

GROUNDINGS

— SOLO EXHIBITION

CREDITS

- Nanna Elvin Hansen
- Sound Design: Eliza bozek
- Animaton: Halfdan Moritzen
- Colorgrading: George Chipper-Lillemark

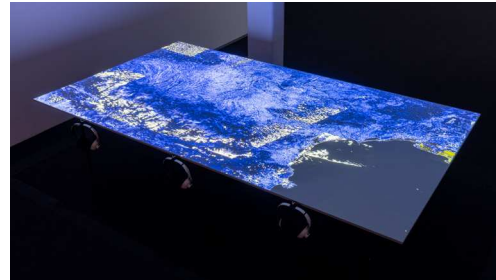
EXCERPTS OF VIDEO

- <https://vimeo.com/837586740?share=copy>
- <https://vimeo.com/837588889?share=copy>
- Password: Giemas

EXHIBITION

- O-Overgaden, Institut for Samtidskunst,
- 26.05-06.08.2023
- <https://overgaden.org/exhibitions/nanna-elvin-hansen>

For her first institutional show, Hansen has created the major new film and sound installation Groundings. Based on long-term research on the quartzite quarry at the Giemaš mountain in the Sápmi region of northern Norway, Hansen's investigation digs into questions of the manmade structures that control Earth's raw materials and ground. How technology amplifies the mapping, analysis, extraction, and profitability of natural resources and how the core resources employed in these new technologies and shifting geopolitics are the Earth's raw materials themselves. Following the stone as a material witness to the extraction cycle, three grand screens transport the visitor from quartzite to silicon carbide to optical mirrors. Hansen thus creates a material cross-section of the globally controlled extraction of resources and related questions of consequences for the local ecology, the indigenous population, economic profit, and a wider industry of transnational (satellite) surveillance. The quartzite becomes a point of departure for a forensic and poetic journey, considering how this stone can bear witness to geopolitical exploitation. The exhibition thus asks who—human or non-human—gets to pose political demands and control a landscape?



WATERY BODIES BY GIEMAS —LIVE RADIO STREAM

CREDITS

— Nanna Elvin Hansen and Eliza Božek
— broadcasted at the Lake Radio and Overgaden

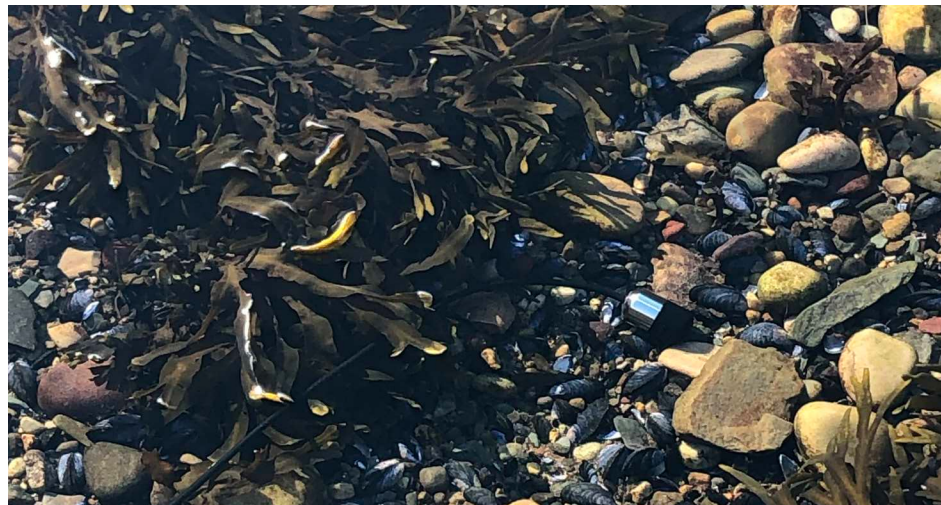
LISTENING EXCERPT

— <https://soundcloud.com/watery-bodies-by-giemas/watery-bodies-by-giemas>

From 13.-14. of march 2023 Eliza Božek and Nanna Elvin Hansen, set up a radio live stream Watery Bodies by Giemaš where listeners could attune to the movements of water by the shore of the small Sami settlement Lávvonjárga, facing the mountain of Giemaš where a quartzite quarry is located and at the estuary of the Deatnu river. The water by Lávvonjárga is a strait that hosts the movements of birds and seals, as well as those of tankers loaded with minerals extracted from a quartzite mining site at Giemaš mountain.

The radio broadcast offered a slow listening space and an invitation to listen to soundscapes of the watery movements of difference and of repetition. Using microphones above and under water, through the narrow strait by Lávvonjárga, we tune into sites of connected waters that are facing change and contain political contests in this Arctic area of Sapmi in Norway.

We want to position ourselves as listeners and carefully attune to the patterns of the soundscape under and above the water surface. By listening to the aquatic movements at Lávvonjárga, we want to bring attention to connectivity through water—between human and non-human bodies.



BEVEGE BJERGE (NO)/ BEVÆGE BJERGE (DK)/MOV- ING MOUNTAINS

CREDITS

— by Ase Lie Brunborg og Nanna Elvin Hansen

DOCUMENTARY FILM

— Upcoming premiere at CPH:DOX 2023

LINK

— <https://vimeo.com/799760208?share=copy>

— Password: Velferden

Moving Mountains is a film that traces the landscape of past and present mining in the municipality of Sokndal, the most mined area of Norway. For the past 100 years, it has been most extensively mined in pursuit of the mineral ilmenite, used to create white pigment.

Hansen and Lie interacted with the landscape over several months and talked with many locals closely linked to the industry and the geography. Included in the film are: a local activist that has actioned against Titania's waste-dumping in the ocean; Titania's retired former geo-engineer who worked with mapping mineral deposits, planning extractions, quarry layouts and worked in the separation facility; and a local mountain guide who knows the landscape and its history like the back of his hand.

„Moving Mountains“ follows traces in the landscape of past and present mining. While following the interventions in the landscape, the film asks how humans could act as caring, supporting characters in a story where the landscape is the protagonist.

