

EARTH MEMORY

MILLE KALSMOSE

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Printed in Denmark



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Thanks to collaboration and support by Familien Hede Nielsen Fond, Kunsten Museum of Modern Art Aalborg, New Carlsberg Foundation, ALMA Space Observatory, Museo de Artes Visuales, Media Arts Biennial of Chile, Knud Højgaard's Foundation, Danish National Arts Fund, The Free Art Center, Horsens Art Museum, Champion Iron, Medical Music Laboratory with Peter Michael Nielsen, sound healer and shaman Alex Ashot Ikilikion, The National Workshops of Denmark, CCA Andratx, and NASA

Photographer: Jacob Steentoft,

David Stjernholm, Joakim Züger

Layout: Alette Avsnes og Mille Kalsmose

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EARTH MEMORY

Earth Memory is a hanging installation, where archaic material such as rock drillings and brass pendulums from antique clocks as well as iron cores excavated from the underground are hanging above the viewers' heads from golden chains of various lengths and thicknesses. The drill cores are all of columnar shape, hanging like notes in a composed sort of interplay with their own rhythm.

There is a tension between the robust materials seen in the tall metal structure with heavy iron stones and brass pendulums hanging by thin and delicate golden chains that adds a certain lightness to the artwork about it. The warm, yellow color from the brass pendulums stand in contrast to the grey and blue hues in the iron stones. While heavy in structure, the long pendulums appear more like droplets of rain, fixed in the air the moment before it reaches the ground, or the stars at night from a close perspective.

We humans have a certain way of dealing with time through reason – but this command is only partly true. While dates and years are estimates, our perception of time and temporality will always be limited, largely dependent on each individual human being; "The finiteness of my own body is the only tangible measure I have." A

billion years seem incomprehensible, overwhelming even, which is how Kalsmoses work come into effect as figurative time portals, allowing a meta perspective of the perception and actuality of time.

Mille explores this interconnectedness between time and presence, human and earth, through a conversation between geology and subjective perspectives. For the work, Mille has used a mixture of brass pendulums from traditional grandfather clocks, and iron cores excavated from some of the world's oldest rock formations, where billions of compressed years can be categorized and classified through sedimentation and geological analysis.

The processing of the iron stones reveals multilayered sediments with subtle traces of the iron molecules that exist within the natural structures of the stones irreversibly imprinted through time. They are materials created long before the origin of mankind, and perhaps will exist long after our time on earth. This underlines the artworks focus on time, both as a man made concept, one we guide our daily lives by, but also something that marks nature in its own artistic way, showing the different ways mankind and nature are affected by the passing of time.





MILLE KALSMOSE
EARTH MEMORY, 2021
IRON, ROCKS, BRASS PENDULUM,
CHAINS, ALUMINIUM FRAME
600 X 300 CM



RE-SOUNDING ORGAN, LISTENING BACK IN TIME, TRACES OF MEMORY, SPATIAL MEMORY & POINTS IN TIME

Re-Sounding Organ is created in collaboration with neurologist Peter Michael Nielsen and psychologist Alex Ashot Ilikian. Together with the two researchers, Kalsmose has investigated how to alleviate somatic pain and depression with sound vibrations. This has been done by exposing the body to specific sound vibrations, and after running numerous tests in psychiatric hospitals, the group has verified that the experiment has shown a healing effect on depression and somatic pain.

The sound installation Listening Back in Time is based on research from the space observatory ALMA in Chile, where Kalsmose participated in an artist-in-residence programme. The space observatory is a worldwide collaboration consisting of 66 precision antennas spread over an area of up to 16 kilometers. The work incorporates sound waves found from the far corners of the

universe, more precisely the Orion Nebula.

Traces of Memory, Spatial Memory, Points in Time and Untitled explores different understandings of the concept of time, of which Kalsmose is particularly interested in the so-called deep time. Deep time is a so-called geological expression of time that extends over an infinite number of years, in the past, and appears intangible and abstract compared to the time horizon we operate within in our everyday life.





INSTALLATION VIEW
'RENDERINGS'
GROUP SHOW AT THE FREE ART CENTER
COPENHAGEN , 2020



RE-SOUNDING ORGAN, 2017
IRON, ALGAE, SPEAKER AND AUDIO
173 x 68 x 50 CM









INSTALLATION VIEW
'RENDERINGS'
GROUP SHOW AT THE FREE ART CENTER
COPENHAGEN , 2020



MILIE KALSMOSE
TRACES OF MEMORY, 2020
IRON CORES, BRASS WEIGHTS, IRON, CHAINS
240 X 100 X 70 CM

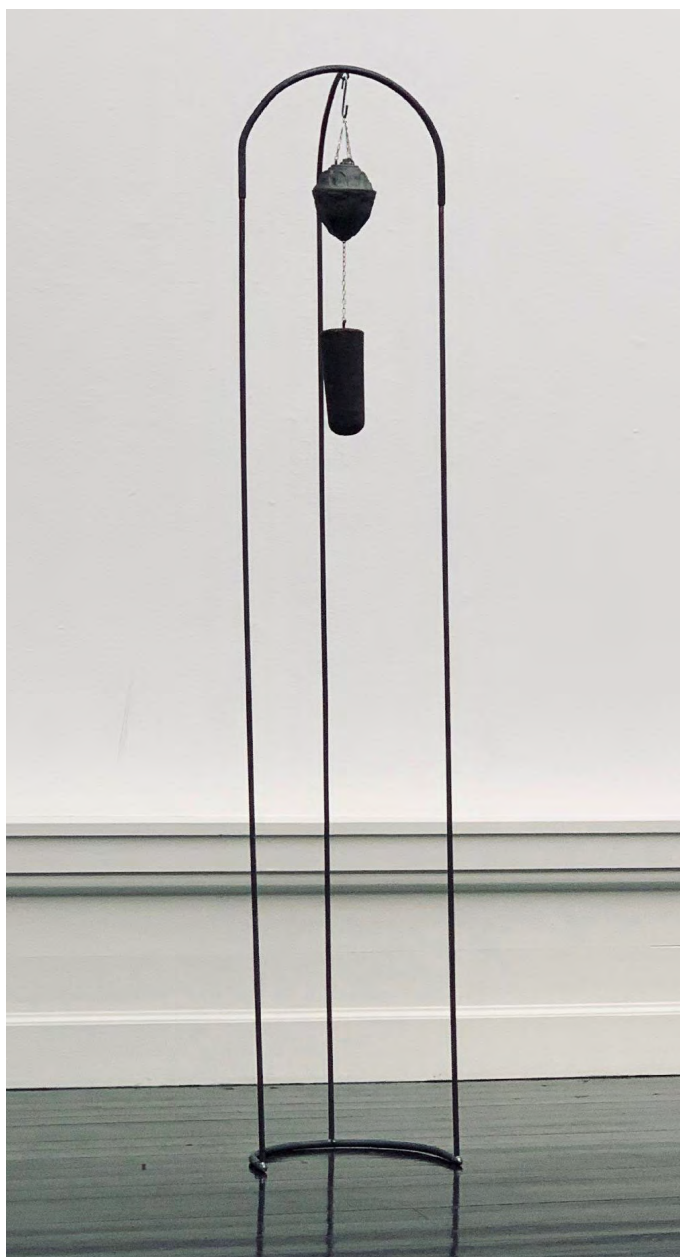


MILIE KALSMOSE
LISTENING BACK IN TIME, 2020
NEBULAR, LED WEIGHTS,
IRON CORES, LIGHTS
170 X 30 X 30 CM



MILLE KALSMOSE
SPATIAL MEMORY, 2020
IRON CORES, BRASS WEIGHTS, IRON, CHAINS
240 X 100 X 70 CM





MILLE KALSMOSE
UNTITLED, 2020
WEIGHTS, IRON, CHAINS
170 X 25 X 70 CM



MILLE KALSMOSE
POINTS OF TIME, 2020
CLOCK PENDULUM, BRASS WEIGHTS,
IRON, CHAINS
170 X 110 X 110 CM



CONSCIOUS MATTER

"Conscious Matter" is a large-scale sculptural installation, where the mineral Iron is a central element in the installation, revealing itself through both cultural and conceptual connotations. Using industrial and archaeological materials, such as rock, ironcores, and roundbares of steel, Danish visual artist Mille Kalsmose's work "Conscious Matter" insists on the inherent beauty of matter. The work brings to mind the alchemical process but is fundamentally about what Mille Kalsmose define as "Conscious Matter" with iron minerals as site for the more-than-human, a radical tool for decentering humanity and unveiling what is behind a reality that consists only of matter.

Continuing the artist's exploration of our inner vision and the idea of a reality, where everything is interconnected, the artist physically and metaphorically raises the materials of the underground to the sky, the same minerals that are part human existence and everything surrounding us.

The significance of iron in alchemy is believed to be related to the human self-insight, and here serves as a curated gathering of multiple layers of consciousness. Hanging around the metal structure are heavy iron chains and delicate

cotton treads, incarcerating the hexagon shaped structure, creating associations to the threads of human fate, the life cord spun by the Norns in the Nordic mythology or the three Moirai in Greek tradition.

Conscious Matter asks questions about life and death, what we are tied to in life, and what we may or may not be able to break free from? The thread is a symbol of beginnings and ends, however, spun around the installation, rather than marking a clear beginning and an obvious end, it rather indicates a cyclicity and circularity; the non-linearity of our lives and our fates.

The artwork is keeping something hidden and safely kept away, but is also revealing multiple stories and thought-provoking perspectives on the human existence through the various materials. The slender, yet solid iron scaffolding becomes a home to a variety of other iron elements, donated from an iron ore mine in North America, reaching from a simple to an elaborate state. Iron dust, ironstones as well as glass decanters filled with iron pigment and dark red blood. All are materials and elements included in the hexagon created within "Conscious Matter".

This work is a manifestation of Mille Kalsmose's delicate touch and her conceptual subtlety merged with the approach to the palpable matter of nature. Suggesting that the conceptual, the conscious and the tangible material aren't opposites. Instead of excluding one another, they enrich each other. The exaltation of matter points towards a world beyond the mere materiality, indicating a realm beyond what's visible to the eye and what's appealing to other human senses. By combining her sophisticated conceptual approach with a very direct approach to processing materials and objects Mille Kalsmose creates a vibrating, untamed work of art; a "Conscious Matter".

MILLE KALSMOSE
DETAIL OF CONSCIOUS MATTER, 2018
SCAFFOLDING STRUCTURE IN IRON, IRON
CHAINS, YARN, GLASS DECANTERS FILLED
WITH IRON ORE POWDER, IRON PIGMENTS,
IRON TOOLS, AND BLOOD
330 X 300 X 300 CM











MILLE KALSMOSE
DETAIL OF CONSCIOUS MATTER, 2018
SCAFFOLDING STRUCTURE IN IRON, IRON
CHAINS, YARN, GLASS DECANTERS FILLED
WITH IRON ORE POWDER, IRON PIGMENTS,
IRON TOOLS, AND BLOOD
330 X 300 X 300 CM







COSMIC FAMILY

COSMIC RELATIONS

By Richard Vine

Managing editor of Art in America

Mille Kalsmose's work, *Cosmic Family*, carries her signature themes—personal identity and the connections between the self and others, especially family members—to a higher, more abstract level. Previously, the artist kept her explorations grounded, so to speak, despite a high degree of stylization. The work *Tribe and Ancestors*, deploy flat, featureless, vaguely humanoid forms, their skin-like fabric (silk or pig's hide) stretched drumhead tight and bolted to steel stands—a commentary on the paradoxical ways that family roles confine, erase, and yet lastingly sustain us. Perhaps the artist was seeking, consciously or unconsciously, an ideal metaphor to express the dynamic standoff between impersonal law—whether of society or physics—and unruly, idiosyncratic, psychologically fraught human nature.

If so, she may well have found it in *Cosmic Family*. Here, her anthropomorphic forms—flat as shadows, translucent as ghosts—are arrayed concentrically above curved metal floor elements that echo the trajectory of planets, the rings of

Saturn, and the nested heavenly orbits that once, in ancient and medieval cosmology, were thought to produce the imperceptible but all-pervasive Music of the Spheres.

That Pythagorean notion of a universe built on harmonious proportions is literalized at the center of Kalsmose's piece by a small speaker emitting sounds (actually radio and plasma waves translated to sound) recorded by NASA's Cassini spacecraft in the vicinity of Saturn between 2002 and 2017. Reinforcing this cosmic link are meteoric pebbles that extend some of the metal curves like ellipsis dots, implying infinity. These material components may be rough, incomplete, and brutish, but the form they evoke—the circle—is a timeless emblem of perfection.

So, too, the flat quasi-figures. The cosmic *musica universalis* was long believed to correspond to an inner *musica humana*, a music of the human body (even today we speak of “well-toned” flesh), synonymous with good health and sanity.



MILLE KALSMOSE
COSMIC FAMILY, 2018
SOUND INSTALLATION, METEORITES, SILK,
IRON, FOUND WOOD, LEATHER, SOUND RE-
CORDINGS FROM SATURNS' RINGS
D 300 CM



The proportions of the body were, on an intimate scale, analogous to those of the planets and stars. Thus in Kalsmore's work, humanoid forms loom up like guardian spirits, even amid the floor-bound symbols of galaxies.

"Man is the measure of all things," said Protagoras, a skeptic in regard to pure mathematics and disembodied laws of nature. By populating her highly schematic installation with human surrogates, and by arranging the work's elements in patterns reminiscent of Russian Constructivism (a movement at once rigorously abstract yet deeply tied to utopian dreams), Kalsmose reminds us that we ourselves are the observers, the extrapolators, the formulators, of the very systems to which we are subject.





MILLE KALSMOSE
COSMIC RELATIONS, 2017
SOUND INSTALLATION, METEORITES, SILK,
IRON, FOUND WOOD, LEATHER, SOUND RE-
CORDINGS FROM SATURN'S RINGS
D 300 CM





MILLE KALSMOSE
LIQUID RELATIONS, LISTENING BACK IN TIME

SOUND INSTALLATION, LITHIUM SALTS AND
RESIN, WATER, METEORITES, STEEL, LEATHER,
GAUZE, FOUND REMAINS FROM DEMON-
STRATIONS, NASA'S SOUND RECORDINGS OF
SATURN'S RINGS AND LOUDSPEAKER,
354 X 327 CM

LIQUID RELATIONS, LISTENING BACK IN TIME

“Liquid Relations, Listening Back in Time” conveys themes of personal identity and the connections between the self and others, in particularly family members. The anthropomorphic forms— iron figures or family members of different heights and shapes, arranged concentrically above curved metal and wooden floor pieces— imitate the course of our planets, or Saturn’s rings. The idea of a cosmos built upon harmony and proportions is literalized at the focal point of the work with a small speaker emitting sounds from radio and plasma waves recorded by NASA’s Cassini spacecraft near Saturn’s rings.

Meteor stones underpin the cosmic connection while prolonging some of the metal curves like dots, alluding to infinity. “Liquid Relations, Listening Back in Time” is a symbol of a cosmic unity encouraging the viewer to see things from other perspectives and within a larger context and timeframe where everything is interconnected.



LIQUID RELATIONS, LISTENING BACK IN TIME

SOUND INSTALLATION, LITHIUM SALTS AND
RESIN, WATER, METEORITES, STEEL, LEATHER,
GAUZE, FOUND REMAINS FROM DEMON-
STRATIONS, NASA'S SOUND RECORDINGS OF
SATURN'S RINGS AND LOUDSPEAKER,
354 X 327 CM



MILLE KALSMOSE
LIQUID RELATIONS, LISTENING BACK IN TIME

SOUND INSTALLATION, LITHIUM SALTS AND
RESIN, WATER, METEORITES, STEAL, LEATHER,
GAUZE, FOUND REMAINS FROM DEMON-
STRATIONS, NASA'S SOUND RECORDINGS OF
SATURN'S RINGS AND LOUDSPEAKER,
354 X 327 CM





ABOUT MILLE KALSMOSE

Mille Kalsmose is a Danish artist based in Copenhagen and New York. Her work spans from images to sculptural pieces and installation works. Mille Kalsmose's work gives shape and materializes what is invisible to the eye – this is a driving force and an indispensable desire throughout the work.

Combining the worlds of physics and science with existentialism and the intangible, Mille Kalsmose creates artworks that resonate on a multitude of levels. She has worked with a wide range of materials and explores the architecture of memory, identity, psychological mechanisms, and spiritual life conceptions, thus creating a union of the unconfined in highly tactile manifestations.

Mille Kalsmose's art is most often characterized by the use of iron, metal, stones and other sources of materials that are reminiscent of the earth we live in, and the resources we have excavated and used to build our lives on. This thought – that we have been given the capability to create the world that we live in – is interwoven with the Anthropocene idea that we are entirely interconnected with the world. And not just with

our relations and senses of belonging, but with everyone and everything created – both organic and man-made.

As a link in Mille Kalsmose's work, she makes a point of using found or recycled material in her art, such as the wood, clock-pendulums, rocks carved from Green Mining, and in some earlier work also paper, fabric and hide. The fact that we can see the geological striations on the pendulums made from core drillings, allows for a meta-perspective of time and the way the universe has been shaped, which directly translates to our interconnectedness with the planet and cosmos.

Kalsmose holds a MA from Universitat Autònoma de Barcelona and has studied at the Bio Art Lab at SVA, School of Visual Arts, in New York. Her work has been exhibited at KUNST-EN, Museum of Modern Art, Aalborg, ARoS, Aarhus Art Museum; MAVI, Museum of Visual Arts, Santiago, Chile, La Virreina, Centre de Imagen, Barcelona, Catalunya; ITAMI Museum, Hyogo, Japan, Horsens Art Museum, Fundacion Valentin de Madarigada, Andalusia, Spain, The Free Art Center, Denmark among others.

