



MICHAEL CHANG

# Infinity Loop and Images of Eggs

*Monoprints and tempera*

Cath Alexandrine Danneskiold-Samsøe Gallery  
*Catalogue adapted for screen*

## ERRATA

Page viii, 2nd column, 2nd paragraph, line 22,  
"[...] *and the vitalin in the yolk [...]*" should  
read "[...] *and the Lecithin in the yolk [...]*"

D. 9. NOVEMBER 2013

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# Infinity Loop and Images of Eggs

*Monoprints and tempera*

*Catalogue adapted for screen*

*Solo show with Mette Ussing, sculpture, 2012*

*Michael Chang – Infinity Loop and Images of Eggs*

Monoprints and tempera

Exhibition catalogue adapted for screen presentation, 2012

Produced by Uden Titel ApS and Michael Baastrup Chang in conjunction with the solo show at

Cath Alexandrine Danneskiold-Samsøe Gallery, Copenhagen, 2012

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Preface by Cath Alexandrine Danneskiold-Samsøe

Text by Trine Ross

Text by Michael Baastrup Chang

Edited and translated by Justina Joy Bartoli-Miller

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Thanks:

I owe many thanks to my colleagues who have helped pave the way for this exhibition. The paintings on exhibit are a continuation of exhaustive preparative work, especially that done by Peder Hald and Ralph Mayer. They generously documented their work in "Maleriets teknik" and "The Artist's Handbook of Materials and Techniques". I have had many sources of help and inspiration. Thank you to my paint suppliers, to Lars at Københavns farvehandel and Steen at Byens farvehandel. Thank you Leo, my woodworker, for good advice and frame adjustments. Thank you to my editor and translator Justina Joy Bartoli-Miller for correcting my texts. To my favorite café, Café Kejzer, and its architect and owner Nezam Qarooni: thanks for the good food and coffee. Thanks to those I met at Statens Værksteder for Kunst, to Rouky Aknin (and for the tarlatan work), Frederik Hardvendel, Lea Kyndrup, Ida Sofie Minke Anderson, Walter Terrazos, Bjarne Sørensen and Bjarne Werner Sørensen. You have all been exceptionally generous and helpful and your technical assistance not only made my work easier but quite a bit less risky. Special thanks to everyone who helps sustain a place like Statens Værksteder for Kunst. It is a unique luxury for Danish and international artists and I sincerely hope that it will live on for many generations to come. To Giorgi Latsabidze and Hadi Tabatabai, Max Baloiian, Daniel Bear and Jason Ditzian as well as Christy Walsh and J Pasquale Greco for music to my video from Statens Værksteder for Kunst; thank you. Thank you to the exhibition's sponsors, to Chronografisk A/S for sponsoring the print of this fine catalogue, to Uden Titel ApS for continuously supporting my artistic production, to Dan.Eg A/S, who donated an important material to this exhibition: eggs; to Cath Alexandrine Danneskiold-Samsøe Gallery for giving me the opportunity to share my work with my contemporaries. Thanks to Mette Ussing for her openness and for sharing her artistic universe with me. There are many personal friendships to which I owe great thanks for inspiration, advice and support: Marty McCutcheon and his family for welcoming me and for the Ralph Mayer book, to Jan Kather, Melanie Chilianis and Hans Manner-Jakobsen for their heartfelt sincerity and their words, to Anja Percival for professional advice, Earl Grey and chocolate cookies, to Julie Boserup and Ida Rosing for instant coffee and conversations about art over lunch at the graphic studio, to Christer Hasse and Morten Christensen for their unfaltering friendship and support. Thank you. Love to my children Frederikke, Filippa, Josefine, Kastanje and to my wonderful family. It is a great pleasure for me to have realized this exhibition with your help.

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“Chang family portrait”, South Korea 1960’s

# MICHAEL CHANG – IMAGES OF EGGS

## Preface

In this year's special exhibition the visual artist Michael Chang focuses on the egg – as a phenomenon and as the foundation for our very existence, and not least a vehicle that can transport us through time.

Michael Chang's '*images of eggs*' are distinctive collages, bearing visual statements from five generations of the artist's kin: his great-grandmother, his grandmother, his mother, the artist himself and his children.

Emotionally, the works are in close proximity to one another, despite their contradistinctive visual expressions. Together, the works radiate love and contact, sentimentality and lives lived, nourishment and birth – both inside and outside of their physical frames.

The youngest and the oldest links of the chain have never met. And yet Chang's work reveals the poignancy and tenacity of their relationships; they are relationships suffused with the deep respect that arises naturally over generations. The works turn the spotlight on the meaning of belonging to our kin, our roots and to each other.

Chang continues his investigative journey through time with tempera paintings, renewing techniques thousands of years old.

Layer by layer, he applies the tempera's primary ingredients – egg whites and egg yolks – to a background of chalk to create images that are at once immediate and vital and timeless. The paintings not only span five generations; they allude to millennia of human history.

With his third exhibition in my gallery, Michael Chang demonstrates the significance of rudimentary materials like egg and chalk. In their simplicity, they are timeless and magical and deeply symbolic, and they deserve a moment of reflection – where we forget ourselves for a moment and the hustle and bustle with which we fill our too-short lives.

The collages are unique prints, produced during Chang's artist's residency at the Danish Art Workshops in 2011.

Welcome to the exhibition *Infinity Loop* with *Images of Eggs* by Michael Chang.

— Cath Alexandrine Danneskiold-Samsøe



Michael Chang, *Images of Eggs - 'T' composition after Mette Ussing*, 2012  
Egg tempera and bees wax on canvas, four panels overall 253 x 185 cm



# THE ARTIST AS A GARDENER

by Trine Ross

M. A. in Art History, author, speaker and art critic for the daily *Politiken*

Justina Joy Bartoli-Miller, Editor

There's an old Chinese proverb that says: if you want to be happy for a day, get drunk. If you want to be happy for a week, slaughter your pig and eat it; and if you want to be happy for a year, get married. But if you want to be happy forever, become a gardener.

Gardening is a pivotal point for Michael Chang. He's clearly an artist, and yet he also views himself as a mindful gardener, tending to his plants and helping them grow. A seed contains everything it needs for everything that it will become, and he sees his task solely as that of providing each seed with the best conditions for growth.

Chang's seeds aren't going in the earth; instead, they are concealed in his materials and in the thought processes behind his physical and mental exertions. But it hasn't always been that way: until 2007, Chang's work had a very different nature, with different expressions and goals. It was about figuration, technical expertise and that which is traditionally referred to as "talent". One might also call it mastery. Notwithstanding that an artist must master his materials, mastery is not always a virtue.

Thus Chang's artistic production took a drastic turn that lead him away from recognizable figures and – more importantly – towards an artistic practice that revolves around the

exploration of painting, of materials and of their effect on him and us. He left behind the hectic innovation demands so typical of our time and found a tranquility that has allowed him to re-discover old techniques like tempera. And strangely enough, it is here that an effortless renewal of visual language occurs. Tempera may have racked up thousands of years, but never before have we seen it used to produce the results that Chang creates. Chang has even trodden a new path technically, beginning with the priming of the raw canvas with slaked lime – in other words, with the ground bones of animals that lived around the Cliffs of Stevns millions of years ago. Layers of egg are then added to the historic foundation (to put it mildly); for the egg, too, bears extensive philosophical, symbolic and just plain practical significance. Like the seed, the egg is the beginning, carrying in itself the future, a perfect entity. The whites bind and bond, and the vitalin in the yolk can unify water and oil.

The technique requires patience. The first four layers consist of chalk and egg whites in alternation; although these dry several days after application, the tempera itself needs quite a while longer to oxidize and bond to the grounding. Tempera is a mixture of water, linseed oil and egg combined with

select pigments, and to avoid surface cracks the canvas needs to dry undisturbed for up to seven weeks between the application of layers.

The layers comprising each work are not only time-intensive; they also contain experience. Chang experiments with his brushstrokes, which are like a material in his hands. He explores color in a similar way, often producing combinations of complimentary colors otherwise accustomed to holding court at opposite ends of the spectrum. Still (or perhaps: thus), the result is harmonious, and Chang achieves great depth and subdued intensity with his colors. The method is a markedly explorative, almost intuitive scientific procedure that shifts the focus from the artist to the process, allowing the work to be what it is and at the same time the documentation of its own inception.

Naturally, sometimes things don't grow as planned. A tree should have borne fruit but didn't, so the gardener had to do something – something different than what he had been doing, seeing as that didn't work. And so one learns.

Sometimes things go more easily, but even that doesn't guarantee a work's survival; sometimes

even healthy works have to make room for new shoots to be put forth.

Chang may not know what it is or what it will become, but he'll provide water and light.

That might mean large-scale tempera paintings that alternate between being manifest in a room and disappearing, or copperplate prints that combine the recipes of many generations with eggs and children's drawings.

In exceptionally favorable situations, Chang even recognizes his plants in other artists' work, as is the case with Mette Ussing. The resulting contact is more than just communication between two artists from two generations with their own points of departure; the greenhouses in which the works were tended must bear a striking resemblance to one another. Together, the works make up a new hybrid whose new sprouts we can look forward to enjoying. ■



Mette Ussing, *T*, 1997, vengé, 204 x 58 x 38 cm



Kastanje, Østerbro 2010

# ON CHILDREN'S DRAWINGS

by Michael Baastrup Chang

*Excerpt from a letter written to colleagues in November 2011*

Justina Joy Bartoli-Miller, Editor

By permitting Kastanje to express herself anywhere in our home, I've had the opportunity to notice some of the parallels between early art history and a child's first artistic experiences. For example, Kastanje's "cave paintings" were decidedly investigative. They were without figurative ideals and expressionistic; her sole motivation seems to be some sort of internal impulse.

I believe *that* impulse lies latent in every human being, and that we can choose whether or not we wish to react to it.

With three older sisters who love to draw, the figurative universe was bound to find its way into Kastanje's world. One of the first examples of just that was on a blank page of a bedtime story: it is a picture of me, and as Kastanje explained, she hadn't been able to finish drawing one of my eyes. It's clear from the drawing that she knew where on a face the eyes should be placed and that there should be two of them for the representation to make sense. Figures soon became part of Kastanje's reality and her drawings changed from the application of color to strokes and contours. I framed that first drawing<sup>1</sup> and hung it on my wall.

As I was writing this today (*November 2011 ed.*), Kastanje drew another picture of me. This time, the elements of my face are outside of my head, which in turn is placed on a long body, which she has filled in. She doesn't seem troubled by the fact that the two eyes and the smiling curve of a mouth are placed outside of the head; she just seems satisfied that everything is there. I wonder if the same applies to other things as well. Do we mirror our own physiognomy in the world and feel most

at ease when the world responds with a body with a head, a nose, a mouth, two eyes ...?

I wrote earlier about the effect that the body's symmetry has on our perception. I can now confirm that the effect is already active and can be expressed in a drawing from about three years of age.

Kastanje's closest older sister is Josefine. Josefine clearly considers her material when drawing, which is why I introduced her to watercolors, gouache, oil pastels, graphite pencils and charcoal at a rather early age. Her readiness to take on those challenges shows me how natural it is for humans to use the materials available to us in the world. Early on Josefine began filling out sheets of paper with color. Kastanje did the same, but unlike her younger sister Josefine didn't use an array of colors, preferring instead to choose only one! Her drawings from that period share the content of my work: materials and a frequency of visible light.

At six years old, Josefine has a crystal clear vision for her drawings. "Mistakes" in her drawings can bring her to the edge of tears. Josefine is already creating ideals which can be difficult for her hands to realize: she has already begun a classic struggle with criticism which quite clearly begins in our intellect.

I'm guessing that the internal battle between ideals and reality is what gives us the chance to develop our potential. In the challenging process we get to know ourselves, learning from our experiences and maturing with them. And art is about persistence. Maybe talent lies in the recognition of that internal battle.

I consider it my responsibility to show Josefine that I make “mistakes” in my work too, but that “mistakes” can also be an opportunity to discover something unexpected and arrive somewhere further than merely “right”.

Josefine’s willowy older sister Filippa is more of a dreamer of nature than her sister. In a lot of ways she is Josefine’s opposite – this is reflected in her drawings, with their fine strokes and feather-light tones.

Filippa spent a lot of her time drawing patterns early on. She would divide her drawing paper into segments, filling each one with different colors and designs made up of different graphic elements and varying strokes. Her drawings reveal a knack for combining small features to create a larger whole, and her compositions are often fascinating – for example her self-portrait, in which her face is divided with a wire mesh pattern.

Frederikke is the oldest of the sister-flock. Like her sisters, she began drawing at a tender young age. Unlike her sisters, Frederikke has always been most fascinated by the contours of drawing, and at 15 years of age (*in 2011 ed.*), she has created a unique universe and a “stroke” that combines precision with great implicitness.

Frederikke spends a lot of time exploring different comic styles, and for a while she was inspired by the Japanese comic style *manga*. She studied it in depth, even writing a paper about *manga’s* role as part of Japan’s antique cultural heritage. But a couple of years ago, she suddenly turned away from *manga* and began to develop her own style,

which was a combination of both Eastern and Western elements!

She shared her drawings online with a community of other young budding artists and received quite a bit of criticism. They couldn’t get their minds around it, declaring simply that it was neither fish nor fowl. Luckily Frederikke shared her thoughts and feelings about their criticism with me.

Teenagers need a lot of resisting power to stand up against their surroundings and preserve their autonomy. Frederikke was naturally vulnerable when it came to her peer’s criticism, but it was obviously important that she continue exploring the authentic and not allow criticism to dictate her direction or stifle her curiosity.

It is essential to be prepared for criticism to come from a variety of sources and to learn to use criticism as a constructive tool.

In November 2011, I was a resident artist at Statens Værksteder for Kunst (Danish Art Workshops), where I worked with the monoprints for my upcoming exhibition *Infinity Loop* and *Images of Eggs*. I took Frederikke with me to give her a behind-the-scenes look at the process, and she made a series of engravings based on brilliant and unique drawings from her private visual universe. I’m happy to have introduced her to printmaking – which still exists, even in the digitalized society in which my children are growing up. ■



1) Kastanje, "First figurative drawing", Østerbro 2011



Frederikke, "Engraving", Christianshavn 2011



# ON TEMPERA PAINTING

by Michael Baastrup Chang

*Excerpt from a letter written to colleagues in January 2012*

Justina Joy Bartoli-Miller, Editor

The recipe for tempera has been around since ancient times and has long since proven its durability; there are well-preserved examples of tempera from several millenia ago.

Egg tempera consists of egg yolk, water and oil. The standard ratio of 1 to 1 to 1 can be varied to suit one's own tastes. The recipe is simple and the paint mixture is nontoxic. Certain pigments used to color the tempera, however, are extremely toxic and can pose a serious health risk.

To make the paint mixture, simply combine the egg yolks, oil and water in a container and agitate them. (An interesting characteristic of tempera is that the yellow of the egg yolk won't influence the pigment's color frequency when the paint has dried.)

Using distilled water in the paint mixture will prevent the appearance of chalky stripes on the painting's surface.

In addition to oil and proteins, egg yolk contains the substance vitalin. Vitalin is what makes the emulsion between water and oil possible: instead of separating, vitalin allows one liquid to disperse in the other in the form of very tiny bubbles.

The pigment is then incorporated into the paint mixture. The amount of pigment used is, of course, a determining factor for the final mixture; it is important to be aware that certain pigments on the market are more finely ground than others.

In addition, certain pigments react differently to tempera mixtures. With a little practice, however, it's rather easy to achieve the desired color and consistency for your mixture.

The process can be varied depending on the results desired. Measuring the pigment in a measuring cup reserved for this purpose is advisable; in addition, a journal detailing the mixtures can help determine what works well for you – and what doesn't.

A container with a lid can be used to mix pigments together. Do remember to wait until the pigment dust has settled before opening the lid. Inhaling pigment particles is imprudent, as certain pigments contain toxic substances that can also harm fetuses. For that reason it is unadvisable for pregnant women to work with pigments. There are several lists detailing the toxic substances. With very few exceptions, pigments containing heavy metals have been taken off of the market for private use. Handling pigments with care and common sense greatly reduces the potential health risks associated with tempera painting.

A good method for preparing the mixture for use is to carefully transfer the pigment mixture into a large bowl and add enough liquid to make a pigment paste with a palette knife or a spoon. Add more liquid and incorporate it with a wide paintbrush. The tempera mixture is then ready to be applied using your paintbrushes of choice.

How a painting's surface will dry depends both on the paint mixture and the ground to which it has been applied. Unlike oil-based paints, egg tempera dries rather quickly, but it is essential to remember that tempera does indeed contain oil. Oil does not dry; it oxidizes, or combines chemically with oxygen, and the process can easily take

several weeks to complete. Thus, the final result may be assessed 5 to 7 weeks after the paint has been applied.

Applying tempera to an absorbent ground allows for a vivid finish. The ground absorbs the water contained in the mixture, while the oil and pigment remain on the surface. Instead of resting like a film on the pigment, the oil bears the saturated pigment from under the surface, resulting in a uniquely matte and silky smooth finish.

The ground can be made with a combination of chalk and egg whites. Egg whites are primarily made up of water, but they also contain the protein albumen, which coagulates when it comes in contact with oxygen. Every paintstroke applied to this absorbent ground will affix immediately. Slaked lime mixed with water has traditionally been used to limewash walls. Using egg whites instead of water produces a variant of limewash especially well-suited as a ground for tempera. Keep in mind that limewashing is done on cloudy days, as direct sunlight has a negative effect on the mixture.

These days egg whites and egg yolks can be bought separately in containers of varying size, from small packs of six to one liter and more. The single liter jugs and the smaller packs containing two eggs each are very convenient for use in painting smaller surfaces and for small-scale experiments. The pasteurized egg whites and yolks sold in this fashion are preserved with citric acid; the basic pH of chalk makes it a very suitable ground with an almost neutral pH.

I recommend using factory-primed linen for tempera paintings. Woven linen creates a fine mesh net both length- and crosswise. By stretching the canvas with the fabric grain parallel to the stretcher bars, one ensures the even distribution of tension, thus reducing the risk of the canvas being damaged under stress.

For tempera, the canvas is mounted factory-primed-side in. This not only protects the back of the canvas from moisture – including the moisture released from the laminated stretcher bars – it also provides a naked surface for the chalk and egg white ground.

The first treatment is the application of a saturating layer of pure egg whites. The liquid is absorbed deep into the fibers of the linen canvas, and it creates a film that becomes slightly viscous when the second layer is applied. The first layer should dry one to two days.

After one or two days a second layer consisting of slaked lime and egg whites is applied. The mixture should not be too thick, or the layer will dry out and the excess chalk will begin to chip; nor should the mixture be too watery, lest it be little more than another layer of egg white. There should be enough chalk in the mixture to allow for even distribution over the entire surface to be primed. With the application of the second layer, the first layer is reopened. The chalk then rests, sandwiched between these two sticky layers. The second layer should dry for one to two days.

The third layer consists of pure chalk. I find drawing with chalk on the entire surface

to be covered to be effective. It levels the second layer a bit, pulling up some of the dried egg whites. When the canvas is covered in a layer of chalk dust, the chalk dust is ground into the canvas with the palms of the hands, sending excess chalk dust onto the floor. The objective is to create the most even surface possible, like gypsum board.

When the third layer is smooth and even and the chalk relatively immovable – it should not be able to be brushed away with a paintbrush – the fourth layer can be applied. Consisting of pure egg white, it will moisten the chalk dust layer and permeate the previous layers. The egg white will dry quickly, so a fairly systematic application will produce the most uniform results. Use the utmost care to ensure that the egg white does not wipe away the previous layers, but truly adds a layer. Should there be any area on the canvas where the previous layers have been scraped too deeply, extra egg whites can be reapplied. The third and fourth layers should dry one to two days. Depending on the results of the previous treatment, application of the third and fourth layers can be repeated. Again, the objective is to create a smooth, even and uniform surface while retaining the elasticity of the surface. If the ground is too thick or contains too much lime, it will lose its suppleness and risk cracking. Toward the end of the priming process, the surface may be sanded with fine grain sandpaper and the dust gently brushed away.

Meticulous and conscientious priming will allow your craftsmanship to radiate in the finished surface.

When the canvas is primed, work with the tempera mixture can begin. I encourage you to experiment with as many different tempera layers and mixtures as you can. After painting, brushes, bowls and such can be cleaned with soy sauce!

You may choose to use a pure pigment initially in order to gain experience working with the tempera mixture. When you are comfortable with the priming process and have determined your mixtures of choice, you will discover that you can begin working in a structured way without much thought. Ironically, this autopilot mode is precisely what provides the freedom needed to paint well.

Resist the temptation to inspect a drying tempera layer with the tip of a curious finger. The mark will be visible and difficult to repair. After several days, the tempera will begin to take on its silky, matte quality, becoming even more beautiful in the weeks to follow. Remember however that the tempera is 1/3 part oil, and that oil needs 5 to 7 weeks to oxidize. For the same reason, new layers of tempera should not be applied until oxidization is complete, lest the outermost layers begin to crack.

Tempera painting is not a quicker alternative to the oil painting; it is a unique form of painting in its own right. Like oil painting, each layer applied in tempera forms the base for the layer that follows, making corrections laborious at best. Patience, concentration and deriving pleasure from doing a job well and with vigilance are among the most valuable qualities a tempera painter can aspire to embody. ■



Filippa, "Applying egg whites to a canvas", Østerbro 2011



Josefine, "Posing with fan", Østerbro 2011

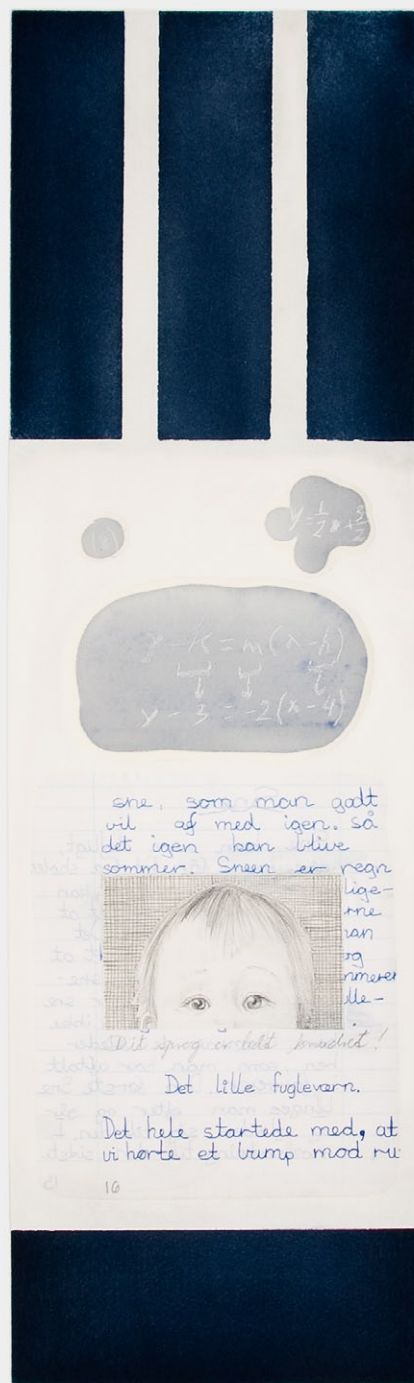
# MONOPRINTS

*Plates*



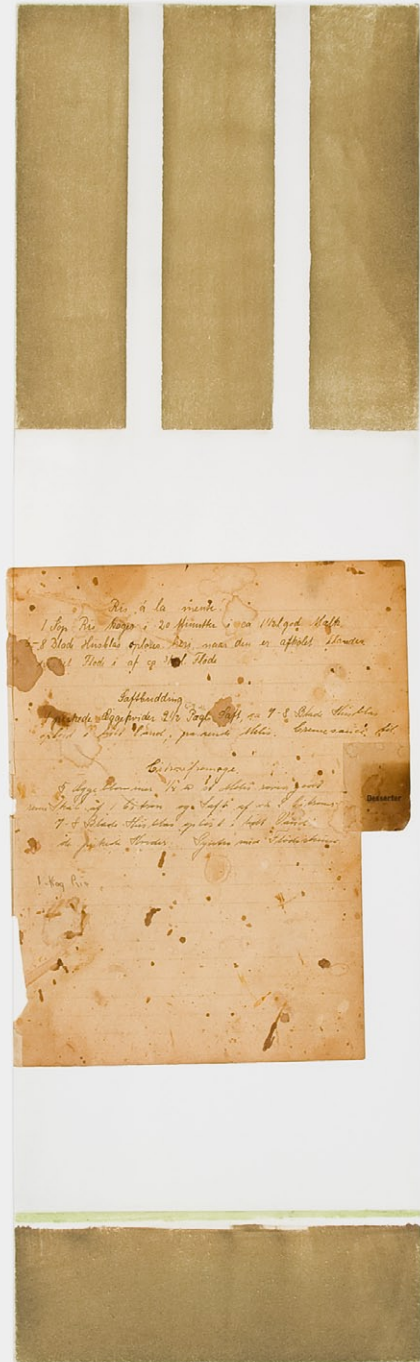


*Images of Eggs, Monoprint #2*



*Images of Eggs, Monoprint #3*





*Images of Eggs, Monoprint #4*



Images of Eggs, Monoprint #5

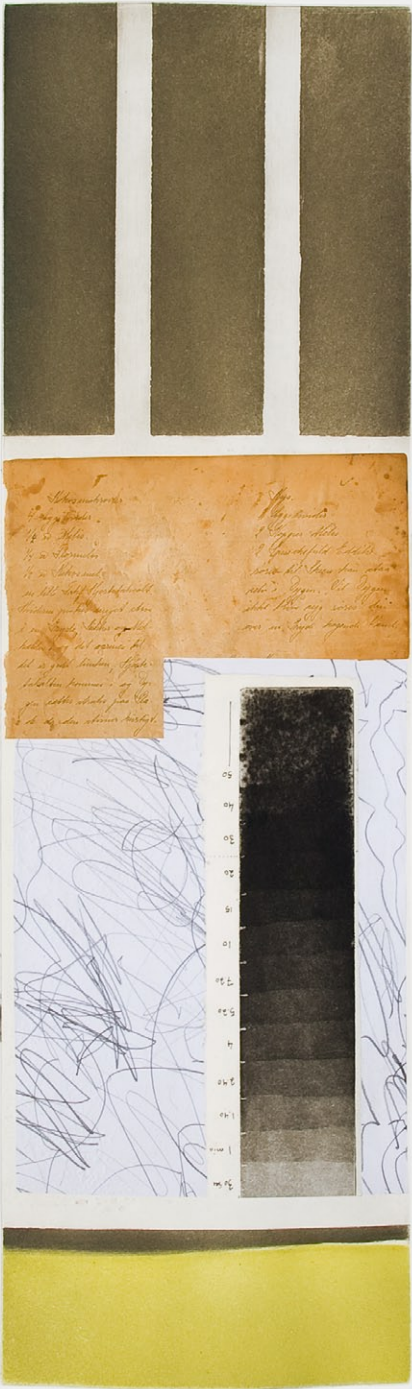


*Images of Eggs, Monoprint #6*



*Images of Eggs, Monoprint #7*





Images of Eggs, Monoprint #9





*Images of Eggs, Monoprint #10*



*Images of Eggs, Monoprint #11*

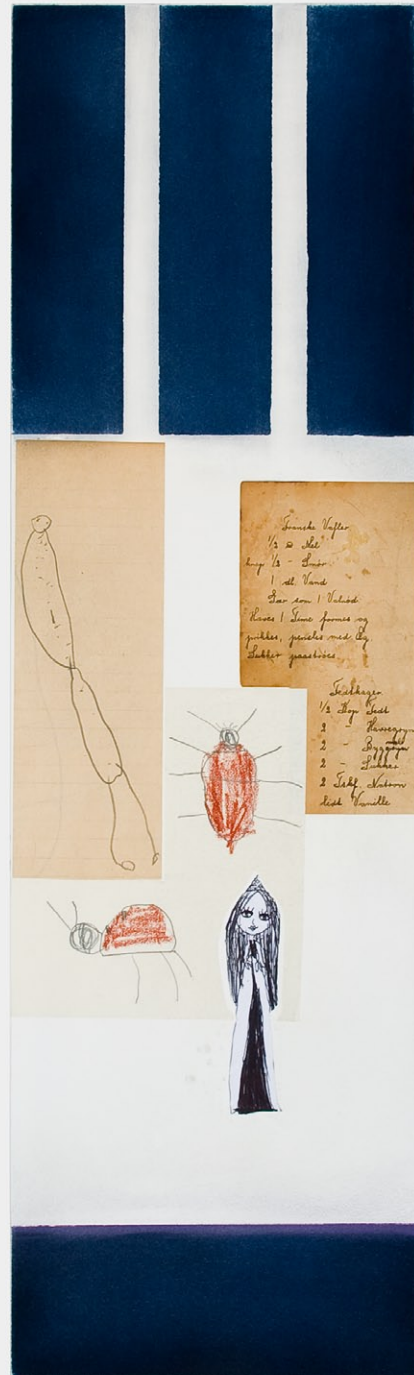




*Images of Eggs, Monoprint #12*



*Images of Eggs, Monoprint #13*



*Images of Eggs, Monoprint #14*

# TEMPERA

*Plates*

*Images of Eggs*, Tempera panel #1



*Images of Eggs*, Tempera panel #2





*Images of Eggs*, Tempera panel #3



*Images of Eggs*, Tempera panel #4





*Images of Eggs*, Tempera panel #5



*Images of Eggs*, Tempera panel #6



*Images of Eggs*, Tempera panel #7





*Images of Eggs*, Tempera panel #8



*Images of Eggs*, Tempera panel #9



# CATALOGUE

*A complete catalogue of works by Michael Baastrup Chang exhibited at  
Cath Alexandrine Danneskiold-Samsøe Gallery in 2010, 2011 and 2012.*

## INFINITY LOOP AND IMAGES OF EGGS, 2012

*Images of Eggs*, 2011, aquatint with collage Chine collé, #1 of 15 monoprints, 100 x 50 cm (frame)  
*Images of Eggs*, 2011, aquatint with collage Chine collé, #2 of 15 monoprints, 100 x 50 cm (frame)  
*Images of Eggs*, 2011, aquatint with collage Chine collé, #3 of 15 monoprints, 100 x 50 cm (frame)  
*Images of Eggs*, 2011, aquatint with collage Chine collé, #4 of 15 monoprints, 100 x 50 cm (frame)  
*Images of Eggs*, 2011, aquatint with collage Chine collé, #8 of 15 monoprints, 100 x 50 cm (frame)  
*Images of Eggs*, 2011, aquatint with collage Chine collé, #9 of 15 monoprints, 100 x 50 cm (frame)  
*Images of Eggs*, 2011, aquatint with collage Chine collé, #12 of 15 monoprints, 100 x 50 cm (frame)  
*Images of Eggs*, 2011, aquatint with collage Chine collé, #14 of 15 monoprints, 100 x 50 cm (frame)

*Images of Eggs*, 2011/2012, tempera on canvas, panel #1, 285 x 56 cm  
*Images of Eggs*, 2011/2012, tempera on canvas, panel #2, 285 x 56 cm  
*Images of Eggs*, 2011/2012, tempera on canvas, panel #3, 285 x 56 cm  
*Images of Eggs*, 2011/2012, tempera on canvas, panel #4, 285 x 68 cm  
*Images of Eggs*, 2011/2012, tempera on canvas, panel #5, 285 x 68 cm

*Images of Eggs*, 2011, tempera on canvas, panel #6, 185 x 54 cm  
*Images of Eggs*, 2011, tempera and bees wax on canvas, panel #7, 185 x 54 cm  
*Images of Eggs*, 2012, tempera and bees wax on canvas, panel #8, 185 x 68 cm  
*Images of Eggs*, 2012, tempera on canvas, panel #9, 185 x 68 cm

## THE JOURNEYMAN, 2011

*Proem*, 2010, graphite over pastel on paper, 47 x 32 cm  
*Prologue*, 2010, pastel on paper, 47 x 34 cm  
*Precursor*, 2010, pastel over graphite on paper, 47 x 46 cm  
*Preamble*, 2010, pastel and pastel over graphite on paper, 47 x 46 cm  
*Prelude*, 2009 (aquatint) 2011 (bees wax/graphite drawing), aquatint, graphite over beeswax on paper, 68 x 51,5 cm  
*Y*, 2010, chalk on blackboard, four panels each 185 x 68 cm  
*Prometheus (growing back His Liver)*, 2011, tempera on canvas, three panels each 104 x 25 cm, (reworked in 2012)  
*Blind Orion searching for the rising Sun after Poussin*, 2011, tempera on canvas, four panels overall 52 x 200 cm  
*Saturn devouring one of His Sons after Goya*, 2011, offset print, graphite over bees wax on paper, 36 x 34 cm, three different plates  
*Study for a portrait II after Bacon*, 2011, offset print, graphite over bees wax on paper, 36 x 34 cm, three different plates  
*Pubertet after Munch*, 2011, offset print, graphite over bees wax on paper, 36 x 34 cm, three different plates  
*Tripel Elvis after Warhol*, 2011, offset print, graphite over bees wax on paper, 36 x 34 cm, two different plates  
*Skrik after Munch*, 2011, offset print, graphite over bees wax on paper, 36 x 34 cm, three different plates  
*Les grandes Baigneuses after Cezanne*, 2011, offset print, graphite over bees wax on paper, 36 x 34 cm, three different plates

# CATALOGUE

*A complete catalogue of works by Michael Baastrup Chang exhibited at  
Cath Alexandrine Danneskiold-Samsøe Gallery in 2010, 2011 and 2012.*

*Irregular Shape folded once*, 2010, 300 g. somerset paper, between 15 x 38,8 cm

*Irregular Shape folded twice*, 2010, 300 g. somerset paper, between 4,7 x 28,1 cm

*Irregular Shape folded three times*, 2010, 300 g. somerset paper, between 13,9 x 32,3 cm

*Irregular Shape folded four times*, 2010, 300 g. somerset paper, between 1,5 x 29 cm

*Irregular Shape folded five times*, 2010, 300 g. somerset paper, between 11,2 x 17,2 cm

*Irregular Shape folded six times*, 2010, 300 g. somerset paper, between 2 x 31 cm

## THE MAN WITHOUT QUALITIES AND SYMPOSIUM, 2010

*The Man without Qualities*, 2009, oil, bees wax and tempera on canvas, eight panels overall 185 x 477 cm

*The unknown*, 2009, aquatint and hard ground etching on *gampi* papir Chine collé on 300 g. somerset, 23 x 25,5 cm, 1/1

*Déjà vu*, 2009, aquatint, steel-faced hard ground etching on *gampi* papir Chine collé on 300 g. somerset, 23 x 25,5 cm, 1/1

*Collisions*, 2009, aquatint and hard ground etching on 300 g. somerset, 23 x 25,5 cm, Ed. 3

*Hugging*, 2009, aquatint, hard ground and soft ground etching on 300 g. somerset, 23 x 25,5 cm, 1/1

*Caressing*, 2009, aquatint, hard ground and soft ground etching on 300 g. somerset, 23 x 25,5 cm, 1/1

*Tickling*, 2009, aquatint, hard ground and soft ground etching on *gampi* papir Chine collé on 300 g. somerset, 23 x 25,5 cm, 1/1

*Kissing*, 2009, aquatint, hard ground and soft ground etching on *gampi* papir Chine collé on 300 g. somerset, 23 x 25,5 cm, 1/1

*Closeness*, 2009, ghost print of *Kissing* on 300 g. somerset, 23 x 25,5 cm, 1/1

*The Vehicle*, 2009, embossing, 55 x 77 cm, 1/1

*Birth*, 2009, aquatint on 300 g. somerset, 55 x 77 cm, 1/1

*Breath*, 2009, aquatint on *gampi* paper Chine collé on 300 g. somerset, 55 x 77 cm, 1/1

*Resonance*, 2009, aquatint on *gampi* paper Chine collé on 300 g. somerset, 55 x 77 cm, 1/1

*Intuition*, 2009, aquatint on *gampi* paper Chine collé on 300 g. somerset, 55 x 77 cm, 1/1

*Wanderlust*, 2009, aquatint on *gampi* paper Chine collé on 300 g. somerset, 55 x 77 cm, 1/1

*Observations*, 2009, aquatint on silk Chine collé on 300 g. somerset, 55 x 77 cm, 1/1

*Ulterior*, 2009, aquatint on 300 g. somerset, 55 x 77 cm, 1/1

*Courses*, 2009, aquatint with polishing and white ink applied by hand on 300 g. somerset, 55 x 77 cm, 1/1

*Trails*, 2009, aquatint with polishing on 300 g. somerset, 55 x 77 cm, 1/1

*Paths*, 2009, aquatint with polishing on 300 g. somerset, 55 x 77 cm, 1/1

*Tracks*, 2009, aquatint with polishing and transparent base applied by hand on 300 g. somerset, 55 x 77 cm, 1/1



