

ANE GRAFF

TEMPESTA

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# ANE GRAFF

Ane Graff 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. Recent shows include the exhibition “Weather Report –Forecasting Future”, shown at the Nordic Pavilion at the 58th Venice Biennale and at KIASMA, Helsinki (both curated by Piia Oksanen and Leevi Haapala, KIASMA), and Art Encounters Biennial 2019 (curated by Maria Lind & Anca Rujoiu). Previous exhibitions include “Soon Enough: Art in Action”, Tensta Konsthall, Stockholm (2018); “Myths of the Marble”, Henie Onstad Kunstsenter, Oslo, and the Institute of Contemporary Art, Philadelphia (2017); the 11th Gwangju Biennale “The Eighth Climate (What Does Art Do?)”, Gwangju (2016); and “Surround Audience -The New Museum Triennial 2015, NY. Upcoming exhibitions include the 2020 Liverpool Biennale (curated by Manuela Moscoso) and the Rhizome/ New Museum/ Stavanger Kunsthall collaboration 7x7.

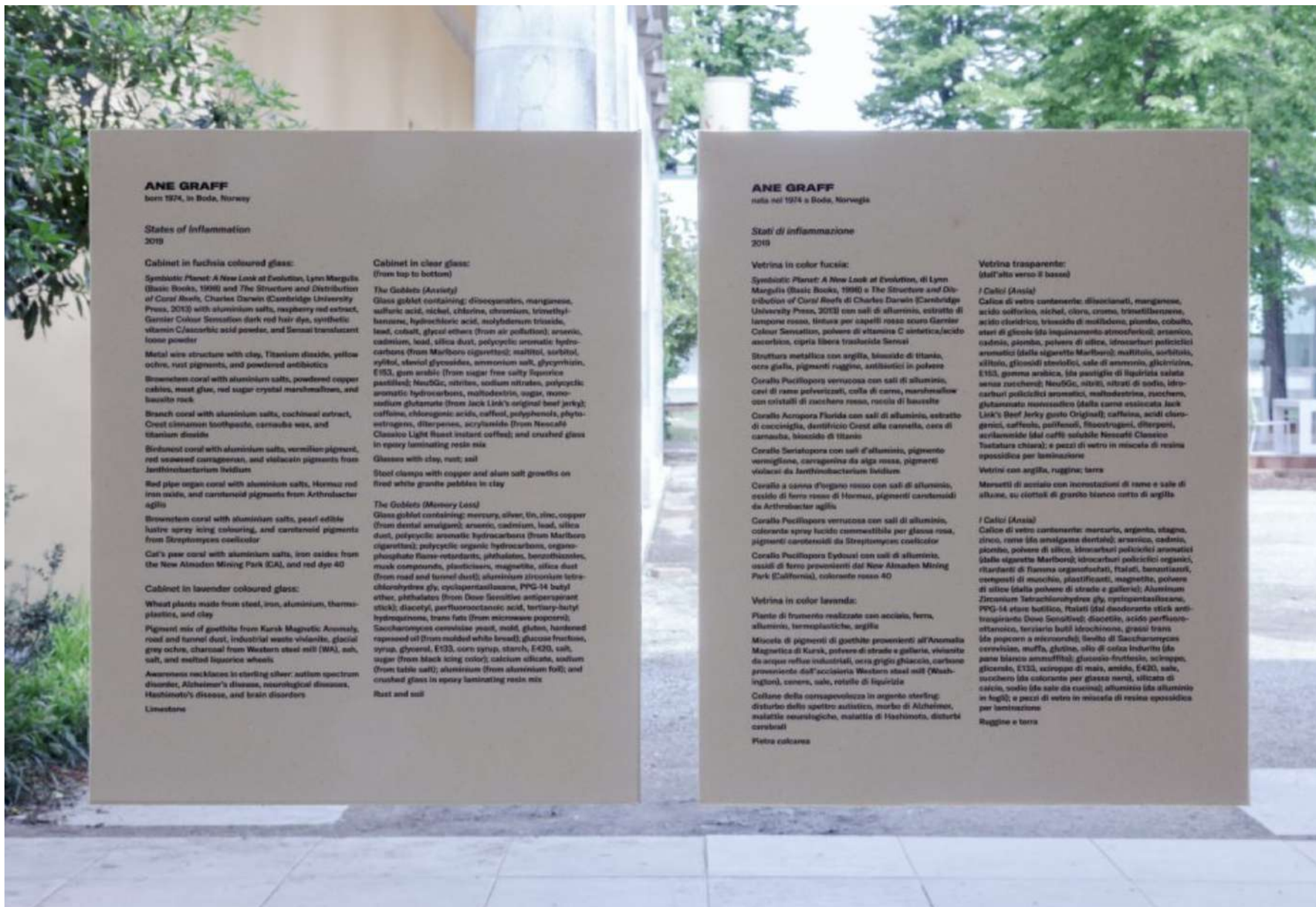
## STATEMENT

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. Her 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, Graff sees all material

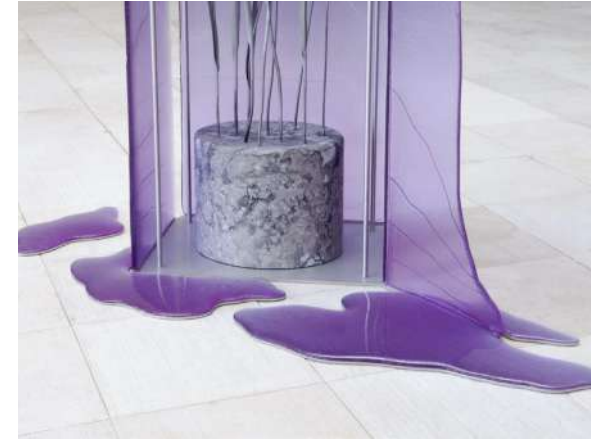
bodies as part of an ongoing material experiment, where new substances are being added to the mix (through industrial production and pollution), causing an entangled web of changes and promoting new bodily states. Collaborating with scientists, Graff’s sculptural works often incorporate experimental materials such as bacterial pigments, hair dye, meat glue, phytoestrogens and SSRI antidepressant medications.





Ane Graff, Weather Report: Forecasting Future, 2019.  
 Installation view at the Nordic Pavilion,  
 Venice Biennale 2019





Ane Graff, *Weather Report: Forecasting Future*, 2019.  
Installation view at the Nordic Pavilion,  
Venice Biennale 2019



Ane Graff, *Weather Report: Forecasting Future*, 2019.  
Installation view at the Nordic Pavilion,  
Venice Biennale 2019







Ane Graff, *The Goblets* (series), 2021.  
Installation view at Lewis's Building,  
Liverpool Biennial 2021



Ane Graff, *The Goblets* (series), 2021.  
Installation view at Lewis's Building,  
Liverpool Biennial 2021

## GALLERY EXHIBITIONS

### Soiled

“No man is an island, entire of itself. Every man is a piece of the continent, a part of the main,” wrote the English poet John Donne in 1624.

John Donne saw the human being as a microcosm that reflected and was part of the great macrocosm. He also clearly saw the human being as earth. Or dirt, if you will. However, this idea of man and the world as entangled in the Western cultural circle was gradually replaced by another mentality in which human beings were held separate from the web of life. These errors of Cartesian dualism became part of the organizational structures of power in an era of colonial conquest of the rest of the world, and are currently part of the ongoing structural violence of our economic and political system. This violence is embodied in the ordinary and taken-for-granted patterns of how the world works, and has its ongoing manifestation through and within our bodies.

Soiled is, in simple terms, an installation of drinking glasses on pedestals filled with soil on tables. The glasses are, in this case, referred to as chalices, as the etymology of the word chalice leads back to the act of ingesting, and ingesting is, in simple terms, the point. Every piece of matter we ingest is suffused with its stories, connections, and meanings that intersect with our stories and our bodies. Research suggests that our environment not only manifests in our biology but is carried forward at the molecular level through epigenetics, causing changes that influence how our genes work and can be passed on to future generations.

For Soiled, each chalice is filled with a series of materials all referring back to the human body and the soil they are in, and their interconnected narratives. Inside the chalices, materials crystallize, ferment, and grow together, active forces creating new growths and new connections, just like the materials we ingest. There is - for example - 150-year-old

Washington coal that still smells of deep smoke with its intertwined stories of mines,

forests, and black lungs, swaying alongside the extract of thorny tree trunk wood found largely in Mexico and exported by the Spaniards in the 16th century, with its rich purple tones and stories of lands and colonization. There are also, among others, red algae carrageenan and red sugar crystal marshmallows and what material processes and relationships they bring, quite literally, to the table.







The Goblets (Soiled) 1-7 2021

30x42x30cm

Soil, glass vitrine, acrylic paint, MDF, glass goblet



The Goblets (Soiled) 1-7 2021

30x42x30cm

Soil, glass vitrine, acrylic paint, MDF, glass goblet





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30x42x30cm

Soil, glass vitrine, acrylic paint, MDF, glass goblet



#### AVAILABLE WORKS

Soiled #1

2021 - Glass, wood, paint, pigments. Right on the glasses: salts, pigments, silicone polymer 42 x 30 x 30 cm – Unique piece





#### AVAILABLE WORKS

Soiled #2

2021 - Glass, wood, paint, pigments. Right on the glasses: salts, pigments, silicone polymer 42 x 30 x 30 cm – Unique piece



#### AVAILABLE WORKS

Soiled #3

2021 - Glass, wood, paint, pigments. Right on the glasses: salts, pigments, silicone polymer 42 x 30 x 30 cm – Unique piece





#### AVAILABLE WORKS

Soiled #4

2021 - Glass, wood, paint, pigments. Right on the glasses: salts, pigments, silicone polymer 42 x 30 x 30 cm – Unique piece



#### AVAILABLE WORKS

Soiled #5

2021 - Glass, wood, paint, pigments. Right on the glasses: salts, pigments, silicone polymer 42 x 30 x 30 cm – Unique piece



#### AVAILABLE WORKS

Soiled #6

2021 - Glass, wood, paint, pigments. Right on the glasses: salts, pigments, silicone polymer 42 x 30 x 30 cm – Unique piece





## AVAILABLE WORKS

### Soiled #7

2021 - Glass, wood, paint, pigments. Right on the glasses: salts, pigments, silicone polymer 42 x 30 x 30 cm – Unique piece

## CV

Born 1974, Bodø, Norway. 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 the Arts, NO

2000-04 Bergen Academy of the Arts (Prof. Jeannette Christensen), KHIB, Bergen, NO

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

### SOLO-EXHIBITIONS (FROM 2009)

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

2019 The Goblets, 1857, Oslo, NO

2017 Mattering Waves, Entrée 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-Løw-Sandbeck, The Vigeland Museum, Oslo, NO

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

The Aforementioned Lack of Clarity, Landings Project Space, Vestfossen, NO

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

2009 Sliding, Künstlerhaus Bethanien, Berlin, DE

### SELECTED GOUP EXHIBITIONS (FROM 2009)

2021 Liverpool Biennial 2020, curated by Manuela Moscoso, Liverpool, UK

Liquid Life, curated by Marta Kirszenbaum, at Kistefos Museum, Jevnaker, NO.

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

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

THERE IS NO PLACE LIKE HOME, OSL contemporary, Oslo, Norway

2019 Art Encounters Biennial 2019, curators Maria Lind & Anca Rujoiu, Timisoara, ROU

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

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

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

Selflessness, curator Steffen Håndlykken/1857, Kunstnernes Hus, NO

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

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

The Micro Challenge, Vitenskapsfestivalen, Trondheim Kunstmuseum Gråmølna, Trondheim, NO

2018 Art & Science (NATURvitenskap), curator Randi Thommessen, Trondheim Kunstmuseum, NO

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

Frail Mighty, curator Prosjektrom Normanns, Kunsthall Stavanger, Stavanger, NO

Soon Enough: Art in Action, curator Maria Lind, Tensta Konsthall, Spånga, SE

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

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

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

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  
Form Matters, Matter Forms, A Palazzo Gallery, Brescia, IT  
Electron Sea, presentation at Independent Brussels curated by 1857, Brussels, BE  
Treasures, curator Knut Ljøgdø, Northern Norway Art Museum, Tromsø, NO
- 2015 2015 Triennial: Surround Audience, curators Lauren Cornell & Ryan Trecartin, New Museum, NY  
Kuppelkupp, Frida Hansen: Art Nouveau in Full Bloom, curator Hanne Ueland, Stavanger Art Museum, NO  
Distant Moods in a Blue Evening, curator Inga Stêimane, Cesis Art Festival, Riga, LV
- 2013 Momentum 2013 - 7th Nordic Biennale of Contemporary Art, curators Ekroth/Hammer, Moss, NO  
2012 f you want it you can get it for the rest of your life, curator Erlend Hammer, ISCP, NY, USA  
Lot, curators N/V Projects, Cul de Sac Gallery, London, GB  
Berlin. Status, curators Christoph Tannert/ Svein Drühl, Künstlerhaus Bethanien, Berlin, DE  
Higher Ground, curator Lise Dahl, Northern Norway Art museum, Tromsø, NO
- 2011 Morgenrøde, curator Naoshi Ôkura, KOBE Biennale 2011, Kobe, J  
Half Square- Half Crazy, curators Marco Bruzzone/Andreas Grulli, VIAFARINI, Milano, IT  
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  
Lob der Kritik, curator Andreas Schlaegel, Fruehsorge Galerie, Berlin, DE
- SELECTED PRESS BIBLIOGRAPHY (FROM 2009)**
- 2018 Martine Hoff Jensen, "Kunstner Ane Graff blir Norges eneste representant på Veneziabiennalen 2019", D2  
Milou Allerholm, 'Konsten som griper in i akuta miljøfrågor', DN.se, 22.02.18  
Karsten Thurfjell, 'Tensta konsthall firer 20 år med framtidsspaningar', sverigesradio.se, 12.02.18  
Karsten Thurfjel, Radiointervju, 'Metallexperiment, indiska gatsopare och digitala bergatroll', 2:24 min, sverigesradio.se, 12.02.18  
2017 Emma Carr, 'Must-See Art Guide: Philadelphia', artnet.com, 27.07.17  
Nikita Mathias, 'Utenfor rekkevidde', Kunstkritikk.no, 13.06.17  
Victoria & Andreas, 'Performance night at the museum', viserpaakunst.com, 09.06.17  
Maria Lind, 'Molecular Dramas', ArtReview, May 2017  
Stian Gabrielsen, 'Arnesteder for ambisjon', Kunstkritikk.no, 31.03.17  
Ben Eastham, 'Myths of the Marble', art-agenda.com, 30.03.17  
Emil L. Mohr, 'Ane skaper bølger i Harlem', Avisa Nordland, 13.03.17  
Ane Graff & Alex Klein, In Conversation, Entrée Radio, 04.03.17  
Pernille Albrethsen, 'In Front of the Marble Screen', Kunstkritikk.no, 22.02.17  
Øivind Storm Bjerke, 'Virkelighet og uvirkelighet', Klassekampen, 08.02.17  
Morten Andenæs, 'Myths of the Marble', Objektiv, 07.02.17  
Kjetil Røed, 'Sjeldent nyansert om digitalisering', Aftenposten, 03.02.17 <https://leipglo.com/2017/01/17...>  
2016 Aileen Burns & Johan Lundh, 'Advancing the Minor Institution', Kunstkritikk.no, 12.09.16  
2015 Shana Beth Mason, 'The New Museum Triennial: Surround Audience', Kunstforum.as, 10.03.15  
Anouk Kruithof 'The Only All-Female All-Art Review', Metropolis M, 05.03.15  
Edit., 'New Museum 2015 Triennial: "Surround Audience"', moussemagazine.it, 05.03.15  
Pernille Albrethsen, 'Avatarene', Kunstkritikk.no, 03.03.15  
D. Creahan, 'The New Museum Triennial: "Surround Audience"', artobserved.com, 03.03.15  
Edit., New Museum Triennial: Surround Audience, Contemporaryartdaily.com, 01.03.15  
Benjamin Sutton, The New Museum's Triennial Surrounds Audience with Too Much Art, Hyperallergic.com 24.02.15



Kjetil Røed, 'New Museum-triennalen: Tenker i mellomrommet', Aftenposten, 20.02.15  
Katy Diamond Hamer, 'Surround Audience: 2015 Triennial', eyes-towards-the-dove.com  
2014 Kristian Skylstad, 'Hvordan du endres, celle for celle', Kunstkritikk.no, 22.08.14  
Silje Rønneberg Hogstad, 'Utrolig skummelt. Veldig viktig', Billedkunst nummer 5, 2014  
Tommy Olsson, 'Teksten, stilen og tekstilen', Klassekampen 09.07.14  
2013 Mathew Rana, 'Current shows: Ane Graff', Frieze.com, 15.04.13  
Milena Høgsberg, 'City report: Oslo', Frieze no. 154, 01.04.13  
Caroline Woodley, "Neither-Nor: Momentum 7, the 2013 Nordic Biennale", Afterall,  
16.09.13 Line Ulekleiv, 'Hvem, hva, hvorfor –Momentum 7', Billedkunst no. 5, 01.09.13  
Mona Pahle Bjerke, 'Sterke verk i svak ramme', NRK.no, 27.06.13  
2012 Stefan Thorsson, 'Simplicity full of nuances', Kunstforum.as, 07.12.12  
Kjetil Røed, 'Fornem brutalitet', Kunstkritikk.no, 04.12.12  
Mona Gjessing, 'En vital vinterreise', Klassekampen, 28.11.12  
2011 Nicolai Strøm-Olsen, "Se til fortiden for å se nåtiden", KUNSTforum, 26.07.11  
2010 Johanne Norby Wernø, "Tegne-Grand Prix", Morgenbladet, 14.05.10  
Synnøve Vik, "Tegning i nye rom", Billedkunst, 10.05.10  
Arnt Fredheim, "Store øyeblikk og store uvesentligheter", Moss avis, 18.05.10  
2009 Børre Haugstad, "De nye kunststjernene", VG, 17.11.09  
Frans Josef Petersson, "Temat skymmer sikten", Aftenbladet, 07.10.09  
Sebastian Johans, "Hur skal vi överleva?", UNT.SE, 05.10.09  
Nils Forsberg, "Livsformer / Bonniers konsthall", Expressen, 02.10.09  
Anders Olofsson, "Livsformer", Konsten.net, 26.09.09  
Marte Spurkeland, "Steininger", D2, 18.09.09  
Arve Rød, "Veggmonologene", Dagens Næringsliv, 08.06.09  
Erik Bjørnskau, "Snakker til veggen", Aftenposten, 08.06.09  
Kjetil Røed, "Tegningens mulige konsekvenser", Billedkunst 2/ 2009 Arve Rød,  
"Tegning og tid", Dagens Næringsliv, 28.02.09

2015 The National Museum of Art, Architecture and Design, Norway KORO / the  
Norwegian Parliament  
2014 Statoil Art Collection  
KORO / Public Art Norway  
2013 Sørlandet Art Museum  
2011 Northern Norway Art Museum

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