

Gruppenausstellung | Symposium | Talkshow-Reihe

August – Oktober 2020

THE CAMILLE DIARIES. New Artistic Positions on M/otherhood, Life and Care.

Gruppenausstellung | Symposium | Interviews
August 2020 – Oktober 2020

THE CAMILLE DIARIES. New Artistic Positions on M/otherhood, Life and Care

Kuratiert von Regine Rapp & Christian de Lutz

A) Gruppenausstellung

Press Preview: Donnerstag 27. August 2020, 10-13 Uhr (nach Anmeldung)

Vernissage: Donnerstag 27. August 2020, 16 – 21 Uhr (nach Anmeldung)

Orte: Art Laboratory Berlin, Prinzenallee 34, 13359 Berlin | OKK, Prinzenallee 29, 13359 Berlin

Laufzeit: 28. August – 4. Oktober 2020, Do – So, 14 – 18 Uhr

B) Symposium

Samstag, 26. September 2020, Online (Information folgt)

Referent*innen: Künstlerinnen der Ausstellung sowie Geistes- und Naturwissenschaftler*innen

Begleitende Talkshow-Serie

Feminist SF: Visions of M/otherhood & Reproduction

Kuratiert und moderiert von Isabel de Sena

Mary Maggic (27. August 2020), Alison Sperling (24. September 2020), Christopher Coenen (29. September 2020), Noemi Yoko Molitor (13. Oktober 2020)

Ort: Theatersaal PA58, Prinzenallee 58, 13359 Berlin, 18 – 20 Uhr (nur nach Anmeldung)

Referent*innen aus Kunst, Literatur, Gender Studies und Synthetischer Biologie

ALB-Team

Regine Rapp, Christian de Lutz, Tuçe Erel, Palooka Frank,
Natacha Lamounier Ribeiro, Sarah Hermanutz, Ayla Warncke

Medienpartner:

art-in.berlin.de, www.art-in-berlin.de
Aviva Online Magazin für Frauen, www.aviva-berlin.de

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Das Projekt CAMILLE DIARIES entstand aus einer freundlichen Einladung zur Teilnahme am internationalen kuratorischen Schwarm für den Open Call "M/others and Future Humans", der von Ida Bencke (LABAE, Kopenhagen, DK) und Eben Kirksey (Princetons Institute for Advanced Study, USA) initiiert wurde.

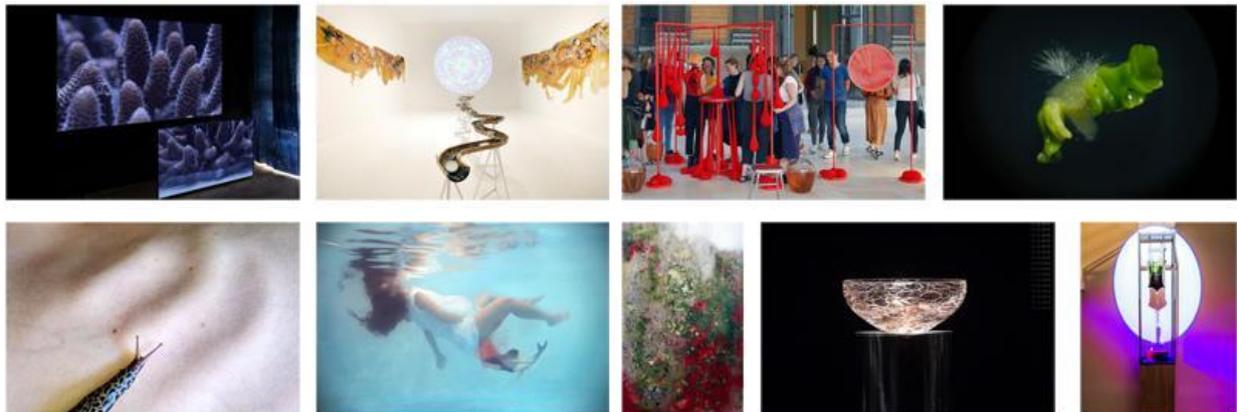
DE

AUSSTELLUNG & SYMPOSIUM

THE CAMILLE DIARIES.

New Artistic Positions on M/otherhood, Life and Care

Die Gruppenausstellung und das Symposium *THE CAMILLE DIARIES. New Artistic Positions on M/otherhood, Life and Care* präsentieren neue künstlerische Arbeiten elf internationaler Künstlerinnen (Installationen, Video, Objekte, Performance). Unter den gegenwärtigen Bedingungen unserer Welt – Umweltveränderungen, Gender Aspekte, Biopolitik, u.a.m. – reflektieren die Künstlerinnen den Begriff "Mutterschaft" in einer stark erweiterten Form, nämlich als ein ‚Sich-Kümmern-um‘, als ein zwischenartliches Miteinander. Hier wird Welt als *ein* Leben verstanden, in der wir alle miteinander verstrickt sind (Menschen, Pflanzen, Tiere, Umwelt) – auf molekularer, organischer, ethischer und biopolitischer Ebene. Die künstlerischen Positionen untersuchen Reproduktionsmechanismen, biochemische Verbindungen zwischen Menschen und Tieren, reflektieren kritisch die weiblichen Reproduktionsorgane und verweisen auf alternative Biomaterialien als „Source of life“ in Zeiten der Rohstoffknappheit und Nahrungsmittelkrise.



Der Ausstellungstitel *The Camille Diaries* spielt auf die "Camille Stories" der Philosophin und Biologin Donna Haraway an ("Staying with the Trouble", 2016). Darin entwirft sie Science Fiction-Szenarien einer schwindenden Bevölkerung, welche Geburten durch Pflege zwischen den Arten ersetzt. Menschen pflegen das Erbgut vom Aussterben bedrohter Arten (wie jener Mönchschmetterling), indem sie Teile jenes Genmaterials in ihrer eigenen DNA speichern.

Die Thematik biotechnischer Konfigurationen menschlicher Körper, ein zentraler Moment in den Texten, stellt den Menschen an die Peripherie und lenkt vielmehr unsere volle Aufmerksamkeit auf andere Lebewesen. Dies schafft – und das ist zentral für die geplante Veranstaltungsreihe – ein Grundverständnis für andere Arten und Organismen unter feministischer Perspektive.

Sonia Levys 2-Kanal-Videoinstallation *For the Love of Corals* ist eine filmische Recherche über die alltägliche Arbeit bei der Pflege gefährdeter Wesen, um sie vor ihrer bevorstehenden, vom Menschen verursachten Auslöschung zu retten. Mary Maggic untersucht in ihrer Arbeit *Milik Bersama Rekombinan* die surreale Landschaft eines städtischen indonesischen Flusses, der von Plastik kolonisiert ist und toxische Auswirkungen auf die Bewohner_innen der Umgebung hat. Naja Ankerfeldt und Baum & Leahy lassen sich für ihr Projekt *Mammalga* von den lebensrettenden Fähigkeiten von Algen inspirieren, und davon wie man sich mit Algen verbinden und als Algenfamilie Verwandtschaft schaffen kann. In der Installation *Phytoteratology* von Špela Petrič wurden Embryonen der Ackerschmalwand (Schotenkresse) in einem Bad mit Chemikalien aus dem Körper der Künstlerin gezüchtet, was zu einer biochemischen Chimäre mit der Künstlerin als "Co-Mutter" führte.

In Margherita Peveres *Wombs* präsentiert lebende Bakterienkolonien, die in wissenschaftlichen Glaswaren einen fleischähnlichen Biofilm produzieren und in einer flüssigen Umgebung wachsen, die mit den Hormonen der Künstlerin durchtränkt ist; und eine Fotoreihe. Ai Hasegawa reflektiert in ihrer Arbeit *I*

Wanna Deliver a Dolphin... über einen artenübergreifenden Akt der Mutterschaft. Nicole Cloustons Arbeit *Mud (Berlin)* stellt in 15 rechteckigen Acrylprismen Schlamm aus Berliner Seen und Flüssen vor. Für die Arbeit *HAEM* hat Cecilia Jonsson einen Kompass aus Eisen geschaffen, das sie aus dem Blutprotein Hämoglobin gespendeter menschlicher Plazenten generiert hat. Tarah Rhodas *Ourglass* wiederum versteht sich als Hommage an die bemerkenswerte Allianz zwischen Pflanzen und Tieren durch Photosynthese und Atmung.

Das eintägige *Symposium* am 26. September 2020 wird die Künstlerinnen zusammen mit Forscher*innen aus Geistes- und Naturwissenschaft in einen kritischen Dialog bringen. Auf der Grundlage der ausgestellten Werke werden Konzepte des „Collective survival“ und „Arts of noticing“ (A. Tsing) sowie „Staying with the Trouble“ (D. Haraway) interdisziplinär diskutiert.

Regine Rapp & Christian de Lutz (Kuratoren)

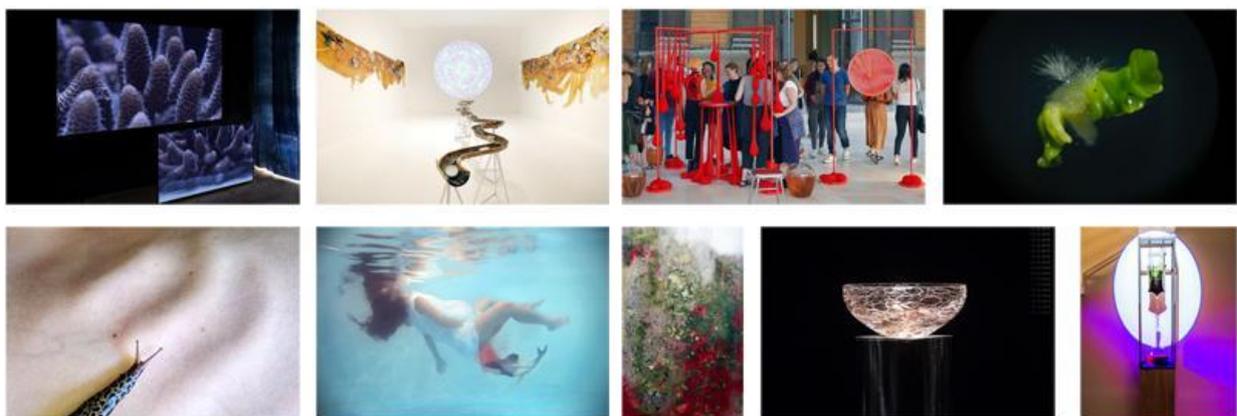
EN

EXHIBITION & SYMPOSIUM

THE CAMILLE DIARIES.

New Artistic Positions on M/otherhood, Life and Care

The exhibition and the symposium *The Camille Diaries. New Artistic Positions on M/otherhood, Life and Care* present new works by eleven international women and non-binary artists with installations, video, objects and performance. Reflecting on the current conditions of our world – environmental changes, gender aspects, biopolitics, etc. – the artists' positions propose an 'aesthetics of care' as the basis for inter-species coexistence. Here the planet is understood as a symbiotic web in which we are all entangled with one another (humans, plants, animals, environment) on molecular, organic, ethical and biopolitical levels. The artists investigate reproductive mechanisms, biochemical connections between humans and nonhumans, and refer to alternative biomaterials as »source of life« in future times of scarcity and crisis.



The exhibition title *The Camille Diaries* alludes to the “Camille Stories”, the final chapter of “Staying with the Trouble” (2016) by philosopher and biologist Donna Haraway, a speculative future where a dwindling human population replaces births with care between species. Each “Camille” cares for the genetic material of an endangered species (the monarch butterfly) by storing parts of that material in their own DNA.

In the exhibition artists explore genetic and biochemical exchange between human and nonhuman, as both part of and remedy for the Anthropocene. Here the theme of biotechnological trans-figurations of human bodies places the human being on the periphery and rather directs our full attention to other living beings.

This creates – and this is central to the planned series of events – a basic understanding of other species and organisms from a feminist perspective.

Sonia Levy's 2-channel video installation *For the Love of Corals* is a cinematic inquiry that focuses on the daily labour of caring for endangered beings to resuscitate them from their imminent human-induced extinction. Mary Maggic's work *Milik Bersama Rekombinan* explores the surreal landscape of an urban Indonesian river colo-nized by plastic, with toxic implications for nearby inhabitants. For their project *Mammalga* Naja Ankarfeldt and Baum & Leahy find inspiration in the life remediating abilities of algae as well as ways of m /othering or making kin in algal family patterns. In Špela Petrič's installation *Phytoteratology* thale cress embryos have been grown in a bath of chemicals from the artist's own body, resulting in a bio-chemical chimera with the artist as 'co-mother'.

Margherita Pevere's *Wombs* features scientific glassware hosting living bacterial colonies producing flesh-like biofilm, growing in a liquid environment infused with the artist's own hormones. Ai Hasegawa proposes a transspecies act of motherhood in her work *I Wanna Deliver a Dolphin...* Nicole Clouston's artwork *Mud (Berlin)* takes the form of 15 rectangular, polycarbonate prisms filled with organisms growing from mud taken from Berlin's lakes and rivers. In *HAEM* artist Cecilia Jonsson and scientist Rodrigo Leite de Oliveira have created a compass by deriving iron from the blood protein haemoglobin of donated human placentas. Meanwhile Tarah Rhoda's *Ourglass* is a tribute to the remarkable alliance between plants and animals through photosynthesis and respiration.

The one-day symposium will bring the artists together with re-searchers from the humanities and natural sciences into a critical dialogue. On the basis of the exhibited works, concepts of "Collective survival" and "Arts of noticing" (A. Tsing) as well as "Staying with the Trouble" (D. Haraway) will be discussed in an interdisciplinary manner.

Regine Rapp & Christian de Lutz (curators)

DE

Begleitende Talkshow-Serie

Feminist SF: Visions of M/otherhood & Reproduction

Kuratiert und moderiert von Isabel de Sena

Die vierteilige Veranstaltungsreihe würdigt die starken alternativen Vorstellungen von Mutterschaft, die wir durch die Pionierarbeit feministischer Sci-Fi-Autorinnen geerbt haben, vor allem in Bezug auf ihre Ablehnung der Konventionen über (technologische) Reproduktion, Kindererziehung, den mütterlichen Körper und Sexualität sowie ihre Erfindung des Ökofeminismus und der unzähligen Formen artenübergreifender Verwandtschaft.

Statt einer nostalgischen Reflexion untersuchen die Veranstaltungen die nachhaltige Relevanz dieser Autorinnen im aktuellen soziokulturellen und politischen Kontext und laden Expert_innen aus unterschiedlichen Bereichen ein (Bildende Kunst, Gender-Studien, Literatur, Biowissenschaften und synthetische Biologie), ihren "idealen Fernseh- und Leseabend" zu diesem Thema zu programmieren. In einem Live-Talkshow-Format werden die ausgewählten Aufnahmen und Live-Lesungen mit Gesprächen durchsetzt, so dass das Publikum die Werke durch die Augen des Gastes (wieder-)entdeckt.

EINGELADENE GÄSTE & ZEITPLAN

27. August 2020: Mary Maggic (Künstlerin)

24. September 2020: Alison Sperling (Wissenschaftlerin | Literatur- und Kulturtheorie)

29. September 2020: Christopher Coenen (Wissenschaftler | Synthetische Biologie)

13. Oktober 2020: Noemi Yoko Molitor (Künstlerin und Wissenschaftlerin)

DETAILED PROJECT DESCRIPTION

THE CAMILLE DIARIES.

New Artistic Positions on M/Otherhood, Life and Care

Artistic Positions

1. Sonia Levy

Sonia Levy's research-led practice considers shifting modes of engagement with more-than-human worlds in light of prevailing earthly precarity. Her work operates at the intersection of art and science, a co-becoming of practices tending to the reweaving of multispecies worlds.

She is a 2020 commissioned artist at Radar Loughborough and has exhibited in the UK and internationally including exhibitions and screenings at Centre Pompidou, Paris; Musée de la Chasse et de la Nature, Paris; Muséum d'Histoire Naturelle, Paris; ICA, London; BALTIC, Gateshead; Obsidian Coast, Bradford-on-Avon; Goldsmiths, University of London; The Showroom, London; Pump House Gallery, London; Verksmiðjan á Hjalteyri, Iceland; and The Húsavík Whale Museum, Iceland. She presented her research at the Iceland Academy of the Arts, The Oslo School of Environmental Humanities and AURA: Aarhus University Research on the Anthropocene.



Sonia Levy: *For the Love of Corals*, 2018, video installation

In the basement of the Horniman Museum in London, a team of marine biologists and aquarists have embarked on breeding corals in captivity. By mirroring the environmental circumstances – seasonal temperature changes, solar irradiance and lunar cycles – of the Great Barrier Reef within specially designed tanks, the team has become the first in the world to successfully spawn corals in a laboratory. Levy has followed Project Coral since late 2017 as a case study of new paradigms for multispecies living, environmental conservation and natural history that are emerging in the wake of the Anthropocene. As a model of a sensitive ecological unit that comprises a multispecies assemblage, coral demonstrates how individual beings are not separate from their environment but, on the contrary, by their sheer existence constitute environments for other beings and contribute to all surrounding ecosystems with complex and far-reaching effects. Project Coral expands that assemblage to include scientists, aquarists, and a range of other human and

nonhuman actants.

The physical form of coral also subverts the canonised animal, vegetal and mineral categories of natural history, which are embedded to the public displays of the Horniman itself. Levy examines how this architectural context of a museum with a living collection — which still echoes the Enlightenment values of human mastery over nature — can become a base for a project that might exemplify a collaborative multispecies survival endeavour.

For the *Love of Corals* is a cinematic inquiry that focuses on the daily labour of caring for endangered beings to resuscitate them from their imminent human-induced extinction. The technology of the ad hoc laboratory; scientific knowledge; the complexity of marine ecologies; and the intimacy of providing care converge in the precision of sustaining coral IVF. Whilst keeping the coral in captivity is, dishearteningly, the fundamental condition of Craggs' research, the scientists and the coral also become entangled in sharing a space for living, working and world-making, expanding the range possible worlds in common. Craggs' project and its setting within a museum provide an illuminating lens through which to examine the colonial Western notions of human exceptionalism that have justified the irresponsible exhaustion of the Earth and its life forms. Linking Project Coral ongoing endeavour with historically significant artefacts in the Horniman archive and collections, *For the Love of Corals* weaves together a range of narratives, perspectives and temporalities to address the registers and frameworks in which we have sought to understand life on Earth, and to think towards a new paradigm for multispecies living.

2. Mary Maggic

Mary Maggic is an artist and biohacker working at the intersection of biotechnology and cultural discourse. Their work spans documentary filmmaking, DIY science, and public intervention. They have a BSA in Biological Sciences and Art from Carnegie Mellon University and a Masters in Media Arts and Sciences from MIT Media Lab (Boston), and have exhibited at the HKW for Transmediale and the OK Center for Ars Electronica. More Maggic can be found at <http://maggic.ooo>



Mary Maggic: *Milik Bersama Rekombinan*, 2019, installation

Milik Bersama Rekombinan

At first glance, River Code ("cho-deh") in Yogyakarta, Indonesia is a surreal landscape colonized by plastic, with its citizens believing their water is clean enough for daily use. While the root of the problem is complex and multi-faceted (income level, pollution as colonialism, and lack of government infrastructure) it can ultimately be addressed at the social-cultural level, requiring empathy to live and cope in toxic conditions. In this trilogy of works, the artist reflects on the polluted landscape of the river and the local citizens who live densely and intimately in its watery embrace. While water is the medium that connects us all, it is also the primary carrier of the industrial molecules, simultaneously queering both the river and the bodies of its inhabitants. Can the marginalized people of River Code care for the health of the river as if it were their own bodies? Can mutation and shape-shifting be acknowledged as legitimate strategies for survival?

The installation includes a rotating mandala projection comprised on trash found in the river, symbolizing the constant recombination of plastic particles inside our own bodies. The installation also includes a bamboo sculpture of River Code filled with blue agar that invites microbial contamination juxtaposed against contained samples of bioremediating fungi. Next, the river is flanked by a set of two latex sculptures embodying the porosity of skin as it is embedded with trash from the river.

3. Naja Ankarfeldt, Baum & Leahy

Baum & Leahy is an Earth-based symbiotic practice exploring how sustainable futures can be grown between environmental ethics and multispecies aesthetics. With a multimodal approach, they translate intangible phenomena and complex ecological dynamics into sensorial experiences, whilst collaborating with experts across disciplines, from microbiologists to quantum computer scientists, architects to cosmologists. Through research-led worldmaking and material storytelling, their work allows the beholder a proximity to alternative realities, melting between the feasible and fantastical. Since meeting at the Royal College of Art, Baum & Leahy have exhibited at internationally renowned venues, including the Royal Academy of Arts, Tate Modern, Victoria and Albert Museum, Wellcome Collection, Somerset House (UK), The National Gallery of Denmark, Medical Museion (DK), MU Hybrid Art House (NL), Prairie (US), Vega Scene (NO), and Sonar +D (BCN). Recently, they were shortlisted for the Lumen Art Prize and The Rapoport Award for Women in Art and Tech, and received both the Bio Art & Design Award and the British Library Labs Artistic Award in 2018.

Naja Ankarfeldt researches how life abounds with similar forms found in different species, or on different scales. Naja has an enduring interest in these resonances, and the connections they reveal. Resonances between brain and gut; skin and grass; rock and cell wall. Drawing attention to our intimacy with other species and spaces, by inviting us into a strange kind of mediated intimacy with her body. Naja has exhibited her artworks at venues including The National Gallery (DK), Waag Society (NL), ArtZone Roskilde Festival (DK), Mediamatic (NL), Nikolaj Kunsthal (DK). Working with exhibition development, production and dissemination Naja has been employed by the Frederiksberg Museerne (CPH), Medical Museion (CPH) and currently by the Copenhagen Municipality. Naja holds a master's degree in ArtScience, the University of the Arts The Hague, the Netherlands (2015). And a bachelor's degree in Visual Communication, the Royal Danish Academy of Fine Arts, Schools of Architecture and Design (2013).



Ankarfeldt, Baum & Leahy: *The Red Nature of Mammalga*, 2018, ceremonial gathering, photo: Green SLISA eu

Mammalga (mammal+alga) is a ceremonial gathering worshipping the life remediating abilities of algae and ways of m/othering or making kin in algal family patterns. Algae are a queer family of diverse and relating organisms, being a polyphyletic group. Deriving from Ancient Greek, *polyphyly*, meaning *polús* (many), and *phûlon* (species) is a multispecies concept at its core. Descended from multiple ancestral sources, without sharing a common ancestor or lineage, they instead share characteristics (in addition to their differences), which result in their grouping as kin. As a group defined by both similarity and difference, the polyphyletic algae family are exemplars of how we can think through queer kinship and multispecies m/othering.

Mammalga goes way back. We have an ancient entanglement with *Bangiomorpha*, a red algae (*rhodophyta*) which is the first known sexually reproducing organism, the origin of eukaryotic cells and thus evolutionary m/other of all earthly mammals. We melt bodies with other red species such as the edible dulse, *Palmaria palmata*. In the fractal forms and delicate tendrils of red algae such as *Gracilaria* and *Botryocladia* we see our own bodies. Growing, filamentous, branching, we recognise the intra-species morphology and realise the entanglement of the lives and deaths of our own mammalian bodies with the oldest living multicellular organisms.

In *Mammalga*, you are invited to actively become one with your algal kin through a ritual reciting of the *mantra mammalga* and consuming a red algae drink. In this ceremonial reunion of algal-human bodies, *Mammalga* summons memories of evolutionary kinship, whilst pointing to possible multispecies futures of cohabitation.

4. Špela Petrič

Špela Petrič, BSc, MA, PhD, is a Slovenian new media artist and former scientific researcher currently based between Ljubljana, SI and Amsterdam, NL. Her practice is a multi-species collaborative endeavor, a deviant composite of natural sciences, wet media and performance. She tries to envision artistic experiments that enact strange relationalities in hopes of enriching our adjacent possible. Much of her recent work has focused on plant life. Festivals and exhibitions: Abandon Normal Devices (UK), TodaysArt (NL), Zone2Source (NL), Venice Biennial of Architecture (IT), Touch Me Festival (CRO), Pixxelpoint (IT), European Conference on Artificial Life (IT), Playaround (TW), Harvard (ZDA), Ars Electronica (AT), National Center for Biological Sciences (IN), HAIP (SI), Galleries de la Reine (BE). www.spelapetric.org



Špela Petrič: *Phytoteratology*, 2016,
multimedia biological installation

Špela Petrič' installation *Phytoteratology* is based around plants like 'Acker-Schmalwand' (*Arabidopsis thaliana*) – that she has grown from embryo form in a bath of chemicals from the artist's own body. The resulting plants are in part biochemical chimera's with Petrič as a sort of hormonal (but not genetic!) co-mother. As the artist says: "In Phytoteratology blood kinship and genetic lineages give way to subtler streams of radical trans-species intermingling and category mongrelisation... The project embodies my desire to conceive and mother a trans-plant, to conjoin the gentle green alien, metaphysically dubbed the most primal of life forms, the barest of bare life [..]"

For more information on this project, see [her lecture](#) at our "Nonhuman Agents" conference.

5. Margherita Pevere

Margherita Pevere (DE) distinguishes herself on the contemporary bioart scene for her unique visceral signature: her arresting performances and installations intertwine poetics and controversy, critique and desire. Bacteria, animals and plants are her allies in the exploration of ecological complexity, which she pursues with sophisticated bodily aesthetics. She is PhD candidate (Artistic Research) at Aalto University, Helsinki. She is a member of the Finnish Bioart Society and recently founded the artists group *Fronte Vacuo* with Marco Donnarumma and Andrea Familiari. Recent accolades include the Digital Art Award of Romaeuropa Festival (with Donnarumma), the Honorable Mention at the Share Prize, and the EMAP/EMARE grant.



Margherita Pevere: From the series *Wombs_W.01, 2018*, laboratory glassware, living bacterial culture, microbial biofilm, the artist's urine extract, silicone tube, metal wire

The project *Wombs* looks at Pevere's own female body, whose leaky materiality and fleshy becoming confronts herself with her own fears, desires, and negotiation regarding sexuality and pregnancy. In the installation, hanging organ-like glassware hosts bacterial colonies growing in a liquid environment infused with hormones metabolites extracted from the artist's urine.

Wombs explores the absence of maternity as a physical and biopolitical experience that traverses everyday gestures such as taking oral contraceptives, gynaecological controls, and personal hygiene. By reclaiming vulnerability and toxic embodiment, the project prompts a critical rethinking of the discourses on pregnancy and contraception as a female-only, human-only experience enclosed in one's own body.

6. Ai Hasegawa

Artist and designer **Ai Hasegawa** produced many works putting emphasis on subjects relating to technology and people with employing techniques such as Bio Art, Speculative Design and Design Fiction. She obtained degree of MA in 2012 from Design Interactions Course, Royal College of Art in Britain; worked as researcher at Design Fiction Group, MIT Media Lab from 2014 to fall of 2016; took degree of MS in 2016; serving as Project Researcher at The University of Tokyo since April 2017; won Excellence Award at Work Art Division in 19th Japan Media Arts Festival.



Ai Hasegawa: *I Wanna Deliver a Dolphin ...*, 2011–13, video

Humans are genetically predisposed to raise children as a way of passing on their genes to the next generation. For some, the struggle to raise a child in decent conditions is becoming harder due to gross overpopulation and an increasingly strained global environment. Would raising this animal as a child change its value so drastically that we would be unable to consume it because it would be imbued with the love of motherhood? The Maui's dolphin has been chosen as the ideal 'baby' for this piece. It is one of the world's rarest and smallest dolphins, classified critically endangered by the International Union for Conservation's Red List of Threatened Species (version 2.3) because of the side effects of fishing activity by humans, its size (which closely matches the size of a human baby), and its high intelligence level and communication abilities. The film "I Wanna Deliver a Dolphin" imagines a point in the future, where humans will help this species by the advanced technology of synthetic biology.

7. Nicole Clouston

Nicole Clouston is a practice-based researcher who completed her Ph.D. in Visual Art at York University in Toronto and currently practices in Burlington, Ontario. In her practice, she asks: *What happens when we acknowledge, through an embodied experience, our connection to a world teeming with life both around and inside us?* Nicole has exhibited across Canada in Montreal, Victoria, Edmonton, and Toronto, as well as internationally in New York City, Buffalo, and most recently Santander, Spain.



Nicole Clouston: *Mud (Lake Ontario)*, 2018, installation, local mud

In the proposed artwork ***Mud (Berlin)*** based on her eponymous work from *Mud (Lake Ontario)* takes the form of 12 rectangular, polycarbonate prisms filled with mud from Berlin's lakes and rivers. Over time the mud's microbial colonies are capable of growing to the point that they can be seen by the naked eye, achieving a variety of colours. Their visual presence in turn draws attention to their constant invisible presence around, on, and within our bodies.

Important of the work is its emphasis on *care*. Care between the artist and the microbial life in her sculptures is not an act of idealized love or of obligation. Instead, care is a set of constantly negotiated and thoughtful interactions. The task of care requires her to “stay with the trouble” by “learning to be truly present”, to employ two notions proposed by Donna Haraway, in an active engagement that does not turn away from the contradictions, discrepancies, and difficulties of care.

8. Cecilia Jonsson

Cecilia Jonsson (b. 1980, Stockholm) is an artist whose work combines artistic observations of phenomena and the search of poetry in the factual through a lens of scientific and cultural knowledge. Jonsson holds a MA in Fine Arts from the Bergen Academy of Art and Design and the Nordic Sound Art program. Her artistic work has been shown internationally in numerous solo and group exhibitions and has received awards such as VIDA 16.0 Art and Artificial Life International Awards (2nd price, 2014), Bio Art & Design Awards (2016), Prix Ars Electronica, Hybrid Art (honorary mention, 2017) and COAL Art and Environmental Prize (nominee, 2018). www.ceciliajonsson.com



Cecilia Jonsson and Rodrigo Leite de Oliveira: *HAEM*, 2016, mixed media installation including custom made compass, text, sound, HD-video, photo: Kristof Vrancken

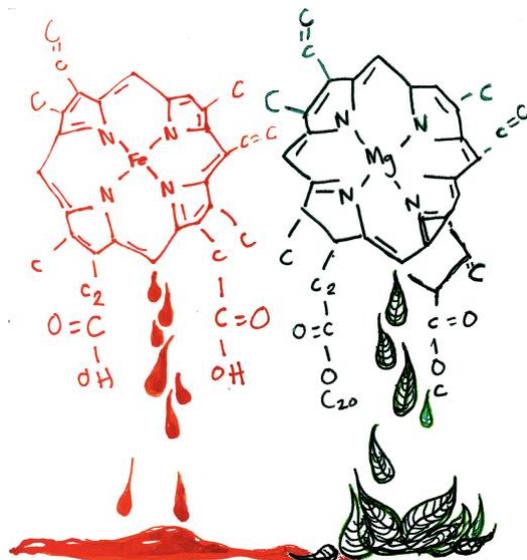
Iron, perhaps paling in nobility to its gold and silver elemental companions, through its nature and abundance has emerged as essential to life. The iron that runs through our veins and allows us to breathe is the same element from which the weapons, shields and tools were fashioned that have allowed humanity to not only survive, but flourish, for millennia. The physical basis of *HAEM* is **iron derived from an unexpected source – the human placenta**. Although this transitional organ possesses a complex labyrinth of blood vessels, the placenta provides a direct connection between mother and developing child. Iron, plentiful throughout the process of exchange, plays an essential role, moving through this "maze", guiding oxygen from the mother to the foetus.

To symbolize this directed movement, a compass needle made out of metallic iron derived from the blood protein haemoglobin of donated human placentas was created. This object concentrates the labour of dozens of births, of thousands of hours of fluid exchange, at the earliest meeting point between new and existing life.

HAEM was developed by artist Cecilia Jonsson in collaboration with Dr. Rodrigo Leite de Oliveira of The Netherlands Cancer Institute. Commissioned by Bio Art & Design Awards with the support of ZonMw. In cooperation with the department of gynecology and obstetrics at OLVG West, Amsterdam and blacksmith Thijs Van der Manakker. Sound composition by Marcello Sodano and HD-video by Signe Tørå Karsrud and Sergio Cuervo Gonzalez, sound.

9. Tarah Rhoda

Tarah Rhoda received her BFA in 2010 from the School of Visual Arts in New York City. She is currently based in Brooklyn and is the manager of the SVA Bio Art laboratory, where she researches live materials and explores the intersection of art, science and technology. Yanking at the micro and macro, her work investigates the body as a miniature world— one with landscapes, weather, and systems of self-maintenance that produce a spectrum of minerals and artifacts. Her most current project investigates the remarkable relationship between chlorophyll and hemoglobin.



Tarah Rhoda: *Ourglass*, 2017, installation, spinach, ethanol, IV bag, volumetric flask, syringe, ultraviolet light

The installation is a tribute to the remarkable alliance between plants and animals through the photosynthesis and respiration (in which oxygen and Carbon dioxide are exchanged in a cycle of life). In her sculpture a mixture of plant leaves and ethanol create chlorophyll, which drips through the 'sand clock'. In the bottom half the green chlorophyll changes to red when exposed to a UV light. Doing so it resembles its animal equivalent haemoglobin (what makes our blood red) the work's meditative rhythm focuses our attention on the planetary cycle of life.

Accompanying *Talk Show Series*

Feminist SF: Visions of M/otherhood & Reproduction

Curated and hosted by Isabel de Sena

This 4-part event series pays tribute to the powerful alternative images of mothering we've inherited through the pioneering work of feminist Sci-Fi writers, most notably regarding their defiance of conventions on (technological) reproduction, child-rearing, the maternal body, and sexuality, as well as their invention of ecofeminism and myriad forms of transspecies kinship.

Rather than a nostalgic reflection, the events examine these authors' sustained relevance within the current sociocultural and political landscape, inviting experts from divergent fields (visual arts, gender-studies, literature, the life sciences and synthetic bio-logy) to programme their »ideal TV and reading evening« on the topic. Through a live talk show format, the selected footage and live readings are interspersed with conversation, so that the audience (re)discovers the works through the guest's eyes.

INVITED GUESTS & SCHEDULE

Mary Maggic (Artist), 27 Aug 2020

Alison Sperling (Scholar | Literature and Cultural Theory), 24 Sep 2020

Christopher Coenen (Scientist | Synthetic Biology), 29 Sep 2020

Noemi Yoko Molitor (Artist and scholar), 13 Oct 2020

Participating artist (Show @ ALB): Mary Maggic

Mary Maggic is an artist working at the intersection of biotechnology, cultural discourse, and civil disobedience. Their investigations challenge the role of creator and creation, the ethics of the postnatural product, and the neoliberal promises of science and technology. Maggic's most recent project generates DIY protocols for hacking estrogen, demonstrating its biopolitical ubiquity and potential for mutagenesis, i.e. gender-hacking. Maggic has participated in a number of interdisciplinary residencies including HackteriaLab2014 in Yogyakarta, Indonesia, Ars Bioarctica Residency in Finland, and Interactivos? '16: Possible Worlds in Madrid and has exhibited for Ars Electronica and Transmediale. They hold a BSA in Biological Sciences and Art from Carnegie Mellon University and a MS in Media Arts and Sciences from MIT Media Lab.

Dr. Alison Sperling is a fellow at the Institute for Cultural Inquiry Berlin (ICI), with her current project 'Nuclear Afterlives' examining the complex and conflicting residues of nuclear contamination and their nonhuman harborers. Sperling obtained a PhD in Literature and Cultural Theory from the University of Wisconsin-Milwaukee with a dissertation titled 'Weird Modernisms', examining the temporality of weird embodiment in SF texts through queer and feminist science studies and theories of the nonhuman. Her current research interests include the spatiality of the weird, particularly in contemporary speculative and weird fiction, toxicity and ethics in the Anthropocene, and queer nonhuman forms of care.

Noemi Yoko Molitor is a Berlin-based visual artist and researcher, currently finalizing her dissertation titled "Chrononauts in Chromotopia: Queer Art Movements through Space, Time and Matter" at Emory University (U.S.). Molitor's writing has appeared in CURA, Sleek, Missy magazine, and Sissy. Her exhibitions include Queer: Post-sexual, 15th FRINGE! Queer film and arts festival, London; Deep Trash from Outer Space by CUNTemporary London (2016); and Queer Arts Festival, Vancouver (2016).