

ANE GRAFF

PORTFOLIO

Ane Graff's artistic practice is informed by feminist new materialisms' ongoing re-thinking of our material reality, in which a relational and process-oriented approach to matter—including the matter of living bodies—plays an integral part. Within this framework, Graff focuses on human and non-human relationships; viewing human beings as part of an expansive, material network, stretching inside and outside of our bodies.



Graff's work traces the lines of Western intellectual history to ask how the ideas of human exceptionalism, Cartesian dualism and representational thinking all relate to the ecological disasters we face today, and furthermore, what seem to be their current and future implications for material bodies. As the material meetings of our time are new, she sees all material bodies as part of an ongoing material experiment, where new substances are being added to the mix (through industrial production and pollution), causing an entangled web of changes and promoting new bodily states. Collaborating with scientists, Graff's sculptural works often incorporate experimental materials such as bacterial pigments, hair dye, meat glue, phytoestrogens and SSRI antidepressant medications.

Ane Graff (b. 1974, Bodø) lives and works in Oslo, Norway. She graduated from Bergen National Academy of the Arts in 2004 and currently holds a position of PhD Research Fellow at the Oslo Academy of Fine Art. Current shows include the exhibition "Weather Report - Forecasting Future", shown at the Nordic Pavilion at the 58th Venice Biennial (curated by Piia Oksanen and Leevi Haapala, KIASMA) and Art Encounters Biennial 2019 (curated by Maria Lind & Anca Rujoiu).

Upcoming exhibitions include the 2020 Liverpool Biennale (curated by Manuela Moscoso) and the Rhizome/ New Museum / Stavanger Kunsthall collaboration 7x7.

Selected works 2010 - 2020

- *THERE ARE OTHERS HERE WITH ME* (2020)
- *STATES OF INFLAMMATION* (2019)
- *THE GOBLETS* (2019)
- *WHAT OSCILLATES* (2017)
- *RED TIDE* (2017)
- *BEDROCK IMAGERY* (2017)
- *MATTERING WAVES* (2017)
- *MINERAL BREATH - METAL MOUTH* (2016)
- *THE HUNGREY EYE* (2015)
- *EXTENDED PATTERN* (2010)

- CV

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THERE ARE OTHERS HERE WITH ME

2020



Installation with mixed media
Variable dimensions

Exhibition history: OSL Contemporary, Oslo

Unique works

About

Wounds cannot heal...There are always a thousand tiny sicknesses and a thousand tiny healths at work at the same time. - Rick Dolphijn ¹

Here is *The Body* (2020) and it is altered, which is to say porous, but we do not know that yet. A sculptural homage to Louise Bourgeois's *Fears* (1992), Ane Graff's *The Body* (2020) implies a direct, uncompromising equivalence between fear and the body, as though a precise diagnosis has finally been attributed to the material incarnation of Bourgeois's manifold anxieties. We are grounded by this body, this ball that looks like a chained planet, anchoring us to our immediate, Terran surroundings - as if to say 'you are not just on here, you are of here.' The body cannot be escaped, much less unlinked from its environment: what strange relief what chilling terror.

The anatomy of Graff's exhibition at OSL contemporary exercises a practice of de-composition; in Graff's hands the body is organ-ised into vital constituent parts: Gut-Brain Axis is in dialogue with The Cardiovascular System; The Spleen is suspended and The Nerves stand towards the back, beyond which lies Mouth Wide Open (all 2020). If *The Body* first appears to be an impermeable solid, its parts attest to the fallacy of perceiving it as such, instead enacting its endless porosity. Everywhere, matter simultaneously dissolves and congeals in fleshy gradients of pink, lavender, brown and burgundy, each work in one possible state of a metamorphic cycle.

These new works extend from Graff's *States of Inflammation* presented at the 2019 Venice Biennale. There, glass cabinets were inflamed bodies, their chronic inflammation contracted via toxic environments and violent histories passed down and predicated on extraction, industrialisation, and the neo-liberal appetite for growth at all costs. The cabinet-bodies were unwell but curiously beautiful, even borderline-mythical. Larger than life, they stood like vulnerable totems, or petrified deities that might have suffered a spell, their epidermis transformed into transfixing and translucent panes of glass only to expose their compromised innards. Sculptural allegories, as much of human hubris and narcissism as of altered physical states.

Graff draws on the language used to describe physical conditions, and her works often humorously embrace the literalness that only the body can match in sensations of pain or ill-being. At OSL, the cabinet is a nervous system actually in-flamed: a spinal cord hangs inside *The Nerves*, its outgoing arms each holding a lit candle burning essential oils against inflammation and diffusing anti-bacterial properties. There are traces of dissident surrealism in Graff's splayed, endoskeletal structure, appropriating something of Alberto

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Giacometti's disagreeable objects: an inflamed vagus nerve, after all, is a symptom of a disagreeable system. The candles feel votive too, their flames evoking pleas for improved health and their scent recalling practices of #selfcare, often claimed by the same profit-driven industries that sow the seeds of depletion to begin with. As with much of Graff's practice, however, their melting is first and foremost the quotidian, miraculous, and disturbing transformation of matter enacted before our eyes and breathed in by our bodies: we too are altered.

There are multiple glass structures in the exhibition that incorporate Graff's trademark alchemical processes, left to unfold of their own accord. Bottles, cabinets, goblets, recesses are all membranes on, or through which matter flows - poured, emptied, imbibed, fixed, lying stagnant, contained. Graff's delight in the open-ended possibility of the body's language to say what matter does is again visible in *The Cardiovascular System*, which brings into sharp relief the extent to which veins and bodies are vessels: at once containers and circuits for the flux and transmission of liquids, air, signals, synapses, hormones, toxins, cells. The captions outlining the works' media are legends for endlessly contingent micro-universes of relationality, functioning like ingredient lists that chart unimaginable entanglements of natural, industrial and socio-historical journeys - asphalt dust collected by the Opera tunnel in Oslo' (Gut-Brain Axis); 'Royal Raspberry flavour Jelly Made with Halal beef gelatin' (*The Cardiovascular System*); 'Mica pigment powder, glacial grey ochre (glacial till clay deposits made from the wasting ice sheet floating on ponded brackish water from ca. 19,000 years ago (coastal Washington))' (*The Nerves*); '...lead, cobalt, glycol ethers (from air pollution)' (*Mouth Wide Open*); 'Cochineal Lake pigment (made from the dried, pulverised bodies of the cochineal female scale insects. The beetle was native to the New World, and used by the Aztecs for dyeing and painting, brought to Europe in the 16th century following the Spanish conquest) from Canary Island, Spain' (*The Cardiovascular System*).

'There are others here with me', Graff's work whispers, like a haunting. The listed elements and many more besides them are the company Graff keeps, composing the community of others in the show's title. The haunting seems to be that we are cumulative, our bodies unwitting, often unwilling, vessels for the viscous sediment of history. For Graff, the body is material and embodied memory, the ultimate repository for the consequences of human agency, mutating to its own detriment as it registers and transmits palimpsests of past encounters. Graff practices what Nancy Tuana calls a viscous porosity of flesh: the indiscriminate 'dance of agency between human and nonhuman agents...once molecular interaction occurs, there is no divide between nature/culture, natural/artificial'²; or in Donna Haraway's words, we are always already 'naturecultures'³.

This hurts. Permeability is also a story of trauma, porous flesh is also wounded flesh. An account of the body in Graff's work is inextricably linked to the history of the narcissistic wound that has impressed upon humans the endlessly incidental and relational nature of our condition on earth. As charted by Sigmund Freud, the journey of the wound appears to be a journey in scale, beginning at the planetary level with the orbit of celestial bodies, progressing via the body into the workings of our inner worlds: Freud begins by naming the Copernican wound, which displaced man's home as the centre of the universe; followed by the Darwinian wound, which replaced divine creation with evolution and situated humans on the plane of all other living beings; arriving at the Freudian wound, which introduced the subconscious and unseated reason as the primary drive for human actions. Donna Haraway has since suggested a fourth wound, 'which infolds organic and techno-logical flesh and so melds that Great Divide as well'⁴.

It is less that Graff's body of work is wounded and more that it embodies this fourth revolution, in its commitment to bearing witness to the dangerous fantasy of human exceptionalism, eroding the perceived divide between nature and culture, and undoing the insistent legacies of Cartesian dualism. We are not a priori, we are only ever relative(s), which is to say, in relation with. About the wound, Graff has written: 'in its entanglements [the wound is] where and when we are. It is the body as it builds and tears itself apart.' In her practice, the wound situates us in the continuum of space and time; it is an occurrence to be lived now, and always. Her words remind me of Rick Dolphijn's: 'philosophers are not doctors, the aim is not to heal the wound but to be worthy of the cracks and the crises. The shared force of philosophy and the arts, is their ability to find ways to live the wounds that matter to them today'⁵. Being occupied with the crisis - that is the journey Graff's work takes us on. And it's intoxicating.

Text by Inês Geraldês Cardoso

¹ Dolphijn, Rick. *The Cracks of the Contemporary VI: The Wound*, lecture presented at SONIC ACTS FESTIVAL - THE NOISE OF BEING, 25 February 2017 - De Brakke Grond, Amsterdam, The Netherlands.

² Tuana, Nancy. 2008. "Viscous Porosity: Witnessing Katrina." In: *Material Feminisms*, 188-213, edited by Stacy Alaimo, Susan Hekman. Bloomington, Indianapolis: Indiana University Press.

³ Haraway, Donna J. 2003. *The Companion Species Manifesto: Dogs, People, and Significant Otherness*. Vol.1., 1. Chicago: Prickly Paradigm Press.

⁴ Haraway, Donna J. 2007. *When Species Meet: 03 (Posthumanities)*, 12. Minnesota: University Of Minnesota Press; Illustrated edition.

⁵ Dolphijn, Rick. *The Cracks of the Contemporary VI: The Wound*, lecture presented at SONIC ACTS FESTIVAL - THE NOISE OF BEING, 25 February 2017 - De Brakke Grond, Amsterdam, The Netherlands.





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THE BODY

2020



Steel and oak wood.

130 x 60 x 60 cm



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THE CARDIOVASCULAR SYSTEM



Hollandia gneiss.

Steel coated with beeswax, glass.

Glass structure containing Clear Paraffin Gel Jelly Wax (petroleum production derivative), Royal Raspberry flavour Jelly Made with Halal beef gelatin, MAC Glaze Lipstick in All Fired Up, Crest Complete Cinnamon Rush toothpaste, Cochineal Lake pigment (made from the dried, pulverised bodies of the cochineal female scale insects. The beetle was native to the New World, and used by the Aztecs for dyeing and painting, brought to Europe in the 16th century following the Spanish conquest (from Canary Islands, Spain), Kappa carrageenan (from red edible seaweed used in the food industry for its gelling properties), and PME pink edible lustre spray icing colouring.

50 x 50 x 155 cm









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THE GUT-BRAIN AXIS



Vånga granite.

Pages from *How the West Came to Rule: The Geopolitical Origins of Capitalism*, Alexander Anievas and Kerem Nisancioglu (Pluto Press, 2015), and *The Betty Crocker Big Book of Cupcakes*, Betty Crocker (Wiley, 2011), steel wire mesh, potassium aluminium sulphate, Solgar Naturally Sourced Vitamin K MK-7 from Natto extract, road dust from the Opera tunnel in Oslo, Yerba Prima activated coconut charcoal, powdered Cephalon Provigil (narcolepsy medication and cognitive enhancer), Titanium dioxide (food-grade pigment), Taylor of Old Bond Street Talc Powder, Urban Decay Moondust Eyeshadow in Blackout.

50 x 50 x 115 cm





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THE NERVES



Lavender, fuchsia and coral glass, steel, steel wire and hanging glass structure.

Candles made from paraffin wax (hydrocarbons, fats and oils from petroleum production processes), Swanson Ultra Albion Chelated Manganese capsules, rust pigments (from scrap metal), Mica Powder Skin Safe in Sparkle, glacial grey ochre (glacial till clay deposits made from the wasting ice sheet floating on ponded brackish water from ca. 19,000 years ago (coastal Washington)), blue ochre industrial waste vivianite (made as a purification upcycled pigment from automobile industrial waste from Taiwan), and tea tree, eucalyptus and cedar wood essential oils with anti-inflammatory and anti-bacterial properties.

150 x 130 x 250 cm









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THE SPLEEN



Steel wire and glass.

Glass vessel containing Dagens Næringsliv (Norwegian financial newspaper), Grandma's White Dirt of Georgia Kaolin Clay Chunks, The Proud Rooster Free Range Eggs, mud and water from Maridalsvannet (the main drinking water supply for Oslo), multiple species of algae and Cyanobacteria, Cacas Sky Cerise Icing colour, Genuine Indigo Blue In Pieces (Indigofera Tinctoria), Logwood Extract powder (a spiny, tropical American tree, largely found in the Yucatan Peninsula of Mexico). The extract is a purple-red dye derived from processing the darkest heartwood).

27 x 10 x 44 cm



ANE GRAFF

MOUTH WIDE OPEN



Coloured glass, plaster, resin.

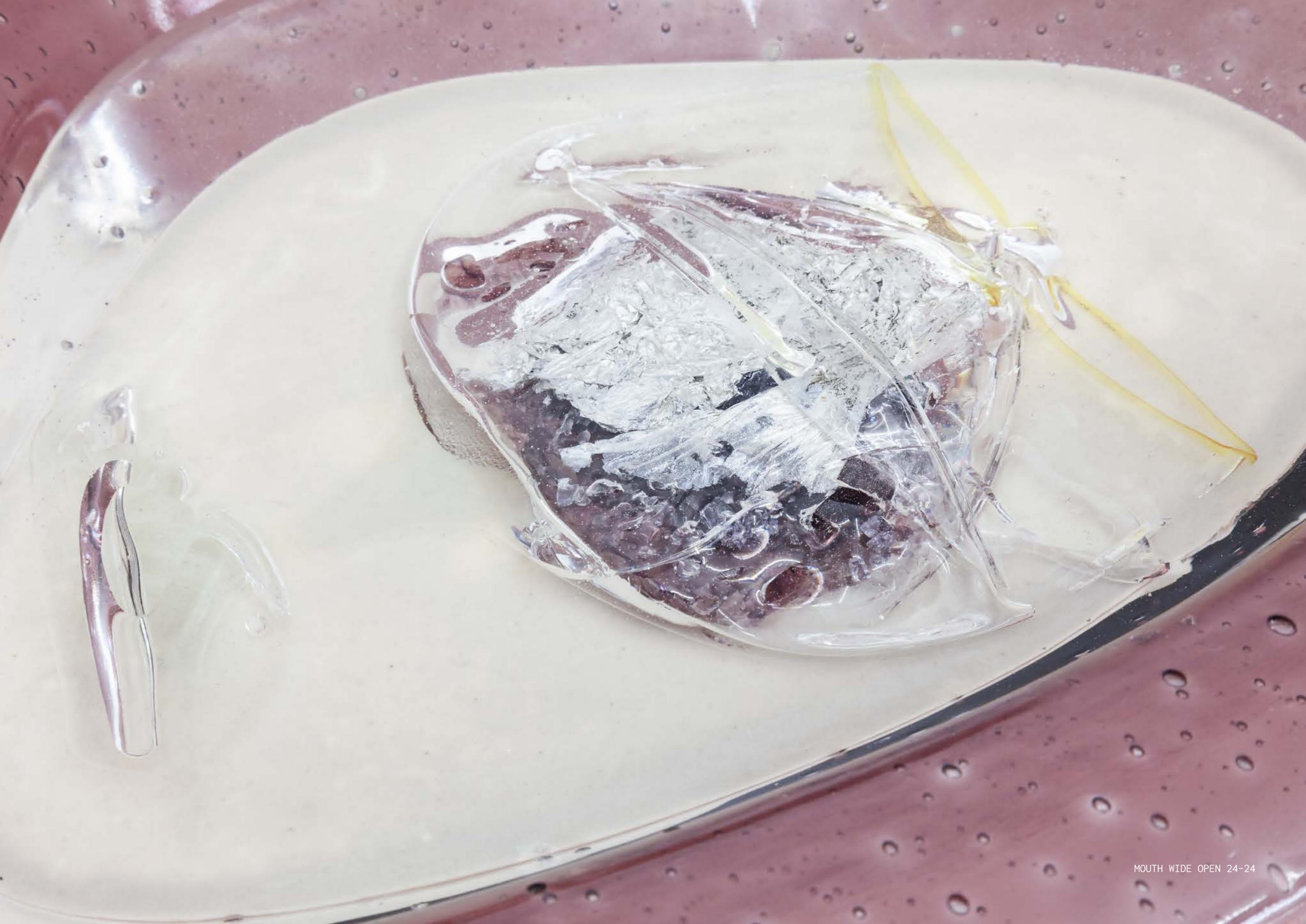
The Goblets (Memory Loss)

Melted glass goblet containing: Mercury, silver, tin, zinc, copper (from dental amalgam); arsenic, cadmium, lead, silica dust, polycyclic aromatic hydrocarbons (from Marlboro cigarettes); diisocyanates, manganese, sulphuric acid, nickel, chlorine, chromium, trimethylbenzene, hydrochloric acid, molybdenum trioxide, lead, cobalt, glycol ethers (from air pollution); aluminium zirconium tetrachlorohydroxygly, cyclopentasiloxane, PPG-14 butyl ether, phthalates (from Dove Sensitive antiperspirant stick); diacetyl, perfluorooctanoic acid, tertiary-butyl hydroquinone, trans fats (from microwave popcorn); Saccharomyces cerevisiae yeast, mold, gluten, hardened rapeseed oil (from molded white bread); glucose fructose, syrup, glycerol, E133, corn syrup, starch, E420, salt, sugar (from Cacas black icing color); calcium silicate, sodium (from table salt); aluminium (from aluminium

foil); and crushed glass.

70 x 30 x 30 cm





ANE GRAFF

STATES OF INFLAMMATION

2019



Installation with mixed media

Variable dimensions

Exhibition history: Nordic Pavilion Venice Biennial, Kiasma Helsinki

Unique work

About

“States of Inflammation,” consists of three large scale glass cabinets in different colors, all with smaller sculptures inside. The installation is reflecting on feminist new materialisms’ ongoing re-thinking of our material reality, in which a relational and process-oriented approach to matter - including the matter of living bodies - plays an integral part. Within this framework, my primary focus is on human and non-human relationships; viewing human beings as part of an expansive, material network, stretching inside and outside of our bodies. My practice reflects upon and challenges the idea of fixed identities, discrete entities, and solid objects. Dissolving the idea of a solid object by showing its many narratives of coming-into-existence, its continuous relationships and entangled ways of being is a way to try to present materiality differently in my practice. Either by making visible its cultural contexts and histories, and/or its ongoing changing material processes. I chose the title “States of Inflammation,” because the concept of inflammation seems a significant one in our time. Inflammation usually relates to a physiological condition. However, it can apply, at least metaphorically, to the external (ecological), as well as the internal (biological) environment.

Thematically, my interest in inflammation stems from the connections and relationships between (1) climate change and global warming, (2) the economic model of growth and energy spending that drives Western society, (3) the extinction of immune-modulating microbes in our gut, and (4) the development of diseases (and new bodily states) driven by inflammation

I believe it is vital to bring awareness to the interconnectivity of the physical world, and to how all material bodies are affected by what they encounter. As all matter can be seen as the realization of relationships, and the material meetings of our time are new; this means that all material bodies are part of this gigantic material experiment of our time, where new substances are being added to the mix (through industrial production and pollution, some of them pro-inflammatory “inducers”), causing an entangled web of changes. In human bodies, the rise of chronic inflammation and chronic disease is entangled. In our time, we see a rise of autoimmune diseases, cancers,

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cardiovascular diseases, etc. Part of this picture is changes in our gut microbiomes in the Western countries, with less diversity. Our guts are the interface to the external world; what happens inside will always mirror the conditions outside. The pro-inflammatory “inducers” causing the changes are new, arising as a result of the industrial revolution of the late 19th century. The rising temperatures caused by climate change and global warming can be seen as “inflammation of the earth”, and the two can be linked, with energy being the common factor.

My sculptures are open containers and/or bodies where “material meetings” take place. The smaller sculptures inside the glass structures are made in a range of materials and are susceptible to change throughout the exhibition. Some of these material mixes or “meetings” are more reactive than others and will change in unforeseen ways (even to me). The materials used are sourced from current industrial production sites, such as bauxite from the Norwegian company Hydro’s Brazil Paragominas mine; others are sourced from historic sites, such as iron oxides from the quicksilver extraction site New Almaden (CA); some are part of new and sustainable production processes, such as vivianite sourced from industrial waste production by Taiwanese researchers; others are bacterial pigments such as violacein; or foodstuffs and cosmetics such as “meat glue”, synthetic vitamins and hair dye. Through my use of materials and references, I am looking to present part of the entangled narrative of our current existence.





ANE GRAFF

born 1974, in Bode, Norway

States of Inflammation

2019

Cabinet in fuchsia coloured glass:

Symbiotic Planet: A New Look at Evolution, Lynn Margulis (Basic Books, 1998) and *The Structure and Distribution of Coral Reefs*, Charles Darwin (Cambridge University Press, 2013) with aluminium salts, raspberry red extract, Garnier Colour Sensation dark red hair dye, synthetic vitamin C/ascorbic acid powder, and Sensai translucent loose powder

Metal wire structure with clay, Titanium dioxide, yellow ochre, rust pigments, and powdered antibiotics

Brownstem coral with aluminium salts, powdered copper cables, meat glue, red sugar crystal marshmallows, and bauxite rock

Branch coral with aluminium salts, cochineal extract, Crest cinnamon toothpaste, carnauba wax, and titanium dioxide

Birds nest coral with aluminium salts, vermilion pigment, red seaweed carrageenan, and violacein pigments from *Janthinobacterium lividium*

Red pipe organ coral with aluminium salts, Hormuz red iron oxide, and carotenoid pigments from *Arthrobacter agilis*

Brownstem coral with aluminium salts, pearl edible lustre spray icing colouring, and carotenoid pigments from *Streptomyces coelicolor*

Cat's paw coral with aluminium salts, iron oxides from the New Almaden Mining Park (CA), and red dye 40

Cabinet in lavender coloured glass:

Wheat plants made from steel, iron, aluminium, thermoplastics, and clay

Pigment mix of goethite from Kursk Magnetic Anomaly, road and tunnel dust, industrial waste vivianite, glacial grey ochre, charcoal from Western steel mill (WA), ash, salt, and melted liquorice wheels

Awareness necklaces in sterling silver: autism spectrum disorder, Alzheimer's disease, neurological diseases, Hashimoto's disease, and brain disorders

Limestone

Cabinet in clear glass:

(from top to bottom)

The Goblets (Anxiety)

Glass goblet containing: diisocyanates, manganese, sulfuric acid, nickel, chlorine, chromium, trimethylbenzene, hydrochloric acid, molybdenum trioxide, lead, cobalt, glycol ethers (from air pollution); arsenic, cadmium, lead, silica dust, polycyclic aromatic hydrocarbons (from Marlboro cigarettes); maltitol, sorbitol, xylitol, steviol glycosides, ammonium salt, glycyrrhizin, E153, gum arabic (from sugar free salty liquorice pastilles); Neu5Gc, nitrites, sodium nitrates, polycyclic aromatic hydrocarbons, maltodextrin, sugar, monosodium glutamate (from Jack Link's original beef jerky); caffeine, chlorogenic acids, caffeol, polyphenols, phytoestrogens, diterpenes, acrylamide (from Nescafé Classico Light Roast instant coffee); and crushed glass in epoxy laminating resin mix

Glasses with clay, rust; soil

Steel clamps with copper and alum salt growths on fired white granite pebbles in clay

The Goblets (Memory Loss)

Glass goblet containing: mercury, silver, tin, zinc, copper (from dental amalgam); arsenic, cadmium, lead, silica dust, polycyclic aromatic hydrocarbons (from Marlboro cigarettes); polycyclic organic hydrocarbons, organophosphate flame-retardants, phthalates, benzothiazoles, musk compounds, plasticisers, magnetite, silica dust (from road and tunnel dust); aluminium zirconium tetrachlorohydrate gly, cyclopentasiloxane, PPG-14 butyl ether, phthalates (from Dove Sensitive antiperspirant stick); diacetyl, perfluorooctanoic acid, tertiary-butyl hydroquinone, trans fats (from microwave popcorn); *Saccharomyces cerevisiae* yeast, mold, gluten, hardened rapeseed oil (from molded white bread); glucose fructose, syrup, glycerol, E133, corn syrup, starch, E420, salt, sugar (from black icing color); calcium silicate, sodium (from table salt); aluminium (from aluminium foil); and crushed glass in epoxy laminating resin mix

Rust and soil

ANE GRAFF

nata nel 1974 a Bode, Norvegia

Stati di infiammazione

2019

Vetrina in color fucsia:

Symbiotic Planet: A New Look at Evolution, di Lynn Margulis (Basic Books, 1998) e *The Structure and Distribution of Coral Reefs* di Charles Darwin (Cambridge University Press, 2013) con sali di alluminio, estratto di lampone rosso, tintura per capelli rosso scuro Garnier Colour Sensation, polvere di vitamina C sintetica/acido ascorbico, cipria libera traslucida Sensai

Struttura metallica con argilla, biossido di titanio, ocra gialla, pigmenti ruggine, antibiotici in polvere

Corallo *Pocillopora verrucosa* con sali di alluminio, cavi di rame polverizzati, colla di carne, marshmallow con cristalli di zucchero rosso, roccia di baussite

Corallo *Acropora Florida* con sali di alluminio, estratto di cocciniglia, dentifricio Crest alla cannella, cera di carnauba, biossido di titanio

Corallo *Seriatopora* con sali d'alluminio, pigmento vermiglione, carragenina da alga rossa, pigmenti violacei da *Janthinobacterium lividium*

Corallo a canna d'organo rosso con sali di alluminio, ossido di ferro rosso di Hormuz, pigmenti carotenoidi da *Arthrobacter agilis*

Corallo *Pocillopora verrucosa* con sali di alluminio, colorante spray lucido commestibile per glassa rosa, pigmenti carotenoidi da *Streptomyces coelicolor*

Corallo *Pocillopora Eydouxii* con sali di alluminio, ossidi di ferro provenienti dal New Almaden Mining Park (California), colorante rosso 40

Vetrina in color lavanda:

Piante di frumento realizzate con acciaio, ferro, alluminio, termoplastiche, argilla

Miscela di pigmenti di goethite provenienti all'Anomalia Magnetica di Kursk, polvere di strade e gallerie, vivianite da acque reflue industriali, ocra grigio ghiaccio, carbone proveniente dall'acciaieria Western steel mill (Washington), cenere, sale, rotelle di liquirizia

Collane della consapevolezza in argento sterling: disturbo dello spettro autistico, morbo di Alzheimer, malattie neurologiche, malattia di Hashimoto, disturbi cerebrali

Pietra calcarea

Vetrina trasparente:

(dall'alto verso il basso)

I Calici (Ansia)

Calice di vetro contenente: diisocianati, manganese, acido solforico, nichel, cloro, cromo, trimetilbenzene, acido cloridrico, triossido di molibdeno, piombo, cobalto, eteri di glicole (da inquinamento atmosferico); arsenico, cadmio, piombo, polvere di silice, idrocarburi policiclici aromatici (dalle sigarette Marlboro); maltitol, sorbitolo, xilitolo, glicosidi steviolici, sale di ammonio, glicirrizina, E153, gomma arabica, (da pastiglie di liquirizia salata senza zucchero); Neu5Gc, nitriti, nitrati di sodio, idrocarburi policiclici aromatici, maltodestrina, zucchero, glutammato monosodico (dalla carne essiccata Jack Link's Beef Jerky gusto Original); caffeina, acidi clorogenici, caffeolo, polifenoli, fitoestrogeni, diterpeni, acrilammide (dal caffè solubile Nescafé Classico Tostatura chiara); e pezzi di vetro in miscela di resina epossidica per laminazione

Vetrini con argilla, ruggine; terra

Morsetti di acciaio con incrostazioni di rame e sale di allume, su ciottoli di granito bianco cotto di argilla

I Calici (Ansia)

Calice di vetro contenente: mercurio, argento, stagno, zinco, rame (da amalgama dentale); arsenico, cadmio, piombo, polvere di silice, idrocarburi policiclici aromatici (dalle sigarette Marlboro); idrocarburi policiclici organici, ritardanti di fiamma organofosfati, ftalati, benzotiazoli, composti di muschio, plastificanti, magnetite, polvere di silice (dalla polvere di strade e gallerie); Aluminium Zirconium Tetrachlorohydrate gly, cyclopentasiloxane, PPG-14 etere butilico, ftalati (dal deodorante stick anti-traspirante Dove Sensitive); diacetile, acido perfluorottanoico, terziario butil idrochinone, grassi trans (da popcorn a microonde); lievito di *Saccharomyces cerevisiae*, muffa, glutine, olio di colza indurito (da pane bianco ammuffito); glucosio-fruttosio, sciroppo, glicerolo, E133, sciroppo di mais, amido, E420, sale, zucchero (da colorante per glassa nero), silicato di calcio, sodio (da sale da cucina); alluminio (da alluminio in fogli); e pezzi di vetro in miscela di resina epossidica per laminazione

Ruggine e terra

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STATES OF INFLAMMATION

Lavender cabinet



Cabinet of fused glass and stainless steel structure

Wheat plants made from stainless steel, iron, aluminum, thermoplastics, and clay with pigment mix of goethite from Kursk Magnetic Anomaly, road and tunnel dust, industrial waste vivianite, glacial grey ochre, charcoal from Western steel mill (WA), ash, salt, and melted liquorish wheels

Awareness necklaces in sterling silver: autism spectrum disorder, Alzheimer's disease, neurological diseases, Hashimoto's disease, and brain disorders.

Limestone

About

The lavender glass cabinet contains sculptures of wheat plants made in different plastic-metal composites. The light grey grains are covered with a pigment mix containing goethite from Kursk Magnetic Anomaly, road and tunnel dust, industrial waste vivianite, glacial grey ochre, charcoal from Western steel mill (WA), ash, salt, and melted liquorice wheels. The base for the plant sculptures is Limestone, a sedimentary carbonate rock that is often composed of the skeletal fragments of marine organisms such as coral, foraminifera, and molluscs. Awareness necklaces in silver from different autoimmune diseases (autism, Alzheimer's disease, MS, Hashimoto's disease, and brain disorders) are hanging on the wheat.

I chose wheat as it can be seen as both a civilisation builder (the first domesticated food crop was wheat), but also as a potential collapsing agent (environmental impact in the form of anthropogenic emissions of CO2 through soil tilling, etc.). It is a food surrounded by controversy, as new production methods are said to cause changes in our bodies in the form of reactive processes and inflammation in the gut. In some cases, gluten and wheat proteins are said to be an environmental risk factor in autoimmune disease.

WEATHER REPORT
Forecasting Future

U.S. Department of the Interior
Bureau of Land Management

KONSTHAUS FÜR GÖTTINGEN OCA













STATES OF INFLAMMATION

Clear cabinet



The Goblets (Generalized Anxiety Disorder)
Glass goblet containing:
diisocyanates, manganese, sulfuric acid, nickel, chlorine, chromium, trimethylbenzene, hydrochloric acid, molybdenum trioxide, lead, cobalt, glycol ethers (from air pollution); arsenic, cadmium, lead, silica dust, polycyclic aromatic hydrocarbons (from Marlboro cigarettes); maltitol, sorbitol, xylitol, steviol glycosides, ammonium salt, glycyrrhizin, E153, gum arabic (from sugar free salty liquorice pastilles); Neu5Gc, nitrites, sodium nitrates, polycyclic aromatic hydrocarbons, maltodextrin, sugar, monosodium glutamate (from Jack Link's original beef jerky); caffeine, chlorogenic acids, caffeol, polyphenols, phytoestrogens, diterpenes, acrylamide (from Nescafé Classico Light Roast instant coffee); and crushed glass in epoxy laminating resin mix

Glass with clay and rust; soil

Steel clamps with copper and alum salt growths on fired white granite pebbles in clay

The Goblets (Memory Disorders)

Glass goblet containing:

mercury, silver, tin, zinc, copper (from dental amalgam); arsenic, cadmium, lead, silica dust, polycyclic aromatic hydrocarbons (from Marlboro cigarettes); polycyclic organic hydrocarbons, organophosphate flame-retardants, phthalates, benzothiazoles, musk compounds, plasticisers, magnetite, silica dust (from road and tunnel dust); aluminium zirconium tetrachlorohydrate, cyclopentasiloxane, PPG-14 butyl ether, phthalates (from Dove Sensitive antiperspirant stick); diacetyl, perfluorooctanoic acid, tertiary-butyl hydroquinone, trans fats (from microwave popcorn); Saccharomyces cerevisiae yeast, mold, gluten, hardened rapeseed oil (from molded white bread); glucose fructose, syrup, glycerol, E133, corn syrup, starch, E420, salt, sugar (from black icing color); calcium silicate, sodium (from table salt); aluminium (from aluminium foil); and crushed glass in epoxy laminating resin mix

Soil

About

The clear cabinet has two inside shelves made from soil and pigments. On each of them, a glass is placed, titled "The Goblets" (Generalized Anxiety Disorder)" and "The Goblets (Memory Disorders)." For each "goblet," I followed the available scientific research of either "anxiety" or "memory loss" and filled the glasses with common materials linked to these states of mind. They have both been linked to environmental factors such as toxic chemicals and dietary factors. (The etymology of the word goblet connects it to the Old French verb "gober", which means to ingest). The materials in each glass also co-react and change throughout the exhibition.

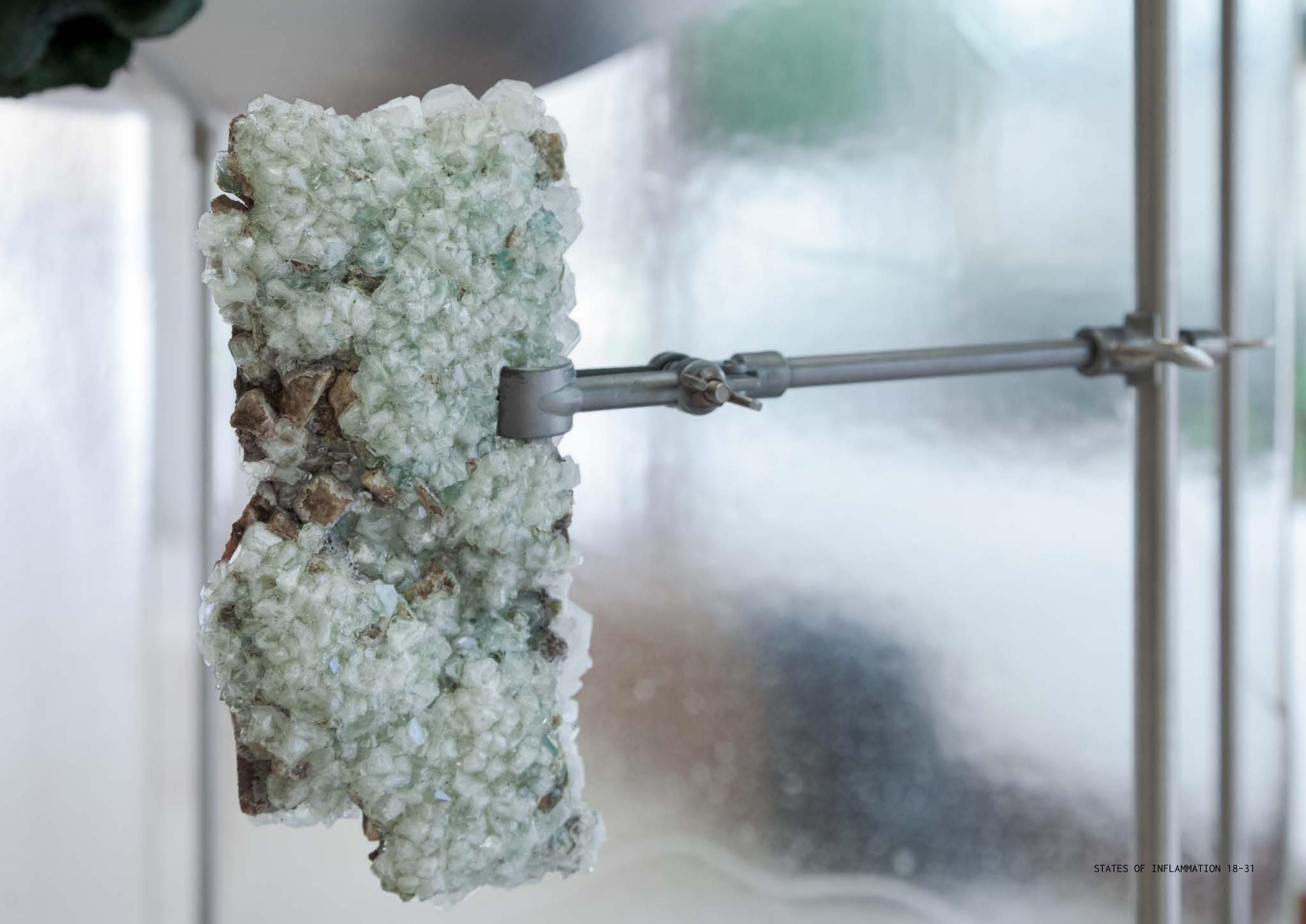
The global risk of climate change is a kind of compulsive, collective memory - in the sense that past decisions and mistakes are contained in what we find ourselves exposed to. Climate change as memory and embodiment - indeed, as the material, embodied memory - of past decisions of a whole epoch of ongoing industrialization.

















ANE GRAFF

STATES OF INFLAMMATION

Fuchsia Cabinet



Cabinet of fused glass and stainless steel structure. Vagus nerve structure in epoxy clay/metal, Titanium dioxide, cinnabar, rust pigments, and powdered antibiotics, with Brownstem coral with aluminum salts, pink edible lustre spray icing coloring, and carotenoid pigments from *Streptomyces coelicolor*; Branch coral with aluminium salts, cochineal extract, Crest cinnamon toothpaste, carnauba wax, and titanium dioxide; and Birdsnest coral with aluminium salts, vermilion pigment, red seaweed carrageenan, and violacein pigments from *Janthinobacterium lividum*

Symbiotic Planet: A New Look at Evolution, Lynn Margulis (Basic Books, 1998), and *The Structure and Distribution of Coral Reefs*, Charles Darwin (Cambridge University Press, 2013) with aluminum salts, raspberry red extract, Garnier Colour Sensation dark red hair dye, synthetic vitamin C/ascorbic acid powder, and Sensai translucent loose Powder

Vagus nerve structure in clay/metal, with Red pipe organ coral with aluminum salts, Hormuz red iron oxide, and carotenoid pigments from *Arthrobacter agilis*; Brownstem coral with aluminum salts, powdered copper cables, meat glue, red sugar crystal marshmallows, red sugar crystal marshmallows, and bauxite rock; and Cat's paw coral with aluminum salts, iron oxides from the New Almaden Mining Park (CA), red dye 40

About

The fuchsia cabinet contains smaller sculptures in the shape of a crystallized book (on top) and two strings of hanging vagus nerves in clay with corals attached. The book on top is a mix of two different books: “*Symbiotic Planet: A New Look at Evolution*” by Lynn Margulis (1998), and Charles Darwin’s “*The Structure and Distribution of Coral Reefs*” (1842). The book pages have been torn out and combined and then left in baths of aluminum salts, with added hair dye, makeup, metals, and synthetic vitamins.

Darwin’s “*The Structure and Distribution of Coral Reefs*” was chosen as an example of scientific inquiries intimate connection with politics and economics. Darwin collected the coral specimens described during his voyage on the HMS Beagle between 1831–36, where he also gathered evidence for his later theory of evolution by natural selection. His research was government-funded and tied to naval interest in an era of colonial expansion by Britain, as many British ships were wrecked on unexpected coral reefs. Darwin’s ideas of natural selection and notions of competitiveness later often appeared in justifications of Britain’s imperial ambitions.

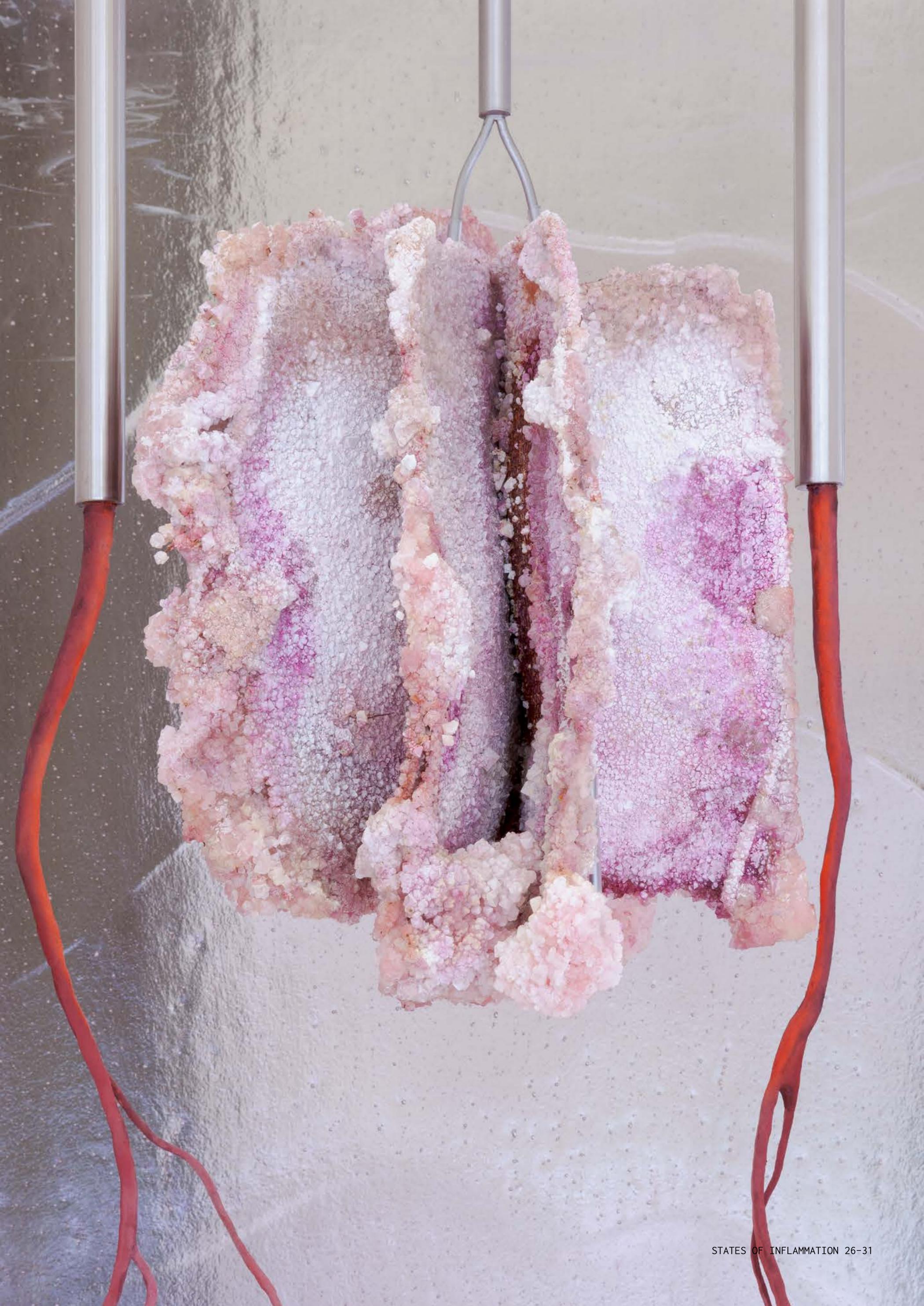
In the book “*Symbiotic Planet: A New Look at Evolution*,” Lynn Margulis presents the idea that evolutionary theory doesn’t need to emphasize competition. Through emphasizing the importance of microorganisms of bacteria and infections, she stresses the role of collaboration and co-evolution. The book pages of these two books have been torn out and combined and then left in baths of aluminum salts, with added hair dye, makeup, metals and synthetic vitamins until their structure became a changeable one (see captions list for more information).

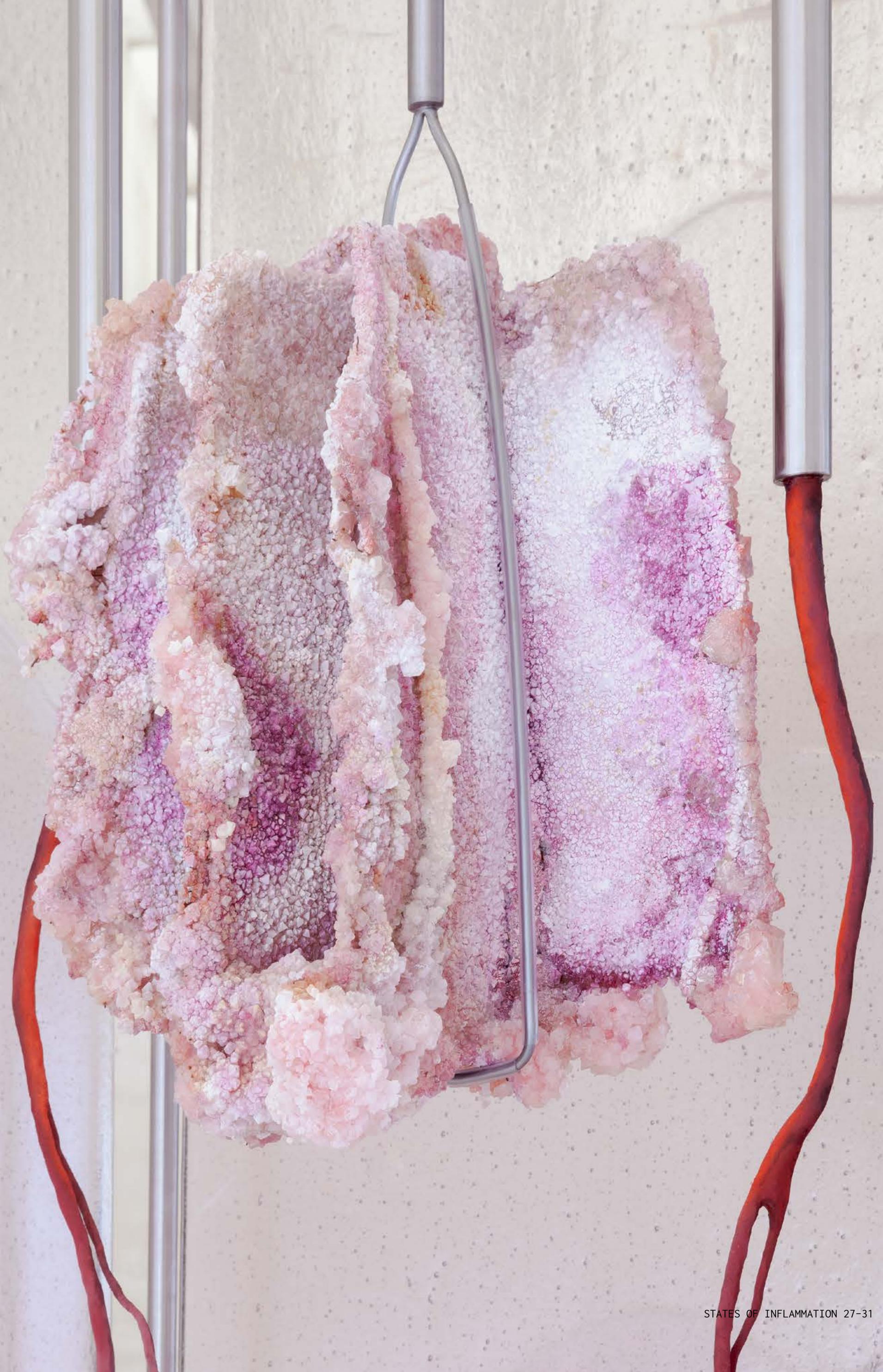
The hanging structures on each side of the “book structure” are modeled vagus nerves. This nerve connects parts of the body (heart, lungs etc.) with the brain and governs a multitude of different processes in the body. It is at the interface of the microbiota-gut-brain axis. It is also the nerve that in our time, is implicated in the rise of chronic disease and autoimmunity. From these nerves, I have hung different corals mixed with other materials such as bacterial pigments (see captions list).



















ANE GRAFF

THE GOBLETS

2019



Installation view

Variable dimensions

Exhibition 'The Goblets' at Ila Pensionat, curated by 1857

About

This project deals with the material aspect of a number of widespread autoimmune diseases of our time, such as Alzheimer's, Parkinson's, MS and Crohn's disease. These are diseases that in one way or another have been linked to environmental factors such as toxic chemicals and dietary factors. For each goblet, the artist followed the available scientific research and filled the glass with common materials, "pollutants", linked to the disease. (The etymology of the word goblet connects it to the Old French verb "gober", which means to ingest). These substances are taken from materials that are included in food or which otherwise surround us (see material list above). Looking like glittery jewelry, or accessories, the glass goblets are an example of the artist's engagement with bio-chemistry and other molecular processes, which might lead to the art work changing during the exhibition period. The base plate underneath each glass on the pedestal has been painted in the color associated with the individual disease, used to raise awareness and fundraise for it.

Inspired by the poisoned cup in Shakespeare's Hamlet as well as Anna Tsing's claims about Anthropocene investors in the book "Mushrooms at the End of the World", the artist is exploring the agency of matter, staging "molecular dramas". The poisoned cup in Hamlet was given to Hamlet by his perpetrator, but it ended up poisoning the perpetrator himself, and others he cared about. This idea of sending out toxic goods and thinking that it is possible to separate the cup from the maker, and humans from their immediate and extended surroundings, is paralleled in how Tsing describes capitalist investors. She writes about how a single-minded focus on short term gains and human mastery have contributed to the current ecological disaster. Informed by such feminist new materialism, the artist underlines that autoimmune diseases are a feminist issue as they mostly affect women, and especially women of color.



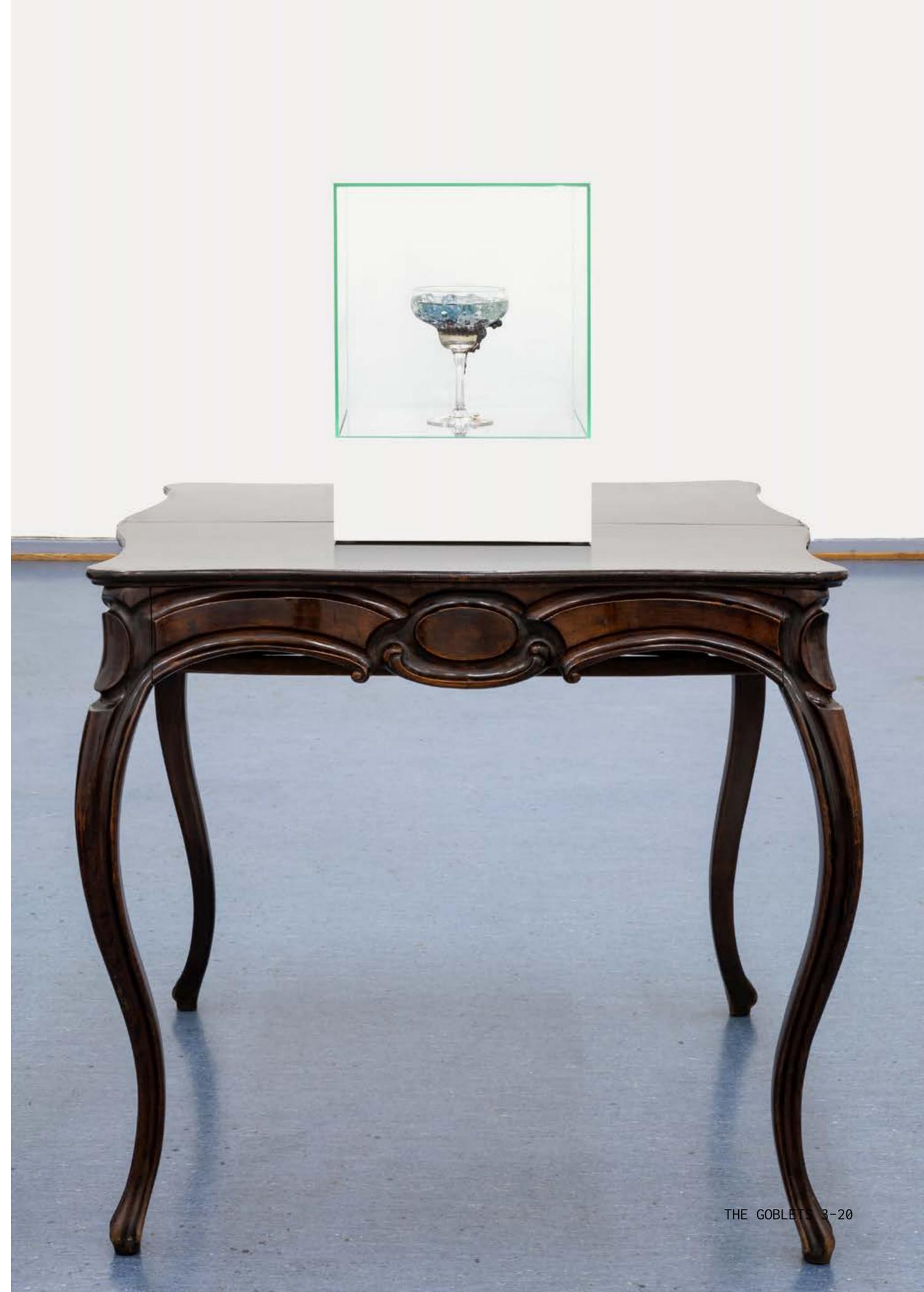
ANE GRAFF

THE GOBLETS

2019

Glass goblet containing: mercury, silver, tin, zinc, copper (from dental amalgam); Arsenic, cadmium, lead, silica dust and polycyclic aromatic hydrocarbons (from Marlboro cigarettes); Clonazepam (from Klonopin Oral Tablets anti-anxiety medication); polycyclic organic hydrocarbons, organophosphate flame-retardants, phthalates, benzothiazoles, musk compounds, plasticisers, magnetite and silica dust (from road and tunnel dust); aluminium zirconium tetrachlorohydrex Gly, cyclopentasiloxane, ppg-14 butyl ether, phthalates (from Dove Sensitive antiperspirant stick); maltitol, sorbitol, xylitol, steviol glycosides, ammonium salt, gum arabic, glycyrrhizin, E153, gum arabic (from sugar free salt liquorish pastilles); diacetyl, perfluorooctanoic acid, tertiary-butyl hydroquinone, trans fats (from microwave popcorn); saccharomyces cerevisiae yeast, mold, gluten, hardened rapeseed oil (from molded white bread); potassium aluminum sulfate (from deodorant); glucose fructose, syrup, glycerol, E133, corn syrup, starch, E420, salt, sugar (from blue icing color); calcium silicate, sodium (from table salt); inorganic copper powders, aluminum salts, and crushed glass in epoxy laminating resin mix.

42 × 30 × 30 cm







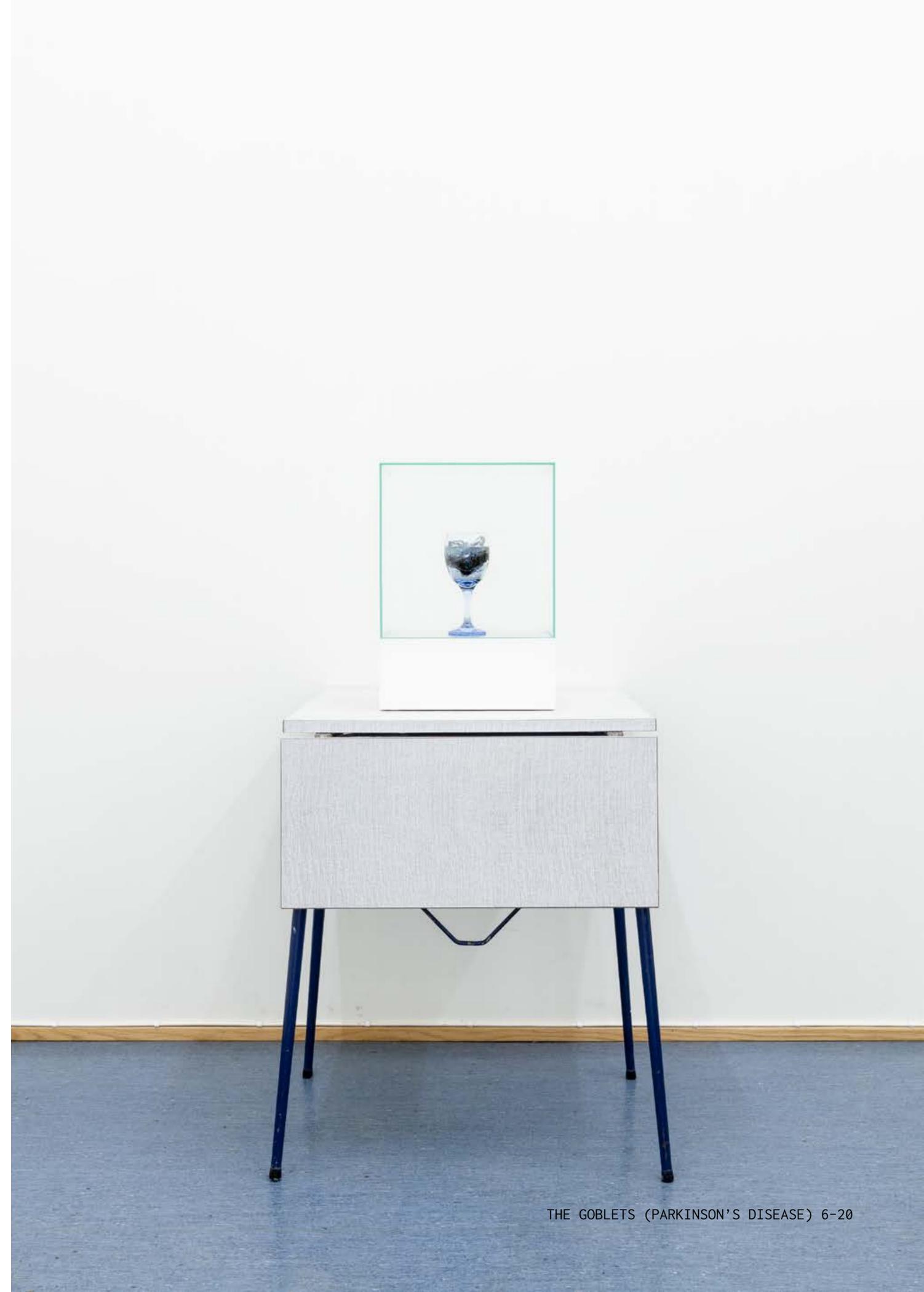
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THE GOBLETS (PARKINSON'S DISEASE)

2019

Glass goblet containing: mercury, zinc, copper, antimony (from dental amalgam); polycyclic organic hydrocarbons, organophosphate flame-retardants, phthalates, benzothiazoles, musk compounds, plasticisers and silica dust (from road and tunnel dust); butyrophilin, casein, organochloride pesticides, antibiotic residue (from pasteurized cow's milk powder); iron, copper and lead (from metal dust from welding and iron-steel production); methanol (from aerosol spray paint); fluoxetine hydrochloride (from Sarafem Oral (SSRI)); verapamil hydrochloride (from Isoptin SR (verapamil HCl) (CCB)); titanium dioxide nanoparticles, aliphatic isoparaffinic hydrocarbon, aliphatic hydrocarbon, ammonia (from Tipp-Ex Rapid typewriter correction fluid); Rotenone (from 5% Rotenone EC pesticide powder); aluminium (from aluminium foil); bismuth oxychloride (from Urban Decay Moondust eyeshadow); and crushed glass in epoxy laminating resin mix.

42 x 30 x 30 cm







ANE GRAFF

THE GOBLETS (LUPUS)

2019

Glass goblet containing: mercury, silver, tin, zinc, copper (from dental amalgam); arsenic, cadmium, lead, silica dust and polycyclic aromatic hydrocarbons (from Marlboro cigarettes/ and or locally produced brands); polycyclic organic hydrocarbons, organophosphate flame-retardants, phthalates, benzothiazoles, musk compounds, plasticisers and silica dust (from road and tunnel dust); levonorgestrel and ethinyl estradiol estrogen (from oral contraceptives such as Loette/Alesse tablets) and conjugated estrogens (from Premarin postmenopausal hormone replacement therapy tablets); sun-sensitising sulfanomides (trimethoprim-sulfamethoxazole) (from Sulfa drugs and Bactrim and Septra antibiotics); dieldrin, beta-endosulfan, and beta-hexachlorocyclohexane (from Aunt Fannie's Perimeter Pest Powder); hydralazine hydrochloride (from Hydralazine (apresoline) medication for high blood pressure); antimicrobial agents, bleach and hydrocarbons (from Ariel Antibacterial laundry detergent); and crushed glass in epoxy laminating resin mix.

42 x 30 x 30 cm







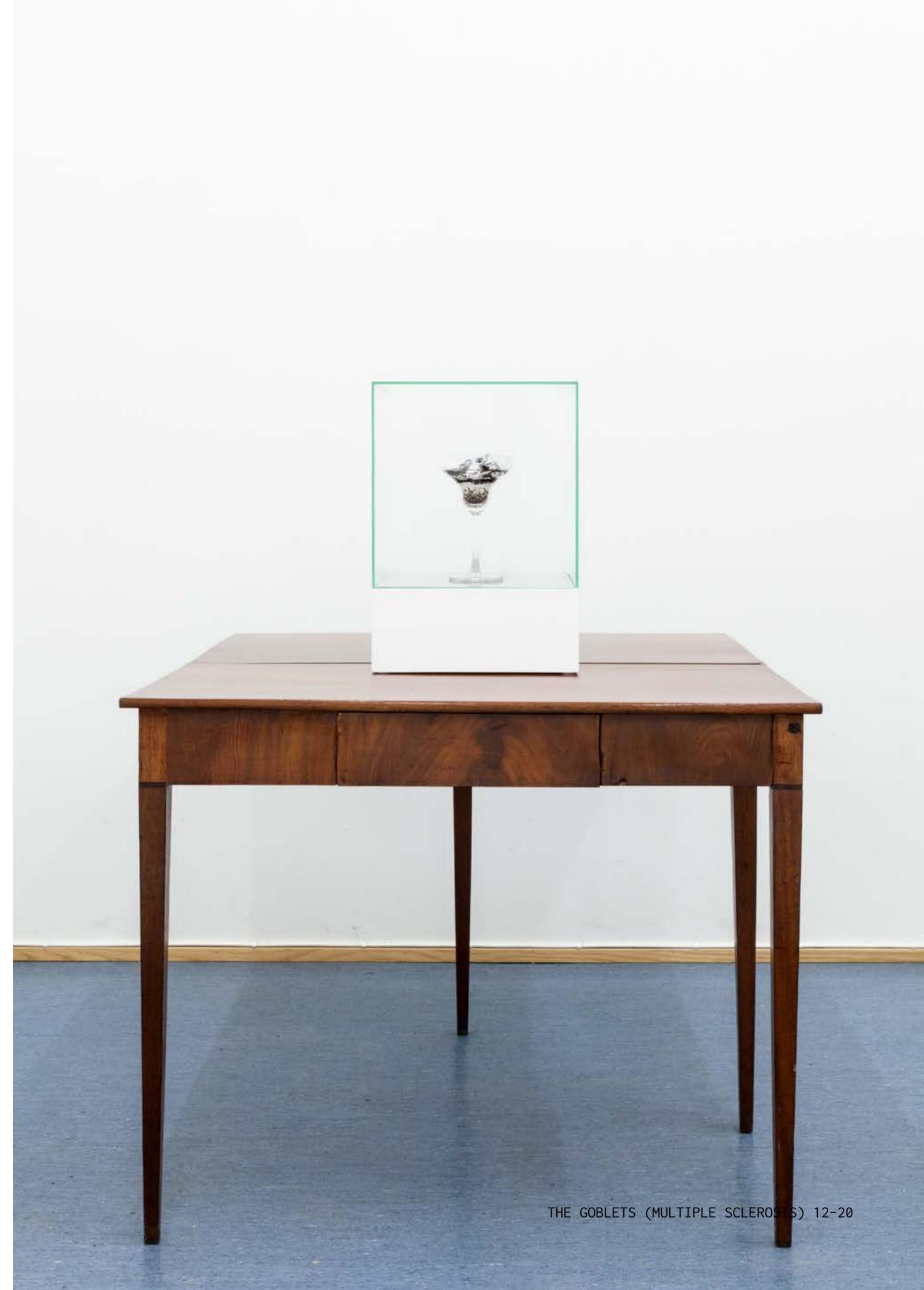
ANE GRAFF

THE GOBLETS (MULTIPLE SCLEROSIS)

2019

Glass goblet containing: mercury, silver, tin, zinc, copper (from dental amalgam); arsenic, cadmium, lead, silica dust and polycyclic aromatic hydrocarbons (from Marlboro Reds cigarettes); polycyclic organic hydrocarbons, organophosphate flame-retardants, phthalates, benzothiazoles, musk compounds, plasticisers and silica dust (from road and tunnel dust); butyrophilin, bovine serum albumin, casein, organochloride pesticide residue, antibiotic residue (from pasteurized cow's milk powder); calcium silicate, sodium (from table salt); amoxicillin (from Amoxil oral broad-spectrum antibiotics); aromatic hydrocarbons, C9-C12, n-alkanes, isoalkanes, naphtha, benzene (from JOTUN Easy Primer paint); Neu5Gc, nitrites, sodium nitrates, polycyclic aromatic hydrocarbons, maltodextrin, sugar, monosodium glutamate (from Jack Link's Original Beef Jerky); and crushed glass in epoxy laminating resin mix.

42 x 30 x 30 cm







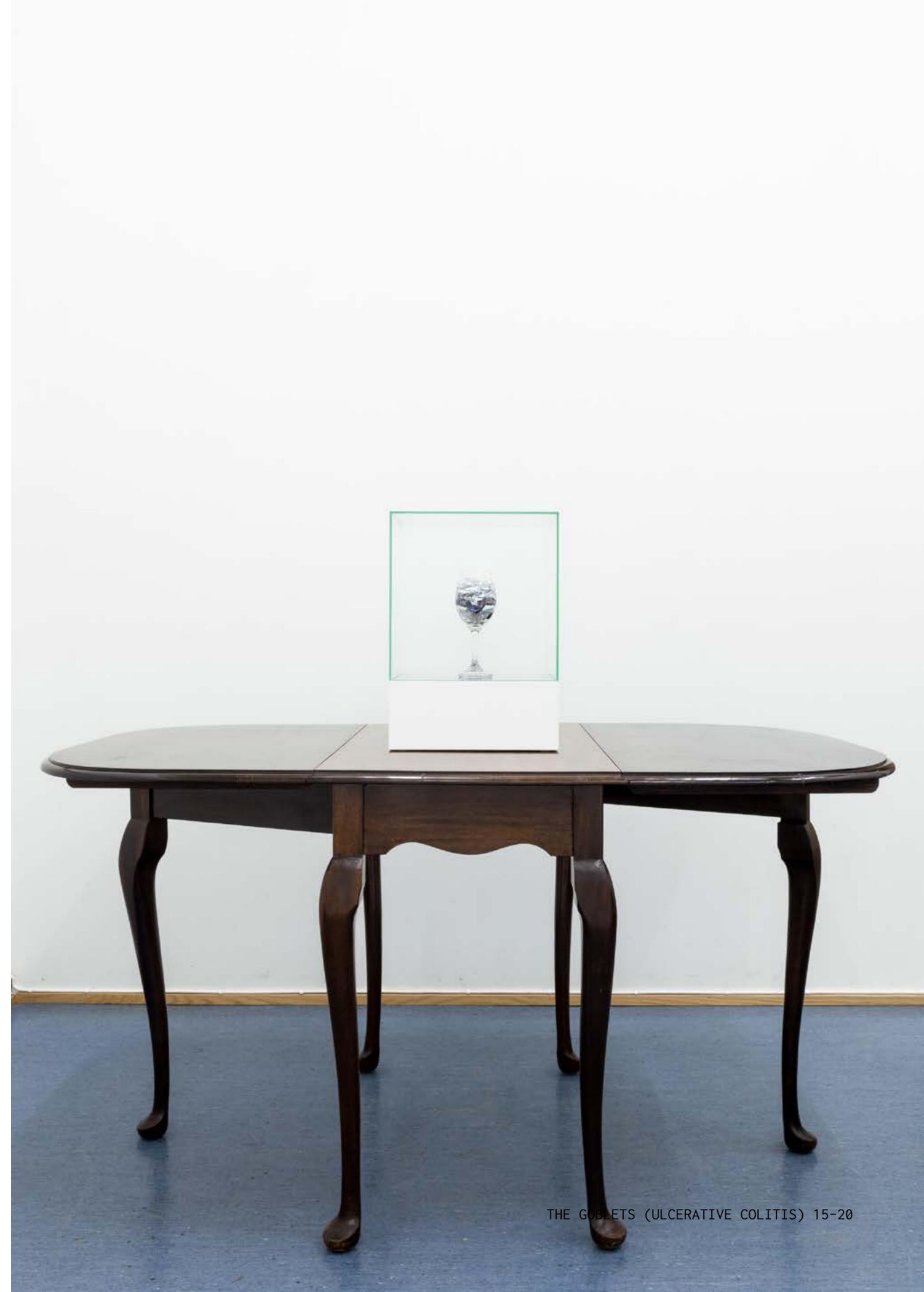
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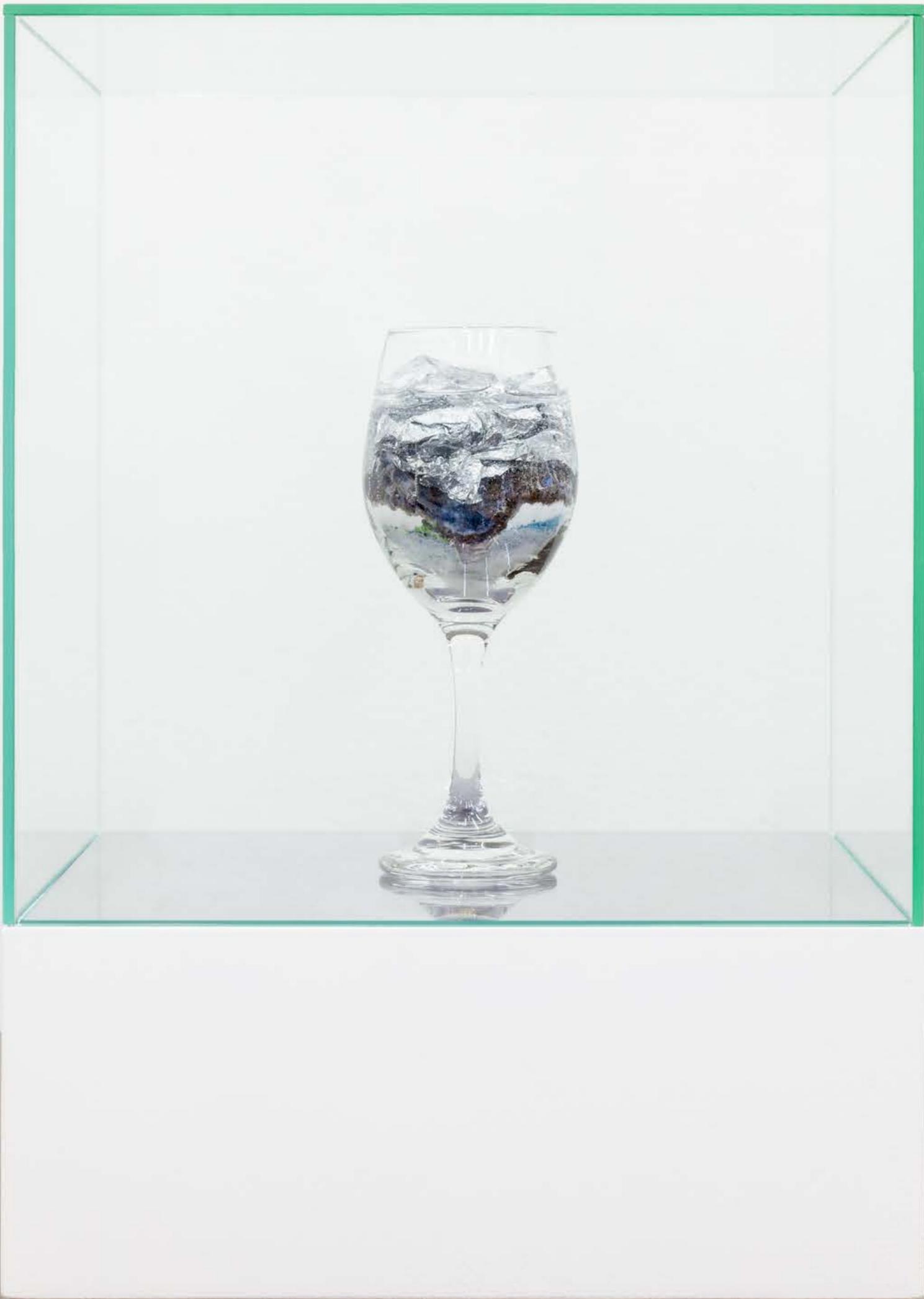
THE GOBLET (ULCERATIVE COLITIS)

2019

Glass goblet containing: Mercury, silver, tin, zinc, copper (from dental amalgam); arsenic, cadmium, lead, silica dust and polycyclic aromatic hydrocarbons (from Marlboro Reds cigarettes); levonorgestrel and ethinyl estradiol estrogen (from Loette/Alesse oral contraceptive tablets) and conjugated estrogens (from Premarin postmenopausal hormone replacement therapy tablets); amoxicillin (from Amoxil oral broad-spectrum antibiotics); sucralose (E955), sorbitol (E420) xylitol (E967), malitol (E965), isomalt (E953), aspartame (E951), acesulfam k (E950), acids (E296, E330, fumaric acid (E297), emulsifiers (E472a, E471), triacetin (E1518) and butylated hydroxytoluene (E321) ((from Stimorol Max Raspberry Lemon Flavour chewing gum)); ibuprofen, acetylated monoglycerides, colloidal silicon dioxide, croscarmellose sodium, methylparaben, microcrystalline cellulose, pharmaceutical glaze, pharmaceutical ink, propylparaben, sodium benzoate, sodium lauryl sulfate, stearic acid and titanium dioxide (from Advil ibuprofen tablets); aluminium (from aluminium cooking foil); PFHxA, PFHpA, PFOA, and PFDA (PFAS) (from house dust); and crushed glass in epoxy laminating resin mix.

42 x 30 x 30 cm







ANE GRAFF

THE GOBLETS (RHEUMATOID ARTHRITIS)

2019

Glass goblet containing: mercury, silver, tin, zinc, copper (from dental amalgam); arsenic, cadmium, lead, silica dust and polycyclic aromatic hydrocarbons (from Marlboro Reds cigarettes); polycyclic organic hydrocarbons, organophosphate flame-retardants, phthalates, benzothiazoles, musk compounds, plasticisers and silica dust (from road and tunnel dust); levonorgestrel and ethinyl estradiol estrogen (from Loette/Alesse oral contraceptive tablets) and conjugated estrogens (from Premarin postmenopausal hormone replacement therapy tablets); dieldrin, beta-endosulfan, and beta-hexachlorocyclohexane (from Aunt Fannie's Perimeter Pest Powder); Neu5Gc, nitrites, sodium nitrates, polycyclic aromatic hydrocarbons, maltodextrin, sugar, monosodium glutamate (from Jack link's original Beef Jerky); caffeine, chlorogenic acids, caffeol, polyphenols, phytoestrogens and diterpenes, acrylamide (from Nescafé Clasico Light Roast instant coffee); and crushed glass in epoxy laminating resin mix.

42 x 30 x 30 cm







ANE GRAFF

WHAT OSCILLATES

2017



Steel and aluminum structure with woven copper/steel/textile bands

Glass plates with sculptural elements consisting of:

Aluminum, copper, iron, bismuth, indium, alunite, quartz, fulgurite, glass, alum, coral plaster, plant material, pigments, fiber optics, epoxy, nylon, polymer.

3.5 x 2.5 x 1.3 m

Unique work

About

Materiality and how it relates to touch is at the core of Ane Graff's work. In her hanging sculpture, *What Oscillates* (2017), Graff examines the material properties of the virtual by drawing our attention to the raw materials that make our technologies possible. Through a poetic fusion of the natural and synthetic, she blurs how we define the distinction between the analogue and the digital, pushing against an immaterial understanding of the virtual. Displaying materiality as an active and interactive force, the materials are shown in different phases and relationships. For example, copper, the ancient chemical element now ubiquitous in communications infrastructure, appears in the shape of salt growths and shimmering crystal formations.

The sculptures call attention to the alchemical forces at play in our daily lives, where objects are transformed by the deep time of geology and the present-day touch of the human hand. For, behind every glossy screen is the reality not only of its basic physical components, but of a complex, interrelated material reality leading us either towards a new understanding of matter, or towards a continued radicalization of the materiality of our bodies and in nature- in short: towards ecological disaster.

What Oscillates was shown at the exhibition "Myths of the Marble", Henie Onstad Kunstsenter and Institute of Contemporary Art Philadelphia, 2017 (both curated by Milena Høgsberg and Alex Klein).

ANE GRAFF

Shelved sculptures left to right:

Shelf 1:

Copper, iron and potassium alum sulfate growths on deep sea coral, fiber optics tubes in epoxy with patinated copper and plant pigments.

Shelf 2:

Polymer, epoxy, glass, crushed quartz and pigment with patinated copper and plants.

Shelf 3:

Copper, iron and potassium alum sulfate crystals on linen, copper wire and iron, epoxy with patinated copper and plant pigments.

Shelf 4:

Molten aluminum on glass, epoxy with patinated copper and plant pigments.

Molten aluminum, fulgurites, indium, sand, plaster, aluminum powder.

Shelf 5:

Molten bismuth, gallium and aluminum on glass.

Patinated native copper with molten copper and silver, epoxy with patinated copper and plant pigments.













ANE GRAFF

RED TIDE

2017



Chair with chenille stems and urea crystals, three glasses with red salt solution containing agar and carrageenan from red algae

110 x 85 x 85 cm

Unique work

About

The chair sculpture titled Red Tide was part of the exhibition UUMMANNARSUAQ at 1857 in Oslo, curated by Steffen Håndlykken and Stian Kluge. It consists of a chair covered with growing urea crystals as well as three glasses of salt solution containing agar and carrageenan from red algae.

Mixing furniture with urea pollution, the chair sculpture seeks to bring into mind the material reality we currently are, and will be in the future, literally “sitting in”. A material reality that is in the process of shaping our surrounding naturescapes and bodies as we speak. As feminist thinker and anthropologist Anna Tsing describes the Anthropocene and how we got here, she points at investors focused on short term gains and how they have made messes for others to clean up. Urea pollution is a part of a complex web of what agriculture looks like in late capitalism, after nitrogen was extracted from the air and made usable as plant fertilizers in the 19th century. With industrially made artificial fertilizers, monoculture has become the norm as the soil ends up passive and dependent, fed on chemical fertilizers that act like sugar (energy-rich, easily accessible, but short-lived). These fertilizers create rapid growth but doesn't necessarily allow the plant itself to be as micronutrient-dense. Although we eat twice as much vegetables as we did in the 1970s we take in less and less minerals and trace elements. With more sugar and less nourishment, the body becomes overfed but malnourished. More carbohydrates and fewer micronutrients, the vitamins and minerals that govern all the functions of the cells, and which, in small quantities, are essential to us. This is one of the biggest problems we've got in terms of health-related problems within Western society. Our food is the biggest lifestyle related cause of chronic illnesses today. Since micronutrients are part of so many functions in the cells, it's difficult to gauge what the deficiency results in: it could be expressed through/result in any illness.

Chemical fertilizers equally constitute a threat to our health as the nutrients end up in oceans, lakes and other waterways. Dangerous compounds, like phosphorus-based fertilizers, become part of the food we eat. The leaks of urea nitrogen fertilizers create what is called

ANE GRAFF

“red tides”, which are outbreaks of Domoic acid- producing red algae in the oceans. Domoic acid is a neurotoxin that in large amounts can cause poisoning and death. It is taken in by organisms that live or feed on algae like shellfish, sardines, and anchovies. Because these compounds aren’t digested, they accumulate within the animals that ingest them, and become more and more concentrated as they pass along the food chain. Top predators will have the highest concentrations of the toxin because they have eaten the most prey that has been contaminated. It causes problems with the brain, memory etc. for birds, mammals and humans and can possibly also lead to seizures and death.









ANE GRAFF

BEDROCK IMAGERY

2017



Chair, clay, soil, diatomaceous earth, chia seeds, cocoa butter, algae sea salad mix, radish sprouts, chlorella powder, activated charcoal, Himalayan salt, raspberry extract, espresso powder, vitamin b12 capsules, marshmallow fondant, black marzipan, yeast, bread, grill briquettes, copper powder, iron powder, steel wool, sisal, plastic, cotton pads, and edible luster spray in baby blue, pearl, pink and green

105 x 65 x 65 cm

Unique work

About

The chair sculpture titled Regolith Imagery was part of the exhibition UUMMANNARSUAQ at 1857 in Oslo, curated by Steffen Håndlykken and Stian Kluge. The sculpture consists of a chair covered with a clay-soil mixture as well as of a variety of foodstuffs and consumer goods of our time.

In our biosphere, all nutrients used in ecosystems by living organisms are a part of a closed system and constantly recycled. The sculpture Regolith Imagery reflects upon how we “fertilize” and change the composition of the soil in our time by supplying new and different kinds of consumer products and foods into the biogeochemical cycles. Reflecting upon our time’s ambivalent relationship to food and health, the chair is covered with a mixture of artificial food products considered to be hazardous to health (but at the same time quite common (e.g. cake decorations full of E-numbers)), and health food products that are considered to promote health, leaving them to “react” to each other and to compose new structures. It also contains metals and plastics and other materials we handle on a regular basis. Altogether, this mix of materials embody the waste materials of our time, piled together and “fertilizing” the soil in what seems to be a continuous material experiment.







ANE GRAFF

MATTERING WAVES

2017



Installation
Mixed media
Variable dimensions
Unique work

About

The sculptures in the exhibition “Mattering Waves”, shown at Elizabeth Dee Gallery in New York and curated by Randi Grov Berger, deal with issues of touch and identity between materials, and between materials and the human body.

Here, the sculptural work combines diverse components in a series of mutually affecting, reactive processes in which the materials change through - and with - each other. This can be seen in, example given, the sculpture Mattering Waves (1), where copper and alum salt growths has grown onto- and integrated throughout- a base of fired minerals and clay, mixed plant material, copper powder and synthetic pigments.

Western culture’s tradition of categorization is inextricably interwoven with our culture and language. Thus, it informs us more about human cultural and linguistic practices, than of the material in itself. Naming material, and choosing a system for categorization, are practices open to change. Our physical reality can be named and categorized differently, and through feminist science studies thinkers, is being seen as a series of entanglements and phenomena (Karen Barad) or assemblages (Jane Bennett).

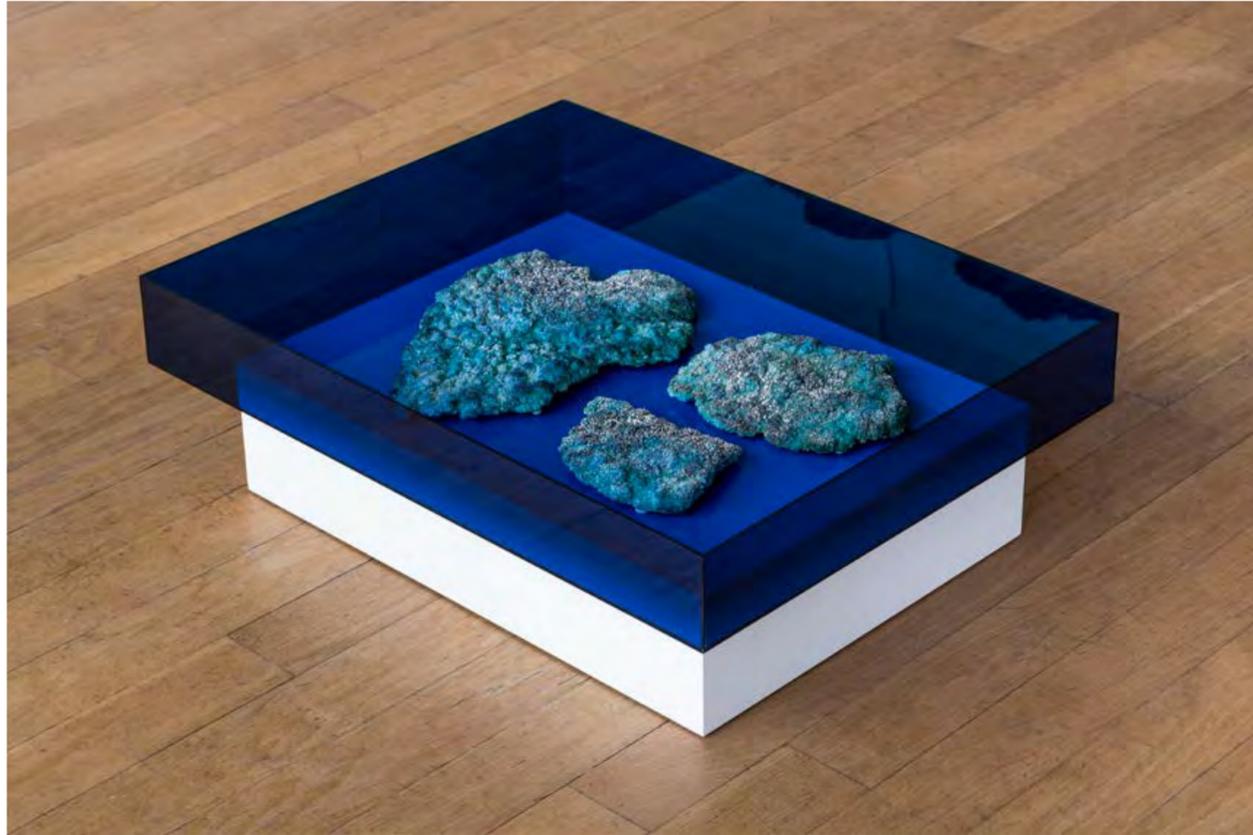
Inspired by Donna Haraway’s statement that she herself is “a creature of the mud” - the works in “Mattering Waves” connect the human body to material world. The human body is highly material, being constantly “touched” and affected by other materials: it is an inextricable part of the mineral and metal world, as metals are being pumped through veins and minerals build bones. In Mattering Waves (3), human DNA has been added to a mixture of liquid polymer, soil and dust in a glass vessel. After a while the liquid mixture started to react and “boil”, i.e. grow/expand, inside within the glass, taking on a different form, structure and identity. In Graff’s works growth is no longer a linear phenomenon, but instead a series of entangled interactions - a coming into existence through complex connectivity. The consequences of identity and growth are rendered unknowable, and touch between materials and humans is materialized.





ANE GRAFF

MATTERING WAVES (1)



Copper and alum salt growths on fired white granite pebbles in clay, mixed plant-, copper- and synthetic pigments, Plexiglas and MDF base

21 x 48.5 x 62.5 cm



ANE GRAFF

MATTERING WAVES (2)



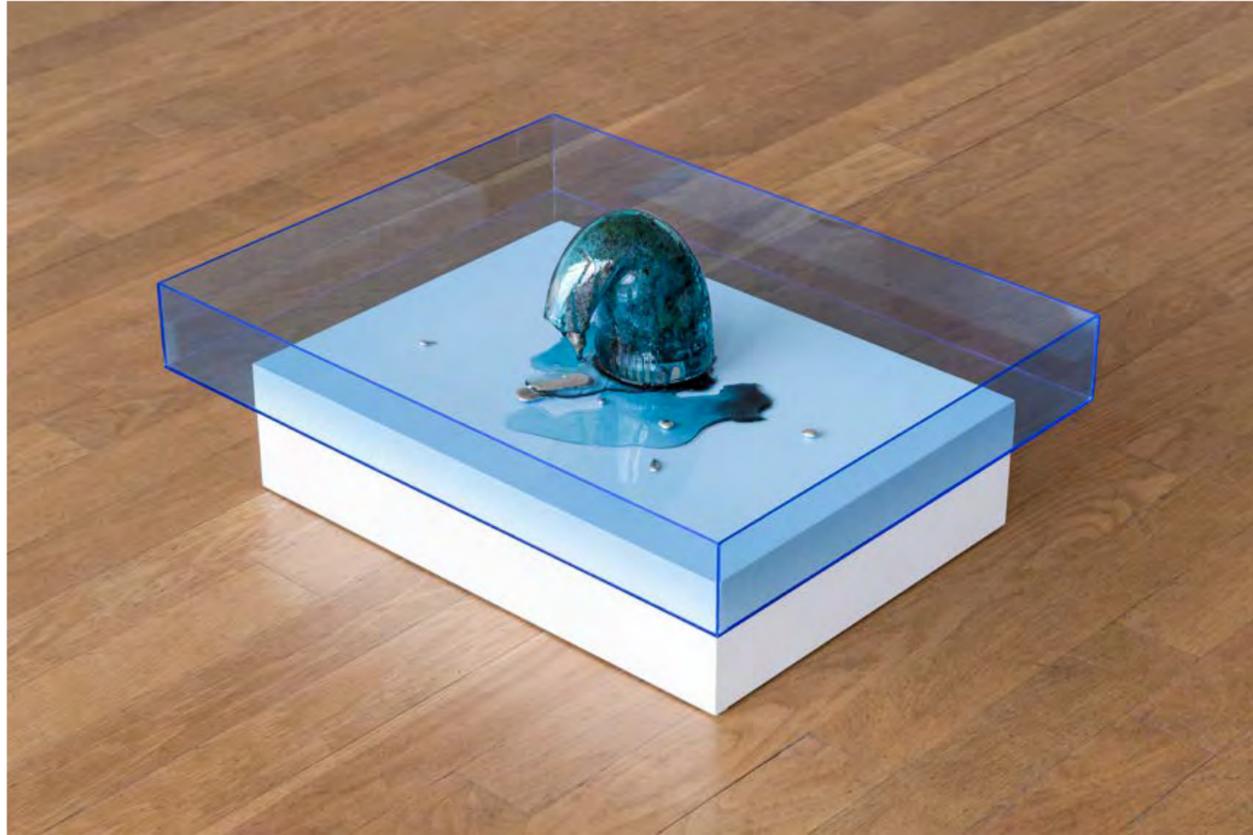
Rose quartz with clay earth and fluorescent pigments, avocado and iron rust dyed t-shirt neckband with pieces of fossilized wood, Plexiglas and MDF base

23 x 48.5 x 62.5 cm



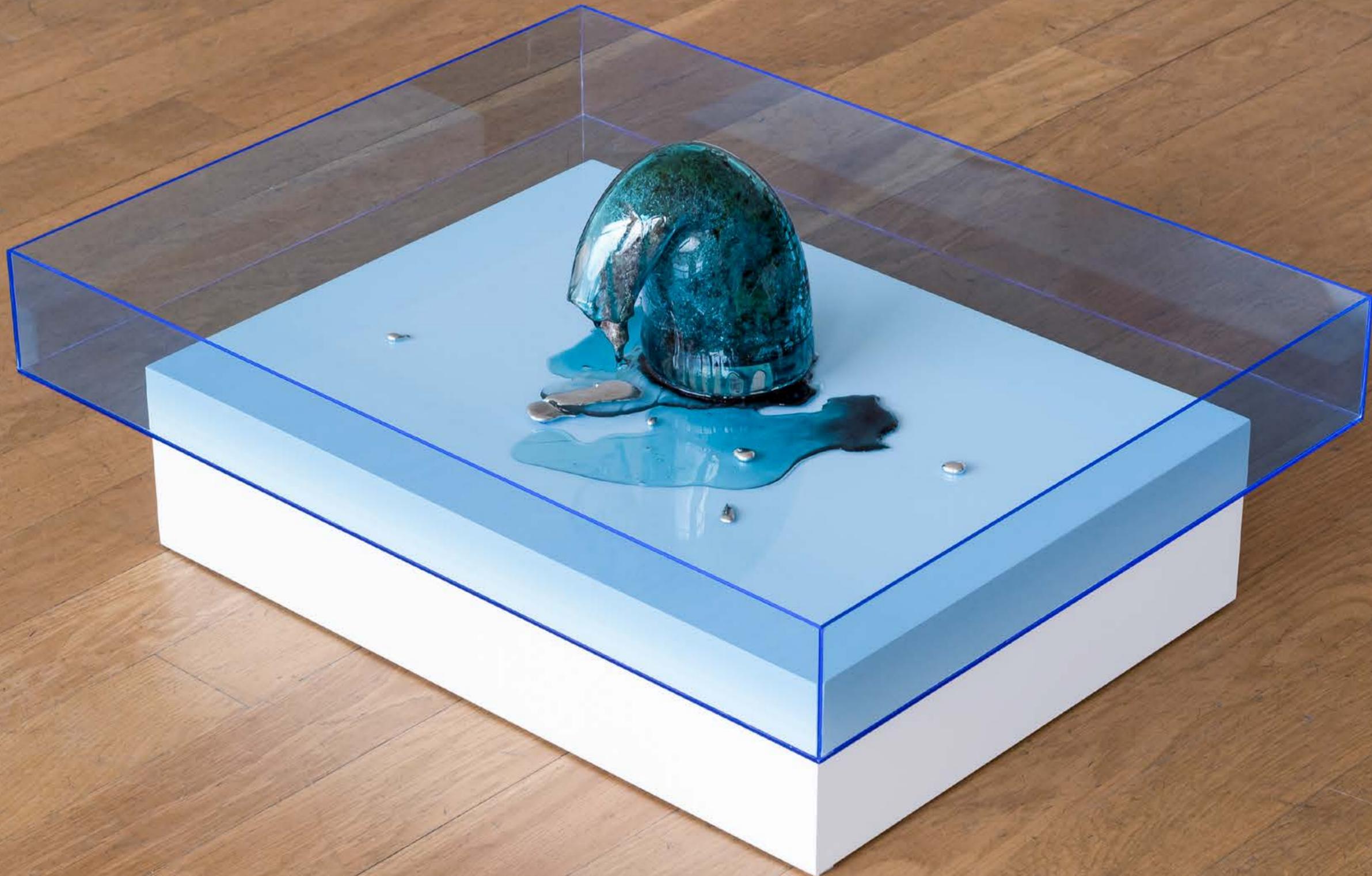
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MATTERING WAVES (3)



Epoxy and pigment covered hand-blown glass vessel filled with a mixture of polymer, dust, soil and human DNA, gallium, epoxy with mixed plant-, copper- and synthetic pigments, Plexiglas and MDF base

31 x 48.5 x 62.5 cm



ANE GRAFF

MATTERING WAVES (4)



Walnut and iron rust dyed silk gloves, bismuth, hand blown glass vessels filled with polymer, dust, soil, lepidolite mineral and human DNA, epoxy with mixed plant-, copper- and synthetic pigments, Plexiglas and MDF base

44 x 53 x 66 cm



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MATTERING WAVES (5)



Melted glass bottles with salt and copper powder growths, epoxy with fired dolomite mineral and mixed plant, copper and synthetic pigments, Plexiglas and MDF base

22 x 48.5 x 62.5 cm



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MATTERING WAVES (6)



Ceramic element made of fired clay with copper powder, powdered quartz and glass, juniper berries, blackberries and iron oxide, bismuth, felt, Plexiglas and MDF base

22 x 48.5 x 62.5 cm



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MATTERING WAVES (7)



Hand blown glass vessel filled with polymer, dust, soil, human DNA and copper powders, walnut dyed textile, Plexiglas and MDF base

22 x 53 x 62.5 cm



ANE GRAFF

MINERAL BREATH, METAL MOUTH

2016



Installation with mixed media

400 x 110 x 37 cm

Unique work

About

The series “Mineral Breath, Metal Mouth (1-5)” aims to make visible human entanglement with the material world, and reflect upon issues of categorization and identity. The works are inspired by feminist materialist ideas of matter as the materialization of relationships, that are continuously configured and reconfigured. From this point of view, there is no such thing as a world made of discrete objects, where interactions happen between individuals that existed before the exchanges. There are only continuous exchanges and ever-changing relationships. Humans are seen as inextricably rooted in, and entangled with, our physical reality. The series title, “Mineral Breath, Metal Mouth”, refers to how the human body is inextricably part of the mineral and metal world, as metals are being pumped through our veins and minerals build our bones. We are constantly “touched” and affected by our material relationships, although the way we are categorized does not reflect these processes. Inextricably interwoven with our culture and language, the Western culture’s tradition of categorization thus informs us more about human cultural and linguistic practices than of the material in itself. But naming material, and choosing a system for categorization, are practices open to change. The series “Mineral Breath, Metal Mouth (1-5)” has been made with one material being brought to change through another. The main materials used are iron, copper, shale/clay, and textiles. Each material in the sculpture has been affected or changed through a process with another material, evoking a feeling of blurred identities. Each piece also has a different age: the processes they have been part of range from a few hours to half a year. An example of this is “Mineral Breath, Metal Mouth (4),” where a piece of clothing, a silk shirt dyed with plants, has been soaked with copper over a 6-month period. The visible result is that the silk, already changed by plant materials, has taken the temporary “identity” of copper with its ingrained blue copper salts. In “Mineral Breath, Metal Mouth (1),” another silk top, dyed with different materials such as metal rust (iron), avocado skins, salts, and crushed clay, is sinking into beeswax mixed with rust and clay pigments. The Rose quartz minerals was chosen as quartz is the second most abundant mineral in the earth’s surface, it’s skin. The skin-like color of all these pieces come mainly from iron rust pigments, pointing to the role of iron in the human body as it works in conjunction with other minerals and trace minerals to oxygenate the bodily tissues through bringing oxygen via the bloodstream.

ANE GRAFF

Shelved sculptures left to right:

Mineral Breath, Metal Mouth (1)
2015

Plant, mineral- and rust dyed textile, pigment and wax treated Rose quartz, beeswax and resin mixed with powdered clay pigments on Pine wood, base of steel and copper.

20 x 50 x 80 cm

Mineral Breath, Metal Mouth (2)
2016

Copper and silver alloy, powdered burnt and raw clay in Petri dish, plant, mineral- and rust dyed and wood block printed textile, copper plate, base of steel and copper.

35 x 80 x 50 cm

Mineral Breath, Metal Mouth (3)
2016

Plant, mineral- and copper patina dyed glove, copper and alum salt growths on coral, patinated copper plate with clay pigments, base of steel.

20 x 80 x 50 cm

Mineral Breath, Metal Mouth (4)
2016

Plant, mineral- and copper patina dyed textiles, iron oxide wash on ceramic imprints of textiles, leather soaked with clay pigments, MDF, steel base

25 x 80 x 50 cm

Mineral Breath, Metal Mouth (5)
2016

Melted copper poured on slate rock containing iron, plant, mineral- and rust dyed and wood block printed textile, MDF, steel base

35 x 80 x 50 cm

Installation view the 11th Gwangju Biennale: "The Eight Climate (What Does Art Do?)", Gwangju, KR

















ANE GRAFF

THE HUNGRY EYE

2015



Exhibition view at Kunstnerforbundet, Oslo NO



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THE HUNGRY EYE (SOFT OUTER COVER)

2015

Dyed textiles, walnut frame

204 x 104 x 4 cm





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THE HUNGRY EYE (THE BRUISE)

2015



Dyed silk glove, stone, pedestal

30 x 80 x 50 cm



ANE GRAFF

THE HUNGRY EYE (SOFT OUTER COVER)

2015

Dyed textiles, walnut frame

204 x 104 x 4 cm







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THE HUNGRY EYE (THROW)

2015

Dyed textiles, walnut frame

204 x 104 x 4 cm





ANE GRAFF

THE HUNGRY EYE (2)

2015



Graphite and ink on paper
28 x 24 x 2 cm



Øyets sult

Øyet leser materialet, vender det horisontalt, flipper det, lar det synke inn over hjernens celler som en løs pudding, løst mudder, det som er av jord. Det materielle faller over oss, det siger gjennom cellenes deler, bløtlegger oss i masse og bleke etterbilder. Langsomt sklir vi inn i, og blir til, materiens etterskjev. Vi løses opp og synker inn i materien slik den løses opp i oss. Hud drysser inn i jord som drysser inn i hud; som drysser. I slike møter kan den ene ikke lenger skjelles fra; men dukker opp i den andre som et avkok, integrert.

Øyet skinner og blinker; det et glitrende ufiltrert sluk. Øyet er en innkaster; bringer alt inn og lar det synke inn i kroppen, lar kroppens mønstre møte materiens mønstre slik lys synker inn i lys. Der mønstrene flyter over retina er øyet selv alle mønstre integrert; innsunken, et avtrykk av kropp og fragmentert jord.

Øyet er en kryssseksistens. I selve avlesningen, i møtet mellom øye og materiale, veves molekylernes glitrende kanter i hverandre, trådene går inn og ut; øyets ytre kant i jordens ytre kant. I berøringen, i fletting av slike kanter, klippes vi inn i hverandre i kryssninger av hud og hud; sikksakk.



ANE GRAFF

EXTENDED PATTERN

2010



Installation with drawings, woodblock prints and sculpture

Variable dimensions

Installation view The Drawing Biennale 2010, Moss, NOR

Photo Øystein Thorvaldsen





ANE GRAFF

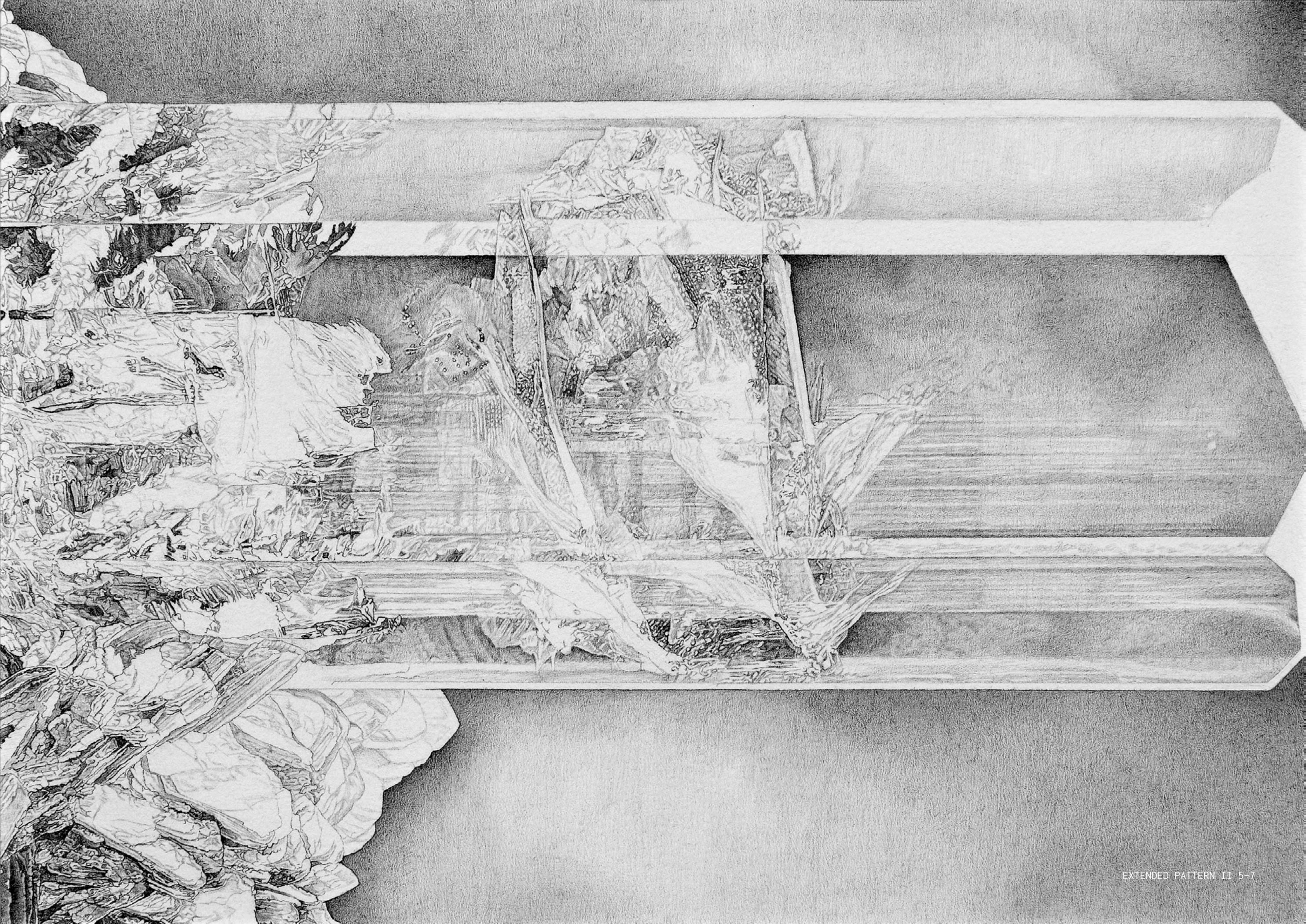
EXTENDED PATTERN II

2010-14



Drawing with pencil and ink on paper

34 x 48.5 x 3 cm with frame



ANE GRAFF

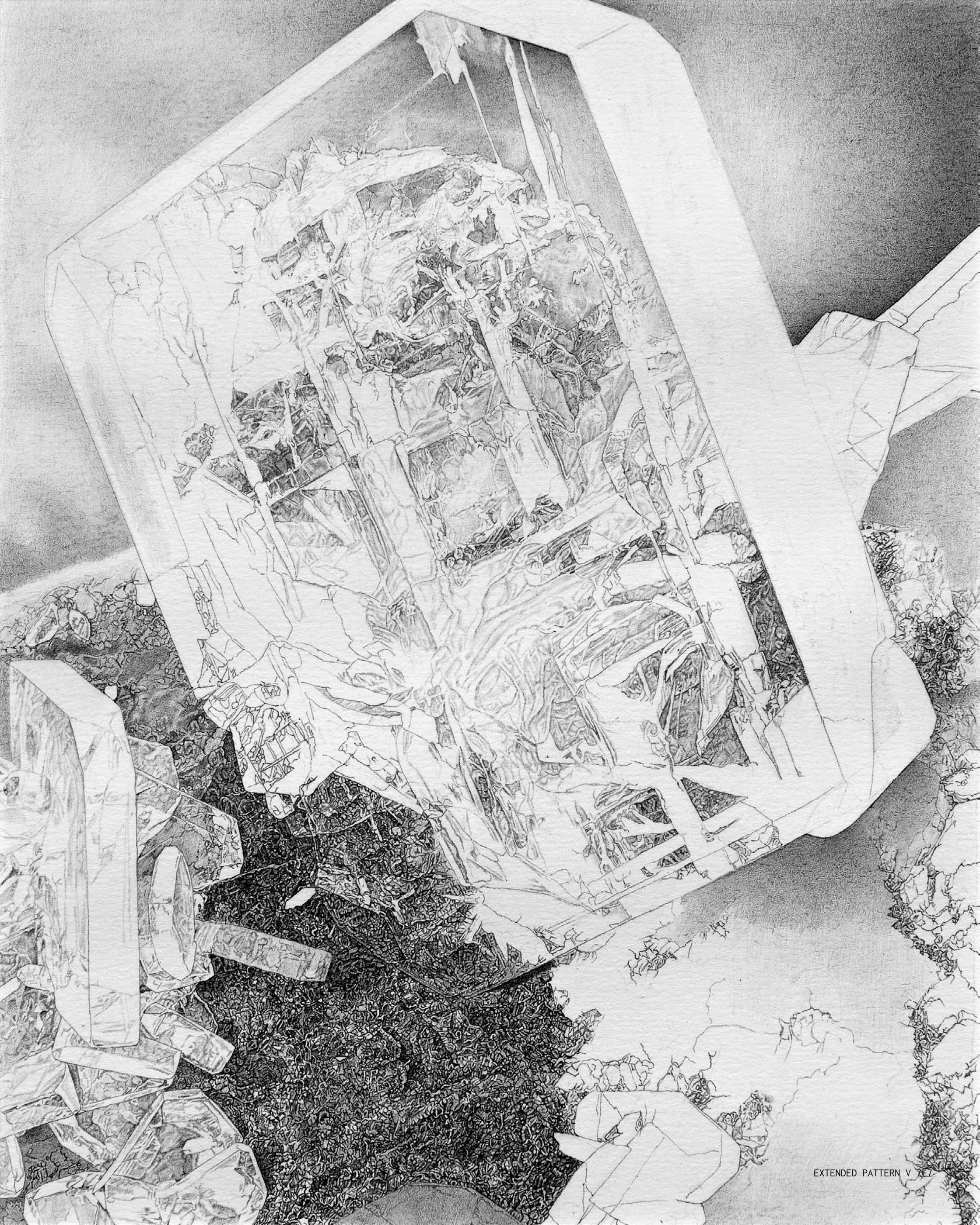
EXTENDED PATTERN V

2010

Drawing with pencil and ink on paper

38 x 33 x 3 cm with frame





ANE GRAFF

CV

ANE GRAFF

Born 1974, Bodø.

Lives and works in Oslo, Norway.

EDUCATION

2015-20 The Norwegian Artistic Research Fellowship Programme (advisers Maria Lind, Jan Verwoert & Ane Hjort Guttu), the Academy of Fine Art, Oslo National Academy of Arts, NO

2000-04 Bergen Art Academy (Prof. Jeannette Christensen), KHIB, Bergen, NO

1999-00 Strykejernet Art School (Teachers Matias Faldbakken / Vilde von Krogh), Oslo, NO

SOLO-EXHIBITIONS (FROM 2009)

2021 New Work, Tempesta Gallery, Milan, IT

2020 There Are Others Here With Me, OSL contemporary, Oslo, NO

2019 The Goblets, 1857, Oslo, NO

2017 Mattering Waves, Entree NY, Elizabeth Dee Gallery, NY, USA

2015 The Hungry Eye, Kunstnerforbundet/ The Artists' Association, Oslo, NO

2013 Your Groundwater, Sørlandet Art Museum, Kristiansand, NO

2012 Graff-Low-Sandbeck, The Vigeland Museum, Oslo, NO

2011 Graff-Hol-Lyche: Whiteout, The Arts Festival of North-Norway, Harstad, NO

2011 The Aforementioned Lack of Clarity, Landings Project Space, Vestfoss, NO

2010 Patches of Standing Water, Platform China Contemporary Art Institute, Beijing, CH

2009 Sliding, Künstlerhaus Bethanien, Berlin, DE

SELECTED GROUP EXHIBITIONS (FROM 2009)

2021 The Stomach and the Port, curator Manuela Moscoso, Liverpool Biennial, UK

2020 7 X 7, organizers Michael Connor & Hanne Mugaas, Rhizome and Kunsthall Stavanger, NO

2020 Weather Report - Forecasting Future, curators Leevi Haapala & Piia Oksanen, KIASMA, Helsinki, FI

2019 Art Encounters Biennial 2019, curators Maria Lind and Anca Rujoiu, Timișoara, RU

2019 The Trouble Is Staying, curator Inês Geraldês Cardoso, Meet Factory, Prague, CZ

2019 Tempo Tempo Tempo, curator Rhea Dall, Kistefos-Museet, Kistefos, NO

2019 The Future Stands Still but We Move in Infinite Space, curator Randi Grov Berger/ Entrée, Oslo, NO

2019 Earth-Body, curator Jonatan Habib Engqvist & Gabriel Mestre, Museo de Geologica, Mexico City, MEX

2019 Weather Report - Forecasting Future, curators Leevi Haapala & Piia Oksanen, the Nordic Pavilion at the 58th Venice Biennale 2019, IT

2018 Almende -Second Triennial of Beetsterzwaag, curators Niekolaas Lekkerkerk & Julia Geerlings, NL

2018 Soon enough: art in action, curator Maria Lind, Tensta Konsthall, Spånga, SE

2017 Pluss Pluss, curator Helle Siljeholm, Black Box Teater, Oslo, NOR

2017 Skulpturbiennalen, Vigeland-museet, curator Steffen Håndlykken, Oslo, NO

2016 Myths of the Marble, curators Milena Høgsberg & Alex Klein, Henie Onstad Kunstsenter, NO

2016 Myths of the Marble, curators Milena Høgsberg & Alex Klein, ICA Philadelphia, Philadelphia, USA

2016 The 11th Gwangju Biennale "The Eight Climate (What Does Art Do?)", curator Maria Lind, Gwangju, KR

2016 Form Matters, Matter Forms, A Palazzo Gallery, Brescia, IT

2016 Electron Sea, presentation at Independent Brussels curated by 1857, Brussels, BE

2016 Treasures, curator Knut Ljøgdø, Northern Norway Art Museum, Tromsø, NO

2015 2015 Triennial: Surround Audience, curators Lauren Cornell & Ryan Trecartin, New Museum, NY

2015 Kuppelkupp, Frida Hansen: Art Nouveau in Full Bloom, curator Hanne Ueland, Stavanger Art Museum, NO

2015 Distant Moods in a Blue Evening, curator Inga Steimane, Cesis Art Festival, Riga, LV

2013 Momentum 2013 - 7th Nordic Biennale of Contemporary Art, curators Ekroth/ Hammer, Moss, NO

2012 If you want it you can get it for the rest of your life, curator Erlend Hammer, ISCP, NY, USA

2012 Lot, curators N/V Projects, Cul de Sac Gallery, London, GB

2012 Berlin. Status, curators Christoph Tannert/ Svein Drühl, Künstlerhaus Bethanien, Berlin, DE

2012 Higher Ground, curator Lise Dahl, Northern Norway Art museum, Tromsø, NO

2011 Morgenrøde, curator Naoshi Ôkura, KOBE Biennale 2011, Kobe, J

2011 Half Square- Half Crazy, curators Marco Bruzzone/Andreas Grolli, V IAFARINI, Milano, IT

2011 Captain Pamphile, curator Gunter Reski, Sammlung Falkenberg Hamburg, DE

2010 The Drawing Biennale 2010, curators Schröder/ Altmann, Momentumhallen, Moss, NO

2009 Life Forms, curator Sara Arrhenius, Bonniers Konsthall, Stockholm, SE

2009 Lob der Kritik, curator Andreas Schlaegel, Fruehsorge Galerie, Berlin, DE