

12.9.–20.10.

GREENLIGHT
TRIENNIAL

THE
CURSE
OF AN
UNSTOP
PABLE
APPETITE

KURATOR/
CURATOR
POWER EKROTH

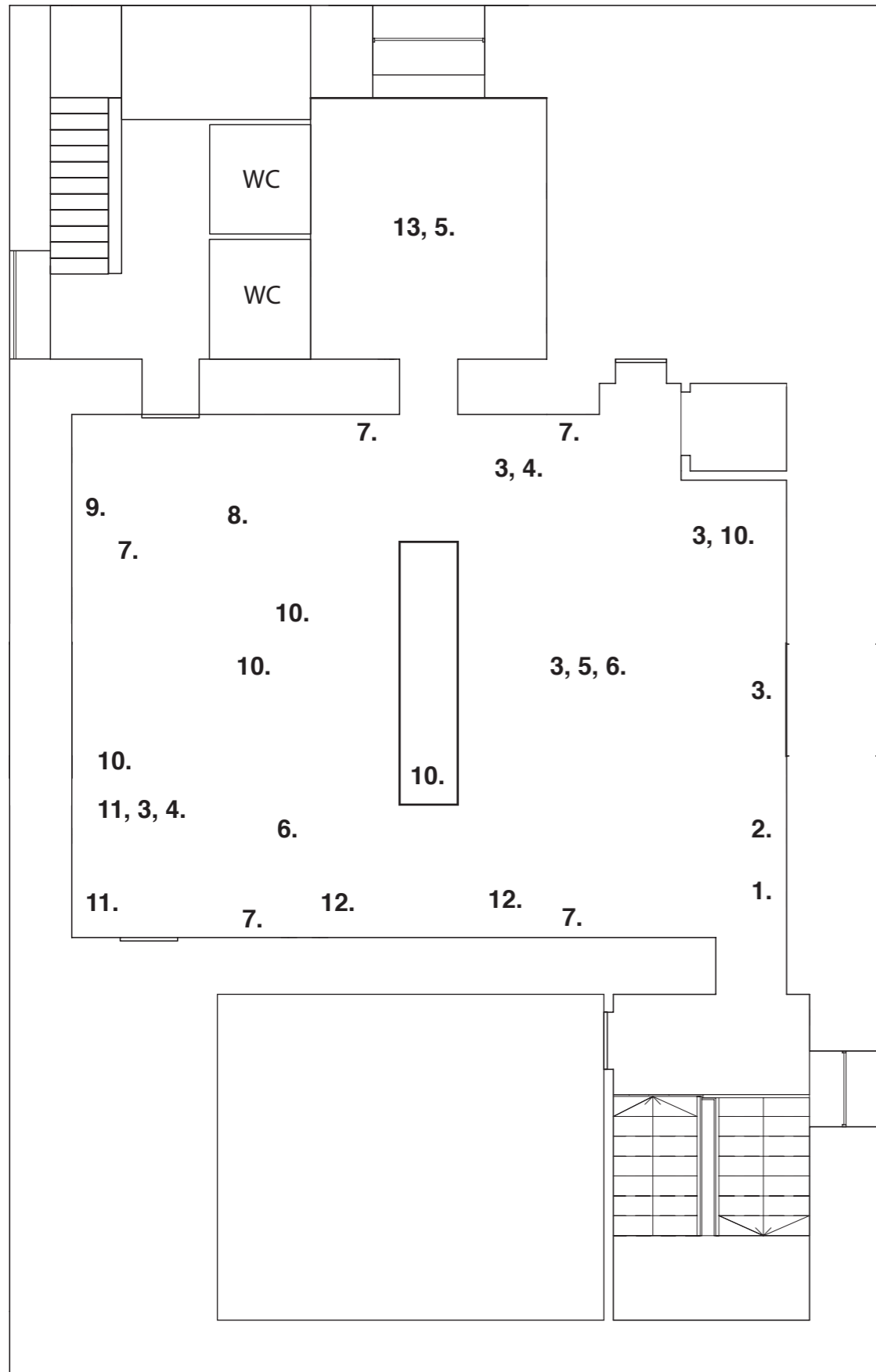
GIANTS

CHIARA BUGATTI

In mythology, giants and giantesses have been at work constructing the Earth since the dawn of time. They separate the elements and move the stars, make the ground rise up or quake, form lakes, drain swamps, make rivers flow and forests grow, cause volcanoes to rumble, and mountains to ascend or erode. They transform the world even as they transform themselves, becoming, here, a river; there, an island, a bird, or an old tree. Through these metamorphoses, the imaginary figures of giants give voice to the forces that stir the Earth.

In their anthropomorphic shape, giants represent both the human will for power and the desire for attachment, seeking to appropriate the world and belong to it at the same time – to claim it, yet simultaneously find their place within it. This ambivalence of ownership and belonging echoes the scale of the giants: monumental and clumsy, dangerous to their surroundings, yet always striving to be in proportion with the Earth's vastness and forge a dialogue with it to establish a balanced relationship with its powers.

In the spatial work *Giants*, topography, geology, and architecture are treated as symbiotic collaborations between human and non-human forces, with the Earth serving as both stage and material. Sculptural gestures of accumulating, layering, sedimenting, absorbing, and transforming echo the slow course of geological events – “templates” that are rehearsed, proven, and questioned time after time. In this continuous process, materials serve as mediums for exploring the space we inhabit: the process of mapping and tracing their formation, transformation, extraction, and use, brings human ambition, vulnerability, hierarchies, and failure to the fore.



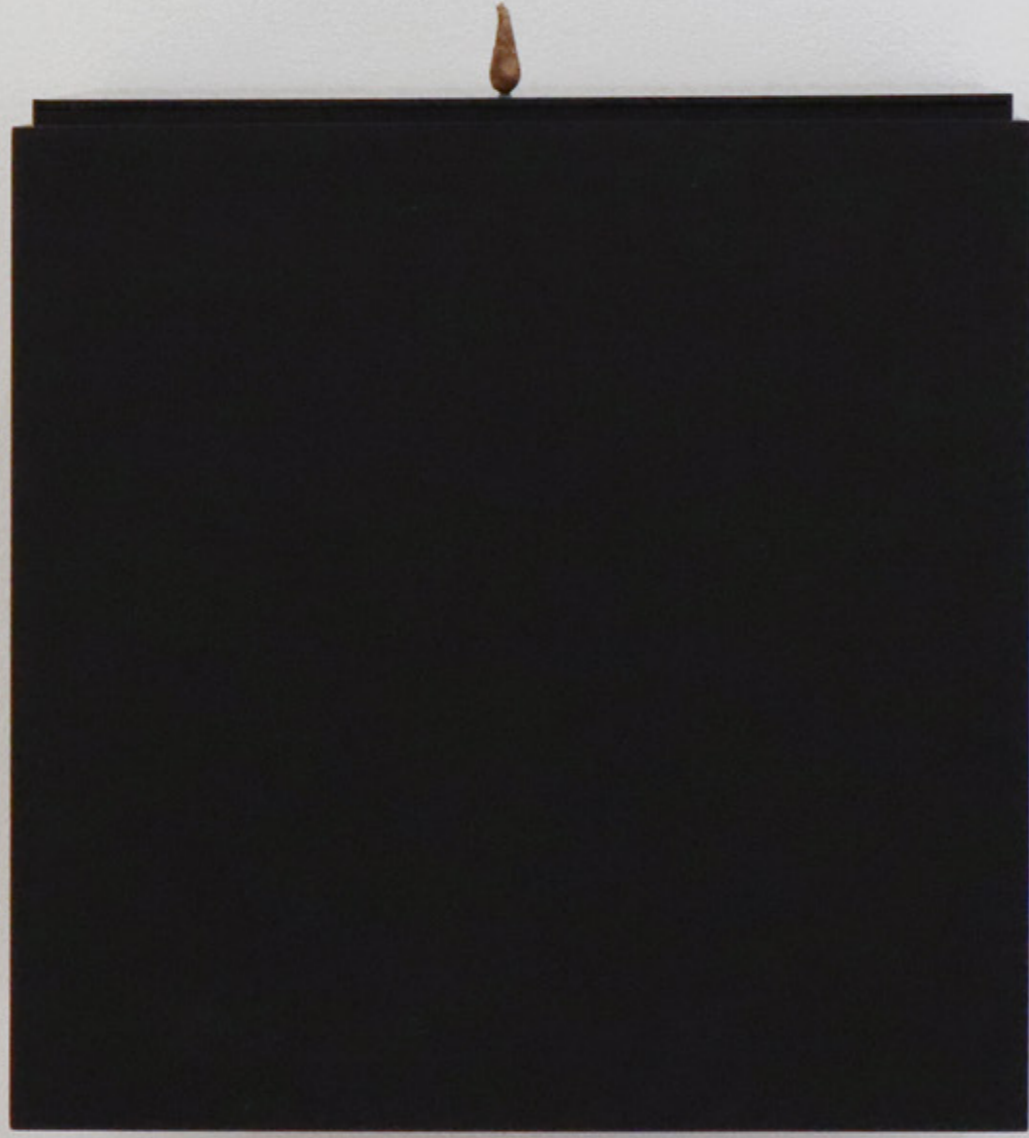
GIANTS

1. *Giant thirst, first echo* *
Chalk line marking the average level of water needed to produce two smartphones.
2. *Memory*
Fossilised sea urchin spine, black acrylic.
3. *Of being forgotten*
Plaster wallboards, human tooth, site specific wall intervention.
4. *Of being forgotten (OCEAN)*
Cutouts from plaster wallboards, clear resin. (x2)
5. *The ability to camouflage*
Earthenware, metal oxides, sea water, clear resin.
6. *Giants*
Pealed footballs, piano strings. (x2)
7. *The most beautiful of all sponges.*
Silver leaf and Dutch gold on waxed paper; black letraset rub-ons, found images, silver gelatin contact print, graphite, i-phone box, cardboard packaging. (x11)
8. *Dividing into two (pupils)*
Artificial tears, algae extract, tap water, glass containers.
9. *Giant sleep*
Ventilation pipes, sound loop.
10. *The soft Earth*
Earthenware, stoneware, metal oxides, metal dusts, graphite, clear resin, black acrylic. (x12)
11. *A territory around the shell*
Aluminum sheets, liquid paraffin, aluminum dust, stoneware (x2)
12. *The ability to float*
Stoneware, mars black pigment from iron oxide. (x3)
-
13. *Meeting a stranger* *
Ores needed to produce two smartphones, light intervention.

* “To get closer to the history and geology of Telemark, I first had to trace and understand its impact on my everyday life. Previously, I focused on the element calcium (Ca) in the form of substances that exist both within and around us, including common building materials such as plaster wallboards, ancient corals, seashells, marble monuments, and even our own teeth and bones. This mapping process brought me closer to the relationships of dependency between ourselves and the surrounding environment, both natural and manufactured. Limestone — composed predominantly of calcium — forms the ground on which the area of Telemark stands and serves as the “vessel” for the formation of Rare Earth Elements. Following the same method, I traced the presence of these metals in my immediate environment and discovered that a typical smartphone contains over 30 ores from all over the planet, including 9 of the 17 Rare Earth Elements. The vivid hues of red, blue, and green that shine through our screens are made possible by these elements, while neodymium and dysprosium enable our phones to vibrate. Microphones and headphones, too, rely on praseodymium and neodymium to function and transmit our voices from one place to another. In short, Rare Earth Elements — meaning soil, stones, minerals, and metals — have the ability to make me feel happiness, longing, sadness, and fury. In the rooms of TKS I try to move through these giant forces: an ancient volcano in Fen spewed liquid limestone and gave birth to precious metals; with mining the Earth is transformed into a hollow body, through whose capillaries we move and feed ourselves.”



*The soft Earth (from series). Earthenware, metal oxides. 2024.
Giant sleep. Ventilation pipes, sound loop. 2024.*



Memory. Fossilised sea urchin spine, black acrylic. 2024.





*INSTALLATION VIEW:
Of being forgotten. Plaster wall boards, human tooth, site specific wall intervention. 2024.*



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*INSTALLATION VIEW:
Of being forgotten. Plaster wallboards, site specific wall intervention. 2024.
The soft Earth (from series). Earthenware, metal dust, graphite, clear resin. 2024.*



The soft Earth (from series). Earthenware, metal dust, graphite, clear resin. 2024.



*INSTALLATION VIEW:
Of being forgotten. Plaster wallboards, clear resin. 2024.
The most beautiful of all sponges (from series) . Silver leaf and Dutch gold on waxed paper; black letraset rub-ons, found image. 2024.*



Of being forgotten (OCEAN). Cutouts from plaster wallboards, clear resin. (1/2). 2024.



Of being forgotten (OCEAN). Cutouts from plaster wallboards, clear resin. (1/2). 2024.



The most beautiful of all sponges (from series) . Silver leaf on waxed paper; black lettraset rub-ons, found image. 2024.



The most beautiful of all sponges (from series) . Dutch gold on waxed paper . 2024 .



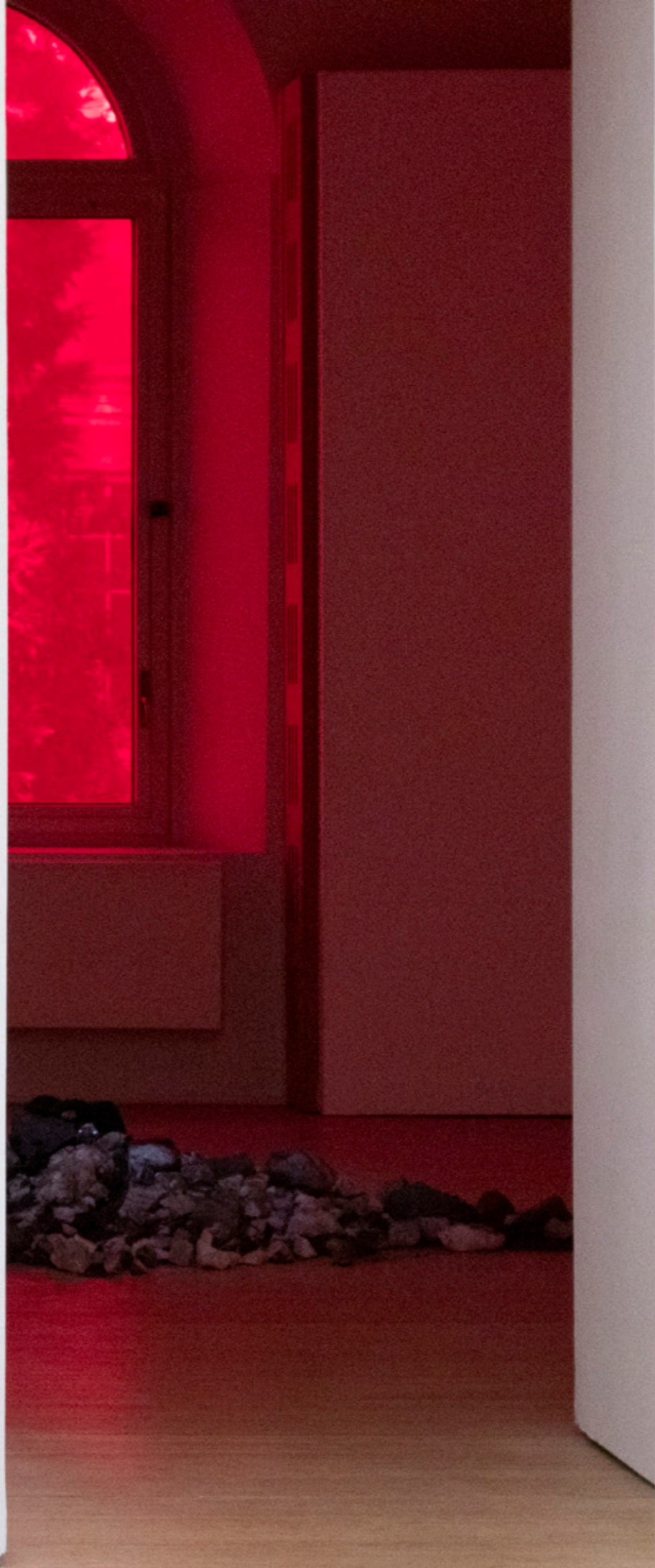
INSTALLATION VIEW:

Of being forgotten. Plaster wallboards, human tooth. 2024.

Giant thirst, first echo. Chalk line marking the average level of water needed to produce two smartphones. 2024.



*Of being forgotten. Plaster wallboards, human tooth. 2024.
Giants. Pealed football. 2023.*



INSTALLATION VIEW:

*The most beautiful of all sponges (from series) . Dutch gold on waxed paper. 2024.
Giant thirst, first echo. Chalk line marking the average level of water needed to produce two smartphones. 2024.
Meeting a stranger. Ores needed to produce two smartphones, light intervention. 2024.*



Meeting a stranger. Ores needed to produce two smartphones, light intervention. 2024.



Meeting a stranger. Ores needed to produce two smartphones, light intervention. 2024.



Meeting a stranger. Ores needed to produce two smartphones, light intervention. 2024.



*Meeting a stranger. Ores needed to produce two smartphones, light intervention. 2024.
The ability to camouflage. Earthenware, metal oxides, clear resin.*



Meeting a stranger. Ores needed to produce two smartphones, light intervention. 2024.



INSTALLATION VIEW:

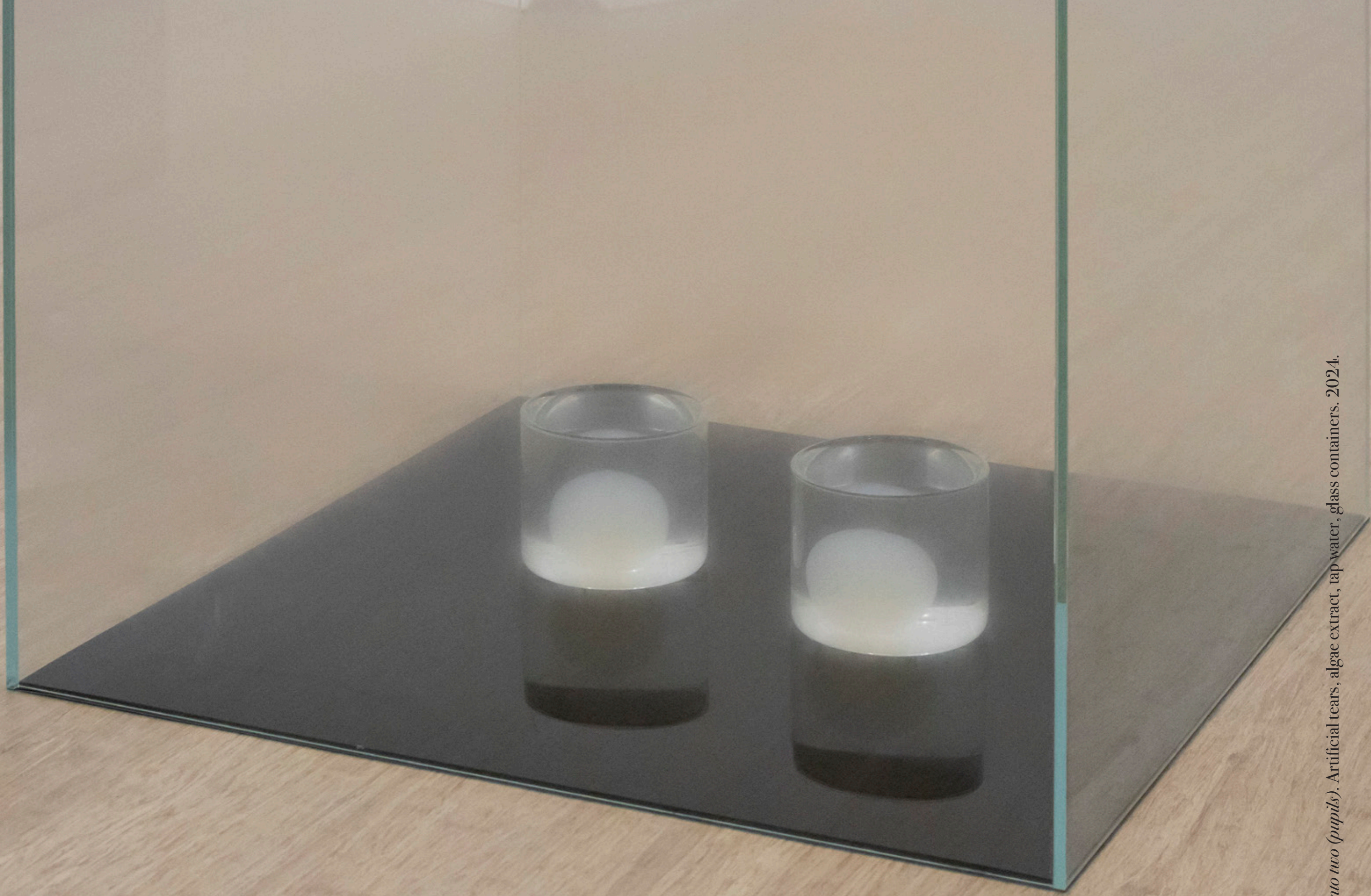
The most beautiful of all sponges (from series) . Silver leaf and Dutch gold on waxed paper; black letraset rub-ons, found image. 2024.

Dividing into two (pupils). Artificial tears, algae extract, tap water, glass containers. 2024.

The soft Earth (from series). Earthenware, stoneware, metal oxides, metal dusts, graphite, black acrylic. 2024.



*Dividing into two (pupils). Artificial tears, algae extract, tap water, glass containers. 2024.
The soft Earth (from series). Earthenware, metal oxides. 2024.*



Dividing into two (pupils). Artificial tears, algae extract, tap water, glass containers. 2024.



INSTALLATION VIEW



*The soft Earth (from series). Earthenware, stoneware, metal oxides, metal dusts, graphite, black acrylic. 2024.
The most beautiful of all sponges (from series). 2024.*



The soft Earth (from series). Earthenware, stoneware, metal oxides, metal dusts, graphite, black acrylic. 2024.



The soft Earth (detail) (from series). Earthenware, black acrylic. 2024.



The soft Earth (from series). Earthenware, metal dusts, graphite. 2024.



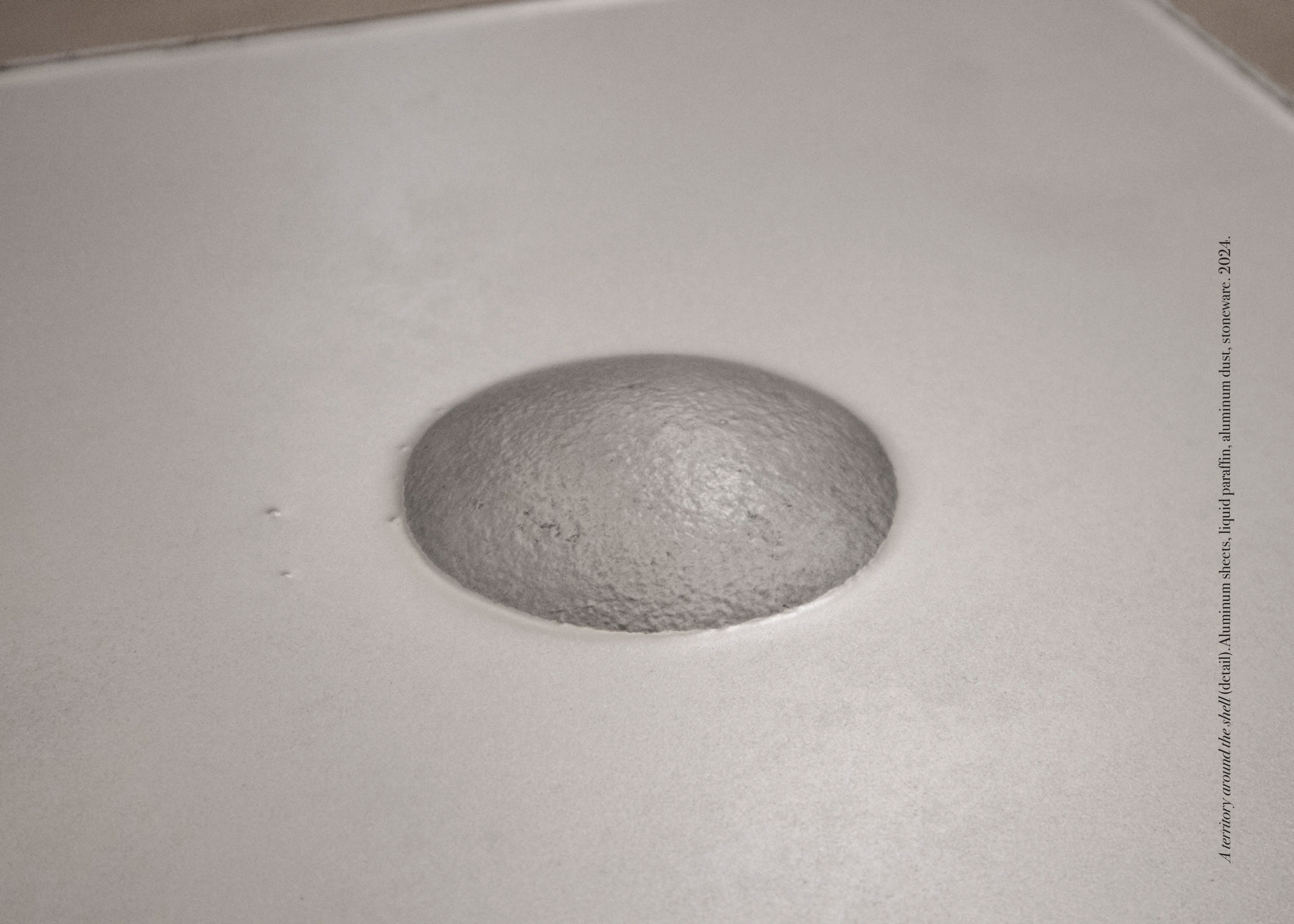
The most beautiful of all sponges (from series) . Silver leaf on cardboard packaging. 2024.



The soft Earth (from series). Earthenware, metal oxides, podium. 2024.



INSTALLATION VIEW



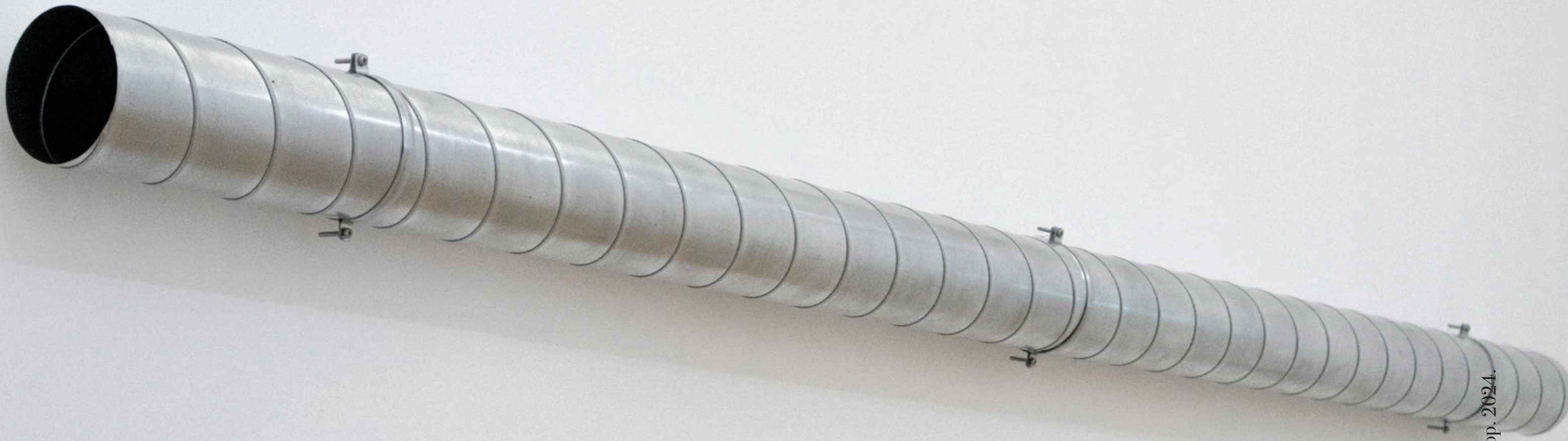
A territory around the shell (detail). Aluminum sheets, liquid paraffin, aluminum dust, stoneware. 2024.



Of being forgotten (OCEAN). Cutouts from plaster wallboards, clear resin. (2/2). 2024.



INSTALLATION VIEW



Video documentation:
<https://vimeo.com/1010974608>

Giant sleep. Ventilation pipes, sound loop. 2024.



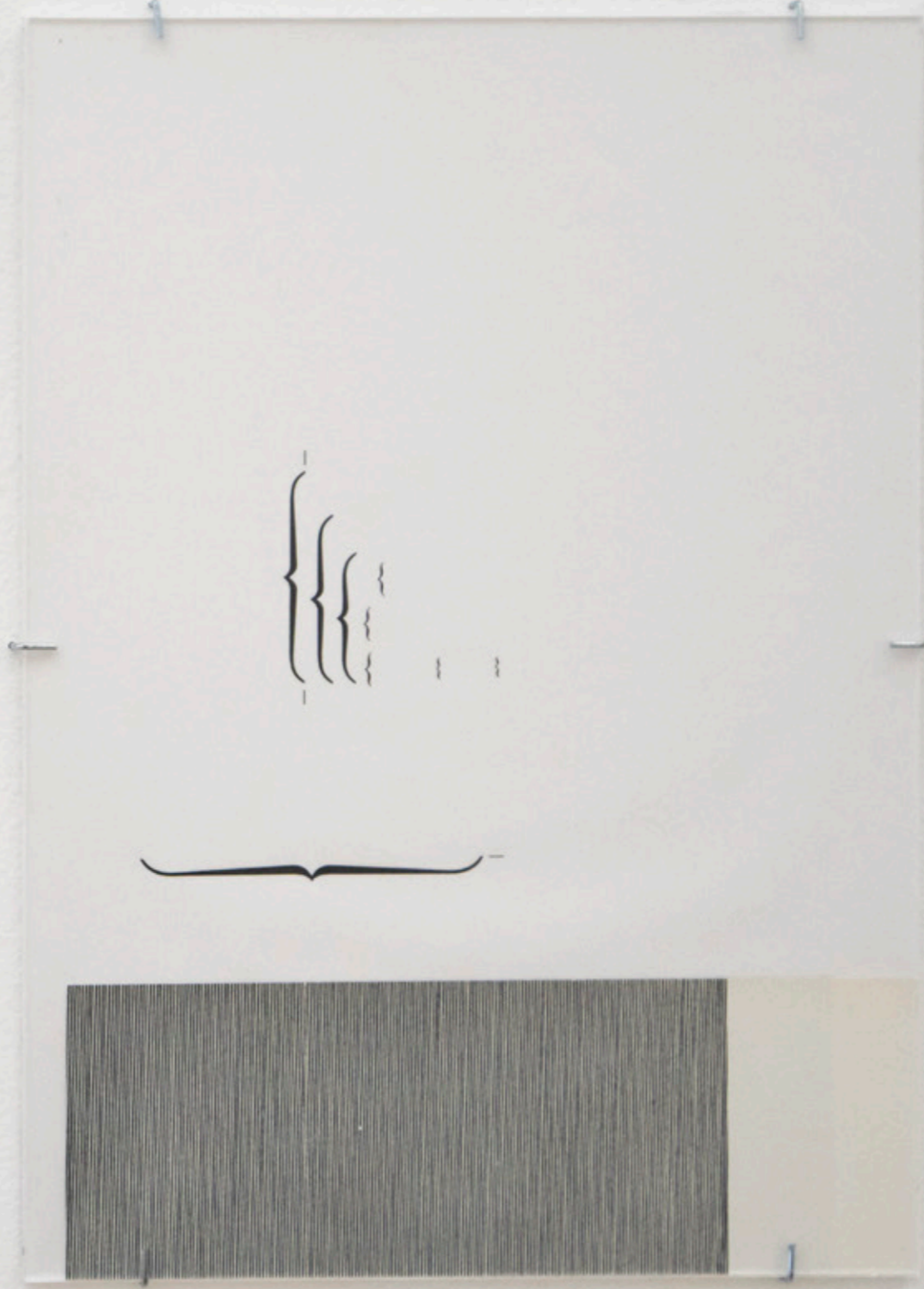
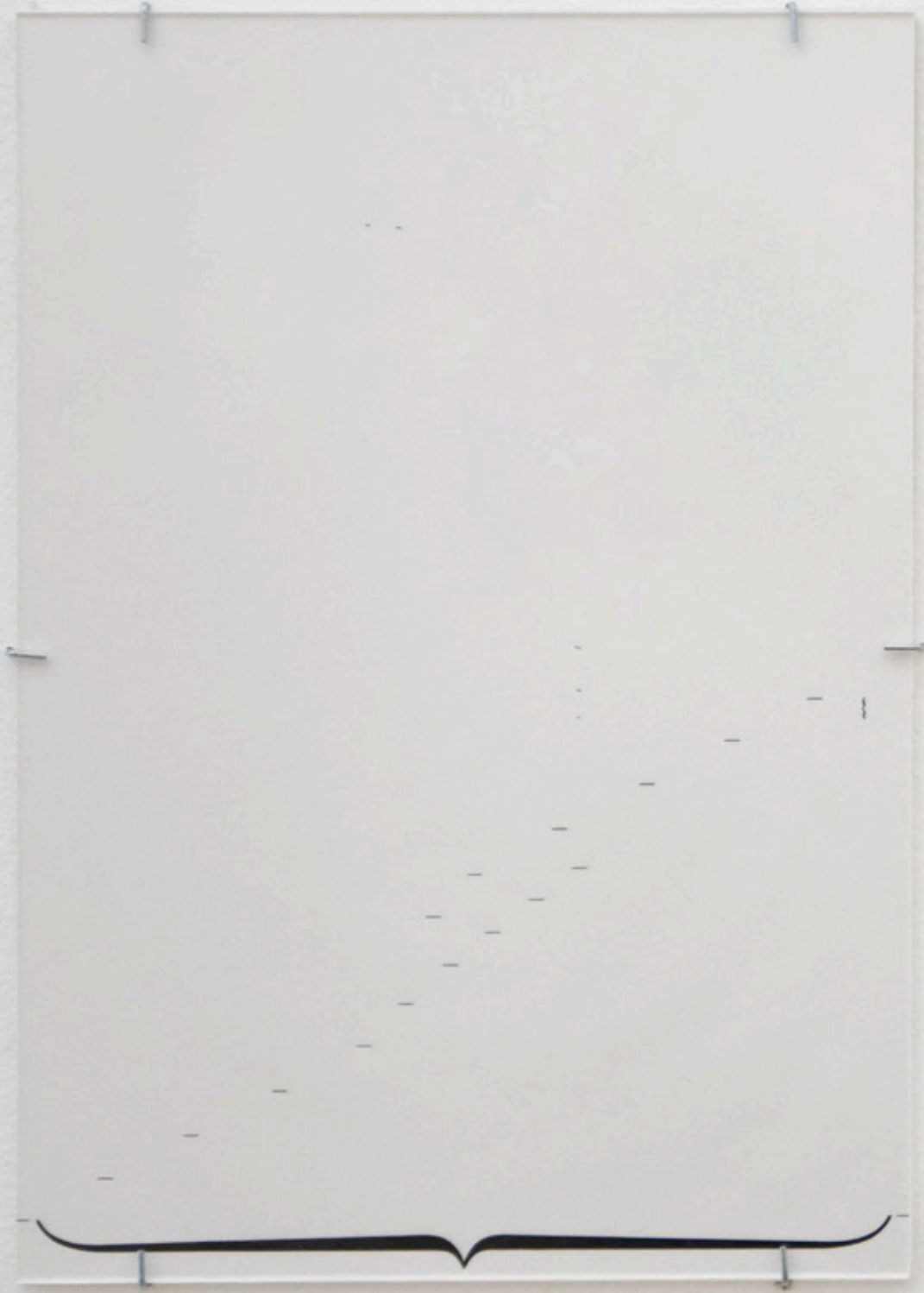
Camus. Pealed football, piano strings. 2024.



Ciams. Pealed football, piano strings, 2024.



The most beautiful of all sponges. Dutch gold on i-phone box. 2024.



The most beautiful of all sponges (from series). Black lettraset rub-ons on paper, found image. 2024.



The most beautiful of all sponges (from series). Black lettraset rub-ons silver gelatine print. 2024.



The most beautiful of all sponges (from series). Black lettraset rub-ons and graphite on paper. 2024.



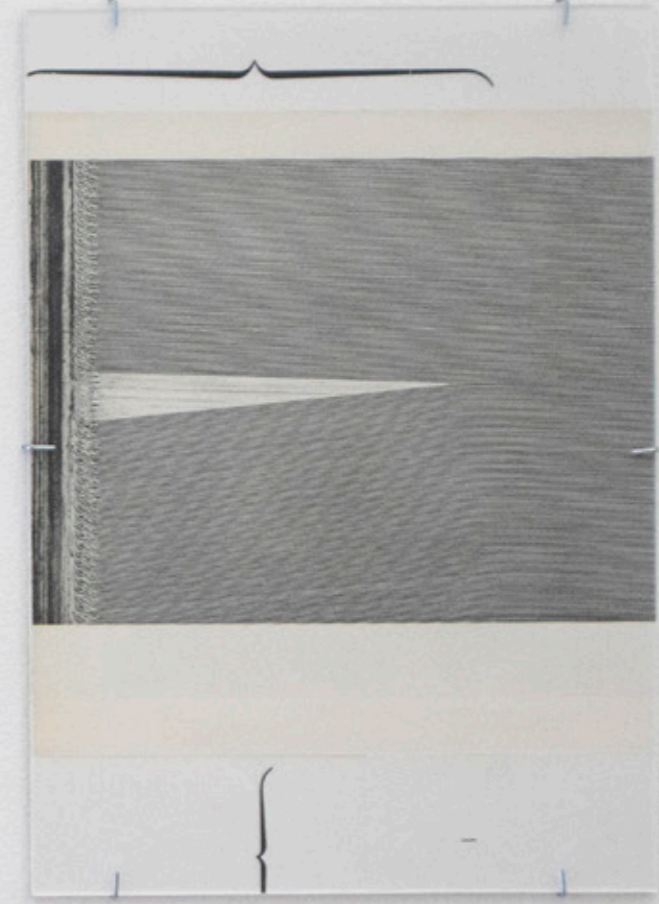
The ability to float. Stoneware, mars black pigment from iron oxide. 2024.



The ability to float. Stoneware, mars black pigment from iron oxide. 2024.



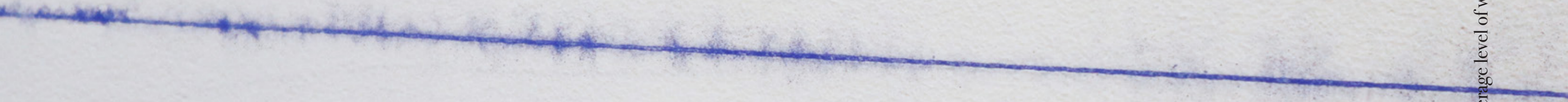
The ability to float (detail). Stoneware, mars black pigment from iron oxide. 2024.



The most beautiful of all sponges (from series). Dutch gold on waxed paper, black lettraset rub-ons on paper, found image. 2024.



The most beautiful of all sponges (from series). Dutch gold on waxed paper. 2024.



Giant thirst, first echo (detail). Chalk line marking the average level of water needed to produce two smartphones. 2024.



Since its inception in 2017, the Greenlight Triennial has focused on exploring regional issues concerning nature, industry, climate, and their impact on Grenland's scenic landscape. The transformations witnessed in Porsgrunn and Skien, the main nodes of the region, mirror the global shifts in the economies and industries. Over time, Grenland has transitioned from a predominance of oil based traditional heavy industry, to providing large-scale depots for computer servers, and now the area is explored for the potential of mining for minerals and chemical elements required to sustain our modern reliance on electronical tools.

The region's rich mineral history spans several centuries. Søve gruver, situated east of Ulefoss, was once a site for niobium extraction, which also contained uranium and thorium. During World War II, Germany, as the occupying power, expropriated farms to open a niobium quarry for rocket refinement. After the war, the USA utilized the mines for bomber aircraft and rocket development until they were deemed unprofitable in 1961, leading to Norway ceasing operations. In 2004, it was discovered that the mine's waste contained highly concentrated uranium and thorium, posing environmental risks that persist today as the so-called Søve-slag has still not been taken care of.

The recent discovery of Rare Earth Elements (REEs) in the region, crucial for electric cars, wind turbines, and smartphones, has attracted global mining interest. The European Union, concerned about China's dominance holding around 90% of mining rights worldwide, is particularly invested in reducing dependency. The prospect of large-scale REE extraction in Grenland presents employment opportunities and the potential for substantial tax revenue for the municipality. However, as with any mining venture, there are inherent challenges. Mining can trigger ecological disruption, soil and water contamination, air pollution and biodiversity loss. Additionally, it produces toxic waste that may cause birth defects and cancer for individuals living near thorium deposits or radioactive waste disposal sites. The toxic waste also needs to be safely deposited for thousands of years, underscoring the complex trade-offs that demand careful consideration.

Against the backdrop of Grenland's industrial landscape and its global challenges, the fourth Greenlight Triennial invites international artists with varied perspectives. Some focus on site-specific work, engaging residents in projects or workshops, while others dig deep into mining practices, legal frameworks, and theoretical aspects. The practices of the invited artists interweave themes of climate, economy, material exploitation, and expropriation, inviting spectators to reflect on what justice in a global perspective might mean today. The exhibition will not in any way try to paint a full portrait of the perplexing questions that arise where consumerism and climate issues intersect; instead, it will open some related themes that the invited artists are interested in and allow for various interpretations for the viewers and hopefully ignite even more questions.

The title for the triennial *The Curse of an Unstoppable Appetite* draws inspiration from the Greek myth about the Goddess of agriculture and harvest, Demeter, and the (human) king of Thessaly, Erysichton. Demeter cursed Erysichton to live with an insatiable hunger as a consequence of felling a sacred oak. The more he ate, the hungrier he got. As he used all his resources to find food, including his own daughter whom he sold for slavery, he became destitute and desperate. In the very end, Erysichton had to eat himself bite by bite until nothing remained. His desire for food serves as a poignant metaphor for the unrelenting human appetite for more, and the far-reaching consequences it bears.

<https://greenlightdistrict.no/about/the-curse-of-an-unstoppable-appetite/>

12.9.–20.10.

THE CURSE OF AN UNSTOPPABLE APPETITE

GREENLIGHT TRIENNIAL

2024

DAMIEN AJAVON
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BIGERT & BERGSTRÖM
CHIARA BUGATTI
TANYA BUSSE
AYŞE ERKMEN
COLLECTIF GRAPAIN
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NEW MINERAL COLLECTIVE
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KURATOR/
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