

SOIL - CURATED BY ANJA FRANKE

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8 SEPTEMBER - 30 SEPTEMBER 2017

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SIXTYEIGHT

SOIL

4 AUGUST - 3 SEPTEMBER 2017

**Book & Hedén, Anja Franke, Esben Klemann,
and Camilla Reyman**

Curated by Anja Franke

The exhibition SOIL is based on the exploration of soil as an artistic research material. Through a materialistic ground study of soil taken from a suburban home in Herlev, five artists have experimented with this area's subsoil and other earthly materials. Not only to connect with the different states, agents, organisms, but as well to nuance knowledge and cultural constructions of soil. In the words of the artist and curator of the show:

"Soil, time, as humans, we meet time and get the time of the earth. Plants create the real time of the Soil"
– Anja Franke

With this poetic reading in mind, the exhibition aims to dynamically and practically explore soil with the purpose of creating new understandings of the state of the Earth and our human relation to it. Soil has also become a key element of our resource system, where we extract fossil fuels, minerals and natural gas, and push the biocapacity or nature's own capacity to sustain human life to extremes. In this sense, soil is treated as a kind of basic form for both systems of nature and culture and our exhibition investigates what occurs across these functions and structures.

Book & Hedén are contributing to the exhibition with a book entitled *'It seems something couldn't be seen or told'* from the book series *Angle* (Multipress Oslo 2017) which deals with the theme of land

degradation worldwide. The book is accompanied by an object in the exhibition that literally emerges from its socket - from the soil - a John Deere modelled tractor made in burnt clay from the garden of Instant Herlev Institute. The process behind the exhibit is documented as a video recording of InstantHerlev Institute's July-August site/soil research project.

Camilla Reymann's work is a quilted blanket, made up of fabric, dyed with natural pigment found in the rainforest in Panama, and combined with fabric that has been buried in the soil for one and half months at Instant Herlev Institute. The cotton fabrics have been randomly processed by ants and other insects that have bitten small holes into it, processed further by water impact, soil and clay which stains the fabric - making it tender, fragile and earthy. The work is entitled *'Quilt for the children of compost'*, referring to a science fiction novel in Donna Haraway's latest book: *'Staying with the trouble, making Kin in the Chthulucene'* - a story about healing a damaged world. The novel experiments with the idea of granting humans with DNA from extinguishing animals, plants and various insects as a way for humans to get an understanding of what it means to be in a sustainable partnership with their surroundings.

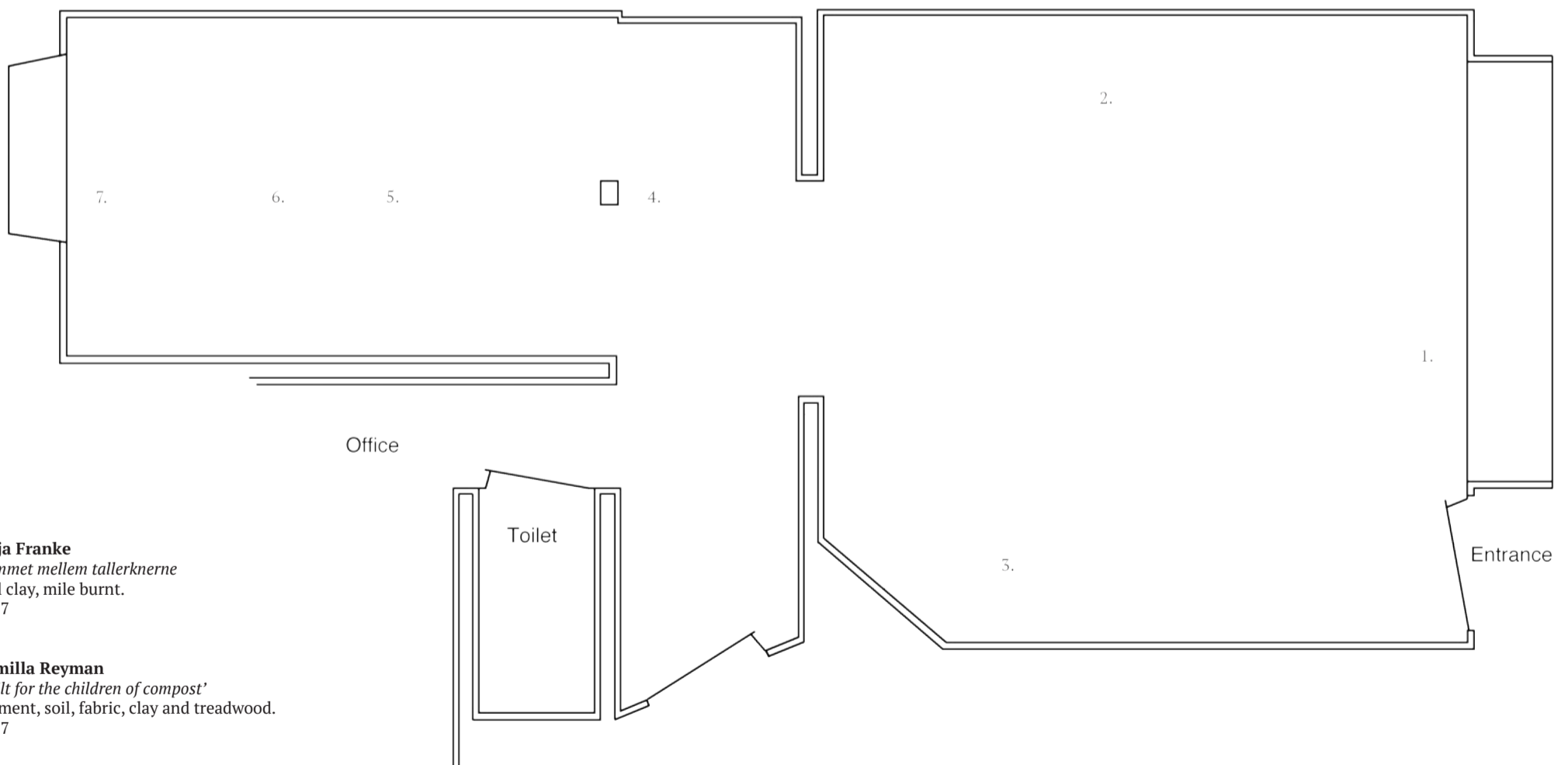
Esben Klemann's work emerges in the exhibition as a sort of architecture responding to the domesticated space in which it has been transferred. Esben Klemann has built a larger structure at InstantHerlev institute that still stands as a kind of public sculpture, transformed further by the weather's impact on the clay soil's vibrancy. Klemann often experiments with clay or concrete in constructions that push forward our understanding of the limitation of a material like clay. His work is often exploring grid structures, which in the piece *'Installeret Jord'* has been turned inside out as the soil, dugged from a deep layer of the ground, fills out an existing

grid structure. Esben has worked with clay soil by directly integrating all that it contains, such as animals, grass and leftovers from the burning of other works in the exhibition, creating a natural assemblage of things that exist around us.

Anja Franke has worked with laces made by the artist's great-grandmother, about hundred years ago. The pieces concern the correlations of times and traces - in this case the artist's family design traditions - that are brought into our present through an artistic process. The piece also resonates with traditions of women's crafts and how it has developed over time, from handmade laces as comfort activity or expression to the way women have liberated expressions progressively over time. Anja Franke also presents a piece entitled *'Hul fra min have'* - a bronze cast of a hole dugged in the garden at Instant Herlev Institute. The piece represents the idea of how something perceived as 'nothing' like a hole, can in reverse get a new value for us - as it appears in bronze - which as a material we connect with greater cultural value and to a certain tradition in the arts.

The exhibition SOIL invited artists to research and conduct aesthetic experiments on land taken or given directly from InstantHerlev institute's own exhibition site. Mainly on the basis of a non-site exhibition principle as so generously theorized by Robert Smithson. Which in short means creating art from the land, dug up from the private subfloor of a suburb in Denmark, and exhibiting its research outcomes into an art space in central Copenhagen.

SOIL is kindly supported by The Danish Art Foundation, Bikuben Foundation and Copenhagen Municipality's Art Council.



1.
Anja Franke
Rummet mellem tallerknerne
Soil clay, mile burnt.
2017

2.
Camilla Reyman
Quilt for the children of compost'
Pigment, soil, fabric, clay and treadwood.
2017

3.
Book and Hedén
Er det jord det her? Det er jord
Video.
2017

4.
Esben Klemann
Installeret Jord
Soil clay, net.
2017

5.
Book and Hedén
It seems something couldn't be seen or told
(no 18 in the book series *Angle*, Multipress Oslo)
2017

6.
Book and Hedén
Modelled John Deere tractor
Soil clay, mile burnt.
2017

7.
Anja Franke
Et hul fra min have
Bronze.
2017