

Kunsthall Aarhus

Pressemeddelelse

Press Release

Nye udstillinger:
Bæredygtige
erindringsteknikker,
overforbrug af sand og
naturressourcernes
majestætiske skønhed
/

New exhibitions:
Sustainable memory
techniques, exploitation
of sand and the majestic
beauty of natural
resources

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To nye forskningsbaserede udstillinger samt en monumental træskulptur i Kunsthal Aarhus udforsker kredsløb i vores fælles moderne verden.

Helene Nymann
Ars Memoria – Memes For Imagination

Rikke Luther
Corruption – We Lost Control Again

14.06.–15.09.2019

Jimmie Durham
Pagliaccio non son

14.06.2019 →

På hver sin måde forholder værkerne sig til bæredygtighed og forbrug i vores moderne verden. Helene Nymann udforsker og stimulerer den menneskelige hukommelse i forhold til digitale billeder. For hvem bestemmer, hvad vi husker, hvis vi overlader al erindring til digital teknologi?

Rikke Luther tager udgangspunkt i *Global Commons* – verdens fælles

Two new research-based exhibitions and a monumental wooden sculpture at Kunsthal Aarhus explore interconnections in the modern world we all share.

Helene Nymann
Ars Memoria – Memes For Imagination

Rikke Luther
Corruption – We Lost Control Again

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Jimmie Durham
Pagliaccio non son

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Each in their own way, the works concern themselves with sustainability and consumption in our modern world. Helene Nymann explores and stimulates human memory in relation to digital images. Who decides what we remember if we leave all memory to digital technology?

Rikke Luther takes her point of departure in *Global Commons* – the

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nogen stats myndighed, og som derfor er særligt udsat over for kommerciel udnyttelse.

Jimmie Durhams majestætiske træskulptur, *Pagliaccio non son* (Jeg er ikke en klovn), som lander i skulpturparken foran Kunsthal Aarhus, er en redningsaktion for en mahognistamme fra Congo. Stammen var truet af en skæbne som træfinerpaneler i tyske luksuslystbåde, men står nu for eftertiden som et billede på naturressourcernes rene majestætiske skønhed.

Fernisering

14.06.2019 17–20

Pressekontakt

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Pressefotos

Rikke Luther
Helene Nymann
Jimmie Durham

(Billede: Helene Nymann, stillbillede fra *MOL*, 2017)

such as sand, water and atmosphere are not subject to any state authority, which in turn makes them particularly vulnerable to commercial exploitation.

Jimmie Durham's majestic wooden sculpture, *Pagliaccio non son* (I am not a clown) due to arrive soon in the sculpture park in front of Kunsthal Aarhus, is a rescue operation: a mahogany log from Congo was about to be turned into veneer panelling for German yachts, but has now been preserved for posterity as an emblem of the pure, regal beauty of natural resources.

Opening

14.06.2019 5–8 pm

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Press Images

Rikke Luther
Helene Nymann
Jimmie Durham

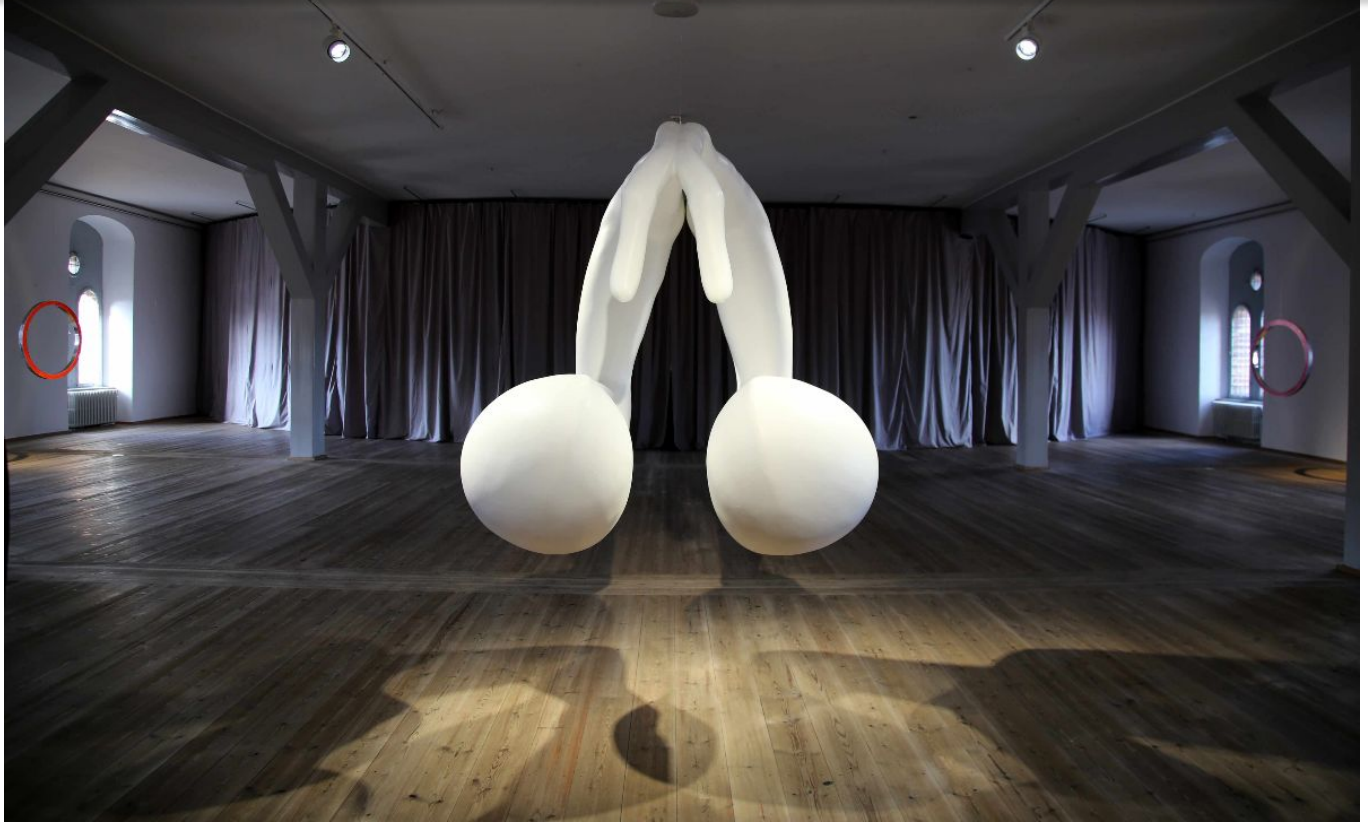
(Image: Helene Nymann, still from *MOL*, 2017)

Helene Nymann

Ars Memoria – Memes

For Imagination

14.06.–15.09.2019



Helene Nymanns udstilling *Ars Memoria – Memes For Imagination* afsøger tanker om legemliggjort viden, erindringssystemer og eksperimenterende måder at modtage og videregive idéer på.

Udstillingen indeholder skulpturer og et videoværk og udgør den første offentlige præsentation af Nymanns forskning inden for feltet perception, erindring og forestillingsevne. Samtidig med at vores hukommelse konstant presses af strømmen af indtryk, information og ny teknologi, har vi også en tendens til at lade vores egne interne erindringsmekanismer sygne hen og lade teknikken huske for os.

Ifølge visse web-historikere lever vi i *den digitale æras mørke middelalder*, da vi mennesker har skabt en ny form for ekstern lagerenhed – internettet – der giver os omgående adgang til viden. Denne form for ekstern hukommelse er blandt andet

Helene Nymann's exhibition *Ars Memoria – Memes For Imagination* explores the notion of embodied knowledge, memory-systems and experimental forms of receiving and transmitting ideas.

The exhibition includes sculptures and a video work and will be the first public presentation of Nymann's PhD research within the field of perception, memory and imagination. As our memory is continuously challenged by the flow of impressions, information and new technologies, we tend to simultaneously abandon our own internal mechanisms for recall.

Living in what some Web historians refer to as *the digital dark ages*, humans have created a new kind of instant and external storage for knowledge, the Internet, built on ephemeral instant messaging systems. This hypertextual format encourages hurried and distracted reading. Ultimately

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hypertekstuel format, der ansporer til forjaget og ukoncentreret læsning. Til syvende og sidst ændrer det den måde, vi husker på – og hvad vi overhovedet husker.

Helene Nymann (f. 1982, DK) er i færd med en kunstnerisk baseret ph.d. hos Interacting Minds Centre, der hører under Antropologi på Aarhus Universitet. Hendes projekt, *MEMORIES OF SUSTAINABLE FUTURES: Remembering in the Digital Age* modtog i 2018 Novo Nordisk Fondens Mads Øvlisen-stipendium for at have "særligt potentiale". Projektets vejleder er professor Andreas Roepstorff, og det udføres i samarbejde med Kunsthall Aarhus. Med udstillingen inviterer vi dig hermed til at følge processen i Helene Nymanns ph.d.-projekt i de kommende år.

(Billede: Helene Nymann, *Aom Aom, your body in my room*, 2017)

Helene Nymann (b. 1982, DK) is currently an artistic research fellow at the Interacting Minds Centre, Department of Anthropology at Aarhus University. In 2018, her project 'MEMORIES OF SUSTAINABLE FUTURES: Remembering in the Digital Age' was awarded the Novo Nordisk Mads Øvlisen grant for artistic research, supervised by Professor Andreas Roepstorff and carried out in collaboration with Kunsthall Aarhus. With this exhibition, we hereby invite you to follow the process of Helene Nymann's research project throughout the coming years.

(Image: Helene Nymann, *Aom Aom, your body in my room*, 2017)

Rikke Luther

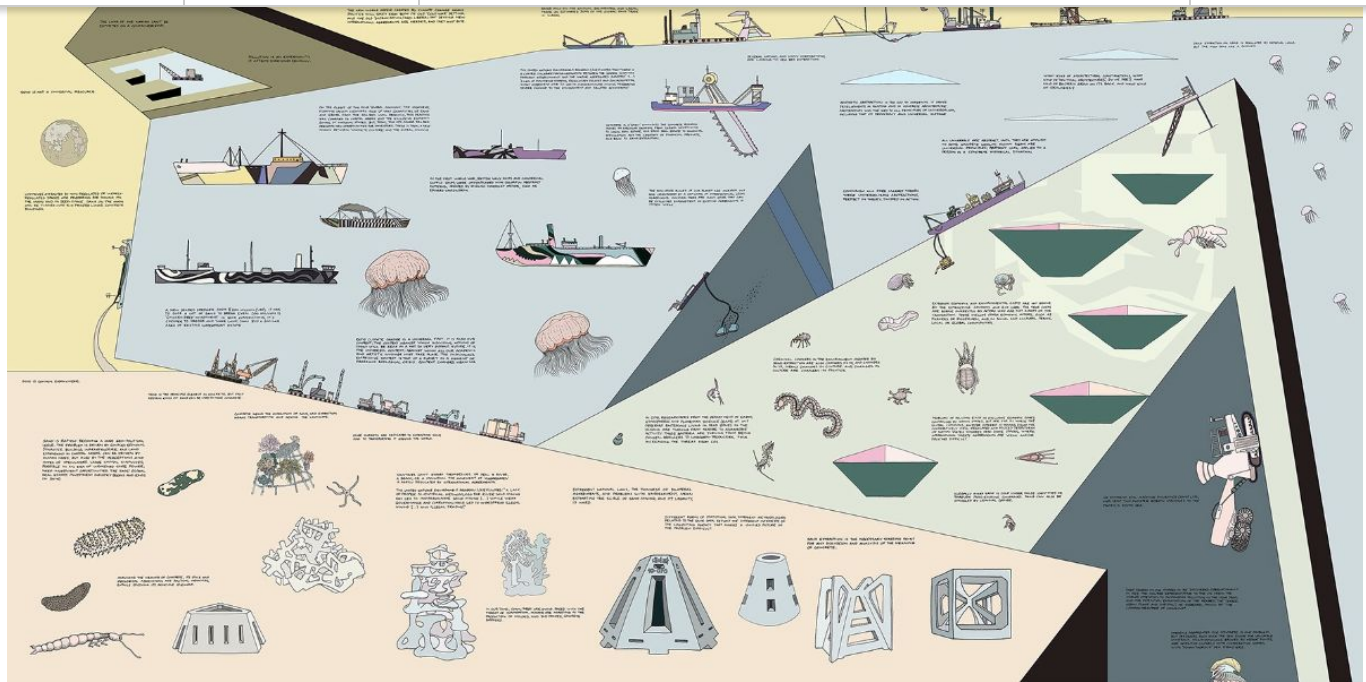
Corruption – We Lost Control Again

14.06.–15.09.2019

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Rikke Luthers udstilling *Corruption – We Lost Control Again* undersøger verdens tilstand: Hvordan mennesker tager naturlige ressourcer for givet og i nogle tilfælde kommer og presser grænserne for naturens sårbare systemer. Med risiko for økologisk kollaps. Ekstreme vejrforhold, øget vandstand, forurening, overproduktion og ikke mindst den stigende magtesløshed over for problematikkerne præger den offentlige debat. I Luthers praksis kombineres både videnskabelige og kunstneriske vinkler.

Rikke Luther (f. 1970, DK) har udstillet på museer og biennaler internationalt i over 20 år og har før sin solokarriere været med til at grundlægge kunstnergrupperne Learning Site og N55. Projektet *Concrete Aesthetics: From Universal Rights to Financial Post-Democracy* er en del af en praksisbaseret ph.d. ved Institut for Kunst- og Kulturvidenskab, Københavns Universitet, støttet af Novo Nordisk Fonden; Institut for Kunst, Skrift og Forskning, Det Kongelige Danske Kunstakademi og ACT (Art, Culture

Rikke Luther's exhibition *Corruption – We Lost Control Again* investigates the state of the world: How humanity takes natural resources for granted, and in some cases commercialising them beyond the capacity of nature's vulnerable systems, which may ultimately lead to ecological collapse. Extreme weather conditions, rising water levels, pollution, and overproduction, not least our increasing sense of powerlessness in the face of these issues, inform the public debate. Scientific and artistic approaches converge in Luther's artistic practice.

Rikke Luther (b. 1970, DK) has exhibited at museums and biennials internationally for more than twenty years. Prior to her solo career, she was a co-founder of the artists' groups Learning Site and N55. Luther started the project *Concrete Aesthetics: From Universal Rights to Financial Post-Democracy* involved in a practice-based Artistic Research PhD at the Department of Arts and Cultural Studies, University of Copenhagen, funded by Novo Nordisk Fonden; The Institute of Art, Writing and Research, The Royal

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Massachusetts Institute of
Technology.

School of Architecture and Planning,
Massachusetts Institute of
Technology.

Jimmie Durham

Pagliaccio non son

14.06.2019 →



Jimmie Durhams (f. 1940, Texas, USA) monumentale skulptur *Pagliaccio non son* (Jeg er ikke en klovn) i Kunsthal Aarhus' Skulpturpark er en stor maghognistamme fra Congo, som var truet med at ende som tyske træfinérsplanker til eksklusive lystbåde. Ved at udstille den i sin enkelhed og imponerende fylde viser Durham, hvilken majestetisk

Jimmie Durham's (b. 1940, Texas, USA) monumental sculpture *Pagliaccio non son* (I am not a clown) in Kunsthal Aarhus' Sculpture Park is a large mahogany log from Congo. It was about to be carved up for veneer to be used in exclusive Germany yachts before the artist intervened. By exhibiting the log in all its simplicity and impressive heft, Durham showcases the majestic

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naturressourcer.

natural resources.

(Billede: Visualisering af *Pagliaccio non son* i *Kunsthall Aarhus'* Skulpturpark)

(Image: Visualization of *Pagliaccio non son* at *Kunsthall Aarhus'* Skulpturpark)

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