

POST



## (Post)

The Anthropocene is a concept in science and the humanities that has gained increasing attention and discussion over the past few decades. It is a term used to describe the current geological epoch, where human activity is considered, the dominant force shaping the Earth and its ecosystems. At the heart of the discussion about the Anthropocene is the idea that humanity has become a planetary force influencing the Earth's geological, ecological, and climatological processes. This has led to a range of impacts, including climate change, loss of biodiversity, rising levels of pollution, and changes in landscapes. As a curator, it is essential to highlight these changes and their consequences for our planet and its inhabitants.

(Post) presents artworks that in a range of ways challenge how we think about the present and perceive the future. More closely, they reflect on a future or a present time where the catastrophe is a fact.

-Ruth Hege Halstensen, curator.



Ruth Hege Halstensen is a Norwegian curator, art historian and former director of Trafo Kunsthall in Asker. She has been associated with the Master's program Art in Society at the Oslo Metropolitan University, OsloMet. Halstensen contributes as a critic for Klassekampen, Empirix, Numer, Barnebokkritikk and Periskop.

# Marte Aas



## What I Miss About People, and What I Do not Miss About People

2017

The film is a vision of a future world where people are gone and where a lone dog describes what she misses and what she does not miss with people. The dog moves around in a deserted rock landscape where she has settled for unknown reasons. This landscape, with small traces of human activity, suggests a disaster that has wiped out all of civilization, while hinting at human exploitation of natural resources as a possible cause of the disaster. However, the dog does not appear to be affected, it talks about extremely prosaic things as it traverses around the quarry.

# Anna LÍndal



## Umbrot / Eruption

2006

Samspil vísinda og lista ræður formi verksins sem fylgir legu vatns í gígnum sem varð til við gos í Grímsvötnum árið 2004. Gatið í miðju þess sýnir form gosefnis sem myndaði eyju í vatninu. Ofan á flekanum eru skjáir sem sýna þrjú ólík myndskleið; upptökur frá rannsóknarflugi yfir gosstöðvarnar í Grímsvötnum, bullandi leirhveri í Vatnajökli, og eldgosið 2004 þar sem fylgst er með framvindu þess og því breytingarferli sem fer af stað um leið og eldgosi lýkur og önnur öfl taka við. Anna tók sjálf þátt í flugferðunum sem farnar voru til að skrá ummerki gossins en árið 1997 byrjaði hún að taka þátt í leiðöngurum vísindamanna á Vatnajökul og skrá vinnu þeirra við mælingar og rannsóknir. Verkið endurspeglar áhuga hennar á skráningu náttúrunnar og vísindalegum vinnuaðferðum sem hluta af djúpstæðri löngun mannsins til að skilja og skilgreina náttúruna.

-Frá skráningu Listasafns Reykjavíkur. Verkið er fengið að láni frá Listasafni Reykjavíkur

"...Gjálpargosið 1996 braust ekki eingöngu upp úr jarðskorpunni í gegnum jökulinn heldur braut það sér leið inni mitt persónulega daglega líf og ég vildi vita allt um þennan nýja fjölskyldumeðlim. Árið eftir, 1997 fór ég í mína fyrstu Vorferð, árlegan rannsóknarleiðangur Jökларannsóknarfélagis Íslands á Grímsfjall. Þar dvöldum við í viku, aðallega við að skoða og skrásetja áhrif þessara mögnuðu eldsumbrota á jökulinn. Að taka þátt í leiðöngrum með vísindamönnum að störfum hefur gefið mér einstakt tækifæri til að tengjast stöðum. Á sama tíma og ég aðstoða vísindamenn við rannsóknir er ég sjálf að safna gögnum, skoða samband rannsakingandans við viðfangsefni sitt, hegðun náttúrunnar og tengja við jarðfræðilegan tímaskala.

Ég fór með flugvél flugmálastjórnar TF FMS dag eftir dag til að skrásetja með vídeói hvernig jökullinn bregst við eldsumbrotum. Það er einstök upplifun að sjá nýtt land verða til og byrja síðan að eyðast eftir að umbrotunum lýkur. Eins og að hraðspólaí gegnum jarðfræðilegan tímaskala; ýta á „fast forward“ á vídeóvélinni.

...Umbrot er tileinkað gíg sem myndaðist í Grímsvatnaöskjunni 2004. Samtal við reynsluna af því að vera vitni að sköpunar og eyðingarkrafti náttúruafllanna, upplifun sem ég á engin orð til að lýsa.

Flekinn sem er uppistaðan í verkinu er formað eftir vatninu í gígnum, ofan á flekanum eru sýnd þrjú myndbönd. Tvö af myndböndunum eru frá umræddum flugferðum, annað sýnir nærmyndir af gígnum 7.nóvember þegar eldgosinu var u.þ.b. að ljúka en hitt sýnir jökulinn í kringum gíginn, frá ótal flugferðumfrá gígnum og aftur til baka. Þriðja myndbandið sýnir bullandi hveru í Vatnajökli, mögnuð staðreynd að það skuli vera hverasvæði inn á sjálfum jöklinum."

Anna Línadal



# Nana-Francisca Schöttlander



## SOIL CYCLE

2021 (Re-edited 2024)

6 channel video installation

4 encounters with the Soil Repository, filmed from December 2020 to April 2021.

The Soil Repository is a hyper-anthropogenic landscape, a new landmass in the ocean, formed by deposits of dug-out surplus soil from construction sites, road works, metro-tunnels and contaminated lots/plots. This is how the city of Copenhagen grows; by regurgitating its own innards to form new land.

In the course of 9 years, the Soil Repository grew to the equivalent of 1% of the entire metropolitan area.

It is a landscape in constant transformation in a ceaseless, choreographic power struggle between humans, machines and all that comes to life here, ruled by urban development plans, digging-machines and trucks as the soils are shaped in forms that define who/what shall live here and how. It is a giant, messy archive of materials and stories from other places and other times. And it is the constant beginning of a multitude of new lives and stories.

How to meet this place with humility, reciprocity, curiosity and care? How to bear witness to the ongoing human management of matter and agency and be present with the delicately forming structures and negotiations of new lives, new habitats? How to become part of the cycles of life and death, that the soils go through here?

Soil Cycle was initially created as part of the project HABITAT + Bodyscaping (2021) consisting of an exhibition, a series of performances and a publication with curious and critical approaches to the dynamics that drive the design of a landscape such as the Soil Repository.

The video has been re-edited for multiple screens for this exhibition.

Photographers:

Mikkel Ulriksen & Ingerlise Øllergaard

Sound:

The Soil Repository, Jacob Kirkegaard and Nana Francisca Schottländer

Edit:

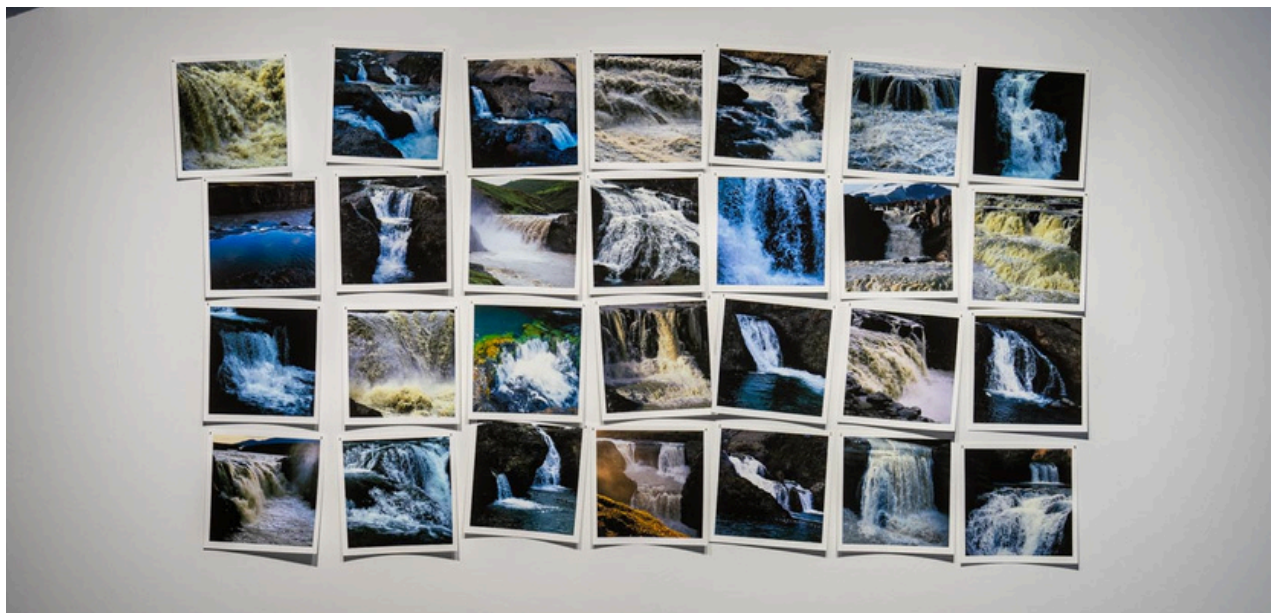
Nana Francisca Schottländer with Mikkel Ulriksen

Human bodies:

Mikka Mallow, Sarah Armstrong, Peter Vadim, Maja Ejrnæs, Thomas Smith and Nana Francisca Schottländer.



# Rúrí



## Útrýming II / Elimination II

2006

In the pristine highlands of Iceland the sweet water river Sauðá had been flowing for as long as anyone could recall. Its origin being close to the glacier Vatnajökull it wound its way around rocks and hills, through a gorge and over cliff walls, forming a row of delightful waterfalls in its path, like pearls on a string, until finally falling in one last waterfall into the mighty and muddy glacial river Jökulsá á Fjöllum.

Unaðsfossar or the "Falls of Delight" was a well-fitting name for these terrace waterfalls. The joyful play of the glittering water spraying and splashing from one rock to the next filled the air with all the tones that water can create. Brilliance and beauty permeated the atmosphere in the little valley.

That was the scene before colossal dams were built to create an even more colossal reservoir in these highlands. The purpose for this act was to feed a hydro electrical power plant to serve one aluminum smelter.

In the autumn 2006 the dams were finished, and water has been filling the reservoir since then. All the waterfalls that formed the Falls of Delight, have disappeared under the surface of the water in the reservoir.

In the same damning project waters of several rivers were diverted from their natural riverbeds thereby alternately diminishing, changing or destroying many magnificent waterfalls.

2007, Rúrí



# Rita Marhaug



## Fatet / The Barrel

2022

In this work, that is part of the (performance) series Norwegian Liquid, the artist uses the body as an expression of ambivalence and dissonance in depictions of power and powerlessness. Norway stands out as a country of untouched nature. At the same time, we are the seventh largest petroleum exporter in the world. The individual finds himself in the gap between traditional frugality with roots in rural Norway and the borderless international post-industrial infotainment society.

Marhaug has been busy showing how the individual body is woven into the global economy driven by carbon burning. A maximum contrast, both visually and linguistically, can be found between black and white. Marhaug has developed the Norwegian Liquid series over several years. The skin is the interface between the individual and the world, culture and nature, the black crude oil and the white sandy beach.

Ownership of the natural resources in the country and the place where people live has received a strong increase in focus in recent years. This applies to everything from the fish in the sea to the wind over the plains, the ore in the mountains and the oil in the seabed. The energy crisis of the past year is the closest complex that points to the many layers of power and powerlessness linked to a common good. On the world market, the price of crude oil is linked to a barrel of oil, i.e. 158 litres.

FATET was created in Lofoten, where the video filming took place in July -22. It is a film performance, done in one take.

photo: Bjarte Björkum

# Katie Paterson



## Vatnajökull (the sound of) - Archive

2011

(This artwork is an archive of the piece originally created in 2007-08)

A live phone line was created to an Icelandic glacier, via an underwater microphone submerged in Jökulsárlón lagoon, an outlet of Vatnajökull. The number 07757001122 could be called from any telephone in the world, and the listener would hear the sound of the glacier melting.



## The artists

Marte Aas' (b. 1966, NO) main area of interest is the intersection between contemporary image culture, technology, history, and the politics of the landscape. Her work attempts to address underlying structures and gestures that form political and ideological narratives.

In Anna LÍndal's (b. 1957, IS) work there are two main themes; on one hand the conflict between private life and the expectations of society, and on the other the human desire to understand nature and analyze it through measurement.

Nana Francisca Schottländer (b. 1977 DK) works cross-aesthetically within the fields of choreography, performance, video and installation. Central to her work is the use of the body as a living tool for research and creation.

The art of RÚrí (b. 1951, IS) is based in conceptual art. For her, art is philosophy translated into form, material and colours. She is an activist artist, and the social and environmental engagement has been an essential and driving force in her artistic productions. For almost four decennia RÚrí has consistently explored the themes time, relativity, cosmos and the environment through her art.

Rita Marhaug's (b.1965, NO) extensive practice spans various forms and methods, ranging from drawing, printmaking, and artist books to photography, video, performance, and installation, with a focus on feminism and class perspectives.

Katie Paterson (b. 1981, UK) is widely regarded as one of the leading artists of her generation. Collaborating with scientists and researchers across the world, Paterson's projects consider our place on Earth in the context of geological time and change.