

**ARTLABORATORYBERLIN**

## About us:

**Art Laboratory Berlin** was founded in Autumn 2006 by an international team of art historians and artists. As a non-commercial art space, it was established as a platform for interdisciplinary exhibition projects in an international context. Our main focus is the presentation of contemporary art at the meeting point of art, science and technology.

### Sustainable interdisciplinarity - Arts & Science

Art Laboratory Berlin pursues a sustainable form of inter-disciplinarity, going beyond the mere juxtaposition of art and science. We want to create constructive synergies between artists and scientists, to enable transparency and content production. Often, in our exhibition and research projects, we were able to create lasting networks, which extended beyond traditional relationships between the science and art, to create new forms of inter-disciplinary exchange.

### Immersive inductive curatorial practice

It is also an important aim of Art Laboratory Berlin, in the form of a close, long-term collaboration with artists, to follow the artistic processes and make this visible in the exhibitions. Although we always base our exhibition series on a general theoretical concept, we understand our curatorial practice not as deductive, but inductive. Instead of subordinating the works on exhibition to theory, we are interested in an inductive approach - that rather places the individual artistic work at the centre of inquiry.

### Individual forms of art education

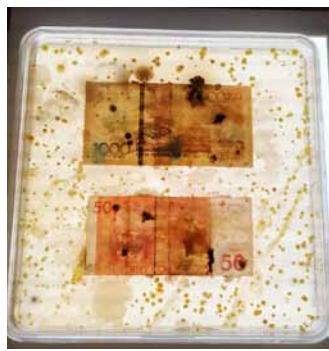
Art Laboratory Berlin has achieved a model form of art education by using various formats to reach a wide international audience of all ages. Through a conscious openness to different disciplines we manage to take a variety of specialized approaches to each exhibition. Many students groups visit us. In the form of several hour seminars, we discuss current positions and issues in the context of ongoing exhibitions and events. Art Laboratory Berlin also offers regular artist and curator talks that make the artistic and curatorial processes of our projects transparent to a wide audience. Children's workshops are aimed specifically at young visitors and make important topics accessible in a creative way.

For more information please contact [presse@artlaboratory-berlin.org](mailto:presse@artlaboratory-berlin.org)

The current directors of Art Laboratory Berlin are:

**Christian de Lutz** is a visual artist and curator, originally from New York. He works in photography, new media, video and installation. His artworks deal with social, political and cultural themes, with an emphasis on technology, migration and cultural borderlines. As a co-founder of Art Laboratory Berlin he has curated over 30 exhibitions and developed a number of series, including *Time and Technology* and *Synaesthesia* as well as *[macro]biologies* & *[micro]biologies*. His curatorial work concentrates on the interface of art, science and technology in the 21st century. Additionally he has published numerous articles in journals and books, and is active in a number of collaborative organisations including transmediale/ re-Source, Synapse (Haus der Kulturen der Welt) and The Berlin Network of Free Project Spaces and Initiatives.

**Regine Rapp** is an art historian and curator, with specific research in 20th and 21st century art – installation art, artist books and art & science collaborations. She worked as Assistant Professor for Art History at the Burg Giebichenstein Art Academy Halle until 2013. She is co-director of Art Laboratory Berlin (co-founded in 2006) and has curated over 30 shows (e.g. *Time and Technology*), published several books and developed several international conferences: *Sol LeWitt\_Symposium* (2011), *Synaesthesia. Discussing a phenomenon in the arts, humanities and (neuro-)science* (2013). Her new publication *[macro]biologies* & *[micro]biologies. Art and the Biological Sublime in the 21st Century* (2015) reflects theoretically on the 2013-15 programme.



**26 January- 1 March 2020**

***Borderless Bacteria / Colonialist Cash***

**Ken Rinaldo**

**Exhibition**



***Borderless Bacteria / Colonialist Cash*****Ken Rinaldo****26 January- 1 March 2020****Opens 25 January 2020 at 7PM**

*Borderless Bacteria / Colonialist Cash* discusses important current aspects of biopolitics. By visualising microbiome landscapes of banknotes, the project invites us to reflect about the interconnectedness of ecological and economic exchanges. Much recent attention has been given to the human microbiome, the microbes which live on and within our bodies. These communities also exist on most surfaces around us. When we touch objects, we exchange bacteria, fungi and viruses, leaving some microbiota behind. It is no surprise that one of the objects we touch most – money – is not only a medium of economic but also microbial exchange. According to a study conducted by the NYU Center for Genomics & Systems Biology, 3000 types of bacteria were identified on dollar bills from just one Manhattan bank.

**Ken Rinaldo**, an established artist in the field of Bio and Postmedia art, develops hybrid human-nonhuman ecologies. *Borderless Bacteria / Colonialist Cash* explores the hidden microbiome of money within a critical framework that also sheds light on exchange and power. Do Chinese Yuan and American Dollars share bacterial and fungal communities?

This micro-performative project is intriguingly simple in its set-up: Various bills of international currency are displayed in large square Petri dishes on enriched agar. Time plays a crucial role, as a microbial landscape grows and realises itself over the course of several weeks. Visitors to the exhibition can also explore the developing Petri dishes with the aid of light boxes and a digital microscope. On an aesthetic level, the iconography of the currency literally loses face as microbial growth undermines the representational aspect of the banknotes. The official character of money is subverted.

Aesthetic and biopolitical aspects are closely linked: We are reminded of the colonial roots of capitalism, when exchanged goods spread smallpox, measles and influenza to aboriginal peoples in the Americas and Australia, devastating local populations. The nonhuman has always played a vital, if untold, role in our histories and the development of our economic and cultural systems. „Paper money microbes don't respect money or borders and travel freely both enhancing and simultaneously challenging the collective human body, microbiome, constitution, and post-colonial ecologies“ remarks Rinaldo. He refers here to both the symbolic memories of a colonialist past that paper money possesses “as well as emerging colonialist presence, driven by both microbes and now psychometrics with data analytics. As money is a potent signifier of identity, nationalism and a symbolic medium of exchange, it also possesses constitutional beliefs in iconic invocations of wealth and national trust. Money implies all the attendant deities and symbols of nationalist power and oversight.”

Wishing to lessen his carbon footprint, artist Ken Rinaldo expressed the wish that the work be made without his travelling. This work was first done during a residency in 2017 at Cultivamos Cultura, Portugal. Some of the works in the exhibition were created in December 2019 with students from the Gustav-Freytag-Schule in Berlin-Reinickendorf as part of a collaboration between the school, ALB and the DIY Hack the Panke collective.

Regine Rapp & Christian de Lutz (curators)



**19 October - 08 December, 2019**

***Invisible Forces***

**Erich Berger Mari Keto Martin Howse**

Exhibition



## **Invisible Forces**

**Erich Berger Mari Keto Martin Howse**

**19 October - 8 December 2019**

Opening 18 October 2019, 8PM

Artist Talk 19 October 2019, 5PM

Local Area Network (LAN). Workshop with Martin Howse 13 Oct and 10 Nov

Our planet is not only made up of earth and rocks, but also of a number of invisible forces that influence and shape the form and viability of life. Radiation is not just a by-product of the atomic age, but something that exists in the background of almost every environment. The exhibition wants to open a dialogue between contemporary culture, deep time and psycho-geophysics.

The works by **Erich Berger** and **Mari Keto** examine the questions of radioactive waste in our world today. The installation *Inheritance* in the front room proposes a future where a stunning set of jewellery has become a precious, but potentially deadly heirloom. The work was partially made of radioactive Thorianite (ThO<sub>2</sub>), Thorite (Th, U) and Uraninite (UO<sub>2</sub>), which will eventually decay into a nonradioactive isotope of lead. A set of objects are laid out in a display case: instructions engraved in copper; two bowls that form a water clock; the jewellery; ; an electroscope; and finally an acrylic rod and piece of fur to create an electrostatic charge and some gold leaves. For *Inheritance* also consists of a ritual where the heirs remove the jewellery from its concrete container and use an electroscope to test whether the pieces are safe to wear or must be stored for the next generation. The narrative engages the topic of „deep time“ in a manner that reflects the brevity of human presence on the planet, as well as questioning our „atomic legacy“. What Berger and Keto present us here is the moment before the ritual, where the heirloom is ready to be tested. The photograph next to the vitrine is an autoradiography, made by placing the jewellery on film; the radioactivity of the gemstones works like light creating a negative image.

Their other work in the exhibition, *Open Care* in the front room to the left proposes a speculative scenario and a future where individual families take responsibility for radioactive waste. The shrine offers an electroscope for measuring radioactivity, an electrostatic charger and a storage disc for a small amount of nuclear waste, to be passed down from generation to generation. The waste produced by our scientific and technological advances here becomes a multi-generational burden of collective care and responsibility. Next to the shrine we can again encounter an autoradiography with 92 pellets of the anthropogenic isotope 241Am.

In the back room **Martin Howse** shows objects, machines and visualization of his workshop and forensic exhibition *Local Area Network (LAN)*. It is a trans-disciplinary, speculative investigation of local fields and particles, and energetic exchange that proposes a hacking of local networks on geological, environmental and technological “Umwelten”. Howse’s work involves active forms of collaborative work to explore the

As both a two-day workshop and a forensic exhibition, *LAN* examines and identifies sites and places where energetic transformations intersect with human infrastructure and agents of abstraction and logic. Howse sees *LAN* as an intervention „with the co-existent realms of algorithmic entities, of the structures and infrastructures of computation with the non-human entities of the earth (mycelium and microbes).“

Regine Rapp & Christian de Lutz (curators)



## DIY Hack The Panke

2018 - ongoing



## DIY Hack The Panke

2018 - ongoing

The research group **DIY Hack the Panke**, founded in January 2018, consists of a group of artists and scientists promoting Citizen Science projects along the Panke River in north and central Berlin. DIY Hack the Panke is interested in the fluctuating river and the effects of planned re-wilding, but our main area of focus is the Panke in Wedding and southern Pankow. This part of the river, known only a century ago as the 'Stinkpanke' because of pollution from nearby factories and tanneries, is now a popular urban green space sought after by local residents.

Through interdisciplinary practice, the group aims to explore the Panke River for living organisms and critically examine its complex history of human use. DIY Hack the Panke plan public workshops on topics such as river flora, fauna and microbiology; plastic waste and other pollutants; and the impact of history, culture and technology on the present-day Panke. In addition to workshops, the public is also invited to take part in walks and talks as well as public labs to rediscover their urban environment, as well as learn and take part in Citizen Science.

Members of DIY Hack the Panke include:

Dr. Kat Austen (artist and chemist)  
 Sarah Hermanutz (artist)  
 Dr. Daniel Lammel (microbiologist, FU Berlin)  
 Christian de Lutz (curator)  
 India Mansour (biologist)  
 Fara Peluso (designer and artist)  
 Nenad Popov (media and sound artist)  
 Regine Rapp (art theorist and curator, ALB)  
 James Whitehead (biologist, FU Berlin)

The project **Science by Doing** offered the pupils of the Gustav-Freytag-Schule a wide range of events about the River Panke, spread throughout 2019. Through workshops and visits the Art Science collective DIY Hack the Panke made it possible for students to artistically explore biology, chemistry, design and ecology, and to implement their own ideas. In addition to workshops on the topics of urban ecology, microplastics (Austen, MacLean), microbiodiversity (Hermanutz, Mansour, Lammel) and wetland ecology (Hermanutz, Popov), there were performances such as the Wasserklang Orchestra (Austen), where the pupils examined the Panke using self-made instruments, which was later presented as an installation at the Berlin State Opera. '*Science by Doing*' was funded by Berlin Kulturförderungsfonds

### **The 2019 public programme included:**

Workshops:

(Un)Real Ecologies. Microplastics (Austen & F. Glowinski) 13-14 April, 2019  
 Panke Life. Microbiodiversity. (Hermanutz, Mansour, Peluso) 26 May, 2019  
 Summer Walk and Talk #1 (Lammel, Morrison) 13 July 2019  
 Summer Walk and Talk #2: Decay and Feedback: reckoning with the wild and the unsightly (Mansour, Popov, Whitehead) 22 September 2019  
 Pankquelle, an audiovisual performance 5 October 2019  
 Wasserpank.Workshop and Jam session 5 October 2019  
 LAN (a guest workshop with Martin Howse) 13 October & 10 November, 2019  
 Symbiosis in intra-flux of the Anthropocene, Talk (Saša Spačal & India Mansour) 29 November, 2019

*Funded by the Bezirkskulturfonds Berlin-Mitte*

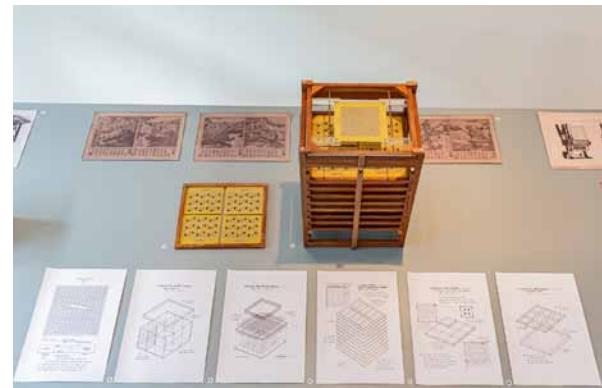


**01 June - 14 July, 2019**

***The Silkworm Project***

**Vivian Xu**

Exhibition/ Artistic Research / Residency



***The Silkworm Project*****Vivian Xu**

Exhibition: **01 June - 14 July, 2019**, Fri-Sun 2-6PM

Opening: 31 May, 8PM

**08 June 2019**, 3-6PM: Workshop THE SILKWORM PROJECT with Vivian Xu.

More information

**30 June 2019**, 3PM: Artist Talk with Vivian Xu and Lisa Onaga (Max Planck Institute for the History of Science)

More information

**04 July 2019:** Symposium The Artist-Silkworm Interface: The Agricultural Treatise as Source and Scrutiny for Creating an Artist Book, organised by Lisa Onaga, Max Planck Institute for the History of Science, Berlin.

**Vivian Xu** is a media artist and researcher based in Shanghai. Her work is situated between bio and electronic media in creating new forms of machine logic, life and sensory systems, and often takes the form of object, installation or wearable.

In *The Silkworm Project* Vivian Xu explores the possibilities of using silkworms to design a series of hybrid machines capable of producing self-organised 2D and 3D silk structures. Xu wants to understand how far the behaviour of insects can serve as a foundation for technological design. To this end she has developed cybernetic devices based on both biological and computer-controlled logic. In the exhibition a series of interactive machines made of silkworms and electronics are displayed. The artist-designer works on the creation of self-organised silk structures designed by live silkworms, a posthuman machine.

"The silk machines utilise a closed feedback loop system between the organic and the artificial, where the biological and the computational form an ecosystem that demonstrates automated production that is autonomous in its nature" remarks the artist. By researching in the history of computation and its entanglement with the technological development of the loom, the artist explores a critical and artistic intersection between the organisation of silk and the organisation of information.

*The Silkworm Project* is the first of an ongoing series titled *The Insect Trilogy*, in which she examines the behaviour of silkworms, ants and bees in order to take this into account in the design of machines. Combining the 5000 year-old tradition of sericulture with new technologies, Vivian Xu's work investigates the role of human and nonhuman, biological and technological, and the permeable borders between them. Her silk machines are based on a closed feedback loop that creates an autonomous production system that is both organic and artificial, biological and computational.

The exhibition presents multiple prototypes and documentation of previous experiments as well as a new machine interacting with live silkworms.

*We are pleased to collaborate with the Berlin-based **Max Planck Institute for the History of Science (MPIWG)** on a four-month artistic research residency in Berlin by Vivian Xu (May-August 2019). The exhibition, talks, a symposium, and a workshop on sericulture by Vivian Xu will provide the public with insights into this fascinating long-term project.*

Regine Rapp & Christian de Lutz (curators)



## Mind the Fungi

2018-2020

Research Project/ Artistic Research  
A project of Art Laboratory Berlin and the TU Berlin  
Institute of Biotechnology as part of the program  
Citizen Science - Forschen mit der Gesellschaft:



## Mind the Fungi

### 2018-2020

Art Laboratory Berlin, in cooperation with the Institute of Biotechnology TU Berlin, is pleased to present the Art & Science project Mind the Fungi, which is dedicated to the research of local mushrooms and current fungal biotechnology.

Mushrooms are used in biotechnology as cell factories to produce antibiotics, immunosuppressants, cholesterol-lowering drugs, antimalarials, insulin, prebiotics, pigments, organic acids, enzymes, polyunsaturated fatty acids, vitamins and more. The fungal biotechnology of the 20th century managed to establish itself as an essential platform technology for innumerable branches of industry and thus decisively shapes our daily life and our lifestyle in an invisible way. At the moment, fungal biotechnology is undergoing a disruptive innovation process, which we want to co-design with citizen scientists in a sustainable manner. Mushrooms, which are produced on the basis of renewable vegetable raw materials in the biotechnological process, are to be converted, with far-reaching consequences, into packaging materials, building materials, and even leather.

In the project Mind the Fungi we use the interdisciplinary concept from STEM to STEAM (Science, Technology, Engineering, Mathematics, Art) to expand scientific research with artistic and design-based research. The Institute of Biotechnology works with Berlin citizens, artists and designers to develop new ideas and technologies for mushroom and lichen-based materials of the future. The Artists in Residence programme brings art and design into the project as a constructive source of ideas, multipliers and communicators of scientific issues, and supports the process of sharing research processes and findings with the public.

With the expertise of applied and molecular microbiology in the field of fungal biotechnology (Prof. Meyer), bioprocess development (Prof. Neubauer) and art and science communication (Art Laboratory Berlin) the aim of the project is also to establish a new, innovative and interdisciplinary field of research at the TU Berlin, which dares right from the beginning to build a bridge in the growing Citizen Science Community in order to integrate their expertise at an early stage.

#### **Selected Events**

-MIND THE FUNGI WALK & TALK #1

Briesetal | 27 October, 2018/ Lab excursion, TU Berlin | 29 October, 2018

-MIND THE FUNGI WALK & TALK #2

Tegeler Forst & TU Berlin Lab | 17 November 2018

-Mind the Fungi: Creative Workshop

22 March, 2019

-MIND THE FUNGI i: cultivation course at TopLab

27 April, 4 May, 11May, 18, May 2019

-MIND THE FUNGI . Local Tree Mushrooms as Sustainable Material for the Future Exhibition:

5 September 2019 – 30 April 2020

Venue: FUTURIUM | Futurium Lab, Alexanderufer 2, 10117 Berlin

Curated by Regine Rapp & Christian de Lutz, Art Laboratory Berlin

-MIND THE FUNGI WALK & TALK #3

Briesetal | 28 September, 2019/ Lab excursion, TU Berlin | 1 October, 2019

-MIND THE FUNGI Open Lab Night am Institute of Biotechnology/ Bio Process Engineering, TU Berlin 21 January 2020, 7-9.30 PM

*A project of Art Laboratory Berlin and the TU Berlin Institute of Biotechnology, with the generous support of the Technische Universität Berlin as part of the program Citizen Science - Forschen mit der Gesellschaft:*

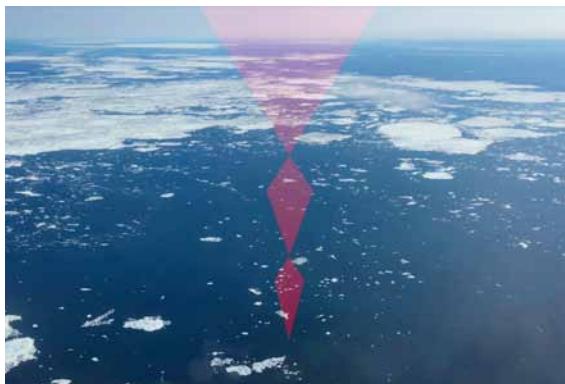


**20 January - 17 March 2019**

***Watery Ecologies. Artistic Research***

**Kat Austen | Mary Maggic | Fara Peluso**

Exhibition



**Watery Ecologies. Artistic Research**  
**Kat Austen | Mary Maggic | Fara Peluso**

20 January - 17 March 2019

16 March 2019, 9 pm: HYDRO\_PERFORMANCE Night. Performances, Talks with New Cassettes and Vinyls!  
with Kat Austen, Robertina Šebjanič and Fara Peluso

Water is the foundation of life, making up 60% of our body. Water-born organisms produce much of the planet's oxygen. Meanwhile human activity fills waterways and oceans with plastics, industrial waste and diverse chemicals, effecting the metabolisms of most living creatures, ourselves included. This exhibition presents art projects on water, life and chemical disruption whose research transcends the boundaries between art and science. The artists pursue research in biology, chemistry and ethnography with distinct and radical DIY methods. Diverse approaches to the hydrosphere, the sum of the planet's water, explore the foundations of life and the threat of human impact on both the environment and our own bodies.

*The Matter of the Soul* (2017-ongoing) examines the impact of climate change in the Canadian High Arctic through sound composition, sculpture and performance. Here, **Kat Austen**, an artist with a PhD in Chemistry, combines scientific knowledge, hacked equipment and ethnographic research with a strong aesthetic approach. Crucial to the work is the lived experience of being in a time of melting in the Arctic. Her audio-visual installation *The Matter of the Soul | Symphony* (back room, 58 min.) shows sequences of Austen's travels complemented by found footage. The compositions contain field recordings of acidity and salinity, affected by arctic ice melt, made using pH and conductivity meters altered to make sound. There are samples from interviews with visitors to and inhabitants of Baffin Island and Resolute, Canada.

Artist and designer **Fara Peluso**'s long-term research focuses on potential uses for algae as an environmental regulator, source for sustainable materials, and aesthetic catalyser of biophilia. She proposes a closer relationship between humans and algae as an answer to our current environmental crisis. Her research and practice combine working with biotechnologists and DIY scientists in speculative and critical design to produce a myriad of innovative design and artistic solutions.

The work of **Mary Maggic** focuses on the presence and effect of endocrine disruptors in water. Not just estrogen from birth control pills, but many pesticides and other chemicals produce estrogen-like chemicals (xenoestrogens) that flow into wetlands and infiltrate drinking water. Maggic's work also questions our cultural notions of gender conformity at a time when our industrial drainage has changed the environment chemically and hormonally for over a century. Maggic's projects generate DIY protocols for the extraction and detection of estrogen hormones from bodies and environments, reflecting micro performability and a potential for sex and gender hacking.

Regine Rapp & Christian de Lutz (curators)



**22 September- 25 November 2018**

***Strange Encounters with Vegetal Others***

**Špela Petrič**



## **Strange Encounters with Vegetal Others**

### Špela Petrič

22 September- 25 November 2018

Slovenian artist Špela Petrič approaches art production with a background in Hybrid Arts as well as a PhD in Biochemistry. These dual epistemological approaches inform her work with the Plant Kingdom as part of a multi-species collaboration exploring the ontologies, methodologies, ethics and practices of care involved in our relationship to the vegetal. Her first solo show in Berlin will give an insight into her multi-species endeavour.

The green kingdom, upon which we depend for our very survival, functions on a radically different biological basis from us: seemingly inert, literally vegetative and endowed with unexplored forms of intelligence. Yet science reveals an intricate world of mysterious chemical conversations, interspecies networks and non-centralised operations alien from our own existence. Through her work Petrič proposes novel modes of human-plant communication, intercognition and exchange.

Her series ,Confronting Vegetal Otherness' is a performative exploration of such an exchange. *Skotopoiesis* (meaning 'shaped by darkness') proposes a biosemiotic process for intercognition between the artist and a field of cress. In a durational performance the artist stands before the field, her shadow obstructing light, contributing to a paling and lengthening in the cress, while resulting in a minute shrinking of the artist. The durational aspect forces the artist to take part in a vegetative sense of time, forcing a post-anthropocentric approach towards the nonhuman.

*Strange Encounters: Metaphysics, Algae and Carcinoma* uses biotechnology to overcome our difference(s) from the plant kingdom. Taking a scientific view of being at the cellular level, as well as the cell as biotechnical labour force, Petrič arranges the *in vitro* encounter of two types of cells: *Chlorella*, a free living single-celled photosynthetic algae and a human cancer cell, carcinoma of the bladder. „I am performing biopolitics, selecting, orchestrating, monitoring, documenting, narrating“ remarks Petrič. “The cancer and the algae negotiate the space I allow for them. Biopower penetrates the plant just as it does the human.“

A further work, *The Plant Sex Consultancy*, produced along with Pei Ying Lin, Dimitris Stamatis and Jasmina Weiss, proposes design-based solutions to the sexual (or pollination) problems of six plants. Somewhere between medical devices and floral sex toys, the design solutions engage our imaginations, challenging our preconceptions of vegetal agency and sentience. They also refer to a possible future where a dearth of pollinating insects necessitates drastic technological interventions. A recent study showed that over the last 30 years insect populations in German nature reserves have plummeted by more than 75%.

-Regine Rapp & Christian de Lutz (curators)



**24-25 August, 2018**

Presentation | Seminar Presentation | Performance  
**BioSignals**

Andrew Gryf Paterson, Pedro Soler, Antye Greie-Ripatti,  
Juan Duarte, Krisjanis Rijnieks,  
Krista Dintere, Laura Beloff, Lilli Tölp, Mikko Lipiäinen,  
Sarah Hermanutz, Nenad Popov



Presentation | Seminar Presentation | Performance  
**BioSignals**

Andrew Gryf Paterson, Pedro Soler, Antye Greie-Ripatti, Juan Duarte, Krisjanis Rijnieks, Krista Dintere, Laura Beloff, Lilli Tölp, Mikko Lipiäinen, Sarah Hermanutz, Nenad Popov

**24-25 August, 2018**

BioSignals is a series of site-specific sound art, narrations and nature-based data streams by human and nonhuman cultural producers during Summer-Autumn 2018, culminating with a contribution to the next Pixelache Festival in Helsinki in Spring 2019. The artistic content of the project will focus on creative and actual interpretations of biosemiotics, energy as media and communication. <https://www.pixelache.ac/projects/biosignals>

24 August Internal curatorial meeting

25 August

14.00 BioSignals curators **Andrew Gryf Paterson** and **Mikko Lipiäinen** present BioSignals and results from previous meetings to the public.

15.00-17.00 Walk along the Panke river - ALB curators **Regine Rapp** and **Christian de Lutz** present the project ,DIY Hack the Panke' along with **Nenad Popov** and **Eliot Morrison**.

17.00-19.00 BioSignals Seminar: Internet of Entities

1. **Mikko Lipiäinen** - Introducing ,Internet of Entities'

In their work Forest Law Ursula Biemann and Paulo Tavares rendered an image of the Amazon rainforest as an entity connected to the global flow of information partly via a mesh of sensors built by human activity (scientists etc.). Including a remote connection with **Pedro Soler** (in Ecuador) - Reflections on the Forest Law project. (<https://www.geobodies.org/art-and-videos/forest-law>)

2. **Lilli Tölp** - Toortuumik nature and media art festival 2018. Context of Maalabor

Toortuumik festival (as a site for interventions)

<https://archive.org/details/ToortuumikCatalog2018>

[https://archive.org/details/toortuumik\\_video](https://archive.org/details/toortuumik_video)

3. Remote connection with **Antye Greie-Ripatti** - Sonic Wilderness workshop

(<http://sound.mplab.lv/antye-greie-ripatti/>)

4. **Laura Beloff** - Context of bioacoustic research in Virtsu (,art-science experiment')

5. **Juan Duarte** - Aeolian Artefacts

<http://juanduarteregino.com/Artefactos-Eolicos>

6. **Krista Dintere** - Swamp Radio

Involvement with Swamp Radio (,mixing of factual and interpretative audio' - <http://smitesmits.com/SwampRadio.html>)

7. **Krisjanis Rijnieks** - Radical Projection Mapping. Context of Radical projection mapping

& data visualisation of biodata (situated/mediated ,feedback' element)

(<http://sound.mplab.lv/krisjanis-rijnieks/>)

20.00 Performance: Live Decomposition by **Sarah Hermanutz** and **Nenad Popov**.

An ongoing collaboration between Hermanutz and Popov, Live Decomposition, 2017-18 was performed last year in Lisbon and Berlin. Video documents Hermanutz's hands as they work through an aquarium, filled with mud, sand, living and dead wetland organisms, and other collected material, representing the (im)possibility of miniature ecosystems controlled by the human hands. A layering of living, nonliving, natural and human pervades the performance, as Popov works with auditory material caught by hydrophones in aquarium and reworked through synthesizer.



**3-5 August, 2018**

Presentation | Performance  
**NOW. A Kinetic Life**

Bidisha Das and Thomas Heidtmann



Presentation | Performance  
**NOW. A Kinetic Life**  
Bidisha Das and Thomas Heidtmann

Friday, 3 August 2018, Performance,  
Sunday , 5 August, 2018 Artists Talk with Bidisha Das & Thomas Heidtmann

**NOW – A Kinetic Life** is an interactive installation that spans a visual and acoustic connection between outer space and physical spaces that surround us. It is an orchestra of movement using elements from outer space, nature and human bodies as instrumentations. It is an expression of the ever-changing moment we are living in: NOW. The installation brings in sounds from all these spaces in real-time to a modular synthesizer, the heart of the proposed installation, that Das has created exclusively for the project. The synthesizer is accompanied by CubeSat-like objects that are part of Heidtmann's „Place in Orbit“ project, wearable gloves and plants with sensors.

The experience is like having multiple ears aimed at different directions and in various locations at the same time. The real-time data from the spaces and the output result are unique each time it is performed: Natural sounds and sounds from the universe, all merging together – life, that is thriving everywhere and binding us together to live in the moment, NOW.

*NOW. A Kinetic Life* is made possible through the bangaloREsidency-Expanded programme by the Goethe-Institut / Max Mueller Bhavan Bangalore in collaboration with Lacuna Lab e.V.

**Thomas Heidtmann** a Berlin-based media artist, studied at the Berlin University of the Arts. He is co-founder of Lacuna Lab e.V. as well as the founder of the Space Art Hackathon SPARTH and the Space Art Community SPARTHabitat. In his internationally presented works Heidtmann examines forms and expressions of exploration, collaboration, and communication. He is fascinated by space technologies, mirrors, and questions of visibility and observation.

**Bidisha Das** is an artist and explorer with an interest in Art and Science. Fascinated both in nature and technology, her medium of communication varies from sound to film, forest to the sky above, human beings to animal world and the like. Das graduated from Srishti School of Art Design and Technology, Bangalore. Her work has explored sound-art practices at the Indian Sonic Research Organization, Bangalore and she has performed at the HKW in Berlin. She has also been a team participant at Caltech-NASA to initiate a manned asteroid mission and has spent months in Indian forests and Peruvian Amazon doing conservation works.



**7/8 July, 2018**

Workshop:  
**(Un)Real Ecologies - Microplastics**

**Kat Austen & Nana MacLean**



Workshop:  
**(Un)Real Ecologies - Microplastics**  
 Kat Austen & Nana MacLean

7/8 July 2018

Plastic has pervaded water, soil and our bodies. It is the new icon of our time. During the *(Un)Real Ecologies: Microplastics* workshop we will explore the presence of microplastics in the Panke River, near Art Laboratory Berlin. How do organisms and microorganisms exist with and construct with these human-made materials? We will interrogate the water samples, to discover a new understanding of the reality of the Panke's ecosystem, with plastic present and wholly a part of it - a microcosm that allows us to ask: "what is nature?"

The workshop explored two sections of the Panke, an 'upper' part around ALB is bordered by parks, green shrubby watersides and a swampy floodplain. The more downstream we go, the more influenced the ecosystem will become by urban factors. The 'lower' part around Gerichtstrasse already shows less water plant vegetation than on the 'upper' part. To understand the status of human influence in the different parts of the Panke, we compared water from these two parts of the Panke, and searched for visible interactions between plastics and biota in and around the Panke.

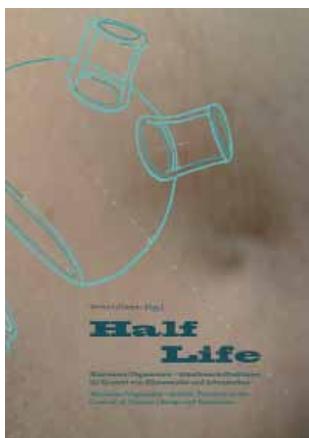
We used a two step chemical protocol for the analysis of (Micro) plastics in our water samples. In our case, plastics include hard plastics, soft plastics (e.g., foams), films, line, and sheets. Microplastic is defined by its size smaller than 5mm, so with our nets (200 micron) we will be catching all sizes between 5mm and 0.2mm. During the coming two days we want to split our samples into different groups, so that we can compare the different procedures with each other.

The solid particles in soil or waters are a mixture of minerals, organic matter that are carbon-based remains from living organisms or their waste product and recently synthesized anthropogenic compounds that find their way into both terrestrial and aquatic ecosystems. We will need to remove all organic compounds, leaving only minerals and plastics! Adding hydrogen peroxide solution (30%) to the sample is a common method for the elimination of organic matter as it strongly reacts with all organic carbon. In order to divide those three fractions from our water samples, we separated them according to their density. Using a saturated salt solution created a liquid in which plastic and minerals clearly separate from each other.

**Kat Austen** is a succession of experiences and an assemblage of aspirations. She creates artworks that explore multiple knowledges, from music to embodied knowledge to DIY science, focusing on emotional connections between what we consider internal and external. Kat is Cultural Fellow in Art and Science at the University of Leeds, lectures on UCL's Arts and Sciences BASc, and is Artist in Residence in UCL's Faculty of Maths and Physical Sciences. Previous residencies include NYU Shanghai Gallery and ArtOxygen. Kat was an inaugural member of the London Creative Network programme. She is based in Berlin.

**Nana MacLean** studied Biology at the UvA Amsterdam and has recently finished her Master studies in Molecular Biology at the University Potsdam. Besides her studies, she has been involved in projects that crossed borders between disciplinary styles and methods - embracing both speculative design and performative collaborations. As a PhD student, Nana is currently working on microbial communities in anthropogenic landscapes and plastic polluted grounds at the GFZ Helmholtz Center Potsdam. Her research focuses on Plastic as biological habitat, and furthermore explores future ecologies and areas of research that involve storytelling and other imaginative methodologies. Nana is based in Potsdam and Berlin.

Organised together with **DIY Hack the Panke**.



**6 July, 2018**

Book release

***Half Life. Machines/ Organisms,  
Artistic Positions in the context of Climate  
Change and Extinction.***

Käthe Wenzel/Manfred Blohm (eds.) Fabrico Verlag  
Hannover, 2018

*Half Life. Machines/ Organisms,  
Artistic Positions in the context of Climate Change and Extinction.*

Machine-Organisms, organic machines: The dissolution of boundaries between bodies and technology is becoming part of everyday life with feeling prostheses, neuro implants and neuroenhancement - posthumanism. Even the extinction of the species supposedly be solved by synthetic and mechanical Ersatz-species. What are the artistic perspectives on these developments? What kind of threats and promises are being negotiated here?

41 artistic positions from 15 countries provide critical and visionary views onto socio-emotional service machines - proxies and social crutches; Ersatz: Machine environments and artificial organisms; Utopia: Prostheses, Utopian Instruments and substitute bodies; Connection: Mediator machines and trans-species communication; Autonomous and obsolete machines, past cultures of machines.

With

Agnes Meyer-Brandis, Alex May, Alexander Schellbach, Andras Böröcz, Anna Dumitriu, Christa Sommerer, Claudia Schmitz, Courtney Johnson, Emma Critchley, Giuliana Cunéaz, Guy Ben-Ary, Hannes Waldschütz, Ionat Zurr, Jeongmoon Choi, Ji Hyun Park, Jinyoung Lee, John Roach, Käthe Wenzel, Kerstin Ergenzinger, Laurent Mignonneau, Lisa Glauer, Lorenzo Oggiano, Lukas Truniger, Malte Bartsch, Marie-Eve Levasseur, Michael Schulze, Nicola L. Hein, Oron Catts, Pey-Ying Lin, PSJM, Robbin A. Silverberg, Robertina Šebjanic, Saša Spacal, Špela Petric, Susanna Hertrich, Susanna Schoenberg, Suzanne Anker, Tobias Grewenig, VALIE EXPORT, Verena Friedrich, Via Lewandowsky, 431art

...and essays by KätheWenzel/ Manfred Blohm, Regine Rapp/ Christian De Lutz, Lisa Glauer/ Helge Oder.

Käthe Wenzel/Manfred Blohm (eds.) Fabrico Verlag Hannover, 2018.



**24 March - 13 May 2018**

***Viscous Bodies***

**Sarah Hermanutz  
Alanna Lynch**



## **Viscous Bodies**

**Sarah Hermanutz**  
**Alanna Lynch**

24 March - 13 May, 2018

The project follows an open framework in showing the ongoing artistic research of two emerging artists in the field of art & science. Taking all things fluid as a starting point, the work of **Sarah Hermanutz** and **Alanna Lynch** covers themes such as amphibians, bodily borders, boundaries, marginalisation, materialism, seepage, sensory and wetlands through performance, installations, multimedia and living artworks. In addition to object and action, this project also invites the public to become engaged with the matter in manifold ways.

**Alanna Lynch** works with living organisms, biological materials and performance, examining the politics of affect and questions of agency. She explores an aesthetics of disgust and fear, with a focus on embodied knowledge and non-conscious forces. Her performances often explore bodies and identity as something complex and indefinable; both made up of ever more dividable parts of matter. In her project *Potentials* Lynch cultivated colonies of fruit flies, *Drosophila melanogaster*, through their whole lifecycle, making use of microscopic photography and performative display, confronting the visitor with containers of flies in a research-like setting. This evoked reactions ranging from curiosity to disgust. Her performances often explore bodies and identity as something complex and indefinable; both made up of ever more dividable parts of matter. For the performance *Concealed and Contained* she collected her own hair over many years and crocheted it into an ever-growing container which now covers her head and shoulders. In performance she stands naked, except for the self-made form of concealment which she then works upon: crocheting a continual work-in-progress.

**Sarah Hermanutz** researches at the intersections of performance, technology, and ecology. Her sculptures, installations and performances are preoccupied with wetlands, amphibious creatures, gender and social cognition. Hermanutz considers her practice of collaboration with others, human and nonhuman, as a way of destabilising and complicating individualistic artistic agency and intent. *Live Decomposition*, an ongoing collaboration with sound artist Nenad Popov, was performed last year in Lisbon and Berlin. Video documents Hermanutz's hands as they work through an aquarium filled with mud, sand, living and dead wetland organisms, and other collected material. The artist has a keen interest in amphibians - both as organism and as metaphor. In *Inside Bodies* an axolotl in a jar becomes a point for human/nonhuman contact. Her work *Salamander Mourning Veil*, which includes drawings, photographs and performance, is an artist statement on both the mass extinction of amphibians and the degradation of wetlands, a melancholy act of caring and empathy in the spirit of Haraway's 'staying with the trouble'.

For the exhibition the two artists have collaborated on a new installation, *Nervous in flux*, which examines the matter and aesthetics of viscosity and fluids. The installation forms an interconnecting system of liquids, living materials, organisms and technology, encompassing the common themes in their work. Sarah Hermanutz has included several marbled crayfish (*Procambarus fallax forma virginalis*) the parthenogenic daughters/clones of those used in a 2014 work at ALB by Maja Smrekar. True 'daughters of the Anthropocene', these crayfish have spread through the aquarium trade and evolved to reproduce through self-cloning, all genetically identical. Lynch has filled a samovar with flax seed gel, a material of high viscosity, which is also used as an organic hair gel. The installation contains several water systems, controlled by pumps, flowing through myriad vessels over a playful combination of found objects and sand. The water is a combination of local tap water and samples from the local Panke river. The work is a research of material and process, an exploration of fluidity.



**24-26 November, 2017**

Interdisciplinary Conference  
**Nonhuman Agents in Art, Culture and Theory**



Interdisciplinary Conference  
**Nonhuman Agents in Art, Culture and Theory**

24-26 November, 2017

As a theoretical addition to our ongoing series **Nonhuman Agents** (June - December 2017) Art Laboratory Berlin - along with our partners, *The Institute for Arts and Media, University of Potsdam* - has brought together international artists, scholars, and scientists from different disciplines to discuss artistic, philosophical, ethical and scientific approaches to nonhuman agency. Previous positions from our **Nonhuman Subjectivities** series (2016-17) were also included.

The conference started with a reflection on post-anthropocentrism by redefining intelligence (human, animal and plant intelligence), agency and sentience. An in-depth consideration included the role of fungi: mycelium, the Internet of trees and yeasts. Microbial agency was explored via the phenomenon of quorum sensing and biofilms, proposing a micro-subjectivity. There were contributions on the microbiome and holobiome, taking into consideration the human as nonhuman. We sought to open up a discussion to endosymbiosis and sympoiesis, reflecting symbiotic relationships, horizontal gene transfer and the role of Lynn Margulis in 21st century Biology and Science and Technology Studies. Finally, the conference discussed nonhuman perspectives under threat and proposed an ethology for the techno-scientific era.

**List of Speakers:**

Rahma Khazam (Philosophy, Art Theory, Paris)  
 Desiree Förster (Media Ecology, Institute for Arts and Media, University of Potsdam)  
 Maja Smrekar (Artist, Ljubljana)  
 Saša Spacal (Artist, Ljubljana)  
 Mirjan Švagelj (Microbiologist, Aceis Bio, Ljubljana)  
 Vera Meyer (Applied and Molecular Microbiology, Institute of Biotechnology, Technical University Berlin)  
 Špela Petric (Scientist & artist, Amsterdam/ Ljubljana)  
 Joana Bergmann (Institute of Biology, Free University Berlin)  
 Monika Bakke (Institute of Philosophy, Adam Mickiewicz University Poznan)-Keynote  
 Ingeborg Reichle (Media Theory, University of Applied Arts Vienna)  
 Regine Hengge (Institute of Biology, Dep. of Microbiology, Humboldt University Berlin)  
 Anna Dumitriu (Artist, Brighton)  
 François Joseph Lapointe (Artist and microbiologist, Department of Biological Sciences, University of Montreal)  
 Tarsh Bates (Artist, SymbioticA, University of Western Australia, Perth)  
 Regine Rapp (Art Theory, Curatorial Research, Art Laboratory Berlin)  
 Rachel Mayeri (Artist, Media Studies, Harvey Mudd College, Los Angeles)  
 Heather Barnett (Artist, Researcher, Central St. Martins, London)  
 Daniel Renato Lammel (Institute of Biology, Free University Berlin)  
 Laura Benítez Valero (Institute of Philosophy, Autonomous University of Barcelona)  
 Alanna Lynch (Artist, Berlin)  
 Margherita Pevere (Artist, Berlin)  
 Theresa Schubert (Artist, Berlin)  
 Sarah Hermanutz (Artist, Berlin)  
 plan b, Sophia New & Daniel Belasco Rogers (Artists, Berlin)  
 Mary Maggic (Artist, Vienna)  
 David Sepkoski (Max Planck Institute for the History of Science, Berlin)  
 Birgit Schneider (Media Ecology, Institute for Arts and Media, University of Potsdam)  
 Robertina Šebjanic (Artist, Ljubljana)  
 Vivian Xu (Artist, Designer, Shanghai)



**28 October 2017**

**Nonhuman Agents:  
Sarah Hermanutz | *ill-at-ease sleep***

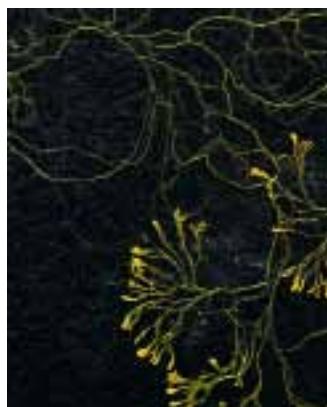
Lecture



In her lecture the artist **Sarah Hermanutz** will discuss the relationship between humans and wetlands, which is the focus in her long-term artistic research. Wetlands are one of the most biologically diverse and important ecosystems for life on earth, but within the past century mankind has destroyed over 50% of them. The artist will explore our historical and contemporary relationship with these environments, including the tropes and prejudices that have marginalised them and justified their continued draining and destruction. Engagement with the uncomfortable sensory and aesthetic experience of wetlands is proposed as essential to reintegrating humans within these ecological communities.

The western world associates wetlands with disease and decay, both physical and moral. Examples from art, literature, and popular culture show fear and horror of these liminal zones, and link them with corporeal „otherness“ that is also mapped onto queerness, disability, alien/foreignness, and the „monstrous-feminine“. These unruly bodies are suppressed and repressed both physically and culturally, for the sake of troubling and purist notions of cleanliness, health, stability, and optimised economically productive systems. Large-scale drainage projects have been considered great feats of human engineering, converting marginal „wastelands“ into clearly defined zones of water and land, useful for anthropocentric agricultural and urban utilization.

The audience will be asked to reconsider the urban ecology of Berlin, as a city built on top of river floodplains and former wetlands. The sights, sounds, textures, tastes and smells of this ecology have been formally exiled to the margins of Berlin, but they continue to seep through. This lecture is an invitation to materially and sensorially engage with wetlands, and their potential to unsettle our defensive boundaries between water/land, self/other, living/nonliving, and human/nonhuman.



**20 September - 26 November 2017**

**Nonhuman Agents: *Nonhuman Networks***

**Heather Barnett**

**Saša Spačal, Mirjan Švagelj & Anil Podgornik**



**Nonhuman Agents:*****Nonhuman Networks*****Heather Barnett | Saša Spačal, Mirjan Švagelj & Anil Podgornik**

20 September - 26 November 2017

***Nonhuman Networks*** presents an aesthetics of new forms of communication between human and nonhuman actors. How does the world's largest single celled creature function as a computer? Can we tap into the so-called 'Internet of trees'? Performative works act as enablers for the audience to engage in non-linguistic forms of awareness and contact with several deceptively simple life forms.

**Saša Spačal, Mirjan Švagelj and Anil Podgornik** combine art, biology and cybernetics to create a platform for inter species communication. In *Myconnect* the nervous system of a person and fungal mycelium are plugged into a biofeedback loop. By entering the capsule a person is equipped with a heartbeat sensor, headphones and vibrational motors that are placed on various parts of the body. The heartbeat of a person sets the system in motion. The signal travels through the mycelium where it is modulated in real-time. The modulated signal is transferred back to the human body via sound, light and tactile sensory impulses. The overwhelming stimuli that affect the nervous system cause an alteration of the heartbeat. A new loop begins and the circle is closed. A symbiosis of signals begins.

*Myconnect* is a symbiotic interspecies connector that questions the anthropocentric nature/human division. With its circuit of signals and impulses, generated and translated by biological and technological organisms, *Myconnect* performs an immersive experience of symbiotic interdependence. Through this experience the technological nature/human distinction can be seen as an arbitrary definition that serves particular biopolitical interests in human society.

The collective has chosen to work with fungi, one of the world's dominant life forms. Mycelium, the hidden, subterranean portion of mushrooms, can grow to huge proportions; one organism in North America may be the world's largest living being. Recent studies show a strong interconnectedness between fungi and forest trees, the so-called 'Internet of trees' which forms vast symbiotic networks. *Myconnect* is an artistic experiment on social, aesthetic and biological levels, exploring new possible forms of interspecies communication beyond human language.

**Heather Barnett** is an artist, researcher and educator working with natural phenomena and biological design, often in collaboration with scientists, artists, participants and organisms. Utilising living materials and imaging technologies, her practice explores how we observe, represent and understand the world around us. Projects include microbial portraiture, systems modelling, and an ongoing 'collaboration' with an intelligent slime mould, *Physarum polycephalum*, one of the world's largest single-celled organisms.

What makes *Physarum polycephalum* particularly interesting, is its skilful ability to learn and solve problems from its interactions with the environment. Scientists in Japan and the UK have been studying *Physarum polycephalum*'s ability for spatial computation (whilst foraging for food in the most efficient way). These studies mark an interesting turn in cybernetics, which is already strongly influenced by biology. Here an organism is studied as both a technological artefact and agent.

Based on years of empirical research and art-science collaboration, Barnett engages the slime mould in a process of negotiated co-creation, resulting in animated films, prints and living sculptures. She has also developed a series of interactive public workshops investigating *Physarum polycephalum* as material, model and metaphor through collective experimentation - *Swarm | Cell | City* took place 23/24 September as part of the *Nonhuman Agents* series, devised in collaboration with the Berlin based collective plan b. This exhibition builds upon her unique combination of interdisciplinary research and participatory practice.



**23 - 24 September, 2017**

**Nonhuman Agents:  
Swarm | Cell | City  
Two-day workshop by  
Heather Barnett + plan b  
(Sophia New & Daniel Belasco Rogers)**



This two-day workshop is a participatory experiment on art, performance and biology that preceded the exhibition *Nonhuman Networks*. The project invited the participants to view the city of Berlin by the nonhuman perspectives of the intelligent single-cell organism, the slime mould, *Physarum polycephalum* and GPS tracking.

The slime mould is a bright yellow amoeba that possesses primitive intelligence, problem solving skills and memory. It is highly efficient at forming networks between given points and has been used to map the worlds' transport networks, migration routes and desire paths, most notably in 2010 it accurately replicated the Tokyo rail network. It is also quite beautiful, the branching patterns reminiscent of forms seen at varying scales within nature, from blood vessels to tree branches, from river deltas to lightening flashes. It can learn about its environment, remember where it's been and navigate through complex territories - all without any sensory organs and no brain.

Using the historical and contemporary topography of Berlin as inspiration, a series of experiments and activities took place which explored collective communication, cooperation and navigation at different scales - in slime mould and in humans! The events were designed to complement the exhibition *Nonhuman Networks* at Art Laboratory Berlin (opening 29 September, 2017), exploring the network ability of simple organisms, such as slime mould and mycelium.

These organisms offer intriguing models to examine collective behaviours: how ideas spread, how group decisions are made, and how communities cooperate. We want to use the slime mould as a model to look at human systems - urban, social and cultural - exploring how people interact and respond to their environment, how they gather and distribute information. We want to create a platform for exploring alternative ways of seeing and behaving, individually and collectively.



**25-26 August, 2017**

**Nonhuman Agents:  
Theresa Schubert | *The forestal psyche***

Lecture & Workshop



The lecture and workshop were based on the artist's long-term artistic research project on living organisms as an artistic material and medium. For this project, Schubert dedicates herself to the potential of slime moulds, mosses and lichens from the forests around Berlin. Slime moulds are the largest known single-cells organisms and live from decaying matter on the forest floor. Certain mosses and lichens are natural remedies as well as indicators of good air quality. Apart from a scientific approach, forests have always been places of myths, legends and fantasies. How can you combine imagination and biotechnology in an artistic project? Can one „demystify“ hard science by interpreting it creatively?

The artist Theresa Schubert gave a lecture on the first evening (26 August), which introduced her work and the subject in particular. On the following day (27 August) the public was invited to a workshop. This began with an excursion to the area surrounding Berlin. The goal was to find, in the natural forest habitat, organisms that Schubert has used in her art. The use of field microscopes enabled an initial analysis directly on site.

The Berlin-based artist **Theresa Schubert** researches the interface of art, biology and technology. She studied media art at the Bauhaus-University, Weimar. In her artistic practice, she combines variable media with works that manifest themselves aesthetically in audiovisual installations, photographs or works on paper. Her work treats phenomena of nature not only as inspiration but as material and critical process.



**15 July, 2017**

**Nonhuman Agents:  
Margherita Pevere  
*Anatomy of an inter-connected system***

Lecture & Performative Workshop



Starting point of this seminar was the artist's research at the junction of visual arts, theoretical inquiry and investigation of biological processes. The seminar focuses on the discourses regarding human-nature relationship in the frame of today's environmental crisis and how artistic practices involving living organisms and technology can innovatively contribute to the debate. How can artists problematise the complex interconnection between humans and the biosphere in a hyper-technological era? With what kind of aesthetic and ethical implications? The project aims at engaging the audience in a performative discussion with a visual outcome.

The seminar was structured in two parts: a presentation and a participative performance. In the presentation, Pevere introduces key concepts in the history of human relationship towards nature and how these have influenced society, religion and knowledge production. Pevere critically presents her own artistic practice along with a selection of other artist's works involving organic matter and technology. In the participative performance, the artist engaged in a discussion with the audience about the themes of anthropocentrism and relationships between human and non-human living beings. Ethical aspects of the presented artistic practices were addressed.

Deeply fascinated by biological processes, **Margherita Pevere** is a visual artist and researcher investigating decay and transformation of human and non-human matter. Her practice features a unique combination of organic and technological materials: she grows bacterial cultures, manipulates paper and photographic film, collects organic relics, captures ephemeral lights with digital video and plans to store a digitized collection of memories on bacterial genome. Pevere received a Masters at the Berlin University of the Arts and is now a PhD candidate in Artistic Research at Aalto University in Helsinki (FIN).



**18 June, 2017**

**Nonhuman Agents:  
Alanna Lynch | Gut feelings**

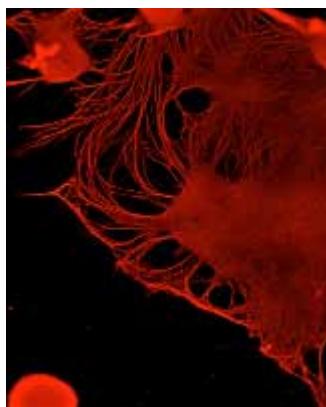
Performative Lecture & Workshop



As part of her ongoing research Alanna Lynch has been growing the microorganisms that produce kombucha tea. Through the process of fermentation this symbiotic colony of bacteria and yeasts (SCOBY) produces a cellulose material that is slimy and smells strongly while wet and can be dried and used as a textile. However, Lynch's interest in working with this life form goes beyond the material properties. Throughout this research Lynch has been actively consuming the microorganisms by drinking the tea. Given that about half of the cells in the human body are bacterial cells and acknowledging the microbiome-gut-brain axis whereby bacteria in the gut have been shown to effect the mind, how people think, feel and even behave, bacteria can be seen as radical in the potential it has to challenge categories such as subject/object, mind/body and human/non-human.

Lynch presented her research in the form of a performative lecture and workshop, a format that reflected the interdisciplinarity of the content. She discusses theoretical issues including notions of subjectivity and agency while serving the kombucha drink to participants. In this way they become physically implicated in the work. The lecture not only presented facts and ideas but make use of a strong affective dimension. The workshop explored the aesthetic and sensory properties of the SCOBY in a hands-on session that will get wet and messy. A strong focus in the performance was on the smell and the substance in relation to our bodies, both inside and out.

**Alanna Lynch**, a performance artist working with organisms, textiles and research, draws on a varied background in biology, psychology and activism. Her work explores how affects, in particular those associated with feelings of fear and disgust, are constructed and the aesthetics surrounding them. She holds a BA in Psychology from Queen's University in Kingston, Canada, a BFA from Concordia University in Montreal, a Master of Library and Information Studies from McGill University in Montreal and an MFA from Valand Academy in Gothenburg.



**5 May, 2017**

### **Artist Talk with Guy Ben-Ary**

12-13 May, 2017  
Performance of CellF  
Haus der Kulturen der Welt, Berlin  
As part of Technosphärenklänge



**Guy Ben-Ary** is an artist and a researcher at Symbiotica (University of Western Australia, Perth) an artistic laboratory dedicated to the research, learning and hands-on engagement with the life sciences. Recognised internationally as a major artist and innovator working across science and media arts, Guy specialises in biotechnological artwork, which aims to enrich our understanding of what it means to be alive. Guy's work focuses on tissue engineering, microscopy and biological imaging. His research explores a number of fundamental themes that underpin the intersection of art and science; namely life and death, cybernetics, and artificial life. Much of Ben-Ary's work is inspired by science and nature. His artworks utilise motion and growth and biological data to investigate technological aspects of today's culture and the re-use of biological materials and technologies.

In his talk Guy Ben-Ary presented some of the methodologies and theories that underpin his artistic practice by using as examples, four of his major projects completed over the last decade: *MEART*, *The Silent Barrage*, *In-Potentia*, and *CellF*. He discussed issues related to terminology, ethics and robotic embodiment as an artistic strategy and his artistic attempt to match bio-engineered neural networks to artistic, robotic bodies.

The third edition of the Technosphärenklänge series, produced by the HKW in collaboration with CTM Festival (with Art Laboratory Berlin as cooperation partner), presented musical projects operating at the border of art and science. *CellF* – the world's first neural synthesizer that performs with human musicians developed by Ben-Ary and his colleagues performed with Schneider TM and Stine Janvin in a cellular-human collaboration.



**26 February - 2 April, 2017**

**Nonhuman Subjectivities:  
*Under-Mine.***

Alinta Krauth



## Nonhuman Subjectivities: *Under-Mine.*

Alinta Krauth

26 February- 2 April, 2017

The exhibition project investigates the problematics and possibilities of communicating nonhuman perception through the interface of artistic practice and new technologies. By means of interactive and non-interactive video that use generative and time-based techniques the Australian artist **Alinta Krauth** considers potential narratives of animals under threat from climate change.

Australian artist Alinta Krauth's new project *Under-Mine* (2017) was specially developed for Art Laboratory Berlin. She has used video, generative art, data visualisation and an intensive study into the science of animal perception and cognition to propose narrative paths towards a meeting point of the human and nonhuman. Taking into account that each species' way of sensing the world is unique, and often beyond the ken of human experience, Krauth makes use of a diverse technological toolbox to navigate and translate nonhuman perceptions.

The video installation *Under-Mine* invites the viewers to reflect on four creatures and their attempt to survive a species die-off - the *microbat*, the *rock lizard*, the *woodlouse* and the *wild horse*. This narrative is set out as a timeline: from acceptable climate levels to catastrophic. The viewer navigates the world as the creature undergoing sensory change. The higher the level goes, the more the world becomes confusing, faster or slower, more abstracted. The artist created these computer animations by means of data generated video and sound, hand drawn animation, and digital interactive elements, introducing abstract visual and aural perception as language, interaction with an immersive environment, and a sense-oriented, rather than linear narrative.

The four computer animations aesthetically reflect the issues of climate change for each of the four chosen species and their particular types of perception: specifically chosen are *echo-locating* micro-bats; rock lizards who use *chemoreception* to identify territories and suitable mates; woodlice, who use their ability to sense humidity as a decision marker for movement and location - this *hygrocognition* is not the only sense they use to control movement, *thigmokinesis* and *phototaxis* also play roles; and *proprioception* in the case of the Kaimanawa wild horse of New Zealand.

For the computer animations Alinta Krauth used a mixture of frame-by-frame animation, time-based code-generated animation, and digital drawing. Due to their computer-generated nature, the original interactive versions will never play the same way twice. They are a conversation between the artist who creates the imagery and sets the parameters, and the computer, which executes those parameters. Accompanying sound is also created by the artist, using a mixture of field recordings, data-generated sound, and postmodern notation techniques for composition.

The project makes use of a tradition of interactive and game related electronic art, which connects the human body to storytelling, but proposes using this to explore the possibilities of inter-species empathy. Through interaction the audience wavers between being a character, a creator, and a viewer. While the artist is well aware that narrative is itself a very human construct, and that any attempt to experience animal perception is bound to be inherently anthropocentric, *Under-Mine* seeks to push at the boundaries between the human and animal, and dislodge us from our usual subject-object relation to the nonhuman.

-Regine Rapp & Christian de Lutz (curators)



**17-19 February, 2017**

**DIYBio NOW  
Bio Fair by Biotinkering Berlin e.V.**



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1. Graziele Lautenschlaeger, Anthotype workshop
2. Alessandro Volpato, spectrometry workshop with chlorophyll
3. Rüdiger Trojok, Tempeh fermentation workshop
4. Fara Peluso, Viva, jewellery with algae
5. Margherita Pevere, Artist's Book, bacterial cellulose and jar with culture, 2016-17
- 6 Rüdiger Trojok, DIY Gene Gun

**DIYBio NOW  
Bio Fair by Biotinkering Berlin e.V.**

17 Feb. 7-10PM  
18 Feb. 12-8PM  
19 Feb. 12-6PM

**DIYBio faire Organized by Biotinkering Berlin**

The three-day bio-fair brought together the players in the Berlin biohacking scene for a series of hands-on workshops, talks and a special exhibition featuring unique DIY laboratory equipment. The bio-fair focused on the elusiveness of nature, trying to rebuild the lost connection between humans and the oldest organisms on Earth: bacteria, algae and fungi.

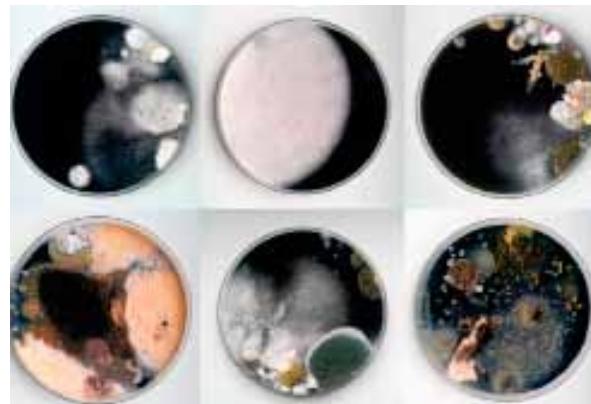
The fairs opened on Friday at 7 PM with a series of presentations by Berlin-based biohackers.

The program continued on Saturday 12-8PM and Sunday 12-6PM with workshops and talks on topics ranging from 'bioluminescent bacteria' (by Jessica Bernds) to 'tempeh fermentation' (Rüdiger Trojok) to 'spectrometry' (Alessandro Volpato) and an exhibition of artworks by Lusi Ajonjoli & Hong Yu, Mirela Alistar, Graziele Lautenschlaeger, Fara Peluso and Margherita Pevere.

*Art Laboratory Berlin's upcoming events for January & February 2017 are part of the Vorspiel programme of the transmediale and CTM 2017*

**SciArt Café with BIOMOD and iGEM Team Berlin**  
**29 January, 2017 3-6PM**

**Mycelium Network Society**  
**February 24,2017**



**SciArt Café with BIOMOD and iGEM Team Berlin** 29 January, 2017 3-6PM (1 and 2)

The iGEM Berlin team (<http://igem.berlin/>) presented their fifth SciArt Café. Under the main theme of „Synthetic Biology - a toolkit for solving humanity's problems“ we will hear scientists and artists working with bioscience and afterwards discuss topics of synthetic biology.

1. Nikolaj Koch - *Introduction into SynBio, iGEM Berlin 15-17, Using Synthetic Biology to clean our water from microplastics*
2. Svenja Nierwetberg - *Searching for parasites - Using synthetic biology for diagnostics* (iGEM Charité)
3. Prof. Vera Meyer - *Fungal Bioart : Combining scientific and artistic approaches in microbiology*

**Mycelium Network Society** February 24,2017 (3)

Art Laboratory Berlin took part in the discussions at the opening event of the Mycelium Network Society (part transmediale ever elusive). *Mycophone\_ Unison* (4) by Saša Spačal, Mirjan Svagelj and Anil Podgornik (see *Nonhuman Subjectivities. The Other Selves...* from Feb- Apr. 2016) was exhibited at the event.

*Art Laboratory Berlin's upcoming events for January & February 2017 are part of the Vorspiel programme of the transmediale and CTM 2017*



**3 September – 9 October, 2016**

**Nonhuman Subjectivities:  
*Aural Aquatic Presence***

Robertina Šebjanič



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1 -4 Robertina Šebjanič , *Aurelia 1+Hz / proto viva sonification* 5 Seminar: Living Systems | Aquatic Systems 6 Robertina Šebjanič , *Subaquatic / Aquatocene sound scape*

## **Nonhuman Subjectivities: Aural Aquatic Presence**

Robertina Šebjanič

3 September – 9 October, 2016

The exhibition investigates agency and sentience in one of the ‚simplest‘ of multicellular creatures: the jellyfish, placing it into relation with a human made machine. Also noteworthy here is the importance of sound in marine systems, as well as the effects of human intervention on aural aquatic systems.

In her series of works *Aurelia 1+Hz* the Ljubljana based artist **Robertina Šebjanič** is interested in both biopolitical and technological attempts at the prolongation of life as well as a new critical reflexion of interspecies cohabitation. Šebjanič, whose work involves intensive cooperation with marine biologists from around the globe, has chosen to work with jellyfish, which have existed on earth for over 500 million years.

Her interactive installation *Aurelia 1+Hz / proto viva generator* from 2014 proposes the mutual coexistence of animal and machine. In contrast to robots, which are driven by digital artificial intelligence, this project uses a living organism to bring life to a simple machine, and in a way, to express itself through the machine. Living jellyfish actually run the installation: the mechatronic part, video and sound. The movements and contractions of the jellyfish are recorded by HD camera. The captured data is then transformed in real time into code, which in turn navigates the mechanisms of the installation.

*Aurelia 1+Hz / proto viva sonification* was realized in 2015 as an audio – visual performance with living system, where the artist extended the *Aurelia 1+Hz* project to challenge the phenomena of interspecies communication, sonification of the environment and the acoustic of the specific space surrounding the creatures. Šebjanič explains: „Sound loops containing recordings of jellyfish in a closed environment and pre-recorded sonic experiments from the sea are mixed in generative score, which is assembled into immersive sonic and visual experience.“

Šebjanič's current project »*Subaquatic / Aquatocene sound scape*« from 2016 investigates the phenomenon of underwater noise pollution created by humankind in the seas and oceans. Over the last few years Šebjanic has produced a number of recordings using hydrophones. From this archive she presents a sound work in the exhibition, which explores the phenomenon of human sound pollution. Underwater noise effects a great number of marine life forms, who depend on the subaquatic sonic environment to survive.

Regine Rapp & Christian de Lutz (curators)

Seminar: Living Systems | Aquatic Systems

with Robertina Šebjanič, Kat Austen, Regine Rapp und Christian de Lutz

18. September 2016, 14-18 Uhr

The current exhibition project artistically explores the interplay and intercommunication between animal and machine while focusing on the aquatic environment. Within this framework we want to invite you to our seminar which will theoretically explore these and other aspects about artistic and scientific methodologies on interspecies empathy and human-nonhuman companionship.



## **Biotinkering Berlin** at Art Laboratory Berlin

From August 2016 Biotinkering berlin e.V. will be running a regular series of DIYBio workshops and Citizen Science 'meetups' to encourage public interaction with science and technology. The Autumn 2016 programme has been organised by Mirela Alister Rüdiger Trojok and Alesssandro Voltape among others. Guests have included Margherita Pevere and Dr Utpala Sharma.



Photos above are from the 7 September, 2016 meetup and workshop 'Hands-on Bioluminescence' led by Dr. Mirela Alister:

“...we get our hands dirty with culturing bioluminescent bacteria (yep, that glows in the dark). The late evening is the best time to see this little organisms glowing. You will nurture the bacteria and even take them home to see them glowing every night.”



**2 July-4 September, 2016**

**NatureCultures**

Brandon Ballengée | Katya Gardea Browne | Pinar Yoldas

Curated by Regine Rapp & Christian de Lutz

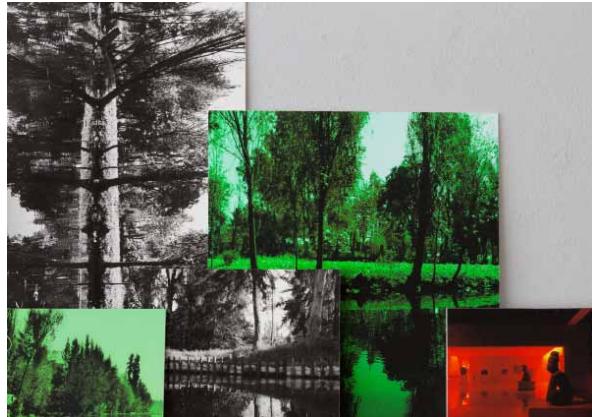
At the **Alfred Ehrhardt Stiftung**, Auguststr. 75, 10117 Berlin



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1 Brandon Ballengée, *Malamp* series 2 Brandon Ballengée, *Ghosts of the Gulf* & *Malamp* series 3 Katya Gardea Browne, *Xochimilco* 4 Katya Gardea Browne, *Xochimilco* 5 Pinar Yoldas, *Fools Fowl* & *Regnum Alba* 6 Christian de Lutz & Regine Rapp (curators)

**NatureCultures**

Brandon Ballengée | Katya Gardea Browne | Pinar Yoldas

Curated by Regine Rapp & Christian de Lutz  
At the **Alfred Ehrhardt Stiftung**, Auguststr. 75, 10117 Berlin

2 July-4 September, 2016

The exhibition **NatureCultures** explores the interwoven fabric of both the human and nonhuman in the 21st century. The exhibition title refers to a term coined by the American scholar Donna Haraway, which seeks to overcome the unproductive dichotomy of nature and culture. The side effects of human technology intrude into every environment, altering the balance, and even the make up of what we once called nature. While ecological disaster repeatedly threatens, there is a surprising resiliency in the myriad of life forms on this planet. The exhibition presents three artists who explore a realm between science and artistic research as well as between natural and cultural forms of inquiry.

As both an artist and biologist, **Brandon Ballengée** equally explores the fields of nature, science, and ecology. His work into the decline of (and gradual extinction of many) amphibians combines field research, citizen science and the ability to combine scientific tools with aesthetic production. He utilizes the historic chemical process of 'clearing and staining' specimens where hard tissues are stained vibrant colours and muscles made transparent, adapting it to frogs, salamanders and more recently a large variety of aquatic animals. He uses this method, in part, to create highly aesthetic art portraits of these deformed animals, while from the scientific standpoint the process helps him to better understand the origin of these deformities. His recent research into the continued impact to the Gulf of Mexico biodiversity from the 2010 Deepwater Horizon oil spill, has also led to the creation of new artworks, such as *Ghosts of the Gulf*, featuring a unique combination of scientific and artistic process.

Local, site-specific issues relevant to Mexico, are the basis of **Katya Gardea Browne's** highly aesthetic works of photography and video. In order to bridge the familiar dichotomy of nature and culture, she concentrates on pre-colonial (agri-)cultural practices, which set Haraway's term 'naturecultures' into a more distant past. By contrasting this to current day ecological crises, her work suggests the answer to contemporary problems may reside in an appreciation of ancient Meso-American agrarian technologies. Her series *Xochimilco* (photography and video) presents not only a fascinating form of artistic research on the waterways of the Mexican capital, but also shows the unmistakable cinematic gaze of the artist's aesthetics.

In her artistic practice **Pinar Yoldas** explores the connection between technology and nature. An interdisciplinary artist and researcher, her specialisations include art, architecture, interface design, computer science and neuroscience. In her research and work Yoldas' translates processes of biological systems and ecological disasters. Her comprehension of our presence in a post-human ecosystem has let her to develop speculative organisms. Her recent work *Regnum Alba* examines an interesting theme: the preference of many laboratory scientists for artificially bred albino organisms. This form of 'culturing' organisms, in favour of a symbolic form of purity, reveals a seemingly perverse ideological side to scientific research. While researching on the technologisation of nature, Pinar Yoldas often moves into the field of speculative designs, such as in her series of *Designer Babies*, which the artist describes as „a quick look into the future of transhumanism". (Regine Rapp & Christian de Lutz)

Accompanying events:

Sunday, 3 July 2016, 2 pm: Artist talk

Sunday, 24 July 2016, 2 pm: Guided tour with the curators

Sunday, 4 September 2016, 2 pm: Finissage and guided tour with the curators



**28 May – 17 July, 2016**

**Nonhuman Subjectivities:  
On Animals. Cognition, Senses, Play**

**Rachel Mayeri  
Maja Smrekar**



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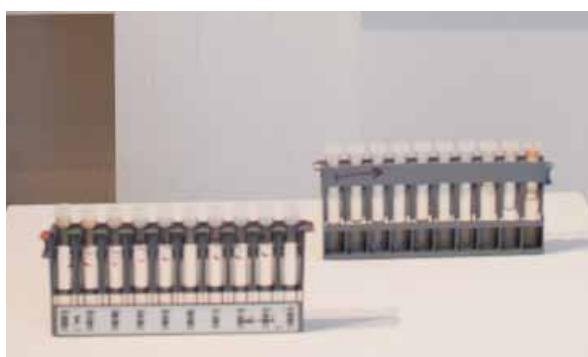
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1 Maja Smrekar, *Ecce Canis, I Hunt Nature and Nature Hunts me* 2 Rachel Mayeri, *Movies for Monkeys* 3 Maja Smrekar, *Ecce Canis* 4 Rachel Mayeri, *Baboons as Friends* 5 Maja Smrekar, *Ecce Canis* 6 Rachel Mayeri, *Apes as family*

## **Nonhuman Subjectivities: On Animals. Cognition, Senses, Play**

Rachel Mayeri Maja Smrekar

28 May– 17 July, 2016

The exhibition **On Animals. Cognition, Senses, Play** investigates two groups of animals that are closest to us. Primates, our nearest 'relatives', have a complex cognitive proximity to humans, but also differ radically in certain areas. While dogs, with whom we have made a symbiotic contract., have evolved alongside us over the last 30,000 years. The works in this exhibition share Donna Haraway's concept of "cooperative actions": overcoming conventional dichotomies of nature/culture, human/animal or subject/object is all about joint action. The artists, **Maja Smrekar** and **Rachel Mayeri**, make use of certain narrative strategies and the phenomenon of immersion, to approach the perspective of a nonhuman counterpart. The works of both artists place the instinct and the senses of the nonhuman at the centre of artistic research, while aiming to translate the nonhuman cognitive ability by means of the performance, film and art/science collaboration.

**Maja Smrekar's** performance *I Hunt Nature and Culture Hunts Me*, created during a research residency, investigates the phylogenetics of the wolf, the wolf-dog-human relationship and animal ethics. The implied risk and intimacy of Smrekar's performance with hybrid wolfdogs is contrasted by the reading of cultural texts from Joseph Beuys, Oleg Kulik and Smrekar. A documentary film also explores the complex evolutionary story of the canine.

In her work *Ecce Canis* she explores the metabolic pathway processes that trigger emotional motifs which bind humans and dogs and let them successfully coexist together. The installation contains serotonin from both the artist and her Scottish border collie Byron, which has been transformed by chemical protocols into an odour - the chemical essence of their human-canine relationship.

The films of **Rachel Mayeri** are the result of years of collaboration with primatologists. In her series 'Primate Cinema', Mayeri has made films for (and about) chimpanzees and other primates. In *Apes as Family* we watch a drama based on a tale of both chimpanzee social customs and domestication. While, as humans, we find the plot emotionally compelling, we also become caught up with watching the reactions of a chimpanzee audience watching the same film on a large TV. Indeed the film is both an example of 'Primate Cinema', that is a film made for nonhuman primates, and the complexities of cross-species understanding. Mayeri's film *Baboons as Friends* juxtaposes footage of baboons with a film noir reenactment by human actors, who translate a tale of lust, jealousy and deceit from the animal to the human.

**Artists talk:** 29 May, 2016, 3PM

**Dialog** and closing reception: 17 July, 2016, 3PM

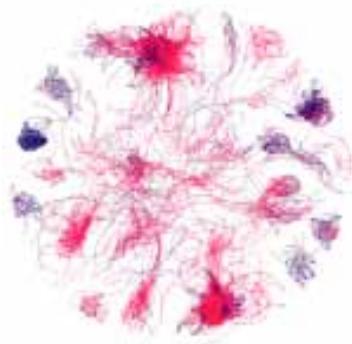
For the closing event of the exhibition *On Animals. Cognition, Senses, Play* we are pleased to invite you to an interdisciplinary dialog with contributions from diverse disciplines – from art history, philosophy and ecology.

Antonia Ulrich, philosopher and cultural theorist  
Rollentausch. "Planet of the Apes" (1968)

Marie Neuwald, Spokesperson for the Protection of Wolves, Nature And Biodiversity Conservation Union, NABU  
"Über die gegenwärtige Situation von Wölfen in Deutschland"

**27 February– 30 April, 2016**

**Nonhuman Subjectivities:  
The Other Selves. On the Phenomenon of the Microbiome**



**François-Joseph Lapointe  
Saša Spačal with Mirjan Švagelj and Anil Podgornik  
Tarsh Bates  
Joana Ricou**



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1, 2 François-Joseph Lapointe *1000 Handshakes* 3,4, Saša Spačal with Mirjan Švagelj and Anil Podgornik, *Mycophone\_unison* 5 Tarsh Bates *Surface dynamics of adhesion*, 6 Joana Ricou, *The Other Selves*

## **Nonhuman Subjectivities: The Other Selves. On the Phenomenon of the Microbiome**

François-Joseph Lapointe, Saša Spačal with Mirjan Švagelj and Anil Podgornik, Tarsh Bates, Joana Ricou

27 February – 30 April, 2016

The exhibition, the first of our new exhibition series **Nonhuman Subjectivities**, presents various artistic reflections on the complex microbial environment found on and within the human body. Scientists say that bacterial cells are as numerous as human cells in our body. The phenomenon of the microbiome also brings forth many complex questions about human identity and our relation to our multiple selves.

**François-Joseph Lapointe** connects his biological research with performance art. His latest works of art deal with the microbiome in our daily lives and physical connections to others. Lapointe sequences his microbiome to produce metagenomic self-portraits, *Microbiome Selfies*, which illustrate the metamorphosis of his bacterial self. The show will present works from his performance *1000 Handshakes*, performed at the opening night of the 2016 transmediale. The final images visualise the microbial change from interacting with someone else's microbiome – by shaking hands, a basic and ancient act of networking.

**Saša Spačal** together with **Mirjan Švagelj** and **Anil Podgornik** are interested in the contrast between the oneness of the human body as biological entity and the multiplicity of the human microbiome. In their installation *Mycophone\_unison* the artist-scientist-designer collective has developed a sound map of intra-action between their microbiomes and the recipient. By leaving a fingerprint the viewer sends a signal to the map that processes it through the central 'celestial plate' to the microbiomes. The polymodal sonification stresses the multiplicities of the makers.

The three petri dishes on the 'celestial plate' are cultured with samples from the work's three creators. These cultures, in their multiplicity and complexity, defy any monolithic or unitary definition of being. But in their ever-changing resistance to an electrical current, these cultures microbiomes create, together, a unison of tone with the participatory aid of visitors.

**Tarsh Bates** artistically explores what it means to be human when we recognise our bodies as composed of over one trillion cells, of which only around half are human. This new work *Surface dynamics of adhesion*, created here in Berlin, resembles a model of flocked wallpaper. Sealed in a series of acrylic boxes in agar based on the blood of the artist, living *Candida parapsilosis* grows in a pattern based on the first drawing of its relative, *Candida albicans*, by Charles Philippe Robin in 1853. It was also the Victorian era when awareness of hygiene was rapidly increasing. This complex installation includes furniture from that time and invites visitors to sit down and read more about Tarsh Bates and her artistic research on *Candida*.

Her video work *Ereignis, Gelassenheit und Lichtung: A love story* shows, in time-lapse video, *Candida albicans* developing in the laboratory, whilst mixing with serum collected from the artist.

**Joana Ricou**'s works blur the fundamental boundary between organism and environment, taking the shape of photographs of microbial paintings or performance. Ricou collected samples of her own microbiome and that of her environment and cultured these in the lab to visualise them. Out of this two portraits emerged: *Other-self Portrait*, a composite of cultures derived from her body, and *Non-self Portrait*, a composite of environmental cultures.

**3 February, 2016, 7PM**

**1000 Handshakes**

François-Joseph Lapointe

Performance during the opening night of transmediale/conversation piece. Haus der Kulturen der Welt (House of World Cultures, John-Foster-Dulles Allee 10, 10557 Berlin).



**3 February, 2016, 7PM - PERFORMANCE: 1000 Handshakes by François-Joseph Lapointe**

Performance during the opening night of transmediale/conversation piece  
Haus der Kulturen der Welt (House of World Cultures, John-Foster-Dulles Allee 10, 10557 Berlin)

As part of the opening of the 2016 transmediale festival of art & digital culture at Haus der Kulturen der Welt, Art Laboratory Berlin will present the performance 1000 Handshakes by François-Joseph Lapointe, curated by Regine Rapp and Christian de Lutz.

During this performative experiment Lapointe shook hands with people, gradually changing the invisible microbial community in the palm of his hand. The DNA of this microbiome, whose samples had been taken from his skin during the performance, was then analysed to reveal how our contact with others shapes the microbes between us, how it changes who we are. The performance raises awareness through physical and social engagement, through acts of participation and exchange on social, individual and microbial levels. The handshake is a basic and ancient act of networking, forms the beginning of a social, scientific and artistic collaboration between the performer and the public. The results formed part of the exhibition *The Other Selves. On the Phenomenon of the Microbiome* opening later that month at Art Laboratory Berlin.

**5 February, 2016 5-6.30 PM TALK: 1000 Handshakes – Towards an Aesthetics of the Microbiome** at transmediale/conversation piece, (House of World Cultures, John-Foster-Dulles Allee 10, 10557 Berlin)

This talk focused on François-Joseph Lapointe's performance *1000 Handshakes*, which will be carried out during transmediale's opening night. During this experiment, Lapointe will shake hands with visitors, gradually changing the invisible microbial community in the palm of his hand. The DNA of this microbiome, whose samples will be taken from his skin during the performance, will then be analyzed to reveal how our contact with others shapes the microbes between us, essentially changing who we are. The performance raises awareness through physical and social engagement, through acts of participation and exchange on social, individual, and microbial levels. The handshake, a basic and ancient act of networking, forms the beginning of a social, scientific, and artistic collaboration between the performer and the public.

In cooperation with transmediale/conversationpiece

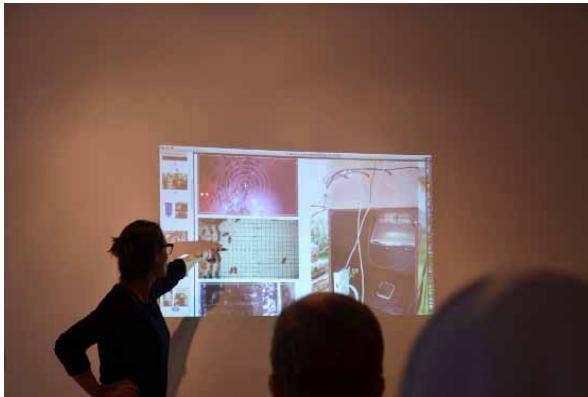
**January 2016**

**Pre-Program of the series *Non-Human Subjectivities***

These events were part of the Vorspiel programme of the transmediale and CTM.



**Sarah Hermanutz,  
Nenad Popov,  
Rüdiger Trojok,  
Berlin iGEM team.**



From the iGEM SciArt Cafe: Dr. Caroline Mair :  
*Research with pathogens - Biodefense or Bioweapons?*



Nenad Popov's workshop *Art Science Swap - Two Heads Are Better than One*



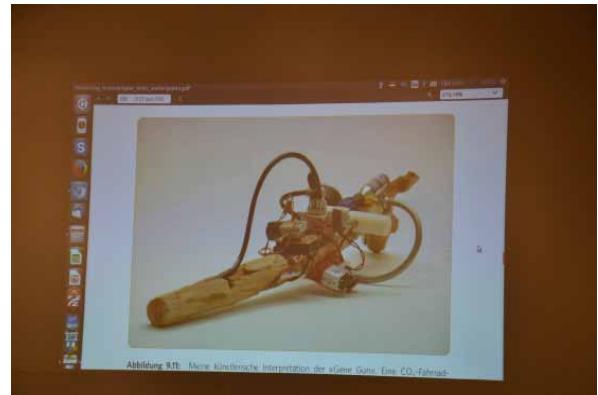
Nenad Popov's workshop *Art Science Swap - Two Heads Are Better than One*



Rüdiger Trojok reading from *Biohacking - Gentechnologie für alle*



Sarah Hermanutz: *Mind Blind: Therapeutic Interventions for Human/Nonhuman Communications*



From Rüdiger Trojok's reading from *Biohacking - Gentechnologie für alle*

**January 2016****Pre-Program of the series *Non-Human Subjectivities***

These events were part of the Vorspiel programme of the transmediale and CTM.

**23 January, 2016, 8PM - Sarah Hermanutz: Mind Blind: Therapeutic Interventions for Human/Nonhuman Communications**

In her performance-lecture Sarah Hermanutz drew upon methods and aesthetics of academic lectures and psychological testing/treatment to engage with the gaps and pains of cross-disciplinary knowledge transfer. What does it mean to be a 'mind-blind' human, and how does this impact one's ability to function in a 'normal' social environment? Can we engage via creative analogy with this conceptual framework to better understand the difficulties faced by humans to interact with the non-human community? What new insights can an artistic exploration of autism research and 'Mind Blindness' provide for our understandings of (mis)communicate across difference?

**24 January, 2016 - Nenad Popov Art Science Swap - Two Heads Are Better than One**

*...The states of mind involved in that sort of science and that sort of art are fundamentally the same. Both are seeking universal, objective truth.* - David Deutsch

*As a scientist you always think you know what you're doing, so you tend to distrust the artist who says, "It's great," or "It's no good," and then is not able to explain to you why, as Jerry did with those drawings I took him. But here I was, sunk: I could do it too* - Richard Feynman

Participants of the workshop were divided in the pairs of one artist and one scientist. Each pair received a problem to think about, each using their own method. That is the easy part. Then they were asked to switch roles - artists were supposed to think about the problem as scientists and scientists as artists. They monitored each others progress continuously and helped each other. Then the process was repeated. Over a few iterations, both should had a glimpse into the methods of both art and science.

**30 January 2016, 7PM - Reading and presentation by Rüdiger Trojok from his forthcoming book. *Biohacking - Gentechnologie für alle*, Franzis Publishing House**

In the last several years a global movement of citizen scientists has developed with modern biology as a particular focus: their work has become known as biohacking. This book serves all those interested in this topic as well as beginners by offering a basic understanding of the world from a molecular biological perspective: Starting with the beginnings of life, the course of evolution is explained in broad terms, according to present knowledge. Theoretical knowledge is applied through practical examples: life can be programmed. Using advanced software, Synthetic Biology rewrites the digital code of life.

Subsequently a public debate has opened on how to deal meaningfully with this knowledge and the resulting technical possibilities. The modern understanding of life and deeper possibilities of intervention will, in principle, change the relationship between man and nature. Laboratories will soon be miniaturised computer chips, which can be used locally anywhere. Genetic databases will then represent the most important resource - but what are the limits of this global synthetic biology? Citizen scientists now pose the question of who can use the generally available knowledge of modern biological sciences, and for what purposes.

**31 January, 2016, 3-6PM - SciArt Café with Berlin iGEM team**

The iGEM Berlin team (<http://igem.berlin/>) presented their fourth SciArt Caf. Under the main theme of "Programming Life - Good Code/ Bad Code?" we heard scientists and artists working with bioscience and afterwards discussed topics of synthetic biology.

In this science café we wanted to address the images and techniques in art and science that apply to the living organism at its source: the organism as bacteria, as gene, as a storage, as connecting element, as an imaginative. Which problems, challenges and questions drive the artists and scientists that are dealing with life in its smallest and most complex form?

Biotechnology aims at prolonging life and minimizing disease. At the same time they have to comply with strong security regulations. The assumption that biology equals technology, which in consequence leads to an engineer-like approach towards life, is opposed to living organisms being complex and contingent "systems". Biotechnology no longer describes its objects. Under the lead of the industry it is more and more split into specialized fields such as microbiology, genetics and synthetic biology. This development is strongly connected with new hopes and imagination, figuring a new knowledge and science of life, that might lead to both a longer and healthier life and a new industrial revolution.

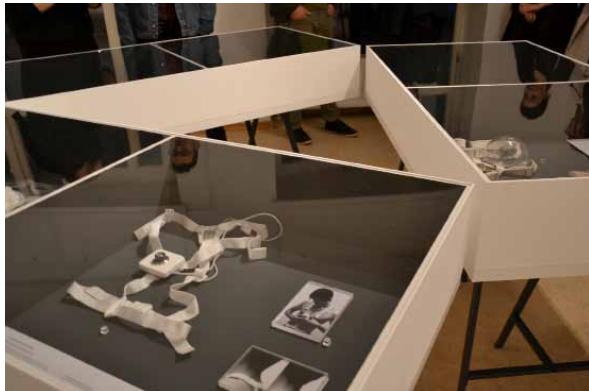


**25 September – 29 November, 2015**

**PROSTHESES. Transhuman Life Forms**

Susanna Hertrich

The exhibition explores the phenomenon of the prosthesis as bodily extension in the 21st century. Exploring new technologies and recent developments in neuroscience and biology, Susanna Hertrich proposes new transhuman sensory extensions of what may eventually become 'human 2.0'. The exhibited works are part of her long-term artistic research project Bodies & Technology



## PROSTHESES. Transhuman Life Forms

Susanna Hertrich

25 September - 29 November, 2015

The exhibition explores the phenomenon of the prosthesis as bodily extension in the 21st century. Exploring new technologies and recent developments in neuroscience and biology, **Susanna Hertrich** proposes new transhuman sensory extensions of what may eventually become „human 2.0“. The exhibited works are part of her long-term artistic research project *Bodies & Technology*. In Susanna Hertrich's work a narration is constructed in which the human sensory apparatus is extended through computer controlled prostheses. The results can be understood as crossing the boundaries between artistic hypothesis and technological experimentation. The artworks reflect our current living environments, as well as critically question the social, political and physical consequences of the new technologies utilised in their making.

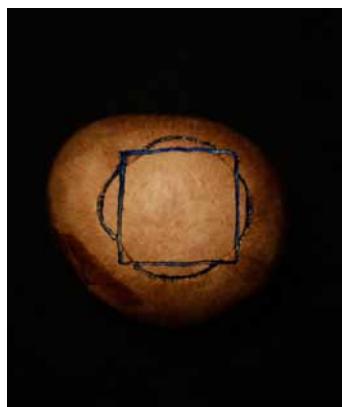
The series *Prostheses for Instincts* explores the idea that by augmenting our natural sensory experiences we can widen the range of our perceptions. In doing so, Hertrich has created new mechanisms for surviving in a changing world. For example, *Jacobson's Fabulous Olfactometer (JFO)*, a device worn on the head and face, is a sensorial prosthesis that mimics mammalian „flehmen response“ when air pollution levels become too high. In short, when the device detects a dangerous level of pollution the prosthesis curls back the wearer's top lip, exposing her teeth, mimicking a reflex common, for instance, in horses or cats. The *JFO* simultaneously refers to a common, but often invisible 21st century threat and a biologically programmed reaction to danger in the animal world.

In the display cases one can see works from the series *Prostheses for Instincts* which explore the idea that by augmenting our natural sensory experiences we can widen the range of our perceptions. In doing so Hertrich has created new mechanisms for surviving in a changing world. The series was, for the most part, created during a research stay at the University of Tokyo from 2009. Within the Meta Perception Research Group, Susanna Hertrich discussed aesthetic, functional and ethical questions with Dr. Carson Reynolds († 2014) and Dr. Alvaro Cassinelli: What if we had devices that induced emotions in a manner similar to instincts, but triggered by non-tangible stimuli? What if we used machines to act as prostheses for instincts we have not yet developed?

The exhibition also contains photographs, drawings and collages that visualise the artistic creation process of the prostheses. The diagrams developed by Hertrich and Reynolds refer to themes of human instincts or artificial fear.

*Automatic Anchoring Armour (AAA)* is intended as an „instant therapy for nervous people“ (Hertrich). The work is an artistic commentary on the debate about Furedi's 'cultivation of vulnerability'. Instead of psychotherapy and the associated disclosure of ones own mental vulnerability, the artist suggests a rather more immediate cure through acupressure.

In order to expand a greater discourse, we are showing in the back room a documentary by **Rafel Duran Torrent** about the Cyborg Foundation. The focus is on the artist **Neil Harbisson**, born completely colour blind, who can now hear colours using the „Eyeborg,“ and was the first cyborg officially recognized by a state.

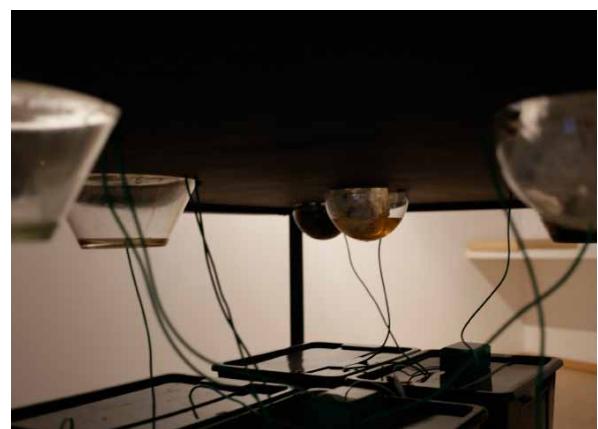


**29 August – 20 September, 2015**

**Growing Geometries - Evolving Forms**

Theresa Schubert

Theresa Schubert conducts research at the intersection of art, biology, and technology. She has studied Media Arts & Design at the Bauhaus University Weimar. Her artistic practice combines various media such as audiovisual installations, photography or work on paper which deals with the phenomena of nature not only as a source of inspiration, but as a material and critical process.



## Growing Geometries - Evolving Forms

Theresa Schubert

29 August- 20 September, 2015

„In her experimental setups, Theresa Schubert condenses the most simple organisms to highly complex philosophical questions. In the artistic research project *Growing Geometries I - tattooing Mushrooms*, fungi generate their growth by processing organic material. Together with the treatment of the mushroom with tattoo needles, their natural growth creates a closer proximity to that of mankind than to that of plants. A natural phenomenon is translated into a moment of critical analysis of processes of growth with the simplest of means. Theresa Schubert's tattooed mushroom are fruits of a deeper lying mesh whose growth can take any shape or form based on devitalized organic material causing revitalization.“ (Kerstin Godschalk, curator HB55 Kunstfabrik Berlin)

The exhibited works have been developed as part of her PhD research at the Bauhaus University Weimar. In the words of Theresa Schubert: „The works want to challenge common understandings of creativity and emphasize a posthuman view on the world and its creatures. Common ground is the intervention on membranes. A membrane appears in both the exterior and interior of living beings; in the case of a cell membrane it is part of the smallest building block of life, but it also separates two different states. Further, it is an investigation into the aesthetics and mechanisms of natural growths processes.“

The artist Theresa Schubert conducts research at the intersection of art, biology, and technology. She has studied Media Arts & Design at the Bauhaus University Weimar. Her artistic practice combines various media such as audiovisual installations, photography or work on paper which deals with the phenomena of nature not only as a source of inspiration, but as a material and critical process. By means of transdisciplinary methods, such as the re-enactment of scientific experiments, biohacking, theoretical analysis and collaborative practices, her work deals with the themes of self-organization, computational geometry and morphology. The starting point for her experiments are simple organisms that arranged in setups have the opportunity to grow and develop - always under the control of the artist - sometimes in interaction with people and visitors.

Theresa Schubert's work has been exhibited internationally. Venues include; Ars Electronica, Linz, KW Institute for Contemporary Art Berlin, ARGE Kultur Salzburg, Newcastle Region Art Gallery, Electro Fringe Festival Australia, Istanbul Biennial, European Media Art Festival and KIBLA Maribor. Recently, the journals Antennae, Wired and Art in Berlin have reported on her work.



**26-28 June, 2015**

**Plan Bienen**

**A project by Tessa Zettel and Sumugan Sivanesan**

Opening: 26 June from 8PM

Brunch and Talk: 28 June 12-2PM

Viewing open 27-28 June, 2015 from 2-6 PM



**Plan Bienen** is an ongoing research project developed by Sydney-based artists Tessa Zettel and Sumugan Sivanesan during their residency at ZK/U - Centre for Art and Urbanistics in Berlin in 2014.

With Plan Bienen the artists attempt to make real and speculative connections between two parallel crises – one within European economic systems and the other in honeybee ecologies. Considering Berlin's development as a multicultural 'creative' capital, the artists take the local histories and current popularity of urban beekeeping as an entry point to explore expanded possibilities for non-monetary economies and new social habits already present within Berlin's food systems, intercultural gardens, migrant networks and 'hausprojekte'. In the process they ask what kinds of promising 'more-than-human' futures might today's city bees lead us towards.

'Plan Bienen: Statements of Profit and Loss,' will be open Friday evening, as well as Saturday and Sunday from 2-6PM, and will show documents and artefacts generated by the project. On Sunday 28 June there will also be a brunch and conversation, 'Rates of Exchange—A Discursive Sonntagsbrunch', discussing exchange and relations in the multispecies city, from 12-2PM.

**Tessa Zettel** is an interdisciplinary artist who works to create possible futures from forgotten pasts. Her participatory, site-based projects often involve forms of exchange and new relationships with obscured cultural practices and knowledge.

As an 'anti-disciplinary' artist, **Sumugan Sivanesan** works with a multiplicity of media. His installations, performances, videos and texts present a space for discussion and intervention.

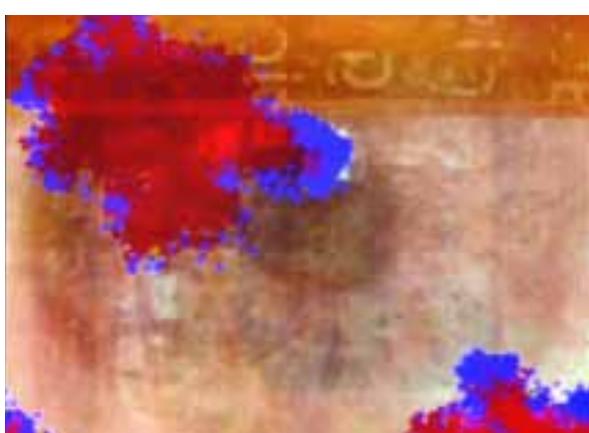


**25 April – 21 June, 2015**

**bOdy pandemOnium. Immersion into Noise**

works by Joseph Nechvatal

Joseph Nechvatal is a post-conceptual artist working in digital art. He is one of the most important pioneers of new media art. Nechvatal has created a series of paintings and projections that show a C++ custom virus program invading, destroying and transforming his painterly art images based on intimate parts of the human body.



## bOdy pandemOnium

### Immersion into Noise

works by Joseph Nechvatal

25 April – 21 June, 2015

Joseph Nechvatal (born in 1951 in Chicago) is a post-conceptual artist working in digital art. He is one of the most important pioneers of ‚new media art‘, but at the same time makes use of ‚old media‘ (such as painting and drawing). What is phenomenal, and in our opinion relevant to the 21st century, is that his paintings are created through a use of custom artificial life software and computer robotics.

The exhibition, with the subtitle *Immersion into Noise*, presents Nechvatal’s recent work to a Berlin audience alongside his eponymous book from 2011: *Immersion into Noise*. In that text, Nechvatal provides visual analogies to audio noise within the powerful effects of the act of immersion.

He does so by discussing visual and conceptual noise within the history of art and architecture; from Lascaux cave through Baroque art and Rococo architecture to modern and contemporary art. This publication was also the basis for the exhibition *Noise* at the 55th Venice Biennale (2013) which explored visual noise in contemporary art through an aesthetic of excess and immersion.

In the *bOdy pandemOnium* exhibition, and in Nechvatal’s work in general, the term *viractualism*, meaning the interface between the biological and the technological, plays an essential role: “The basis of the viractual conception is that virtual producing computer technology has become a noteworthy means for making and understanding contemporary art. This brings art to a place where one finds the merging of the computed (the virtual) with the uncomputed corporeal (the actual).”

Parallel to his theoretical research, Nechvatal has created a series of paintings and projections that show a C++ custom virus program (created with the programmer Stephane Sikora) invading, destroying and transforming his painterly art images based on intimate parts of the human body. In the exhibition at Art Laboratory Berlin, two large computer-robotic assisted paintings will be on display: *frOnt windOw retinal autOmata* (2012) and *rear windOw curiOsites* (2012), representing respectively the eye and rectum, the highest and lowest orifices on the human body.

The initial images were taken from online medical images, and work metaphorically on multiple levels: retinal vs chthonic, mind vs body, public vs private (here with particular reference to the politics of information). As the artist says of his work: “My digital paintings conjure up an enigmatic world that signals the dynamic critical intricacy of a contemporary practice engaged in the fragile wedding of image production and image resistance. Through my use of intimate human body parts under pressure from software, I hope to bring a subversive reading to computational media by presenting an artistic consciousness of the body that articulates concerns regarding surveillance, encryption, safety, privacy, identity and objectivity.”

The images are adapted by the artist, and then given over to random reworking by the C++ virus program. The result, also in the exhibition, is one of Nechvatal’s famous viral computer software ‚de-generative‘ works: *Viral Venture* (2009), which is accompanied by a musical score for two hundred electric guitars by the composer Rhys Chatham. The paintings are created from stills taken from a screen capture of the ‚de-generative‘ work.

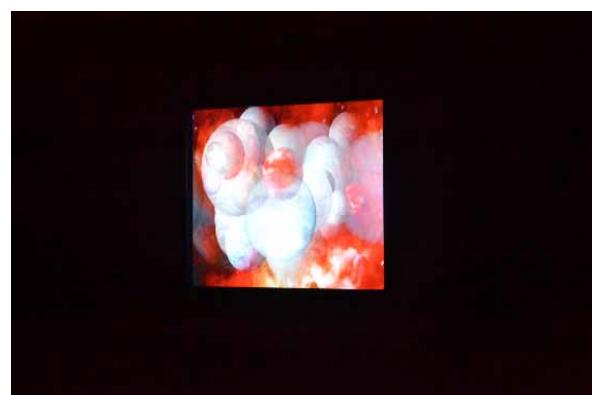
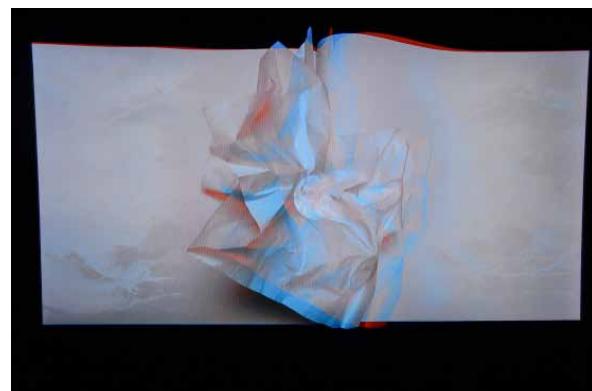
On Saturday 25 April, at 2PM an artist talk along with a noise music concert of the artist’s piece *3 pOstmOrtems* takes place within the exhibition.



**24 January - 29 March, 2015**

**[micro]biologies II: πρωτεο / proteo  
Joanna Hoffmann**

[micro]biologies II: πρωτεο / proteo featuring artworks by Joanna Hoffmann is the fourth and final exhibition of the [macro] biologies & [micro]biologies series at Art Laboratory Berlin. The exhibition explores the minute biomolecules that form a basis for the phenomena of life.



## [micro]biologies II: πρωτεο / proteo

24 January - 29 March, 2015

**[micro]biologies II: πρωτεο / proteo** is the fourth and final exhibition of the **[macro]biologies & [micro]biologies** series at Art Laboratory Berlin featured artworks by **Joanna Hoffmann**. The exhibition explores the minute biomolecules that form a basis for the phenomena of life.

Joanna Hoffmann's transdisciplinary works combine art, microbiology, physics and technology. Her use of multimedia installations, 3d stereoscopy, experimental video animation and other media explore the visualization of sub-atomic and molecular as well as cosmic space. Her work relates to advanced scientific research on the phenomenon of life and to the interplay between scientific and cultural, sensual and illusive, digital and biological, natural and synthetic.

**[micro]biologies II: πρωτεο / proteo** is intended as a laboratory of imagination. It brings together a few threads of artistic research being developed within the frame of the long-term project „Hidden Topologies of Being“ inspired by the atomic structure of protein molecules, named „basic bricks of life“. Their complex geometries are in turn compared to Calabi-Yau spaces, in which, according to superstring theory, successive dimensions of our world are „curled up“ at the subatomic level. If the scientific hypothesis about multi-dimensional nature of the world is true, then these hidden spaces are everywhere, in each „point“ of the space outside as well as inside us.

What does it mean for us to live in a multi-dimensional universe, or even multiverse? What kind of tools do we have to apprehend the invisible?

The exhibition space at Art Laboratory Berlin will be transformed into a multimedia installation. The core of the exhibition will be the work *πρωτεο / proteo*, whose title refers to Greek root of the name protein (Gr. *πρωτειος* the first, in the lead). *πρωτεο / proteo* is an animation in which a cloud of particles creates a mini-universe folded in the form of Calabi-Yau space. It gives birth to a convoluted protein molecule and its dynamic molecular „dance of life“, in a poetic way brings to mind a question about the relations between the energy, matter and form. The animation creates an effect of a hologram inside a transparent pyramid. It is a kind of virtual incubator, in which the process continues to develop and repeat itself.

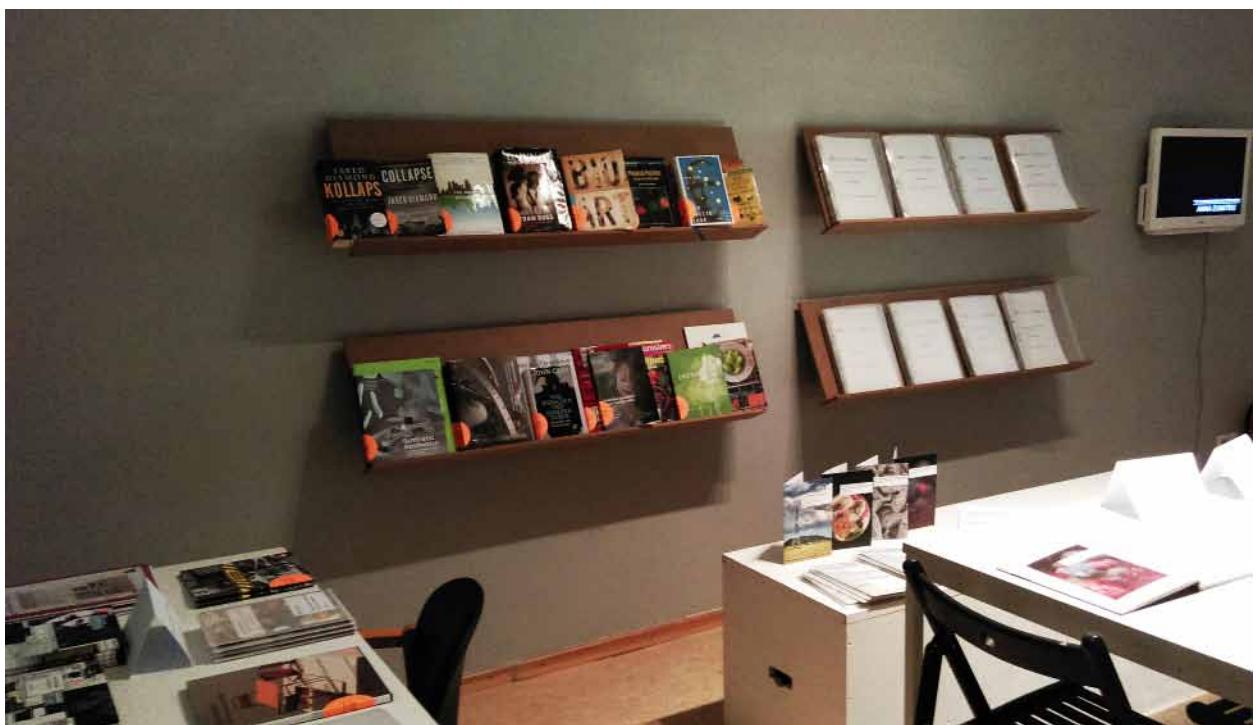
By using technologies as diverse as Pepper's ghost (a forerunner of holography) and 3D video, Hoffmann's work presents the viewer with a set of structures for scientific, philosophical, and aesthetic wonder and analysis. Merging interpretations of scientific data, image, sound and poetry, *πρωτεο / proteo* poses questions about the challenges and boundaries of our cognition creating an emotional bridge between our daily experiences and the abstractness of contemporary science.

*For this exhibition Joanna Hoffmann will be working in collaboration with sound artist and composer Andre Bartetzki.*

-curated by Regine Rapp & Christian de Lutz

**[macro]biologies & [micro]biologies Bibliothek**  
**30 January - 29 March, 2015**

Parallel to the exhibition **[micro]biologies II: πρωτεο / proteo** Art Laboratory Berlin presents the **[macro]biologies & [micro]biologies library**, where one can study source material and documentation connected to all four exhibitions and the many events of the series.



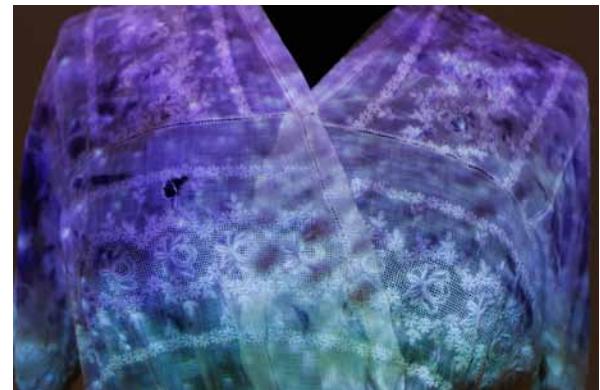
[macro]biologies & [micro]biologies Bibliothek. Regine Rapp & Christian der Lutz (curators)



**27 September – 30 November, 2014**

**[micro]biologies I: the bacterial sublime**  
**Anna Dumitriu**

The third exhibition of the series [macro]biologies & [micro]biologies is a solo retrospective of British artist Anna Dumitriu, whose work in the field of art and science brings together historical narratives, cutting edge biomedical research and an interest in ethical concerns.



## [micro]biologies I: the bacterial sublime

27 September – 30 November, 2014

The third exhibition of the series *[macro]biologies & [micro]biologies* is a solo retrospective of British artist Anna Dumitriu, whose work in the field of art and science brings together historical narratives, cutting edge biomedical research and an interest in ethical concerns.

Dumitriu is well known for creating *The VRSA Dress* and *The MRSA Quilt* which were made from so-called 'superbugs'. To create those works she grew bacteria onto textiles and used natural and clinical antibiotics to create patterns (sterilised prior to exhibition).

„Normal flora“ is the study of the ubiquitous bacteria, moulds and yeasts that form a key part of the complex ecosystems around us: our bodies, our homes, and the wider planet. *Bed and Chair Flora* comprises a carved and altered chair with images of the bacteria that were originally cultured from it. The collaborative crochet is based on electron microscope images of bacteria from the artist's own bed.

Bacteria have intricate communication capabilities, which are now being investigated as a form of social intelligence. To explore this *The Communicating Bacteria Dress* combines bioart, historical textile techniques, such as whitework embroidery, and 3D mapped video projections. The work was created by staining textiles using pigmented bacteria change colour when they send and receive communication signals.

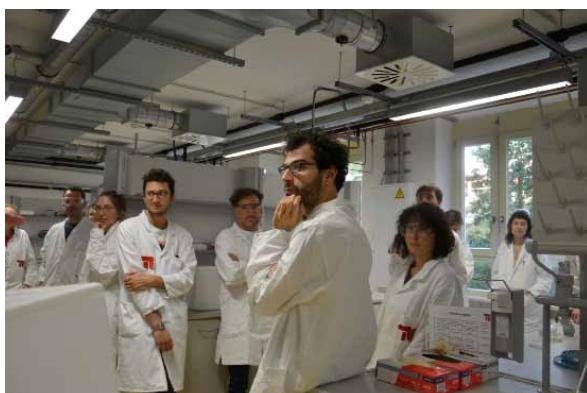
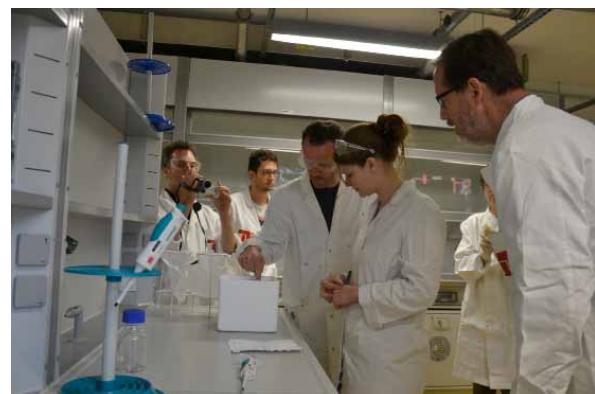
The exhibition also includes works from her series *The Romantic Disease: An Artistic Investigation of Tuberculosis* which explores the history of tuberculosis (TB) from artistic, social and scientific perspectives and covers subjects such as superstitions about the disease, TB's literary and romantic associations, the development of antibiotics and the latest research into whole-genome sequencing of mycobacteria. Dumitriu has worked with researchers from the Modernising Medical Microbiology Project to create a significant new body of work around this clinically and culturally significant disease.

Anna Dumitriu is currently Artist in Residence on the Modernising Medical Microbiology Project at The University of Oxford and Visiting Research Fellow: Artist in Residence at the University of Hertfordshire.  
[www.normalflora.co.uk](http://www.normalflora.co.uk)



## Synthetic Biology workshop with C-LAB // 5-7 September, 2014

Art Laboratory Berlin, in cooperation with Desiree Förster and Daniela Silvestrin, hosted a 3-day workshop in Synthetic Biology led by C-LAB from 5-7 September 2014



## Synthetic Biology workshop with C-LAB // 5-7 September, 2014

C-LAB is a London based collective founded by Laura Cinti and Howard Boland which critically deals with the contemporary overlapping of art, science and technology. The focus of Cinti and Boland's work is the investigation and exploration of the meaning and characteristics of all that relates to organic and synthetic life. Their concern here is to create a platform for both artistic and scientific reflection and discussion. In their current experimental art projects C-LAB have developed several genetic constructs that lead to novel behavior in *E. coli* bacteria; the artists explore the possibilities offered of synthetic biology and genetic engineering techniques in an art context (e.g. in artworks such *kate*, *katEred*, *Stressostat* and *Banana Bacteria*).

This workshop was organized for artists, designers, DIY biologists, and especially lay people who wish to gain practical experience with the processes and methods in the creation of new life forms, bio-materials and new forms of expression. During the workshop's three days C-LAB showed, within a complete cycle of operation, how new forms of expression can be integrated into bacteria by genetic engineering and standardized synthetic biology. The aim was not only to test how parts can be interchanged easily by means of standardized genetic engineering, but the participants also attempted the production of genetic biosensors.

The workshop took place partly in a makeshift (DIY) laboratory (on the premises of Art Laboratory Berlin), and partly in a professional laboratory for molecular biology at the Technical University Berlin. The participants were encouraged „to get their hands dirty“ during the workshop and work with professional equipment in both an artistic and scientific context. The results and experiences were then reflected and discussed, and both the artistic and the specific scientific practices discussed from different points of view. The workshop was organized and realized by Desiree Förster and Daniela Silvestrin. Special thanks to the iGEM Berlin team from TU Berlin as well as Rüdiger Trojok. Thanks as well to Briony Kirby and Chiara Donelli as well as the participants.

Funded by the European Union and the Federal State of Berlin within the framework of the „Zukunftsinitiative Stadtteil“ part of the program „Soziale Stadt.“



31. May – 20. July 2014

**[macro]biologies II: organisms**

**Suzanne Anker  
Brandon Ballengée  
Maja Smrekar**



## [macro]biologies II: organisms

31. May – 20. July 2014

The second exhibition of the series *[macro]biologies & [micro]biologies, [macro]biologies II: organisms* will highlight the works of artists dealing with multi-celled organisms. Noteworthy is both the relationship of these organisms to us, as well as their roles as independent actors. The exhibition focuses on the works of three remarkable, internationally recognized artists whose work deals with multicellular organisms: Suzanne Anker (US), Brandon Ballengée (US) and Maja Smrekar (SI).

The American artist and theoretician **Suzanne Anker** has been one of the key figures working at the border between art and biology for several decades. Her work combines inquiry into science and the newest technologies with a keen aesthetic sense. At Art Laboratory Berlin Anker shows several series of works: The installation *Astroculture (Shelf Life)* was first shown in 2009. It consists of three plant chambers with installed LED panels. Surprisingly, although the grown plants appeared to be fuschia-colored, they in fact were green. The work manifests the possibility of growing herbs in any light deprived apartment. *Remote Sensing* is a series of work produced through rapid prototyping technology. The three dimensional working software program converts the image into an object. In the series *Vanitas (in a Petri dish)* Suzanne Anker reflects the concept of Vanitas by employing a Petri dish as the site of laboratory life in which the Petri dish changes from an object of science to an object saturated as art. The installation *Petri's Panoply* she produced especially for this exhibition, transforming the petri dish into an object of the biological sublime in the 21st century.

The American artist **Brandon Ballengée** pursues a sustainable form of artistic research in his metier as a visual artist in the field of bioart and as a biologist in the field of herpetology. Art Laboratory Berlin shows video documentation of his ongoing project *Malamp Reliquaries*, on which Ballengée has worked in various forms since 2001. The project's aim is to investigate the potentially unnaturally high occurrence of morphological deformities among wild amphibian populations. The exhibition also presents three other works of Ballengée developed in the course of his artistic and scientific research. The video projection *Requiem pour Flocon de Neige Blessé (A Requiem for Injured Snowflakes)* shows images of deformed frogs and tadpoles from Ballengée's research and were collected in southern Quebec. *Danse Macabre* is a limited edition print produced by Ballengée to raise funds for saving the Dutch Fire Salamander, which is currently under serious threat of extinction. The print is an example of Ballengée's own development of the process of clearing and staining which beyond its aesthetic merits also shows the development of bone and cartilage in amphibians. The video installation *The Cry of Silent Form*, made up of eight monitors arranged on the floor, offers the viewer a unique microscopic view of life in water.

**Maja Smrekar** is an emerging young artist from Ljubljana, Slovenia, connecting the intersections of humanities and natural sciences with her main interest in the concept of life. In 2012, working together with researchers from the Department for Freshwater and Land Ecosystems at the National Institute of Biology in Ljubljana/Slovenia, Smrekar built the installation *Crustacea deleatur* (an Aksioma Production). This project explores the problem of invasive species, for instance the interaction of European (indigenous) and non-European (tropical, invasive) crayfish. For the exhibition at Art Laboratory Berlin Smrekar has continued to develop this project and will present the installation *Crustacea deleatur* in a different form as *BioBase: risky ZOOographies* focussing on the marble crayfish (*Procambarus fallax forma virginalis*), and its form of asexual reproduction in which growth and development of embryos occur without fertilization, called parthenogenesis. Since the spring of 2013, in this context, there has been an intensive exchange between Smrekar and Prof. Dr. Scholtz from the Institute of Biology (Humboldt-Universität zu Berlin), one of the leading specialists in the marble crayfish worldwide.



8 March – 4 May, 2014

## [macro]biologies I: the biosphere

**Katya Gardea Browne**  
**The Center for PostNatural History**  
**Mathias Kessler**  
**Alexandra Regan Toland**



## [macro]biologies I: the biosphere

8 March – 4 May, 2014

Instead of a unified conception of existence, such as »world« or »nature«, today, in the post-anthropocentric era, we find ourselves confronted rather with a multiplicity of structures, a blurring of boundaries, and a re-emergence of the object. This show is part of a series of exhibitions – [macro]biologies and [micro]biologies – dedicated to artistic reflection on current drastic changes to how we connect, relate and interrelate to the worlds around us.

For *[macro]biologies I: the biosphere* we have chosen four important international artists dealing with the structures and systems of our world. The exhibition focuses on the ecosystem and the biosphere with billions of life forms that interrelate with other systems, i.a. weather, geology and climate.

The recent works of Mexico City based artist, photographer and filmmaker **Katya Gardea Browne** have stressed the cultural and environmental tensions between urban and rural, for example in the megacity Mexico D.F. One of her new video works shows the fragility of ecosystems using the example of Xochimilco with new and old film footage, as »an urban archaeology of fossilized islands«.

**The Center for PostNatural History** is an art and research project (Director: Richard Pell, Learning Science Advisor: Lauren Allen, Designer: Mason Juday) dealing with the history of mankind's manipulation of life forms, from early agriculture to genetic modification. Art Laboratory Berlin presents the work *PostNatural Organisms of the European Union* a form of museum representing biofacts of living, preserved and documented organisms (e.g. tulip cultivation from the 17th century or dog breeding).

New York based artist **Mathias Kessler**'s aerial photography and documentation of mountain top removal coal mining in the Appalachian Mountains focuses attention on the human ability to shape the very Earth around us, but also to the disastrous consequences of modern hubris. His special presentation for this show combines its original rural context with Berlin's urban space.

Berlin based artist **Alexandra Regan Toland** works on multiple levels to create social awareness about urban ecological systems. For the exhibition she used cartographic documents, urban dust, and a collection of shoe profiles to examine the pressures of soil sealing (i.e. the widespread pavement of porous surfaces) on human and non-human biological communities in Berlin.



## DIY Bio Lounge // 24 - 26 January, 2014

To open our 2014 programme Art Laboratory Berlin presented three days of events on open source biology and micro-organisms in connection with the transmediale festival:



## DIY Bio Lounge // 24 - 26 January, 2014

**24 January, 2014**, 8 PM: Art & Science Dialog with Theresa Schubert and Andy Adamatzky  
 In a dialogue between artist and scientist, Theresa Schubert and Andrew Adamatzky discuss working with the single cell organism *Physarum polycephalum*. As a living curiosum, this type of slime mould serves as a model for network optimisation. It can be interpreted as an agent who distributively solves geometric problems. Presenting artworks and results of experiments, the talk challenges common understandings of intelligence and creativity, and emphasises a post-human view on the world and its creatures.

**Theresa Schubert** (DE) is a post-media artist, works as an artistic researcher and is a PhD candidate at the Bauhaus-University Weimar. (<http://www.theresaschubert.org/>)

**Andrew Adamatzky** (UK) is Professor in Unconventional Computing in the Department of Computer Science, Director of the Unconventional Computing Centre, and a member of Bristol Robotics Lab at the University of the West of England. (<http://uncomp.uwe.ac.uk/adamatzky/>)

### 25 January, 2014

2-6 PM DIY Bio Lounge; bio-hackathon

7 PM Presentation by Rüdiger Trojok

6 PM - open end: DIY Bio Lounge, drop in & drop out; open bio lab; molecular cocktails; Bioluminescence installation by Sarah Chareza and Jessica Bernds

A full day programme of events introduced and led by biologist Rüdiger Trojok, combining science art, and open source science technology. This event is part of a larger project to create an open bio lab project in Berlin (see <http://www.openbioprojects.net/> for more information.)

### 26 January, 2014

2-6 PM DIY Bio Lounge, open bio lab

3 PM: BioStrike: Open Antibiotics Discovery a presentation by Denisa Kera (hackteria.org and National University of Singapore)

### 25-26 January, 2014

*The Food Question*, a bioluminescent installation by Sarah Chareza and Jessica Bernds Accompanying Art Laboratory's programme of events (DIY Bio Lounge), this installation displays the bioluminescent bacteria (*Aliivibrio fischeri*). These bacteria are widespread in all oceans, and prefer to live in symbiosis with marine organisms (e.g. herring or squid). Bioluminescence, chemical reactions within the bacterial cells, make these cells visible in the dark.

In the installation, these harmless bacteria have been cultivated on a nutrient medium. The artists aim to represent the aesthetics of decay, the daily occurrence when a large number of unused food wastes away, and thereby make a statement in relation to the global food shortage.

**Jessica Bernds** holds a Diploma in Biology and is a „free time artist“. She got introduced to the DIY Biology movement in 2012 and is now part of the evolving and growing Berling DIY Bio group. Her interests are set between science and art. Focusing on the scientific part she likes using arts to introduce the scientific facts to a larger audience.

**Sarah Chareza** completed her PhD in Microbiology and Virology at the Germany Cancer Research Center in Heidelberg and is currently working in a contract research organisation.

Denisa Kera is a philosopher and a designer, who uses prototypes to rethink history of science, but also future scenarios related to emerging technologies. In 2013 she became a collector of DIYbio prototypes and Hackteria network archivist. She is also Assistant Professor at the National University of Singapore.

**Rüdiger Trojok** studied systems and synthetic biology at the University of Potsdam and the University of Freiburg in Germany and Denmark Technical University. Currently he is building up a citizen science biolab in Berlin and actively promoting open source biotechnology in public, politics and the arts.

## **Viewing and Artist Talk**

### **Nasim Manouchehrabadi: The Power of Form, the Form of Power**

25 -27 October, 2013



## **Viewing and Artist Talk**

### **Nasim Manouchehrabadi: The Power of Form, the Form of Power**

25 -27 October, 2013

*Summer 2009, Berlin. Actually, we had no doubt that he would be voted out. But then the results were announced and Ahmadinejad was re-elected president. It was a case of large scale election fraud, and while we were here, torn between anger and disbelief, Tehran experienced the largest mass protests since the fall of the Shah's regime. Suddenly there was a spirit of optimism; for the first time, the population reacted openly against the regime of the mullahs and exposed the rulers' illegitimacy before the whole world. However, the system reacted harshly, and mercilessly put down the uprising, causing many deaths and injuries.*

This is how the Tehran-born and Berlin-based artist and designer Nasim Manouchehrabadi described the events following the Iranian presidential elections in 2009. These are the major impetus for the development of her work „The Power of Form, the Form of Power“ which will be on view at Art Laboratory Berlin from 25-27 October, 2013.

But the 2009 protests against the Islamic regime and the many conflicts within modern Iranian society are not the only points of departure for the artist. In her work, Nasim Manouchehrabadi has long dealt with the history of Islamic ornamentation, originating in the prohibition of images during the 8th century, and which remains today an essential expression in the Islamic world. The artist has tried to give the perception and impact of geometric ornamentation a new direction.

The form of a carpet is strongly and semantically charged in many ways, bringing together cultural, social and political aspects of modern Iranian life. Manouchehrabadi's carpet is made of different elements, from embroidered fabric to parts made of plexiglas to photographs printed on fabric. The work can be seen on multiple levels: on one hand the aesthetic of form and material, on the other content and ideology.

-Curated by Olga Shmakova

## **Speculative Biology Workshop: The Design of Biological Systems and Neo-organs with Pinar Yoldas & Artist Talk with Pinar Yoldas**

28.09. & 3.10.2013



## **Speculative Biology Workshop: The Design of Biological Systems and Neo-organs with Pinar Yoldas & Artist Talk with Pinar Yoldas**

28.09. & 3.10.2013

Pinar Yoldas is a cross-disciplinary artist and researcher with a background in architecture, interface design, computing and neuroscience. Her work investigates social and cultural systems in regards to biological and ecological systems. She is the 2013/14 resident at the Vilém Flusser Residency Programme for Artistic Research, run by transmediale and the Berlin University of the Arts (UdK).

Pinar has a Master of Fine Arts degree from University of California Los Angeles. Currently she is a PhD candidate in Visual and Media Studies program at Duke University, where she's pursuing a certificate in the Center for Cognitive Neuroscience. She has been awarded fellowships in art and science venues including the MacDowell Colony, UCross Foundation, VCCA and National Evolutionary Synthesis Center.

Her current project An Ecosystem of Excess is an attempt to create a post-human eco-system, a living community of speculative organisms and their environment. The project takes the idea that we are surrounded by „man-made extreme environments“ as its starting point. A man-made extreme environment is a site of excess, where leftovers of our capitalistic desires and consumerist actions are accumulated. Hence junkyards, landfills, wastelands are all examples of „man-made extreme environments“. An Ecosystem of Excess starts in the Pacific Trash Vortex. Discovered in 1985 by Captain Roger Marshall, this site is a floating nexus of plastic waste covering roughly 5000 km<sup>2</sup> area of the Pacific. Pacific Trash Vortex is a monument of plastic waste at a global scale.

Unlike man, nature expresses efficiency through complexity, where each organism seeks new ways to exploit resources, and to defend against being ‚exploited‘ in turn. And now man, a creature who would become the supreme exploiter, has in the last few centuries radically changed the equation. Pumping hydrocarbons out of the earth to run manifold industries, and produce energy for profit and leisure, we are not only changing the face of the earth, but also the atmosphere, and with it the climate - which in turn has set off an almost endless set of reactions throughout the biological systems of the planet.

As artist Pinar Yoldas writes: „Our capitalistic biomass manufactures mountains of e-waste, beaches of tar, rivers of zinc, oceans of plastic. We are an army of plastic surgeons giving the planet a new face. A face that opens its eyes to new life forms, new beginnings, new extremities. What kind of fish will swim in the plastic ocean? Who will be sunbathing on the beaches of tar? What plants will thrive in a forest of concrete and steel? Which insects will lay eggs on the valleys of asphalt? What birds will fly in the hazy mornings of a smog stained sky?“

In her workshop the artist gave a quick overview into general biological systems such as the circulatory system, the respiratory system, the nervous system, the reproductive system etc., and how these systems (or more specifically organs) might evolve under the influence of global environmental transformations.

Somewhere between bio-mimicry and critical design, the workshop gave participants the time and assets to design their own lungs, grow that extra organ they always wished for or think about that ultimate meat supplier with zero methane impact they have been craving for.

Participants then discussed and designed speculative models for life forms for a post-human era.

*in cooperation with transmediale*

## **Art and Science talk with C-LAB and Rüdiger Trojok**

24 August 2013

Art Laboratory Berlin held an artist talk with the artist collective C-LAB (UK) and the biohacker Rüdiger Trojok (Berlin) presented by Desiree Förster and Daniela Silvestrin.

C-LAB is a London based artist collective, founded by the two artists and scientists Laura Cinti and Howard Boland, that is dealing critically with contemporary intersections and cross-fertilisation of art, science, and technology. The work of Cinti and Boland focuses on the examination and exploration of the implications, properties and peculiarities of all which is or regards organic and synthetic life. This being their incentive, they want to create a platform that is open for both artistic and scientific reflection and discourse.

After the peek into C-LAB's art practice the Berlin-based biohacker Rüdiger Trojok gave a presentation of the do-it-yourself biohacking scene and the possibilities and limits of bringing biotechnologies into private spaces.

In a following discussion round these different perspectives and areas of knowledge were combined and confronted, which gave the possibility for exchange, discussion and imagination with regard to the ethical and aesthetic examination of art on the intersection with science and research.



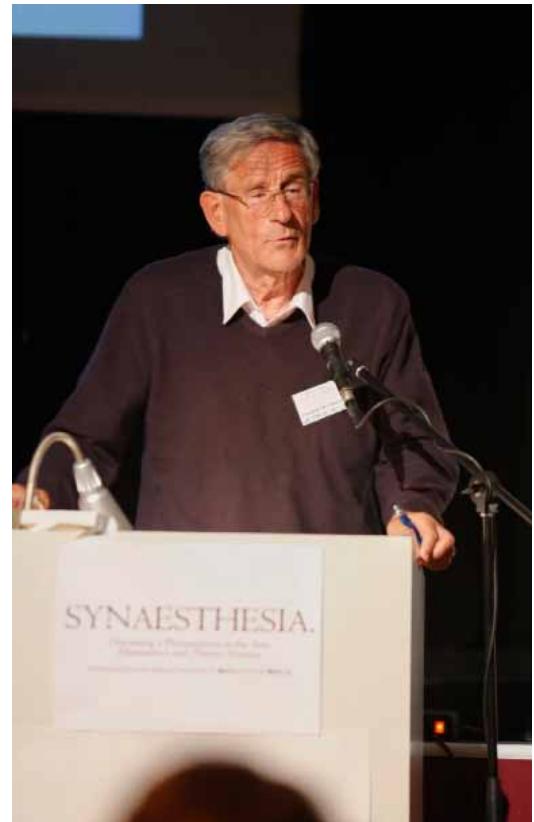
## **CONFERENCE: Synaesthesia. Discussing a Phenomenon in the Arts, Humanities and (Neuro-)Science**

5/ 6 July, 2013

As a theoretical addition to the exhibition series SYNAESTHESIA (October 2012 - July 2013), Art Laboratory Berlin held an international interdisciplinary conference to further explore and theoretically question the field of multisensory perception.



Synaesthesia Conference Introduction by Regine Rapp, Christian de Lutz



Prof. Dr. Hinderk M. Emrich. (C) Photography: Tim Deussen



Conference SYNAESTHESIA. Organizers & Speakers. (C)  
Photography: Tim Deussen



Romi Mikulinsky, From Page to Screen - the Present and Future of Reading



Discussion, Agnieszka Janik speaking

## **CONFERENCE: Synaesthesia. Discussing a Phenomenon in the Arts, Humanities and (Neuro-)Science**

The term „synaesthesia“, from the Greek „aisthesis“ („Sensation“, „sensory impression“) and „syn“ („together“) means the experience of two or more sensory impressions at the same time. Currently there is a strikingly strong interest in the coupling of the senses in science, humanities and in contemporary art. This should come as no surprise: Our daily life in recent years has been subject to ever more multimedia and multisensory experiences. Comparing the latest technologies in the field of communication we come upon the radical technological development during the last 25 years: music video (text, music, colour), computer (as „total“ sensory object) and also newest multiple forms of mobile phones (not only used for calls, but as a photo camera, music player or text machine, etc.).

It was the aim of Art Laboratory Berlin to grasp the specific impulses of our current complex, synchronous and technologised society on the phenomenon of synaesthesia, with its distinctive form of sensory fluctuation. For the conference, we were interested in discussing issues from diverse scholarly fields - humanities, arts as well as natural and social sciences - regarding both historical positions and contemporary inquiries. We reflected topics such as: synaesthesia and the neurological discourse (memory and cognition; sensory perception); synaesthesia - between perception and subjectivity; synaesthesia and language; synaesthetic modalities (grapheme synaesthesia; synaesthesia of smell, taste, touch, sound and vision); synaesthesia in art and cultural history (in visual art, literature and film); synaesthesia and the digital world (synaesthesia in the 21st century).

Conference Concept: Regine Rapp & Christian de Lutz, Art Laboratory Berlin

Realisation of Conference: The Art Laboratory Berlin Team: Regine Rapp, Christian de Lutz, Olga Shmakova, Chiara Cartuccia, Chiara Massari, Anastasia Shavlokhova, Ashley Chang

Cooperation partners: Association of Neuroesthetics; Fotoscout

Supported by: Schering Stiftung

Media partner: art-in-berlin

### **List of speakers:**

Hinderk M. Emrich (Director of the Center for Psychological Medicine, Hannover);  
 Ditte Lyngkær Pedersen (Artist, Århus);  
 Sina A. Trautmann-Lengsfeld (Dept. of Neurophysiology and Pathophysiology, University Medical Center Hamburg-Eppendorf, Hamburg);  
 Polina Dimova (Institute for Russian and Comparative Literature, Oberlin College, Ohio);  
 Eva-Maria Bolz (Artist, Berlin);  
 James Rosenow (Cinema and Media Studies, University of Chicago);  
 Birgit Schneider (Institute for Arts and Media, University Potsdam);  
 David Strang (Artist, Plymouth);  
 Eva Kimminich (Institute for Romance Languages, University Potsdam);  
 Caro Verbeek (Royal Academy of Arts Amsterdam, Rijksmuseum Amsterdam);  
 Gertrud Koch (Institute for Film Studies, Free University Berlin);  
 Sabine Flach (Dept. of Fine Arts and Dept. of Art History, School of Visual Arts, New York City);  
 Madi Boyd (Artist, London);  
 Agnieszka Janik (Dept. of Psychology, Goldsmiths, University of London);  
 Katharina Gsöllpointner/ Romana Schuler (Media Arts/ Art History, University of Applied Arts, Vienna);  
 Romi Mikulinsky (Macquarie University, Sidney/ Bezalel Academy for Arts and Design, Jerusalem)



**01.06. - 21.07.2013**

**Synaesthesia / 4: Translating, Correcting, Archiving**  
**Eva-Maria Bolz**  
**Ditte Lyngkær Pedersen**  
**Andy Holtin**

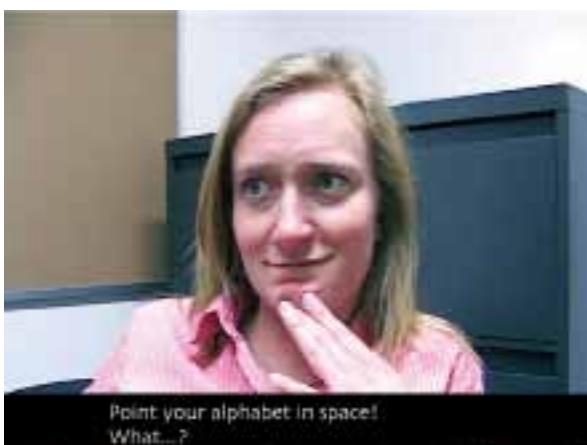
*Translating, Correcting, Archiving* presents works by Ditte Lyngkær Pedersen (DK), Eva-Maria Bolz (D) and Andy Holtin (USA). The exhibition devotes itself to selected artistic strategies for decoding the phenomenon of synaesthesia. It is significant that all three artists experience different forms of synaesthetic perception.



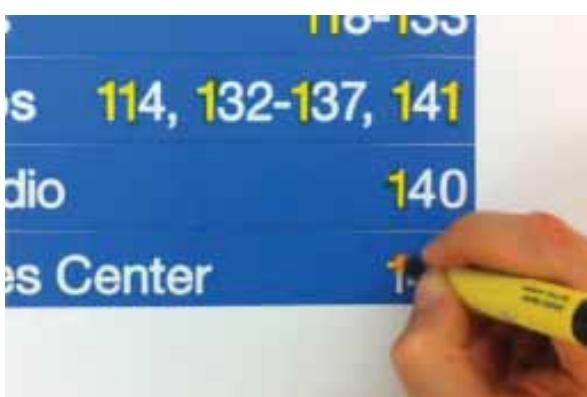
Eva- Maria Bolz, *Der Innere Monitor*, 2013



Ditte Lyngkær Pedersen, *Why Is Green a Red Word?* , 2013



Ditte Lyngkær Pedersen, *Why Is Green a Red Word?*



Andy Holtin, *Corrections*, 2009



Andy Holtin, *Connections*, 2013

## Synaesthesia / 4: Translating, Correcting, Archiving

**Eva-Maria Bolz**  
**Ditte Lyngkær Pedersen**  
**Andy Holtin**

Since 2003, **Ditte Lyngkær Pedersen**, herself a synaesthete, has created an extensive video archive of interviews about the multi-sensory perception of synaesthesia that document the experiences of individuals and at the same time make the unbridgeable gap between this topic and the audience clear.

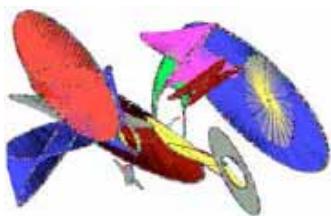
Her project *Why Is Green a Red Word?* is comprised of interviews with synaesthetes and scientists, but also includes conceptual video works such as *What the Hell does Purgatory Look Like?* and drawings depicting the spatial imagination of number forms by different synaesthetes. Ditte Lyngkær Pedersen's artist book *Why is Green a Red Word?* was published contemporaneous with the exhibition opening.

The work of the Berlin artist and grapheme and lexical synaesthete **Eva-Maria Bolz** is dedicated to an exploration of the relationship between colour, text and perception. In her individual form of synaesthesia she feels an unchanging association of colours to numbers, letters, as well as whole words. Perception becomes a filter through which letters, words – text in itself – are translated into colours and transformed from a set of well-known characters into a message that can be detected by means of a particular synaesthetic sensibility.

The project *Der Innere Monitor*, which Eva-Maria Bolz presents at Art Laboratory Berlin, follows her subjective perception that colours and letters form a specific code through which a text can be translated into blocks of colour. Each letter corresponds to a specific colour. When the artist deliberately uses texts that contain intense colour descriptions such as Oscar Wilde's *The Rose and the Nightingale*, she asks us not only to explore the perceived differences, but also to experience the text through the eyes of a synaesthete. In the exhibition Bolz will present five selected texts in the form of large colour plates. In addition to the colour plates, documentation is created in the form of an artist book.

**Andy Holtin** has grapheme synaesthesia, connected with a particular colour-number association. He sees numbers in specific colours, moreover, this is influenced by a partial red-green colour blindness, affecting certain nuances. In his video *Corrections* (2009) you can see how a hand colours in the numbers of different signs and nameplates in photographs. *Corrections* demonstrates the gap between the object and subjective sense perception as well as the personal impressions of the artist himself. By speeding up the video, the act of colouring in appears grotesque as the act of artist's hand achieves a form of slapstick. In his video *Connections* (2013) the artist examines the complications he experiences when objects share a colour with a particular number due to Holtin's individual synaesthetic experience, creating an extended perceptual relationship.

During this final exhibition the synaesthesia series, Art Laboratory Berlin hosted an international interdisciplinary conference „Synaesthesia. Discussing a Phenomenon in the Arts, Humanities and (Neuro-)science“ (5 & 6 July, 2013, Glaskasten Theatre, Prinzenallee 33, next to Art Laboratory Berlin).



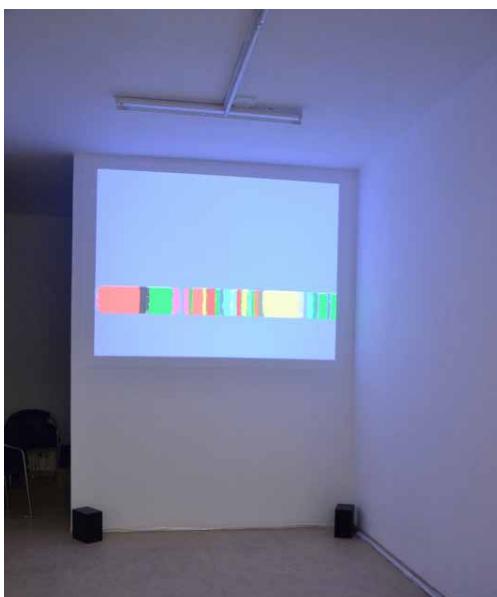
**23.03. - 12.05.2013**

**Synaesthesia / 3: History of the Senses**  
**Carl Rowe & Simon Davenport**  
**Sergio Maltagliati & Pietro Grossi**

History of the Senses deals with the phenomenon of synaesthesia from the point of view of art and media history. The two artistic positions refer back to different movements from the 20th Century giving Art Laboratory Berlin's four-part exhibition series on synaesthesia a historical component, whilst nevertheless dealing with contemporary issues.



Sergio Maltagliati & Pietro Grossi, *Circus 8*, 1986/2008



Sergio Maltagliati & Pietro Grossi, *Circus 8*, 1986/2008



Simon Davenport & Carl Rowe, *A Banquet for Ultrabankruptcy*, 2013



**Synaesthesia / 3: History of the Senses****Carl Rowe & Simon Davenport****Sergio Maltagliati & Pietro Grossi**

History of the Senses deals with the phenomenon of synaesthesia from the point of view of art and media history. The two artistic positions refer back to different movements from the 20th Century giving Art Laboratory Berlin's four-part exhibition series on synaesthesia a historical component, whilst nevertheless dealing with contemporary issues.

The British artist **Simon Davenport** and **Carl Rowe** currently work on a number of artistic projects that combine the performative with artistic research on a cultural history of the senses. Simon Davenport sees synaesthesia as a means to unsettle and disorient. In earlier performative works, for example, he combined heavy drum beats with the spraying of steam and the recitation of poetry. Carl Rowe's art projects, on the other hand, combine socio-political commentary and humour with culinary methodology. An important art historical reference point for him is Filippo Marinetti's Manifesto *La Cucina Futurista* (1930). The manifesto promoted the renewal of the Italian food system with the aim of the strengthening, revitalization and spiritualisation of modern society. It simultaneously included colours, shapes, textures, smells, sounds and noises.

*A Banquet for Ultra Bankruptcy*, developed for Art Laboratory Berlin, is based on the Marinetti's manifesto, which forms the starting point for a series of performances followed by an exhibition. The overarching theme of synaesthesia provides a basis for the study of aesthetics, politics and participation, as well as for the reactions of the participants. "A Banquet for Ultra Bankruptcy" is made up of five performances for six guests. During a six-course menu selected foods are combined with images, sounds and scents. Each course is designed as an aesthetic experience, allowing the audience to participate in simultaneous sensations.

The Italian composer **Pietro Grossi** (1917 - 2002) was one of the first programmers to contribute pioneering work in computer generated music. In 1964 he was among the first to introduce the experiments of John Cage to Italy. A year later he became the professor of electronic music at Konservatorium Luigi Cherubini in Florence. He also used his composing programs to develop early computer graphics. With the use of "QBasic" he developed the program "HomeArt". **Sergio Maltagliati** studied under Pietro Grossi in the 1980s and developed new methods of musical compositions, in which the score underwent a significant visualisation. Maltagliati has reworked the Grossi's original programs by adapting the programming code to create a generative program that simultaneously produces sound and abstract colours and shapes.

The work *Circus 8* (1986/2008) consists of eight pieces and is based on Grossi's HomeArt programs, which automatically generated sound. Maltagliati has expanded Grossi's principle with software programs and added visual graphic variations. The visual data generated by the computer approximates the graphic score for a sound composition (cf. John Cage). Whilst the work *Circus 8* adds a media historical dimension to Art Laboratory Berlin's Synaesthesia series, it also brings an important new component into the discussion: the computer as artificial brain with its own form of digital synaesthesia.

Regine Rapp & Christian de Lutz (curators)



**26.01. - 10.03.2013**

**SYNAESTHESIA / 2: SPACE AND PERCEPTION**  
**Madi Boyd**  
**Carrie C Firman**

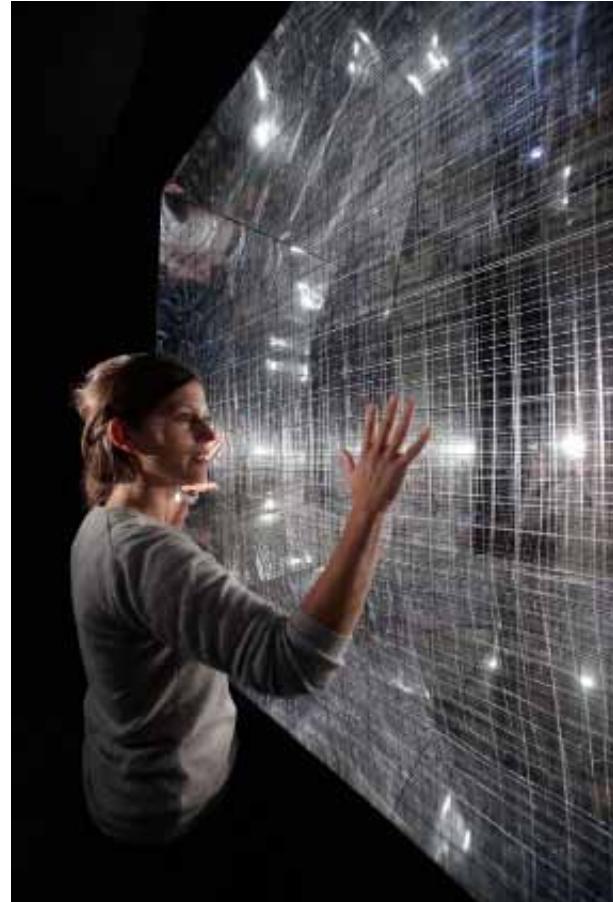
Inquiries into the nature of Space and Perception are the basis of Art Laboratory Berlin's second exhibition in the Synaesthesia series. Synaesthesia, the experience of two or more sensory impressions at the same time, is both an artistic paradigm and neurological phenomenon.



Carrie C. Firman, *Synexperience*



Carrie C. Firman, *My Synaesthetic Library*



Madi Boyd, *The Point of Perception*

**Synaesthesia / 2: Space and Perception****Madi Boyd****Carrie C Firman**

Two installations by **Madi Boyd** and **Carrie C Firman** explore the connection between perception and experience of mind and body from a synaesthetic point of view.

**Madi Boyd** is a synaesthete from Great Britain, whose artistic work focuses on perception and the brain. In collaboration with neuro-scientists, Dr. Mark Lythgoe and Dr. Beau Lotto, from University College London her work incorporates and combines installation, film and sculpture. Her recent project *The Point of Perception* explores how much information the human brain needs in order to know what it is looking at. It is an art experience and scientific arena about vision. The installation uses moving image and built environments to confuse depth perception and is designed to act specifically on the human eye and brain to create a space of uncertainty. A newly developed version of the project will be presented at Art Laboratory Berlin with the addition of sound and colour. The idea is to assign musical notes and colours to specific points in the gridded space, in order to explore perception of geometric space and sound.

Madi Boyd about her artistic work: "My work combines constructed environments and projected films to create immersive installations investigating the interaction between moving image, space, and the brain. I see the screen as sculpture and light as paint on the canvas of dark space."

**Carrie C Firman** is an emerging electronic artist from the US. She is a synaesthete and her work is inspired by studying and experiencing the crossing of senses. She sees synaesthesia not only as a sensory phenomenon, but also a fantastic world interface, responsible for completely unique perceptual experiences. Her current work encourages its participants to reconsider their perception as an entirely unique phenomenon, helping them to come to the realization that even most basic level of perception differs widely between otherwise similar individuals. Firman's installation *Synexperience* as well as her interactive digital work *My Synesthetic Library* invite viewers to share in her own unique perceptual experience of the world.

Carrie C Firman commented her artistic practice as follows: "The installation on display demonstrates the interactivity of my viewers I often require stepping into it, sounds and images will play, extracted from my own internal Synaesthetic library."

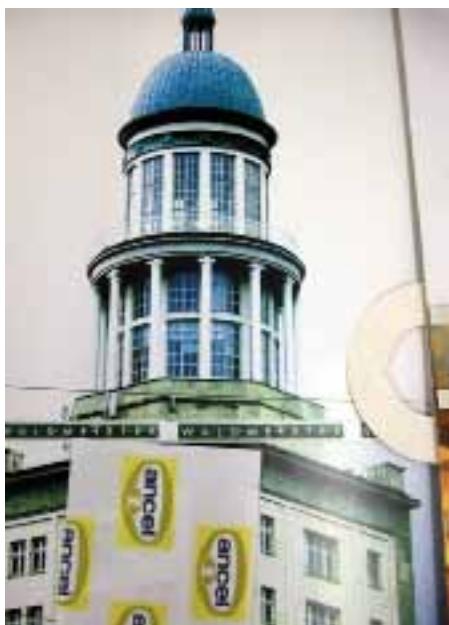
Regine Rapp & Christian de Lutz (curators)



**26.10.2012 - 16.12.2012**

**Synaesthesia/I: The Orange Smell of November**  
**Barbara Ryan**  
**Annette Stahmer**

*The Orange Smell of November*, the first exhibition of the series *Synästhesia*, presents new works by Barbara Ryan and Annette Stahmer on the theme of synaesthetic perception.



Barbara Ryan, *That can't be September – it smells like the August of 1985!*



Annette Stahmer, *A ist Blau*

**Synaesthesia/I: The Orange Smell of November**  
**Barbara Ryan**  
**Annette Stahmer**

The first exhibition of the Synaesthesia series at Art Laboratory Berlin *The Orange Smell of November* with new works by Barbara Ryan and Annette Stahmer. Works by **Barbara Ryan** and **Annette Stahmer**.

The term "synaesthesia", from the Greek "aisthesis" ("sensation", "sensory impression") and "syn" ("together") meaning the experience of two or more sensory impressions at the same time, is both an artistic paradigm and neurological phenomena. It has been prominent in the melding of the arts from the Renaissance masque through Romanticism and Symbolism, and played a major role in the 20th century avant-garde. This phenomenon of synaesthetic perception can be mirrored in the multimediality of our technological age. This interdisciplinarity of the senses led Art Laboratory Berlin to search for artists who either use synaesthesia as a basis for their work, or who incorporate their own synaesthesia in their art.

The artist **Barbara Ryan's** perceptions of the world are underpinned by her polymodal synaesthesia which in turn forms the foundation of her artistic work. She experiences her synaesthesia »as something that is in her parallel conscious – as opposed to something that is in the subconscious, creating a duality of vision«. Her installation *That can't be September – it smells like the August of 1985!* combines in a unique way the artist's intimate personal relationship between scent, colour, time and space, played out within the city of Berlin, where she lived in the 1990s.

The installation is a coded re-creation of her sense of space and time as imbued with colour and odour. Using text, photography and DIY fragrances she remaps the city according to the systematic guidelines of her own synaesthesia. The viewer is then invited to explore and decode the artist's unique phenomenological structures.

The work of the Berlin typographer and artist **Annette Stahmer** revolves around language, the relationship between voice and writing, the act of writing, palimpsests and synaesthesia. The two videos in the exhibition - *A ist blau* and *Synästhetische Bilder I - IV* - show the artist's mother, a synaesthete who connects vowels with certain colours.

Filmed from above, *A ist blau* [A Is Blue] shows the artist's mother Eilith le Fort in a sort of laboratory setting, meticulously trying to fix these inner colours on paper while simultaneously describing the connection between the colours and the phonemes. The result is an enchanting translation of subjective perception into acoustic and visual material.

The focus in both videos is on language that, following the internal logic of Eilith's perceptions, serves not only as a description of this phenomena, but becomes in itself a sort of substance, assuming colour and consistency. Therefore it evokes within the listener poetic, almost surreal images.

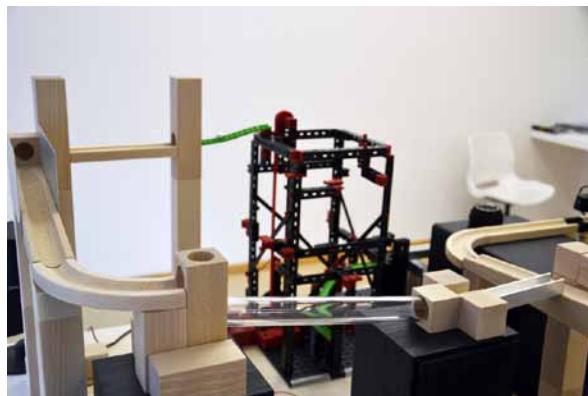
Curated by Regine Rapp and Christian de Lutz



**1.09.2012 - 14.10.2012**

**Time and Technology: *The Embodiment of Time***  
**Yasuhiro Sakamoto with Iñigo Giner Miranda**  
**Dave Hebb**

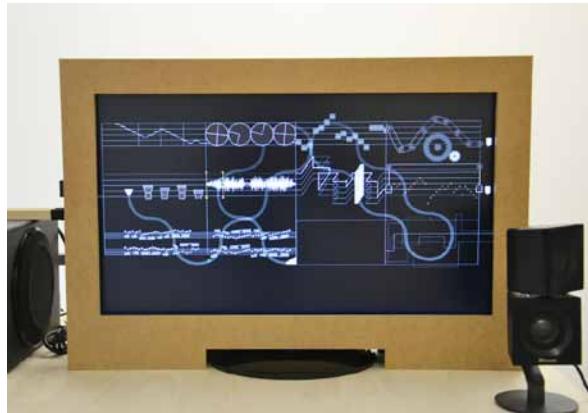
As part of the series Time & Technology the exhibition *Embodiment of Time* shows new work from Yasuhiro Sakamoto with Iñigo Giner Miranda and from Dave Hebb. Both positions comment on the impact of technologies on our perception of time in the 21st century.



AYasuhiro Sakamoto with **Iñigo Giner Miranda**



*Visible Canon. String Quartet without Strings for Four Loudspeakers and an Art Machine,*



Dave Hebb, *Monitor*

Time and Technology: ***Embodiment of Time***

**Yasuhiro Sakamoto** with **Iñigo Giner Miranda**  
**Dave Hebb**

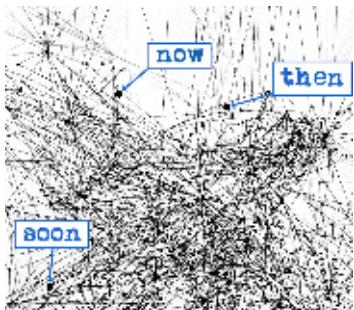
The Japanese artist and scholar **Yasuhiro Sakamoto** and the Spanish composer **Iñigo Giner Miranda** have developed the installation *Visible Canon. String Quartet without Strings for Four Loudspeakers and an Art Machine*, shown in the front room, especially for this exhibition. The work transforms the complex time structures of contemporary and classical music into an acoustic-visual model. This sound sculpture interprets the term music in the broadest sense as an organisation of time, which not only creates purely tonal material, but also patterns of movement (rolling marbles, turning wheels) and optical patterns (video), presenting a significant contribution to our understanding of the ever more complex relation we have to time in the 21st century.

Based on the *Pythagoras Machine* which was realised by Sakamoto and colleagues in Japan from 2004-2006, this new sound sculpture has been developed on the basis of three pieces of classical and modern music. The artwork also contains a computer program, developed by Sakamoto himself, that is designed specifically for this installation and directs a complex marble run. Thus, the artwork can be understood as a sculptural algorithm.

The American artist **Dave Hebb** deals with artifacts of industrial civilization in the form of photography, video and installation. He observes and documents the contrast between the natural organic process of growth and decay and the clear geometric shapes of our technological infrastructure. His artistic projects often take place for long periods of time and over different seasons.

His video installation *Monitor*, shown in the back room, is a video and photographic documentation of an environmental intervention extending over a one-year period. Hebb placed a computer monitor outdoors and over the entire year documented changes to the environment several times a week. His piece is played on old computers and monitors and is inherently unstable, a common problem of technology as it becomes obsolete. Viewers are challenged to reflect on their individual relationships with nature and technology as well as how technology is affecting our experience of time.

Curated by Regine Rapp & Christian de Lutz

**24.03.2012 - 29.04.2012**

Time and Technology: ***Fantastic Time Machines***  
**Shlomit Lehavi**  
**Sam Belinfante & Simon Lewandowski**

The exhibition *Fantastic Time Machines* presents new works by Shlomit Lehavi and Sam Belinfante & Simon Lewandowski. The two contributions deal with the phenomenon of time through synchronicity, simultaneity and succession. These artists have developed special forms of imaginary time machine.



Sam Belinfante & Simon Lewandowski



*The Reversing Machine (A Theatre of Kairos and Chronos),*



Shlomit Lehavi, *Time Sifter*



*The Reversing Machine (A Theatre of Kairos and Chronos),*



Time and Technology: ***Fantastic Time Machines***

**Shlomit Lehavi**  
**Sam Belinfante & Simon Lewandowski**

As part of the current exhibition series *Time & Technology* Art Laboratory Berlin welcomes you to the exhibition ***Fantastic Time Machines*** with new works by **Shlomit Lehavi** and **Sam Belinfante & Simon Lewandowski**. The two contributions deal with the phenomenon of time through synchronicity, simultaneity and succession. These artists have developed special forms of imaginary time machine.

In the front room the viewer finds *The Reversing Machine (A Theatre of Kairos and Chronos)*, produced by the British artists **Sam Belinfante** and **Simon Lewandowski** especially for this exhibition. The installation alludes to the notion of Kairos as opportune time, as opposed to Chronos, the course of time. The artwork is a constructed mechanism, whose central piece, called by the artists a Time-Setter or *Chronocrator*, is an attempt to examine temporal perception by means of running different machines forwards and backwards. Both its analogue structure and its emphasis on bi-directionality (dual-direction) call modern conceptions of linear progress into question.

This palindrome is an artistic reflection on our contemporary life with its many simultaneously controlled processes and repetitive actions. "The central device (literally and figuratively comprising the functioning core) is a kinetic sculpture in the form of a self-reversing gearbox mechanism which will trigger and power various (forward and reverse) looping devices." The drive shaft powers a series of machines (a turntable, a slide projector, moving lamp, etc.) – and then switches in reverse, forming a mechanical palindrome which in turn creates a poetics of dichotomy: on and off, forward and reverse, loud and quiet, dark and light.

"This behaviour is entirely determined by the mechanism, (not by any kind of digital controller) being consequently completely transparent – revealing both the *what* and the *how* of its action." (Belinfante & Lewandowski)

In the back room Art Laboratory Berlin presents the work *Time Sifter* by the Israeli born and New York based artist **Shlomit Lehavi** who works primarily with new media and multi-channel video. Her video installation *Time Sifter* explores collective memory, collective forgetting and time based media as a contemporary time machine.

"*Time Sifter* is a viewer-controlled environment immersed in visuals and sounds" says Lehavi, "that plays on the theme of the time-machine in the digital age, and suggests a journey in time through motion, space and sound." The projection surface, which resembles a totem pole, is a shaped steel construction with circular wooden sieves, hand-crafted in Istanbul and retrofitted with projection material. It represents both the mechanism and the metaphor of sifting time.

The video footage, taken by the artist, depicts movement through space at different locations over the last ten years. This repetition of similar actions – travel, work, the role of the flaneur - in different places creates a series of links over time and space.

The visitor in turn plays a crucial role in the functioning of this time machine: "Each sieve flips around the x-axis (initiated by the viewer). With each flip the video's content changes so the viewer has control over re-creating the environment, the video sequences and the narrative. *Time Sifter* aims to evoke a discussion on time and space in the digital age." (Shlomit Lehavi)

Curated by Regine Rapp and Christian de Lutz

Time and Technology:

In connection with the exhibition ***Fantastic Time Machines***

**Performance and workshop by Sam Belinfante & Simon Lewandowski**

Thursday, 10 May, 2012 8PM (Performance)

***Palindromes: Musical Transpositions for the Reversing Machine***

Works by Cage and others adapted for the output of the Reversing Machine plus new sound works by Sam Belinfante & Simon Lewandowski. In conjunction with the exhibition Fantastic Time Machines and our current series Time & Technology Belinfante & Lewandowski will perform a series of sound works and actions using the Reversing Machine mechanism and attached devices

Saturday 12 May, 2012 4PM

***Experiments with the Reversing Machine: a workshop with the artists Sam Belinfante & Simon Lewandowski***

**"Subjective Time: Dreams, Drones, Flickers and Alpha Rhythms"**

Talks, presentations and experiments with the Reversing Machine. The artists offer the public a more intimate experience with their installation, including a series of additional actions and interactions, explanation and queries into the nature of time and perception.



**27.01.2012 - 11.03.2012**

Time and Technology:

**plan b (Sophia New & Daniel Belasco Rogers)****Navigating the Everyday**

*Navigating the Everyday* presented works by plan b, the British artist duo Daniel Belasco Rogers and Sophia New, and is their first solo exhibition in Germany. Since 2003 and 2007 respectively, Daniel and Sophia have been recording every journey they make every day using GPS devices. Additionally all areas of their digital communication (e.g. mobile phone text messages) are evaluated and processed artistically. Their work represents an artistic research by means of a digital archiving of their movements.



Time and Technology:

**plan b (Sophia New & Daniel Belasco Rogers)**

**Navigating the Everyday**

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Over the years this practice has become part of everyday life, a form of private and personal ,sousveillance', in which the artists generate their own data, thereby reflecting the approach of those private and public agencies who collect all available data.

Since January 2011, the artists have also recorded their moods in writing three times a day. This mood diary enables them to compare their emotional life with the GPS traces of their movements and collected text messages. Presentation of the act of remembrance, in human and machine form, provides material for the two-channel video installation *Narrating Our Lines*, shown here in full for the first time. The video installation shows the artists viewing an animation of the GPS traces of their movements from 2007. With a temporal distance of three years, they then recall past events of their lives through these traces. On one screen, the viewer can see the artists, while on the other we see what the artists see - the GPS traces of their movement. A striking tension is achieved, while they (re)construct the common narrative of their lives.

In addition to this installation, other objects were presented, which have resulted from their practice of collecting: an archive of their mobile text messages, lists of personal vocabulary based on the frequency of use, as well as journals of their fluctuating moods arranged by season, time of day and location of each of the artists.

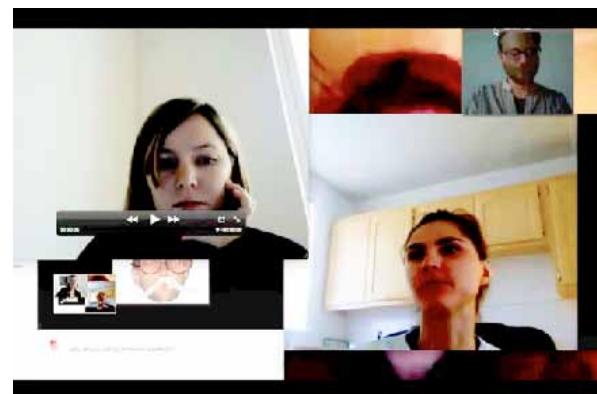
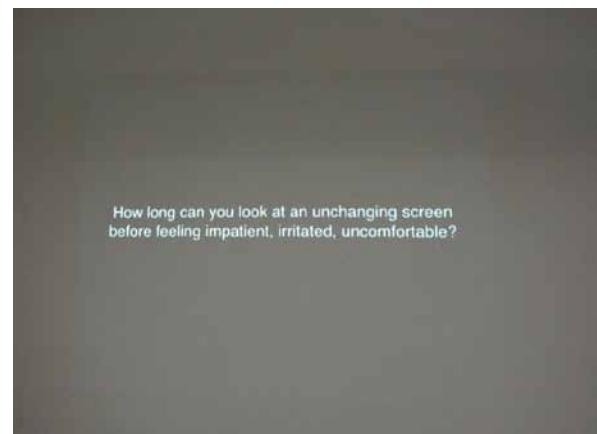
Curated by Regine Rapp and Christian de Lutz.

**26.11.2011 - 15.01.2012**

Time and Technology:

**Gretta Louw: Controlling\_Connectivity**

The exhibition project *Controlling\_Connectivity* by the Australian artist Gretta Louw reflects use of the latest forms of digital communication. A 10-day online performance (2- 12 November 2011) has laid the basis for an exhibition which includes screen capture footage, photographs and an installation.



**Gretta Louw**  
***Controlling\_Connectivity***

The exhibition project *Controlling\_Connectivity* by the Australian artist Gretta Louw reflects use of the latest forms of digital communication. Her 10-day online performance (2-12 November 2011) has laid the basis for an exhibition which includes screen capture footage, photographs and an installation.

In many ways participation in the elaborate communication networks that now underlie social interaction is no longer a matter of choice, since failure to participate is, in many demographics, akin to social withdrawal. Our decision to connect with and perform within online networks also plays an increasingly large role in determining professional success. The question, however, is what are the other effects of our growing reliance on online communication and community on our lives, culture, and society?

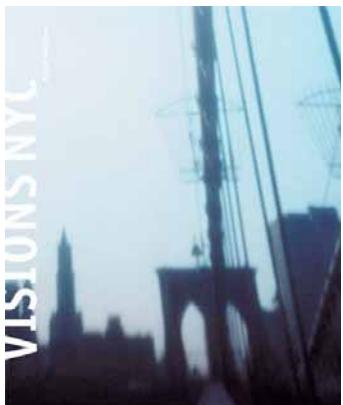
With the opportunity for connectivity and limitless access to information, comes the obligation to be increasingly available to receive and transmit; to be perpetually connected. The consequent erosion of true leisure time, the blurring of the traditional professional/personal, public/ private dichotomies, and an information overload are creating hitherto unknown levels of psychological pressure.

*Controlling\_Connectivity* uses the pervasiveness of internet-based social networking, and the obligation as well as the opportunity for constant connection with these platforms as a paradigm for a severe and systematic disruption of normal, socially accepted patterns of life and interpersonal interaction during a self-documented performance. Taking to its natural extreme the notion that new technologies are increasingly dictating our social interaction, professional life, and have a far reaching effect on many other aspects of daily life, Gretta Louw completed a durational performance, literally performing and testing herself, as she lived in the gallery space in complete isolation except for contact through various social networking sites on the internet.

For 10 days the artist was available 24 hr/day for discussions, emails, comments, or interviews - of both private and professional nature - for any internet user wishing to take part in the project. All necessary supplies were stored within the gallery and the windows were blacked out to ensure that the environment was not normalised by natural light or the social rhythms outside, but defined purely by the internet connection to external participants. A number of planned online events (the artist's 30th birthday; live talks and performances with partners in New York, Japan, Denmark and Berlin; interviews with press, etc.) were scheduled at intervals throughout the performance, with these social and professional pressures becoming progressively more difficult to fulfill as sleep deprivation and isolation took effect.

In her work Louw seeks to explore to what extent an extreme use of the Internet and our belief in the online connectivity psychological can have psychological consequences. Her inquiry questions self-censorship and socially acceptable forms of behavior in the face of the constant pressure put in place by society's inexorable increasing need for connectivity.

Curated by Regine Rapp & Christian de Lutz



**9.09.11 - 16.10.11  
*VISIONS NYC - afterthoughts*  
Bärbel Möllmann**

September 11, 2011, marks the 10th anniversary of the attacks on The World Trade Center. In *VISIONS NYC - afterthoughts* the Berlin-based artist and photographer Bärbel Möllmann has gathered a series of amazing portraits and interviews with New Yorkers from Summer 2001, recording their individual plans, goals and dreams, and from Summer 2002 recording their reactions to the events of the previous year.



## **VISIONS NYC - *afterthoughts***

### **Bärbel Möllmann**

In connection with the tenth anniversary of the attacks on the World Trade Center on September 11, 2011, Art Laboratory Berlin invites you to the opening of the exhibition project *VISIONS NYC - afterthoughts* on 9 September, 2011 at 8PM.

In *VISIONS NYC - afterthoughts* the Berliner artist and photographer Bärbel Möllmann brings together her portraits of and interviews with various New Yorkers from Summer 2001 as well as additional portraits and interviews taken a year later.

In July and August 2001 Möllmann realized her project *VISIONS NYC* in the boroughs of New York. The original project dealt with the myth of New York as the city of dreams. Möllmann spoke to various New Yorkers about why they came to the metropolis and about the dreams they hoped to realize there: former editor of fashion magazine »Glamour« Estelle Ellis explained why New York is the city where it is possible to realize ones dreams; Matthew Gordon from Baltimore spoke of his career in New York as a filmmaker; and performance artist Michelle Carlo reflected on her dream to realize her own TV show.

At this point, Möllmann could not, of course, foresee the attack on the Twin Towers. Therefore, the terrible events of 9/11 can not be perceived directly in this project, whose theme is more about the visions and destinies of individuals. In *VISIONS NYC - afterthoughts* the events of 9/11 are marked as a historic turning point in interviews and photos produced both before and after September 11. The destruction of the World Trade Center spurred on the artist to return a year later and continue her project, to interview some of her subjects a second time, and to make new portraits and interviews.

For her visual implementation Möllmann chose a special form of photography - the camera obscura (pinhole camera). An extremely long exposure time creates a soft focus that places the portrayed and their environment at a certain poetic distance. The voices of the interviewees, heard over headphones, bring the viewer closer to those portrayed. Only voice and image together, in the words of Bärbel Möllmann, can create such a personal portrait.

The resulting works show quite personally and authentically how much the city of New York and its residents changed between 2001 and 2002; the previously expressed visions and dreams appear in a new, far more complex light.

In the exhibition selected positions from the project can be seen and listened to. A photo book, specifically designed by the artist as artist book, will appear in the Fall of 2011 parallel to the exhibition and provide an overview of more than forty portraits and interviews.

*Bärbel Möllmann (born on 4 July, 1970 in Bocholt, Germany) is an artist and photographer. She has lived in Berlin since 2002.*

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#### **Bärbel Möllmann: *VISIONS NYC*.**

Portraits and Interviews from New York. Berlin 2011  
 272 pages, 136 color photographs  
 30 x 25 cm (closed), 30 x 50 cm (open)  
 Hardcover, 4-color images  
 Essay: Regine Rapp (German and English)  
 48 interviews (each 4 – 15 min.), 4 CDs



**29.04.11 -26.06.11  
Artists in Dialog: Al Fadhl & Aissa Deebi  
My Dreams Have Destroyed My Life.  
Some Thoughts on Pain**

The exhibition, the third in our ongoing series Artists in Dialog, is a discursive dialog between the Iraqi Swiss artist Al Fadhl and the Palestinian-American artist Aissa Deebi, and explores the complex ties between the personal and the political in the theme of loss.



## Artists in Dialog: Al Fadhl & Aissa Deebi

### My Dreams Have Destroyed My Life.



*My Dreams Have Destroyed My Life. Some thoughts on Pain*, the third in our ongoing series Artists in Dialog, is a discursive dialog between the Iraqi-Swiss artist Al Fadhl and the Palestinian-American artist Aissa Deebi, and explores the complex ties between the personal and the political in the theme of loss.

*My Dreams Have Destroyed My Life. Some Thoughts on Pain* was first conceived by the artists during a common artist residency in Taiwan. Both artists had lost brothers in respective conflicts in their countries of origin. Al Fadhl has lost two brothers to the wars in Iraq. One brother died in the Iran-Iraq war. Fadhl's father, as the parent of a 'martyr,' was granted an audience with the dictator Saddam Hussein, which was documented with a photograph.

Fadhl's younger brother Ahmed was killed during the civil war that followed the American invasion of Iraq. After his death, Fadhl was contacted by Jason Sagebiel, an American soldier who had known Ahmed. Sagebiel is also a musician, who learned to play the traditional Arabic Oud during his stay in the city of Kut, Iraq, and composed a musical homage. Fadhl will include a series of documentations, the photographs of his father with Saddam Hussein, Sagebiel's song, and photographs of the family home by his younger brother Ahmed in the exhibition.

Aissa Deebi's younger brother Nasim died in Israeli police custody in 1999. The medical report labeled the death a suicide, something the artist and his family dispute. Deebi's works in the exhibition will trace his and his brother's connection to the land they grew up in. A series of holographic photographs will depict the route from Deebi's childhood home near Haifa to the coast, a route Deebi and his brother often took together when they were younger. The superimposition of geography, memory and historical space come together in Deebi's installation to form a palimpsest of the personal and the political.

The exhibition, a dialog of remembrance, focuses on both the artists' personal experience of loss and the cultural aspects of mourning and grief: Fadhl comes from a Shiite Iraqi family, whilst Deebi is Greek Orthodox. Yet all three deaths have taken place within the political and historical context of conflict.

*Al Fadhl is an artist working in multimedia and performance, and is the initiator of the project 'Iraq Pavilion'. He is based in Lugano and Berlin. Aissa Deebi is a new media artist and currently an Assistant professor at the American University in Cairo.*

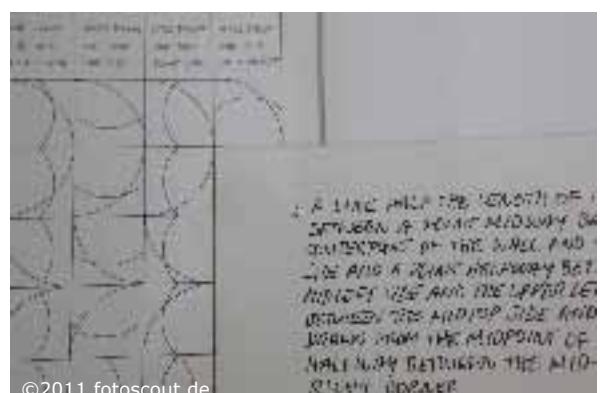


**22.01.11 - 13.03.11  
SOL LEWITT. Artist's Books**

The exhibition *SOL LEWITT. Artist's Books* presents the complete oeuvre of 75 artists' books produced by the American conceptual artist Sol LeWitt, dating from 1967 to 2002. This exhibition pays tribute to the unique bibliophile production of the artist, who died in 2007.



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## **SOL LEWITT. Artist's Books**

The exhibition SOL LEWITT. Artist's Books at Art Laboratory Berlin presents the complete oeuvre of 75 artist's books produced by the American conceptual artist Sol LeWitt, dating from 1967 to 2002. It has been put together by Giorgio Maffei and Emanuele de Donno (viaindustriae, Foligno, Italy) from different institutions and collections from all over Italy, the adopted country of the artist who died in 2007. This exhibition seeks to examine the unique bibliophile production of the artist.

It is Art Laboratory Berlin's goal to connect theory and practice in this exhibition project. On the one hand the works on exhibition are available for practical study: the artist's books can be studied individually with the help of a gallery assistant. Furthermore, in the rear exhibition space there are a number of primary journals and secondary texts, by and about Sol LeWitt.

On the other hand, Art Laboratory Berlin also wants invite debate as well as a practical study: an interdisciplinary Sol LeWitt\_Symposium will take place on 19/20 February, 2011 featuring different points of view from scholars of various disciplines on the artistic practice of Sol LeWitt.

SOL LEWITT Artist's Books, a collaboration between Art Laboratory Berlin and Viaindustriae, in Foligno, Italy, has previously been shown in Paris, Sheffield, Istanbul and Ljubljana, and after Berlin the exhibition will travel on to Athens and New York.

In addition to an intensive exhibition program (gallery tours, talks and the possibility of visitors to study the artist's books in detail) Art Laboratory Berlin is also planning an interdisciplinary symposium on the artistic practice of Sol LeWitt during the exhibition.

The American artist Sol LeWitt (1928 - 2007) was an influential figure in minimalism and is considered one of the most important representatives, as well as co-founder, of American conceptual art. He became known for his term „conceptual art“: the idea itself and the process with all the intervening steps are as much works of arts as any finished product.

Regarding the room as an object (LeWitt preferred the term „structures“), the wall drawings or his artist's books: the idea itself was always more important than its physical elaboration. Unlike the Minimal Art's expression of abstraction as an object („objecthood“), Sol LeWitt's work becomes a medium of signs.

LeWitt's intensive artist books production began in the sixties. According to him, these books are neither instructions on how to understand his art, nor simple catalogues but works of art on their own, a mobile medium for a broader public.

The exhibition shows all the plurality of the book production of Sol LeWitt: from early artist books that sketch concepts („Serial Project #1“, 1967) to his works of the seventies and eighties where he utilises photography („Photogrids“, 1977, „Autobiography“ 1980 or „Chicago“ 2002), from black-and-white booklets to coloured leporellos.

During the exhibition there will be guided tours once a week (each Sunday at 3 p.m.) with the possibility to study the artist's books in detail. Furthermore we offer to arrange individual guided tours or seminars. We thank the collector Paul Maenz, who has lent us Sol LeWitt's WALL DRAWING #233 Location of a Triangle (1974) for the duration of the exhibition.

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### Exhibition catalogue:

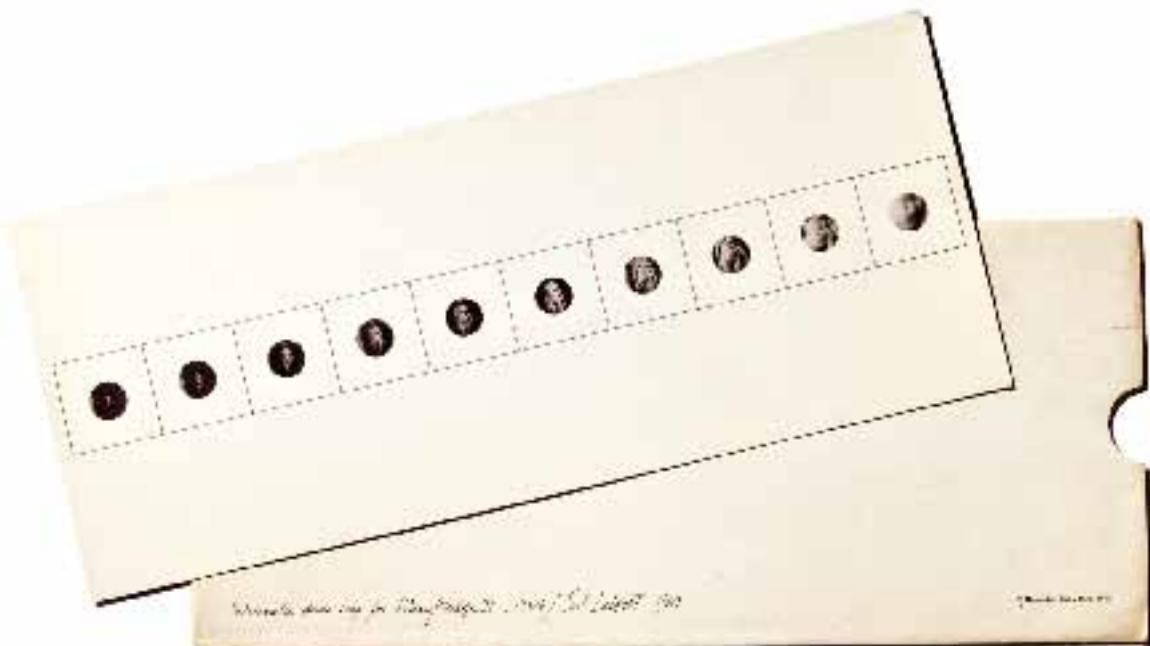
Maffei, Giorgio/ de Donno, Emanuele (Ed.): SOL LEWITT. Artist's Books.

Mantua: Corraini Edizioni 2010

ISBN 978-88-903459-2-0

20 Euro

19.-20.02.2011  
**Sol LeWitt\_Symposium**



1970, Schematic Drawings for Muybridge II, 1964, New York: Multiples Inc

Venue: Glaskasten, Prinzenallee 33, 13359 Berlin (next door to Art Laboratory Berlin)

An occasion in which all the artist books of Sol LeWitt are gathered into one exhibition invites further study. As we have done in previous exhibitions Art Laboratory Berlin would like to bring together artistic practice and scholarly debate, in this case in the form of a symposium. The complex nature of Sol LeWitt's artists' books specifically calls for examination by a variety of disciplines.

Beginning with a survey of the concept and the conceptual in LeWitt's work, continuing with a reflection on the medium of the book and the problem of authorship, the initial contributions will sketch LeWitt's art from art historical and literary perspectives. Additionally, contributions from the philosophy of art, musicology and mathematics will reflect on space and time, the question of a possible terminology and the phenomenon of serial geometric forms. Similarly, LeWitt's aesthetic production and his relationship to graphic design will be discussed. Finally, contributions from an artistic perspective as well as those of friends and collectors will illuminate practical and theoretical aspects of LeWitt's artistic work.

Contributors: Sabeth Buchmann, Aissa Deebi, Annette Gilbert, Paul Maenz, Jonathan Monk, Adrian Piper, Michael Rottmann, Manuela Schöpp, Gregor Stemmerich, Volker Straebel, Ken Wahl.





**30.10.10 - 28.11.10  
*Stardust Boogie Woogie***

Tania Antoshina, Mo Foster, Marcela Iriarte,  
Christian de Lutz, Jane Mulfinger, Bob & Roberta Smith,  
Jessica Voorsanger

To explore the issues of celebrity cult and modern heroes and to put them in a multifaceted international context, the exhibition *Stardust Boogie Woogie* has brought together 7 artists from different countries and backgrounds.



Jessica Voorsanger



Bob & Roberta Smith



both images: Marcela Iriarte



## ***Stardust Boogie Woogie***

Tania Antoshina, Mo Foster, Marcela Iriarte, Christian de Lutz, Jane Mulfinger, Bob & Roberta Smith, Jessica Voorsanger. Curated by Francesca Piovano

When Andy Warhol declared that everyone would be famous for 15 minutes, he probably didn't realized how true that was going to be.

In a very short time the media industry has made it incredibly easy for people to become famous. It is no longer necessary to have a particular talent, nowadays absolutely any one who is prepared by whatever means to be entertaining, can become a 'celebrity'. Then mass media, along with popular culture, will see that celebrities are consumed as spectacle giving them a package of meanings that has nothing to do with their intrinsic value.

This is particularly true today in Western countries where the boundaries between stars and fans have dissolved: a celebrity is such, as long as fan clubs, gossip columns and TV reality shows say so.

It all started with the personality cult as advanced by the Soviet regime. At last the leader was no longer somebody anointed by divine rights, but somebody who was the icon of ordinary people. The Soviet leaders and popular heroes were, in a way, the other side of the coin of the Hollywood star system - both embodied dreams of a better life.

To explore the issues of celebrity cult and modern heroes and to put them in a multifaceted international context, the exhibition *Stardust Boogie Woogie* has brought together 7 artists from different countries and backgrounds. Their work is around the notion of stardom and its related lifestyle (Jessica Voorsanger, Jane Mulfinger, Marcela Iriarte), of socialist personality cults (Christian de Lutz, Tania Antoshina) and of popular culture (Bob & Roberta Smith, Mo Foster).

-Francesca Piovano



Tania Antoshina



Jane Mulfinger (foreground) Christian de Lutz (right)

**Tania Antoshina** is one of the most significant Russian artists since perestroika. Her work was exhibited in the prominent 'After the Wall' exhibition at the Moderna Museet, Stockholm and Hamburger Bahnhof, Berlin, and in the 2007 Moscow Biennale. The work explores the role of women and artists in society and in art history. Her latest collages and ceramic wall pieces focus on Yuri Gagarin as the everlasting Soviet star. Antoshina lives and works in Moscow.

**Mo Foster** is a writer and journalist. Her provocative plays, 'menopausal punk' poems and the novel 'A Blues for Shindig' have been critically acclaimed. The latter follows the life and loves of a louche London girl in the seedy blues clubs of 1950s Soho.

**Marcela Iriarte's** collages and assemblages display a fascination with cinema and its stars. Her latest works are based on Egyptian cinema posters. Iriarte lives and works in Paris.

**Christian de Lutz** works with photography, video and new media. Many of his works 're-use' photographs that he took in the 1990s as a journalist, and deal with the nexus of history, technology and the reception of images. He is currently based in Berlin.

**Jane Mulfinger's** installations address the relationship between architecture, artifacts and memory. Her most recent work investigates memory as a collective phenomenon and its effect on popular culture. She is currently working on the significance of the celebrity Ambassador Hotel in Los Angeles, site of Robert Kennedy's assassination. Mulfinger lives and works in California.

**Bob & Roberta Smith's** trademark slogans in brightly coloured lettering appropriate the language of folk, punk and the alternative protest movements to personalize political sloganeering. Recent exhibitions include Altermodern at Tate Britain (2009), and Fourth Plinth (National Gallery).

**Jessica Voorsanger** explores the concept of 'celebrity' in popular culture and the condition of 'being a fan'. Her performances and installations often blur the boundaries between real life and art. Voorsanger lives and works in London.



**28.08.10 - 26.09.10**

**Artists in Dialog**

**Alex Toland und Myriel Milicevic**

**Wunschgarten: Wild Urban Offshoots**

Alex Toland and Myriel Milicevic both work on the border between art and life and environmental sciences. Toland considers the project ,habitat hacking' and Milicevic describes the project as ,reconstructing cross-species life worlds'. Together they have chosen the immediate area around Art Laboratory Berlin (the Soldiner Kiez) as a place to investigate interactions between the local human population and urban flora and fauna. The exhibition space will function as a laboratory for mapping, sketching, modelling and prototyping.



***Artists in Dialog*****Alex Toland und Myriel Milicevic - Wunschgarten: Wild Urban Offshoots**

Art Laboratory Berlin is pleased to announce the opening of the exhibition Wunschgarten: Wild Urban Offshoots by the artists Alex Toland and Myriel Milicevic - the second exhibition in our ongoing series Artists in Dialog.

Each exhibition in Artists in Dialog takes the form of a discourse between two artists, whose work has a common point of contact (e.g. aesthetics, theme or process). Alex Toland and Myriel Milicevic both work on the border between art and life and environmental sciences. Toland considers the project ,habitat hacking' and Milicevic describes the project as ,reconstructing cross-species life worlds'. Together they have chosen the immediate area around Art Laboratory Berlin (the Soldiner Kiez) as a place to investigate interactions between the local human population and urban flora and fauna. The exhibition space will function as a laboratory for mapping, sketching, modelling and prototyping. Wunschgarten is a series of dialogues: between the artists and the local community, between city dwellers and nature, between urban planning and urban wilderness.



As cities creep further into wild landscapes, the wild moves into cities. Urban habitats are places where plants and animals take up residence alongside people. Too often though, space for nature is sealed off by concrete constructions, resulting in a marked divide between the space occupied by humans and the rest of the biotic community. The Wunschgarten is an exploration of the city's wild features and creatures, and a vision of utopian measures that reach beyond existing mitigation schemes and municipal green-space planning. The city becomes a garden of unexpected edible opportunities and ideas to incubate and explode.

The first offshoots of the Wunschgarten are found poking out of sidewalks and courtyards in Berlin's Soldiner Kiez, where the artists have redrawn the natural and urban landscape as a map that connects the area's human, animal, and plant populations. A common ground for interspecies exchange is found along the Panke and its lush riverbanks that spill out into the surrounding neighbourhood.

Toland and Milicevic start their investigation by mapping the various food sources available in the neighbourhood: 1. Local food sources (such as gardens that are planted by the human population, but also the green areas which provide a source of nourishment for the local fauna); 2. Travelled foods (all things brought in and sold at such places as restaurants, cafes, kiosks and markets). They then go on to explore future options for common production, co-production and co-habitation between human urban dwellers and local fauna. Typical planning concepts of „life world oriented space“ and „potential natural vegetation“ are trumped with visions of potential natural inhabitants, considering for example, the re-introduction of former megafauna such as the European bison.

How might migrating bison find the delicious clover hiding between the bricks and pavement? And how will the ants cross the Osloer Strasse to carry the seeds of the healing Calendine? After mapping existing food sources, the artists propagate some new offshoots, coming up with creative measures to address problems of fragmentation and isolation of urban green space and its myriad inhabitants. Elevating buildings on tree stilts creates grazing space for large mammals. „Formicidae funiculars“, or cable cars for non-winged insects, run alongside the tramways, bringing ants and their kin to new Calendine

patches. Stony houses allow mountain goats to climb upon them and graze on rooftop farms... The list of mitigation measures sprouts and grows.

The artists reflect in their project possible tools that might help people to interact and communicate with animals and plant life in the neighbourhood: A telescope for recognizing local birds, a seed apron to help plants disperse, a bird house backpack for hatching migrating birds... Coinciding with the early harvest season of late summer, such tools as well as other measures will be developed in the streets and courtyards of the Soldiner Kiez and in a series of workshops and neighborhood walks based out of the offshoot lab (Art Laboratory Berlin).

Finally the artists encourage local inhabitants (and other visitors) to take part in the project. From the gallery space the participants can depart on a series of walks, contribute their own ideas and sketches, and in turn use the Wunschgarten as a springboard for further investigations or offshoots such as urban gardening projects, recordings of urban fauna, or evolutionary architecture and experiments in wild urban societies.

To explore these possibilities in a more concentrated setting, there was a workshop on September 4 led by the artists to discuss and investigate, create and formulate, construct and co-inhabit the Wunschgarten and its wild urban offshoots.

Alex Toland is a visual artist and environmental researcher based in Berlin. In 2009 she presented her performance and interactive urban exploration Personal Dispersal Mechanisms at Art Laboratory Berlin. (<http://artlaboratory-berlin.org/html/eng-event-5.htm>) Alex has an MFA from the Dutch Art Institute (DAI) and Dipl. Ing. in landscape architecture and environmental planning from the TU Berlin. She is currently a graduate research fellow in the Graduate Research Program „Perspectives on Urban Ecology.“

[www.fertileground.de](http://www.fertileground.de)

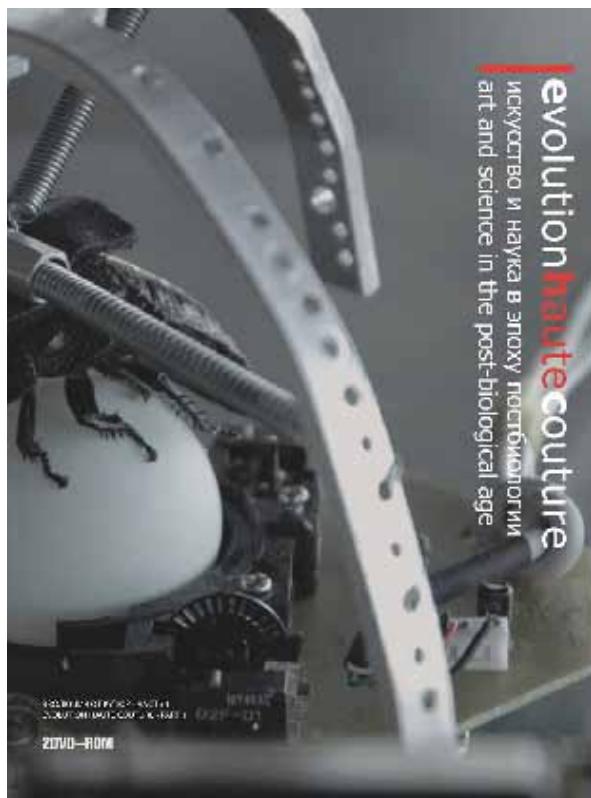
Myriel Milicevic is a visual artist, researcher and interaction designer based in Berlin. With her Neighbourhood Satellites she explores the hidden connections between people and their natural, social, and technical environments. She received her MA from the Interaction Design Institute Ivrea, Italy and her diploma in Graphic Design from the Gerrit Rietveld Academie, Amsterdam.

[www.neighbourhoodsatellites.com](http://www.neighbourhoodsatellites.com)

01.07.10

**Evolution Haute Couture**

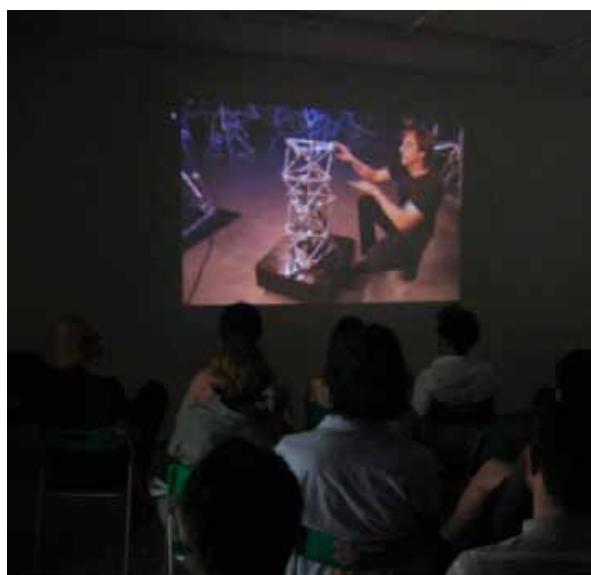
Talk and film screening by Dmitry Bulatov

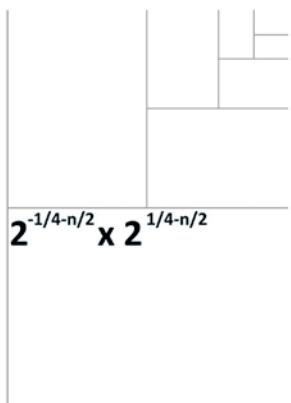

**SCREENING PROGRAM**  
(fragments of collection, 110 min):

Bill Vorn, Emma Howes, Jonathan Villeneuve (Canada) "Grace State Machines" (7'40")  
The Tissue Culture & Art Project (TC&A): Oron Catts and Ionat Zurr (Australia) "NoArk" (7'51")  
Arthur Elsenaar and Remko Scha (The Netherlands) "Morphology / Face-Shift" (10'45")  
Ken Rinaldo (USA) "The Autotelematic Spider Bots" (10'56")  
Stelarc (Australia) "Extra Ear: Ear On Arm" (5'12")  
Joe Davis (USA) "Making Fire" (10'25")  
Marcel-li Antunez Roca (Spain) "Epizoo" (3'21")  
Erwin Driessens and Maria Verstappen (The Netherlands) "Tickle Salon" (8'16")  
Julie Freeman (United Kingdom) "The Lake" (5'00")  
Laura Beloff (Finland) "The Fruit Fly Farm" (8'42")  
Marta de Menezes (Portugal) "DECON" (9'00")  
Paula Gaetano Adi (Argentina) "Alexitimia – an autonomous robotic agent" (7'08")  
Paul Granjon (France) "Sexed Robots" (4'18")  
SymbioticA Group (Australia) and The Potter Lab (USA) "MEART – The Semi Living Artist" (7'28")  
Floris Kaayk (The Netherlands) "Metalosis Magagna" (7'26")

ART LABORATORY BERLIN together with The National Center for Contemporary Arts (Kaliningrad Branch, Russia) present a collection of documentary films about artworks recently created using the latest twenty-first century technologies: artificial life, robotics, bio and genetic engineering. The medium in these artworks is living or life-like matter, and the properties of living organisms and technologically reproduced artefacts are combined to produce the method. Art created under these new conditions of postbiology – that is, under conditions of artificially generated life – cannot avoid making this artificiality its explicit theme. We are thus again confronted with the question of the relationship between art and life in a completely new context defined by biological and abiological creations, works, and beings. This collection is the first comprehensive overview of the current stage of contemporary techno-biological art. It provides a panorama of artistic strategies for granting and withdrawing the gift of authenticity. The analysis of these strategies opens up new possibilities for creative production and cultural commentary. In 2009 the Evolution Haute Couture project won the National Innovation Prize (Russia), awarded annually for achievements in contemporary visual arts.

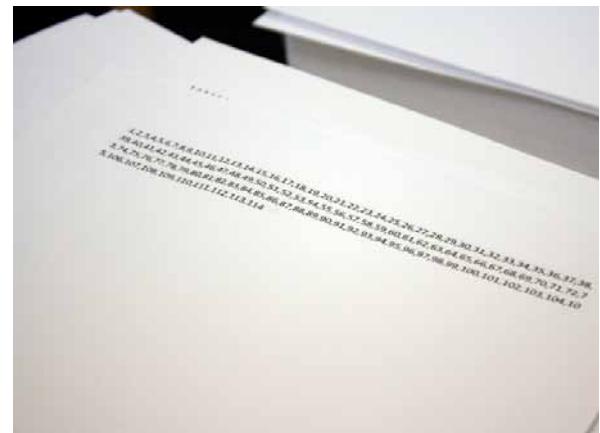
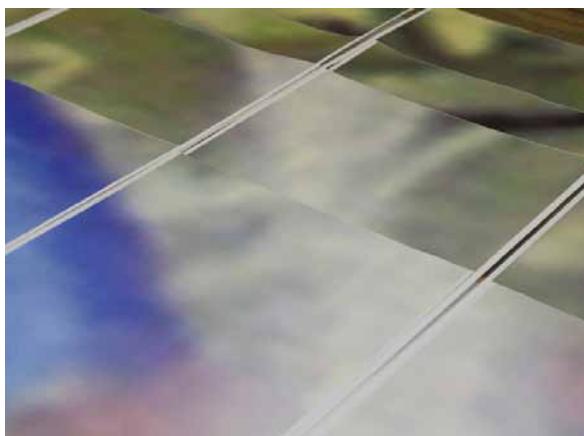
The collection was premiered in the framework of the IX MediaForum 2008 – one of the official programs of the XXX Moscow International Film Festival (MIFF). The first show of the project was held in the form of an exhibition at the Kaliningrad State Gallery (2008, Kaliningrad, Russia). The Evolution Haute Couture project had its international premiere at the program of special projects of the Third Moscow Biennial of Contemporary Art (2009, Moscow, Russia).





**29.05.2010 - 27.06.2010**  
**Artists in Dialog**  
 **$2^{-1/4-n/2} \times 2^{1/4-n/2}$**   
**Heidi Hove & Jens Axel Beck**

The exhibition title  $2^{-1/4-n/2} \times 2^{1/4-n/2}$  is the formula for calculating the dimensions of the paper sizes in the ISO A series. At Art Laboratory Berlin the A4 will be the basic element for building up the exhibition. Literally speaking, the exhibition space will take form as a laboratory and office setting, where the artists gather material and information from the Internet.





***Artists in Dialog*** **$2^{-1/4-n/2} \times 2^{1/4-n/2}$  // Heidi Hove & Jens Axel Beck**

Art Laboratory Berlin is pleased to announce the exhibition  $2^{-1/4-n/2} \times 2^{1/4-n/2}$  by Heidi Hove and Jens Axel Beck, and with it a new exhibition series - Artists in Dialog.

Each exhibition in Artists in Dialog will take the form of a discursive examination between two artists, whose work has a common point of contact (e.g. in aesthetics, theme or process). The exhibition will be based around each artist interacting with the other's artistic position. It is our intention that their artworks come together not through a series of traditional curatorial (and hierarchical) decisions, but that the artists, working together, find a specific form of display for their own and each other's works.

Thus, this form of exhibition as dialog will present an additional phenomenon: both artists will take part intensively in the curatorial aspect of the project, breaking down traditional barriers between artistic and curatorial production.

The exhibition title  $2^{-1/4-n/2} \times 2^{1/4-n/2}$  is the formula for calculating the dimensions of the paper sizes in the ISO A series. Within the A series you will find the standard paper size ISO A4, which are widely used in offices all over the world today. At Art Laboratory Berlin the A4 will be the basic element for building up the exhibition.

"We have been invited to take part in Artists in Dialog, a new concept for an exhibition series initiated by Art Laboratory Berlin. Our contribution is a project, which can partly be described as an exhibition, and as an office/workshop. Within these settings, we have set up a system of rules for ourselves for engaging with the surroundings of Art Laboratory Berlin in Wedding, the exhibition space in itself and our individual practices.

"We have chosen to work with the A4 paper as a material and with a certain limited amount of office working tools, thereby creating a range of elements and projects to be displayed in the gallery.

"Working ad hoc and dealing with the unexpected limitations of the working tools in the office, we have started working on various projects that take their starting points in themes that we usually work with in our individual practices, but also where we think we can meet or clash - such as memory, history, traces, tags and surfaces as well as the standard vs. the individual." (Heidi Hove & Jens Axel Beck, Berlin, Mai 2010)

Both Heidi Hove and Jens Axel Beck are interdisciplinary artists, whose practice includes sculptural objects and installations as well as architectural, spatial and social interventions. A point of convergence in their work is a focus on daily life and the public and private spaces that we daily travel through. Their work examines how we navigate and organise ourselves in the world. Through simple and diverse manipulations, the daily and the recognisable are brought out of their regular condition. Thus common and ordinary objects are manipulated, copied and placed in new connections for the purpose of changing the meaning or perception of how we look and deal with these in our daily lives. In addition, humour plays an important role in their work, and it is often used to start a dialogue with the viewer.

Regine Rapp & Christian de Lutz

Heidi Hove (born 1976 in Denmark, lives and works in Copenhagen) studied at the Funen Art Academy, Odense, DK, and the California College of the Arts, San Francisco, USA. She has participated in exhibitions in Denmark, Macedonia, Germany, Belgium and USA. Since 2006 Heidi is a co-director of the artist-apartment and residency, The Berlin Office, NeuKölln/ Kreuzberg, Berlin.

Jens Axel Beck (born in 1976 in Denmark, lives and works in Copenhagen) studied at The Funen Academy of Fine Arts, Odense, DK and The Royal Danish Academy of Fine Arts, department of Media Art, Copenhagen, DK. He has participated in exhibitions in Denmark, Germany, Finland and USA.

Both Heidi Hove and Jens Axel Beck are co-founders and curators of the Copenhagen artists run space Koh-i-noor which has existed since 2004.



**24.04.2010 - 22.05.2010  
OFF FENCE.  
Art on the Californian-Mexican Border**

The exhibition project *OFF FENCE. Art on the Californian-Mexican Border* is an artistic platform with five positions, exploring the cultural overflow, overlap and tensions in the border region of Southern California and Northwest Mexico.

Michelle Chong, Katya Gardea Browne, Ed Gomez, Luis G. Hernandez, Camilo Ontiveros



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Michelle Chong (l), Luis G. Hernandez (c) Ed Gomez (r)



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Ed Gomez



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Katya Gardea Browne



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Michelle Chong



Michelle Chong (above) Camilo Ontiveros (below)

## **OFF FENCE.**

### **Art on the Californian-Mexican Border**

The exhibition project OFF FENCE. Art on the Californian-Mexican Border is an artistic platform with five positions, exploring the cultural overflow, overlap and tensions in the border region of Southern California and Northwest Mexico.

The artists from Los Angeles and Mexico City each deal with the theme of the border and its effects on Mexican and Mexican-American identity in uniquely different ways. Michelle Chong and Luis G. Hernandez produce prints and net.art works which investigate ethnic identity from a linguistic perspective. The video and photography work of Ed Gomez and Camilo Ontiveros artistically reflect the political and economic impact of cultural disruption and division. The video work of Katya Gardea Browne processes physical and geographic structures and reflects the formal aspects of borders as such.

The text and image collage TRANS-Poster (2010) by Michelle Chong uses found photo material that depicts the US and Mexico border in three different ways: policy making, human made structures and the natural geography of the region. The phrase "May I help you?" is looped in English and Spanish translations. The literal reading of the phrase changes through each translation. In her internet based work Find Yourself Here (2009), which was also shown in the 2009 Mexicali Biennale, Chong investigates the fundamental aspects of migration and mobility.

The collage LOS (2009) by Luis G. Hernandez is part of his on-going project "NOW" (2004-present). He collages postcard announcements from Latino related exhibitions. From the colorful collaged bits and pieces the shapes spell out "LOS", a slang term for local gangs to refer to the city of Los Angeles. Here Hernandez is observing the phenomena that takes place in Los Angeles with presenting "Chicano shows." Many times the only requirement is that the artists are Latino, and not that their work is about anything related to Mexican-American issues.

Ed Gomez's work investigates the political implications of institutionalising the Chicano Art Movement of the 1960s and 70s. Using a didactic appropriated from the Los Angeles County Museum of Art (LACMA), Gomez illustrates the American Second Amendment right to bear arms, by shooting bullets into and through the museum didactic using a machine gun, hand pistol and a submachine gun. The actions are documented and presented by digital video that is connotative of insurgent videos.

Camilo Ontiveros' work explores the economic implications of cultural rupture. He presents his work CAUTION: the freeway interventions, which took common freeway signs from the border zone with images of a running family on a bright yellow background, and by means of magnetic strips added texts such as "WANTED" "CASH ONLY," and "NO BENEFITS." Ontiveros' symbolic signposts are pointed commentaries on the current political situation at the border.

The video Tijuana Girl Crossing (2009), by Katya Gardea Brown, an artist from Mexico City, explores the physical and geographic structures of the border region. Her video, filmed in 8mm film, documents a young woman who for a week wanders along the border between Mexico and the US. Her image is that of a constantly traveling figure in the landscape which we seldom see in full view. Through soft focus and zoom we are reminded of the aesthetic of observation cameras. Additionally, editing and the use of fragmentation refer to film as a medium and aim at a formal aesthetic category of borders as such.

Ed Gomez and Luis G. Hernandez are the founders and curators of the Mexicali Biennale, which interrogates the region between Mexico and California as an area of aesthetic production. Both artists, as well as Michelle Chong were participants in the second Mexicali Biennale (2009/10) which took place in Mexicali (Mexico) Tijuana (Mexico) and Los Angeles (USA).

OFF FENCE. Art on the Californian-Mexican Border was conceived and organised in cooperation with Michelle Chong and Ian Henderson from the Los Angeles based project space SHORT HOUSE.

Regine Rapp & Christian de Lutz

26.02.10, 13.03.10 and 14.03.10

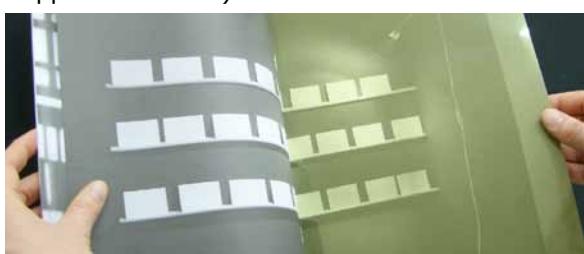
## **Artist book presentation: "Prinzenallee - ein Stück ohne Dialoge" by Birgit Szepanski and Regine Rapp**

Art Laboratory Berlin is pleased to announce the presentation of our recently published artist book "Prinzenallee – Ein Stück ohne Dialoge" ("Prinzenallee – A Play without Dialog").

In 2008 Birgit Szepanski created a complex site specific installation at Art Laboratory Berlin, which referred to the street Prinzenallee in Berlin-Wedding as part of the exhibition series Art and Text. Over a number of weeks the artist recorded traces of the street in her films, photographs and texts. In decidedly minimal formal language she was able to unfurl the street into the exhibition space by means of language, image and sound. In this newly released publication this is further expressed in the form of an artist book.

"The graphic and spatial transformation of the urban theme in the exhibition space resembles Gaston Bachelard's description of topo-analysis as the 'study of the locality in our inner life'. This publication shows excerpts of artistic work – photography as well as five fictive texts – that formed the exhibition, and mirrors, in their formal composition, Birgit Szepanski's special aesthetic of text and image installations. The chosen bibliophile medium accommodates the artists formal language especially well." (Regine Rapp: On the oscillation of urban signs. In: Prinzenallee. Ein Stück ohne Dialoge. Published by Birgit Szepanski and Regine Rapp. Berlin 2009)

Birgit Szepanski about her artistic practice: "When I take photographs it's not enough for me, and it doesn't really reflect what I really mean: the narration in image and text and the location, the city. Therefore I choose different media: text, film, photography, the publication and the sound piece. I enjoy writing as much as I do photography, and I equally like the medium as such [...] – the booklet or book, or installations. Sound is also important for my work, because sound describes a place and evokes images. For me it is the diversity and the fragmentary shards, which produce the whole. The interaction of the different media, for me, produce the possibility of a narrative." (From the interview Gazing, Walking, Writing – On the Aesthetics of the Street. In: Prinzenallee. Ein Stück ohne Dialoge. Published by Birgit Szepanski and Regine Rapp. Berlin 2009).



### **Artist Book**

Prinzenallee - Ein Stück ohne Dialoge.  
Ed. by Birgit Szepanski und Regine Rapp for Art Laboratory Berlin. Berlin 2009.  
Artist Book, 36 pages, Texts in German language ISBN 978-3-9813234-1-2. 25 Euro

03.02.10

## Janez Janša, Janez Janša, Janez Janša NAME Readymade

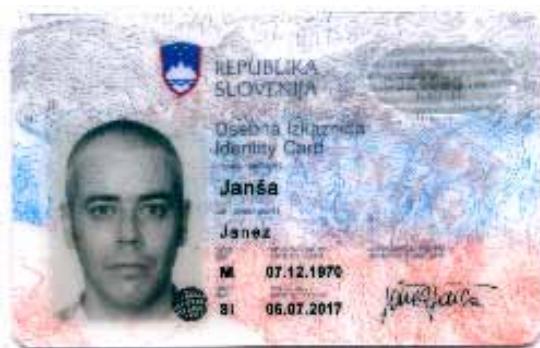
### Performative Presentation

Art Laboratory Berlin is glad to invite you to NAME Readymade, the performative presentation of Janez Janša. The event will present the act of "name changing" perpetrated by three Slovenian artists who in 2007 officially, with all the required papers and stamps, changed their names to the then prime minister of Slovenia, Janez Janša (2004-08). All Janez Jansas' works, their private and public affairs, in a word their whole life, has been conducted under this name

"When the three artists changed their names to Janez Janša, they in fact adopted a critical stand to the state. To the Slovene government, in which until recently all posts seemed occupied as it were by a single person - Janez Janša. [...] Through the multiplication of Janez Janša's name, the function of the prime minister has assumed, within this specific artistic action, a similar position as the Campbell soup cans in Andy Warhol's works." (Zdenka Badovinac, Name Readymade, October 2008)

Janez Janša will take us through a series of artistic, political, administrative and media oriented actions performed by himself together with Janez Janša and Janez Janša, with a particular focus on their latest personal exhibition entitled NAME Readymade. Works exhibited in this show (valid ID cards, passports, credit and bank cards, driving licences, birth and marriage certificates, and so on) were generated by reality itself.

Janez Janša, Janez Janša and Janez Janša cut right through the midst of their own realities, using procedures typical for art - transformation, translation, representation and mimicry. They turned around the classical relational scheme between art and life as it was developed in the 20th century. Art in the previous century was defined by way of reality entering into artistic contexts without mediation (Badiou defines the 20th century as the 'passion for the real'), while Janša, Janša and Janša want to achieve the opposite, so that their methods cut deeply into their material lives and the lives of their immediate surroundings.



This event took place in conjunction with the Exhibition *Creative Rights. On Appropriation, Copyright and Copyleft*.

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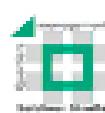
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