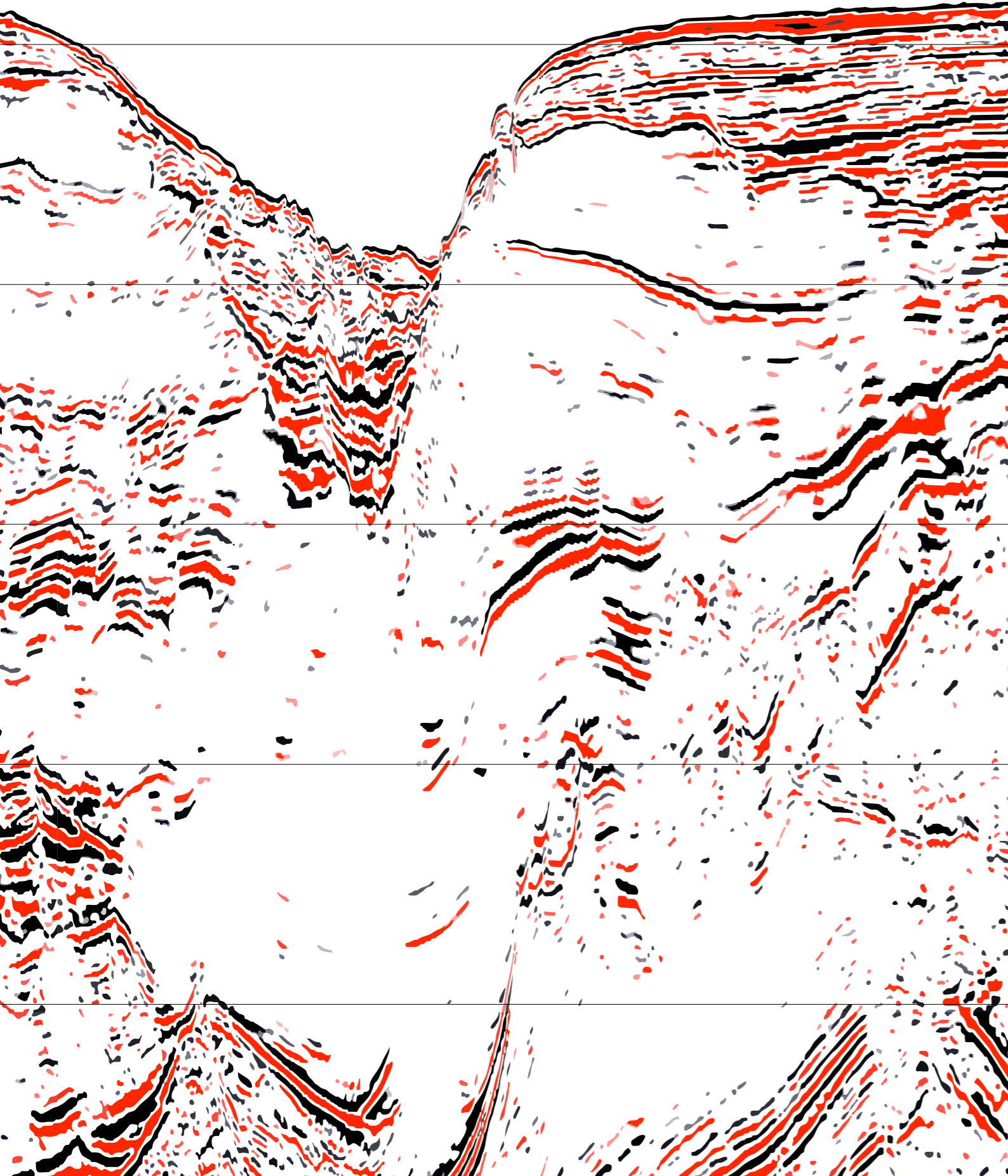




# **SKØNNEDDE RESERVER**

**KUNSTHAL NORD**





# SKØNNEDE RESERVER

ANNA BORGMAN

KUNSTHAL NORD







# SKØNNEDE RESERVER

Af Nina Wöhlk, kurator

Den (im)materielle energi i dens mange former har en central tilstedeværelse i Anna Borgmans kunstneriske praksis. Jordens ressourcer af ædelmetaller, grundstoffer og andre råmaterialer er blevet byggeblokke for vores moderne liv på jorden. Processerne, hvor materialerne ekstraheres, transporteres, opbevares, bearbejdes og raffineres, er usynlige for de fleste og ofte langt mere omfattende end antaget. Vores forsyningslinjer strækker sig på tværs af jorden og starter nede i dens undergrund; i minerne, ude på markerne, under oceanerne.

Med sin udstilling fremviser Borgman materialerne i deres bearbejdede udgave i form af stiliserede fabriksmaskiner, beholdere og digitale undersøgelsesredskaber, som anvendes i ekstraheringen af selv samme materialer. I tro med deres natur er industrilandskaberne installeret i Kunsthal NORD, i det tidligere kraftvarmeværk.

Som man træder ind i kunsthallen, mødes man af *Think Tanks*, et massivt skulpturelt værk, som afbilder fire til dels forbundne siloer af galvaniserede stålplader og med støtteben af træ. Værket er stiliseret og afslører ikke dets indhold, men tillader os at spekulere i, hvad de rummer. Bevæger man sig forbi siloerne, mødes man af et topografisk udsnit af et ukendt landskab.

Skulpturen er lavet som et relief og placeret centralt på gulvet, som giver plads til det højloftede rum. Det er tilført elektroniske sensorer i form af geofoner fra den geologiske udvindingsindustri, som anvender seismiske bølger til at afdække potentielle ressourcekamre i undergrunden. Værket trækker tråde ned i undergrunden og henleder tankerne på de sedimentlag, der som geologiske årringe, fortæller om jordens "dybe tid".<sup>1</sup>

Herfra møder man værket *Industriromantik*, som emmer af romantisk dystopi med dets landskab af mørke skorstene med oplyste munding, der forskyder den menneskelige skala i rummet. Den røde farve i lyset forbinder sig til skulpturen *Battery Rack* i det tilstødende lokale, hvis keramikbatterier minder om de poser med blod, der anvendes ved blodtransfusioner. Posen, som beholder for energi i en udvidet forståelse, trækker referencer til bæreposen, der på tværs af tidsaldre og kulturer har været beholder for menneskets spekulative fortællinger, fødevarer, vand og materialer.<sup>2</sup>

Herfra begynder animationer og videoværker af naturmiljøer at "forstyrre" de menneskeskabte landskaber, som man bevæger sig længere ind i udstillingen. Som en del af værket *Conveyor Belt*, der mimer et transportbånd for ukendte varer,







hænger en animation af et gråt hav. Havet er uden visuelle markører, der kunne indikere, hvor i verden det er, men afbilder en diset kontemplativ udsigt, ikke ulig malerier af urolige, romantiske have af den britiske billedkunstner, J.M.W. Turner fra 1800-tallet. Turner foregreb både impressionismen og ekspresionismen og var fascineret af naturvidenskabelige nyopdagelser og tekniske landvindinger som dampmaskinen, der er at finde i hans malerier.

Havets kræfter, som endnu en potentiel kilde for udvinding af energi, leder tankerne hen imod immaterialiteten bag nogle af vores energisystemer. De usynlige forbindelser i vores datanetværk manifesteres i værkerne *I-O Channels*, der består af afskårne telefonledninger og former abstrakte pixelerede relieffer. Relateret dertil vises der i nærheden et animeret satellitbillede over et mørklagt landskab med rhizomatisk forbundne klynger af lys. Værket hedder *Lys over Landet* og parafraserer J. P. Jacobsens digt:

Lys over Landet, -  
Det er det, vi vil<sup>3</sup>

Digtet er fra 1884 og en del af det moderne gennembrud. Jacobsen endte som digter, men

uddannede sig ud i naturvidenskaben som botaniker og var den første til at oversætte evolutionsteoretikeren Charles Darwins bogværk "Arternes Oprindelse" (*On the Origin of Species*) og "Menneskets Afstammelse og Parringsvalg" (*The Descent of Man*) til dansk.

Med *Skønnede Reserver* væver Anna Borgman et digitalt tæppe af menneskets drift mod udvikling og historiefortællende væsen. Med geologien som samtalepartner refererer Borgman på tværs af verden og forbinder tilsyneladende enkeltstående begivenheder med noget almengældende. Med en videnskabelig nøgternhed afgiver værkerne en præcis mængde information til, at man som beskuer hensættes til at tænke over nogle af de menneskelige landvindinger, som Borgman er så eminent til at registrere. Det spekulative som metode til at frembringe nye fremtid(er) er en drivkraft i udstillingen, som løfter blikket for det antropocænes tunge arv og tillader beskueren at tænke i håbefulde scenarier.

<sup>1</sup> Betegnelsen "dyb tid" er en geologiske reference til jordens samlede levealder. Wikipedia: [https://da.wikipedia.org/wiki/Jordens\\_alder](https://da.wikipedia.org/wiki/Jordens_alder) d. 12.11.2020.

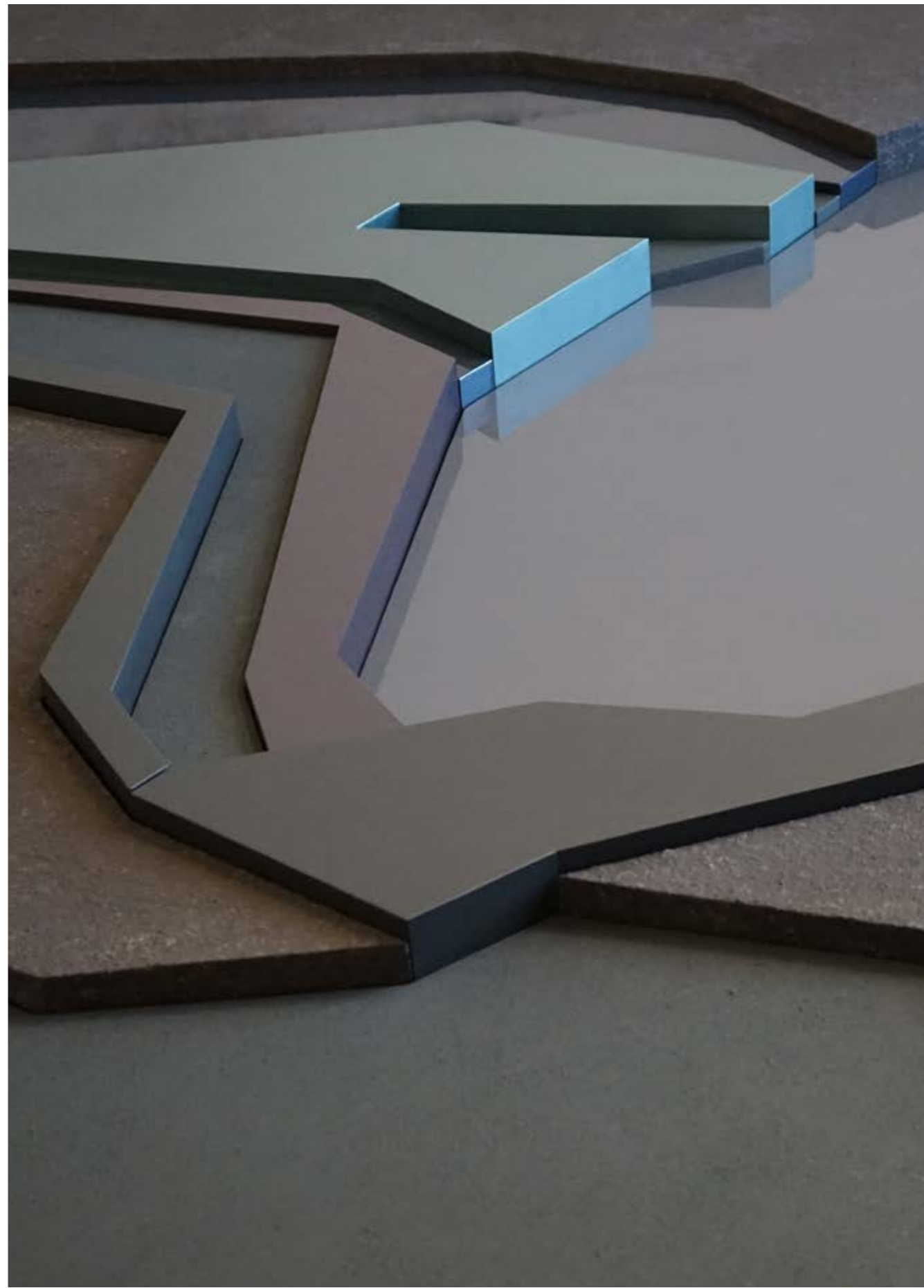
<sup>2</sup> Ursula K. Le Guin, "Bæreposeteorien om Fiktion" (*The Carrier Bag Theory of Fiction*, 1986), Forlaget Virkelig, 2017.

<sup>3</sup> J. P. Jacobsen (1847-1885). Udgivet i "Lyrik og Prosa", Borgen 1993.

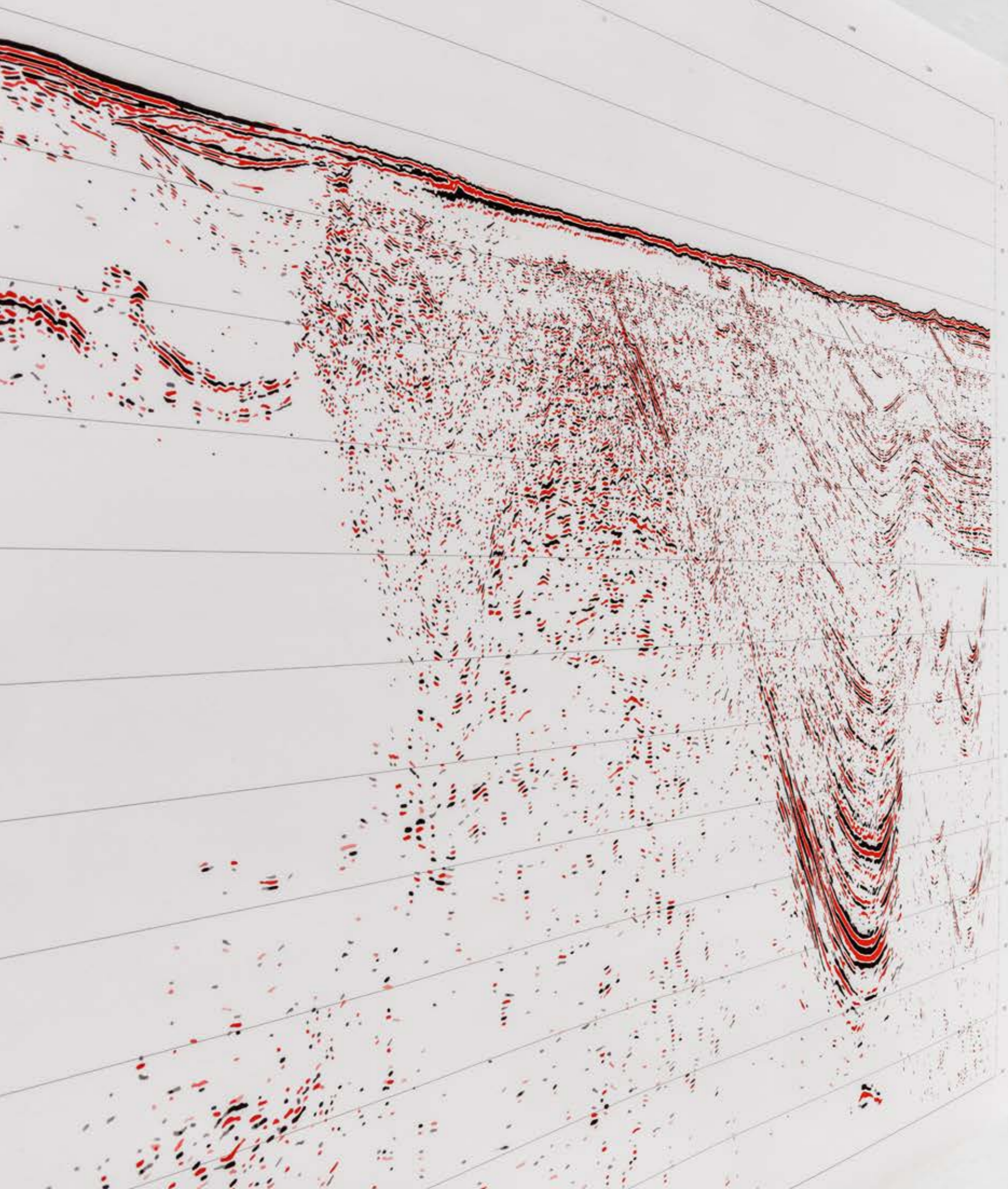








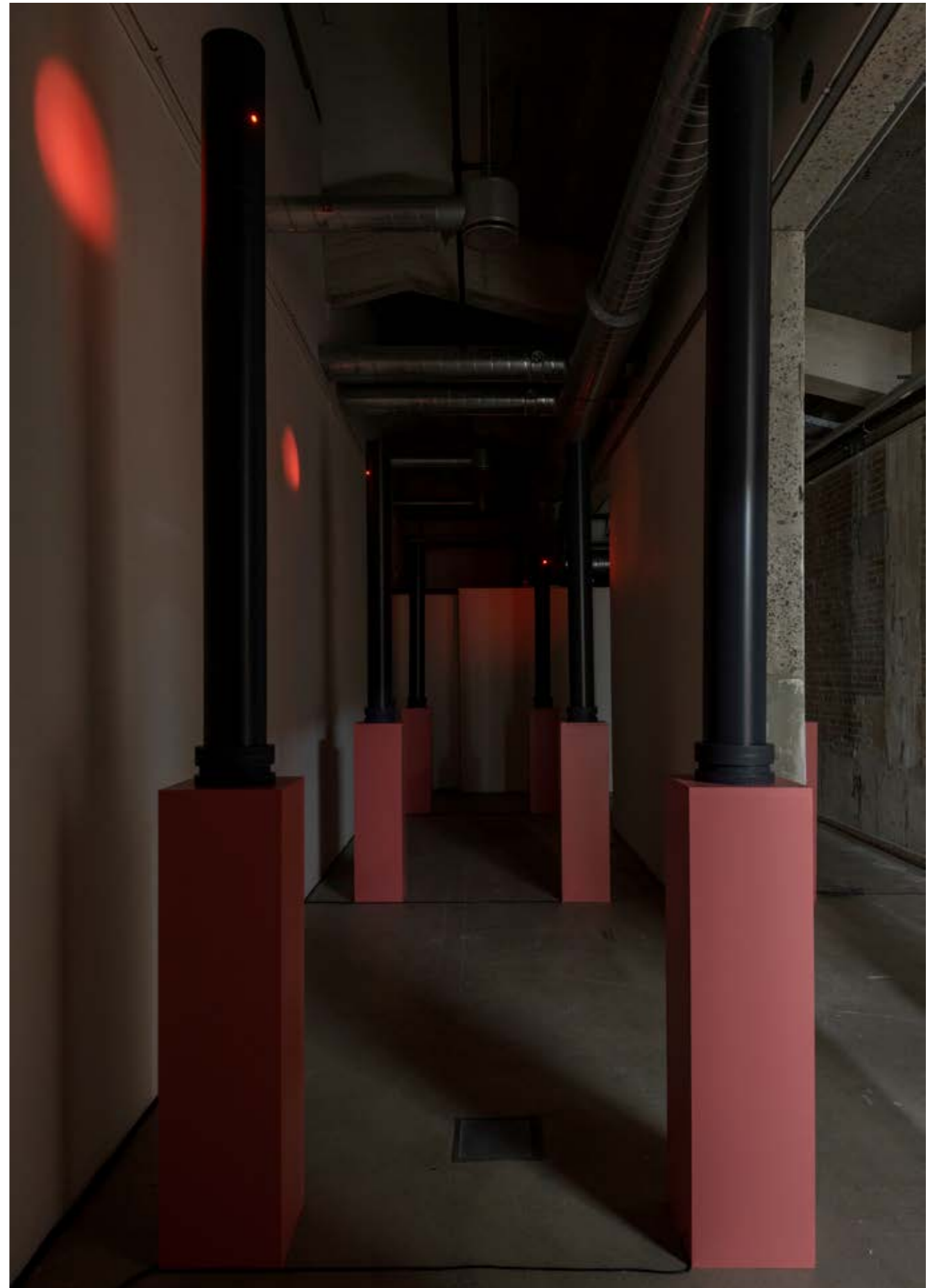




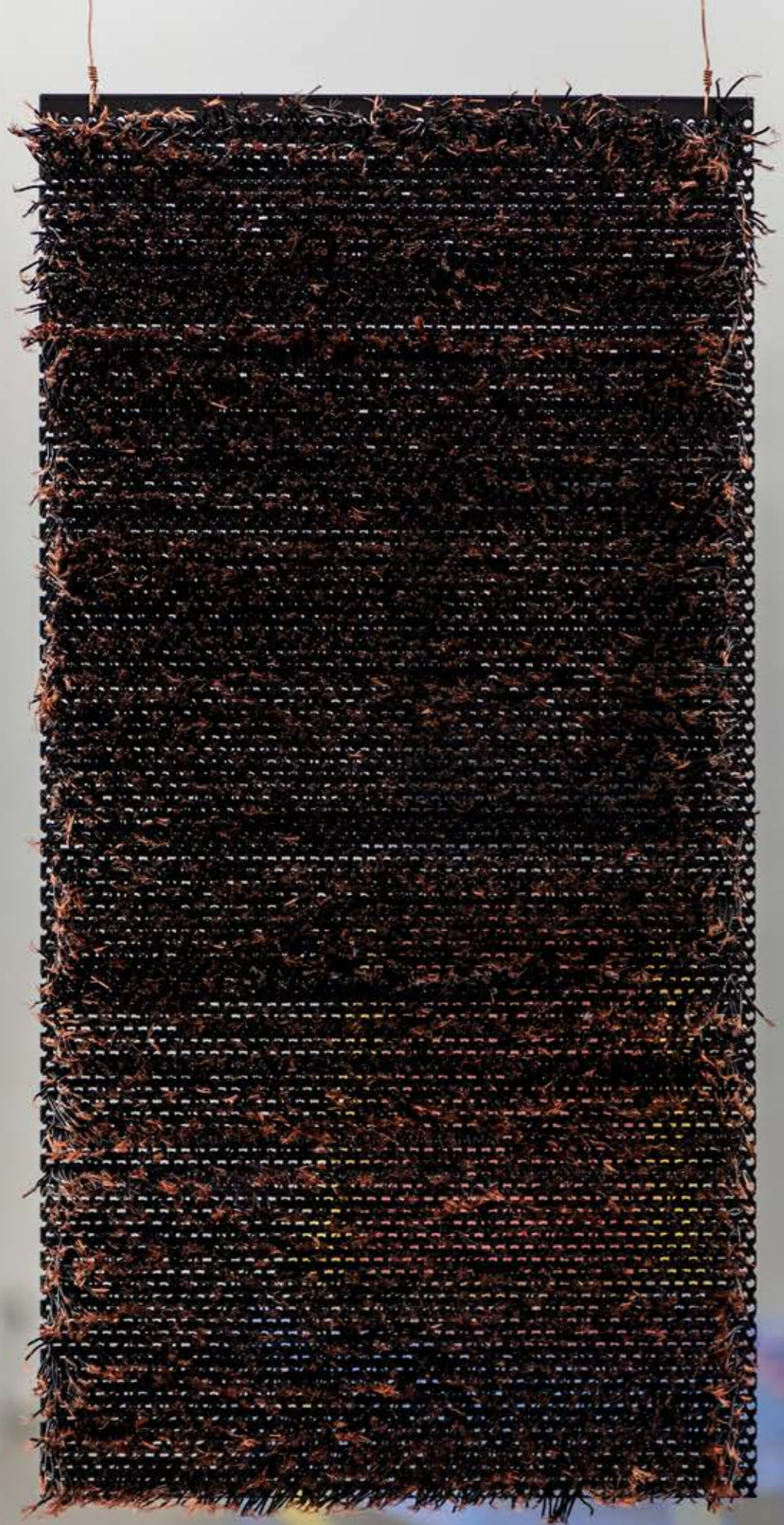














# ESTIMATED RESERVES

By Nina Wöhlk, curator

The (im)material energy in its various forms is central in Anna Borgman's artistic practice. The Earth's resources of noble metals, chemical elements, and other raw materials have become building blocks for this modern life on Earth. The processes, in which the materials are extracted, transported, stored, processed, and refined, are invisible to the most and often far more extensive than assumed. Our supply lines extend across the Earth and begin deep in its subsoil; in the mines; out in the fields; under the oceans.

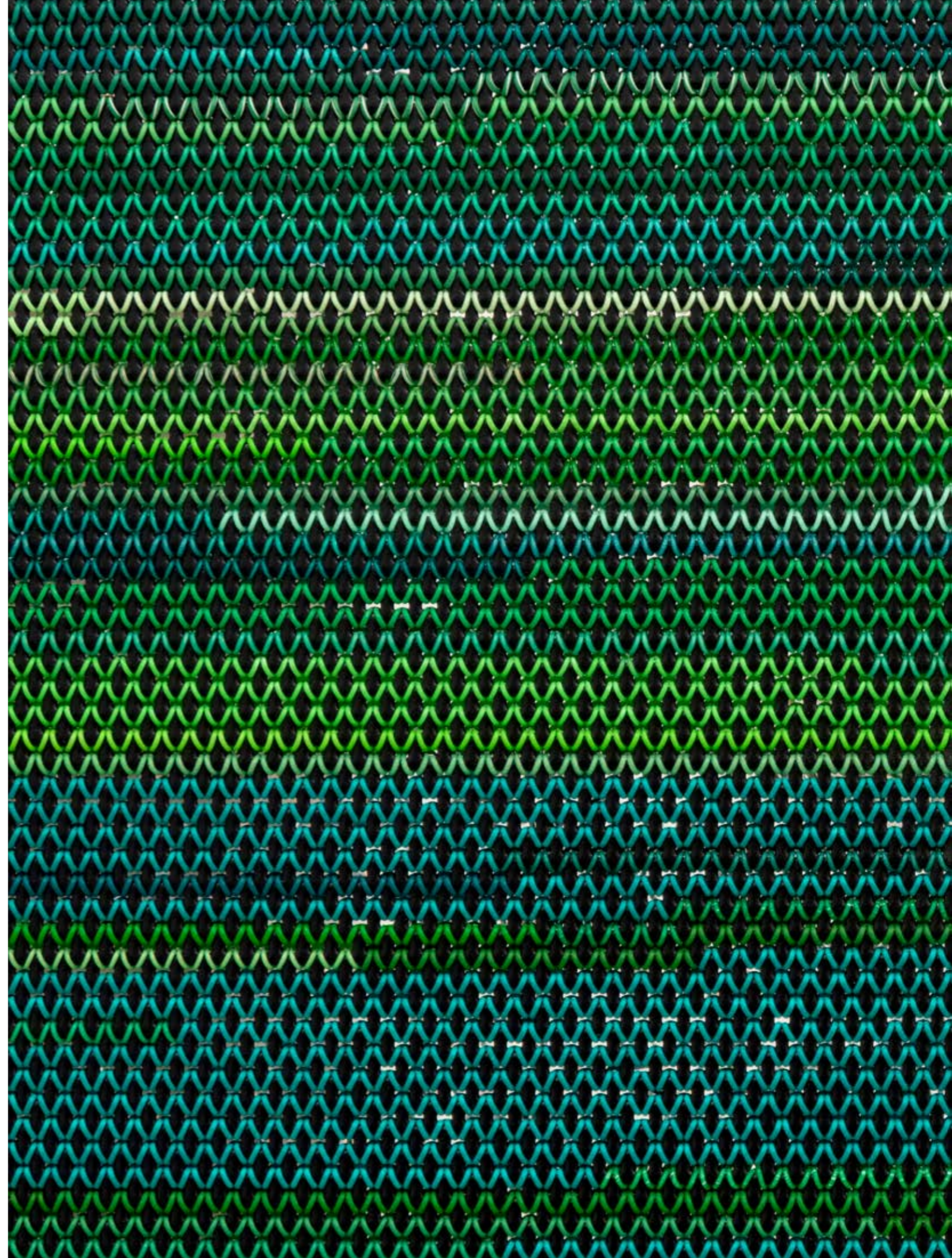
For this exhibition, Borgman presents the materials in their processed version in the shape of stylized factory machines, containers, and digital research tools, which are put to use in the extraction of these materials. Invoking their nature, the industrial landscapes are installed at Kunsthal NORD, a former thermal power plant.

The audience is welcomed into the exhibition space by *Think Tanks*, a massive sculptural work with wooden support legs, depicting four partly connected silos of galvanized iron plates. The artwork is stylized and does not reveal its content, but allows for us to wonder what it may contain. Moving past the silos, the audience now turns to face a topographic section of an unknown landscape. The sculpture is made as a

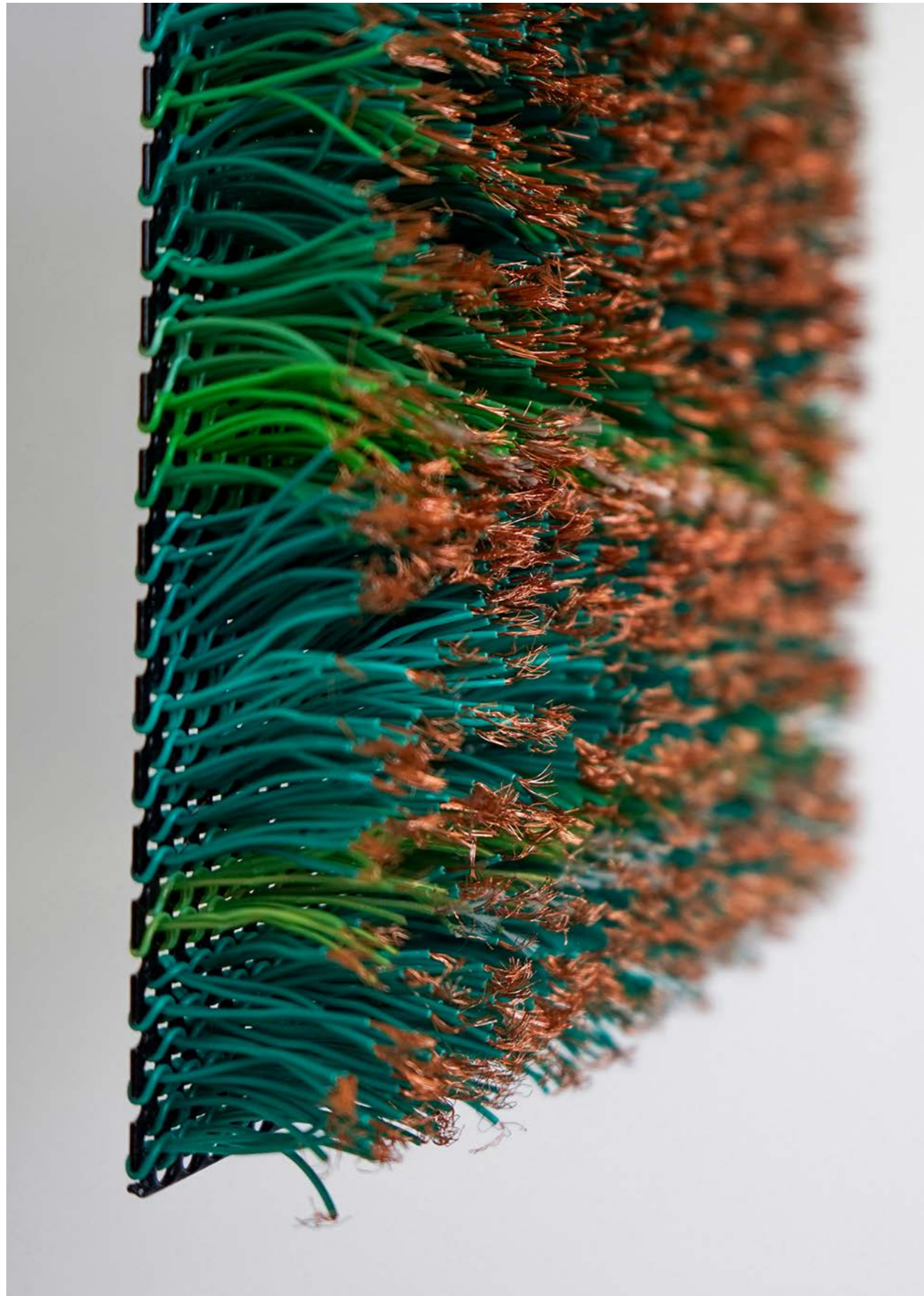
relief and placed centrally on the floor. Electronic sensors in the shape of geophones from the geological extraction industry, which use seismic waves to detect potential resource chambers in the subsoil, have been added. The artwork is drawing the threads together in the subsoil and guides our thoughts towards the sediment layers, which speaks to the Earth's "Ancient Time", like geological annual rings.<sup>1</sup>

Moving further into the exhibition, the audience is greeted by the artwork, *Industrial Romance*, which exudes romantic dystopia in its landscape of dark chimneys with illuminated outlets, displacing the human scale in the room. The red colored light connects to the sculpture, *Battery Rack* in the adjoining room. Here the ceramic batteries resemble the bags of blood used for blood transfusions. The bag, as container of energy in an expanded understanding, draw references to the carrier bag, which across ages and cultures has been a container for human speculative narratives, foods, water, and materials.<sup>2</sup>

Next in the exhibition, animations and video works depicting natural environments begin to "disturb" the man-made landscapes. As part of the artwork *Conveyor Belt*, which mimics a conveyor belt for unknown goods, an animation of a grey sea is







seen hanging in the gallery. This sea is without any visual markers, that could potentially reveal its actual position. Instead, it depicts a hazy contemplative view, not unlike the paintings of troubled, romantic sea-water by the British Visual Artist, J.M.W. Turner, dating from the 19th century. Turner anticipated both Impressionism and Expressionism and was fascinated by scientific discoveries and technical advances such as the steam engine, which can be found in his paintings.

The forces of the sea, as another potential source of energy extraction, are guiding our thoughts towards the immateriality behind some of our energy systems. The invisible connections in our current data network are manifested in the works *I-O Channels*, which consist of cut-up telephone wires that form abstract, pixelated reliefs. In relation to *I-O Channels*, an animated satellite image over a darkened landscape with rhizomatically connected clusters of light hangs in close proximity. The artwork is called *Light over the Land*, which paraphrases J. P. Jacobsen's poem:

Light over the Land, -  
That's what we want <sup>3</sup>

The poem dates from 1884 and is part of *The Modern Breakthrough*. Towards the end of his

career, Jacobsen became a poet, but originally trained as a botanist and was the first to translate the evolutionary theorist Charles Darwin's book "On the Origin of Species" and "The Descent of Man".

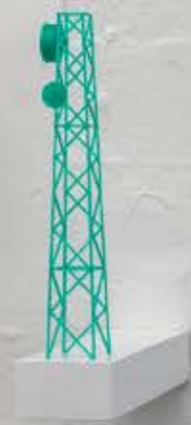
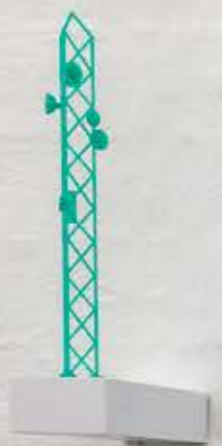
With *Estimated Reserves*, Anna Borgman weaves a digital blanket of humans' drive towards development and storytelling. With Geology as conversation partner, Borgman makes references across the world and associates seemingly isolated events with universal matters. With a scientific sobriety, the artworks release a precise amount of information which gives the audience the opportunity to reflect on some of the conquests humans have achieved, which Borgman so brilliantly has recorded. Using the speculative as a method for producing new future(s) is an essential factor in the exhibition as it lifts the gaze of the heavy heritage of the Anthropocene, allowing the audience to reflect on hopeful scenarios.

<sup>1</sup> The term "deep time" is a geological reference to Earth's historical time. Wikipedia: [https://en.wikipedia.org/wiki/Jordens\\_alder](https://en.wikipedia.org/wiki/Jordens_alder) d. 12.11.2020.

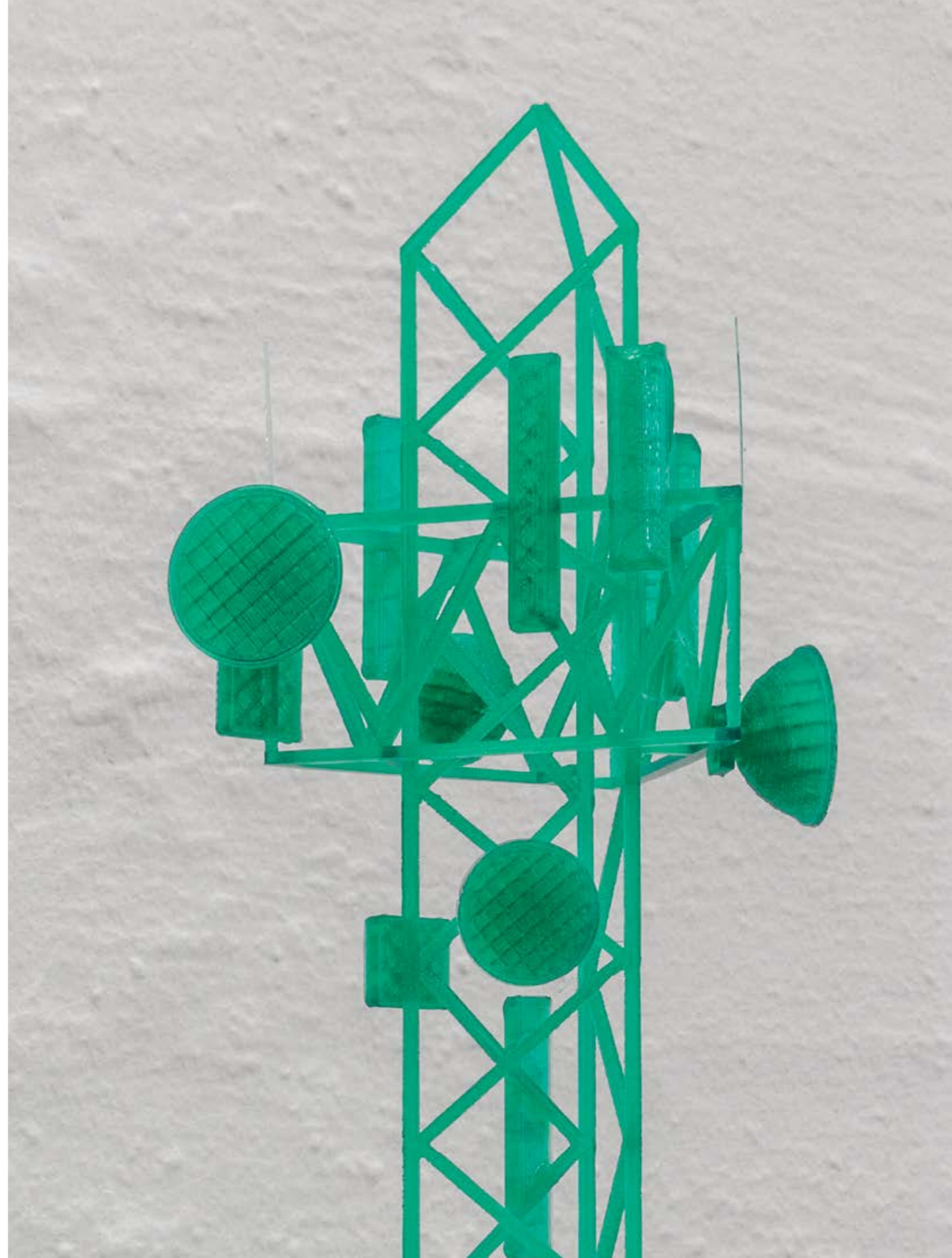
<sup>2</sup> Ursula K. Le Guin, "The Carrier Bag Theory of Fiction" (1986), Forlaget Virkelig, 2017.

<sup>3</sup> J. P. Jacobsen (1847-1885). Published in "Lyrik og Prosa", Borgen 1993. Author's translation.



























# IMAGE LIST

Cover Front	Part of <i>Condensate</i> , 2020 Photo print	22-23	<i>I-O Channels</i> , 2020 Used data and telephones cables
4	Part of <i>Seismic Profiles</i> , 2020 CAD drawing	25	<i>I-O Channels</i> , 2020 Used data and telephones cables
6-7	<i>Think Tanks</i> , 2020 Electroplated steel sheets and MDF boards	26	<i>I-O Channels</i> , 2020 Used data and telephones cables
9	<i>Think Tanks</i> , 2020 Electroplated steel sheets and MDF boards	28-29	Part of <i>Loose Wires</i> , 2020 3D print
10	<i>Think Tanks</i> , 2020 Electroplated steel sheets and MDF boards	30	<i>Loose Wires</i> , 2020 3D print
12-13	<i>Landscape</i> , 2020 MDF boards and geophones	31	Part of <i>Loose Wires</i> , 2020 3D print
14	<i>Landscape</i> , 2020 MDF boards and geophones	32	<i>Battery Rack</i> , 2018 Ceramics, steel frame, and cables
15	Part of <i>Landscape</i> , 2020 MDF boards and geophones	33	Part of <i>Battery Rack</i> , 2018 Ceramics, steel frame, and cables
16-17	Part of <i>Seismic Profiles</i> , 2020 CAD drawing	34-35	Part of <i>Battery Rack</i> , 2018 Ceramics, steel frame, and cables
	<i>Light over the Land</i> , 2020 Animation	36-37	<i>Conveyor Belt</i> , 2019 Mixed Media
18	<i>Light over the Land</i> , 2020 Animation	38	<i>Conveyor Belt</i> , 2019 Mixed Media
19	<i>Condensate</i> , 2020 Photo print	39	Part of <i>Conveyor Belt</i> , 2019 Mixed Media
20	Part of <i>Industrial Romance</i> , 2020 Mixed Media	42-43	Part of <i>Seismic Profiles</i> , 2020 CAD drawing
21	<i>Industrial Romance</i> , 2020 Mixed Media	Cover Back	Part of <i>Condensate</i> , 2020 Photo print

# BIOGRAFI / BIOGRAPHY

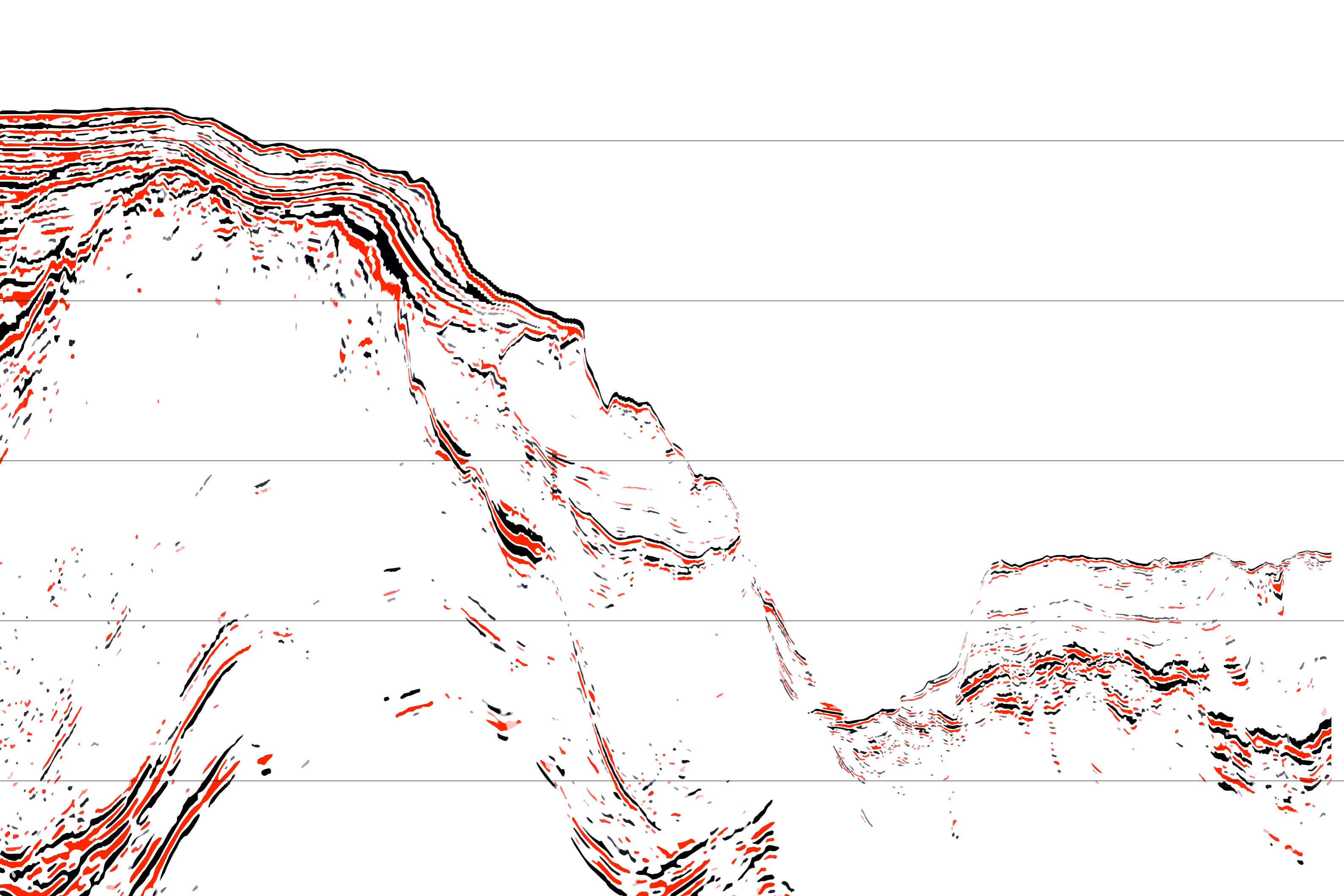
Anna Borgman er en dansk billedhugger, bosiddende i Berlin. Med baggrund i kunsthistorie ved Aarhus Universitet og arkitektur ved Det Kongelige Danske Kunstakademi i København afsluttede hun sine studier på Kunsthochschule Berlin-Weißensee. Hun har modtaget adskillige stipendier bl.a. fra Stiftung Kunstfonds og Statens Kunstfond. Borgman arbejder stedsspecifikt og i stor skala og er tematisk og i materialevalg inspireret af miljøer omkring hende. I samarbejde med Candy Lenk har hun realiseret flere værker i det offentlige rum og har vundet adskillige udsmykningskonkurrencer.

Udstillingen er støttet af Statens Kunstfond, Knud Højgaards Fond, Beckett-Fonden, GeoCase – Geocenter Danmark og Stiftung Kunstfonds.

Anna Borgman is a Danish sculptor living in Berlin. With a background in both Art History from Aarhus University and Architecture from the Royal Danish Academy of Fine Arts in Copenhagen, she completed her studies at the Kunsthochschule Berlin-Weißensee. She has received several scholarships from Stiftung Kunstfonds and Statens Kunstfond among others. Borgman works site-specifically and in large scale and is thematically and on a material level inspired by different surrounding environments. In collaboration with Candy Lenk, she has realized several works in the public space, and together they have won several public art competitions.

The exhibition is kindly supported by The Danish Arts Foundation, Knud Højgaard's Foundation, The Beckett-Foundation, Grocer L. F. Foght's Foundation, GeoCase – Geocenter Denmark, and Stiftung Kunstfonds.







Udgivet i forbindelse med udstillingen / Published in connection with the exhibition:  
Skønnede Reserver / Estimated Reserves

**ANNA BORGMAN**

Kunsthall NORD 28/11 2020 – 27/2 2021

Tekst / Text:  
Nina Wöhlk

Oversættelse til engelsk / Translation to English:  
Mille Højerslev

Fotos / Photos:  
Niels Fabæk  
Anna Borgman (cover, 4, 15, 26. 42-43)  
Kunsthall NORD (20, 21, 25)

Grafisk tilrettelæggelse / Layout:  
Malene Haack Rose

Tryk / Printed:  
AK Print

ISBN 978-87-970782-9-7

**Kunsthall NORD**

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DK-9000 Aalborg  
[www.kunsthallnord.dk](http://www.kunsthallnord.dk)



Knud Højgaards Fond

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