

The background of the entire image is an abstract artwork. It features a prominent, repeating diamond-shaped grid pattern in a light brown or tan color. Within the intersections and along the lines of this grid, there are various colored shapes and patterns. Notable elements include a large, dark, swirling shape on the left side, and several smaller, solid-colored diamonds in shades of orange, red, and purple. The overall composition is layered and textured.

Finn Naur Petersen
Catalog

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Finn Naur Petersen
Catalog

Colophon

“The Chinaman’s Sounding Surfaces”, by Poul Erik Tøjner, first published in connection with the catalogue for Clair-Obscur.

“Transformation Energies” by Ann Lumbye Sørensen, first published in connection with the catalogue for Front.

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For Mikala

Finn Naur Petersen
Catalog

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Galleri Art Focus, 1993

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Forord, *Andreas Jürgensen*

Foreliggende bog dokumenterer Finn Naur Petersens installationer fra de forløbne 10 år. Han har lavet en hel del installationer, men hvor var de? Og hvor er de nu forsvundet hen? Efter at installationerne har været vist, er de taget ned, skilt fra hinanden, ødelagt. Det hører til installationers pointe at forsvinde - men det hører til det forsvindendes pointe at skulle blive dokumenteret.

Installationers fascination ligger i deres tilintetgørelse. Tænk på de mange kvadratmeter bladguld, som Finn Naur Petersens satte op i udstillingen Tre værker (s.s. 58-60). Det blev lagt på den store væg i møjsommeligt håndarbejde, blot for efter udstillingsperioden at blive skrabt ned igen, og derved gjort ubrugeligt. En tabt værdi? En værdifuld ting bliver mere værdifuld, når den tilintetgøres. Det er en asketisk indsigt kendt fra den fjernøstlige kultur ligesom fra vor egen kristne. Der ligger en åndelig tilfredsstillelse i én gang for alle at unddrage noget værdifuldt for denne verdens omfavnelser, at vide værdien i det væsentliges verden. Installationer kan hverken tournere eller beglos, handles eller samles. Det er især det passive, tankeløse snageri, dyrket af TV og PC, der undergraver billedkunsten og ætser i værkernes kunstværdi. Alt det unddrager installationer sig ved blot at forsvinde. Det er et ligeså enkelt som radikalt greb. Efter at installationer med hele deres væsen er overgået i dokumentationernes verden (fotos, videoer, Cd'er, DVD'er o.s.v.), er de immuniserede overfor enhver trussel, originale værker kan tænkes udsat for. Dokumentationerne kan jo mangfoldiggøres, reproducere, sendes rundt omkring i verden og på nettet, beglos og berøres, uden at værket lider. Installationer overlever i dokumentationens verden - og kun dér.

Foreliggende bog er derfor mere end blot et illustreret appendiks til Finn Naur Petersens værker, eller et bevis for, at værkerne virkeligt har eksisteret. Hvad der ses og læses på de følgende sider er en væsen-

lig del af selve værkerne. Dokumentation er installationernes uundværlige grobund, kun i disse fotografier holdes deres kunstneriske substans i live, kun de bærer værkerne ind i fremtiden. Ingen installation uden dokumentation, de hører sammen som suppe og ske.

Måske er det installationers korte fysiske eksistens, deres tilintetgørelse, der gør, at de virker så udpræget symbolsk, måske er det også deres fysiske fravær, deres sublimerede eksistens i dokumentationen, i hukommelsen, i ideernes verden. I det mindste er det forbløffende, hvor hurtigt en installation udfolder uoverskueligt tætte netværk af symbolske betydninger, hvor rollerne for, hvad der er symbol og hvad symbolsk betydning, konsekvent skiftes ud. Installationer fremmer symboler.

F.eks.: Kan man i de sæbeholdere, der som et ledemotiv går igen i så mange af Finn Naur Petersens installationer, se andet end et symbol på hans installationskunst som et hele? Finn Naur Petersens installationer er som sæbeholdere. Ligesom sæbeholdere gennem deres forsølvning hæves op på et andet niveau, hæver installationerne dagligdags ting op på et kunstnerisk og betydningsbærende niveau. Ligesom sæbeholdere foregiver installationerne blot at være noget dagligdags. Ligesom sæbeholdere stumt og uprætentiøst sidder på væggene i arkitekturens marginale rum (på toiletterne), sætter Finn Naur Petersen sine installationer op på uprætentiøse steder på en uprætentiøs måde. Ligesom sæbeholdere har en åben form, har installationerne en sympatisk åbenhed overfor vores fortolkning. Sæbeholdere tilbyder folk brugen af sæben, et symbol på installationernes åbne tilbud om betydnings- og symboldannelse. Den enes opbevarende funktion er den andens lagring af ideer og betydninger. Begge, sæbeholdere og værket, styrker sig gensides som symbol på en udstrakt hånd, begge holder, giver og tager. Sæben i sæbeholderen er symbol på betydningen i installationerne. Ligesom et stykke sæbe er værkets indhold procesagtigt, begge udvikler sig hen til det uhåndgribelige, til deres opløsning i "rene" ideer, begge renser og letter vores liv, idet de selv forgår. Ligesom hos sæbeholderen ligger der over værkerne en stilhed, en intimitet, begge er stiltiende iagttagere, diskret og vidende. Alle burde se Finn Naur Petersens

installationer, ligesom alle burde vaske deres hænder.

Tro ikke, der findes grænser for, hvad der i disse installationer kan ses som symbol for hvad. Det sagte er blot en spæd begyndelse. Det hører til kunst-nerens gåder at kunne forvandle de mest banale ting til betydningsbærere.

Ethvert lille objekt, som ses på de følgende sider, dets placering, farverne og enhver relation tingene, placeringerne, farverne imellem, rummet, ja selve stedet, hvorpå de vises, omgives af betydningens aura.

I 1998 installerede Finn Naur Petersen på den rå ydervæg af en forhenværende militærbygning i Hiroshima 53 forskellige, forsøvede sæbestykker (45 – 98, s.s. 90-93). Hele det militære område ligger øde hen siden bomben faldt. Er sæberne symbol på størknede tårer, på den store, stumme smerte over bombens ustandselige ekko i vores baghoved? Tårerne presses ud fra den skamfilede murs sprækker, ligesom fra et sammensnøret bryst. Sæberne er i deres forsøvlning som fossiler, symbol på, at der er begivenheder, der får tiden til at stå stille. Alle tings værdi ligestilles her. Sæben er et symbol på menneskehedens forhåbning om at kunne vaske samvittigheden ren, om at slippe for med aske på hovedet at skulle kaste sig i støvet i bare anger over dette elendige massebord. Ligesom installationskunstneren kalkulerer med sit værks tilintetgørelse, destruerer mennesket sine egne frembringelser med kalkule. I installationens lys ses stedet, Hiroshima, som symbol på menneskets skæbnesagtige selvtilintetgørelse. Ligesom der for Finn Naur Petersen ligger en befrielse i at se sit værk forsvinde, har menneskeheden en hemmelig og perfid tilfredsstillelse i at tilintetgøre sine egne skabelser og skabninger. Bomben på Hiroshima er et makabert startskud på en uvis og vakkelvorn fremtidig kultur - og installationskunsten er det mest vidunderlige kunstneriske nybrud fra samme tid. Fra midten af sidste århundrede har vi disse to meget stærke symboler på, at alting ikke er endeligt, men gøres endeligt.

I dette overbugnede, mangfoldige og rige betydnings- og diskussion-





spotentiale ligger Finn Naur Petersens provokation. Installationskunstens betydninger er som et puslespil uden system, hvor alle brikker kan knyttes til alle andre (s.s 33,34). At sætte ting sammen er i sig selv en kreativ beskæftigelse, ikke blot en indledende fase eller en forudsætning for det sammensatte. Processen er som sådan det færdige, mangfoldighedens enhed. Og ingen virkelig provokation, uden selvironi: Finn Naur Petersen har rejst verden rundt for med frelserens gestus at kysse gamle, glemte og faldefærdige ting: et fyrtårn, en flyver, et hus, en bil (s.s 49-52). Det lille sted, hvor kysset rammer, belægges med bladguld: Hvad en kunstner rører, bliver til guld. Hvilken værdi symboliserer dette guld så? Af installationen Kissing the Island blev kun dokumentationsfotos til overs. De gengives nu på side 49-52 og siger: "Se, dette var et værk."

Med den foreliggende bog har vi endelig en dokumentation på Finn Naur Petersens sidste installationer. Bogen er et udtømmeligt batteri af betydninger, symboler, inspirationer og åndelige værdier, som de nu forsvundne værker med deres korte eksistens har efterladt i verden. Det er Finn Naur Petersens anden bog, der samler op på en 10-års periode med installationer. Den første, Fragment (sne, aske), udkom i 1989. Man må håbe, denne rytme fortsætter ind i fremtiden.



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Preface, *Andreas Jürgensen*

This book documents Finn Naur Petersen's installations of the past ten years. He has made quite a few installations, but where were they, and where did they disappear to? After the installations were shown, they were taken down, dismantled, destroyed. It is part of the point of installations to disappear – but it is part of the point of the disappearances that they should be documented.

The fascination of installations lies in their annihilation. Just think of the many square metres of gold leaf that Finn Naur Petersen set up in the exhibition *Three Works* (p. 58-60). It was laid on the large wall laboriously, manually, only to be scraped down again after the exhibition and thus made unusable. Lost value? A valuable thing becomes more valuable when it is destroyed. This is an ascetic insight known from Far Eastern culture as well as our own Christian one. There is a spiritual satisfaction in prising something loose once and for all from the embraces of this world, in knowing its value in the world of essentials. Installations can neither tour nor be stared at, neither traded nor collected. It is in particular the passive, thoughtless nosiness cultivated by TV and PC that undermines visual art and corrodes the artistic value of the work. Installations avoid all this by simply disappearing. This is a gambit that is as simple as it is radical. After installations and its whole physical existence has passed into the world of documentation (photos, videos, CDs, DVDs etc.), they have been immunized against any threat that original works could conceivably be exposed to. The documentation can of course be duplicated, reproduced, sent around the world and out on the Net, can be stared at and fingered, without the work suffering. Installations survive in the world of documentation – and only there.

So this book is more than just an illustrated appendix to Finn Naur



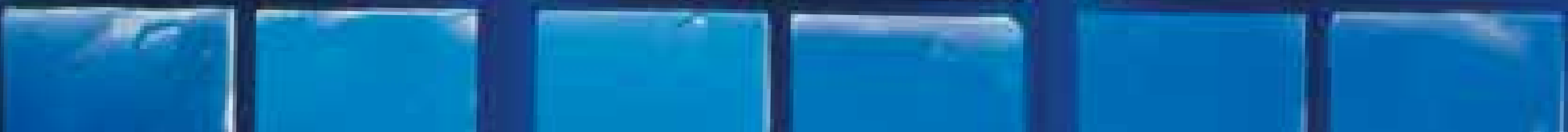
The Garden of Eden I.
Stuffed zebra, birdcage in leaded panes. 300x200x150 cm.
Marienlyst Manor and Galleri Art Focus, 1993-94

Petersen's works, or proof that the works really did exist. What can be seen and read on the following pages is an essential part of the works themselves. The documentation is the indispensable growth medium for installations; only in these photographs is their artistic substance kept alive, only they carry the works into the future. No installation without documentation; they belong together like soup and a spoon.

Perhaps it is the brief physical existence of the installations, their annihilation, that make them seem so decidedly symbolic; perhaps it is also their physical absence, their sublimated existence in the documentation, in the memory, in the world of ideas. At all events it is amazing how quickly an installation unfolds inconceivably dense networks of symbolic meanings where the roles – what is symbol and what is symbolic meaning – are consistently superseded. Installations generate symbols.

For example, in the soap-dishes that recur like a leitmotif in so many of Finn Naur Petersen's installations, can one see anything but a symbol of his installation art as a whole? Finn Naur Petersen's installations are like soap-dishes. Just as the soap-dishes, through their silvering, are elevated to a different plane, the installations elevate everyday things to an artistic and meaning-bearing plane. Just like the soap-dishes, the installations pretend simply to be everyday things. Just as the soap-dishes sit mutely and unassumingly on the walls in the marginal rooms of architecture (in the toilets), Finn Naur Petersen sets up his installations in unassuming places in an unassuming way. Just as the soap-dishes have an open form, the installations have a sympathetic openness towards our interpretation. The soap-dishes offer people the use of the soap, a symbol of the installations' open offer of meaning and symbol formation. The storage function of the one is the other's storage of ideas and meanings. Both, the soap-dishes and the work, are mutually reinforcing as symbols of an extended hand; both hold, give and take. The soap in the soap-holder is a symbol of the





meaning in the installations. Like a bar of soap, the content of the work is processual: both develop into the ungraspable, into their dissolution into "pure" ideas; both clean us and make our lives easier as they themselves perish. As with the soap-dishes, the works are suffused with a stillness, an intimacy; both are tacit observers, discreet and knowing. Everyone should see Finn Naur Petersen's installations, just as everyone should wash their hands.

Do not think there are any limits to what can be seen in these installations as symbols of what. What is said is only a tentative beginning. It is one of the enigmas of the artist that he can transform the most banal things into meaning-bearers. Each little object that can be seen on the following pages, its placing, colours and every relationship among the things, the placings, the colours – the space, indeed the very place where they are shown – are surrounded by the aura of meaning.

In 1998 Finn Naur Petersen installed, on the bare outer wall of a former military building in Hiroshima, 53 different silvered bars of soap (45-98, p. 90-93). The whole military area has lain desolate since the bomb fell. Are the bars of soap a symbol of coagulated tears, of the great silent pain over the unceasing echo of the bomb at the backs of our minds? The tears are squeezed out from the cracks of the chafed wall, as from a constricted breast. The bars of soap with their silvering are like fossils, symbols that there are events that make time stand still. The values of all things are made equal here. The soap is a symbol of humanity's hope of washing its conscience clean, of escaping from throwing oneself in the dust with ashes on one's head in sheer remorse for this wretched mass murder. Just as the installation artist calculates with the annihilation of his work, mankind destroys its own productions with calculations. In the light of the installation we see the place, Hiroshima, as a symbol of mankind's fateful self-destruction. Just as for Finn Naur Petersen there is an emancipation

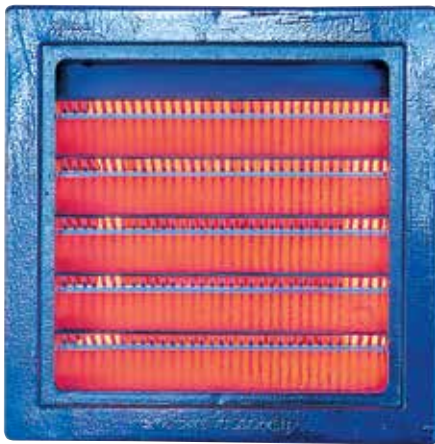
in seeing his work vanish, man takes a secret and perfidious satisfaction in destroying his own creations and creatures. The bomb that fell on Hiroshima is a macabre starting-shot for an uncertain and shaky future culture – and installation art is the most wonderful new artistic departure from the same era. From the middle of the last century we have these two very strong symbols that everything is not finite, but is made finite.

It is in this bursting, multifarious and rich potential for meaning and discussion that Finn Naur Petersen's provocation lies. The meanings of installation art are like a jigsaw puzzle without a system, where all the pieces can be joined to all the others (p. 33,34). Joining things together is in itself a creative activity, not only an introductory phase or a precondition of the complex. The process is as such the finished, the unity of diversity. And there is no real provocation without self-irony: Finn Naur Petersen has travelled around the world in order, with the gesture of the saviour, to kiss old, forgotten and dilapidated things: a lighthouse, a plane, a house, a car (p. 49-52). The small place the kiss touches is covered in gold leaf: what an artist touches becomes gold. What value, then, does this gold symbolize? Of the installation *Kissing the Island* only documentation photos remain. They are now reproduced on page 49-52 and say: "Look, this was a work."

With this book we at last have documentation of Finn Naur Petersen's last installations. The book is an inexhaustible battery of meanings, symbols, inspirations and spiritual values that the now-vanished works, with their brief existence, have left in the world. It is Finn Naur Petersen's second book, summing up a ten-year period of installations. The first, *Fragment* (snow, ashes), appeared in 1989. We must hope this rhythm continues in the future.



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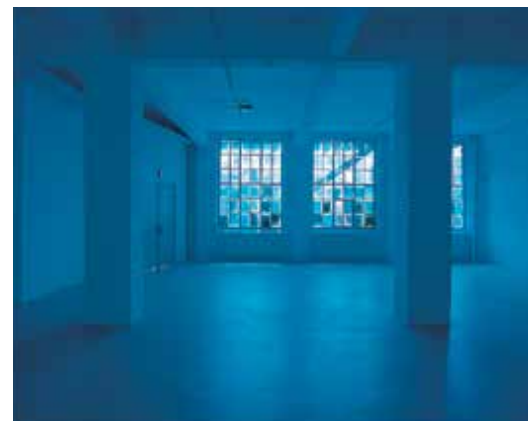


Finn Naur Petersen har til stadighed arbejdet med en procesorienteret kunst, hvor der er en fin overensstemmelse mellem praksis og hans dybe fascination af vækst, både konkret og set som en poetisk metafor. Men hans store installationers midlertidige karakter medvirker også til at understrege det forhold, at kunstudøvelsen ikke adskiller sig fra livets øvrige foreteelser. Ting opstår og ting forgår.

De stedbestede udstillinger

I første halvdel af 1980'erne arbejdede Finn Naur Petersen tæt sammen med fire andre kunstnere i værkstedet Leifsgade 22 i København. Kernen i dette samarbejde var markante fællesprojekter, som blev gennemført i nedlagte industribygninger, men dog også inden for kunstinstitutionens rammer. Når industribygningerne fremhæves her, skyldes det, at gruppens kunstneriske dialog med disse nærmest historieløse og oversete bygninger på dette tidspunkt var enestående på dansk grund. Strategien bevirkede en ny vurdering af de ældre industribygningers arkitektoniske kvaliteter, og for kunstnerne var det en udvidelse af mulighederne for æstetiske undersøgelser.

Spørgsmålet om at definere kunsten blev sat til diskussion med disse midlertidige, stedbestede udstillinger, hvor grænsen mellem selve stedet og de tilføjede strukturer blev afprøvet. Den kunstneriske praksis var kort skitseret at genbruge stedets egne materialer i kombination med nye bearbejdede elementer. Gulve blev brækket op, mure gennembrudt og vinduer erstattet med et andet materiale. Det var en eksperimenteren med flade og volumen, vertikale og horisontale forløb samt materialers tekstur og farve. Resultaterne forvandlede stedets triste forladthed, og samtidig blev betragteren udfordret til en ny orientering via de kunstneriske indgrebs kollektive pejlinger. Finn Naur Petersens sensibilitet for materialerne og hans sans for det mikrokosmiskes betydning medvirkede i høj grad til at give byg-





ningernes grove rum en poetisk dimension, der kunne henvise til eksistensens skrøbelighed og spiritualitet.

Fællesprojekterne fra værkstedet Leifsgade 22 var et dansk bidrag til en international tendens, der tog sit udgangspunkt i materialernes og udtrykkets balance med det eksisterende sted og forkærligheden for alternative udstillingsrum. Projekterne er en særlig kategori og den stedbestede udstilling er en ny genre inden for samtidskunsten med rødder tilbage til 1960'ernes land-art, hvor kunstnerne opgav de konventionelle udstillingssteder til fordel for uprøvede lokaliteter fjernt fra det traditionelle kunstliv.

Kunstværkets status som handelsvare blev undermineret, og kunstbe- grebet mere rummeligt. I 1970'erne blev eksperimenter med installa- tion samt video og performance vigtige ingredienser i den stedbestede udstillings billedforråd. De projektorienterede udstillinger med midler- tidige værker har siden hjemsøgt vidt forskellige urbane lokaliteter, som for eksempel kirker, fængsler og nedlagte fabriksbygninger. Udstillingsinstitutionen har samtidig overtaget en lignende praksis; i Danmark eksempelvis tilblivelsen af Kunsthallen Brandts Klædefabrik.

FRONT - en tidslomme

Finn Naur Petersen har i de senere år udvidet sin kunstneriske praksis med en ny og fortællende dimension, idet han blandt andet overfører visse figurative billedelementer fra udstilling til udstilling som en art bagage af vigtige ting. Men et strejf af nostalgi ønsker han at bevare om ikke alt, så noget fra glemslen. Den fotografisk bearbejdede serie Kissing the Islands (1996-97) er nok en satire over turistens fotoiver, men afslører også en indadvendt side hos kunstneren, en side, der kommer til udtryk med installation Front.

Når betragteren overskrider tærsklen til Front, forlader hun samtidig kunstinstitutionen for at blive omsluttet af værket. Den første desorien- tering må efterfølges af en accept af en anderledes sted med nye regler. I kraft af sin fragmenterede og uafsluttede karakter - som en igangværende proces - danner installationen sekvenser af endnu ikke fastlagt betydning.



Kunstnerens pointe er, at søge etableret en overenskomst mellem betragter og værk, så en dialog kan skabes. Installationens elementer må derfor bestå af genkendelige, almene tegn som resonansbund for de efterfølgende koblinger, som skaber den personlige oplevelse. Front er således et åbent kunstværk, der først taler til genkendelsen, derefter til overraskelsen og forundringen.

Lys strømmer ind gennem koboltblå vinduespartier og bader et sceneri i en nærmest sakral stemning. De oprindelige klare ruder er smadret i tusind stykker, og glasskårene flyder på gulv og karme. men blandt voldens banale spor ligger forsøvede hverdagsgenstande, familiens nødvendighedsartikler feticheret i lighed med ritualer at forsøve barnets første sko som evigt minde. Nogle af disse forsøvede readymades har været brugt i anden sammenhæng, men til Front er antallet forøget for med flere nuancer at afdække og indkredse begreber som barndom, erindring og betydning.

I passagen mellem installationens to rum hænger på en væg en lyskasse med et stort fotografi af to drenge, et typisk familiefoto af kunstneren som barn og hans bror. Dette indslag kan ses i sammenhæng med en i den aktuelle kunst udbredt interesse for selvbiografisk stof som afsæt for refleksioner om identitet og historisk forankring. Den tilstand mellem banal genkendelse og en nydelsesfuld forførelse gennem installationens materialeanselighed, som betragteren udsættes for, kan sammenlignes med de billeddannelser, der skabes hos læseren af et digt.

Aktiveringen af dagdrømmen er en rød tråd i Gaston Bachelards *La poétique de l'espace* (1957), hvor den franske filosof påviser, hvordan poesien kan omskrive huset og dets særegne rum til lokaliteter for egne erindringer og for de steder, hvor vi i barndommen havde vore dagdrømme. Finn Naur Petersens installation har potentiale til at nå betragterens ikke-artikulerede niveauer i bevidstheden. Således kan Front med sit både hemmelighedsfulde og objektive, konkrete billedsprog være en tidslomme for dagdrømmens nødvendige eskapisme fra det informations- og overvågningssamfund, som så ofte er påpeget som vor tids vilkår.



Anemones for China.
Various anemone-seeds in sacred Chinese flowerpots.
Beijing, China. 1997



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Transformational energies, *Ann Lumbye Sørensen*

Finn Naur Petersen has been working continuously with a process-oriented art, where there is a precise accordance between his praxis and his profound fascination with growth, both in the concrete sense and when seen as a poetic metaphor. However, the provisional character of his large-scale installations contributes as well to underscoring the fact that the execution of art does not separate itself from the rest of life's phenomena. Things come into being and things pass away.

The site-specific exhibitions

In the first half of the 1980s, Finn Naur Petersen worked in close collaboration with four other artists in the Copenhagen workshop Leifsgade 22. The nucleus of this collaboration was a series of striking cooperative projects which were held in closed-down industrial buildings, but nonetheless also within the framework of the art institutions. When special mention is made here of the industrial buildings, it is because, on Danish soil, this group's artistic dialogue with these almost historically detached and overlooked buildings was unique, for this point in time. Their strategy effected a new evaluation of the older industrial buildings' architectonic qualities and for the artists, it was a widening of the possibilities for aesthetic investigations.

The question about defining art was put up to debate with these temporary, site-specific exhibitions, where the boundary between the place itself and the added structures was tested out. The artistic praxis, to put it succinctly, constituted a re-utilization of the site's own materials in combination with new re-processed elements. The floor was taken up, the walls were broken through and the windows were replaced with some other kind of material. It was an experimentation with surface and volume, with vertical and horizontal elapse as well as with the materials' texture and color. The results transformed the site's melancholic desolation and at the same time, the spectator was tempted forth into a new orientation by the means of the artistic



Growth/Seasons.
A film, a Camera, a Place. 4 exposures, 4 seasons.
Copenhagen. 1997

encroachment's collective soundings. Finn Naur Petersen's sensibility for the material and his sense for the microcosmic's significance contributed to a large degree in providing the buildings' coarse space with a poetic dimension, which could then refer to existence's vulnerability and spirituality.

The collaborative projects from the Leifsgade 22 workshop constituted a Danish contribution to an international tendency which took its mark in the materials' and the expression's balance with the existing site and the affection for alternative exhibition spaces.

The projects belong to a special category of the site-specific exhibition, a new genre within contemporary art with its roots reaching back to the 1960s land-art, where the artists relinquished the conventional exhibition spaces in favor of untested premises remotely situated from the traditional art scene. The art work's status as a commodity was undermined and the very notion of art became more spacious. In the 1970s, experiments with installations as well as video and performance art came to be crucial ingredients in the image vocabulary of site-specific exhibitions. Ever since that time, project-oriented exhibitions - featuring temporary works - have been ravaging a wide spectrum of different urban premises: churches, prisons and closed-down factory buildings, for instance. The exhibition institution has simultaneously adopted a similar praxis. In Denmark, as an example, there was the formation of the Kunsthallen Brandts Klædefabrik in the city of Odense.

FRONT - a pocket of time

In recent years, Finn Naur Petersen has widened his artistic praxis with a new and narrative dimension insofar as he is now, among other things, transferring certain figurative pictorial elements from one exhibition to the next as a kind of luggage containing important things. With a touch of nostalgia, he wants to preserve, if not everything, then at least something from falling into oblivion. The photographically re-processed series entitled *Kissing the Islands* (1996-97) is indeed a satire on the tourist's



Tutu.
Installation. Plaster-rosettes, wood, gold leaf. Various sizes.
Toldkammeret, Helsingør. 1992
Danseuse à la Barre. Painting by Edgar Degas

camera-lust, but it also discloses an introverted aspect on the part of the artist, an aspect which manifests itself with the installation entitled *Front*. As the spectator crosses the threshold to *Front*, she is simultaneously exiting the art institution only to be encompassed by the work. The first disorientation ought then to be followed up with the acceptance of a different place, governed by new rules. By virtue of its fragmented and non-terminated character - as in an ongoing process - the installation fashions sequences of an as of yet non-established significance.

The artist's point is to attempt to establish an agreement between the spectator and the work so that a dialogue can come into being. The installation's elements may thus consist of recognizable common signs as sounding board for the succeeding couplings which engender the personal experience. In this way, *Front* is an open work of art which first speaks to the sense of recognition and thereafter to the sense of surprise and to wonder.

Light is pouring through cobalt-blue windows and it bathes a scenery in an almost sacred atmosphere. The originally transparent glass panes have been smashed into thousands of pieces and the glass shards are lying in a mess on the floor and the window sill. But among the banal traces of violence, there are silver-plated objects from everyday life, the family's articles of necessity fetishized in a way analogous to the ritual of silver-plating the baby's first shoes as an everlasting memory. Some of these silver-plated ready-mades have been utilized in other connections, but for *Front*, the number of them has been increased in order to uncover and encircle notions such as childhood, remembrance and significance with a greater degree of nuance.

Hanging on a wall in the passage between the installation's two rooms, there is a light-box with a large photograph of two boys, a typical family photo of the artist as a child and his brother.

This element can be seen in connection with what has become, in present-day art, a widespread interest in autobiographical material as being the jumping off point for reflection about identity and historical anchoring.





This condition between banal recognition and a joyful seduction through the installation's material sensuality to which the spectator is exposed bears comparison with that kind of pictorial formation activated in the reader by a poem.

The activation of the daydream is a governing motive in Gaston Bachelard's *La poétique de l'espace* (1957), wherein the French philosopher points out how poetry can rewrite the house and its unique space into premises for one's own remembrance and into places where in childhood we had our daydreams. Finn Naur Petersen's installation possesses the capacity of getting through to the spectator's non-articulated levels of consciousness. In such a way, *Front*, with its both secretive and objective, concrete pictorial language can be a pocket of time for the daydream's necessary escapism from that information- and surveillance-society which is so often designated as being the very condition of our times.

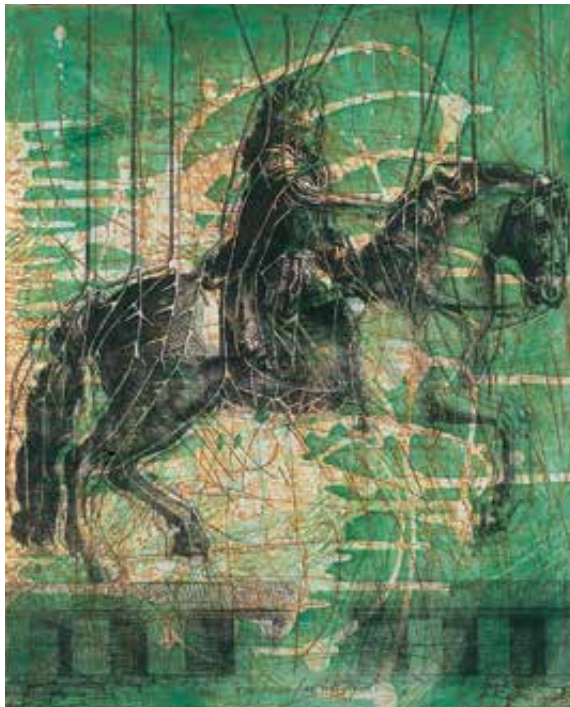






Kissing the Island.

Project where selected objects have received a kiss, covered in gold leaf.
Each object has been photographed and printed as photo-engraving in an edition of 5.
Iceland, Norwegian, Danish and Greek islands. 1996-97



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Kineserens klangflader, *Poul Erik Tøjner*

Finn Naur Petersen spænder modsætninger ud til rum. Eller spænder rum ud i modsætninger. Rummene varierer fra sted til sted, det er den moderne udstillende kunstners lod, men egentlig er det heller ikke dem det kommer an på. Rummene i sig selv er blot anledning til udfoldelse, udfoldelse af een og samme impuls, der går gennem alle hans ting: fremkaldelsen af en nærværets hemmelighed, som bevidst unddrages sprog og symbol.

Modsætningerne, der danner cirkler om rummets rumlighed - altså om os, vi der optager det - har med materiale og form at gøre. Og både materiale eller stof og form har den særlige status hos Naur Petersen, at der bestandigt og allerede er peget væk fra kunstneren hen på begivenhedens, oplevelsens selvtilstrækkelighed. Materialet kan være rustspor på papir, formen kan være ornamentets.

Form og stof hos Naur Petersen bekræfter nok hans faible for håndværk, men bærer samtidig - æstetisk set - udover frembringeren. Som ornament og fysik, det vil sige dels som udtryk, der ikke viser tilbage til ophavsmandens følelsesliv eller intellekt, dels som reelt værende stof, løsriver værket sig fra kunstneren, og bliver til rum, til sted, sted for tilstedeværelse.

Det er en anden æstetik end den vi er vænnet til gennem det moderne. Der har vi to spor ad hvilke vi kan gå. En radikal subjektivering af kunsten, der konsekvent gøres til unikt program for kunstnerens singularitet - ofte bragt til udtryk som ekspressionisme. En radikal depersonalisering af kunsten, der lader værket afstøde kunstneren som noget nærmest væsensfremmed - ofte betegnet minimalisme.

Sat heroverfor må Naur Petersen svare hverken eller. Der er i hans ting en poesi på stoffets vegne, der placerer ham langt væk fra alle minimale bestræbelser, ligesom der er en undertiden næsten puristisk formvilje, som bærer ham tilsvarende bort fra det ekspressive.

Hvor er han så? Han er et forsonings sted. Hvis vi vover at betegne det ekspressive og minimale, let karikeret, som magtstrategier - ekspressionisme: det store i den enkelte, minimalisme: det store i det







enkle - , indkredser Naur Petersen afmagtens diskurs gennem sit værk. Der er tao i hans ting, han er, hvad den schweiziske forfatter Robert Walser karakteriserer som kineseren: Et menneske, for hvem alt hvad der er småt og beskedent synes smukt og elskeligt og for hvem alt hvad der er stort og krævende synes frygteligt og forfærdeligt.

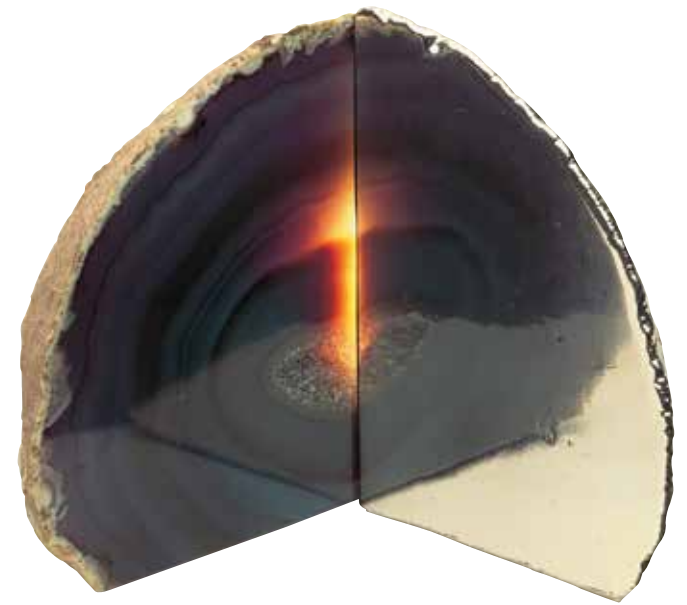
Naur Petersen rum er nok store, men aldrig storladne. Han er anti-monumental, selv hvor størrelsen nærmer sig, holder han igen med en poetisk gestus, der få al volumen til at svæve. Svævet indtager en vigtig rolle i hans rum. Enten som den tilstand synet hensættes i af de mange sideordnede billedformler, eller som direkte tematiseret. Som et tilbageholdt åndedræt lige før bevægelsen, som lysindfald, hvori støvet danser, eller slet og ret som ballet med degask ynde.

Svævet hører til Naur Petersens fænomenologi og dermed til hans kunsts umiddelbare kvalitet. Der er også en anden kvalitet, en tyngde i stoffet, som ikke kun har med materialets egenvægt at gøre. Man undgår således ikke at bemærke, at guldets og sølvets og de monochrome substanser, som Naur Petersen anvender igen og igen, genfindes i ikonernes kunst, i den religiøse kulturs billedverden. Og dér ofte som det nonfiguratives ikonoklastiske bolværk mod fremstillingens forbrydelse, fremstillingen af det hellige.

Denne ikonoklasme hvad angår de hellige billeder sammenholdt med Robert Walsers karakteristik af kineseren indtegner Naur Petersens rum som noget andet end simpel beskedenhed eller tilbageholdenhed. Der ligger et bevidst valg bag alt det, der vælges fra, når Naur Petersen indretter sine rum. Det der vælges i fravalget er åbenhed holdt i skak af ornamentikkens store flader.

Man finder næsten kropslig hvile mellem Naur Petersens vægge, fordi han ophæver det evindelige spil mellem nærstudium og overblik. Nok kan man gå tæt på og udforske de enkelte og lokale strukturer i fladen, men efter få gange opdager man, at det hverken gælder nærsyn eller panorama, men tilstedeværelse, en slags visuel omfavnelse.

Denne omfavnelse er af meditativ natur. Den styrker de receptive sider i det ellers fortravlede nutidsmenneske, og den befrier det ellers



Left-Brain-Right.
Object. Agate and silver. 30x25x10cm. 1993

stærke bånd mellem receptivitet og forståelse. Det er ikke det bånd Naur Petersen binder. Receptiviteten hos ham er snarere musikkens non-informative, den rene syntaks, elementernes orden. Klangflader kunne været ordet, som samlede Naur Petersens rum til en bygning, visualiserede klangflader - og slet ikke langt fra de såkaldte chladniske klangfigurer, som vi kender fra fysikkens simple forsøg: en plade bestrøet med sand stryges med en bue og svingningerne afsætter sig som symmetriske figurer i sandet afhængig af tonen.

Både umiddelbart og for refleksionen har Naur Petersens rum et slægtskab med dette eksperiment: Hans form synes at være overladt til kræfter og lovmæssigheder i stoffet selv, og dog redegør dette ikke fuldt ud for magien i det samlede syn. Ligesom musikken ej heller er forklaret med klangfigurenes aftegninger. Kunstværkets væsen forbliver dette uvæsen: en uudgrundelig rinden over.











Biscuits.
Object in paper and wax. 1994



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Terra Nullus.
Installation. Photo, silver-plated objects, bookcase and plexiglass.
Various sizes.
Station 96. Gothenburg Municipal Library, Sweden. 1996



The chinaman's sounding surfaces, *Poul Erik Tøjner*

Finn Naur Petersen stretches oppositions out into space. Or, one could also say, he stretches space out in oppositions. The spaces do vary from the one place to the other - that is the lot of the present-day's exhibiting artist. But, really, it is not that which is the matter. The spaces, in themselves, are merely the occasion for an unfolding, the unfolding of one and the same impulse that runs continuously through all of his things: the development of a presencing's secret that is deliberately evaded by language and symbol.

The oppositions, which form circles around the space's spatiality - and accordingly around us, those of us who do discover this - have to do with material and form. And in Naur Petersen's production, both material, or substance, and form do possess a peculiar status insofar as they point, constantly and already, away from the artist and toward the self-sufficiency of the event, of the experience. The material could just as well be traces of rust upon a piece of paper, the form might be that of the ornament's. In the work of Naur Petersen, form and substance certainly confirm the artist's penchant for handicraft. At the same time, however - aesthetically speaking, they endure above and beyond their progenitor. As ornament and physis, which means to say partly as expression that does not indicate its way back towards the emotional life, or towards the intellect, of their originator, and partly as real, existent substance, the work detaches itself from the artist and becomes space. It turns into place, place for presencing.

It is another aesthetic than that to which we have become accustomed through the modern. There, we have two footpaths that we can tread along. A radical subjectification of art, which consequently can be rendered into a unique program for the singularity of the artist - often brought to its manifestation as expressionism. A radical depersonalization of art, which allows the work to shed the artist as something almost alien - most often designated as minimalism. Confronted with this to choose from, Naur Petersen must answer

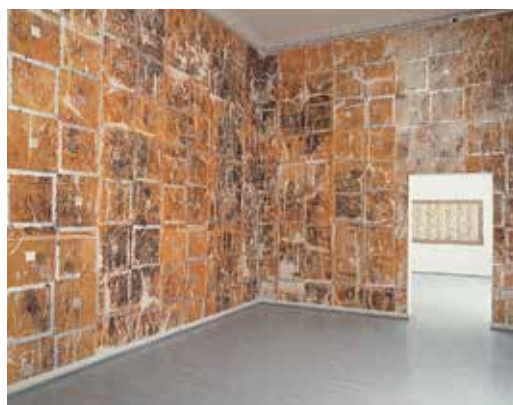


"neither, nor". In his things, there is a poetry that speaks about substance which situates him far away from all minimalistic efforts, just as there is a sometimes almost puristic propensity toward form which carries him, correspondingly, away from the expressive. But then, where is he? He is at a place of reconciliation. If we venture to designate the expressive and the minimal, lightly caricatured, as being power strategies - expressionism as greatness in the single individual, minimalism as greatness in the simple - then Naur Petersen, throughout his production, can be said to be encircling the discourse of powerlessness. There is a Taoism in his things. He is what the Swiss author Robert Walser characterizes as The Chinaman - a human being for whom everything small and modest seems to be beautiful and lovely and for whom everything great and exacting seems to be frightful and terrible.

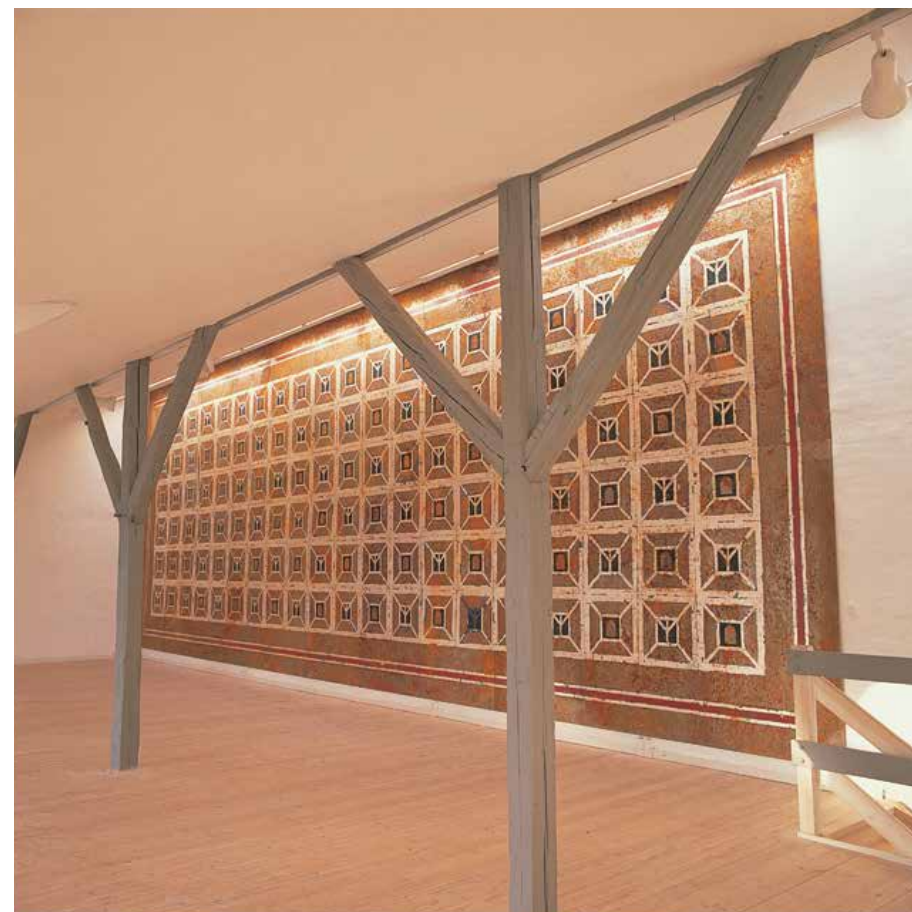
Naur Petersen's space is certainly great, but it is never grandiose. He is anti-monumental, and even when vastness might begin to make its approach, he refrains, again, with a poetic gesture that gets all of the volume to float. Floating takes on an important role within his space. Either as that condition into which the sight is transported, through the means of a variety of co-ordinating pictorial forms, or in other instances when this floating is thematicized, directly. As a breath that is restrained just prior to the movement, as a caprice made by the light, within which dust is dancing, or, quite purely and simply, as a ballet possessing the graciousness of Degas.

This floating is a part of Naur Petersen's phenomenology and concomitantly, it is a part of the immediate quality of his art. There is also another quality, a heaviness in the material, that involves more than the net weight of the material. Tracing this line of thought further, one cannot help noticing that the gold and the silver, as well as the two monochromatic substances which Naur Petersen utilizes over and over, can also be found in the icons, in the picture-world of religious culture. And there, they often appear as the non-figurative's iconoclastic bulwark against that certain crime of representation, the

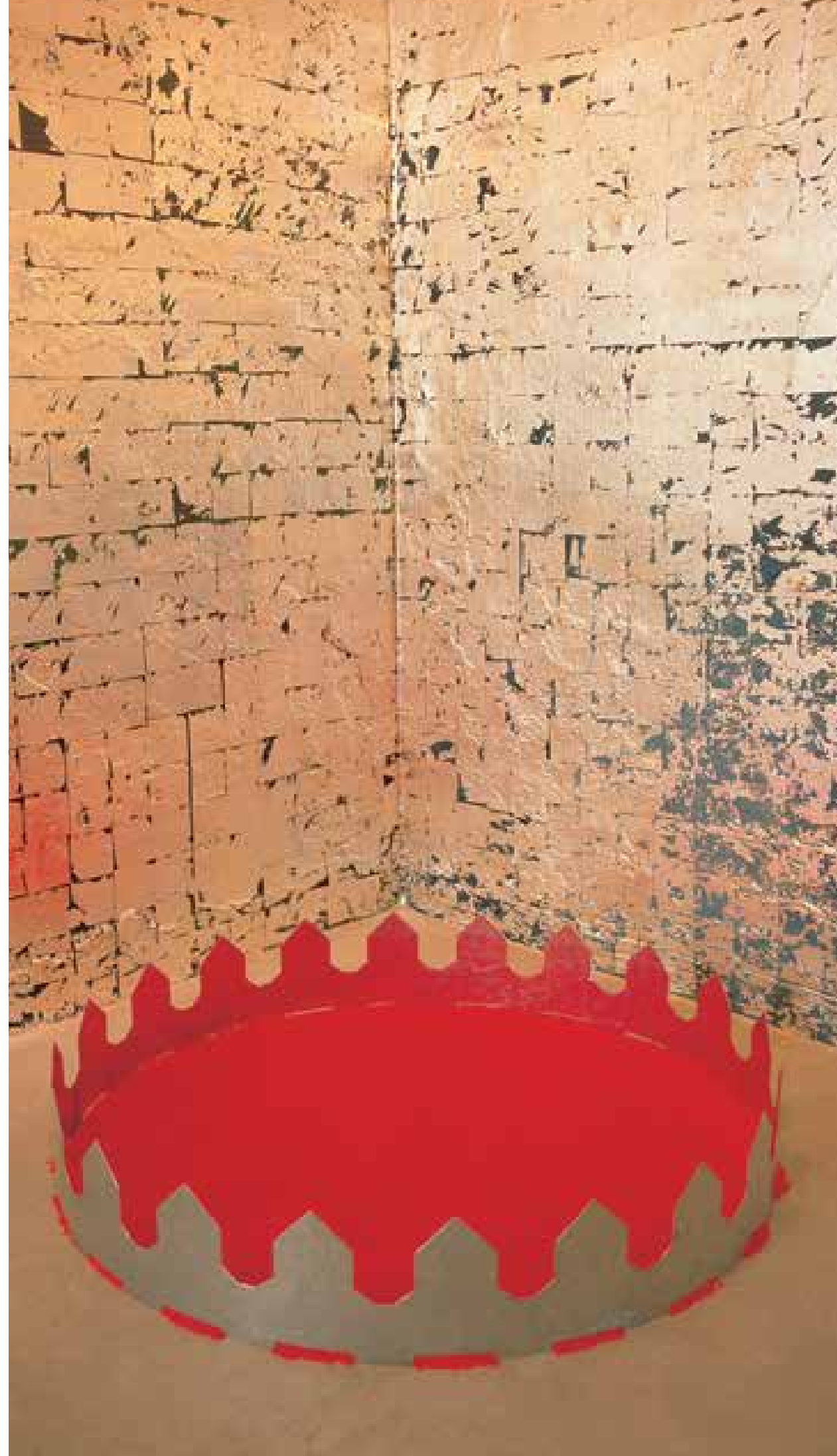




Wall of Icons.
Pages 83, 84.
Paper, rust and silver. 25m².
Leopold Hoesch Museum, Düren, Germany. 1992



Tempi Passati.
Iron, silver, oils. 14x4m.
Ringsted Galleriet. 1990



presentation of the holy. This iconoclasm, as regards the sacred pictures, together with Robert Walser's characteristic of *The Chinaman*, sketches in Naur Petersen's space as something other than simple modesty or reticence. When Naur Petersen arranges his space, there is a calculated choice which dwells behind all of that which is cast aside. That which is eventually selected through the process of elimination is openness, held in check by the large surfaces of the ornamentation.

One finds an almost bodily repose in between Naur Petersen's walls, because he discontinues the perpetual play between close-up study and overview. Of course, one can go up close and carefully examine the singular and local structures in the surface. But after a few times, one begins to discover that what is aimed at here is neither near-sightedness nor panorama. It is rather a matter of presence, a kind of visual embrace. This embrace is of a meditative nature. It strengthens the receptive sides in an otherwise over-stressed human being of the present day and it liberates the otherwise strong tie between receptivity and understanding. It is not this cord which Naur Petersen is tying. Throughout his production, his kind of receptivity is rather that non-informative one that we are familiar with through music. It is the pure syntax, the order of the elements. The sounding surfaces might have been the very word which gathered Naur Petersen's space into a building. They are visualized sounding surfaces - and not far away at all from the so-called Chladni figures, familiar to us from the basic experiments of physics, in which a bow is drawn along the edge of a plate sprinkled with sand. The oscillations then displace and deposit themselves as a symmetric figure in the sand which is inextricably related to the tone sounded by the bow. Both immediately and prior to reflection, Naur Petersen's space bears a kinship with this experiment: His form seems to be entrusted to powers and regulations which are inherent in the material itself and yet this does not fully explain the magic of the work as a whole. Just as music cannot be fully explained by the delineations of the sound figure. The being of the art work thus becomes this non-being: an unfathomable emergence.



HIROSHIMA ART DOCUMENT '98

【国内外の作家達による野外現代美術展】

8月6日(木) - 8月20日(木)

PM 4:00 - PM 8:30

【但しGUSSINと中野西 PM 7:30-8:30】

【GUSSIN and NAKANOSAI exhibit PM 7:30-8:30】

会場：旧被服支廠 広島市南区出汐町 2-4-60

Place: Old Factory of Army Clothes

2-4-60 Deshio-cho Minami-ku Hiroshima

オープニング：8月6日 PM 6:00 旧被服支廠

Opening: 6 Aug. PM 6:00 Old Factory of Army Clothes

(当日、作家を囲んでアートツアーがあります)

<Artists>

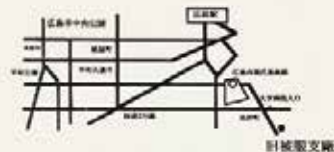
PHILIPPE CAZAL (仏国)

MARIE-ANGE GUILLEMINOT (仏国)

GRAHAM GUSSIN (英国)

TOSHIHIRO NAKANOSAI (日本)
中野西 敬弘

FINN NAUR PETERSEN (デンマーク)



広島駅から西横断線 広電バス5 大学前駅入口下車
横断線から八丁堀駅 広電バス23 出汐町下車
西広島駅から大手町駅 広電バス10 出汐町下車

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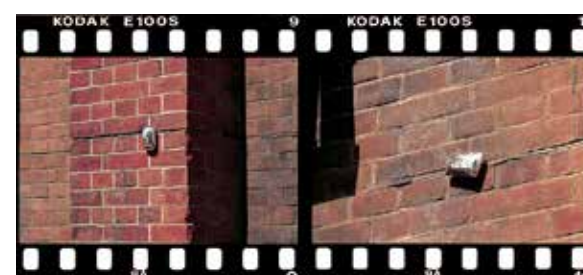
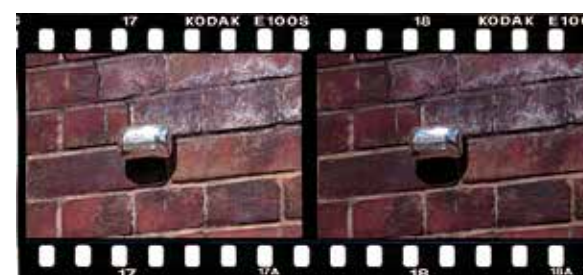
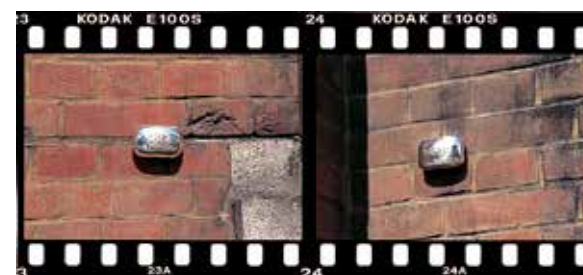
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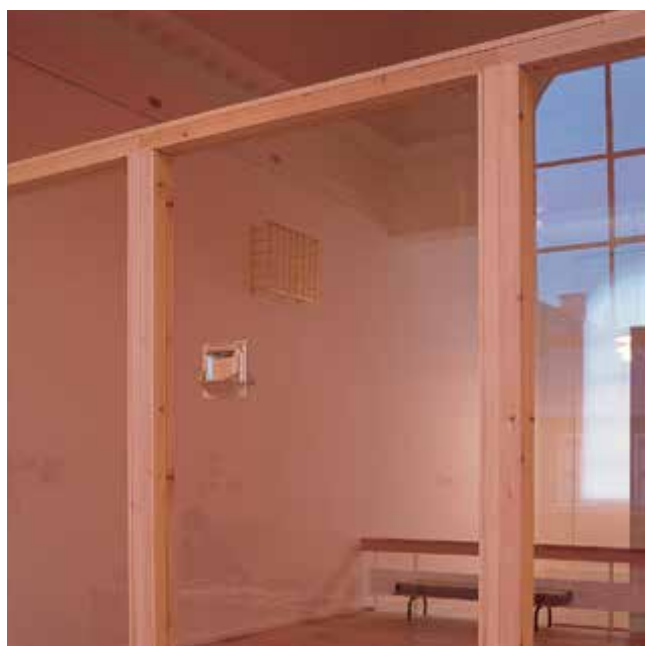


<http://www.pcs.no.jp/~fuji1>















Town gate to Sæby.
Concrete, cast iron and copper. Height approx. 5m, width 50cm. 1990

Opposite:
Project for decoration of house end, Main Municipal Library, Copenhagen. Not realised. 1995

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Icon.
Adornment of glass, gold leaf, sheet crystal, steel and wax.
National Library in Århus. In collaboration with architects Kjær og Richter. 1995











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Gabriel's Chamber.
Pages 110-114

Decoration in glass, glass marbles, steel, gold leaf, frosted glass and coloured light.
School of Pharmacy, Copenhagen.
In collaboration with Hans Henrik Højlund, architects Erik Møller. 1999

Finn Naur Petersen

Born 1954 in Copenhagen
Since 1993 senior lecturer at the Royal Danish Academy of Fine Arts, Copenhagen

Selected exhibitions and projects

1983 Guldhornenes tegninger (The Tracings on The Gold Horns). Drawings and objects. Kastrupgaardsamlingen, Copenhagen. (Solo)

 Valseværket. Installation, Valseværket, Copenhagen. (Group Leifsgade 22)

1984 Factory. Installation and lithos, Tranegaarden, Copenhagen. (Solo)

 3 stjerner (3 Stars). Sculptures, Kunstforeningen, Gl. Strand, Copenhagen. (Group Leifsgade 22)

1985 Rum til Gatti (Room for Gatti). Recent lithos, Galleri Brandt, Copenhagen. (Group)

 Nye skulpturer (Recent Sculptures). Project Langelinie, Copenhagen. (Group)

 3 stjerner (3 Stars). Sculptures, Nordjyllands Kunstmuseum, Aalborg. (Group Leifsgade 22)

 Recent sculpture. Galleri Awangarda, Wroslaw, Poland. (Group Leifsgade 22)

1986 Himlens seng (The Heavenly Bed). Sculpture, Brandts Klædefabrik, Odense. (Group Leifsgade 22)

 Arkitektur - en udsigt (Architecture - A View). Installation and drawings, Randers Kunstmuseum. (Group Leifsgade 22)

 Detalle de Caballerizas. Installation and charcoal drawings, Colegie de Arquitectos de Malaga, Spain (Group Leifsgade 22)

 Studererkammer (Study). Installation, Pictura, Lund, Sweden (Group Leifsgade 22)

1987 K18. Installation, Documenta, Kassel, Germany (Group Leifsgade 22)

 Antarktis (The Antarctic). Installation and drawings, Galleri Brandt, Copenhagen. (Solo)

1988 The Stars, The Planet, The Sea and The Sailor. Sculpture and installation. Nordisk Konstcentrum, Helsingfors, and Södra Karelens Museum, Lappenranta, Finland (Group Leifsgade 22)

 Små skulpturer (Small Sculpture). 4 sculptures in sand and ink, chocolate and gold. Aarhus Kunstbygning. (Group)

1989 Atalanta og middelalderens frugt (Atalanta and the Fruit of the Middle Ages). Lithographic book based on text by the alchemist Sir George Ripley

 Fragment: Sne, aske (Fragment: Snow and Ashes). Book, in collaboration with the author Jens Christian Grøndal

 Kimono. Installation, Overgaden, Copenhagen. (Solo)

1990 Winterreise (Winter Voyage). Objects on wall, Galleri Läderfabrikken, Malmö, Sweden (with Finn Reinbothe)

 Tempi Passati. Installation, Ringsted Galleriet. (Solo)

 Huse (Houses). Lithographic book based on text by the architect Vilhelm Wohlert

 Haven i Leifsgade (The Garden in Leifsgade). Lithographic book with sketches for installations and sculpture

 Just like stone, wood is light for me. Installation, Gl. Holtegaard, Copenhagen. (Group Leifsgade 22)

 Verdens tag (The World's Roof). Sculpture. Gallery Ek'ymose, Bordeaux, France. (Group Leifsgade 22)

 Mirror. Billboard, installation, Ny Carlsberg Glyptotek, Copenhagen. (Group)

 Port til Sæby (Town gate to Sæby). Sculpture group, placed at the entry to the town of Sæby

1991 Badende børn, Ikon. (Children at the Beach, Icon). Installation, Den Frie, Copenhagen. (Solo)

 Koromgang (Ambulatory). Installation, Vor Frue Kirke, Copenhagen. (Solo)

1992 Verdens Tag (The World's Roof). Sculpture, Slovenska Norodna Gallery, Bratislawa, Slovakia (Group Leifsgade 22)

 Ikonvæg (Wall of icons). Installation, Leopold Hoesch Museum, Düren, Germany. (Group)

 Burning up the Bridgets. Fire and charcoal drawing on wall. Gallery de Vonk, Amsterdam, Holland. (Group Leifsgade 22)

1993 Clair-Obscur (Chiaroscuro). Installation, Borealis VI, National Gallery, Reykjavik, Iceland. (Group)

 Clair-Obscur (Chiaroscuro). Installation, Maison du Danemark, Paris, France. (Solo)

1994 Objekter og skulpturer (Objects and Sculptures). Galleri Art Focus, Copenhagen.(Solo)

 Paradishaven I (Garden of Eden I). Sculpture, Marienlyst Manor, Helsingør. (Solo)

 Paradishaven II (Garden of Eden II). Sculpture, Frederiksberg Park, Copenhagen. (Solo)

1995 Icon. Decoration, National Library, Århus

 Kim. 40 Recent Woodcuts. Gallery Rampen, Copenhagen. (Solo)

1996 Kissing the Island. Project from Senja, Norway, via Iceland and the islands of Anholt and Scopelos, Greece. Kisses, covered in gold leaf, on selected objects, then photographed and print-as photo-engraving. (Solo)

 Terra Nullus. Installation. Station 96, Göteborg Municipal Library, Sweden. (Group)

1997 Growth/Seasons. A Film, a Camera, a Place. 4 Exposures, 4 seasons. Copenhagen. (Solo)

 Front. Installation, Brandts Klædefabrik, Odense. (Solo)

pots, Anemoner til Kina (Anemones for China). Danish anemone-seeds in Chinese earthenware Hepingmen, Wai, Beijing, China. (Solo)

 Ny grafik (Recent Graphics). Danske Grafikeres Hus, Copenhagen. (Solo)

 Fotogravure fra Norden (Nordic Photo-Engraving). Museet for Fotokunst, Odense. (Group)

1998 Koreansk solnedgang (Sunset in Korea). Installation, Den Frie, Copenhagen. (Group)

 3 værker (3 Works). Installation, objects and graphics. Overgaden, Copenhagen. (Solo)

 45-98. Objects. Talking, Hiroshima Art Document, Hiroshima, Japan. (Group)

1999 Mekka. Mecca. Installation, Albertslund City Hall, Copenhagen. (Solo)

 Gabriels kammer (Gabriel's Chamber). Decoration, School of Pharmacy, Copenhagen

 6 passager (6 Passages). Decoration, Police Headquarters, Viborg

 Icon. Decoration, Police Headquarters, Ringsted

2000 'Comfort Me'. Installation, Gallery Søren Houman, Copenhagen. (Solo)

 Love. Installation, Gallery Under Dybbølsbro, Copenhagen. (Solo)





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