

The first installment of *Art In The Age Of...* focuses on how forms of energy and raw material shape, or are narrated by, contemporary artistic practices. Since early times art objects have drifted with the motion and transformation of raw materials like wheat, minerals, and cotton. How does contemporary art relate to geo- thermal energy? To oil, gas, or alternative sources such as the sun? Could it even fly on rays of cosmic energy?

The installation *Strobank* by artist duo MAP Office examines wheat, its distribution and symbolic capital, alongside a history of the stock market's trading pit. Nina Canell mediates upon the loss of information and energy that occurs during processes of transference in her sculptural constellation of stumps and cross-sections of telecommunication and power cables, each becoming sentences cut-off mid flow or instances of material forgetfulness. In *Children of Unquiet*, Mikhail Karikis interweaves sound recordings of geothermal activity and industry in Larderello, Italy, with a cinematic and cultural history of Dante's *Inferno*, whose vision of hell was inspired by that very location. Anton Vidokle's *This is Cosmos* turns its eyes to the stars and charts the Cosmism movement in Russia and its disavowal of death through cosmic energy, positing the medium of film itself as an irradiation treatment. Through image and archive, Celine Condorelli addresses the relationship between Egypt's cotton industry and its nationalization after Nasser's revolution. Zircon, a 4,400-million-year-old mineral is excavated, dematerialized and reanimated in Nicholas Mangan's *A World Undone*, whilst material is mapped to stock market fluctuations in *Talk About the Weather*. In Marlie Mul's sculptural series *Puddles*, messy dark matter glistens and seeps, contaminated by human interaction.

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