

Anne Marie Carl-Nielsen programme for art in public space

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Laurits Malthe Gulløv, *hardeners and softeners*, Tarup-Davinde, 2025

Anne Marie Carl-Nielsen's programme for art in public space is a one-year postgraduate programme, exploring and unfolding the potentials of art in public space.

During the programme we work to conceive, produce and position artworks that operate with agency and relevance within specific spatial, social and discursive contexts.

We build insight into established public commissioning processes and gather tools to engage with them, while generating methods to initiate alternative and self-organised formats.

We think of the spatial, temporal and social as our material, embodied study and experiment as our process, and intervention and gesture as our method.

PROGRAMME

The programme intends to build competences for realising site-specific art projects in public settings, through theoretical, practice-based and experimental approaches.

By means of research, analysis and conversation, the theoretical part of the course engage with relevant contemporary artistic, cultural and political discourses to expand the understanding of the field of public art.

In the practice-based part of the course, the participants develop and realise artworks within a specific public setting, with a budget allocated by the course. The programme unfolds the various stages of the artistic project, from site analyses, idea development, project proposal, to execution, installation and mediation of the completed work.

Through processes of experiment and rehearsal, we aim to open and deepen the artistic process, working towards projects that reflect and respond to the complexities of its conditions and surroundings.



Martha Hviid, *Surface Tension*, Odense outdoor swimmingpool, 2023



Dagmar Moldovanu, *Conduct*, in front of the Ballet School, 2023

In 2022/23, participants placed site-specific artworks in Odense's urban spaces. The projects proposed physical and semantic shifts in the city's pace, spatial and social texture, engaging with citizens in their daily movements through the city.



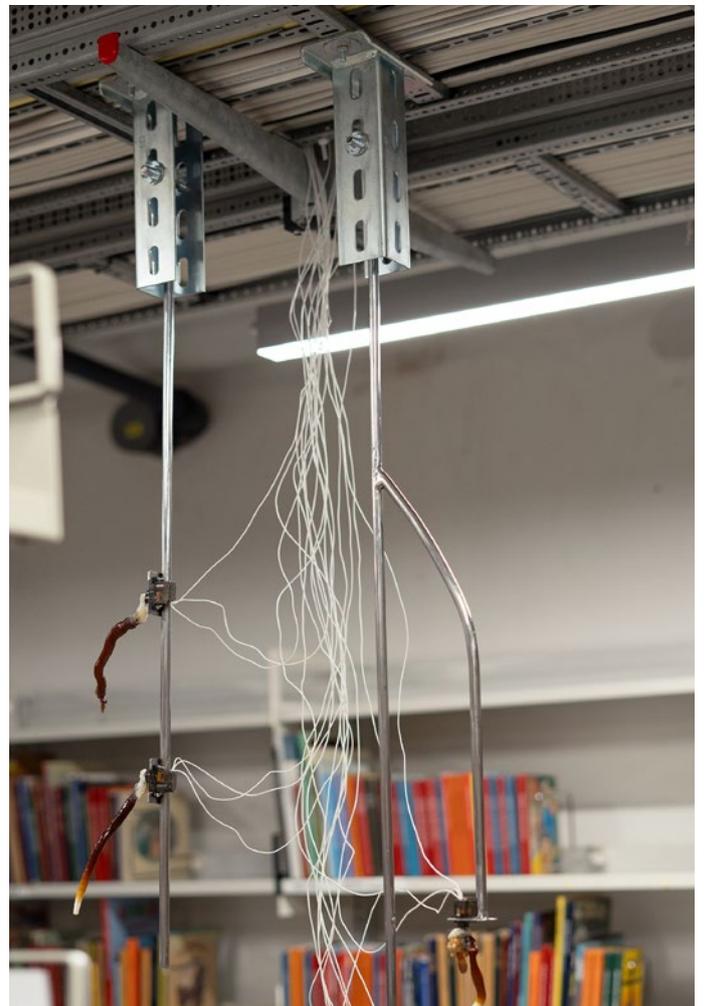
Mia Carl, *Sammenfald*, Rising School, 2024

During the 2023/24, participants created works for Rising Skolen and Borgernes Hus in Odense. The two contexts inspired works that inscribed themselves into the daily rhythm and use of the places, as indications of movement and direction, and as points of contact and exchange between the site and it's users.

STRUCTURE

The programme is aimed at practicing artists who have completed their artistic education and wish to gain experience and develop a critical and artistic approach to working with site-specific and public art. 7-9 artists participate in the programme each year.

The one-year course, running from September to June, is a post-graduate, part-time course that takes into account that the participants have an active exhibition and studio practice alongside their studies. Teaching mainly takes place over three consecutive days each month at the Funen Art Academy in Odense, while an extra day each month is set aside for exhibitions, site visits and studio visits. Committed and independent artistic work, reading and research are expected throughout.



Pernille Emilia Kjær, Odense Library, *Stalaktit*, 2024

TEACHING

The programme has since 2022 been led by artist Marie Lund and curator Francesca Astesani, who are responsible for the educational structure, facilitate group crits and individual tutoring. Focus is placed on inviting different practices and perspectives from the artistic field to deepen and expand the students' understanding of public art practices.

Previous years' guest teachers include Lea Porsager, Nina Beier, Simon Starling, Ann Lislegaard, Amitai Romm, Marco Bruzzone, Finn Reinbothe, Frederik Worm, Åbäke, Jes Fernie, Amelia Groom, Jesper List Thomsen, Cally Spooner and Kristian Vistrup Madsen.

APPLY BY MAY 2026

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Therese Bülow, *Bounce*, Tarup Davinde, 2025



Erdal Bilici, *Push&Pull*, Tarup-Davinde, 2025

In 2024/25, participants worked in relation to the landscape around Tarup-Davinde, a former gravel quarry. Here, the works unfolded as markings and shifts in the area's complex interaction between geology, industry, biodiversity and community life.



Anne Marie Carl-Nielsen under the plaster model of the Christian IX equestrian statue, 1924

ANNE MARIE CARL-NIELSEN

The programme has been established with support from the Carl Nielsen and Anne Marie Carl-Nielsen's Foundation, and draws on the span between the monumental and the intimate, and between the authoritative and the investigative, which characterises Anne Marie Carl-Nielsen's sculptural practice. We also bring attention to her position as one of the first female artists to work with large-scale public artworks and monuments, with an interest in challenging hierarchies in both positions of authorship and commissioning.



Anne Marie Carl-Nielsen's wax and matchbox model