



Otabong Nkanga, *The Encounter That Took a Part of Me*, 2016 (Detail), Courtesy the artist and Nottingham Contemporary. Photo: Stuart Whittaker.

I dette værk arbejder Nkanga med de kunstneriske muligheder, hun finder i urenheder, smitte, forfald, mutationer og overgangsstilstande. Hun bruger en række forskellige materialer – såsom ler, stål, tekstiler og maling – til at gøre sig overvejelser om forholdet mellem forskellige størrelser. Installationen forskellige elementer undergår hver især en langsom forandring i mødet med vand, luft eller andre usynlige partikler.

Installationen omfatter blandt andet en stor vægtegning, et vævet diptykon og tre montre. Gobelinen, der bærer titlen *Steel to Rust – Meltdown*, er vævet af snoet garn, polyester, uld og fluorescerende tråd af den slags, man bruger til refleksveste. Den viser et billede af landjorden, der kan minde om satellitbilleder. I monterne finder vi tre sæt genstande lavet af ler, stålstumper og stenplader. Nkanga viser disse materialer i dekonstrueret form, idet hun afsøger emner såsom kontaminering, transformation og forskydning.

Værket bygger videre på kunstnerens interesse i museale udstillingsmåder. Det dykker også ned i tanken om rust og forfald som metaforer for korruption, ideologiske forskydninger og skæve magtfordelinger. *The Encounter That Took a Part of Me* er skabt specielt til Nottingham Contemporary og Kunsthall Aarhus.

In this work, Nkanga is interested in the possibilities of contamination, decay, and states of mutation or transition. She uses different materials – such as clay, steel, textiles and paint – to reflect on the relationships between different entities. The installation's diverse elements are each undergoing a slow transformation, whether due to their encounter with water, air and other invisible particles.

The installation includes a large wall drawing, a woven diptych and three display structures. Titled *Steel to Rust – Meltdown*, the tapestry is woven from twisted yarn, polyester, wool and a kind of reflective thread used for high-visibility apparel. It reproduces an image of a piece of the ground, reminiscent of satellite images of Earth. In the display cabinets we find three sets of objects made out of clay, steel scraps and slabs. Nkanga presents these materials in a deconstructed form, looking at ideas of contamination, transformation and displacement.

The work expands on the artist's interest in museum displays. It also delves into the idea of rusting and decay as metaphors for corruption, ideological shifts and power imbalances. *The Encounter That Took a Part of Me* has been specially created for Nottingham Contemporary and Kunsthall Aarhus.

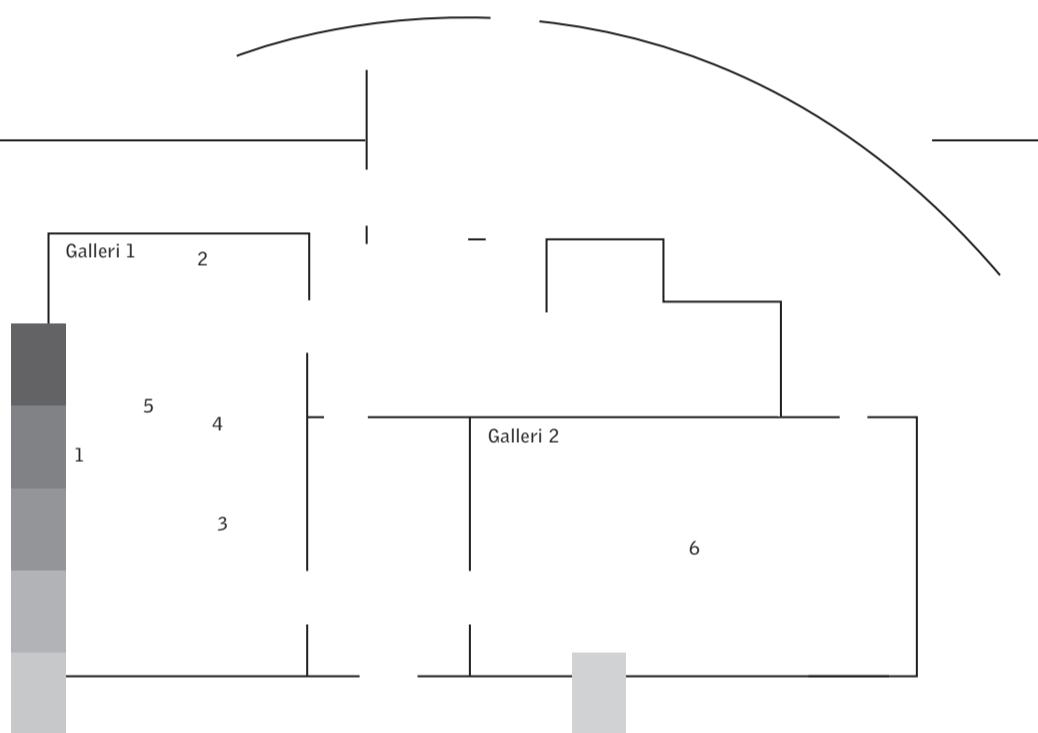
1 *The Encounter That Took a Part of Me*, 2016
Akryl på træplader
Acrylic on wood panels

2 *Steel to Rust – Meltdown*, 2016
Vævet tekstil
Woven textile

3 *Steel to Rust*, 2016
Vitrineskab, digital print på bomuld, rustfri stålstanger, filt, stålplader
Display cabinet, digital print on cotton, stainless steel rod, felt, steel plates

4 *Rust to Debris*, 2016
Vitrineskab, digital print på bomuld, filt, rustfri stålstaenger, farvestof, stålstykker, vand
Display cabinet, digital print on cotton, felt, stainless steel rods, dye, steel scraps, water

5 *Debris to Dust*, 2016
Vitrineskab, digital print på bomuld, filt, rustfri stålstaenger, ler, jernoxid
Display cabinet, digital print on cotton, felt, stainless steel rods, clay, iron oxide



Galleri 2 Taste of a Stone

Værket *Taste of a Stone* har udviklet sig over seks år, efter det blev præsenteret for første gang i Kunsthall Charlottenborg i København i 2010. Nkanga stræbte oprindeligt efter at afsøge de forskellige anvendelser, mennesket gennem tiden har fundet for sten – i byggeri, i diger og som grænsemærke, og til at lave redskaber og våben af. Kunstneren er også interesseret i, hvordan sten tilsvarende kan kommunikere med mennesker gennem vores sanseapparat og i de åndelige betydninger, vi nogle gange tillægger sten.

Til Kunsthall Aarhus har Nkanga udviklet denne installation som et rum, hvor en række forskellige møder kan finde sted. Her indgår naturen i dialog med lokale performere og med de besøgende. Nkanga har inviteret musikere, dansere, digtere og performere fra hele byen til at reagere på tanken om "smagen af en sten". De vil løbende interagere med installationen hen over udstillingsperiodens forløb.

I sin nuværende form inkorporerer *Taste of a Stone* trykte detaljer af overfladebilleder der er blevet ændret og forvandlet af insekter, planter eller mennesker. Fordybninger og sprækker fungerer som symboler på den transformation, som et møde kan medføre.

Taste of a Stone rummer også en række planteelementer. En fritstående gobelin afbiller en botanisk tegning, og såkaldte luftplanter kravler sammen med vedbend blandt småstenene og klippestykkerne. Disse planter, som er naturligt hjemmehørende i den amerikanske verdensdel, har ikke brug for jord for at vokse. De trækker næring ind fra vandet og luften gennem deres blade snarere end gennem rødder. Nkanga er interesseret i denne type planter som en metafor for det at kunne flytte sig og blive flyttet: når man slår rødder, er det umuligt; evnen til at tilpasse sig er afgørende for evnen til at overleve.

Taste of a Stone is a work that has been evolving for six years, having been first presented at Kunsthall Charlottenborg in Copenhagen in 2010. Nkanga originally endeavoured to examine the different uses we have found for stones throughout history – for architecture, for marking borders and boundaries, for building tools and weapons. The artist was also interested in how stones can seemingly communicate with humans through the senses, and the spiritual meaning we sometimes give to stones.

For Kunsthall Aarhus, Nkanga has developed this installation as a space for encounters. The natural world enters into a dialogue with local performers and with visitors. Nkanga has invited musicians, dancers, poets and performers from around the city to respond to the idea of "taste of a stone". Over the course of the exhibition, they will regularly interact with the installation.

As presented here, *Taste of a Stone* includes images printed on limestone slabs that present details of surfaces that have been transformed by insects, plants or humans. Cavities and cracks appear as metaphors for the transformation that an encounter provokes.

Taste of a Stone also contains a range of vegetation. There is a freestanding tapestry depicting a botanical drawing, as well as air plants and ivy creeping between the pebbles and boulders. Native to the Americas, air plants don't need soil to grow; they get nutrients from water and air through their leaves, rather than via their roots. Nkanga is interested in these types of plants as a metaphor for displacement: when setting up roots is impossible; adaptability is critical for survival.

6 *Taste of a Stone. Iko*, 2016
Vævet tekstil, polarhvide småsten, marksten,
Tillandsia Bulbosa,
Tillandsia Juncea,
Tillandsia Magnisiana,
Tillandsia Melanocrater,
Tillandsia Mixed X20,
Tillandsia Xerografica,
blækprint på kalksten
Woven textile, Polar
White Pebbles,
Tillandsia Bulbosa,
Tillandsia Juncea,
Tillandsia Magnisiana,
Tillandsia Melanocrater,
Tillandsia Mixed X20,
Tillandsia Xerografica,
inkjet print on limestone

Otobong Nkanga

The Encounter That Took a Part of Me

31.03.-

28.05.17

Udstillingen *The Encounter That Took a Part of Me* er kurateret af Irene Aristizábal og samproduceres med det britiske kunstcenter Nottingham Contemporary.

The Encounter That Took a Part of Me has been curated by Irene Aristizábal. The exhibition is co-produced by Nottingham Contemporary and Kunsthall Aarhus.

Nottingham Contemporary

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