Pressespiegel Art Laboratory Berlin 2022
Cammack Lindsey is a Berlin-based artist who combines complex oppression networks to embody collective resistance by investigating scientific and historical relics of failures from extractive capitalism. Their work exists and is influenced by the transition period of opera into musical theatre. From that intersectional place of existence, they bring holobotical musicals that emerge from symbiotic interactions between the (non-human) subvisible world and the human—Cammack centres within their theory and practice a desire to expand and redistribute space. This intent is often explored through collaboration with cyanobacteria, micro-algae, code, the voice, sound and the materialization of colours, magic, ghosts and clouds. Through these profoundly multifaceted performances and installations, Cammack honours possible stolen futures.
Their work **Holobiont: Relics from the Revolution** is showing at the group exhibition **Hackers, Makers, Thinkers** at Art Laboratory Berlin. **Holobiont: Relics from the Revolution** is a science-fiction musical installation that grew from imaginary foundations and was set inside a factory where toxins from cyanobacteria are extracted to transform into profitable products. By creating imaginary lines, Cammack forms an environment of symbiosis between an intersectional working class and toxic cyanobacteria amid revolution. During the context exhibition, they presented excerpts of their newest musical theatre piece currently in development, Cyanotoxic Romance, which exists as a continuation of Holobiont: Relics from the Revolution, that revolves around love and relationships between multi-species in times of precarity.

About 2.5 billion years ago, the cyanobacteria' reproduction led to a sudden increase in oxygen levels. This caused fundamental change on Earth and established the basis for life as we understand it today. Cammack’s work invites you to envision how cyanobacteria and humans could symbiotically expand through music. It navigates musical pathways for algorithmic computer music and natural patterns from cyanobacteria subvisible world data and finds a shared narrative through interdisciplinary investigation. Developed through histories, personal and collective, this work exists within a proletarian queer-feminist thought framework and urges for alternatively prolific closeness and intimacy between humans and nature.
I would love to start by getting your definitions of the "the human" and the "non-human subvisible world."

The human and non-human subvisible worlds are different elements in one realm, perhaps, in that one without the other wouldn’t exist, or exist in the same way at least. In referring to the subvisible world, it is from the title of the Lynn Margulis book with her son Dorion Sagen, “Garden of microbial delights: a practical guide to the subvisible world”, where they discuss microbial realms, our bacterial ancestors, viruses, bacteria, protists, and fungi.

For me, the term non-human subvisible world extends beyond this and is not necessarily even living, such as air, chemicals, microplastics, toxic waste, magic, and ghosts, things humans perceive to be not of ourselves. It is somehow the things that are in communication and affecting our bodies and existence, whether we acknowledge them or are even able to see them. While differentiating human from non-human is silly, as humans are inherently holobiomes of many different microorganisms, with the majority of our cells being “non-human”, this separation in the language is based on our perception of our “human” lens.

There is nothing wrong with human-focused narratives as, unfortunately, we are all human by society’s standards. To deny this, like the capitalists have been trying to do since before the industrial revolution, is a cruel act against nature to transform the body into a machine to extract labour-power to profit off most people, the working class. I find it disappointing to those who believe we are living in the Anthropocene, as I believe this term is highly misleading in that it is the capitalists’ fault for current disasters attributed to climate change and not the majority of humans.

Could you expand on how you navigate the concept of symbiosis to create purpose within your art?

If you take the example that all life exists because of a form of symbiosis, how does this perception of life change how we produce our art or organise work? A symbiosis of ideas that perhaps on the surface seem unrelated, for example, cyanobacteria and the working class, but has more in common when their stories ferment together to create a musical narrative. On the idea of working and collaborating with others, my thoughts and ideas transform into entirely new ideas when fused with others’ input, and maybe my ideas weren’t even my own to begin with.

For example, when we express emotion through a written song or poem, it probably will also reflect someone else’s similar thoughts or feelings. While we each are an individual, our realities can continue through collective thinking, thinking not only of oneself and my ideas as my own. But of course, this can be conflicting when we live under a system that emphasises the individual over the collective. Even in situations encouraging collective thinking or working, it is all under the same umbrella built from this unavoidable individual importance.
Your work often creates complex networks of oppression as a form of collective resistance. How important do you think networks are when building collective resistance as a society? In what ways would you love to see this reflected by those who interact with your work?

While discussing symbiosis between toxic cyanobacteria and the working class during a revolution in a musical! It is already quite complex and out-of-the-ordinary; combining topics that seem unconnected is a way of beginning to form these networks. In my last musical about ghosts subtracting colour in a colour space to establish interruptions of production, I was interested in how to explain ghosts as manifestations of our material condition. For example, thinking about why these ghosts are here, as perhaps as a result of my stress, mental illness or trauma, as a result of the capitalist system that exploits me, a system that encourages and permits non-punished behaviours associated with sexism, racism, homophobia, transphobia, etc.

One must also question how I’m forming these complex networks from the privileged perspective of an artist. At the same time, I am still a proletarian, even if the system desires me to be labelled as a freelancer in the increasingly focused gig economy. Something I find myself now thinking a lot about is how art is used as a tool often to uphold ideals, expectations, or standards reflected by different groups in society. How can I make art for the working class, or, what is working class art? Should I speak in a language that I understand and feel comfortable with, or should I try to speak in a way that is understood, a shared language? And whether we like it or not, we are all a part of a bigger picture, and it is pretty tricky to create art to form a collective resistance that extends beyond the art world or doesn’t alienate the very people you want to address. This is something I’m constantly working on, how to speak for myself while still being able to be understood.

You speak of expanding space as a way to redistribute stolen futures. How many of these spaces do you allow yourself to imagine? Do your projects live within these scientific/historical settings, or do they exist in a plane of their own?

The narration I created around the Holobiont installation takes place within a laboratory that plays with the inter-relationships of science and magic in relation to the history of capitalism, exploitation and extraction, to make sense to myself somehow how we have come to his point in our story when everything is in a constant state of political disasters that keep over-spilling. And, then through this fictional story, imagining how we could overcome the disaster, which I believe can only be achieved through revolution, a lot of sacrifices, and change, which for me is the foundation of what symbiosis is, organisms coming and fusing together to create something completely new, embedded themselves inside the tissues of one another, together with our past trauma, emotions, with memories and lessons from our ancestors, human and non-human, to forge futures that came make way for new forms of being. All these fictional stories I build are formed within the same universe that bleed into each other and manifest themselves as some way of helping myself cope; I don’t imagine or expect that they could change the world.

What advantages do you think the sound has in creating sentiments of love and symbiosis?

For me, my sound work and accompanying poetry / lyrical work is the essence of my work, as I feel I am more efficient in speaking in a language of sound to portray my emotions together with meaning in constructed ways that hit straight to the depths of the heart and cannot be interpreted any other way
than what I imagined them to be. The act of creating and singing a song, especially when done with others, is an embodiment of love and symbiosis. Often the words, or the feeling, I am portraying through this song is something that many other people are feeling similarly to me. The meaning of love changes based on need and historical and environmental settings and can mean different things.

Still, as a form of caring and responsibility, it can be shown through the history of the working class and labour songs, for example. How a piece can linger for hundreds of years arises from symbiotic and collective resistance and struggle to pass on words of encouragement and knowledge to future generations. In terms of non-spoken “sound”, I think it has the beauty and grace to explain things that often our words cannot, and how it can be a tool to accompany or illustrate a deeper meaning to the narrative.

What does intimacy sound like to you, and what feelings/intentions did you centre when creating the compositions for Holobiont: Relics from the Revolution?

When I created the piece, I was graduating from University in the middle of a pandemic, and going to the university; there was practically no one there in a building usually full of students and teachers. And since I was graduating, I was allowed to be there physically. Before the pandemic, I had found the song from Brecht Ein Pferd klangt an, and the anger illustrated by the singer, primarily through a performance from Gisela May, resonated with me. Anger as an expression is something I have learned to express and was something not particularly easy for me. And I think through the expression of anger, in the environment of this very soft and intimate environment in the installation, “Holobiont” portrays controlled anger as a means of motivating initiative and movement in also understanding why anger is growing and how it is important to listen to our anger, our greed, hate, or jealousy.

What were some of your main influences when creating the Holobiont: Relics from the Revolution universe?

When I first began research for this piece, I took inspiration from artificial wombs depicted in science fiction films and animes, Imagining the symbiosis between the working class and cyanobacteria to be forming and growing within the very installation, as the sounds from the temperature and pH data from the cyanobacteria and air, envelops the visitors into the symbiotic relationship themselves. Theoretical and scientific inspiration as a foundation would be Lynn Margulis, Silvia Federici and Karl Marx, along with much different scientific research about cyanobacteria, specifically toxic cyanobacteria and other phytoplankton/micro-algae. For story building, I looked into works of fiction such as my Octavia Butler’s Fledgling, Leslie Feinberg’s Stone Butch Blues and Maxim Gorky’s The Mother.

What’s your chief enemy of creativity?

I do not know if it is, per se, my chief enemy of creativity, as for me; I don't see my practice as something creative but rather something that I simply must do. But something that I feel is a more recent question when creating my work is how my identity relates to the collective struggle. Or how much of myself, my body and my perceptions should or should not be a part of my work. And I think
getting lost in caring about others’ judgements too much, mixed with a desire for my art “fit in” aesthetically with others, on top of the pressure to be physically beautiful or sexy or cool, has also held me back in creating something honest that reflects my comfort in the ever-changing, slimy, toxic, and dirty chaos.

I feel I’m in the process of unlearning this, embracing the mess, and finding out how to express my identity through the yuck, together with collective growth. As well, I always feel this instinct to protect my identity, how I feel and see myself, my past and my trauma, as I do not want to incorporate it and find myself stuck in how someone else defines me or having some part of myself I believe in, being monetised off of, or appropriated and used to bring forward ideals that I do not associate myself with.

You couldn’t live without...

One thing I know I can’t live without, but somehow I sadly go long periods without, is being close to (warmer) seas or oceans. Although I had a wonderful trip to Rügen and the Ost Sea last summer, I realised while visiting the Mediterranean Sea last October that the experience of sitting alone and with the warm salty water is something I need and brings me calmness and purpose somehow. I enjoy the waves, the current and the feeling of being engulfed in the water while being slightly overwhelmed and in awe by my fear of powerlessness.

Following the opening of Hackers, Makers, Thinkers: Collective Experiments in Social Fermenting, Art Laboratory Berlin, in collaboration with Weizenbaum Institute at Universität der Kunste Berlin and The Einstein Center Digital Future at Technische Universität Berlin, hosted their two-day conference packed with a lineup of panels, workshops, curatorial exhibition tour, and exploratory discussions.

The first day of the conference took place at Designtransfer at the Universität der Kunste Berlin’s campus, with a simultaneously running livestream on the Art Laboratory Berlin YouTube channel. Panels were split into the exploratory themes of Hacking Food Narratives, Symbiotic Elements and Sonic Cyborgs. In addition, they included a brief intermission for the conference in-person attendees to tour the student exhibition at Designtransfer.

The first panel Hacking Food Narratives, featured two presentations by Hackers, Makers, Thinkers’ exhibiting artists Rice Sisters Brewing Club and Pei-Ying Lin. Their talks were interwoven into a greater dialogue examining notions of social fermenting and food systems with the addition of guest speaker Oron Catts from SymbioticA Centre of Excellence in Biological Arts and the Tissue Culture and Art Project.
Throughout their panel, the speakers highlighted the often-forgotten role of microorganisms that contribute to our food systems and the problematic aspects present in the speculative (and not so speculative) future of food concerning laboratory-grown food products.

**Rice Sisters Brewing Club**, composed of members Hyun-Jin Shin, Soyoon Ryu, and Hyemin Son, started off the panel by elaborating on their framework of social fermentation, which has served as inspiration for the thematic investigation of Art Laboratory Berlin’s conference. In their talk, Rice Sisters Brewing Club member Hyemin Son posed a question that is at the central thesis of their work:

*Can we take fermentation, a process in which a substance ripens to change into different substances over time beyond the boundaries of food culture and imagine it as a social model, a way of life, and another system?*

In the actions of the **Rice Brewing Sisters Club**, the sisters are not only culturing microorganisms through their workshop *Seokkeodungdung: Doing 'Social Fermentation'*; but their ongoing work and its actively fermenting components also permeate the Art Laboratory Berlin gallery space with their project *TERRESTRIAL-CELESTIAL*.

These threads of social fermentation link and interconnect with Pei-Ying Lin’s talk on her artwork *Virophilia*. However, within *Virophilia*, there is an ever-present sense of unease about the entanglements between cultural systems, food systems, and microorganisms that have become only more present given how large the impact of the pandemic has had on culture and daily routines, one that continues to shape and hold an influence over our lives.

**Oron Catts** rounded out the discussion on food by looking at technological changes in food culture. He explored his work with Ionat Zurr in the Tissue Culture and Art Project Disembodied Cuisine and their more recent project alongside Steve Berrick’s *Sunlight, Soil & Shit (De)Cycling* (3SDC).

The comingling of these creative perspectives on food narratives explores the larger convergence of cultural stories, technologies, and practices that continue to shape how we cultivate and culture nutrients in our environment. Whether these stories and narratives emerge from the speculative imaginary, have been passed down from cultural guardians and aunties, or invading the cultural landscape from technoscientific dreaming, they expose how the process of making food is a more than human act, one that both socially ferments as well as biochemically ferments.

Art Laboratory Berlin curator and panel moderator Regine Rapp raised an interesting question regarding the speakers’ overlapping interests regarding metabolic processes in food narratives. Metabolism as metaphor denotes what Hannah Landecker refers to as allowing the term regulation to be a conduit between economic and biological domains – or, more broadly, the manifestly historically specific nature of scientific endeavour in its porosity to cultural context [1].

In relation to food narrative, these shifts in social relationships between humans and nonhumans also play out the turning over of nutrients and materials in a manner that mimics metabolism within food systems as a whole. This begs the question, can in tumultuous times, when regulation seems to be disordered, can fermentation seek to find and reconnect systems, both social and food, as the porosity between biological and cultural remains fluid.

The second panel curated around the theme of Symbiotic Elements featured anthropologist and architect Sénamé Koffi Agbodjinou, exhibition artists Cammack Lindsey and Irene Agrivina, and biologist Shujie Wu from the Freie Universität Berlin.

This transdisciplinary panel began with Sénamé Koffi Agbodjinou giving a talk via Zoom on An Ethic of Entangled Models. Throughout Agbodjinou’s talk, many ideas were presented concerning the separation between nature and humans and humans and other humans in their communities. Looking at groupings and communities as the first technology that humanity has created, Agbodjinou’s talk critically traversed the many borders and viruses that have corrupted our communal sense of building relationships and impacted the use of humanity’s greatest and first technological achievement.

Second, Cammack Lindsey presented the background of their work Holobiont: Relics from the Revolution by both telling and singing to us the story of cyanobacteria. Combining science fiction, musicals, and set design, Lindsey explores the entanglements in potential industrialised uses of cyanobacteria and their role in toxic marine blooms, diving into evolutionary history by recounting how their bodies are a living relic of symbiosis in eukaryotic organisms.

Irene Agrivina’s talk on Entangled Beauty also revealed insights into her project Entangled Beauty — A Perfect Marriage, featured in the Hackers, Makers, Thinkers exhibition. The work explores the role and use of cyanobacteria as a biobattery to create a prototype of a worship shrine to the Javanese goddess of fertility Dewi Sri. Weaving together traditional Indonesian mythology with biology, Agrivina spoke on the multiple layers of symbiosis woven between culture, the environment, and microorganisms.

Lastly, Shujie Wu presented her scientific research from her paper publication titled Diversity of Far-red Cyanobacteria in Extreme Environments. In her research findings, she presented how photosynthesis can occur even in darkness and the potential future implications of this research for emerging biotechnologies and biotechnological solutions.

Throughout the second panel, the speakers continuously referred to symbiosis. Art Laboratory Berlin curator and panel moderator Tuçe Erel took a moment to reflect on the nature of scientific and artistic
perspectives comingling within these discussions, which on their own had taken on another form of symbiosis. During the discussion, a reminder by Oron Catts on the role Cyanobacteria played in causing the extinction of a multitude of species due to the creation of oxygen in our atmosphere critically re-examined the values we seem to project onto symbiosis and opened up a line of questioning about who really benefits from these bonding ties and connections, as well as an awareness about the importance of perspective when telling stories of symbiosis.

The last panel was curated around the theme of Sonic Cyborgs and featured talks from exhibition artists Constanza Piña Pardo, Interspecifics members Leslie García and Paloma López, along with Interspecifics collaborator and artist Maro Pebo, and artist and designer Nayeli Vega.

Constanza Piña Pardo first presented on her work Khipu featured in the Hackers Makes Thinks exhibition. Piña Pardo explained the context of “Khipu”, which are a “prehispanic electrotexitle computer” created through the process of knot-making. Then, diving into her own work and explorations, she unravels the process of creating her installation at Art Laboratory Berlin and the meaning encoded within it.

Nayeli Vega followed suit and further discussed “Khipu” in her own work and research titled Codes in Knots. Looking at how knots can be encoded, Vega builds off from the traditional Khipu practices to form new possibilities of knot-making that can extend and interact tacitly with the knowledge encoded in them.

Following Vega’s discussion, Interspecifics members Leslie García and Paloma López spoke about their work Codex Virtualis. The project is part of an art and science research on using artificial intelligence in image synthesis to create an open-ended taxonomic collection of speculative lifeforms. During their discussion, they opened up about how they have worked to encode knowledge systems
from non-white and western traditional practices to question the colonial nature of artificial intelligence.

The last speaker of the day was Maro Pebo, who kept her talk short, entertaining, and to the point. Pebo presented *On Symbiosis*, bringing up many themes and takeaways from Donna Haraway’s writing on kinship and the cyborg. Covering Moist Media and transspecies thinking, Pebo highlighted various artistic works within this critical framing.

Panel moderator Michelle Christensen from the Weizenbaum Institute at Universität der Kunste Berlin and The Einstein Center Digital Future at Technische Universität Berlin opened the discussion to have the artist assess where we all seem to stand with Haraway’s philosophical writing and opened up the question to ask if the framing of these relationships in Haraway’s work has been highly romanticised. The speakers reiterated many of the points made in their presentations about bringing non-western and non-white traditions back to the same level of regard held for Haraway’s work.

Reflecting back on social fermentation as a guiding force in the conference, the way that these ideas interact, comingle, and mutate or are metabolised shifts and transforms how we view our everchanging world and environment. These collective experiments into creative practice, scientific knowledge, interspecies dialogue, and technoscientific extensions and mediations explore how porous these disciplines and focus areas actually are. It grapples with how both science and culture are involved in the interrelatedness of ideas, nutrient systems, and knowledge.

Ending on Haraway’s work brought the conference full circle in a way, and moderator Michelle Christensen reminded us that even Haraway herself sees her ideas and philosophy as knowledge to continuously turnover. Through social fermenting, we are able to take this matter and these materials and transform them into new narratives, new meanings, and new ways of building and forming relationships.


As the viruses find their matching entrance on the cells

Virophilia, Pei-Ying Lin (2018)

Taiwanese artist and designer Pei-Ying Lin is interested in viruses, especially those that are beneficial or crucial for human survival. Her project Virophilia has evolved both as an artist book and installation, and also exists as a “Cookbook for the 22nd Century” using foods whose genome has been altered by viruses.

Not all viruses are pathogens. New discoveries of beneficial viruses are starting to reveal, some are even crucial for our survival. The number of viruses surrounding us also vastly outnumbers what we have known. To make it short, humans and viruses depend on the existence of each other, Pei-Ying Lin says.

The artist also gives us insight into how the project was incepted: Virophilia is the third virus project I have in my practice. Viruses have always been my interest because they are semi-living and neutral, only become activated when entering a host. How viruses behave is also a collective interaction between the host and the virus instead of the virus on its own. They exist when life on earth started, and are deeply intertwined with our life and history.

They are like kaleidoscopes which unfold the delicacy and complexity of the social and biological aspects. My first project around viruses explored the human-virus-vaccines relationship, while the second project talks about the human-virus co-adapting process. Gradually, it became interesting to challenge how ‘close’ we will choose to be with viruses consciously, and that leads to the idea of using viruses in food. In a way, it is not a completely new idea, many similar approaches have been explored in virology and immunology.

However, as an artist, she continues, she has the privilege to make things imaginative and playful with cultural artefacts. Therefore, a cookbook came into being. In the research process, she learned a lot about alternative (and in fact more scientific) perspectives to look at the position of viruses in the ecosystem, thanks to the friendly virologists such as Miranda de Graaf, Corina Brussaard, and Rene van
de Vlught. Where their research is taking a ‘virus-entered’ perspective and looking at how these little particles interact with the living things around them. They taught Pei-Ying Lin that viruses are not just pathogens but often have mutually beneficial relationships with their hosts. There are ‘principles’ or say ‘functions’ (from a human perspective) that viruses do. Scientists are thinking of ways to make use of them when it comes to medical research. So why not artists? Why don’t we take these elements and implement them in fiction? And perhaps once we have some imagination about it, then we can start to talk about our relationship with viruses, just like what science fiction has contributed to the development of technology?

And what if viruses were used in cuisine? The project Virophilia, a collaboration with Soydivision, presents the most intimate relationship humans can have with viruses – by digesting them. The performance is the experiential version of the project Virophilia, which explores the futuristic possibilities of using viruses in culinary experiences. When we no longer think about viruses only on their pathogenic characteristics but also that viruses have other relationships with their hosts, could we open up a whole new relationship with them?

Participants will be invited to join an experiment of alternative perspectives through eating, drinking, and storytelling. The performance experiments in different ways and narratives will allow the participants to experience an intimate encounter with viruses through Indonesian inspired food, where viruses join the process of making the ingredient and the process of cooking. I cannot say much about it, because it is very much based on the embodiment experience and to talk too much about it will lose its magic, Pei-Ying Lin says.

They dive deep into how different biological entities are engaged in the process of the ‘material’ of the dishes. In a way, food is all once living biological beings. And therefore there are many entry points...
where viruses are present or can take a presence. They try to experiment with different possibilities on how viruses join the process of food making — from growing to the broad definition of cooking, to the stage of serving. It is through this process that you will realise how complicated and intertwined the biological world is in the context of food, which we don’t think about usually.

And how Pei-Ying Lin thinks art and science can help us to cope with challenging situations like climate crisis or the one we are enduring now with Covid-19? For her, this is a complicated question. In one way, art is a very nice medium that frees knowledge from verbal communications to increase the public’s understanding of what we currently know. A public that’s most updated to the newest knowledge will allow us to make more timely decisions for ourselves. But outside of this typical communication context, there is also the aspect that art has the ability to create fiction. Fiction is a playground for thought experiments. We are allowed to look at the same situation from different perspectives in fiction. And this allows us to think about the issues more thoroughly and deeply.

Future fiction allows us to think ahead of time, and thus we will have time to react. What’s more about fiction in art that has materialities, such as performances, food performances, sculptures, etc, is that it allows the participants and audience to experience the narrative in a non-verbal way, through embodiment. And this is powerful in the sense that you will no longer be trapped in the stereotypical framework that’s been created by the mass media, but much more direct and much more personal. And therefore, different.

The performance Virophilia takes place on 11th June (2 slots: 6:30 and 8:30 pm) in the context of the group exhibition Hackers, Makers, Thinkers

Creatives globally are adjusting to a re-opening, post-pandemic world. **Art Laboratory Berlin**’s newest project series *Hackers, Makers, Thinkers: Collective Experiments in Social Fermentation* is a global exploration of bio-art creative processes undertaken through isolation, in order to explore how new social possibilities might emerge from the radical transformations of the last few years.

Six artist and artist collectives were invited to participate in artistic research, installation, and a two-day conference into collaborative art practices and the emergent concept of “social fermentation”. Fermentation in its traditional sense describes the anaerobic activity of microorganisms to enact change, usually producing alcohol or some other desirable foodstuff. Via their thesis of collaboration and adoption of the Do It With Others (DIWO) project development mode, **Art Laboratory Berlin** aims to cross-contaminate the creative microcosms of international artists and encourage a healthy socio-cultural biome to thrive in a post-COVID Berlin.

The **Rice Brewer Sisters Club (RBSC)** allows the literal and metaphorical definitions of fermentation to co-exist in their installation and ongoing project *TERRESTRIAL-CELESTIAL*. The installation brings rice fermentation techniques learnt during isolation in Korea into the gardens and galleries of Berlin, culturing human and garden micro-organisms within rice balls. The rice balls act as an incubator for the *nuruk* (the Korean fermentation starter) and are used to activate indigenous micro-organisms from the soil through *seokkeottiuimb* (a composting method). They are then re-introduced as microorganism ‘seeds’ for healthy garden biomes, enriching the soil of the Schrebergarten they originated from.
A key decision in this project was which gardens the RBSC was going to work with throughout this project. We visited sixty gardens in the first ten days, Soyoon Ryu from the RBSC tells. They were trying to find the right combination of garden, gardener, and micro-biome. They realised that they wanted to work primarily with immigrant gardeners, traversing social and microbial cultures through stories. The storytelling was emphasised as integral to the fermentation process- the elements of social fermentation: It's in your traditions, it's in your soil.

The importance of personal culture is a continual theme throughout the exhibition. In her work *Entangled beauty: A Perfect Marriage*, artist Irene Agrivina places the scientific and artistic into the context of Indonesian spirituality and rural culture within Southeast Asia. The symbiotic relationship between the water fern *Azolla* and the cyanobacteria *Anabaena* functions as biofertilizer, water purifier, bio-battery, and space of worship for Dewi Sri, the Indonesian goddess of fertility and rice. As the two interact they generate excess energy which Agrivina has harnessed to incorporate an audio component into the installation.

Dewi Sri is said to have fallen from the sky, her body forming the variety of plants on which life is sustained. Cyanobacteria were the earth’s first photosynthesizers and are credited in modern science with forming the oxygen levels necessary for the planet to sustain complex life. The installation highlights the parallels between these creation stories, drawing together science and spirituality.
Whilst cyanobacteria may be heralded as creators, Cammack Lindsey addresses its darker role within our modern environmental context. Cyanobacteria, or blue-green algae, is the main organism within algal blooms which trigger catastrophic toxicity and oxygen deprivation in affected waterways. This, of course, is not the algae’s fault. In their installation **Holobiont: Relics from the Revolution** and its accompanying performance, Lindsey imagines that the industrial and agricultural carelessness that has been polluting the waterways and causing algal blooms might evolve into a sort of symbiosis with the intersectional working class who suffer under the same exploitative systems. The result is a revolution, a friendship, a cross-species romance which underscores how the power of collaboration may radically alter systems in the face of eco-failure under capitalism.

Like **Entangled Beauty**, the audio of **Holobiont** is fed by changes within the biological component of the installation. What differs is the content. Agrivina links her installation to the rice fields and farmers of Indonesia through a generated cricket call, an allegory for the natural world’s engagement with the rural. Instead, Lindsey’s installation evokes an apocalyptic eeriness as the reactor of cyanobacteria begins to sing *O Falladah, Da Du Hangst (Ein Pferd Klagt An)* by Bertolt Brecht. It tells the gruesome story of a horse who collapses from exhaustion and is immediately set upon by a starving working class who once cared for it. The horse dies wondering what conditions would cause people to turn from kindness to ravenous violence so quickly.

> o felft ihm doch! Und tut das in Bälde!  
> Sonst Passiert euch etwas, was ihr nicht für möglich haltet!  
> So help them! And do it soon!  
> Otherwise, something you think is impossible might happen to you!
Speculative science fiction within bio-art is utilised in several other works within this exhibition to delve into themes of collaboration. **Pei-Ying Lin** has been perusing her fascination with viruses through art since before 2011, at which time she predicted that by 2020 we would have a world that has been affected by viruses so much that it becomes a big part of our life. Knowing that it's hard to view her installation *Virophilia* without an anxious attentiveness. However, the various formats through which **Pei-Ying** explore the viral possibilities of the future delve into more than just virus as a pathogen. 

Cookbook for the 22nd Century explores a natural evolution of the humanities relationship with the virus in the food industry and includes recipes that make use of viral properties to enhance the culinary experience. The works also include an ongoing scroll of known viruses and video documentation of the interactive cooking performances undertaken through the pandemic. Spanning from the virus's role as integral to food production to colour changing cocktails and fever-inducing meals, *Virophilia* acts as a thought experiment through which the virus transcends its label of pathogen and becomes a collaborator.

Perhaps the work most evocative of the science fiction genre is the video and audio installation *Codex Virtualis* by Mexican artist collective **Interspecifics**. At first glance, the work appears to be a digital taxonomy of simple living organisms. However, none of the organisms in this taxonomy exist in nature. The project is a collection of speculative life-forms generated through ecosystems of neural networks and AI algorithms that mimic evolutionary possibilities. The organisms are rendered in 3D, establish relationships with stimuli within the meta-environment, and are even exposed to conditions enabling the organisms to transfer genetic features.

The final installation takes **Hackers, Makers, Thinkers** from speculative futures to speculative pasts. Chilean artist **Constanza Piña Pardo** has been researching the ancient Incan “Khipu”, a pre-Hispanic device for recording information through knotted textiles, since 2013. Her resulting installation *Khipu*, along with an artist book and series of workshops, imagines the lost technology as a computer system of which the artist herself is a part and asks the question of how modern technology might have developed with different cultural backgrounds.

Her work is a bio-digital astronomical diary depicting celestial movements and salient events over 180 wool strings knotted in computer binary. **Piña Pardo** points out the single golden thread: a solar eclipse she witnessed. Each thread also contained a copper wire connected to a circuit, which picks up electromagnetic changes present at the installation sight and sonifies them. The resulting work is reminiscent of a gigantic string instrument arching above the witness’s head.

Overall, the inclusion of this installation in the curatorial decisions also introduces a meditative peace and slowness to the exhibition. Within the context of the “What’s Next” curatorial question, it proposes that the process focus reclaimed by some artists over isolation doesn’t need to be compromised as the world opens back up. In doing so, it introduces a new, final form of “social fermentation”, in which cultural histories might brew new life in the artistic biomes which follow.

Fermenting the Social, along with the physical by Rob La Frenais (publiziert 5.06.2022)

In parallel to their new exhibition ‘Hackers, Makers, Thinkers – Collective experiments in social fermenting’, a two days event was proposed at Art Laboratory Berlin.

Hackers, Makers, Thinkers, which has just happened, is a two day international hybrid conference in Berlin exploring ‘what social possibilities can be thawed and revived’ after two years of social distancing and isolation, organised by Art Laboratory Berlin in collaboration with the Weizenbaum Institute (UdK Berlin) and The Einstein Center Digital Future (TU Berlin). It was introduced by Art Laboratory’s Regine Rapp who emphasised the theme would be DIWO (Do It With Others). Commenting on the oft-times criminal association with the word 'hacker' she proposed instead a redefinition of the term as a 'tool-set' or a 'collective mind hive'. Makery was able to attend day 1 online, day 2 being formed of offline workshops and walking, talking labs. Some of the speakers were part of the ‘Hackers, Makers, Thinkers’ exhibition collectively curated by Regine Rapp, Tuçe Erel, Christian de Lutz and Tengal Drilon.

**Hacking Food Narratives**

The day kicked off well with the Korean eco-feminist group, the Rice Brewing Sisters Club (RBSC) comprising three artists: Hyemin Son, Aletheia Hyun-Jin Shin and Soyoon Ryu, who formed as a collective after the MeToo movement in Korea that “identify as sisters whose artistic methodology employs the concept of ‘social fermentation’ with the medium of rice”. They have arrived after a long tour of Asian countries, investigating local methods of fermenting rice wine across SE Asia and investigating indigenous micro-organisms (IMOs), working in partnership with multiple independent producers (farmers, brewers, writers, artists, theorists etc). They are now in residence in Berlin and are investigating the properties of different types of Berlin soil, all of which have complex histories, not least because of that city’s geo-political history. They ‘share their germs with the soil’, mindful of the
city’s many layers of migrants and migration. They call this ‘planting memories’. The Rice Brewing Sisters Club were originally inspired by one of their grandmothers, who kept in their home a big pot of rice and water covered with a blanket. Slowly, the smell of fermentation begins to fill the house. During their travels they discovered a hidden sisterhood of rice wine ‘aunties’, who pass on their secrets to their daughters and sisters and have different belief systems while brewing, some quite scientific, some more mystical. They also name-checked their brothers in fermentation, the aptly named ‘Soy Division’ an Indonesian theatre and music collective in Berlin. Via their social fermentation they “share their cross-disciplinary camaraderie and epicurean enjoyment, but more importantly, they aspire to a collective spirit that animates other bodies and voices alongside their own to co-create new imagined realities”.

Designer and artist from Taiwan, Pei-Ying Lin, started off by talking about her project Virophilia – a “cookbook written for the 22nd century human beings in consideration for incorporating the positive usage of viruses into our daily life”. Started before the current pandemic, the website has the motto: ‘Viruses do no harm’. Wearing a white lab coat during her talk, she talked about early viruses such as Norovirus and emphasised what she called the ‘neutrality’ of viruses. She discussed how pathogenic viruses could even be seductive, and a ‘mirror to the human’. She discussed her latest project in the context of the current virus ‘Vaccine Beauty’, where people’s vaccination status is openly displayed on the forehead so passers by can see if the wearer is ‘beautiful’ in a viral sense. She also revealed that 90 percent of Dutch tomatoes are infected deliberately with a virus that makes them taste better. Interestingly, the isolation that we have all undergone during COVID may have made us more susceptible to other viruses that were lurking in the wings.
Oron Catts is one of the most well-known and provocative figures in the biological arts and broke many new boundaries, with his partner Ionat Zurr, being the first to create lab-grown meat, for example, in 2000, and ‘Victimless Leather’ in 2004. Since then a vast industry has grown up around the quest to create lab meat and apparently feed the world. Making an in-person appearance for the first time at Art Laboratory Berlin, he had just come from the Munich conference Digital Life Design, where a number of companies who were clearly pursuing a techno-utopian fantasy according to Catts with people citing ‘data as a new food ingredient’. “These companies are a satire of themselves”. He cited companies like Eat Just and New Harvest as examples where ‘science brings us food from nowhere’ and has come up with his own fake corporation to combat what he calls ‘metabolic rift technologies’ – separation of sentience from nature in concepts like the ‘metaverse’ – 3SDC – or ‘Sunlight Soil and Shit’. They had a 200 dollar a plate launch dinner for 3SDC cooked by indigenous chefs with foraged and naturally-grown food. The price was made artificially high to demonstrate the cost of such foods. He comments on the animal rights movement against bullfighting in Spain which simultaneously denies the implicit violence in burger chains and rages against what he calls ‘secular vitalism’ which he compares with the early Soviet belief that science will make us immortal. There are now even companies that go one step further in separating biology from nature such as the research team at MIT who are trying to manufacture wood without leaves and twigs. I asked him in the live chat if his original work ArtMeatFlesh (2000) was actually intended to be satirical. He replied later “As you know our work is always full of irony. The choice of engineered frog meat should have given it away…”
The anthropologist, architect and founder of the fablab Woelab, Sénamé Koffi Abodjinou, speaking remotely from Lomé, Togo, introduced the concept of capitalism as virus, citing businesses who want to virally expand into becoming countries. He also attacked technology companies as another sort of virus that does not serve communities, instead promoting a form of terminal technological imperialism, where natural reality was not efficient any more. The first form of technology in human history, however, was actually ‘community’ – that is the ability of people to help each other to perform tasks. He went back to Descartes as the European philosopher who saw humans as wholly separate from and superior to nature and nonhuman animals, who were considered mere mindless machines to be mastered and exploited at will. This separation from nature was similar to the separation of human from human, in the creation of tribes and countries and the birth of individualism, the motor of capitalism. He finally cited the widespread trafficking of Pangolins (also a possible cause of Covid-19), a very interesting armoured animal that can freeze and bury its head when attacked and which cannot be kept in captivity, from Africa to places like China as a symptom of this separation in what he called an ‘obscene morality’.
Cammack Lindsey, musician and artist, introduced the cyanobacteria section of this conference by singing a song. Her stories and songs reflect “entanglements between ecosystem failure and the exploitation of labour from humans and non-humans alike under extractive capitalism”. In her talk ‘Holobiont: Relics from the Revolution’ she compared cyanobacteria with the working classes’ exploitation for profit. As is well known, cyanobacteria are some of the oldest living creatures in existence and they developed photosynthesis, as a result of which oxygen was produced. Reproduction of these cyanobacteria resulted in a sudden increase in oxygen levels around 2.5 billion years ago, causing a fundamental change in living conditions on Earth and establishing the basis for life on Earth today. They can survive in extremely hot and cold temperatures and can synthesise food for themselves. Lindsey spoke about both positive and negative aspects of this bacteria. On one hand it is a known relic of symbiosis in the human body, but now, during climate change, it manifests as vast toxic blooms in places like the Gulf of Mexico. Like the lab-grown meat industry, it is also being exploited by industry to create new food products. Her talk was followed by Irene Agriviva, co-founder of the HONF (House of Natural Fiber) in Yogyakarta, Indonesia, who spoke about experiments using rice wine as a power source and Durgā, the Javanese goddess of fertility, source of life and food.

Some interesting scientific research on the ability of cyanobacteria to exist in darkness was presented by Shujie Wu, biologist and plant pathologist, summarising her paper Diversity of Far-red Cyanobacteria in Extreme Environments. Her research answer is yes, photosynthesis can happen in dark places. Her experiments use something called far-red light to regulate shade responses. This has important implications for growing food on long-term space missions such as Mars and also on the planet itself.

**Sonic Cyborgs**

Here the conference mainly shifted to the Americas, starting with Constanza Piña Pardo’s work on the Quipu project, the Inca recording devices fashioned from strings, quipu being the Inca word for knot. These devices, containing thousands of strings and knots, could be seen as early computational
devices, similar to the Jacquard Loom in Europe. They are also seen as astronomical devices. She got an honorary mention for this work in Prix Ars Electronica in 2020. Nayeli Vega in Codes In Knots also pointed out the significance of the use of textiles in pre-Columbia civilisations to store data. In her own project she creates a fictional feminist language, creating connections between precolonial and modern-day knowledge systems in the digital knots she creates. She also points to the string games in indigenous Australian cultures as a form of communication. As artists, she said, we have to reconsider and create our own systems and languages.

Interspecifics. Screenshot from the online conference

Leslie García and Paloma López of Interspecifics are aiming, in their new work presented here, towards an understanding of algorithmic 'life' through creating 'recipes' based on actual bacteria from extremophiles. Interested in working with “these highly specialised agencies that have evolved for millions of years on the same planet where we live.”, they synthesise these lifeforms via training a network of ‘companion’ softwares and actual AI simulations of the bacteria, predicting what would happen they came into contact with water and creating an eco-system of algorithms from observations in the lab. They eventually hope to create a whole synthetic genome. In doing so they begin to shift subjectivity away from the human, challenging colonial, white conceptions of artificial intelligence, understanding themselves through these ‘affectionate networks’. It follows on from the large mobile lab project they have developed in Mexico City mapping brains from different shamanic, herbalist, meditation and therapeutic traditions. The work with AI lifeforms is a departure from their usual haptic practice of ‘getting their hands dirty’. In creating this transition from nature to the lab, everything becomes hyper-clean, in terms of contemporary science and the economics of control.

Finally Maro Pebo, short for Mariana Pérez Bobadilla, also of Interspecifics, brought into the mix notions such as cyborg kinship, moist media and trans-species thinking. She emphasised the importance of materiality – literally warming up the bio-reactor – and giving flesh to the ideas of Donna Haraway and the renewal of kinship and affectionate ties to non-human others. This blended neatly into the final discussion which asked if the work presented today succeeds in actually embodying the ideas originally proposed by Haraway in the essay A Cyborg Manifesto in 1985. It was agreed that this seminal writing, which has inspired so many artists, lacked a non-white perspective, although it was understood that later on Haraway critiqued her own figurations as part of her flow of ideas. Now we can add to the mix ethno-computing and indigenous computing to the networks of kinship and care that Haraway proposed, ‘walking to the future looking backwards’, challenging
colonial systems while taking care not to romanticise indigenous practices. Constanza Piña Pardo emphasised the importance of using the senses in exploring systems like the quipu and knot systems, the haptic element of touch. The Rice Brewing Sisters talked about a ‘red thread’ passing back to older knowledge systems and their elasticity. Finally Regine Rapp talked about thinking and living while embracing non-anthropocentric species and metabolic systems from many points of view, including philosophic, performative, deconstructive and anthropological positions, including older, pre-columbian systems of thinking. In this process of social fermentation here, there was a red thread, as mentioned before, that went through most of the presentations. This dialogue of biotech criticism would be continued, with a discussion of elasticity, during the walks the following day.
Panel Walk – Discussing Symbiotic Elements, along-the-River-Panke. Credit Art Laboratory Berlin

https://www.makery.info/en/2022/06/05/english-fermenting-the-social-along-with-the-physical/
Collective Experiments in Social Fermenting lautet der Untertitel der aktuellen Ausstellung Hackers, Makers, Thinkers der mehrfach ausgezeichneten Kunst- und Forschungsplattform Art Laboratory Berlin. Die Ausstellung erstreckt sich über zwei Ausstellungsräume in der Weddinger Prinzenallee - den von Art Laboratory Berlin und den von OKK. Vorgestellt werden künstlerische Forschungsprojekte, die sich mit verschiedenen Spielarten der Fermentation bzw. der Gärung als Unterart davon beschäftigen.

Im Alltag ist der Prozess der Fermentation vor allem als Vorgang zur Lagerung und Konservierung von Lebensmitteln bekannt. Es geht um Stoffwechselprozesse, um die mikrobielle Umwandlung organischer Stoffe durch probiotische Bakterien, Zellkulturen oder Pilze, wodurch Säure, Gase oder Alkohol entstehen.

Irene Agrivina, Entangled Beauty. A Perfect Marriage, Foto: kuag


Traditionelle landwirtschaftliche Praktiken spielen in dieser Arbeit ebenso eine Rolle wie kulturelle und ökologische Herausforderungen. Fermentationskultur wird hier nicht ausschließlich anthropozentrisch verstanden. Es geht vielmehr um alternative Lebensweisen und die Interaktion oder das Potenzial symbiotischer Beziehung zwischen lebenden und nicht lebenden Organismen.

Interspecifics, Codex Virtualis, Foto: kuag

Forschungswerkzeuge - sogenannte Ontological Machines -, die eine nicht-menschliche Kommunikation ergründen. Natürlich ist alles höchst spekulativ.


Constanza Piña Pardo, Khipu (Detail), Foto: kuag

Auch die chilenische Künstlerin Constanza Piña Pardo verknüpft in ihrer Installation Khipu verschiedene Formate wie Tanz, Installation und Klangperformance. Eindrucksvoll sind 180
Wollfäden versehen mit Kupferdrähten, die an einen elektronischen Schaltkreis angeschlossen sind, im Raum verspannt. Durch die Bewegung von Besuchenden im Raum verstärken sich elektro-magnetischen Veränderungen, was klanglich erfahrbar ist. Die Arbeit verweist zugleich auf ein politisches und kulturelles Phänomen: Khipu waren - wie wir aus dem Wandtext erfahren - textile prähispanische Geräte der Inka zur Aufzeichnung von Informationen, die aus Baumwoll- oder Kamelidenfasern bestehen und Daten in Form von Knoten codiert speichern. Insofern scheint es nicht übertrieben, wie behauptet wird, dass Khipu als prähispanische Computer gelten.

Der letzte Abschnitt im oben zitierten Fermentations-Manifest trägt die Überschrift FERMENTATION IST EIN MINDSET. Dem lässt sich nach dem Besuch der Ausstellung Hackers, Makers, Thinkers nichts entgegensetzen. Die äußerst reizvollen Denkansätze lohnen, sich zu vertiefen. Dazu bietet nicht nur die Ausstellung Gelegenheit, sondern das umfangreiche Begleitprogramm, das zahlreiche Workshops und eine internationale Konferenz (hybrid | on-site mit Livestream) vermittelt.

Künstler*innen: Irene Agrivina | Interspecifics | Pei-Ying Lin | Cammack Lindsey | Constanza Piña Pardo | Rice Brewing Sisters Club

Kurator*innen: Regine Rapp, Tuçe Erel, Christian de Lutz, Tengal Drilon

Veranstaltung | Konferenz
Hackers, Makers, Thinkers
Collective Experiments in Social Fermenting
Internationale Konferenz (hybrid | on-site mit Livestream)
In Kooperation mit: Prof. Michelle Christensen, Prof. Florian Conradi(UdK Berlin/Weizenbaum Institute, TU Berlin / Einstein Center Digital Future)
27. - 28. Mai 2022
artlaboratory-berlin.org
www.youtube.com/artlaboratory

Hackers, Makers, Thinkers
Collective Experiments in Social Fermenting


Ausstellungsorte:
Art Laboratory Berlin
Prinzenallee 34, 13359 Berlin

OKK
Prinzenallee 29, 13359 Berlin

Festival für „Soziales Fermentieren“


„Hackers, Makers, Thinkers“: an verschiedenen Orten, Eröffnung am Freitag, 20 Uhr im Art Laboratory Berlin, Prinzenallee 34. Mehr Informationen unter:

www.artlaboratory-berlin.org/de/

https://www.berliner-zeitung.de/kultur-vergnuegen/kultur-in-berlin-was-tun-am-wochenende-kulturtipps-berliner-zeitung-li.228222
Vivian Xu and Benjamin Bacon have been working together to navigate entangled networks spanning across digital, organic, and physical realms for close to a decade. Together, Xu and Bacon have set out to explore emerging topics and formulate critical discussions about major societal and cultural issues present within virtual societies, disruptive technologies, and material ecologies. While both Xu and Bacon’s practices have been heavily influenced by their design background, their works and projects often fuse together and take influence from other aspects of their creative practices and professional histories, such as music and sound, film, and writing, to craft narratives and probe into the emerging possibilities about our future.
In 2015, Xu and Bacon founded the interdisciplinary and hybrid lab called Dogma Lab in Shanghai, China. Growing out of the unique ecosystem and environment of Shanghai, Dogma Lab has since gone on to venture into projects with focuses and outputs ranging from design and commerce to entertainment, art, and culture, as well as projects that fit within research and educational scopes. Working on both personal projects and commissions, Dogma Lab has produced events, installations, devices, sculptures, and research projects in both China and around the world.

More recently, they have taken their working model and research interests, which are deeply embedded in their work at Dogma Lab, and have applied it to their work in helping to create and drive research and educational programs at the Duke Kushan University’s transdisciplinary media and arts labs in Suzhou, China. At Duke Kushan University, Bacon is an Associate Professor of Media and Arts and the Director of Signature Work and Xu is an Assistant Professor of Media and Arts. Individually and on personal creative level, Xu and Bacon have also explored these transdisciplinary areas of interest and research in their own creative practices, which has manifested in a wide portfolio of transdisciplinary works that sit at the intersections of art, science, design, and technology.

Xu’s Skin Series is one of these works. The series investigates potential future possibilities of human perception and how wearable technologies can change a wearer’s relationship with their environment. Currently, the series features two wearable devices called Electric Skin and Sonic Skin, which when worn can augment touch and sound. Electric Skin seeks to extend a wearer’s ability to sense electrostatic flux in their environment by translating this information into touch sensation by using vibration motors that stimulate the wearer’s skin. Sonic Skin creates a type of sound armour around the wearer by projecting direction sound from the contours of the wearer’s body in a similar manner to how a bat’s or whale’s sonar system would work.

Bacon’s PROBE Series II: Subaudition follows a similar interest in the connections between technology and the environment. The work builds off of his previous work titled PROBE I: Averso Specillo Di Ducendum and presents itself as an investigation into speculative futures of space exploration. The series take inspiration from the Panspermia hypotheses, which suggests that life exists in outerspace and has travelled and landed on a receptive earth to inhabit. The Probe Series imagines a
future where alien conscious machines venture out from their home planets or origins to survive in the harsh conditions of space travel with the aim of probing and exploring the hostile conditions of our earth. PROBE Series II: Subaudition features a binary set of extra-planetary machines that have set out to explore subaudition by applying machine learning methods and text-to-speech recognition. Through this process, spoken language is degraded and its meaning is decoded into kinetic energy, information transmission and visual representation, which includes the use of lights, patterns, colour, and reflection.

Both Xu’s Electric Skin and Sonic Skin and Bacon’s PROBE Series II: Subaudition were exhibited in together in Art Laboratory Berlin’s exhibition titled “Under the Viral Shadow: Networks in the Age of Technoscience and Infection”, which was curated by Regine Rapp and Christian de Lutz. The exhibition itself explored the complicated and messy ways that the language of the virus has infected our culture in these uncertain times. In the scope of the exhibition, Xu’s and Bacon’s work highlighted the interconnectedness of technological networks with both their environment and the living systems that they interact with.

While our future may be uncertain, Xu and Bacon’s creative explorations work to provide us with crucial and fascinating insights into the realm of possibilities and material visions that may or will emerge out of our technological, biological, and cultural networks.
For any of our readers who might not be familiar with your work, when did you meet and what do you find drives you to create?

**Benjamin Bacon:** We met in 2011 in Beijing at a workshop I was organizing with Tsinghua University that was part of the Weather Tunnel project in the TransLife New Media Triennial curated by new media curator Zhang Ga. At the time, both he and I were professors at Parsons the New School for Design in New York, and this was a collaborative project between Parsons, Tsinghua, and the National Art Museum of China. Vivian was one of the participating artists in this project.

**Vivian Xu:** We didn’t start systemically collaborating as a team until 2014 when we founded Dogma Lab, an interdisciplinary design lab and consultancy in Shanghai. And since then, we’ve been working together as a duo more and more. We both have a film BA in undergrad and a Design and Technology MFA from Parsons, and we both work in higher education. We currently both teach at Duke Kunshan University in the Media Art and Digital Media programs. We’ve worked on many different types of projects, such as experimental performances, conceptual installations, educational programs, commercial design work, large-scale public art, and now more recently, design research and design and technology R&D.

**BB:** What drives our projects are often interesting questions and topics. We both have diverse interests that often fall in the intersections of design, technology, art, science, and education. These investigations often lead to projects that are at times art, but at times not. We learn a lot through these projects engaging with different people. I guess the process of learning new things is what drives us.

**VX:** We bounce ideas around a lot in our creative process, and so we have this ecosystem of ideas between the two of us. I think in recent years, we realized, why not just work together more. Especially today, with many topics being highly interdisciplinary, two people with different perspectives and skillsets, but also a shared vision really helps make our collaborative work richer and deeper.

You both exhibited work and took part in Art Laboratory Berlin’s Under the Viral Shadow exhibition and accompanying conference. Vivian, your works Electric Skin and Sonic Skin featured two wearable devices that explored possibilities for technologically aided perception, and Benjamin, your work PROBE SERIES II featured a binary set of extra-planetary machines that set out to explore subaudition using machine learning methods of speech to text recognition. Can you tell us a bit about how you relate you works to the exhibition and how you think networks (technological, biological, and social) are changing and shifting in response to current events and technological advancements?

**VX:** I didn’t really begin my development of the Skin Series thinking about networks. This was a body of work that I’ve been working on for the past few years mainly because I was interested in wearable technology and how this emerging area could really redefine our bodily relationship with the surrounding environment.

When I began designing and developing this series of work, I was really inspired by studies in sensory ecology and the parallels I saw with systems design in sensory technologies. My past work really
focused on investigating the boundary between natural and technical systems, and the Skin Series continues in this vein through the development of wearables. I took more of a design approach to this work where I was looking at the sensory pathways of non-human animals and seeing if there was a potential to map these senses onto the human body through wearable technology, and what that would feel like for the wearer of the suit. The Electric Skin looks at animals such as electric eels and certain bacteria, these species can receive and even send electric signals. They experience the world around them through a layer of electricity. I thought, with today’s society so saturated with digital signals, I wondered if it was possible to create a suit that tries to bring that layer of reality to the human experience, and what would that type of a reality feel like. The development of the suit was a long process for me because I was learning and developing myself. The suit works on a minimal level right now using capacitive touch technology but is not really the wireless communication approach I had originally imagined. I learned that antenna design is a very complicated thing, and I may not be able to achieve that in this project.

Similarly, the Sonic Skin looks at the auditory perspective of reality, referencing animals such as whales and bats that use sonar to communicate through long-distance in dim environments. At the time, Ben had developed a little directional sound gadget for an auditory workshop. I had not worked a lot with sound in the past, and the way you could hear directional sound travel in space was really fascinating to me, and I thought, I want to incorporate this into my suit. The sound design for the Sonic Skin was also by Benjamin.

**BB:** For me, I sort of came of age at the dawn of the personal computer and the early World Wide Web. I got my first computer when I was 15 in the 80s, and I have since then always thought through the lens of systems and networks, especially how these systems and networks work, and so machines, in general, have always interested me because everything can in a way be defined as a conceptual machine.

Another influence that’s affected me has been the area of space exploration and the idea of alternative ways of being and living in alien habitats. Specifically, with the Probe Series, I was investigating different spaceship and machine designs that could break through the physical limitations put on carbon-based life forms on earth when travelling through space. The concept of panspermia originated from the biological realm in thinking about how microbes in space can generate on planets, but this perspective has also been incorporated by physicists like Michio Kaku in thinking about the most effective ways to build space probes.

The Probe Series follows this train of thought where each installment of the larger series investigates one aspect of sensory perception (i.e. vision in Probe I and sound in Probe II) and data collection and analysis. In designing each probe or probe set, I consider the human sensory system and try to imitate and modify it in the machine system design with the assistance of ML models. In the case of Probe Series II: Subaudition, the two machines together imitate the human ear and language processing system in the brain in how we pick up sound signals, translate that into electrical signals, and then reinterpret that into an internal language to our bodies, in the case of the machine, binary language expressed through tapping. In the actual execution of this process, environmental sounds, the mistranslation in the machine, and glitches of the ML models due to data training limitations all influence what is stored and expressed through the machines.

This creates an interesting dynamic where the machines almost exhibit their own interpretation of what human language is. During the exhibition, Regine, Chris and their team noticed that the machines kept picking up the Sonic Skin’s noises as if it was language. This was really a pleasant surprise to me, because you have all these ideas and then work to design these machines, but it’s always hard to know
how they will behave in the wild. This really made me think about how AI models could be investigated as dynamic and complex archives for human culture, and how reliable or unreliable these archives may be.

While you have worked together on numerous projects, your recent collaborative work Horologic Solum is an exploration and a case study about media memory. Can you tell us about the inspiration for this work and the process of making it?

BB: We were approached by new media curator Iris Long towards the end of 2020. She and artist/curator Qiu Zhijie were working on an exhibition with the Shenzhen government called The Final Prophet reflecting on the past year under the pandemic. Earlier in Spring that year, Vivian and I had been working on a digital archive initiative called the COVID-19 Memory Archival Project with students in documenting pandemic experiences through interactive media-rich personal narratives utilizing the GIS Storymap platform that had just been released not long ago. I presented this project at a conference at Duke, and we later co-authored a book chapter reflecting on memory and media.

VX: In relation to the pandemic, this question of culture as living experience passed down, and limitations of media to capture became an idea that we thought a lot about during 2020. For example, there were so many factors that caused the forgetting of the last great pandemic post-WWII, which was only 100 years ago. We had to relearn that experience in 2020 because we had forgotten. This really led us to think about the breakdown of communication beyond individual people and generations, communication that needed to happen over vast stretches of space and time.

BB: Building on that, the case of Voyager’s 1977 Golden Record then became really interesting, because it was really conceived as a snapshot of civilization at the time and sent out for the purpose of communicating with potential aliens. But if you really breakdown this event and its implications, you will find that it really asks the question: Are we all alone in time and space? Which is a very isolating thought and almost makes you feel sad. If this artifact ever reaches other types of living forms, and if it does, will it still be intact, and if it’s intact, will they be able to access the information, and so on… It seems the chance of sending a message into the future is very small. And even if it reached someone, what would it matter, because our civilization could be long gone by then.

VX: It seems that at the point where the original record was sent off into space, that snapshot of humans diverged along two paths, where the actual golden record artifact and its cultural memory began moving further and further away from each other both literally and metaphorically. The concept of the Golden Record through history passed through the tape decks that transmit that information is broken up into 5 layers of time in the installation: the time of the content recording, the internal time of the machines playing the content, the time of tape loop cycles, the time when the tape snaps, and the time and space of the audience. At any point, communication can break down and the piece or performance could be over.
BB: The production of the piece was very low tech. We chose to use Japanese tape decks from the early 80s. This was an intentional choice because for most people, they have a concept of what the late 70s early 80s feel like, but it’s not until you look at a piece of technology from that era that you realize how far we’ve come from that in just a few decades. By choosing tape decks, you are viscerally brought back to the time of the original recordings. We are so used to the digital age that we often don’t think of the materiality of mediums anymore in a visceral way and what archives mean physically.

VX: There was a lot of experimentation for creating the decay system for the tapes. This decay system would slowly smooth away the tape over a period of 8 hours until finally, it broke, and the sound piece ended. Ben probably anticipated this, because he’s worked with sound for much longer, but what I found really fascinating was the points where the tape wasn’t yet broken but the meaning of the sounds disappeared and became just white noise. It was really random because it depended on how the material rubbed off.

Together you both also founded the transdisciplinary design lab called DOGMA Lab where you have engaged in a variety of projects spanning education, branding, product, wearables, audio, research, and more. What has been your favourite project that you have gotten to work on together and are there any challenges that you run into when working together?

VX: As mentioned before, we founded Dogma Lab in 2014. Between 2014-2017, we worked mainly on commercial projects through the lab. One of these projects was the Xintiandi Christmas installation we did in 2017. For this project, we built a 15-meter tall 2 level Snow Globe playground with over 1500 meters of interactive lights controlled by custom design touch panels that allowed audiences to engage with the installation. This project was a big challenge for us. This was a large budget production that spanned between March 2017 till January 2018. We managed a multi-continental team in designing and developing this project.

BB: We had experience with interactive work in the past, but we’ve never built an interactive building before, or a building at all. We had to learn about construction and building regulations on the job. We were very lucky to have a stellar construction team supporting us. And friends who had extensive experience working in commercial design gave us advice and support. I wouldn’t say this is our favourite project, but definitely, one where we were pushed most out of our comfort zones and where we learned the most.

Additionally, you both work on your own and together with extensively different aspects of technology and sound. Your collaborative work "Bio-harmonic Quartet" links musicians and artists via a biofeedback network and generates music and soundscapes in collaboration with an AI. How do you see the role of technology continues to shift and alter the ways in which we produce music and sound and how was your experience of collaborating with an Artificial Intelligence?

BB: This project started as a conversation with a musician friend B6 (Lou Nanli) when talking about music production. Prior to this project, I had given a TED Talk in Ningbo about how new technologies
developing under the umbrella of Industry 4.0 is currently revolutionizing the music industry. Compared with the third industrial revolution that was tied to the personal computer, the fourth industrial revolution is moving productivity away from the creation of information and things into the area of re-defining methods and processes of production. This project was heavily influenced by these ideas.

**VX:** Before this project, Ben had done several works exploring the possibilities of AI-generated music. In this project, we expanded on that and played with the idea of a decentralized human-machine network that could collaborate in music-making. We were very lucky that our friend B6 invited us to be part of his solo concert Flowers and we got to engage with performers from the Shanghai Philharmonic. We presented preliminary experiments at the time. We would like to develop some of these ideas further with more time.

**What are some things that you are working on now and what are some of the ideas that fascinate you that you would want to explore more in the future?**

**BB:** For my individual research, I’m currently continuing my explorations on machine logic and system design with the *Probe Series* and another new series called *Conditionals* that will explore logic building blocks in computational systems. I’m also getting back into BCI interfaces and experimenting with this technology as a creative medium.

**VX:** I’m continuing development in the *Skin Series* in creating a third wearable looking at bioluminescence. I’m also getting back to another older unfinished project that looks at silkworms and their relationship with human labor and weather through the form of an artist book.

**BB:** We are also working on several new initiatives and projects together. One of these projects is a design research project in collaboration with another colleague at Duke Kunshan University, Dr. Yajuan Lin, who is a biological oceanographer. We are working with data and research provided by her lab and collaborators that look at the biodiversity and carbon flux of micro-planktons in the Antarctic Ocean. Her research seeks to understand how changes in these communities can indicate changes in the larger ecological environment of this region. We are working with her to design and develop ways to bring this knowledge to a wider public through VR experiences.

**VX:** This is a project we’re really excited about, and it’s been helping us think more deeply about mixed reality networks on a global and ecological scale, and how these realities can be brought into the digital space through data.

**What’s the chief enemy of creativity?**

**BB:** Trends.
VX: Assumptions.

You couldn't live without...

Both: Curiosity.

Presseartikel über Art Laboratory Berlin

(Stand: 22. Juli 2022)

2022

CAMMACK LINDSEY, exploring holobotical musicals that emerge from symbiotic interactions in Clot Magazine, publiziert am 22.07.2022 von Nathalia Dutra Maciel
https://www.clotmag.com/interviews/cammack-lindsey-exploring-holobotical-musicals-that-emerge-from-symbiotic-interactions

‘Exploring the Hackers, Makers, Thinkers conference’ by Lyndsey Walsh in Clot Magazine, publiziert am 15.06.2022 von Lyndsey Walsh

Performance: Virophilia by Pei-Ying Lin & Soydivision at Art Laboratory Berlin in Clot Magazine, publiziert am 9.6.2022

Insight: reflections on ‘Hackers, Makers, Thinkers’ at Art Laboratory Berlin in Clot Magazine, publiziert am 5.06.2022 von Annique Cockerill

Fermenting the Social, along with the physical in Makery. Media for Labs, publiziert am 5.06.2022 von Robe La Frenais
https://www.makery.info/en/2022/06/05/english-fermenting-the-social-along-with-the-physical/

Soziale Fermentation - Hackers, Makers, Thinkers bei Art Laboratory Berlin in art-in-berlin.de, publiziert am 26.05.2022 von Caroline Harlieb

Festival für „Soziales Fermentieren“ von "Kultur in Berlin: Was tun am Wochenende? Die Kulturtipps der Berliner Zeitung” in Berliner Zeitung, publiziert am 20.5.2022
https://www.berliner-zeitung.de/kultur-vergnuegen/kultur-in-berlin-was-tun-am-wochenende-kulturtipps-berliner-zeitung-li.228222

VIVIAN XU & BENJAMIN BACON, virtual societies, disruptive technologies and material ecologies in Clot Magazine, publiziert am 25.01.2022 von Lyndsey Walsh

2021

Insight: Diving into Marta de Menezes & Luís Graça’s ‘Paired Immunity’ in Clot Magazine, publiziert am 12.11.2021 von Lyndsey Walsh)

Immunzellen als Kunst von Jennifer Evans, publiziert in Pharmazeutische Zeitung, am 20.10.2021
https://www.pharmazeutische-zeitung.de/immunzellen-als-kunst-128702/

‘Under the Viral Shadow, thoughts from a transdisciplinary conference’ von Leoni Fischer, (publiziert in Clot Magazine am 19.10.2021)
"Under the viral shadow. Networks in the Age of Technoscience and Infection" von Lyndsey Walsh (publiziert in Clot Magazine am 27.09.2021)

Aufkla(e)ren: Kunst und Wissenschaft von Maximilian Wahlich, publiziert in art-in-berlin.de am 04.09.2021

Inter-Connectivity: 'Under the Viral Shadow' at Art Laboratory Berlin von Alison Sperling publiziert in Berlin Art Link am 31.08.2021

'Art Laboratory Berlin's "Swarms, Robots and Postnature" and the Power of the Masses' by Lyndsey Walsh, AI & A.Life, Biomedia, Op & Ed, publiziert in Clot Magazine am 24.06.2021

Vom Mythos der Natürlichkeit von Hanna Komornitzky, publiziert in art-in-berlin.de am 15.06.2021

2020

ART LABORATORY BERLIN, looking at the past, present, and future of interdisciplinary art. Interview by Lyndsey Walsh in Clot Magazine, publiziert am 24.12.2020

Insight: 'THE CAMILLE DIARIES', finding kin and 'm/othering' life by Lyndsey Walsh in Clot Magazine, publiziert am 26.10.2020


Bio-Art au Art Laboratory de Berlin von Irina Moussakova in lmoussakova.wordpress.com, publiziert am 17.09.2020
https://lmoussakova.wordpress.com/2020/09/17/bio-art-au-art-laboratory-de-berlin/

Art-in-berlin.de, Alle Spezies sind gleich von Urszula Usakowska-Wolff, Publiziert am 03.09.2020

Futurium Lab und Skywalk wieder offen in Presseportal, publiziert am 25.06.2020
https://www.presseportal.de/pm/129791/4634188

www.soldiner-quartier.de, Earth Day an der Panke - Workshop im Livestream publiziert am 4.06.2020 von Ana Martin Yuste, QM-Team
https://www.soldiner-quartier.de/aktuell.html?tx_news_pi1%5Bnews%5D=836&tx_news_pi1%5Bcontroller%5D=News&tx_news_pi1%5Baction%5D=detail&cHash=9f43718e76dc72a42e049bfe18c4228d


El País, MICROBIOLOGÍA. Los billetes concentran hasta 3.000 tipos de microbios , publiziert am 24.01.2020 von Agathe Cortes
https://elpais.com/elpais/2020/01/22/ciencia/1579714580_913085.html

Wiederveröffentlichung:
https://brasil.elpais.com/ciencia/2020-01-25/notas-concentran-ate-3000-tipos-de-microbios.html
https://www.mediotiempo.com/otros-mundos/billetes-3-mil-bacterias-mayoria-boca-vagina
https://www.razon.com.mx/virales/bacterias-de-los-billetes-provienen-de-boca-y-genitales-revela-estudio/
https://www.primicias.ec/noticias/tecnologia/bacterias-billetes-arte/
https://www.elespectador.com/noticias/ciencia/los-billetes-pueden-contener-hasta-3000-tipos-de-microbios-articulo-901707/

New Scientist, Contaminated banknote images reveal how money gets caked in bacteria
Life. Publiziert am 15.01.2020 von Bethan Ackerley

2019

Kultur-Mitte-Magazin, Pilze für die Zukunft, Art Laboratory goes Futurium, publiziert Nov 2019 von Anna-Lena Wenzel
https://kultur-mitte.de/magazin/pilze-f%C3%BCr-die-zukunft


Tagesspiegel, publiziert am 13.06.2019, von Frederic Jage-Bowler Art Laboratory Berlin Kunst in der Petrischale


Berliner Gazette, publiziert am 16.03.2019, Sound der Klimakrise: Wie erlangen wir Zugang zu verborgenem Wissen über die Erderwärmung?
https://berlinergazette.de/sound-kunst-klimakrise-verborgenenes-wissen/

Clot, publiziert Jan. 2019 Exhibition: 'Watery Ecologies. Artistic Research' at ArtLaboratory Berlin
http://www.clotmag.com/exhibition-watery-ecologies-artistic-research-at-artlaboratory-berlin

Springerin, Heft 1/2019 (publiziert Online: Jan 2019) von Rahma Khazam Wenn die Sardinenbüchse den Blick erwidert. Über nicht menschliche Subjektivität und Handlungsfähigkeit
https://springerin.at/2019/1/wenn-die-sardinenbuchse-den-blick-erwidert/

2018

“BioArt” boomt: Wahrheiten, die uns nur durch Kunst bewusst werden


Trouble in the Soil Bed: Sex Toys for Plants
https://labiotech.eu/bioart/plant-sex-consultancy-art-laboratory/

Neue Umweltwahrnehmung: Anthropozentrismus-Kritik in der Interspecies-Kunst

Invasive nonhuman actors: In conversation with Saša Spačal and Heather Barnett

Nonhuman Agents in Art, Culture and Theory
https://arthist.net/reviews/17193/mode=conferences

Mary Maggic: el post-cyberfeminismo aderezado con una pizca de estrogeno casero
https://medium.com/@mtudelasan/mary-maggic-el-post-cyberfeminismo-aderezado-con-una-pizca-de-estrogeno-casero-33760270ee77

Science and Art Join Forces to Challenge our Anthropocentric Worldviews
https://www.labiotech.eu/more-news/anthropocentric-science-art/

Menschen unter sich? Wie Bio-Art-KünstlerInnen die Grenze zwischen Natur und kultur verschieben
https://berlinerzeitung.de/menschen-unter-sich-bio-art-kuenstlerinnen-grenze-zwischen-natur-und-kultur/

Mary Maggic: el post-cyberfeminismo aderezado con una pizca de estrogeno casero
https://medium.com/@mtudelasan/mary-maggic-el-post-cyberfeminismo-aderezado-con-una-pizca-de-estrogeno-casero-33760270ee77

Wissenschaftliche Kunst: BioArt bringt Menschen der Natur wieder näher
http://neovantgarde.de/bioart-bringt-menschen-der-natur-wieder-naher/

Künstlerine und Wissenschaft: Ein Blick auf nichtmenschliche Akteure
http://www.taz.de/5468753/

2017

Bioart from the Ocean Depths: Underwater Sounds
https://www.labiotech.eu/more-news/robertina-sebjanic-bioart-sound/

Kunstforum International, publiziert im Oktober 2017
Aktionen & Projekte: Berlin: Nonhuman Agents
CLOT Magazine, publiziert am 22.10.2017
Exhibition: Nonhuman Networks

labiotech.eu publiziert am 14.10.2017 von Clara Rodriguez Fernández
Art and Biology Meet at Nonhuman Networks Exhibition in Berlin
https://www.labiotech.eu/more-news/nonhuman-networks-art-laboratory-berlin/

Klimaretter.info Das Magazin zur Klima-ind Energiewende publiziert am 08.10.2017 von Daniela Schmidtke,
BioArt: Intelligente Pilze
https://www.klimaretter.info/forschung/hintergrund/23765-bioart-intelligente-pilze

Art-in-Berlin publiziert am 09.10.2017 von Dr. Barbara Börek, Menschliche und nichtmenschliche Akteure im Netzwerk, Nonhuman Networks - Art Laboratory Berlin,

labiotech.eu publiziert am 16.09.2017 von Clara Rodríguez Fernández
How Does it Feel Like to be a Slime Mold in Berlin?
https://www.labiotech.eu/more-news/heather-barnett-slime-mold/

gasag.de publiziert am 07.09.2017 von von Thomas Koehler und Andreas Greiner
10 Tipps für die Berlin Art Week 2017. Von Kunstexperten empfohlen: 10 Highlights der Berlin Art Week 2017
https://www.gasag.de/laeuftlaeuft/berlin-art-week

Labiotech.eu publiziert am 08.07.2017 von Clara Rodríguez Fernández
Memories Encoded in DNA and Biological Reliques
https://www.labiotech.eu/more-news/margherita-pevere-bioart-information/

Labiotech.eu publiziert am 24.06.2017 von Clara Rodríguez Fernández
The Kombucha Craze Steps into Art and the Science of the Microbiome
https://www.labiotech.eu/more-news/kombucha-microbiome-bioart-alanna-lynch/

MDC Insights (Max Delbrück Center for Molecular Medicine) publiziert am 30.05.2017 von Martin Ballaschk
The Well-Tempered Neuron
https://insights.mdc-berlin.de/en/2017/05/the-well-tempered-neuron/

Art-in-Berlin publiziert am 20.05.2017, von Carola Hartlieb, Preise zur Auszeichnung künstlerischer Projekträume und -initiativen 2017 vergeben

cdm, publiziert am 8.05.2017 von Peter Kim, This cybernetic synth contains a brain grown from the inventor’s cells,
http://cdm.link/2017/05/cybernetic-synth-contains-brain-grown-inventors-cells/


Art-in-Berlin publiziert am 28.02.2017 von Olga Potschernina going wrong, turning back, inflexible - Kommunikation mit der nichtmenschlichen Kreatur

2016

This Slovenian Artist creates gorgeous Soundscapes from Underwater Worlds
https://www.labiotech.eu/archive/bioart-robertina-sebjanic-underwater/

Visuelle 02/2016 (S. 67-69) “Nature Cultures”

Brennpunkt Magazin für Fotografie 03/2016 (S. 8) “Nature Cultures” Mit Arbeiten von Brandon Ballengee, Katya Gardea Brownes und Pinar Yoldas

Berlin Zeitung, publiziert am 5. August von Irmgard Berner in Tagestipp (s. 24) Das reine Überleben

Tagesspiegel publiziert am 03.08.2016 von Claudia Wajhudi, Biokunst-Ausstellung in der Alfred-Erhardt-Stiftung Ein Frosch mit drei Beinen


greenpeace magazin 4.16 publiziert July-August 2016 von Svenja Beller, Fragile Gespenster, Auch Auschnitt online: https://www.greenpeace-magazin.de/fragile-gespenster

talkingaboutart, publiziert 22.06.2016 von Ute Weingarten, Nature Cultures: ein Gespräch mit den Kuratoren Regine Rapp und Christian de Lutz
http://talkingaboutart.de/naturecultures-ein-gesprach-mit-den-kuratoren-regine-rapp-und-christian-de-lutz/

art-in-berlin.com publiziert am 1.06.2016 von Dr. Barbara Borek, Nonhuman Subjectivities. Rachel Mayeri und Maja Smrekar bei ArtLaboratoryBerlin

labiotech.eu, publiziert am 12.04.2016 von Dani Bancroft, We will have a BioArtist exhibit at Labiotech Refresh
http://labiotech.eu/we-have-a-bioartist-exhibiting-at-labiotech-refresh-bioart/

neural magazine Winter 2016 (Issue 53) in 'newmedia art> reviews s. 34 [macro]biologies & [micro]biologies, art and the Biological sublime in the 21st Century

berlinartlink.com, publiziert am 16.04.2016 von Alice Bardos BODY // Nonhuman Subjectivities: Humans Can Learn from the Political Make-Up of Our Bacteria

labiotech.eu publiziert am 15.03.2016 von Claire Braun, Bioart: What is our True Relationship with the Human Microbiome?

labiotech.eu publiziert am 2.04.2016 von Denise Neves Gameiro, BioArt: Joana Ricou shows the Beautiful Similarities of the Microbiome

mcd magazine des cultures digitales März 2016 von Christian de Lutz & Regine Rapp L’art et le Sublime Biologique au XXle Siecle
http://www.digitalmcd.com/mcd81-arts-sciences/

the guardian, 24 February 2016, Navel gazing: portraits of the bacteria in our belly buttons – in pictures
BZ- Berlin, publiziert am 3.02.2016 von Philipp Pohl, *Haus der Kulturen der Welt: Künstler will 1000 hände schütteln*  

labiotech.eu publiziert am 08.01.2016 von Dani Bancroft, *BioArt in Berlin: Making Dystopia Beautiful with Prostheses and the Transhuman Life*  

2015

BERLINARTLINK publiziert in November 2015, Alison Hugill, *Susanna Hertrich*  


Form.de, publiziert Oktober 2015, *Prostheses. Transhuman Life Forms. Susanna Hertrich*  


the creators project (vice.com) am 8. Juni, 2015 von DJ Pangburn  
*Artist "Paints" with Artificial Life and Computer Viruses*  

art-in-berlin, publiziert am 28. April 2015 von Dr. Barbara Borek  
*Körper-Räume - Joseph Nechvatal bei Art Laboratory Berlin*  

Exberliner, publiziert im Februar 2015 von Fridey Mickel,  
*Ausstellungserwärmung: Johanna Hoffman: [micro]biologies II: proteo*  

art-in-berlin, publiziert am 28. Januar 2015 von Dr. Barbara Borek  
*Tanz der Moleküle*  

Zitty Berlin, Januar 2015, Ausstellungsauskündigung  
*[micro]biologies II: proteo*  
[www.zitty.de/microbiologies-ii-proteo.html?category%5Bcategories%5D=Museen%2C+Ausstellungen%2C+Kunst%26category%5Bchilds%5D=Kunst-Aktionen#](http://www.zitty.de/microbiologies-ii-proteo.html?category%5Bcategories%5D=Museen%2C+Ausstellungen%2C+Kunst%26category%5Bchilds%5D=Kunst-Aktionen#)

2014

Zitty Berlin, publiziert am 30. Oktober 2014 von Sabrina Waffenschmidt  
*Art Laboratory Berlin. Kunst aus Kleinstlebewesen*  
The BMJ (The British Medical Journal blog) posted on 24 October, 2014 by Margaret Cooter
Colour me unusual—a MRSA quilt and a TB dress

Tagesspiegel, publiziert am 25. September 2014 von Birgit Rieger
Schöne Bakterienwelt
art-in-berlin, publiziert am 01. Oktober 2014 von Carola Hartlieb-Kühn
Where there’s dust there’s danger

Portal Kunstgeschichte, publiziert am 01. Oktober 2014 von Rowena Fuß

gallerytalk.net, publiziert am 26. September 2014 von Martina John
Kunst mit Kleinstlebewesen: Anna Dumitriu im Art Laboratory Berlin


nurart.org, publiziert am 8. Juli 2014 von Irmgard Berner
Art Laboratory Berlin: Macro Biologies. Frösche, Erbsen, Marmorkrebse

Dramen in der Petrischale - [macro]biologies II: organisms

ARTslant Berlin. Beyond the White Cube: The Thriving Arts Community in Wedding.
Posted by Dakota DeVos on 30.04.2014
http://www.artslant.com/ber/articles/show/39437

Kunst - Art in Berlin 2014. Ausstellungen, Künstler, Hintergründe
Sonderausgabe des Tagesspiegels 2014/ 2015
Mit Mikroskop und Spucke. Art Under A Microscope von Birgit Rieger

Biosphärische Wechselwirkungen

Art of Science

2013

ArtHist. h-net information network for art history, Oct 18, 2013
Synaesthesia. Discussing a Phenomenon in the Arts, Humanities & (Neuro-) Science
Report by: Nadine Marker, TU Berlin
http://arthist.net/reviews/6198/mode=conferences
transmediale/art&digitalculture: uncertain space. media art all over? (Transmediale magazine) ed. Kristoffer Gansing & Filippo Gianetta 2013. p.3
http://www.transmediale.de/magazine

reSource transmedial culture berlin reSource Chat with Christian de Lutz, Art Laboratory Berlin

Portal Kunstgeschichte, Meldungen aus der Forschung 29.07.2013, Synästhesie – Eine internationale transdisziplinäre Konferenz versucht eine Integration von künstlerischen und wissenschaftlichen Positionen zum Thema von Gerhard Scharbert

art-in-berlin.de VIDEO: Der Projektraum Art Laboratory Berlin

gallerytalk.net, Eröffnung: Art Laboratory Berlin: Synaesthesia / 4: Translating, Correcting, Archiving
http://www.gallerytalk.net/2013/05/eroeffnung-art-laboratory-berlin-synaesthesia-4-translating-correcting-archiving.html

Berliner Zeitung, 09.07.2013, Drei plus Zwei = Grün, Ortrun Schütz, Interview mit Eva-Maria Bolz

Taz. die tageszeitung, 09.07.2013, Definitiv eine pink Sieben, von Catarina von Wedemeyer
http://www.taz.de/1/berlin/tazplan-kultur/artikel/?dig=2013%2F07%2F09%2Fa0143&cHash=42160010435b8b5e52c8500a4361ce01

artsHub, 07.03.2013, Artist’s brain: the advantage of synaesthesia, by Deborah Stone

Tagesspiegel NR. 21672, 27.04.2013. Projekttraum Berlin von Anna Pataczek

Hg2 Magazine. Intelligent, Irreverent & Inspired, March 15, 2013, Words by Claire Bullen
Contemporary Art Turns to the Dinner Table: Art Events Gone Gourmet
http://www.hg2magazine.com/contemporary-art-turns-to-the-dinner-table/

Berliner Morgenpost, 01.03.13, von Gabriela Walde
KUNSTFÖRDERUNG
Eine Klassenfahrt mit Baby und Urkunden

taz.de, 01.03.2013, von Marcus Woeller
Attraktiv und den Preis wert
http://www.taz.de/1/berlin/tazplan-kultur/artikel/?dig=2013%2F03%2F01%2Fa0150&cHash=e99f9330e533d94

Neues Deutschland, von Tom Mustroph, 01.03.2013
Echte Berliner Spezialität
Selbstorganisierte Kunstinitiativen kämpfen ums Überleben
http://www.neues-deutschland.de/artikel/814391.echte-berliner-spezialitaet.html

DER TAGESSPIEGEL, 01.03.2013, publiziert von Claudia Wahjudi
Kultur
Küsschen, Kaffee, Kohle
http://www.tagesspiegel.de/kultur/kuesschen-kaffee-kohle/7857130.html
Berlin awards art spaces: the right way?
http://hanskuiper.blogspot.pt/2013/02/berlin-awards-art-spaces-right-way.html

Art-in-berlin. Online Magazin, 28.02.2013
Berliner Projekträume und -initiativen (Teil 1)

KUNST Magazin, publiziert am 28. Februar 2013 von Julia Schmitz
Berliner Kulturverwaltung zeichnet Projekträume aus
http://www.kunst-magazin.de/berliner-kulturverwaltung-zeichnet-projekträume-aus/

nurart.org, 26.02.2013, von Irmgard Berner.
Art Laboratory Berlin - Synaesthesia. Die fabelhafte Welt der Sinnesverknüpfung

zitty Berlin, 22.02.2013
Das erste Mal: Der Berliner Preis für Projekträume wird vergeben. Autorin: Regina Lechner

Synästhesie: Wenn die Sinne verschmelzen
http://www.kunst-magazin.de/synaesthesie-wenn-die-sinne-verschmelzen/

2012

Pressemitteilung der Berliner Kulturverwaltung
Preise zur Auszeichnung künstlerischer Projekträume und -initiativen erstmals vergeben
http://www.berlin.de/sen/kultur/presse/archiv/20121207.1055.379110.html

Künstlerische Projekträume und -Initiativen ausgezeichnet

A ist blau – ein Künstlergespräch mit Annette Stahmer bei Art Laboratory Berlin

Birgit Rieger: Vater Staat gibt einen aus: Projekträume in Berlin
zitty; Heft 18 - 2012, 23. August - 5. September 2102
http://www.zitty.de/projektraume-in-berlin.html
Zittylights: Kunst (23.8.-5.9.) projekträume; Monitors/ Art Laboratory Berlin.
zitty; Heft 18 - 2012, 23. August - 5. September 2102
zitty
http://www.zitty.de/projektraume-in-berlin.html

n/n.: Interview mit Shlomit Lehavi
ZDF heute Nacht, 25. April 2012

Klaus Hammer: Das Spiel mit der Zeit. Zum fünfjährigen Bestehen präsentieren das Art Laboratory Berlin „Imaginäre Zeitmaschinen”
Neues Deutschland, 24. April 2012
Patrick Caire: Have You Met… Art Laboratory Berlin
bpigs.com, 5. April 2012
http://www.bpigs.com/node/904

Sharon Adler: Interview mit Regine Rapp, Leiterin und Kuratorin von Art Laboratory Berlin
AVIVA-Berlin, Kultur, 2. April 2012
http://www.aviva.de/aviva/content_Interviews.php?id=141063

Julia Gwendolyn Schneider: Zwischen Selbst- und Fremdverortung – Künstlerische Auseinandersetzungen mit digitalen Spuren
Springerin Februar/2012

Sharon Adler, Britta Meyer: Shlomit Lehavi - Time Sifter bei Art Laboratory Berlin 23.03. - 29.04.2012
Interview mit Shlomit Lehavi
http://www.aviva-berlin.de/aviva/content_Interviews.php?id=14479

2011

Chiara Moro: Greta Louw digital-performance
Thinkparadox, 17. November 2011

Chloe Short: Talk with Greta Louw
Chloe Short’s Photography Blog, 14. November 2011

Valentina Tanni: OK, Computer Performance: Greta Louw’s Controlling_Connectivity (Artikel in italienischer Sprache)
Articolo pubblicato in Artribune Magazine n.3 // novembre-dicembre 2011

Orit Gat: Performance, Public, and Online Presence: Greta Louw’s Controlling_Connectivity
Rhizome, 18. Oktober 2011
http://rhizome.org/editorial/tags/greta-louw/

Lara Sanchez: Berlin se rebela contra la marginación del arte no comercial (Artikel in spanischer Sprache)
arte informado, información del mercado del arte, 18. Oktober 2011

Susanne Utsch: VISIONS NYC – afterthoughts, Ausstellungsprojekt der Künstlerin und Fotografin Bärbel Möllmann im Berliner Art Laboratory
Zeitpunkte; Gespräch mit Bärbel Möllmann, 11. September 2011
rbb Kulturradio
http://www.kulturradio.de/programm/sendungen/110911/zeitpunkte_magazin_1704.html

Marie Kaiser: Wie hat der Terroranschlag die New Yorker verändert?, Marie Kaiser hat sich die Fotoausstellung "Visions NYC" - Art Laboratory Berlin – angesehen...
Ein Tag im September - der radioeins Radioday Nine-Eleven, 11. September 2011
radioeins
http://www.radioeins.de/programm/sendungen/radioday/911/programmbeitraege/wie_hat_der_terroranschlag.html

Jan H. Lüthje: Video Zehn Jahre 9/11: Kunst und Terror
Panorama, 10. September 2011
dapd video
http://www.dapdvideo.de/panorama-videos/zehn-jahre-9-11-kunst-und-terror
n/n.: before and after [portraits and interviews of a city changed after 9/11]
sugarhigh berlin #460 – art, 08. September 2011
sugarhigh
http://www.sugarhigh.de/articles/show/493

Julia Rieder: Bärbel Möllmann
tip; Kunstkopf #75, Nr. 19/2011, 01. - 14. September 2011, Seite 72
tip Berlin
http://www.tip-berlin.de/kultur-und-freizeit-kunst-und-museen/kunstkopf-barbel-mollmann

Julia Gwendolyn Schneider: Al Fadhil & Aissa Deebi bei Art Laboratory Berlin und Ahmed Basiony im Ägyptischen Pavillon in Venedig
Band XVII, Heft 3 - Sommer 2011, Titel: Umbruch in Arabien, Seite 6 f.
springerin

Lara Sanchez: Sturm und Drang; En Futuro (Artikel in spanischer Sprache)
Berlin, 09. Juli 2011
http://adayinthelifeoh.blogspot.com/

Letizia Binda-Partensky (ICD News Program Director): Structural Violence – When Art meets Politics at Art Laboratory Berlin
Institute for Cultural Diplomacy, 07. Juli 2011

Ibïtisam Azem: Al Fadhil and Aissa Deebi; They Met at the Edge of the Wound. (Artikel in arabischer Sprache)
Beirut, 05. Juli 2011
Al Akbar
www.al-akhbar.com/node/15955

Tagesttip: Kunst (30. April) My Dreams have Destroyed My Life. Some Thoughts on Pain
zitty; Heft 8, 20. April - 04. Mai 2011
zitty
www.zitty.de/my-dreams-have-destoyed-my-life-some-thoughts-on-pain.html

Artisti in Dialogo, 28. April 2011
Corriere del Ticino
Ramiro Villapadierna: Arte de Libro, 11. März 2011
ABC Cultura, Madrid
www.abc.es/20110311/cultura-arte/abci-witt-201103111528.html

Hubertus Butin: Persönliche Drucksachen. Sol LeWitt. Artist's Books im Art Laboratory Berlin,
Berlin, 28. Februar 2011
Texte zur Kunst
Art. Das Kunstmagazin
www.art-magazin.de/kunst/39367/gib_mir_fuenf_tipps_der_woche

John Lambert: Fast autisches Härtneckigkeit. Sol Lewitts Künstlerbücher im Art Laboratory Berlin
16. Februar 2011, Rezension
Monopol

16. Februar 2011, Rezension
PKG Portal Kunstgeschichte
http://www.kunstgeschichteportal.de/kunstgeschehen/?id=3980&PHPSESSID=09571f833c64b9a47268e8efd706845d

Irmgard Berner: Art Laboratory Berlin - Für die Lücke eine Nische
01. Februar 2011, über Art Laboratory Berlin anlässlich der Ausstellung
Berliner Zeitung Nr.26/2011

n/n: Sol LeWitt Artist’s Books
PKG Portal Kunstgeschichte
http://www.kunstgeschichteportal.de/kunstgeschehen/termine.php?id=8634&PHPSESSID=d84edf52b631e55cf3faef180b9d9d31

Marianne Mielke - Veranstaltungstip in der Sendung Quergelesen
23. Januar 2011, im Veranstaltungskalender der Sendung
INFORadio RBB, 93,1
www.inforadio.de/programm/schema/sendungen/quergelesen/201101/152260.listall.on.printView.true.html

Hans Kuiper: A January show visit: Sol Lewitt. Artist’s Books in Art Laboratory Berlin
23. Januar 2011, Vernissagebericht
Inspector Casino’s Detective Show, Performance Art and Art Creation
http://hanskuiper.blogspot.com/01/january-show-visit-soll-lewitt-artists.html

Kultiversum

stylemag.net
www.stylemag-online.net/2011/01/18/sol-lewitt-artist%E2%80%99s-books/

2010

Anouschka Pearlman: A Vintage Voice in Berlin: Interview with author Mo Foster
10. Dezember 2010, anlässlich der Ausstellung Stardust Boogie Woogie
NPR Berlin

Anouschka Pearlman: Art Laboratory – Cutting edge Hotspot
06. Dezember 2010, anlässlich der Ausstellung Stardust Boogie Woogie
Spotted by Locals
www.spottedbylocals.com/berlin/art-laboratory/

Hans Kuiper: Migration in Berlin
07. Juni 2010, über die Ausstellung OFF FENCE
Anna Heckmann: It is really easy to get rid of your own name! - Drei Mal Janez Janša
08. Februar 2010, über die performative Präsentation NAME Readymade
art-in-berlin online-magazine
www.art-in-berlin.de/inchmeldvideo.php?id=1816

Miriam Wiesel: Kunst und Recht,
Jan/Feb 2010, Über die Ausstellung Creative Rights, Kunst und Recht IV
Kunst Bulletin 2010 Heft 1-2

2009

Ramiro Villapadierna: Arte bio-terrorista depués del 11-S
ABC, Madrid

Oliver Tolmein: Was vom Tatort übrig blieb
Frankfurter Allgemeine Zeitung
http://www.faz.net/IN/INtemplates/faznet/default.asp?tpl=common/zwischenseite.asp&dx1={D2F49C6F-B993-C0E6-A3FF-6CA257CA782D}&rub={01345753-1D51-4A28-9550-C982F21BCDBF}

Ramiro Villapadierna: Terrorismo y Pizza
ABC, Madrid
http://participacion.abc.es/divanesteoeste/post/2009/10/13/terrorismo-y-pizza

Hans Kuiper: Seized by Steve Kurtz in Art Laboratory Berlin
Inspector Casino’s Detective Show, Performance Art and Art Creation

Meike Jansen: Unglaublich, aber wahr...
taz
http://www.taz.de/1/archiv/print-archiv/printressorts/digi-artikel/?ressort=tp&dig=2009/11/04/a0148&cHash=7b7bc5a4c5

Anne Hahn: Mit Stummel vom FBI – Atompilz bis Bioterrorismus.
05. Oktober 2009 - über die Ausstellung: Seized. Kunst und Recht III
Junge Welt
www.jungewelt.de/2009/10-05/025.php

zitty Tagestipp

Kunstrundgang - Meike Jansen schaut sich in den Galerien von Berlin um
03. Juni 2009 - über die Ausstellung: Media Reality. Kunst und Recht II
taz

Meike Jansen: tazplan
taz

2008
Marcus Wöller: Hungerkünstler: Ran an die EU-Töpfe
13. Oktober 2008 – über Art Laboratory Berlin
taz
www.offoff.ch/content/pdf/medien_offoff_taz_ART_SWAP_EUROPE.pdf

Irmgard Berner: Art Laboratory Berlin – Zeitexperimentelle Kunst – Kunstszene in Wedding birgt spannenden Projektraum
Mai 2008, über Art Laboratory Berlin
www.nurart.org/index.php?option=com_content&task=view&id=122&Itemid=57&lang=de

Мария Сигутина: Берлинская Колониале (Artikel in russischer Sprache)
01. Februar 2008 – über Art Laboratory Berlin
Openspace
www.openspace.ru/art/projects/121/details/994/

Art Laboratory for new Media – Continuously Spreading Art-Scene in Berlin
Januar 2008 - über Art Laboratory Berlin
nurart
www.nurart.org/index.php?option=com_content&task=view&id=97&Itemid=120

Birgit Szepanski: Einblick (224)
02. Januar 2008 – über Art Laboratory Berlin
taz

2007

Tim Ackermann: Herzklopfen im September
26. September 2007 – über Art Laboratory Berlin
taz

Lydia Harder: Kolonie Wedding
taz

Einblick (200): Sandra Frimmel, Christian de Lutz, Regine Rapp, Magareta Tillberg
04. Juli 2007 – die Gründungsmitglieder des Art Laboratory Berlin
taz

Art Laboratory Berlin – Wie heißt dieser Platz?
taz

Kunstrundgang - Meike Jansen schaut sich in den Galerien von Berlin um
taz