

Kandidatessä 7,5 poäng

Fri konst, Akademin Valand, Göteborg

Våren 2018

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Titel: **Place over time - Painting a landscape in the expanded field**

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Introduction

Michael Ancher came to Skagen in 1874 and settled in what was later to become Denmark's most renowned artist colony, the Skagen Painters. Here, he painted the harsh life of the fishermen in their battle with the sea and he painted the bourgeois women walking along the beach and enjoying the view. But long before he set foot on those sandy flats, far to the north another landscape had **shaped** his destiny. There, at the age of sixteen he had worked as an office worker at the local estate and where he began to use all his spare **time** to draw and paint the scenery around him. That was the landscape of Kalø.

Both distinct landscapes mean a great deal to me. Growing up in the soft, hilly, green **scenery** of Kalø during the 1990s it was a pronounced change to spend my summers in the windy, flat and sandy north of Jutland. The north of Jutland, where I witnessed the Ocean's fickle **transformations** and its sculpting of the land. At Kalø a much slower alteration is going on. I have set my eyes on the ruin of Kalø Castle, that picturesquely raises its body on an island in the bay, beneath the small town of Rønde.

The motif of this essay is my work in progress, *Heart of consciousness*, about the ruin of Kalø Castle, materiality, places and translation. There are different aspect of the work, but following the etymology of 'essay' (from Old French: *trial, attempt, endeavour*) this text will evolve around the contention that *Heart of consciousness* is both an **image** and a **sculpture**. The essay will present a discussion of the artwork, comparing the sublime and ruin aesthetics of the Romantic Movement toward the end of the 18th century, in relation to contemporary land art and site specific art. It is a trial to support the claim of *Heart of consciousness* being what the american art critic Rosalind Krauss would have categorized as *sculpture in the expanded field*.

Firstly, Krauss' historical reading of the evolution of the idea of *sculpture* will be introduced, and hereafter her historical categories applied to the ruin of Kalø castle (monument), Charlottenborg Castle (modernist sculpture) and finally, to discuss my piece *Heart of consciousness* as a *sculpture in the expanded field*. I will touch on the choice of media, the panorama and narrativity and the thematics being about abstraction, time, infinity, change and transformation.



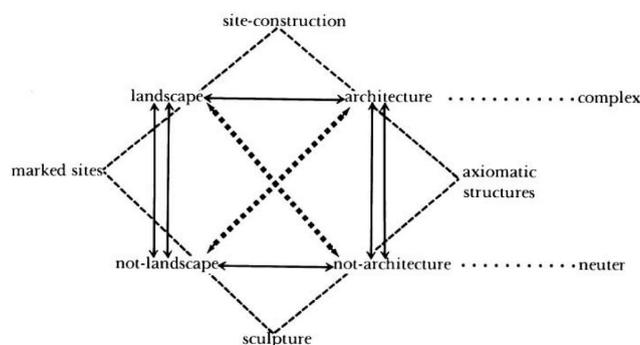
Michael Ancher: A stroll on the beach, 1896, oil on canvas, 81 x 163 cm



Michael Ancher: Fishermen launching a rowing boat, 1881, oil on canvas, 120 x 183 cm

Sculpture seen through the eyes of Rosalind Krauss

In Rosalind Krauss' pioneering text from 1979, *Sculpture in the expanded field*, she argues that sculpture differs depending on which time period you experience it in. Before the turn of modernism, sculpture and monument was perceived as of a piece. The monument being sited at a particular place and communicating about the meaning of that particular place. It is a classical sculpture that stands on a pedestal -, a pedestal that separates the monument from the surrounding environment¹. The equestrian statue is the archetype example of this type of sculpture. In contrast, the modernist sculpture is characterized by its homelessness and lack of dependency to a particular site. It is nomadic and movable, often more abstract in its form and self-referencing as it has let go of the plinth². Henry Moore's reclining figures are an example of the modernist sculpture. In postmodernism, sculpture takes its (negative) form by being the result of *not-landscape* and *not-architecture*. Instead sculpture becomes embedded in environments or simply becomes environments³. That is what Krauss defines as sculpture in the expanded field and a typical example of this notion are installation practices and land art, earth art and environmental art. *Heart of consciousness* is a montaged video slideshow installation. Krauss herself did not talk about video installations as sculpture in here essay. But, *Heart of consciousness* as a ruin, is fragmented in its installational form - there is a brick wall and a translucent screen left of the architecture - and the video is fragmented in the form of montage - a rebuilding of the "sculpture" through an associative connection of created and found images. In that sense the work resembles the content and is in some way itself always in decay and reconstruction.



Rosalind Krauss' diagram of the relationship between sculpture and site (sculpture in the expanded field).

¹ Rosalind Krauss: "Skulptur i et udvidet felt", in *Fundament - Kunstteori i det 20. århundrede*, red. Søren Jensen and others, Forlaget Det Fynske Kunstakademi, 2007, p. 131-139 (Translated by Lars Kiel Bertelsen from *Sculpture in the Expanded Field*, published first time in the journal *October* in 1979)

² *ibid.* p. 133

³ *ibid.* p. 134

The sight in relation to media

A monument in a painting

When visiting home there are places I *have to* see. Left, right, right, left. You are on top of the amphitheatre and the protagonist has just entered the scene beneath you. As taken out of a painting from the golden age the ruin of Kalø Castle slumbers in the background of a rural market place. *The image is flat.* That is why I ask my sister to take the other way along the sea. We drive through the forest and as we approach the sea the landscape changes from majestic beeches to fields of fat moistly soil with yet green grain of wheats waving in the wind. Summerhouses have been spread out between them. The narrow road follows the unpredictable nature of the Ocean's shaping of the coastline. And there in the horizon you now see it. *In profile.* It is covered in shadow. Dark blue and green filters out the red brick. The road curves and the island disappears behind the Hestehave (horse garden) forest. We continue our drive along the sea but Kalø remains hidden behind curtains of green trees until we reach Rønde on top of the hill.

The ruin is built on an island, which raises itself from the flatness of the sea. The island functions as a plinth for a monument. Following Krauss' logic of monuments, the island is the mediator between the surrounding space and the classical sculpture on top of it. Kalø Ruin Castle is a rooted representation. It belongs to a specific place and speaks of the meaning or the usage of that place in a symbolic language. It can be considered that the monument is representational, as it is figurative and vertical⁴. The suppression of serfdom forced farmers to labor over Kalø Castle, which would later be used to control them. The castle was built in the name of power and as a structure it raises its body above the visitor and controls, with an omni-spective view, the land around. It was (and still is) a symbol of power. As a monument in the middle of the bay it is a conspicuous sign of the power relations between the people on land and the eye in the bay controlling them. Thinking of Krauss' historical categories Kalø functions in the same way as an equestrian statue of a king might, in a central square in a city - a square that could be Kongens Nytorv (the King's New Square) in central Copenhagen.

⁴ Krauss, R.: *op. cit.* p. 132



Photographs of Kalø Castle Ruin, Djursland [Anne Lindgaard Møller]

The monument becoming a modernist sculpture?

In the end of the 1600s Kalø Castle had lost its power and the bricks were taken apart and shipped to Copenhagen. Kalø Castle should from now on be known as Kalø Castle Ruin. In Copenhagen the stones were used in the building of a new castle, Charlottenborg, at the central square in the city, a castle that would later become the Royal Danish Academy of Fine Arts. If the **ruin** of Kalø Castle is a monumental sculpture, could Charlottenborg be its modernist daughter?

The bricks were sailed to Copenhagen from the rural countryside. I go by train. Three hours of landscapes passing by. Then I step out in the middle of the pulsating city. It is just a short walk from The Central Station to Kongens Nytorv but the impressions thrown to my face hit twice as hard. In the middle of the square I know there is an equestrian statue but it is impossible to see it now. The circular park is enclosed with a fence. It has been for years. They are building the metro underneath. Charlottenborg borders on Kongens Nytorv and the fence on the other side of the road makes it hard to keep a distance to the castle. You can never survey the whole. You are always in the middle. The modernist sculpture is characterized by the missing plinth. It blends in with its surroundings.

The following analysis is far out but let us play along a little more. Homelessness and the absolute loss of locality is what Krauss calls the monument's negative contrast, which the modernist sculpture production relate to by creating abstract sculptures. It is not that Charlottenborg is an abstract sculpture but the loss of clarity and the architecture's absorption of its public makes it an abstract experience. You would know how this kind of castle would look like but you can not see it in its entirety. You have to **imagine**.



Drawing of Charlottenborg Castle, Copenhagen.

The *not-landscape* and the *not-architecture*

So what is it about these different but connected places? The transformation? The relocation of material? In Krauss' expanded notion of sculpture she argues that installation art and land art is sculpture **becoming** place. In this sense the sculpture no longer interacts, controls or involves a space or a place, but has become the place, that is the sum of *not-landscape* and *not-architecture*. I am far from the windy but purifying scenery of Northern Jutland so instead I have created my own headwind during the process of creating *Heart of consciousness*. I have transformed the place(s) into a montaged video installation that will be shown in a gallery detached from both the sites of Kalø and Charlottenborg. The **narrative** of clay becoming brick, becoming castle, the relocation, the new castle and the ruin being rebuilt with bricks from another landscape will not be lectured by a text or a voiceover in the artwork. It is mediated through music and images as an abstract overlapping of different times and places both to challenge my own method and to communicate a feeling of an endless, circular flow of time. The ruin of Kalø Castle is the spatialization of time. It makes me think of deep time and shallow time, about learning and evolution, about transformation, life and death, about displacement in languages, about our environment and the inescapable condition of life: change. But the ruin is replaceable. Other phenomena can tell the same story. And I have told the story before dressed in other skirts in the piece *SPOR (TRACE)* 2015⁵.

In the montage of *Heart of consciousness* there is a background, that is the images of double exposed film stills of the Ruin of Kalø Castle and Charlottenborg and in a way, in the montage, the medium of photography has become the *place*. How do you define a place? Could it be the geographical dot on a map or is it the physical materiality at a site? Or both?

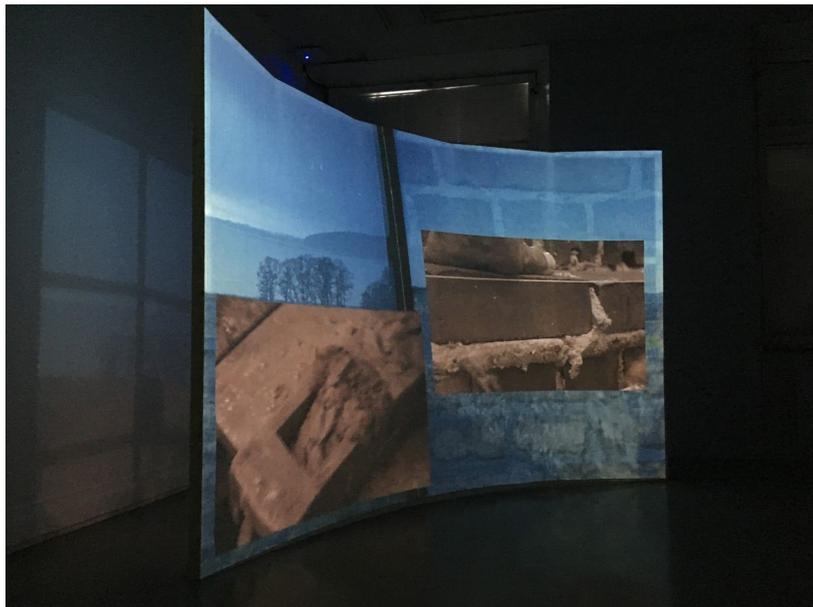
Assuming that within the notion of *place* you find both geography and materiality the photography is the only place in which Kalø Ruin Castle and Charlottenborg meet. The geography of Kalø and the materiality of Charlottenborg. *Heart of consciousness* is not a *landscape* but an image of a landscape and it is neither *architecture* but an image of architecture, both within the same frame. Could that make the montage a *place*?

⁵ They were 400 million years old. The fossils in the staircase. In the same way as the ruin they made me think of deep time and shallow time, about learning and evolution, about transformation, life and death, about displacement in languages, about our environment and the inescapable condition of life: change. I wrote a text about the associations the fossils created within me. Then I recorded it using my own voice and installed the sound piece [*SPOR (TRACE)*, 2015] on the very staircase it was about where the audience was encouraged to sit down on the steps, listening and viewing. (see appendix)

A connected narrative in a vision machine

The double exposed film stills pan over the concave panorama screen and on top of them a layer of more dialectical images of the process of making bricks or footage of archaeological excavations come in. When I move around in the gallery the projected screen wall is an embracing fragment of architecture that exceeds the size of my body. Inspired by the total theatre of panoramas as one of the 1800s visions machines *Heart of consciousness* takes the audience on a journey in time and space. Kalø Castle ruin would with the words of the scholar Florence Hetzler's "be the synergi of the various times of the various beings involved and sharing that space".⁶ A space where materiality has been moved around with the latest relocation being the installation at the SOLI CITRONI exhibition in Gothenburg.

The **background**, the stream of still, double exposed images is a contiguous view of passing scenery and gives an illusion of movement. Unlike panoramic painting the moving panorama almost always has a narrator, who describes the scenes as they pass and add to the drama of the event depicted. Following the panorama style the headwind (evading using text) I created for myself during the process of making the work has come to an end and I have incorporated a narrator. The *text* I have created for *Heart of consciousness* is something different than I had first anticipated. *Panorama* derives from greek and means "to see all". In the double exposed images you see both the ruin of Kalø and the newer Charlottenborg entangled in one another, which creates a third architecture.

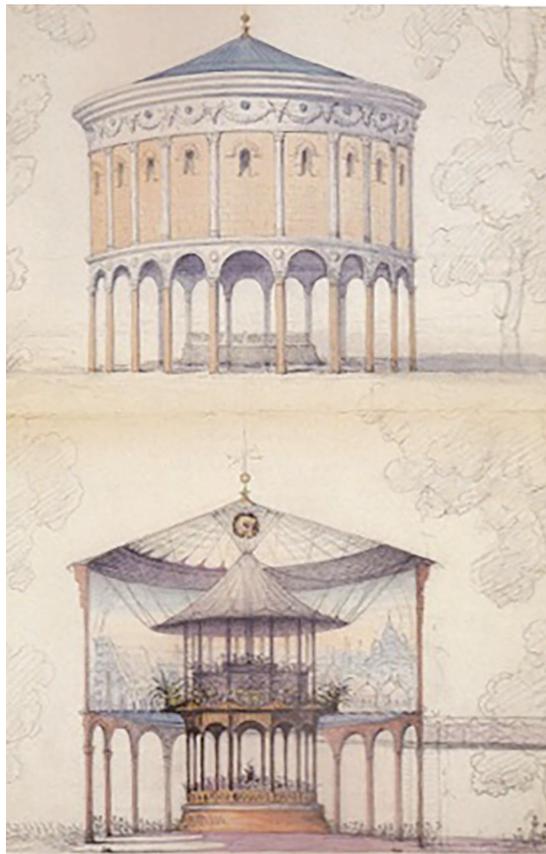


Anne Lindgaard Møller, Heart of consciousness, still image, 2018

⁶ Hetzler, Florence M.: "Causality: Ruin Time and Ruins", in Leonardo, Vol. 21, No. 1 (1988), The MIT Press, pp. 51-55



Anne Lindgaard Møller, Heart of consciousness, installation view, 2018



Panorama, vision machine.

The images are also a prophecy of a possible future, Charlottenborg as a ruin. However, the landscape's metamorphosis does not seem to be illuminated if the moving pictures only show the result, the third and combined architecture, and not the process of transformation. Its metamorphosis of landscape becoming brick, becoming architecture, the dismantling, shipping and the building of a new castle, its ruin is inevitable. That would be not *to see all* as it is for a panorama. If the double exposed images functions as the background, the music will be the **foreground**. The composer Erik N. Gustafsson has with my guidance translated the journey of the brick into a musical dramaturgy, using music as a storyteller. The music is electroacoustic with elements of soundscape and the red thread the piano that goes from liquid to solid form and then crumbles into gas, transformed and stained by the landscape it passes. Deafening noise, waves to the beach, a working song of deep sinus tones, digital skim, a wind orchestra and city noise succeed each other. In front of the concave panorama screen I have placed a bench / wall made of bricks for the audience to sit on that in the same time functions as a clue for the narrative. It is something you can interact with like you would use an architectural wall to sit or lean on. But as for all paintings and to really see it all *Heart of consciousness* needs a **middle ground**. This is where the *text* comes in and where the narrative is given a face. Found digital material and private and public archival images is the visual telling, a montage.

Between sight and site

Especially after the digital revolution montage has become a common way to work with **historical** material. I have reduced the monument of Kalø Castle ruin and the sculpture of Charlottenborg to the flat **surface** of moving pictures accompanied by architectural objects. In that sense I have denied the temporal and situated experience of the two sites⁷, the art critic Miwon Kwon would perhaps argue. The place cannot evolve as is the nature of a ruin but is instead *frozen in time*. Neither is the work site-specific as that term refers to presence and involvement, that I deny it too by **relocating** it to a gallery room. Or am I actually creating a new space within the frame of the montage? After all, Kwon states that the active definition of place within the last thirty years has transformed from a physically locality, anchored, fixed and real to a discursive vector being unanchored, floating and **virtual**. The space is (inter) textual rather than spatial where I as the artist follows a fragmented flow of events and actions through spaces that is a nomadic narrative⁸. Benjamin

⁷ Kwon, Miwon, *One place after another – site specific art and locational identity*, the MIT Press, Massachusetts, 2002, pp. 204

⁸ *ibid.* pp. 213

Buchloh mimes this analysis of the contemporary sculpture when he writes that "all sculpture in the present seems to have acquired the condition of the book [...]"⁹

To return to the paintings of Michael Ancher his depiction of the bourgeois ladies walking along the beach with their backs turned to the artist in a romanticist sense impersonate the sublime¹⁰. The light is dreamy and the horizon melts into abstract lines of blue. The double-exposed pictures of Kalø and Charlottenborg has some of the same dreaminess in their expression. The landscape is seductive and beautiful¹¹. It is an aesthetic that borrows from the romantic painting, which carries the weight of nostalgia and is therefore often set in environments that indicates the **passing** of time being for example ruins. In the romantic environments the human is inferior to the great nature one step away from death. The artist often depicts the back of a person looking out in an infinite landscape not able to grasp the span of time and abstraction in front of him. The distance to something great and incomprehensible. That is what is sublime. As nature was observed from a distance it is depending on **sight**. Land art is the opposite and instead goes into clinch with nature, with **site** being in the matter and the body being swallowed up by it. The ingredients of the artwork slides in and adapt itself to the surroundings' level of reality. Following the thinking of Krauss it is a phenomenological effect in which the body is present at the site. Contrary to the art critic Clement Greenberg's perception, who is primarily interested in the sight and the image. In his opinion art is not about the body but eyes and consciousness¹².

⁹ H. D. Buchloh, Benjamin, "ROCK PAPER SCISSORS, Benjamin H. D. Buchloh on some means and ends of sculpture at Venice, Münster, and Documenta", <https://www.artforum.com/print/201707/benjamin-h-d-buchloh-on-some-means-and-ends-of-sculpture-at-venice-muenster-and-documenta-70461> (15.04.18)

¹⁰ But there is also another story. Michael Ancher's other favourite motif was the difficult life of fishermen living of the sea and their close encounter with death. while the paintings of the ladies are the poetic dimension the encounter with the fishermen is the analytical look. In my work the poetic double-exposed picture can not stand alone as that would only be half of the story. The building of the castle, the ruination, and building of a new castle is as for the fishermen a battle with a greater power. In an earlier work of mine [*1575 min. 30.03 – 29.04 2016 57°18'05.2"N 13°32'31.0"E, 2016*] (see appendix) I used an industrial surplus material to create a pattern resembling a landscape in an exhibition space. It took three days to lay it out from dusk till dawn. I did not use any glue to fix it. On the opening people walked on the landscape, disturbed it or transformed it. As for the motifs of Michael Ancher and in *Heart of Consciousness* the artwork was twofold. I built the landscape to be aesthetically appreciated and waited for it to be ruined.

¹¹ Beautiful in the sense that "We do not have here only natural beauty or only artistic beauty, but we have a third kind of beauty, which is a new category of being. In it we come closer to the sublime, the ineffable, and the indescribable than we do in natural beauty or in artistic beauty only. In a ruin, so-called naturally beauty intersects with human-made beauty in a unique way. Both natural and artistic beauty is limited and qualified. Together they yield a new kind of beauty, a new immateriality that is neither human nor natural but both. We might call the aesthetics of ruins the aesthetic of sublimity par excellence. There is nothing in world that is neither natural as we commonly understand the term nor man-made except man. The ruin brings all together: nature, the man-made, and man.", Florence M. Hetzlers artikel "The Aesthetics of Ruins: a new category of Being", finns i *Journal of Aesthetic Education* 1982:2, p. 105.

¹² Wamberg, Jacob, "Det reales genkomst II: miljøer (minimalisme, earth art, installation)" lecture given on the course Studium Generale, studies of art history at Aarhus University, 02.05.2012

Heart of consciousness is meant to contain both the sight and the site. It is both an image borrowing the aesthetics of the Romanticists and a sculpture (in the expanded field) in its installational form emerging the visitor in an environment created through a montage video. Even in the title it holds a dialectic, the *heart* and the *brain* (consciousness)¹³.

Tying the bow

However, as for the montage the ruin is today a (re)construction of a place. when Archaeologists (re)discovered Kalø Castle ruin the decision was made to emphasize storytelling about the castle ruin from the Middle Ages using its materiality as an anchorpoint. As the leftovers of the castle was very sparse the archaeologists needed to rebuild the ruin using new material. In a similar way the montage of *Heart of Consciousness* is a juxtaposition of image material collected from different times and different places being both analogue and digital in an attempt to tell the story of clay becoming brick, castle, new castle and lastly installation. It is a fictionalization of historical events and a play on reality. But it is done with the belief that fiction can learn us as much about the world as facts can. *Heart of Consciousness* is *not-landscape* and *not-architecture*. It is something in between. It is an image but a sculpture, a site but a non-site in the same way as the ruin of Kalø Castle is in constant being in between existence and disappearance in an intertwined relationship between architecture, human and nature. The romantics believed in a unified world in opposition to dissecting it, differentiating it and separating its pieces into different boxes. In the refusal of defining *Heart of Consciousness* as either one or the other I borrow the thought of a connected world where categories can be altered and changed.

¹³ The title arose from an article about alzheimer's, the mental illness in which you lose exactly what the artwork is about. You lose your sense of time and your sense of place when challenged with alzheimer's disease. "On a psychological level, mental time travel, or the ability to relive the past and imagine the future, is thought to be at the heart of consciousness, and this extraordinary cognitive ability is possible thanks to time perception. Interestingly, this core ability is compromised in Alzheimer's disease." El Haj, Mohamad & Kapogiannis, Dimitrios "Time distortions in Alzheimer's disease: a systematic review and theoretical integration", <https://www.nature.com/articles/npjamd201616> (15.04.2018)

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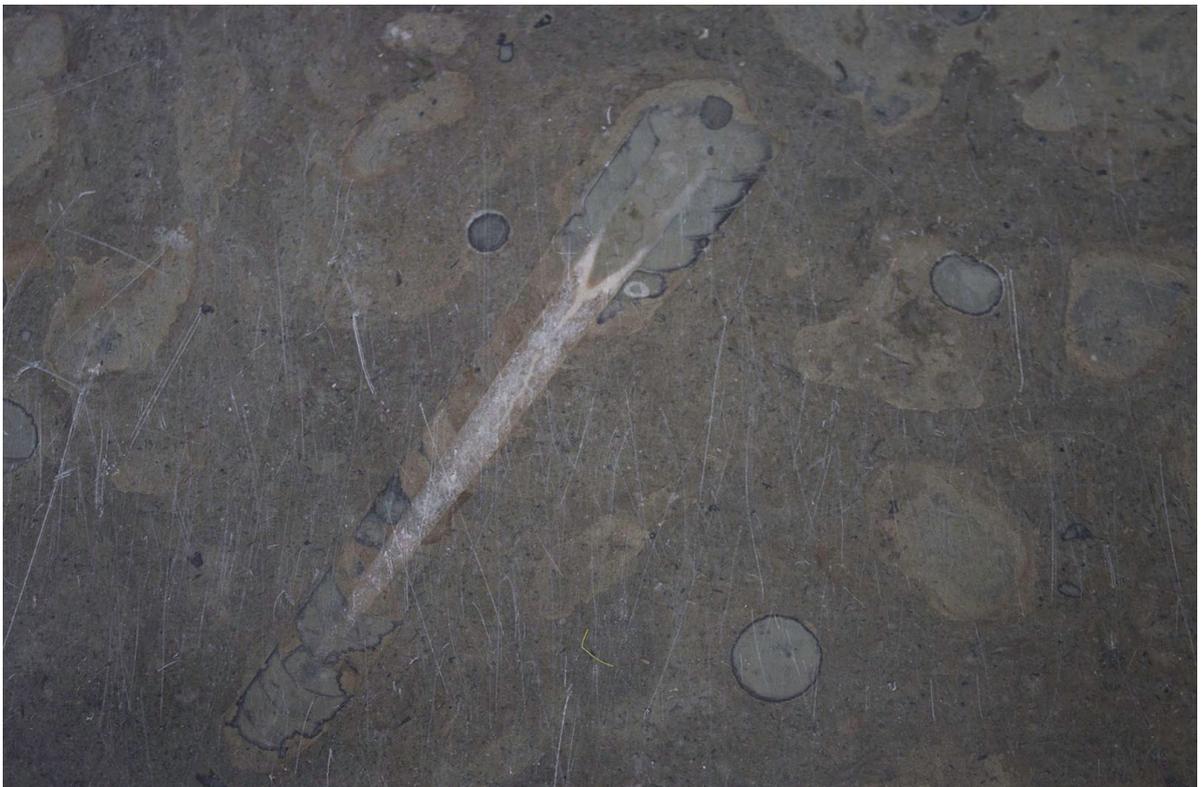
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Appendix



Anne Lindgaard Møller, SPOR (TRACE), 2015



Anne Lindgaard Møller, 1575 min. 30.03 – 29.04 2016 57°18'05.2"N 13°32'31.0"E, 2016