

1964-00-00

OPHAVSMAND/NØGLEPERSON

Henning Christiansen

FAKTA

Dokumenttype:
Note

Omtalte værker:

Op. 16, Dialektisk Evolution - Dialectic
Evolution

Op. 17, 3 Progressive Sonatas for
Piano

Op. 18, Skizofreni

Op. 19, Audience Pieces

Op. 20, Colour Pieces

Op. 21, "Pop-Art" ballader

Op. 24, 2 Kaffestykker

Op. 27, Perceptive Constructions I

Arkivplacering:
HC Arkiv Møn

DOKUMENTINDHOLD

Biografi + bibliografi 1962-1964

TRANSSKRIFTION

Biographie:

Henning Christiansen

adr.: Jenslev pr. Kirke-Hyllinge, Denmark

born: 28/5-1932 in Copenhagen

school: 1939-50

the royal danish conservatoire: 1950-55

working as clarinet-player and composer: 1955-60

dropped the clarinet and from 60, trying to know more about people and how to breath, therefor making a lot of happenings.

working in about 20 organised happenings and several anonymous and unorganised in Copenhagen and around in Danmark with Arthur Köpcke and Eric Andersen, and then I remember a very nice happening in Aachen 20/7-64, and a hard one in Darmstadt july 63 during: Internationale Ferienkurse für neue Musik with Jed Curtis, one on the experimental painterschool in Copenhagen and only on (the last) on the royal danish conservatoire 13/3-63 where Eric Andersen performed number 1 of my 3 progressive sonatas. Then there was a radio-happening in 'Radio Denmark' 17/3-64 at 22 o'clock to 23 o'clock and a simultaneous in Jenslev where Jed Curtis was screaming on my roof got up as aviking, it was before he went to India on the 25th of august 1963. On the MAY-EXHIBITION on charlottenborg I performed my piece: body and knocking and an hour later I performed number 1 of my pieces: coffee, and people did like my coffee without sugar. In sept. 63 we performed Tomas Schmit's sanitas 79, the bus started from Nikolaj Kirke in Copenhagen, the leader of art-library: Knud Petersen has made the Nikolaj church to a very important place for happenings in copenhagen and there we had the Fluxus-festival in 1962 and there we performed this colour-piece of mine 1/9-63:

drive with several lawn-mowers

through the audience

through the town or

through the world

and it was a very good room for the sound and the activity

and then I made a kind of manifest to the Aachen-program and it seemed to be like this:

idea before doing: you must work from the past and for the future
detached doing: you can talk about to be
idea before doing: you can play and it is fun,
a kind of life
detached doing: you can say good-bye to the mistakes (il n'existe pas)
idea before doing: maybe it will not work
detached-doing: no mire: talk idea before doing:
people will soon understand you
detached doing: out in the deep cold snow idea before doing: visit
an art-gallery and die or a concertroom: no oxygen
detached doing: get a jet a sputnik a car a steam-roller or
idea before doing: the new 'mondanité' is on the stage detached doing: next point

[2]

Bibliographie:

DIALECTICAL EVOLUTION I + III + IV + V (1963)

THREE PROGRESSIVE SONATAS FOR PIANO (1962-63)

SCHIZOFRENI (1963)

AUDIENCE PIECES (1963)

including: inwards-outwards + question and answer + climb up

COLOUR PIECES (1963-64)

PLACARDS a happening (Jenslev aug. 1963)

POP-ART (1963-64) including: watersong + the ballade on Rudolf blasen
and the ballade on Jytte + address unknown

GROUP PIECES (1964)

I for orchestra II for book III for film

BODY AND KNOCKING (1964)

COFFEE I + II (1964)

PSYKOLOGICAL CONSTRUCTIONS (1964)

next point + point-blank + on the line + to change

KILDER TIL
DANSK
KUNSTHISTORIE

NY CARLSBERGFONDET

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GROUP PIECES (1964)

SPACE AND OBJECT (1964)

I for orchestra, II for book III for film

BODY AND KNOCKING (1964)

COFFEE I + II (1964)

PSYKOLOGICAL CONSTRUCTIONS (1964)

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