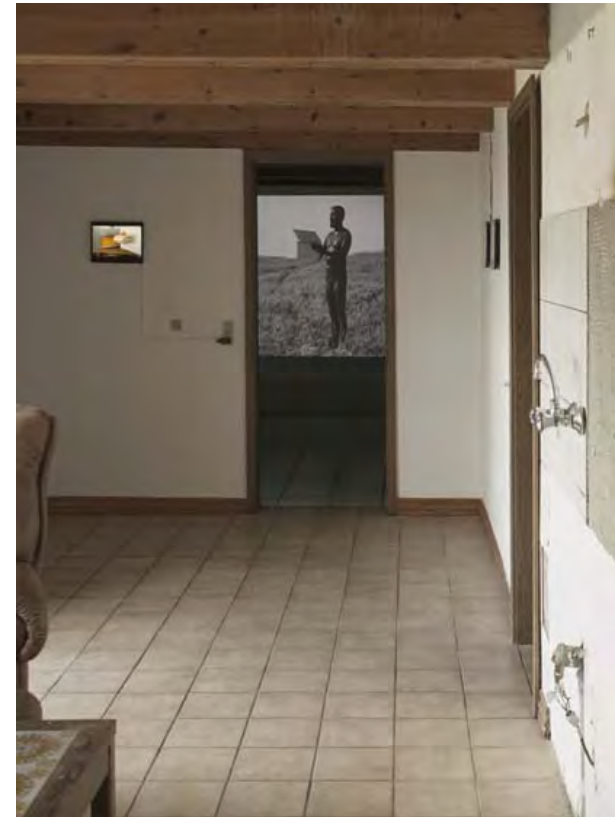


Sonia Barrett (JA/GB), 'Hygge and There' (2017)

'Hygge' is a Danish term that denotes spaces of safety and comfort. 'Hygge and There', a performance and installation, where Barrett seeks to dismantle the dichotomy of the 'here and there' within the context of Europe and the Caribbean diasporas through porridge and candlelight from the Caribbean and Denmark. Challenging how dominance is asserted Barrett invites us to consider hygge as 'this side and beyond'. During the performance Barrett invites the visitors to share porridge and hygge with her.



On the west wall of the former kitchen of Nøramer: Will Hurt's (GB) video 'Automated Spatial Transformations (Nøramer)' (2017) 'Automated Spatial Transformations (Nøramer)' (2017) is an interactive custom application that allows a digitalized model of Nøramer farmhouse to be generatively reconfigured, giving viewers a new perspective of the building they are standing in.



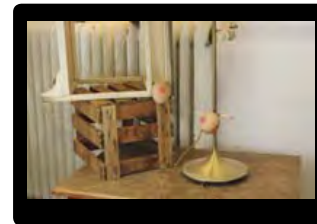
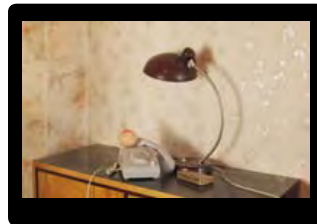
View from the kitchen into the next room with Mauricio Sáenz' (MX) video 'Insular' (2015).

On the east and south walls of the kitchen Astrid Menze's (DE) videos 'Kalter Keller', 'Arbeitszimmer [home office]' & 'Atelier [studio]' (2014) were shown on small digital screens.

Astrid Menze's (DE) 3 videos: 'Kalter Keller', 'Arbeitszimmer (home office)' & 'Atelier [studio]' (2014) take place in an untouched apartment from the German Democratic Republic time at the Burg Friedland NL museum. Using single frame animation techniques, the room is animated with breasts, which become the defining characteristics of the space. >



Arjen de Leeuw's (NL) video 'Speculations' (2016) takes us to Spain, where the remains of a viral construction movement can be found all over. Meanwhile on a global scale the honey bee is disappearing. Could there be a connection between the disappearance of our most important pollinator and this symbol of an infertile economic system?





Mauricio Sáenz' (MX), 'Insular' (2015).



'Insular' inquires on the concept of physical relocating as an act of resistance and transformation. The metaphor of the insular as an isolated place makes the rebelliousness of confronting adversity implicit, materialized as a barrier that entails any kind of migration. This way, the symbolism of home as an inherent element to human condition and its adaptability to new spaces becomes visible, even if these denote a hardship to overcome.
< still



Maiko Iyo Alley-Barnes (USA), 'Sacred' (2014).

'Sacred' is a visual meditation and intimate look at a day in the life of a water priestess and soothsayer: A vision of a future where the once taken for granted has become the most precious of commodities.
< still



Amanda Kerdahi making a map of Nørager in June 2016.

Amanda Kerdahi and Eto Otigibe during the installing of Topophilia in August 2017.



It is probably the biggest (cultural) transformation, although temporary, that the old house Nørager has ever been exposed to, even though its age indicates that it must have experienced the installing of both running water and not least electricity. The house appears with a number of reckless and rational modernizations, especially the latest, which was probably done some time in the eighties, as a strange hybrid of the tides of the time. This does not indicate any sense of its distinctiveness and history, just as the 'fashion' has also lost to the concrete in the name of rationality, - light square ceramic tiles laid in concrete form a large hard and unbroken surface throughout the house. In addition, it appears ripped and cleaned for personal leftovers and other movables, only the imagination and the few people in the area who have had relationships with the place over time, understand the life of the house, its 'true' story. Therefore, it was a great experience to see the house changed and adapted to the display of the many international artworks that it now became 'home' for. It became an honest and thoughtful interaction between the different artworks, the character of the house and the distinctive atmosphere, a total installation far from the idea of the 'white cube' both literally and figuratively. The sound of Arab voices and the clattering kitchenware that met you at the entrance door and blended with the pulse in the video in the room right in front of you will stay long in our memory. Who should have thought that love for exactly that place would ever again have arisen?



The video was shown in the former woodwork room, Nissum Gamle Skole, Kirkebyvej 11, Sdr. Nissum, 6990 Ulfborg

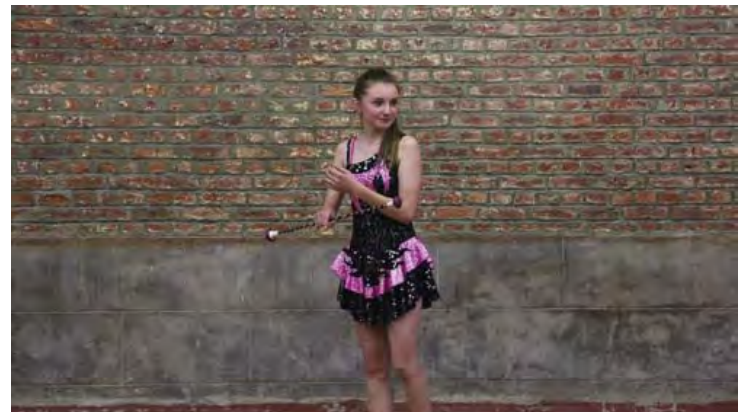
The video 'Brame' was produced during an artists-in-residence at La chambre d'eau in Avesnois, Northern France, 2014. A group of delegates from ET4U were presented to the work at La chambre d'eau's festival Eclectic Campaign in the same year - it is a strong portrait and a spiritual journey into a northern French country area. The video has fully deserved won the Prix du Syndicat de la critique du Festival Courts 2014 in Paris and Best Documentary, International Film Festival, Aubagne 2015.

'Brame' - 'is a bellow after a long time of silent waiting, - bricks, fields, fences, unpredictable weather, characters, beliefs and confessions, - a hymn to life, a poetic journey through an inspiring region, its sounds, its silence and its secrets.'

Stills >

Brame

Anne Loubet (FR) & Sophie-Charlotte Gautier (FR)
(video 2014, 24:00 min.)





Skeylja and Seeljocht

33 1/3 Collective: Douwe Dijkstra, Jules van Hulst & Coen Huisman (NL)



The videos was shown in the boat shop behind the old slipway, Vesthavnen, Thorsminde, 6990 Ulfborg



Still 'Skeylja'



Still 'Seeljocht'



Still 'Seeljocht'

'Seeljocht' (video 2011, 10:41 min.) by 33 1/3 Collective

'Seeljocht' (Frisian for sea light) is a research by like-minded musicians and the visual artists of 33 1/3 Collective focussing on their own interpretation and artistic translation of the Dutch island Vlieland. A one-week residency on the island by all the artists involved accumulated into a one-hour live show that is a soundtrack of nature, both supported and empowered by Vlieland's imagery. Foremost, 'Seeljocht' is a warm ode in which Vlieland's nature plays a leading role. The resulting short film shows both the working process on the island as well as the final live performance during music festival Into the Great Wide Open



'Skeylja' (video 2012, 8:34 min.) by 33 1/3 Collective

'Skeylja' is an international artist-in-residence project focusing on the meeting between Dutch, Frisian, Icelandic and English musicians and the visual artists of 33 1/3 Collective.

In March 2012 eleven artists went to Iceland for a week and afterwards turned the recorded material of this week into a live performance for the Oerol Festival on the Dutch island Terschelling. In the 'Skeylja' performance a dialogue takes place through improvisation sessions in which collective audio and visual landscapes arise. The resulting short film shows an overview of exploration, creation and performance.

Fra blomst til blomst fra skjul til skjul / From Hiding-Place to Hiding-Place

Sonja Lillebæk Christensen (DK)
(video 2013, 9:10 min.)



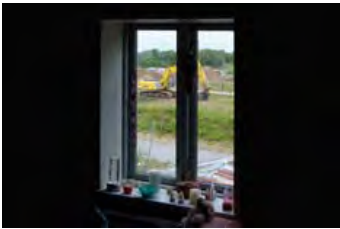
Sonja Lillebæk introducing her video to the participants of the symposium



The video was shown in the cowhouse - Hedevej 21, Skalstrup, 7570 Vemb

In collaboration with musician Gry Bagøien, Sonja Lillebæk Christensen has made a poetic video 'From Hiding-Place to Hiding-Place' as a meditation about the song Little Butterfly. The music is spherical pop, which quite carefully touches Bjørn Tidmann's immortal classic. The video's songtext is about drinking, relationship, unredeemed expectations and hopes being shattered, impermanence and about a three course menu with a party racket, which is served in the community house. On the visuals we find an avenue with pollarded trees on both sides, where the seasons change and day turns into night. In the video we get acquainted with Rose and O. L. C. Denmark, but who the butterfly in the video is... well, we may never find out.





'Udsigten 1' (2009) - still



'Udsigten 2' (2011) - still



'Udsigten 3' (2014) - still

**Udsigten 1 - 3 /
The View 1 - 3**
Marianne Jørgensen
3 stopmotion videos

To every thing there is a season, and a time to every purpose under the heaven - it also applies to the environment of Marianne Jørgensen's house, situated between country and city, with a free view of meadow and fields. Until 2009, where construction machinery occupies the area, and a major transformation of the surroundings begins. After five years it is complete - now with a free view of detached houses and a large sports facility, all seen through Marianne Jørgensen's window and in approx. 3 minutes.



The videos were shown in a former stable at Stabyvej 73, Husby, 6990 Ulfborg





'Udsigten 1, 2, 3' installed in the former stable at Stabyvej 73



'Green Screen Gringo' was shown in an empty stable of the manner house Rysensten, Bøvlingvej 40, 7650 Bøvlingbjerg



The stable of Rysensten from outside

Green Screen Gringo

Douwe Dijkstra (NL)

(video 2016, 15:51 min.)

Behind a green screen, a foreigner finds his way in an enchanting – and yet turbulent – Brazil. Where the streets are a stage for politics, art and affection, a gringo can only watch. The result is a mixtape-portrait of modern day Brazil seen through the eyes of the visitor.

So simple it can be done – in a warm, frank, and poetic way the video goes below the surface, and reveal the soul of the Brazilian people.

This film was shot during a two-month residency at LABMIS, the artist-in-residence program of the Museum of Image and Sound in São Paulo. The video was awarded at the São Paulo International Short Film Festival, Brazil (23 August - 3 September, 2017 - at the same time as it was shown in Bøvlingbjerg) and has since been shown and awarded at a large number of video / short films / documentary festivals.

'Green Screen Gringo' stills



Peripheral Vision, 7 Czech videos

curated by Michal Kindernay (CZ)

(Total duration of loop: 25:11 min.)



Michal Kindernay: 'Cargo' (2016, 6 min.)



Alžběta Bačíková & Lucie Rosenfeldová: 'Fading Relationship' (2016, 3:54 min.)



Martina Holá: 'La Photo du colonel' (2015, 4 min.)



Pavel Jestráb: 'Morning with fur on the tongue' (0:45 min.)



Matěj Al-Ali : 'One for all' (2012, 2:52 min.)



Michal Kindernay: 'Unclear Visibility' (2013, 2:35 min.)

Experimental videos by Czech visual artists with the 'peripheral' landscape as the common denominator. The artists refer in different ways to the essential interconnection between human role in the natural and the cultural scenery. This is either in the form of highly personal reflections or more societal messages about a fragile natural environment or its artificial layer of techno-scape.

< The videos were shown in a former piggery at Bøvling Fjordvej 38, 7650 Bøvlingbjerg >



Pavel Jestřáb: 'Third Trilobite' (2014, 5:05 min.)

At the site 3 videos curated by Benoît Ménéboo, La chambre d'eau (FR)

'En cas d'absence' (2010, 11:35 min.) Benoît Ménéboo (FR) A video collage from Aulnoye-Aymeries, a rail junction town in the north of France, with extracts from European cinema.

'24°3'55'N 5 5°3'23'E' (2012) Ammar Bouras (AL) A video round trip between two very different landscapes - Le Favril in the north of France and Ekker in the Algerian desert where the French army made nuclear tests and the Beryl accident happened in May 1962.

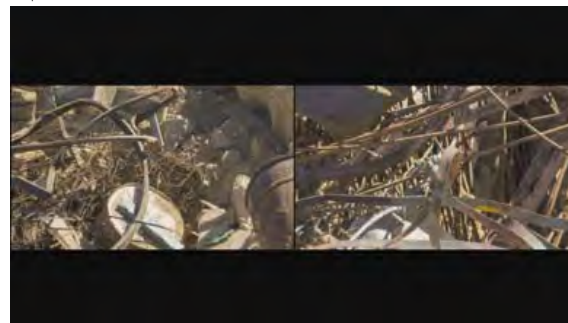
'Chooz' (2012, 1:32 min.), Stéphane Pichard (FR) The camera is turning silently around a motionless young woman in the landscape of the Chooz nuclear power station in the north of France.



Benoît Ménéboo (FR): 'En cas d'absence' (2010, 11:35 min.)



Stéphane Pichard (FR): 'Chooz' (2012, 1:32 min.)



Ammar Bouras (AL): '24°3'55'N 5 5°3'23'E' (2012)



Cafe Heden, Ulfborg Kirkebyvej 1, 6990 Ulfborg



Vincent Dumesnil, Co-directeur of La chambre d'eau, introducing the videos to the participants of the symposium



The videos were shown in the storehouse of Cafe Heden and Toves Rengøring behind the café, Ulfborg Kirkebyvej 1, 6990 Ulfborg



The video was shown inside Bruns garage

Stills below





Bruns garage - Vestermøllevej 12, Fjaltring, 7620 Lemvig

The meadows on the isthmus between the sea and Nissum Fjord, south of Fjaltring

The Idea of You

Kirsten Otzen Keck
(video 2010, 8:13 min.)

A 1960's European air hostess is day dreaming on a plane about the meeting with a Senegalese soldier from the first world war French colonial army. In a mix of modern reflective mirror facades, and imagery relating back to exchanges and trade in history between Africa and the West, these two characters meet. In the second part of the animation, Kirsten goes to Senegal, to meet with locals, who help her create a portable bluescreen. This is going to serve as her place in a public space, she is unfamiliar with.





Wapke Feenstra introducing her video



The video was shown in the barn at Bækbyvej 7, Skalstrup, 7570 Vemb

Stills ▾

Farmers & Ranchers: Growing up in Changing Landscapes

Wapke Feenstra (NL) (video 2014, 26:20 min.)

'Farmers & Ranchers' is a portrait of young people in transition. Teenagers from two typical rural clichés; cowboy-land Colorado in the United States and the Dutch dairy-farming province Fryslân. They study agriculture and were asked to consider their futures in farming and ranching. In the documentary the youngsters meet overseas on the farmland of their (grand)parents and show each other the family businesses. Both watch as their landscapes undergo tremendous change: sea dikes are rising in Fryslân, while the Plains of Colorado suffer drought.

Wapke Feenstra tends to intervene in existing visual experiential ecologies, in order to coax out new or current readings. In order to create. She is with Kathrin Böhm (UK/DE) and Antje Schiffers (DE) a founding member of Myvillages, an artist group founded in 2003. The work addresses the evolving relationship between the rural and the urban, looking at different forms of production, pre-conceptions and power relationships. (www.myvillage.org)





The barn transformed into a cinema

Tingene omkring os

Video screening kurateret og præsenteret af Leena Kela (FI)

Hvordan påvirker vi tingene (objekter, væsener og enheder) i vores omgivelser og hvordan påvirker de os? Jo mere vi ser tingene i vores hverdag, desto mere blinde bliver vi overfor dem. Denne video screening fokuserer på at se nærmere på vores omgivelser, se hvordan tingene interagerer med os, hinanden og rummet omkring dem. Screeningen er dedikeret til at møde tingene omkring os.

The things around us

Video screening curated and presented by Leena Kela (FI)

How do we influence the things (objects, beings and entities) in our surrounding and how do they influence us? The more we see the things in our everyday life, the more we become blind to them. This video screening focuses on taking a closer look at our surrounding, seeing how the things interact with us, each other and the space around them. The screening is dedicated to meeting with the things around us.



Leena Kela presented her video screening at Skærum Mølle 1st September and at Mejeriet - Kulturhus Tarm 7th September (photo Skærum Mølle)

Curator's statement: (video, approximately 3 min.) 'As a curator of this screening, I am embodying the theme by interacting with the things around me.'



Annette Arlander (FI): 'Year of the Snake Swing' (2014, 3:06 min.)

A miniature version of a work called 'Year of the Snake – Swinging'. A performance for camera on the island of Harakka in Helsinki, Finland. The performance was repeated approximately once a week during the year of the snake 2013. It is the last part in a series of twelve one-year projects called 'Animal Years' on the same island.



Tellervo Kalleinen (FI): 'Play this at my funerals' (2013, 3:42 min.)

Different people in Helsinki and Berlin are posing in their homes with the instruments they wish to be played at their funeral. The participants, aged between 4 and 90 years, were found through an open call distributed in social media. The video is matched to the song 'Play this at my funeral' by the Swedish band Blood Music.



Anssi Pulkkinen (FI): 'Sea (Three Borders)' (2012, 3 min.)

The video shows an image of a classical sea painting. Every few minutes the painting begins to swing, after which the image pulls out from the painting. Camera tracks back to reveal the entire room and finally also the studio outside the set is revealed. Workers are shown to set the interior props back into order and the camera tracks back into a close-up of the painting on the wall.



Iiu Susiraja (FI): 'Love or Not Love' (2013, 0:55 min.)
A short performance for camera with a flower and a carpet beater.



Maria Duncker (FI): 'Evergreen' (2013, 2:38 min.)
The lily-leaf's unflagging non-stop raving.



Ewa Górzna (PL): 'Rearranged' (2014, 9:47 min.)
Rearranged is a calmly flowing journey through the space submitted to an unexpected transformation. It reveals a surreal moment when the wild enters the conventional rearranging the established order according to unrestrained turbulent rules.



Eeva-Mari Haikala (FI): 'Cooking Pot' (2015, 2:32 min.)
Before standing in front of the camera and placing the cooking pot on her head, a woman listens to a song, the rhythm of which she tries to remember in front of the camera by drumming on the pot.



Heini Aho (FI): 'Playing with the Dragon' (2015, 8:24 min.)
The video 'Playing with the Dragon' portrays a play with fire. A person builds unstable assemblages under burning candles. The illusion of safety or remoteness of danger may alienate one from life. Avoiding danger begins to define the course of the day and what we do in life.



Antti Laitinen (FI): 'Marionette' (2017, 4:52 min.)



Iiu Susiraja (FI): 'Whipped Cream' (2012, 1:04 min.)
A short performance for camera with shoes and whipped cream.



Matthew Cowan (NZ): 'The Barber's Pole' (2012, 9:30min.)
In the poem 'Damon the Mower' by seventeenth century poet Andrew Marvell the character Damon compares himself to Death as he meditates on his work cutting grass in the English countryside. This video presents a performance involving a similar character and a white pole that resembles both a maypole and a barber's pole.



Anssi Pulkkinen (FI): 'Still Life (Vertigo)' (2014, 5 min.)
Video shows an image of a car in a white space. For the main part the car only stands still. Every few minutes the car begins to glide from one side to the other, finally hitting the walls with a growing speed.



Archana Hande (IN)
'The Golden Feral Trail - I'
(2013-15, 4.05 min.)



Vibha Galhotra (IN)
'Manthan'
(2015, 10:44 min.)



Gigi Scaria (IN)
'The Ark'
(2015, 3:36 min.)



Sonia Mehra Chawla (IN)
'Moving inwards bone trees & fluid spaces'
(2015, 10 min.)



Ravi Agarwal (IN)
'The Flower Pluckers'
2007
Part of
'Have you seen the flowers
on the river?'
(2007-2012)



Sonia Khurana (IN)
'The world'
(2002-03)

På usikker grund

Video screening kurateret og præsenteret af Gigi Scaria (IN)

De valgte videoer handler mest om miljøproblemer og de sociopolitiske forandringer verden for øjeblikket gennemgår. Der er mange forskellige strømninger i indisk videokunst, men i de senere år ses en stor optagethed af emner som for eksempel: ejerskab til land, forbrug, miljø og livet i byen, sat op i mod eller overfor klassisk historisk romantik og æstetik. Observationerne og ængstelsen i disse værker udfordrer for så vidt vor tids mere eller mindre vedtagne udtryk, og varsler samtidig en poetisk genindtræden i kunstneres behandling af disse komplekse problemstillinger.



Ranbir Kaleka: 'Man with cockerel' (2001-02) (IN)

On slippery grounds

Video screening curated and presented by Gigi Scaria (IN)

The videos are dealing with the environmental concerns and socio political shift, which the world is currently undergoing. Many movements exist within the video art practice in India, but during the last few years one could observe concerns evolving around the areas of land, consumption and urban living as against the notion of historic romanticism and its aesthetic choices. The observations and concerns raised in these videos most of the time challenge the existing choice of language and also adopt a poetic re-entry to an already complex subject.



Gigi Scaria presented his video screening at Skærum Mølle 2nd September and in an empty factory hall at Danspin in Ikast 5th September in collaboration with Kunstpakhuset i Ikast (photo ^ Skærum Mølle)

Tanker om kunstprojekter i kløften mellem land og by

Af Will Owen (USA)

Et aspekt af MEETINGS, der i stigende grad har optaget mig, er den stadig større kløft mellem livet på landet og i byen. Det er en global tendens, at folk fra landområder og forstæder flytter ind til storbycentrene, hvilket har mange konsekvenser der rækker langt ud over min fatteevne, men som jeg her vil undersøge. MEETINGS var vært for samtidsvideo- og performancekunst i landlige vestjyske omgivelser og aktiverede herved samtalen mellem landlige og urbane miljøer, både i aktiv og passiv forstand. Jeg har selv oplevet afstanden mellem de landlige og de urbane perspektiver vokse i både USA, Mexico, Danmark, Canada, Frankrig, og er ikke i tvivl om at det samme er tilfældet mange andre steder. Når de unge, de kreative og indvandrerne flytter ind til byerne på grund af det langt større og mere varierede udbud af muligheder der, skaber det splittelse i samfundet. Det åbner for problematiske gensidige fortællinger om 'os og dem', hvilket historisk set altid har haft negative resultater. Det efterlader også et hul i arbejdsstyrken i landdistrikterne, der normalt blev udfyldt af de unge. MEETINGS har fået et interessant resultat ud af at bringe flere danske kunstnere, som oprindeligt stammer fra landet, tilbage dertil for at præsentere værker for deres hjemegn eller lignende steder. Også kunstnere fra mange andre lande og med forskellige baggrunde, flest fra storbycentre, har skabt kunst i sammenhænge, der er helt forskellige fra deres egne. Er det de menneskers rolle, der oprindeligt er født på landet og derefter er flyttet til byen, at vende tilbage til landet for at tale om åbenhed og accept? Er det folk fra landdistrikterne, der ser ind mod byområderne, er det deres rolle at bringe emner som adgang til offentlige ressourcer og repræsentation på banen? Selv disse spørgsmål er udtryk for en lidt indskrænket polariseret diskussion. I sidste ende er jeg interesseret i den realitet, at alle mennesker dybest set stræber efter det samme, og det at pege på lighederne hen over forskellene er nøglen til samfundsmæssige fremskridt, hvad enten det er i Danmark, i USA eller hvor det måtte være. I et projekt, hvis delmål det er at samarbejde med folk, som vi har mødt med henover et år, er det et pludseligt tab at tage afsted og ikke vide, om eller hvornår jeg vender tilbage. Denne form for socialt interaktive projekter er afhængige af deltagelse fra de lokale samarbejdspartnere, og det er en forudsætning at skabe en gensidig respekt og forståelse fra begyndelsen. Langsigtede virkninger af denne type projekter muliggør, og bør også på et vist niveau være bygget på et forhold af symbiose mellem alle parter.



Thoughts on art projects in the gap between rural and urban life

By Will Owen (USA)

A part of this project that has been increasingly close to my thoughts is an issue that is happening globally, an expanding gap between rural and urban life. This global shift of people to urban centers and leaving more rural or suburban areas has many implications that are far beyond my small scope of understanding, but I'll explore them in this short text. MEETINGS hosted contemporary video and performance art in agrarian environments around western Jutland and in doing so, it is a part of this conversation between rural and urban environments, however active or passive. I've seen this widening gap of rural and urban perspectives happening in the US, Mexico, Denmark, Canada, France, and I'm sure elsewhere too. When young people, arts workers, and immigrants move to urban areas for various opportunities this creates schisms within society. It enables problematic binary narratives of 'us vs. them', which historically always have negative results. It also can leave a gap in the labor workforce of rural areas normally filled by young people. MEETINGS has had an interesting outcome of bringing many Danish artists, originally from rural Denmark, back to regions where they are from-- presenting works for their communities or similar areas to where they grew up. Also, artists from around the world of various backgrounds, from mostly urban centers, are making art in contexts quite different from their own. Is it the role of originally rural born people, having moved to a city center, and then returning to rural areas to speak to openness and acceptance? Is it the role of people from rural regions looking towards urban areas to address issues of access to state resources and representation? Even these questions represent a reductive binary argument. Ultimately, I'm interested in the reality that the aspirations of all humans are basically similar and that pointing to commonalities across differences to progress society is key, whether in Denmark or the US and beyond. With a project whose partial goal is to collaborate with folks we have been meeting for over a year, it is a sudden loss to leave and not know the next time that I will return. These types of socially interactive projects rely on participation from the local collaborators after building a level of mutual respect and understanding, long-term effects of these sorts of projects can and should be rooted in at least certain levels of symbiosis between all parties.



One of the qualities of the country life - Bøvling Fjordvej 38, 7650 Bøvlingbjerg

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