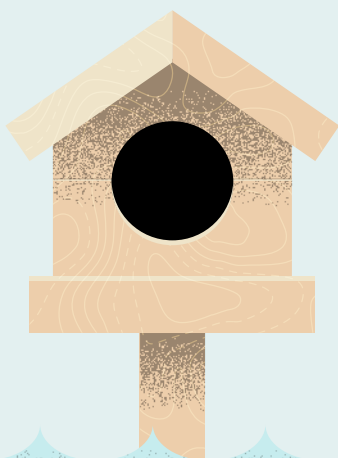


DUCK RESIDENCE



ART EVENT IN SØNDERSØ

launched by Kunstforum Viborg

16. june - 19. august 2018



Kunstforum Viborg

Kunstforum Viborg is a common forum for professional artists in Viborg. Everyone is a member of the Association of Fine Arts, the Arts Society or the like.

We wish with Duck Residence to strengthen our cooperation and networking of projects, as well as increase the visibility of our presence and affiliation with Viborg. We also want to network with the invited guest artists, and make new friendships across national borders.



Duck Residence

Published by Kunstforum Viborg as documentation for an event in Sønderø Viborg 2018

Photos

John Doe: page 1, 2, 3, 4, 5, 6, 7

Jane Doe: page 1, 2, 3, 4, 5, 6, 7

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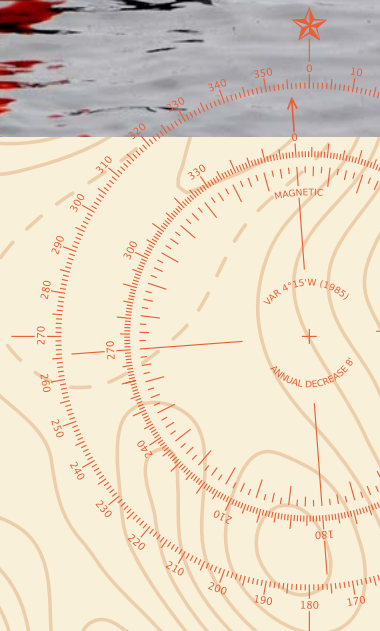


3 dimensional geometric object no. 2

Bert Meinen, Holland
www.bertmeinen.nl

The objects of Bert Meinen, often consist of geometrically abstract element, which are cut up or distorted and assembled into a new form and identity.

In his use of color he predominantly uses primary colors.





THE OFFERING BOWLS

Mariana Leal, Brazil

www.marianaleal.art.br

When invited to be part of this 'water project', my intention was to approach the proposed question ('what it is to belong') through this movement of 'immersion', that is peculiar to my practice. In this sense, I refer to a state of presence that can be taken wherever. Through my symbolic repertory, I express a sense of place as an inner achievement, a territory which transcends the physicality of things and that is 'conquered' through a process of awareness. As artists, we pour out cultural wealth and we bring different realities together. As inhabitants of our physical bodies, we connect to the environments in an electromagnetic level and this affects

us in a physical, mental and emotional dimension. Our place of birth is inherited from the history of our ancestors, and we carry it as luggage wherever we land. In my work I present a family of forms that emerge from my subconscious. They are born as drawings made absentmindedly on the pages of my notebooks. For my recent projects, I create enlarged (or animated) versions of these initial drawings and give them narrative status, presenting them as ethereal entities which vibrate in the spaces that welcome their presence.

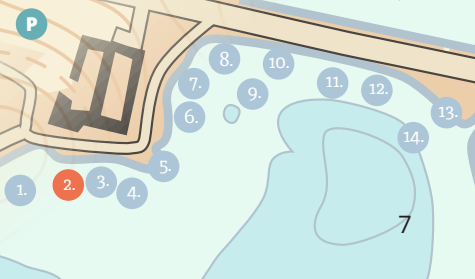
My final art piece turned out to be a large photo-printed aluminum board, standing

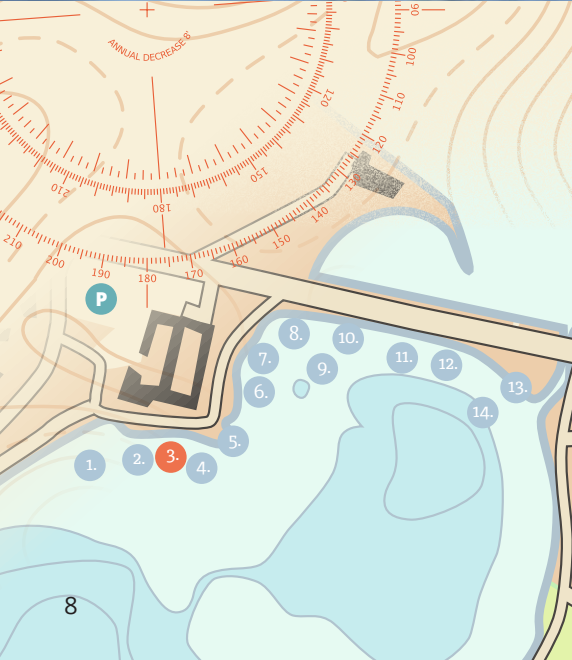


on the bottom of the lake. It depicts a group of pieces that I had previously displayed inside the lake itself. By exhibiting a photo of a lake inside this same lake (and later on, inside other waterbodies), I create a visual effect through which I play with the idea of multiple dimensions.

In the work we see a group of ceramic bowls which serve as containers for the drawing pieces. Next to them there's a picture of myself facing a waterfall. In a poetic sense, I make the waters of my home land flow into Danish waters and, before flying to new territories, I leave the graphisms that encode my energy hovering on the lake.

In a deeper layer of meanings, the work contains codified references to cultural practices concerning the peoples who make up my ancestry (Brazilian Indians, African and Iberian), in their ways of contacting intangible forces through nature. In addition, the work's title also alludes to ancient Scandinavian customs, considering that Nordic lakes supposedly served as sites for offerings.







Château DeBris

Pia Pedersen, Denmark

www.piapan.dk

Château is a grand, beautiful castle. Debris is trash, that is in the water or washed up on the beach. The work consists of 5 mooring bollards, that the birds can rest on top of. The main material for the work is used fishing net and rope. With this work, I have taken something that has been thrown out, for not being usable anymore and given it new life. Because I believe everything has value. In this case it is the structure and colours of the ropes and

net that I find beautiful and therefore the material has aesthetic value to me.

In a world of abundances, it is easy to forget the value of things and therefore using whiteout thought. Our planet has limited resources. In our careless hunt for more, we are destroying habitats for animals and humans. When those people come knocking and wants our help, then we can't just close the border and say, "It's not our problem".



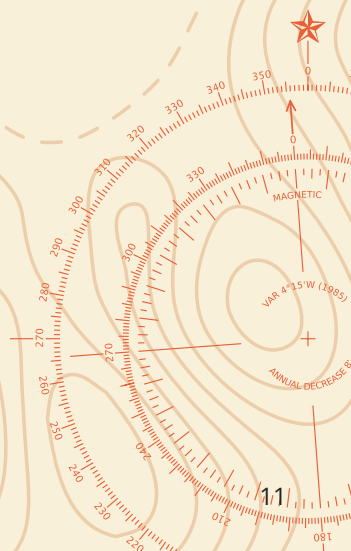


Floating porcelain

Rosamunde Dora Brüsck,
Denmark

www.rosadb.com

The plates are set, on the surface of the water, like water lily pads. These ceramic objects, that we surround us with daily get decontextualized and gain a new esthetic presence.







Refugee Camp

Annette Gerlif, Denmark

www.annettegerlif.dk

My work "Refugee Camp" is a reminder of the great migrations to Europe - where large groups of people are on the run without a permanent and safe place of residence. People who have to give up their homes because of war and political, economic instability.

"Refugee Camp" is about charity - about "opening up" and "receiving" despite diffe-

rences - and especially helping people in need.

The work is the symbol of a refugee camp - but instead of tents, the camp consists of 'shelters' mounted on posts. The hope is that the local "Viborg ducks" welcome "strangers" (other seabirds) who hopefully will settle in the "Refugee Camp" during the exhibition period.

OFF-GRID HAPPINESS

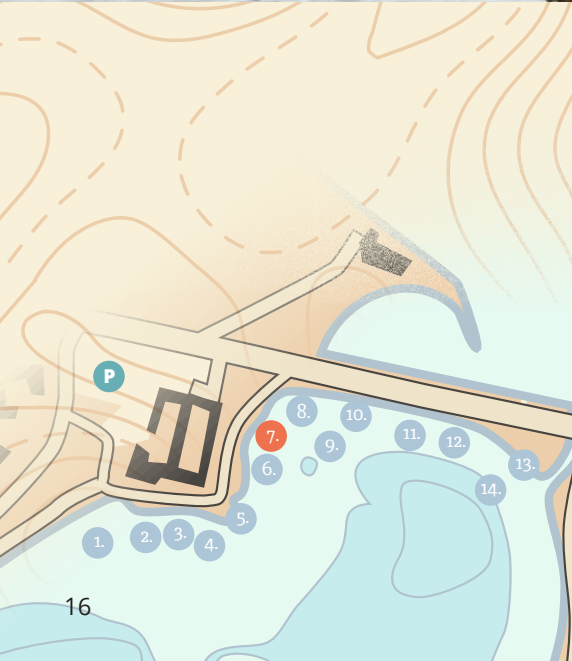
Susanne Ahrenkiel, Denmark

www.susanne-ahrenkiel.dk

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FOR YOUR HEART &
LET IT FLOAT**







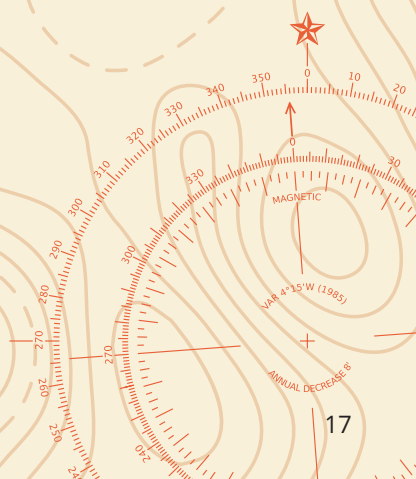


Under Construction

Birgit Kvorning, Denmark

www.birgitkvorning.com

For several years now there is a clear tendency to move from the country and small villages to the bigger cities. Viborg is growing fast and grows also closer to the lake Sønder sø. Our plastic-world is visible all over. Still the ducks on the lake accept our presence. The artworks becomes new resting and nestling places.







Ducks and cosines

Kate Skjerning, Denmark
www.kateskjerning.dk

My light-installation in Sønder sø is a comment on our Danish cosiness, and our adopted rule about having a candle or a little lamp in one corner of our room, to create a nice moment with friends or the right atmosphere in the room. Putting the installation in the lake for the ducks, is meant to give it a little humorous twist. Usually I work very much with contrasts in my art – especially the contrast between

white and black, or you could say the contrast between life and death. In this installation I only use the white color, and in the evening it is shining with solar light. Excluding the black color – the one part of my contrast - could be the same as leaving out a part of the reality – forgetting about the problems you ought to fight against, and mostly focusing on the pleasant parts of life.





Greeting to Hieronymus

Gunnar Klenke, Germany

facebook.com/gunnar.klenke

I found the birdhouse in the triptych "Garden of Lust" from Hieronymus Bosch's astonishing and fantastic. strange entities of marble, glass, wool and ceramic is placed by and in the lake. Birds fly out and in, but also humans dwell in and by the architecture. A meaning or function of this picture is not possible. It can not be used

as a permanent hostel for humans and animals, they are more a reminiscent(memory) of buildings

For me it was a wonderful inspiration. my object is also a small greeting to Hieronymus.



Inner places of belonging

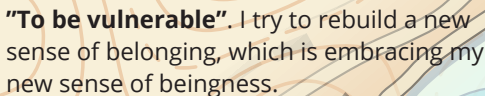
Marie J Engelsvold, Denmark

www.mariejengelsvold.me

My project is about my ongoing inner search to find love and acceptance of myself, to find a inner place of belonging. The outside world will always mirror back to you if you are not fully accepting yourself. Though you will not find that place of love and shelter outside, if you can't find it in your own heart. My sculptures are showing 3 stages of my journey;

"Hide and seek". This sculpture is showing a period of retreating from the world, where I try to confront all kinds of feelings to see what I'm really hiding inside of me.

"Surrendering". is a sculpture revolving around the need of surrendering, so tired of fighting the feelings, I try to accept them.

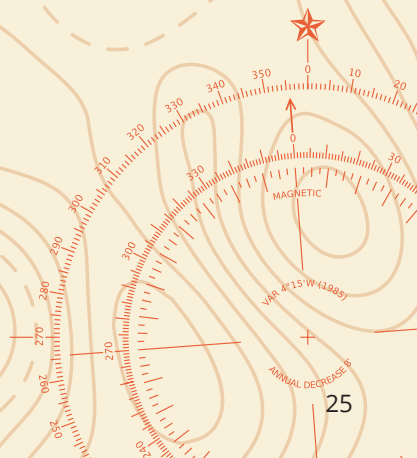






Burial Monument for ducks and other sea birds

Felix Pedersen, Denmark
www.felixpedersen.com







Red Tent

Salah Saouli, Germany

www.salahsaouli.net

The project Red Tent represents a gesture of welcoming. A re-used tent is painted in bright red colour and placed on the surface of the water on a wooden board. The tent as a provisional dwelling place, is traditionally related to nomadic life and is here a metaphor for the contingency of human existence. The red colour stands

in contrast to the surrounding nature and while it could signify danger, it is also the colour of the “red carpet”, a feature that welcomes honoured guests. The red tent invites human beings regardless of origin and animals alike to share an experience of communality and reconnect to nature.





PLIMSOLL

Ingrid Enarsson, Sweden

www.ingridenarsson.com

The lake meets the landscape through my symbolic hawser. New technique meets old craft, the past meets the present and the future. everything is mixed to new metaphors. how is the sea, the earth and the human?

Deep inside is my feeling, an extension of - PLIMSOLL - loading line... which is symbolized by my hawser.

To me, the Plimsoll line is a question of how much we can tax our environment before we sink.





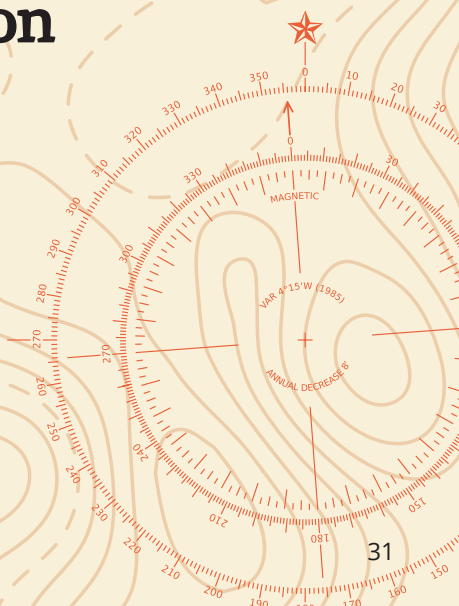
Protection/Oppression

Steen Rasmussen, Denmark

www.steen-rasmussen.com

Today rhetoric is used more than ever, to address certain interests. The work "Protection / Oppression" was created in amazement, of how we accept subjective articulations as true facts. Therefore, the graphical installation with the two opposing statements to Duck Residence.

For what is it, that we see?



DUCK RESIDENCE



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