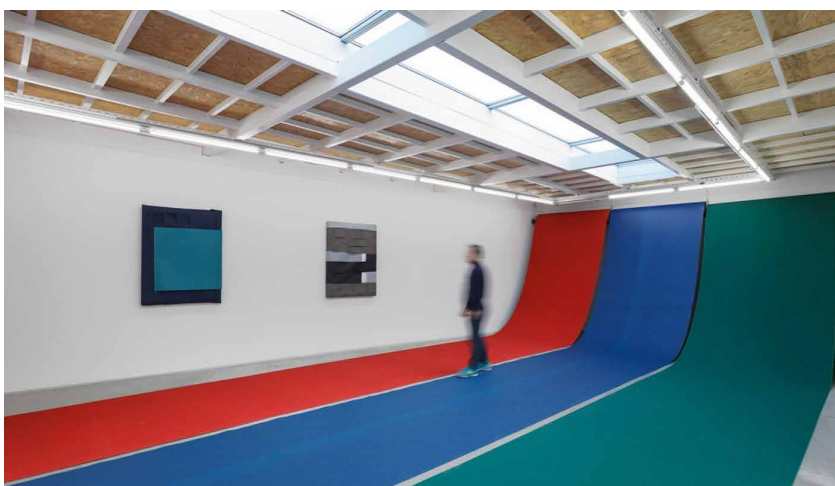
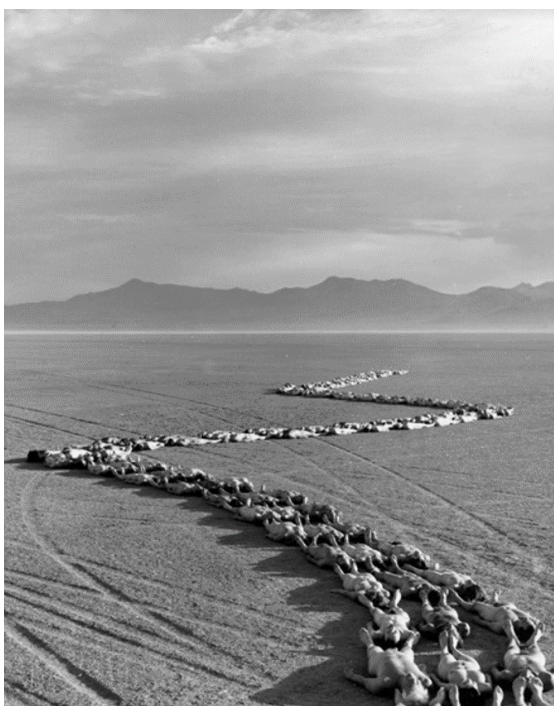


# SOCLE DU MONDE BIENNALE 2020



## PRESS RELEASE

MARCH 5, 2020

“WELCOME BACK MY FRIENDS TO THE SHOW THAT NEVER ENDS”

8TH SOCLE DU MONDE BIENNALE

OPENING: APRIL 25, 2020

APRIL 25 - AUGUST 30, 2020



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[www.socledumonde.org](http://www.socledumonde.org)

SOCLE DU MONDE  
BIENNALE 2020

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**ARRANGED BY** Tijs Visser with Maria Finders, Bruno Corà, Holger Reenberg, Michael Bank, Christoffersen, Lotte Korshøj & Laura Liv Weikop

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**LOCATIONS** HEART – Herning Museum of Contemporary Art, Herning Højskole, Carl Henning Pedersen & Else Alfelts Museum, Tekstilmuseet, City of Herning

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**LIST OF ARTISTS** El Anatsui (GHA) ++ Giovanni Anselmo (IT) ++ Arefe Arad (IRN) ++ Kirsten Astrup (DK) & Maria Bordorff (DK) ++ Alighiero Boetti (IT) ++ Mauro Bonacina (IT) ++ Ry David Bradley (AUS) ++ Pier Paolo Calzolari (IT) ++ Ahmet Civelek (US) ++ Sven Dalsgaard (DK) ++ Herman de Vries (NL) ++ Marcin Dudek (PL) ++ Luciano Fabro (IT) ++ Antony Gormley (UK) ++ Kari Anne Helleberg Bahri (NOR) ++ Jannis Kounellis (GRC) ++ Charles LeDray (US) ++ Marisa Merz (IT) ++ Mario Merz (IT) ++ Klaus Munch (DE) ++ Rasmus Myrup (DK) ++ Giulio Paolini (IT) ++ Pino Pascali (IT) ++ Giuseppe Penone (IT) ++ Michelangelo Pistoletto (IT) ++ Jaume Plensa (ESP) ++ Emilio Prini (IT) ++ Maria Roosen (NL) ++ Lauren Seiden (US) ++ Kimsooja (KOR) ++ Kristian Touborg (DK) ++ Spencer Tunick (US) ++ Gilberto Zorio (IT)

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The HEART – Herning Museum of Contemporary Art in Herning, Denmark invites you to the eighth edition of the **SOCLE DU MONDE BIENNALE**, which aims to foster dialogue between artists of different generations. Its exchange of ideas, stances and artistic proposals – true to the eponymous work by Piero Manzoni, the *Socle Du Monde* – consistently envisions the world from a new perspective. In an inspiring festival atmosphere, works by Arte Povera artists are presented alongside younger and entirely new positions.

This year's edition of the Socle du Monde Biennale is titled *Welcome back my friends to the show that never ends*, a reference to the live album of the British rock band Emerson, Lake and Palmer, released in 1974 – a central work of progressive rock. Experimental sounds and various coexisting styles injected a new freedom into rock music during this time. This striving for freedom runs like a common thread throughout the exhibition. Moreover, the title underscores the biennial's open and friendly character, as exhibition organizer Tijs Visser describes: "An exhibition is like a small world – a stage where we meet, exchange and make friends, even with the artworks."

The relevance and topicality of the eighth edition derives from fundamental questions: “The upcoming Socle du Monde Biennale will reflect a world in transition, where humanity is not an empty vessel, but takes center stage boldly and courageously,” states Visser. “With architectural interventions, playful objects and installations, suggestive images and sounds, the experimental, discontinuous and imperfect form the central concepts of this year’s biennial.”

The biennial will not only occupy museums like the HEART – Herning Museum of Contemporary Art, the Carl-Henning Pedersen & Else Alfelts Museum and the Tekstilmuseet, but also public space and the Herning Højskole, a former high school. Visser emphasizes: “This is how we connect the museum with the city, the past with the present and future, and local artists with international artists of various generations.”

## SEVEN STAGES – FROM THE PAST TO THE FUTURE

**1. The Past (HEART) | 2. The Past Extended (HEART) | 3. The Present (City of Herning) | 4. The Never Ending (City of Herning) | 5. + 6. The Past and Future (Carl-Henning Pedersen & Else Alfelts Museum + Tekstilmuseet) | 7. The Future (Herning Højskole)**

Visser’s exhibition concept comprises seven festival stages, starting with “The Past” and leading to “The Future.” Classic Arte Povera artists such as **LUCIANO FABRO** (1936–2007), **JANNIS KOUNELLIS** (1936–2017) and **MARIO MERZ** (1925–2003) will occupy the first stage. They form the conceptual starting point for the six other stations. The relevance of Arte Povera, an art of “poor materials,” reaches into the present and is now gaining new relevance. At a time when sustainability has become an urgent social concern, a modest approach to dealing with resources – as practiced by Arte Povera artists in their time – can serve as a model.

Two key works will be displayed in public space, both produced specifically for the biennial. **JAUME PLENSA** (b. 1955) will present a work in Herning’s pedestrian zone: constructed out of aluminum doors, *Herning’s Doors* is a public intervention featuring excerpts of human rights. Plensa states: “The Universal Declaration of Human Rights is one of the most beautiful and emotional poems ever written. (...) The text opens a door in our minds to share our dreams, our culture and our hopes with other people. A door towards tolerance and respect.”

**HERMAN DE VRIES** (b. 1931) will create a garden called *Sanctuarium* close to the Herning Højskole, the future of which will be entirely left up to nature. A conscious approach to nature – parabolic to our handling of the world – is a primary concern of the Dutch visual artist.

On June 6, **SPENCER TUNICK** (b. 1967) will stage a new performance he describes as a “photographic installation”, *Darkness, Shade, and Light*. The performance involves interested participants from all over the world who register in advance, while excluding outside spectators. In 1992, the artist began creating temporary, site-specific live installations around the world, in which thousands of naked people come together to set an example for equality and humanity. With his participants, Tunick creates a united sculptural form. He describes his interests as follows: “My work questions the social, political and legal factors surrounding art and the body in the public sphere. The bodies become an abstract part of the landscape and challenge our views of nudity as a private, intimate thing.” *Darkness, Shade, and Light* is Tunick’s first mass installation in Denmark.

At the HEART Museum, **ANTONY GORMLEY** (b. 1950) presents his work *Field* – 35,000 clay figures made by people from various regions across the globe. Gazing out at viewers, the figures raise questions about our collective responsibility for the world. Korean artist **KIMSOOJA** (b. 1957) invites visitors to be part of a large-scale installation: for *Archive of Mind*, participants form balls of clay that gradually fill a grand wooden table. The collaborative field of imperfect spheres reflects how mankind is linked together by communal efforts every day.

At the Carl-Henning Pedersen & Else Alfelts Museum, Ghanaian sculptor **EL ANATSUI'S** (b. 1944) wall sculptures made from bottle caps will call to mind Herning's former textile industry, presenting works whose glamor and monumental weightlessness cast a spell over viewers. El Anatsui's work is the opus of a quick-change artist in the tradition of Arte Povera: he creates his glamorous, political and social art from the poorest materials. At the Tekstilmuseet, **CHARLES LEDRAY** (b. 1960), **AREFE ARAD** (b. 1983), **KARI ANNE HELLEBERG BAHRI** (b. 1975) and **MARIA ROOSEN** (b. 1957) present works partly incorporating used textiles that recount stories of displacement, escape or homelessness. It is also evident here how a shift in dimensions changes one's view of the world.

The final stage, "The Future," is subtitled "The conversation that never ends." Its location is the Herning Højskole, which serves as an experimental space for the youngest generation of artists including **RASMUS MYRUP** (b. 1991), **LAUREN SEIDEN** (b. 1981) and **AHMET CIVELEK** (b. 1988). Working in sculpture, installation, painting, performance and film, nine artists explore our need for conversation and exchange – with each other and with the world. Inspired by the legendary Jamaica Bar in Milan, where artists such as Piero Manzoni and Lucio Fontana met and made friends in the 1960s, the seventh stage creates a place for open-ended artistic dialogue. During the biennial, the artists will build their own "Jamaica Bar" at the Højskole while being interviewed about their artistic ideas. A podcast will bring the conversations to life for visitors throughout the duration of the exhibition.

## BACKGROUND INFORMATION ON SOCLE DU MONDE & THE HEART MUSEUM

The Socle du Monde Biennale was founded in 2002, making it the oldest Danish biennial for contemporary art. The title is based on **PIERO MANZONI's** (1933–63) iconic work *Socle du Monde* from 1961, a major work in the HEART Museum's collection. It consists of a metal base carrying the entire globe and its inscription, rotated by 180 degrees, is an invitation to turn the world upside down.

HEART features the world's largest public collection of Manzoni's work thanks to the initiative of Danish textile manufacturer Aage Damgaard (1917–1991), who invited Danish and foreign artists to work on site. He donated his burgeoning international collection to the Herning Art Museum, which opened in 1977. In 2009 the museum reopened under a new name and in a different building as the HEART – Herning Museum of Contemporary Art.

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## SUPPORTED BY

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ARTISTS (Cover page):

**1** Spencer Tunick / **2** Ahmet Civelek / **3** Charles LeDray / **4** Antony Gormley /  
**5** Jaume Plensa / **6** Mario Merz / **7** Kari Anne Helleberg Bahri / **8** Arefe Arad

