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Bjorn Noorgard



Bjorn Noorgard, The Prince was late, Ceramic, 2008

Los Manifiestos Dada desde 1918 hasta el 1921 fueron una fuerte reacción a los eventos, emociones y a los cambios que se proclamaron como "Nada", "Todo" y "Algo". Los Artistas y la gente pudieron encontrar y identificar sus propias interconexiones y sus propias interpretaciones y percepciones sin que fuese vinculadas por la restricción impuesta por otros.

Estas ideas se han expresado en el trabajo de Marcel Duchamp, Dada, John Cage, el Grupo Fluxus, Donald Judd y muchos otros. Fue a través del trabajo con artistas Fluxus de Europa en China durante los primeros años del siglo XXI que nació Nothing Gallery. La idea de que los artistas recrearan espacios de exhibición en Europa de los años 60 y 70 en la ciudad de Xiamen en China. Las exposiciones incluyeron reconocidos artistas Fluxus europeos y artistas chinos al comienzo de sus carreras.

El enfoque de la galería es crear oportunidades para que los artistas rompan los límites entre disciplinas, personas y culturas y creen sus propios y únicos lenguajes visuales. Abrazamos la fluidez

de género, tiempo y espacio para que los individuos puedan construir sus propios mundos. Invitamos a diálogar con nosotros artistas, coleccionistas, filósofos, historiadores y, en particular, a todas las personas sin o con etiqueta que elijan la vida del arte.

Ofrecemos nuestro espacio para expresar "Algo", "Todo" y "Nada".

The Dada Manifestos of 1918 - 1921 where a strong reaction to events, emotions and change which proclaimed itself "Nothing", "Everything" and "Something" .Artists and all people could find and identify their own interconnectedness and their own interpretations and insights unbound by restriction imposed by others.

These idea have been expressed in the work of Marcel Duchamp, Dada, John Cage, the Fluxus Group, Donald Judd and many others. It was through working with Fluxus artists from Europe in China during the early years of the 21st Century that the Nothing Gallery was born. The idea recreated artists run exhibition spaces in Europe from the 1960's and 1970's in the city of Xiamen in China. Exhibitions included well known European Fluxus artists and Chinese artists at the beginning of their practices.

The focus of the gallery is to create opportunities for artists to break down boundaries between disciplines, people and cultures and to create their own unique visual languages. We embrace fluidity of gender, time and space so that individuals can construct their own worlds. Our dialog invites artists, collectors, philosophers, historians and most particularly all people with no label or any label they choose to join in the life of art.

We offer our space to express "Something", "Everything" and "Nothing".

Hoy en día corremos de la A a la B lo más rápido que podemos, pero quizás nuestro momento es entre A y B. Y hay momentos que solo pasan una vez en tu vida, y si pierdes una mirada, un movimiento, un viento, una situación, se termino, nunca más tendrá otra oportunidad, la vida no tiene otra oportunidad, tienes que agarrarte cuando sucede, el pobre Príncipe llegó tarde para ese momento, pero otros se divirtieron.

We are today rushing from A to B as fast as we can, but maybe our moment is between A and B. And there are moments you only get once in your lifetime, and if you miss a look, a movement, a wind, a situation, it is done, it is over, never again another chance, life has no rehearsal, you have to grab when it happens, and the poor Prince was late for his moment, but others had the fun.

Biografía:

Bjørn Nørgaard (nacido el 21 de mayo de 1947 en Copenhagen) es un artista Danés que ha estado activo en diversos campos, como el arte gráfico, la cerámica, la producción cinematográfica y otras actividades, pero desde la década de 1970 su principal interés ha sido la escultura. Fue profesor en la Real Academia Danesa de Bellas Artes 1985-93.

Ha influido significativamente en la escena artística en Dinamarca a través de sus "happenings" y sus esculturas. Aunque se ha especializado en escultura, su mayor logro es quizás su trabajo en el diseño de los tapices por la reina Margrethe II. Nørgaard fue profesor en la Real Academia Danesa de Bellas Artes desde 1985 hasta 1994. Su taller principal es en la aldea de Bissinge en la isla de Møn.

Nørgaard estudió en la década de 1960 en la recién fundada Escuela de Arte Experimental de Copenhagen, donde, a sus 17 años, entró en contacto con artistas como Per Kirkeby y Richard Winther. El artista alemán Joseph Beuys ha enfluído bastante en su carrera; Bjorn ha participado en obras

colaborativas y performance donde encontró nuevas formas de dar expresión artística a las causas izquierdistas de la época.

Una de las más llamativas fue "The Female Christ" (1969) cuando su esposa Lene Adler Petersen caminó desnuda con una cruz a través de la Bolsa de Copenhagen para recordar a la sociedad la visita de Cristo al templo. El comercio fue suspendido por el resto del día. Otra performance fue su "Sacrificio de los caballos" (1970), donde mató a un caballo en un campo en el norte de Sealand y lo cortó en trozos pequeños que puso en cientos de tarros de mermelada. Aquí tuvo éxito en alentar a la prensa a centrarse en la guerra de Vietnam y en el hambre de Biafra. La performance causó un gran conmoción y debate.

Trabajando con una variedad de materiales, Nørgaard aplica el arte a la comunicación con la sociedad, ya sea a través de la escultura, festivales, películas, pintura, arte gráfico o arquitectura. Ha logrado proporcionar reflexiones críticas sobre la cultura, la política y la sociedad en mientras que evolucionara.

Gran parte de su trabajo consiste en escultura, donde es experto en combinar temas del arte y la cultura, proporcionando una nueva perspectiva sobre temas de interés actual. Su interés en la historia es sin duda una de las razones por las que fue elegido en 1990 para diseñar bocetos de gran escala para los tapices que rastrean la historia de Dinamarca así como lo quería la Reina Margrethe.

Recibió en premio una medalla como Ingenio et Arti en 1999.

Sus esculturas monumentales ubicadas en espacios públicos en varias ciudades danesas combinan hormigón, mármol, cerámica y vidrio. Incluyen el aclamado Muro Humano (1982), que ahora se exhibirá en el Museo de Arte Horsens, el monumento a Hans Tausen (2004) en Viborg, y la Torre de Thor (1986) de 26 metros de altura en Høje Taastrup.

Su imaginación fértil, que se basa en parte en el arte de épocas pasadas y otras culturas, y su deleite en combinaciones inusuales de materiales muy diferentes (hormigón, mármol, cerámica vidriada, vidrio, etc.) se han expresado en una serie de esculturas monumentales como Menneskemuren (1982, The Human Wall, creada en 1981-82 para el Museo Guggenheim de Nueva York) y los 26 metros de altura, Tors tårn (1986, la Torre de Thor). Estas grandes obras se han creado en colaboración con trabajadores y especialistas y se han instalado en lugares públicos en varias ciudades de Dinamarca; Otros se encuentran en museos de arte danés y nórdico.

Una de las mayores comisiones de Nørgaard ha sido los 11 grandes tapices (1990-2000) con motivos de la historia danesa colgados en el salón de banquetes del Palacio de Christiansborg en Copenhagen; Fueron tejidos en Les Gobelins en París.

Biography:

Bjørn Nørgaard (born 21 May 1947 in Copenhagen) is a Danish artist who has been active in a variety of fields, like graphic art, ceramics, film production and other activities, but since the 1970s his main interest has been sculpture. He was a professor at the Royal Danish Academy of Fine Arts 1985-93.

He has significantly influenced the art scene in Denmark both through his "happenings" and his sculptures in Danish cities. Although he has specialized in sculpture, his greatest achievement is perhaps his work in designing Queen Margrethe II's tapestries. Nørgaard was a professor at the Royal Danish Academy of Fine Arts from 1985 to 1994. His main workshop is in the village of Bissinge on the island of Møn.

Nørgaard studied in the 1960s at the newly founded Copenhagen School of Experimental Art where, as

a 17-year-old, he came into contact with artists such as Per Kirkeby and Richard Winther. Influenced by the German performance artist Joseph Beuys, he was involved in collaborative works and happenings where he found new ways to give artistic expression to the left-wing causes of the time.

One of the most striking of these was "The Female Christ" (1969) when his wife Lene Adler Petersen walked naked with a cross through the Copenhagen Stock Exchange in order to remind society of Christ's visit to the temple. Trading was suspended for the rest of the day. Another was his "Horse Sacrifice" (1970) where he slaughtered a horse on a field in the north of Sealand and carved it up into small pieces which he put into hundreds of jam jars. Here he was successful in encouraging the press to focus on the Vietnam War and hunger in Biafra. The happening caused quite a commotion and debate.

Working with a variety of materials, Nørgaard applies art to communicating with society whether through sculpture, festivals, film, painting, graphic art or architecture. He has succeeded in providing critical reflections on culture, politics and society as it evolves.

Much of his work involves sculpture where he is adept at combining themes from art and culture, providing a new perspective on topics of current interest. His interest in history is certainly one of the reasons why he was chosen in 1990 to design the large-scale sketches for the tapestries tracing the history of Denmark at the request of Queen Margrethe.

He was awarded the Ingenio et Arti medal in 1999.

His monumental sculptures located in public spaces in several Danish towns combine concrete, marble, ceramics and glass. They include the widely acclaimed Human Wall (1982), now to be displayed at the Horsens Art Museum, the Hans Tausen monument (2004) in Viborg, and the 26 metre high Thor's Tower (1986) in Høje Taastrup.

His fertile imagination, partly drawing on the art of former times and other cultures, and his delight in unusual combinations of widely different materials - concrete, marble, glazed ceramics, glass, etc. - have found expression in a series of monumental sculptures such as Menneskemuren (1982, The Human Wall created in 1981-82 for the Guggenheim Museum in New York) and the 26 metre high Tors tårn (1986, Thor's Tower). These large works are created in partnership with workmen and specialists and installed in public places in several cities in Denmark; others are located in Danish and Nordic art museums.

One of Nørgaard's biggest commissions has been 11 large tapestries (1990-2000) with motifs from Danish history for hanging in the banquet hall at Christiansborg Palace in Copenhagen; they were woven at Les Gobelins in Paris.

Website: www.bjoernnoergaard.dk

Exhibitions:

2018

17 Tapestry sketches on Display, Koldinghus, Kolding, Denmark

Møenlight Sonata – A homage to the starry sky of Møn, Kunsthal 44Møen, Møn, Denmark

Free Art, Free Children, Den Frie Exhibition 2018, Den Frie Centre of Contemporary Art, Copenhagen, Denmark

Transformations in plaster, KØS – Museum of art in public spaces, KØge, Denmark

Bjørn Nørgaard - Graphic works, Næstved Kunstforening, Næstved, Denmark

A Wonderful World, The Johannes Larsen Museum, Kerteminde, Denmark

Grand Designs – Clever Hands, CLAY Museum of Ceramic Art Denmark, Middelfart, Denmark

Matias & Mathias og Bjørn Nørgaard, Heart, Herning Museum of Contemporary Art, Herning, Denmark

Tan Ping & Bjørn Nørgaard, Horsens Art Museum, Horsens, Denmark

Denn durch die Liebe wird der Mensch besser, The Stiftung Christliche Kunst Wittenberg, Lutherstadt Wittenberg, Germany

2017

Kunsten i lyset, Sophienholm, Kgs. Lyngby, Denmark

De to huse, Kunsthal 44Møen, Møn, Denmark

Horses, V1 Gallery & Eighteen, Copenhagen, Denmark

Art in Art, MOCAK Museum of Contemporary Art in Krakow, Poland

Bjørn Nørgaard, Glostrup Kunstforening, Glostrup, Denmark

OPSLAG NEDSLAG - Danish Artists' Books, The Black Diamond, Copenhagen, Denmark

Sketch of a new world, Sorø Art Museum, Sorø, Denmark

Multiplizieren ist/bleibt menschlich: Edition Block 1966–2016, Edition Block, Berlin, Germany

Kunsten i lyset. Glaskunst fra Per Steen Hebsgaards værksted, Museet for Religiøs Kunst, Lemvig, Denmark

2016

Chart Art Fair 2016, Kunsthal Charlottenborg, Copenhagen, Denmark

Much dreaming and many words are meaningless, Galleri Susanne Ottesen, Copenhagen, Denmark

Fetich - Objects of Desire, Holstebro Art Museum, Holstebro, Denmark

Spring Exhibition 2016, Den Frie Centre of Contemporary Art, Copenhagen, Denmark

Remember Lidice, Städtische Galerie Nordhorn, Nordhorn, Germany

In Con Se Kvenz, Edition Block, Berlin, Germany

Out of use: In terior, Galleri Susanne Ottesen, Copenhagen, Denmark

Rainbow in the Dark, Malmö Kunstmuseum, Sweden

Ich kenne kein Weekend. Archive and Collection René Block, Berlinische Galerie – Landesmuseum für Moderne Kunst, Berlin, Germany

Drømme i mængde er tomhed, det gælder også ord i mængde, Galleri Susanne Ottesen, Denmark

2015

Rolling Snowball/6, Djupivogur, Iceland

Grafiske forbindelser, The Kastrupgaard Collection, Kastrup, Denmark

Spring Exhibition 2015, Den Frie Centre of Contemporary Art, Copenhagen, Denmark

What's Happening, National Gallery of Denmark, Copenhagen, Denmark

DER URSPRUNG DER ZUKUNFT, Years, Copenhagen, Denmark

2014

Bjørn Nørgaard: Remodelling the World again again again, CAFA Art Museum, Beijing, China

TREUDDK, Galleri Susanne Ottesen, Copenhagen, Denmark

10.000 timer - hvad er talent, Trapholt, Kolding, Denmark

100 x Spring, Den Frie Centre of Contemporary Art, Copenhagen, Denmark

Painting and sculpture, The House in Asnæs, Asnæs, Denmark

Object matter, Galleri Susanne Ottesen, Copenhagen, Denmark

Spring Exhibition 2013, Den Frie Centre of Contemporary Art, Copenhagen, Denmark

ZEIGEN - an audio tour through Copenhagen, Nikolaj Kunsthal, Copenhagen, Denmark

Re-modelling the World – again again again, CAFA, Beijing

2013

The Unanswered Question. Ískele 2, n.b.k, Berlin, Germany

Chart Art Fair 2013, Kunsthal Charlottenborg, Copenhagen, Denmark

Tear This Temple Down, Kunstpakhuset, Ikast, Denmark

2012

Fake - As In A Mirror, Galleri Susanne Ottesen, Copenhagen, Denmark

Give us today... when art goes to church, KØS – Museum of art in public spaces, Køge, Denmark

Involver. Socle du Monde Biennale, HEART – Herning Museum of Contemporary Art, Herning, Denmark

Bjørn Nørgaard. Selected Graphic, Galleri Kirkens Korshær i Hornslet, Hornslet, Denmark

Os imellem, Schæffergården, Gentofte, Denmark

Spørger Jørgen stadig, Politikens Forhal, Copenhagen, Denmark

Bjørn Nørgaard, Allerød Kunstforening, Allerød, Denmark

Spring Exhibition 2012, Den Frie Centre of Contemporary Art, Copenhagen, Denmark

2010 Englefisse, Galleri Susanne Ottesen, Denmark Statens Museum for Kunst, Copenhagen He represented Denmark at EXPO 2000, Hannover

2009 Kunstsammlung Chemnitz

2006 Mickey's Opera / Atypia, Galleri Susanne Ottesen, Denmark

2005 Venus Spejler Spejler Venus, Galleri Susanne Ottesen, Denmark

1999 Stumper og Stykker, Galleri Susanne Ottesen, Denmark Museum Fridericianum, Kassel

1996 Errare Humanum Est, Galleri Susanne Ottesen, Denmark

1994 Det Nye Europa - Hver morgen må vi begynde forfra, Galleri Susanne

Ottesen, Denmark Tallinn Art Hall

1992 Unterwegs Nach Morija, Galleri Susanne Ottesen, Denmark

1991 Brev til vennerne, Galleri Susanne Ottesen, Denmark

1986 Aros Aarhus Kunstmuseum

Group Exhibitions:

2017 Fusion - The International Exhibition of Contemporary Ceramic Art, AMNUA, Nanjing, China

2017 Ars – Scientia – Iustitia, Bjorn Norgaard / Stevens Vaughn, Nothing Gallery, Xiamen, China

2016 Good fortune, no blame - til minde om Emil Westman Hertz Out of use: Interior

2015 Accrochage: Martin Erik Andersen, Morten Buch, Emil Westman Hertz, Marie Søndergaard Lolk, Kehnet Nielsen, Bjørn Nørgaard

2014 TREUDDK: Bjørn Nørgaard, Nasan Tur, Sakir Gökcebag, Nanna Abell Object matter

2013 Kingdom of Dirt + Special Guest Stars

2010 Summer Group show

2008 Mine Kinesiske Venner

2006 Sommer udstilling

2005 Højde Bredde Dybde

2004 Hansen silketryk 1989 - 2004

2001 Det Genmodificerede Paradis / Arizona

2001 Accrochage

2000 Accrochage

1997 Skulptur

1995 4th International Istanbul Biennale

1992 Et udvalg af egne editioner

1990 The Biennale of Sydney, Australia

Among awards he has received the Medal of Eckersberg (1985), the DAAD scholarship in Berlin (1985), the Cross of Honour (1994), the Medal of Prins Eugen (1995), the Medal of Thorvaldsen (1996), Ingenio et Arti Ordenen (1999) and the European Badge of Honor, Pro Arte (2000).