

INTRODUCTION TO THE ARTWORK WITHIN METALS4U PROJECT

Veronika Geiger

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My contribution to the ambitious and large-scale project Metals4U is the sculpture *Fallen Rocks*. The sculpture is assembled of various rock species from the region of Bergslagen in Sweden. The project is funded through different funding bodies and is too an extraordinary and unique offer for Askersund municipality to receive an artwork for free. The project is an interdisciplinary collaboration between art and science. With art we are allowed and encouraged to play, experience, sense, and contemplate the artwork. An artwork can bring out many different and unexpected reactions and feelings in the person who interacts with it. It's an open language that invites subjective interpretation. Science teaches us about the phenomena of the world and with its precise and empirical research it appeals to objective and facts-based results. Art and science is each other's opposite and stands in contrast in many aspects. In this project the aim is to embrace the need for both approaches in a world where we face huge climate challenges. With only the perspective from art, we might fail to understand the concrete process that cause the climate to change and seriousness of the crisis. With only the perspective from science, we might fail to feel and get in touch with what these climate changes means for our lives and societies in a near future. Our culture often keeps science and art separate, but they are both tools to open our eyes to the world around us. The common ground for art and science in this project is found through a focus on our relation to the earth. To do a collaboration between almost complete opposite fields the aim is to find progressive ways to stimulate both imagination, play, knowledge, and awareness about what's under our feet.



MY BACKGROUND

I am an artist with Danish/Swiss roots, living in Aarhus-Denmark. I am educated from 2 different art academies. My BA is in Fine Art Photography from Glasgow School of Art and my MA is in Fine Art from Iceland University of the Arts. During my BA studies I took part in a 6 month field-based program as an exchange student at University of New Mexico-US, called Land Arts of the American West. We were 8 artists and 3 researchers travelling and visiting the many grand 'Earth Works' in New Mexico, Nevada, Texas and Utah. Amongst other the famous Spiral Jetty by Robert Smithson and Sun Tunnels by Nancy Holt. The program had a profound impact on me and my practice as an artist and I started to integrate Land Art into my work. During my MA studies in Iceland, I got very interested in geology and as this interest grew it became natural for me to reach out to other fields, mostly geology, because it gives a new perspective on time, which is the subject I am circling around in all my work. So, I am an artist that has taken all my education abroad and travelled extensively. Learning about new places and landscapes are therefore to me a crucial part of my creative process. I am engaged with subjects that focus on our relation to time and our Earth. Coming to Sweden on a residency in 2019, my focus also quickly turned to the richness of the ground in the Bergslagen region. I was introduced to Bergskraft Bergslagen through Örebro Konsthall while I was in the process of working on the sculpture *Blue Marble* for the OpenArt biennale (2019). After the biennale the sculpture was donated to Örebro municipality and moved to Norrbyparken in Örebro. So, *Blue Marble* is the base of what I am now working on in Askersund. You might wonder why a foreigner is interested in Swedish nature and what connection a Danish/Swiss artist has to Askersund. Well, as the artist I am, I come with an international professional background and it is my experience, that it often takes a foreigner to notice what's right in front of you.



Field work in Iceland with a microbiologist and a geologist (2017)



Field work on Etna with geologist (2018)



Lotta Sartz and Veronika Geiger at *Blue Marble* sculpture



Blue Marble (2019) in Norrbyparken, Örebro

ART HISTORICAL CONTEXT

My project in Askersund is to be seen in the context of the Land Art genre. Land Art is an art movement that emerged in the 60's in the United States as an attempt to democratize the art by bringing it out in nature where no one owns it and where nature over time will shape it. Artists working with land art have a dedication to working outside under the open sky in landscapes using materials from the earth itself to create (often) large-scale artworks. Without walls the premise for art is very different. Scale becomes even more pressing, than inside a conventional exhibition space and location becomes crucial. Artists engaging with this practice are quite sensitive to scale and what surrounds the sculpture. You can't make a land art sculpture without considering the placement carefully, because the perception of such work is not only stimulated by the experience of the installation, but also very much by the surrounding landscape. A major drive for land artists was from the beginning to focus on ecological questions and consider our own placement within the universe. So, it's a genre that often embraces the big questions and at the same time they are rooted in a specific geography, geology and culture. With land art a new approach to sculpture was born and it offers a viewer to move in the sculptural installation, to experience it with all senses. A traditional sculpture is static. You look at it or move around it. Land art sculptures you move through, and this movement within the sculpture is what makes this genre different from more classical sculpture.



The land art sculpture *Spiral Jetty* (1970) by Robert Smithson



The land art sculpture *Spiral Jetty* (1970) by Robert Smithson



The land art sculpture *Sun Tunnels* (1973-1976) by Nancy Holt



The land art sculpture *Sun Tunnels* (1973-1976) by Nancy Holt

THE SCULPTURE INSTALLATION IN ASKERSUND

Labyrinten som en slags fælles møbiusbånd mellem mennesket og verden – og i den slags labyrinter er det egentlig kun børnene der færdes hjemmevant: de hæver nemlig fortryllelsen ved at gøre den til virkelighed.

The labyrinth as a kind of möbius strip between humankind and the world – and in that sort of labyrinths it is really only the children that move around feeling at home: they break the spell by making it real.

Inger Christensen

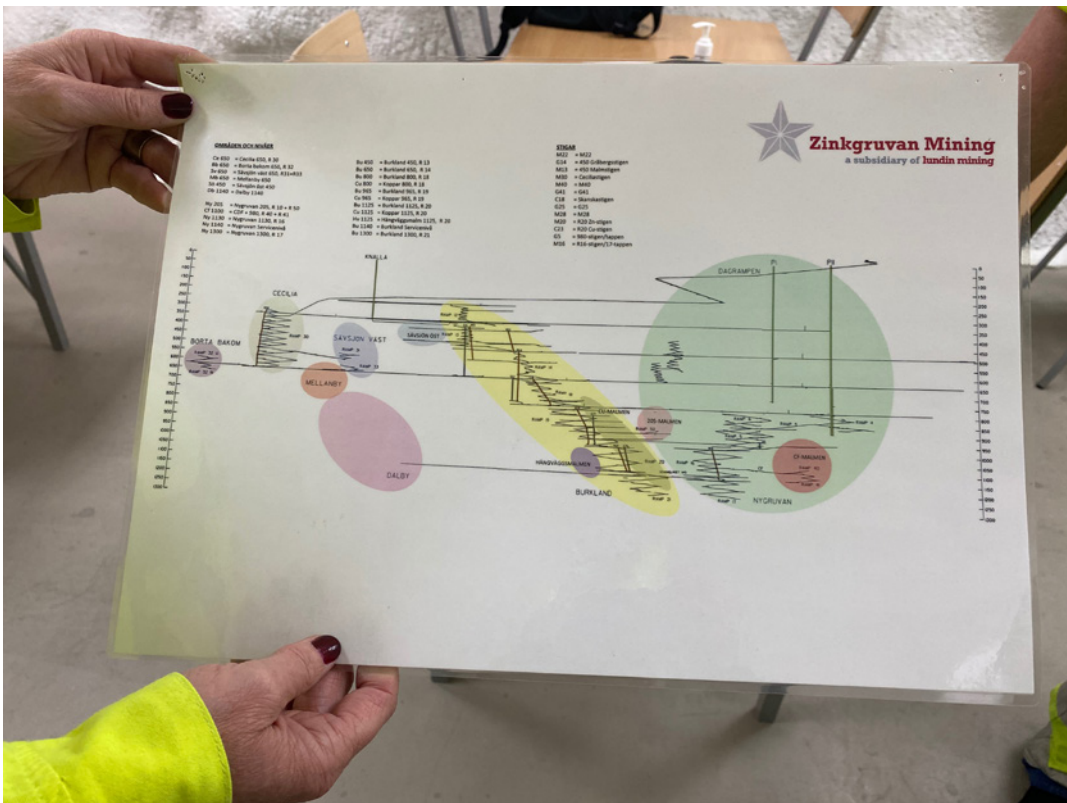
("Jeg tænker, altså er jeg en del af labyrinten", Essays – Del af labyrinten, Hemmelighedstilstanden, Gyldendal, 2019)

The sculpture will consist of rocks from the local area around Askersund in various sizes and will take shape as a stone-maze construction. There are currently about 40 rocks in the sculpture, and it measures 10x10m. It's my wish that the maze will stimulate playfulness and be a connection to the nature around Askersund. The maze construction is inspired by the underground world of mining that I experienced for the first time on my site visit to Zinkgruvan in spring 2022. I was particularly struck by this big invisible maze-like world under the earth. In my sculpture the maze is an open form with several entrances and therefore ambiguous in its shape. By opening the maze form up, I hope it will make the public feel like moving in it, over and through it and in this way experiencing all the amazing stones from their local area close up. The placement of the sculpture close to the school activity in Sjöängen is crucial for the Metals4U-project, because this will make it possible to unfold the learning potential of the sculpture too. For the community of Askersund I hope that the sculpture can be a way to connect with the amazing rocks from the area and the mine in the nearby area. Or it might also just be a new enjoyable resting place. Eventually, it is the people of Askersund who will define the sculpture by making it a part of their life in the community.



VISUAL MATERIAL ON THE PROCESS SO FAR

INSPIRATION FOR MAZE FORM



VISUAL MATERIAL ON THE PROCESS SO FAR

LOCATION 1



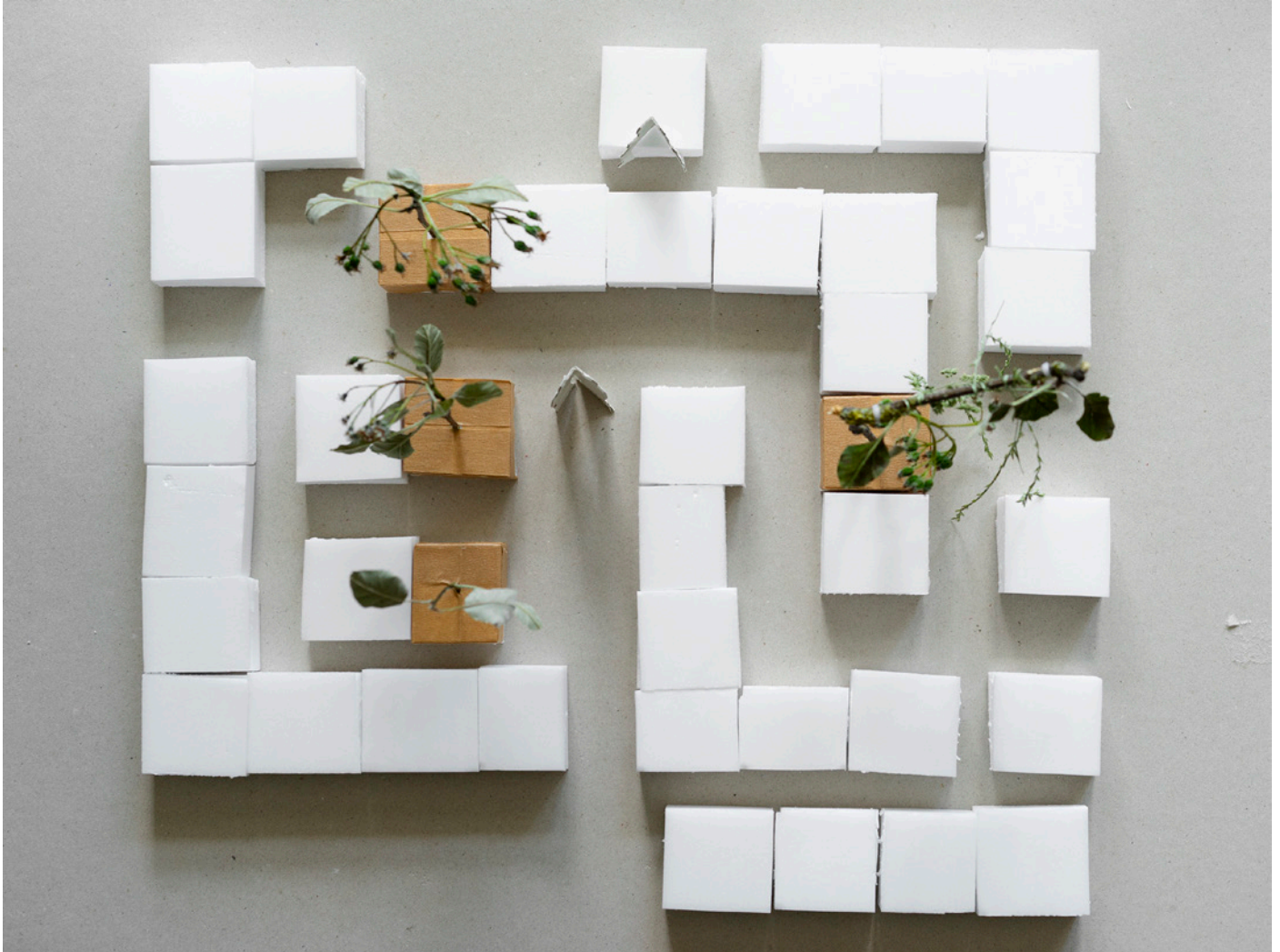
VISUAL MATERIAL ON THE PROCESS SO FAR

INSPIRATION FOR LOCATION



VISUAL MATERIAL ON THE PROCESS SO FAR

MODEL INCLUDING TREES



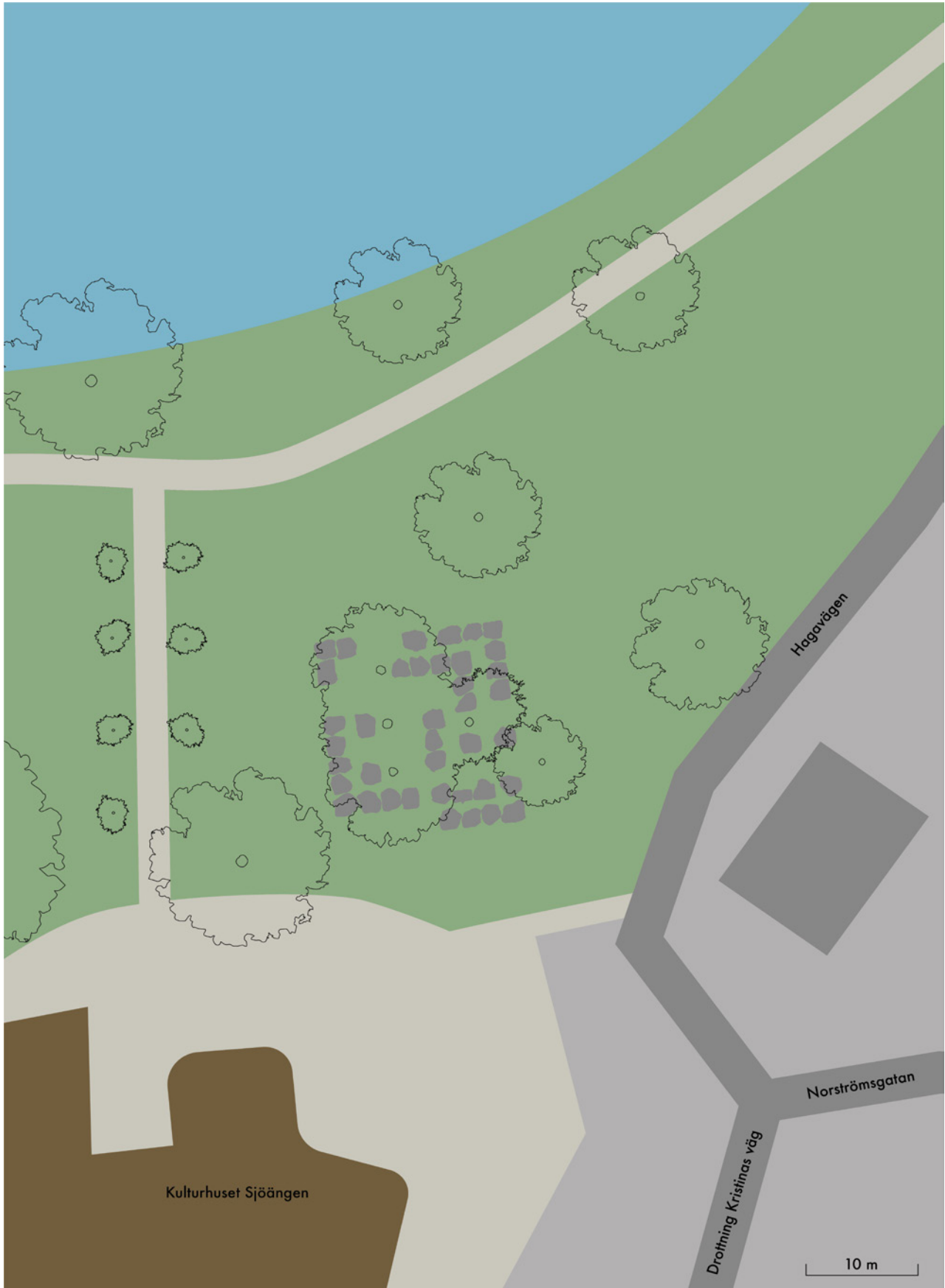
VISUAL MATERIAL ON THE PROCESS SO FAR

PLAN INCLUDING TREES



VISUAL MATERIAL ON THE PROCESS SO FAR

SITUATIONSPLAN



VISUAL MATERIAL ON THE PROCESS SO FAR

SNIT



VISUAL MATERIAL ON THE PROCESS SO FAR

PLAN EXCLUDING TREES



VISUAL MATERIAL ON THE PROCESS SO FAR

MODEL OF SCULPTURE WITH CHOSEN ROCKS



VISUAL MATERIAL ON THE PROCESS SO FAR

MODEL OF SCULPTURE WITH CHOSEN ROCKS



VISUAL MATERIAL ON THE PROCESS SO FAR

PLAN OF SCULPTURE WITH CHOSEN ROCKS



LIST OF ROCKS NEAR ZINKGRUVAN

Veronika Geiger and Stefan Sädbom



1.

Narrow veined gneiss

150x170x110



2.

Banded dolomitic marble

70x70x40



Location of 1 + 2

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



3.

Amphibolite

150x120x120



4.

Amphibolite foliated

150x120x90



Location of 3 + 4

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



5.

Skarn, diopside, hornblende,
diopside, (garnet?)

50x30x30



6.

Red veined gneiss

130x60x50



Location of 3 + 4

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



7.

“Skarn banded leptite”

80x40x45



Location of 7



8.

Red veined gneis

80x60x35

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



9.

Laminated volcanic sandstone

55x40x30



Location of 8 + 9



10.

Askesund granit

110x90x50

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



11.

Marble breccia

110x80x50



12.

Pottasic altered volcanic sandstone

85x45x40



13.

Dolorite / diabolite

55x55x25

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



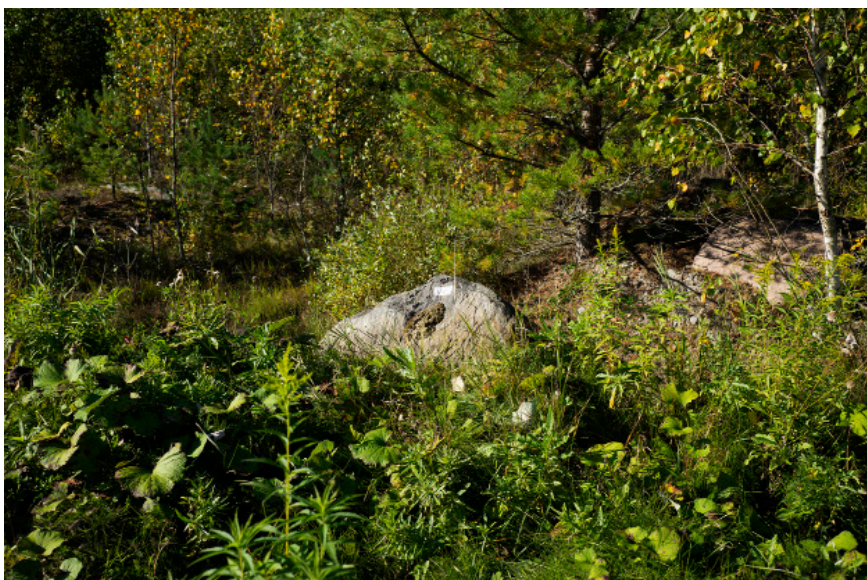
Location of 10 + 11 + 12 + 13



14.

Banded narrow veined gneiss

170x120x90



Location of 14

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



15.

Grey gneiss

210x100x90



Location of 15



16.

Dolorite

150x110x110

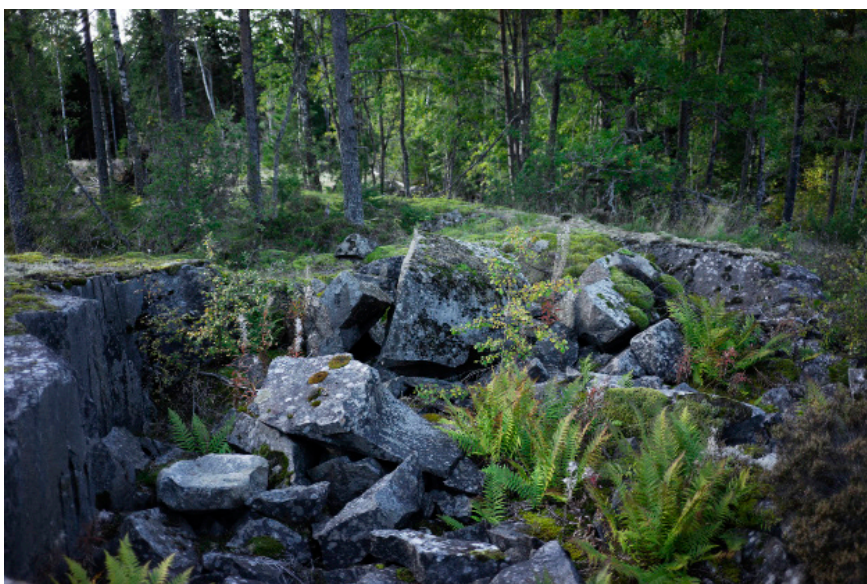
List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



17.

Dolorite

230x110x90



Location of 16 + 17



18.

Grey gneiss

100x90x50

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



19.

Dolorite

280x110x90



20.

Dolorite

130x110x70



21.

Dolorite

100x70x65

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



Location of 19 + 20 + 21



22.

Dolorite

130x100x85



23.

Migmatite

330x180x150

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



24.

Agematite

170x110x60



Location of 23 + 24



25.

Biotite rich meta-sediment

110x110x40

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



26.

Silimanite gneiss

160x120x120



27.

Sediment gneiss

150x140x100



Location of 25 + 26 + 27

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



28.

Silimanite gneiss

135x55x30



29.

Meta-sediment gneiss

170x130x80



30.

Askesund granite

150x140x140

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



Location of 25 + 26 + 27 + 28 +
29 + 30

31.

Red potassic altered volcanite

120x90x60

32.

Red potassic altered volcanite

180x90x70

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



33.

Red potassic altered volcanite

110x80x60



34.

Red potassic altered volcanite

180x100x100



35.

Red potassic altered volcanite/
granite

160x120x120

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



36.

Narrow veined gray gneiss

80x50x40



37.

Red volcanic sandstone

115x100x60



38.

Potassic altered narrow veined gneiss

150x110x90

List of rocks near Zinkgruvan, Veronika Geiger and Stefan Sädbom



39.

Quartz microcline volcanite

130x90x80



Location of 33 + 34 + 35 + 36 +
37 + 38 + 39



40.

Quartz felspar porphyric

135x120x110