ART
LABORATORY
BERLIN

CHRYSALIS Symposium.
Sound, Perception, and More-than-Human Ecologies

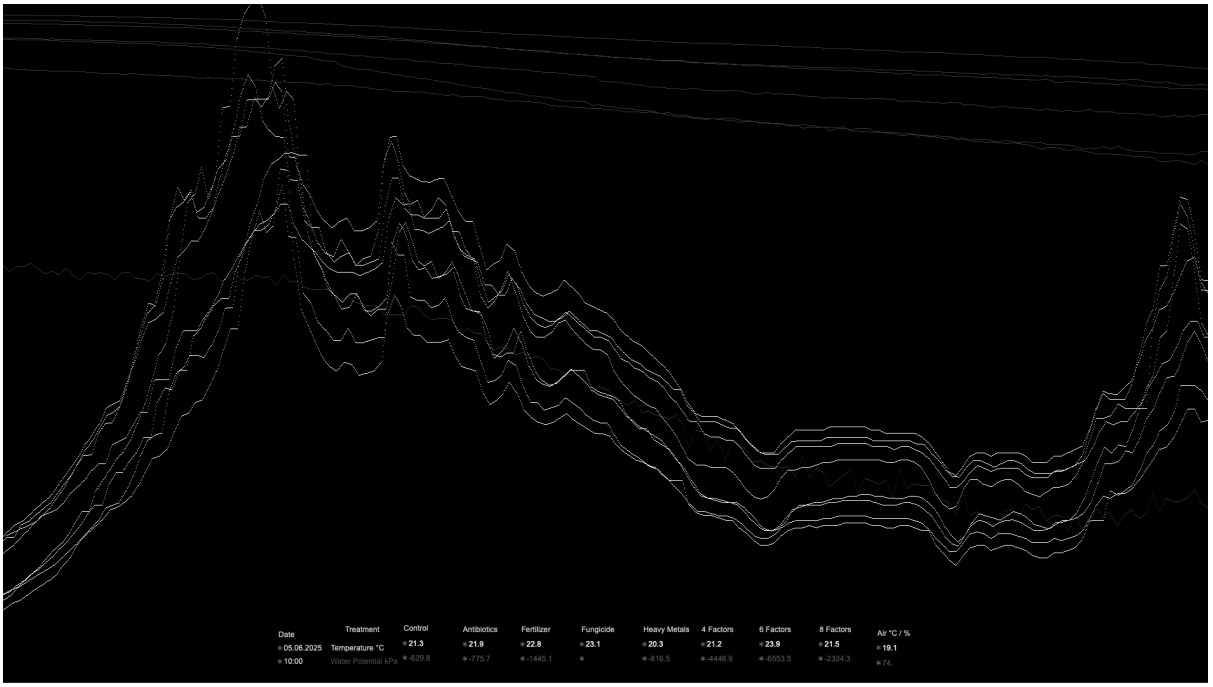


Photo: Marcus Maeder, *Change Factors*, 2026

28 November 2026, 10:00 - 19:15 CET
Art Laboratory Berlin @ Theater PA58, Prinzenallee 58, 13359 Berlin
On-site with livestream, registration for on-site attendance here.

What if listening could transform how we understand ecological relations? How do sound and vibration intervene in living systems? And how might neural feedback reshape the relationship between bodies and computational environments? Emerging from Art Laboratory Berlin's *CHRYSALIS. ARTISTS IN LABS* programme (2025–2026), the 1-day symposium builds on four artist-scientist collaborations exploring microbial ecologies and environmental change, alongside neuroscience and the computational mediation of perception.

For the Symposium Art Laboratory Berlin will bring together international contributions from artistic research, philosophy, sound studies, media theory, computational studies, environmental humanities, urban and multispecies anthropology, as well as freshwater and soil ecology. Across these perspectives, the symposium asks how experimental practices make otherwise imperceptible processes available to experience – and how the instruments through which we observe and listen also shape what can become known. At stake are the relations between perception and intervention and the responsibilities of working with living systems. Finally, the symposium will debate current research connected to cooperative relationships between humans, more-than-humans, technologies, and their environments.

Regine Rapp & Christian de Lutz

SPEAKERS

KEYNOTE: Dr Marietta Radomska, Philosopher, Associate Professor of Environmental Humanities, Linköping University, SE.
PANEL SPEAKERS: Dr Elisabeth Luggauer, Urban and Environmental Anthropologist, Institute for European Ethnology, Humboldt-Universität zu Berlin; Elise Malsch-Fröhlich, Environmental Scientist, Leibniz Institute of Freshwater Ecology and Inland Fisheries (IGB), Berlin; Helena Nikonole, Artist and Researcher, Berlin; Julius Holtz, Sound artist and composer, Berlin; Dr Marcus Maeder, Artist and Scientist, Professor at the Lucerne University of Applied Sciences and Arts, CH; Dr Margherita Pevere, Artist and Researcher, Berlin; Dr Matthias Rillig, Professor for the Ecology of Plants, Institute of Biology, Freie Universität Berlin; Dr Salomé Voegelin, Professor of Sound, University of the Arts London, UK, and Bern Academy of the Arts, CH; Dr Shintaro Miyazaki, Juniorprofessor for Digital Media and Computation, Humboldt-Universität zu Berlin.

(ABSTRACTS + BIOGRAPHIES see below)

PROGRAM | SYMPOSIUM

Link for Livestream HERE.

For on-site attendance, registration is mandatory. Please register HERE.

10:00 CET
Doors open / Registration

11:00 – 12:30 CET
Introduction

Regine Rapp & Christian de Lutz (Co-Directors of Art Laboratory Berlin)

Keynote

Dr Marietta Radomska (Philosopher, Associate Professor of Environmental Humanities, Linköping University, SE) | *Transforming Matters, Mattering Transformations: On Non/Living Ecologies and Contemporary Art*

Moderated by Regine Rapp (Art Historian, Curator, Art Laboratory Berlin)

Short break

12:40 – 14:10 CET
Panel 1 // More-than-Human Ecologies: Fieldwork and Artistic Experimentation

Dr Margherita Pevere (Artist and Researcher, Berlin) | *Ode*

Elise Malsch-Fröhlich (Environmental Scientist, Leibniz Institute of Freshwater Ecology and Inland Fisheries (IGB), Berlin) | *Small Water Bodies, Complex Systems: Hydrology, Microbial Communities and Water Quality in Urban Ponds*

Dr Elisabeth Luggauer (Urban and Environmental Anthropologist, Institute for European Ethnology, Humboldt-Universität zu Berlin) | *A Tiny Forest as a Laboratory for Speculation? – Multispecies Ethnographic Experimentation in Urban Ecologies*

Moderated by Lena Fließbach (Curator and Researcher, Art Laboratory Berlin)

Lunch break

15:15 – 16:30 CET
Panel 2 // Becoming Common: Bodies in the Loop

Julius Holtz (Sound Artist and Composer, Berlin) | *COMMON GROUND*

Dr Shintaro Miyazaki (Juniorprofessor for Digital Media and Computation, Humboldt-Universität zu Berlin) | *Endosymbiotic Computation: Becoming Common*

Moderated by Dr Adam Pultz (Artist and Sound Researcher, Berlin)

Coffee Break

17:00 – 18:45 CET
Panel 3 // Beyond the Audible: Soil, Sound, and Environmental Change

Helena Nikonole (Artist and Researcher, Berlin) | *SonoMetagenomics*

Dr Matthias Rillig (Professor for the Ecology of Plants, Institute of Biology, Freie Universität Berlin) | *Global Change Factors*

Dr Marcus Maeder (Artist and Scientist, Professor at the Lucerne University of Applied Sciences and Arts, CH) | *Change Factors – Making Sounds Audible*

Dr Salomé Voegelin (Professor of Sound, University of the Arts London, UK and Bern Academy of the Arts, CH) | *Uncurating Sound – Thinking from Indivisibility*

Moderated by Christian de Lutz (Curator and Researcher, Art Laboratory Berlin)

18:45 – 19:15 CET
Final Discussion

Regine Rapp & Christian de Lutz (Art Laboratory Berlin) with all speakers

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VENUE
Theater PA58
Prinzenallee 58, 13359 Berlin, opposite of Art Laboratory Berlin

DATE AND TIME
Sat, 28 November 2026
11:00 – 19:15 CET

FEES AND REGISTRATION
Free entry.
The conference on-site has limited seats.
For attending on-site, registration is mandatory!
Register HERE (you can book either morning session or afternoon session, you can also book the whole day with all sessions on-site).

LIVESTREAM | SYMPOSIUM
The conference will be live-streamed (no registration).
WATCH THE LIVESTREAM HERE!

CONCEPT | SYMPOSIUM
Regine Rapp & Christian de Lutz

ALB TEAM | SYMPOSIUM
Regine Rapp, Christian de Lutz, Amandine Hong-Minh, Neele Marr, Giulia Marsigli, Lena Fließbach, Adam Pultz, Sarah Hermanutz.

VIDEO & ONLINE PRODUCTION | SYMPOSIUM
Linus Kaufhold

PHOTO DOCUMENTATION | SYMPOSIUM
Tim Deussen

COOPERATION PARTNERS | CHRYSALIS PROJECT
Rillig Lab | Ecology of Plants, Institute of Biology, FU Berlin
Bernstein Center for Computational Neuroscience, HU Berlin
German University of Digital Science, Potsdam
Sleep Research & Clinical Chronobiology, Institute of Physiology, Charité Berlin
Jeschke Lab | Ecological Novelty, Institute of Biology, FU Berlin
The Leibniz Institute of Freshwater Ecology and Inland Fisheries (IGB)
ARL – Akademie für Raumentwicklung in der Leibniz-Gemeinschaft, Hannover
Berlin Open Lab, TU Berlin, UdK Berlin
Einstein Center Digital Future, TU Berlin
Weizenbaum Institute, UdK Berlin
OKK | Organ kritischer Kunst, Berlin
Theater PA58

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ABSTRACTS + BIOGRAPHIES | SYMPOSIUM

Keynote

Dr Marietta Radomska (Philosopher, Professor of Environmental Humanities, Linköping University, SE) | *Transforming Matters, Mattering Transformations: On Non/Living Ecologies and Contemporary Art*

Growing since the 1990s, Art/Science has challenged the distinction between representation and presentation; the boundaries of art, science, and technology; and the cultural and philosophical framing of life and the body. Drawing on several examples of contemporary artists, this lecture will zoom in on 'the non/living' as a material and conceptual node, entangling processes of living and dying, growth and decay. The non/living exposes not only the conceptual and material blurriness of life and death, central to Art/Science, but also some of the key problems of posthumanism(s): human subjectivity, 'control', and relation to nonhuman others; the authority of technoscience; and the more-than-human ethical enquiry.

Marietta Radomska, PhD, Docent, is Associate Professor of Environmental Humanities at Linköping University; director of The Eco- and Bioart Lab (https://ecobioartlab.net/); co-founder of Queer Death Studies Network (https://queerdeathstudies.net/); member of Bioart Society (https://bioartsociety.fi/); and co-editor of books State of the Art – Elements for Critical Thinking and Doing (2023) and Routledge Handbook of Queer Death Studies (2025). She works at the intersection of environmental humanities, continental philosophy, queer death studies, visual culture, contemporary art, and artistic research; and has published in Australian Feminist Studies; Somatechnics; Environment and Planning E, and Artnodes, among others. Read more: www.mariettaradomska.com.

Panel 1 //
More-than-Human Ecologies: Fieldwork and Artistic Experimentation

Dr Margherita Pevere (Artist and Researcher, Berlin) | *Ode*

Ode imagines Berlin's urban ponds as spaceships on a complex, enigmatic mission. Developed with POUNDER researchers, the artwork combines environmental DNA metabarcoding and bioinformatics with music, pond water samples, sculptural glass, garments and sound objects to evoke the ecological relationships and possible adaptations encoded in pond life. In the installation, a suspended sound sculpture brings bacterial networks to voice through recordings by singer Dorian Wood, layered in a choral composition by a custom machine learning algorithm linking bacterial genetic data to pollutants. Activated by an opening performance, Ode invites audiences aboard. The artwork features a custom vision system, invented by the artist, which

allows the audience to see the small creatures in the samples projected on the gallery's walls. The work is part of Margherita Pevere's "untaming death" series, which explores more-than-human perspectives on death and ecological change.

Known for her otherworldly work with living matter, ecology, and biotechnology, Margherita Pevere is an artist and researcher addressing taboos like death, sex, and vulnerability. Her practice embraces object-making, installation, performance, and writing, which she waves seamlessly thanks to her transdisciplinary background. Her project Lament on wildfire ecologies was awarded the COAL Prize Transformative territories mention 2024 and she was nominated for the Falling Walls Awards Category Art and Science 2023 for the body of work around her concept 'arts of vulnerability'. Among the projects she co-initiated are the exhibition Membranes Out of Order and the performance duo Fronte Vacuo. She holds a doctorate in artistic research from Aalto University.

Elise Malsch-Fröhlich (Environmental Scientist, Leibniz Institute of Freshwater Ecology and Inland Fisheries (IGB), Berlin) | *Small water bodies, complex systems: hydrology, microbial communities and water quality in urban ponds*

Within the framework of the POUNDER (POllution in UrbaN ponds, eco-evolutionary Dynamics, and Ecosystem Resilience) research project, urban ponds in Berlin were studied along urbanization gradients to investigate the interactions between water quality, pond water sources, microbial communities and urbanization drivers. Trace organic contaminant concentrations and microbial communities in ponds varied across urbanization gradients. It became apparent that urbanization, as characterized by land use and other spatial drivers, played a minor role compared to the influence of the water sources on pond water quality and local environmental conditions on the community compositions.

Elise Masch-Fröhlich studied environmental science at the Technical University of Braunschweig. Since 2024, she has been a PhD student at the Leibniz Institute of Freshwater Ecology and Inland Fisheries (IGB), where she is investigating the relationship between water quality and urban hydrology in small urban water bodies. Water has always been an integral part of her life. She did synchronized swimming when she was younger, and both her bachelor's and master's theses focused on water as a resource, as does her current research.

Dr Elisabeth Luggauer (Urban and Environmental Anthropologist, Institute for European Ethnology, Humboldt-Universität zu Berlin) | *A Tiny Forest as a Laboratory for Speculation? – Multispecies Ethnographic Experimentation in Urban Ecologies*

Urban anthropology has long been treating cities as laboratories for researching social transformations. Gradually, the category of "social" has shifted to a more than human complexity, and terminology moves towards "sociomaterial" and "political-ecological". Cities have become laboratories for studying multispecies ecologies and speculating about futures in an accelerating polycrisis. This empirical twist calls for experimental multispecies ethnographic techniques allowing us to grasp multispecies worlds. In this

talk, I mobilise the ethnographic field site of a tiny forest and the surrounding transdisciplinary human crowd as a Laboratory for Speculation, and reflect on the methodological techniques we are experimenting with to attune to plants and their worldmaking.

Elisabeth Luggauer (she/her) is an anthropologist, currently working at the Department for European Ethnology, Humboldt University of Berlin, where she co-coordinates the Laboratory Anthropology of Environment | Human Relations (LAEHR). Situated in urban studies, environmental humanities, and feminist science and technology studies, Elisabeth's work explores more-than-human urban everyday lives and the possibilities of ethnography beyond the human. This entails, for example, how street dogs co-create a city as a multispecies meshwork and how 'green' - as entanglements of species and organisms - becomes enacted and acts in future urban cohabitation.

Panel 2 //
Becoming Common: Bodies in the Loop

Julius Holtz (Sound Artist and Composer, Berlin) | *COMMON GROUND*

COMMON GROUND is an interactive installation that combines neuro art, perception psychology, and sound art. A brain-computer interface translates a visitor's real-time neural activity into changing sound and video projections, so that listening becomes a loop between mind and environment. Developed during my CHRYSALIS residency in dialogue with researchers at the Bernstein Center for Computational Neuroscience and the Institute of Physiology of Charité, the work asks how sound environments shape perception and the formation of consciousness. In my presentation I will discuss the technical, biological, and conceptual design of the piece and the exchange between art and science.

Julius Holtz is a composer and sound researcher whose work explores intersections of electroacoustic music, media art, and interactive sound environments. His practice explores multisensory formats that combine music and sound design, visuals, and audience participation, resulting in projects such as SONIC SCULPTURE (Berliner Festspiele) and INTROSPECTIVE GARDEN (Charité Berlin and MIT). His current research connects generative AI with neural activity, creating adaptive soundscapes that probe our concepts of consciousness, identity, and collectivity. Rooted in Berlin's 1990s club culture and later shaped at the University of the Arts, his work bridges experimental performance, technological innovation, and artistic research.

Dr Shintaro Miyazaki (Juniorprofessor for Digital Media and Computation, Humboldt-Universität zu Berlin) | *Endosymbiotic Computation: Becoming Common*

I will talk about my recent work on endosymbiotic computation, excessive life, and minor media in relation to my previous work on algorhythmics, dance, commoning, and resonances to the art works of *CHRYSALIS. ARTISTS IN LABS*.

Dr Shintaro Miyazaki is a media studies scholar, sound artist, and researcher specialising in the intersection of digital media, computation, and society. Born in West Berlin and raised in Basel, Switzerland, he studied media theory, musicology, and philosophy, completing his PhD at Humboldt-Universität zu Berlin in 2012. He is currently a Junior Professor (on tenure track) of Digital Media and Computation at Humboldt-Universität zu Berlin. He previously worked as a Senior Researcher at the FHNW Academy of Art and Design in Basel from 2014 to 2021.

Panel 3 //
Beyond the Audible: Soil, Sound, and Environmental Change

Helena Nikonole (Artist and Researcher, Berlin) | *SonoMetagenomics*

SonoMetagenomics explores sound and vibration as potential environmental pressures shaping soil microbial communities. Bringing bioacoustics and speculative evolution into dialogue with microbial ecology, the project asks how the noise of human activity might influence life beneath our feet. The talk presents the installation alongside a scientific experiment being developed with Álvaro Rodríguez del Río at the Rillig Lab | Ecology of Plants, FU Berlin. Approaching antibiotic production and resistance through a biosemiotic lens, as part of how bacterial consortia communicate, it asks how sound might affect these biochemical relationships. It also reflects on how artistic practice can generate scientific questions, and on sound not as something we hear, but as a force acting on life we cannot perceive.

Helena Nikonole is a new media artist, independent curator, researcher, and educator based between Berlin and Istanbul. Her fields of interest include AI, hacktivism, hybrid art, and biosemiotics. She is the co-founder of 868labs – a Berlin-based collective developing tactical tools for decentralised, off-grid communication. One part of her practice is dedicated to utopian scenarios of a post-human future and art as innovation, while another focuses on the dystopian present and a critical approach to technology. As a researcher, she is currently working on a PhD on LLMs and political ideologies at the University of Applied Arts Vienna.

Dr Matthias Rillig (Professor for the Ecology of Plants, Institute of Biology, Freie Universität Berlin) | *Global Change Factors*

Global change is the result of human activity, with factors unfolding effects at a global scale, affecting biota. The phenomenon of global change is fundamentally a multi-factor problem, and our lab has been using novel experimental approaches to study it. Highlights from such experiments using a stochastic response surface approach will be presented. We find that with an increasing number of factors, there is a clear trajectory of ecosystem and biodiversity responses. Most recently, we also used this experimental approach in a field experiment, the Berlin Global Change experiment, where we examine the effect of up to ten factors of global change acting jointly on a grassland ecosystem.

Prof Dr Matthias Rillig is a professor of Ecology at Freie Universität Berlin, where he leads the Plant Ecology lab at the Institute of Biology. His research is concerned with terrestrial ecosystems, and in particular with soil biodiversity and effects of global change on soils. Most work is done with fungi, including saprobic fungi and also arbuscular mycorrhizal fungi (which are symbiotic with plant roots). Matthias Rillig's Substack platform The Ecological Mind is a vibrant, accessible space where he shares creative, deeply informed reflections on ecology, soil, biodiversity, and global environmental change, inviting readers into an ongoing, collaborative conversation about how we understand and visualise the human impact on our planet.

Dr Marcus Maeder (Artist and Scientist, Professor at the Lucerne University of Applied Sciences and Arts, CH) | *Change Factors – Making Sounds Audible*

Acoustic ecology studies ecosystems through their sounds. Animals, plants, water, wind and human activity together form soundscapes, and the way these change shows the state of a habitat. Marcus Maeder's work brings together ecoacoustic research and sound art, using listening as a way to make environmental processes perceptible and open to discussion. His sound installation "Change Factors" sonifies soil microclimate data from an experiment that exposes soils to several global change factors at once: drought, microplastics, pesticides and heavy metals. Moisture and temperature from seven plots are spread through the space, and recordings of soil animals grow more muffled as warming increases. What becomes audible is hard to grasp in numbers: interactions whose effects can't be predicted from single factors.

Marcus Maeder is an artist, researcher, and composer of electronic music. As an author, Maeder has written on a number of topics in the fields of sound art, acoustic ecology, artistic research, and digital media. Maeder studied Fine Arts at the Lucerne University of Applied Sciences HSLU, Philosophy at the Fernuniversität in Hagen and completed his PhD in Environmental Systems Science at ETH Zürich. He has worked as an editor and producer for the Swiss radio station SRF and as a curator, researcher and lecturer at the Institute for Computer Music and Sound Technology (ICST) of the Zurich University of the Arts ZHdK. Maeder is a visiting scientist at the Swiss Federal Institute for Forest, Landscape and Snow Research WSL and fellow researcher at Freie Universität Berlin. Since September 2025, Marcus Maeder has been a Professor of Art at Lucerne University of Applied Sciences and Arts, where he heads the project "KNOTS – Knowledge to Society" within the Master's programme in Art.

Dr Salomé Voegelin (Professor of Sound, University of the Arts London, UK and Bern Academy of the Arts, CH) | *Uncurating Sound – Thinking from Indivisibility*

This talk will speculate on how we might see the world from the indivisibility of sound; and how in turn this world as an indivisible world, can offer us a new way to understand and engage in ecological, political and other issues often investigated and understood via a cultural visuality built on how things are separate and thus measurable and categorisable. The suggestion is that the separating gaze, and the commensurate epistemology of separate things, gives us blindspots and ignores how things relate. In response I want to look with a sonic sensibility, to see the relational,

the in-between and the indivisible to think how we know from there.

Prof Dr Salomé Voegelin is an artist, writer, and researcher based in London and Berlin. Her practice explores listening and sound-making as a socio-political, feminist, and decolonial strategy. Voegelin challenges the categorisable logic of Western epistemology by emphasising instead the relational, liminal, and immersive qualities of the sonic world. She is the author of several influential books, including Listening to Noise and Silence (2010), Sonic Possible Worlds (2014), The Political Possibility of Sound (2018), Uncurating Sound (2023) and Unperforming the Dream House (2023), alongside ongoing collaborative art projects with David Mollin.

MODERATORS

Lena Fließbach (Curator and Researcher, Art Laboratory Berlin)

Lena Fließbach is an independent curator, researcher, and writer based in Berlin. She has curated numerous exhibitions, including for the Museum of Fine Arts (MdbK) Leipzig and Galerie im Körnerpark Berlin, as well as transdisciplinary programmes for institutions such as Hamburger Bahnhof – National Gallery of Contemporary Art and Urania Berlin. Through her projects, which address questions of climate justice and the entanglements of social and ecological crises, she creates spaces for dialogue across art, science and civil society, fostering new forms of community and multispecies perspectives. Lena Fließbach has taught at various universities and is part of the team at Art Laboratory Berlin.

Dr Adam Pultz (Artist and Sound Researcher, Berlin)

Adam Pultz is a musician, media artist, and researcher working in the field of acoustic, electronic, and digital sound. Their practice is concerned with the interaction between acoustic instruments and digital algorithms that adapt and learn in real time, and how such algorithms are informed by socio-political norms and value systems. Adam's work spans live performance, sound installation, sound for dance, theatre, film, multimedia, sculpture, algorithmic design, and instrument building. They have performed and exhibited work in Europe, Australia, the US, and Japan, and appear on close to 50 albums. They hold a practice-led PhD in music technology from SARC, Queen's University Belfast. https://adampultz.com

CONCEPT OF SYMPOSIUM

Regine Rapp (Art Historian, Curator, and Co-Director, Art Laboratory Berlin)

Regine Rapp is an art historian, curator, and co-director of Art Laboratory Berlin. She researches, curates, teaches, and publishes on 21st century art at the interface of science and technology. Her most recent research project is Hybrid Art Histories. *In 2024 and 2025 she was a Guest Professor for Arts & Science at the Art Academy Münster where she*

taught Hybrid Art. She has conceived numerous international conferences, e.g. Synaesthesia. Discussing a Phenomenon in the Arts, Humanities and (Neuro)Science *(2013)*, Nonhuman Agents *(2017), or* Under the Viral Shadow. Networks in the Age of Technoscience and Infection *(2021) and the* CHRYSALIS Symposium. Sound, Perception, and More-than-Human Ecologies *(2026). She has published numerous articles, papers, and books, such as the book MATTER OF FLUX. Art, Biopolitics and Networks with Care (2024).*

Christian de Lutz (Curator, Researcher, and Co-Director, Art Laboratory Berlin)

Christian de Lutz is a curator and researcher, originally from New York. As co-founder and co-director of Art Laboratory Berlin he has curated over 50 exhibitions and many talks workshops and seminars, including the series Time and Technology, Synaesthesia, [macro]biologies & [micro]biologies, and Nonhuman Subjectivities. His curatorial work focuses on the interface of art, science and technology in the 21st century, with special attention given to BioArt, DIY Science initiatives and facilitating collaborations between artists and scientists. He has published numerous articles and essays in journals and books, including "[macro]biologies & [micro]biologies*. Art and the Biological Sublime in the 21st Century" (co-edited with Regine Rapp, 2015), which reflects theoretically on Art Laboratory Berlin's 2013-15 programme, and an introductory essay in "Half Life. Machines/ Organisms, Artistic Positions in the context of Climate Change and Extinction" (2018).*