

# Jens Galschiot

Portrait of a sculptor



[www.galschiot.com](http://www.galschiot.com)



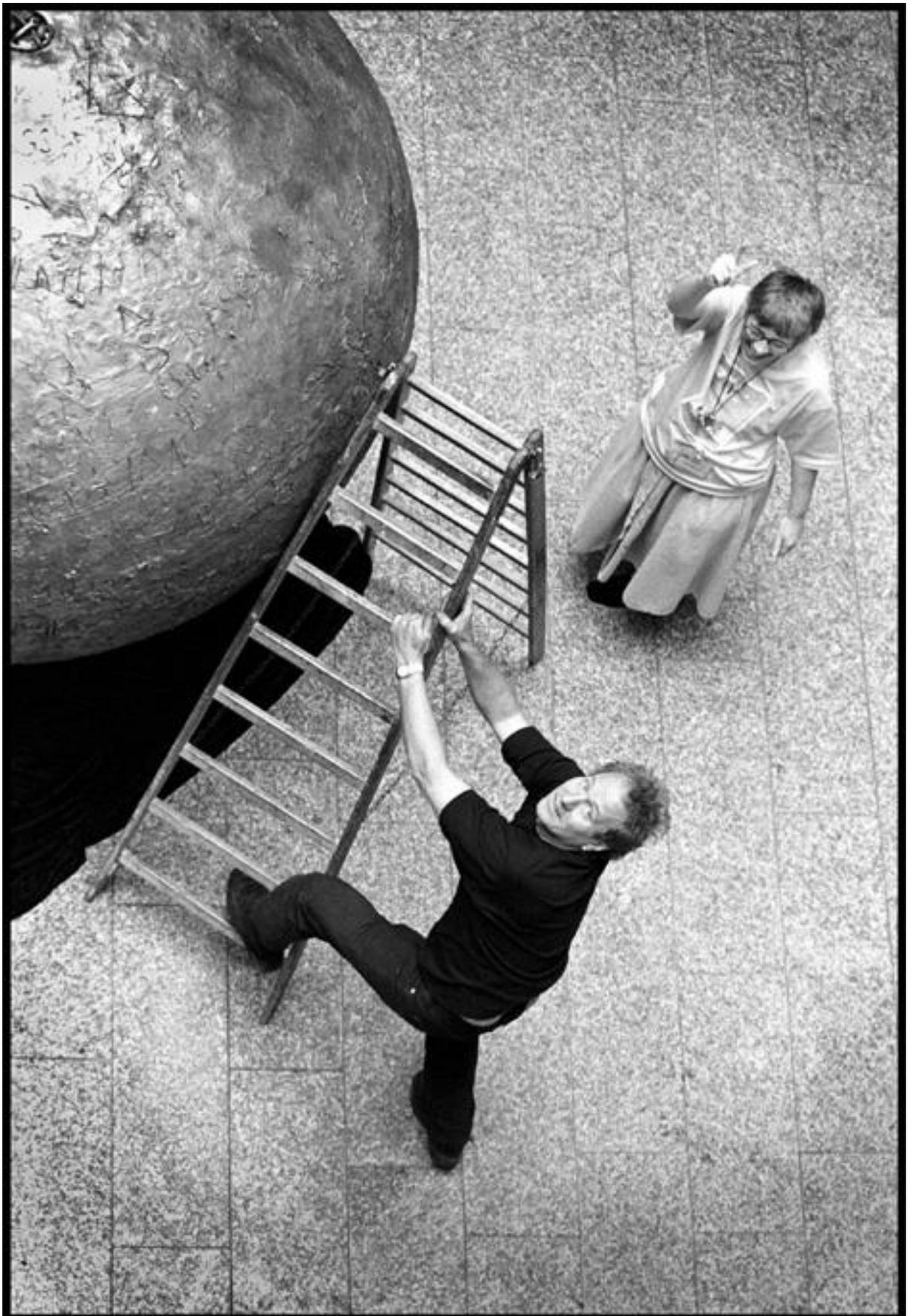
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**Jens Galschiot** was born in 1954 in Frederikssund, he is married and has three children. He was certified as a construction blacksmith in 1978. He is a self taught silver-smith and sculptor. He settled in Odense in 1973, and opened his 2000 m<sup>2</sup> large studio in 1985, which contains a bronze foundry, a workshop, a gallery, and a sculpture park.

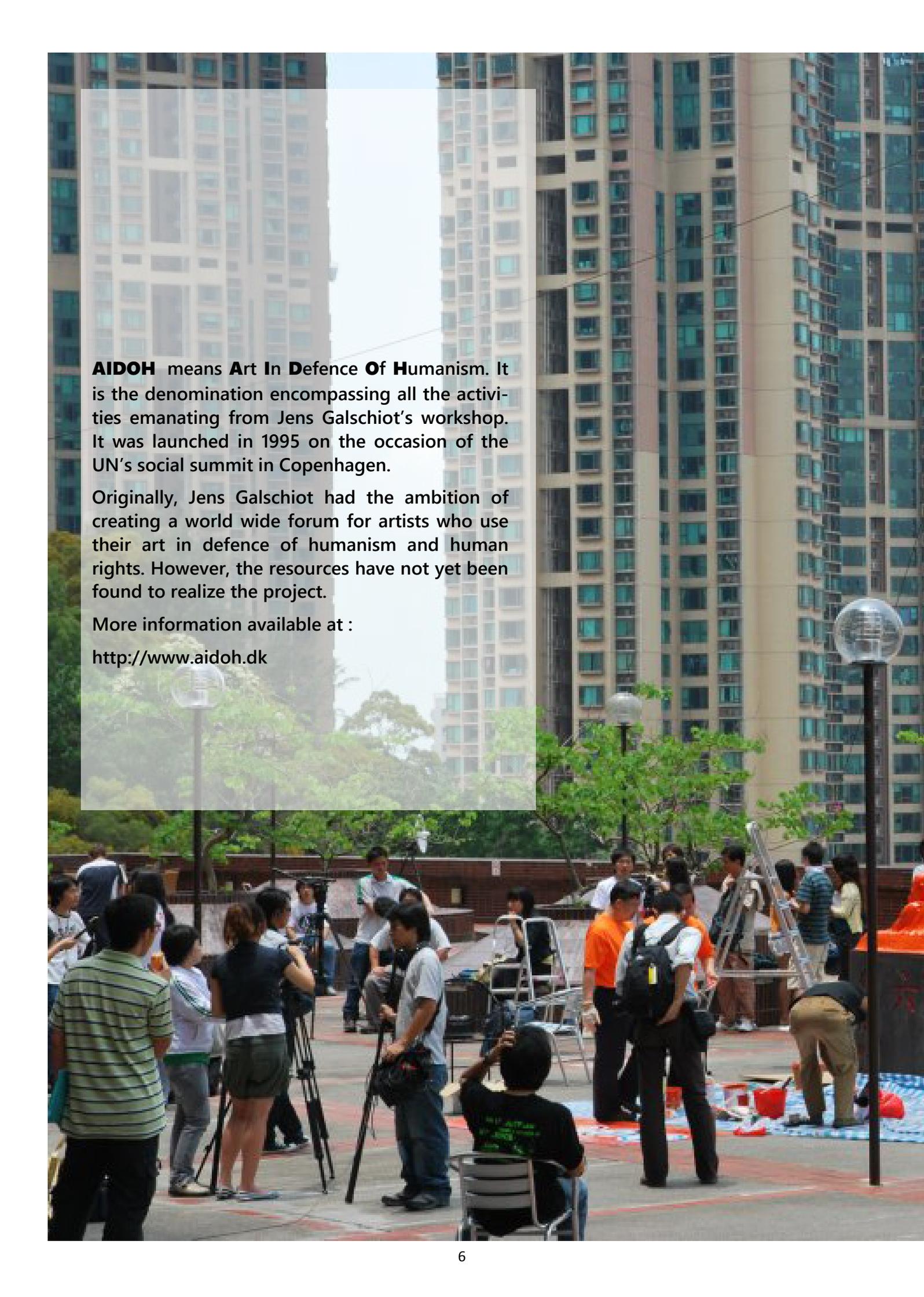
Galschiot's mode of expression mainly consists of naturalistic and organic forms, which are influenced by the Spanish architect Antoni Gaudí, and the semi-occult style from the Jugend period. In many of his sculptures, 'the void', is as an essential part of his expression: for instance when he exhibits clothing sculptures (with the shape of the body, but void of the body itself), the viewers are encouraged to use their own imagination to fill in the emptiness by using images from their own lives. If he succeeds in doing so the artist has achieved his goal: to make his sculptures and the human imagination work together.

Internationally Galschiot could be characterized as one of the most significant Danish artists of late modernity (after 1980). His artistic production covers a wide field of expression; from jewellery and small dainty figures, to gigantic, politically emphatic sculptures. He is among the best-known Danish artists abroad. His reputation extends from Hong Kong and Mexico, to Germany, and Spain, and throughout the U.S.A. Apart from his clothing sculptures, Jens Galschiot creates international happenings to highlight the present imbalance in the world. The first of its kind was 'My Inner Beast' from 1993, which was erected in 20 European cities as a reminder to us all that Humanism is merely a thin coating disguising the potential brutality of our nature as human beings, that it is a constant struggle to preserve and improve the results Humanism has achieved so far. Another example is 'The Pillar of Shame', which symbolizes the oppression of human rights; it was exhibited for the first time in Hong Kong in 1997.

Galschiot's fascination of garment objects led to a partnership with the late Erik Mortensen and Jean Voigt. In 1990 Galschiot created the 'Ringwearer's Jacket'. It was given to Her Majesty, Queen Margaret II on her 50<sup>th</sup> birthday. The gift was ordered by the Garment Industry's Organisation. The sculpture is now exhibited in the park of Marselisborg Castle, the Queen's residence in Aarhus.

In connection with Hans Christian Andersen's 200 year jubilee in 2005, Jens Galschiot has been requested to create a sculpture in honour of Odense's great storyteller. The artist has made a bronze model named: 'The Storyteller's Fountain' - a tenth the size of the final work - which can be viewed at his workshop.

**Bruun Rasmussen's art-action. Denmark  
No.94, 2004**

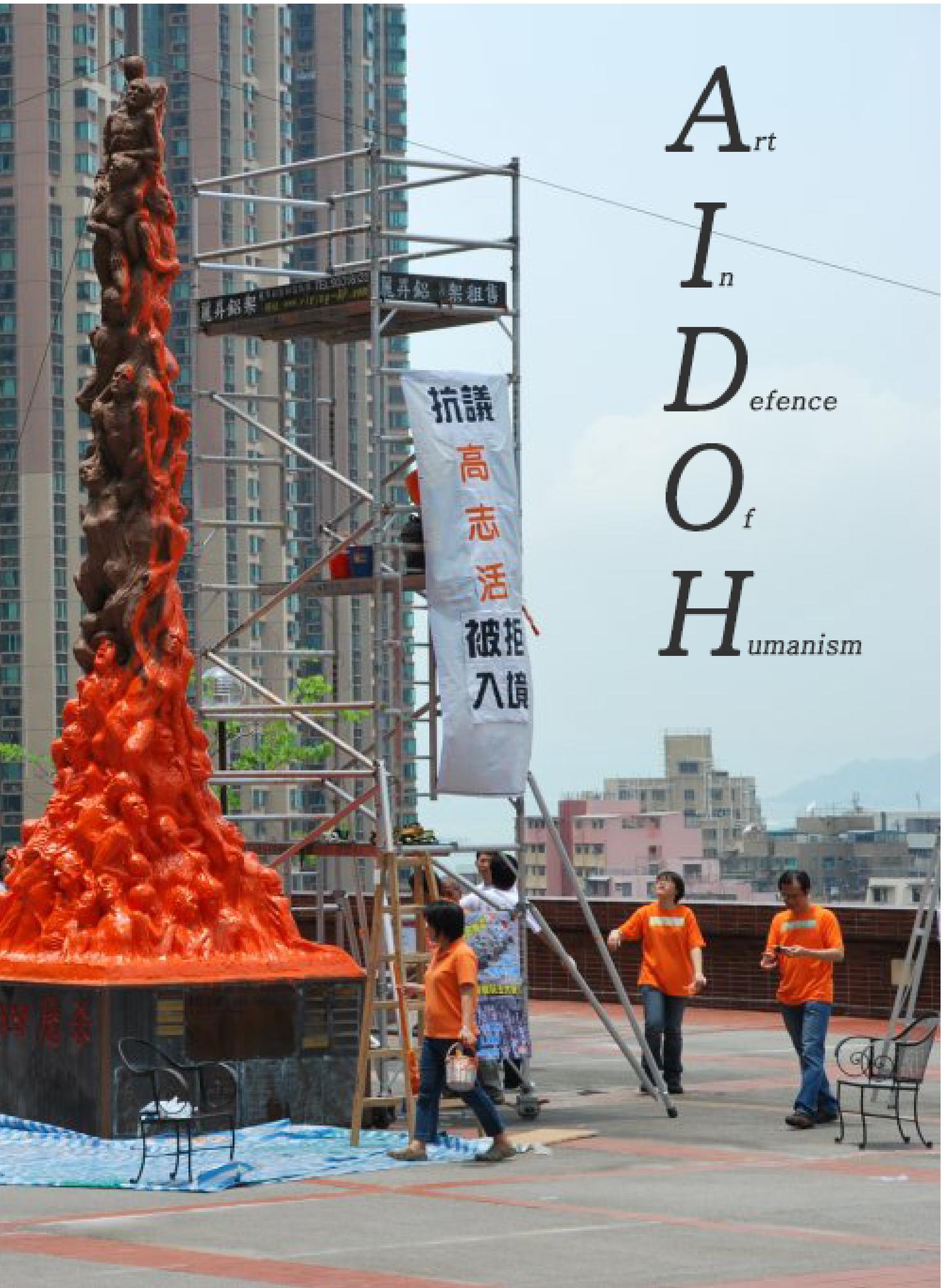


**AIDOH** means **Art In Defence Of Humanism**. It is the denomination encompassing all the activities emanating from Jens Galschiot's workshop. It was launched in 1995 on the occasion of the UN's social summit in Copenhagen.

Originally, Jens Galschiot had the ambition of creating a world wide forum for artists who use their art in defence of humanism and human rights. However, the resources have not yet been found to realize the project.

More information available at :

<http://www.aidoh.dk>



*A*<sub>rt</sub>

*I*<sub>n</sub>

*D*<sub>efence</sub>

*O*<sub>f</sub>

*H*<sub>umanism</sub>

**ART**

**IN**

**DEFENCE**

**OF**

**HUMANISM**

## **THE THEATRE OF REALITY**

On the foundation of his artistic commitment in defence of humanism, Jens Galschiot declares:

"I create my art manifestations to highlight humanism independently of political, religious and economical interests. To me it is equally alarming whether it is Serbs who persecute Muslims or vice versa. The metric for evaluating an atrocity is the same regardless of who the perpetrator or victim is.

In my work with sculptures and happenings, I try to ask how and in what way our ethical and moral self understanding is connected to global and local reality. I leave it to the spectators to work out the answers for themselves. I create surreal pictures of reality, i.e. symbolically posed questions. It is my aim to show the grotesque and absurd in what we normally call reality.

A happening has a language of its own, consisting of simple non-verbal symbols, and is able to focus on the different levels of complicated problems at the same time. The happening, as an art-form, is often provocative, but it is also an accepted one, especially in the cultural context of the west. It may, however, go beyond the limits of what is allowed and what is not.

In contrast to many other artists, my messages are not breaking or violating boundaries in the traditional artistic sense; in a sense they are 'conserving' them, aiming at the defence of the ethical foundations of our civilization. They question what the consequences will be when we suffer a decline in moral character and ethical behaviour. For example when racism increases, or when we allow for global economic imbalance, thirteen million children will die every year.

My art installations function as gigantic theatrical productions. They take place not in the traditional theatre but out in the open in the real world. My sculptures set the scene. Suddenly they turn up in the street and the play starts. Politicians, the media, and the public are brought in as actors. Those involved adopt their new role with ease as the symbolism of the happenings is open for interpretation. They cannot avoid taking part no matter what they do. They contribute to the dynamics of the happening by constantly creating new symbols."

## MY INNER BEAST

Mounting of one-ton heavy black concrete sculptures in famous places in twenty cities across Europe. The sculptures represent a pig in human clothes. The project has been called the biggest art happening in Europe. The purpose was, in an untraditional way, to focus on the increasing violence, intolerance, racism and persecution of minorities, that Europe is witnessing in these years.

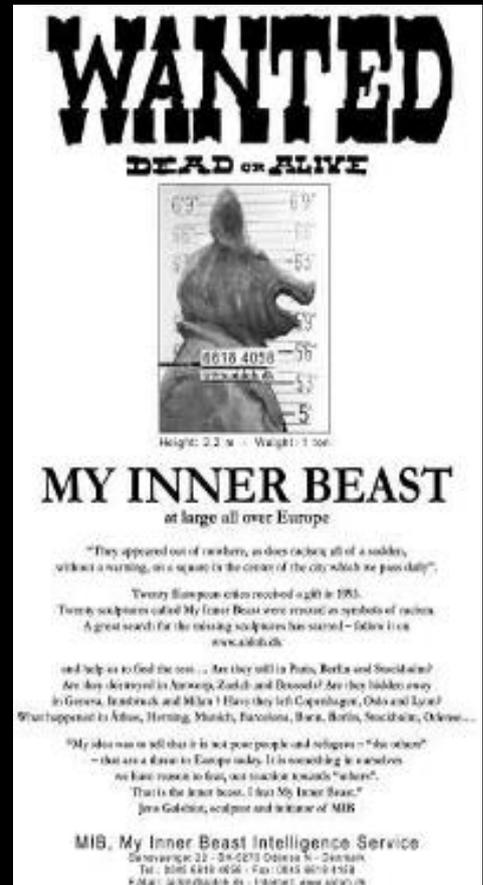
In November 1993, the twenty sculptures were erected within 55 hours without the knowledge of the authorities. The sculptures created a lot of commotion and debate in political circles, both in the press and in the public. In several places a permanent position has been found for the sculpture that was a gift to each city. More than 100 volunteers contributed to the happening.

Documentation: Various professional video programs (Danish TV) about the course of the happening all over Europe made by cameramen accompanying the happening. Leaflet about the reactions in each city.

### My Inner Beast

Concrete, 80 x 80 x 230 cm, weight 1 ton





## THE BEAST - 10 years after

### Symbolism more intrusive than ever

On the occasion of the 10th anniversary of the installation, Jens Galschiot and his staff initiated a search to find out what happened to each of the 20 sculptures.

The fate of the Beasts varies quite a lot. In some cities the statue has been hidden away or even destroyed. It is striking that all 3 sculptures set up in France have disappeared. Some rumours suggest that the Beasts have transformed themselves into MPs. However, to the artist this explanation seems too far-fetched.

In other cities the site of the Beasts have found prominence, in Bonn it has even been incorporated into the German state's art collection.

The anniversary was celebrated during the European Social Forum 12-15 November 2003, in Paris, where two Beasts participated in the manifestation accompanied by Survival of the Fattest and 14 Hunger Boys, see these in this brochure.

Copies of My Inner Beast are placed in store houses, jails, museums or squares in the following cities: Copenhagen, Odense, Aarhus, Herning, Oslo, Stockholm, Bonn, Munich, Berlin, Zurich, Innsbruck, Antwerp, Amsterdam, Brussels, Geneva, Paris, Marseille, Lyon, Barcelona and Cormano Milan.



## THE SILENT DEATH

**13,000,000 human lives**



A happening highlighting the absurdity of the global imbalance and the double standard of morality in the western world. It was carried out during the *UN's social summit in Copenhagen, 1995*. 750 figures of children (a total of 15 tons) were fettered to benches, lamp posts etc. all over the city. The figures were made of cloth and stuffed with gravel. Their sizing was true to that of 3-9 year old children. They symbolized the 35,000 who die every day because of hunger and lack of medicine, primarily in the poorest countries.

In addition, 13,000,000 certificates, one for each child doomed to die in 1995, were distributed. 60 different certificates were printed, each in 200,000 copies. 60 different drawings of black children were scanned onto copies of real bank notes. A text in Danish and English tells about the inequality in the world and explains that the paper is a part of a comprehensive happening. About 100 volunteers took part in the happening.

Documentation: <http://www.aidoh.dk/?categoryID=57>



## THE SILENT DEATH +5

### Activists Denounce the World's Leaders

A follow-up Social Summit was held in Geneva, June 2000. At the same time Danish activists carried out a follow-up of *The Silent Death*.

On Place des Nations by-passers were met with a macabre view of 'children's bodies', a bonfire of 'bank notes' and young people sleeping on the ground.

The aim of the manifestation was to highlight the vanity and hypocrisy of the solemn speeches made by the world's leaders.

*Do the politicians discussing inside the UN building accomplish more than the activists sleeping on the ground?* - that was the crucial question raised by the activists.

This harsh criticism proved to be true. The delegates could not even agree on a follow-up summit.



## **THE PILLAR OF SHAME**

### **A Sculptural Outcry**

*The Pillar of Shame* represents a good deal of money: the only symbol which really commands global respect. Monuments of this calibre are normally set up in memory of 'heroic' deeds.

However, here the sculpture is mounted to serve as a continual reminder of a shameful act which must never reoccur. The Pillar of Shame is a kind of *Nobel Prize of Injustice*.

The Pillar of Shame was set up in Hong Kong on 4<sup>th</sup> June, 1997. This event marked the initiation of an art manifestation that is now spreading over the Planet. Over the next ten years a Pillar of Shame will be mounted about once a year to act as a memorial to a severe infringement against humanity. The Pillar is an original dark sculpture eight metres in height, depicting more than 50 painfully twisted human bodies.



*"The Pillar of Shame"* Jens Galschiot, 1996

## HONG KONG

The first *Pillar of Shame* was set up in Hong Kong on 4<sup>th</sup> June, 1997, to denounce the crackdown on the 1989 democracy movement in Beijing.

Setting up the Pillar ahead of the hand-over on 1<sup>st</sup> July, was a way of placing the sculpture in Chinese territory, expressing an overt accusation of the old regime in Beijing, it functions as a litmus test of the authorities' vow to respect human rights and free speech in Hong Kong.

On 30<sup>th</sup> April, 2008, the Pillar was painted orange by Chinese democracy activists. The event was carried out in connection with the world wide Color Orange campaign, launched by Jens Galschiot to denounce China's human rights violations on the occasion of the Olympic Games, August 2008.

Galschiot and his staff came to Hong Kong to join the event but were denied entrance by the migration authorities.



## MEXICO

On the occasion of 1st May, 1999, the Pillar of Shame was set up on the Zócalo in the Mexican capital. For two days the sculpture towered in front of the Parliament to pillory their oppression of the indigenous people.



The Pillar found its final site at the entrance of the village of Acteal in Chiapas, where 45 unarmed indigenous people were slaughtered by a paramilitary group on 22nd December, '97.

The erection of the sculpture was attended by hundreds of local people.



On 22nd December, 2003, on the 6th anniversary of the massacre plates, they were translated to the local language Tzotzil and were donated to the inhabitants of Acteal.

In the first place the plates on the Pillar were in Spanish and English - languages that many indigenous people do not understand. The Tzotzil plates were a way of meeting the indigenous peoples' growing sense of linguistic self-awareness.



## BRAZIL

On 17 April, 2000, a Pillar of Shame was erected in front of Parliament on the Square of Three Powers in the Brazilian capital. The sculpture was set up in commemoration of the 19 landless peasants who were killed by the military police in the northern state of Pará on 17 April, 1996.

The Pillar was mounted in cooperation with the MST (the landless peasants movement) and MPs of the opposition bloc. For two days the statue made overt accusations against the 'three powers' (Government, Parliament and the Supreme Court) who were responsible for injustice and impunity in the country.

The contentious Pillar of Shame was erected despite exacerbated resistance from the right wing and sections of the government. The Minister of Justice had stated that: "This sculpture will never be set up in front of Brazilian Parliament."

On 1<sup>st</sup> May the Pillar of Shame, dubbed 'Nobel Prize of Injustice', was set up for good in Belém, capital of the northern state of Pará, where the Eldorado massacre had taken place in connection with a land occupation.

The sculpture was set up in the wake of fierce scuffles between protestors against impunity and the police.

*Despite the resistance from the elite, we stick to our promise of setting up the Pillar of Shame as a symbol opposing the oppression and violence taking a toll of lives and depriving people of their rights, Mayor Edmilson Rodrigues declared at the inauguration.*



## **THE EARTH IS POISONOUS**



An art manifestation carried out in November 1997, in cooperation with students and teachers of the 'Tornbjerg Gymnasium'. On a huge open area 2.500 white crosses were set up. Each of the students and employees had received 5 crosses on which they were asked to write their personal statements on pollution, and their vision for sustainable development.



The cross is indeed a very strong symbol. Apparently some found it too strong. The cross installation was destroyed by vandals in the dead of night after just one day of exhibition.

Its vandalism caused a deep feeling of frustration and powerlessness among the students. They saw it as an attack on their freedom of expression. As an act of protest they arranged a 'crusade' through the city. Each student was wearing a cross in a procession from the railway station to the town hall. In the Town Hall Square a meeting was held where three candidates from political parties expressed their views on ecology and pollution. This happened on the eve of the municipal elections.

The cross symbolizes the hope that nature will survive. Simultaneously the cross symbolizes death, the destruction of the earth as a lifegiving element, transformed into an unhealthy place. Many people will recognize the cross-park as a symbol of the great world wars. Here it becomes the symbol of the human chemical and biological warfare against nature, the victims of which will eventually be the human race itself."



## **YOUNG PEOPLE IN GLASS TUBES**

**an installation about life before death**



Installation set up during the 'Youth Conference 13:24' in October, '97, in the Town Hall Square in Copenhagen. The aim of the installation was to fan debate about young people's living conditions in a modern city.

Six glass tubes, similar to the ones used in laboratories and biology classrooms were set up, each containing a naturalistic corpse of a young human 'preserved in spirits'. The glass tubes, three metres high and 70 centimetres in diameter, were intended to spark debate about the essential conditions of being young here and now. The aim was to attract the attention of the young and old to the main issues of the conference, to highlight the state of health, physically and mentally, of young people today.

The intensity of the installation was reinforced by a piece of music created for the occasion by the young composer named Nicky Bendix. The music was a constant accompaniment to the installation.



## FEAR EATS UP SOULS

At the biggest rock festival in Europe, the *Roskilde Festival '98*, a sculpture installation was set up in cooperation with Amnesty International, to mark the 50<sup>th</sup> anniversary of the Declaration of Human Rights.

The centrepiece of the installation consisted of four big 'specimen tubes' with 'torture victims' and distorted copper masks 'in spirits'. The glass tubes were surrounded by 20 elaborate candelabra with hundreds of candles, giving the feeling of some consecrated, holy room. The exhibition was visited by about 8,000 young people who wanted to sign their names to the cause of Human Rights.



## **THE MESSENGER**

The Messenger, a 5 metre high bronze sculpture was on 29 February, 2000, inaugurated in the central square Kongens Nytorv, in Copenhagen. The sculpture was a comment on the worldwide *Jubilee 2000* campaign pleading for the cancellation of poor countries' hopeless debt.

The sculpture represents a monumental symbol of a *Messenger* from the South. An archetypal woman with Masai-like stature equipped with cloak and staff. She is placed on a cylinder with engravings similar to rock carvings.

Two digital displays show the flow of money from North to South and vice versa. Contrary to popular belief, the South-to-North flow is dominant: for each dollar transferred from North to South 12 dollars flow the opposite way. This is based on data from the World Bank.

On the pedestal the people passing by are invited to put down their signature as a protest against the unbalanced flow of resources between the poorest and the richest countries.

During the year the Messenger campaigned for Jubilee-2000 in several Danish cities and at the rock festivals of Roskilde and Ringe. During the summit of the World Bank and the IMF in Prague in September 2000, the sculpture was exhibited to focus on the disastrous role of the two institutions, see next page.

At the end of the year a record-breaking 22 million signatures had been collected in 155 countries, calling for the cancellation of the debts of the world's poorest nations.



The Messenger in Copenhagen, Denmark



## **HANDS OF STONE**

### **A statement on children's rights**

In November 2000, an art installation composed of 3000 unique castings of children's hands was set up in co-operation with Amnesty International. The purpose was to focus on the ill-treatment the grown ups of the future are exposed to in many parts of the world: hunger, child labour, military service, prostitution, etc.

28 schools participated. The children made castings of their hands assisted by their teachers.

The hands were first exhibited on the Town Hall Square of Odense. It is now circulating in Denmark and abroad.

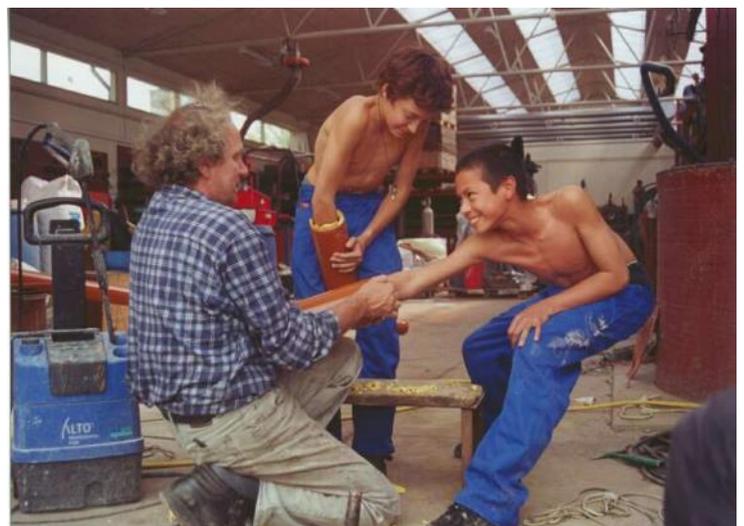
Our hands represent manifold symbolism. They are an indispensable part of our body language which displays an infinity of expressions. At the same time they are the most important tools of our body to feel and adapt to the world. We can use our hands to form fruitful social relationships and to alter things. In this art installation these possibilities have come to a standstill, as the hands appear paralysed or frozen.

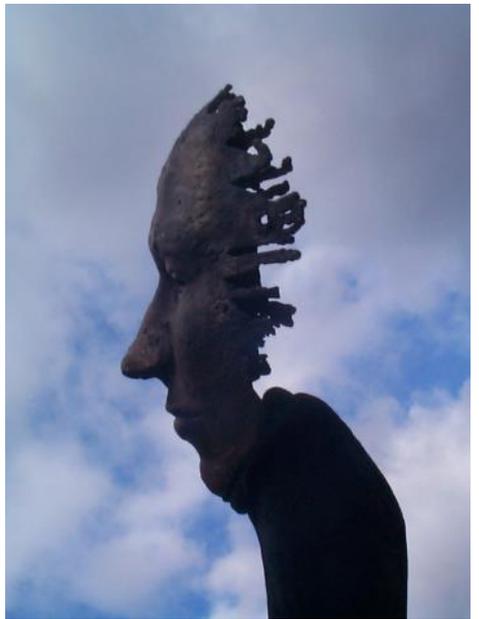
The amount of hands has an overwhelming, maybe even threatening effect. At the same time each hand is unique and points at an individual life, which is abused or destroyed.

The hands are stretched out.

Are we willing to hold our hand out to them?

The hand must remain in the mould for 3 minutes until the material has hardened. Then it can be pulled out and be filled with concrete.





## NGO GATHERING IN PRAGUE

### Requiem for the World Bank's Victims

In September 2000 a funeral procession was staged in Prague by Danish Jubilee 2000 supporters in cooperation with Jens Galschiot. They were dressed in corpse costumes and carrying crosses. It was occasioned at the summit of the World Bank and the IMF. Twenty dark copper masks on 4 metre high poles shrouded in black, and a *Pillar of Shame* made of distorted faces; these were some of the ingredients of the event.

The aim of the manifestation was to highlight the responsibility the IMF, the World Bank, and the world's richest countries have for the victims of globalisation: 7 million children die each year as a result of the way rich countries undermine social development in the poorest countries, according to data from the United Nations.

Throughout the summit the 5 metre high female *Messenger* from the South was exhibited on the central square in Marianske, Namesti, to remind the public and the decision makers of the fatally imbalanced transfer of resources between North and South.



## THE TENTH PLAGUE



Human blood, the Bible, and thousands of genuine American bank notes are elements of The Tenth Plague. The happening was launched in Easter of 2001 in Denmark, to denounce the greed of the pharmaceutical industry. They were filing a lawsuit about their patent rights in South Africa, cynically defending their right to decide over people's lives.

Ten big canvasses are spanned up on rough, bulky frames shaped as doors. The frames are covered with gold foil. The canvasses are coated with 2500 genuine dollar bills ordered from the Central Bank in New York. Some of the bills will speak the text *In God We Trust*. On the dollar notes the names of the greedy companies are painted with human blood.

The happening was intended to reach international scale, but as the pharmaceutical companies opted to give up the lawsuit the project was temporarily suspended despite the expressions of support coming from several bishops in Brazil.

Jens Galschiot has no doubt that some day the pharmaceutical companies will make a new attempt to defend their hegemony, their right to capital over compassion, and then there will be an occasion to reopen the case.

About the symbolism the artist explains:

*The happening connects to the Biblical narrative of the 10<sup>th</sup> plague up-on Egypt. God sends his angel of death to haunt the entire nation. All first-borns shall mercilessly die. Nobody is spared, except the Israelites who have painted an X in lamb's blood on their doors. I will reiterate this ritual, but due to political correctness we cannot use the blood of a lamb. So we'll use human blood instead to write the names of the pharmaceutical companies across the dollar bills. They have assumed the role of God as a healing and protective force, but they put their mark of salvation only on the doors of wealthy people. They have a special responsibility because they are in charge of a medical product capable of saving the lives of millions of people but instead they shrink from their responsibility.*





## JUST DO IT!

In May 2001, in the middle of Odense's pedestrian street, a bronze sculpture of a 12 year old, starved black boy with a large pair of shining new Nike shoes watches the well-fed Danes rushing by. *JUST DO IT*, says the slogan on the polished black granite pedestal, which forms a harsh contrast to the shining white Nike shoes.

*With this sculpture, I'll pinpoint the hypocrisy of companies who in their lifestyle commercials are linking their brands with concepts such as freedom and equality, and at the same time are cynically exploiting and oppressing the workers who make their products", Galschiot says.*

Nike has adapted a code of conduct, however, this by no means ensures high ethical standards. From Nike's catalogue of sins can be quoted: violence against workers in Vietnam - arbitrary layoffs of workers who spoke out in El Salvador - workers denied the right of to organize, and salaries of about 1 USD a day in several southeast Asian countries.

Ironically, the macabre sculpture was set up in the pedestrian street in cooperation with the Chamber of Commerce in connection with the city's art - and cultural days.

## THE HUNGER MARCH

In the summer of 2002 a crowd of 27 starving African boys cast in copper started a tour throughout the country to protest against the government's cutback of developmental aid.

Jens Galschiot launched the initiative in cooperation with the NGO Forum in Aarhus. Hundreds of volunteers took part in the creation of the sculptures in the artist's workshop, and subsequently in the mobilisation of the boys all over the country.

In March 2003, DanChurchAid used the sculptures in their collection in support of children who have been orphaned due to AIDS.

The event takes its inspiration from the 1980s movie *The March*, in which a horde of starving people march towards the doors of Europe. They are compelled by the desire that the privileged, despite their best attempts to neglect them while they live be forced to see them die.

The Hunger March is a reminder that if the world's needs and distresses are not relieved, the desperate victims will some day be knocking on our door.

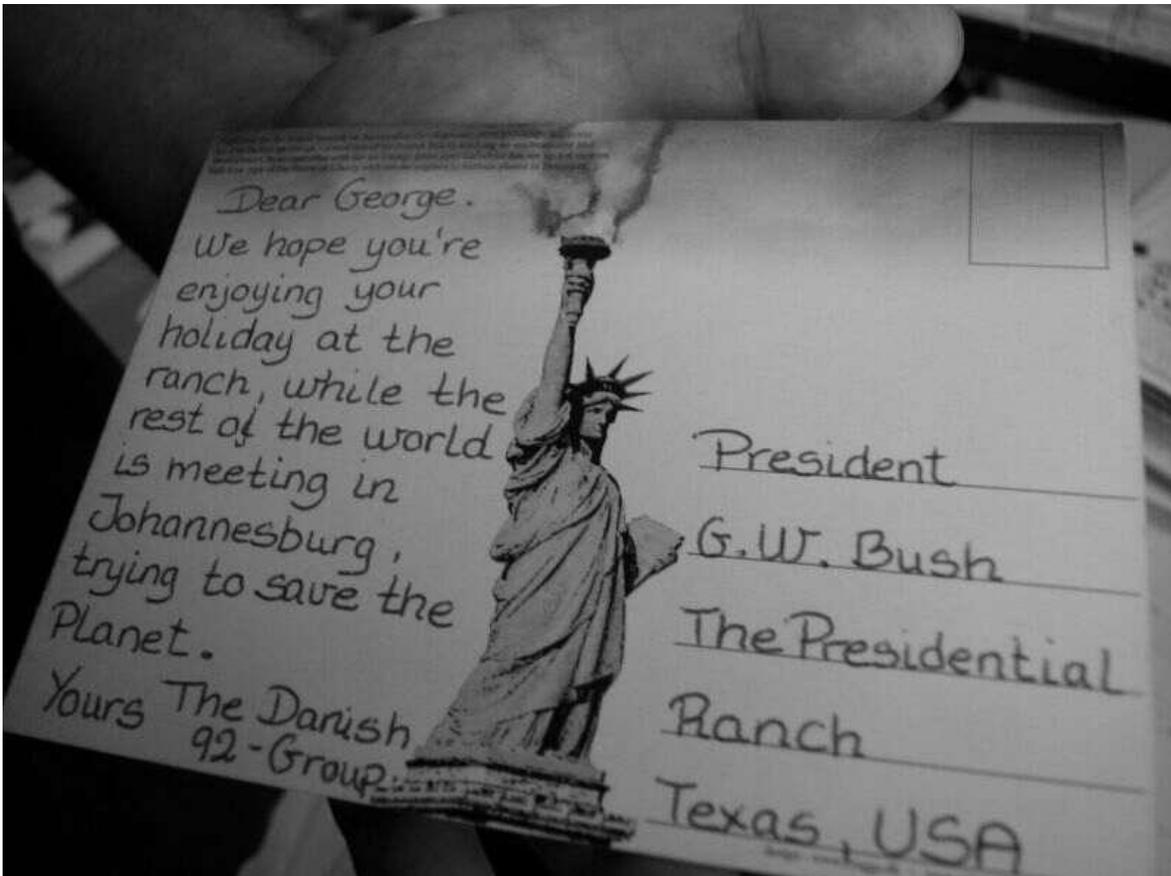


## FREEDOM TO POLLUTE

A 28 foot replica of the Statue of Liberty spilling out smoke from her torch in Copenhagen throughout the World Summit on Sustainable Development in Johannesburg August 2002. The smoking statue symbolizes the selfish 'Freedom To Pollute' attitude that the richest countries, with the USA at the helm,, flaunted at the Summit.

The City Council banned the exhibition of the sculpture in the central square of Kongens Nytorv, allegedly for esthetical reasons. However, this argument did not convince the artist, who exclaimed: "This is blatant political obstruction!" and added: "It's a farce to claim that the world's most famous sculpture - the symbol for America's liberty - is in too bad a taste to be exhibited in Copenhagen."

She has since become the icon of a continued campaign for sustainable development and has toured around Denmark and Germany.



US ambassador in Denmark, Mr Stuart Bernstein handed over a handwritten message to President Bush





## **SURVIVAL OF THE FATTEST**

So speaks Justitia

(western goddess of justice):

*I'm sitting on the back of a man  
He is sinking under the burden  
I would do anything to help him  
Except stepping down from his back*

A huge fat woman from the West sits on the shoulders of a starved African man. The 3.5 metre high sculpture was created by Jens Galschiot and his sculptor colleague Lars Calmar. The sculpture epitomises the imbalanced distribution of the world's resources. We are living comfortably, oppressing poor people by means of a biased and unjust system of global trade. The richest countries enforce discriminatory tariff barriers and trade subsidies to keep the poorest countries out.

The sculpture was unveiled in December 2002, in Copenhagen. Subsequently, Danish NGOs used the sculpture in their campaign against the global trade racket.

The woman holds a pair of scales as a symbol of justice, but she closes her eyes, so her justice degenerates into self-righteousness. We, symbolised by the woman, refuse to see the obvious injustice.

In the rich part of the world our main scourge is obesity due to overconsumption, while people in the third world are dying of hunger. The misery is creating floods of refugees. In a desperate attempt to entrench ourselves and preserve our privileges we resort to measures so harsh that we betray our ideals of humanism and democracy.



## EUROPEAN SOCIAL FORUM

***Another world is possible* - so goes the slogan of the ESF. On three occasions Jens Galschiot has participated with his sculpture groups to highlight the topics of the meetings.**



### Paris 2003

The tenth anniversary of *My Inner Beast* was celebrated with two Beasts participating in the big manifestation accompanied by *Survival of the Fattest* and 14 *Hunger Boys*.



### London 2004

About the reasons for his sculptural intervention Jens Galschiot explains:

*We westerners regard ourselves as altruists when it comes to the poor, but that altruism is an inverted version of Robin Hood's. Our reverent free trade is full of restrictions in defence of our privileges, while the third world is kept in its misery.*



### Athens 2006

Once again Jens Galschiot's sculptures join the ESF: *Survival of the Fattest*, *Hunger March*, and *Balancing Act*.

His staff handed out more than 20,000 copies of his new poster with a photo collage and the *Athens Aphorisms*. The text was in Greek and English.



### European Social Forum in Malmö, Sweden, 2008

Four *Pregnant Teenagers* joined a crusade through Malmö along with a small model of *The Pillar of Shame*.

Galschiot's sculptures were already familiar to many of the activists, as *Survival of the Fattest* and *The Hunger Boys* had joined the Social Forum of Scania in 2006.

## Athens Aphorisms

*I wonder* why we broke down the Berlin Wall proclaiming that now we were all free and equal – just to use all the bricks to build up a new wall around the rich, this time to separate us from the world of the poor.

*I wonder* how we could convict the leaders of East Germany as criminals for their orders to shoot and kill refugees who came too close to the Berlin Wall, yet we cynically take lethal measures to protect our borders. We allow mines along the Greek-Turkish border to maim and kill refugees, and we set up scanners along the European coastline, compelling boat people to resort to even smaller boats causing thousands to drown.

*I wonder* how we can flaunt high-flown ideas about abortion and the inviolability of life, yet allow 30,000 children to die every day due to miserable living conditions.

*I wonder* how the flower children from '68, who rose in rebellion against their parents' materialism have ended up with an unprecedented consumerism here on Earth.

*I wonder* why we invest so many resources educating environmentalists, yet when they tell us to change our lifestyle to prevent an ecological disaster we refuse to listen.

*I wonder* how we can praise democracy as the only acceptable social order, yet hold new democracies accountable for loans that we lent to their previous dictators through the World Bank.

*I wonder* how we in the rich world, through the WTO, can force poor countries to open their markets, yet insist on our right to maintain the protection of our markets at home.

*I wonder* how the EU and USA can exalt the ideal of free trade, yet at the same time smash the home markets of the poorest countries by means of unfair export subsidies. For each Euro of developmental aid, we invest 5 Euro to subsidise our own production.

*I wonder* how we can teach our children to be socially conscious beings and to care for others, while our reality shows extol individuals displaying the opposite values.

*I wonder* how we in the West, who make up 20% of the world's population and swallow up 80% of all resources, can see ourselves as the most righteous and humane people on Earth.

Jens Galschiot, April 2006



## **MAD COW DISEASE**

The sculpture was launched during the Global Week of Action, April 2005. It was set up in the Town Hall sq. of Copenhagen to highlight the campaign for fair trade.

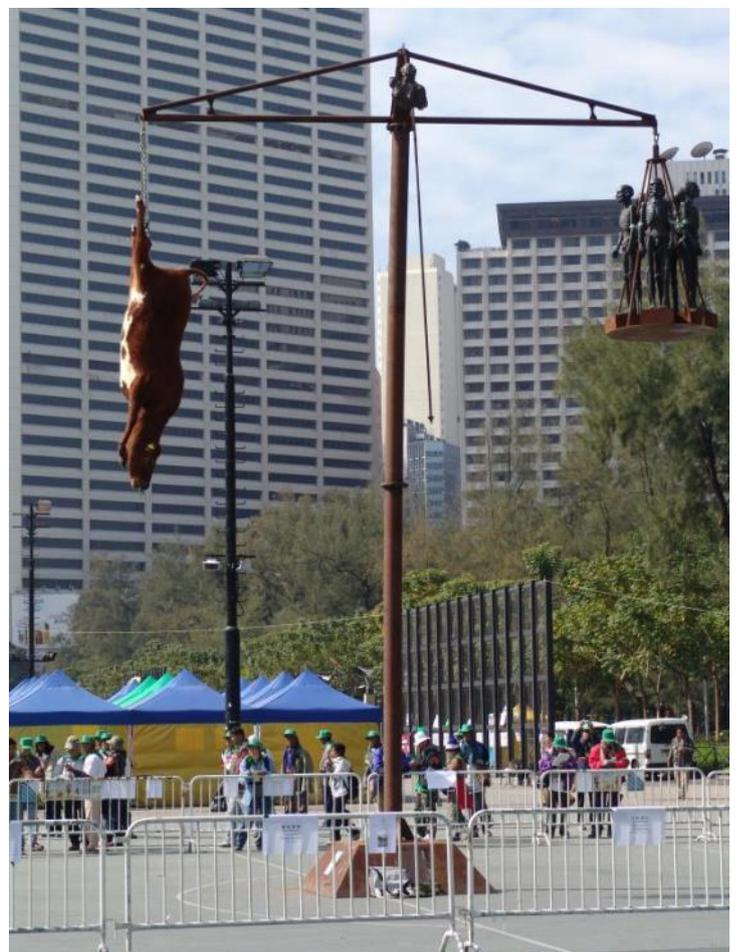
This peculiar piece of art consists of a pair of scales, 8 metres high. On one arm hangs a dead cow by its legs, on the other a number of Africans (in copper). The sculpture points out the grotesque fact that each cow in the EU receives a subsidy of 800 US dollars to block the poor countries from selling their products on the European market.



### **WTO Summit in Hong Kong, December 2005**

*Mad Cow Disease* had come to Hong Kong together with *Survival of the Fattest* and *The Hunger March* to pinpoint inequitable world trade.

The sculptures were met with an endless series of obstructions from the manager of Victoria Park. After days of playing tug-of-war, Jens Galschiot succeeded in setting up his sculptures in the park. Perhaps the sculptor's threat to file a lawsuit against the authorities through renowned Hong Kong lawyer Albert Ho was a decisive factor.



## BALANCING ACT

Copper sculptures representing human figures performing a seemingly impossible balancing act on the top of a very tall pole of carbon fibers. They are a functioning logo and eye catcher for many events throughout the UN Decade for Education for Sustainable Development (2005-2014). The project was launched during a UN conference in India by our colleague Lars Myrthu-Nielsen from the Danish Eco-network.



## THE LITTLE MATCHSTICK GIRL

Eleven copper sculptures of 10 year old girls in natural size, inspired by the tale of Hans Christian Andersen. The girls hold a bundle of matches in one hand – a mobile phone in the other. The sculptures toured through Denmark in conjunction with the municipal elections to highlight children's living conditions in 2005.

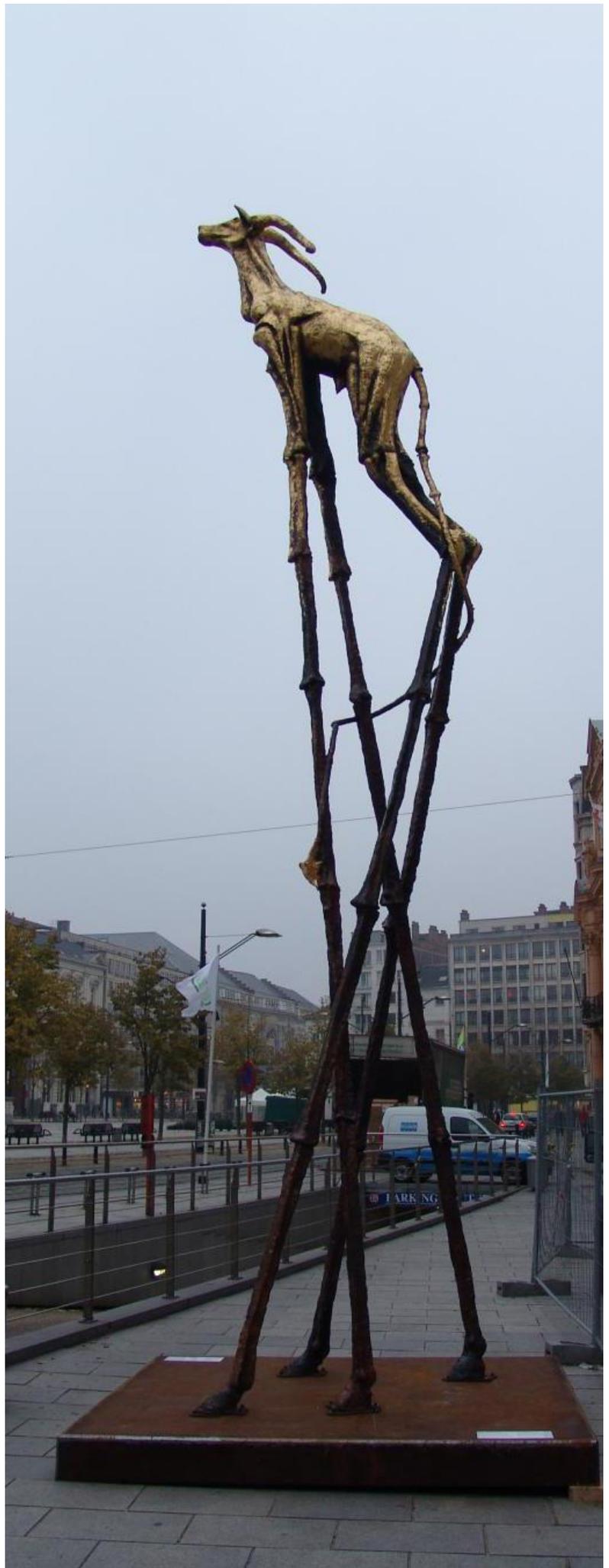
The project was carried out in cooperation with the Educator's Association, BUPL.

## **THE GOLDEN CALF**

**To denounce  
the unethical investments  
of Belgian banks  
November ,2005**

In the Belgian city of Ghent, an eight metre high biblical Golden Calf coated with 24-carat gold foil took the lead in a procession of artists, the Clown Army, samba dancers and citizens.

Belgian campaigner Mathias Bienstman said: *One can see the Golden Calf as a symbol of the idolatry of return and profit. The sculpture will call the banks into account. Why do our savings go to weapons, dictators, sweat-shops and other unethical investments?*





## THE NIGHTMARE

The intention of the fire-breathing performance is to illustrate the impact of hate and extremism on all of us. Inside a landscape of gloomy sculptures a speech is recited taking inspiration from Martin Luther King's famous *I have a dream*, but with the signs reversed, so that brutalisation and mental callousness are highlighted. The performance admonishes society's slide towards the inhumane, one whose effects we'll soon witness if we do not succeed in curbing the demonic aspects of our minds.

The scene is a square of 15 x 15 metres. On each corner four large steel constructions are placed, each built of 3 metre high 'Greek pillars'. Placed on these pillars are the 2 metre high sculptures of *My Inner Beast*, illuminated by bonfires at the bottom.



*The Nightmare* at the Roskilde Festival, 2002

On each of the Greek pillars two sculptures of the *Fenris wolf* (from the Norse mythology) are reaching out. Inside the wolf, cast in copper 1.5 metres long, an oil burner is installed. During the performance it will spew flames 3-4 metres high.

Marking the area between the Greek pillars there are 50 thin, 3 metre high iron poles placed, each with a copper mask on the top. The masks depict distorted faces, all of them fragments from the sculpture *Pillar of Shame*.

On the poles copper hands holding oil lamps made of coca cola bottles are attached, the lamps symbolize Molotov cocktails. The flames illuminate the masks.

The 8 metre high *Pillar of Shame* is erected in the centre of the area. From each corner of the Pillar a *Fenris wolf* 2.5 metres long branches out. In the core of the sculptures electric kettledrums are installed.



## **IN THE NAME OF GOD**

### **A crucifix for the right to contraception and sexual education**

The copper sculpture depicts a pregnant teenager in natural size crucified on a cross. It is a harsh comment on the impact of the fundamentalist branch of the Christian church on contraception and sexual education, with former President Bush and the Pope on the forefront. Women, including teenagers, bear the brunt of the disastrous consequences of the ban on condoms based on 'Christian' morality

*I say to you, whatever you did for one of these least brothers of mine, you did for me. (Matthew 25,40)*

In the coming years the sculpture will be displayed at various sites all over the world. Sites of main priority are in front of the Vatican, in the European Parliament and somewhere in the USA.

#### **Inauguration of the sculpture**

The first sculpture was inaugurated on the 1st December 2006, international AIDS day, in front of the Cathedral of Copenhagen. The sculpture immediately ignited a vivid debate on the Internet.

The Teenager was displayed in cooperation with the parish council and the Dean Anders Gadegaard, who in his speech emphasized the responsibility of Christian churches in curbing the spread of AIDS.

### **The Pregnant Teenager in Nicaragua**

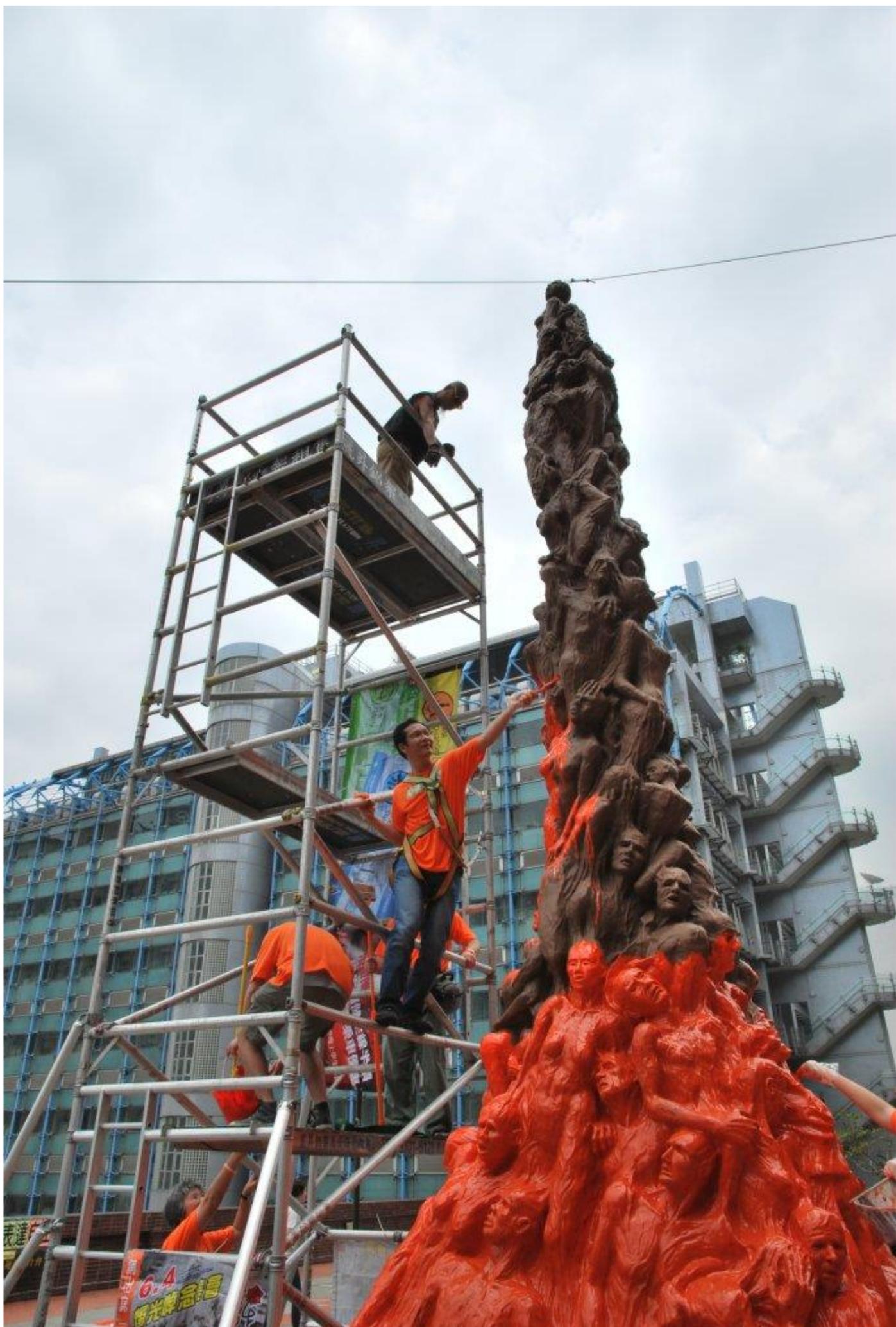
In May 2007, and once again in May 2008, the sculpture was the focal point of a campaign against the extremely restrictive abortion policies of the country. Due to this policy, enforced 'in the name of God', Nicaragua has an outrageous maternal mortality rate.



### **WSF 2007, Nairobi, Kenya**

The sculpture was launched globally at the World Social Forum. In Africa the Teenager has a special relevance due to the intense discussions about contraception and HIV/AIDS endemic to its countries.





## **THE COLOR ORANGE**

### **A project to highlight the violations of human rights in China on the occasion of the Olympic Games in Beijing August 2008**

The idea was both sophisticated and simple: We wanted to introduce The Color Orange as a symbol of protest against the human rights violations in China. The strict censorship can ban the use of obvious symbols for human rights, but the use of The Color Orange cannot be banned.

So we encouraged sports people and spectators to make vast and creative use of the color for clothing and all sorts of accessories. It could be anything, like an orange hat, camera bag, tie, pen, paper, dress, suit, bag etc. Even peeling an orange could be a poignant statement.

<http://www.thecolororange.net/uk/>



The Pillar of Shame in Hong Kong is painted orange by democracy activists ahead of the June 4th commemoration of the Tiananmen Square Massacre.

Galschiot and his staff had come to Hong Kong to join the event but they were denied entrance by the migration authorities.

## SEVEN METERS

A series of art installations displayed on the occasion of the COP15 summit 7

December 2009 in Copenhagen



Survival of the Fattest and The Little Mermaid

**SevenMeters.net** is a manifestation that, using red blinking LED-lights, symbolizes that we are moving towards a climate catastrophe. 7 meters is the height in which the water will rise if all the ice in Greenland melts due to global warming.

A series of art installations were displayed all over Copenhagen during the COP15:

1. **The 7 meters line.** 24 kilometres of red blinking LED-lights appeared 7 meters high during UN's climate summit. The lights were hung up around lakes in central Copenhagen, and all around the venue of the COP15.
2. **The Pulse of the Earth at the main entrance of COP15.** A light-installation illuminates the concrete construction of the metro in a slowly pulsing red light. The light is projected onto the pillars and with the reflection from the water in the ditches a cathedral-like ambiance is created. The pulsing lights follow the geological 'pulse' of the earth itself.
3. **Refugees in Water** – at the Bella Center. A group of sculptures in human size are placed in the water ditches under the metro. They are illuminated with the pulsating red light.
4. **The Messenger** at the main entrance of the COP15. A 4 meter high bronze sculpture depicts 'a messenger' with a mythical radiation. The integrated light display counts up the number of refugees that the changes in climate will create.
5. **'Freedom to Pollute'** on the Amager Fælled. A 6 meter high replica of the Statue of Liberty spilling smoke from its torch. It is placed on 'the little mountain' at the center of the area. It is strongly illuminated, so it can be seen from all over Amager and Copenhagen. The sculpture symbolizes the western world's over consumption and our reluctance to change the fact.
6. **Wandering Refugees** on the area 'Amager Fælled' in front of the COP15 venue. The sculptures are 10 meters high with copper faces and long African women's costumes in stark colors. Put up in a savannah-like area they pay homage to female refugees in Sudan. The sculptures, illuminated by a strong white light, symbolize the 200 million refugees created by changes in the climate that are expected to come within the next 40 years.
7. **Balancing Acts** (in front of the Parliament) are 10 statues balancing on 7-15 meter poles. They are made in connection with UN's Decade for Education for Sustainable Development (2005-2014) in cooperation with Eco-net.dk.
8. **Survival of the Fattest** (besides *The Little Mermaid* at Langelinje) A symbol of the rich world's (i.e. the fat woman, 'Justicia') complacent self-righteousness. With a pair of scales in her hand, she sits on the back of a starved African man (i.e. the third world), while pretending to do what is best for him.



## ENDING HOMELESSNESS

### A sculpture group against poverty and social exclusion

Jens Galschiot has created 13 bronze sculptures of homeless people in co-operation with the Danish NGO *Project OUTSIDE*, the sculptures have been exhibited throughout European capitals. The campaign was carried out on the occasion of the European Year for combatting poverty and social exclusion in 2010.

Bronze sculptures are usually put up to honour important, powerful people, but here the noble material is used to give voice to people who normally go without.





Homeless Sculptures exhibited in the European Parliament, Brussels 2010

To each sculpture a sheet is fixed telling the story of the person concerned.

So far, the sculptures have been exhibited in 5 Danish cities and in 6 more European countries:

2010: Belgium, Portugal and Hungary

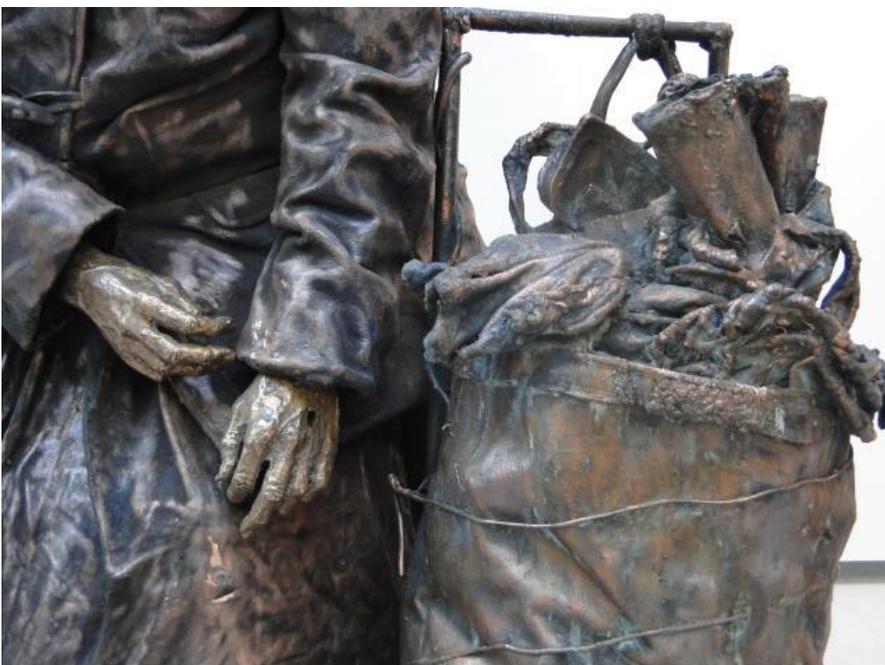
2010.: In front European Parliament The sculptures made for a thought-provoking background at a hearing titled 'Ending homelessness is possible!'

2011: Romania, Norway and Ireland.

2016: Stavanger, Norway.



A Homeless Sculpture in the streets  
Debrecen, Hungary, July 2010



## THE REFUGEE SHIP

### A project focusing on poverty and refugees

In cooperation with the NGO *Living Sea*, Jens Galschiot has rebuilt the fishing cutter *M/S Anton* to function as a refugee ship. On its tour the ship moored in harbours in Denmark and abroad. Suddenly a cutter filled to the brim with boat people appears in the middle of the idyllic harbour. The 70 passengers are not living humans, but sculptures cast in copper.

The aim of the project is to highlight the looming disaster that we'll face when the millions of people compelled to leave their homes head for the West, as a consequence of the changing climate.

The ship is not just there to convey distressing messages. In each harbour local NGOs will have an opportunity to present their contribution to achieve the UN's 2015 goals of curbing poverty and hunger. In contrast to popular opinion, there are plenty of successful stories in the field of development.





Text of the banner: The UN's 2015 goals: STOP THE HUNGER!

### **Progress of events**

**2010:** The refugee sculptures were modelled and cast at Jens Galschiot's workshop in Odense. The project was launched with a visit to 4 Danish harbours.

**2011:** The itinerary embraced 13 Danish harbours. The tour started and ended at the picturesque *Nyhavn*, in Copenhagen.

In June, the ship made harbour at the popular gathering on the isle of Bornholm. The 70 'refugees' participated in more than 250 events where politicians, press, and citizens came to discuss the immense floods of refugees that can be expected due to climate changes.

In December a ship with the refugee sculptures invaded the idyllic X-mass market in Nyhavn. Danish MPs and NGO representatives participated in a live TV debate about how to handle the situation we'll be facing in the coming 40 years, when presumably 200 million climate refugees will be heading for Europe.

**2012:** The tour touched various Danish harbours and the German city of Flensburg, just south of the Danish border. In Scandinavia the ship visited Stavanger in Norway and Stockholm in Sweden.

**2013:** We hope that a Mediterranean tour is possible. In this region the people represented on the boat present a particularly pressing problem.

**2017:** Fulda River, during documenta14 in Kassel.

**2017:** 23 Harbours in Northern Germany. This project is realized by OUTLAW.die Stiftung.

Contact: skipper Knud Andersen, [knud@levende-hav.dk](mailto:knud@levende-hav.dk)

## FUNDAMENTALISM

### An art installation by Jens Galschiot on monotheistic dogmas

This art installation is a warning against fundamentalism. A strictly literal interpretation of the holy books creates a heartless and callous attitude that eventually leads to intolerance and fanaticism.

This project is not anti-religious. The literal interpretation is to blame, not the holy books of the three monotheistic religions. There are many beautiful words and rules in the monotheistic books, but there are also many nonsensical and callous rules rooted in medieval civilization.

The sculpture is an attempt at artistic interpretation and dialogue - a far cry from the Muhammad cartoons, which were just seeking to rile and provoke Muslims - a sort of hate speech disguised as free speech.



### An outline of the sculpture

The idea is to create a monumental bronze sculpture consisting of the letters in the word 'FUNDAMENTALISM'. The letters are 2.5 meters tall and erected in a large, closed copper circle of 9 meters. Each letter is built on the holy books from the three monotheistic religions: Christianity, Islam and Judaism.

There is only one entrance to the interior of the installation: a small hole through one of the letters (the T) above which a sign says 'Welcome'. When you come into the circle, you can only leave from the same opening, but here there is a sign saying 'NO EXIT'.

**28 monitors are integrated into the base of the sculpture.** One for each letter on the outside and inside of the circle.

The monitors project quotations from the holy books. On the outside of the circle they show the 'humane' citations, while the monitors on the inside show the dogmatic quotes prescribed by the same books.



## UNBEARABLE

### An art installation by Jens Galschiot about global climate changes

A 20 meter long oil pipeline in shape of a graph impales the Polar Bear 6 meters in height.

The graph shows cumulative global fossil fuel carbon emissions. It starts in year 0 and continues along the ground for 17 meters. It then rises drastically around year 1850 as human consumption of fossil fuels like coal and oil takes off. The graph ends in year 2015, six meters above the ground impaling the polar bear.

The Sculpture is a visualization of just how much humans affects the balance of the world's climate. It was made for the climate summit COP21 in Paris.



## THE POLAR BEAR ARMY

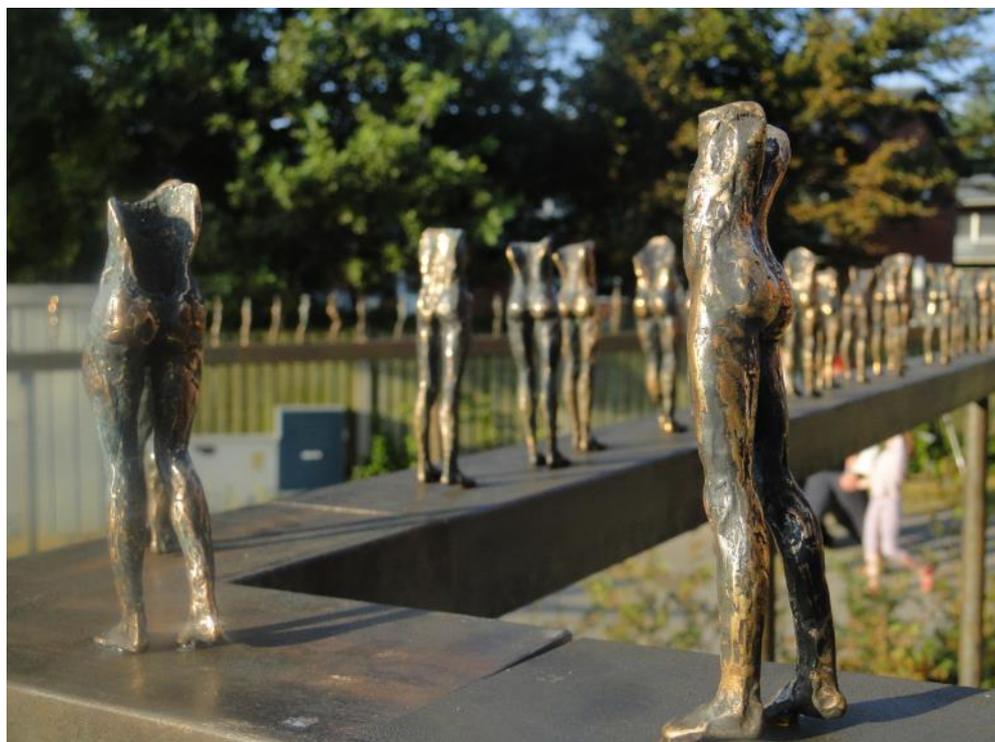
### Jens Galschiots army of climate mascots

Galschiots minions were seen the first time during the climate summit COP21 in Paris, Later they have been discovered at COP22 in Morocco and they are likely to appear again soon.



# 550+1

## About Human trafficking and prostitution.



This 60 meter long sculpture consists of 550 male- and one female torsos. Each one of them is unique and cast in bronze. The sculpture is an artistic staging and visualization of one year in a prostitutes life.

The 550 men are the average number of customers a Nigerian prostitute has in one year, in Vesterbro Copenhagen, Denmark. This both goes for the prostitutes who chose their trade voluntarily and the ones that are forced to prostitute themselves.



## MAJOR PROJECTS



## SCULPTURE GROUPS



## **COCOON**

A sculpture group made for the Danish exhibition in the Art Pavilion at the World Exhibition Expo 92 in Seville, Spain. The *Cocoon* consists of 22 big steel shields, each measuring 1.5 x 4 m. The shields are penetrated by faces made of bronze.

In addition, Galschiot contributed about twenty bronze sculptures and a working silversmith's workshop. The exhibition was arranged in cooperation with *The Mobile Gallery* in Kolding, which had received a 76 m long submarine as a gift from Gorbachev. French artist Jean Dewasne was enlisted to be responsible for the outside ornamentation, and Galschiot for fitting the inside of the submarine. The vision of establishing a cultural growth centre for the young and unemployed in the submarine was never actualised.

Documentation: A professional video program about the exhibition.



## THE OCCULT TEMPLE

### scenography for the performance *ELYSIUM*, 1995

A coherent installation shaped as a holy cathedral with archetypical characters connecting to our concept of the original religious dimensions of man, understood as the encounter between male and female, life and death, nature and culture. The stage was set up in a 500 m<sup>2</sup> darkened hall in Galschiot's workshop. The arrangement consisted of the cocoon shields, gas torches, totem like copper sculptures, water fountains, archetypical copper sculptures, 24 tons of sand, 20 tons of stones, cloth, light effects etc. - in addition to paintings by the surrealist Bjoern Haugaard. The performance included more than 50 dancers, actors, and musicians. The project was supported among others by the Cultural Foundation in 1995.



## THE UTMOST SILENCE

### A display of modern society's vulnerability 2001

In co-operation with the Bruthalia Theatre, Jens Galschiot had his debut as set designer in a performance about Ted Kazcynski, dubbed the Una-bomber, one of modernity's most renowned terrorists. The settings of the play alternate between ancient Alexandria and present day's high-tech society.

The play was set up in October and November 2001 in Galschiot's workshop, and in various Danish cities. The tragedy of September 11th endowed the performance with a poignant relevance.

The scenography was created as a sculpture in its own right.. It has at one end an 'organic' eradiation. Here you find the library of Alexandria as a symbol of traditional wisdom. At the other end with 'industrial' character, the Alexandrian lighthouse represents technical innovation. The centre platform symbolizes the present.

The scenography has been installed in Galschiot's gallery, where it on various occasions makes up an ideal framework for debates on social, ethical, and cultural issues.





## THE LITTLE PRINCE

**'The earth is poison'- a sculpture for children and other philosophical souls**

A sculpture group depicting the universe of the little prince and aiming to symbolize the essence of the fairytale of Saint-Exupéry. Seven blocks of granite (asteroids) are 'floating' in a circle around a 2-metre high planet (the Earth). The universe is populated by creatures (bronze sculptures) that the little prince meets on his way. He finds out that "the essential is invisible to the eye and only through the heart can you really see".

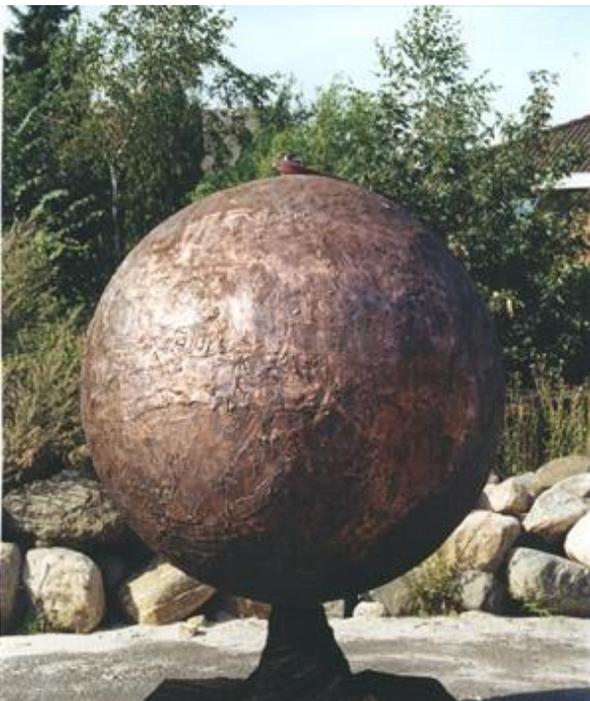
The sculpture was mounted in May 1996, in the central square of Fuglebjerg in Sealand. It provides possibilities for the children to play 'the ground is lava,' climbing and jumping around on the sculptures of stone and bronze.



## ORNAMENTATION OF A NURSERY GARDEN

Major ornamentation carried out in cooperation with the artist Ivan Boytler for Europe's biggest nursery of roses, 'Rosanova' on the island of Funen.

Seven big glass mosaics, each of 1 x 2 m of melted glass, copper and steel hung up between nine ceramic pillars with inlaid bronze roses, and two big water fountains consisting of ceramic pillars and glass. Organic vegetation of copper and bronze roses are set up to ornament the entrance of the nursery. The ornamentation was presented at a big gardening exhibition, where it was awarded first prize.



## CIVILIZATION

Copper sculpture exhibited on the occasion the 50<sup>th</sup> anniversary of OMEP (French acronym for 'Organisation Mondiale pour l'Éducation Préscolaire'), 1998. The organisation is an NGO related to UNESCO. Its aim is to improve future conditions of life for all children on Earth.

The sculpture *Civilization*, measuring 180 cm, is a symbolic expression of this endeavour. The round form symbolises the Earth as an entity. The organic surface of the globe symbolises the Earth as a living organism. The alphabets and the figures on the surface are symbols of the accumulated knowledge and wisdom of humanity.

## WHY ME ?

The 2.5 m high bronze sculpture weighs 250 kg and represents a woman screaming desperately to the sky, asking why her God has abandoned her.

The sculpture was exhibited at a sculpture park connected to *Vaerkstedsgalleriet* in Otterup on Funen, until it was stolen on the 16th of September, 2001.

*"The thieves must have been very interested in art. They moved a heap of boulders, backed a car with a trailer into the park and somehow got the sculpture loaded into the trailer", Jette Heckmann, the owner, tells.*



## THE FIERY SOUL



On the occasion of the UN's International Year of Volunteers 2001, Jens Galschiot created the copper sculpture, *The Fiery Soul*, a stand with a gas flame at the top. The intention was to highlight the effort of the many volunteers in Denmark and all over the globe.

*"I want to give a visual expression of the manifold functions of voluntary work. As a leitmotiv I have chosen the fire and so the light. The fire has since the earliest times been a place people gathered around. It represents the light in the darkness, hope. I wish to point at both *The Fiery Soul*,- the prime mover, who gets things moving, but also at the thousands of people who bear the brunt of the daily grind as volunteers. The fire represents the heat which is necessary for our survival as human beings", Jens Galschiot says.*

A series of 40 *Fiery Soul Awards* - given to associations for outstanding volunteering initiatives

## CATWINGS

**at The Fashion Fair, Bella Center, Copenhagen February 2003**

The title is a contraction of *catwalk* and *wings*. This series of unique copper sculptures is based on female plastic mannequins. By the seductively beautiful irradiation the sculptor is focused upon the polished surface and seduction that marks our society, and of which the fashion industry is an exponent.

*On the surface of it, the sculptures are seductively beautiful, the artist explains, but closer inspection reveals that they are unsubstantial beyond their façade. I am exhibiting these perfect plastic women that are as cold as ice virgins, in order to make the spectators reflect upon the turning point our world has reached.*



## THE BELLA CENTER

**The GSU Fair August 2003 for gold, silver and watches**

At the GSU fair in 2003 Jens Galschiot exhibited a series of sculptures. The famous 8 meter high *Pillar of Shame* was set up at the entrance.

In the halls you could find fountains meters tall and huge masks in copper created specifically for this exhibition.



Princess Alexandra (to with a bouquet of flowers) visiting the fair. To the right a huge copper mask.

## JUSTITIA

### **A decoration for the courthouse of Odense, 2001**

Justitia, the goddess of justice, grows out of the wall with a sword and scales, and watches over the trial. She is clad in fishing net drawing a connection to Kraka, a beautiful and wise woman of Norse mythology.

The scales in balance symbolise a just sentence. The sword is a symbol of the execution. The blindfold may seem odd, but since the 16th century it has been seen as a symbol of impartiality.

The aim of the sculpture to honestly express the function of the building where it is located. No secret should be made of the court's authority. We have to do away with a powerful institution before which the defender does not appear on equal footing.

*This implies by no means that I support an inhumane 'law and order' judicial system, the sculptor emphasizes.*



## FROM DUCKLING TO SWAN

### **Based on Hans Christian Andersen's fairy-tale *The Ugly Duckling*, 2003**

This bronze sculpture was donated by the staff of Micro Matic on the occasion of the company's 50th anniversary.

The sculpture tries to capture the very moment where the ugly duckling looks in the water-mirror and finds out that it has become a beautiful, white swan.

The symbolism of the fairy-tale, and of the sculpture itself, tells that to find your self-esteem, you have to look yourself in the eyes to see what you truly are. This truth may seem banal, but is probably one of the most difficult things to do. Many people live their whole lives without discovering their self-esteem.



## THE ASIAN PAVILION

### A tent shaped as a surreal huge insect designed for Images of Asia 2003

A giant sculpture in the form of a surreal huge insect, similar to a daddy-long-legs, set the scene of the inauguration in Odense of the festival Images of Asia. The 300 square metre and 12 metre high pavilion consists of seemingly incongruent materials such as titanium, stainless steel, canvas and bamboo. The choice of materials expresses the enormous contrasts within the Asian continent. In Asia, with over half of the world's population, high-tech and ancestral know-how live side by side – the standard of living reaches from extreme poverty to modern consumerism.

About the construction, the until now biggest created at Jens Galschiot's workshop, the sculptor declares: *In spite of the contrasted materials the sculpture appears as an organic whole, almost as a surreal huge insect. Its 10 metre long legs carry a mountain of large titanium plates. It is one of the most peculiar sculptures I have ever made, but I think that Eastern culture deserves to be displayed in a space of mythical radiation..*



Each leg ends up in a fountain with three middle-age gargoyles squirting water out into the basin.



## THE STORYTELLER'S FOUNTAIN

### **An interactive monument to Hans Christian Andersen - from hopeful beginnings to deep disappointment**

Jens Galschiot launched a design for a monument to the world-famous storyteller to mark the 200<sup>th</sup> anniversary of his birth in 2005. The sculpture is a fountain cast in copper and bronze, 10 metres in diameter. On the edge Hans Christian Andersen sits, bathing his feet in the water. At the opposite side the edge takes the form of a chair. Here a person can sit down to tell stories, not necessarily by Andersen. The aim is to invigorate a narrative tradition.

The sculpture should integrate figures from all the fairy-tales of Andersen, perhaps more than 1,000. The spectator is spurred to guess as many of the figures as possible.

The beginning seemed promising. The municipality had unanimously decided to grant the bulk of the funding, more than 500.000 €. Contributions had come from local foundations, commercial sectors, trade unions, and public subscriptions.

But then the financial crisis hit. The foundation went bankrupt and the municipality was in alarming need of money, so they withdrew the grant that unfortunately had not been made legally binding.



The statue of Andersen was finished in January, 2005. The whole sculpture was never finished due to the financial crisis.



*The Storyteller's Fountain - copper model - scale 1/10*



## HANS CHRISTIAN ANDERSEN drowned in the harbour

### Cheerful Funeral

In August 2011 a sad conclusion was inevitable: The Storyteller's Fountain had to be suspended. The money had evaporated, and more seriously support from the municipality had faded away. The civil servants had proposed four sites, all of which were far off the beaten track, in fact a showcase of mockery and obstruction

Instead, Jens Galschiot decided to defy the situation. He invited politicians and citizens to a spectacular and cheerful funeral.

On 8<sup>th</sup> October the procession started at the Town Hall sq., where a big sculpture of Hans Christian Andersen (planned to be a part of The Storyteller's Fountain) had been displayed for 6 years. The sculpture was loaded onto a carriage, which, followed by thousands of people, proceeded to the Odense harbour where it was sunk into the water.



### Annual tradition?

The artist imagines that an annual tradition can develop. He says: *I will exhume the sculpture again in order to take part in a resurrection ceremony on Hans Christian Andersen's birthday, the 2<sup>nd</sup> April 2012. Then we can drive him to the city center where he can gaze upon the city for a week or so, after which he will be buried once again.*



### Hans Christian Andersen is back in town

Many people missed poignant sculpture in the Town Hall sq, so Galschiot has filled the gap with the sculpture *The Drowned Storyteller*, that will be a part of a group of sculptures to be exhibited at the prestigious Randers Art Museum. April 2012.

## HISTORICAL TRACES



### **A dock worker monument for Aarhus Harbour (2017)**

The union LO Aarhus partnered up with Jens Galschiøt to commission a dockworker monument for the harbor in Aarhus. The sculpture depicts a typical work environment at Aarhus Harbor, and consists of 7 people cast in copper-bronze and stainless steel. The Salling Foundation has donated 405.000 euros for the sculpture. The sculpture should be launched in late August 2017, while Aarhus is the European Culture City.



## CLOTHING SCULPTURES

**Jens Galschiot's creations of clothing sculptures establish a close harmony between artistic expression and reality of the fashion world. He has cooperated with Jean Voigt, Erik Mortensen and other fashion designers.**

He says:

*"By capturing and re-creating these experiences in copper, I create an effect so as to compel us to visually re-asses our surroundings. I'm particularly fascinated by costume. I try to allow the costume to retain its own aura while at the same time preserving the body's presence as an essential part of the sculpture. Drapes have a particular fascination for me. These mysterious folds rippling from the body seem to have a short life of their own in the instance of the moving body.*



*It is these short flashes of beauty and intimacy that I attempt to capture in my sculptures. In many of these, I work with the emptiness as an integral part of the experience, for instance by releasing my costumed sculptures from their human contents, or by letting my sculptures be wrapped inside a veil of material. In this way the observer, aided by his own fantasy, can mentally 'fill in' the void with his own impressions. My point of view is that no work of art can live up to the human fantasy, and if my sculptures merge with the imagination of the observer, I have indeed achieved my goal."*

Jens Galschiot



*Teshahud*. Copper, 120 x 60 cm

## ARABIC SCULPTURE GROUP

For artists fascinated of drapery and interested in clothing sculptures, the traditional Arabic clothing is of paramount interest. Therefore, Galschiot has made several copper sculptures expressing the genuine elegance and fluffy lightness of the Arabic clothing tradition. Most sculptures consist only of the clothing, detached from its human content. They match well the Islamic culture that according to the Koran bans sculpturing of human and animal faces.

In 1991 Galschiot conceived a project of a cavalcade of Arabic clothing. The proposal was negotiated with the Ministry of Foreign Affairs of Saudi Arabia, but the project was temporarily suspended because of the Gulf War, in the wake of which extremist Islamic groups have been invigorated. Such groups oppose this sort of sculpture. An attempt will be made to realize the project privately in the Arabian Peninsula.

## THE OCTOPUS ROBE

The sculpture is based on the *Octopus Robe*, designed by one of the world's most renowned Haute Couture designers, Danish Erik Mortensen (Balmain). As early as 1989, Mortensen and Galschiot agreed to collaborate on transforming the art of Haute Couture into sculptural art. However, the idea did not come to fruition until 1998, when the School for Fashion and Design in Odense requested the two artists create a sculpture for the new buildings of the school.

Just before his death in 1998, Erik Mortensen designated his creation the 'Octopus Robe' as a model for the sculpture that was set up in front of the School in September, 1999.

Danish art critic Erik Meistrup describes the sculpture this way:

*The deep understanding and interpretation of the relations between the body, the form of costume, the interplay of draping in the costume, combined with the gracious movement of the person – that's the very merging point between Jens Galschiot and Erik Mortensen, the manifestation of which is a frozen flash of lingering grace emanating its radiance into the open, where the sculpture constantly fluctuates with the alteration of light and weather.*

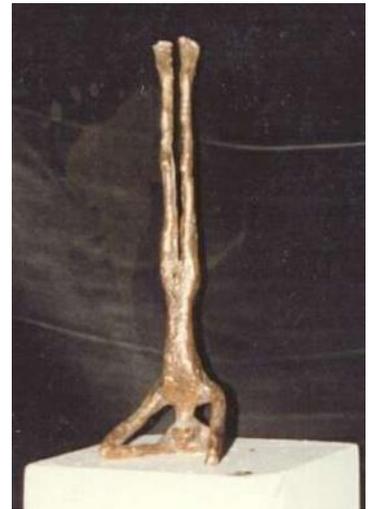




## MISCELLANEOUS SCULPTURES

In Jens Galschiot's workshop in Odense sculptures are created in all sizes from ram's heads (5 x 5 mm) to fountains weighing thousands of kilos.

He usually expresses himself in naturalistic and organic forms. The influence of the Spanish architect Antoni Gaudí and the almost occult organic forms of the 'Jugend' style is striking. His expressions are often influenced by surreal distortions and archetypical imagination, centred on simple and almost banal but strong symbolic images.



Queen Margaret II receiving the *Shield*

## COMMISSIONED WORK

***Somalia Sculpture.*** Sculpture in copper (70 x 60 cm) expressing a grotesque contrast: Barbie-like cameramen filming starving people from Somalia. The sculpture was sold to the Jersild Advertising Agency for an amount of 4,500 USD that was entirely donated to the Appeal for Africa, 1992.

***Contemplation.*** Sculpture for the 10th anniversary of the Odense University Library, 1989.

***The Boy Sofus.*** Torso of pregnant woman for the maternity ward of Odense University Hospital bought by the midwives' foundation.

***Pregnant.*** Slim pregnant woman for the maternity ward of Soenderborg hospital.

***Shield.*** Sculpture in miniature inspired by the *Cocoon*. Bronze (25 x 20 cm). A gift from *The Mobile Gallery* to Her Majesty Queen Margaret II of Denmark and Prince Henrik on the occasion of their silver anniversary, 1992.



**The Ringweaver's Jacket.** Sculpture in oxidized copper (50 x 60 cm). A present to Queen Margaret II commissioned by the Clothing Industry's Union in Denmark for Her Majesty's 50<sup>th</sup> birthday in 1990. Inspired by the book *The Lord of the Rings* by J.R.R. Tolkien which the Queen provided illustrations for a few years earlier, Galschiot engraved the drawings into the buttons of a hobbit jacket.

## WORKS FOR AWARDS

**The Showbiz of 1993.** A mask of bronze. The prize is given once a year by the Kolding Theatre to an outstanding character in the cultural life.

**Wing.** Sculpture for the Phoenix Architectural Competition, 'Function and Form 1991'.

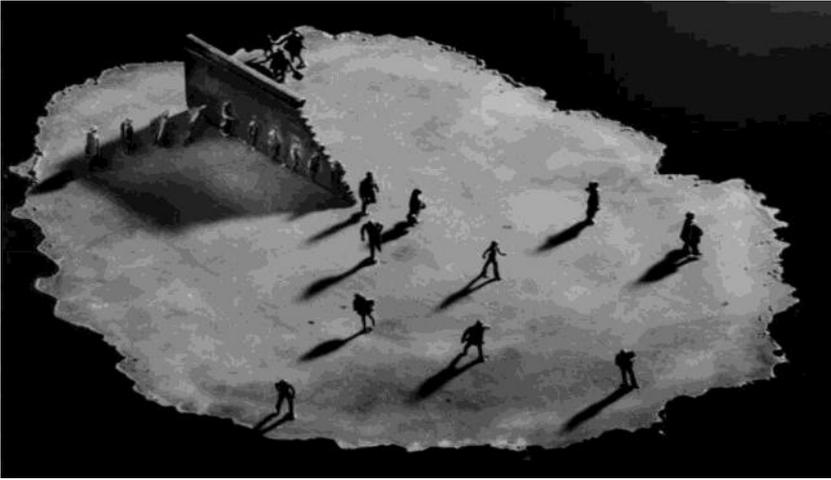
**Hans Christian Andersen Prize.** Every year since 1996 Galschiot has made a copper casting of Andersen's book *The Adventures of my Life*. A poem of Andersen and the name of recipient of the prize are engraved. The sculpture is awarded to three people who have contributed to the propagation of the storyteller's works. The prize has been awarded to, among others, to German writer Günter Grass, the American film producer Steven Spielberg, and in 2004 to Queen Margaret II.

**The Fernando Prize.** A sculpture prize for the Association of Social Politics. It has Since 1998 been awarded once a year for an extraordinary contribution in the field of the association.



**The Solar Catcher.** The prize of the Danish Department of Energy. 1998-2001, awarded once a year to a municipality that has made a special effort in the research and implementation of renewable solar energy.

# CONCEPTS OF FUTURE PROJECTS



Model of *The Fall of the Berlin Wall*

## THE FALL OF THE BERLIN WALL

A monument of bronze and concrete in memory of the fall of the Berlin Wall. The monument, surrealist in its appearance, will consist of 25 sculptures in human size. Two rows of 'half' persons enter from the two sides of the wall, becoming whole as they walk out again. Some of the figures will represent 'the foreigners' as an integral part of the German people. Thus, the monument will serve as an antiracist admonition. Galschiot hopes it will be possible to set up the monument in Berlin on a remaining piece of the wall. The former Federal Chancellor, now deceased, Willy Brandt, supported the idea, and as early as 1990 the Chief Burgomaster of Berlin donated to Galschiot 1.5 tons of the Berlin Wall. The pieces are exhibited in his sculpture park. On various occasions he had contact with the local government with the aim of realizing the project. However, presently the prospects of it happening do not seem promising.

## THE BONFIRE OF DESTRUCTION

### A genuine dollar burning machine flogging the world's conscience

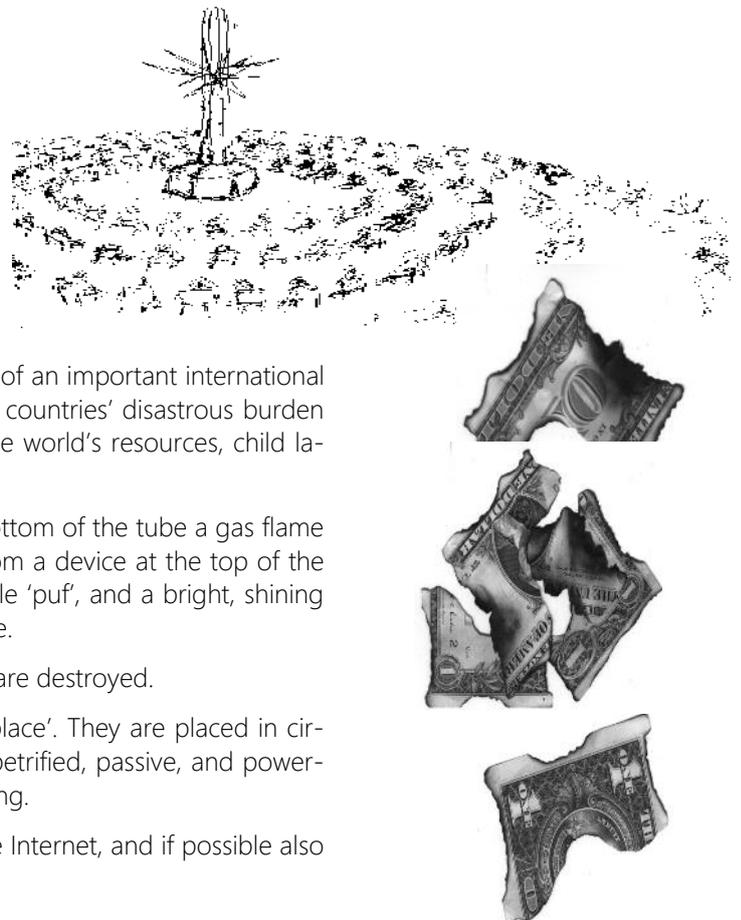
This installation is planned to be carried out on the occasion of an important international event, e.g. a summit focusing on issues such as the poorest countries' disastrous burden of debt, the imbalanced global trade, our squandering of the world's resources, child labour, the status of women, etc.

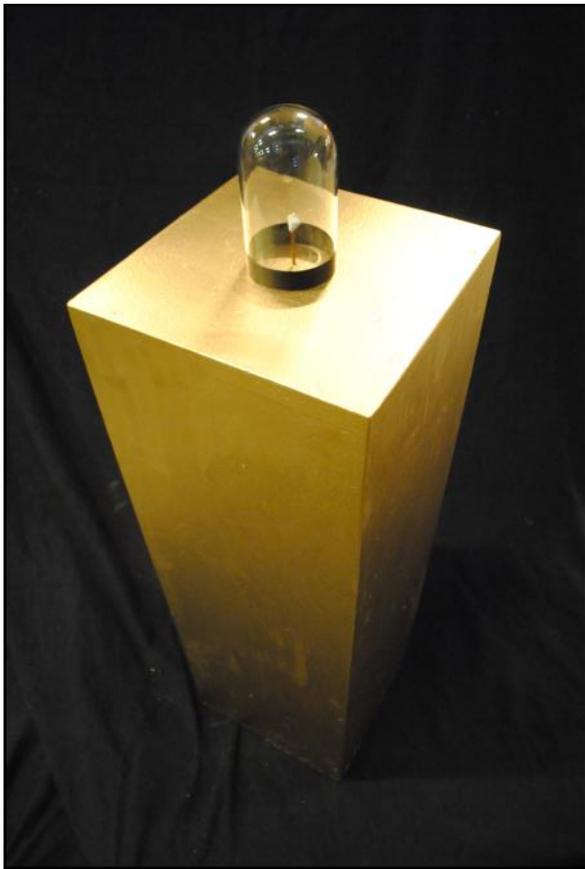
An eight metre high glass tube is placed on a base. In the bottom of the tube a gas flame burns. Every 15 seconds a genuine 1-dollar bill falls down from a device at the top of the tube. The bill falls towards the flames until it burns with a little 'puf', and a bright, shining flash, like a falling star. The flash is visible from a long distance.

Within four days a total amount of 25.000 USD in single bills are destroyed.

About 300 human figures seated on chairs around the 'fireplace'. They are placed in circles, 5 rows, like the seats at a theatrical performance. The petrified, passive, and powerless observers are dressed in second-hand, threadbare clothing.

Throughout the event the installation will be displayed on the Internet, and if possible also on huge screens in big cities around the world.





## AN OCEAN OF INEQUITY

The installation consists of 3,600,000,000 stones of 8 mm each, symbolizing the poorest half of the world's population. The stones are spread out on an area of 70 x 70 meters, in a layer that is 20 cm high in average. The stones are divided by path ways for walking. Each pile of stones might symbolize a specific group of people e.g. continents or (il)literacy.

In the middle of the area 8 golden pedestals rise one meter above the 'sea'. On top of each pedestal is one small stone which is protected by a small glass container (bell jar!). The 8 stones symbolize the world's richest men, who own as much as everyone in the huge sea of stones.

8 golden pedestal stones symbolize the world's richest men, who own as much as everyone in the poor huge sea of stones.

3,600,000,000 stones of 8 mm each, symbolizing the poorest half of the world's population.



# REVIEW OF EXHIBITIONS - Updated 2012

## DENMARK

- 1987**
- 17:48, Cultural Centre, Odense, 1987 (X)
  - Gallery Noeglebaek, Odense, 1987 (X)
- 1988**
- Gallery Beck, Aalborg
  - The University of Odense (X)
  - The Concert House, Aarhus (X)
  - Carlsberg Museum, Copenhagen
- 1989**
- A.P. Moeller, Copenhagen (X)
  - The Carlsberg Brewery, Copenhagen (X)
  - Fyns Amt (County of Funen), Odense (X)
  - The Main Public Library, Copenhagen (X)
  - The Art Society, Frederikssund (X)
- 1990**
- The Fashion Fair, Bella Centre, Copenhagen (X)
  - Aarhus Amt (County of Aarhus), Aarhus (X)
  - Hotel Scandinavia, Copenhagen (X)
  - Vejle Amt (County of Vejle), Vejle (X)
  - Gallery nr. 7, Aabenraa (X)
  - Nordfair Centret, Vejle (X)
- 1991**
- Gallery Gaasepiggen, Aalborg (X)
  - Gallery Nuance, Copenhagen (X)
  - Gallery Knud Grothe, Charlottenlund
  - The Mobile Gallery, Kolding
  - Novo Nordisk, Gentofte (X)
  - Museum of History of Civilization, Randers
  - The Town Hall, Brande (X)
- 1992**
- Chapel of the castle Koldinghus, Kolding (X)
  - Kreditforeningen Danmark, Odense (X)
  - Geographical Garden, Kolding (X)
- 1993**
- Kunst i blomst, Herning Congress Centre.
  - Museum of Aabenraa (X)
  - *My Inner Beast*, Copenhagen placed in the city, Nov. 1993
  - *My Inner Beast*, Odense placed in the city, Nov. 1993
  - *My Inner Beast*, Aarhus placed in the city, Nov. 1993
  - *My Inner Beast*, Herning, placed in the city, Nov. 1993
  - Team Theatre, Herning (X)
  - Kastrup Airport, Copenhagen'
- 1994**
- The Town Hall, Odense, 1994 (X)
  - Illums Bolighus, Odense
  - B&O Centre in Denmark, 1994 (X)
  - Museum of Carl Nielsen, Odense, 1994 (X)
  - Rosenlund, v. Jean Voigt. Sakskoebing, 1994 (X)
  - Otiliahus, Copenhagen, 1994 (X)
  - Gallery Blidah, Hellerup, 1994 (P,X)
  - Gallery Rødhusgården, Pandrup, 1994
  - Odense Congress Centre, Odense, 1994
  - Art Society of Limfjorden, 1994/95
  - Herning Tankskibsrederi, Herning, 1994/95
  - Gimsinghoved, Struer, 1994, 2004 (X)
  - Galleri X, Rungsted, from 1994 (P, X)
  - SOFA, Nyborg, 1994 (X)
- 1995**
- NGO-forum, Holmen Copenhagen, 1995
  - Gallery Thouber og Christensen, Cph., 1995 (X)
  - Cowi Consult Engineers, Copenhagen, 1995 (X)
  - Hans Christian Andersen Days, Odense, 1995
  - Ulriksholm Castle, 1995
- 1996**
- Gallery København, 1996
  - Kompan, Ringe, 1996 (X)
  - Gallery Provence, Aalborg, 1996 (X)
  - Nilles Kro, Sabro, 1996 (X)
  - Tommerup Kulturlandsby, 1996 (X)
  - Trade Unions of Denmark (LO), Fyens Forum 1996
- 1997**
- Town Hall of Skjern 1997 (X)
  - Global Summit, Falkoner Center, Copenhagen 1997
  - Young People in Glass Tubes, Town Hall Square, Copenhagen, 1997 (X)j (P)
  - Dance around the Pillar of Shame, A Performance about Suffering and Chaos, Odense 1997 (X)
  - Town Hall of Herning, 1997 (X)
  - Munke Mose, Odense, 1997 (X)
  - The Earth is Poisonous, 'Engen', Odense, 1997 (X)
  - Skovpavillonen, Kerteminde, 1993/94/95/96/97
  - Middelfart, Skamstøtten 1997 (X)
- 1998**
- 50<sup>th</sup> Anniversary of OMEP, Falkoner Center, Copenhagen, 1998 (X)
  - Human Rave, Amnesty International, Odense 1998 (X)
  - Shattered, City of Haderslev, 1998 (X)
  - Vaerkstedsgalleriet, Toerresoe, 1998/99 (X)
  - Rock against Nazism, Andeboelle 1998 (X)
  - 50<sup>th</sup> Anniversary of Declaration of Human Rights, Amnesty International, Roskilde Festival 1998 (X)
  - Submarine in Nakskov, 1998/99
  - Town Hall Square of Odense, Sclerosis Association, 1998 (X)
- 1999**
- The Froeslev Memorial Concentration Camp, Amnesty International, Krusaa, 1999 (X)
  - Cultural Week of Odense, Town Hall, 1999
  - Andeboelle Ungdomshoejskole 1996/97/98/99
  - 50<sup>th</sup> Anniversary of the occupation of Tibet, Amnesty International, Odense, 1999 (X)
  - Culture Week of Aarup, Centre of the village, 1999/2000 (X)
- 2000**
- Ringe Festival 2000
  - Haderslev, Pedestrian street, 2000
  - The Messenger and Jubilee 2000, Kongens Nytorv, Copenhagen, 2000
  - The Messenger and Jubilee 2000, Railway Station Sq., Aarhus, 2000
  - Aalborg, Pedestrian street, 2000
  - Hestetorvet, Roskilde, 2000
  - Hands of Stone, Town Hall Sq., Odense, 2000
- 2001**
- Fiery Souls, Odense Congress Center, 2001
  - Cross Juelsoe, Big Cross for the FDF scouts Juelsoe camp (X)
  - Nike sculpture, Pedestrian street, Odense, 2001
- 2002**
- ASEM 4 Summit, Copenhagen, 2002
  - Freedom to Pollute, Copenhagen, 2002
  - q-art.dk, Vedbaek, from 2002 (P)
- 2003**
- Fashion Fair, Bella Center, Copenhagen, 2003/04
  - GSU Fair, Bella Center, Copenhagen, 2003
  - Asian Pavilion, Odense, 2003
- 2004**
- Cultural Days, Kolding, 2004
- 2006**
- Copenhagen Social Forum, Copenhagen 2006
  - Kunstgaarden, Skovby, Funen, March 2006
  - Hans Christian Andersen - A theme sculpture exhibition, Odense City, March 2006
  - Gammelgaard, Herlev, March 2006
  - Balancing Act, Nytorv, Copenhagen, March/April 2006 (X)
  - Odense, hvanueu – hvanueu – a digital installation about the future of the EU - Odense Central Library - Naesby Library - Tarup Library – The library of the University of Southern Denmark – The Art Fair at Odense congress center April/May 2006 (X)
  - CPH. Strøget, Pregnant woman in glass tube, Greenpeace Toxics Campaign 2006 (X)
  - Ro's Torv, Roskilde, June 2006 (X)

- Art Society of Eastern Funen, Nyborg, June 2006 (X)
- Ringkøbing Art Society, June/Aug. 2006 (X)
- Gallery Elise Toft, Kolding, Oct./Nov. 2006
- Faaborg Art Society, 2006 (X)

## 2007

- Copenhagen, in front of the cathedral **In the Name of God - a crucifix against fundamentalism**, Dec. 2006/Jan. 07 (X)
- Aarhus, The Women's Museum "In the Name of God, Feb. 2007 (X)
- Haderslev, Church days, The tree of Life, May 2007
- **Transformation - exhibition in Fredericia** at the Citadel, sommer 2007 (X)
- Frederikssund, Langes Magasin, 3 x Galschiot at Frederikssund Art Association, Sep. 2007 (X)
- Vejstrup boarding school, theater/dance/exhibition/teaching theme about Galschiot, 2007 (X)

## 2008

- Esbjerg City and College of Education, 2008 (X)
- Fussingoe Castle, June 2008

## 2009

- J.F: Willumsens Museum, Frederikssund, Sculpture exhibition /Market town jubilee June 2009, Pillar of Shame and The Balancing Act ,June 2009
- Odense, Brainstorm, inauguration at Odense Cultural Night 5. Sep. 2009 (X)
- Odense, Brainstorm, University of Southern Denmark, Sep. 2009 (X)
- **SESE - Odense International Music theater exhibition of The Balancing Act** feb/marts 2009
- Copenhagen Contemporary Art Weekend, Sep. 2009
- Odense, Brainstorm, Odense University Hospital, Oct. 2009 (X)
- Aarhus Cultural Night, Brainstorm, Oct. 2009 (X)
- Aarhus Town Hall, Brainstorm, Oct./Nov. 2009 (X)
- Aalborg Hospital, Southern Dep., Brainstorm, Nov. 2009 (X)
- Copenhagen, Seven meters (COP15). In front of "The Little Mermaid", Langelinie, the sculpture "Survival of the Fattest" Nov./Dec. 2009(X)
- Copenhagen, Seven meters (COP15) "Wandering Refugees" Vejlands Allé, Bella center, Dec. 2009(X)
- Copenhagen Seven meters (COP15): "Freedom to Pollute" Amager fælled, Dec. 2009 (X)
- Copenhagen Seven meters (COP15). The pulse of the heart" Bella center metro - entrance to COP 15, Dec. 2009 (X)
- Copenhagen, Seven meters (COP15) "7 meter water level" 25 km, Vejlands Allé - along the lakes, Dec. 2009 (X)
- Copenhagen (COP15) "Balancing Acts" in central Copenhagen, Dec. 2009 (X)
- Fredericia, at the highway, 18 meter høj Balanceskulptur rejst ved Fredericia Oct. 2009 (X)
- Danish State Hospital, Copenhagen, Brainstorm,, Dec. 2009-Jan. 2010 (X)

## 2010

- Survival of the Fattest and the Hunger Boys, Vejle, Jan. 2010 (X)
- Theme about Asian religion "Also Buddhists have an Inner Beast", Gallery Jarsbo, Aarhus, 2010 (X)
- Copenhagen Town Hall, Brainstorm, Jan. 2010 (X)
- Glostrup Hospital, Brainstorm, Feb. 2010 (X)
- Hillerød Hospital, Brainstorm, Feb./Mar. 2010(X)
- Copenhagen, exhibition of In the Name of God, kvindernes kampdag, 8 March 2010
- Copenhagen, Gammeltorv, Homeless 13 sculptures, Apr. 2010 (X)
- Danish church days in Silkeborg, May 2010
- Odense, Flakhaven, Homeless 13 sculptures, May 2010 (X)
- Århus Rådhusplads, Homeless 13 sculptures, May 2010 (X)
- Fools Festival, Vejen, Brainstorm, 15. May 2010 (X)
- The Church of Peace, Odense, 2010
- Nykøbing Falster, at the platform, Homeless 13 sculptures, May 2010 (X)
- Vejen Fitness Centre, Brainstorm, May/June 2010 (X)
- Roskilde festival, Homeless 13 sculptures, June 2010 (X)
- Toender Culture Centre, Brainstorm, June 2010 (X)
- **Balance-skulpturer på Roskilde Festival** July 2010 (X)
- Aalborg, Gammeltorv, Homeless 13 sculptures, June/July 2010 (X)
- CPH. Black band happening on all sculptures in CPH and a little Pillar of Shame on the Palace square/The Art Academy, 6 Iraqis deported, June 2010
- Skulpture Park Billund, June-Sep. 2010
- Lego Conference Center, Brainstorm, Skulpture Park Billund June/Sep. 2010

- Randers harbour, The Refugees' Ship M/S ANTON, 21. Aug. 2010 (X)
- Holbaek harbour, The Refugees' Ship M/S ANTON, 27. Aug. 2010 (X)
- Aarhus harbour, The Refugees' Ship M/S ANTON, 1. Sep. 2010 (X)
- Almost Love, church event, Silkeborg 2010 (X)
- Haderslev harbour, The Refugees' Ship M/S ANTON 9. Sep. 2010 (X)
- Reasoe, Climate art, Nov. 2010 (X)
- Happy xmas trees, Town Hall Square, Copenhagen, Dec. 2010

## 2011

- DSB '1 Lounge, Copenhagen main station, Dec. 2010/11
- DSB '1 Lounge, Odense 2010/11
- DSB '1 Lounge, Aarhus 2010/11
- Copenhagen, Nyhavn, The Refugees' Ship M/S ANTON May 2011 (X)
- Odense harbour, The Refugees' Ship M/S ANTON, May 2011 (X)
- Dragoer: harbour, The Refugees' Ship M/S ANTON, June 2011 (X)
- Allinge (Folkemødet) harbour, The Refugees' Ship M/S ANTON, June 2011 (X)
- Svendborg harbour, The Refugees' Ship M/S ANTON, July 2011 (X)
- Ringkøbing harbour (The Balancing Act) 2011 (X)
- Skjern(totemmask in the public space) 2011 (X)
- Tarm Diving Woman 2011 (X)
- Kerteminde harbour, The Refugees' Ship M/S ANTON, July 2011 (X)
- Ringkøbing harbour, The Refugees' Ship M/S ANTON, July 2011 (X)
- Hvide Sande harbour, The Refugees' Ship M/S ANTON, July 2011 (X)
- Bitte's Gallery, Ribe, Aug. 2011 (X)
- Aalborg harbour, The Refugees' Ship M/S ANTON, August 2011 (X)
- Thisted harbour, The Refugees' Ship M/S ANTON, August 2011 (X)
- Skive harbour, The Refugees' Ship M/S ANTON, August 2011 (X)
- Lemvig harbour, The Refugees' Ship M/S ANTON, August 2011 (X)
- Grenå harbour, The Refugees' Ship M/S ANTON, Sep. 2011 (X)
- Augustenborg, Augustiana, **Kunstnergruppen FLASH-bach** Aug./Sep./Oct. 2011
- Copenhagen, Nyhavn, live-tv, The Refugees' Ship M/S ANTON, Dec.. 2011 (X)
- Odense Harbour, Dec. , The Drowning of Hans Christian Andersen

## 2012

- The Resurrection of Hans Christian Andersen, Apr.
- Solo exhibition at Randers Kunstmuseum, Apr. -Jul.
- The Drowned Hans Christian Andersen in Bogense Harbour
- The big Hans Christian Andersen sculpture in Aasum, Odense
- The big Hans Christian Andersen sculpture in Holstebro (Scout camp)
- The big Hans Christian Andersen sculpture in Lumby, Odense
- Hans Christian Andersen in a queer time, Brandts Klædefabrik, Filsofngangen, Odense Golf Club
- The Balancing Act, Samsø, August
- Erotikkens Kunst, Kulturkajen Døcken, Copenhagen
- Grundtvigianian meeting, Aagaard
- International Art Festival, Kerteminde
- M/S Anton, The Refugees' Ship, Hirtshals, May
- M/S Anton, The Refugees' Ship, Bønnerup, June
- M/S Anton, The Refugees' Ship, Rødvig, Stevns, June
- M/S Anton, The Refugees' Ship, Flakfortet, Copenhagen, June
- M/S Anton, The Refugees' Ship, Allinge, isle of Bornholm 14-17 June
- M/S Anton, The Refugees' Ship, Gilleleje, June
- M/S Anton, The Refugees' Ship, Ebeltoft, July
- M/S Anton, The Refugees' Ship, Sønderborg, September
- Folkemoedet, Allinge, isle of Bornholm 14-17 June (simultaneous with Rio+20 in Brazil)

## PERMANENT OR RECURRENT EXHIBITION

- Art Herning in co-operation with Gallery Helt 06/07/08/09/10/11
- Gallery Jarsbo, Aarhus 2005/06/07/08/09/10/11/12 (X) (P)
- Gallery X, Rungsted Coast 06/07/08/09/10/11/12 (X) (P)
- Gallery Helt, Christianshavn, Copenhagen 04/05/06/07/08/09/10/11/12 (P)
- Kunstgalleriet (The Art Gallery), Odense 08/09/10/11/12 (X) (P)
- Gallery Eros, Cph., Bredgade 09/10/11/12 (P)
- Det hemmelige galleri (The Secret Gallery), Herning from 2003 to 12 (P)
- Gallery Skomagerhuset, Ringkøbing 09/10/11/12 (X) (P)
- Q-art- Helle Ilmi, Cph. 08/09/10/11/12 (X) (P)
- Elise Toft, Kolding 09/10/11 (X)
- Ulrikkesholm Castle, 08/ 09/10/11/12 (X) (P)
- Lion's Club, Kerteminde 996/97/98/99/2000/01/02/03/04/05/06/07/08/09/10/11
- Roskilde Festival, 1996/97/98/99/2000/01/02/03/04/05/06/07/08/09/10/11 (X)
- Odense, Flakhaven (Town Hall sq.), Hans Christian Andersen sculpture 05/06/07/08/09/10/11 (X)
- Odense harbour Hans Christian Andersen sculpture in the harbour basin Oct. 2011/12
- Copenhagen, Parliament sq., 4 Balancing Act Sculptures 09/10/11/12 (X)
- Harbour and Culture Festival, Odense 2007/08/09/10/11 (X)
- Asian Pavilion Technical School, Odense 04/05/06/07/08/09/10/11/12 (X)
- My Inner Beast, Herning 08/09/10/11/12
- Olav de Linde lent the sculptures *My Inner Beast* (1996- ) and *In The Name Of God* (2007- ) to exhibit them in Aarhus

## EXHIBITIONS ABROAD

### AUSTRIA

- *My Inner Beast*, Innsbruck, placed in the city , Nov. 1993 (X)
- Kunstraum, Viena, Orange Summer Exhibition, 2008

### BELGIUM

- *My Inner Beast*, Antwerp, placed in the city , Nov. 1993 (X)
- *My Inner Beast*, Brussels, placed in the city , Nov. 1993 (X)
- La culture et l'activité humaine pour refuser la misère (conference arranged by the European Commission), Brussels, 1995
- Gold Fever, Kouter sq. in Ghent, 2005 (X)
- The 13 Homeless sculptures, EU Parliament, Brussels, April 2010 (X)

### BRAZIL

- Pillar of Shame, Three Powers' Sq., front of Parliament, Brasilia 2000 (X)
- Pillar of Shame, Praça da Leitura, Belém, 2000 (P, X)
- Rio+20 Summit, Rio de Janeiro, 13-22 June (simultaneous with 'Folkmoedet', Denmark)

### CHINA, POPULAR REPUBLIC (Hong Kong)

- University of Hong Kong, July 1997 (X)
- Chinese University, Sep. 1997 (X)
- Lingnan College, Nov. 1997 (X)
- Baptist University, Nov. 1997 (X)
- University of Science and Technology, Jan. 1998 (X)
- Polytechnic University, March 1998 (X)
- City University, March 1998 (X)
- Candlelight Vigil, Victoria Park, June 1998/99 (X)
- University of Hong Kong, from 1999 (P, X)
- Mad Cow Disease, WTO ministerial conference, 2005 (X)
- Victoria Park, 2005 (X)
- The Color Orange - The Pillar of Shame painted orange 2008 (X)
- 2 sculptures donated to the Parliament, June 2009 (X)

### HONG KONG (British Crown Colony)

- Candlelight Vigil, Victoria Park, June 1997 (X)
- University of Hong Kong, June 1997 (X)

### CZECH REPUBLIC

- Mariánské Namesti, Prague, 2000 (X)
- Ngo gathering, Prague, 2000 (X)

### FAROE ISLANDS

- Brainstorm, Nov./Dec. 2011 (X)

### FRANCE

- *My Inner Beast*, Paris, placed in the city , Nov. 1993 (X)
- *My Inner Beast*, Marseille, placed in the city , Nov. 1993 (X)
- *My Inner Beast*, Lyon, placed in the city , Nov. 1993 (X)
- Galerie Pluriel Décor, Narbonne
- 3ième Festival International de Peinture et de Sculpture de Narbone, 1991. Gold medal received for the exhibition of sculptures.

- 11ème Salon International de Peinture et Sculpture de Vittel. Silver medal for exhibition of sculptures.
- IXème Salon International de Peinture et Sculpture de Nancy, 1993
- L'Université pour Tous Léo Lagrange et Campus Culture, Nancy, 1993 (comprehensive one-man exhibition) (X)
- Arexpo 1993, Narbonne
- A.M.E.I.C.A.G., Gueugnon, 1995
- Milandes, Dordogne, 1998
- Gruissan, 1996/97/98
- European Social Forum, Paris, November 2003 (X)
- Peyriac de Mer, Peyri-Art, 2011
- COP21, Climate Summit in Paris. December 2015.

### GERMANY

- *My Inner Beast*, Bonn placed in the city , Nov. 1993 (X)
- *My Inner Beast*, Munich, placed in the city , Nov. 1993 (X)
- *My Inner Beast*, Berlin, placed in the city , Nov. 1993 (X)
- Checkpoint Charlie Museum, Berlin, from 1995 (P)
- International Furniture Fair, Cologne, 1994
- Raum und Kunst, Hamburg, 1994
- Flower Fair, Essen, 1995
- Fair of Francfort, 1997 (X)
- Gallery Bauschke, Francfort, 1999/2000 (X)
- Hotel Intercontinental, Francfort, 2000/01/02
- Greenpeace Campaign, Hamburg, 2002
- G8 Summit, Rostock, 2007
- M/S Anton, The Refugees' Ship, Flensburg, September 201
- Homeless exhibition, Husum, 2015
- M/S Stint. The Refugee Ship. In Kassel during Documenta14. 2017
- M/S Anton and other Refugee Ship. 23 German Harbours. 2017.

### GREECE

- European Social Forum, Athens, 2006 (X)
- The COLOR ORANGE A Danish group of activists joined the Torch Relay ceremonies in Greece. March 2008 (X)

### GREENLAND

- Cultural Week, Nanortalik, 1995

### HUNGARY

- The 13 Homeless sculptures, Modemart Art Museum, Debrecen, 2010 (X)

### INDIA

- ESF Conference, Ahmedabad, 2005

### IRELAND

- The 13 Homeless sculptures, Dublin, Aug. 2011 (X)

### ITALY

- *My Inner Beast*, Cormano Milan. placed in the city , Nov. 1993(X)
- The first Pillar of Shame is exhibited at the main entrance of the NGO Forum on the FAO's Summit in Rome, November 1996 (X)
- A two metre high model of the sculpture exhibited on the *Hunger Gathering* in Villaggio Globale, 1996(X)
- Milan Beast Inaugurated in Esperanto Garden Mr. Giovanni Conti has achieved the liberation of My Inner Beast in Milan. The sculpture had been confiscated for 11 years in a municipal magazine. The sculpture was inaugurated by the Mayor of Cormano where Mr. Conti's Esperanto Garden is situated.(X) (P)

### KENYA

- World Social Forum, Nairobi, 2007 (X)

### LUXEMBURG

- Freedom To Pollute, Greenpeace Campaign against Esso, 2002 (X)

### MEXICO

- Casa del Lago, Bosque de Chapultepec, Mexico City, April 1999 (X)
- Zócalo, in front of the Parliament, Mexico City, 1<sup>st</sup> May 1999 (X)
- Acteal, Chiapas, from 1999 (P, X)
- Alberto Aragón Art Gallery, Xalapa, 2010/11 (X)
- Seven meters in Mexico, Xalapa, Dec. 2002

### NETHERLANDS

- *My Inner Beast*, Amsterdam, placed in the city , Nov. 1993 (X)

### NICARAGUA

- Campaign in defence of therapeutical abortion, 2007/08 (X)

### NORWAY

- *My Inner Beast*, Oslo placed in the city , Nov. 1993 (X)
- Railway Station sq., Oslo, 2006 (X)
- Numedal Folkehoegskole, from 2006 (P)
- The 13 Homeless sculptures, in front of Parliament, May/June 2011 (X)
- The Balancing Act, Oslo, Stavanger and Tingvoll, May 2012

- M/S Anton, The Refugees' Ship, Stavanger, May 2012
- Homeless sculptures in Bergen, 2016.
- 

#### PORTUGAL

The 13 Homeless sculptures, Lisbon, Jan. 2011 (X)**ROMANIA**

- The 13 Homeless sculptures, Bucharest, March 2011 (X)
- The British Council - 14, Calea Dorobantilor, Sector 1, Bucharest
- The National Theatre - 2, Bd. Nicolae Balcescu, Sector 1, Bucharest
- Unirii Metro station 2, Bucharest
- Local Authority for Sector 2, 11-13, Str. Chiristigiilor (in the park in front of the building), Bucharest

#### SPAIN

- *My Inner Beast*, Barcelona, placed in the city, Nov. 1993 (X)
- Galeria Ciutat Vella, Barcelona, 1993
- World Exhibition EXPO 92, Seville (X)
- Juan Delgado, Granada, 1995

#### SWEDEN

- *My Inner Beast*, Stockholm placed in the city, Nov. 1993(X)
- Gallery Miva, Malmö, from 2005 (P)
- Social Forum of Scania, Lund, 2006 (X)
- Folk High School, Gothenburg, 2006 (X)
- In the Name of God, European Social Forum, Sep. 2008 (X)
- The Balancing Act, Malmö, August 2012
- M/S Anton, The Refugees' Ship, Stockholm, August 2012

#### SWITZERLAND

- *My Inner Beast*, Zurich, placed in the city, Nov. 1993(X)
- *My Inner Beast*, Geneva placed in the city, Nov. 1993(X)
- Place des Nations, in front of the UN building, Geneva, 2000 (X)
- Ngo gathering, Geneva, 2000 (X)

#### UNITED KINGDOM

- The Alpine Gallery, Mayfair, London, 1992 (X)
- European Social Forum, London, 2004 (X)
- The first Homeless Sculpture, Cardiff, Wales, Nov. 2008 (X)

## EVENTS IN GALLERY

Exhibitions – concerts – theatre - conferences  
A wide range of activities in Gallery Galschiot (400 m2):

#### 1995

- Eysium theatre/dance - Galschiot was the set designer

#### 1999

- Feb. The Odin Theatre performs Mythos
- Braendpunkter (Focal Points), Paint project with Danish kids in dialogue with Colorin Colorado
- Nov./Dec. Colori-n Colorado, Exhibition with giant paintings by Mexican children

#### 2000

- New Year 2000, Big New Year celebration with 350 people invited
- Metrokroppe, Exhibition

#### 2001

- The Utmost Silence, theatre, Galschiot was the set designer
- Feb. The Existentialists from Strynoe, Exhibition

#### 2003

- Oct. Game menu, Cultural dinner /event
- Nov. Frida Kahlo - Mexican evening, Cultural dinner /event

#### 2004

- Apr. Pia Gredal theatre: The day when the sun and the moon stayed at home
- Feb. Shrovetide dinner, Cultural dinner /event
- Muslim Voices, Debate about Christianity with *Critical Muslims*
- May Aphrodisiac dinner, Cultural dinner /event
- Apr. East European dinner, Cultural dinner /event
- March Ecological dinner, Cultural dinner /event
- Aug. Theatre: King Arthur and the ugly witch
- Oct. Frida Kahlo film followed by a debate with Ofelia Medina (Mexico)
- Dec. A secular church, Cultural dinner /event

#### 2005

- Apr./May Alberto Aragón Reyes, Painter (Mexico)
- Nov. Holger Bech Nielsen lecture about nuclear physics
- Oct. Jacob Holt shows American Pictures

#### 2006

- June Félix Cárdenas (Aymara) shows the film Koka-Zero film about Bolivia
- Aug. Rey Morales, Mexican painter
- Nov. Bolivian theatre children interpret Hans Christian Andersen
- Nov. The brain can prophesy lecture by brain researcher Albert Gjedde
- Dec. Debate meeting about the war in Iraq

#### 2007

- April Conference on Globalisation
- Aug. Gastronomic evening 4 first class chefs make a fundraiser banquet
- Nov. Ofelia Medina som Frida Kahlo (MX)
- Nov. Exhibition with Alberto Aragón (MX)
- Dec. East and West, home is best - 10 years' commitment with the homeless

#### 2008

- April Poetry and prose – with the Utopists of Funen
- June Debate meeting about China, sports and politics
- Sep. Rey Morales, painter (MX)
- Sep. Mexican evening with Ofelia Medina and Mexican food
- Oct. Rasmus Lyberth with band in concert
- Nov. Award of the Robert Mondavi Prize
- Nov. Workshop with David Bercei
- Nov. Poul Nielsen, concentration camps survivor tells his history

#### 2009

- Jan. Climate crises, no thanks – Climate awareness and sustainability, yes please!
- Feb. Debate meeting about Afghanistan
- March Trauma workshop
- June Climate debate in the gallery

#### 2010

- Aug. 'Into the light' exhibition with artists affiliated to the Gallery
- Oct. Women without fear in the Gallery (MX)
- Nov. Environment and climate conference, UNESCO and Nordic Council with Princess Marie

## 2011

- March Sustainable signals
- Aug. Music from three continents, Rasmus Lyberth (DK), Bola Suriana (MX), Hugjiltu throat, singer (CN)
- Nov. Denmark's biggest drum meditation
- Dec. The Drowning of Hans Christian Andersen

## 2012

- Jan. Fund-raising sale for Fundamentalism
- Apr. The Resurrection of Hans Christian Andersen
- Apr. A night about alternative ways of surviving
- Apr. Annual general meeting (AGM) in ECO-Net
- May-Jun. A Pillar of Shame in Kurdistan? Galschiot travels to Iraqui Kurdistan to explore the possibility of setting up a Pillar of Shame in memorial of the Anfal Massacre
- Jun. Exhibition by Rey Morales and Soren Lilliendal Hansen
- Jun. Galschiot joins Rio Summit and "Folkemøde", DK

## MEMBER OF/PARTICIPATING IN:

- Member of BKF (Association of Pictorial Artists)
- Member of DBF (Union of Danish Pictorial Artists)
- Member of the society of artists FLASH-BACK
- Ambassador of the Epilepsy Association and the Blood Donors' Association
- Member of the supporting group for Christiania from 2000
- Member of the expert panel of Cerepo (Centre for Judiciary Studies) from 2007
- Member of the Cevea Advisory Board (independent centre-left think tank)
- Member of the local committee of the Campaign Against Stigmatisation of Psychiatric Patients, 2011
- Member of the Sustainability Council of Odense Municipality 10/11/12
- Unreasonable arbiter at inspired by... Brandts, June 2011
- Arbiter in the Danish championship in theatre sport 08/09/10
- Arbiter in Danish Hairdresser's Association, Hans Christian Andersen 2005 – Storyteller's Fountain July 2005 Rosengaardscentret
- Arbiter of taste in Danish Championship in aquavit production
- Censor at various art exhibitions – among others Oesthimmerland Kunstudstilling 2010 Member of the steering committee for depressive patients in the Funen county 04/05
- Honorary member of the Society for Trade and Industry
- Member of Fynsk erhverv (Funen Business Society)
- Included in the Blaa Bog (Blue Book – book of celebrities)
- Included in the Wall of Heroes at the Hans Christian Andersen children's hospital of OUH, Odense
- Participated in debate program 'Sunday Morning' on P4 Fyn (local branch of the Danish Radio) 2007/08/09/2010/11/12
- Participated in Arbiters of Taste (art program on the DR) from 2011-12
- Arbiter in film made by young people at Odense Film Workshop
- Censor at various art exhibitions – among others Oesthimmerland Kunstudstilling 2010

## WORKS SOLD TO:

- Hospital of Odense
- University of Odense
- Municipality of Frederikssund
- Art Society of Frederikssund
- County of Funen
- Art Society of Vejle and Aarhus Counties
- Art Society of Brande
- Commercial School of Aalborg
- Art Society of Aabenraa
- The Clothing Industry's Union of Denmark
- Art societies of Novo Nordisk and Carlsberg
- KTAS
- Superfos
- Jersild Advertising Agency
- Municipality of Fuglebjerg
- The Hans Christian Andersen Committee
- Møller og Co.
- Ministry of Energy
- Micro Matic
- Hans Christian Andersen Hotel
- Companies and individuals in Denmark and abroad

## SUPPORT FROM FOUNDATION, COMPANIES

### ETC.

**Contemplation, 1989:** Foundation of Engineer N M Knudsen

**World Exhibition EXPO 92 in Seville:** Municipality of Kolding - The Krupp Group - Sandvig Stål, Sweden - Vavuteck, Germany - Jahala, Kolding - Foundation of manufacturer E H Ludvigsen and Wife

**My Inner Beast Happening, 1993:** Cultural foundation of SID/KAD - The Funch foundation - The foundation of Ellen Hørup - The Peace Socialpædagogernes Landsforbund - Teknisk Landsforbund - BUPL - Pædagogisk Medhjælperforbund - The Sport Club Regnbuen - Rampelyset - Team Theatre

**The UN Happening -13,000,000 Human Lives, 1995:**

**Foundations:** The Peace Foundation - The Lysgaard Foundation - The Funch Foundation - The 1st May Foundation - Foundation for Media and Culture of KAD and SID

**Private persons:** Ulla og Sophus Christophersen - Hanne Wilian Hoffbeck

**Trade unions:** Pædagogisk Medhjælperforbund - Socialpædagogernes Landsforbund - Ergoterapeutforeningen - Dansk Socialrådgiverforening - BUPL - Socialpædagogernes Landsforbund, Amtskreds 1, 5, 8, 11, 13 and 15 - BUPL Copenhagen - Social Workers of Copenhagen - Fællesklubben KUC

**Firms:** Odense Litograferne ApS - K-salat - IBM - Suppen den er Mou - Svanholm Gods - Superbruggen, Albanigade - Tebstrub Gedeoste - Irma, Rødovre - DSB Intercity og Grupperejser - Solhjulet - Galleri Asbæk - Bodyshop Danmark - Brødrene Vestergård, Hvidovre - various anonymous contributors

**Others:** Scenetjenesten - Odense Kommunes Erhvervstræningsskole - Kulturfabrikken på Amager - Team Theatre - Rampelyset - Søren Gericke - Municipalities of the County of Copenhagen - Krakagården

**Elysium, 1995:** The Cultural Foundation - Municipality of Odense - Tuborg Foundation - Undergrunden - DATS - Gadesjakket - Team Theatre - Skægspire - Vintapperteatret - Baggårdsteatret - Odense Theatre - Odense International Music Theatre - Odense Kommunes Erhvervstræningsskole - The Finnish Academy of Music - Civil Defence - Thao Ngo - Fyens Stillads Compagni - Byhøjskolens Medielinie - Pedeller - Café 17:48 - Slagtøjsspecialisten - Barracks of Odense - Theatre School - Fyns Kranudstyr - Odense Skiklub - Smykkesmeden - Musikladen - Coca-Cola - Den Rytmske Aftenskole - BP gas

**The Little Prince, 1995:** The Egmont foundation - Lions Club

**Pillar of Shame Happening, 1996-?:**

**Foundations:** Funch Foundation - Gelsted/Kirk/Scherfig Foundation - The Peace Foundation - Lysgaard Foundation

**Trade unions:** Socialpædagogernes Landsforbund / National Federation of Social Educators - Socialpædagogernes Landsforbund in Vejle - BUPL

**Firms:** DeTrey Dentsply AG, Switzerland - Vedstaarup Lerfabrik A/S

**Others:** The cultural department of the municipality of Odense

**The Earth is Poison, 1997:** The Green Foundation - The Cultural Foundation

**Octopus Dress by Erik Mortensen/Galschiot:** Foundations of Thomas B. Thrige, Bikuben, Engineer N.M. Knudsen, and Nykredit

**Hands of Stone, 2002:** Dentaurum - Dentsply - Skanska - Leman - I.M. Nielsen & Odense Tømmegård - Densit A/S - GC - JF Emballage ApS - Elstrøm Dental A/S - Rambøll Jubilæumsfonden - Heraeus Kulzer - Jensen Tæpper & Gardiner - Municipality of Odense

**The Nightmare, 2002:** BB Hydraulik - Emmeløv Mølle (Biodiesel) - Havnens Autogenbrug, Odense - Weishaupt

**Mad Cow Disease, WTO ministerial conference in Hong Kong, 2005:**

LO - Association of Danish Trade Unions, 3F - Trade Union, Socialpædagogernes Landsforbund / National Federation of Social Educators, (Danish Association for International Co-operation)

**European Social Forum, Paris 2003, London 2004, Athens 2006:**

LO - Association of Danish Trade Unions, BUPL, BUPL Fyn, FTF, Socialpædagogernes Landsforbund / National Federation of Social Educators, Stilladsarbejdernes Landsklub, SF - Socialist People's Party, Funen, FTF / Civil Servants' and Salaried Employees' Confederation, Ibis, MS (Danish Association for International Co-operation)

**Storyteller's Fountain, 2003-?:** K.C. Nielsen's foundation, Municipality of Odense, Dress Vocational School, BG Bank, Clausen Offset ApS, emergency, Microcom ApS, public subscription

**Voices from the Ghetto, 2005:** Statens Kunstfond / Danish Arts Council

**The Little Match Girl, 2005:** BUPL

**The Golden Calf, 2005:** Netwerk Vlaanderen

## AWARDS

- **Pædagogisk Medhjælperforbunds 'Jubi-pris', 1994** at 4,500 USD for My Inner Beast
- **Funktionærernes og Tjenestemændenes Fællesråds Kulturpris, 1994** at 9,000 USD
- **Gelsted/Kirk/Scherfig Foundation, 1995** for the Pillar of Shame
- **Korsløkke Ungdommelige Gejst og Glædes Pris, 1996**
- **The Golden Shovel 1997**, A prize originating from the Advent calendar of the Danish Radio awarded for an extraordinary contribution to the cultural life
- **Industri- og Handelsforeningens Æreshåndværkerpris, 2001**
- **Artists' Award of Danish Confederation of Trade Unions, LO, 2002**, 50,000 DKK
- **Scharnberg Award, 2002**
- **Bjoern Afzelius Award, 2005**, 10,000 DKK
- **Robert Mondavi Award, 2007**, painting by Christian Tangoe
- **Award of the Finnish psychiatric association 'Sind'** - For the treatment of psychiatric patients, 5.000 DKK, **2009**
- Honorary membership of the **H.C.A. Rotary Club (OHCARK), 2009**
- **Cultural Award** of the Danish Electricians' Association, 25,000 DKK, Oct. **2010**

## INFO AVAILABLE ONLINE

A presentation on video with recordings from the workshop, Berlin, EXPO 92, exhibitions of sculptures - film about My Inner Beast - film about the UN Happening - film about the Pillar of Shame in Hong Kong - film about the Pillar of Shame in Mexico - Film about The Earth is Poisonous - film about Elysium - book about Elysium - leaflet about My Inner Beast. Information available in the following languages: Arabic, Catalan, Chinese (simplified), Chinese (traditional), Danish, English, Esperanto, French, German, Greek, Italian, Kurdish (Latin alphabet), Kurdish (Sorani alphabet), Luganda, Polish, Portuguese, Russian, Spanish and Swedish. The links refer to a Wikipedia presentation of Jens Galschiot.

Free Film/ Video download: [www.aidoh.dk/Videos](http://www.aidoh.dk/Videos)

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## **GALLERY GALSCHIØT - MUSEUM AND WORKSHOP**

**Free admission – Open on workdays 9.00 –17.00,  
Sundays 12.00 -16.00**

**Banevaenget 22  
DK-5270 Odense N  
Tel. +45 6618 4058  
Fax: +45 6618 4158**

**E-mail: [aidoh@aidoh.dk](mailto:aidoh@aidoh.dk)**

**Internet: [www.galschiot.com](http://www.galschiot.com), [www.aidoh.dk](http://www.aidoh.dk), [www.gallerigalschiot.dk](http://www.gallerigalschiot.dk)**

### **Workshop and Gallery**

You are welcome to contact Jens Galschiøt, if you want more information about visiting the workshop to set up exhibitions or to buy sculptures. Guided tours in the workshop (1500 m<sup>2</sup>) and lectures can be arranged for groups of up to 100. The whole process of production of sculptures and jewellery can be followed, from clay through wax to the castings in bronze or silver.

**Free Film/ Video download: [www.aidoh.dk/Videos](http://www.aidoh.dk/Videos)**

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