

JENS GALSCHIOT

يەنس گەلسشۆت



PORTRAIT OF A SCULPTOR



یەنس گەلسشۆت

یەنس گەلسشۆت لە ڕۆژی (4.6.1954)دا لە (فریدریکسوند) لەدایک بوو، ئەو خۆی پلێت و نەخشەسازی ئاسنگەری لە خوێندنگای کارگەیی پۆلایینی کەشتیسازی شارێ ئۆدەنسە لە سالی (1973)دا تەواوکردوو. ئەو ھەر لەخۆیەو لە پێشگە (وەرشە)ی خۆی لە شارێ ئۆدەنسە کە لە سالی (1985)دا دامەزراندوو، قیری ئاسنگەری زیو و پیکرتاشی بوو. پێشگەیی کاری ھونەری گەلسشۆت پیکدیت لە برۆنزارشتن، پێشانگای ناو ھۆل، پێشگە و باخچیکێ پر لە پیکەر.

یەنس گەلسشۆت، ھونەر مەندیکێ زۆر وردبینە کە لە ھەردوو بواری ھونەری دامەزراندن (ھونەری بەستن و دانان) و ھونەری سەر شەقام کار دەکات، کە پێوەستە بە پیکرتاشی کۆمەلایەتی، سۆمۆلیزم و ھونەری نوێ. یەنس گەلسشۆت بەشیوەیەکی بنچینەیی کار دەکات لە پێناو ڕووبەر و بوونەوی نادادپەرۆری جیھانی بەوی کە پیکەرمکانی لەو شوێن و گۆرەپانانە لەناو شارە گەورەکان لە سەرانی سەری جیھان دادەنێت. زۆربەیی زۆری پیکەرمکانی لە برۆنز و بە کەرستە و سامانی خۆی دروست دەکات.

یەنس گەلسشۆت زۆر جار بەھۆی (AIDOH) ھو بە جیھان ناسینراو بەھۆی خۆپێشاندا ھەکان کە لەکاتی بۆنە گەورەکان ئەنجام دەدرێن. لەکاتی بەستنی کۆبوونەوی لوتکەیی کەشوەھا لە کۆپنھاون لە سالی (2009)دا، یەنس گەلسشۆت پیکەریکی دانا بەناوی مانەو بۆ قەلمەکانە (Survival of the Fattest) کە لەتەک پەری دەریا (پەرییە بچووکەکی دەریا) داینا.

گەلسشۆت دامەزرێ ھونەری پیکەری لە زۆر جێگادا دروست کردوو بۆ نمونە دامەزراندنی پیکەری (بۆگەنی ناخی ناوھەم) کە کێشەکی 22 تۆنە، لە سالی (1993)دا پیکەری (ھونەری نایاسایی سەر شەقام) لە ئەوروپا، پیکەری (ستوونی شەرمەزاری) لە ھۆنگ کۆنگ، مەکسیکو و بەرازیل. پیکەری (مارشی برسییتی) لە سالی (2002)، پیکەری (بەناوی خوا) لە سالی (2006)، پیکەری (رەنگی پرتەقالی) لە سالی (2008). پیکەری (دەمارگیری ئایینی) لە سالی (2011-2012).

پێشگە

پرۆژە گەورەکان/کۆمەلە پیکەرمکان

کۆکۆن (Cocoon): (1992): چوار مەتر بەرزە و دوانزە مەتر تیرەکەیی، پیکەرە کە لە (22) قەلغانی ئاسنی ژەنگدار بە دەموچاوی برۆنزی کە لەناو پۆلەکەدا دەرەکەمۆن پیکەتوو. ئەم پیکەرە بۆ یەکەم جار لەناو ھۆلی ھونەری نیودەھۆلی لە پێشانگای نیودەھۆلی (expo92) لە سیفیلە لە ئێسپانییا پێشان درا.

بۆگەنی ناخی ناوھەم: (1993): پیکەریکی چیمەنتۆیە و بەرزییەکی (230) سانتیمەترە. بیست و دوو پیکەر بەشیوەیەکی نایاسایی لە ژووری فەرمی شارەکانی ئەوروپا لەماوەی دوو ڕۆژدا دانرا، وەک خۆپێشاندا ھونەری سەر شەقام کە جەخت دەکاتەو لەسەر گەشەکردنی ناپاکی لە ئەوروپا.

شازادەیی بچووک (1995).

بەھەشت، پەرستگای غەیبییەکان (Elysium, The Occult Temple) (1995): پیکەریکی (500) مەتر دووجایە بەتەواوی دارێژراو و بۆ ئەو بەکار ھاتوو تاشانۆ/مۆسیقا و ھەلپەریکی ئەلیسیۆم-ی تیدا پێشکەش بکەیت.

مردنێکی بێدەنگ (1995): ھونەریکی شانۆیی سەر شەقامە بە ھەلۆاسینی (750) بووکەلە (بووکە شووشە) و دابەشکردنی (13.000.000) پارچە پارە کاغەز لەکاتی کۆبوونەوی لوتکەیی کۆمەلایەتی (سەر بە نەتەو یەکگرتووکان) لە شارێ کۆپنھاون لە سالی (1995).

ستوونی شەرمەزاری (1996-2012?): پیکەریکی ھەشت مەتر بەرز و بۆ دەستنیشان کردنی (دیاریکردنی) تاوانیک دادەنرێت. پیکەرە کە بریتیە لە بەردیکی چوار لای شاقوولی لەشیوەی لەشی مەژۆ و لە ھەریەک لە ھۆنگ کۆنگ، مەکسیکو و بەرازیل نیشاندارو.

لاوی ناو شووشە (1997): پیکەریکە بەرزییەکی (3،5) مەتر و تیرەکی (15) مەترە. دامەزراندنی بەرھەمەیی ھونەرییە و لەبەردەم شارەوانی کۆپنھاون دانراو، کە شەش بەرداخ ھەلگری پر لە ناو (وێکو جۆریک لە کەمۆلەیی شووشەیی تاقیگە) کە تێکرا شەش لاشەیی مەژۆ دەگرتە خۆ (لە سلیکۆن دروست کراو) — دامەزراندنە کە گروتینیکی دا بە بارووخێ دەروونی گەنجان لە کۆپنھاون.

زەوی ژەھراوی: (1997): 20.000 مەتر دووجایە. پیکەرە کە دامەزراندنی بەرھەمەیی ھونەرییە کە (2500) خاچی سپییە و لە شارێ ئۆدەنسە دانراو. وێکو وینەیی کاتی (500) خۆیندکاری نامادەیی بیروبووچوونی خۆیان دەربەرێو سەبارەت بە چۆنیەتی بەپیرمەو چوونیان بۆ ڕووبەر و بوونەوی کێشە ژینگەییەکان.

پەیمامەر: (2000): پیکەرە کە (5) مەتر بەرزە و پیکەریکی کانزایی (مس)ە کە بریتیە لە پیکەری ژنە پەیمامەریک کە پالتۆیەکی بێقوولی لەبەر کردوو لە پێشێوە تەختەییکی پێشنگدار کە بە کۆمپیوتەر کۆنترۆل کراو دانراو. پیکەرە کە وێکو پیکەریکی سەرەکی لەژێر ناوی کەمپینی بەناو بۆبیلی (2000) لە دانمارک بەشداری کرد لە خۆپێشاندا ھەکانی بانکی جیھانی لە پراگ و لە بەردەم دەرگای سەرەکی کۆبوونەوی لوتکەیی کەشوەھا لە کۆپنھاون (کۆپ 15) دانرا.

چەند دەستىك لە بەرد: (2000): 2.000 مەتر دووجايە. دامەزراندنى بەرھەمىكى ھونەرىيە بە 3.000 دەستى مندالى دەگمەنى لە چىمەنتو دروست كراو. ئەم دامەزراو ھونەرىيە بە ھاوكارى لەگەل رىكخراوى لىبوردنى گشتى سەبارەت بە مندالە سەربازەكان ئەنجام دراو.

بەلای دەيەم: (2001): ھونەرىكى پىشكەشكارىيە كە پىشكەتووە لە پىشانەدانى ھزاران پارچە دۆلارى كاغەزى راستەقىنە كە بە تەختەى چەرمى (1+2) مەتر لىكپراون و بە خوینی مەزەن كراون. ئەم ھونەرە نازەزى دەربىنىك بوو بە ھاوكارى پىشكەكانى بىسەنور لەدژى داوى كارگەى دەمانسازى كە سكالای لەسەر ئەفرىقايى باشوور تۆمار كەردبوو سەبارەت بەيەى كە دەرمان كۆپى دەكەن.

دوايىن بىدەنگى: (2001)، 6×12 مەتر كانزا و دار. سىنوگرافىيەك بۆ شانۆگەرىيەك لە شانۆى (بروتالیا) وە (جۆناسان پاول كوك) سەبارەت بە (تەيد كازچىنسكى) ناسراو بە (ئۆنە بۆمبەر). ئىستا وەكو سەكۆيەكى شانۆ بەكاردەت لە پىشكەى گەلسشوت.

نازادى بۆ پىسەردن: (2002). دامەزراندنى پەيكەرىكى نازادى سىگار بەدەستە و بەرزىيەكەى (6) مەترە، كە گەتوگوى ھىنايە ناراو سەبارەت بە تىگەيشتنى و لاتانى رۆژناوایى بۆ تىگەيشتن لە مانای نازادى. ئەم دامەزراو پەيكەرىيە بەكار ھىنارو لە ديارەمەكانى ژینگەى لە دانمارك، لوكسمبۇرگ، رۆستوك، سوید و ھەتا دوايى.

مانەو بۆ قەلەمەكانە (2002): پەيكەرىكى كانزايە بەرزىيەكەى (3) مەتر و پىشكەتووە لە شىوێ ژنىكى قەلەم (جوسىتيا) كە لەسەر شانى پياويك دانىشتووە.

مارشى برسىتى، (2002): دامەزراوىكى ھونەرىيە و پىشكەتووە لە (27) مندالى برسى كراو بە بەرزىيە (170) سانتىمەتر لە كانزا، كە بەشداری پىكارو لە دەربىنى بىرورا وە پىشانەگان لە زۆر شوینی جىھاندا. كابوس: (2002)، 20×20 مەترە. نايشىكى ھونەرى پىشكەتووە لە سەدان پەيكەر لە نىوانىدا كە (فىنرىسولفە) كە گوشتى ناگرى بە بەرزى (8) مەتر فرىدەدا، كە بىرۆكەكەى لە نەخشەسازى ھىتلەر (نالبىرت سبىر) و لە گوتارى (مارتن لوسەر كىنگ) بەناوى (من خەونىك ھەيە) وەرگرتووە. ئەم كارە ھونەرىيە لە فىستقالى غۆسكىلە لە (2005) و لە شوینەكانى دىكەى دانمارك پىشكەش كرا.

چىرۆكى چالەكە (2005): پەيكەرىكى گەورەى (ھۆ. سى. ئەندەرسەن)، كە لە گۆرەپانى شارەوانى ئۆدەنسە (2005-2011) دانرا. پەيكەرەكە لە لەنگەرگەى ئۆدەنسە لە سالى (2011) دا نۆم كرا وەكو نازەزى دەربىنىك دژى شارەوانى ئۆدەنسە.

ھارىتى مانگا: (2005). دامەزراوىكى ھونەرى (12) مەتر بەرزە و پىشكەتووە لە تەرازوويەك كە تايەكى تەرازووەكە مانگاىكى وشك كراو، تايەكەى دىكەى تەرازووەكە (5) مندالى برسى تىدايە كە لە گۆرەپانى شارەوانى شارى كۆپنھاون و (رىكخراوى بازەرگانی جىھانى) لە ھۆنگ كونگ دانرا.

گۆرەكەى زىرىن: (2005)، پەيكەرىكى (8) مەتر بەرزى لە كانزا دروست كراوى پىشكەتووە لە گۆرەكەى زىرە، كە بە كاغەزى زىرى (24) كىرات داپۆشراو. ئەم پەيكەرە پىشتەر لە شارى (كىنت) لە بەلجىكا و ئىستاش بەشپۆيەكەى ھەمىشەى لە گۆرەپانى شارەوانى شارى فرىدرىسيا دانراو. ژيانى مندان لە سالى (2005): كچە بچكۆلە بە دەنگە شقارەكەو: (2005)، 10 پەيكەرى ھاوشپۆيە پىشكەتووە لە كچىكى (9) سالانە كە دانىشتووە لەگەل دەنگە شقارەكانى و تەلەفونىكى دەستى.

بەناوى خودا (2006): دامەزراوىكى پەيكەرى كانزايە كە پىشكەتووە لە ژمارەيك دىمەنى مۆمىكارو لە كچىكى ھەرزەمەارى سەكرى لە خاچدراو.

رەنگى پرتەقالى، (2008): پىشكەكەى ھونەرىيە كە رەنگە پرتەقالىيەكەى بەكارھاتووە وەكو رەنگى نامازە پىكەردن بۆ پىشكەكەى كە مافى مەزەن (OL) يارىيەكانى ئۆلۆمپى جىھانى لە سالى (2008) لە چىن.

ھەوت مەترى: (2009)، ژمارەيك لە دامەزراوى ھونەرى پەيوەست بە كۆبوونەوێ لوتەكەى ژىنەكە لە كۆپنھاون (كۆپ 15). بۆ نمونە گۆزىكى (24) كىلومەتر درىزى پىشكەتووە لە گۆپى سوورى درەشەو بە بەرزى (7) مەتر تاگەى ناو بەناو تەواوى كۆپنھاون و دەورەبەرى (بىلاسەنتەر). پىشكەكەى لەلایەن وەزارەتى دەروە يارمەتى دراو.

كۆتايى پىشكەكانى دەربەدەرى: (2010-2013)، 13 پەيكەرى كانزايە كە ھەرىكەى بە ئەندازەى گەورەى مەزەن (مەزەن بۆ مەلەكان)، كە لە گەراندا بووینە لە بەرىتانيا، ئىرلەندە، ئىتالىا، پورتوگال، بەلجىكا، ئۆنگاريا، رۇمانيا، نەروىچ و دانمارك، ھەروەھا لە بەرەمبەر پەلەمانى نەروپى دانراو. بە ھاوكارى پىشكەكانى (نۇننۆ) (فىانتسا) ئەنجام دراو.

كەشتى پەنابەرەكان ANTON M/S : (2010-2013). دامەزراوىكى ھونەرى شەلە كە پىشكەتووە لە (70) پەيكەرى

پەنابەرمان کە لە کانزا دروست کراون و لەسەر کەشتیە کۆنەکە ماسی گری (M/S ANTON). ئەم دامەزراوە ھونەرییە لە گەڕاندا بوو لە زۆر شاری سەر دەریایی لە دانمارک و لە ساڵی (2013) دا لە گەڕاندا دەبێت لە ئەسکەندەنافیا. بەھاوکاری لەگەڵ گروپی (دەریای زیندوو – Levende Hav). پرۆژەکە لە لایەن (Danida) ھاوکاری کراوە.

ھاوکێشە راگرتن: (2015-2005): پەیکەریکی کانزاییە و بەشیوێھەکی ھاوکێش لەسەر بەرزایی (6 تا 15) مەتر لەسەر شیشەیی ئاسن راگیراوە. ھەندێک لە پەیکەرەکان بەرزاییەکیان (3) مەترە. وەک نیشانیەک (سومیلنیک) بۆ یادی (10) ساڵەیی پرۆژەیی (خوێندن لە پیناوی گەشەکردنێکی باشتر) ی سەر بە نەتۆوە یەکگرتوو وەکان کە پێی دەگوترێت (UBU).

دەمارگیری ئایینی (2012-2011): پیکەتوویەکی کانزاییە کە بەرزاییەکی (4) مەتر و تیرەکەشی (9) مەترە. دامەزراوە پەیکەرییەکی پیکەتووە لە پەرتووی ئایینی کە بەیەکەم و شەھە دەمارگیری ئایینی (FUNDAMENTALISM) پێدەھێنن.

See Wikipedia ind Kurdi http://ku.wikipedia.org/wiki/Jens_Galschi%C3%B8t



Contents

Recommendation of Jens Galschiot	<u>Page 8</u>
Art in defence of humanism	<u>Page 9</u>
Major projects/sculpture groups	<u>Page 39</u>
Clothing sculptures	<u>Page 49</u>
Miscellaneous sculptures	<u>Page 51</u>
Commissioned work	<u>Page 52</u>
Works for awards	<u>Page 53</u>
Concepts of future projects	<u>Page 54</u>
Review of exhibitions	<u>Page 56</u>
Events in the gallery	<u>Page 60</u>
Works sold	<u>Page 59</u>
Support from foundations, companies etc.	<u>Page 59</u>
Awards	<u>Page 59</u>
Workshop and gallery	<u>Page 60</u>

CURRICULUM VITAE

Update 2012

Jens Galschiot

- Born 1954 in Frederikssund, Denmark
- Address in Odense since 1973
- Married with three children
- Educated as a locksmith at the 'Lindoe' shipyard, 1978
- Self-taught silversmith and sculptor



Recommendation of Jens Galschiot

Text from Bruun Rasmussen's art-auction No. 94, 2004

(www.bruun-rasmussen.dk)

Jens Galschiot was born in 1954, in Frederikssund, he is married and has three children. Certificate as a construction blacksmith in 1978. He is a self taught silversmith and sculptor. He settled in Odense in 1973 and opened his 2000 m² 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 the expression: for instance when he exhibits clothing sculptures (with the shape of the body, but void of the body), 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 jewelry 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, Spain, and the U.S.A. Apart from clothing sculptures Jens Galschiot creates international happenings to highlight the present imbalance of the world. The first of it's 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, and 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; the first time it was erected was 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 50th 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 years jubilee in 2005, Jens Galschiot has been requested to suggest a sculpture, in honour of Odense's great storyteller. The artist has made a bronze model named: 'The Storyteller's Fountain' - a tenth of the size of the final work - which can be viewed at his workshop.

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 yardstick for evaluating an atrocity is the same regardless of who is the perpetrator or who is the victim.

In my work with sculptures and happenings, I try to ask why and how 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 complicated problems on different levels 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’, 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 a global imbalance, with thirteen million children dying every year.

My art installations function as gigantic theatrical productions. They take place not in the traditional theatre but 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.”



Indigenous children in front of
the [Pillar of Shame](#), [Akteal](#), Mexico



[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 Jens Galschiot and his staff initiated a search to find out what has 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 Beast has found a prominent site. In Bonn it has even been incorporated in 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 big manifestation accompanied by [Survival of the Fattest](#) and 14 [Hunger Boys](#), see these in this brochure.

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 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, 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.

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](#).

WANTED
DEAD or ALIVE



Height: 2.2 m - Weight: 1 ton

MY INNER BEAST

at large all over Europe

"They appeared out of nowhere, as does racism; all of a sudden, without a warning, on a square in the center of the city which we pass daily".

Twenty European cities received a gift in 1993. Twenty sculptures called My Inner Beast were erected as symbols of racism. A great search for the missing sculptures has started - follow it on www.aidoh.dk.

and help us to find the rest.... Are they still in Paris, Berlin and Stockholm? Are they destroyed in Antwerp, Zurich and Brussels? Are they hidden away in Geneva, Innsbruck and Milan? Have they left Copenhagen, Oslo and Lyon? What happened in Aarhus, Herning, Munich, Barcelona, Bonn, Berlin, Stockholm, Odense....

"My idea was to tell that it is not poor people and refugees - "the others" - that are a threat to Europe today. It is something in ourselves we have reason to fear, our reaction towards "others". That is the inner beast. I fear My Inner Beast." Jens Galschiot, sculptor and initiator of MIB

MIB, My Inner Beast Intelligence Service
Barevænget 22 - DK-5270 Odense N - Denmark
Tel.: 0045 6618 4058 - Fax: 0045 6618 4158
E-Mail: aidoh@aidoh.dk - Internet: www.aidoh.dk

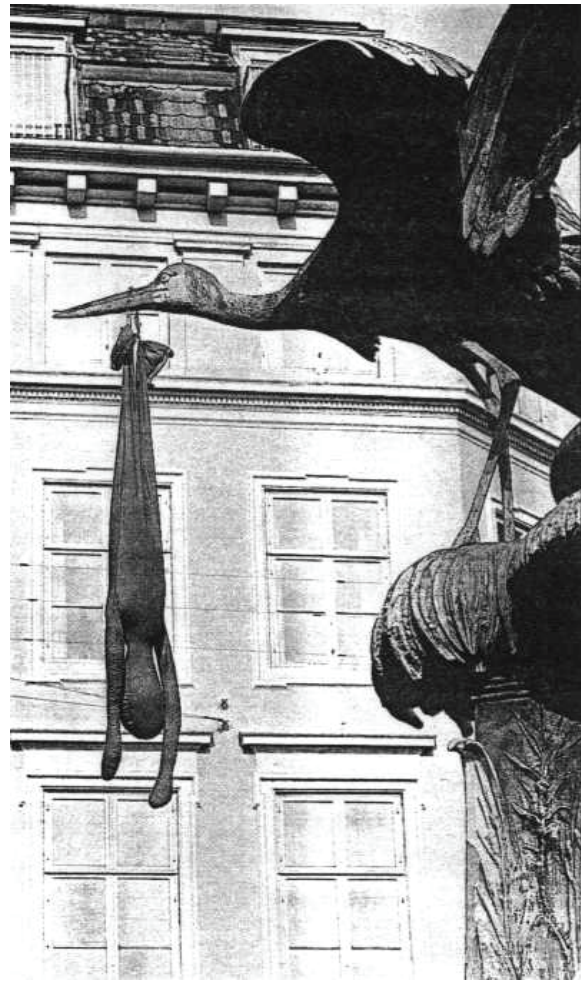
THE SILENT DEATH

- 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 size was like 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: Various professional [video](#) programs (Danish TV), photos and a leaflet.



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 pillory the vanity and hypocrisy of the solemn speeches 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.

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

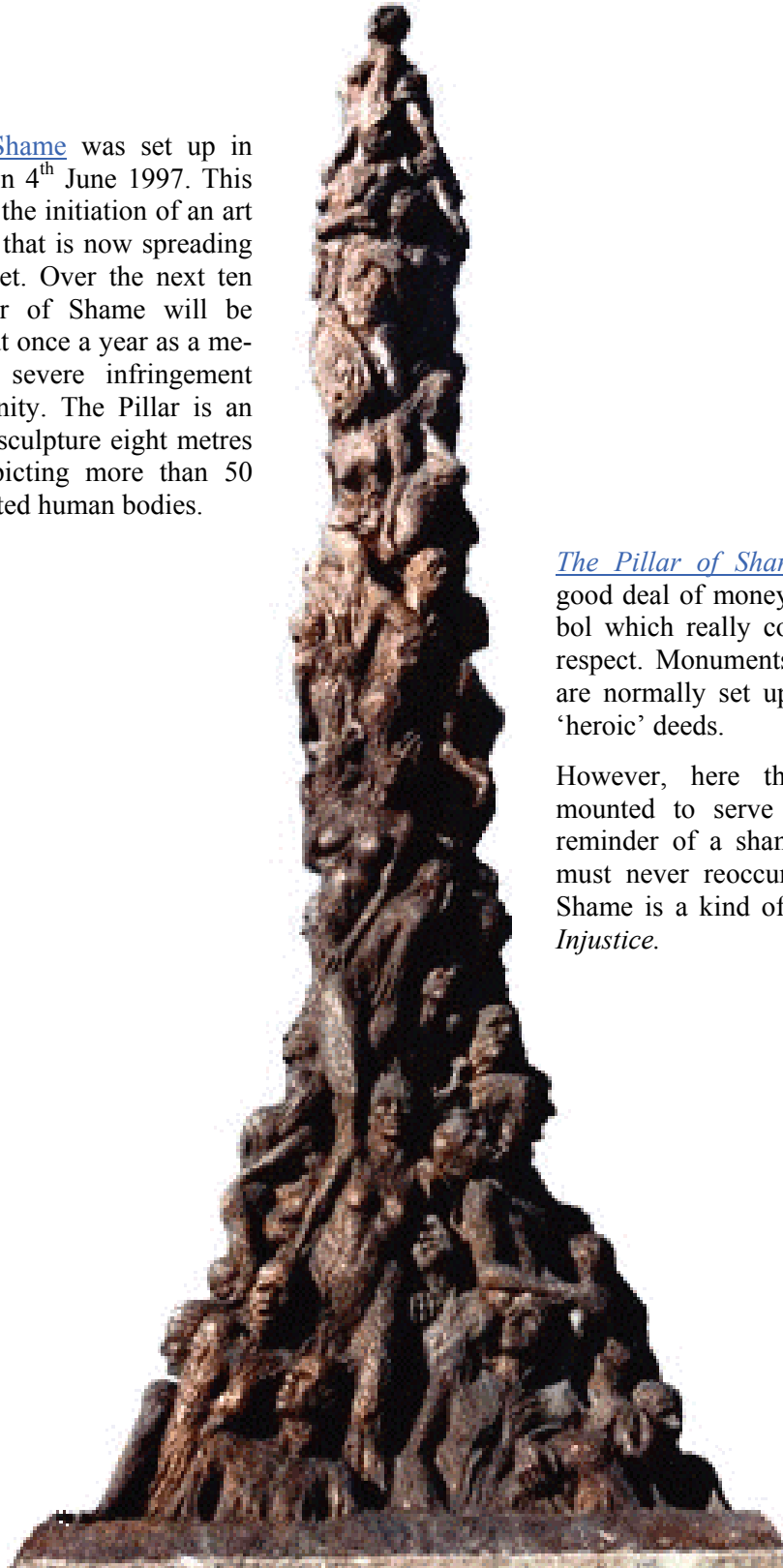
Is the Silent Death to be continued?



THE PILLAR OF SHAME

- a Sculptural Outcry

A [Pillar of Shame](#) was set up in [Hong Kong](#) on 4th 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 as a memorial of 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](#) 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*.



HONG KONG

The first *Pillar of Shame* was set up in [Hong Kong](#) on 4th June 1997 to denounce the crackdown of the democracy movement 1989 in Beijing.

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

On 30th 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 had come to Hong Kong to join the event but they 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 the 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, the [6th anniversary](#) of the massacre plates in the local language Tzotzil 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 linguistic self consciousness.

BRAZIL

On 17 April 2000 a [Pillar of Shame](#) was erected in front of the 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 co-operation with the MST (the landless peasants movement) and MPs of the opposition bloc. For two days the statue uttered an overt accusation against the 'three powers' (Government, Parliament and 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 the Brazilian Parliament."



On 1st 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 of resistance from the elite, we stick to our promise of setting up the Pillar of Shame as a symbol opposing oppression and violence that is taking a toll of lives and depriving people of their rights, Mayor Edmilson Rodrigues declared at the inauguration.

AIDOH

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 the Internet address <http://www.aidoh.dk>



THE EARTH IS POISONOUS

An art manifestation carried out November 1997 in co-operation with students and teachers of the 'Tornbjerg Gymnasium'. On a huge open area 2500 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 visions 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.



YOUNG PEOPLE IN GLASS TUBES

- an installation about life before death

Installation set up during the 'Youth Conference 13:24' in October '97 on the Town Hall Square in Copenhagen. The aim of the installation was to fan the debate of 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 a debate about the essential conditions of being young here and now. The aim was to attract the attention of 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 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 co-operation with Amnesty International to mark the 50th 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 sculpturally elaborated candelabra with hundreds of candles, giving the feeling of a holy room. The exhibition was visited by about 8,000 young people who wanted to give their signature to the cause of Human Rights.

SHATTERED

A sculpture installation set up in 1998 in co-operation with the Rehabilitation Centre for Torture Victims, an institution treating every year about 100 persons seriously damaged by torture.

The installation consists of four parts: two 'specimen tubes' with hyper-naturalistic presentations of tortured human bodies and two 5 metre high columns of copper with a surface in which painfully distorted faces are embedded.



The two parts of the installation are an expression of duality: the columns reflect the inner pain, the shattered soul - the bodies 'in spirits' are an expression of the extreme objectification of the individual, an objectification and a degradation characteristic of the cynicism of torture aiming at the very annihilation of the identity, self esteem and soul of the victim.

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 and dispose over 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 relations and to alter things. In this art installation these possibilities have come to a standstill, as the hands appear as 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 the mould is ready for filling with concrete.



THE MESSENGER

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

The sculpture represents a monumental symbol of a *Messenger* from the South. An archetypal woman with the 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 the beliefs of most people, the South-to-North flow is dominant: for each dollar transferred from North to South 12 dollars flow the opposite way. These figures are based on the World Bank.

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



During the year [the Messenger](#) was campaigning 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.

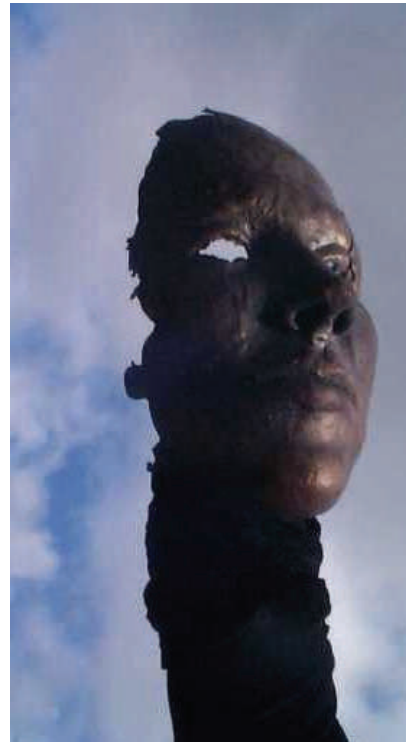


NGO GATHERING IN PRAGUE

Requiem for the World Bank's Victims

In September 2000 a funeral procession was performed in Prague by Danish Jubilee 2000 supporters in cooperation with Jens Galschiot. They were dressed in corpse costumes and carrying crosses. The occasion was the summit of the World Bank and the IMF. Twenty dark copper masks on 4 metres 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 of the IMF, the World Bank and the rich countries for the victims of globalisation: 7 million children die each year as a result of the way the rich countries undermine social development in the poorest countries, according to the United Nations.



The Messenger

Throughout the summit the 5 metre high [female Messenger](#) from the South was exhibited on the central square Marian-ske Namesti to remind the public and the decision makers of the fatal unbalanced 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 at Easter 2001 in Denmark, to denounce the greed of the pharmaceutical industry. They were filing a lawsuit about patent rights in South Africa and so 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 shape 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 have international scale. But as the pharmaceutical companies opted to give up the lawsuit the project was temporarily suspended. But expressions of support had already arrived, e.g. 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 and so there will be an occasion to reopen the case.



About the symbolism the artist explains:

The happening connects to the Biblical narrative of the 10th plague upon Egypt. God sends his angel of death, to haunt the entire nation. All first-born shall mercilessly die. Nobody is spared, except the Israelites who have stained a lamb's blood on their doors. I will reiterate this ritual, but due to the foot and mouth disease 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 protecting force. But they put their salvation mark 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 they are shrinking 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 is watching the well-fed Danes rushing by. *JUST DO IT*, says the slogan on the polished black granite pedestal, that 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 the 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 sacking of critical workers in El Salvador - workers denied the right of organisation - salaries of about 1 USD a day in several southeast Asian countries.

Ironically, the macabre sculpture was set up in the pedestrian street in co-operation with the Chamber of Commerce in connection with the city's art- and cultural days. However, Jens Galschiot does not believe that this should be seen as the merchants' backing of the political consumers' movement.



During the [ASEM 4](#) Summit in Copenhagen in September 2002, 27 starving boys took the occasion to demonstrate for social justice. They blamed the summit for focusing on corporations' profit instead of poor people's interests. The event was arranged in co-operation with Care-Denmark and the Salvation Army. The latter organisation supplied the boys with Adidas, Nike and Reebok shoes.

THE HUNGER MARCH



A coffin was made for each of the starving boys. In real life many dying children are not even granted a coffin.

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 development aid.

Jens Galschiot launched the initiative in co-operation 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 is using the sculptures in their collection in support of children who have been left orphans due to AIDS.

The event takes inspiration from the movie *The March* from the 80-s in which a horde of starving people are marching towards the doors of Europe. They are compelled by the desire that the privileged people be forced to see them die.

The [Hunger March](#) is a reminder that if the world's need and distress is not relieved, the desperate victims will some day be knocking on our door.

The starving boys are always ready to pitch into the job of campaigning for a more equitable distribution of the world's resources, just contact the artist:

+45 6618 4058 - aidoh@aidoh.dk



FREEDOM TO POLLUTE

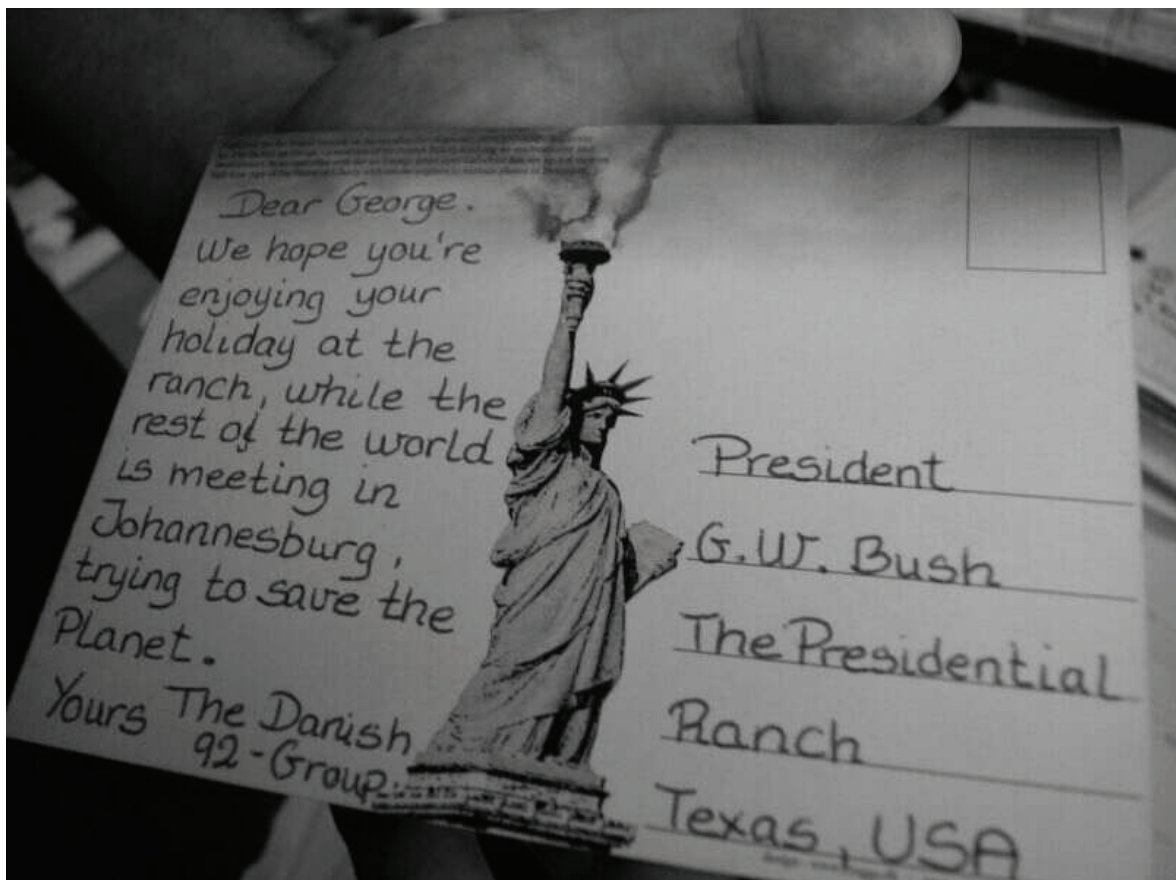
A 28 feet replica of the Statue of Liberty was spilling out smoke from her torch in Copenhagen throughout the World Summit on Sustainable Development in Johannesburg August 2002. The smoking statue symbolizes the selfish 'Freedom To Pollute' attitude that the rich countries, with the USA in the lead,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

The City Council banned the exhibition of the sculpture in the central 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 farcical claim that the world's most famous sculpture - the American liberty symbol - is in too bad 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.



Statue of Liberty spilling out smoke in front of the US Embassy in Copenhagen



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



SURVIVAL OF THE FATTEST

A huge fat woman from the West is sitting on the shoulders of 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 the poor people by means of a biased and unjust world trade. The rich countries enforce discriminating tariff barriers and subsidies to keep the poor countries out.

The sculpture was unveiled December 2002 in Copenhagen. Subsequently Danish NGOs used the sculpture in their campaign against the global trade robbery. Undoubtedly, there will be a great demand for the fat woman for future campaigning.

The woman is holding a pair of scales as a symbol of justice. But she is closing her eyes, so the justice is degenerating 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 immigrants. 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.

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



EUROPEAN SOCIAL FORUM

Another world is possible - so 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 altruistic to the poor. But the altruism is inverted Robin Hood. Our chanted free trade is full of restrictions in defence of our privileges, while the third world is kept in misery.*



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 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.



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 world, this time to separate the poor from the rich?

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 inviolability of life, yet allow 30,000 children to die every day due to miserable life 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 the previous dictators through the World Bank.

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

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 poor countries by means of unfair export subsidies. For each Euro of development aid, we invest 5 Euro for subsidising our own production.

I wonder how we can teach our children to be social beings and to care for others, while our TV 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

A sculpture to denounce the EU's 'madness of subsidies'



The sculpture was launched during the Global Week of Action, April 2005. It was set up on 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 will point up the grotesque fact that each cow in the EU receives a subvention of 800 US dollars to block the poor countries from selling their products on the European market.

WTO Summit in Hong Kong, December 2005

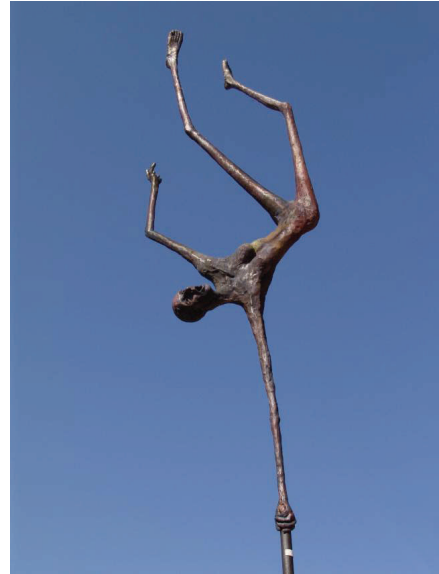
Mad Cow Disease had [come to Hong Kong](#) together with [Survival of the Fattest](#) and [The Hunger March](#) to pinpoint the inequitable world trade.

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



BALANCING ACT

Copper sculptures representing human figures performing an apparently impossible balancing act on the top of a very tall pole of carbon fibres. They are functioning as a 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 co-operator Lars Myrthu-Nielsen from the Danish Eco-network.



THE LITTLE MATCH 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 made a tour through Denmark in connection with the municipal elections to highlight children's living conditions in 2005.

The project was carried out in co-operation with the Educationists' Association, BUPL.

THE GOLDEN CALF

to denounce the unethical investments of Belgian banks, November 2005

In the Belgian city 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 to account. Why our savings go to weapons, dictators, sweatshops 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. In a landscape of gloomy sculptures a [speech](#) is recited taking inspiration in Martin Luther King's famous speech *I have a dream*, but with the sign reversed, so that brutalisation and mental callousness are voiced. The performance is an admonition against the slide towards the inhumane society we'll witness if we do not succeed to curb the demonic sides of our mind.

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'. On these pillars are placed the 2 metre high sculptures [My Inner Beast](#) and they are illuminated by bonfires at the bottom.

From 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 vomit flames 3-4 metres high.

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

On the poles are attached copper hands holding oil lamps made of coca cola bottles covered with copper. The lamps associate to 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 is branching out. In the core of the sculptures electric kettledrums are installed.



The Nightmare at the Roskilde Festival, 2002

THE UTMOST SILENCE

A display of modern society's vulnerability

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 modern time'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 11 September endowed the performance with poignant relevance.

The scenography was created as a sculpture in its own right. It was built up to visualize the duplicity of human conduct. The stage measures 12 x 6 metres, consisting of a centre plateau of 3 x 3 metres. The central plateaus dissolves into minor platforms which move upwards and outwards at both sides. Both the centre plateau and the minor platforms drift on a forest of bars. So the construction appears as almost weightless.

The stage 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 societal, ethical, cultural issues.



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 big cross. It is a harsh comment to the impact of the fundamentalist branch of the Christian church, with President Bush and the Pope in the lead, on contraception and sexual education. 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 somewhere in the USA, in front of the Vatican and in the European Parliament.

Inauguration of the sculpture

The first sculpture was inaugurated on 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 co-operation with the parish council and the Dean Anders Gadegaard who in his speech emphasized the responsibility of Christian churches for curbing the spread of AIDS.



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.



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 policy of the country. Due to this policy, enforced 'in the name of God', Nicaragua has an outrageous rate of maternal mortality.

THE COLOR ORANGE

A project to highlight the violations of the 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 the protest against the human rights violations in China. The strict censorship can ban the use of obvious symbols of 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.



The Pillar of Shame in [Hong Kong](#) is painted orange by democracy activists ahead of the 4th June commemoration of the Tiananmen 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

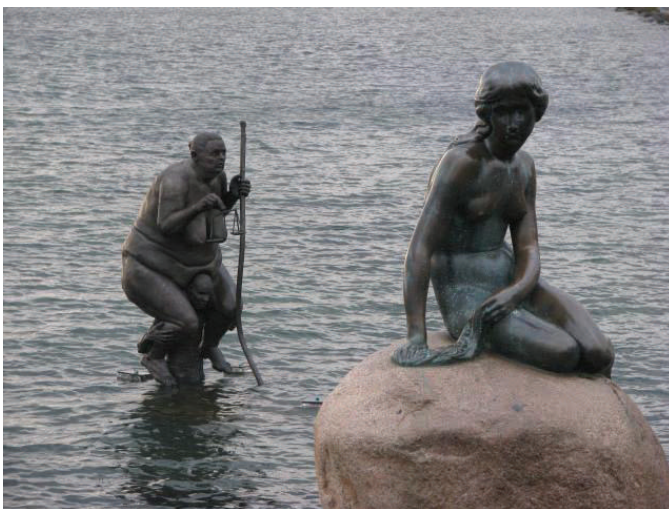
A series of art installations displayed
on the occasion of the COP15 summit 7
- December 2009 in Copenhagen

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



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

1. **The 7 meters line.** 24 kilometers of red blinking LED-lights appeared at 7 meters height during UN's climate summit. The lights were hung up around the 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 pulsating red light. The light is projected onto the pillars and with the reflection from the water in the ditches a cathedral-like ambiance is generated. The pulsation of the light follows 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 meters high bronze sculpture depicting 'a messenger' with a mythical radiation. The integrated light display count up the number of refugees that the climate changes create.
5. **'Freedom to Pollute'** on the Amager Fælled. A 6 meters high replica of the Statue of Liberty emitting smoke from the torch. It is placed on 'the little mountain' at the center of the area. It is strongly illuminated, so it can be seen from big parts of Amager and Copenhagen. The sculpture symbolizes the western world's over consumption and our reluctance to change this.
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 shrill colors. Put up on the savannah-like area they remind of female refugees in Sudan. The sculptures, illuminated by a strong white light, symbolize the 200 million climate refugees that are expected to come within the next 40 years.



[Survival of the Fattest and The Little Mermaid](#)

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') self-complacent 'righteousness'. With a pair of scales in her hand, she sits on the back of 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 in European capitals. The campaign was carried out on the occasion of the European Year for combating poverty and social exclusion 2010.

Bronze sculptures are usually put up to honour important powerful persons. But here the noble material is used to give voice to people who are normally ignored.



Homeless Sculptures exhibited
in the European Parliament, Brussels 2010



SAS offers a first class flight
to a homeless

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

So far, the sculptures have been exhibited in 5 Danish cities and in 6 more European countries:
2010: Belgium, Portugal and Hungary
2011: Romania, Norway and Ireland.

Most important was undoubtedly the exhibition at the European Parliament 2010. The sculptures made a thought-provoking background for a hearing titled 'Ending homelessness is possible!'



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

THE REFUGEES' SHIP

A project focussing on poverty and refugees

In co-operation with the NGO *Living Sea* Jens Galschiot has rebuilt the fishing cutter *M/S Anton* to function as a refugees' ship. On its tour the ship is touching harbours in Denmark and abroad. Suddenly a cutter filled to the brim with boat people appears in the middle of the harbour idyllic. In fact, 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 millions of people will be compelled to leave their homes heading for the West, as a consequence of the climate changes.

But, for sure, the ship will not just 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 a widespread belief, 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.

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

In December 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 will presumably touch various harbours in Scandinavia.

2013: We hope that a Mediterranean tour is a feasible. In this region the boat people represent a particularly pressing problem.

FUNDAMENTALISM

An art installation by Jens Galschiot on monotheist dogmas

This art installation is a warning against fundamentalism. A strictly literal reading of the holy books entails a heartless and callous attitude eventually leading to intolerance and fanaticism.

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

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

An outline of the sculpture

The idea is to create a monumental bronze sculpture consisting of the letters of the word 'FUNDAMENTALISM'. The letters are 2.5 meters tall and erected in a large closed circle of 7 meters. A small opening at one of the letters is the only entrance to the inside of the installation. Each letter is built up of religious books of the three monotheist religions: Christianity, Islam and Judaism - the book religions.

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, one can only get out of the same opening, but here is a sign saying 'NO EXIT'. On the outside of the circle directly on the individual books are posted small signs, similar to pieces of paper. On these small notes are engraved 'humane' quotations from the holy books. On the inside of the circle is engraved the corresponding negation of a humane attitude found in the same books.

The installation will be inaugurated in the spring/summer of 2013 at the prestigious art museum *heart* in the Danish city of Herning.



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 co-operation with *The Mobile Gallery* in Kolding that had received a 76 m long submarine as a gift from Gorbachev. French artist Jean Dewasne was envisaged to be responsible for the outside ornamentation, Galschiot for the inside fitting up of the submarine. The vision of establishing a cultural growth centre for young unemployed in the submarine was never actualised.

Documentation: A professional [video](#) program about the exhibition.



Detail from one of the Shields

THE LITTLE PRINCE

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

A sculpture group describing 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 is meeting on his way. He finds out that "the essential is invisible to the eye and only by the heart you really see".

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



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 dimension of man, understood as the encounter between male and female, life and death, nature and culture. The stage was set up in a 500 m² big 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 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.

Documentation: two professional [video](#) programs (Danish TV2). Book with photos and an interview.



Elysium

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, 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 exhibition of gardening, where it achieved the first prize.



CIVILIZATION

Copper sculpture exhibited on the occasion the 50th 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 the future conditions of life for all children on our 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 weighed 250 kg and represented a woman screaming desperately to the sky, why her God has abandoned her.

The sculpture was exhibited in a sculpture park connected to *Vaerkstedsgalleriet* in Otterup on Funen, until it was stolen on 16 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 staggered up on 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 the place people gathered around. It represents the light in the darkness, the 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 whole human beings", Jens Galschiot says.



The *Fiery Soul* standing in front of the Odense Congress Center at the inauguration of the Year of Volunteers in Denmark



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 radiation the sculptor is focusing 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 merely insubstantial surfaces. 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 fair of 2003 Jens Galschiot exhibited a series of big sculptures. The famous 8 meters high [*Pillar of Shame*](#) was set up at the entrance.

In the halls you would find fountains meters in height and huge masks in copper especially created for this exhibition.



Fountain, boulders and copper



Princess Alexandra (to the left with the bunch 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 sword and scales and watches over the trial. As she is clad in fishing net a connection is made to Kraka, a beautiful and wise woman of Norse mythology.

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

It is 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 with a powerful institution before which the defender does not appear on the footing of equality.

This implies by no means that I support a inhuman 'law and order' judicial system, the sculptor emphasizes.

FROM DUCKLING TO SWAN

**Based on Hans Christian Andersen's
fairytale *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 withhold the very split second where the ugly duckling looks in the water-mirror and finds out that it has become a beautiful white swan.

The symbolism of the fairytale, and the sculpture, tells that to find your self-esteem, you have to look yourself in the eyes. This truth is apparently banal, but probably one of the most difficult things to do. Many people live a whole life and die 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 formed as 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 apparently inconsistent materials 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 contrasting 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.* [See photo](#)



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

THE STORYTELLER'S FOUNTAIN

An interactive monument to Hans Christian Andersen - from hopeful beginning to deep disappointment

Jens Galschiot launched a design for a monument to the world-famous storyteller on the occasion of the 200th anniversary of his birth 2005. The sculpture is a fountain cast in copper and bronze, 10 metres in diameter. On the edge Hans Christian Andersen is sitting 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 fairytales 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 founding, more than 500.000 €. Contributions had come from a local foundation, the commercial life, trade unions and a public subscription.

But then the financial crisis arose. 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 big statue of Andersen was finished 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, the support of 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

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

On 8th 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 on a carriage that 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 2nd April 2012. Then we can drive him to the city centre where he can gaze upon the city for a week or so, and then he will be buried once again*.



Hans Christian Andersen is back in town

Many people are missing the poignant sculpture on the Town Hall sq. So Galschiot has filled the gap with the sculpture [*The Drowned Storyteller*](#), that will be a part of a sculpture group to be exhibited at the prestigious Randers Art Museum. April 2012.

CLOTHING SCULPTURES

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

He says:

"By capturing and re-creating these experiences in copper, I create such an effect so as to compel us to visually re-assess 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 instant of the motion of the 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 costume sculptures from their human content, or by letting my sculptures be wrapped within 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 reach up to the human fantasy, and if my sculptures merge with the imagination of the observer, I have indeed achieved my aim."



ARABIC SCULPTURE GROUP



Teshahud. Copper, 120 x 60

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 created 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 on a co-operation of transforming the art of Haute Couture into sculptural art. However, the idea did not take concrete form until 1998, when the School for Fashion and Design of Odense requested the two artists to create a sculpture for the new buildings of the school.

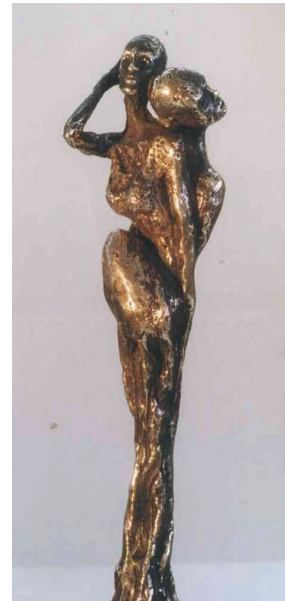
Just before his death in 1998, Erik Mortensen designated his creation the 'Octopus Robe' as model for the sculpture that was set up in front of the School in September 1999.

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 play of draping of 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 is constantly fluctuating 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 Jugendstil is striking. His expressions are often influenced by surreal distortions and archetypal imagination, centred on simple and almost banal, but strong symbolic images.



COMMISSIONED WORK



Queen Margaret II receiving the *Shield*

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 the Odense University Hospital bought by the midwives' foundation .

Pregnant. Slim pregnant woman for the maternity ward of the Hospital of Soenderborg.

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 wedding 1992.



The Ringwearer's Jacket. Sculpture in oxidized copper (50 x 60 cm). A present to Queen Margaret II commissioned by the Clothing Industry's Union of Denmark for Her Majesty's 50th birthday in 1990. Inspired by the book *The Lord of the Rings* by J.R.R. Tolkien which the Queen had illustrated 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 of 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 the prize receiver are engraved. The sculpture is awarded to three persons who have contributed to the propagation of the storyteller's works. The prize has been rewarded, 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. Since 1998 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 had made a special effort in the research and implementation of renewable solar energy.

CONCEPTS OF FUTURE PROJECTS



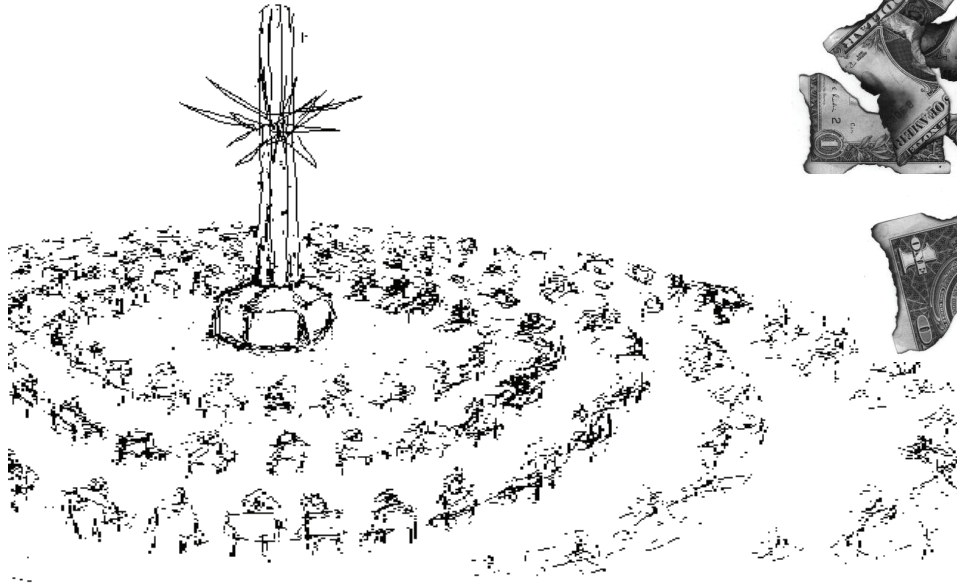
[Model](#) of *The Fall of the Berlin Wall*

THE FALL OF THE BERLIN WALL

A monument of bronze and concrete in memory of the fall of the Berlin Wall. The monument, surrealistic 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 departed, 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 to the town government aiming at the realization of the project. However, at present the perspectives do not seem promising.

THE BONFIRE OF DESTRUCTION

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



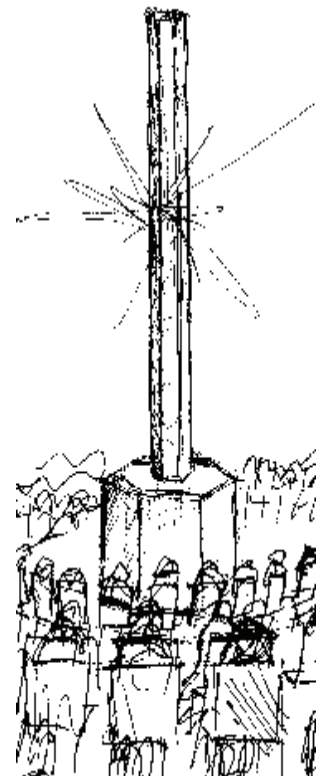
This installation is planned to be carried out on the occasion of an important international event, e.g. a summit focussing on issues such as the poorest countries' disastrous burden of debt, the imbalanced global trade, our squandering of the world's resources, child labour, the status of women, etc.

An eight metres high glass tube is placed on a base. In the bottom of the tube a gas flame is burning. 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 e.g. four days a total amount of 25.000 dollar bills are destroyed.

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



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 Gaasepigen, 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 Tankskibsfederi, 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 Thoubert 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

- [50th Anniversary of OMEP](#), Falkoner Center, Copenhagen, 1998 (X)
- Human Rave, Amnesty International, Odense 1998 (X)
- [Shattered](#), City of Haderslev, 1998 (X)
- Vaerkstedsgalleriet, Tørrerose, 1998/99 (X)
- Rock against Nazism, Andebølle 1998 (X)
- 50th Anniversary of Declaration of Human Rights, Amnesty International, Roskilde Festival 1998 (X)
- Submarine in Naksø, 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
- Andebølle Ungdomshøjskole 1996/97/98/99
- 50th 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 Galschiøt at Frederikssund Art Association, Sep. 2007 (X)
- Vejstrup boarding school, theater/dance/exhibition/teaching theme about Galschiøt, 2007 (X)

2008

- Esbjerg City and College of Education, 2008 (X)
- Fussingø 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" Vejlunds 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, Vejlunds 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](#), [Veile](#), 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
- [Nykoebing 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](#), Sculpture 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)
- Reasee, Climate art, Nov. 2010 (X)
- [Happy xmas trees](#), Town Hall Square, Copenhagen, Dec. 2010

2011

- DSB 'I Lounge, [Copenhagen](#) main station, Dec. 2010/11
- DSB 'I Lounge, Odense 2010/11
- DSB 'I 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)
- [Dragør](#): 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)

Permanent or recurrent exhibitions

- [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 08/09/10/1/12 (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
- [Kopenhagen, 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

- [Three Powers' Sq.](#), front of Parliament, Brasilia 2000 (X)
- [Praça da Leitura](#), Belém, 2000 (P, X)

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

- Marianske 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

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

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, Cormanio 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 Cormanio 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, 1st May 1999 (X)

Mexican children

- [Acteal, Chiapas](#), from 1999 (P, X)
- Alberto Aragón Art Galery, Xalapa, 2010/11 (X)
- [Seven meters in Mexico](#), Xalapa, Dec. 2009

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)

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. Christigiilor (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, Malmoe, 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)

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)

(X) = One-man exhibition, exhibition with at least 15 sculptures or exhibition with the artist's sculptures as an essential part

(P) = Permanent exhibition

Events in the gallery

Exhibitions – concerts – theatre - conferences

- At Gallery Galschiot there is a long list of activities i [udstilling-shallen](#) (400 m2). Activities:

1995

- [Eysium](#) theatre/dance - Galschiot was the set designer

1999

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

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 Strynøe](#), 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 Berceli](#)
- 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), Hugiiltu throat, singer (CN)
- Nov. [Denmark's biggest drum meditation](#)

Member of – participating in:

- Member of [BKE](#) (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
- 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
- Arbitrator in film made by young people at [Odense Film Workshop](#)
- Unreasonable arbitrator at [inspired by...](#) Brandts, June 2011
- Arbitrator in a poster competition about democracy, actionaid danmark, Oct. 2007
- Arbitrator in a competition for a poster about blood donation 2008, Oct. 2007
- Arbitrator in the Danish championship in theatre sport 08/09/10
- Arbitrator in Danish Hairdresser's Association, Hans Christian Andersen 2005 – Storyteller's Fountain July 2005 Rosengårdscenret
- Arbitrator of taste in Danish Championship in aquavit production
- 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 foundations, 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 - Superbrugsen, Albanigade - Tebstrup Gedeoste - Irma, Rødovre - DSB Inter-city og Grupperejser - Solhjulet - Galleri Asbæk - Bodyshop Danmark - Brødrene Vestergård, Hvidovre - various anonymous contributors

Others: Scenetjenesten - Odense Kommunes Erhvervstræningsskole - Kultur-fabrikken på Amager - Team Theatre - Rampelyset - Søren Gericke - Municipalities of the County of Copenhagen - Krakgården

Elvysium, 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 Lærfabrik 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 Tømmergård - 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, e-mergency, 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 '97, 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





Gallery Galschiot

Workshop and Gallery

You are welcome to contact me, if you want more information, to visit my workshop, to set up exhibitions or to buy sculptures. Guided tours in my workshop (1500 m²) 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.

Workshop:

Banevaenget 22
DK-5270 Odense N
Tel.: +45 6618 4058
Fax: +45 6618 4158
E-mail: aidoh@aidoh.dk
Internet: <http://www.aidoh.dk>

Private:

Alexandragade 4
DK-5000 Odense C
Tel.: +45 6614 4038

Mail-list: maillist@aidoh.dk

Info: www.aidoh.dk

Sculptures: <http://sculptures.aidoh.dk/>

Available:

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, English, Esperanto, French, German, Italian, Portuguese, Russian and Spanish.

Free Film/ Video download: <http://www.aidoh.dk/Videos>

Free E-books download: <http://www.aidoh.dk/E-books>

Download this CV: <http://www.aidoh.dk/CV>



Jens Galschiot