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**KAROLINA ŻYNIOWICZ, art as a way to perceive the world in CLOT magazine by Rae (Mee-
lin) Tilly (19.04.2026)**



Signs of the Times. Photo credit: Adam Bogdan

For most people who were not severely affected by COVID-19, the virus has left a lasting impression. What acutely consumed years of our lives, dictating our movements and interactions, plays little role in how we understand ourselves and engage with our surroundings today. Karolina Żyniewicz will be reminding us of what we have forgotten this month as she returns to Art Laboratory Berlin to continue her project, Signs of the Times*.

Żyniewicz began collecting masks from public areas of Berlin during the pandemic in the spring of 2021 to analyse biological traces left behind on them. Her initial aim was to collect samples from the masks to determine the genomic transcripts of the cultured microorganisms. Since then, the project has taken on new trajectories as her aims have evolved. After recognising that collecting discarded masks long after their owners left them behind hindered her ability to hear the stories attached to them, she began collecting masks from willing participants who spoke about their memories of the pandemic during the collection process.

In 2024, in Zagreb, Croatia, Żyniewicz used her findings to create written texts for a performative exhibition. Her next step: to perform her transcription at Art Laboratory Berlin. Żyniewicz has stated that Sign of the Times is dedicated to remembering and forgetting, appearing, and disappearing. And it's not just our memories of the pandemic that have disappeared. During the pandemic, the masks we wore were ephemeral; they served a purpose, but only temporarily, as contamination necessitated their replacement. But as days turned into months and months turned into years, their usage declined. As a consequence, the ritual of wearing them lessened until the material and ritual disappeared, and along with them, our memories.

Death was a very real and grave consequence of the pandemic. And it's a topic that never fades from the general consciousness, even after our memories of pandemics might. Scientists look to understand it, doctors look to treat it, and poets are consumed by it. Sign of the Times engages this exploration through the collection of biohazardous material and in the retelling and recalling of what it felt like to live through so much death.

Many of Żyniewicz's other works also pivot around death. Looking at postnecropolis, we see Żyniewicz merging funeral traditions with the natural cycle of matter, specifically the peat bogs of Ireland. In from life to death and back, Żyniewicz uses necrophagic insects to examine the role of aestheticisation in the process of changing the human perception of biological life. And with safe suicide, Żyniewicz grows her own cells to prepare them for death. When viewed alongside *Signs of the Times*, it is impossible to divorce the organic material (bogs, microbes, cells, insects, or otherwise) from the exploration of death itself. In this way, we see an artist who is at once consumed with understanding our collective and communal relationship to our ends, but also an artist whose very personal exploration into her own fate interests her greatly.

The pandemic worked in much the same way, as we attempted to understand mortality. But there is also a slight flirtation, a tempting of fate, that we see Żyniewicz plays with as well, for there is both danger and agency in deciding to collect what could be hazardous to one's own health.



Signs of the Times. Photo credit: Adam Bogdan



delectatio morosa, Miłość Gallery Toruń, living 10 days with insects. Photo credit: Tytus Szabelski



Signs of the Times. Photo credit: Sanja Bistričić Srića

The world experienced the COVID-19 pandemic globally. One can imagine, at certain levels, a commonality in how human beings experienced COVID, both individually and collectively. What has your work with Signs of the Times exposed about individual vs collective experience and memory?

I collected over 100 audio testimonies between 2021 and 2024. This was not a classic sociological study, so I did not follow any strict interview protocol. Only the opening question was always the same: What do you think you will remember most about the pandemic in 10–20 years from now? Some people spoke for five minutes, while others needed a longer conversation. I did my best not to limit anyone. While listening to each person and speaking with them, I was fully focused on their individual story. I also avoided any judgment, even when someone admitted to not following the rules for various reasons.

I would remember certain singular stories for some time, but gradually those memories began to blur. I could return to each of them while transcribing the audio recordings by hand. This process meant embodying each story while also beginning to see them as part of a larger collection. Once they became text, I noticed certain common elements across all the confessions. It was almost like discovering categories, such as: being happy staying at home / being depressed by the confinement; being stuck abroad; being ill with COVID-19; having a friend or family member in a high-risk group; believing that the pandemic would change the world / doubting that humanity would learn anything from the experience; enjoying the anonymity of wearing a mask / struggling with the necessity of covering one's face. I could probably carry out a statistical analysis of the recurrence of certain elements in these confessions, but that is not the point of this project.

To talk about the pandemic is to also talk about xenophobia, racial dynamics, wealth gaps, and geopolitics. The different stages of this work (collection, performative exhibition, and interviews) took place in a Western European context that shaped the DNA, memories, and thoughts that have resulted in this project. How does this impact your work, or does it at all?

You are right that the majority of the mask and memory collecting sessions took place in Western Europe. I also conducted remote meetings with people in Canada, as well as one in-person session in Buffalo, New York, in the United States, which is still within the Western world. This is a natural limitation of the project, due to my travel schedule.

I would be more than happy to carry out the project in other parts of the world. However, even while working only with people from Western countries, I heard a great deal about how the issues you mentioned at the beginning of your questions influenced individual experiences of the pandemic.

During the first phase of this project, you collected masks from public areas in Berlin where you lived. The initial fear that gripped most individuals stemmed from the severity of the illness and the unprecedented speed of its transmission. By collecting discarded masks, objects designed to stop the virus, you collected potential biohazards without knowing its original owner. Was this a concern to you? If so, what precautions did you take? If not, why?

The stage of the project you are referring to was conceived as an abjectual performance. The biohazardous risk was crucial to it. I confronted my own fear and uncertainty, equipped with gloves, a mask, and zip-lock bags.

It was an interesting action because the performance was taking place mainly in my imagination. I can't determine when a particular mask was discarded or who its wearer was. What I found particularly interesting was that the shame of doing something unusual in public space and being judged by passersby was much stronger than the concern that I might contract an infection from contact with discarded masks. I felt almost like an exhibitionist—ashamed and excited at the same time.

I tended to choose less crowded streets and parks. Nobody ever paid attention to what I was doing. No one even asked. Everything was happening in my head. The core of this performance was my confrontation with myself as I approached biological and cultural boundaries

You will be exhibiting Signs of the Times at Art Laboratory Berlin, where you will “transcribe entries from [your] notebooks onto a tablet using a stylus...the handwritten results [will] appear on a monitor on the wall. On another monitor, the genetic transcript of microbial material from one of the masks...[will appear] letter by letter, line by line.” As we become increasingly removed from the pandemic, our memories and emotions about it evolve. How does this impact each performance for you and the audience each time?

The exhibition at Art Laboratory Berlin is the second time when the performance happens. I am convinced that this show will open a new chapter in the project, allowing me to answer this question more fully. At this point, I can already say that I observed a meaningful difference between running the “memory clinic” in 2021–2022 and in 2023–2024. The last session in the United States, in particular, showed me that people struggle to recall the pandemic. At the same time, they seem completely comfortable with this blurriness of memory.

For many, the physical gesture of putting on the mask unlocks memories that had been inaccessible. The exhibition at Kontejner Zagreb was surprising for visitors, I know this from speaking with them. Their reaction was almost, “Oh no, here we go again.” Initially, I thought I was doing something very important by documenting that period and preserving its stories. However, as the project developed, its trajectory showed me that this topic is almost like a “spoiled egg.”

After the installation's premiere in Croatia, I tried to submit the project to festivals and exhibitions, but it didn't seem to fit anywhere. I even came to accept this situation as part of the project's metanarrative. The show in Berlin is therefore a very meaningful step for the project, because it brings it back on track and allows me to investigate what we remember about the pandemic in 2020, and how the memories gathered in previous years continue to resonate with us.

The masks are not just storing human DNA (identity) and the microbiome (bacteria/fungi); they are also storing pathogens (viruses such as SARS-CoV-2, influenza, etc.). What safeguards have been put in place to prevent potential biohazards?

First of all, I was never interested in the human DNA that could be found on the masks. Nor was I interested in detecting the SARS-CoV-2 virus itself. My point of interest was the microorganisms that are not immediately obvious when we think about masks. I was mainly curious about the bacteria co-plotting the stories that people were sharing with me. I believed that each mask possesses its own individual biological character, just as every memory does.

At the same time, certain microbial species are present on many masks, especially when we consider contamination from the surrounding environment, particularly the air. This creates an interesting analogy with the individual and collective memories we discussed at the beginning of the interview.

The biohazardous risk was present in the project from the very beginning, just as it was present in every other corner of our reality. I followed the hygienic protocols, using gloves, a mask, and hand disinfectant, everything that formed the core of our perception of safety and cleanliness.

The collected mask samples were (and in some cases still are) packed in test tubes, then placed in sealed plastic bags and stored at low temperature in the freezer. Was all of this safe enough? I cannot be sure. Our control over the leaking reality is very limited.

DNA is a recurring medium for you. In Similarity of Differences, blood samples were collected with explicit consent. However, in Signs of the Times – collecting biological traces and memories, the masks were collected from public spaces, meaning the human DNA and genetic material on them were obtained without the donors' knowledge or consent. In an era of increasing concern over genetic privacy and data sovereignty, how do you reconcile this lack of consent with the ethical implications of sequencing and archiving anonymous human genetic data?

You are right, I work quite often with DNA, mainly as a form of language. I am also deeply interested in how the imagination surrounding genetics functions in society. I have worked on GMOs several times. I intentionally use the word imagination rather than knowledge, because I see a significant lack of knowledge that gives rise to many controversies.

One fear related to DNA is that it constitutes our individual inscription and can be stolen, leading to the theft of our identity. It is not entirely impossible or unrealistic that some individuals may have harmful intentions, but thinking about this all the time would drive us all crazy. Whatever we do, and wherever we go, we leave our genetic fingerprints behind, for instance, in hair or saliva.

In all my projects, I stress that every kind of knowledge brings responsibility. Since I probably know at least a little more about genetics than the people discarding their used masks in public spaces, even given my long-term collaboration with my PhD supervisor, the geneticist Professor Paweł Golik, I take responsibility for ensuring that the samples are not used in a harmful way. It is also crucial to stress, once again, that I have never been interested in sequencing or reading human genetic data from the masks.

Looking more closely at the blood samples collected for Similarity of Differences: Stage 1 involved sample collection. Stage 2 attempted to read DNA from each blood sample and combine all samples into a single test tube. What was the goal of individual readings compared to the goal of readings once the samples were combined?

I will start by clarifying that the individual samples were not analysed for two different reasons. The first reason was that some people expressed concern that by giving me their blood sample, I would read their genome. The second reason was purely technical: on Ruhnu Island, where I conducted the project, there was no proper freezer, so the samples remained at a relatively high temperature, which caused DNA degradation.

In general, DNA was not the most important aspect of the project. Much more important was blood itself, and its biological, social, and cultural meanings. I approached people on the island, asking them for only a single drop of their blood. It may seem very simple, but it was not. I was asking them to give me a small, symbolic portion of something essential to their bodies.

I was equipped with new sterile needles, cotton pads, gloves, and small zip-lock bags for the cotton pads soaked with blood. Some people were completely comfortable with the task and were simply curious about why I needed it. Others were suspicious and feared that I would steal their DNA. Many participants were simply afraid of the sight of blood or the pain of pricking their finger. A great number of decisions had to be made before they agreed to give me what I was asking for.

What I eventually did in the lab was to soak the collected blood-stained cotton pads in a special medium to recover any DNA that had survived, then combine all the samples into a single test tube. It became a collective sample, just as the project itself was a collective ritual and experience.

In safe suicide, you grew your own cells to kill them in various experimental ways: it was your “multiple cellular suicide.” I imagine this process to actually be the opposite of destruction, as there is a symbolic factor of dying multiple deaths and a catharsis of release from the versions of ourselves we decide to shed. Did you view this work in a similar vein, and if so, did each symbolic death correlate with the manner and method of killing?

The multiplicity of cellular death was central to the safety of the suicide. The project is based on playing with physical matter, its meanings, and its language. I committed suicide at the cellular level instead of destroying myself in vivo. There was an even more interesting opposition than the one you identified. Before I began killing my cells (B lymphocytes), I first immortalised them. Yes, immortality is possible in the lab, even though its meaning is very different from what it means outside the laboratory. Immortalised cells acquire a cancerous character. I induced this transformation in my cells using the Epstein–Barr virus. Did this make them indestructible, like science-fiction monsters? Absolutely not.

The limit on cell division (the Hayflick limit) had been removed so that they could proliferate indefinitely, but they still could not survive outside the incubator without fresh medium. By starving my immortalised cells, flooding them with alcohol or bleach, exposing them to UV light, or poisoning them with substances such as doxorubicin, I kept reversing their immortality. There was also always the uncertainty of whether killing my cells could be counted as a form of my own broader self-destruction.

At a certain stage in the project’s development, I raised the bar for myself by attempting to trigger a very precise mechanism of cellular death: apoptosis, the process that scientific language itself describes as cellular suicide. It turned out that planning death to occur exactly as we want it is not an easy task. Speaking of control, I would like to add that the number of cells I killed intentionally and the number that died without my intervention were similar. Nothing teaches us better about humility than life...and death.

You have stated that the topics of your work are often related to broadly understood life and death and their social and biological dimensions. We can see this is safe suicide, as well as word’s matter, a project run in collaboration with the Liver Center of Western New York, focused on shaping the medical discourse related to hepatitis C and other liver diseases, as well as Signs of the times. After all, the pandemic has resulted in over 7.1 million deaths as of March 2026 (according to WHO data). You are also a member of the Good Death in Warsaw. Can you elaborate on your relationship to death?

I could say that the topic of death has somehow always been very present in my thinking and artistic practice. I have tried many times to explain to myself why this is, and I have partly succeeded.

I grew up in a small village in central Poland, and from the very beginning of my life, I witnessed the butchering of animals. Later, my grandfather, who used to do the butchering, became ill with a malignant sarcoma. For more than a year, he suffered at home, developing a severe open wound on his leg. Death was in the smell of the air in our home at that time.

Finally, when I was thirteen years old, my anorexia began. It was an extreme form of balancing on the edge between life and death; safe suicide is rooted in that experience. Probably all of these experiences have led me to embrace death as a natural element of living. My first biology-based artwork was *Non omnis moriar*, which I created in my third year at the Academy of Fine Arts. It was a sculpture filled with meat. Over time, the natural processes of decomposition took over. I, too, could have died from an infection caused by a small puncture from one of the sculpture’s construction wires, poisoned by *Clostridium botulinum* from the rotting meat.

Somehow, I find death extremely authentic, honest, and fair. How people try to deal with it is fascinating to me—which is why I came to the Institute of the Good Death. It is a boundary topic that brings discomfort and painful reflection to many people. I see it as a small mission of mine to trigger discomfort, especially now, when everything is expected to be cool and easy.

Zooming out from the microscopic: In looking through the breadth of your work, there are three projects of yours where location seems to play a direct role in the work itself: preserving Ireland, which was your attempt at preserving the most famous traditional grocery products in peat, non – human culture producers – bioethnography, which involved collecting samples throughout different districts of Mexico City, Mexico, and self defence (2024-in progress), which has been carried out in different places but whose (trial version) of performative installation uses recordings taken from a bomb shelter in Kranj, Slovenia. What significance do Ireland, Mexico City (and by extension, Mexico), and Kranj (and by extension, Slovenia) hold for you personally and artistically? Are there any connecting threads between these places for you?

There is no obvious connection between all the locations I have mentioned, except for my presence. Ireland and Mexico were places of residence. Whenever I go for a residency, I try to learn as much as possible about the specific place. I love travelling, but travelling purely for the sake of travel is usually not enough for me. I explore the world through my work.

Projects such as preserving Ireland and non-human culture producers were my exploratory expeditions. Kranj is a different story—a completely unexpected discovery. I was in Ljubljana for the TTT (Taboo, Transgression, Transcendence in Art&Science) conference in September 2025, and together with a Polish friend, we decided to escape for a while to Kranj, where she wanted to see a photography exhibition. We randomly ended up in a former bomb shelter, which included a reconstruction of the experience of bombardment.

I am currently working on a project titled Self Defense, in which I work with poisonous plants. Part of it involves embroidering poisonous shields. One Slovenian colleague mentioned that during the war in Yugoslavia, her mother embroidered while hiding in a bomb shelter. I found this to be a beautiful form of resistance, and I used the contrast between the sound of heavy weaponry (recorded on Kranj) and delicate craft in a performance prototype during my AREHolland residency in Enschede. Signs of the Times was/is a project on the move; it travelled with me wherever I went. I used every opportunity to install my mobile “memory clinic.”

What’s your chief enemy of creativity?

Hmm, it is hard to say...perhaps rush, chaos...and a lack of solitude.

You couldn’t live without...

My work.

*Curated by Regine Rapp and Christian de Lutz, the exhibition Signs of the Times is open from 24 April and will run through 7 June 2026, at Art Laboratory Berlin, with an artist talk on Sunday, 26, at 3 pm (CET). More info via the link.

Website <https://karolinazyniewicz.eu/>; <https://artlaboratory-berlin.org/exhibitions/signs-of-the-times-exh/> (Media courtesy of the artist)

<https://clotmag.com/interviews/karolina-zyniewicz-art-as-a-way-to-perceive-the-world>

CLOT

Insight: on Margherita Peverè's 'Pond Codex: Of Life and Death in Berlin's Small Water Bodies' for Chrysalis. Artists in Labs in CLOT magazine by Lyndsey Walsh (27.04.2026)



Hymnia, installation view. Photo credit: Margherita Peverè

Small as they are, the tiny watery worlds that make up Berlin's urban network of ponds have a magnanimous role to play, both in an ecological sense and within the context of weaving together a sense of place throughout the matrix of Berlin's urban ecosystem. These often-overlooked Berlin bodies of water take center stage in **Margherita Peverè's** workshop titled **Pond Codex: Of Life and Death in Berlin's Small Water Bodies**, as part of Art Laboratory Berlin's **Chrysalis. Artists in Labs** project's **Artist Scientist Dialogues + Artist Workshops** series, which has been running from Autumn 2025 and will continue through the Summer of 2026.

In the workshop, the artist invites participants to join her and her main scientific collaborator, **Dr Germán Joosten** to the site of one of ponds located at Kreuzpfuhl in Berlin Weissensee, which is featured in the ongoing research project **POUNDER, Pollution in Urban ponds, eco-evolutionary Dynamics, and Ecosystem Resilience**, run by Leibniz Institute of Freshwater Ecology and Inland Fisheries (IGB) within the Berlin Research Association. Together, Peverè and Dr Joosten seek to position these bodies of water as *vessels for the future* using them to reveal human and more-than-human legacies of the past while simultaneously aiding in the building of imaginaries of possible futures. In the context of Peverè's research for **Chrysalis. Artists in Labs** project, she has also been working in collaboration with PhD students Elise Malsch-Frohlich on the fieldwork components of the research and Gwendoline Acerbi on the experimental components. The workshop session organised by Art Laboratory Berlin includes both a hands-on component and a session for speculation and more imaginative forms of engagement.

Emerging from Peverè's ongoing research and in the context of Art Laboratory Berlin's Chrysalis. Artists in Labs project, **Pond Codex** serves as an invitation for participants to join the artist and her scientific collaborator in an exploration of the life cycle of Berlin's small bodies of water. As part of the Chrysalis.

Artists in Labs project, Pevere has been engaging in cross-disciplinary exchanges with the Jeschke Lab, of which Dr Joosten is a group member, and the POUNDER project's institutional hosts, IGB and ARL Hannover.



Hlymia. The last bath. Photo credit: Lena Maria Loose



Lament, view of the performance on the Karst Plateau for Pixelpoint Festival and Taboo-Transgression-Transcendence in Art and Science Conference. Photo credit: Matej Pirkovič

Pevere's work in Chrysalis. Arts in Labs project builds upon her series of works titled **Untaming Death**, which Pevere describes as stemming from her *practice with leaky and vulnerable bodies and ecologies, including the direct manipulation of living processes with (bio)technology*. Looking at death as an ecological process rather than the end of the life cycle, Pevere finds herself drawn to questioning the clear-cut binaries between life and death that have embedded themselves heavily in Western culture. While Pevere describes her inspirations for this series as drawing upon not only the biological and life sciences, but also the *political and ethical aspects of death in times of environmental disruption* and lastly, the legacy of queer death studies, which she cites the powerful use of queering in this line of research allowing the verb to *unhinge death from established binaries*.

In my interview with Pevere, she credits the term *untaming* to a dialogue she had with artist, inventor, and theorist **Marco Donnarumma**. Pevere dove deeper in her response by sharing that the naming of the series both refers to death while simultaneously refuting it as a fixed state. She explained: *untaming suggests the reverse of taming, and the refusal to 'stay put' or comply with given frames or expectations. Its meaning has two layers. On the one hand, it's an aesthetic choice: often my artworks hang from the ceiling rather than staying on a pedestal; are projected slanted on a wall rather than on a monitor; or bleed out from the frontal performance format. On the other hand, it's a philosophical position. Labels and classifications are important tools for understanding the world, yet they may risk becoming THE way one understands the world. Physical and cultural frames are a construct, not a given.*

Out of the ***Untaming Death*** series, in addition to Pevere's current work for Chrysalis. Artists in Labs, Pevere's works ***Lament*** and ***Hlymia*** have emerged, exploring both external cycles of life and death and internal ones. *Lament* [1] explores and deals with wildfires, examining their relationship with soils as well as the shifting nature of them as anthropogenic factors have shifted and mutated their emergence and destructive force. *Lament* was awarded the COAL Prize 2024's Transformative Territories Mention.

The work has taken shape as not only an installation and performance but also has facilitated a community-engagement programme, which has produced the work entitled *Resilient Scars Maps*. This facet of the work explores the lingering psychological and cultural toll that lingers long after wildfire events. *Resilient Scars Maps* was developed in collaboration with **Pro(to)topia** and has published an open-access toolkit about art and community engagement as restorative practices in contexts of environmental trauma and grief.



Workshop on soil, wildfires and bioremediation at the Naturkunde Museum. Photo credit: Margherita Pevere



Lament, view of the performance on the Karst Plateau for Pixxelpoint Festival and Taboo-Transgression-Transcendence in Art and Science Conference. Photo credit: Matej Pirkovič

Taking on a more internal examination, **Hlymia** [2] turns Pevere's artistic gaze upon her own body, narrowing in on her ongoing autoimmune condition of Psoriasis. In this instance, the endless cycle of killing of the artist's healthy skin cells by her lymphocytes causes ongoing inflammation, skin flaking, and fatigue. *Hlymia* transforms the bodily artefacts of the artist's shaved hair, analysis of the artist's lymphocytes, and a diagrammatic artefact constructed with metal pins pointing to the T-cell population linked to the condition, all of which become part of a diptych, transformed into a devotional object. The work has been shaped by a residency Pevere has done with the Experimental Immunology department at the Helmholtz Centre for Infection Research in Braunschweig.

Hlymia links death into the ongoing living cycle of the body, disrupting binary notions of the "self" and revealing how immune systems form a leaky ecology rather than a stringent gatekeeper in the body. The diptych is exhibited alongside photographic documentation of Pevere's performative last washing of her hair before it was shaved. Now transfixed upon the small bodies of water within the urban matrix of Berlin, Pevere finds the cycles reminiscent of the lagoon community in Italy, where the artist's familial roots emerge from. However, while the Berlin watery features draw upon the artistic body-memory, they differ in their enclosed and semi-enclosed nature. Pevere notes: *To me they are like 'shrines', or incubators: their world-building power lies in holding.*

This difference in nature and being concerning these bodies of water is reflected in the process of discovery, collaboration, and exploration unfolding in the context of the Chrysalis. Artists in Labs Pevere elaborates by stating: *The artwork and the research are leading me into something I still do not know, 'forcing' me to truly listen to the process. Tough and frustrating at times but rewarding!*

Pevere notes that her emerging work and process exist within a continuum of her contemporaries, crediting the properties of water as fluid matter belonging to all of us, human, non-human, and more. In this acknowledgement, Pevere credits the power of making work within a network of artists, forming a kind of *generation or cohort* of contemporaries, who are deeply entangled in working with, around, and submerged in the topic of water, including artists such as Robertina Šebjanič, Kat Austen, Fara Peluso, Kristin Bergaust, among many others. Pevere's site-specific examination of Berlin's bodies of water also builds off the already existing legacy of Art Laboratory Berlin's *DIY Hack the Panke (2018-Ongoing)* and *Bodies of Water Festival (2025)*.

With many unknowns still ahead, what Pevere and her main collaborator, Dr Joosten, aim to achieve with their upcoming workshop is to use the event as a testing ground for fielding some of their ideas exploring territories and water. The results of which we will keep following, as the artwork and collaboration continue to flow and pool into its finalised form.

The workshop **Pond Codex: Of Life and Death in Berlin's Small Water Bodies** runs on Sunday, 10 May 2026, from 11:00 am to 18:00 pm. Registration required, please register here. Workshop Fee: 10-15 EUR. More info in this [link](#).

[1] <https://margheritapevere.com/lament/>

[2] <https://margheritapevere.com/hlymia/>

<https://clotmag.com/news/insight-on-margherita-pavere-pond-codex-of-life-and-death-in-berlins-small-water-bodies-for-chrysalis-artists-in-labs-at-art-laboratory-berlin>

CLOT

HELENA NIKONOLE, exploring AI, biosemiotics & the politics of misuse in CLOT magazine by Daniela Silva (29.05.2026)



Speculative Species Evolution, Helena Nikonole (2024)

Working across AI, hacktivism, and biosemiotics, **Helena Nikonole** develops a practice that moves between artistic speculation and infrastructural experimentation. Her projects engage with technology not as a fixed toolset, but as a contested space shaped by power, ideology, and the potential for subversion. Rather than stabilising into a single medium or discourse, her work operates through shifting formats that combine artistic research, critical inquiry, and material experimentation.

Helena Nikonole is one of the artists-in-residence at **Chrysalis. Artists in Labs**, a residency programme by Art Laboratory Berlin that supports collaborations between artists and scientific research environments. Within this framework, Nikonole continues her investigation into machine learning and biosemiotics through direct engagement with laboratory-based research, particularly in microbial ecologies and the metagenomic analysis of soil samples. Her approach does not seek to translate scientific knowledge into artistic form, but to work alongside it, establishing a space where different modes of inquiry can coexist. In this context, biological and computational systems are brought into relation through processes of transformation and co-evolution, situating her practice within a field where scientific and artistic research intersect.

While this residency provides immediate context for the conversation, it also connects to a broader, continuously evolving practice. Nikonole resists disciplinary boundaries, working fluidly between artistic production, research, and curatorial formats. Her involvement in **868labs**, a collective focused on decentralised and off-grid communication systems, alongside her research into the ideological structures embedded in large language models, reflects an approach that engages not only with representation but with the infrastructures that shape contemporary conditions of communication, control, and knowledge.

production. Across these projects, artistic practice becomes a site for both experimentation and critical intervention, addressing the material and political dimensions of technological systems.

Central to her methodology is what she calls the misuse of technology, a method that deliberately pushes systems beyond their intended functions. By engaging with large language models in this way, she exposes the biases and underlying logics embedded within them, revealing how such systems encode specific worldviews and ideological positions. This approach does not seek to resolve technological contradictions but to work through them, making their internal tensions and limitations visible. In parallel, her speculative works propose alternative forms of life shaped by technological and ecological conditions, questioning dominant narratives around intelligence, evolution, and agency, and expanding the conceptual frameworks through which these ideas are understood.

Within the context of **Chrysalis. Artists in Labs**, these lines of inquiry are further extended through sustained engagement with scientific processes and research methodologies. The residency becomes not only a site of production but also a space for negotiating different forms of knowledge and ways of working, where experimentation unfolds across both artistic and scientific domains. In the following conversation, Nikonole reflects on the political dimensions of AI, the role of artistic research within scientific contexts, and the shifting conditions through which both technology and life itself are continuously redefined.





Your work operates at the intersection of AI, hacktivism, hybrid art, and biosemiotics. What initially drew you to these territories, and how have they evolved within your practice over time?

Actually, I'm also working on a pop music project with a friend and colleague, and we're planning to publish our first single soon. Talking about how my practice evolved: I remember being pretty disappointed with artistic practices around seven years ago, and feeling like I wanted to drift more towards practices that could also have practical, political, or infrastructural relevance — which is what I'm doing now, both as an artist and as a curator. In addition to 868labs, which focuses on creating alternative means of communication, I'm also working on a new curatorial project, rdcl::tools. The Wau Holland Foundation supports this initiative. We'll launch our open call soon and plan to fund 10 projects at the intersection of art, technology, and activism.

I wouldn't say my work navigates this tension — I'm interested in a multidimensional perspective on technology. As an artist, I oscillate between different positions and approaches: from the practical to the speculative, from the utopian to the dystopian, from the misuse of technology to innovation. And this is a non-binary space, of course, which means that in my practice, these perspectives and approaches coexist, or exist on a spectrum. From my perspective, technology is never only liberatory or only oppressive. It is always structured by power, but also open to appropriation and subversion. My work tries to stay with that complexity rather than reduce it to admiration or critique.

I'm working on an artistic research PhD, so this link is pretty clear. The research does not sit outside the practice as a theoretical frame; it is embedded in it. In this research, I use an approach I call the misuse of technology: I try to push LLMs to their limits, subvert them, deliberately make them glitch—and, through this, reveal their hidden ideological and ethical dimensions and structures. The artistic perspective gives me a certain freedom and versatility, and the research sharpens the artistic process. Sometimes, through

conversations with scientists researching AI, I find that we are asking similar questions and, surprisingly, arriving at similar methods from completely different directions.

Decentralisation and off-grid communication are central to your work with 868labs. Do you see artistic practice as a form of infrastructural experimentation or even resistance?

It goes exactly from speculation, artistic imagination, and infrastructural experimentation toward developing tools that can potentially be used for resistance — or for reclaiming privacy in a world of surveillance, or simply as a means of communication in places where mobile connectivity and the internet aren't accessible. Which today is a reality for many people: from war zones to states like Russia, which has launched a major and fairly successful campaign against internet freedom — fighting VPN services, blocking Telegram (the most popular messenger in Russia), and probably moving toward a great Russian firewall operating on a whitelist-only basis. Or people in Ukraine, Palestine, Iran, Peruvian activists, and so on. This project started from an idea I had a couple of years ago, and it has become increasingly relevant month by month.

Do you see LLM and AI as collaborators or tools?

I actually love the idea of saying “collaborators,” but unfortunately, no. It's definitely an object of my research, and sometimes certain models have been subjects of my conversations, helpers, advisors, apprentices (sometimes pretty lazy ones), frienemies, opponents, manipulators, gaslighters, sycophants, liars. But assistants and tools first and foremost.

Alongside the residency, you had the exhibition p0wer vect0rs on view at Art Laboratory Berlin. What experience or reflection did you hope visitors would leave with after visiting this exhibition?

This is the most difficult question for me, because I didn't want to prescribe a single takeaway. p0wer vect0rs is a milestone in an ongoing research process that has already lasted two years, and the subject itself is changing extremely quickly. So, rather than delivering a single, fixed message, the exhibition seeks to create a space for confrontation and reflection. If I hope for anything, it is that visitors leave with a more embodied sense that AI systems are not neutral, and that ideology is not something external to them. It is present in their outputs, in their training conditions, in their patterns of persuasion, in the way they structure language, vision, and interpretation. I also hope the exhibition creates a certain cognitive and emotional dissonance: a feeling that these systems are at once familiar, seductive, and deeply disturbing. For me, that discomfort can be productive.

What's your chief enemy of creativity?

There are two: pressure and chatbots.

You couldn't live without...

Without many things. I'm rather ascetic. I sometimes enjoy digital detox, but living without my phone and laptop would feel off. I experience them as prosthetics, like parts of myself, so I never let anyone, literally anyone, touch my phone or laptop; they're the most intimate parts of myself.

CLOT

JULIUS HOLTZ, on the social weight of listening in CLOT magazine by Neshy Denton (25.09.2026)



Chrysalis. Artists in Labs, Julius Holtz, Art Laboratory Berlin. Photo credit: Jemma Woolmore (visuals) & Juan Duarte (sound)

There is a domestic mystery to the way sound inhabits a room. Long before we attempt to parse a sequence of tones as music, or a rise in pitch as an emotional queue, sound is simply a physical presence. It warns us about its whereabouts, settles into the corners of our surroundings, and subtly bends our sense of where the room ends and our own bodies begin.

We spend most of our waking lives assuming that perception is a passive window through which we look out at an objective world. Yet, spending time around the practice of **Julius Holtz** has a way of unravelling that assumption, replacing it with a far more meditative inquiry into how we construct reality from moment to moment. Heading back into Holtz's early days, when he moved to Berlin back in 2002 with a thirst for 90s techno and free jazz, I am struck by how naturally his time in Berlin's electronic underground feeds into his current work.

It is easy, and perhaps a bit lazy, to view the tactical detour from club scene to spatial installations and neuroart as a sharp departure. But if you slow down and look at the underlying currents, the connection is incredibly logical. The way a dance floor encourages rhythm or escapism is partly the main attraction not only for young people, but for anyone who connects with losing themselves, or simply for the fun of dancing with their mates. But understanding the club's intuitive nature of forming nightlife music rituals, that, all things considered, is nothing short of tribalistic traits.

For Holtz, club culture became an informal laboratory for collective attention. It demonstrated how frequency alone could synchronise a room full of strangers, bypassing formal language to establish a simultaneous, visceral state of consciousness. Without abandoning this instinct, he eventually backed away from the urgency of the club scene to examine its physiological mechanics in a quieter space. Holtz often talks about "hacking the senses," though he uses the phrase with an exploratory touch, without any real desire to disrupt.

Homing in on the human brain, it's forever working to try and save energy by relying on shortcuts, stitching together whatever scraps of sensory information it can find just to keep up the illusion of a solid world. But for those who live burdened by the constant enigmatic tickle of curiosity like Holtz, this wasn't going to be enough to satisfy any idea of perception. Adding a bit of friction in that process was the way forward.

In *Nocturne in Z Minor*, for example, Holtz takes the anti-war poetry of Christian Hawkey (which itself remixed the work of Austrian poet Georg Trakl) and, alongside vocal artist Audrey Chen, slowly dismantles the spoken text. As Chen’s voice interacts with the spatial sound design, language loses its semantic footing, unspooling until the meaning simply collapses under its own weight. What stays behind is the sheer texture of breath as a subtle return to a way of communicating that sits well underneath our intellectual habits.

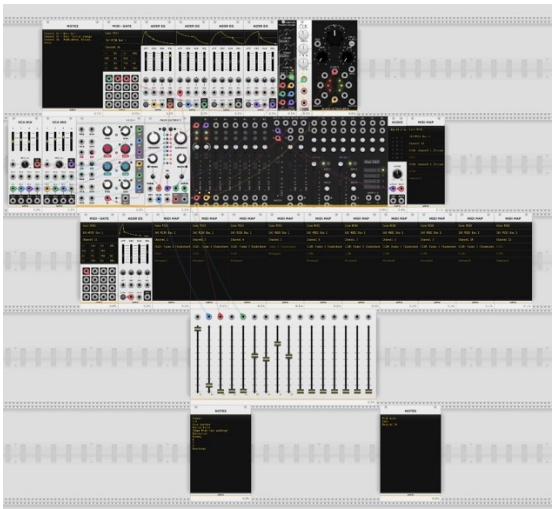
That same patience turns up in *Paraconsistent Invention*, where he leans into the awkward tensions between harmony and dissonance, or medical ideas of bodily order versus physical noise. Holtz isn’t trying to package these contradictions up into a neat, clever argument. Instead, he just leaves them sitting side by side in a kind of quiet, suspended space, leaving us to wonder about the fairly arbitrary lines we draw between what feels restorative and what feels broken.

Recently, that curiosity has led him into the **CHRYSLIS.ARTISTS IN LABS research programme at Art Laboratory Berlin**, opening up a contemplative dialogue with neuroscience and sleep chronobiology. Building on earlier spatial experiments like *Introspective Garden* (presented at Charité and MIT Tangible Media Group), his newest work, **COMMON GROUND**, sits right at the edge of transhumanist inquiry. Working alongside researchers at Charité and the Bernstein Center for Computational Neuroscience at Humboldt University, he uses brain-computer interfaces (BCIs) to feed a visitor’s real-time neural waves into a generative AI. The system translates those unseen cognitive currents back into an evolving acoustic environment.

Where a scientific study usually tries to trim away variables to get down to a measurable fact, Holtz uses those exact biological signals to open the complexity back up. Even at times, his spaces depend entirely on who is in them; if nobody steps into the room, the piece simply sits in total silence. Instead of producing an artwork waiting on a wall to be looked at, the living, slightly unpredictable exchange between a responsive system and the person wandering through it turns into the artwork itself.



Workshop SONIC MIND, Julius Holtz, Art Laboratory Berlin.



Chrysalis. Artists in Labs, Julius Holtz, Art Laboratory Berlin. Photo credit: Jemma Woolmore (visuals) & Juan Duarte (sound)

Definitely an extension. Berlin's club culture taught me that sound is social. It synchronises bodies, attention and emotions without language. Thousands of people can become connected simply by sharing rhythm and/or listening. Today I explore similar questions through artistic research rather than dance floors. Instead of asking how music moves a crowd, I ask how sound shapes perception, consciousness and collective experience.

Throughout your repertoire, sound becomes intertwined with physical spaces, visual elements and abstract ideas. When beginning a new project, do you start by imagining the sonic experience itself, or do the surrounding space and concept shape the sound from the outset?

I usually begin with a question rather than a sound. The concept defines the perceptual situation I want to create. Only then do I think about which technologies, materials, and sonic structures can produce that experience. Sound is never isolated in my work. It exists within an ecology that includes architecture, light, movement, technology and human behaviour. Every project has its own instinct about a speculative future involving humans and technology, an experimental setup and – often after the project has happened – internal logic.

At what point in Nocturne in Z Minor does language stop being language and become something else? Were you hoping to create a new emotional vocabulary through sound?

I was interested in the threshold where language loses its semantic function but retains its emotional and physical qualities. Even when we no longer understand words, we continue to perceive rhythm, melody, breath and timbre. Meaning shifts from language to perception itself. Rather than inventing a new language, I wanted to explore communication before language, where sound speaks directly to the body and imagination.

Then, in Paraconsistent Invention, you explore harmony and dissonance through both musical and medical perspectives, questioning what we perceive as beneficial or harmful to the body. Are contradictions like these something you consciously seek?

Absolutely. Contradictions often reveal assumptions we didn't know we had. In medicine, technology, and music, we frequently divide phenomena into healthy or unhealthy, harmony or noise, natural or artificial. Reality is usually more complex. My work tries to create situations where opposing ideas can coexist without immediately being resolved. That uncertainty creates space for reflection rather than certainty.

Many of your installations invite audiences to step inside the work rather than simply observe it. How much of the final experience depends on the audience themselves? Is there an element of unpredictability that you actively embrace?

The audience is an essential part of the work. Especially in my current research, the installation only exists through interaction. If there is nobody in the room, there is silence. Every movement, every decision to listen and every social interaction changes the system. The work is therefore never fixed. It continuously reorganises itself through the presence of its visitors. That unpredictability is not a side effect. It is the artwork.

And now, your participation in the Chrysalis research programme at Art Laboratory Berlin has brought your practice into dialogue with scientific research. What drew you towards an environment where art and science exist in constant conversation?

I've always been fascinated by perception, but art and science approach it from different directions. Science

seeks measurable explanations, while art investigates lived experience. The Chrysalis programme offers a rare environment where both perspectives can enrich one another without losing their identity.

Working with neuroscientists at the Bernstein Center for Computational Neuroscience, Humboldt University, and the Institute of Physiology for Sleep Research and Clinical Chronobiology at Charité allows me to ground artistic speculation in contemporary neuroscience while opening scientific questions to aesthetic exploration. That dialogue is incredibly inspiring.

Your Chrysalis research brings your work into conversation with neuroscience and sleep research. Has collaborating with scientists altered how you understand the relationship between sound and consciousness?

Very much. One important realisation has been that consciousness is not a fixed state but a continuously changing process. Attention, relaxation, wakefulness and dreaming are dynamic patterns rather than stable categories. This understanding has influenced my current artwork/experience, where neural activity becomes part of an adaptive sound environment generated with artificial intelligence. What interests me is not measuring the brain itself, but exploring how sound, perception, neural activity and social interaction continuously shape one another within a shared environment.

What interests me most is that scientific research often seeks precision, while artistic practice embraces ambiguity. Within Chrysalis, how have you navigated these two ways of understanding the world?

I don't see them as opposites. Science reduces complexity to understand specific mechanisms. Art often increases complexity to reveal new perspectives. The interesting space lies between those approaches. Scientific methods provide rigour and precision, while artistic practice allows us to ask questions that cannot yet be answered experimentally. Together they create a productive form of curiosity.

Looking back over your artistic journey so far, what discovery or realisation has surprised you the most?

Probably that listening is an active process rather than a passive one. We often think of listening as receiving information. In reality, listening continuously shapes perception, attention, memory and even our relationship with other people. That realisation changed not only my artistic practice but also how I understand communication itself.

What's your chief enemy of creativity?

Certainty. The moment I become convinced that I already know the answer, curiosity disappears. Most of my work begins by questioning assumptions I previously took for granted.

You couldn't live without...

Curiosity. Everything else in my practice- technology, music or neuroscience is simply a way of following questions that I don't yet know how to answer. Curiosity is what keeps the work alive.

<https://clotmag.com/interviews/julius-holtz-on-the-social-weight-of-listening>

Presseartikel über Art Laboratory Berlin

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Festival: BODIES OF WATER, learning from the River Panke through art, science & storytelling at Art Laboratory Berlin von CLOT magazine (publiziert am 02.05.2025)

<https://clotmag.com/news/festival-bodies-of-water-learning-from-the-river-panke-through-art-science-storytelling-at-art-laboratory-berlin>

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<https://clotmag.com/news/panel-discussion-chrysalis-artists-in-labs-at-alb-for-berlin-science-week-2025>

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