

THE MODEL **PALLE** **NIELSEN**



ARKEN

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Foreword

Christian Gether

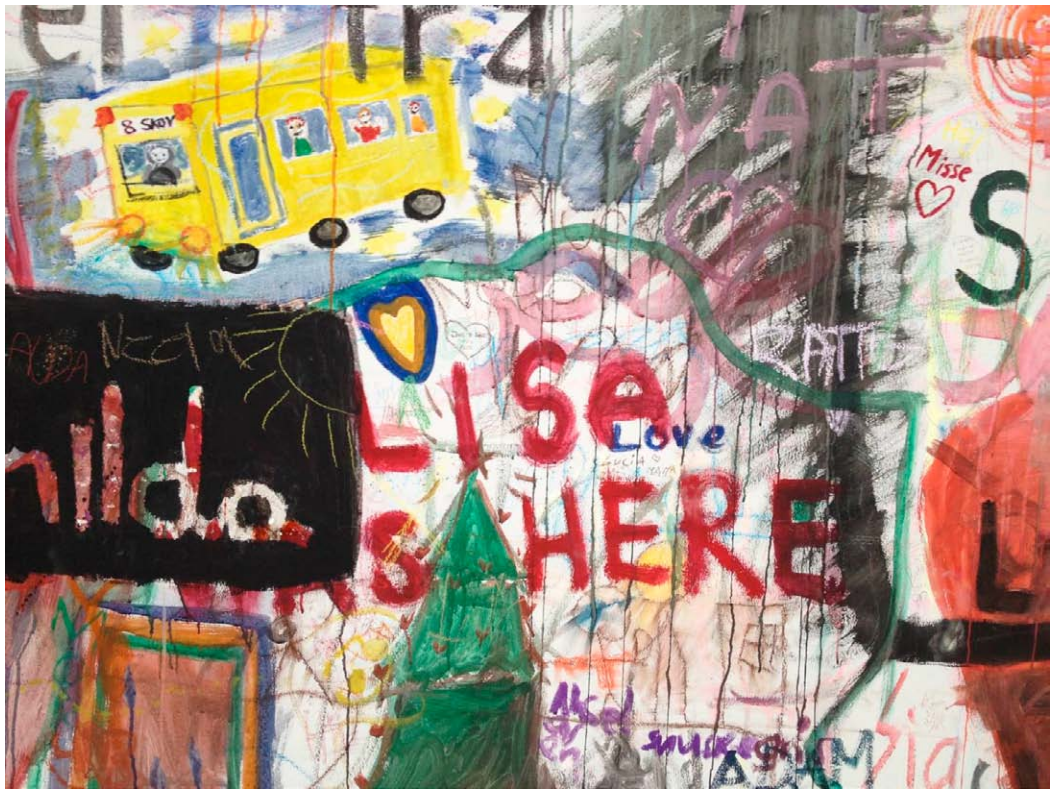
To be perfectly honest, when we stood with Palle Nielsen on February 7 2014, enjoying the sight of all the children who with queals of delight, flushed cheeks and eager paintbrushes conquered *The Model* in ARKEN's Art Axis, we were as nervous as we were happy. We were not entirely sure what we had started. We knew that we had given half of the museum's exhibition area to children for almost a year, so they could experience free play and a new interpretation of the legendary *The Model* of 1968. But we had not dared to hope that the children would embrace *The Model* so wholeheartedly, bringing it to life and transforming it from a playground into an artwork, from an exhibition into a place.

At ARKEN we have a strong focus on participation, people at play, and the role of the museum in society. *The Model* therefore has a special place in our hearts. It is the first time since 1968, after spending decades in oblivion and only recently being brought back into the limelight, that *The Model* has been installed in an art museum. With this publication, we aim to document *The Model* of 2014 and present art historical as well as educational and philosophical perspectives on Palle Nielsen's work. Many of the texts in the publication are extended versions of the presentations given at the seminar *Lisa was Here* at ARKEN in October 2014. We would like to extend our warm thanks to all the speakers and catalogue authors who have contributed from different perspectives with meaningful analyses of *The Model* as installation art, as a framework for play and creativity, and as a model for participation.

Project employee Thorbjørn Bechmann, coordinator Nanna Mølbak Hansen and ARKEN's curator Dorthe Juul Rugaard have made a major and dedicated contribution to the success of *The Model*. The same is true of our amazing team of play hosts – providing inspiration and friendly care – who from the first to the last day of the exhibition have provided an indispensable link between the children and the physical framework of *The Model*. Hosting a work like *The Model* demands considerable resources, and we would like to extend special thanks to Nordea-fonden. Without the generous support of the foundation, the project would never have been possible. We would also like to thank our collaborators Kvadrat and Maskot, who have helped us make daily life in *The Model* a good experience for children and adults alike.

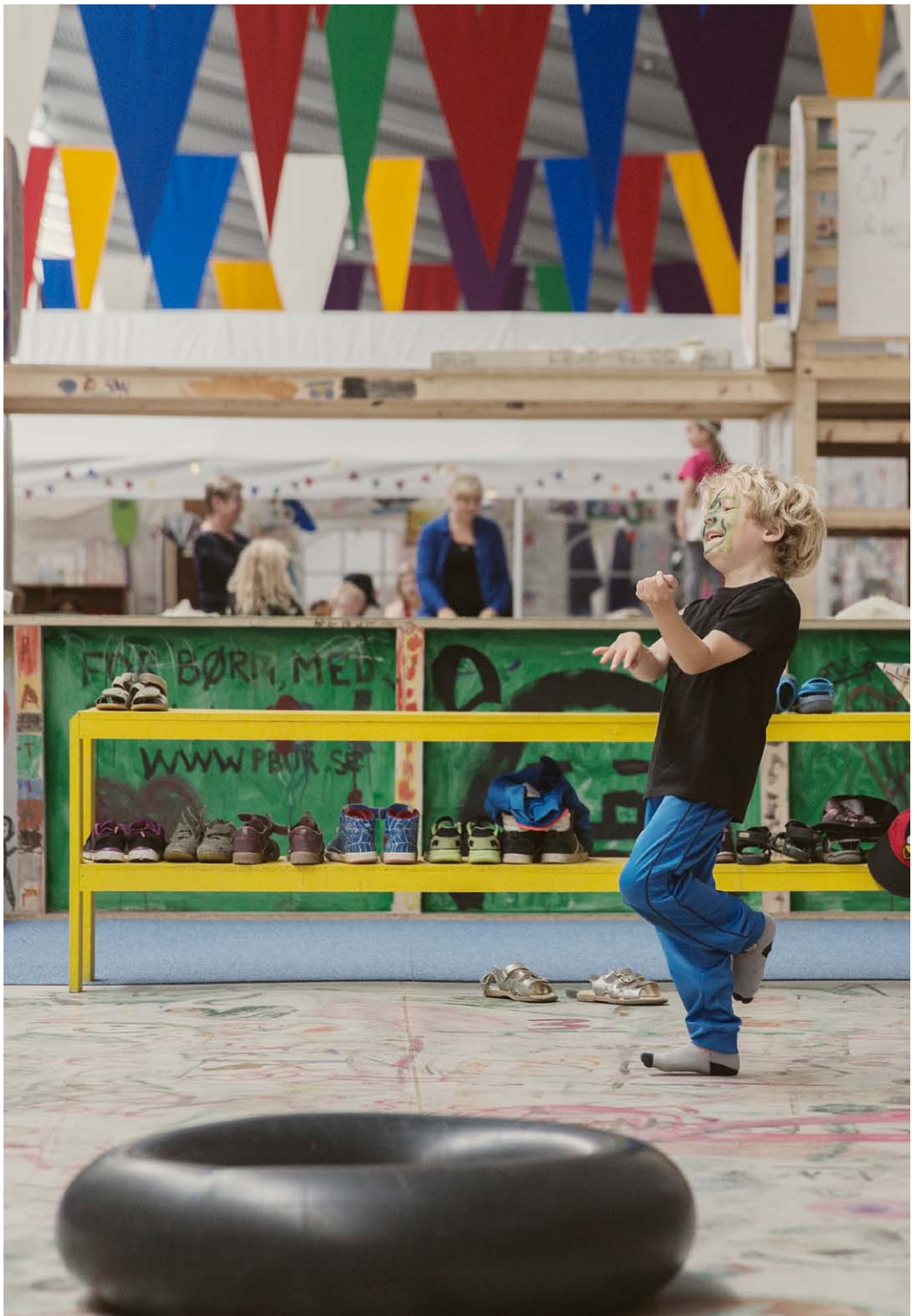
Our greatest and warmest thanks, however, go to Palle Nielsen. For his passionate dedication to the wellbeing of children, for an outstanding collaboration, and for trusting us to get it right. It has been a fantastic experience for our visitors and for ARKEN. The 2014 exhibition of *The Model* is now closed, but we recently acquired the work for our collection. With the acquisition, we proudly and respectfully assume responsibility for keeping *The Model* alive for the children of the future.

Christian Gether
is the director of ARKEN Museum of Modern Art









The Model 2014

- A Model for Qualitative Participation

Dorthe Juul Rugaard

'I loooove this place!' a schoolboy shouts enthusiastically to his classmates, who are in full swing playing in Palle Nielsen's *The Model* at ARKEN. The air is full of squeals of delight, laughter and shouts, mixed with soundscapes from the loudspeakers surrounding the play area. Flushed and sweaty, the children jump around in a big pool of foam rubber, have pillow fights or perform elegant somersaults from the bridge wearing princess dresses, matted wigs and face paint. Those who need some peace and quiet after their foam-rubber escapades, are building cardboard-box cities, gluing and painting. Some sit at a work-table, others have put everything they need on the floor of the gallery, where the polished concrete has virtually disappeared under a sea of colour and drawings.

Right Here, Right Now

In 2014 ARKEN dedicated its largest and most striking gallery – the Art Axis – to children. Adults are also present, either watching from the sidelines or joining in: Parents and grandparents, teachers and 'play hosts' – the museum's name for the people wearing dungarees who inspire and look after the children as they play in *The Model* on a daily basis. *The Model* is Palle Nielsen's (b. 1942) reinterpretation of his legendary, activist 'artwork as project as exhibition' *The Model – A Model for a Qualitative Society*, which was originally installed at Moderna Museet in Stockholm in 1968. Palle Nielsen's work fills the space with life – with an open field of

situations, possibilities, exchanges and interactions, which everyone present contributes to and creates on equal terms.(1)

This article is an introduction to *The Model* at ARKEN in 2014. It attempts to answer questions like why the latest chapter of the story of *The Model* has unfolded right here, and what kind of model *The Model* is now. The reinterpretation of the work generates engagement and critical reflection, which touch on some of the social relations and political realities *The Model* has the potential to reveal. *The Model* at ARKEN is not a historical reconstruction, nor does it document the work of 1968. It is about action and presence here and now, but with a historical background – the only sense in which it is an artistic ‘re-enactment’.(2)

As the curator of the exhibition, I am neither impartial nor in possession of critical distance to what, as I write, is happening and unfolding full blast at the museum. On the other hand, I have privileged access to a work that once the exhibition closes after ten months, will only exist in the form of documentation, correspondence, eye-witness accounts, this publication and memories that change and fade. I write on the basis of a close knowledge of the preparations for the exhibition, and many conversations with Palle Nielsen about the history, motivation and process behind *The Model*. I am also part of the organisation that supports the daily rhythm and functioning of *The Model*, and which is challenged by the process. In this article I draw on both my practical experience and art theory, primarily the art historian Claire Bishop’s location of participation-based art between the social and the aesthetic, and the philosopher Jacques Rancière’s analysis of ‘the emancipated spectator’.

A Feeling of Freedom

In 1968, a time when childhood and children’s power were political issues, the young activist artist Palle Nielsen was given permission to install a huge activity playground in the main gallery of Moderna Museet in Stockholm for three weeks in October by the museum’s director Pontus Hultén. The die for a political event had been cast.(3) Katarina Havermark, who was eight at the time and who is now a conservator at Moderna Museet, was

one of the more than 20,000 children who queued with their parents to get into the museum and play. This is how she remembers the experience:

'[It was] a really positive experience for me – the feeling of freedom at being allowed to rush around and jump in the foam rubber sea with so many possibilities to paint and build and play. As far as I remember there were activities in different rooms surrounding the foam rubber sea in the middle. Jumping off the bridge was probably my biggest experience. It was really exciting, and there were lots of other kids there to share it with. I remember jumping again and again and getting hotter and hotter and charged with static electricity by the foam rubber. I was wearing a pair of long, pink and maroon checked trousers made of some kind of synthetic material that attracted lots of tiny bits of foam rubber that stuck to them. My hair was also electrified and standing on end. Everything created a feeling of freedom, a feeling that anything was possible.'⁽⁴⁾

The activity playground gave children a free space where they could release raw energy through physical play, a sensory and experimental presence, and creative development – either alone or with others. The adult volunteers joined in either by inspiring

FACTS ABOUT THE MODEL

- Installed at ARKEN from February 9-December 7 2014 in The Art Axis - the largest gallery at the museum.
- During the exhibition 158,180 people visited the museum, including 34,633 children. The highest known number of visits by a single child was 11.
- The first time since 1968 that *The Model* has been installed in a museum.
- *The Model* in 2014 consisted of foam-rubber pools with jumping bridges and painting and dressing-up tents for children aged 3-6 and 7-12, as well as inflated inner tubes, cardboard construction areas and music and soundscapes that could be played on an iPad. From April 9-September 7 there was also a plant station where children could plant seeds.
- Approximately 65m² of foam rubber.
- Around 50 play hosts during the entire exhibition period (artists, designers, students, people on sick leave, museum curators, a vice director, IT support workers, etc.).
- Acquired for ARKEN's permanent collection in 2014.

play or helping according to Palle Nielsen's guidelines. If conflicts arose, for example, they were to hug the children or jump into the foam rubber with them, instead of trying to resolve the situation verbally, educationally or intellectually.

According to Lars Bang Larsen, who has researched *The Model* in 1968 exhaustively culminating in the publication of his book *The Model* in 2010 (5), in 1968 *The Model* was 'concerned with the meaning of the social and subjective change that the playing child generates within the machinery of society. As such, the event was nothing short of a mass utopia of art activism, aimed at applying an anti-elitist concept of art for the creation of a collectivist human being.' (6)

Through the alternative communities generated through spontaneous play and creativity, children were to guide adults, providing them with a model for a qualitative society, which in Palle Nielsen's rhetoric meant a society of freedom and community, self-determination and solidarity. (7)

The Model was not only a fantastic playground for children, where they could lose themselves as individuals in an emancipatory flow of sociability, bodily senses and creativity. It also created a symbolic space that assigned adults a double participant/spectator role so they could observe and use the children's patterns of behaviour to think about alternative social and community structures. There were even eight video cameras in the space – one of them controlled by the children – that transmitted the activities so children and adults could look inside *The Model* from the outside. Three students from the Child Psychology Institute in Stockholm also made observations for their research. Finally, *The Model* was a Trojan horse (8) full of children that Nielsen rolled into the museum to transform the white cube into a space where people no longer contemplated art with passive reverence. Instead, visitors were met by playing, active children, who in Palle Nielsen's own words could change this concept of art through their very real presence in the room, creating a 'story of a totally different interactive and participatory art form.' (9)

As Lars Bang Larsen notes, in 1968 *The Model* emerged in a complex mesh of oppositions between art and anti-art, the indi-

vidual and the collective, the child-led and the adult-led, freedom and regulation, idealism and pragmatism, etc. (10) These polarities permeated the work as a concept, as a project, as an event, and as a dream and reality. To this I would add the social and the aesthetic as a key pair of concepts the project/work operates between. Palle Nielsen's goal with *The Model* was not to move utopia out of the domain of art into the anti-aesthetic or ethical field, but to make the work a motor for social change in art and everyday life. The cultural theorist Mette Thobo-Carlsen has a similar take on *The Model*, noting that the idea of art being simultaneously aesthetic and aimed at social change is rooted in Rancière's idea that the belief in the autonomy of art and the promise of social change co-exist – paradoxically – in all art. (11)

Community and Participation in *The Model* 2014

With *The Model* in 2014, children have also radically transformed the gallery space. Not only have they and their adult hosts literally taken over the floor, walls, foam rubber pool and workshop tents, even exhibition elements like signs, photostats and other texts have been written on, scratched, coloured, covered and decorated to form a multi-voiced, visual and textual patchwork of statements, signs, comments and tags. As the images in this book show, *The Model* changes continuously as an environment in which sounds, movements, dialogues and materials constantly shift in atmosphere, intensity and quality. Together with the energetic presence of the children, a complex network of actions, gazes, voices, and subject and spectator positions have emerged, comprising the nervous system of the work as a social organism and participation-based art form: Spontaneous games of tag, jumping and building games, squeals from the 'pool' and deep conversations in front of the mirrors; children and adults alternatively taking the initiative for different activities; anxious and disapproving parents who interfere, or parents who relax and watch from the sidelines; friends that upload photos of each other on social media; endless 'tags' on the walls and comments in the visitors' book; play hosts and museum guards explaining the playground to curious and sceptical museum guests.

On a daily basis, what happens is what could broadly be called relational exchanges between the artist, the children, accompanying adults, play hosts, museum guards and visitors to other exhibitions at the museum. The play hosts who welcome school and kindergarten classes to *The Model* have been instructed by Palle Nielsen in their key, relational role: To mediate between the physical framework of the work and the children's own play as friendly protectors and inspirational helpers – in Palle Nielsen's own words, as 'models'. At other times the space is full of families with children, and the play hosts are constantly aware of how and where they should join in with inspiration for play, adult dialogue or practical assistance. Since the exhibition opened, these play hosts have engaged in a continuous process of sharing experiences, ideas, and play experiments. This is a process that takes place daily, but also in monthly study groups, which are regularly attended by external researchers, the artist and me as curator. (12)

As in 1968, the play hosts were there to support the children in their 'play flow', resolve conflicts and make playing as safe as possible. In this sense it is not (nor was it in 1968) total child anarchy. The goal is not unregulated chaos, but a flow of play that gives the children the opportunity to experience a feeling of freedom.

Children and parents interact differently at different times. One minute they might be playing on apparently equal terms with inflated inner tubes or painting on the floor, the next we hear "Watch me jump dad," as dad stands on the edge of the foam rubber pool taking a photo for Instagram on his smartphone. Other parents relax on the sofa, enjoying their children playing together without needing adult attention.

But who is the spectator and who is the subject in these situations? Who influences whose behaviour and actions? When is there equality and the exercise of power, or togetherness and distance? Is *The Model*, for example, a performative, democratic conversation between the artist and spectator, as Mette Thobo-Carlson suggests, or is the voice of the artist entirely absent from his own work? (13) One thing is certain: A lot of conversations between a lot of different people take place in *The Model*. It is, however, difficult to say what kind of conversation takes place between the

artist and the spectator. For visitors to the museum who play in *The Model* and then thank us for a 'great kids' event' neither the voice of the artist nor the symbolic dimension of the work have apparently been part of their experience. But for visitors who read the introductory wall text, handout or quote from the artist on the wall above the sink, Palle Nielsen is present as the voice of the artist, as a result of which they also experience *The Model* framed as a symbolic space. Maybe Rancière's concept of a 'theatre without spectatorship' can inspire an understanding of *The Model* as a space where there are many different conversations with and without the voice of the artist. Because it is the participants and whatever understandings they bring with them to the museum who activate the work, filling it with their actions and interpretations.

In 'The Emancipated Spectator', Rancière defines his model of spectatorship as an emancipated community and collective site of action in which viewers become 'active interpreters, who render their own translation, who appropriate the story for themselves, and who ultimately make their own story out of it.' (14) For Rancière, such a theatre represents the potential for the performers and the audience to have an equal relationship in which the very act of spectatorship is a performative act that generates meaning, thus removing the 'traditional' distance between the subject and the spectator. In the context of *The Model*, this can be seen as the absence of a barrier between the artist and the audience, or between the children and the adults when both parties are seen as active and passive, acting and observing, creative and reflective. As a participation-based art form, *The Model* at ARKEN can be seen to have the potential to create this kind of community in which the participants cross borders, abolish differences, and generate new bodily and social experiences. But it is a community that occurs momentarily, in specific situations, only to disappear again as soon as any of the many individual factors at play in *The Model* change.

A Model for Qualitative Participation

The Model at ARKEN is the first installation of the work in a museum since 1968. It marks a return to the original museum context of the work, at the same time as representing a change in context that is key to the potential of work – and the museum – to generate sensory perceptions, dialogues, relationships and meanings. In recent years, ARKEN’s research and public activities have focussed on utopia in art, the future role of the museum in society, and ‘participation’ as a key dimension of art and the communication and curation of art. (15)

The Model is a new art form at ARKEN, and a new kind of democratic conversation with visitors young and old, for whom it provides a shared framework in which they can express themselves individually and collectively. The statement ‘It is only an exhibition for those who are not playing’ was Palle Nielsen’s own summary of the relational structure of *The Model* in 1968. (16) It describes a static and almost confrontational situation which might – or might not – have been true back then, but which is certainly not true at ARKEN today. A brief visit to *The Model* at the weekend – or glance at the visitors’ book full of the comments by children and adults – reveals the extent to which adults participate in play with the children, and how much they themselves use the opportunities for self-realisation provided by *The Model*. It is also clear that some children are conscious of the museum context for their play, and thereby its symbolic dimension.

One of Bishop’s central themes is ‘the social turn’ in art, i.e. art forms that have a participation strategy and practice, frequently with a political, social or ethical goal. She argues that an aesthetic rather than an ethical perspective is more useful in any criticism of participatory or participation-based art, in order to make ‘dialogue a medium’. (17) According to Bishop, the discourse of participation-based, social art forms often seems to exclude them from the realm of art criticism in favour of ethics, and as a result ‘a common trope in this discourse is to evaluate each project as a ‘model’, echoing Benjamin’s claim in ‘The Author as Producer’ that a work is better the more participants it brings into contact with the process of production.’ (18) An ethical discourse prioritises the

process and the intention of the author of the work, which blocks any discussion of the work's meaning as a social or aesthetic form. I would argue that it is precisely its aesthetic form that is central to *The Model* as a participation-based artwork in 2014.

The quote from Bishop points to the title Palle Nielsen gave his legendary work *The Model*, which had the subtitle *A Model for a Qualitative Society*. At the request of the artist, this is no longer part of the title of the work. The decision expresses his disillusionment with the capitalist society of 2014, and the absence of the community spirit and optimism of 1968. Palle Nielsen would probably agree that in the world we live in today 'we are reduced to an atomised pseudo community of consumers, our sensibilities dulled by spectacle and repetition', calling for direct human interaction and engagement with reality. (19) *The Model* is his utopian yet feasible idea of how to free ourselves from alienation by creating an alternative for children and thereby ourselves.

Perhaps the absence of the subtitle makes it easier to see the work as more than the social experimentation and political activism dictated by the zeitgeist of the 1960s. I am convinced that whilst *The Model* was first and foremost created to generate social change for children, it was also a way for Palle Nielsen to make an art form – social aesthetics – that could give this change symbolic form, visual substance and visibility via the media and political debates.

The Model builds bridges between project and artwork, sociology and aesthetics, participation and spectatorship. The work is created by the participants in a museum context in an open central gallery that leads directly to the other galleries at ARKEN. In this context, it gains an inherent, symbolic meaning that supports consciousness of and reflection on the social potential of play and the nature of the sensations that fill the museum on a busy day in *The Model*. Bishop's reading of the aesthetic as 'an autonomous regime of experience that is not reducible to logic, reason or morality' (20) can be seen to support the claim that it is the bodily and mental experiences of children in *The Model* – the buzz, laughter, bumps and knocks, static electricity, feeling of a wet brush on their faces, absorption in play and creativity – that have an aesthetic dimension. For the adults it could be seeing, hearing and

moving through the lively space, joining in and playing, or experiencing the gallery as beautiful, pleasurable, distracting and noisy. For me, there are not only ethics but aesthetics in the very act of participation, which means participating in *The Model* in 2014 has the potential to be stored by the body and in memories, thus become a meaningful experience like the one Katarina Havermark had 46 years ago in Stockholm. If I was asked what kind of model *The Model* is today, my answer would be is that it is a model for qualitative participation, a real community in which people have real experiences, where relationships are formed and interrupted, challenged and liberated. It is a model with a feeling of freedom and the potential for social change. ▲

Dorthe Juul Rugaard

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NOTES

(1) Palle Nielsen's view of the social and situated are informed by the concept of relational aesthetics. Nielsen himself points to relational aesthetics as a framework for his work with what he calls 'social aesthetics' in the manifesto he wrote with Lars Bang Larsen in 2001 called 'Social Aesthetics – What is it?', a text published for the first time in this book (78-79).◀

(2) The German critic Inke Arns writes the following on re-enactment as an artistic strategy: 'The difference to pop-cultural re-enactments such as the re-creation of historic battles, for example, is that artistic re-enactments are not performative re-staging of historic situations and events that occurred a long time ago; events (often traumatic ones) are re-enacted that are viewed as very important for the present. Here the reference to the past is not history for history's sake; *it is about the relevance of what happened in the past for the here and now* (original translation and emphasis). Inke Arns, 'History Will Repeat Itself: Strategies of Re-enactment in Contemporary (Media) Art and Performance' at http://www.agora8.org/reader/Arns_History_Will_Repeat.html. Last accessed November 18, 2014.◀

(3) It is important to note that in 1968 Palle Nielsen was not the sole initiator of *The Model*. As Lars Bang Larsen points out, Nielsen had close contact with the Swedish activist group *Aktion Samtal* ('Action Dialogue'), who he had previously collaborated with on playground actions. The group saw Nielsen wanting to make *The Model* in an art museum as elitist. Nielsen made the project with other volunteers, and in reaction to the ideological scepticism of *Aktion Samtal* he renounced authorship of the work by using the anonymous and collective name 'The Working Group', which consisted of himself and the activist Gunilla Lundahl. See Lars Bang Larsen, *Palle Nielsen – The Model. A Model for a Qualitative Society* (1968), MACBA Museu d'Art Contemporani de Barcelona, 2010, 48 ff and Stine Høholt's interview with Palle Nielsen in this book 'My Art is Not Made for the Artworld', 54-63.◀

(4) Katarina Havermark in an e-mail to the author dated August 8th, 2014.

(5) As well as Bang Larsen's detailed analysis, the book contains Palle Nielsen's own photographs and texts. In 2009 all the material documenting *The Model* in 1968 was donated to MACBA – Museu d'Art Contemporani de Barcelona, which subsequently published the book.◀

(6) Bang Larsen, 31.◀

(7) Palle Nielsen, "En modell för ett kvalitativt samhälle", in the exhibition catalogue *Modellen: En modell för et kvalitativt samhälle*, Moderna Museet, Stockholm, 1968, 3-4.◀

(8) I am indebted to Bang Larsen (60) for the metaphor of the Trojan Horse.◀

(9) Palle Nielsen, 'A Brief History of *The Model*', 2013. Published for the first time in this book (68-71).◀

(10) Bang Larsen, 32.◀

(11) Mette Thobo-Carlsen, 'Deltageren som museumsaktivist. En performativ læsning af deltagelsens politiske potentiale i kunstudstillingen *Modellen: Palle Nielsen*', in *Kultur & Klasse*, no. 118, 2014, 125-138.◀

(12) The play hosts range in age from 15 to 60. They have different nationalities, and very different professional backgrounds. So far the hosts have included visual artists, architecture students, designers, a former children's dentist, a marketing and economy student, and people from a film and music background.◀

(13) Thobo-Carlsen, 12.◀

(14) Jacques Rancière, 'The Emancipated Spectator' in *Artforum*, March 2007, no. 7, 280.◀

(15) Documented by ARKEN's series of exhibitions from 2009-2011, *UTOPIA* and the subsequent publication, *Utopic Curating* (2010). See ARKEN's participation in the cross-institutional research project *Museer og kulturinstitutioner som rum for medborgerskab* ('Museums and Cultural Institutions as a Site for Active Citizenship'), as well as at http://www.smk.dk/fileadmin/user_upload/Billeder/om-museet/museets-projekter/Forskning/RUM_FOR_MEDBORGERSKAB.pdf.◀

(16) Translated quote from the introductory manifesto of 'The Working Group' in the 1968 exhibition catalogue: *Modellen: En modell för et kvalitativt samhälle* published by Moderna Museet.◀

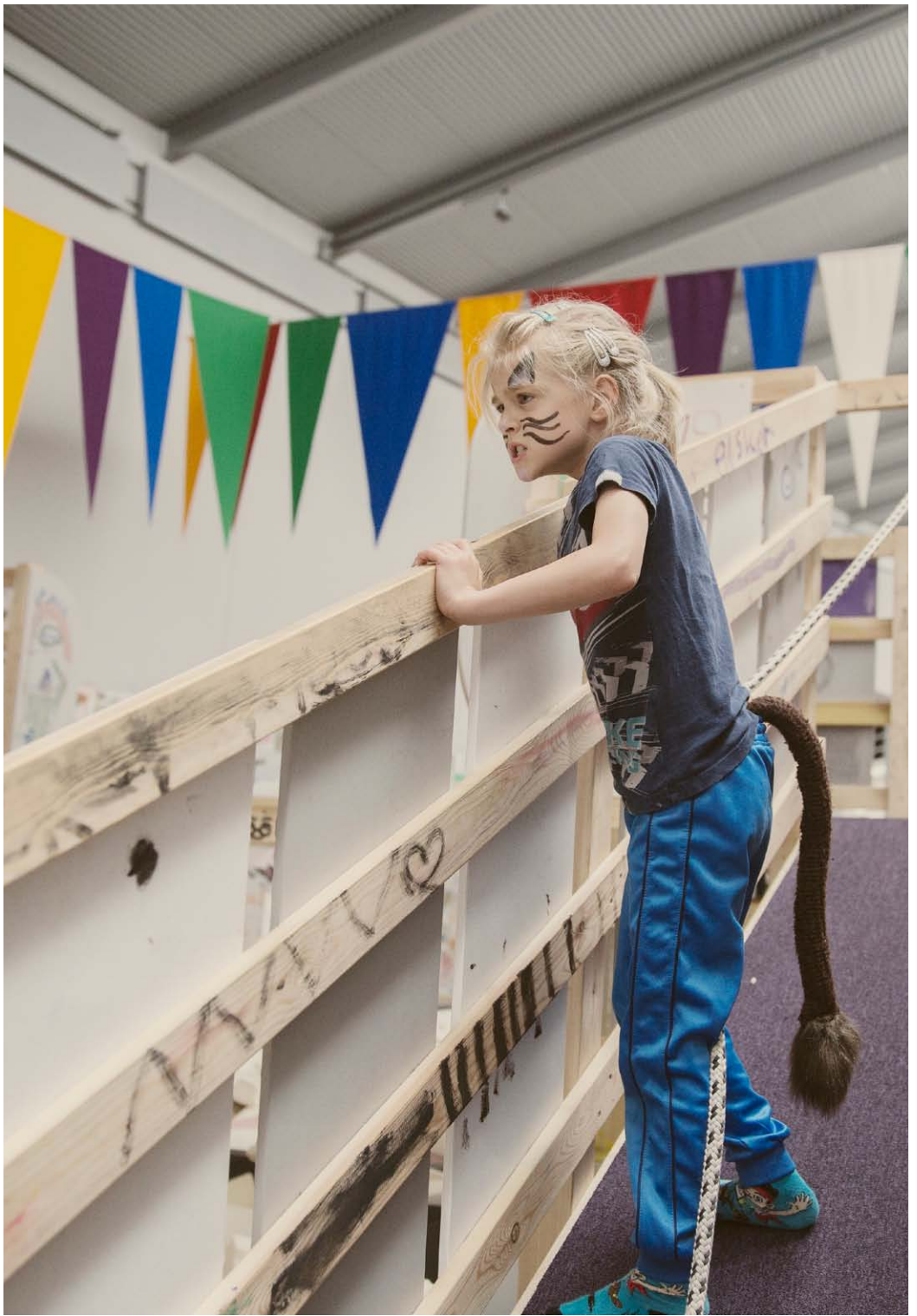
(17) Claire Bishop, *Artificial Hells. Participatory Art and the Politics of Spectatorship*, Verso, London and New York, 2012, 63-64.◀

(18) Bishop, 23. My emphasis.◀

(19) Grant Kester, quoted in Bishop, 11.◀

(20) Bishop, 18.◀





Between Activism, Installation Art and Relational Aesthetics

Palle Nielsen's *The Model* – Then and Now

Anne Ring Petersen

I am lucky enough to live near Utterslev Mose, a nature reserve close to Copenhagen, not far from several large, activity playgrounds that are popular with local children and adults alike. There used to be a troll's head carved into an old tree that the adventurous could climb with ropes, but nature has gradually reclaimed it, and today the tree has totally disappeared. On the other hand, the area now hosts the artist Peter Land's sculptural playground, where brave children can enter the jaws of a submerged giant and find their own way out through the hole in his head. Such fairy-tale places for the imagination and creative, physical play are not, of course, unique to my local area of Denmark. But the question is whether we would have them without Palle Nielsen's *The Model* from 1968, the activity playgrounds that emerged during the same period, and most of all the progressive educational and activist movement for better and more free conditions for children's creativity and play – a movement Palle Nielsen was also part of. Probably not. The lively participation of both children and adults in *The Model* at ARKEN in 2014 confirms the extent to which the culture of both children and adults in Denmark is indebted to the pioneering work of the late 1960s.

As Palle Nielsen recounts in this book,⁽¹⁾ there was an acute lack of playgrounds in the 1950s and well into the 1960s, just as children's creativity was under-prioritised in schools.⁽²⁾ These factors, together with his involvement in the construction of an unauthorised playground in Copenhagen by activists in 1968,

inspired the idea behind the project *The Model – A Model for a Qualitative Society* at Moderna Museet in Stockholm in the autumn of 1968. A crucial source and key to understanding *The Model* is Lars Bang Larsen's book *Palle Nielsen. The Model: A Model for a Qualitative Society (1968)* from 2010. In the book, Lars Bang Larsen attempts to reconstruct *The Model* in words. His goal is to 'attempt to recreate the event's particular time and language'(3) on the basis of a thorough analysis of archive materials, conversations with Palle Nielsen, and an in-depth historical investigation of *The Model's* links to contemporary movements.

My reading is directly indebted to Bang Larsen's convincing analysis and thought-provoking art and art historical contextualisation of *The Model*, but it also shifts the point of view. Whereas Bang Larsen transports us back to 1968 – albeit with a reflective awareness of our historical distance to the event – I am more interested in the relationship between *The Model* then and now.

In what follows, I therefore begin by looking back and locating *The Model* in two art historical frameworks. I examine its connection to installation art, which became established as a genre during the 1960s, then identify potential parallels between *The Model* and so-called relational aesthetics, both of which can contribute to our understanding of the meaning of *The Model* today. As others have noted before me, *The Model* can be seen to have worked with what became known as relational aesthetics during the 1990s. Seen from this perspective, Palle Nielsen's project can be seen as twenty-five to thirty years ahead of its time. Bang Larsen is thus right in describing *The Model* as a project that cannot be confined to a single art historical category of either the past or the present. (4) The high social ambitions of *The Model* move it beyond the ideals of the open artwork of its time, and its appeal to the involvement of the audience goes way beyond the most radical art projects of the period, because it involves children. In other words, a comparison with neither installation art nor relational aesthetics can fully encompass *The Model*: In both its historical and current form the project is far too complex and multifaceted. Such comparisons are, however, useful in analysing key aspects of the aesthetics of *The Model*, and make it possible to specify how *The*

Model relates to key categories in art since the 1960s. Here, I am thinking primarily about the body, space, time, the audience, participation, interaction, collaboration, the art institution and, last but not least, the still widespread expectation of meeting ‘the artwork’ in the form of a static, physical object. Given that *The Model* was beyond the field of vision of most Danish and Swedish art historians before Lars Bang Larsen’s book was published in 2010, a discussion of the project’s relationship to the artistic currents of both its own period and posterity would seem timely.

The art historical considerations of the aesthetics of *The Model* then lead me to a discussion of the differences between exhibiting and experiencing *The Model* then and now. After following my own children’s schooling at a Danish state school over the past 10 years – attending the openings of their painting exhibitions, watching several plays written by the pupils in collaboration with their teachers, and seeing lots of creative audiovisual project presentations – it is my impression that there are some fundamental differences between the socio-cultural context of 1968 and the early 21st century. I therefore argue that we should look for the artistic, cultural and political meaning *The Model* has for us today in the historical and cultural span between then and now. When I write ‘us’, I primarily mean adults. My approach is that of an art historian and cultural analyst: I possess neither the empathic art communicator’s close experience of working with children in *The Model*, nor the toolbox of systematic interview techniques and field studies of the researcher of children’s culture to investigate what children ‘get out of’ playing in *The Model* at ARKEN.

The Model as Installation

When the young Danish artist Palle Nielsen headed the transformation of Moderna Museet in Stockholm into a gigantic activity playground in 1968 it was a groundbreaking project that generated debate in both the media and the urban activist environment that Nielsen himself and the idea for the project came from. From the activists’ point of view, it was transgressive to enter an alliance with the art institution, and for the art institution it was a radical critique that transformed the hushed, white halls into a

free space for children's noisy, physical play. In 1968, *The Model* included a large wooden structure children could climb on and jump down from, landing in a large sea of foam rubber. Children could extend the structure using hammers and saws, paint it, or dress up in old theatre costumes, wear masks of the political icons of the day, and play loud music from several gramophones simultaneously. *The Model* thus reflected Palle Nielsen's belief that the free play, curiosity and creativity of children could show adults how to create a better society.

The health and safety regulations of today have penetrated the very structure of the work, so also physically *The Model* made at ARKEN in 2014 is a different model. But the ideal of children as guides to making a better society and the message that happiness is to be found in free creativity and play remain intact. As Bang Larsen wrote of *The Model* in Stockholm, for a short interval children became 'agents with an identity of their own who could question the supposed authority of adults. The play of the child seems to tell the adult producer-consumer, 'You know nothing of fun, of the disinterested obtainment of pleasure.' (5) For Palle Nielsen, in other words, childhood is a political subject relating to children's well-being, development, freedom, creative learning through play, but also to childhood as a role model for adult life.

The Model realises this vision of the playing child as a guide in a spatial structure that children and adults can spend time in and interact with. In art historical terminology, this kind of work can be called an installation.(6) It was during the 1960s that installation art became established as an art genre, so on this front Palle Nielsen also had his finger on the pulse. An installation is a work that organises different objects and materials in a spatial structure, making the formation of space a crucial, signifying element of the work. Installations often form a spatial whole, and are therefore often what recent media research calls *ambient*. 'Ambient' is a loanword from Italian, meaning 'surroundings' or 'environment'. When used in an art context, it refers to the experience of all-embracing immersion into the environment. The word comes from the Italian *ambire*, which means 'to surround', pointing to the subject's sensory experience of being surrounded by a more or

less clearly defined and demarcated whole. In the case of Palle Nielsen, it is the staging of children's collective activities to form a spatial whole that makes the work into what the 1968 subtitle defines as 'A Model for a Qualitative Society'. Teeming with children, the installation becomes a populated model for a future society – a radical utopia.

Because installations are often transient works, closely related to their time and place and highly dependent on external circumstances, they have often been used to express a critique of the modernist idea of the autonomy of art, defending instead an understanding of the work as closely related to the historical and social contexts it emerges within. In retrospect, it seems obvious that Palle Nielsen, who actually trained as a painter, would choose the new medium of the day – installation. Whereas a painting adheres to the flat surface of the wall, and a sculpture has traditionally been separated from its surroundings by being elevated on a distancing pedestal, an installation opens a wealth of possibilities for interesting bridge-building between three-dimensional art and architecture. In fact, installation has also become a favourite medium for architects to try out and present new ideas and visions. On top of which installations, like buildings, usually allow visitors to enter the work itself, instead of standing outside observing from a distance. Many installations actually need the participation of the audience to be complete as works. It was this artistic, aesthetic potential and invitation to participation Palle Nielsen drew on when he developed *The Model*.

The Model's approach to the audience was, however, more advanced. Nielsen used different approaches to children and adults, and it was in the interaction between them that the utopian, political perspective of *The Model* emerged. How this interaction was imagined was explained in the introductory statement in the exhibition catalogue. Entirely in keeping with the spirit of the project, Nielsen signed the statement with the collective pseudonym *Arbetsgruppen* – 'The Working Group' – despite the fact that no such group existed.(7)

[...]

Their play is the exhibition.

The exhibition is the work of children.

There is no exhibition.

It is only an exhibition because the children are playing in an art museum.

It is only an exhibition for those who are not playing.

That's why we call it a model.

Perhaps it will be the model for the society children want.

Perhaps children can tell us so much about their own world that this can be a model for us.

We hope so.

[...](8)

Participation as a New Ideal

The Model was, in other words, constructed as an activity playground and interactive exploratorium for a child audience for whom the performative was central: Play, the kinaesthetic involvement of the body, creative self-expression. For the adult audience, who in 1968 largely stayed on the sidelines of the installation watching, the installation was to function didactically and re-educationally. As Bang Larsen notes, *The Model* actually revives the original, historical educational and civilising function of the conventional public art museum, despite the declaration in the catalogue that 'there is no exhibition', only play.(9)

That the apparent conflict between play and education in active citizenship is negligible, becomes apparent when *The Model* is seen in the context of the branch of installation art the art historian Angelika Nollert and others have called 'performative installation'.(10) Performative installation is a term that emphasises the work's active involvement of the audience and its character as a situation where there is an exchange between people or between the work and its audience. It is a form of work that – expressed in didactic terms – creates learning through play or, even better, by involving the audience in an experimental investigation of scenarios that, at the outset, they do not really know what are. A performative installation can involve people or other

elements that activate the audience as a kind of participant in the work. In this way, the installation is as much a performance in time as it is an object in space.

The performative installation had its forerunners in the 1960s, with American artists like Allen Kaprow, Claes Oldenburg and not least Robert Morris, whose retrospective exhibition at Tate Gallery in 1971 I would like to explore briefly, because it was almost contemporaneous with *The Model*, was made for a major art museum, and has also been reinstalled in recent years in a modified form. At Tate Gallery Morris broke the institutional codes of the museum and the pompous presentation of sacrosanct artworks as objects of quiet contemplation by building an environment with 'participation' objects that physically active visitors could use – not dissimilar to the fitness equipment currently being erected in city spaces for free use by the public. There were steel ramps with heavy objects that could be dragged up and down, large objects that could be set in motion, a beam to balance on, etc. Critics were generally sceptical of all the bodily abandon Morris' aesthetic playground unleashed, but the audience took to the installation with alacrity.(11)

Both Morris' and Nielsen's projects were intended as radical institutional critique. They aimed to subvert the white cube and the norms that dictated museum visitors assume a contemplative and distanced position of spectatorship. Both artists wanted to open possibilities for sensory cognition through the body at play, but whereas Morris involved an adult audience, Nielsen's work was made for children first, then adults. It is important to remember that Nielsen's institutional critique distinguishes itself from the more general, categorical attitude to the art institution at the time, when artists and art activists were either entirely pro or anti the institution. Nielsen's process-oriented, collective project, which he made in collaboration with Moderna Museet and a group of activists and volunteers, was also methodologically and materially different to the documentary and text-based works of institutional critique.(12) It is precisely these differences that form the basis for a comparison with the relational aesthetics of the 1990s.

The Model and Relational Aesthetics

The term relational aesthetics was introduced by the French art theorist and curator Nicolas Bourriaud in 1998 to describe a major current in art in the 1990s, which grappled with what he saw as one of contemporary art's most urgent challenges: the creation of relationships with the surrounding world for a field – i.e. visual art – that is generally perceived as consisting of 'representations'. Art was no longer to merely 'represent' existing conditions in the world, so the audience could experience them second hand. Art was to be an activity that created new conditions in the world and involved its audiences and participants first hand. Art was to be a 'state of encounter'.⁽¹³⁾ The art practices Bourriaud refers to experiment in this way by using social relationships as a method to connect art with the lifeworld.⁽¹⁴⁾ Bourriaud therefore sees relational aesthetics as a development of the historical avant-garde's emancipation projects and the critique of capitalist society's impoverishment of everyday life - from Dada through Surrealism to the Situationists.⁽¹⁵⁾ There is, however, one crucial difference: Whereas the historical avant-garde had issued revolutionary visions for a utopian future world, the ambitions of relational aesthetics are more modestly concerned with life here and now. The point is not to aim for the impossible, but to realise what is possible. As Bourriaud writes, relational aesthetics builds models of possible worlds. The change it seeks consists of '*learning to inhabit the world in a better way [...]* the role of artworks is no longer to form imaginary and utopian realities, but to actually be ways of living and models of action within the existing real'.⁽¹⁶⁾ The relational artist thus works socially and practically with interpersonal relationships and social communication, initiating temporary changes at an everyday level and forming transient 'micro-communities' or momentary groupings that dissolve again when the group the artwork gathers within and around itself disperses.⁽¹⁷⁾

'Social utopias and revolutionary hopes have given way to everyday micro-utopias and imitative strategies, any stance that is 'directly' critical of society is futile, if based on the illusion of a marginality that is nowadays impossible, not to say regressive.'⁽¹⁸⁾

Seen from the perspective of relational aesthetics rather than in the context of installation art, the material, spatial structure plays a secondary role. The playground becomes a stage and a prop – a means to the end of generating social activity, creative play activities and the mutual interaction that constitute the work's real micro-utopia.

From Utopia to Micro-Utopia

Does children's play mean the same thing today as it did then? The titles of the two exhibitions give us a clue. In 1968, the title was *The Model – A Model for a Qualitative Society*. The title pointed to the project as a symbolic space that functioned both as an ambitious social experiment, as well as presenting a visionary model of society that put freedom at the top of the agenda and let children show the way – a utopian, political model to be followed. The steering hand of the artist was also hidden behind the collective pseudonym *The Working Group*. In 2014, *The Model* is presented in the artist's name. The subtitle has also disappeared, and the somewhat abstract main title is instead accompanied by a motto in the digital museum on ARKEN's website announcing 'A Feeling of Freedom' – putting an individual feel-good experience firmly centre stage.⁽¹⁹⁾

It is widely accepted that context has an influence on an artwork, and that a change of context can therefore change the way the work appears to its audience. This is especially clear in works that are closely linked to the debates and movements of a specific period. What were once political, provocative and pioneering actions, can for audiences years later seem entirely natural – or the opposite, i.e. as documents from a remote past people no longer relate to. *The Model* is the former: It seems 'natural' in Denmark today. Both installation art and relational aesthetics have – for better or for worse – become mainstream, and today's audiences are, on the whole, used to them. It can also be difficult to see Palle Nielsen's *The Model* as a prototype for a qualitatively different society. Rather, it seems to be a radicalised and thereby clearer manifestation of the ideas and social relationships that are widespread in society today, where creativity has become an

omnipresent buzzword with politicians applauding ‘the creative industries’, ‘the creative class’ and growth-generating innovation. *The Model* also no longer functions as an institutionally critical intervention in a museum that created children’s museums staffed by qualified art educators years ago, and that has an institutionalised tradition of annual sensory exhibitions for children.

So what does *The Model*’s formative and educational potential consist of today? To borrow from Bourriaud’s theory of relational aesthetics, we could say that in 2014 *The Model* has been downscaled from a utopia to a micro-utopia. This is not synonymous with the project being depoliticised, but it does mean that it has been politically downscaled to an everyday, micropolitical level. *The Model* of 2014 makes a virtue out of involving all the audiences present as first-hand participants. Children, parents and grandparents all join in – and there are no demands to think about social alternatives in the midst of all the fun. Instead, we are encouraged to ‘feel’ freedom. *The Model* of 2014 is also a micro-utopia because its relationship to society is mimetic (or ‘imitative’, in Bourriaud’s terminology), close to the children’s museums and playgrounds I know so well from where I live.

I have argued that *The Model* of 1968 and *The Model* of 2014 are two very different art projects and statements, and that the specific meaning of *The Model* for us today emerges in the historical and cultural span between then and now. If we look back at 1968 and admire the art activist drive *The Model* was the product of, and if we lament the loss of the political radicalism of the social utopia the activity playground confronted people with then, we also have to remember the lack of playgrounds in cities at the time, the distance between children and adults, and that the educational activities we take for granted in Scandinavian schools and museums today were few and far between.

In 2014 *The Model* appears not as a utopian model, but rather as a historical barometer for both positive and negative changes in the perception of and conditions for childhood, creativity, play, the freedom of the individual, and the relationship between children and adults since the 1960s. Like the micro-utopias

of relational aesthetics, *The Model* shows us that we actually can learn to live in the world in a better way. ▲

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NOTES

(1) My Art is Not Made for the Art World'. An interview with the artist Palle Nielsen by Stine Høholt in this publication, 54-63.◀

(2) For a thorough account of Palle Nielsen's involvement in activist activities for playgrounds in the cities of Copenhagen and Stockholm, see Lars Bang Larsen's text in *Palle Nielsen. The Model: A Model for a Qualitative Society (1968)*, ed. Clara Plasencia, Barcelona: MACBA Museu d'Art Contemporani de Barcelona, 2010.

(3) Larsen, 32.◀

(4) Larsen, 33-34.◀

(5) Larsen, 23.◀

(6) For a thorough introduction to installation art and its aesthetics see Anne Ring Petersen, *Installationskunsten mellem billede og scene*, Copenhagen: Museum Tusulanum Press, 2009, p. 39ff.

(7) Larsen, 76-77.◀

(8) Palle Nielsen's declaration at the beginning of the exhibition catalogue *Modellen. En modell för ett kvalitativt samhälle*, Stockholm: Moderna Museet, 1968, 2.◀

(9) Larsen, 76-77.◀

(10) Angelika Nollert, 'Performative Installation', in *Performative Installation*, ed. Angelika Nollert, Cologne: Smoeck, 2003, 8-29.◀

(11) Petersen, 287-88.◀

(12) Larsen, 35.◀

(13) Nicolas Bourriaud, *Relational Aesthetics*. Dijon, France: Les Presses du Reel, (1998) 2002, 18.◀

(14) Bourriaud, 7-9.◀

(15) Bourriaud, 12. Bourriaud's theory of relational aesthetics has

been met with criticism by art historians including Claire Bishop and Hal Foster. I will not address their criticisms here, since they are not directed at Bourriaud's analysis of the methods and features of relational aesthetics (which are in focus here), but rather at the optimistic rhetoric Bourriaud uses to describe collaboration and participation, including his high expectations of the political and democratic potential of relational aesthetics and his failure to address its mechanisms of social exclusion. See Claire Bishop, 'Antagonism and Relational Aesthetics', *October*, no. 110, 2004, pp. 51-79 and Hal Foster, 'Chat Rooms//2004', in *Participation*, ed. Claire Bishop, London og Cambridge, Mass., Whitechapel and The MIT Press, 2006, 190-95.◀

(16) Bourriaud, 13 (original emphasis).◀

(17) Bourriaud, 17 and 43.◀

(18) Bourriaud, 31.◀

(19) THE MODEL/ PALLE NIELSEN/ A Feeling of Freedom', <http://uk.arken.dk/udstilling/palle-nielsen/>
Last accessed 18.11.2014.◀





The Model as a Site of Inspiration

Lars Geer Hammershøj

ARKEN's construction of Palle Nielsen's *The Model* is, as we know, a reconstruction of his original playground installation at Moderna Museet in Stockholm in 1968. Which is what makes it interesting, because a reconstruction is a repetition. But a repetition is never the same: Due to the distance generated by the passing of time, it inevitably becomes something else. *The Model* today no longer appears as an emancipatory project for social change, just as the playground today is a less anarchistic and more controlled experience than it was in 1968, if we are to rely on the photographs and documentation from that time. Furthermore, the exhibition is hardly going to revolutionise the art museum, since no self-respecting museum today is without a department and activity programme for children.

These differences between *The Model* now and then are interesting, since the distance between the original and the repetition creates a mirror image, which can cast a different light on the work and the role of the work in contemporary society and at the museum.

These are differences worth exploring. Children today seem just as enthusiastic about *The Model* as they were then, so what is it that makes *The Model* work as a playground? What were the anarchistic powers of play Palle Nielsen unleashed at the museum that have apparently not left it since? Is there a closer relationship between art and play than we usually admit? And how can the playground and the museum be understood as places where these forces are set free?

1. The Model as the Expression of Sensory Forces

Children love playgrounds, but not all playgrounds. Some years ago, Copenhagen City Council started closing down traditional playgrounds and replacing them with sensory playgrounds and aestheticized playgrounds. One of them was the playground on Bopa Square, in the heart of the Østerbro neighbourhood of Copenhagen. Today it is one of the most deserted playgrounds in Denmark, despite the fact that it is in one of the areas of Copenhagen with the largest population of children. The slide has been removed, as have the tower and the rockers on springs. It usually takes about a minute before one of the children visiting the playground for the first time says 'This is boring, let's go ...'.

This was what originally prompted me why children love traditional playground elements like sandboxes, paddling pools, slides and swings. And what about new 'classics' like garden trampolines and water slides in activity parks? That children love them, might not be coincidental. These activities might be important for the same reason that children are naturally curious and want to learn and want to get bigger.

My answer is that children love this kind of playground equipment because it enables the immediate expression and experience of sensuous forces, which can be seen to form the basis for and cause processes of formation or the cultivation of character, as well as processes of creativity.(1) Sensuous forces are what cause us to change our way of relating to the world, others and ourselves: They are what determine whether we react openly or sceptically to what we encounter and the new. There are four sensuous forces that have been described by others, but not previously been connected: The imagination, which enables synthesis and is a prerequisite for cognition(2); judgement, as in immediate judgements based on subjective emotions(3); transcendence, which causes and enables us to transcend habitual ways of thinking and acting(4); and vitality, which through repetition generates an intensity that erases differences and changes the state of life.(5)

My hypothesis is that traditional playground equipment can enable the expression and experience of these different sensuous forces. In the sandbox, the force of imagination is given free

rein, since the sand can be moulded into anything from a cake to a town with buildings and roads. 'Look!' the child exclaims and points. In the paddling pool, the force of judgement is at play, determining the direction and patterns of moving water and whether the child playing with the water will get wet, and not least when and how wet. This usually provokes a screeched 'No!'. On the slide, the force of transcendence is at play, as the child takes off and experiences a momentary suspension of gravity. This experience usually provokes a scream of joy like 'Whee!'. On the swing, the force of vitality is at play, as the monotonous swinging back and forth can gradually bring the person on the swing into an almost trance-like state. The swinging is often accompanied by monotonous, repetitive singing, like 'My mummy is coming to pick me up, my mummy is coming to pick me up ...'. Similarly, the trampoline can be seen to combine the suspension of gravity on the slide and the monotone movement on the swing, here in a vertical movement of up and down, just as the water slide combines the force of judgement in the paddling pool with the force of transcendence on the slide.

The next question now is whether *The Model* can be understood from this perspective. *The Model* consists of several elements. First and foremost it is a large construction with two towers joined by a suspended bridge, above what can best be described as a dry pool full of pieces of soft foam rubber instead of water. Children can go up into the towers, then onto the bridge, where they can jump down into the pieces of foam rubber.

It is a simple playground construction, but it works. Children love it, and are excited and enthused by jumping and landing and diving into the pieces of foam rubber. Sometimes tension builds when, for example, children walk back and forth before they jump, or when they jump with their eyes shut. Sometimes they continue to play with the act of judgment by hiding between the pieces of foam rubber, or allowing only an arm or leg to stick out.

In my analysis, *The Model* can be seen to work because the construction combines the slide's suspension of the body's weight and the paddling pool's judgement of when and how to

land in the foam rubber the children can pretend is water. In other words, the tower construction apparently gives children the opportunity for an immediate expression and bodily experience of the force of transcendence and the force of judgement.

2. The Model as a Creative and Formative Activity Playground

As mentioned above, it is far from coincidental that children enjoy and are drawn by activities that give them these opportunities. Because the force of transcendence and the force of judgement are sensuous forces crucial in any creative and formative process.

In this article I use the word formative (and formation) in the sense of the cultivation of character, as in the German concept of *Bildung*, which occurs through the transcendence of our own world – including our habitual ways of acting and understanding and our own ideas and preferences – to involve ourselves in a larger world in one way or another. This transcendence is a condition for experiencing the world as different. These experiences are formative and cultivate the character if they change the way we relate to ourselves and to others.

Inherent to *Bildung* or the cultivation of character is the process of developing taste, since the issue is not only changing the self, but improving the self. The cultivation of character therefore always involves general ideals and concrete models for cultivation. It is not only an issue of having knowledge of and assuming the values and taste of others, but about developing our own taste and exercising our own judgement. Which groups should we get involved in? What should we take a stand on - and what not? How should we relate to ourselves and others?

In a similar way, creativity can be described as the interplay of these sensuous forces. In contrast to the cultivation of character, creativity is not about changing our way of relating to ourselves and others, but about being open to the creation of a new idea or a new expression. The standard definition of a creative product is that it is both novel and relevant.⁽⁶⁾ But what the processes that lead to the creative product are remains unclear. The incubation phase in particular, when we are no longer working with the problem but have not yet had a new idea, seems

to be surrounded by mystery and characterised by a disturbing feeling that something is out of synch or amiss.(7)

The incubation phase can be understood as a process of orientating discernment, drawing attention to areas between which similarities can be sensed and which has the potential for combining different elements in a new idea or a new expression. This incurs the force of judgement by allowing what is not relevant to fall aside. This is a largely sensuous process, which explains why people usually have their best ideas in places like in bed at night, in the shower in the morning, or on walks or holidays when they are often in a semi-conscious state. The judgement process is the process that gives the creative product its character of relevance. On the other hand, it is the transcendence process that gives the product its character of being novel. It is the force of transcendence that causes the break with existing thinking and enables two elements that were previously separate to be combined in a new idea.(8)

Play is important, because play is the original form and source of all later forms of creativity and formative interaction with other.(9) During play, people create something that did not previously exist. It could be inventing and playing in a make-believe world, or making something that resembles something real without actually being real. Similarly, play is a formative activity since it presupposes that everyone involved transcends themselves, identifies with the game, and surrenders themselves to the same playful atmosphere. This gives play its characteristic character of intense interaction. The transcendence of the self is very concrete in games when we play at being someone else and interact with others in new ways, for examples when playing 'house' and taking on the roles of mother, father and children.

The Model can be seen to not only inspire play as the expression of sensuous forces in the towers, but also play as a creative and formative activity. *The Model* also has wardrobes with a wide range of costumes children can dress up in, as well as face paints they can use to paint their faces or other parts of their bodies. This has become a standard play activity in Denmark, not only in day-care centres, but also museums where children can dress up according to exhibition themes, etc. The point is that these

play activities work because they support one of the central, transcendent elements of play: Playing at being someone else.

On the other hand, *The Model* is a different kind of playground because children are free to continue building on the cardboard constructions that have already been made by others, to paint the wooden constructions, and to move tyres and other elements, just as they are allowed to paint the museum's floor and walls. In the 1968 version of *The Model*, there were even tools like hammers and saws. These forms of play are typical of the activity playground. There is a strong tradition of activity playgrounds in Denmark, dating back to the 'junk playground' in Emdrup in 1943. (10) Here the idea was that children should express their creativity and build their own playground: The original playground consisted solely of a lean-to and a field with lots of crates, planks, car seats, etc. that the children could use to build their own houses, dens, towers, furniture and wooden horses.

What is special about play in activity playgrounds, is that children build and paint things – towers, dens, ships, furniture, etc. – that are imaginative, but resemble real things, not least by virtue of the fact that they are 'child size'. These are things children can play with physically and play imaginary games in. The activity playground therefore enables different forms of *spatial* make-believe and production, in which children can be in and move between what is created through play. This is an important experience and sensation of how people live and organise life, not only in buildings but also in the spaces between them.

3. Art Versus Play

The original version of *The Model* was a huge success and a major draw. The Swedish Minister of Education at the time, Olof Palme, even came by and jumped into the dry pool. On the other hand, *The Model* was highly provocative in the art world, not least at the Danish art academy, where Palle Nielsen was increasingly isolated. He was even attacked by one of the professors, who accused him of undermining the authority of the academy because he 'had let children make a mess of that fine museum in Stockholm'. (11)

Where *The Model* still apparently has the potential to provoke, is in questioning what art is. With its intention of turning the art museum into a playground and liberating the creative force of play, *The Model* creates an encounter that more than hints at the affinity between play and art as creative processes. But at the time this was an affinity the art world was reluctant to acknowledge. Palle Nielsen's work therefore – more or less inadvertently – thoroughly rocked the self-perception of art and the artist as exclusive and original. A trace of this can be seen today in the way artists have stopped using the word creative or describing themselves as creative now that everyone else has started to talk about the importance of creativity in knowledge-based society – a phenomenon seen in both Denmark and elsewhere.

According to Arthur Koestler, we could also claim that art and play are basically variations of one and the same process. Both are creative processes, and both pass through the same phases, but they differ significantly in producing two different kinds of 'creative products'. According to Koestler, art is the expression of *confrontational* elements that are joined and frozen in the artwork. In play and humour, on the other hand, a series of 'jokes' of *colliding* elements is produced by pointing out the similarities between normally disparate things that usually have nothing to do with each other, for example by playing 'this stick is a horse' or by jokes staging a clash between concrete and symbolic similarities, which either create a play universe or provoke laughter. (12)

4. The Playground and Museum as a Site of Inspiration

In 1968 *The Model* had the subtitle 'A Model for a Qualitative Society', underlining its original political and activist intentions. The idea was that unleashing the anarchist forces of play could contribute to changing society. This is an intention familiar from the politically oriented part of the progressive education movement in Denmark in the 1960s and 1970s, which was rooted in left-wing politics and cultural radicalism. Here, emancipatory education was seen as a means to create a different society. But it was a more moderate and developmental-psychology oriented part of

the progressive education movement that became dominant in the development of Danish schooling. The goal here was not to change society, but rather the conditions and view of children. Danish liberal education was seen as a means to allow children to develop according to their true nature, and learn and play according to their own desires.⁽¹³⁾

The reconstruction of *The Model* at ARKEN reflects and confirms this development. The immediate and obvious idea of the museum as a site of political activism has been lost. On the other hand, the repetition of *The Model* confirms that valuing and focussing on children and their play is taken for granted today, also at the museum. Indeed, to such a degree that instead of seeming provocative, today the playground of *The Model* seems affirmative, or rather it demonstrates what is taken for granted as taken for granted: Today nobody would disagree that there should also be room for children to play and express themselves at museums.

It does, however, raise the issue of what kind of place the museum is. What is interesting is that *The Model* also and originally asks this question by moving the playground into the museum. Because the playground is by definition a place that inspires a specific form of creative activity, i.e. play.

As far as the museum is concerned, it is also interesting that the Greek origin of the word for museum 'mouseion' actually means 'the seat or shrine of the muses'. Like the playground, the museum was originally a place for inspiration, something made very clear in early modern museums like The British Museum from 1759, Le Louvre from 1793 and Museumsinsel Berlin from 1810. These museums were public, national institutions with the goal of inspiring people to become cultivated citizens according to the ideals of civilisation prevalent at the time. The art of antiquity was to cultivate the universal subject according to the ideal of humanity, natural history the educated subject according to the ideal of enlightenment, and national cultural history or art the national citizen according to the ideal of patriotism.

The question *The Model* helps raise, is what the museum of today should inspire. If today's museum can be thought of as a place that inspires the cultivation of character, which artworks,

cultures and role models express the civilisation ideals of our age? What, after all, does it mean to be a human being today? Maybe the return of *The Model* implies that being a human being today is about being playful. About being open to new thoughts and not dismissing 'playing along' in advance. About relating to the world, oneself and others prepared to be open to the new and change ones ways of relating if necessary.

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NOTES

(1) See Lars Geer Hammershøj, *Kreativitet – et spørgsmål om dannelse*. Copenhagen: Hans Reitzel Press, 2012 and Lars Geer Hammershøj, 'Creativity in Education as a Question of Cultivating Sensuous Forces', *Thinking Skills and Creativity*, Vol. 13, September 2014, 168-182.◀

(2) As described by Immanuel Kant in *Kritik der reinen Vernunft 1*, Frankfurt: Surkamp Verlag, 1995 (1781).◀

(3) As described by Immanuel Kant in *Kritik der Urteilskraft*. Frankfurt am Main: Surkamp Verlag, 1995 (1790).◀

(4) As described by Friedrich Nietzsche in 'Vom Nutzen und Nachtheil der Historie für das Leben'. Volume I in *Sämtliche Werke*, Munich: Deutscher Taschenbuch Verlag de Gruyter, 1988 (1874).◀

(5) As described by Sigmund Freud in *Beyond the Pleasure Principle*. New York: Bantam Books, 1963 (1920).◀

(6) See, for example, Margaret A. Boden, 'What is creativity?' in *Dimensions of Creativity*, Margaret A. Boden (ed.), Cambridge, Massachusetts: The MIT Press, 1994, 75-118 and Ken Robinson, *Out of Our Minds*, West Sussex: Capstone Publishing Ltd., 2011.◀

(7) Originally described by Henri Poincaré in 'Science and Method' in *The Foundations of Science*, Henri Poincaré (ed.), Washington, 1982 (1908).◀

(8) Arthur Koestler, *The Act of Creation*, London: Hutchinson of London, 1964.◀

(9) Lars Geer Hammershøj, 'Hvorfor legen er vigtigere end nogensinde' in *Leg gør os til mennesker – en antologi om legens betydning*, Jacob Zakarias Eyermand et al. (eds.), Taulov: 55 NORD, 2013, 6-18.◀

(10) The playground in Emdrup was the initiative of the Danish landscape architect C.Th. Sørensen.◀

(11) See Lars Henriksen, "Jeg er stadig Palle Nielsen", interview with Palle Nielsen in *Kristeligt Dagblad*, 15.12.2012, <http://www.kristeligt-dagblad.dk/kultur/jeg-er-stadig-palle-nielsen> (last accessed 10.11.14)◀

(12) Take, for example, the sequence in Mel Brooks *History of the World, Part 1* (1981) which depicts the historic appearance of the first artist. A caveman painting a cave painting is joined by another caveman, who starts urinating on the cave painting. The scene is accompanied by a voiceover saying "and with the artist came the critic".◀

(13) See, for example, Lars Henrik Schmidt, *Diagnosis III – Pædagogiske forhold*, Copenhagen: Danmarks Pædagogiske Institut, 1999 and Ellen Nørgaard, "Pædagogik og kulturradikalisme" in *Dansk pædagogisk Tidsskrift* 3/2000, 78-92.◀









“My Art is Not Made for the Art World”

An interview with the artist Palle Nielsen

Stine Høholt, Chief Curator, ARKEN Museum of Modern Art

Let's start with what's most important first. Or what, after many conversations with Palle Nielsen, seems to remain as the purpose of the vast, chaotic and creatively expanding work with the bureaucratic title *The Model*: Its confrontation with a specific model of society that creates alienation through consumption. Palle Nielsen doesn't formulate his critique in revolutionary slogans, but his criticism of our current model of society, his indignation at the goal-oriented rationalism governing human relationships, and his general scepticism about the increasing staging of the forms and phenomena of everyday life (like advertisements, the media and language) run like an undercurrent throughout his practice and philosophy of life. Palle Nielsen is angry, especially on behalf of children. Deep down, his work is a critique of capitalism, even though he considers the phrase a bit old-fashioned. The aspiration is to build a better society, step by step. Palle Nielsen's response to alienation was *The Model*. Its goals were to help children to thrive, to generate self-worth, to emancipate children, and to create communities through experiments and play. All of this is something we've discussed continuously over the past year, when *The Model* has been at ARKEN Museum of Modern Art. Now we're talking about it again – this time with a dictaphone between us.

Stine Høholt (SH): It's exactly 46 years ago since you opened *The Model* at Moderna Museet in Stockholm at the invitation of

Pontus Hultén, the director of the museum at the time. What are your conclusions if you compare *The Model* in 1968 and *The Model* in 2014?

Palle Nielsen (PN): I find it incredibly exciting to walk around *The Model* at ARKEN. It is, of course, a different model to the one back then, which filled the entire Moderna Museet. It's striking seeing the work again, and seeing it in a new way. For years I thought the project was dead. It was just lying there in my drawer doing nothing. I'm glad to see that it's been built again, because its message is even more important today. If I'm to compare *The Model* in 1968 with *The Model* in 2014, first and foremost it's been a lesson in EU regulations. According to the EU, children can't hammer a nail into a plank. They have to wear hardhats and kneepads and there has to be one adult per child. Things were different in 1968, and even though *The Model* was full of children every day (20,000 came over three weeks) we had no problems and only one accident. Children look after each other. And learning to be considerate of each other is one of the educational goals of the project. I think *The Model* is even more important today, because children are actually worse off than they were then. In today's globalised world, our priorities have changed and creativity has slipped down the teaching agenda. That's a shame. You can't raise intelligent people without creative subjects in school. There's also an atmosphere of fear in the world today. We're filled by anxiety – afraid of terrorism and war. In 1968 there was an atmosphere of expectation. Back then I gave the exhibition the subtitle 'a model for a qualitative society'. I used the subtitle to emphasise the contrast to a model of society dominated by quantity, which is precisely the society I think we have today. In 2014 I decided to leave out the subtitle, because it doesn't make sense anymore. 1968 was influenced by the belief that society could be changed for the better through reforms. Today the word 'reform' has become another word for cutback. We've started to speak Orwellian newspeak in which words no longer relate to their content.

What I wanted to do then and what I want to do now are the same, but they have very different points of departure. In 1968 it

was about saying that children had lots of resources and that Denmark's agricultural society needed to be changed into a more workable industrial society. A lot more needed to be done for children that were no longer at home with their mothers, who had entered the workforce. Politically, people knew something needed to be done. But what? And how? My focus was pointing out the importance of taking a stand on children's creativity, also in school reforms. And people did. During the 1970s schools became much more creative. But that all changed with the economic crisis of the 1980s. And we can see the same thing happening today. Every time there's an economic crisis, people say that children need to use their heads - that creativity is not enough. But today they also say it's really important that they're innovative. We've cut arts and crafts out of the curriculum, at the same time as there's a demand for craftsmen. It just doesn't add up. There's not as much creativity in schools, and that's a shame. Politicians say one thing but do the opposite. My response is: Come and see, the children are happy, they can do so much, and it's not only their brains they should use. It's their bodies, it's their imagination, it's their heads - all three dimensions. I hope we can start to take the *whole* personality of children seriously. They shouldn't just sit there with their tablets. They should use their bodies too and try things out - lots of things. So when I compare 1968 and 2014 my conclusion is that *The Model* is even more necessary today.

SH: You raise the issue of the market permeating our everyday life. We live in a thoroughly aestheticized and commercialised lifestyle culture. The spaces we move in, bodily as well as digitally, are meticulously designed worlds where consumption and marketing play a crucial role. We know that the first thing a lot of us touch when we wake up in the morning is our smart phone. The majority of children in Denmark have Internet access from their bedroom that they use all the time. So has the alienation you identified in 1968 become more extreme?

PN: The alienation I identified in 1968 has become massive. The more power capitalism has, the greater the alienation will be. We have become consumers.

SH: I'd like to stay with 1968 for a while, and the critical bite of the work. Around the same time as you made *The Model*, the French theorist Guy Debord published *The Society of the Spectacle* (1967).
(1) Debord's book was intended as a critique of the period, expressing his conviction that consumption, entertainment and advertising were destroying human life in modern society. Debord wrote that 'Everything that was directly lived has receded into representation'.
(2) Did you have a similar reading of society, and did it form the basis for the creation of *The Model* (and your other interventions)?

PN: Yes, definitely. But I was inspired by the leftist radical social philosopher André Gorz (1923-2007, ed.). He worked with the concept of self-sufficiency, which I found very useful. He was one of the only ones who didn't just talk about how bad things could get, but about how we could avoid them getting bad. You had to build things up yourself: New forms of cooperatives. André Gorz was one of the few political theorists who provided some alternatives. That was – and is – key.

SH: You start with children. By opening up for their own desires and freedom of action do you think the contours of a new society can emerge? In the introduction to the 1968 catalogue you wrote: 'Perhaps it will be the model for the society children want. Perhaps children can tell us so much about their own world that it can also be a model for us?'

PN: Those words express what I meant very precisely. I'm an advocate of a positive approach, and critical of a lot of the political theory formulated from an elitist position that doesn't take the conditions of a lot of people in society into account. I've always been critical of the Frankfurt School and intellectuals like Theodor W. Adorno, who wrote their social critique from an ivory tower. I think it's a load of bourgeois Marxism – maybe because of my working class background.

SH: Would it be true to say that in making *The Model* at such a young age, you had already discovered that a conventional art-

work couldn't be a solution because it's a perpetuation of the structures created by the existing society? That *The Model* was an attempt to start from scratch, without the adults, to allow children to develop a new model of society adults could learn from?

PN: Yes it's true that I didn't think a conventional work of art could be a solution. That's also the reason I had a really tough time at the art academy – and loads of lousy experiences. I didn't subscribe to the premises for art put forward by the professors. And they didn't understand me. I was rebellious, both in high school and at the academy. I couldn't learn any more there. So I left the art world and started a normal life with a job at Gladsaxe Council, where I could make more of a difference. My work is not made for the art world. I had to get out of there to make any kind of difference. The art world was and is a very closed world. That's why I got involved in activism. And yes, it was an attempt to start from scratch. Which is why *The Model* is a free zone – nothing that makes it part of the commercial market is allowed to enter it. Our commercialised society is insane and grotesque. It infuriates me.

The introduction of an open, process-oriented concept of the artwork

SH: What was it that led to the creation of *The Model* and its groundbreaking social aesthetics, which have almost become standard practice today?

PN: Pontus Hultén, the director of Moderna Museet, was a very open person. Previously, in 1966, he'd let the French artist Niki de Saint Phalle build a huge, female womb children and adults could enter. He really wanted to break things down and open them up. In my case, the exhibition originated in some political interventions in Copenhagen in 1961 based on women entering the workforce. We were fighting for children's right to have opportunities to develop, because there was nothing for them. In the Nørrebro neighbourhood of Copenhagen we made a play area for children without asking the owners of the area for permission - they

would just have said no. What I wanted to emphasise was that children's creativity is incredibly important, but that it was under-prioritised. The battle we fought also led to the introduction of a much higher degree of movement and creativity. Which was the goal. In 1968 there was a lot of enthusiasm. There was momentum and reforms in the true sense of the word 'reform' – improvements. I was a reformist because I wanted change and fought for it through direct action in Nørrebro. I was invited to Stockholm to do something similar, and the idea of an intervention at Moderna Museet in Stockholm was at the back of my mind – to turn the whole museum into a big playground to really emphasise the importance of the project. Because that would be something else than small interventions here and there. Occupying an entire museum attracts a lot more attention, and brings a completely different kind of aesthetics into the white cube. I was lucky that Pontus Hultén was positive – as long as I found the money myself. He gave me six weeks at the museum, and because I had a Master's grant I could fund the exhibition, since it was also a research project. It also helped that so many people offered to work for free during the entire exhibition period. I was there myself every day. Students from the design school helped to build *The Model* during the first two weeks, and during the exhibition lots of volunteers ran it on a daily basis. The museum gave us a lot of freedom to do what we wanted. We called ourselves 'The Working Group', even though the group was only one other person – Gunilla – and me. In retrospect, it was probably the collective authorship of the work that contributed to its erasure from history. Because an artwork needs an artist's signature to be recognised in the art world. In the introduction to the exhibition I wrote that for children it was a playground, but that for those who didn't play it was an exhibition. Because in Stockholm in 1968 adults didn't participate actively in the children's play. They watched, and were not part of the work. In 2014 the adults participate, and that's positive. I see parents lying on the foam rubber and catching their kids. It's great, because that relationship to their parents is something the children can use. There's much more interaction today, and it's really important that the parents are part of it all. But the fundamen-

tal idea behind the work is still that it's a free zone for children.

SH: The work is sometimes described as utopian. Do you agree that it has a utopian potential?

PN: It did in 1968, but it doesn't today. Back then the utopia was for adults – the children were the utopia. Today it's not a utopia. Today it's a critique of the concept of reality that exists for children. I don't think the concept of utopia is a very precise framework for the project. It's too broad. 'Model' is an accurate term. I simply present a model.

SH: How would you define the concept of the artwork you operate with?

PN: I call it social aesthetics: The work consists of the people in it. Without the children, it's just a framework – just timber standing there weeping. The work is not interesting without the children. It was ahead of its time, and the time it was made in reacted very critically. There was a professor at the art academy, for example, who stood up in the canteen at lunchtime and shouted that I was destroying art with the shit I was doing up in Stockholm. As a student I found the academy obsolete in its methods and its teaching, so at the end of my studies I chose to work for Gladsaxe Council, where I was allowed to design playgrounds. Several of those playgrounds still exist today. At the end of the 1970s I left the art world completely and started to teach. In 1998 I got a call from an art history student called Lars Bang Larsen. The artist Ole Sparring had told him that if he wanted to know anything about social art in the 1960s, he should talk to me. Lars Bang Larsen and me talked, he wrote his master's thesis on *The Model*, and organised a couple of exhibitions with my documentation photos of *The Model*. I later donated the photos to the museum of contemporary art MACBA in Barcelona, on condition that they published a book on the project. The book suddenly gave the project a voice.⁽³⁾ Everyone had forgotten it, because it hadn't been written about. Nobody knew about it. The book meant the project

was rediscovered and more exhibitions documenting it followed - most recently the reconstruction of *The Model* at ARKEN.

SH: What differences do you experience between exhibitions documenting the work and its reconstruction?

PN: I've enjoyed exhibiting documentation of *The Model* from 1968, for example at Tate Liverpool in 2013. But when you exhibit documentation, you remain within the context of art history... You don't build anything new. It seems right to rebuild *The Model* today, because the work's critical and educational point is still relevant. Rebuilding *The Model* in 2014 addresses new issues – that children are no longer particularly physical, but mainly relate to a two-dimensional universe. But the overall goal is intact: The work still offers an alternative to alienation and focuses on community.

An educational project

SH: A central aspect of *The Model* is that it makes children central to the actions of the institution of the museum. Despite ARKEN being known for its outreach projects and strong focus on children and education, *The Model* has changed the museum radically. With the clatter and clutter of cardboard boxes and wallpaper paste, the children fill the museum with a creative DIY atmosphere. It has become a place full of life and children's voices. We've even had to soundproof the entire lower floor because of the noise made by playing children. *The Model* makes a difference at the museum, and has had around 160,000 visitors in 10 months. What's its educational purpose?

PN: The keyword for me is community. Community is an alternative to the commercial market, and *The Model* provides a framework for community. When children dress up and paint their faces, they have the chance to try out different roles and enter relationships with each other. I want to create an extended social aesthetic, where children, teenagers and adults create a cultural base for themselves by being together physically. It's not impor-

tant for me whether art happens or is shown in a museum. The cultural community that thrives in places like allotments is also an important cultural base for society. Museums only reach a very small section of the population, because they're churches for the elite. *The Model* gives children and teenagers who don't usually go to museums a reason to come. We could see that today, when we walked around the work. That group of immigrant kids who were painting on the walls probably hadn't been to a museum before, because they didn't feel the museum was a place for them. I want to encourage a community that can provide an alternative to the society we have now, where all our relationships are commercialised. In 2014 it's about our children reclaiming the three-dimensional world.

SH: Children love *The Model*. The minute they see it they light up and then rush up onto the bridge and jump down into the white and pink sea of foam rubber. They do it again and again until they're red in the face. Then they play with the tyres, and often get engrossed by putting on face paints and dressing up in costumes – usually with their classmates. Then they start jumping off the bridge again ... When children play in *The Model* they actually have the freedom to do what they want, yet it's all pretty level-headed?

PN: Children are highly social and conscious of what they do. They take care of each other, even if they don't know each other. And you can see that when they paint on the walls and floors, they never cross the yellow and black dotted line that surrounds the exhibition. The three-dimensional is central to the work. Instead of sitting playing on an iPad, they have to move and relate to other children. Mentally, we're becoming more and more closed. We have to consume and consume. I see alienation on a massive scale. Educational work with children should be given far more attention. I worry, for example, that kindergartens today have become storage facilities. If you compare 1968 with 2014 there was much more freedom and openness in 1968. The effervescence of play has almost disappeared, because all the rules and regulations make playgrounds really predictable – places

where children are not allowed to do anything. Today there's only one activity playground left in Denmark, and that's illegal because the EU is so afraid that something will happen to the children.

SH: What are your dreams for the future?

PN: I dream about building a project on one or more of the large housing estates in Denmark together with parents, so the kids can have an area that's more interesting than a lawn or a maximum-security playground where they don't want to be. I was recently talking to two young, Swedish artists who are trying to raise the money to reconstruct *The Balloon* in Sweden.⁽⁴⁾ I hope it works out, because I'd like there to be someone take over after me. ▲

Stine Høholt

holds a PhD and MA and is Chief Curator at ARKEN.

Palle Nielsen

is an artist.

NOTES

(1) Quote from the English translation of Guy debord's *La Société du Spectacle, The Society of the Spectacle*, Black & Red, Detroit, 1977.◀

(2) Ibid.◀

(3) Lars Bang Larsen, *Palle Nielsen. The Model: A Model for a Qualitative Society (1968)*, Barcelona: MACBA, Museu D'art Contemporani de Barcelona, 2010.◀

(4) *The Balloon* was originally built on a housing estate in Västerås on the outskirts of Stockholm shortly after *The Model* had been taken down.◀



**It happens in the
Modern Museum
in Stockholm.
October 1968.**





**It is only an
exhibition,
because children
play in an art
museum.**



A Brief History of The Model

Palle Nielsen, 2013

The Model was created in a period of history marked by economic optimism and the desire for change.

In 1968 industrial society had replaced agrarian society economically, but a lot of social norms and control mechanisms were still rooted in the past.

Some of the younger generation therefore wanted to confront the authoritarian barriers that prevented the changes necessary for a new age.

The imagination and creativity were to be liberated.

We didn't write newspaper articles, but took direct action in city spaces to show alternative solutions and dreams.

As a young artist, I was part of planning and making playground actions in Copenhagen, to show the lack of possibilities for development that children in the Nørrebro area lived with.

Which is why I was invited to Stockholm in 1968, to help plan *Action Dialogue*, a series of direct actions in the Stockholm area that made conditions better for children.

I also had another, more spectacular dream:

Taking over Moderna Museet in Stockholm and turning it into a big, creative space for children to play.

There were several reasons for this imaginative intervention at an illustrious Museum of Modern Art.

First of all, I wanted to deconstruct 'the white cube' as the idea of an art museum.

The idea of a large – usually white – space with flexible walls with paintings hung in rows. Here the audience could walk around reverently, admiring the paintings of the past and the present.

This idea of an art museum was to be changed by the live presence of active, playing children in the museum.
The story of a totally different interactive and participatory art form.

Secondly, for several years I had been interested in the relationship between the artist and the surrounding society – and realised that two completely different worlds existed in the same society.

A cultural elite with the art scene as a platform that continually created 'civilisation norms' for a ruling economic elite – a closed, symbiotic system.

And beyond it: 75% of the population, that had very little knowledge of this closed symbiosis, but were entertained by theatrical displays of silly hats and medals from the age of Hans Christian Andersen and Kierkegaard.

I also knew that beyond it another cultural force existed: community. I knew this because this is where I spent my childhood and youth.

I wanted to open a crack between these two, locked worlds.
To make it natural to visit a Museum of Modern Art because it was exciting and fun.

And to get other artists to seek out normal, social life and relate to community as an important, cultural factor.

And thirdly, I had been given a Master's grant at The School of Architecture in Copenhagen to research children's play in housing areas – beginning in 1969.

The director of Moderna Museet, Pontus Hulten, was positive about the project, which could begin in October 1968. But we had to fund it ourselves - and build it and run it.

I collaborated closely with Gunilla Lundahl, the editor of the journal *Form*. She had a lot of contacts in Stockholm. We managed to raise the money, partly because the exhibition also provided a context for researching children's play.

And thanks to the hard work of many volunteers, we were able to open the exhibition *The Model – A Model for a Qualitative Society* in October 1968.

It was open for three weeks, apart from two days when the chief fire officer in Stockholm insisted it be closed down. During those two days, *The Model* was rebuilt. It was visited by 34,000 guests, 20,000 of them children.

I was given the opportunity to remake *The Model* on a council estate in Vesterås in the winter of 1969, in a hot-air dome we called *The Balloon*.

Action Dialogue, *The Model*, and *The Balloon* generated a lot of debate on children, play and the freedom of the imagination in Sweden.

The exhibition *The Model – A Model for a Qualitative Society* slowly but surely faded into oblivion. Not until 30 years later, in 1998, did the art historian Lars Bang Larsen pull the material on *The Model* out of my drawer. He went on to write about it in international art journals, because by the end of the 20th century the place of art in society had become interesting again.

Since then, I've made a slideshow about *The Model*, which has been shown at many European art museums. In 2009 I donated all the material on *The Model* to MACBA Museum of Contemporary Art in Barcelona – in exchange for them publishing a book on the exhibition.

This, of course, increased the amount of interest, because knowledge is always important.

In autumn 2013 *The Model* was erected outside for a week in Paris on the basis of my instructions. But sadly in a version adapted to the EU. Because there are such strict rules for children's play in the EU today. If, for example, children are to hammer nails into a plank, they have to wear more safety gear than Polish workers on a building site – and be supervised by an adult.

Now, in February 2014 *The Model* opens at ARKEN in an adapted form.

So it's natural to ask questions like 'How was 1968 different from today, 46 years later?' and 'Is giving children a space for free play and creativity even necessary today?'

I would argue that it's even more necessary today than it was in 1968.

Whereas society then had momentum – was driven by optimism and increased participation – the society I see today has started to deep-freeze in insecurity and fear. Social exclusion, foreclosures, surveillance and rule-binding are daily realities for many, many people.

We have to compete internationally, so we make PISA surveys that are meant to qualify children in scientific disciplines so they can become as clever as Chinese children living in a dictatorship. The capital of finance and the market are used against us as the last bastion, and an Internet under surveillance has become our new social idol.

I want us to stop for one minute with our digital devices in our hands and think about what we really want for the future of our children.

Dear parents, set their joy, imagination and creativity free – it makes them free, social and curious children. ▲

The Social Artists

Palle Nielsen

Originally published in MAK, no. 1, year 1, 1969

I interfered – which wasn't the point. A day of disasters. Many times a day with the children – disaster upon disaster. I ordered them around. Assumed they would work with the material as I would myself.

But these young children had no need to be constructive. They experienced rather than created.

In the evenings I tried to experience the same materials myself. But because I'd set myself the task of 'experiencing' – or because I was only able to create – it was alienating daring to experience. It hurts to admit that you'd created without experiencing – or that there was a difference between experiencing and creating. Maybe forgetting entirely to experience what was new.

Redefining the artist's role

One reason for plunging into this experience is to try to understand why one reacts in a conformist way to an experience that is so concrete and straightforward.

I believe that it involves some of the problems that have created our situation as adults – and that the reasons for our attempt to change our conditions also lie herein. Our attempt to change is often uncertain and faltering, like an attempt to arrive at a different attitude to humankind. It is an attempt to describe, for ourselves and for others, pictures of what we would like to be able to do.

After all, we are in the same situation – faced with strange new materials, new situations, and we react spontaneously in a way that we would prefer to have had changed in us. Because we feel constrained to assume an insistent role, we feel we are directed to assign specific values to ourselves and others.

The fact that we react rigidly and try to prevent others from experiencing in order to meet our own needs is something essential – something fundamental – to our reactions. We are brought up in the shadow of a model of human efficiency.

Technical development, and the ideas about people's opportunities which it both created and was born of, have become our biggest problem. We cannot cope with the consequences. The development itself has re-cast our view of human nature in terms of effectiveness and production efficiency, even though we have had every opportunity to establish and create utopian visions of human relationships. But it didn't happen. The attempts we made were blocked, struck down, because the human being which increased production took priority over the utopias. There are several levels to this.

Even if we succeed in taking over the means of production, we will end up in a new situation with the same efficiency model for our actions. Our reactions are already established according to predetermined patterns, all of which are determined by the fact that we have to produce, be constructive and efficient.

This may imply that, sooner or later, and concurrently with the economic change, we have to apply ourselves to understanding our inability to experience situations and human relationships. At the same time, it may be that we are helping this change by working with ideas about real human relationships. By trying to halt the unconscious assigning of roles and replace it with new, conscious ones. Ones that we have freely chosen.

By working with ourselves, by wanting to understand, reshape and test out the new relationships we are groping for, we also give ourselves the right to want the same for others. If our new relationships can be an expression of the fact that we are experiencing – and daring to experience – we can become a model for others.

But it is this very work with ourselves that is hard and inaccessible, because we often end up in an apologetic role. It is tremendously difficult both to exist in a society of systematised pursuit of effect and image, to be mentally a part of it, and at the same time to change and become creatively socially engaged.

This is because it involves assigning new and completely different values to being creative, being an artist. Because they are privileged, with the right to give permanent form to their own dreams, artists become distanced by the many who are trying to experience and pass on their experiences: the many who are trying to live art instead of reproducing experiences.

“The Social Artists”

Let us take as our starting point the artist’s normal role now, and from this role (which the establishment values so highly) try to understand the ways in which roles are assigned and allow them to fall into place in a long list of arguments.

A creative situation is obviously a productive situation that has a constructive aim. If we assume that a construction is in itself a development, that an object created in our existing society is in itself a development and therefore part of a wider historical context, then this product has an intrinsic value, a quality that can affect the development of society.

But if you assume – as I did – that artistic construction is the consequence of an effect, and a specific, predetermined assignment of roles that makes the artist choose and allow his experiences to be channelled into a product, it implies that the artist cannot affect the development of society in his present role. This role involves taking account of all the products. What is more, there is a market for those who are prepared to sell them. This role simply follows the ordinary model of production and efficiency.

The artists are accepted and have accepted. The fact that the product has a market value is merely a reduction of our capacity to experience, because artists must first assume acceptance of their role when they begin reproducing experiences. So this implies that the artist is channelling his experiences already when he chooses his subject for experience. The product must

meet the expectations of the market.

And when the experience itself is systematically reduced and turns into a reproduction of habits, the artist is placed in a situation that parallels that of normal people, but which is more dangerous and more liable to preserve the system, because the decision-making section of the population both identify their need for experience with the artist's products, and use the fact that the artist has a role assigned to him as a security blanket and an excuse to those who are not allowed to make the decisions.

Unfortunately, the artist is not always interested in changing this situation as, by their very nature, the privileges he has been accorded imply a sense of qualitative ability, a dimension of their own – something ritualistic. But they are in fact only a platform that has been given to the artist on which he can present his 'independence' from the system, like a figure in an exhibition.

The existence of a connection between the roles assigned to artists and to the individuals engaged in production who are not able to make decisions provides an image of how a society organised wholly round production reduces people's ability to develop and experience.

As an individual in society, the artist is in the same manipulated situation as 'non-artistic' producers. Both are manipulated into taking on a very specific role, which robs us of the opportunities to satisfy the simplest of our needs: to be able to experience ourselves and others in a spirit of curiosity and experiment.

With romantic fireworks

The role assigned to us by the production mindset is absolutely specific. It is understandable. It is logical. What is more, it is socialising, assuming as efficiency the basis for this. Its assigning of roles involves a systematic logic. This systemising tendency has become the prerequisite for our material welfare.

Now, the question must be whether there is anything in these roles that is "right" for people. Whether, in this pattern of separate connections, there are built-in mechanisms that can support and develop fundamental needs that are concealed in the existing roles. Or are there such total changes in our view of human

nature that these needs are foreign to people? I maintain that these needs exist. And they are being developed with a power that will be capable of changing its own conditions.

People created society. And we liberated our institutions from ourselves, so we now exist independently of them, without the ability or the will to control them. And at the same time we made ourselves socially dependent on what we created, so that we now allow ourselves to be formed by it.

This happened at a time when we were malleable, as we were living in such wretched conditions that we accepted a society of efficient production and predetermined roles. But this great ability to adjust resulted in the belief that people create society, that in a later development the individual will himself be capable of changing the conditions that form it.

Let us turn back to the youngsters swimming in paint. The mere fact that they were swimming in the paint is a step towards a change in the structure of society. It is small. It is slow. But it is part of a movement made up of wishes and actions.

We have the starting points that could put us in a position to change our conditions if they are restricting us. We have been given a free gift of technical expansion that will bring us and has brought us large amounts of information.

Our knowledge has increased, as have our actions and our organisation; because we had to act, once we had discovered our own reality.

The rewards for work carried out are material – and yet we have needs that are satisfied by using our rewards as rewards for satisfaction. Furthermore, we can increase our number of needs by increasing our capacity to work – and so be more satisfied.

We can do this by being trained, that is to say, by receiving more information about methods of improving the efficiency of production. At the same time, we have a positive effect on the efficiency of production by being trained, because when we act, we learn more about the functions of society. That gives us an opportunity to learn and experience for ourselves, and to create situations for others, so they can experience themselves.

We learn from this. We learn that we will keep the roles we

have been assigned for as long as we take our actions seriously when we act. So we teach ourselves to dare to experience for ourselves. We have to act in order to release ourselves from our assigned roles. And we want to act because we have a purpose.

We are an end in ourselves. We emerge everywhere – from loudspeakers, from the television, from telex machines, from the front pages – because cracks have appeared in the empirical methods of efficiency.

More people will come after us. They will have goals. They will acquire more knowledge. They will form organisations with romantic fireworks in their hands. They will be the Social Artists.

A closing story

I had anticipated it, expected it – that was why there were four of them standing there. I had tried to imagine the situation: the aggression towards the petrol cans. But I had never succeeded in thinking through the course of action right to the end; every time, I had had a mental block.

I was astounded when it suddenly happened – and I reacted with my elbows twitching. Went over to him to try to change the picture – the lump that was stuck fast. And was met with animosity and savage hammer blows. I had got on the wrong side of him. Tried again, but aggressively – because I wanted to get rid of the picture of him and me. He reacted with a snarl.

I got very worked up. Found a bigger hammer and worked madly on another petrol can.

He reacted immediately – by stopping. Then I did a double-take. Seeing a whole storybook in three seconds was too much for me. A development: I had been blundering – carefully – incomprehensibly and I wanted to stop him in order to dispel my own weakness. Experience a defeat as an adult and transpose it onto the child – as a later basis for reactions like my own.

While I was destroying the petrol can, I saw the boy's face relax into a kind of introspective, understanding kindness. He suddenly walked over to my can and began to try to pick up my rhythm. And succeeded. I remember we grinned, and we grinned at the many expectant faces around us. ▲

Social Aesthetics – What is it?

Palle Nielsen, 2001, in close dialogue with Lars Bang Larsen

Social aesthetics is a way of producing, interpreting or presenting art so connections arise between aesthetic knowledge and the surrounding society. Ordinary, cultural activity – the ways people do, think and consume things in their everyday lives – are emphasised in an exchange with art. The aesthetic become a process that involves life and people here and now, rather than the stagnant forms referred to when talking about ‘great artists’ and ‘masterpieces’. Art is to be used communally, among people, not just something to be looked at in a museum on a Sunday.

Social aesthetics’ concept of reality is based on dialogue, and its goal is to confirm and consolidate identity in a broad cultural perspective. That is to say, to work with art on the basis of focusing on what the work of art is and does in the concrete situation, as well as in a communicative perspective. The way the work of art is communicated is part of its value. This consciousness of artistic work has qualitative and quantitative goals for what and to whom art communicates, and thereby attempts to push the boundaries of communication. Both the work of art and its communication are thus located on an axis between the aesthetic, the cultural and the political.

At the same time, social aesthetics is based on the consciousness that art has traditionally been used in a specific way, i.e. as the guarantor of the values of the elite. In opposition to this, it is necessary to try to broaden the dissemination of art so it can contribute

to the establishment of values that concern and reach more people. Art has become populist – in the finest sense of the word. Social aesthetics has a dialogical relationship to cultural institutions, and reflects the desire to establish collaborations with institutions that permit the development of shifts towards constructive forms of critique and socially relevant artistic practices.

In this way, art can become a qualitative accumulation of forms of knowledge that are not necessarily in the interests of the increasing commercialisation of our surroundings. As an art practice, social aesthetics works with models that point towards change, and with artworks that have concrete functions in the social and physical contexts surrounding us. It is knowledge that is used locally in collaboration with people, and that emphasises the fact that with the development of a globalised world where decisions are made centrally and beyond our reach, people's need for democratic participation in their immediate realities increases.

Social aesthetics is therefore a way to open a discussion of aesthetics and ethics. This applies to both principled, democratic discussions and current cultural debates. There are social processes that are under pressure out there in society, and social aesthetics re-evaluates art on the basis of its motivation to make a difference. Basically, social aesthetics aims to investigate the meaning of aesthetics in relationship to the desire to expand the forms of democratic action in the society surrounding us. The socially aesthetic is a resource that can communicate and consolidate values across cultural, social and ethnic boundaries,

The term social aesthetics was first used in 1982 by the American Bill Olander. As an art form, it has existed in Denmark – in more or less defined forms – since at least the late 1960s. Throughout the 1970s and 1980s, social aesthetics was primarily seen in different forms of activism, feminism and institutional critique. During the 1980s many artists and art groups worked with social aesthetics, including Group Material, Political Art Documentation and Distribution, Alan Sekula, Repo History, Martha Rosler, Adrian Piper and ACT UP. American AIDS activism was a powerful cause during the 1980s. In the 1990s a mainstream awareness of social

aesthetics emerged in the form of concepts and art practices like context art, ephemeral art and relational aesthetics. ▲



Biography

Mille Højerslev Nielsen

Palle Nielsen, born in Copenhagen in 1942.

1942-61 – Grows up in a working-class area of Amager, Copenhagen. His mother works at a cigarette factory, and his father as a welder at the Burmeister & Wain shipyard.

1961-63 – Graduates from Falkonergården High School in Frederiksberg, after which he travels around Europe before studying drawing and painting in Copenhagen in preparation for his application to The Royal Danish Academy of Fine Arts.

1963 – Accepted at The Royal Danish Academy of Fine Arts' School of Painting, studying under the artists Egill Jacobsen and Richard Mortensen.

1965 – Has his debut as an artist at the juried Artist's Autumn Exhibition at Den Frie Exhibition Building with the painting trilogy *En historie om de små tings inderlige væsen* ('A History of the Intense Life of Small Things'). One of the works is purchased for the collection of The Danish Arts Foundation.

1965-67 – Transfers to The Royal Danish Academy of Fine Arts' School of Walls and Space under the artist Dan Steerup, from which he graduates in 1967.

1966 – Commissioned to decorate Danske Bank’s canteen and wins Amager Bank’s competition to decorate a street hoarding on Amagerbrogade, a competition run by the academy’s School of Walls and Space.

1966-67 – Employed as artistic advisor by Gladsaxe Council.

1967 – Art commissions including The Music Library in Gladsaxe and playgrounds in Gladsaxe Municipality.

1968 – Artistically and politically active in creating better conditions for children. Makes an illegal playground in a backyard of Nørrebro, Copenhagen in collaboration with architecture and university students and local residents.

Invited by the Swedish activist group Action Dialogue to help with the construction of playgrounds in Stockholm. Together they contact Pontus Hultén, director of Moderna Museet in Stockholm at the time, and make a contract to install an indoor playground as an exhibition in the main gallery of the museum.

On the basis of his playground projects, Palle Nielsen is awarded a Master’s grant at The Institute of Architecture, Urbanism and Landscape at The Royal Danish Academy of Fine Arts’ School of Architecture. The grant forms the basis of funding applications for *The Model*, which is also part of the subsequent research project.

The installation and indoor playground *The Model: A Model for a Qualitative Society* is installed at Moderna Museet. Instead of using his own name, Palle Nielsen chooses the signature ‘The Working Group’. During the three-week exhibition more than 33,000 people visit *The Model*, which gets massive media coverage.

1968-69 – In the wake of *The Model*, Palle Nielsen installs the indoor playground *The Balloon* on a housing estate in Vesterås, Sweden. *The Balloon* is built using materials from *The Model*.

Publishes a series of texts relating to *The Model* and *The Balloon*. These texts mark the first steps towards Nielsen's definition of the concept of 'social aesthetics'.

1969 – Starts the research project 'Children's Play in Urban Housing Areas' at The Royal Danish Academy of Fine Arts' School of Architecture.

Constructs an activity playground on a housing estate in Høje Gladsaxe, Denmark in collaboration with local residents and a group of architecture students as part of the research project at The School of Architecture. Local residents are interviewed by Palle Nielsen and a group of sociology and psychology students prior to the construction of the playground.

Follows courses at The Department of Education, University of Copenhagen.

1969-71 – Public commission to make a mural for the lobby of The Institute for the Blind in Hellerup with the support of The Danish Arts Foundation.

1969-73 – Participates in the jubilee exhibition *Festival 200* at Charlottenborg.

1971-75 – Starts his own architecture studio specialising in playground design and construction. Parallel to this, he is also employed as a landscape and housing advisor by Copenhagen City's architect and various local Danish councils.

1973-75 – Public commission for a mural in the lobby of Hvidovre Hospital, Copenhagen.

1979 – Public commission for a mural at Copenhagen Business School.

1981-98 – Hired by various unemployment agencies in and

around Copenhagen as a supervisor and teacher in industrial relations, adult education and collaboration, and later as the project supervisor for public art commissions as well as design and drawing teaching programmes.

1986 – Public commission for a mural at Nordvang Child and Adolescent Psychiatric Unit, Glostrup.

1989 – Public commission for a mural of pictograms and banisters for the residential wing of The Blind Institute in Hellerup.

1994 – Public commission for a wall sculpture at Lysholm School for children with special needs in Roskilde.

1999-2001 – Contacted by the art historian Lars Bang Larsen about his Master's thesis on *The Model*. The meeting marks the beginning of a theoretical and project-based collaboration on the work of Palle Nielsen and the concept of 'social aesthetics'.

2000-14 – A slideshow of 160 photographs documenting *The Model* (1968) is exhibited in art museums around the world.

2000-01 – Participates in the international touring group exhibition *Pyramids of Mars*, which is shown at The Fruitmarket Gallery in Edinburgh, The Barbican Centre in London and at Trapholt Museum in Kolding, where the interactive play sculpture *Anthill* is also installed.

2005 – Participates in the international group exhibition *The Invisible Insurrection of a Million Minds* at Sala Rekalde in Bilbao.

2008 – Participates in the international group exhibition *The Great Game to Come* at Frankfurter Kunstverein, and leads a workshop for students at Städelschule Art Institute in Frankfurt and The Royal Danish Academy of Fine Arts in Copenhagen, where the professor and artist Nils Norman also participates as a teacher.

2009 – Installs a smaller version of *The Model* with the title *The Children's Peace Corner* during the art event Kunst Kaap Fort (KAAP) at Fort Ruigenhoek in Utrecht.

Participates in the international group exhibition *Time as Matter* at The Museu d'Art de Barcelona (MACBA). Nielsen donates 160 photographs, a collection of sound recordings and the records that were played in *The Model* in 1968 to MACBA in return for their publication of a book on *The Model*.

2010 – The book Palle Nielsen: *The Model – A Model for a Qualitative Society*, which includes photographs from *The Model*, an essay by Lars Bang Larsen and Palle Nielsen's original texts from 1968-1969 is published by MACBA.

Participates in the 29th São Paulo Biennale in Brazil with photographic documentation of *The Model*.

2012 – Participates in the group exhibition *Century of the Child* at MoMA in New York. The exhibition is also shown at Vandalorum Museum of Art and Design in Värnamo, Sweden in 2014, and will be shown at Designmuseum Danmark in Copenhagen in 2015 and Designmuseo in Helsinki in 2015-2016.

2013 – The installation *The Model* is reconstructed outdoors at Place de la Bataille de Stalingrad, Paris, in a version curtailed by EU playground safety regulations. The reconstruction of *The Model* is part of the international group exhibition *Nuit Blanche*, a one-night event in different parts of the city and at Parisian art institutions. The exhibition of *The Model*, however, lasts a week.

2013-14 – The special exhibition *Palle Nielsen: The Model* is shown at Tate Liverpool as part of the international group exhibition *Art Turning Left: How Values Changed Making 1789-2013*. The exhibition presents the documentation of *The Model* in its entirety.

2014 – *The Model* is rebuilt at ARKEN in a new version adapted to the museum's galleries.

Participates in the international group exhibition *Playgrounds: Reinventing the Square* at Museo Nacional Centro de Arte Reina Sofia in Madrid.

A selection of Palle Nielsen's own texts from 1968-69 are published in *Exhibition – Documents of Contemporary Art*, White-chapel Publications.

The Model (1968/2014) becomes part of ARKEN's permanent collection.

Mille Højerslev Nielsen
holds an MA in Visual Culture.

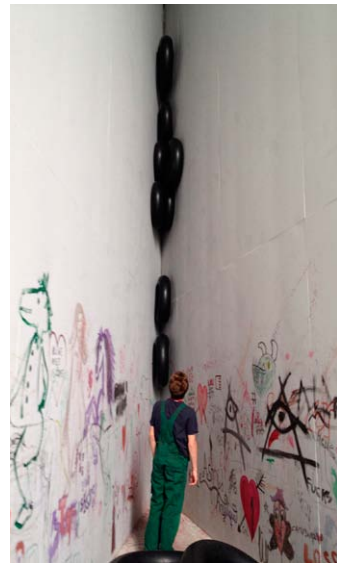
The Model at Work

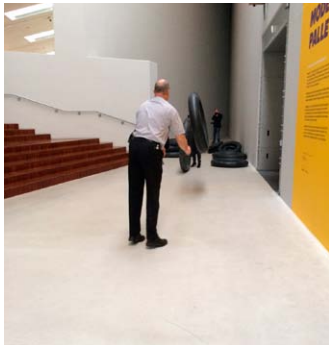
This and the following pages show how The Model was used – how it was played with, transformed, challenged, painted and enhanced. All the photographs are by visitors and the play hosts.

Roll, pile, topple









Who do you want to be?





marielouisecthorsen

6u



- ♥ srake, sofiesun, johannekohlmetsblog, marieaktor, mammasally, brandtsmuseum
- ♥ marielouisecthorsen På #arken i kongekåbe #hundertwasser @sofiesun



aminanissen

+ Følg



- ♥ aminanissen, asta_love, skumfiduus, arkenmuseum, najarosa, livalaura,
- ♥ aminanissen #Arken #påenregnvejrsgag vis alle 7 kommentarer



dortherugaard

25u



- ♥ christinapweber, agnew, instanaja, stinehoeholt, maloudunker, lisbethvinther, marenbramsen
- ♥ dortherugaard #modellen14 #arken #pallenielsen



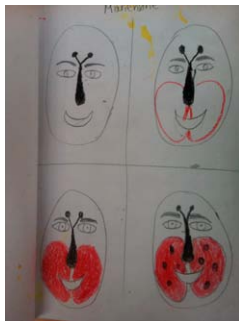
aminanissen

+ Følg

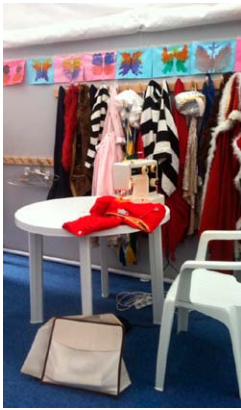


- ♥ aminanissen, asta_love, gittesophie, lenegarp, livalaura, vilanmal, ludvignord, indiana_johnson,
- ♥ aminanissen Malik var væk i lang tid, and this was how we found him #hvorerimalik

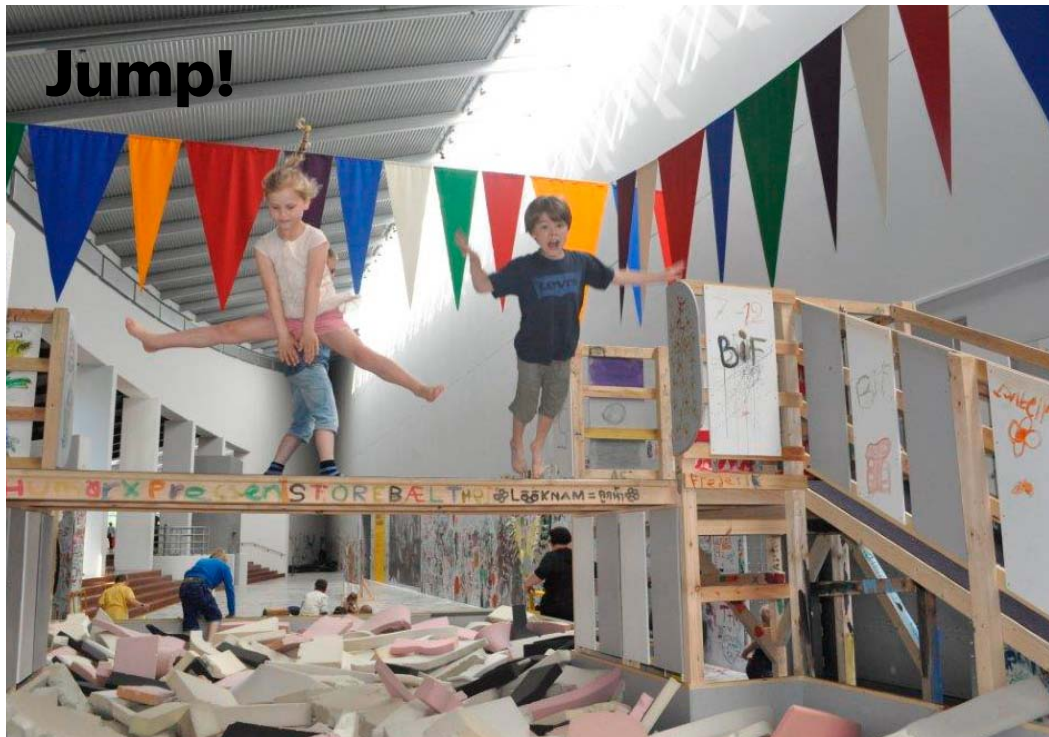








Jump!





18 Synes godt om-tilkendegivelser
linemarieskjoldan Johannes på #arken #modellen14 #pallenielsen



44 Synes godt om-tilkendegivelser
vilmalundholm Lyckan att hoppa från en bom ner i skumgummi! #arken #modellen #pallenielsen



jespersvenstrup, psvenstrup, kennet.f.larsen
gsvenstrup #alternativkunst #arken #Selma



34 Synes godt om-tilkendegivelser
tinazaremba (Jubiiiiii herlig 5 års fødselsdag på Palle Nielsens legeplads på #arken 🎉🎂🎈🎊🎉🎂🎈🎊)



14 Synes godt om-tilkendegivelser
kareningsmose #Arken therese_tbx Fedt!!



11 Synes godt om-tilkendegivelser
morihavnen Vild med det her sted #arken



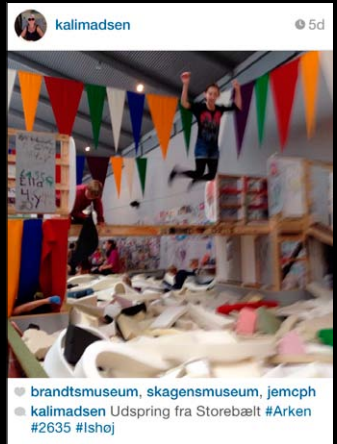
16 Synes godt om-tilkendegivelser
maloudunker Let's fly 🚀 #modellen14 #bornbyen #arken



26 Synes godt om-tilkendegivelser
annaliisaputkinen #arken#pallenielsen#Elis anja_yogini Häber i har en skön dag. Hils HELE familjen xxx annaliisaputkinen @anja_yogini - tak kære



bornbyen, stinehoeholt
rikkebaggesen #modellen14 #arken







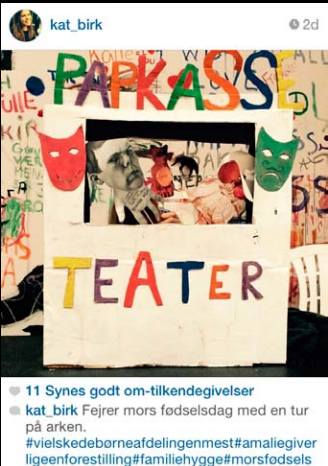


Cardboard box construction site





linemarieskjoldan, alouetteblast, drainingwhelp, danoflexomat, martinpop_art, hanna_mo2, lidianorvita, fromcopenhagenwithlove, brucelie, frackngervais



11 Synes godt om-tilkendegivelser
kat_birk Fejrer mors fødselsdag med en tur på arken.
#vielskedeborneafdelingenmest#amalgiver ligenforestilling#familiehygge#morsfødsels



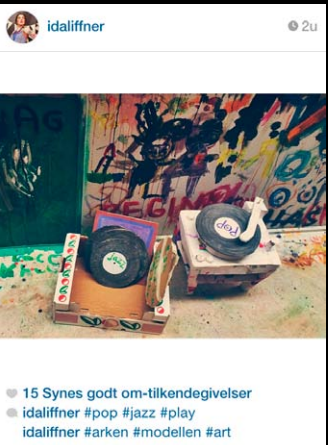
cecilia_gu, gemmc1001, lacristinafotografia, stinehoeholt, miax, martiquibdn, monicajimenezsanchez5, pablocalleja_5, brandtsmuseum
mirtinika #arken #tbt



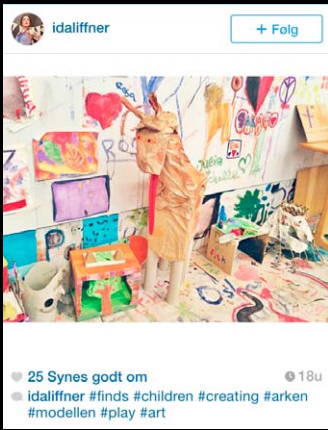
24 Synes godt om-tilkendegivelser
idaliffner #finds #children #creating #arken #modellen #play #art



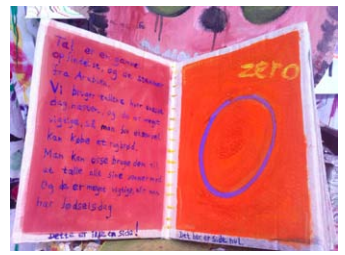
15 Synes godt om-tilkendegivelser
sonderhave Mine to hippieborn selvbygger deres eget papkasse hus på arken #arken #hippieborn #lækreunger



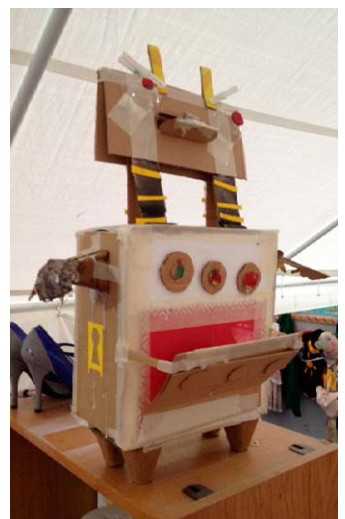
15 Synes godt om-tilkendegivelser
idaliffner #pop #jazz #play idaliffner #arken #modellen #art



25 Synes godt om
idaliffner #finds #children #creating #arken #modellen #play #art









Plant a seed and watch it grow





miss_hawk 11u

19 Synes godt om-tilkendegivelser
miss_hawk #arken



natalarina 25u

varanx, klynete, mila_kosa
natalarina Высаживаю горошек @Modern Art Gallery #Arken



dortherugaard 25u

christinapweber, leabolvig, instanaja, maloudunker, lisbethvinther, krydderurten, marenbramsen
dortherugaard Hængende haver i plantestationen i #modellen14 #arken



christinapweber 27u

13 Synes godt om-tilkendegivelser
christinapweber #modellen14 #bornibyen #arken #plantestation



stinehoeholt 27u

dortherugaard, leabolvig, lajnal, marenbramsen, speltmorstrikasagain
stinehoeholt God påske! #arken
#goinggreen #goingeaster #modellen14



stinehoeholt 27u

Arken Museum of Modern Art

sofielsoesjoblom, evintersborg, instanaja, t_boesen, karenhaumann, maloudunker, speltmorstrikasagain, marenbramsen
stinehoeholt For Jer med børn kunne dette måske have interesse... Det er på søndag



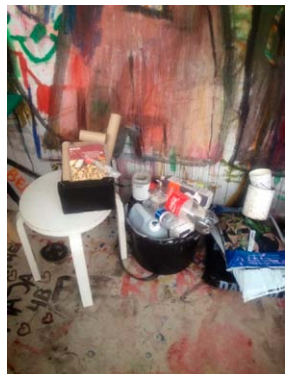
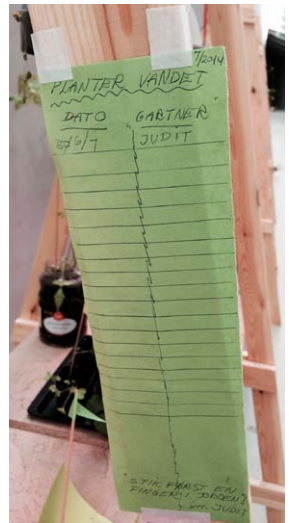
dortherugaard 25u

christinapweber, agnew, instanaja, maloudunker, lisbethvinther, krydderurten, marenbramsen
dortherugaard Forårsagtigt på #arken i #modellen14 af #pallenelsen og alle de



CITRONMELISSE (1 HVE DÅSE FRØSE - LIT VAND)
 2 FRØ

AERT	3 CH - 1 AERT
MORGENFRUE	1 CH - 3 FRØ
RADISSE	1 CH - 3 FRØ
JORDBÆR	1/2 CH - 3 FRØ
HJULKRONE	2 CH - 3 FRØ



Foam, foam, foam





morihavnen

18u



- ♥ thisbynico, birgitte_b, kristianjeppesen, karoline.skandimama, stinehoeholt, mairlau, ostfronten, kammamma, 2900cph, frkfrigg
- ♥ morihavnen #arken #saxobaxo



mrswentzel

ARKEN Museum for Moderne Kunst

20u



- ♥ fr3yaw3ntz3l, jacobbomborgmikkelsen, b3nt3w, an3lis3, 101das, tanjalivseverin, seje_thorsen
- ♥ mrswentzel Tur til Arken, skumgummibassin #Arken#fun#leg#påturmedmormor#flicka#m



ditchens

25u



- ♥ dictecolumbine, stinehoeholt, mollysck, michelle139q, tobena, toneblorenzen
- ♥ ditchens #begravetiskum #arken #ishøj #nogetforbørn 🧒🧒🧒🧒



jossekatt

8u



- ♥ 15 Synes godt om-tilkendegivelser
- ♥ jossekatt #arken #ishøj fancy_lane Jag vill se sån bild på dig!









Paint here!



ARKEN Museum for Moderne Kunst

31 Synes godt om-tilkendegivelser

kfriis Laver art på Arken #hundertwasser #modellen #pallenielsen #Arken #museum lenesvan Smukt foto 🥰

ansfn Er det fedt? Vi tager derud i morgen..
kfriis@ansfn Ja, det er fedt! Hundertwasser

maiakm 19u

__medined, stinehoeholt, helenehinz, theboywhotwits, nknapp

maiakm #Monster #arken #modellen

kirstieneh 23u

Arken Museum of Modern Art

jasmins2000, jennyonlyapenny, landkilde, wordofhealing, landskabsarkitektur_ku, havermoutje, stinehoeholt, annexbogtje, anneburgdorf, sophiehoogee

kirstieneh #arken #modellen af #pallenielsen

agskant 32u

the_pharaoh_, stinehoeholt

agskant #modellen#arken#pallenielsen#born#malepå væggen#

22 Synes godt om-tilkendegivelser

ninkamiles #rebel #arken

helle_fred 31u

Arken Museum of Modern Art

alberteals, lunabitch89, svenvossmusic, alma_ulmert, valedudu, gastonartcom, saskiaalensink

helle_fred #Arken#Modellen#Museum#Modernekunst#

mariawehlitz 35u

Arken

22 Synes godt om-tilkendegivelser

mariawehlitz #hermådermalesoveralt #yihaa #arken #modellen #frileg #fantasi nadjaehlitz Fedt d ville Konrad da elske 😊

kristinedorthea 1u

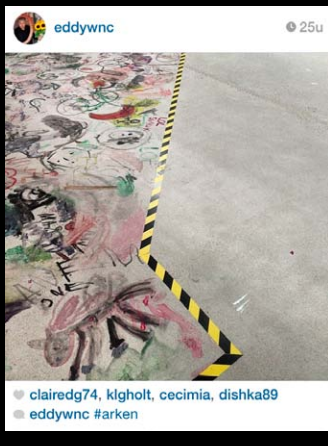
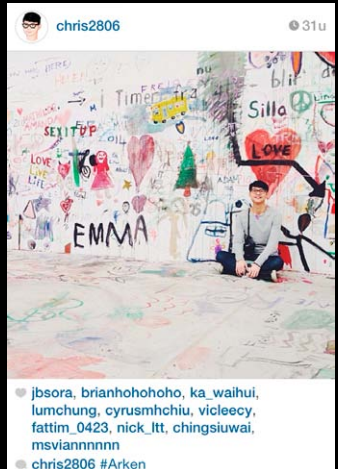
15 Synes godt om-tilkendegivelser

kristinedorthea #green#person#childrensart#painting#arken #ishoj #latergram full metal camera ❤️

kristinedorthea 2u

14 Synes godt om-tilkendegivelser


kristinedorthea #eye#childten#s#art#arken



 **cuhhlaire** • 29u
Arken Museum of Modern Art



• 15 Synes godt om-tilkendegivelser
• cuhhlaire Hear G roar #Arken #denmark
#copenhagen #vsco #vscocam
jimpapery This is amazing

 **hellisen** • 20u



• n_ilhov
• hellisen Tegninger på væg
#takforatvimaaleher #husmusindgang
#hvoreremusen #Arken

 **lenapripp** • 20u



• mioline, lisajanzon
• lenapripp Dansk har sine fördelar
#hundertwasser #arken #köpenhamn
#denmark

 **annajevtic** • 21u



• 14 Synes godt om-tilkendegivelser
• annajevtic Look mommy! I'm a lion! 🦁
#Arken
johannatombland Farlig 🤩

 **aminanissen** • 22u



• aminanissen, asta_love, skumfiduus,
najarosa, livalaura, frkragsby
• aminanissen #Arken #påenregnevjrdsdag
vis alle 6 kommentarer
aminanissen @frkragsby og det! Det er så

 **runasteppinge** • 22u



• musehjerte, bqvint
• runasteppinge Tur til Arken; både kunst,
strand og rigtig fint og stort legerum for
børnene 🥰❤️
#arken

 **mpauli14** • 23u



• wladimzappo, bykatboyer, elu44
• mpauli14 #swag #arken

 **mads_kruse** • 26u
Arken Museum of Modern Art



• carolineemilieklubien, stinehoeholt,
bornibyen, awesomeesther01, susseklubien,
agglademad
• mads_kruse Man må godt på arken 😊
#arken #modellen14 #novasofie #livaalise

 **ditchens** • 25u



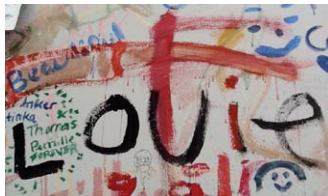
• mollyskk, majgul, stinehoeholt,
pernillemcdp, dictecolumbine,
toneblorenzen
• ditchens #viskahadetgodt ❤️ #arken #ishøj
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