





Rikke Luthers udstilling *Corruption – We Lost Control Again* består af tre researchbaserede værker i Galleri 4 & 5 i Kunsthall Aarhus. Luthers interessefelt og kunstneriske omdrejningspunkt er undersøgelser af verdens tilstand: Hvordan mennesker tager naturlige ressourcer for givet og i nogle tilfælde kommerciatiserer 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 fænomenerne præger den offentlige debat. Derfor er det relevant at betragte temaerne ud fra forskellige videnskabelige vinkler, også fra en kunstnerisk vinkel som Rikke Luthers.

*Overspill: The Universal Map* (2016) består af fire store tegninger trykt på lærred; et 3 millioner år gammelt fossil fra Grønland, der har produceret oxygen; forurenede brasilianske mudder; den encellede organisme, der nu betegnes som "slime mold", men tidligere blev betragtet som en slags svamp; fotografier og dokumenter. Sammen giver det indsigt i FN's "Global Commons". En betegnelse for det, som ikke hører ind under en bestemt stats myndighed som for eksempel Antarktis, internationalt farvand, atmosfæren og det ydre rum. Disse områder tilhører menneskeheden som sådan og bliver varetaget af et ufuldkomment netværk af internationale traktater og fælles beslutningssystemer. Værket peger på nødvendigheden af at undersøge vores natur og dets ressourcer, samt på hvordan mennesket fysisk påvirker sine omgivelser, og hvilke konsekvenser det har for planter, dyr, organismer og den jord, vi lever på.

*The Sand Bank* (2018) består af tre kostumer til stepdance, tre store tegninger trykt på lærred og dokumenter. Værkets fokus er sand. Selvom vi ofte ikke betragter sand som et væsentligt mineral, så har enkelte typer sand haft vigtige funktioner i arkitekturen, ikke mindst i det 20. århundredes galopperende byudvikling, infrastruktur og byggeboom. Sand er en fundamental bestanddel i byggematerialer, beton og glas, som er blevet udvundet både under og over vandoverfladen. Udvindingsindustrien er derfor begyndt at udnytte de ressourcer, som hører under Global Commons. Udvinning af havbunden har alarmerende konsekvenser for havenes kemiske balance, ligesom produktionen af beton medfører forurening af atmosfæren.

I det mørklagte Galleri 5 vises filmen *Concrete Nature: The Planetary Sand Bank, Part I* (2019), som Luther filmede i og omkring Boston, New York og London. Hun er optaget af betonbygninger og –konstruktioner. Gennem historisk billedmateriale og egne optagelser fortæller hun om betonens historie, bygningernes både politiske og afpolitiserede betydning.

*Concrete Nature: The Planetary Sand Bank, Part II Installation* (2019) er et intermedialt værk i transformation. Film-stills fra Europa; Aalborg, Billund, København, Emma Kunz Centrum, Würenlos, Trieste, Massa Lombarda og Venedig. Den indeholder ligeledes femtusind år gamle flintøkser og –dolke, udlånt af Moesgaard Museum.

Rikke Luther 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. Luther indledte projektet *Concrete Aesthetics: From Universal Rights to Financial Post-Democracy* som 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 and Technology), School of Architecture and Planning, Massachusetts Institute of Technology.

Rikke Luther's exhibition *Corruption – We Lost Control Again* consists of three research-based works in Gallery 4 & 5 at Kunsthall Aarhus. Luther's main field of interest and artistic focal point concerns the study of 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 an ecological collapse. Extreme weather conditions, rising water levels, pollution, and overproduction, and not least our increasing sense of powerlessness in the face of these issues, inform the public debate. Therefore, it is crucial to consider the themes from different scientific angles and, of course, from an artistic angle like Rikke Luther's.

*Overspill: The Universal Map* (2016) consists of four large drawings printed on canvas; a three-million-year-old fossil from Greenland, which has produced oxygen; contaminated Brazilian mud; the single-cell organism 'Slime Mold', which was previously referred to as a kind of fungus; photographs and documents. Together, this provide insight into the UN 'Global Commons' – Antarctica, the High Seas, Atmosphere and Outer Space – areas of the planetary ecosystem not under the direct legal authority of any nation. These areas belong to humanity as a whole, and are governed by an imperfect patchwork of international treaties and common management systems. The work points to the need to examine our nature and its resources, how humans physically affect their surroundings and the consequences this has for plants, animals, organisms and the earth we live on.

*The Sand Bank* (2018) consists of three costumes for step dancers, three large drawings printed on canvas and a range of documents. The main focus of the work is sand. Although, we tend not to regard sand as an important mineral, certain types of sand have served crucial functions in architecture, not least in the twentieth century's booming urban development, infrastructure and construction activities. Sand is a fundamental element in building materials such as concrete and glass, causing it to be extensively extracted both below and above the water surface. As a result, the extraction industry is looking off-shore towards the resources of the 'Global Commons'. Sea bed extraction has as alarming consequence for the chemical balance of seas, as concrete production has for the atmospheric pollution.

The darkened Gallery 5 is used to screen the film *Concrete Nature: The Planetary Sand Bank, Part I* (2019), which Luther filmed in and around Boston, New York and London. Luther focuses on concrete buildings and structures. Using historical material juxtaposed with her own footage she relates the history of concrete and presents the political as well as depoliticising significance of such buildings.

*Concrete Nature: The Planetary Sand Bank, Part II In Novo\_Nordisk.svg stallation* (2019), is an intermediate work in the process of transformation. Film stills from sites in Europe ranging from Aalborg, Billund, Copenhagen, the Emma Kunz Centrum, Würenlos, Trieste, Massa Lombarda and Venice are displayed in a vitrine. It also contains five-thousand-year-old Stone Age axes and knives borrowed from Moesgaard Museum.

Rikke Luther 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* while inrolled 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 Danish Academy of Fine Arts; and ACT (Art, Culture and Technology), School of Architecture and Planning, Massachusetts Institute of Technology.

Støttet af:



Billede: Rikke Luther, *The Sand Bank*, 2018. Courtesy kunstneren.

Galleri ④+⑤

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Image: Rikke Luther, *The Sand Bank*, 2018. Courtesy the artist.

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