

CORE,
MANTLE,
CRUST

MARKUS VON
PLATEN &
JOHAN
ROSEN MUNTHE

KUNSTHAL
NORD
5.11 – 18.12.16

Som et eksperimenterende crossover mellem viden-skab og kunst er udstillingen *Core, Mantle, Crust* produceret direkte til Kunsthall NORDs særlige arkitektur. Titlen refererer til forskellige strukturelle lag - fra kerne over kappe til skorpe - og ved at benytte en række medier som skulptur, installation og video har de to billedkunstnere Johan Rosenmunthe og Markus von Platen skabt en række utraditionelle værker, der måske kan skabe nye, abstrakte forbindelser mellem arkæologiteori, teknologi, billedkunst samt begreberne tid og rum.

Her er en mængde forskellige tredimensionelle værker lavet af utraditionelle materialer, en special-indrettet biograf, hvor man kan opleve en visuel bevægelse gennem en 3D-animeret stenhule, store billeder af krydsninger mellem organisk og uorganisk materiale samt en videoinstalltion, der tematiserer udvindingen af digital valuta i Asien.

Udstillingen omfatter også en samling svovl-skulpturer, der er udstyret medudsugningsrør, så svovldampene bliver ført direkte ind i Nordkrafts ventilationssystem. Værkerne er resultatet af et usædvanligt tværfagligt forskningsprojekt i svovl-baserede afstøbningsprocesser, der er udviklet i samarbejde med undervisere og studerende fra Institut for Kemi og Biovidenskab ved Aalborg Universitet.

Med deres udstilling ønsker Johan Rosenmunthe og Markus von Platen at undersøge, hvordan videnskabens mønstre og systemer kan fortolkes som kunstneriske udtryk, der udfordrer begge positioner og ikke mindst publikums forestilling om, hvad kunst er og kan. Og ved at give kunstnere mulighed for arbejde i feltet mellem teknologisk forskning og legende, visuel kunst er det vores mål at ramme et bredt publikum, som måske tilmed får lyst til at dykke ned i den videnskabelige forskning og 'tænke med'.

Kunsthal NORD vil gerne takke Johan Rosenmunthe og Markus von Platen for deres store engagement og for at have modet til at koble deres to individuelle kunstneriske praksisser for at skabe nye, interessante samproduktioner. Også tak til Nikolaj Stobbe for at have skrevet katalogteksten og tak til de mange, der har hjulpet med opbygningen af *Core, Mantle, Crust* og til de fonde, som generøst har støttet os. Uden deres hjælp havde det ikke været muligt at realisere udstillingen.

Preface by Henrik Broch-Lips

As an experimental crossover between science and art, the exhibition *Core, Mantle, Crust* is produced especially for the peculiar architecture of Kunsthal NORD. The title refers to various structural layers - and by using

a number of different media such as sculpture, installation and video, the two artists Johan Rosenmunthe and Markus von Platen have created a body of untraditional works, that may form new and abstract connections between archaeological theory, technology but also the concepts of time and space.

Presented is a group of various three-dimensional works made from unusual materials, a specially made cinema where the viewer follows a visual movement through a 3D animated cave, large-scale images of blended organic and non-organic matter as well as a video installation about the extraction of digital currencies in Asia.

The exhibition also encompasses a collection of sulphur-based sculptures, equipped with tubes so that the vapor from the sulphur is transported back into to the ventilation system of Nordkraft. The sculptures is the result of an atypical collaboration between lecturers and students from The Department of Chemistry and Environmental Engineering at Aalborg University.

With their current exhibition Johan Rosenmunthe and Markus von Platen seeks to investigate patterns in science that may be interpreted as artistic expressions, challenging both fields- and not least, the very idea of what art is and can be. By giving the artists the opportunity to work in the space between technological science and playful visual art, it is our goal to attract a wide

audience and encourage them to follow along the string of thought set forth by the scientific research presented in the exhibition.

Kunsthal NORD wishes to thank Johan Rosenmunthe and Markus von Platen for excessive engagement and for having the courage to join their individual practices, in order to produce these new and interesting collaborative works. We also wish to thank Nikolaj Stobbe who has written the catalogue text, as well as all the people that helped building up *Core, Mantle, Crust* and the funds that generously has supported us. Without your help, it would not have been possible to realize the show.

Artist bios

Johan Rosenmunthe (b.1982) lives and works in Copenhagen. His work spans from artist's books to sculptural installations and performances and deals with potential energy, time and archaeology. He has recently exhibited at Tranen (Gentofte), Atelier Néerlandais (Paris), Museum of Contemporary Art Santa Barbara and performed at Tate Modern (London) and C/O Berlin.

Markus von Platen (b.1984) lives and works in Copenhagen. His work often deals with socioeconomic constructions in relation to technological systems, and ranges between sculptural objects, film and photography. Recent exhibitions includes Kunstnernes Hus (Oslo), Geumcheon (Seoul), ESLXA (Los Angeles) and Kaliningrad Art Museum.



Answer: Styrofoam deathlessness
Question: How long does it take?¹

Sådan svarer og spørger digteren Evelyn Reilly i digt-samlingen *Styrofoam* fra 2009. For nedbrydningstiden for Styrofoam er lang – muligvis længere end menneskehedens eksistens. Måske vil fremtidens arkæologer grave Styrofoam op af jorden og tro, at det har haft enorm kulturel betydning og høj status for os. Måske vil de præsentere det i montrer på kulturhistoriske museer. Eller bande og svovle, når endnu en blok viser sig i den mørke muld eller skyller ind på strandbredden, fordi det netop på grund af sin "udødelighed" akkumuleres. Men hvad er Styrofoam egentlig? En form for flamingo eller polystyren? Reillys bud lyder: *a kind of slime with polystyrene beads in it / that can be used to transform almost any object / into a unique work of art.*²

Et biprodukt³, som skifter ontologisk status afhængig af sin kontekst.⁴ Styrofoam kan også karakteriseres som et *hyperobjekt* i filosoffen Timothy Mortons forstand, dvs. et objekt, der er så massivt distribueret i tid og rum, at det transgenderer spatiotemporal specificitet. Hyperobjekter begynder at vise sig i miljømæssige kriser og kan ikke reduceres til det enkelte stykke Styrofoam, men udgør den totale mængde, der findes på Jorden.⁵ Nogle af disse spekulationer er nærværende i *Previous Build*

(Markus von Platen, 2016), hvor de industrielt fabrikerede blokke af Styrofoam er indsmurt og penslet med en form for polymerisk gips, sprayet med maling og overfladebehandlet, således at de fremstår som et langt mere massivt materiale. De er præsenteret sammen med afstøbninger af jordhuller, der er overhældt med flydende aluminium. *Previous Build* er placeret på gulvet, op ad væggen og på en række podier og fremstår som nøje udvalgte og betydningsfulde objekter. Løsrevet fra deres konventionelle kontekst transformeres de, som Reilly skriver, til kunstværker eller artefakter, en uddød kulturs vidneudsagn, som arkæologen har gravet op af jorden.

Interpreting artifacts within open systems (Johan Rosenvunthe, 2016) kan betragtes med samme optik. Her ses syv gummiafstøbninger af eksisterende objekter i enten 1:1 eller med lettere modificeringer: et luftfilter, industrielle dele, en motor, et stykke brændt træ og gips m.m. Et system af slanger forsyner objekterne med luft fra en tilkoblet primitiv respirator, hvilket får objekterne til at puste sig op og trække sig sammen – som et åndedræt. Nogle af dem er bemalet sporadisk: farverne fra en blå pilefrø eller fra pandehuden på den indiske elefant. På grund af manglende viden er noget gået galt – misfortolkninger i et forsøg på at genskabe arter eller objekter på grundlag af for få spor; knogler, et DNA-molekyle.

"Time that arrives from the future", reciterer en næsten hypnotisk stemme, mens den enorme 3D-animerede grotte omslutter det fredeligt rekognoscerende blik i

filminstallationen *A time of irregular pulsation between the appearance and disappearance of rhythms* (Markus von Platen & Johan Rosenmunthe, 2016). Liggende på en briks, der er overhældt med en slags ekspanderende skum, ser man op på det store lærred, der er spændt ud mellem rummets fire vægge. I grottens tilsyneladende uendelighed aktiveres en form for sublim tilstand, hvor den overvældende natur virker faretruende og klaustrofobisk på grund af de svage konturer og grottens grænseløshed. Billedet peger på metonymisk vis ud over billedrammen, og forestillingsevnen forsøger at udbygge den animerede natur i det uendelige, men kan simpelthen ikke fatte det. For grotten kan ikke rummes i ét blik og overskridt dermed enhver sansbar målestok.⁶ Grotten er et billede på det, som man med et filosofisk begreb kan kalde *dyb tid* – Jordens geologiske tid.⁷ I hulen er fortid, nutid og fremtid dog ikke en klar kronologi, men sammensmeltede størrelser. Monologen, der understøtter billedsiden, er en collage af citater fra arkæologiske og filosofiske tekster, lister over tidsbegreber, Philip K. Dicks *The Minority Report* og Alan Turings noter fra sit arbejde med en tidlig computermodel. Videnskab er blandet sammen med fiktion, og spekulation og hierarki mellem de forskelligartede discipliner er her brudt ned.

1 Reilly, Evelyn: *Styrofoam*, Roof Books, 2009: p. 9

2 Ibid.: p. 10

3 Et biprodukt skal læses som et sekundært produkt der kun er i kraft af et det primære produkt. Beholderen (sekundær) der holder kaffen (primær) varm eller emballagen der beskytter TV'et.

4 Her forstås ontologisk status som objektets værensmæssige beskaffenhed. En abstrakt beskrivelse af de egenskaber og betydninger objektet besidder.

5 Morton, Timothy: "Introducing the idea of 'hyperobjects'", High Country News (15. Januar, 2015)

6 Denne læsning er inspireret af filosofferne Immanuel Kants og Edmund Burkes teorier om *det sublime*.

7 Oversat direkte fra den engelske term: *deep time*.





Dual Aspect / Arche / In Slow Decay

3 C-prints with oxidized copper frames.

Markus von Platen, 2016

70 x 100 cm ↑

Previous Build

Styrofoam, polymer plaster, spray, plaster castings,

aluminium castings, aluminium podiums, glass.

Markus von Platen, 2016

6 x 5 x 1 m ↘





Interpreting artifacts within open systems

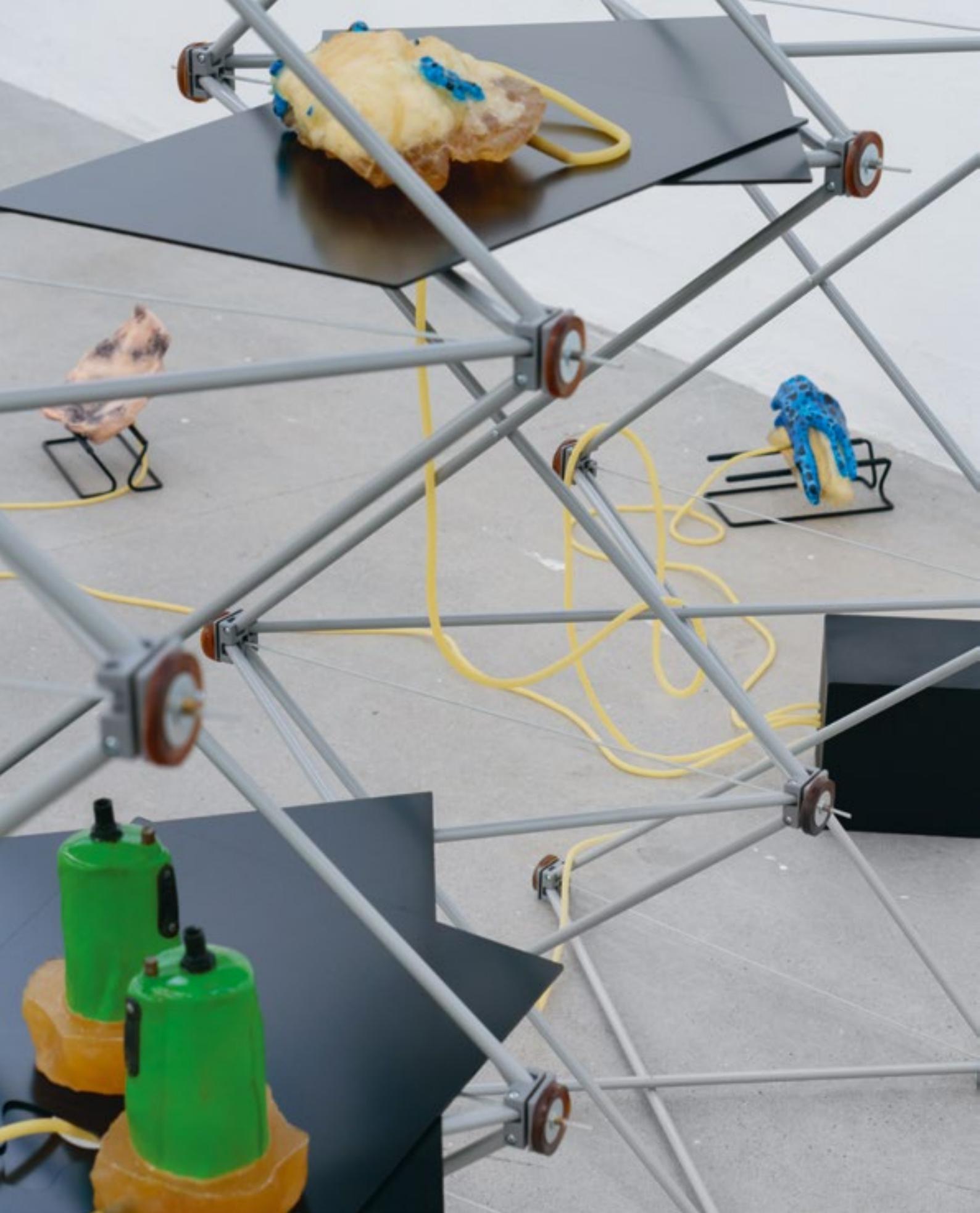
PU rubber castings, flexible PU foam, paint, latex tube, electronic switch-system, air pump, modified fair stand, lasercut ABS.

Johan Rosenmunthe, 2016

5 x 3 x 1.6 m ↘









Der kan trækkes flere paralleller mellem tekstrahmenterne i filmen til de andre værker i udstillingen. I fortællingen om indbyggerne på øen Yap bliver der præsenteret et helt unikt monetært system, hvor beboerne udveksler enorme stentavler ved vigtige handler. En tredjepart står for bogføringen, således at de altid kan klarlægge handlerne, hvis der skulle opstå en konflikt. Denne gennemsigtighed, hvor hver eneste transaktion kan spores tilbage, finder sin pendant i måden, minedriften på bitcoin og andre *crypto-currencies* foregår på. I noget, der er indrettet som et baglokale eller et lager i kunsthallen, står værkerne *Erupter 1 + 2* (Markus von Platen, 2015) og *BTCWOWGOLD* (Markus von Platen, 2016) som netop *miner* bitcoins. I *BTCWOWGOLD* foregår det så at sige i *real-time* på en række skærme, der i sin præsentationsform mimer en børsmæglers setup. Udvindingen af den virtuelle valuta foregår simultant med en loop-sekvens fra computerspillet *World of Warcraft*, hvori indsamlingen af guld er outsourcet til såkaldte *gold farmers* et sted i Kina. En anden video viser et bylandskab i Korea med dobbeltekspóneringer af blandt andet *bitcoin mining rigs* – den virtuelle verdens fysiske forankrethed. Disse *forretninger* er akkompagneret af et sfærisk lydtapet og stemmer, der kommenterer handlingerne i WoW.

I et andet væsentligt tekststykke i filminstallationen beskrives begrebet *out-of-place artifact*. Det er en spekulativ term opfundet af kryptozoologen Ivan Terence

Sanderson, som kan beskrives som et objekt af historisk, arkæologisk eller palæontologisk interesse fundet i en usædvanlig eller næsten umulig kontekst. Et sådant *out-of-place artifact* er et objekt, som udfordrer konventionel historisk kronologi, ved at være for avanceret for den daværende civilisation, eller ved at foreslå en menneskelig tilstedeværelse langt før mennesket burde have eksisteret. Det er et pseudovidenskabeligt begreb, som primært forekommer i konspirationer eller vilde spekulationer. I det perspektiv kan blandt andet de afbildede genstande på de tre fotografier *Untitled, F.C. – D.C.* og *OOPART* (Johan Rosenmunthe, 2016) beskrives. Her ses scannet organisk og uorganisk materiale i høj opløsning. Printene er monteret med motivet helt op mod glasset for at mime billedernes tilblivelse, hvor det registrerede materiale lå direkte på scannerens glas. Gule Post-its med tal, der indikerer ukendte referencer, ler, græs, vand, tang, knogler, en gipsafstøbning af et stykke brændt træ, kemikalier, hvid fugemasse, som slanger sig, marke-ringer direkte på glasset – ligesom som ét af værkerne forsætter ud over rammen, ud på væggen, hvor en række af bogstaver er listet og overstreget. Ansamlinger, der fremstår som relikvier⁸ hvis betydning er glemt og nu forsøgt opklaret gennem en idiosynkratisk metode med et uvist formål.

8 Her tænkes især, men ikke kun, på en lille kasse med relikvier der ligger i kapellet Sancta Sanctorum i bygningskomplekset Lateranet i Rom. Den indeholder sten og stykker af træ som hver har en græsk påskrift fra 500-600-tallet med navnet på det sted de blev fundet. En sten fra Golgata, hvor Jesus blev korsfæstet og et træstykke fra Zion Bjerget blandt andet.

Untitled / F.C. - D.C. / OOPART

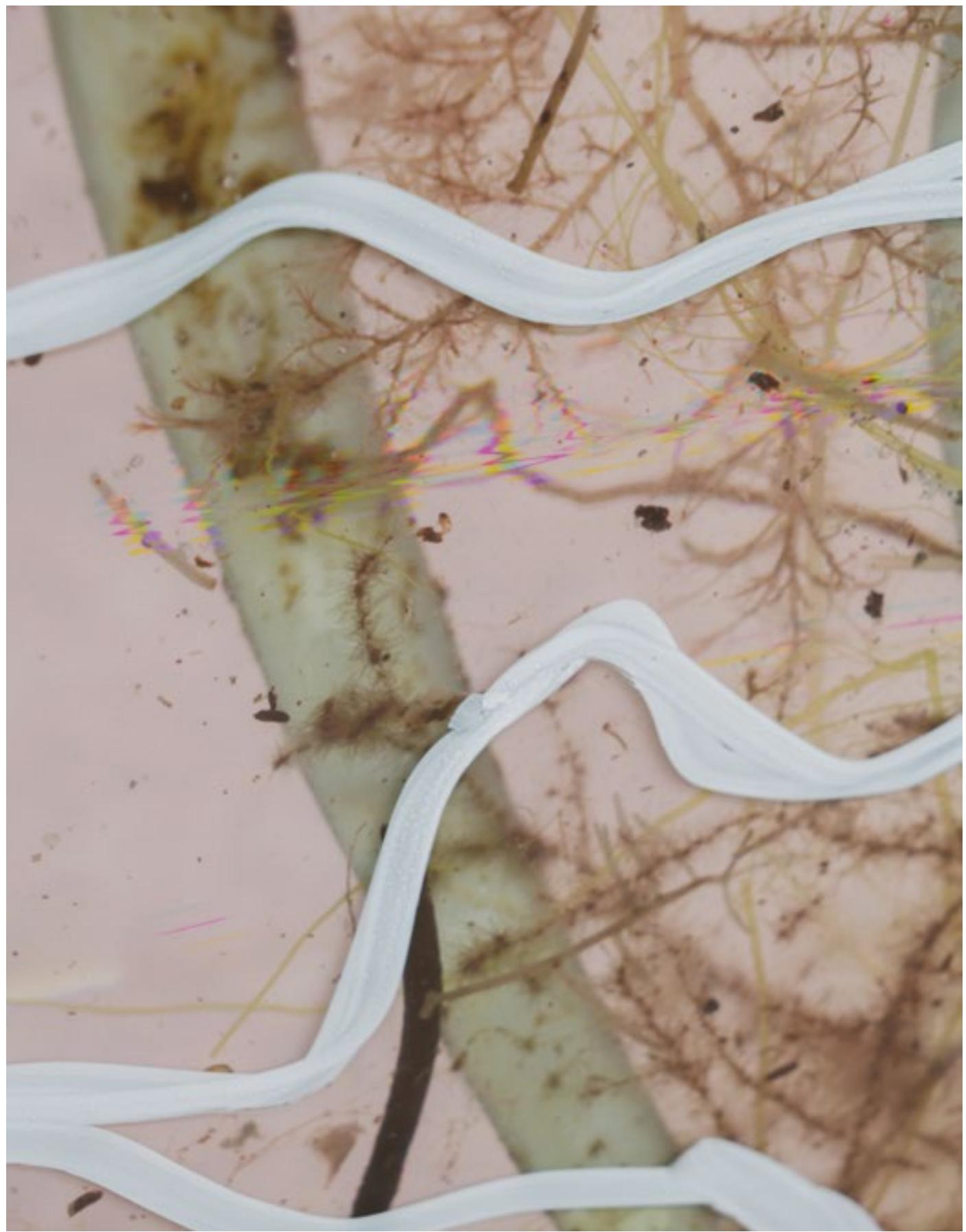
3 Archival pigment prints, frames, marker, post-it's.

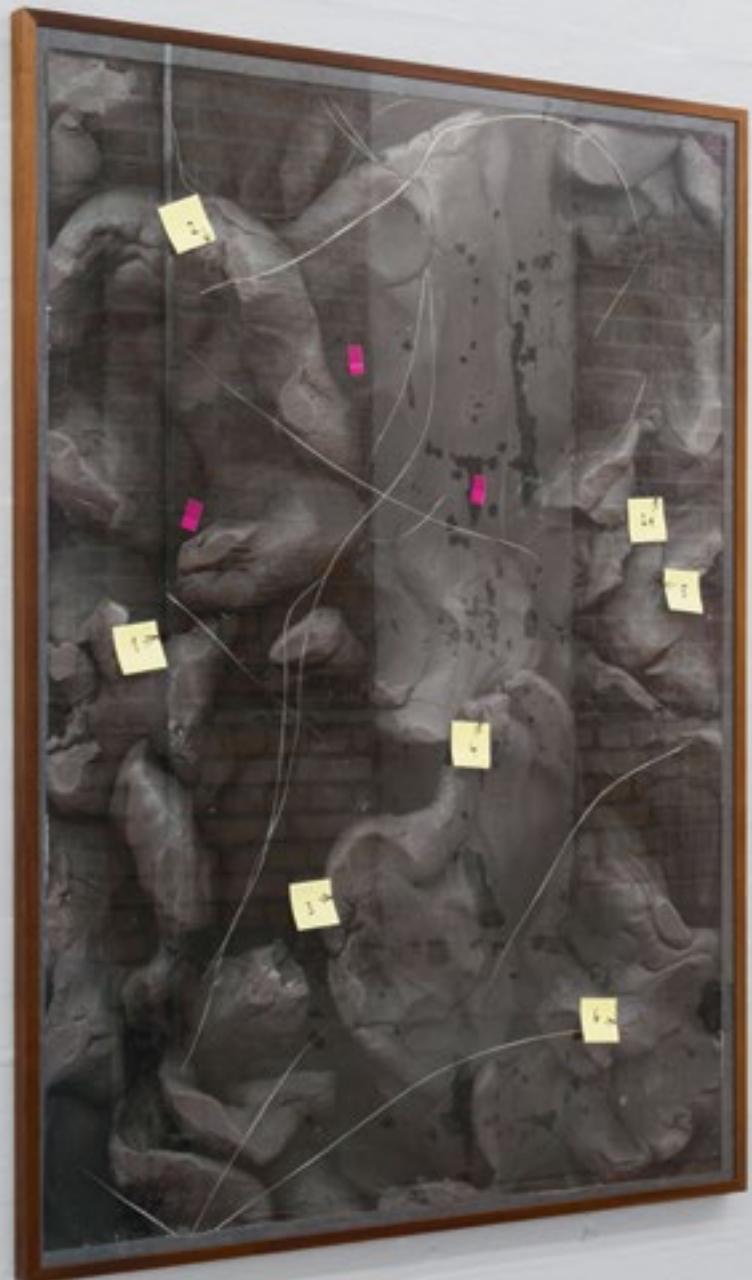
Johan Rosenmunthe, 2106

143 x 193 cm ↗

↑
2 A

← 5







Interpreting artifacts within open systems

PU rubber castings, flexible PU foam, paint, latex tube, black mirrors.

Johan Rosenmunthe, 2016

3 x 1.5 x 0.4 m ↓





CEMEX

I *Sulfuric Gas Tableau* (Markus von Platen & Johan Rosenmunthe, 2016) bliver udvindingen af svovl iscenesat på tre fladskærme. På to af dem ses et røgfyldt laboratorium, hvor et kamera monitorerer omkring en model af et bjerg. En projektor belyser den ene bjergside med en række sekskantede felter, der kan associeres med et computerspil som *Civilization* og dets måde at illustrere ressourcerige områder på. På den tredje skærm vises en 3D-scannet udgave af samme bjerglandskab udsmykket med alkymisternes symbol for svovl.

Kulturhistorisk set er svovl tæt forbundet med forestillinger om helvede, ligesom det i alkymien er et helt centralt element, der står for en række universelle værdier. I dag forbindes svovl og især brugen af svovlforbindelser (som svovlsyre) med en verdensomspændende industri, der spiller en afgørende rolle i den globale økonomi. Svovl udvindes ved minedrift i blandt andet indonesiske vulkaner og bruges i utallige produkter som batterier, gummi, kosmetik, tændstikker og film. *Resin Tomb* (Markus von Platen & Johan Rosenmunthe, 2016) er en serie af skulpturer støbt enten i rent svovl eller i sammensætning med stærk lim. Skulpturerne er produceret i samme støbeform med variationer i graden af opvarming, omdrejningshastighed og hærdning. Dette skaber gentagelser i formen, men forskellige udtryk i overfladen, ligesom svovls karakteristiske gule farve optræder i flere nuancer. Nogle af skulpturerne er præsenteret i montrer, hvorfra nogle er tilsluttet bygningens udluftningssystem.

Dette spejler både udvindingsmetoden af svovl, hvor lignende rør bruges, ligesom det refererer til bygningens tidligere funktion som varmeværk. Det er svært at placere denne "begravelsesplads" for svovlstykkerne geologisk og i tid: Kommer svovlstykkerne fra dyb fortid, eller er de fra en fjern fremtid, fra det ydre rum eller fra Jordens indre? Som et svirp med halen er seriens titel, *Resin Tomb*, desuden et anagram for det ældre engelske ord for svovl, *brimstone*. Dette ord forbindes oftest med vendingen *Fire and Brimstone*, som beskriver det sted, hvor de vantro ender deres dage. Svovl konnoterer altså et helvede, en underverden i flammer.

Et varsel om en mulig fremtid, hvor naturen i al sin ukontrollerbarhed bryder gennem det kultiverede, som i fotocollagen *In Slow Decay* (Markus von Platen, 2016). En særlig "optimistisk"- apokalyptisk tone er gennemgående i udstillingen, og i undersøgelsen af økonomiske systemer, ritualer, videnskab, udvinding af ressourcer, materialiteter, kunst, pseudovidenskab, hyperobjekter og alkymi bliver problemstillinger vedrørende klima-forandringerne i en antropocæn tidsalder, deres årsag og konsekvens belyst fra en forestillet og spekulativ fremtids perspektiv. En abstrakt verdensorden versus en fysisk verdens tingslighed. Et studie i disses ontologier fra kernen gennem kappen til skorpen!

A time of irregular pulsation between the appearance and disappearance of rhythms

3D rendering 23min, 5.1 surround, custom made deck chairs, flexible PU foam.

Markus von Platen & Johan Rosenmunthe, 2016

7 x 7 x 9 m ↘







The present
and the past,
co-existing

Time arrives from
the future

An amorphous
concept of time

Future-mining
– excavation from the
future in the present

Déjà vu

Imagining the
future in the past

Gravitational
time dialation



Answer: Styrofoam deathlessness
Question: How long does it take?¹

The poet Evelyn Reilly answers and then poses this question in her 2009 publication *Styrofoam*. The time it takes for Styrofoam to decompose is long, possibly even longer than humanity is likely to exist. Perhaps in the future, archaeologists will excavate Styrofoam and believe that it had enormous cultural significance and status for us in previous times. Perhaps they will present it in vitrines in ethnological museums. Or maybe they will curse themselves when yet another block unveils itself in the dark soils, or washes ashore, exactly caused by the accumulation of this deathlessness. But what is Styrofoam after all? Reilly attempts to explain: *a kind of slime with polystyrene beads in it / that can be used to transform almost any object / into a unique work of art.*²

Styrofoam is a by-product³ that changes its ontological status depending on the context.⁴ It can be characterized as a *hyperobject* as defined by the philosopher Timothy Morton; i.e. an object which is so massively distributed in time and space, that they transcend spatiotemporal specification. Hyperobjects start to appear in times of ecological crisis, and cannot just be reduced to a single

block of Styrofoam, but are the sum of the total amount present on the planet.⁵ Some of these speculations are present in *Previous Build* (Markus von Platen, 2016), where industrially fabricated blocks of Styrofoam have been covered with a polymeric plaster, spray-painted and polished to appear as a far more massive material. They are presented along casts of the actual ground, drenched with liquid aluminium. *Previous Build* is placed on the floor, leaning against the wall and on a number of podiums. They appear as meticulously selected objects of importance. Detached from their original context, they become, as Reilly writes, works of art or artifacts, evidence of an extinct species, unveiled from the ground by the archaeologist.

Interpreting artifacts within open systems (Johan Rosenmunthe, 2016) can be seen from a similar perspective. Seven rubber-casts of existing objects, either 1:1 or with minor modifications. An air filter, industrial parts, a motor, burnt wood, plaster, etc. A system of tubes connects the objects to a primitive respirator, causing them to deflate and inflate as if breathing. Some are sporadically painted. The colours of a blue poison dart frog or the skin from the forehead of an Indian elephant.

1 Reilly, Evelyn: *Styrofoam*, Roof Books, 2009: p. 9

2 Ibid.: p. 10

3 A by-product is here understood as a secondary product, only defined such by the association to the primary product. The container (secondary) which keeps the coffee (primary) hot or the packaging that shields the TV.

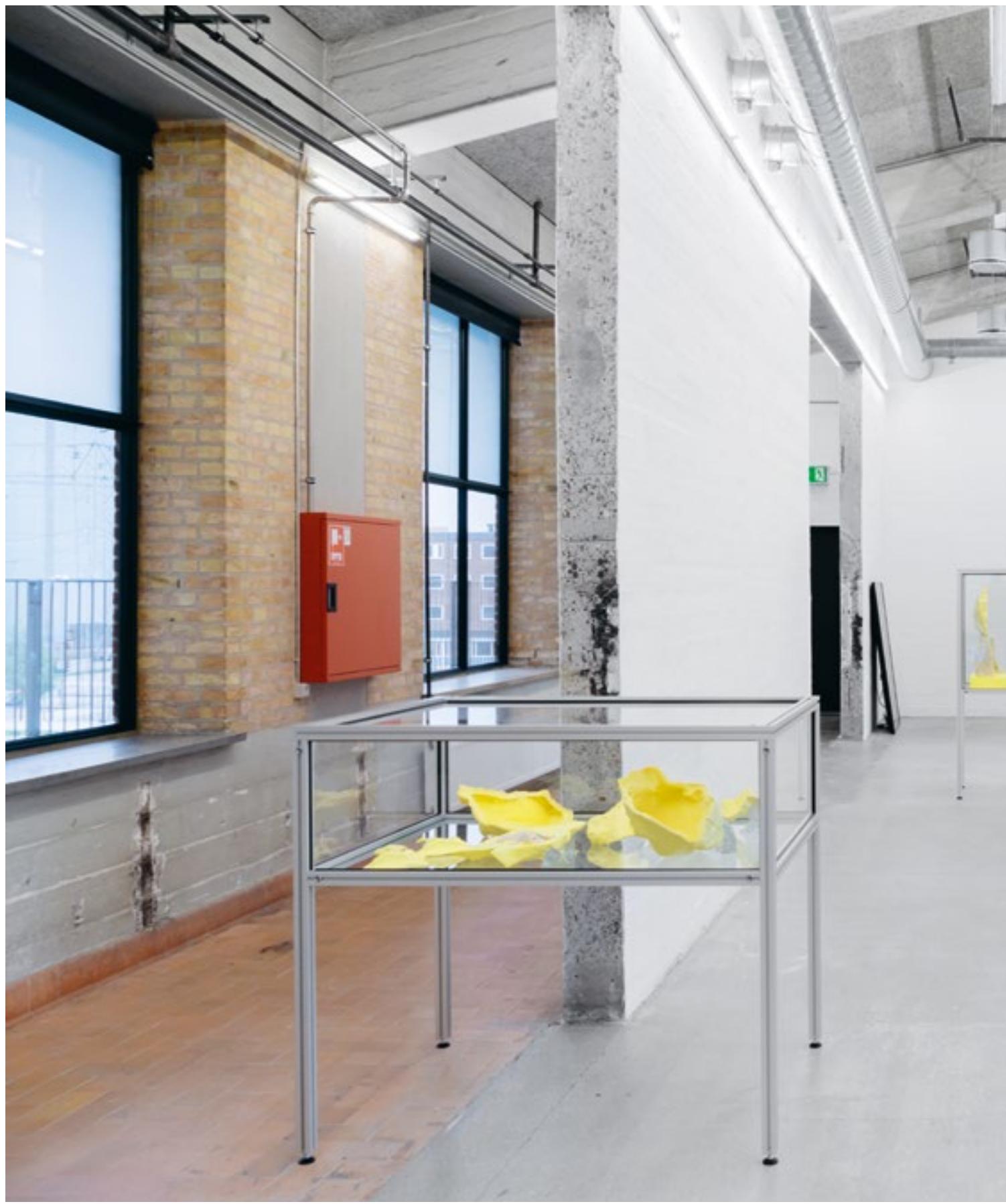
4 Here, the ontological status is the condition of objects state of being. An abstract description of the significant characteristics of the object.

5 Morton, Timothy: *Introducing the idea of "hyperobjects"*, High Country New (January 15, 2015)

Because of the missing information something has gone wrong; as failed attempts to recreate species or objects on the basis of only a few traces, bones, a DNA molecule.

"Time that arrives from the future", a hypnotic voice recites while the enormous 3D-animated cave encloses the peacefully reconnoitring gaze in the film installation *A time of irregular pulsation between the appearance and disappearance of rhythms* (Markus von Platen & Johan Rosenmunthe, 2016). While lying on deck chairs covered with an expanding foam, the viewer observes the large screen suspended above. The immersive perpetuation of the cave activates a kind of sublime state of being; the vague contours of the cave's infinite space makes the overwhelming nature seem menacing and claustrophobic. Metonymically, the image extends beyond the picture frame, imaginably continuing the animated nature into eternity. Impossible to perceive at a glance, it exceeds any kind of sensory measure.⁶ In philosophy, the cave is an image often used to describe the term *deep time*, a measure of the Earth's geological time. In the cave, past, present and future are not chronological but merging entities. The monologue accompanying the images is a collage of quotes from archaeological and philosophical texts, listing different notions of time, Phillip K. Dick's *The Minority Report* and Alan Turing's notes from his early computer models. Science mixed with fiction and speculation, any hierarchy between the various disciplines is dissolved.

Many parallels can be drawn between the text fragments in the film and the other works in the exhibition. In the story of the inhabitants of the island Yap, a truly unique monetary system is introduced; the islanders use large stone discs as exchange in important transactions. A third party is in charge of bookkeeping, which means that every act of exchange is charted, to avoid any future disputes. This transparency, where every transaction can be back-traced is similar to how Bitcoin mining and other *crypto-currencies* work. In something like a backroom or storage of the kunsthalle, the works *Erupter 1 + 2* (Markus von Platen, 2015) and *BTCWOWGOLD* (Markus von Platen, 2016) are placed, the latter actually mining Bitcoins. In *BTCWOWGOLD* this takes place in real-time on a number of monitors, a setup that mimics that of a stockbroker's workstation. Simultaneously, while the virtual currency is being extracted, a looped sequence from the computer game *World of Warcraft* plays, in which mining for gold is outsourced to so-called "gold farmers" somewhere in China. In another video, a Korean cityscape is double-exposed with *Bitcoin mining rigs* – The virtual world anchored in physicality. These businesses are coupled with a spherical sound piece and commentary on the events taking place in WoW.





Resin Tomb

Sulfur, high-performance glue, silicone molds, clear resins, aluminum, glass, ventilation tubes.

Markus von Platen & Johan Rosenmunthe, 2016

Variable dimensions →







Fire & Brimstone

Alchemy

Sulfur

Earth's core

Gravity

Deep excavations



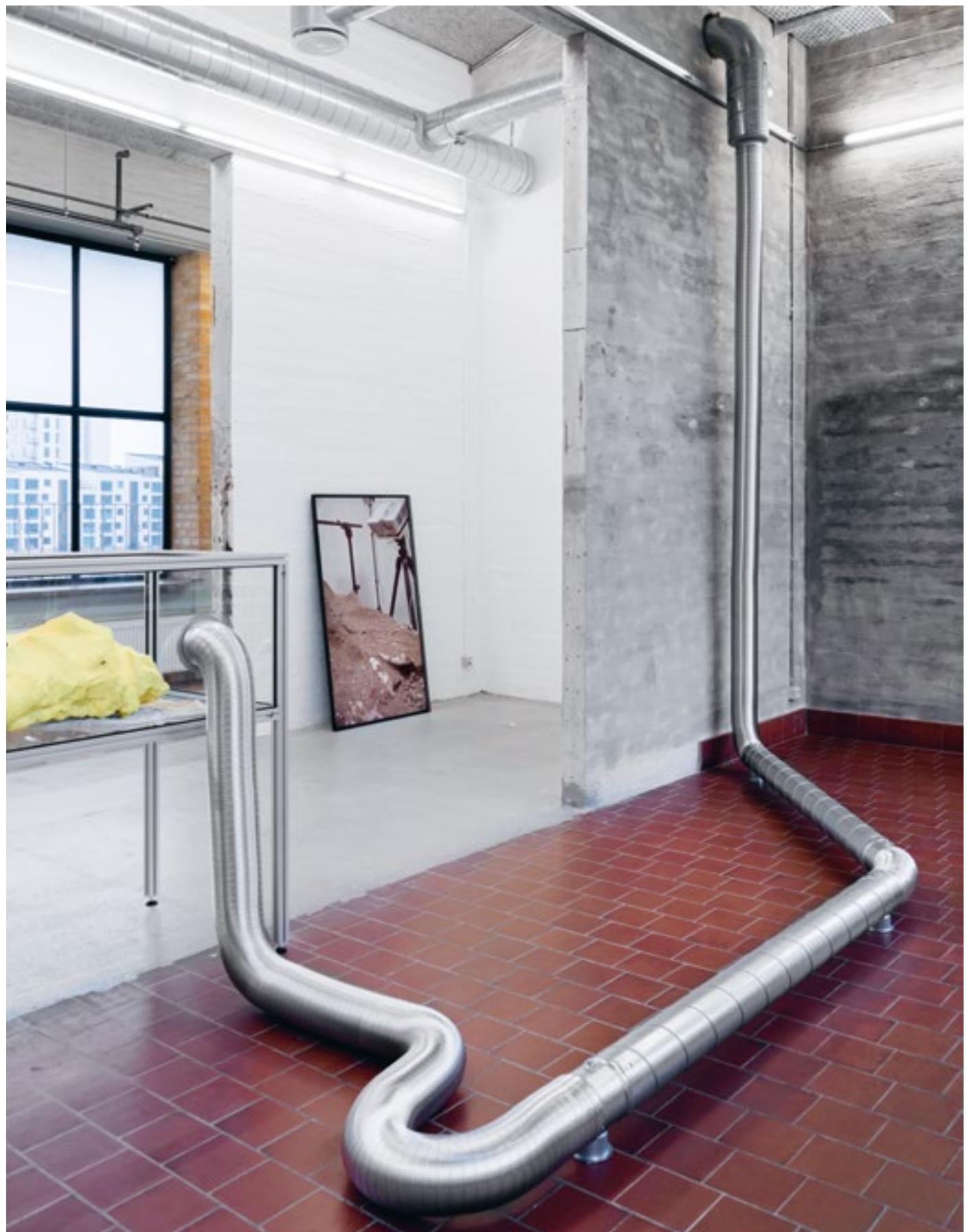
Another essential piece of text from the film installation describes the idea of *out-of-place artifacts*. This speculative term, invented by the cryptozoologist Ivan Terence Sanderson, can be defined as an object of historical, archaeological or paleontological interest, found in an unusual or almost impossible context. Such an *out-of-place artifact* that challenges the usual chronology of history, as it may be advanced at a level incoherent to the civilization of that time, or bear witness to a human presence prior to the conventional timeframe of our existence. It is a pseudoscientific conception mostly used in conspiracy theories or wild speculations. The depicted objects in the three photographs *Untitled*, F.C. – D.C. and *OOPART* (Johan Rosenmunthe, 2016), can be described in such a way. Here, organic and non-organic matter is scanned at an extremely high resolution. The prints are mounted facing the glass, to mimic the process of making, where the registered material was placed directly on the glass bed of the scanner. Yellow Post-it notes indicate unknown references: clay, grass, water, seaweed, bones, a plaster cast of a piece of burnt wood, chemicals, sprawling white filler, markings directly on the glass, continuing outside the frame onto the wall, where letters are listed and stroked out. Accumulations appearing as relicts⁷, whose meanings are long forgotten but now under attempt to be solved through an idiosyncratic method with an unknown purpose.

7 Here in particular, but not solely, is referred to a small box of relics from the Sancta Sanctorum chapel located in the building complex Lateranet in Rome. The box contains stones and pieces of wood, each with a Greek inscription from year 500-600 with the name of the place where they were found. Amongst others, a stone from Golgata, where Jesus was crucified and a piece of wood from the Zion mountain.

In *Sulfuric Gas Tableau* (Markus von Platen & Johan Rosenmunthe, 2016) the extraction of sulphur is staged on three screens. In two of these we see a smoke-filled laboratory, where a camera moves around the model of a mountain piece. A projector is painting hexagonal shapes onto the model, possibly associative to the computer game *Civilization*, and its way of illustrating areas with significant resources. On a third screen an animation of the same mountain, this time 3D-scanned and embellished with the alchemistic symbol for sulphur.

In cultural history, sulphur is closely tied to ideas of hell, like in alchemy, where it is a central element, representing a number of universal values. Today, sulphur is mainly connected to the use of sulphuric compounds (such as sulphuric acid), a worldwide industry playing a key role in the global economy. Sulphur is extracted in mining operations, such as in volcanoes in Indonesia, and is used in countless products such as batteries, rubber, cosmetics, matches and film. *Resin Tomb* (Markus von Platen & Johan Rosenmunthe, 2016) is a series of sculptures cast in either pure sulphur or combined with high-performance glue. They are produced in the same mold with different methods and variations of degree of heat, rotation speed, curing time. In this way the repetition of the form is added a changing expressive feel, as the characteristic yellow colour of the sulphur also varies in nuance.







Sulfuric Gas Tableau

3-channel video, 3 monitors.

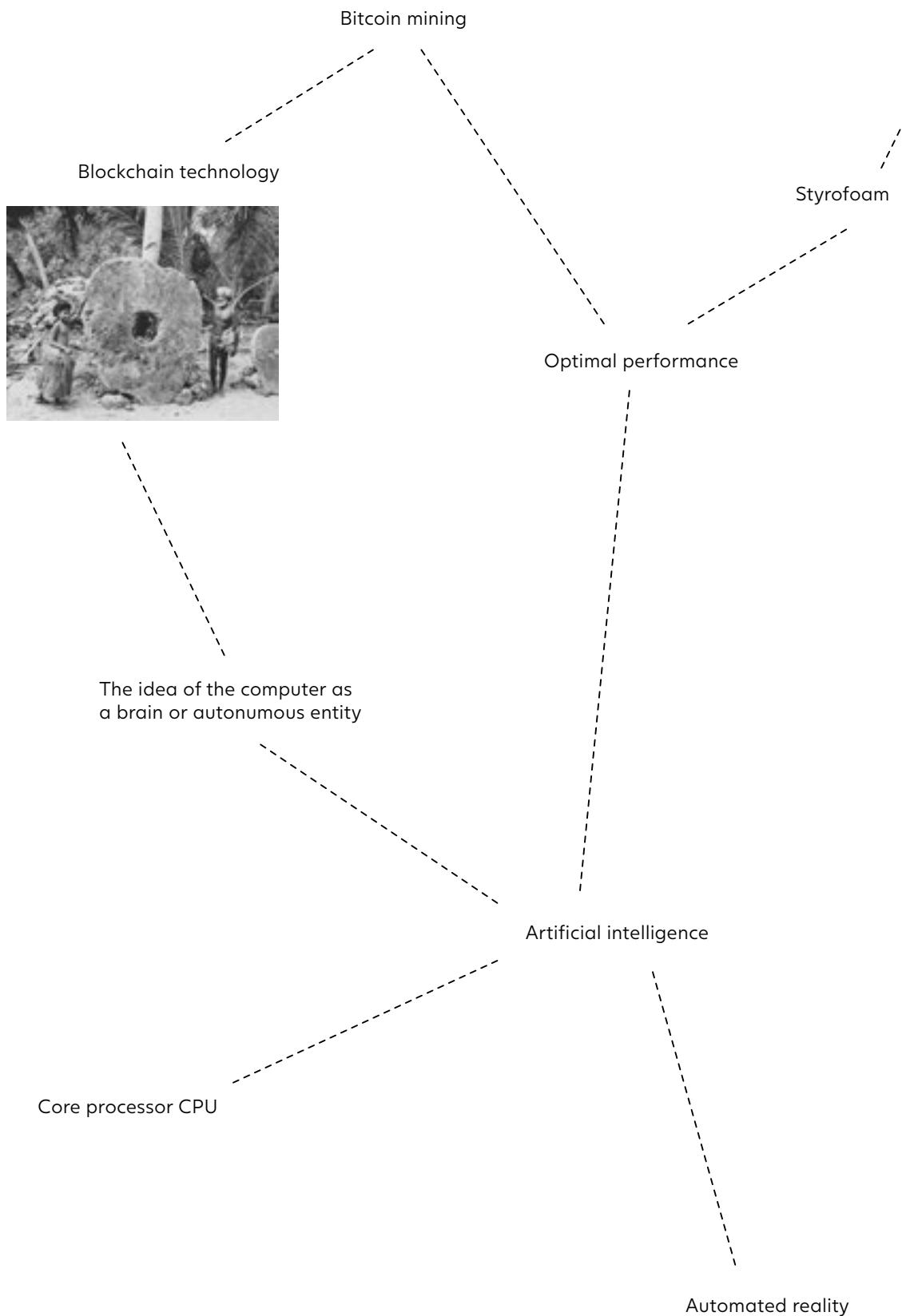
Markus von Platen & Johan Rosenmunthe, 2016

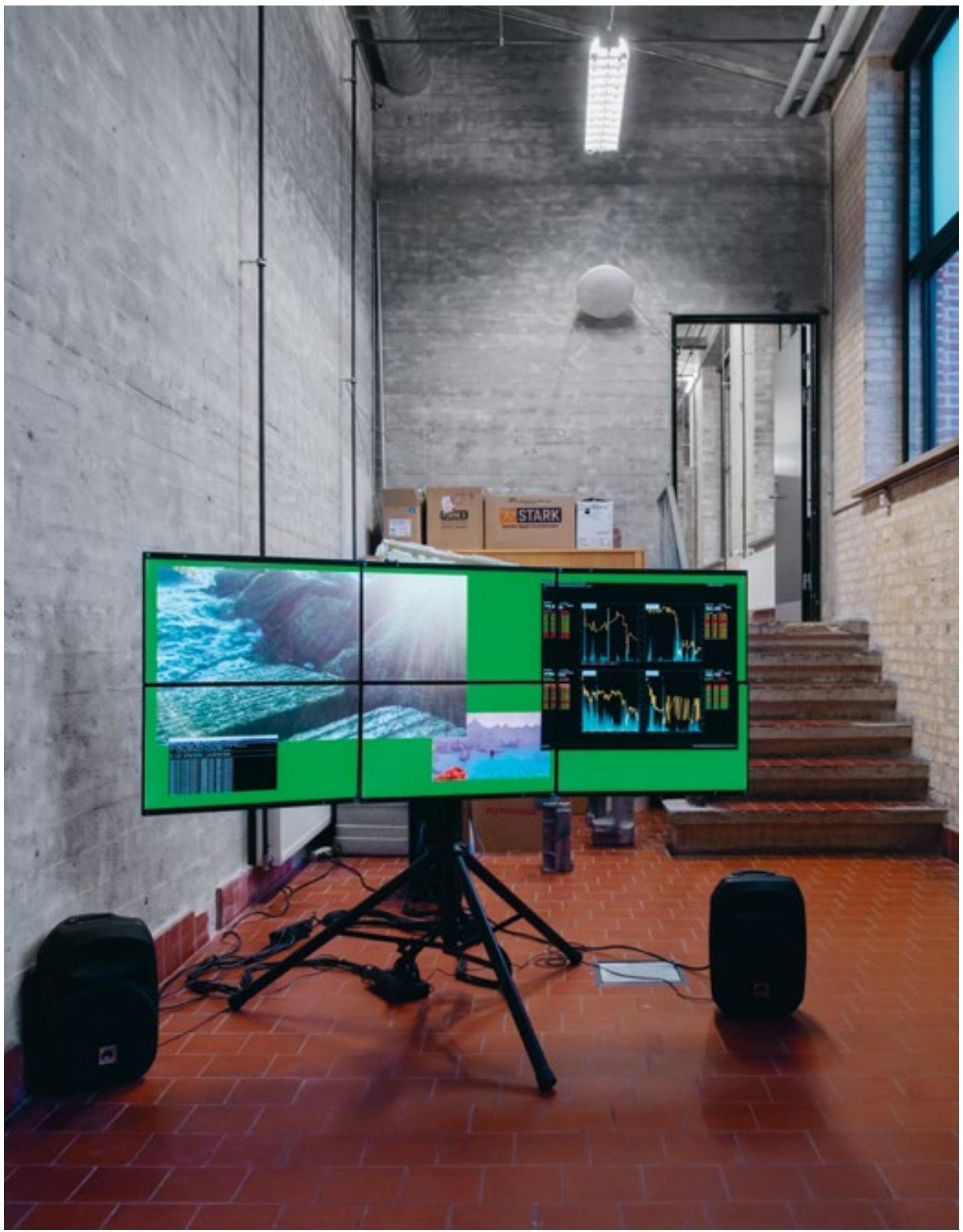
Variable dimensions ↓



Some of the sculptures are presented in vitrines, whereas some are connected to the venting system of the building. This mirrors the extraction method of sulphur, where similar types of tubes are used, but also refers to the building's former function as a heating plant. It seems difficult to place this "tomb" of sulphur pieces geologically and in time; do they arrive from a deep past or are they something from a far future, from outer space or the Earth's inner core? As a finishing stroke, the title of the series is an anagram for the oldest English word for sulphur; Brimstone. This word is often related to the idiom *Fire and Brimstone*, describing the place in which the infidels would be condemned to end their lives. It gains a connotation of hell, an underworld bathed in flames.

An omen of a possible future, where nature in all its uncontrollability breaks through the cultural layers like in the photo collage *In Slow Decay* (Markus von Platen, 2016). A certain optimistic yet apocalyptic tone prevails throughout the exhibition, and in the examination of economic systems, rituals, extraction of resources, materiality, art, pseudoscience, hyperobjects and alchemy; ways of presenting climate change in an anthropocene epoch, and its cause and effect are illustrated through an imagined and speculative prospect of the future. An abstract world order versus a world of physical objectivity. A study in these ontologies, through the core, the mantle and the crust.





BTCWOWGOLD

Customized Dual-GPU PC, 6-channel video output, sound,

2 videos, Bitcoin mining software, Bitcoin ticker.

Markus von Platen, 2016

2 x 2 x 1.2 m ↵

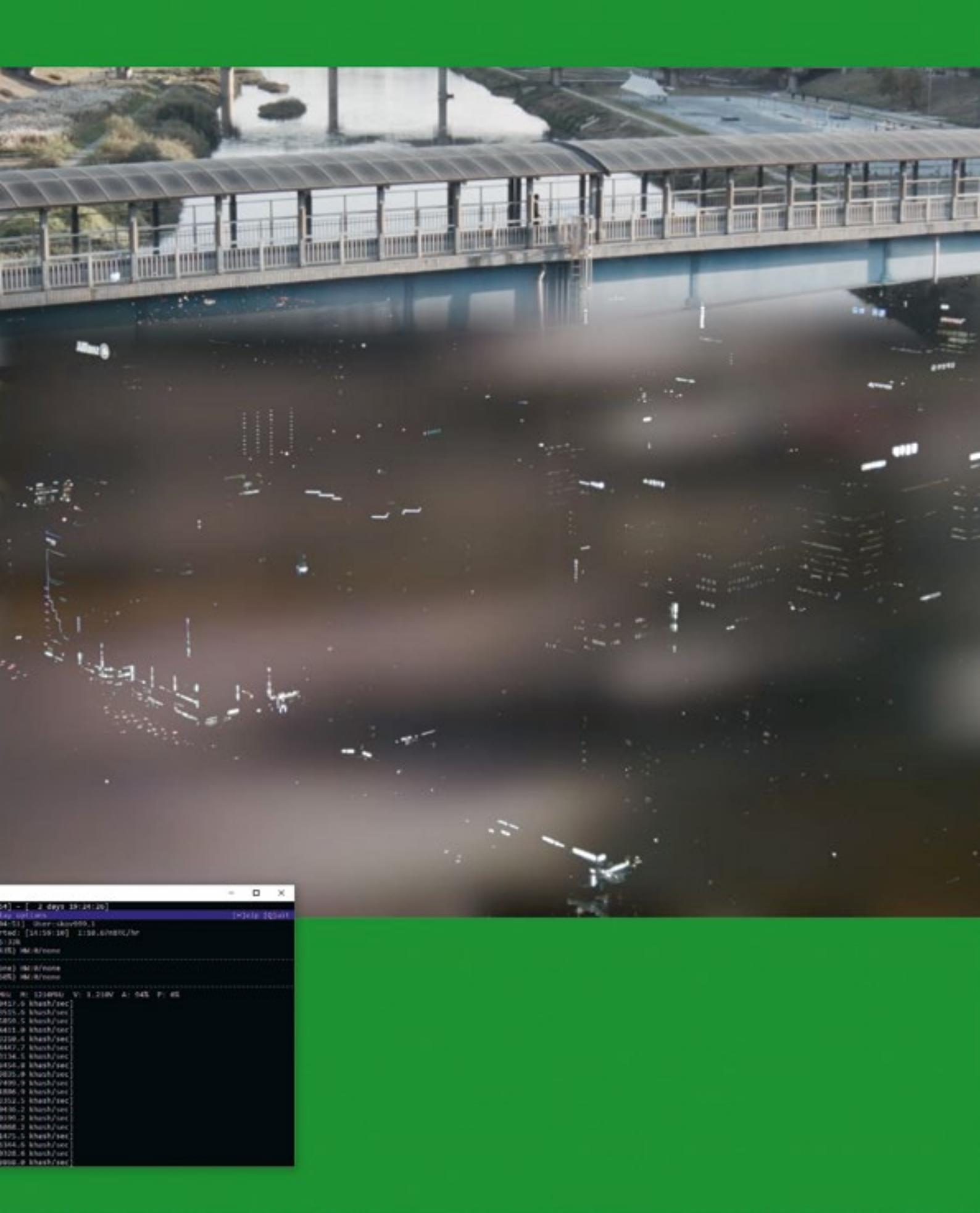
Erupter 1 + 2

Aluminium castings, USB Bitcoin miners.

Markus von Platen, 2015

1 x 0.5 x 0.5 m ↓





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5.236
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[D] IM:Rsync
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Core, Mantle, Crust
Markus von Platen & Johan Rosenmunthe

November 5 – December 18, 2016

Kunsthal NORD, Aalborg
www.kunsthaldnord.dk

Artistic director and editor: Henrik Broch-Lips
Exhibition coordinator: Bruno Kjær

Text by cand. mag. Nikolaj Stobbe
Preface by Henrik Broch-Lips
Photography and layout by Johan Rosenmunthe
Mindmaps by the artists

Set in Juli Sans by ÅBC, Printed by Kopa
Published by Kunsthal NORD
Cover and p. 40 illustration by Gustave Doré
ISBN: 978-87-999031-39

The exhibition was generously supported by:
Danish Arts Foundation
Aalborg University
Danish Art Workshops
Grosserer L. F. Foghts foundation
Amager Ressource Center
Det Obelske Familiefond
Eizo monitors
Sika Group

We would like to thank:
Randolph Albright, Thorbjørn Terndrup Nielsen,
Mads Koustrup Jørgensen, Group B216 & B217, Jesper Kjersgaard,
Tue Ebert, 10Tons, Gadgetgroup, Jonas Mølgaard, Standex Systems,
Linda Rebien, Eva Frese, FormX, Tech College Aalborg,
Henrik Søgaard Jensen and Henrik Wille

