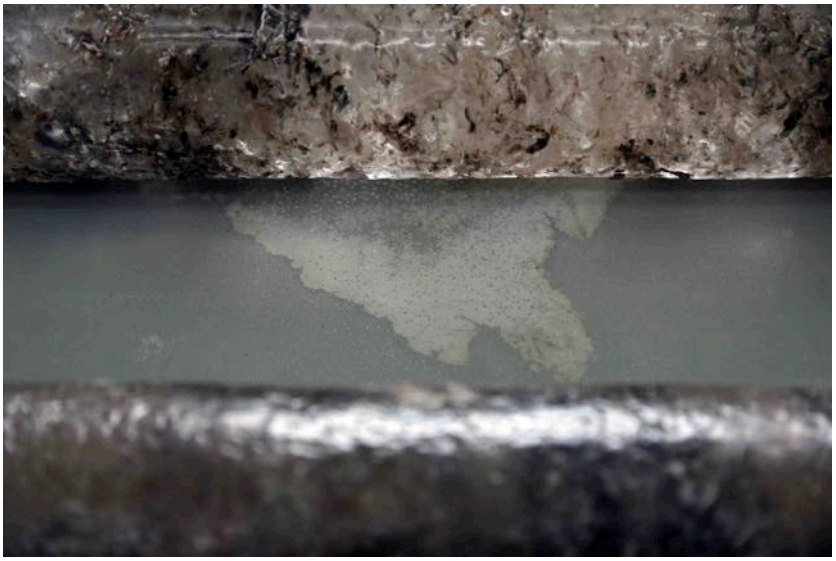
Schloss Ringenberg plugin

PRESS RELEASE



Carlos Irijalba, *Zechstein Sea*, 2014 (detail) courtesy of the artist.

Race to the Bottom

22 May – 17 July 2016

Opening: Sunday, 22 May 2016, 5 p.m.

Exhibition with Yuri Ancarani, Carlos Irijalba, Susanne Kriemann, Alexandra Navratil, Lisa Rave
Curator: Joram Kraaijeveld

***Race to the Bottom* is an exhibition about mining in Europe. It brings together five artists who investigate the consequences of the human activity and resultant produces on mining in Italy, Germany, the Netherlands, and Spain. The title refers to the recent expansion of mining industries to the ocean floor, as well as the governmental deregulation implemented to stimulate economic activity. The exhibition reflects upon the transformation of natural materials into industrial products – the fundamental result of mining – and highlights the extent to which humans' relation to the earth is deeply rooted in the activity of mining. During a time in which our ecological concerns ought to reformulate our economical interests, a critical examination of our dependence on mining is called for, in order to re-calibrate our bond with the earth.**

All of the artists look into the extraction of specific natural materials in an explicit context. For his film *Il Capo*, Yuri Ancarani carefully observes how workers in the open-pit mines in Carrara, Italy, extract marble blocks from the Apuan Alps. Carlos Irijalba uses 250-million-years-old salt, from sample drillings that the Dutch multinational AkzoNobel extracted 500 meters below the surface in Hengelo, the Netherlands, for his floor installation. Susanne Kriemann, in her research project *Pechblende*, investigates the uranium-rich, radioactive mineral pitchblende, originating from the Ore Mountains in the east of Germany. Alexandra Navratil's animation *Silbersee* contemplates the pollution of artificial pits caused by the chemical industry in Bitterfeld, Germany. In her essay film *Europium*, Lisa Rave has created a narrative that explores the involvement of German research institutions and high-tech companies in the mining of Europium in the Bismarck Sea next to Papua New Guinea, which is already stored in large quantities in volts in Frankfurt.

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Tel. +49.(0)2852.9229 | E-Mail: kunst@schloss-ringenberg.de | schloss-ringenberg.de | plugin-project.com
Opening hours: Friday and Saturday: 2 p.m. – 6 p.m. Sunday: 11 a.m. – 5 p.m.

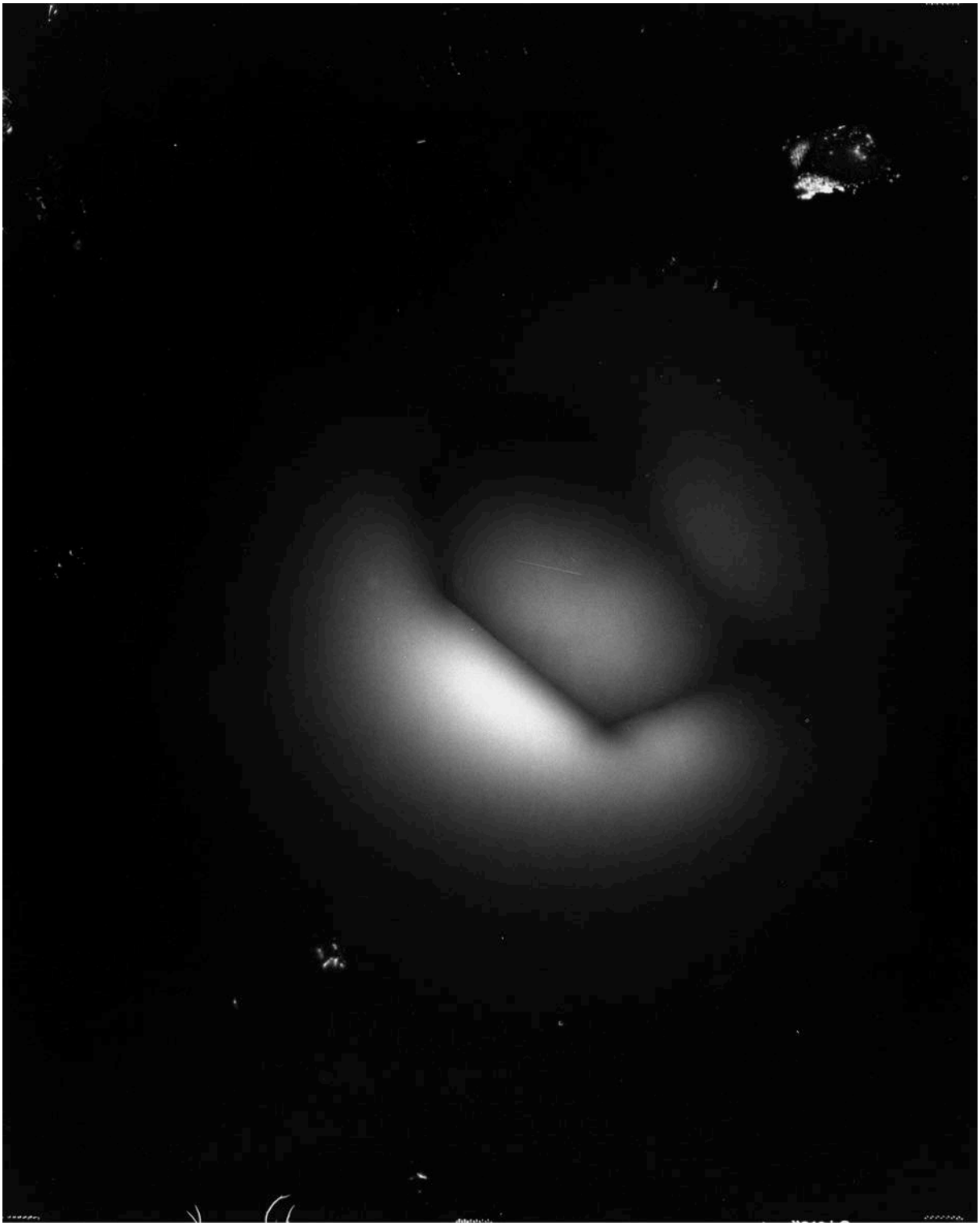
Joram Kraaijeveld is a curator, teacher and writer. He worked as an assistant curator at the Stedelijk Museum Bureau Amsterdam, where he curated amongst others 'Antonis Pittas – hold on', 'Resolution 827', 'Ruti Sela', and 'Uli Westphal – Transplantation'. He was as guest curator and researcher at the Van Abbemuseum in Eindhoven, where he curated 'The View from Here'. He is teaching art theory at the Gerrit Rietveld Academie in Amsterdam. His articles have been published amongst others in Metropolis M, Kunstbeeld, and Kunstlicht. He studied Fine Arts at the AKV|ST. Joost in Breda, and Philosophy and Cultural Analysis at the University of Amsterdam.

Race to the Bottom is realised in the framework of *plugin*. *plugin* is an INTERREG VA projekt located at Schloss Ringenberg (schloss-ringenberg.de) that aims among others the practice-oriented support of young curators and artists in collaboration with German und Dutch cultural institutions. *Plugin* is made possible by the European Union and its associates; MWEIMH NRW, Provincie Gelderland, Kunststiftung NRW, City of Hamminkeln and Niederrheinische Sparkasse Rhein-Lippe.

Lisa Rave, *Europium*, 2014 (videostill) courtesy of the artist and Whole Wall Films.

Alexandra Navratil, *Silbersee*, 2015 (videostill) courtesy of the artist and Dan Gunn, Berlin.

Yuri Ancarani, *Il Capo*, 2010 (videostill) courtesy of the artist and Galeria Isabella Bortolozzi, Berlin.



Susanne Kriemann, *Pechblenden 1 (AMNH)*, 2015, Autoradiogramm, courtesy of the artist, Wilfried Lentz, Rotterdam and RaebervonStenglin, Zurich.