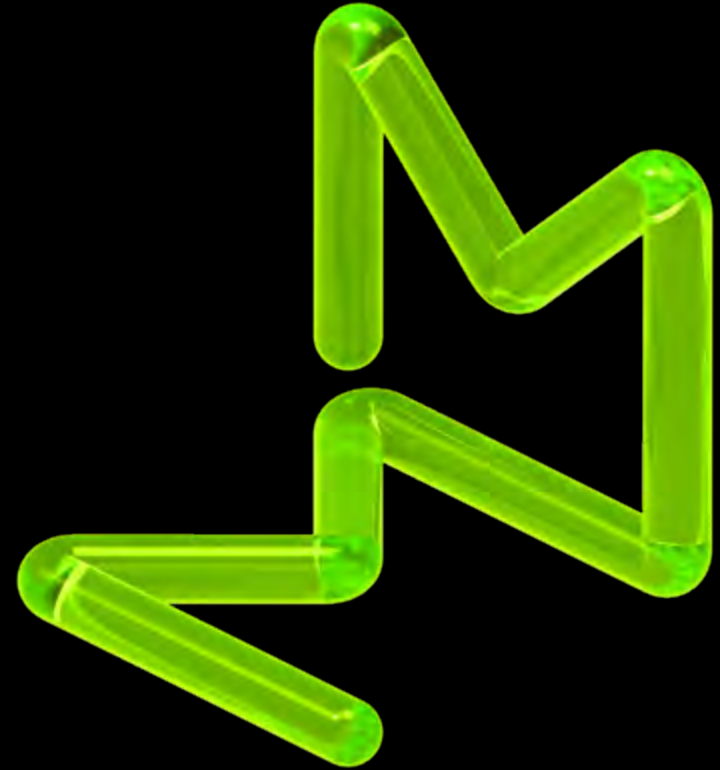




META.MORF 2022  
ECOPHILIA



**META.MORF 2022 — ECOPHILIA**

TRONDHEIM INTERNATIONAL BIENNALE FOR ART AND TECHNOLOGY

**WWW.METAMORF.NO**



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**Thank you** to all our fantastic collaboration partners who, through their creative contributions to the biennale program, are constantly helping to the further development of Trondheim international biennale for art and technology – Meta.Morf. The seventh edition is now one of Norway's, and Scandinavia's, most comprehensive art festivals.

A special thank you to Trøndelag Senter for Samtidskunst and Kjøpmannsgata Ung Kunst by general manager Randi Martine Brockmann and general manager Cathrine Hovdal Vik, respectively, for their generous hosting of TEKS's own biennale projects and exhibitions.

**Takk til** alle våre gode samarbeidspartnere som gjennom sine kreative bidrag til biennaleprogrammet stadig er med på å videreutvikle Trondheim internasjonale biennale for kunst og teknologi – Meta.Morf. Den syvende versjonen er nå en av Norges, og Skandinavias, mest omfattende kunstfestivaler.

En spesiell takk til Trøndelag Senter for Samtidskunst og Kjøpmannsgata Ung Kunst ved hhv daglig leder Randi Martine Brockmann og daglig leder Cathrine Hovdal Vik, for deres generøse vertskap for TEKS' egne biennaleprosjekter og utstillinger.

# WELCOME META.MORF 2022 – ECOPHILIA

## ECOPHILIA

---

- find your nature

Nature has gone estranged. Our link to it is more important than ever. Our home planet needs our care and love. And you cannot avoid loving it. Nature is all about your lifeworld. Where you live, how you live and how you love it. This is Ecophilia.

Ecophilia reflects not only a necessity, but also a deep desire to connect with nature. But what is *nature* really? Except for some ecological dreamscapes?

Ecology comes from Greek *Oikos*, meaning home. In this age of the Anthropocene, our *Oikos* is constantly altered by new technologies, man-induced environmental disasters, biotechnological wonders, and blurred borders between the *made* and the *natural*.

Doomsday scenarios and environmental apocalypses have become iconic images of nature today. The same dystopias of the future lure us back to the most romantic portraits of pristine landscapes – paradise lost. Some wonderful place where we once belonged. What is that nature we so desperately worship, seek to love, protect, and save? Does it even exist?

After all, there is no universal understanding of nature. It is a cultural construct. There is no perfect love for it either. The many varieties of ecophilia manifest that our relationship to nature is in constant change. Can one be too much of an ecophile?

Meta.Morf 2022 – The seventh Trondheim international biennale for art and technology – manifests a critical take on our relationship to nature. The biennale will, through conferences, exhibitions, performances, screenings and workshops, question what it truly means to be ecophile in the age of the Anthropocene.

Zane Cerpina / Espen Gangvik

## ØKOFILI

---

- finn din egen natur

Naturen er blitt fremmed for oss. Vårt forhold til den er viktigere enn noen gang. Vår hjemplanet trenger vår omsorg og vår kjærlighet. Og det er umulig å ikke elske den. Naturen handler om din livsverden. Hvor du bor, hvordan du bor og hvordan du elsker verden. Dette er økofili.

Økofili speiler ikke bare en nødvendighet, men også vårt dype ønske om å ha nær kontakt med naturen. Men hva er egentlig *naturen*? Bortsett fra som økologisk utopi?

Ordet økologi kommer fra gresk *Oikos*, som betyr hjem. I vår antropocene tidsalder endres vårt *Oikos* stadig gjennom nye teknologier, menneskeskapt miljøkatastrofer, bioteknologiske underverker og uskarpe grenser mellom det skapte og det naturlige.

Dommedagsscenarier og miljøkatastrofer er blitt ikoniske bilder på naturen av i dag. De samme dystopiene drar oss tilbake til romantiske forestillinger om uberørte landskap – tapte paradiser. En vidunderlig verden vi en gang tilhørte. Men hva er egentlig naturen vi så desperat tilber og søker å elske, beskytte og redde? Finnes den i det hele tatt?

Det eksisterer ingen universell forståelse av naturen. Den er en kulturell konstruksjon. Det finnes ikke noen perfekt kjærlighet for den heller. De mange variantene av økofili viser at vårt forhold til naturen er i konstant endring. Kan man bli for økofil?

Meta.Morf 2022 – Den syvende Trondheim internasjonale biennale for kunst og teknologi – manifesterer et kritisk syn på vårt forhold til naturen. Gjennom konferanser, utstillinger, forestillinger, filmvisninger og workshops, stiller biennalen spørsmål ved hva det egentlig vil si å være økofil i vår antropocene tidsalder.

# META.MORF



## ABOUT META.MORF

---

Artistic and scientific research are continuously challenging and changing our perspectives on life, often implying new philosophical and existential questions.

Biotechnology, nanotechnology, neuroscience and new communication and computer technologies are examples of fields that expand the boundaries of artistic practice, which in turn can contribute to alternative approaches to scientific problems and technology development.

The artist as conveyor and interpreter of new knowledge and research, plays a crucial role in society's ability to maintain an adequate discourse regarding the use of new technologies and scientific advancements.

Meta.Morf aims to present artists, writers, scientists, and researchers for a broader audience with projects that in various ways help us extend our perspectives on technology and society development.

## ABOUT TEKS

---

TEKS – Trondheim Electronic Arts Centre – is a non-profit resource and competence platform for art and technology established in 2002.

TEKS facilitates the production and dissemination of art practices that make use of new technologies, and/or comment on the development of technology and society today.

TEKS is the initiator and producer of the Trondheim International Biennale for Art and Technology – Meta.Morf, the art lab TEKS.studio, the publication archive Norwegian Media Art Library, the publishing platform TEKS.press, and FAEN – Female Artistic Experiments Norway.

TEKS is funded by the Arts council Norway, Trondheim Municipality and Trøndelag County Council.

# TEKS

TRONDHEIM ELECTRONIC ARTS CENTRE

# META.MORF 2022

## BIENNALE MAP



- 1 TRØNDELAG SENTER FOR SAMTIDSKUNST  
Fjordgata 11
- 2 CINEMATEKET TRONDHEIM  
Olavshallen  
Kjøpmannsgata 48
- 3 DOKKHUSET SCENE  
Dokkparken 4
- 4 K-U-K - KJØPMANNSGATA UNG KUNST  
Kjøpmannsgata 38

- 5 ADRESSAPARKEN  
Verftsgata 2
- 6 TRONDHEIM FOLKEBIBLIOTEK, HOVEDBIBLIOTEKET  
Peter Egges plass 1
- 7 KUNSTHALL TRONDHEIM  
Kongens gate 2
- 8 VITENSENTERET i TRONDHEIM  
Kongens gate 1
- 9 TEKS.studio  
Nedre Bakklandet 20C

- 10 7TH DAD  
Kjøpmannsgata 12
- 11 CLARION HOTEL  
Brattørkaia 1
- 12 ReMida TRONDHEIM  
Strandveien 33
- 13 BABEL VISNINGSROM FOR KUNST  
Mellomveien 4
- 14 HEIMDAL KUNSTFORENING  
Ludemobakken 1  
7072 Heimdal

- 15 DROPSFABRIKKEN  
Nedre Ila 27
- 16 NILS AAS KUNSTVERKSTED  
Nergata 12  
7670 Inderøy
- 17 KUNSTMUSEET NORD-TRØNDELAG  
Stasjonsgata 3  
7800 Namsos





**ARTIST CONVERSATIONS**  
**INVESTIGATING THE FUTURES**  
**OF LIVING TECHNOLOGIES**

**MAY 7**

*FeLT (OsloMet) @ K-U-K – KJØPMANNSGATA UNG KUNST*

Curators: Kristin Bergaust & Hege Tapio

**FeLT**  
Futures of Living Technologies

**TEKS**

**K·U·K** Kjøpmannsgata  
Ung  
Kunst





## FeLT (OsloMet)

### INVESTIGATING THE FUTURES OF LIVING TECHNOLOGIES



#### ABOUT THE EVENT

FeLT in collaboration with a selection of artists participating in the *Ecophilia* exhibition at Kjøpmannsgata Ung Kunst and TEKS.studio invite you to reflect and debate on topics raised by the artworks in the exhibition: questioning relations and connections that occur between human beings, other living beings and machines in our time of ecological crises. How do we understand ourselves when borders between nature, humans and technology have become blurred, even obsolete?

#### ABOUT FELT – FUTURES OF LIVING TECHNOLOGIES

FeLT is an artistic research project funded by NARP based at the Faculty of Technology, Art and Design at OsloMet. FeLT is a transdisciplinary environment questioning, speculating and experimenting with how we sense life in the environment, in other beings and ourselves in an existence being constantly enhanced by technology.

[feltproject.no](http://feltproject.no)

#### WE ARE CURRENTLY WORKING ON THE FOLLOWING THEMES:

**Making with-sympoiesis:** multispecies communication and co-creation

Practices of communication and co-creation with living organisms – such as microorganisms, plants or animals – might involve working with technologically complex systems as well as agriculture or indigenous knowledges and traditions. To rethink interspecies relations in the framework of a climate emergency moment can form new, entangled multispecies alliances.

**Living technologies:** living environments, humans, machines, intelligence, life and emotions

By the term living technology we think of the complex structures and functions of living organisms which have entered the hybrid and synthetic technologies. By including critical perspectives on the merging of technology and areas involving emotions, sensing and empathy, we question possible and speculative convergences of machine technology, artificial life, artificial intelligence and human bodies.

**Sensorium:** how we experience, interpret and develop applied aesthetics today

In order to reconnect with the environment, we are expanding the senses technologically inside and outside of institutions. Technologies continuously provide new ways of filtering our experiences and different means of relating to the living environment. Aesthetics today are also affected by perceptual complexity, relating to experiences that transcend art and include a vast array of both natural and constructed environments. Can the sensorium as an expanded aesthetics provide new modalities for connecting with natural resources? What new opportunities exist for interaction and how do technologies extend and provide explorative possibilities within sensations? And, in what way do institutions understand and relate to this sensory complexity as a sustainable choice?

**Participants:** a selection of artists participating in the *Ecophilia* exhibition at Kjøpmannsgata Ung Kunst and TEKS.studio, FeLT-members and guests.

**Moderators:** Kristin Bergaust, FeLT project leader; Hege Tapio, Ph.D. fellow at OsloMet; and Maria Castellanos, postdoc at OsloMet as well as artist exhibiting at *Ecophilia* exhibition.

### OM ARRANGEMENTET

Sammen med et utvalg kunstnere som deltar i *Ecophilia*-utstillingen på Kjøpmannsgata Ung Kunst og TEKS.studio inviterer FeLT deg til å reflektere over og debattere temaer som tas opp av kunstverkene i utstillingen: å undersøke relasjoner og forbindelser som oppstår mellom mennesker, andre levende vesener og maskiner i en tid med økologiske kriser. Hvordan forstår vi oss selv når skillelinjene mellom natur, mennesker og teknologi har blitt uklare, ja til og med foreldet?

### OM FELT – FUTURES OF LIVING TECHNOLOGIES

FeLT er et kunstnerisk forskningsprosjekt finansiert av NARP med base på fakultet for teknologi, kunst og design ved OsloMet. FeLT er et tverrfaglig miljø som stiller spørsmål ved, spekulerer og eksperimenterer med hvordan vi sanser liv i omgivelsene, i andre vesener og oss selv i en tilværelse som stadig utvides av teknologi.

[feltproject.no](http://feltproject.no)

### VI JOBBER FOR TIDEN MED FØLGENDE TEMAER:

**Skape med-sympoiese:** kommunikasjon og medskapning på tvers av arter

Kommunikasjons- og samskapingspraksis med levende organismer – som mikroorganismer, planter eller dyr – kan innebære arbeid med teknologisk komplekse systemer så vel som landbruk eller urfolkskunnskap og -tradisjoner. Å tenke nytt om relasjoner mellom arter innenfor rammen av et klimakrisemoment kan danne nye, sammenfiltrede allianser på tvers av arter.

**Levende teknologier:** livsmiljøer, mennesker, maskiner, intelligens, liv og emosjoner

Med begrepet levende teknologi tenker vi på de komplekse strukturene og funksjonene til levende organismer som har gått inn i hybrid- og syntetiske teknologier. Ved å inkludere kritiske perspektiver på sammenslåing av teknologi og områder som involverer emosjoner, sansing og empati, stiller vi spørsmål ved mulige og spekulative konvergenser av maskinteknologi, kunstig liv, kunstig intelligens og menneskekropper.

**Sensorium:** hvordan vi opplever, tolker og utvikler anvendt estetikk i dag

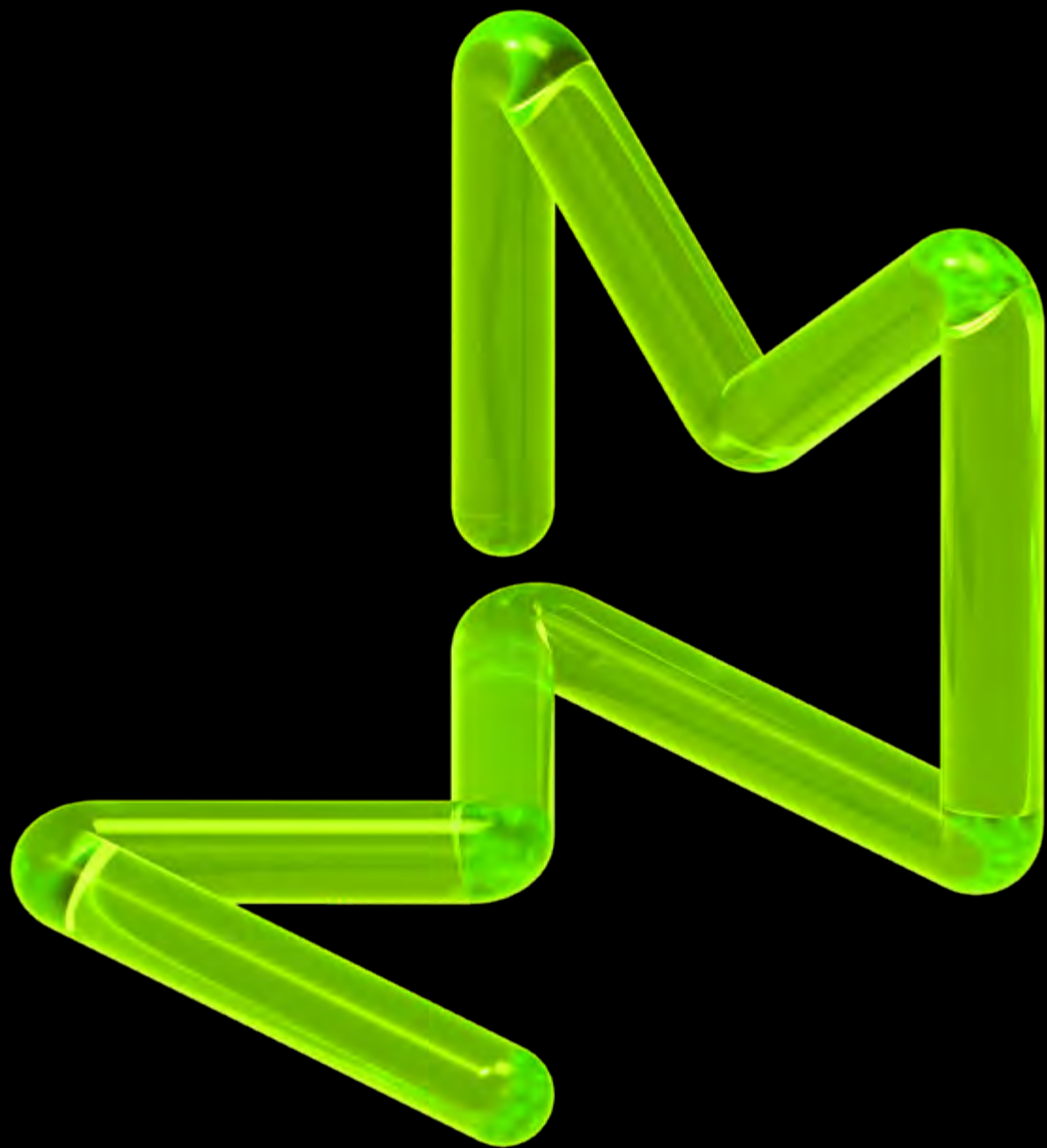
For på nytt å knytte oss til omgivelsene, utvider vi sansene teknologisk i og utenfor institusjoner. Teknologier gir stadig nye måter å filtrere erfaringene våre på og ulike måter å forholde oss til livsmiljøet på. Estetikk i dag er også påvirket av perseptuell kompleksitet, knyttet til opplevelser som transcenderer kunsten og inkluderer en lang rekke naturlige og konstruerte miljøer. Kan sensoriet som utvidet estetikk gi nye modaliteter for tilknytning til naturlige ressurser? Hvilke nye muligheter eksisterer for samhandling og hvordan utvider og frembringer teknologien muligheter for utforskning innenfor sansningene? Og på hvilken måte forstår og forholder institusjoner seg til denne sansekompleksiteten som et bærekraftig valg?

**Deltakere:** et utvalg kunstnere som deltar på *Ecophilia*-utstillingen på Kjøpmannsgata Ung Kunst og TEKS.studio, FeLT-medlemmer og gjester.

**Moderatorer:** Kristin Bergaust, prosjektleder for FeLT; Hege Tapio, Ph.D.-stipendiat ved OsloMet; og Maria Castellanos, postdoktor ved OsloMet og kunstner som stiller ut på *Ecophilia*-utstillingen.



"Symbiotic Interaction" by Maria Castellanos.



**CONFERENCE**

**ECOPHILIA**

LAURA BELOFF / JENS HAUSER / MARTIN HOWSE /  
EBEN KIRKSEY / KIRSTY KROSS / TIMOTHY MORTON /  
KATRINE ELISE PEDERSEN / ŠPELA PETRIČ /  
MARIUS PRESTERUD / STEPHANIE ROTHENBERG /  
MIRIAM SIMUN / THOMAS THWAITES

**MAY 20 - 21**

*DOKKHUSET*

Curator: Zane Cerpina

**DOKK**huset

**LH**  
TRONDHEIM

**TEKS**

# ECOPHILIA CONFERENCE

## Introduction by Zane Cerpina <sup>[LV/NO]</sup>

This conference is about love. About our love for nature. But what is nature really? Except for some made up ecological dreamscapes? Ecology comes from Greek *Oikos*, meaning home. But in this age of man-made catastrophes, has our home become unrecognizable and alien?

The doomsday scenarios and environmental apocalypses have become iconic images of nature today. Yet the same bleak visions of the future lure us *back to nature*. We have this innate desire for a natural condition. As if we need that green, lush, fertile and romantic portrait of a paradise lost. Some wonderful place we once belonged.

Then again, what is nature? Can it really be pure? Pristine? Saved? Or is it, as many experience it; arrogant, fierce, unforgiving and even destructive? And what about man-made nature? Should we embrace it or once for all cancel it? And why do we care so much about the division *man* versus *nature*?

Meta.Morf 2022 – Ecophilia Conference explores contemporary forms and manifestations of human affection to nature. The conference investigates what it means to be a real ecophile – a true lover of nature – in our world marked by new technologies, environmental disasters, biotechnological wonders, and blurred borders between the made and the natural.

American biologist Edward O. Wilson defines *biophilia* as an innate urge to affiliate with other forms of life. To him, our human love for nature is a product of biological evolution. We are dependent on nature and its resources to survive and thrive. Therefore it is only natural to seek close bonds with it. Likewise *ecophilia* refers to our desire and impulse to connect, merge, and become one with nature. Yet there is no universal understanding of it.

Today we find ourselves in the Anthropocene – a new geological epoch marked by massive human impact on the planet Earth. We no longer roam around the savannah like our ancestors did. More than half of us live in cities with pristine nature at a great distance. Most of us build our image,

experience and definition of nature through the optics of digital technologies. With our environment and lifestyle having shifted so profoundly, what exactly do we mean by *nature* that we so desperately desire to connect to? Desperation is always interesting to examine, and our conference speakers do so by investigating ecophilia from several perspectives, desires and a wide range of creative angles and disciplines.

So what is this nature that we are so attached to? Is it the color green? Is green really as ecological as we like to think? Does nature need rewinding? Or is it the culturally bound concept of nature that has to be revised.

Are technologies expanding or limiting our experiences and understandings of the nonhuman world? Can Artificial Intelligence (AI) help us to build new relationships with nature? Or should we instead genetically modify our own bodies to become better and naturalized ecophiles?

Can one be too much of an ecophile? And what happens when our relationship with nature turns into something sexual – an ecosexual fetish? Do we need to understand the role sexuality plays in our relationship to ecology?

How to move on if our ecophilic actions feel like outright failures? What to do when you are weighed down by eco-guilt? Are we eco-shamed? And how is our relationship to nature shaped not only by -philia (affection for) but also -phobia (obsessive fear of)?

The Ecophilia Conference critically questions what it truly means to be an ecophile in the age of the Anthropocene.

Let's pull the green curtain away and get dirty.

### MODERATORS

**Conference moderator:** Zane Cerpina.

**Panel moderators:** Stahl Stenslie, Hege tapio.

Denne konferansen handler om kjærlighet. Om vår kjærlighet til naturen. Men hva er egentlig natur? Bortsett fra noen oppdiktete økologiske drømmelandskap? Økologi kommer fra det greske *Oikos*, som betyr hjem. Men i denne tiden med menneskeskapt katastrofer, har hjemmet vårt blitt ugjenkjennelig og fremmed?

Dommedagsscenarioene og miljøapokalypsen har blitt ikoniske bilder av naturen i vår tid. Likevel lokker de samme dystre fremtidsvisjonene oss tilbake til naturen. Vi har dette medfødte ønsket om en naturlig tilstand. Som om vi trenger det grønne, frodige, fruktbare og romantiske portrettet av et tapt paradisi. Et fantastisk sted vi en gang tilhørte.

Så igjen, hva er natur? Kan den virkelig være ren? Ueberørt? Reddet? Eller er den, slik mange opplever den, arrogant, voldsom, uforsonlig og til og med destruktiv? Og hva med menneskeskapt natur? Skal vi omfavne den eller en gang for alle avslutte den? Og hvorfor bryr vi oss så mye om inndelingen *menneske* versus *natur*?

Meta.Morf 2022 – *Ecophilia*-konferansen utforsker samtidige former og manifestasjoner av menneskets hengivenhet til naturen. Konferansen undersøker hva det vil si å være en ekte økofil – en ekte naturelsker – i vår verden preget av ny teknologi, miljøkatastrofer, bioteknologiske underverk og uskarpe skillelinjer mellom det fremstilte og det naturlige.

Den amerikanske biologen Edward O. Wilson definerer biofil som en medfødt trang til å knytte seg til andre livsformer. For ham er vår menneskelige kjærlighet til naturen et produkt av biologisk evolusjon. Vi er avhengige av naturen og dens ressurser for å overleve og trives. Derfor er det helt naturlig å søke nære bånd med den. På samme måte viser *økofili* til vårt ønske og vår impuls til å knytte oss til, smelte sammen med og bli ett med naturen. Likevel er det ingen universell forståelse av den.

I dag befinner vi oss i antropocen – en ny geologisk epoke preget av massiv menneskelig påvirkning på planeten vår. Vi streifer ikke lenger rundt på savannen slik våre forfedre gjorde. Mer

enn halvparten av oss bor i byer langt unna uberørt natur. De fleste av oss bygger vårt selvbilde, vår opplevelse og definisjon av naturen gjennom optikken til de digitale teknologier. Når miljøet og livsstilen vår har endret seg i så stor grad, hva mener vi egentlig med natur som vi så desperat ønsker å knytte oss til? Desperasjon er alltid interessant å undersøke, og våre konferansedeltakere gjør det ved å utforske økofili fra flere perspektiver og ønsker og et bredt spekter kreative vinkler og disipliner.

Så hva er denne naturen vi er så knyttet til? Er det fargen grønn? Er grønt virkelig så økologisk som vi liker å tro? Trenger naturen gjenoppretting? Eller er det det kulturelt bundne naturbegrepet som må revideres?

Utvider eller begrenser teknologi våre erfaringer og forståelser av den ikke-menneskelige verden? Kan kunstig intelligens hjelpe oss med å bygge nye relasjoner til naturen? Eller bør vi i stedet modifisere vår egen kropp for å bli bedre og naturaliserte økofiler?

Kan man være for mye økofil? Og hva skjer når forholdet vårt til naturen blir noe seksuelt – en økoseksuell fetisj? Trenger vi å forstå hvilken rolle seksualitet spiller i vårt forhold til økologi?

Hvordan fortsette hvis våre økofile handlinger føles som direkte fiaskoer? Hva gjør du når du er tynget av øko-skyld? Er vi øko-skammet? Og hvordan er vårt forhold til naturen formet, ikke bare av -fili (kjærlighet for), men også -fobi (tvangsmessig frykt for)?

*Ecophilia*-konferansen stiller kritiske spørsmål ved hva det virkelig vil si å være en økofil i antropocen-epoken.

La oss trekke det grønne teppet til side og bli møkkete.

### MODERATORER

**Konferansemoderator:** Zane Cerpina.

**Panelmoderatorer:** Stahl Stenslie, Hege tapio.



## ECOPHILIA CONFERENCE

## THE DARK SIDE OF EVOLUTION; ON TICKS

Laura Beloff <sup>[F1]</sup>

At the same time as humanities are calling for a reassessment of our worldview and increased affection towards non-humans, ticks have entered our land in masses with an intention for permanent residency. They crawl in the forests and commonly cause feelings of fear and loathing in humans. We perceive a tick as an intruder without a right to a home in 'our' shared landscape. This aspect locates a tick into a category of a *stray*. A stray is someone that is not where it should be, often considered homeless or not having a right to a home in their current location. Barbara Creed has investigated the term *stray* in reference to animals and with a focus on the relationship between human and animal (Creed, 2017). She defines a new form of *stray*, an anthropogenic stray, which is a result of human actions on nature.

Interestingly, Michel Serres has written about the parasite from a different perspective – according to Serres parasite is based on relations between different entities and that there is often noise in these relationships (Serres, 1982). Serres refers to biologist H. Atlan, who has argued that noise forces the system to reorganize in a way that incorporates noise as a part of the complex system. Serres sees the parasite as a key to evolution and similar understanding is also advocated by evolutionary biologists.

Scientist Tuomas Aivelo claims that humans would not have evolved to what we are today if there would not have been parasitic relations on the way. Parasites are noise that reorganizes our minds and bodies – as well as forces us to cope with old and new relations and unexpected noise in them.

Inside my apartment hangs a glass cylinder, 90 centimeters high and 30 centimeters in diameter. The glass cylinder has some earth, some dead leaves, cones and green long grass grows in full length of the cylinder. I anticipate that this provides an excellent tick habitat. Inside the glass cylinder are around 40 ticks in different sizes and stages of their life. This is an experiment to investigate the habitat and survival of ticks. But with a different perspective, one could also claim that this *Tick Garden* is a continuation of our display practices of animals in zoos, natural history museums, cabinets of curiosities, and in terrariums—like in this case.

The talk presents insights and learnings from artistic investigations into the world of ticks and our relation to them, as well as two works; *The Tick Garden* (2021) and *The Tick Terrarium* (2019–2020) as an output of the on-going investigation.

**Acknowledgements:**

This research has been partly conducted in collaboration with Kira O'Reilly under the title TickAct [Instagram #tickact]. *The Tick Terrarium* and *The Tick Garden* are made by Laura Beloff. The podcasts, *TickTalks*, were produced in collaboration with Kira O'Reilly and commissioned by Bioartsociety as a part of their project Biofriction.

[bioartsociety.fi/projects/biofriction/posts/tick-talks](https://bioartsociety.fi/projects/biofriction/posts/tick-talks)

**This talk is based on two recently written papers:**

Beloff L. (2022) *Investigating Stray-Concept and Ticks as a Co-Species* (forthcoming).  
Beloff L. & Søndergaard M. (2022) *Living Biotechnological Lives: Noise, Parasites, and Relational Practices* (forthcoming).

Samtidig som humaniora etterlyser en revurdering av vårt verdensbilde og økt hengivenhet overfor ikke-mennesker, har flått kommet inn i landet vårt i store masser med en intensjon om permanent opphold. De kryper i skogene og forårsaker ofte følelser av frykt og avsky hos mennesker. Vi oppfatter en flått som en inntrenger uten rett til

et hjem i «vårt» felles landskap. Dette aspektet plasserer flåtten i kategorien *omstreifer*. En omstreifer er noen som ikke er der den burde være, og er ofte betraktet som hjemløs eller uten rett til et hjem i sin nåværende plassering. Barbara Creed har undersøkt begrepet omstreifer i referanse til dyr og med fokus på forholdet mellom menneske og dyr (Creed, 2017). Hun definerer en ny form for omstreifer, en *antropogen omstreifer*, som er et resultat av menneskelige handlinger i naturen.

Interessant nok har Michel Serres skrevet om parasitten fra et annet perspektiv – ifølge Serres er parasitt basert på relasjoner mellom ulike enheter og at det ofte er støy i disse relasjonene (Serres, 1982). Serres viser til biolog H. Atlan, som har hevdet at støy tvinger systemet til å omorganisere på en måte som inkorporerer støy som en del av det komplekse systemet. Serres ser på parasitten som en nøkkel til evolusjon, og en lignende forståelse blir også forfektet av evolusjonsbiologer.

Forsker Tuomas Aivelo hevder at mennesket ikke ville ha utviklet seg til det vi er i dag hvis det ikke hadde vært parasittiske relasjoner på veien. Parasitter er støy som omorganiserer sinnet og kroppene våre – samt tvinger oss til å takle gamle og nye relasjoner og uventet støy i dem.

I leiligheten min henger en glassylinder, 90 centimeter høy og 30 centimeter i diameter. Glassylinderen har litt jord, noen døde blader, kongler og grønt langt gress som vokser i sylindrens fulle lengde. Jeg regner med at dette er et utmerket flått habitat. Inne i glassylinderen er det rundt 40 flått i forskjellige størrelser og livsstadier. Dette er et eksperiment for å undersøke flåttens habitat og overlevelsesevne. Men fra et annet perspektiv kan man også hevde at denne *flått hagen* er en fortsettelse av vår praksis med å vise dyr i dyreparker, naturhistoriske museer, raritetskabinett og i terrarier – som i dette tilfellet.

I dette foredraget presenteres innsikt og lærdom fra kunstneriske undersøkelser av flåtten verden og vårt forhold til dem, samt to arbeider: *The Tick Garden* (2021) og *The Tick Terrarium* (2019–2020) som resultat av den pågående undersøkelsen.

**Takk til:**

Denne forskningen er delvis utført i samarbeid med Kira O'Reilly under tittelen TickAct [Instagram #tickact]. *The Tick Terrarium* og *The Tick Garden* er laget av Laura Beloff. Podcastene, *TickTalks*, ble produsert i samarbeid med Kira O'Reilly på bestilling fra Bioartsociety som del av deres prosjekt Biofriction. [bioartsociety.fi/projects/biofriction/posts/tick-talks](https://bioartsociety.fi/projects/biofriction/posts/tick-talks)

**Foredraget er basert på to nyskrevne artikler:**

Beloff L. (2022) *Investigating Stray-Concept and Ticks as a Co-Species* (kommende).  
Beloff L. & Søndergaard M. (2022) *Living Biotechnological Lives: Noise, Parasites, and Relational Practices* (kommende).

**Laura Beloff**

[aalto.fi/department-of-art/laura-beloff](https://aalto.fi/department-of-art/laura-beloff)  
[realitydisfunction.org](https://realitydisfunction.org)

Laura Beloff (Ph.D.) is an internationally acclaimed artist and researcher based in Finland. She functions in-between artistic production and academic research with a core in artistic methods. Beloff's concept- and practice-driven research is located in

the cross section of art, science and technology. The research engages with the areas such as human enhancement, biosemiotics, biological matter, artificial life, artificial intelligence, robotics, and information technology in connection to art, humans, environment and society. The specific interest in recent years is in the diminishing gap between concepts and disciplines of biology and technology. The outcome of her research manifests in exhibited art works, innovative practice-based experiments, wearable artefacts, process-based and participatory installations exploring the merger of art, technology, biology and environments – as well as in research papers, articles and invited chapters in a variety of publications and conferences.

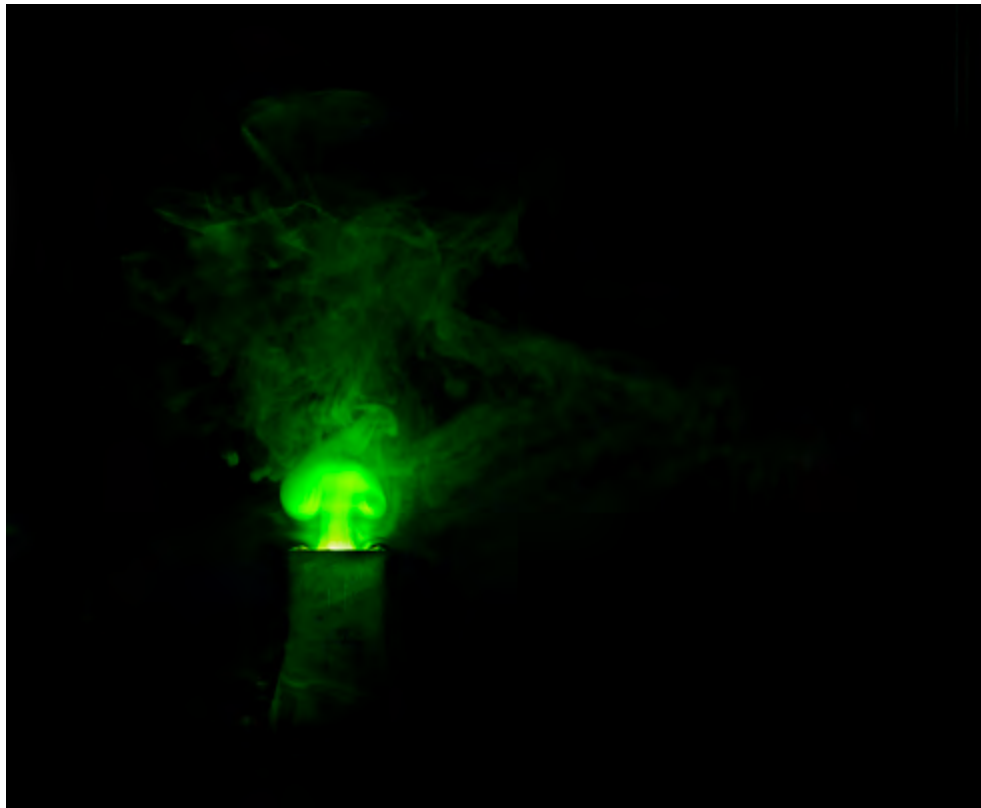
Beloff has engaged in numerous international activities including: participation in international research and art projects, organizing committees of international conferences, editor of publications, evaluator and opponent of PhD dissertations, supervisor of PhD-projects and evaluator for international funding bodies for transdisciplinary initiatives across art, technology & science. She has been a visiting researcher in Mexico UNAM 2015, Shanghai SIVA 2017, Trento University 2018. Beloff is a frequently invited speaker on her transdisciplinary artistic practice for art and academic events. Beloff has received various art awards as well as artistic and research grants throughout the years.

Previously she has been a Full Professor at the Art Academy in Oslo 2002–06; a visiting Professor at The University of Applied Arts in Vienna 2009 and 2011; she has been a recipient of a 5-year artist grant from the Finnish State 2007–11; 2012–2019 she was Associate Professor, Head of Section 2012–2016 and Head of PhD School 2017–2019 at IT-University in Copenhagen. Currently she is Associate Professor and Head of ViCCA-program (Visual Cultures, Curating and Contemporary Art) at Aalto University's School of Art, Design and Architecture.

## ECOPHILIA CONFERENCE

## TOWARDS A GENERAL CHLOROPHOBIA

Jens Hauser [DE/FR/DK]



The paradox of green is a symbolic fetish, and fetishes are difficult to grapple with. Despite the new generalized ecologization of thinking, persisting anthropocentric mindsets are continuously greenwashing greenhouse effects away. Despite its, at first sight, positive connotations of aliveness and naturalness, the term 'green' incrementally serves the uncritical, fetishistic desire to – only – metaphorically hyper-compensate for a systemic necropolitics that has variously taken the form of the increasing technical manipulation of living systems, ecologies, the biosphere. Greenness has become a 'metaphor we live by', one that in allowing us to focus on just one of its aspects keeps us from focusing on those inconsistent with that metaphor. There has been little reflection upon greenness' migration across different knowledge cultures: Engineers uncritically

brand 'green chemistry' or 'green biotechnology' as ecologically benign, while climate researchers point to the 'greening of the earth' itself as the alarming effect of anthropogenic CO<sub>2</sub> emissions. 'Green growth' pretends to reconcile ecologically sustainable development with business models, and voluntarily alludes to 'natural' vegetation growth. Meanwhile, in Europe, the new *green deal's* taxonomy classifies fossil gas and nuclear energy as sustainable – may black be the new green? The entanglement between symbolic *green*, ontological *greenness* and performative *greening* poses challenges across disciplines that provide an epistemological panorama for playful debunking.

In its inherent ambiguity between alleged naturalness and artificiality, 'green' urgently needs to be

disentangled from terms – putatively non-technological – such as 'life' and 'nature'; it even needs to be addressed as the most anthropocentric of all colors: To humans, a plant only *appears* green because its chlorophyll absorbs the high-energy red and blue light photons for photosynthesis, but reflects the middle spectrum, as its 'waste': This spectrum is useless for plant's photosynthesis, but it corresponds precisely to the largest spectrum visible to humankind, as a result of biological evolution – green literally is *our* medium. Chlorophilic humans are therefore tempted to mistake vegetal chaff for vegetal green itself – a disastrous ontological misunderstanding.

Paradoxically, then, wouldn't ecophilia based on ecology's spectrality and variety require a growing chloroscepticism, if not chlorophobia? The extension of E. O. Wilson's concept of biophilia according to which humans possess an innate tendency to seek connections with other forms of life and with nature at large does not entail 'green' as a mandatory synoptic analogy for nature on the whole. As recalls environmental philosopher Holmes Rolston III: 'Trees are not really green after we have learned about electromagnetic radiation and the optics of our eyes – though we all view the world that way.'

Inspired by cybernetics, systems theory and ecology, the experimental media arts are potentially well situated to unpack the ambiguity of pervasive greenness tropes and to serve as epistemic indicators. But are they able, between the invisibility of the microscopic to the incomprehensibility of the macroscopic, to destabilize human scales (both spatial and temporal) as the dominant plane of reference via practices of meaningful 'meso-aesthetics' linking across species, scales, and processes? Or do they face the risk to see the medium of 'green' as a way to avoid the 'loss of center', which in the past reactionary cultural theorists have been emphasizing to fight against centrifugal, eccentric and un-scaled aesthetics that challenge the 'crown of creation'?

Det grønne paradokset er en symbolsk fetisj, og fetisjer er vanskelig å takle. Til tross for den nye generaliserte økologiseringen av tenking,

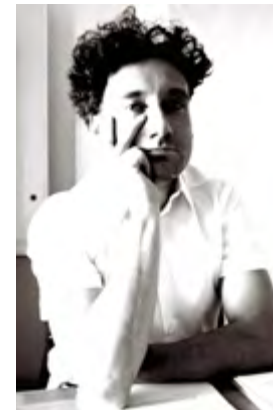
grønnvasker vedvarende antroposentriske tankesett drivhuseffektene vekk. Til tross for dets, ved første øyekast, positive konnotasjoner av livaktighet og naturlighet, tjener begrepet «grønt» gradvis det ukritiske, fetisjstiske ønsket om å – bare – metaforisk hyperkompensere for en systemisk nekropolittikk som på forskjellige måter har tatt form av en økende teknisk manipulasjon av levende systemer, økologier, biosfæren. Grønnhet har blitt en «metafor vi lever etter», en som ved å tillate oss å fokusere på bare ett av aspektene, hindrer oss i å fokusere på de som er uforenlige med den metaforen. Det har vært lite refleksjon rundt grønnhetens migrasjon på tvers av ulike kunnskapskulturer: Ingeniører merker ukritisk «grønn kjemi» eller «grønn bioteknologi» som økologisk godartet, mens klimaforskere peker på «grønngjøring av jorda» i seg selv som den alarmerende virkningen av menneskeskapte CO<sub>2</sub>-utslipp. «Grønn vekst» later til å forene økologisk bærekraftig utvikling med forretningsmodeller, og refererer frivillig til «naturlig» vegetasjonsvekst. I Europa klassifiserer samtidig taksonomien i den nye *Green Deal* fossil gass og atomenergi som bærekraftig – kan svart bli det nye grønne? Sammenfiltringen mellom symbolsk *grønn*, ontologisk *grønnhet* og performativ *grønngjøring* byr på utfordringer på tvers av disipliner, som gir et epistemologisk panorama for leken blottlegging.

I sin iboende tvetydighet mellom påstått naturlighet og kunstighet, må «grønn» snarest skilles fra begreper – antatt ikke-teknologiske – som «liv» og «natur». Den må til og med behandles som den mest antroposentriske av alle farger: For mennesker vil en plante bare se ut som grønn fordi dens klorofyll absorberer de høyenergiske røde og blå lysfotonene til fotosyntesen, men reflekterer midtspekteret som «avfall». Dette spekteret er ubrukelig for plantens fotosyntese, men det tilsvarer nettopp det største spekteret som er synlig for mennesket, som et resultat av biologisk evolusjon – grønt er bokstavelig talt *vårt* medium. Klorofile mennesker blir derfor fristet til å forveksle vegetabilsk skrap med vegetabilsk grønt i seg selv – en katastrofal ontologisk misforståelse.



Paradoksalt nok ville ikke da økofili basert på økologiens spektralitet og variasjon kreve en økende kloroskepsis, om ikke en klorofobi? Utvidelsen av E. O. Wilsons begrep om biofili, der mennesker har en medfødt tendens til å søke forbindelser med andre livsformer og med naturen for øvrig, innebærer ikke «grønn» som en obligatorisk synoptisk analogi for naturen som helhet. Som miljøfilosof Holmes Rolston III sier: «Trær er ikke egentlig grønne etter at vi har lært om elektromagnetisk stråling og øyenes optikk – selv om vi alle ser verden på den måten.»

Den eksperimentelle mediekunsten som er inspirert av kybernetikk, systemteori og økologi, er potensielt godt posisjonert til å undersøke tvetydigheten i gjennomgripende grønnetroer og fungere som epistemiske indikatorer. Men, mellom usynligheten i det mikroskopiske til ubegripeligheten i det makroskopiske, er den i stand til å destabilisere menneskelige skalaer (både romlige og tidsmessige) som det dominerende referanseplanet via praksiser med meningsfull «meso-estetikk» som knytter sammen på tvers av arter, skalaer og prosesser? Eller står de overfor risikoen for å se mediet «grønt» som en måte å unngå «tap av sentrum», som tidligere reaksjonære kulturteoretikere har lagt vekt på for å kjempe mot sentrifugal, eksentrisk og uskalert estetikk som utfordrer «skapelsens krone»?



## Jens Hauser

[ku-dk.academia.edu/JensHauser](http://ku-dk.academia.edu/JensHauser)

Jens Hauser is a Paris and Copenhagen based media studies scholar and art curator focusing on the interactions between art and technology, trans-genre and hybrid aesthetics. He is currently a Senior postdoc researcher at Medical University Vienna and a guest researcher at

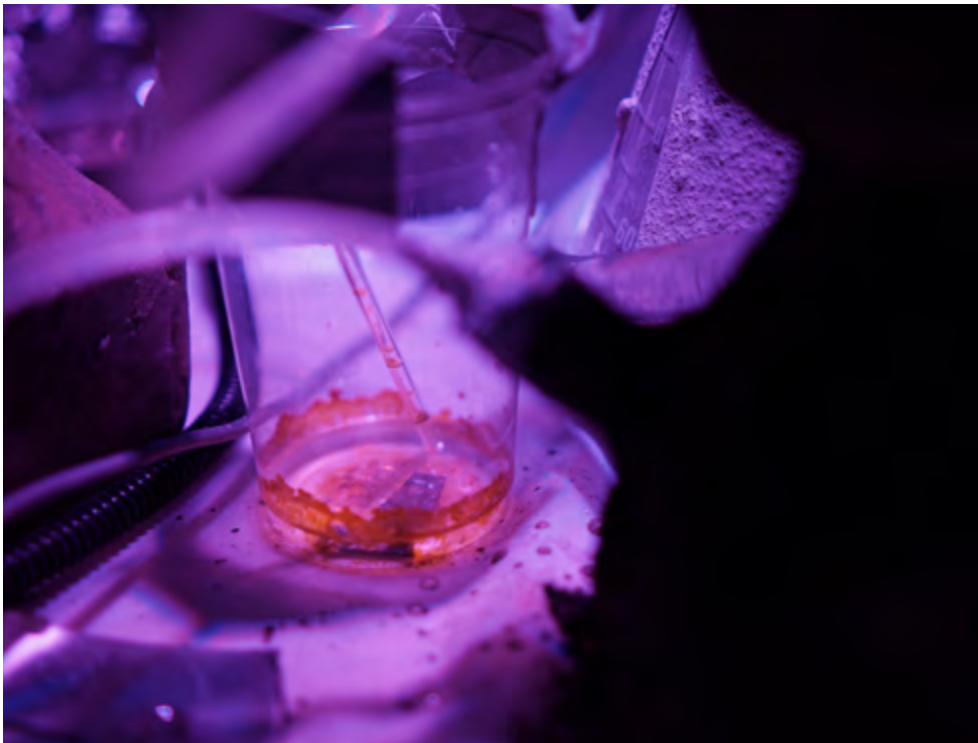
University of Copenhagen's Medical Museion, following a dual post-doctoral research position at the Faculty of Humanities and the Faculty of Health and Medical Sciences, and coordinates the OU\ /ERT network for Greenness Studies. He is also a distinguished affiliated faculty member of the Department of Art, Art History and Design at Michigan State University, where he co-directs the BRIDGE artist in residency program, an affiliated faculty member at the Department for Image Science at Danube University Krems, a guest lecturer at the University of Applied Arts Vienna and at the University of Innsbruck, a guest professor at the Department of Arts and Sciences of Art at Université Paris I Panthéon-Sorbonne, and a researcher affiliated with École Polytechnique Paris-Saclay. Hauser has been the chair of the European Society for Literature, Science and the Arts' 2018 conference in Copenhagen. At the intersection of media studies, art history and epistemology,

he has previously developed an aesthetic and epistemological theory of biomediality as part of his PhD at Ruhr University Bochum, and also holds a degree in science and technology journalism from Université François Rabelais in Tours. His curated exhibitions include *L'Art Biotech* (Nantes, 2003), *Still, Living* (Perth, 2007), *sk-interfaces* (Liverpool, 2008/Luxembourg, 2009), the *Article Biennale* (Stavanger, 2008), *Transbiotics* (Riga 2010), *Fingerprints...* (Berlin, 2011/Munich/2012) *Synth-ethic* (Vienna, 2011), *May the Horse live in me – Art Orienté objet* (Ljubljana, 2011), *assemble | standard | minimal* (Berlin, 2015), *SO3* (Belfort, 2015) *WETWARE* (LA, 2016), *Devenir Immobile* (Nantes, 2018), *{un}[split]* (Munich, 2018), *MATTER/S matter/s* (Lansing, 2018), *Applied Microperformativity* (Vienna, 2018), *UN/GREEN* (Riga, 2019), *OU \ / ERT* (Bourges, 2019), *Holobiont. Life is Other* (Bregenz, 2021), and *gREen: Sampling Color/Farbe Vermessen* (Munich, 2021) among other co-curated exhibitions and performance projects. Hauser serves on international juries of art awards such as Ars Electronica, Transitio or Vida, as well as of several national science foundations. He is also a founding collaborator of the European culture channel ARTE since 1992, has produced numerous reportages and radio features for German and French public broadcasting services, and widely published essays in print journalism and in art books for many years.

## ECOPHILIA CONFERENCE

## TINY MINING: INTERIOR GEOLOGIES

Martin Howse [UK/DE]



I'm starting to feel that the company wants to hide the natural way of doing our things, of farming and eating, so that they can be financed and nourished by the mining that takes place within us. [Testimony from a Tiny Mining user]

We believe that the earth should remain as pristine and untouched nature; we have no desire to carry on extracting resources from a depleted world, polluting and laying waste to the landscape. Saving the planet is now a matter of becoming sensitive to our own geological being. In mining ourselves we gain knowledge of our own bodies, our selves and the global environment. This is a final ecology for the end days. Nature will remain and our technologies will now be sourced from within; we will thus no longer be dependent on scarce and already polluted environmental resources. [Tiny Mining Mission Statement from [tinymining.me](http://tinymining.me)]

The body is and has always been geological. We can think of kidney stones, of crystals formed in urine and of iron in the blood. We incorporate the earth and its minerals, becoming sedimentary. New layers of anthropological minerals and particles deposit in blood, bones and brain. From 1945 onwards, radioactive Strontium-90 replaced Strontium in skeleton and teeth. This is a new environment which can be extracted as a contemporary, aesthetic resource.

Tiny Mining (TM) is the first open source mineral exploration co-operative and resource specialist committed to the potential exploitation of the interior of the living human body for rare earth and other mineral resources in the interests of human and planetary health.

The wider Tiny Mining community was founded in November 2019, and the initiative is devoted

to exploring the culture of self mining through sharing knowledge, advocacy, discussion, tutorials and collective sweatshops. This open community consists of a diverse group of chemists, geologists, artists and alternative medicine practitioners.

Tiny Mining inverts notions of human impact on the environment, of the anthropogenic, turning the idea of the pollution of an outside environment on its head and sensitively inside out. Environmental concerns are no longer out there, in a controlled and surveyed landscape of "nature"; to be protected. The dread-ful "anthropocene" is now an internal story written within interior geologies and in the deep time of ingestion and digestion. Saving the planet is now a matter of looking into ourselves. Tiny Mining users exhibit an extreme and ascetic love for "nature".

*Tiny Mining: interior geologies* explores the practice of Tiny Mining, and examining this practice and community from an anthropological and environmental perspective, asks questions of what Tiny Mining points towards in terms of a new relationship with the environment and with geology.

Jeg begynner å føle at selskapet ønsker å skjule den naturlige måten vi gjør tingene våre på, å drive jordbruk og spise, slik at de kan finansieres og næres av utvinningen som foregår inne i oss. [Vitnesbyrd fra en Tiny Mining-bruker]

Vi mener at jorda skal forbli som opprinnelig og urørt natur; vi har ikke noe ønske om å fortsette å utvinne ressurser fra en utarmet verden, forurense og rasere landskapet. Å redde planeten er nå et spørsmål om å være sensitive for vårt eget geologiske vesen. Ved å drive utvinning av oss selv får vi kunnskap om vår egen kropp, oss selv og det globale miljøet. Dette er en endelig økologi for endetiden. Naturen vil forbli, og teknologiene våre vil nå hentes innenfra; vi vil dermed ikke lenger være avhengige av knappe og allerede forurensete miljøressurser. [Tiny Minings formålsparagraf fra [tinymining.me](http://tinymining.me)]

Kroppen er og har alltid vært geologisk. Vi kan tenke på nyrestein, på krystaller dannet i urin og på jern i blodet. Vi inkorporerer jorda og dens mineraler og blir sedimentære. Nye lag av antropologiske mineraler og partikler avsettes i blod, bein og hjerne. Fra 1945 og utover ble strontium erstattet av radioaktivt Strontium-90 i skjelett og tenner. Dette er et nytt miljø som kan utvinnes som en moderne, estetisk ressurs.

Tiny Mining (TM) er den første åpen kildekode-baserte ressurs spesialisten og mineralutforskningskooperativet som arbeider med potensiell utvinning av sjeldne jordarter og andre mineralressurser fra innsiden av den levende menneskekroppen, av hensyn til menneskelig og planetarisk helse.

Det bredere Tiny Mining-fellesskapet ble grunnlagt i november 2019, og initiativet er viet utforskningen av selvutvinningskulturen gjennom kunnskapsdeling, interessefremming, diskusjon, læremidler og kollektive arbeidsplasser. Dette åpne fellesskapet består av en mangfoldig gruppe kjemikere, geologer, kunstnere og alternativmedisinere.

Tiny Mining vender på forestillingene om menneskelig påvirkning på miljøet, om det antropogene, og snur ideen om forurensing av et ytre miljø på hodet og på en sensitiv måte innenfra og ut. Miljøhensyn er ikke lenger der ute, i et kontrollert og undersøkt landskap av «natur» som skal beskyttes. Det fryktelige «antropocen» er nå en intern historie som skrives innenfor indre geologier og den dype tiden av inntak og fordøyelse. Å redde planeten er nå et spørsmål om å se inn i oss selv. Tiny Mining-brukere viser en ekstrem og asketisk kjærlighet til «naturen».

*Tiny Mining: indre geologier* utforsker praksisen ved Tiny Mining, undersøker denne praksisen og dette fellesskapet fra et antropologisk og miljømessig perspektiv, og stiller spørsmål om hva Tiny Mining peker mot i form av et nytt forhold til miljø og geologi.





Martin Howse

[1010.co.uk](http://1010.co.uk)

Martin Howse is occupied with an investigation of the links between the earth (geological and geophysical phenomena), software and the a/human psyche (psychogeophysics) through the construction of experimental situations (performance,

laboratories, walks, and workshops), material art works, instruments, fictions, texts and software.

From 1998 to 2005 Howse was director of ap, a software performance group working with electronic waste, pioneering an early approach to digital glitch. From 2007 to 2009 they hosted a regular workshop, micro-residency and salon series in Berlin. Howse has worked and collaborated on acclaimed projects and practices

such as The Crystal World, Psychogeophysics, Earthboot, Sketches towards an Earth Computer, Dissolutions and Shift Register. For the last ten years Howse has initiated numerous open-laboratory style projects and performed, published, lectured and exhibited worldwide. They have shown works at venues including Transmedila Berlin, Jeu de Paume Paris, ICA London, TEA Tenerife, Taipei Fine Arts Museum and the Pharmacy Museum Basel. Their projects have featured in publications such as The Wire, Handmade Electronic Music, A Geology of Media, and The Routledge Companion to Music, Technology, and Education.

Howse is currently collaborating on several film projects based around the extensive uranium mines and radon spa locations of Joachimstal, Czech Republic. They are equally the creator of the ongoing ERD modular synthesizer series and founder of the Tiny Mining community.



## ECOPHILIA CONFERENCE

# MUTANT THEORY: TECHNOPHILIA, ECOPHILIA, AND POSTHUMAN POSSIBILITIES

Eben Kirksey <sup>[US/AU]</sup>



Science fiction erupted into the historical present in 2018, when Dr. Jiankui He created the world's first genetically modified babies with CRISPR-Cas9. The aim of the experiment was to engineer resistance to the HIV virus. Popular fiction about mutants—from the X Men and Octavia Butler's *Xenogenesis* to more obscure sources like Larissa Lai's *Salt Fish Girl*—offers uncanny diffractions of possible posthuman futures. Biotechnologists are experimenting with a diverse array of trans-genes, that could offer us more-than-human abilities. Queer and impure hopes are driving experimental agendas forward. We are becoming other in our technophilia—beside ourselves with dissolution and glee.

A riotous diversity of new life forms are simultaneously emerging in laboratories. Experimental animals are becoming human, so that they might serve as better models of our bodies, our minds, and our selves. Genetically modified organisms are running wild, generating emergent ecological communities. As we expand the purview of our ecophilia, is there room for these rogues and mutants too?

We live in multispecies worlds that are fragile,

needy of care. As we negotiate new conditions of life on a damaged planet, it is important to recognize that many of us are wounded too. We are mutants. Shared chemical exposures makes us kin with a multitude of queer and cripp animals, plants, and microbes whose lives have been irrevocably altered.

Capitalism, environmental racism, militarism, and plantation systems continue to displace peoples and endangered creatures who previously enjoyed health and well being on their own lands. Life is becoming non-life on a planetary scale. We live in an era of mass extinction. New adversarial political and coalitional movements are needed, as existing approaches to politics fail to address the scale and the scope of the problems. It is time to take our biopolitical tactics to the next level. It is time to reinvigorate practices of interspecies care, while also remembering how to live, love, and fight.

Science fiction brøt frem i den historiske nåtiden i 2018, da dr. Jiankui He skapte verdens første genmodifiserte babyer med CRISPR-Cas9. Målet med eksperimentet var å utvikle resistens mot HIV-viruset. Populærfiksjon om mutanter – fra

X Men og Octavia Butlers *Xenogenesis* til mer obskure kilder som Larissa Lais *Salt Fish Girl* – byr på uhyggelige diffraksjoner av mulige posthumane fremtidsbilder. Bioteknologer eksperimenterer med et mangfoldig utvalg transgener som kan gi oss mer-enn-menneskelige evner. Skeive og urene forhåpninger driver eksperimentelle agendaer fremover. Vi blir andre i vår teknofili – til side for oss selv med dissosiasjon og fryd.

Et heftig mangfold av nye livsformer dukker samtidig opp i laboratorier. Forsøksdyr blir menneskelige, slik at de kan tjene som bedre modeller av kroppen vår, sinnet vårt og oss selv. Genmodifiserte organismer løper løpsk og genererer kommende økologiske samfunn. Når vi utvider rekkevidden av vår økofili, er det plass til disse ubeistene og mutantene også?

Vi lever i flerartede verdener som er skjøre og omsorgskrevende. Når vi navigerer i nye

livsbetingelser på en skadet planet, er det viktig å erkjenne at mange av oss også er skadet. Vi er mutanter. Delt kjemisk eksponering gjør oss i slekt med en mengde skeive og forkrøplede dyr, planter og mikrober hvis liv har blitt ugjenkallelig endret.

Kapitalisme, miljørasisme, militarisme og plantasjesystemer fortsetter å fortrenge folk og truede skapninger som tidligere levde sunt og godt på egne landområder. Livet er i ferd med å bli ikke-liv i planetarisk skala. Vi lever i en mas-seutryddelsens tid. Nye motstridende politiske og forenende bevegelser trengs, ettersom eksisterende tilnærminger til politikk ikke klarer å takle omfanget og rekkevidden av problemene. Det er på tide å ta vår biopolitiske taktikk til neste nivå. Det er på tide å gjenopplive praksisen for omsorg mellom arter, samtidig med også å huske hvordan man skal leve, elske og kjempe.



Eben Kirksey

[eben-kirksey.space](https://eben-kirksey.space)

Eben Kirksey is an American anthropologist who writes about science and justice. He is best known for his pioneering work in multispecies ethnography—an approach to studying human interactions with animals, plants, fungi, and microbes.

Eben has an insatiable curiosity about nature and culture. Investigating some of the most important stories of our time—related to biotechnology, the environment, and social justice—led him to Asia, the Pacific, and the Americas. When controversy broke about the world's first genetically modified babies, Eben spoke about ethics from the main stage of the International Summit on Human Genome Editing in Hong Kong. Later, he travelled to mainland China where he learned about the queer hopes and impure desires that animated this experiment with CRISPR-Cas9.

Eben attended the University of Oxford as a British Marshall Scholar and earned his Ph.D. from the University of California at Santa Cruz. He has taught at some of the most renowned and innovative higher education institutions, like Princeton University and Deep Springs College, in the High Sierra desert of California. He has helped curate a number of art exhibits, including The Multispecies Salon which travelled from San Francisco (2008) to New Orleans (2010), before settling in New York City. Duke University Press published his first two books—*Freedom in Entangled Worlds* (2012) and *Emergent Ecologies* (2015)—as well as an edited collection with the findings from *The Multispecies Salon* (2014). The Institute for Advanced Study in Princeton, New Jersey, hosted Kirksey for the 2019–2020 academic year, where he finished his latest book: *The Mutant Project*.

Currently he is Associate Professor (Research) at Alfred Deakin Institute in Melbourne, Australia, where he is studying *The Promise of Multispecies Justice*, the chemical turn in the humanities, and the circulation of viruses in multispecies worlds.



## ECOPHILIA CONFERENCE

# LET'S TALK ABOUT DOLPHIN SEX

Kirsty Kross <sup>[AU/NO]</sup>



Public Domain image from needpix.com

My cousin claims to have had a relationship with a female dolphin for several years on the Sunshine Coast of Queensland, Australia. Then a friend of a friend was a screenwriter for a popular teen, oceanic, drama series which involved research at Seaworld about dolphins and, of course, their very active sex lives. Apparently there is a reason why tourists must wear a wet-suit while swimming with dolphins... Then a friend of mine that took a lot of hallucinogens claimed to see aliens transforming into a pod of dolphins at Byron Bay that later tried to seduce him.

*Let's Talk About Dolphin Sex* features REAL LIFE stories about dolphin sex and the humans they love. Told LIVE in a one night stand sensational performance.

Fetteren min hevder å ha hatt et forhold i flere år til en kvinnelig delfin på Sunshine Coast i Queensland, Australia. Så ble en venn av en venn manusforfatter for en populær tenårings-/havdramaserie som omhandlet forskning ved Seaworld om delfiner og, selvfølgelig, deres svært så aktive sexliv. Tilsynelatende er det en grunn til at turister må bruke våtdrakt når de svømmer med delfiner... Så hevdet en venn av meg som tok mange hallusinogener at han så romvesener forvandle seg til en stim delfiner ved Byron Bay som senere prøvde å forføre ham.

*La oss snakke om delfinsex* inneholder historier FRA VIRKELIGHETEN om delfinsex og menneskene de elsker. Fortalt LIVE i et oppsiktsvekkende engangsnummer.



Photo: Pina Stroynowska

### Kirsty Kross

[kirstykross.com](http://kirstykross.com)

Kirsty Kross is an Oslo based artist originally from Brisbane, Australia. Her work focuses largely on humans' relationship to the attention economy and growing ecological uncertainty. She holds a Bachelor's Degree

in Art History from the University of Queensland and a Masters Degree of Art in Context from the Berlin University of the Arts. Kirsty Kross has exhibited and performed at Bergen Assembly, Høstutstillingen, KUBE og Jugendstilsenteret, Tenthaus and PINK CUBE as well as Clockwork Gallery, Parkhaus Projects and Galerie Crystal Ball in Berlin. She will perform at *Jeg kaller det Kunst* – the opening exhibition of the Norwegian National Museum in 2022.

## ECOPHILIA CONFERENCE

## LET'S MAKE A DEAL—WITH THE DEVIL

Timothy Morton <sup>[US]</sup>

*The biosphere behaves just like  
the Devil in the stories.*

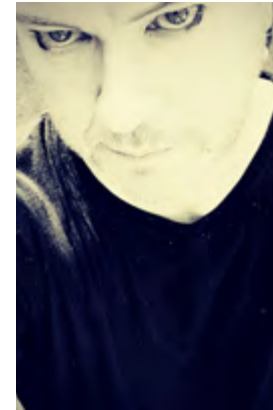
*The Devil gives you seven wishes,  
then they do exactly what  
you tell them to do.*

*Exactly.*

*Biosfæren oppfører seg akkurat  
som djevelen i fortellingene.*

*Djevelen gir deg syv ønsker, så gjør  
de nøyaktig det du ber dem om å  
gjøre.*

*Nøyaktig.*



Timothy Morton

[ecologywithoutnature.blogspot.com](http://ecologywithoutnature.blogspot.com)

Timothy Morton is Rita Shea Guffey Chair in English at Rice University. They have collaborated with Laurie Anderson, Björk, Jennifer Walshe, Hrafnhildur Arnadottir, Sabrina Scott, Adam McKay, Jeff Bridges, Olafur Eliasson, Pharrell Williams and Justin Guariglia.

Morton co-wrote and appears in *Living in the Future's Past*, a 2018 film about global warming with Jeff Bridges. They are the author of the libretto for the opera *Time Time Time* by Jennifer Walshe.

Morton has written *All Art Is Ecological* (Penguin, 2021), *Spacecraft* (Bloomsbury, 2021), *Hyposubjects: On Becoming Human* (Open Humanities, 2021), *Being Ecological* (Penguin, 2018), *Humankind: Solidarity with Nonhuman People* (Verso, 2017), *Dark Ecology: For a Logic of Future Coexistence* (Columbia, 2016), *Nothing: Three Inquiries in Buddhism* (Chicago, 2015), *Hyperobjects: Philosophy and Ecology after the End of the World* (Minnesota, 2013), *Realist Magic: Objects, Ontology, Causality* (Open Humanities, 2013), *The Ecological Thought* (Harvard, 2010), *Ecology without Nature* (Harvard, 2007), 8 other books and 270 essays on philosophy, ecology, literature, music, art, architecture, design and food. Morton's work has been translated into 13 languages. In 2014 they gave the Wellek Lectures in Theory.

## ECOPHILIA CONFERENCE

# SEX ECOLOGIES: GENDER, SEX, AND SEXUALITY IN THE CONTEXT OF ECOLOGY

Katrine Elise Pedersen <sup>[NO]</sup>



Alberta Whittle, C.R.E.A.M. (2017), C-type print, 91,4 x 121,9 cm. Courtesy Alberta Whittle and Copperfield, London.

In her talk, Katrine Elise Pedersen will discuss the research and the process behind *Sex Ecologies*, a collaborative exhibition and book developed by Kunsthall Trondheim and The Seed Box, with a public program curated by RAW Material Company.

*Sex Ecologies* explores gender, sex, and sexuality in the context of ecology. The project is founded in the belief that environmental and social justice go hand in hand. Through a transdisciplinary approach, the exhibition critiques understandings of nature, gender, sexuality, and race that attempt to objectify and naturalize them. For example, "laws against nature" used to criminalize queer sexuality, and in many places still do. These norms are justified through evolutionary narratives exclusively permitting heterosexual reproduction. Everything that does not fit this norm is considered unhealthy, polluted, or "degenerate." These norms have proven detrimental to humans

and to the thing we call nature alike.

*Sex Ecologies* presents newly commissioned works by nine artists made specifically for the exhibition. The artists participated in regular online meetings to workshop their artworks with the exhibition curators and with each other. The process was accompanied by an advisory board for cross-pollination composed of researchers from disciplines like gender studies, environmental humanities, communications, and Indigenous studies. *Sex Ecologies* highlights the emancipatory role of pleasure and affect beyond the human in our current ecological era, where nature is far from natural. It includes the biological, the technological, the social, and the political. In *Sex Ecologies*, desire, eros, and care dance with flesh, worms, and spirits.

I sin presentasjon vil Katrine Elise Pedersen gi innblikk i prosjektet *Sex Ecologies*, en utstilling

og bok, samt forskningen og prosessen bak. *Sex Ecologies* ble utviklet av Kunsthall Trondheim og The Seed Box, med et offentlig program kuratert av RAW Material Company.

Gruppeutstillingen utforsker kjønn, sex og seksualitet i en økologisk kontekst. Prosjektet tar utgangspunkt i troen på at miljømessig og sosial rettferdighet går hånd i hånd. Gjennom en transdisiplinær tilnærming kritiserer utstillingen forståelser av natur, kjønn, seksualitet og rase som søker å objektivisere og naturalisere dem. For eksempel har «naturstridige lover» blitt brukt for å kriminalisere skeiv seksualitet, noe som fortsatt er tilfelle mange steder. Disse normene rettferdiggjøres med evolusjonære narrativer som kun tillater heteroseksuell reproduksjon. Alt som ikke passer inn under denne normen, anses som usunt, skittent eller «fordervet». Disse normene har vist seg å ha katastrofale

konsekvenser for både mennesker og dette som vi kaller naturen.

*Sex Ecologies* presenterer nye bestillingsverk av kunstnere, lagd spesielt for utstillingen. Kunstnerne deltok deltatt jevnlig i nettmøter for å diskutere verkene sine med utstillingens kuratorer og med hverandre. Med i prosessen var et rådgivende utvalg som de kunne utveksle og «krysspollinere» tanker og idéer med. Utvalget bestod av forskere fra felt som kjønnsstudier, miljøhumaniora, kommunikasjon og urfolksstudier. *Sex Ecologies* legger vekt på den frigjørende kraften ved glede og affekt hinsides det menneskelige i vår nåværende økologiske æra, hvor natur er langt fra naturlig. Prosjektet inkluderer det biologiske, det teknologiske, det sosiale, og det politiske. I *Sex Ecologies* danser begjær, eros og omsorg sammen med hud, ormer og ånder.



Photo by Daniel Vincent Hansen

### Katrine Elise Pedersen

[kunsthalltrondheim.no](http://kunsthalltrondheim.no)

Katrine Elise Pedersen (1988) is an art historian and curator based in Trondheim, Norway. She earned her MA in Art History at the University of Oslo (UiO). Her art historical research has often centred on (the exclusion or inclusion of) the body in performative contexts.

Pedersen is curator and producer at Kunsthall Trondheim, and was a part of the curatorial team of *Sex Ecologies* with Prerna Bishnoi Carl Martin Faurby, Kaja Grefslie Waagen, with Katja Aglert (The Seed Box) and Stefanie Hessler (Kunsthall Trondheim) as project leaders.

Pedersen's curatorial practice has been oriented towards alternative realities, spiritualities, and knowledge systems as well as histories which seemingly have not been included in the main strains of official world narratives. In September 2022, she is curating a solo exhibition with Susanne M. Winterling at Kunsthall Trondheim. Recent curatorial projects include *Unweaving the binary code – Hannah Ryggen Triennale* (2022) curated together with Stefanie Hessler, *Korakrit Arunanondchai: Songs for dying* (2021), *Who Wants to Live Forever?* (2020) curated together with Stefanie Hessler, and *Pia Arke: Wonderland* (2019). She contributed to the catalogue of *Diana Policarpo – Nets of Hyphae*, published by Mousse Publishing, Galeria Municipal do Porto, and Kunsthall Trondheim (2021). Pedersen is a member of the editorial board of *The Norwegian Art Year Book* (2020–2023) and board member of *The Norwegian Association of Curators* (2021–2023).



## ECOPHILIA CONFERENCE

### MATTERS OF PLAY AND PASSION

Špela Petrič <sup>[SI]</sup>



By recognising the ubiquitous, (eco)systemic embeddedness within algorithmic logic, Špela Petrič's recent work examines the potential of AI, design and robotics to create compelling ways of engaging with plants. As there is no outside to the computational system Petrič attempts to subvert its intentions by using feminist principles of resistance – to practice erotics, cultivate passions of everyday and seek pleasures not instructed from elsewhere. Inspired by the plants' resilience in totalising circumstances, what emerges at the nexus of art, computation, and vegetal becoming formulates new possibilities of interspecies relations in exultopias to come.

Ved å anerkjenne den allestedsnærværende, (øko)systemiske innebygdheten i algoritmisk logikk, undersøker Špela Petrič i sitt nylige arbeid potensialet til KI, design og robotikk til å skape overbevisende måter å samhandle med planter på. Siden datasystemet ikke har noen utside, forsøker Petrič å undergrave dets intensjoner ved å bruke feministiske motstandsprinsipper – praktisere erotikk, dyrke hverdagens lidenskaper og søke nytelser som ikke er instruert annetstedsfra. Inspirert av plantenes motstandskraft i totaliserende omstendigheter, blir det som oppstår i forbindelsen mellom kunst, databehandling og vegetabilsk tilblivelse, formulert som nye muligheter for relasjoner mellom arter i kommende eksultopier.



Špela Petrič

[spelapetric.org](http://spelapetric.org)

Špela Petrič is a new media artist with a background in the natural sciences. Her artistic practice combines biomedica and performativity to enact strange relations that

reveal the underpinnings of our (bio)technological societies. Petrič has received several awards, such as the White Aphroid for outstanding artistic achievement (Slovenia), the Bioart and Design Award (Netherlands), and an Award of Distinction at Prix Ars Electronica (Austria).

## ECOPHILIA CONFERENCE

# THE SELF-HATING NATURE LOVER

Marius Presterud <sup>[NO]</sup>



Photo by Lene Johansen

What does it mean to be a lover of nature in this day and age? How has the ecologically aware had to reevaluate their position as a consequence of critique of anthropocentrism? And how do we reconceptualize environmental activism in a time when everything is environmental? In this lecture Presterud makes an appeal to replace former concepts of activism with service.

Service suggests a consolidating, non-reactionary stance. It distinguishes itself from activism through the self-inclusion in immediate, situated, complex and emerging relationships and ecologies, rather than reaching outward to change some external concept or forces in the world that we must by necessity live within. This marks a shift from anthropocentric sentiments towards

a perspective of 'becoming-with' the forces at hand, and by doing so, has the potential to replace liberal-humanistic concepts of guilt and culpability with something more decentered.

Hva vil det si å være naturelsker i vår tid? Hvordan har den økologisk bevisste måtte revurdere sin posisjon som en konsekvens av kritikk av antroposentrisme? Og hvordan rekonseptualiserer vi miljøaktivisme i en tid hvor alt er miljørelatert? I denne presentasjonen appellerer Presterud om å erstatte tidligere aktivismebegreper med tjeneste.

Tjeneste antyder en konsoliderende, ikke-reaksjonær holdning. Det skiller seg fra aktivisme gjennom selvinkludering i umiddelbare,

situerte, komplekse og fremvoksende relasjoner og økologier snarere enn å nå ut for å endre eksterne konsepter eller krefter i verden, som vi av nødvendighet må leve innenfor. Dette markerer et skifte fra antroposentriske oppfatninger mot

et perspektiv om å «bli med» de tilgjengelige kreftene, og ved å gjøre det, har potensial til å erstatte liberal-humanistiske begreper om skyld og straffskyldighet med noe mer desentrert.



### Marius Presterud

[osloapiary.com](http://osloapiary.com)

Marius Presterud (b.1980, Drammen) is a Norwegian artist based in Berlin and Oslo. He works across a variety of media; performance, poetry, sculpture and ecoventions. He has toured Europe and been a featured poet at venues in Paris, Berlin and Istanbul, and he has performed

in established galleries such as Henie Onstad Art Center, Norway, and Hamburger Bahnhof, Germany. In 2018 he was a debutant at Norway's 131. National Art Exhibition, *Høstutstillingen*, and in 2021 he had his first solo exhibition abroad,

at Exgirlfriend Gallery, Berlin. Common themes throughout his work are a focus on selfhood, significant otherness and societal health.

Previous to working as an artist, Presterud held positions within the field of project management, program coordinating, curatorial research, music and psychiatry. He received his psychologist licence in 2008 and went on to work in the public and private health sector for several years, before being drawn to art's didactic and remedial potential, as well as art as a repository for non-commodifiable values. In the period 2014–2019, he worked full-time with his art- and research based practice, Oslo Apiary & Aviary, which he describes as a "Dark-ecological service provider". He currently works as both artist and group-analytic art therapist.



## ECOPHILIA CONFERENCE

## AQUADISIA: THE SCIENCE OF SENTIENCE 2.0

Stephanie Rothenberg <sup>[US]</sup>

What if humans could cure climate change by simply drinking a special potion? A potion that would create an equal playing field between all entities, human and other-than-human? And now imagine that this special potion is made by a new species of bioengineered oysters. These new and improved cyborg oysters secrete a fluid that when ingested turn that ecstatic feeling of aphrodisia in humans into a new state of sentience – an “aquadisia”! Our insatiable consumptive desires are transformed into sensorial and energetic pleasures beyond the mere sexual, leading to new forms of sentient interconnections with the cycle of life.

*Aquadisia* is a speculative design project that plays on the myth of the oyster as an aphrodisiac to reimagine a more mutually symbiotic relationship between humans and other-than-humans. The project manifests through video, an interactive installation and documented experiments modifying oyster DNA using gene manipulation tools such as CRISPR conducted at the Coalesce Center for Biological Arts in Buffalo, New York. The project narrative engages a pseudo scientific overview of the process for creating this magical

fluid. Anyone can access it by simply turning on their faucet and taking a drink. It begins with extraction and gene manipulation of the organisms in the lab, studies on its effect on the human body, and then moves outward to the ocean where the futuristic aquaculture vessels are being harvested around the world. These structures allow the fluid to be piped into public water systems.

The project explores several critical issues significant to our ecological crisis within the intersection of biotechnology and marine science: the use of nonhuman life for human survival through genetic engineering, the illusion of conservation within the “blue economy” enabled through ecosystem services, and the neoliberal desire to transcend climate change through individualized responses. Moving between reality and fantasy, *Aquadisia* not only questions human action but also the ethical and economic dimensions of our solutions. Through this presentation I aim to generate discussion on what are the real world possibilities and action steps for moving forward in this vulnerable real world situation we are all in.

Hva om mennesker kunne kurere klimaendringene ved å bare drikke en spesiell trylledrikk? En trylledrikk som ville skape like konkurransevilkår mellom alle enheter, menneskelige og annet-enn-menneskelige? Og forestill deg nå at denne spesielle trylledrikken er laget av en ny art av biokonstruerte østers. Disse nye og forbedrede cyborg-østers skiller ut en væske som ved inntak gjør den ekstatiske følelsen av afrodisia hos mennesker til en ny sansningstilstand – en «aquadisia»! Våre umettelige forbruksønsker forvandles til sensoriske og energiske nytelser utover det rent seksuelle, noe som fører til nye former for sansende sammenkoblinger med livssyklusen.

*Aquadisia* er et spekulativt designprosjekt som spiller på myten om østersen som et afrodisiakum, for å gjenskape et mer gjensidig symbiotisk forhold mellom mennesker og annet-enn-mennesker. Prosjektet manifesterer seg gjennom video, en interaktiv installasjon og dokumenterte eksperimenter som modifiserer østers-DNA ved hjelp av genmanipulasjonsverktøy som CRISPR, utført ved Coalesce Center for Biological Arts i Buffalo, New York. Prosjektfortellingen fremlegger en pseudovitenskapelig oversikt over prosessen for å skape denne magiske væsken. Alle kan få tilgang til den ved å skru på kranen og ta en slurk. Den begynner med utvinning og genmanipulering av organismene i laboratoriet, studier av dens effekt på menneskekroppen, og beveger seg deretter utover til havet hvor de futuristiske akvakulturfartøylene høstes rundt om

i verden. Disse strukturene gjør at væsken kan føres inn i offentlige vannsystemer.

Prosjektet utforsker flere kritiske spørsmål som er viktige for vår økologiske krise i skjæringsspunktet mellom bioteknologi og marin vitenskap: bruken av ikke-menneskelig liv for menneskelig overlevelse gjennom genteknologi, illusjonen om bevaring innenfor den «blå økonomien» muliggjort gjennom økosystemtjenester, og det nyliberale ønsket om å transcendere klimaendringene gjennom individualisert respons. *Aquadisia* beveger seg mellom virkelighet og fantasi og stiller ikke bare spørsmål ved menneskelig handling, men også de etiske og økonomiske dimensjonene ved våre løsninger. Gjennom denne presentasjonen vil jeg generere en diskusjon om hva som er de reelle mulighetene og handlingstrinnene for å komme videre i denne sårbare verdenssituasjonen vi alle er i.



## Stephanie Rothenberg

[stephanierothenberg.com](http://stephanierothenberg.com)

Stephanie Rothenberg's interdisciplinary art draws from digital culture, science and economics to explore symbiotic relationships between human designed systems and biological ecosystems. Moving between real and virtual spaces, she engages a variety of

media platforms that include interactive installation, drawing, sculpture, video and performance. Her artworks make visible the terrestrial and digital networks of capital that flow through the bodies of both human and more-than-human entities. Arising from her fascination with techno utopian culture, her multimedia storytelling seeks to reveal the contradictions of its narratives. Topics in her work include the bio politics of digital labor and sustainability myths surrounding the concept of natural capital.

She has exhibited internationally in venues and festivals including ISEA, Eyebeam Art and Technology Center (US), Sundance Film Festival

(US), Massachusetts Museum of Contemporary Art / MASS MoCA (US), House of Electronic Arts / HeK (CH), LABoral (ES), Transmediale (DE), and ZKM Center for Art & Media (DE). She is a recipient of numerous awards, most recently from the Harpo Foundation and Creative Capital. Residencies include ZK/U Zentrum für Kunst und Urbanistik in Berlin, TOKAS / Tokyo Art and Space (JP), the Lower Manhattan Cultural Council Workspace/LMCC (US), Eyebeam Art and Technology Center and the Santa Fe Art Institute (US). Her work is in the collection of the Whitney Museum of American Art and has been widely reviewed including *Artforum*, *Artnet*, *The Brooklyn Rail* and *Hyperallergic*. She has been a participant and organizer in the *MoneyLab* research project at the Institute of Network Cultures (NL), co-organizing the 2018 *MoneyLab 5 symposium* that took place in Buffalo, NY (US). She is Professor in the Department of Art at SUNY Buffalo (US) where she co-directs the Platform Social Design Lab, an interdisciplinary design studio collaborating with local social justice organizations.

## ECOPHILIA CONFERENCE

# LEAKING, SEETHING, BLEEDING, BLURRING, FUSING, MERGING

Miriam Simun [TRANSNATIONAL]



And still – bodies. Leaking out into the world, seeping, seething, bleeding, blurring, fusing, merging.

We will visit a couple of crash sites: where bodies (human and non) collide with rapidly evolving techno-ecosystems. To find our way through, we immerse ourselves in their sensory conditions. To listen with all of our human-ish+ senses.

If collision is understood as a form of disturbance (in the ecological sense), then in disturbance we find not only damage, but also the opportunity for renewal. As we collide in new and ancient ways, we (a multi-species we) discover, over and over again, as the great poet Fred Moten said, “a shared need to renew our habits of assembly.” A journey through three sites of sensorial collisions; sites of assembly; and sites of varying degrees of hopeful renewal.

*Interspecies Robot Sex* – in response to the

disappearance of bees from industrial agriculture due to colony collapse disorder, human laborers take over the insemination of pear flowers while robotocists innovate biologically-inspired micro-drones called ‘Robobees.’

*Transhumanist Cephalopod Evolution* – a psycho-physical training regimen for human enhancement, with the cephalopod as our role model species. Discarding with transhumanist visions of melding “man and machine,” we dedicate practice instead of capital towards evolving human enhancement, feeling towards our fellow species and oceanic roots while positing the “model species” as role model rather than exploited instrument for science, and embracing the capacities residing in existing human(-ish+) bioavailabilities. How can we know what technology we need to add on, if we don’t yet know what’s possible with what we already have? What happens when we take up Flusser’s molluskian position? And

what in the hell are we going to do with all these futures?

And finally *Contact Zone* – a wild meander through the macro and micro-ecological scale of rewilding: Swiss alpine landscapes through the introduction of eastern european lynx, and my microbiome through introduction of *Lactobacillus* bacteria cultivated with the aid of a central american cactus. Both involve a re-calibration of the ways we use science and technology to interface with the non-human world (“the controlled de-control of ecological control,” as Jamie Lorimer writes). “Rewilding” attempts to de-center the human, while using both neoliberal and resistance logics to attempt to engineer new stable resilient ecologies. On our way there, a vast surveillance apparatus – aided by genetic sequencing and machine learning – is put in place to monitor, track, model, and manage these wild organisms and their systemic interactions. How can embodied sensing and remote sensing interface in new ways?

Igjen – kropper. Lekker ut i verden, siver, syder, blør, slører, smelter, blander.

Vi skal besøke et par kollisjonssteder; hvor kropper (menneskelige og ikke) kolliderer med raskt utviklende tekno-økosystemer. For å finne veien fordyper vi oss i sansestilstandene deres. Lytter med alle våre menneskeaktige+ sanser.

Hvis kollisjon forstås som en form for forstyrrelse (i økologisk forstand), så finner vi i forstyrrelse ikke bare skade, men også mulighet for fornyelse. Når vi kolliderer på nye og gamle måter, oppdager vi (et fler-artet vi) om og om igjen, som den store poeten Fred Moten sa, «et felles behov for å fornye våre møtevaner». En reise gjennom tre sansekollisjonssteder, møtesteder, og steder med ulik grad av håpefull fornyelse.

*Interspecies Robot Sex* – som svar på bienes forsvinning fra industrielt landbruk på grunn av kolonikollaps, tar menneskelige arbeidere over insemineringen av pæreblomster mens robotteknikere skaper biologisk inspirerte mikrodroner kalt «Robobier».

*Transhumanist Cephalopod Evolution* – et psykofysisk treningsopplegg for menneskelig forbedring, med blekkspruten som vår forbildeart. Ved å forkaste transhumanistiske visjoner om å fusjonere «menneske og maskin», tilegner vi praksis i stedet for kapital til utvikling av menneskelig forbedring, og sympatiserer med våre medarter og oseaniske røtter mens vi gjør «modellarten» til rollemodell i stedet for et instrument til vitenskapelig utnyttelse, og omfavner evnene som finnes i eksisterende menneskelig (-aktig+) biotilgjengelighet. Hvordan kan vi vite hvilken teknologi vi trenger å tilføye hvis vi ennå ikke vet hva som er mulig med det vi allerede har? Hva skjer når vi inntar Flussers bløtdyrinnstilling? Og hva faen skal vi med alle disse fremtidene?

Og til slutt *Contact Zone* – en vill vandring gjennom naturgjenoppretting i makro- og mikroøkologisk skala: Sveitsiske alpelandskap gjennom innføring av østeuropeisk gaupe, og mitt mikrobiom gjennom innføring av *Lactobacillus*-bakterier dyrket ved hjelp av en sentralamerikansk kaktus. Begge involverer en re-kalibrering av måtene vi bruker vitenskap og teknologi på for å kommunisere med den ikke-menneskelige verden («den kontrollerte de-kontrollen av økologisk kontroll», som Jamie Lorimer skriver). «Naturgjenoppretting» forsøker å desentrere mennesket, ved å bruke både nyliberalistisk logikk og motstandslogikk til å konstruere nye, stabile, motstandsdyktige økologier. På veien dit blir et enormt overvåkingsapparat – hjulpet av genetisk sekvensering og maskinlæring – satt i verk for å overvåke, spore, modellere og forvalte disse ville organismene og deres systemiske interaksjoner. Hvordan kan kroppslig sansing og ekstern sansing møtes på nye måter?





## Miriam Simun

[linktr.ee/mseamoon](https://linktr.ee/mseamoon)

Miriam Simun works where bodies (human and non) collide with rapidly evolving techno-ecosystems. Trained as a sociologist, Simun spends time in communities of experts from biomedical engineers to breastfeeding mothers to farm laborers to freedivers. Taking on

the role of 'artist-as-fieldworker,' the process is lived, embodied and complicated. Spanning multiple formats, Simun's works include video, installation, performance, writing, and communal sensorial experiences, always forefronting corporeal and embodied ways of listening, knowing, and being.

Simun's work has been presented internationally, including Gropius Bau (Berlin), New Museum (New York), Himalayas Museum (Shanghai), Momena Biennale (Montreal), The Contemporary (Baltimore), Museum of Modern Art (Bogota), Ronald Feldman Fine Arts (New York), Museum of Fine Arts (Split), Museum of Arts and Design (New York), Robert Rauschenberg Gallery (New York), and the Beall Center for Art + Technology (California). A recipient of awards from Creative Capital, Robert Rauschenberg Foundation, Joan Mitchell Foundation, Onassis Foundation, Gulbenkian Foundation and Foundation for Contemporary Arts, Simun's work has been recognized internationally in publications including the *BBC*, *The New York Times*, *The New Yorker*, *CBC*, *MTV*, *Forbes*, *Art21* and *ARTNews*. Simun is a graduate of the MIT Media Lab, NYU and the London School of Economics.

## ECOPHILIA CONFERENCE

# GOATMAN: HOW I TRIED AND FAILED TO TAKE A HOLIDAY FROM BEING HUMAN

Thomas Thwaites <sup>[UK]</sup>



A few years ago I tried to turn myself into a goat, so I could have a holiday from being human. This was a fairly protracted process, as you might imagine. Over the course of about a year I enlisted the help of doctors of prosthetics, rumen biologists, evolutionary anatomists, neuroscientists, ethologists, a shaman and a goatherd. Each of these experts, when asked what the difference between Us and Goats is, could point to various greater or lesser differences, except the shaman, who maintained that at heart, there is no ultimate difference between us.

In my talk I'll tell the story of this 'hero's journey' and discuss the underlying method: the pursuit of an impossible goal as beacon by which to navigate through vast cross-disciplinary territories, as storytelling device, and means by which to force a move from theory to an engagement with (the often inconvenient) practical aspects of implementation.

I will also describe my current project: to make a totally harmless car, not just harmless in all senses for human persons, but for non-human persons too. Again this is an impossible goal, the practical implementation of which will force a reckoning with the reality with de-anthropocentric design.

*Goatman* began as a project to take a holiday from being human; to escape the stress and worry of being a person in human society with all its moral and practical complexities. There is a lot to worry about personally and globally, and with worry comes guilt and regret for failing to do 'the right thing'. So: wouldn't it be nice to just trot away from it all and become a goat, free to roam, free from worry, free from guilt? To have a holiday not only from your day-to-day life, but from your self as well?

But underlying the project is a question about 'progress': the notion that our species and our

civilization is progressing toward something better: our spinning of stories out of our pasts and our futures, our regrets and our hopes.

I found trying to become a lowly, humble goat spiritually (as well as physically) uncomfortable: was I trying to go 'backwards', to de-volve? This discomfort led me to realise, that although I don't consider myself religious, I'd been swept up/ indoctrinated in a secular grand narrative; that there is a hierarchy of species, and that despite a few setbacks along the way, a rationalist liberal high technology culture will ultimately emerge as the end of our history. The techno-optimist idea that we as a species are progressing and evolving away from our base, savage uncultured ancestors, and toward an enlightened post-human future, possibly even colonising other planets.

Ernest Becker in the *Denial of Death* (1973), stated that currently 'we are gods with anuses': we're high-tech cyborgs able to transcend so much of our biology, but yet we still must succumb to our biology, eating and defecating, and ultimately will die and rot away. Becker argued it is cognitive dissonance arising from this dual view of ourselves, that drives our need to be part of grand narratives, be they religious, nationalistic, aristocratic, or techno-scientific. We can't quite face our knowledge of our own mortality, so we need to latch on to the idea we're part of something greater.

The post-human answer to resolving this dissonance is to continue developing technology which will ultimately allow us to sever our link with our mortal fleshy biology, curing old age and death, and thus become fully god-like (and in the case of 'mind-uploading' to literally relieve ourselves from the necessity of having an anus).

As I pursued my dream of becoming a goat I realised I'd soaked in this optimistic vision of the future growing up, and at least subconsciously believed I was contributing in some small way to progressing human civilisation toward some kind of Star Trek future. And so *Goatman* became about enacting an alternative route out of our dissonance; to remove the godlike part in us. I wanted to personally come to terms with the

idea that there is no 'human destiny' that we are all a part of, to stop thinking about 'the future' as a kind of destination, to stop striving, to remove humanity from the top of some imaginary hierarchy of nature, to expunge Descartes, and to present an alternative humble future of the post-human to aim for: the life of a goat on a hillside. Should we dream of a future amongst the stars, or should we dream of a future akin to the life of a goat on a mountainside?

For noen år siden prøvde jeg å gjøre meg selv om til en geit så jeg kunne ha ferie fra å være menneske. Dette var en ganske langvarig prosess, som du kanskje kan forestille deg. I løpet av omtrent et år fikk jeg hjelp av protetikkleger, rumenbiologer, evolusjonsanatomer, nevrovitenskapsfolk, etologer, en sjaman og en geitegjeter. Hver av disse ekspertene, når de ble spurt om hva forskjellen er mellom Oss og Geiter, kunne peke på ulike større eller mindre forskjeller, bortsett fra sjamanen – som hevdet at det innerst inne ikke er noen endelig forskjell mellom oss.

I denne presentasjonen vil jeg fortelle historien om denne «heltereisen» og diskutere den underliggende metoden: Jakten på et umulig mål som et fyrtårn for å navigere gjennom store tverrfaglige territorier, som fortellerverktøy og et middel for å tvinge en overgang fra teori til et engasjement med (de ofte ubeleilige) praktiske aspektene ved implementering.

Jeg vil også beskrive mitt nåværende prosjekt: Å lage en helt ufarlig bil – ikke bare ufarlig på alle måter for mennesker, men også for ikke-menneskelige personer. Igjen er dette et umulig mål, hvis praktiske gjennomføring vil tvinge frem et oppgjør med realitetene ved de-anthropocentriske design.

*Goatman* begynte som et prosjekt om å ta ferie fra å være menneske; å unnsnippe stresset og bekymringene ved å være en person i det menneskelige samfunn med alle dets moralske og praktiske kompleksiteter. Det er mye å bekymre seg for personlig og globalt, og med bekymring kommer skyldfølelse og anger for å ha unnlatt å gjøre «det rette». Så: Ville det ikke vært fint å bare trave vekk fra det hele og bli en geit – fri til



å streife omkring, fri fra bekymring, fri fra skyld? Å ha ferie ikke bare fra hverdagen, men også fra seg selv?

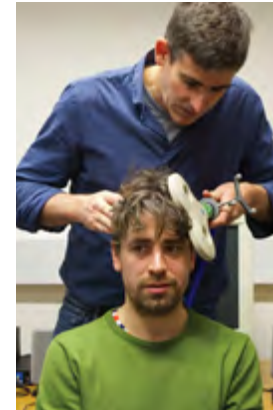
Prosjektet har imidlertid i seg et underliggende spørsmål om «fremskritt»: Forestillingen om at vår art og vår sivilisasjon utvikler seg mot noe bedre, historier som spinnes ut av vår fortid og vår fremtid, vår anger og våre håp.

Jeg fant det å prøve å bli en uanselig, ydmyk geit åndelig (så vel som fysisk) ubehagelig: Prøvde jeg å gå «bakover», å de-utvikle meg? Dette ubehaget gjorde at jeg innså at selv om jeg ikke anser meg selv som religiøs, hadde jeg blitt dratt med / indoktrinert i en sekulær storslått fortelling; at det er et hierarki av arter, og at til tross for noen tilbakeslag underveis, vil en rasjonalistisk liberal høyteknologikultur til slutt stå frem som vår histories endepunkt. Den teknooptimistiske ideen om at vi som art utvikler oss og utvikler oss bort fra våre lavttenkende, primitive, ukulturete forfedre og mot en opplyst post-menneskelig fremtid, og kanskje til og med koloniserer andre planeter.

Ernest Becker i *Denial of Death* (1973), uttalte at nå er vi «guder med anus»: Vi er høyteknologiske cyborger som er i stand til å overskride så mye av biologien vår, men likevel må bukke under for biologien vår, spise og defekere, og til slutt dø og råtne bort. Becker hevdet at det er kognitiv dissonans som oppstår fra dette tosidige synet på oss selv som driver vårt behov for å være en del av store fortellinger, enten de er religiøse, nasjonalistiske, aristokratiske eller teknovitenskapelige. Vi kan ikke helt se vår kunnskap om vår egen dødelighet, så vi må klamre oss til ideen om at vi er en del av noe større.

Det post-humane svaret på å løse denne dissonansen er å fortsette å utvikle teknologi som til slutt vil tillate oss å bryte koblingen med vår dødelige kjøttfulle biologi, kurere alderdom og død, og dermed bli fullstendig gudelignende (og når det gjelder «hjerneopplasting», å bokstavelig talt frigjøre oss fra nødvendigheten av å ha en anus).

Etter hvert som jeg fulgte drømmen om å bli en geit, skjønnte jeg at jeg hadde dukket ned i denne optimistiske fremtidsvisjonen da jeg vokste opp, og trodde i det minste ubevisst at jeg på en måte bidro til å utvikle den menneskelige sivilisasjonen mot en slags Star Trek-fremtid. Og dermed begynte *Goatman* å handle om å ta en alternativ vei ut av denne dissonansen, å fjerne den gudelignende delen i oss. Jeg ønsket personlig å forsone meg med ideen om at det ikke er noen «menneskeskjebne» som vi alle er en del av – slutte å tenke på «fremtiden» som en slags destinasjon, slutte å streve, fjerne menneskeheten fra toppen av et eller annet imaginært naturhierarki, for å fjerne Descartes, og for å presentere en alternativ, ydmyk fremtid for det post-menneskelige å sikte mot: Livet til ei geit på en åsside. Skal vi drømme om en fremtid blant stjernene, eller skal vi drømme om en fremtid som ligner livet til en geit på en fjellside?



## Thomas Thwaites

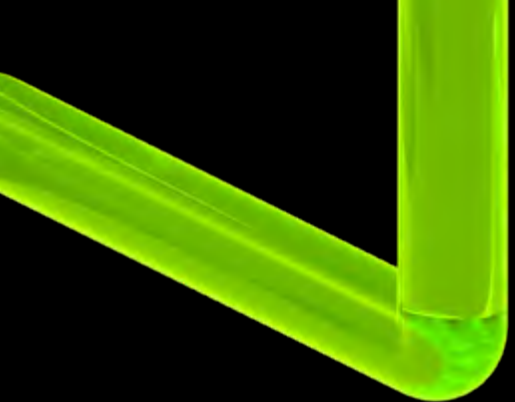
[thomasthwaites.com](http://thomasthwaites.com)

Thomas Thwaites is a designer interested in the social impacts of science and technology. He holds an MA in Design Interactions from the Royal College of Art, and a BSc. in Human Sciences from University College, London.

His work is in the permanent collections of the Victoria & Albert Museum in London, the Banque De France (Cite de l'Economie in Paris), and the Asia Culture Centre in South Korea. His work is exhibited at major galleries and museums worldwide, including at the National Museum of China, the Museum of Modern and Contemporary Art in

Seoul, the Science Museum (London), the Cooper Hewitt in the USA and La Triennale di Milano (Italy). He has spoken at numerous conferences, including TED and Design Indaba, as well as at universities and businesses worldwide. Press includes features in national newspapers including the *New York Times*, *Süddeutsche* and *The Financial Times*. He has presented a four part television series, aired on Discovery Channel.

He is the author of two books; *The Toaster Project*, and *GoatMan*. *The Toaster Project* documents Thwaites' attempt to make an electric toaster from scratch. *GoatMan* describes his project to take a holiday from being human by becoming a goat. Both are published by Princeton Architectural Press, and have been translated into Korean, Japanese and Norwegian.



**ARTIST CONVERSATIONS**

**ART AS RESEARCH**

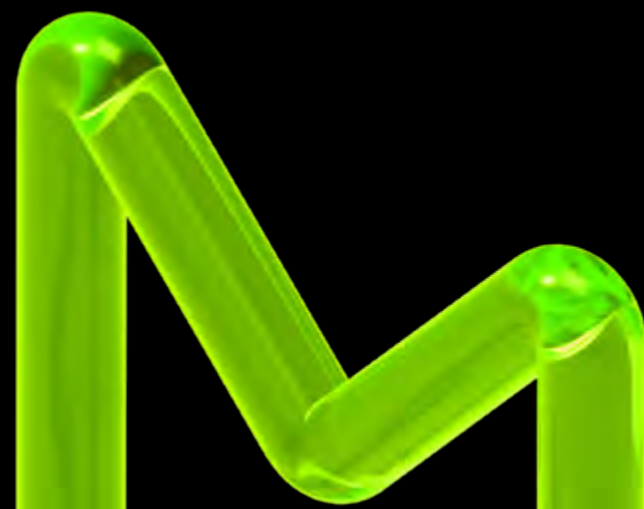
SISSEL M. BERGH / ELLEN SOFIE GRIEGEL

**JUNE 16**

*KUNSTMUSEET NORD-TRØNDELAG*

Curator: Frida Marie Edlund

**kunstmuseet**  
NORDTRØNDELAG



# KUNSTMUSEET NORD-TRØNDELAG

## ART AS RESEARCH

Sissel M. Bergh <sup>[NO]</sup> & Ellen Sofie Griegel <sup>[NO]</sup>



**Screening** of *#tjaetsie (water) knowknowknow*, 2017, 18 min by Sissel M. Bergh.

**Conversation** with Sissel M. Bergh and Ellen Sofie Griegel.

### ART AS RESEARCH

Kunstmuseet Nord-Trøndelag invites you to a conversation with the artists Sissel M. Bergh and Ellen Sofie Griegel. The conversation is based on the artists' approach to art as exploration and research. Nature plays a central role in both Bergh's and Griegel's art. Bergh makes visible the human relationship to their surroundings and different views on ownership of land and sea.

We are screening the short film *#tjaetsie (water) knowhowknow*, 2017 by Sissel M. Bergh. *Tjaetsie* means water in Southern Sami. In the film, we get to dive down into the sea and into Trondheim's inner fjord. We are led through a story about our oceanic conditions. The goddess of the Trøndelag coast, *Guri Kunna* (Gorij gujne in Southern Sami), represents the sea itself. *#tjaetsie* is the first film in the *knowhowknow* series, which examines the relationships and knowledge we have to our physical environments.

Griegel explores aesthetics, magic and poetry in nature and science, and works on complex projects over longer periods of time. Through studies of the earth's many cycles, she seeks answers to how things are connected. Griegel wants to visualize hidden communicative structures in nature. During the conversation, we get an insight into her process and work.

**Visning** av *#tjaetsie (vann) knowknowknow*, 2017, 18 min av Sissel M. Bergh.

**Samtale** med Sissel M. Bergh og Ellen Sofie Griegel.

### KUNST SOM FORSKNING

Kunstmuseet Nord-Trøndelag inviterer til en samtale med kunstnerne Sissel M. Bergh og Ellen Sofie Griegel. Samtalen tar sitt utgangspunkt i kunstnerens tilnærming til kunst som undersøkelser og forskning. Naturen spiller en sentral rolle i både Berghs og Griegels kunst. Bergh synliggjør menneskets relasjon til sine omgivelser og ulike syn på eierforhold til land og hav.

Vi viser kortfilmen *#tjaetsie (water) knowhowknow*, 2017 av Sissel M. Bergh. *Tjaetsie* betyr vann på sørsamisk. I filmen får vi følge med ned i havdypet og inn til Trondheims indre fjord. Vi ledes gjennom en historie om våre oseaniske forhold. Trøndelagskystens gudinne, *Guri Kunna* (Gorij gujne på sørsamisk), representerer selve havet. *#tjaetsie* er den første filmen i serien *knowhowknow*, som undersøker relasjonene og kunnskapen vi har til våre fysiske miljøer.

Griegel utforsker estetikk, magi og poesi i natur og vitenskap, og arbeider med komplekse prosjekter over lang tid. Gjennom studier av jordens mange kretsløp søker hun svar på hvordan ting henger sammen. Griegel ønsker å visualisere skjulte kommunikasjonsstrukturer i naturen. Under samtalen får vi et innblikk i hennes prosess og verk.



## Sissel M. Bergh & Ellen Sofie Griegel

[sisselmbergh.net](http://sisselmbergh.net) / [ellensofiegriegel.com](http://ellensofiegriegel.com)

Sissel M. Bergh (b.1974) is an artist from Southwest Sápmi/Trøndelag, working from Tråante and Fovsen – in cooperation with diverse knowledge(s) in order to relate to and understand the physical and invisible world(s): How to reread relations, land, memory, power and magic.

In recent years her focus has been on the internal logic of the South Sámi language, in order to understand the local lands, and change the story about our past. Her body of work is shaped through film, objects, painting, drawing, installations, text etc.

In 2019 her work was part of Göteborg

International Biennale of Contemporary Art, in 2020 Nirin – the 22nd Biennale of Sydney. Recent exhibitions: ØKS, Norway and SAW gallery, Ottawa, Canada. Educated from National Academy of Fine Arts Oslo and University of Technology in Durban, South Africa.

Ellen Sofie Griegel (b. 1975) is a visual artist from Trondheim who works with sculpture, installation art and graphics. She has a BA and MFA from the Bergen School of Art and Design (2007) and has exhibited at Trafo Kunsthall, RAKE exhibition rooms, Østfold Kunstsenter, Kunstmuseet NordTrøndelag and Norwegian Graphic Artists. She has completed several public art commissions and her works are included in the art collections of Trondheim Municipality, Steinkjer Municipality and Kunstmuseet NordTrøndelag.

Griegel explores the construction and construction of form; technically, materially and conceptually. Through art, she investigates whether everything that exists and happens is connected to each other, and whether there is a common starting point and a building block for everything. Process and method have a clear role in her projects.





EXHIBITION  
**PERFORMANCE ANXIETY**  
SAMUEL BRZESKI

APRIL 1 – 24

*BABEL VISNINGSROM FOR KUNST*

Curator: Lena Katrine Sokki



**BABEL**  
VISNINGSROM FOR KUNST



# BABEL VISNINGSROM FOR KUNST

## PERFORMANCE ANXIETY

Samuel Brzeski <sup>[UK]</sup>



A sea of language flows through a panopticon of palm sized screens vying for attention and demanding cognition. Mirrored echoes of the disjunctions between phonocentric and logocentric forms of communication act through stuttered speech, residual sound, fading text. In an environment where information overload is deployed liberally, text begins to haunt as it accelerates to an almost spectral speed. Barely visible – a ghost image.

The solo exhibition *Performance anxiety* presents new multimedia installation works at BABEL visningsrom for kunst. Taking the methods of digital age language-based information transfer as a starting point, the work focuses on such things as speed reading applications, practices of compulsive list-making, and neoliberal productivity drives. The screen is seen as a sculptural object in its own right; the hand-held tablet as

a pressing conduit. Through video, text, sound, and voice, *Performance anxiety* explores acts of reading, misreading, and force-feeding.

This exhibition is supported by Bergen Kommune, Norsk Kulturråd and Billedkunstneres Vederlagsfond.

Et hav av språk strømmer gjennom et panoptikon av håndflatestore skjermer som kjemper om oppmerksomhet og krever kognisjon. Speilede ekkoer av disjunksjoner mellom fonosentriske og logosentriske kommunikasjonsformer opptrer gjennom stotrende tale, lydresten, falmende tekst. I et miljø der informasjonsoverbelastning er rikelig fordelt, blir teksten hjemsøkende etter hvert som den akselererer til en nesten spektral hastighet. Knapt synlig – et spøkelsesbilde. Separatutstillingen *Performance anxiety* presenterer nye multimediainstallasjonsverk på

BABEL visningsrom for kunst. Med utgangspunkt i metoder for språkbasert informasjonsoverføring i den digitale tidsalderen, fokuserer arbeidet blant annet på hurtiglesingsapplikasjoner, tvangsmessig listeføring og nyliberalistisk produktivitetsdriv. Skjermen anses som et skulpturelt objekt i seg selv; det håndholdte nettbrettet som en

tvangskanal. Gjennom video, tekst, lyd og tale utforsker *Performance anxiety* handlinger som lesing, feillesing og tvangsmating.

Denne utstillingen er støttet av Bergen Kommune, Norsk Kulturråd og Billedkunstneres Vederlagsfond.



Photo: Nayara Leite

### Samuel Brzeski

[samuelbrzeski.com](http://samuelbrzeski.com)

Samuel Brzeski's (1988, London) current work deals with the situation of language within a post-digital context, particularly in relation to articulations of affect. His works search out the place and presence of the emotive body within the swirl of excess language surrounding the contemporary

subject. Working primarily with acts of reading and vibrational semantics, the works investigate how the emotional impacts of digital culture are manifested through language in its many malleable forms. Reconfigurations of existing texts feature prominently, with texts selected for their

poetic and political vibrations. A guiding principle of inherent rhythmicity is seen throughout the projects, which materialise as multimedia installations, vocal performances and hybrid texts.

Samuel has a BA in English Literature from University of Sheffield, an MA in Fine Art from Bergen Art Academy and studied on the Mountain School of Arts program in Los Angeles. Recent and ongoing projects include exhibitions, performances and publications with Lydgalleriet (Bergen), Østre (Bergen), Studio 17 (Stavanger), Inversia Festival (Murmansk), KRAFT (Bergen), Galleri Box (Gothenburg) and Chao Art Centre (Beijing). Since 2016, Samuel has been a leading member of the art writing collective and publishing platform TEXST.

Samuel is based in Bergen, Norway.

WORKSHOP FOR CHILDREN / EXHIBITION  
**NATURAL REMAKE**

APRIL 25 – MAY 8

*ReMida TRONDHEIM*

Curator: Pål Bøyese





## ReMida TRONDHEIM

### NATURAL REMAKE



An important aspect of children playing and learning to understand the world is to place us and all living beings in relation to each other and the surroundings. What kind of materials children have access to in everyday life then becomes important for this play to unfold.

ReMida invites children into a room with a variety of natural materials: sticks, stones, clay, shells, seeds, etc. as a starting point for constructing worlds with new connections and ideas about what nature is and can be for us on Earth.

Snow cannons already exist, we want to manipulate the clouds; how can we pollinate all the flowers while discussing how to grow food on Mars? Maybe the children create new machines that help nature put us on a new track as well?

There will be opportunities to draw along the way, and as a contrast to nature, we want the children to construct machines that we build together and set in motion within the new natural environment. Here, artist Øystein Kjørstad Fjeldbo will assist with his expertise in the use of sensors, mechanics and sound.

En viktig del av barns lek og måten å lære seg å forstå verden på er å plassere oss og alle levende vesener i relasjon til hverandre og omgivelsene. Hva slags materialer barna får tilgang på i hverdagen blir da viktig for at denne leken skal få utfolde seg.

ReMida inviterer inn barna til et rom med et mangfold av naturmaterialer: pinner, steiner, leire, skjell, frø m.m. som utgangspunkt for å bygge verdener med nye forbindelser og tanker om hva natur er og kan være for oss på jorda.

Snøkanoner finnes allerede, vi ønsker å manipulere skyene, hvordan skal vi få pollinert alle blomstene samtidig som det snakkes om dyrking av mat på Mars! Kanskje kan barna skape nye maskiner som kan bistå naturen med å få oss inn på nye spor også?

Det blir mulig å tegne underveis og som en kontrast til natur vil vi at barna skal konstruere maskiner som vi bygger sammen og får satt i bevegelse inne i de nye naturomgivelsene. Her vil kunstner Øystein Kjørstad Fjeldbo bistå med sin kompetanse på bruk av sensorer, mekanikk og lyd.



**EXHIBITION**  
**PLASTIVORE**  
OLIVER KELLHAMMER  
**APRIL 28 – JUNE 19**  
*VITENSENTERET i TRONDHEIM*  
Curator: Åshild Adsen



## VITENSENTERET i TRONDHEIM

### PLASTIVORE

Oliver Kellhammer [CA/DE/US]



Plastic pollution is one of the biggest crises of today. And, although many countries today are banning the use of single use plastics, the amount of plastic surrounding us can feel overwhelming. Polystyrene is a large component of our global waste problem. A non-biodegradable material and a major component of both marine and terrestrial pollution. Styrofoam (expanded polystyrene) is a difficult to recycle component of the global waste stream. With his botanical interventions Oliver Kellhammer seeks to find solutions through his art practice.

Kellhammer collaborated with students at Parsons School of Design in New York to demonstrate how insects could help us break down this plastic problem making a protocol and allowed viewers to watch mealworms dine on polystyrene.

Recent research shows that the mealworm (*Tenebrio molitor*) has the amazing ability to biodegrade styrofoam via symbiotic organisms that live in its gut.<sup>1</sup> Kellhammer has worked with students at Parsons over the past few semesters to develop protocols to demonstrate this process.

The installation consists of partially degraded Styrofoam objects that have been exposed to the mealworms for a while. As objects of contemplation, they are reminiscent of the Scholar's Stones (pinyin: gōngshí) that have long been celebrated in China and Japan.

<sup>1</sup> Wu, W., & Criddle, C. S. (2021). Characterization of biodegradation of plastics in insect larvae. *Methods in Enzymology*, 95-120. doi:10.1016/bs.mie.2020.12.029

Kellhammer's installation was first exhibited at Science Gallery Dublin in 2018 and Melbourne in 2019 and we are delighted to present this project at the Science Center in Trondheim.

Plastforurensning er en av de største krisene i dag. Selv om mange land i dag forbyr bruk av engangspplast, kan mengden plast som omgir oss likevel føles overveldende. Polystyren er en stor del av vårt globale avfallsproblem, som et ikke-biologisk nedbrytbart materiale og en viktig fourensingskomponent både i hav og på land. Isopor (ekspandert polystyren) er en del av den globale avfallsstrømmen som er vanskelig å resirkulere. Med sine botaniske intervensjoner søker Oliver Kellhammer å finne løsninger gjennom sin kunstpraksis.

Kellhammer samarbeidet med studenter ved Parsons School of Design i New York for å vise hvordan insekter kunne hjelpe oss med å bryte ned dette plastproblemet ved å lage en protokoll

og la publikum å se melormer spise polystyren. Nyere forskning viser at melormen (*Tenebrio molitor*) har den fantastiske evnen å bryte ned isopor biologisk via symbiotiske organismer i tarmen.<sup>2</sup> Kellhammer har jobbet sammen med studenter ved Parsons de siste semestrene for å utvikle protokoller som viser denne prosessen.

Installasjonen består av delvis nedbrutte isoporobjekter som har vært eksponert for melormene en stund. Som betraktningsobjekter minner de om de lærdes stein (pinyin: gōngshí) som lenge har vært lovpriset i Kina og Japan.

Kellhammers installasjon ble vist første gang på Science Gallery Dublin i 2018 og i Melbourne i 2019, og det gleder oss å presentere dette prosjektet på Vitensenteret i Trondheim.

<sup>2</sup> Wu, W., & Criddle, C. S. (2021). Characterization of biodegradation of plastics in insect larvae. *Methods in Enzymology*, 95-120. doi:10.1016/bs.mie.2020.12.029



#### Oliver Kellhammer

[oliverk.org](http://oliverk.org)

Oliver Kellhammer is an artist, writer, and researcher who seeks, through his botanical interventions and social art practice, to demonstrate nature's surprising ability to

recover from damage. Recent work has focused on the psychosocial effects of climate change, decontaminating polluted soil, reintroducing prehistoric trees to landscapes impacted by industrial logging, and cataloging the biodiversity of brownfields. He is currently a lecturer in sustainable systems at Parsons, NY.

EXHIBITION

**BY DRAWING THE WAVES I SAW THE SEA  
WHERE THE WAVES GATHERED**

SIMONE HOOYMANS

**APRIL 28 – MAY 22**

*DROPSFABRIKKEN*

Curator: Anniken Storhaug

D R O P S  
F  
A B R I  
K K E N





## DROPSFABRIKKEN

### BY DRAWING THE WAVES I SAW THE SEA WHERE THE WAVES GATHERED

Simone Hooymans <sup>[NL/NO]</sup>



The exhibition title *By drawing the waves I saw the sea where the waves gathered* refers to the way Simone Hooymans works. She draws separate elements that are often inspired by natural and organic forms which become part of one universe. There the elements transform over time. It is also symbolic for the way of believing that humans, flora, and fauna are all connected with one another and together are part of a complete cycle of life and that to damage one is to damage the other.

For the most part, Hooymans' works develop from her interest in ecological ideas concerning the state of the earth and the relationship between humans and nature. Her sources often come from her fascination for historical manuscripts and scientific research like the botanical Voynich manuscript and Ernst Haeckel's vision of nature. But also from the vision of the Apocalypse from the middle ages. All researchers

are searching to declare life in any form based on scientific proof as well as on humans' belief in hope and desire for natural beauty.

The video installation *Chapel of Very Small Creatures* invites you to enter a sacred chapel with a dark universe where fragile illuminated creatures are floating around. They seem to be aware of the one who watches and they move towards them and away to finally disappear into the vastness of the Universe. Why are they there and what are they telling us? Are they the keepers of nature or tiny angels or do they come from our own theatre of the mind?

The illuminated creatures are inspired by the primitive life forms drawn by the illustrator and scientist Ernst Haeckel. Haeckel strongly believed that nature in all its forms is divine and should therefore be worshiped.

In contemporary nature religion, there is often talk of a sense of *connection* and *belonging* to the earth's living systems or the universe as a whole. Hooymans lures you into the worship of nature's beauty and magical universe. Asking the question: how strongly do we believe in nature and to what extent do we project our needs and reflections on nature and make it our own?

Hooymans explores the convergence point between our reality and the so-called invisible world of belief. With a fascination for ecology and the inexplicable in science, she explores how the two translate and interact with contemporary life and how to convey the essence of her research on an imaginary level.

Utstillingstittelen *By drawing the waves I saw the sea where the waves gathered* (Ved å tegne bølgene så jeg havet der bølgene samlet seg) refererer til måten Simone Hooymans jobber på. Hun tegner separate elementer som ofte er inspirert av naturlige og organiske former som blir en del av ett univers. Der forvandles elementene over tid. Den er også symbolsk for troen på at mennesker, flora og fauna alle er forbundet med hverandre og sammen utgjør en komplett livssyklus, og at det å skade den ene er å skade den andre.

For det meste utspringer Hooymans' arbeider seg fra hennes interesse for økologiske ideer om jordas tilstand og forholdet mellom mennesker og natur. Kildene hennes kommer ofte fra en fascinasjon for historiske manuskripter og vitenskapelig forskning som det botaniske Voynich-manuskriptet og Ernst Haeckels syn på naturen. Men også fra Apokalypse-visjonen fra middelalderen. Alle forskere søker å erklære liv i noen form basert på vitenskapelige bevis så vel som på menneskenes tro på håp og ønske om naturlig skjønnhet.

Videoinstallasjonen *Chapel of Very Small Creatures* inviterer deg inn i et hellig kapell med et mørkt univers hvor skjøre, opplyste skapninger svever rundt. De ser ut til å være oppmerksomme på den som ser, og de beveger seg mot dem og bort fra dem, for til slutt å forsvinne i universets endeløshet. Hvorfor er de der og hva forteller de oss? Er de naturens voktere eller bittesmå engler, eller kommer de fra vårt eget sinns teater?

De opplyste skapningene er inspirert av de primitive livsformene tegnet av illustratøren og vitenskapsmannen Ernst Haeckel. Haeckel hadde sterk tro på at naturen i alle dens former er guddommelig og derfor burde tilbes.

I samtidens naturreligion er det ofte snakk om en følelse av *tilknytning* og *tilhørighet* til jordas levende systemer eller universet som helhet. Hooymans lokker deg inn i tilbedelsen av naturens skjønnhet og magiske univers. Hun stiller spørsmålet: Hvor sterkt tror vi på naturen og i hvilken grad projiserer vi våre behov og refleksjoner om naturen og gjør den til vår egen?

Hooymans utforsker møtepunktet mellom vår virkelighet og den såkalte usynlige trosverdenen. Med en fascinasjon for økologi og det uforklarlige i vitenskapen, utforsker hun hvordan de to kan overføres og samhandle med nåtiden og hvordan man kan formidle essensen av forskningen hennes på et imaginært nivå.



## Simone Hooymans

[simonehooymans.com](http://simonehooymans.com)

Simone Hooymans (1974) is born in the Netherlands and for the past ten years has been living and working in Norway. She graduated from the Art academy for visual art in Arnhem (Artez) and the Art Academy Breda (St.Joost) in the Netherlands.

Hooymans is an

awarded filmmaker and has participated in a number of international group exhibitions and film festivals. Among others, *Ars Electronica* (2009), *Høststillingen* (2017/2019), *Vestlandsutstillingen* (2017), Grimstad Short Film Festival, the Beijing Short Film Festival, the Suwon IPark Museum of Art in South Korea. She won the audience award for best animation during the animation festival ReAnima in Bergen in November 2020 for the film *Earthfall*.

In 2020 she distinguished herself during the opening exhibition of Deichman's new main library in Oslo, with a larger video installation *Talking Plants*. Hooymans works a lot with the interplay between innovative music and art with her animations and video installations. She has

collaborated with several Norwegian musicians. Simone Hooymans works primarily with drawing and animation. Her experimental animations are based on a hand drawn world which is brought to life with digital animation techniques to make elusive yet disturbing landscapes. The reason she started using this technique is because she had a desire to step into her own drawings. She wanted to see how the compositions of her drawings would unfold if she kept on going deeper into the drawing and let the story tell itself naturally. Simone's hand-drawn animations are characterized by fantastic colors and fascinating movements that take the viewers into new universes. The botanical and organic drawings are created out of research about shape, color and movement and is often a pre-drawing before the actual animation is made. The characters are revealing themselves during this process.

Her work is built in layers, physical and metaphorical, incorporating images that are frequently disembodied from one another, but create a visual whole. Mostly Hooymans works develop out of her interest in ecological ideas about the state of the earth and the human relation with nature. But also a political view emerges often in her animations.

**EXHIBITION**  
**STUDENTS FROM THE MFA 2**  
**GRADUATION EXHIBITION 2022**

JOSHUA DEKIA / LIZ DOM /  
AMALIA RAYE WIATR LEWIS /  
MALAKIAS LIEBMANN

**MAY 3 – JUNE 19**

*TRONDHEIM ACADEMY OF FINE ART (KIT), NTNU*

Curator: Alex Murray-Leslie

*Satellite venues across Trondheim and Trøndelag*



Faculty of Architecture and Design  
Trondheim Academy of Fine Art



## STUDENTS FROM THE MFA 2 GRADUATION EXHIBITION 2022

Introduction by Alex Murray-Leslie <sup>[AU/NO]</sup>

### ABOUT THE PROGRAM

Liz Dom, Joshua Dekia, Amalia Raye Wiatr Lewis, and Malakias Liebmann are four graduating artists from the International Master Program, Trondheim Academy of Fine Art. Intersecting with the theme of *Ecophilia*, their individual works explore notions of care, communication, community, gathering, mental health, locality, circular aesthetics, and world-making. Their timely projects offer the viewer individual responses to climate change and current societal challenges, situating themselves within a greater ecological and anthropological conversation, around human responses to nature and ways in which we can make kin with the more-than-human world and how to survive.

The entire KiT 2022 MFA2 graduation exhibition runs from May 14 – June 12 at satellite venues across Trondheim and Trøndelag.

[kit.ntnu.no](http://kit.ntnu.no)

### OM PROGRAMMET

Liz Dom, Joshua Dekia, Amalia Raye Wiatr Lewis og Malakias Liebmann er fire avgangselever fra det internasjonale masterprogrammet på Kunstakademiet i Trondheim. Deres individuelle arbeider sammenfaller med temaet for *Ecophilia*, der de utforsker begreper som omsorg, kommunikasjon, fellesskap, samvær, mental helse, lokalitet, sirkulær estetikk og verdensskapning. De tidsriktige prosjektene presenterer individuelle svar på klimaendringer og aktuelle samfunnsutfordringer, og plasserer seg i en større økologisk og antropologisk samtale rundt menneskelig respons på naturen, overlevelsesstrategier og måter vi kan oppnå slektskap med den mer-enn-menneskelige verden på.

Hele MFA2-avgangsutstillingen for KiT 2022 finner sted fra 14. mai til 12. juni på ulike satellittsteder i Trondheim og Trøndelag.

[kit.ntnu.no](http://kit.ntnu.no)



"Signaling", fungal instrument by Amalia Raye Wiatr Lewis & Øystein Fjeldbo, 2022. Photo: Amalia Raye Wiatr Lewis.



## TRONDHEIM ACADEMY OF FINE ART

## TO END IS TO BEGIN

Joshua Dekia <sup>[GH/NO]</sup>

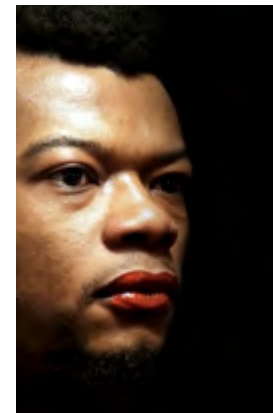
*Global Angst. 2021. Material: Adresseavisen newspapers, Fabric, Rivercote Cornfloure, Mollerens Semile Gryn and Vegetable oil.  
Size: Vest size 42. Costume made for Chicks on Speed performance, Global Angst Parade, Munich, 2021.*

**PROGRAM**

May 14 – June 6  
K-U-K – Kjøpmannsgata Ung Kunst  
Trondheim Public Library (second floor viewed  
from the bridge)

Joshua's work engages in the cultural lifestyle and community-based art of the communities in the Ghanaian, Kassena Nankana West Districts, with a focus on the wall paintings of Sirigu, passed down through the generations. He explores the spiritual and cultural connections between animal motifs, colours, patterns and most importantly their attitudes exhibited during their production. His current works express one's life as a collection of memories and events, mixing traditional Ghanaian techniques with contemporary technological tools and craft techniques, such as image transfer, embroidery, photography, drawing, abstraction and composition among others. Dekia uses personal artistic papier-mâché methods to mash up local Adresseavisen newspaper fibres, acting as embedded semantic material to transfer complex readings of contemporary mediated imagery.

Joshua Dekias arbeid tar utgangspunkt i den kulturelle livsstilen og fellesskapsbaserte kunsten i Kassena Nankana West-distriktene i Ghana, med fokus på veggmaleritradisjonen i Sirigu, som har gått i arv i generasjoner. Han utforsker de åndelige og kulturelle forbindelsene mellom dyremotiver, farger, mønstre og, viktigst av alt, tilnæringsmåten under produksjonen. Verkene hans fremstiller livet som en samling minner og hendelser, der han blander tradisjonelle ghanesiske teknikker med moderne teknologiske verktøy og håndverksteknikker, som blant annet bildeoverføring, broderi, fotografi, tegning, abstraksjon og komposisjon. Dekia bruker egne kunstneriske papirmasjé-metoder til å mose opp avisfibre av Adresseavisen, som fungerer som iboende semantisk materiale for å overføre komplekse lesninger av samtidsmedierte avbildninger.



*Production still by Mohammad Bayesteh, 2021.*

**Joshua Dekia**

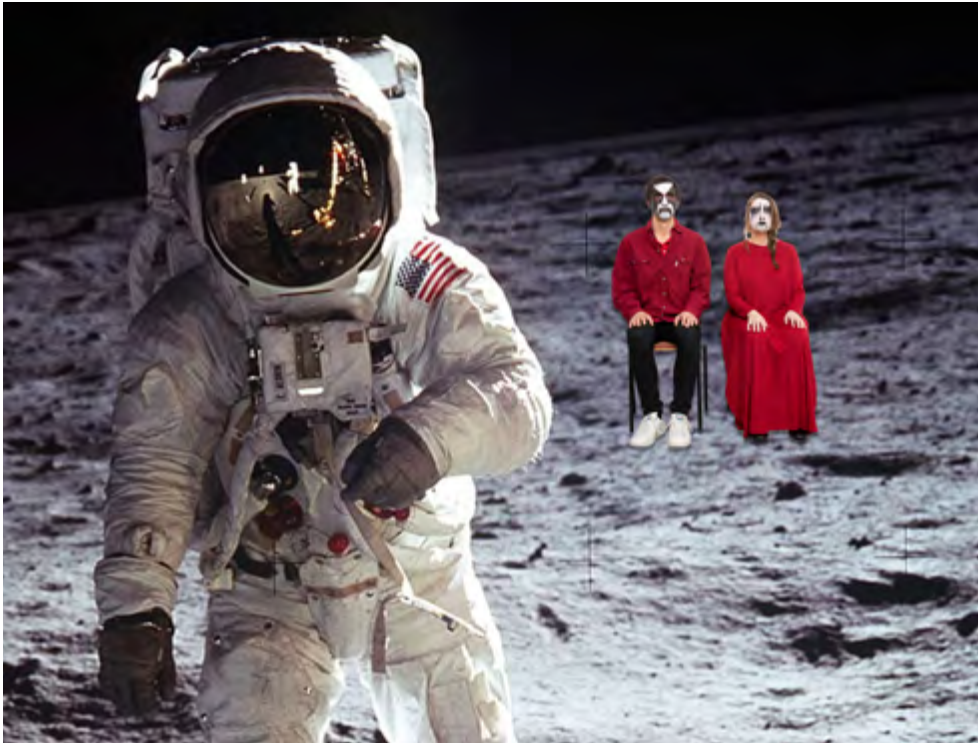
Joshua Dekia, obtained his bachelor's degree in painting and sculpture in 2018 at Kwame Nkrumah University of Science And Technology, Kumasi Ghana, he's currently a collaborating artist

of the art collective Chicks on Speed and MFA2 student in the International Masters Program, Trondheim Academy of Fine Art.

## TRONDHEIM ACADEMY OF FINE ART

## VIRAL LOAD

Liz Dom [ZA/NO]



"We Never Landed on the Moon" by Liz Dom & Harald Bredholt, 2021. Photo: Michael Miller.

## PROGRAM

## Exhibition &amp; screen based works across Trondheim &amp; Trøndelag

K-U-K – Kjøpmannsgata Ung Kunst, Olavshallen screens, Clarion hotel, Trondheim Public Library, and Adressaparken, May 14 – June 6  
Nils Aas Kunstverksted, May 15 – June 12

## Film screening of experimental documentary

Hall of Mirrors @ Cinemateket  
May 14, 21, June 3

## Exhibition openings

Kjøpmannsgata Ung Kunst, May 14  
Nils Aas Kunstverksted, May 15

## Performances

Nils Aas Kunstverksted, May 15

Adressaparken, May 20

*Viral Load: An Interview with the public.*

A performative round table by Liz Dom in collaboration with artists Joshua Dekia and Malakias Liebmann.

There's another virus destroying the planet – its name is *misinformation*. Due to an unmitigated, rampant spread, a new variant has developed, too, called *truthiness*.

You've come into contact with its symptoms; hopefully, you're not infected...

– Information spreads virally; we've even got a term for it – a video, image, or story *went viral* – and while this is how stories got around for centuries, by word-of-mouth, the Internet and social media have accelerated this word-of-mouth spreading to a point where it's moving too fast.

Too fast to be checked, too fast to even be red.

This is hurting our world – from Covid-19 anti-vax sentiment and the denial of an impending climate crisis to the incitement of insurrection because of a little troll called Q.

Let's face it, you've probably shared misinformation, not intentionally, mind you, but because it appeals to your biases or you simply found the headline interesting and/or triggering and didn't bother to read the article.

Our actions have consequences, however, and with misinformation or *truthiness* (the concept that something's true because you *feel* it is) these can be quite extensive.

We simply don't know how to read visually anymore – what does misinformation look like? Do you know? This is an immediate artistic problem.

Through several visual and performative experiments, Liz Dom's work aims to discern not only the phenomena of misinformation but *how* it happens.

By involving the public in the making, she asks them to discover the *how* with her and to become conscious of their decisions using a learn-by-doing approach.

Liz Dom's work confronts the audience with the very stuff of misinformation – information – through a variety of media; from news to social

media, games to documentary, and asks them to make decisions based on how they're reading it. This active questioning reveals the *how* – from cognitive bias and ideology to a slew of small, seemingly minor influences that lead to sharing or believing something false.

In a performative round table, called *Viral Load*, at Adressaparken, May 20, 4 PM, Liz Dom will interview a journalist from Adresseavisen newspaper and the Norwegian public about fake news and misinformation. She will pose as a journalist, truther and fortune-teller, mixing fact and fiction in a surreal, absurd demonstration of the skewed stories we tell about our world.

The title, *Viral Load*, speaks towards the total of alternative facts, half truths and misinformation contained within a message and its probability of being highly contagious.

As ecophiles, it is our responsibility to be good ancestors to future generations; 2050 is just shy of 30 years from now.

Misinformation and its symptoms can be cured if we treat the root cause – a growing visual illiteracy and an over-reliance on truthiness.

Sure, we don't share the same facts, and, therefore, not the same reality, but perhaps we can get closer to sharing the same truths, at least.

Det er et annet virus som ødelegger planeten – navnet er *feilinformasjon*. På grunn av uforminskett, utbredt spredning, har det også utviklet seg en ny variant, kalt *santhet*.

Du vært borti symptomene; forhåpentligvis er du ikke smittet...

– Informasjon spres viralt; vi har til og med et begrep for det – en video, et bilde eller en historie *gikk viralt* – og selv om historier har blitt spredt slik i århundrer, fra munn til munn, har Internett og sosiale medier gjort at denne jungeltelegrafren nå akselererer altfor fort.

For fort til å bli sjekket, for fort til og med til å bli rød.

Det er skadelig for verden – fra motstand mot Covid-19-vaksine og fornektelse av en forestående klimakrise til oppfordringen til opprør på grunn av et lite troll kalt Q.

La oss innse det, du har sannsynligvis delt feilinformasjon, ikke med vilje, vel å merke, men fordi det appellerer til dine fordommer eller fordi du rett og slett fant overskriften interessant og/eller provoserende og ikke gadd å lese artikkelen.

Handlingene våre har imidlertid konsekvenser, og med feilinformasjon eller *santhet* (konseptet om at noe er sant fordi du føler det er det) kan konsekvensene være ganske omfattende.

Vi vet rett og slett ikke hvordan vi skal lese visuelt lenger – hvordan ser feilinformasjon ut? Vet du? Dette er et umiddelbart kunstnerisk problem. Gjennom flere visuelle og performative eksperimenter har Liz Doms arbeid som mål å skjelve ikke bare fenomenet feilinformasjon, men også *hvordan* det skjer.

Ved å involvere publikum i tilblivelsen, ber hun dem sammen med henne å oppdage *hvordan* og bli bevisste på beslutningene gjennom en erfaringsbasert tilnærming.

Liz Doms arbeid konfronterer publikum med selve materien i feilinformasjon – *informasjon* – gjennom en rekke medier, fra nyheter til sosiale medier, spill til dokumentarer, og ber dem ta avgjørelser basert på hvordan de leser den.

Denne aktive spørningen avslører *hvordan* – fra kognitiv forutinntatthet og ideologi til en rekke små, tilsynelatende ubetydelige påvirkninger som fører til at man deler eller tror noe usant.

I et performativt forum kalt *Viral Load* i Adressaparken 20. mai kl. 16 vil Liz Dom intervju en journalist fra Adresseavisen og den norske offentligheten om falske nyheter og feilinformasjon. Hun vil posere som journalist, «truther» og spåkone som blander fakta og fiksjon i en surrealistisk, absurd demonstrasjon av de forvridde historiene vi forteller om vår verden.

Tittelen *Viral Load* (virusmengde) viser til summen av alternative fakta, halvsannheter og feilinformasjon i en melding og sannsynligheten for at den er svært smittsom.

Som økofiler er det vårt ansvar å være gode forfedre for fremtidige generasjoner – 2050 er bare 30 år frem i tid.

Feilinformasjon og dens symptomer kan kureres hvis vi behandler den underliggende årsaken – en økende visuell analfabetisme og en overdreven tillit til *santhet*.

Vi deler ikke de samme faktaene, og derfor ikke den samme virkeligheten, men kanskje kan vi i det minste komme nærmere deling av de samme sannhetene.



## Liz Dom

[instagram/liz.dom](https://www.instagram.com/liz.dom)

Liz Dom is an interdisciplinary artist from Johannesburg, South Africa. She completed her Bachelor of Visual Arts (BVA) at University of South Africa (UNISA) in 2016, being awarded the Certificate of Excellence in the

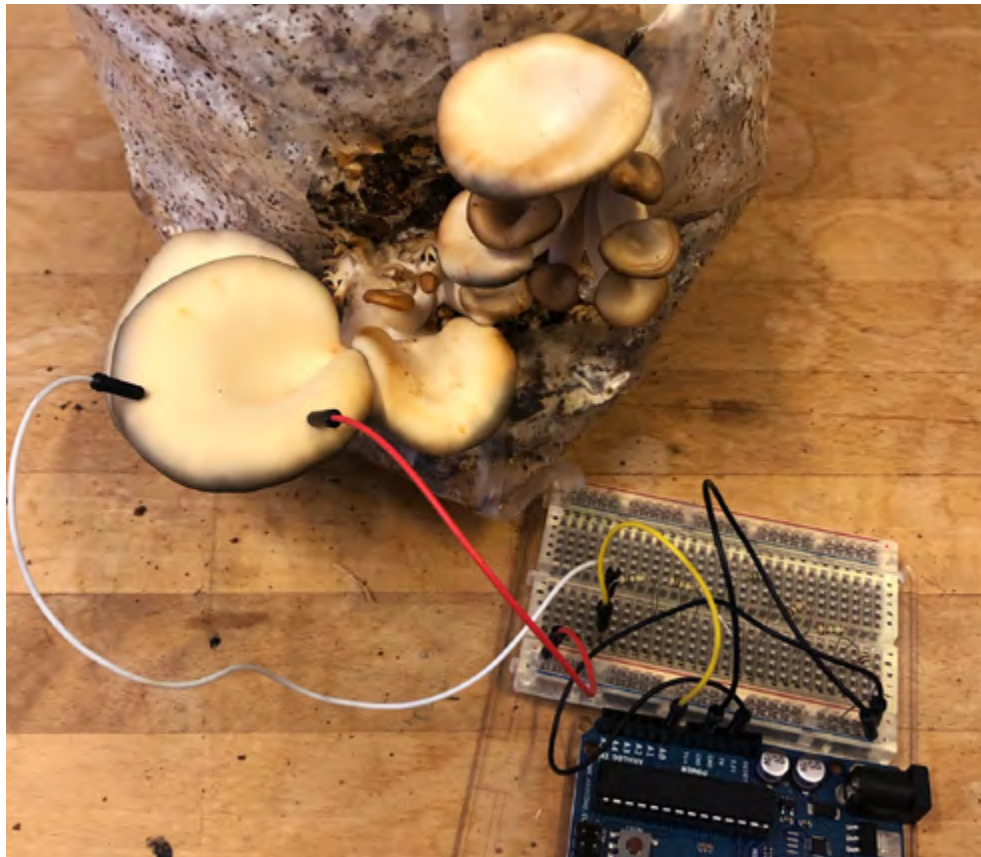
Field of Fine Arts for her final exhibition *WOLD*. Dom is non-insistent about a specific practice or medium, preferring to be recognised for her emergent, experimental approach, allowing thematic concepts to guide her visual research and arising narratives.



## TRONDHEIM ACADEMY OF FINE ART

### SIGNALING

Amalia Raye Wiatr Lewis <sup>[US]</sup>



"Signaling", fungal instrument by Amalia Raye Wiatr Lewis & Øystein Fjeldbo, 2022. Photo: Amalia Raye Wiatr Lewis.

#### PROGRAM

##### Exhibition

Vitensenteret i Trondheim, May 3 – June 19  
Kjøpmannsgata Ung Kunst, May 14 – June 6  
Nils Aas Kunstverksted, May 15 – June 12

##### Performance

*Signaling* by Amalia Raye Wiatr Lewis / Sound design by Øystein Kjørstad Fjeldbo.  
Kunsthall Trondheim, May 14  
Vintesenteret i Trondheim, May 21

For a full list of collaborating performing artists as part of *Signaling* see: [amaliarwl.com](http://amaliarwl.com)

#### ABOUT

*Signaling* is a sprawling, networked project made in collaboration with the mycelium of oyster mushrooms, several dancers, many citizen scientists on Youtube, a sound-artist, several writers, a designer, and the audience. There are elements of the project concurrently on view at Vitensenteret, K-U-K – Kjøpmannsgata Ung Kunst, Trondheim Kunsthall, and Nils Aas Kunstverksted. The primary site of this project at Vitensenteret is an immersive sculpture- and sound-installation built by and for the mycelium. This site functions as a space for lectures, performances, and experiments that invite the

audience to think with, care for, and learn from the fungi. This work explores ideas of community, caretaking, and mutual systems of support as modelled by the role of mycelium on the planet. It is a meditation on more-than-human methods of communication and symbiotic relationships. This project lies in the intersection of artistic research and science. It references theoretical, anthropological, and ecological texts while borrowing methods and practises found in architecture, sound art, social practise, and contemporary choreography.

*Signaling* has been commissioned by and is part of NTNU Ocean Week May 2 – 4, 2022. [ntnu.edu/ocean-week](http://ntnu.edu/ocean-week)

*Signaling* is kindly supported by Kunsthall Trondheim, Trondheim Academy of Fine Art NTNU, NTNU OCEANS & Meta.Morf – Trondheim International Biennale for Art and Technology.

*Signaling* er et viltvoksende nettverksprosjekt laget i samarbeid med mycel fra østersopp, noen dansere, mange grasrotforskere på Youtube, en lydkunstner, flere forfattere, en designer og publikum. Elementer fra prosjektet

vises samtidig på Vitensenteret, K-U-K – Kjøpmannsgata Ung Kunst, Kunsthall Trondheim og Nils Aas Kunstverksted. Primærstedet for prosjektet på Vitensenteret består av en omgivende skulptur- og lydinstallasjon bygget av og for mycel. Dette stedet fungerer som et rom for forelesninger, forestillinger og eksperimenter som inviterer publikum til å tenke med, bry seg om og lære av soppen. Arbeidet utforsker ideer om fellesskap, omsorg og gjensidige støttesystemer modellert etter rollen mycel har på planeten. Det er en meditasjon over mer-enn-menneskelige metoder for kommunikasjon og symbiotiske relasjoner. Prosjektet ligger i skjæringspunktet mellom kunstnerisk forskning og vitenskap. Det refererer til teoretiske, antropologiske og økologiske tekster og tar i bruk metoder og praksiser fra arkitektur, lydkunst, sosial praksis og samtidskoreografi.

*Signaling* er bestilt av og er en del av NTNU Ocean Week 2. – 4. mai 2022. [ntnu.edu/ocean-week](http://ntnu.edu/ocean-week)

*Signaling* er støttet av Kunsthall Trondheim, Kunstakademiet i Trondheim, NTNU Oceans og Meta.Morf biennale for kunst og teknologi.



Photo: C. Thomas Lewis.

#### Amalia Raye Wiatr Lewis

[amaliarwl.com](http://amaliarwl.com)

Amalia Raye Wiatr Lewis (b. 1994, Los Angeles, USA) is an interdisciplinary artist working with live art, performance, experiences, and objects. She received her BA from Bennington College in Vermont (USA) where she studied choreography, visual art, and

anthropology. She has performed for national and international artists at galleries and museums, including the Philadelphia Museum of Art, the Institute of Contemporary Art in Philadelphia, Crush Curatorial in New York, Kurimanzutto Gallery in Mexico City, and the Bergen Kunsthall in Norway. Amalia has shown her own work in the US, Norway, Germany, and Pakistan. For two-years she was a curatorial member of Little Berlin, an artist-run gallery in Philadelphia, USA. She is currently a graduating MFA student at the Trondheim Academy of Fine Art in Trondheim, Norway.



## TRONDHEIM ACADEMY OF FINE ART

WHO WAS THE SEVENTH DAD IN THE HOUSE,  
FROM THE NORWEGIAN FOLK TALE?Malakias Liebmann <sup>[DK/NO]</sup>

Sign up with QR: 205th performative dinner, who was the seventh dad in the house.

**PROGRAM****Exhibition**

Kjøpmannsgata Ung Kunst, May 14 – June 6  
Nils Aas Kunstverksted, May 15 – June 12

**Performance / talk / workshop**

*Who was the seventh dad in the house, from the Norwegian folk tale?*

7th Dad (Kjøpmannsgata 12, 3rd floor), May 20  
Limited places, sign up with QR code

*Who was the seventh dad in the house, from the Norwegian folk tale?*

The performative dinner will be held at 7th Dad and seeks to present a seven-course investigative dinner, where we will collectively figure out, (with the help of Malakias Liebmann's graphic print works on the walls, acting as a visual cues) who the seventh dad in the house is?

In the context of Meta.Morf *Ecophilia*, Malakias invites fifteen guests for this performative dinner, which will provide space to those who are curious to answer the question: *Who is the seventh dad in the house?*

The evening embraces the theme of *Ecophilia* and adds a question mark to humans' inherent madness and love for nature through the consumption of locally sourced food and drinks.

*Who is the seventh dad in the house?* Invites you to join a 7-course meal with paired drinks. You can sign up with the QR code.

*Hvem var den sjuende far i huset, fra det norske folkeeventyret?*

Den performative middagen vil bli holdt på 7. dad der det vil bli presentert en syv-retters undersøkende middag, hvor vi i fellesskap vil finne ut (ved hjelp av Malakias Liebmanns grafiske trykk på veggene som en visuell pekepinn) hvem den sjuende far i huset er.

I forbindelse med Meta.Morf *Ecophilia* inviterer Malakias femten gjester til denne performative middagen, som vil inkludere de som er nysgjerrige på å finne svar på spørsmålet *Hvem er den sjuende far i huset?*

Kvelden tar tak i temaet *Ecophilia* og stiller spørsmålsteget ved menneskenes iboende galskap og kjærlighet til naturen gjennom inntak av kortreist mat og drikke.

*Hvem er den sjuende far i huset?* inviterer deg til et 7-retters måltid med tilhørende drinker. Du kan registrere deg med QR-koden.

**Malakias Liebmann**

[malakias.art](http://malakias.art)

Liebmann embarked on his adventures at Trondheim Academy of Fine Arts (NTNU) in 2017 as part of the Bachelor of Fine Arts Program. In 2020 he

continued his artistic research and practice into un-roadmapped territories in the International Masters Program, which led him to found 7th Dad, a DIY artist run bar (in the tradition of Dada-esque, Cabaret Voltaire) focussing on craft beer brewing, food as sculptures and relationally aesthetic graphic artworks.





## ECOPHILIA EXHIBITIONS

MARÍA CASTELLANOS & ALBERTO VALVERDE /  
FRANK EKEBERG / ANNIE HÄGG /  
MAREN DAGNY JUELL / MARIUS PRESTERUD /  
JATUN RISBA

**MAY 6 – AUGUST 14**

*K-U-K – KJØPMANNSGATA UNG KUNST*

DISNOVATION.ORG

**MAY 7 – JULY 31**

*TEKS.studio*

THE CENTER FOR GENOMIC GASTRONOMY /  
DISNOVATION.ORG / ANNIKE FLO /  
AI HASEGAWA / STEPHANIE ROTHENBERG /  
LEENA SAARINEN / JAKOB KUDSK STEENSEN /  
THOMAS THWAITES / YANG ZHICHAO

**MAY 19 – JULY 31**

*TRØNDELAG SENTER FOR SAMTIDSKUNST*

Curator: Zane Cerpina / Co-curator: Espen Gangvik

**K·U·K** Kjøpmannsgata  
Ung  
Kunst

TRØNDELAG  
SENTER  
FOR  
SAMTIDSKUNST

**TEKS**  
.studio

## ECOPHILIA EXHIBITIONS

Introduction by Zane Cerpina <sup>[LV/NO]</sup>

Ecophilia? Think of Ecophilia as our deep desire to connect with nature. But what is nature really? Except for some made up ecological dreamscapes?

Ecology comes from Greek *Oikos*, meaning home. Today every aspect of our home is altered by new technologies, man-induced environmental disasters, biotechnological wonders, and blurred borders between the made and the natural. Has our home become alien to us in this age of global ecological transformations? How is ecophilia manifested in the Anthropocene?

The Ecophilia exhibitions of Meta.Morf 2022 present artists who critically question what it means to be a real ecophile – a true lover of nature – today. And how to become better at it?

Ecophilia exhibitions take place at three galleries in Trondheim: i) K-U-K – Kjøpmannsgata Ung Kunst, ii) Trøndelag senter for samtidskunst, and iii) TEKS.studio. These exhibitions investigate strange concepts of nature and all wonderful manifestations of our love for it.

### SPEAKING NATURE

In our search to become better ecophiles, we are desperate to upgrade our communication with nature. Will we ever succeed in truly understanding its language? In the installation **Birdsong**, Leena Saarinen brings together languages of people and birds by visualizing bird whistle tones through spectrograms. This allows the viewer to read bird songs just like we read words.

And what about understanding plants, who communicate with each other in ways invisible and inaudible to humans? María Castellanos and Alberto Valverde's video installation **Beyond Human Perception** compares human and plant response to live music, demonstrating how technology can bring us closer to cross-species conversations.

Then again, humans seem to forget that they are part of nature too. How to love nature within us? In Annike Flo's work **States of Chimera**, agar growth medium is contaminated with her own

microorganisms to create a living sculpture. This is a manifestation for erotic and queer love for the human body.

### BECOMING NATURE

Extreme measures can be taken to satisfy our desire for ultimate naturalness. Yang Zhichao merges symbiotically with nature in the performance **Planting Grass** where a surgeon inserts two pieces of grass into the artist's shoulder. What does the inevitable and painful bodily rejection of the plant roots tell us about our physical bonds with nature?

If our bodies refuse to incorporate more nature within us, can we immerse ourselves in nature instead? In the durational artwork **Be-coming Tree**, Jatun Risba lays naked in the forest throughout seasons as if she is one with the mycelium network of trees.

What would happen if we traded our comfort with the living conditions of animals? With the help of prosthetics, Thomas Thwaites takes on the seemingly careless life of a goat in his work **Goatman (A holiday from being human)**. Roaming together with his newfound four-legged companions, Thwaites contemplates stripping away the role of humans in the hierarchy of nature.

### BECOMING ECOPHILE

Can thinking from the perspective of non-humans make us better ecophiles? What if a true form of ecophilia requires us to give back to nature more than we have taken? **To Flavour Our Tears: eyePhones V. 3.0** by The Center for Genomic Gastronomy allows the audience to explore their role as a sustainable food source to other species. Why not flavour our bodies to taste better?

How far are we willing to modify our bodies to benefit non-humans? In the work **I Wanna Deliver a Dolphin...**, Ai Hasegawa speculates on becoming a surrogate mother to pass on the genes of endangered species. Can nature finally seek refuge in our man-made Oikos?

Should ecophiles provide services to nature? **Hibernaculum (Moth-)** by Marius Presterud is an ecovention inviting insects back to cities. Making sculptures from materials found in urban environments he creates refuge for moths.

There are many ways an ecophile can cater for non-human needs. In the work **Manure From Money**, Marius Presterud utilizes coins to extract vital micronutrients such as iron, copper and zinc that are vital for plants.

And what about those who refuse to accept and embrace their role in nature as a giver and a lover? How to make sure that we all care? In her installation **Aquadisia**, Stephanie Rothenberg proposes to utilize genetic engineering and the mythical powers of the oysters to create a serum turning humans into more compassionate beings.

### ANTHROPOCENE NATURE

The real challenge to sustain ourselves without nature is poorly understood. **The Life Support System** by disnovation.org exposes the fundamental importance of the natural ecosystems by creating an artificial, closed-loop system to cultivate a one square meter of wheat. Another 99 such high-cost units are necessary to sustain a human for one year.

In the Anthropocene, nature is increasingly marked by environmental changes and the extinction of species. How to cope with the disappearance of nature? In the video installation **Goth Beekeeping** Marius Presterud begets a ritual burning to confront the loss of natural habitat due to ever expanding human-built environments.

Can paradise lost be immortalized through digital technologies? In his work **Re-Animated**, Jakob Kudsk Steensen creates a vast virtual landscape to show the disappearance of the Kaua'i 'ō'ō bird from the islands of Hawai'i. Do we really care about the lost nature? Or are we simply drawn to the spectacle of ecological disasters?

In his installation **No Man's Land** Frank Ekeberg uses sound to illustrate the disappearance

of rainforest in the west coast of Norway. Transitions from rich and natural to digitally created soundscapes lead the audience into speculations about the future. Can our lost nature be replaced by artificial life?

Or are we drifting through fictional worlds to escape the reality of the Anthropocene? Annie Hägg's video installation **PsXCare** uses the aesthetics of a video game to address the unsustainable consumption of natural resources in order to maintain our beautiful virtual landscapes.

And how do these blurred lines between the made and natural affect our philiias towards nature? **A Bestiary of the Anthropocene** by disnovation.org helps to navigate the new hybrid beings that coexist with us in this post-natural era. Can we ever truly love the emergent species of the Anthropocene?

Nature is always in constant change. What if we would lose our man-made nature too? Maren Dagny Juell's video installation **The Party** looks back at our obsession with plastic from a future perspective. Will today's plastic products once become rare and fetishistic objects in a post-plastic world?

*Now it is time to dive into ecophilia.  
Unleash your inner ecophile.  
Go find your love. Your true nature.*

# ECOPHILIA-UTSTILLINGENE

Introduksjon av Zane Cerpina <sup>[LV/NO]</sup>

Økofili? Tenk på økofili som vår dype trang til å knytte oss til naturen. Men hva er egentlig natur? Bortsett fra noen oppdiktede økologiske drømmelandskap?

Økologi kommer fra det greske *Oikos*, som betyr hjem. I dag er ethvert aspekt av hjemmet vårt endret av ny teknologi, menneskeskapt miljøkatastrofer, bioteknologiske underverker og uklare skillelinjer mellom det tilvirkede og det naturlige. Har hjemmet vårt blitt fremmed for oss i denne tiden med globale økologiske transformasjoner? Hvordan manifesterer økofili seg i antropocen?

I *Ecophilia*-utstillingene på Meta.Morf 2022 presenteres kunstnere som stiller kritiske spørsmål ved hva det vil si å være en ekte økofil – en sann elsker av naturen – i dag. Og hvordan bli bedre til det?

*Ecophilia*-utstillingene finner sted på tre gallerier i Trondheim: i) K-U-K – Kjøpmannsgata Ung Kunst, ii) Trøndelag senter for samtidskunst og iii) TEKS studio. Disse utstillingene utforsker annerledes naturbegreper og fantastiske manifestasjoner av vår kjærlighet til den.

## SNAKKE NATUR

I vår søken etter å bli bedre økofile er vi desperate etter å oppgradere vår kommunikasjon med naturen. Vil vi noen gang lykkes med virkelig å forstå dens språk? I installasjonen *Birdsong* fører Leena Saarinen språket til mennesker og fugler sammen ved å visualisere fuglekvisper gjennom spektrogrammer. På denne måten kan seeren lese fuglesanger akkurat som vi leser ord.

Og hva med å forstå planter, som kommuniserer med hverandre på måter som er usynlige og uhørbare for mennesker? María Castellanos og Alberto Valverdes videoinstallasjon *Beyond Human Perception* sammenligner menneskers og planters respons på levende musikk og viser hvordan teknologi kan bringe oss nærmere å føre samtaler på tvers av arter.

Men igjen ser det ut til at menneskene glemmer at også de er en del av naturen. Hvordan

elske naturen i oss? I Annike Flos verk *States of Chimera* kontamineres agarvekstmedium med hennes egne mikroorganismer for å skape en levende skulptur. Dette er en manifestasjon av erotisk og skeiv kjærlighet til menneskekroppen.

## BLI NATUR

Ekstreme tiltak kan iverksettes for å tilfredsstille vårt ønske om maksimal naturlighet. Yang Zhichao smelter symbiotisk sammen med naturen i performansen *Planting Grass* hvor en kirurg innsetter to gressbiter i kunstnerens skulder. Hva forteller den uunngåelige og smertefulle kroppslige avvisningen av planterøttene oss om våre fysiske bånd til naturen?

Hvis kroppene våre nekter å inkorporere mer natur i oss, kan vi fordype oss i naturen i stedet? I det kontinuerlige kunstverket *Be-coming Tree* ligger Jatun Risba naken i skogen gjennom årstidene som om hun er ett med mycelnettverket av trær.

Hva ville skje hvis vi byttet vår komfort med levekårene til dyr? Ved hjelp av proteser inntar Thomas Thwaites det tilsynelatende bekymringsfrie livet til en geit i sitt verk *Goatman (A holiday from being human)*. Thwaites streifer rundt sammen med sine nyvunne firbeinte følgesvenner og funderer over å fjerne menneskets rolle i naturens hierarki.

## BLI ØKOFIL

Kan det å tenke utfra ikke-menneskers perspektiv gjøre oss til bedre økofile? Hva om en ekte form for økofili krever at vi gir tilbake til naturen mer enn vi har tatt? I *To Flavor Our Tears: eyePhones V. 3.0* lar The Center for Genomic Gastronomy publikum utforske rollen som bærekraftig matkilde for andre arter. Hvorfor ikke smaksette kroppen vår slik at den smaker bedre?

Hvor langt er vi villige til å modifisere kroppene våre til fordel for ikke-mennesker? I verket *I Wanna Deliver a Dolphin...* spekulerer Ai Hasegawa i å bli surrogatmor for å videreføre genene til truede arter. Kan naturen endelig søke tilflukt i vårt menneskeskapt *Oikos*?

Bør økofile yte tjenester til naturen? *Hibernaculum (Moth-)* av Marius Presterud er en økovensjon som inviterer insekter tilbake til byene. Ved å lage skulpturer av materialer funnet i urbane miljøer skaper han et tilfluktssted for møll.

Det er mange måter en økofil kan dekke ikke-menneskelige behov på. I verket *Manure From Money* bruker Marius Presterud mynter til å utvinne livsviktige mikronæringsstoffer som jern, kobber og sink, som er livsviktige for planter.

Og hva med de som nekter å akseptere og omfavne sin rolle i naturen som giver og elsker? Hvordan sørge for at vi alle bryr oss? I sin installasjon *Aquadisia* foreslår Stephanie Rothenberg å bruke genteknologi og østersens mytiske krefter til å lage et serum som gjør mennesker til mer medfølende vesener.

## ANTROPOCEN NATUR

Vi har liten forståelse av den virkelige utfordringen med å opprettholde oss selv uten natur. *Life Support System* av disnovation.org viser den fundamentale betydningen av de naturlige økosystemene ved å lage et kunstig, lukket system for å dyrke én kvadratmeter hvete. Ytterligere 99 slike høykostnadsenheter kreves for å ernære et menneske i ett år.

I antropocen er naturen i økende grad preget av miljøendringer og utryddelse av arter. Hvordan takle forsvinningen av naturen? I videoinstallasjonen *Goth Beekeeping* frembringer Marius Presterud en rituell brenning for å konfrontere tapet av naturlig habitat på grunn av stadig voksende menneskeskapt omgivelser.

Kan det tapte paradiset foreviges gjennom digitale teknologier? I sitt verk *Re-Animated* skaper

Jakob Kudsk Steensen et vidstrakt virtuelt landskap for å vise forsvinningen av fuglen kauaihonningeter fra Hawaii. Bryr vi oss virkelig om den tapte naturen? Eller er vi rett og slett tiltrukket av skuet av økologiske katastrofer?

I sin installasjon *Ingenmannsland* bruker Frank Ekeberg lyd for å illustrere forsvinningen av regnskog på vestkysten av Norge. Overganger fra rike og naturlige til digitalt skapt lydlandskap leder publikum inn i spekulasjoner om fremtiden. Kan vår tapte natur erstattes av kunstig liv?

Eller glir vi gjennom fiktive verdener for å unnsnippe realitetene ved antropocen? Annie Hæggs videoinstallasjon *PsxCare* bruker estetikken til et videospill for å fremvise det ikke bærekraftige forbruket av naturressurser for å opprettholde våre vakre virtuelle landskap.

Og hvordan påvirker disse uskarpe linjene mellom det fremstilte og det naturlige våre filier mot naturen? *A Bestiary of the Anthropocene* av disnovation.org hjelper oss å navigere blant de nye hybridvesenene som eksisterer sammen med oss i denne post-naturlige epoken. Kan vi noen gang virkelig elske de fremvoksende antropocen-arter?

Naturen er alltid i konstant forandring. Hva om vi også ville miste vår menneskeskapt natur? Maren Dagny Juells videoinstallasjon *The Party* ser tilbake på vår besettelse med plast fra et fremtidsperspektiv. Vil dagens plastprodukter en gang bli sjeldne og fetisjistiske objekter i en post-plastisk verden?

*Nå er tiden til å dykke ned i økofili. Slipp løs din indre økofil. Finn kjærligheten til din sanne natur.*



## ECOPHILIA EXHIBITION

# BEYOND HUMAN PERCEPTION (2020)

María Castellanos & Alberto Valverde <sup>[ES/NO]</sup>



*Beyond Human Perception* is a video installation that allows the audience to visualise and compare the reactions of humans and plants to a common stimulus; live music. Erasing boundaries into the communication and understanding between both living beings and by highlighting the immediate reactions of plants to their surrounding changes.

The installation is the result of several sessions where the brain activity of humans was measured, through the EEG registered wave, and measuring the electrical oscillations that are happening into the plants, measured with a sensor developed by the artists, able to detect immediate changes in plants.

Through the use of mathematics, by using the Fast Fourier Transform, humans data and plants data can be compared to each other. This data can also be displayed graphically thanks to an algorithm developed by the artists that allows the audience to see the data through the shape of little spheres that are moving within the geometric shape of a torus. Each little sphere represents each data registered. The graphic representation

of human data and plant data can be seen simultaneously in a video allowing the audience to find patterns by comparing the both living beings' reactions to the live music.

The installation is composed of two synchronised videos. One video with the concert for plants and humans, and the other one with the data visualisation of two living beings' responses during the performance.

The work was realised within the framework of the European Media Art Platforms EMARE program at KONTEJNER | bureau of contemporary art praxis with support of the Creative Europe Culture Programme of the European Union.

*Beyond Human Perception* er en videoinstallasjon som lar publikum visualisere og sammenligne reaksjonene til mennesker og planter på en felles stimulus: levende musikk. Grenser viskes ut i kommunikasjonen og forståelsen mellom begge levende vesener, og plantenes umiddelbare reaksjoner på endringer i omgivelsene fremheves.

Installasjonen er resultatet av en rekke EEG-målinger av hjerneaktiviteten til mennesker og målinger av de elektriske svingningene som finner sted i plantene, målt med en sensor kunstnerne har utviklet, som er i stand til å oppdage umiddelbare endringer i planter.

Data fra mennesker og planter kan sammenlignes med hverandre ved hjelp av matematikk – hurtig fouriertransformasjon (FFT). Disse dataene kan også vises grafisk ved hjelp av en algoritme kunstnerne har utviklet, som lar publikum se dataene som små kuleformer som beveger seg i den geometriske formen av en torus. Hver lille kule representerer individuelt registrerte data. Den grafiske representasjonen av menneskelige data og plantedata kan sees

samtidig i en video der publikum kan finne mønstre ved å sammenligne reaksjonene begge levende vesener har på den levende musikken.

Installasjonen består av to synkroniserte videoer. Én video med konserten for planter og mennesker og den andre med datavisualiseringen av responsen til to levende vesener under fremføringen.

Arbeidet ble realisert gjennom EMARE-programmet til European Media Art Platform ved KONTEJNER | bureau of contemporary art praxis med støtte fra EUs kulturprogram Kreativt Europa.



### María Castellanos & Alberto Valverde

[uh513.com](http://uh513.com) / [mariacastellanos.net](http://mariacastellanos.net)

María Castellanos and Alberto Valverde (uh513) began working together as a duo in 2009. María Castellanos is an artist and researcher working at the intersection of art, science, technology and society. Currently she is post-doctoral researcher at Oslo Metropolitan

University, in the framework of FeLT Project – Futures of Living Technologies.

Alberto Valverde is an artist and technologist with experience in system design, creation of interactive environments, multimedia and robotics. He worked as associate professor at the Faculty of Fine Arts of the University of Vigo (ES).

Their joint practice focuses on the relationships between human beings and machines, and in recent years they have centred their research on the sensory boundaries and the creation of complex systems that promote the communication and the understanding between humans and non human beings.

Their work has won awards like VERTIGO STARTS (2017), a prize granted under the aegis of EU-Horizon 2020, an initiative led by Centre Pompidou and IRCAM, Paris, and the Fraunhofer Gesellschaft, Germany, to foster collaboration between art practitioners and R&D projects.

Their work has been featured in a number of exhibitions, including *Jardín Cyborg*, at Matadero Madrid, 2019; the solo exhibition *Open Environmental Kit* at MUSAC – Contemporary Art Museum of Castilla & Leon-, Spain, 2019; *Eco-Visionaries* at Hek, Basel, 2018.



## ECOPHILIA EXHIBITION

## INGENMANNSLAND (NO MAN'S LAND) (2019)

Frank Ekeberg <sup>[NO]</sup>

In his 1924 poem *Stå vakt om naturen* (Keep Guard over Nature), Norwegian poet and environmentalist Theodor Caspari (1853–1948) calls for “a shining ‘No-man’s-land’” where “the creator is quiet” and natural forces roam. He warned against the threat posed to mountains, waters and forests and their inhabitants by “ill culture” and “fumes and roar of machines.” A *no-man’s-land* refers both to land undisturbed by human activities as well as to areas of conflict. The ambiguity of the expression reflects the discrepancy between the Norwegian myth of nature as plentiful, unbreakable and accessible, while at the same time it is subjected to fast-paced, destructive extraction and exploitation.

*Ingenmannsland* (No Man’s Land / Niemandsländ) is a constantly changing, speculative soundscape highlighting issues of deforestation, resource extraction, habitat loss, species extinction and natural vs. artificial life. The installation is based on field-recordings made in old-growth forest that has been a constant for many hundred years and contributed to the Norwegian identity of closeness to nature, processed to reflect a contemporary reality of fragmentation and rapid change. The focus is in particular on the rainforest that once covered much of the west coast of Norway. Only scattered fragments remain of the rainforest today, and it is now on the red-list of endangered habitat types. 80 percent of the coastal rainforest has been lost only in the past 100 years, and it is predicted to disappear completely within the next five decades. Despite numerous warnings of species decline, loss of biodiversity and the importance of trees for carbon capture and storage, only 5 percent of Norwegian forests are currently protected, and only 3 percent of trees are older than 160 Years.

The sound material in *Ingenmannsland* is for the most part recorded in coastal rainforest areas in the southwest of Norway, using conventional as well as unconventional microphone techniques. Some sounds are easily recognizable, like bird calls, water dripping and rustling of leaves in the wind, while others are recordings of sounds that are normally not heard, like insects gnawing on logs and sounds of the inside of trees moving

in the wind. The recordings are meticulously edited so that each component of the forest soundscape can be independently controlled and manipulated.

The installation starts off as quite a rich soundscape with sounds of birds and insects integrated with sounds of wind in trees and of water streams. Over time the sounds of wildlife gradually diminish, and many go extinct. As the day of the exhibition progresses, the sounds of birds and insects are reduced to a point where about 80 percent of the initial sound material is gone. This number reflects the assumed percentage of species that have been exterminated since the beginning of humanity, and also coincides with the percentage of the Norwegian rainforest that has been lost in the past 100 years. When a tipping point is reached, sounds start to reappear, but these are different – more static and artificial, as if we are entering another reality. The soundscape becomes a speculative environment based on projected future scenarios, and asks questions such as: What happens when forests disappear or dry out? Can our natural environment be replenished? Will it be replaced by artificial life? Is this the function of biomimicry?

I sitt dikt «Stå vakt om naturen» fra 1924 anmoder den norske dikteren Theodor Caspari (1853–1948) om «et lysende ‘Ingenmannsland’ hvor skapningenes herre tier» og naturens krefter får råde. Han advarte mot farene «den syke kultur» og «maskinenes dunster og dur» utgjør for fjell, vann og skoger. Et «ingenmannsland» i den opprinnelige betydningen av ordet viser til et område der naturen vokser fritt uten menneskelig påvirkning, mens den mer moderne forståelsen betegner et konfliktområde der det strides om råderett og beskyttelse. Denne tvetydigheten gjenspeiler misforholdet mellom den norske myten om skogen som ubegrenset, evinnelig og allmenn, mens den samtidig utsettes for hastig, destruktiv utvinning og utnyttning.

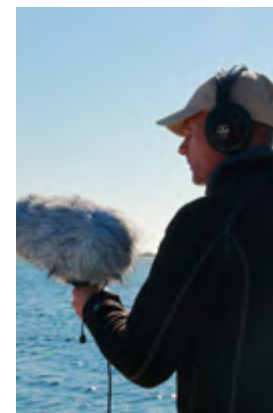
*Ingenmannsland* (No Man’s Land / Niemandsländ) er et spekulativt lydlandskap i stadig forandring, som belyser problemer som avskoging, ressursutvinning, habitatstap, artsutryddelse og naturlig kontra kunstig liv.

Installasjonen er basert på feltopptak fra den norske urskogen, som til alle tider har gitt inntrykk av stabilitet og bidratt til nordmenns selvbylde av nærhet til naturen. Lydopptakene prosesseres i sanntid og gjenspeiler fragmenteringen og de hurtige endringene i vår tids virkelighet. Fokus er spesielt rettet mot regnskogen som en gang dekket mye av Norges vestkyst. I dag gjenstår bare spredte fragmenter av regnskogen, og den står nå på rødlista over truede habitattyper. 80 prosent av kystregnskogen har gått tapt i løpet av de siste 100 årene, og det antas at resten vil forsvinne innen nye femti år har gått. Til tross for utallige advarsler om minkende dyrepopulasjoner, tap av biologisk mangfold og viktigheten av trær for karbonfangst og -lagring, er for øyeblikket bare fem prosent av norske skoger fredet, og bare tre prosent av trærne er eldre enn 160 år.

Det meste av lydmaterialiet i *Ingenmannsland* er spilt inn i kystregnskog på det norske vestlandet, med bruk av både konvensjonelle og ukonvensjonelle mikrofonteknikker. Noen lyder er lett gjenkjennelige, som fuglesang, vann og rasling av løv i vinden, mens andre er lyder som vanligvis ikke høres, som lyden av insekter i gamle trestubber og av innsiden av trær som beveger seg i vinden. Opptakene er redigert slik at hver komponent av lydlandskapet kan kontrolleres og manipuleres individuelt.

Installasjonen starter som et frodig lydlandskap av fugler og insekter kombinert med vind i trærne og rislende vann. De naturlige lydene blir gradvis redusert, og mange utrykkes fullstendig. I løpet av en utstillingsdag reduseres lyden av naturlyder til et nivå hvor omtrent 80 prosent av det opprinnelige lydmaterialiet har forsvunnet. Dette tallet gjenspeiler den antatte prosentandelen av arter som har blitt utryddet siden menneskets opprinnelse, og sammenfaller i tillegg med prosentandelen av den norske regnskogen som har blitt fjernet i løpet av de siste 100 årene. Når et vippepunkt er nådd, oppstår nye lyder – mer statiske og kunstige, som om vi går inn i en annen virkelighet. Lydlandskapet blir et spekulativt miljø basert på antatte framtidige scenarioer, og stiller spørsmål som: Hva skjer når skogen forsvinner eller tørker ut? Kan våre naturlige omgivelser bli fornyet? Vil de bli erstattet av kunstig liv? Er dette formålet med bionikk?

*Ingenmannsland* ble laget på bestilling til utstillingen *House of Norway* på Museum Angewandte Kunst i Frankfurt am Main, Tyskland, i 2019.



## Frank Ekeberg

[frankekeberg.no](http://frankekeberg.no)

Frank Ekeberg is a transdisciplinary artist, music composer and researcher working in the intersection of art, science and technology. He received an undergraduate degree in music from the Norwegian University of Science and Technology (NTNU) before he went on to

pursue a master's degree in electronic music at Mills College in Oakland, California, where he studied composition with Pauline Oliveros and Alvin Curran, and a PhD in electroacoustic music composition at City University London, UK, under Denis Smalley and Simon Emmerson's tutelage. Ekeberg's work explores issues of ecology, time, spatiality and transformation, with a particular focus on nature spaces, ecosystems and the

interplay between human and non-human worlds. His research-based approach often involves collaborations within as well as beyond the art field. He has composed and designed sound for concert performance, dance, film, theater, radio plays and intermedia installations. His work is widely presented in festivals, exhibitions, concerts and conferences around the world, including venues such as Museum Angewandte Kunst in Frankfurt, Germany; The Peale Center in Baltimore, Maryland, USA; Kunsthall Trondheim, Norway; Kiasma Museum of Contemporary Art in Helsinki, Finland; Fotografie Forum Frankfurt, Germany; Foggy Bottom Sculpture Biennial in Washington D.C., USA; Seoul Arts Center, Korea; multiple times at the International Symposium on Electronic Art, and many more. Ekeberg was awarded the 2017 Smithsonian Artist Research Fellowship, and is currently Research Associate at the Smithsonian National Museum of Natural History in Washington D.C., USA. Most of the time he lives and works in Trondheim, Norway.



## ECOPHILIA EXHIBITION

## PsXCare (2021)

Annie Hägg <sup>[SE]</sup>

*PsXCare* takes place in a fictive future where the border between the digital and the physical is blurred, shifting between filmed and animated material.

The work portrays a feeling of alienation related to cities and constructed spaces. A feeling that stems from living in a time and place where everything is designed for specific purposes, hence steering your attention and needs much like in a video game. According to German philosopher Hartmut Rosa, alienation is a direct effect of what he calls modernity's backside; social acceleration, often experienced in a fast-paced city environment.

Nature, either designed in the form of a city park or growing freely as a forest, is commonly seen as a place of relaxation and restoration. A place of freedom if you will. The video considers what role public spaces intended for leisure hold in society, both digital and physical, such as parks or online gaming platforms. People who spend a lot of time in nature and people who spend a lot of time in fictional digital worlds are often viewed as escaping what the rest of us are living through.

But is gaming really an escapism today?

In a lecture by Hito Steyerl, *Why Games? Can People in the Art World Think?* She describes how people have thought historically that games or forms of play are just a form of "emancipation from the tyranny of management and labor" – a performed escapism. However, and this she points out later, games are not purposeless from either a societal or personal perspective. According to Steyerl games function as a sort of behavioral training for people because they "present the platonic ideals of how people thought humans should act and think". Many video games are in fact functioning the same way as labor does, you perform a task, you receive 500 points. Actions steered by scores.

*PsXCare* is partly made within a Playstation game called *Dreams*, a so-called sandbox-game where the players themselves create environments and modes to play with, compared to games that come with fully formed content. *Dreams* without players is nothing more than a game engine, an empty shell, so players are customers and at the same time co-creators (only unpaid).

The character in *PsXCare* wants to escape society, or at least has a strong longing for leaving, and becomes absorbed by a game while looking at 3D-renders on her computer of a soon to be built park in a well-funded area, longing for the simple, nature-bound life portrayed. However, she doesn't reach the pristine nature that often defines open-world games such as extraordinary mountain views, deep forests and vast meadows, but a small piece of land comparable to a city park. Here she performs a digital way of park maintenance, picking up trash to keep her score at a sustainable level. This can be read as an allegory of countries' systematic outsourcing of labor, e.g. placing dirty work such as pollution-heavy industries in other countries so as to not have to deal with your own issues.

The labor-focused narration is a comment on a new type of economy, an economy that dismantles the idea that games aren't labor. So for a long time, games have only mimicked economic systems upon which modern society is built, as described by Steyerl. While today, many games are economical systems themselves with the expansion of cryptocurrencies. One can breed imaginal creatures, sell them as tokens and via these sales pay your rent and buy your bread. A currency development that isn't new per se, but for the first time available to anyone with an Internet connection, highlighting how the world is and has been for a long time steered by imaginal sums of money that never touches the hand.

While games themselves often take place in beautifully curated landscapes, seemingly untouched by the human hand, the servers needed to keep these worlds going are consumers of nature, dependent on natural resources to exist. So what's going on is an extraction of *the real* to create *the fictive*, a tree for a tree?

We often talk about the digital and the physical as something separate, the video strives to narrate a reality where these concepts are naturally connected and where common ideas about what is work and what is play are being challenged.

*PsXCare* utspiller seg i en fiktiv fremtid der grensen mellom det digitale og det fysiske viskes ut og skifter mellom filmet og animert materiale.

Verket skildrer en følelse av fremmedgjøring knyttet til byer og konstruerte rom. En følelse som kommer av å leve i en tid og på et sted hvor alt er designet for spesifikke formål, og dermed blir oppmerksomheten og behovene styrt omtrent som i et videospill. Ifølge den tyske filosofen Hartmut Rosa er fremmedgjøring en direkte virkning av det han kaller modernitetens bakside: sosial akselerasjon, som ofte oppleves i et hektisk bymiljø.

Naturen, enten den er designet i form av en bypark eller vokser fritt som en skog, blir ofte ansett som et sted for avslapping og restituering. Et fristed, om du vil. Videoen tar for seg hvilken rolle offentlige rom som er beregnet på fritidssystemer har i samfunnet, både digitale og fysiske, som parker eller online spillplattformer. Mennesker som tilbringer mye tid i naturen og mennesker som tilbringer mye tid i fiktive digitale verdener blir ofte sett på som å rømme fra det vi andre lever i. Men er virkelig spill eskapisme i dag?

I foredraget *Why Games? Can People in the Art World Think?* beskriver Hito Steyerl hvordan folk historisk har tenkt på spill eller former for lek bare som en slags «frigjøring fra styringens og arbeidets tyranni» – en utført eskapisme. Men, og dette påpeker hun senere, spill er ikke formålsløse verken fra et samfunnsmessig eller personlig perspektiv. Ifølge Steyerl fungerer spill som en slags atferdstrening fordi de «presenterer de platoniske idealene om hvordan folk trodde mennesker burde handle og tenke». Mange videospill fungerer faktisk på samme måte som arbeid gjør – du utfører en oppgave, du mottar 500 poeng. Handlinger styres av poengsum.

*PsXCare* er delvis laget innenfor et Playstation-spill kalt *Dreams*, et såkalt sandkassespill hvor spillerne selv lager miljøer og moduser å spille med, sammenlignet med spill som kommer med ferdig utformet innhold. *Dreams* uten spillere er ikke mer enn en spillmotor, et tomt skall. Så spillerne er kunder og samtidig medskapere (men uten lønn).



## ECOPHILIA EXHIBITION

## THE PARTY (VARIATION 2) (2021/2022)

Maren Dagny Juell <sup>[NO]</sup>

A surreal post-apocalyptic home party placed in an undefined future where the location is fluid. This work focuses on 3D printed replicas of various household plastic objects, common in 2012, which take on a new role in an imagined post-plastic future.

The party-host guides the party participants through a fragmented story about and relationship with objects. Re-enacting a home party, in a world where this is not possible or relevant. Questioning ideas around Object-Oriented Ontology (OOO) and current collection and valuation of artifacts.

In addition to the film, a sculpture made of 3D printed objects was placed on display in the middle of an arboretum (in an archival research forest) at the University of Biosciences (NMBU) in Norway. The plastic objects are printed in PVA, a material made of corn that composts when exposed to nature. In this way everyday household objects can be thought of as a new temporary collection from the Anthropocene (human) era, but perishable and compostable.

For the new iteration, exhibited at Meta. Morf 2022: *Ecophilia*, the objects are literally

composting in a pile of soil in the gallery. In this way, Maren aims to examine people's unconscious consumption habits and rituals. As well as the hierarchical relationship between man, nature, and objects.

**CAST**

Host: Iselin Shumba. Man: Aslak Juell Kristensen. Women (from right to left): Sarune Bartuasuite Kaupiene, Kuya Bae, Andrea Fritsvold, Yvonne Layne

**CREW**

Written, directed, edit, graphics: Maren Dagny Juell  
 Director of photography: Mattias Pollak  
 B Photo: Annicken Aasheim  
 Light: Jon Andre Hakavåg  
 Sound recording: Rune Baggerud  
 Sound designer/composer: Arild Iversen  
 Colourist: Fredrik Harreschou  
 Makeup artist: Kristina Kvam  
 Production manager: Hanne Rivrud  
 Production assistant: Miriam Hald

Commissioned by KORO Norway. Supported by Billedkunstnernes Vederlagsfond and Nofofo.

En surrealistisk postapokalyptisk film rundt et 'home-party' som utspiller seg i en tenkt fremtid og i ikke-definerte omgivelser. Arbeidet fokuserer på 3D-printede kopier av forskjellige husholdsprodukter i plast som var vanlige i 2012, men som inntar en ny rolle i en tenkt post-plast fremtid. Verten guider en gruppe kvinnelige deltakerne gjennom en fragmentert fortelling rundt vårt forhold til disse objektene ved å rekonstruere et 'home party' i en verden hvor dette ikke lengre er mulig eller relevant. Gjennom en monolog stiller hun spørsmålsteget rundt objektorientert ontologi, samt samling og verdvurdering av objekter.

I tillegg til filmen ble en skulptur av 3D-printede objekter utstilt midt i et arboret (i en forskningsskog) ved Universitetet for biovitenskap (NMBU) Campus Ås. Plastgjenstandene er produsert i PVA, et materiale laget av mais som komposterer når de plasseres i naturen. På denne måten kan disse hverdagslige husholdningsobjektene ses som en midlertidig samling fra den antropocene (menneske)tidsalder, forgjengelige og komposterbare.

Som et nytt grep i versjonen utstilt på Meta. Morf 2022: *Ecophilia* blir objektene bokstavelig talt kompostert i en haug med jord i gallerirommet.

På denne måten ønsker Maren å undersøke menneskers ubevisste forbruksvaner og hang

til ritualer, som synliggjøres i det hierarkiske forholdet mellom menneske, natur og objekter.

**Medvirkende:**

Konsulent: Iselin Shumba  
 Mann: Aslak Juell Kristensen  
 Kvinne 1: Sarune Bartasiute Kaupiene  
 Kvinne 2: Andrea Fritsvold  
 Kvinne 3: Kyuja Bae  
 Kvinne 4: Yvonne Layne  
 Regisør, manusforfatter, klipp og postproduksjon: Maren Dagny Juell  
 Filmfotograf: Mattias Pollak  
 B foto: Annicken Aasheim  
 Lys: Jon Andre Hakavåg  
 Lyddopptak: Rune Baggerud  
 Lyddesigner/komponist: Arild Iversen  
 Fargekorrigering: Fredrik Harreschou  
 Makeup artist: Kristina Kvam  
 Produksjonssjef: Hanne Rivrud  
 Produksjonsassistent: Miriam Hald  
 Innspillingssted: Dagslys Studio Oslo.  
 Utstyrsutleie: Kamerautleien  
 Catering: Oslo Lunsj

Produsert for KORO.  
 Støttes av: Billedkunstnernes vederlagsfond, Norsk Fotografisk Fond [NOFOFO].

**Maren Dagny Juell**

[marenjk.net](http://marenjk.net)

Maren Dagny Juell (1976) is based in Ski, Norway and works with video, Virtual Reality and installation.

Maren has an MA in Fine Art from Chelsea College of Art and Design in London and has had solo exhibitions at Tenthaus,

Atelier Nord, Trafo Kunsthall, Trøndelag senter for samtidskunst, Podium Oslo and Akershus Kunstnersenter. She has also participated in a large number of group exhibitions at home and abroad. Among others at the Astrup Fearnley Museum, Stavanger Art Museum, The Australian video Biennial and Riga Photography Biennial.

Maren co-runs She Will Artspace with Liv Tandrevold Eriksen and Tone Berg Størseth.

Figuren i *PsXCare* ønsker å unnsnippe samfunnet, eller har i det minste en sterk trang til å forlate det, og blir oppslukt av et spill mens hun ser på 3D-gjengivelser på datamaskinen av en park som snart skal bygges i et godt finansiert område, og lengter etter det enkle, naturbundne livet som skildres. Imidlertid kommer hun ikke til den uberørte naturen som ofte definerer åpen verden-spill, som enestående fjellutsikt, dype skoger og store enger, men i stedet til et lite stykke land som kan sammenlignes med en bypark. Her utfører hun en slags digital parkvedlikehold, og plukker søppel for å holde poengsummen på et bærekraftig nivå. Dette kan leses som en allegori på landenes systematiske utkontraktering av arbeidskraft, f.eks. å plassere skittent arbeid, som forurensende industri, i andre land for å slippe å håndtere egne problemer.

Den arbeidsfokuserende fortellingen er en kommentar til en ny type økonomi, en økonomi som ødelegger ideen om at spill ikke er arbeid. I lang tid har spill bare etterlignet økonomiske systemer som det moderne samfunnet er bygget på, som beskrevet av Steyerl, men i dag er mange spill selv økonomiske systemer med utbredelsen av kryptovalutaer. Man kan frembringe imaginære

skapninger, selge dem som token, og via disse salgene betale husleien og brødfø seg. En valutautvikling som egentlig ikke er ny, men for første gang tilgjengelig for alle med internettforbindelse, noe som understreker hvordan verden er og lenge har vært styrt av imaginære pengesummer som aldri blir håndfaste.

Mens selve spillene ofte finner sted i vakkert kuraterte landskap, tilsynelatende uberørt av mennesker, er serverne som trengs for å holde disse verdenene i gang, forbrukere av naturen og avhengige av naturressurser for å eksistere. Så er det som skjer en utvinning av *det virkelige* for å skape *det fiktive* – et tre for et tre?

Vi snakker ofte om det digitale og det fysiske som noe separat – videoen søker å fortelle en virkelighet der disse konseptene henger naturlig sammen og hvor felles ideer om hva som er arbeid og hva som er lek blir utfordret.



## Annie Hägg

Annie Hägg, born in Växjö, Sweden, received her Bachelor in Fine arts from Oslo National Academy of the Arts in 2021. Hägg's work focuses on the constructed and designed aspects of modern society both from a social, economical and environmental point of view. Her practice includes storytelling

as a way of articulating how characteristics of contemporary changes affect our perception of reality and emotional states, how they manifest in the mind and the body.

In her recent solo exhibition at Amaze gallery in Stockholm she exhibited the video *PsXCare* together with replicas of objects found in public places in the city. The use of replicas is a recurrent theme in her work, a copy-paste style that imitates a digital presentation of information. By extracting objects from their initial environment and curating them into a new context, she both highlights and alters their meaning.

Hägg's work stretches towards multiple directions simultaneously, in accordance with her own fabricated connection and logic. These fabrications often point towards societal developments through an emotional and playful perspective, commenting on the complexity of knowledge and reality.

## ECOPHILIA EXHIBITION

# GOTH BEEKEEPING / HIBERNACULUM / MANURE FROM MONEY

Marius Presterud <sup>[NO]</sup>



"Goth Beekeeping" by Marius Presterud.

### **GOTH BEEKEEPING (2020)**

*Video installation (01:06/looped). Performance by Marius Presterud and Mikkel Dagestad. Camera and editing by Lene Johansen.*

Ritual-hygienic cleansing of Oslo Apiary & Aviary's beeyard (2014–2019), at Losæter, downtown Oslo. Video shown through mourning veil.

We are all at all times surrounded by dead or dying ways of being, which succumbs to that which remains. These unsuccessful stories are seldom part of the discourse in societies built around future-oriented optimism and ideas of continuous growth. In November 2019 it was announced that the beeyard Oslo Apiary & Aviary had been running in downtown Oslo since 2014, was to be demolished because of the expansion of an ongoing city development project.

The video installation *GOTH BEEKEEPING* depicts the hygienic cleansing of the beeyard, shown through a mourning veil. By pausing on and ritualizing this moment of loss, Oslo Apiary & Aviary uses their own failure systematically to inspect the possibilities and limits posed by our urban habitat. In this way they tell a story about different ways to live and die, in a living and dying world.

Seen in light of the other pieces presented at *Ecophilia* – sculptures with the potential to house insects or who slowly dissolve money to produce plant manure – the work composition offers a critical commentary to ideas concerning progression, hopes for the future, growth and utopian escapism.

To what degree are our visions of the future made at the cost of connection to the immediate, and to what degree do the development of 'green

cities' hinder citizen's self-initiated attempts at ecosystemic change? Which solutions do we lose sight of when we avoid staying with feelings of loss, entrapment and hopelessness produced by our post-sustainable moment?

Innbakt i våre levde liv finner vi døde og døende former å eksistere på, som går under i møte med det som gjenstår. Historiene om feilslåthet glemmes og glemmes fort i vår fremtidsorienterte hverdag. I November 2019 ble det anonsert at bigården Oslo Apiary & Aviary hadde drevet i Oslo sentrum siden 2014 skulle jevnes med jorden, da Oslo Kommune omdirigerte en skolevei forbindelse med utvidelsen av Bjørvikprosjektet.

Videoinstallasjonen *GOTH BEEKEEPING* dokumenterer den hygieniske brenning av bigården, vist gjennom sørgeslør. Ved å ritualisere og dvele ved det tapte, bruker Oslo Apiary & Aviary sin mislykkethet for å inspiserer de gjeldende mulighetene og begrensningene i vårt urbane habitat. Slik fortelles historien om ulike måter å leve og dø på, i en levende og døende verden.

Sett i sammenheng med kunstnerens andre verk – skulpturer som har potensialet til å huse insekter eller som produserer gjødsel gjennom oppløsningen av penger – stiller verkskomposisjonen kritiske spørsmål til ideer om progresjon, fremtidsstro, vekst og utopisk eskapisme.

I hvilken grad går våre fremtidsvisjoner på bekostning av borgeres tilstedeværelse i sin egen tid, og i hvilken grad hindrer 'grønne byer' borgeres egeninitierte, selvstyrte forsøk på økosystemisk byfornyelse? Hvilke løsninger går vi glipp av når vi vegrer oss fra å bli værende i håpløsheten, fangenskapet og tapsopplevelsene assosiert med det post-bærekraftige øyeblikket vi lever i?

### **HIBERNACULUM (MOTH-)**

*Ecovention. Clay, wood, concrete, glass, beeswax, gum, pollen. Dimensions vary.*

Poured cement, smashed glass and sticks foraged from the city, sand from the city beach, candles dipped using beeswax from artists' own urban beeyard, chewing gum with pollen, bisque burnt clay.

*Økovensjon. Stentøy, treverk, betong, sten, glass, bivoks, tyggis, pollen. Varierende dimensjoner.*

Betongbase laget av sement og sand fra bystranda, pyntesten og knust glass sanket fra byen. Nedfalne grener pollerte og graverte. Lys dypnet fra bivoks fra egen bigård, tyggis med inntygd pollen. Bisquebrent leire.

### **MANURE FROM MONEY**

*Heat sculpted PET bottles, water and coins. Dimensions vary.*

The smallest European coin currencies placed in water. The change contain micronutrients plants cannot live without; iron, copper, zinc. Oxygenation happens faster in water and speeds up the release of these nutrients, creating a thin watery manure.

*Varmeformede PET flasker, vann og mynter. Varierende dimensjoner.*

De minste myntenhetene i Europa plassert i vann. Vekslepengende inneholder mikroskopiske næringsmidler som planter ikke kan leve uten; jern, kopper, sink. Oksideringen skjer raskere i vann og fremskynder løsrivelsen av næringsmidlene, noe som resulterer i en tynnflytende gjødsel.





"Hibernaculum (Moth-)" by Marius Presterud.



"Manure From Money" by Marius Presterud.



## Marius Presterud

[osloapiary.com](http://osloapiary.com)

Marius Presterud (b.1980, Drammen) is a Norwegian artist based in Berlin and Oslo. He works across a variety of media; performance, poetry, sculpture and ecoinventions. He has toured Europe and been a featured poet at venues in Paris, Berlin and Istanbul, and he has performed

in established galleries such as Henie Onstad Art Center, Norway, and Hamburger Bahnhof, Germany. In 2018 he was a debutant at Norway's 131. National Art Exhibition, *Høstutstillingen*, and in 2021 he had his first solo exhibition abroad,

at Exgirlfriend Gallery, Berlin. Common themes throughout his work are a focus on selfhood, significant otherness and societal health.

Previous to working as an artist, Presterud held positions within the field of project management, program coordinating, curatorial research, music and psychiatry. He received his psychologist licence in 2008 and went on to work in the public and private health sector for several years, before being drawn to art's didactic and remedial potential, as well as art as a repository for non-commodifiable values. In the period 2014–2019, he worked full-time with his art- and research based practice, Oslo Apiary & Aviary, which he describes as a "Dark-ecological service provider". He currently works as both artist and group-analytic art therapist.



## ECOPHILIA EXHIBITION

## BE-COMING TREE (2020/2021)

Jatun Risba <sup>[SI]</sup>

*A disrobed body is resting immobile on an uprooted tree in the woods in a world that is collapsing – HERE AND NOW – making a pause re-membering below the bark underneath the roots a still presence speaks and ants crawling around the coming undone the be-coming tree.*

*Be-coming Tree* is an encounter between the live stream of the human World Wide Web and the living mycelium networks of the Wood Wide Web. The artist Jatun Risba forms an embryonic entanglement with woods in order to re-member the invaluable beauty, vigour and generosity of wild landscapes, within and without.

The exhibited video documents Risba's durational act, immersed in the changes of the Panovec

forest in Nova Gorica, Slovenia during the four seasons of the pandemic year 2020/21. The first of the artist's actions occurred on 30th of April, 2020. Risba's laying still and naked on the horizontal uprooted tree for one hour was re-enacted and livestreamed by the artist in the summer, autumn and winter. This was one of the many performances included in the first three global *Be-coming Tree Live Art* events. The initial solitary online & offline performance with an uprooted beech tree was, for the artist, healing and meaningful, providing an insight into the coexistence of life and death in daily existence. The trunk on which the performer was laying in stillness, was a site teeming with life while undergoing the process of self-composting. The response from online audiences was warm, thankful and encouraging.

The performance's tranquil merging of human and more-than-human inspired collective action, leading to inclusive, far-reaching collaboration.

*Be-coming Tree* branched out into a co-creation between three female/non-binary artists with ages ranging from 34 to 73: Jatun Risba, Danièle Minns and O. Pen Be. They have produced seasonal live-streamed collective *Live Art* events that have so far included 71 artists from 32 countries on 6 continents.

Through a partnership with the TreeSisters organisation – a UK registered female-led social change and reforestation charity that has so far funded the planting of over 22 million trees across 12 locations in Brazil, Borneo, Cameroon, India, Kenya, Mozambique, Madagascar, Nepal and West Papua – the collective *Be-coming Tree* contributes to environmental restoration by harnessing collective creativity and fund-raising for sustainable tree planting via ticket sales. Artists commune with nature, and audiences experience live art and global ecosystems while supporting planetary restoration via tropical reforestation.

**Credits**

Concept, poem, art direction and performance: Jatun Risba. Video editing: Franco G. Livera. Video footage: Maja Usico, Sašo Batič. With thanks to An Krumberger for technical assistance and support.

*En avkledd kropp hviler ubevegelig på et opprevet tre i skogen i en verden som kollapse – HER OG NÅ – tar en pause Gjenkaller under barken under røttene en stille tilstedeværelse taler og maur kryper rundt det forestående ugjorte det blivende tre.*

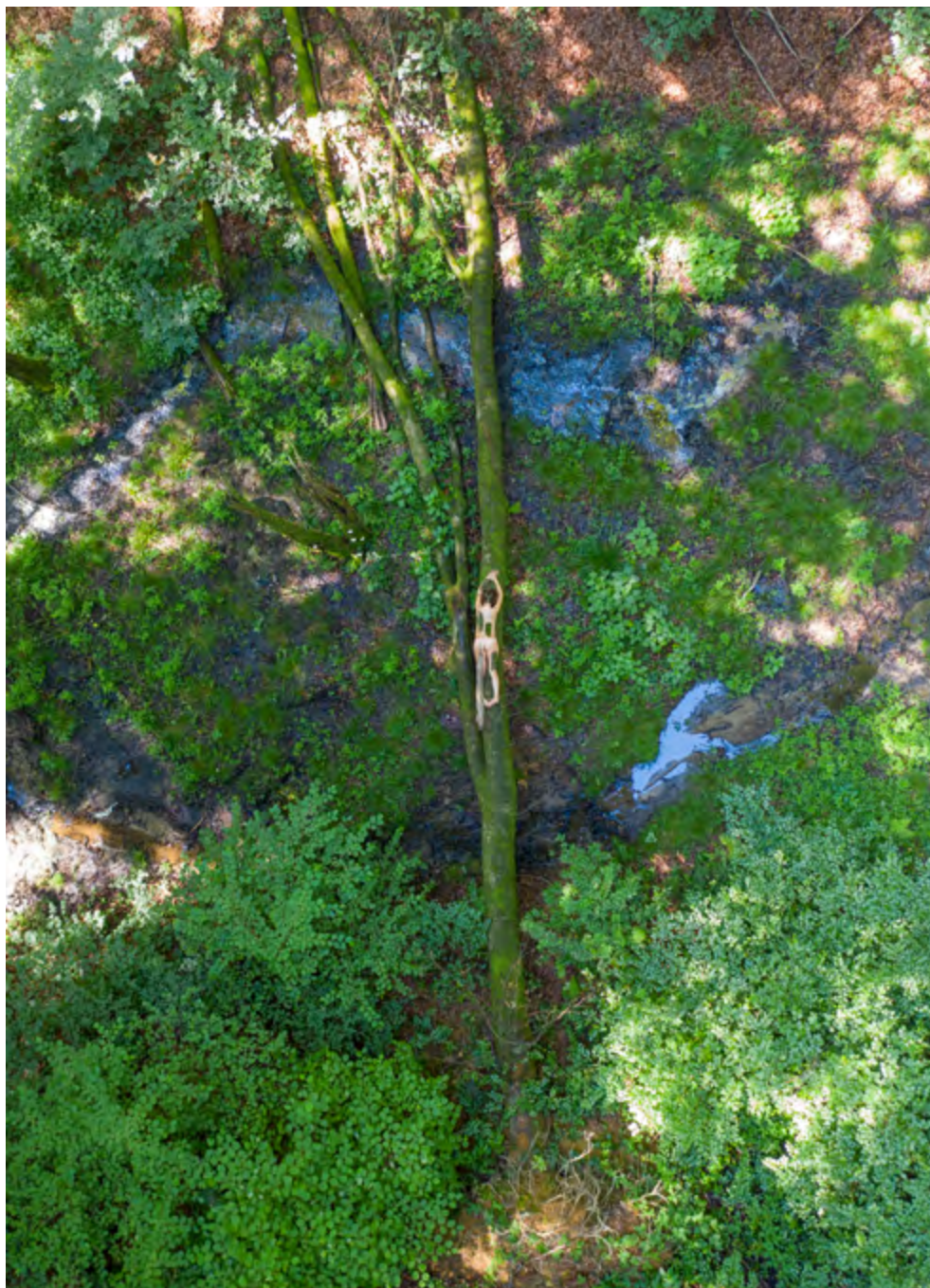
*Be-coming Tree* er et møte mellom den direktestrømmede menneskelige World Wide Web og de levende mycelnettverkene i Wood Wide Web. Kunstneren Jatun Risba danner en embryonal sammenfiltring med skogen for å gjenkalle den uvurderlige skjønnheten, kraften og sjenerøsiteten til viltvoksende – indre og ytre – landskap.

Videoen i utstillingen dokumenterer Risbas akt omgitt av endringene i Panovec-skogen i Nova Gorica i Slovenia gjennom de fire årstidene i pandemiåret 2020/21. Den første av kunstnerens fremføringer fant sted 30. april 2020. Risba som ligger stille og naken på det horisontale, opprevne treet i én time ble fremført og direktestrømmet av kunstneren igjen om sommeren, høsten og vinteren. Dette var en av mange fremføringer i de tre første globale *Be-coming Tree Live Art*-arrangementene. Den første solo online- og offline-fremføringen med et opprevet bøketre var, for kunstneren, helende og meningsfull, og ga innsikt i sameksistensen mellom liv og død i den daglige tilværelsen. Stammen som kunstneren lå i stillhet på, var et sted som vrimlet av liv mens den gjennomgikk prosessen med selvkompostering. Responsen fra nettpublikummet var varm, takknemlig og oppmuntrende.

Fremføringens stille sammensmelting av det menneskelige og mer-enn-menneskelige inspirerte til kollektiv handling som førte til inkluderende, vidtrekkende samarbeid. *Be-coming Tree* forgrenet seg til en samproduksjon mellom tre kvinnelige/ikke-binære kunstnere i alderen 34 til 73: Jatun Risba, Danièle Minns og O. Pen Be. De har produsert årstidsbaserte, direktestrømmede, kollektive *Live Art*-arrangementer som så langt har inkludert 71 kunstnere fra 32 land på 6 kontinenter.

Gjennom et partnerskap med organisasjonen TreeSisters – en britiskregistrert veldedighetsorganisasjon for skogplanting og sosial endring ledet av kvinner, som så langt har finansiert planting av over 22 millioner trær på 12 steder i Brasil, Borneo, Kamerun, India, Kenya, Mosambik, Madagaskar, Nepal og Vest-Papua – bidrar *Be-coming Tree*-kollektivet til miljørestaurering ved å utnytte kollektiv kreativitet og pengeinnsamling til bærekraftig treplanting gjennom billettsalg. Kunstnere forener seg med naturen og publikum opplever levende kunst og globale økosystemer mens de støtter planetarisk restaurering via tropisk gjenplantning.





## Jatun Risba

[jatunrisba.com](http://jatunrisba.com) / [becomingtree.live](http://becomingtree.live)

Jatun Risba – ki/kin – is a transdisciplinary artist, a linguist of kinship and parrhesiast (truth-seeker) exploring beyond human paradigms. By approaching Life, Science and Technology in terms of other-emptiness, Risba re-pairs Nature and Culture.

transmedia projects in collaboration with Alois Yang (Xiola Yin). As an artist ki has exhibited and performed in numerous venues nationally and internationally including the Bangkok Biennial 2020, Fabbrica del Vapore in Milan, Kersnikova Institute in Ljubljana, Pixelpoint festival in Nova Gorica and Tate Exchange in London. Ki has been invited to give lectures and workshops at the University of the Underground, at the Goethe University in Frankfurt, at the Strasbourg University, at the Moving Image Research Lab in Montreal, and at TTT2020: Taboo, Transgression and Transcendence in Art and Science conference in Wien. Risba received the a-n Artist Bursary in 2019 and a fellowship for young artists from the ERSTE Foundation in 2020. Ki has published texts, interviews and essays in various printed and online publications. Risba holds a BA (Hons) from NABA, Milan and a PGC in Art & Science from Central Saint Martins – University of the Arts London.

Risba places art in the very centre of existence. Kin art practice is an inseparable expression of everyday life. Every action – expressed through body, speech, or mind – informs and cultivates a fearless self that keeps coming undone, open and fluid. This openness is firmly anchored in non-violence which, according to Risba, is an absolute precondition for the emergence of an Art that is timeless, immeasurable and sublime.

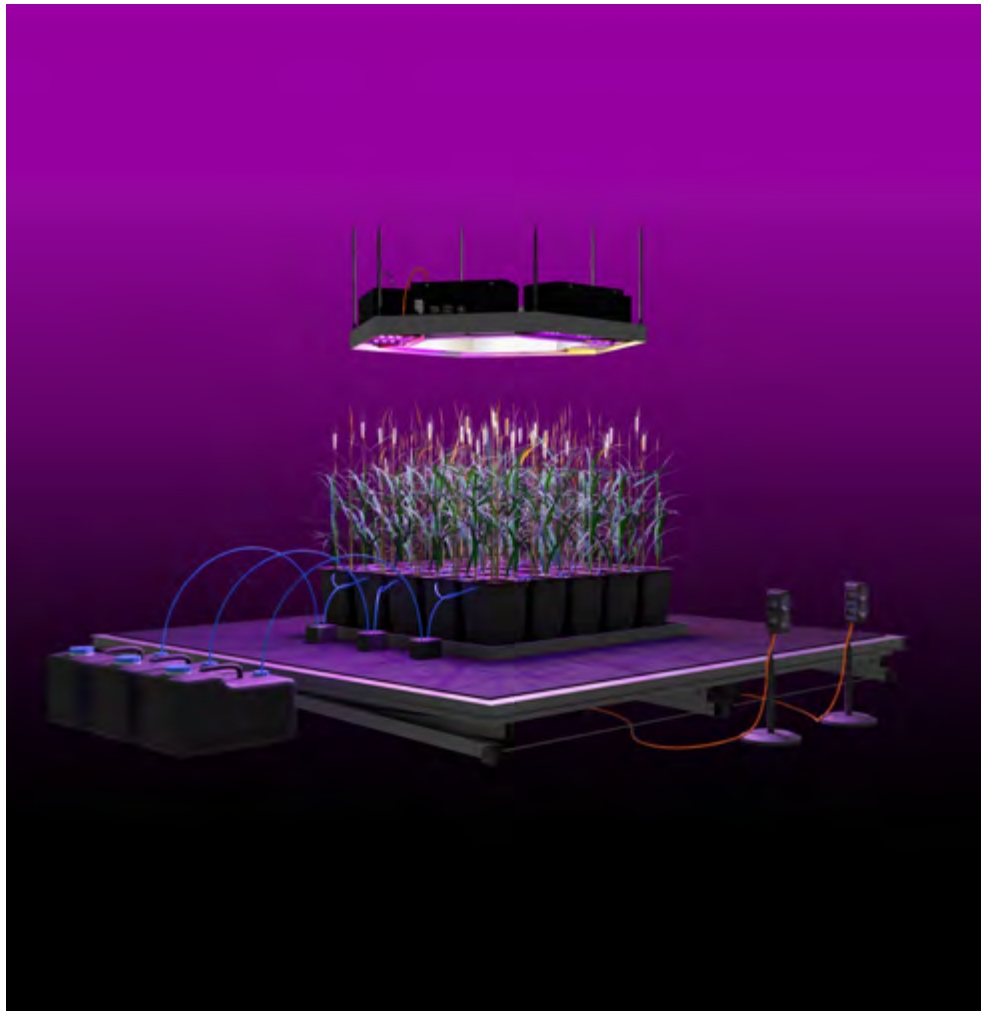
Since 2014, Risba has been developing and teaching the embodied practice of *interesse* (to be in-between) or *Dance of Life* which consists of liminal somatic and vocal expressions in a hyper focused state of unpremeditatednowness. These *arts of self*, performed among and together with others, create opportunities to reveal, share and harmonise the subtle body. By developing a vernacular form of English named *Language of Kinship*, whose grammar is based on the use of alternative pronouns *ki* (sing.) and *kin* (poss., plur.), the artist is extending the notion of personhood to all spectrums and forms of life.

Risba is a member and artist at STEAM Atelier in Lecce: a catalyst for Social, Science and Technology Innovation. Since 2019, ki has been producing video and photographic works in tandem with artist Franco G. Livera and developing

## ECOPHILIA EXHIBITION

# LIFE SUPPORT SYSTEM (ECOSYSTEM SERVICES ESTIMATION EXPERIMENT) (2020)

DISNOVATION.ORG [PL/FR/DE]



This artistic provocation seeks to estimate the orders of magnitude of critical ecosystem services fundamental to all planetary life processes.

It is common to describe our relationships with society, the world, and the biosphere with metaphors from economics, which has specific understandings of value. With regard to the biosphere, today's prevailing economics conventions

are unable to recognize intrinsic value to the ecosystems on which all life depends. In cultures overdetermined by concepts from economics, we are left without adequate discursive instruments to socially or politically address the importance of the work of the biosphere.

The *Life Support System* experiment consists of 1 square meter of wheat, cultivated artificially in

a closed environment. All inputs such as water, light, heat, and nutrients are measured, monitored and displayed for the public. This one square meter unit of *Life Support System* is capable of furnishing 1 day's worth of necessary caloric nutrition for one human adult every 4 months. To feed a single human adult all year would require approximately 100 such units running concurrently. This procedure makes palpable the orders of magnitude, of material and energy flows, that are required to reproduce human nutritional requirements in closed or artificial environments, in contrast to outdoor agriculture on arable land. This indoor farm experiment is a counter-example which points to the vastness of the ecosystem contributions involved in conventional agriculture, that defy conventional economic reductionism.

By attempting to grow, in a closed environment, a staple food like wheat, which has historically provided the greatest proportion of necessary caloric intake for humans in Europe, this experiment provides a sense of scale of ecosystem contributions that are poorly acknowledged under the current economic conventions.

The empirical *true-cost estimates* obtained through this indoor experiment are about 200€ per kilogram of wheat, an extravagant cost compared to the 15 cent per kilogram current market price. Though hydroponics can be used for certain plants, for necessary caloric nutrition there is as yet no economically justifiable replacement for conventional agriculture embedded radically and immanently in the biosphere.

This experimental farm foregrounds the incalculable ecosystem services demands of conventional agriculture which we expect to access for free. On the other hand, closed environments must artificially reproduce these services at high social, energy and ecosystem costs which are mostly not accounted for. From a much broader perspective, this art experiment provides a speculative reference for a reckoning of the undervalued and over-exploited *work of the biosphere*. Ecosystem processes provide the primary value at the core of each of our daily economic interactions within society.

### Credits:

Conception: DISNOVATION.ORG & Baruch Gottlieb.  
Web developer: Jerome Saint-clair.  
Prototype developers: Vivien Roussel, Thomas Demmer.  
Production: iMAL (BE) | Coproduction: Biennale Chroniques (FR).

### Format:

Installation, 1m<sup>2</sup> of automated cultivation, LED grow lights, camera, live video streaming.

Denne kunstneriske provokasjonen søker å estimere størrelsesordenen av kritiske økosystemtjenester som er grunnleggende for alle planetariske livsprosesser.

Det er vanlig å beskrive vårt forhold til samfunnet, verden og biosfæren med metaforer fra økonomien, som har spesifikke forståelser av verdi. Når det gjelder biosfæren, er dagens rådende økonomiske konvensjoner ikke i stand til å anerkjenne egenverdi for økosystemene som alt liv er avhengig av. I kulturer som er overbestemt av begreper fra økonomi, står vi uten tilstrekkelige diskursive instrumenter for sosialt eller politisk å gripe fatt i betydningen av biosfærens arbeid.

*Life Support System* er et eksperiment bestående av 1 kvadratmeter hvete som dyrkes kunstig i et lukket miljø. Alle tilførsler som vann, lys, varme og næringsstoffer måles, overvåkes og vises for publikum. Denne enheten på én kvadratmeter av *Life Support System* er i stand til å gi 1 dags nødvendig kaloriernæring for en voksen person hver 4. måned. For å livnære én enkelt voksen hele året kreves omtrent 100 slike enheter som kjører samtidig. Denne prosedyren tydeliggjør størrelsesordenen på material- og energistrømmene som kreves for å reprodusere menneskets ernæringsbehov i lukkede eller kunstige miljøer, i motsetning til utendørs jordbruk på dyrkbar mark. Dette innendørs dyrkingseksperimentet er et moteksempel som peker på omfanget av hva økosystemene bidrar med i konvensjonelt landbruk, som trosser konvensjonell økonomisk reduksjonisme.

Ved å forsøke å dyrke et så viktig næringsmiddel som hvete i et lukket miljø, som historisk sett



har sørget for den størstedelen av nødvendig kaloriinntak for mennesker i Europa, gir dette eksperimentet et bilde på omfanget av økosystemtjenestene, som er lite anerkjent innenfor vår tids økonomiske konvensjoner.

Det faktiske kostnadsoverslaget som oppnås gjennom dette innendørseksperimentet, er rundt 200 euro per kilo hvete, en overgått kostnad sammenlignet med dagens markedspris på 15 cent per kilo. Selv om hydroponikk kan brukes for visse planter, er det ennå ingen økonomisk forsvarlig erstatning for nødvendig kaloriernæring fra konvensjonelt landbruk, som er radikalt og immanent innebygd i biosfæren.

Denne eksperimentelle dyrkingen fremhever de uberegnelige kravene konvensjonelt landbruk har til økosystemtjenester, som vi forventer å få tilgang til gratis. På den annen side må lukkede miljøer reprodusere disse tjenestene på kunstig vis til høye sosiale-, energi- og økosystemkostnader som stort sett ikke tas hensyn til. Fra et mye bredere perspektiv er dette

kunstekspérimentet en spekulativ referanse for en beregning av biosfærens undervurderte og overutnyttede arbeid. Økosystemprosesser utgjør den primære verdien i kjernen av våre daglige økonomiske interaksjoner i samfunnet.

**Takk:**

Konsept: DISNOVATION.ORG & Baruch Gottlieb.  
 Nettutvikler: Jerome Saint-clair.  
 Prototypetviklere: Vivien Roussel, Thomas Demmer.  
 Produksjon: iMAL (BE) | Samproduksjon: Biennale Chroniques (FR).

**Format:**

Installasjon, 1m<sub>2</sub> automatisert dyrking, LED-vektstlys, kamera, live videostrømming.



## DISNOVATION.ORG

[disnovation.org](http://disnovation.org)

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## ECOPHILIA EXHIBITION

### TO FLAVOUR OUR TEARS: EYEPHONES V. 3.0 (2016–)

The Center for Genomic Gastronomy <sup>[NO/PT]</sup>



*To Flavour Our Tears (TFOT)* is an experimental restaurant that places humans back into the food chain by investigating the human body as a food source for other species. By researching the culinary needs of insects, decomposers and other eaters-of-humans, we hope to intimately and materially reconnect humans with the metabolic flows of the planet and our role in shaping them. We already spend a lot of time making our food flavourful, and making ourselves beautiful. Shouldn't we also flavour ourselves well for the organisms that consume us? Will the chef of the future help humans taste good to nonhumans?

Using a tear-drinking species of moth as jumping off point, *To Flavour Our Tears* asks: How do you taste to the small organisms that consume parts of you everyday, and every last bit of you when you die? How can humans manipulate their bodies, diet & emotions to change their own flavour?

What are the culinary properties of human biomass, and what are the gustatory preferences of insects, microbes and other organisms that consume humans?

*TFOT* contains prototypes of the tools, recipes and rituals required for *AUTOGASTRONOMY* (the art of flavouring oneself well) and *ALTERGASTRONOMY* (the study of human body parts as ingredients for other organisms). The proposal includes:

- a *Moth Bar* where human visitors can shed tears for thirsty moths, using specialised tools and practises if they can't cry on cue;
- an *AnthroAquaponics System* where fish feed on the dead skin cells of human feet, and in turn, provide nutrients for a plant growing system which feeds humans;
- an *AlterGastronomy VR* room where visitors

can embody a wolf devouring a jogger or a microorganism or virus exploring the human body;

- the *Saprophytic Supper: 24 Hour Buffet* where humans can examine the microorganisms that feast on their skin cells;
- the *Fat Flavouring Lab* where R&D in flavouring fat, skin, blood, sweat, and pee happens;
- the *Rooftop Garden Burial* site where a few lucky decomposers get to consume the remains of deceased humans.

This version of the installation features a newly released *eyePhones* operating system. It is Version 3.0 of the low-tech VR headset designed to help you become comfortable with the feeling of moths drinking your tears. Place your head inside the VR headset as you listen to the first-hand account of a scientist describing moths drinking his tears. Focus your attention on the moths as they flutter around your head and imagine them landing, sipping and enjoying the salt-rich liquids that surround your eyes.

*To Flavor Our Tears (TFOT)* er en eksperimentell restaurant som setter mennesket tilbake i næringskjeden ved å undersøke menneskekroppen som matkilde for andre arter. Ved å forske på de kulinariske behovene til insekter, åtseletere og andre menneskeetere, håper vi å intimt og materielt knytte menneskene på nytt til planetens metabolske kretsløp og vår rolle i hvordan dette kretsløpet formes. Vi bruker allerede mye tid på å gjøre maten vår smaksrik og oss selv vakre. Bør vi ikke også gjøre oss selv smakfulle for organismene som fortærer oss? Vil fremtidens kokk hjelpe menneskene med å smake godt for ikke-mennesker?

*To Flavor Our Tears* bruker en tåredrikkende møllart som utgangspunkt, og spør: Hvordan smaker du for de små organismene som spiser deler av deg hver dag og hver siste bit av deg når du dør? Hvordan kan mennesker manipulere sine kropp, kosthold og emosjoner for å endre sin egen smak? Hva er de kulinariske egenskapene til menneskelig biomasse, og hva er smakspreferansene til insekter, mikrober og andre organismer som spiser mennesker?

*TFOT* inneholder prototyper av verktøyene, oppskriftene og ritualene som kreves for *AUTOGASTRONOMI* (kunsten å smaksette seg selv godt) og *ALTERGASTRONOMI* (studiet av menneskelige kroppsdeler som ingredienser for andre organismer). Forslaget omfatter:

- en *Moth Bar* der menneskelige besøkende kan felle tårer for tørste møll, ved hjelp av spesielle verktøy og praksiser dersom de ikke kan gråte på kommando;
- et *AnthroAquaponics*-system der fisk spiser døde hudceller på menneskeføtter, og i sin tur gir næringsstoffer til et plantedyrkingssystem som mater mennesker;
- et *AlterGastronomy VR*-rom hvor besøkende kan inkarnere en ulv som sluker en jogger eller en mikroorganisme eller virus som utforsker menneskekroppen;
- *Saprophytic Supper: 24 Hour Buffet* hvor mennesker kan undersøke mikroorganismene som spiser av hudcellene deres;
- *Fat Flavoring Lab* der FoU innen smakssetting av fett, hud, blod, svette og tiss finner sted;
- *Rooftop Garden-gravstedet* der noen få heldige åtseletere får konsumere restene av avdøde mennesker.

Denne versjonen av installasjonen bruker et nylig utgitt *eyePhones*-operativsystem. Det er versjon 3.0 av det lavteknologiske VR-hodesettet som er designet for å hjelpe deg med å venne deg til følelsen av møll som drikker tårene dine. Ta på deg VR-hodesettet mens du lytter til førstehandsberetningen om en vitenskapsmann som beskriver når møll drikker tårene hans. Rett oppmerksomheten mot møllen mens de flakser rundt hodet ditt, og forestill deg at de lander, nipper til og nyter de saltholdige væskene som omgir øynene dine.





## The Center for Genomic Gastronomy

[genomicgastronomy.com](http://genomicgastronomy.com)

The Center for Genomic Gastronomy is an artist-led think tank launched in 2010 by Cathrine Kramer (NO) and Zack Denfeld (US) that examines the biotechnologies and biodiversity of human food systems.

Their mission is to map food controversies, prototype alternative culinary futures and imagine a more just, biodiverse & beautiful food system.

The Center presents its research on the organisms and environments manipulated by human food cultures in the form of public lectures,

research publications, meals and exhibitions. Since 2013 they have been joined by the artist Emma Conley (US) and collaborated with scientists, chefs, hackers and farmers in Europe, Asia, and North America.

Working between and beyond the life sciences and gastronomy the Center has been published in *WIRED*, *Science*, *Nature* and *Gastronomica* and exhibited at the World Health Organization, Kew Gardens, V&A Museum, Science Gallery and others.

## ECOPHILIA EXHIBITION

## A BESTIARY OF THE ANTHROPOCENE (2021)

DISNOVATION.ORG [PL/FR/DE]



*A Bestiary of the Anthropocene* is an illustrated compilation of hybrid creatures of our time, equally inspired by medieval bestiaries and observations of our damaged planet. Designed as a field handbook, it aims at helping us observe, navigate, and orientate into the increasingly artificial fabric of the world. Plastiglomerates, surveillance robot dogs, fordite, artificial grass, antenna trees, Sars-Covid-2, decapitated mountains, drone-fighting eagles, standardized bananas... each of these specimens are symptomatic of the rapidly transforming "post-natural" era we live in. Often without us even noticing them, these creatures exponentially spread and co-exist with us.

*A Bestiary of the Anthropocene* seeks to capture this precise moment when the biosphere and technosphere merge and mesh into one new hybrid body. What happens when technologies and their unintended consequences become

so ubiquitous that it is difficult to define what is "natural" or not? What does it mean to live in a hybrid environment made of organic and synthetic matter? What new specimens are currently populating our planet at the beginning of the 21st century?

*A Bestiary of the Anthropocene* includes: 100+ original collages and handmade pointillist illustrations | 60 written observations on selected hybrid specimens & creatures | 11 long contributions, and original critical essays by leading experts.

*A Bestiary of the Anthropocene* er en illustrert kompilasjon av hybride skapninger fra vår tid, inspirert av middelalderske bestiari og observasjoner av vår skadede planet. Den er utformet som en felthåndbok og har som mål å hjelpe oss med å observere, navigere og orientere oss inn i en stadig mer kunstig verden. Plastiglomerater,

overvåkingsrobothunder, forditt, kunstgress, antennetrær, Sars-Covid-2, halshuggede fjell, drone-bekjempende ørner, standardiserte bananer... Hvert av disse eksemplarene er symptomatisk for den hurtigendrende «post-naturlige» epoken vi lever i. Ofte uten at vi engang legger merke til dem sprer disse skapningene seg eksponentielt og eksisterer side ved side med oss.

*A Bestiary of the Anthropocene* søker å fange dette øyeblikket når biosfæren og teknosfæren smelter sammen og glir inn i hverandre til en ny hybridkropp. Hva skjer når teknologier og

deres utilsiktede konsekvenser blir så allested-snærværende at det er vanskelig å definere hva som er «naturlig» og ikke? Hva vil det si å leve i et hybridmiljø laget av organisk og syntetisk materiale? Hvilke nye eksemplarer befolker planeten vår på begynnelsen av det 21. århundre?

*A Bestiary of the Anthropocene* omfatter: over 100 originale kollasjer og håndlagde pointillist-illustrasjoner | 60 skriftlige observasjoner av utvalgte hybrideksemplarer og skapninger | 11 lange bidrag samt kritiske originalessayer av ledende eksperter.



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## ECOPHILIA EXHIBITION

## STATES OF CHIMERA (2022)

Annikе Flo <sup>[NO]</sup>

We are no longer considered to be individuals, but *metaorganisms*; chimera, made into being from the collaborative force of microorganisms and our own cells. I look into my own visceral connections, to the *in-human* (Jeffrey J. Cohen), to the aliens within. Symbiosis moves us away from old hierarchies of concepts and beings. Attempting to feel myself as metaorganism, a heaving gelatinous pile of loose connections, consummation, reproduction, and decay, I feel the queerness and erotic possibilities of this monstrous condition that it is to be me, monster, human. The Erotic is often connected to our private sphere, but what

is private and what does it mean to love oneself when both encompasses the trillions of bodies that make us up? Where does the line between self love and zoophilia go?

Silk, fur, feather, leather – all which are made from other beings, yet touch both our mind and body in inexplicable ways. Sexuality and the queer is often expressed through these materials, and, together with cloth and synthetic varieties, so has my own expression of myself and my erotic.

Vi anses ikke lenger for å være individer, men *metaorganismer*; kimærer, skapt av samarbeidet mellom mikroorganismer og våre egne celler. Jeg ser inn i mine egne dype forbindelser, til det *in-humane* (Jeffrey J. Cohen), til det fremmede i det indre. Symbiose tar oss bort fra gamle hierarkier av konsepter og væren. I et forsøk på å føle meg selv som metaorganisme, en svulmende gelatinøs samling løse forbindelser, fortæring, reproduksjon og forfall, føler jeg de skeive og erotiske mulighetene i denne monstrøse tilstanden det er å være meg, monster, menneske. Det erotiske er ofte knyttet til privatsfæren, men hva er privat og hva vil det si å elske seg selv når

begge deler omfatter de trillioner av kropper som utgjør oss? Hvor går grensen mellom selvkjærlighet og zoofili?

Silke, pels, fjær, lær – alt er laget av andre vesener, men berører både sinnet og kroppen på uforklarlige måter. Seksualitet og det skeive kommer ofte til uttrykk gjennom disse materialene, og, sammen med tøy og syntetiske varianter, det har også mitt eget uttrykk for meg selv og min erotikk.



## Annikе Flo

[annikeflo.com](http://annikeflo.com)

Annikе Flo (b. 1986) works as a cross-disciplinary artist and scenographer. Inspired by the anthropocene as a concept, Flo investigates what it means to create in our current era, with a focus on our relationship to other

beings. She is inspired by research, materials and methods from other fields, and often collaborates with researchers and practitioners from other disciplines. From 2018 to 2021 Flo led the new arena for art and science, NOBA, Norwegian BioArt Arena, at Vitenparken, Ås. Annike holds an MA in scenography from Norwegian Theatre Academy and a BA in costume from LCF, University of the Arts, London (2010).

## ECOPHILIA EXHIBITION

## I WANNA DELIVER A DOLPHIN... (2013)

Ai Hasegawa <sup>[JP]</sup>

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.

This project approaches the problem of human reproduction in an age of overcrowding, overdevelopment and environmental crisis. With potential food shortages and a population of nearly seven billion people, would a woman consider incubating and giving birth to an endangered species such as a shark, tuna or dolphin? This project introduces the argument for giving birth to our food to satisfy our demands for nutrition and childbirth, and discusses some of the technical details of how this might be possible.

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 of Nature'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.

*I Wanna Deliver a Dolphin...* imagines a point in the future, where humans will help this species by the advanced technology of synthetic biology. A 'dolph-human placenta' that allows a human female to deliver a dolphin is created, and thus humans can become a surrogate mother to endangered species. Furthermore, gourmets would be able to enjoy the luxury of eating a rare animal: an animal made by their own body, raising questions of the ownership of rare animal life, and life itself.

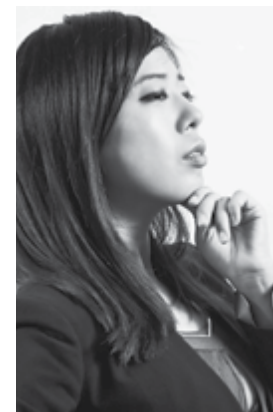
Mennesker er genetisk disponert for å oppdra barn som en måte å overføre genene sine til neste generasjon på. For noen blir kampen for å oppdra et barn under anstendige forhold hardere på grunn av overbefolkning og et stadig mer belastet globalt miljø.

Dette prosjektet ser på problemet med menneskelig reproduksjon i en tid med overbefolkning, overutvikling og miljøkrise. Med potensiell matmangel og en befolkning på nesten syv milliarder mennesker, ville en kvinne vurdere å inkubere og føde en truet art som hai, tunfisk eller delfin? Dette prosjektet fremmer argumentet for å føde maten vår for å tilfredsstille våre krav til ernæring og barnefødsel, og diskuterer noen av de tekniske detaljene for hvordan dette kan bli mulig.

Ville det å oppdra dette dyret som et barn endre dets verdi så drastisk at vi ikke ville være i stand til å fortære det fordi det ville være gjennomsyret av morskjærighet? Maui-delfinen har blitt valgt

som den ideelle «babyen» til dette arbeidet. Det er en av verdens sjeldneste og minste delfiner, klassifisert som kritisk truet i rødlista for arter fra International Union for Conservation of Nature (versjon 2.3) på grunn av konsekvensene av menneskelig fiskeriaktivitet, dens størrelse (som er nesten tilsvarende størrelsen til en menneskelig baby) og dens høye intelligensnivå og kommunikasjonsevner.

*I Wanna Deliver a Dolphin...* forestiller seg en tid i fremtiden hvor mennesker vil hjelpe denne arten ved hjelp av avansert teknologi innen syntetisk biologi. Det lages en «delf-human morkake» som lar en kvinne føde en delfin, og dermed kan mennesker bli surrogatmor til truede arter. I tillegg vil gourmeter kunne nyte luksusen av å spise et sjeldent dyr, et dyr laget av deres egen kropp, noe som stiller spørsmål ved eierskap til livet til sjeldne dyr og ved livet i seg selv.



## Ai Hasegawa

[aihasegawa.info](http://aihasegawa.info)

Artist. Her work focuses on the relationship between technology and people. Hasegawa's provocative works

invite viewers to debate ethical boundaries, and often deal with themes related to reproduction and the future of life and death. Her book *How to be a Revolutionary* has been published in Japan and Taiwan.



## ECOPHILIA EXHIBITION

## AQUADISIA (2022)

Stephanie Rothenberg <sup>[US]</sup>

Soft, fleshy and resourceful, the oyster is a magnificent and extremely talented creature of the sea. It was almost extinct by the mid 20th century due to industrial pollution and massive overfishing. One tiny 2-inch organism can filter up to 50 gallons of polluted water per day. Its home created from its own layered shells combine with others to form natural reef systems that protect coastlines against rising sea levels and provide habitat for other species to thrive. And legends speak wonders of its euphoric powers as an aphrodisiac.

Imagine if we could bioengineer this magical species to convert toxic water into an even more transformative formula and pipe it into public drinking water? Could we create a public sentient machine of more perceptible humans? A perception that enables a more sensual interconnection with the cycle of life that leads to a better

handling of this ecological crisis? One that transforms energy into an agential sensual power?

*Aquadisia*, part of a larger body of work called *Aphrodisiac in the Machine*, is an environmental science fiction that manifests in a variety of formats online and offline including installations, videos and performances. It explores the ethical and economic contradictions within the desire to be more sustainable, both individually and on a global scale. The project focuses on the neoliberal concept of natural capital and what is known as ecosystem services, the provisioning and regulating of natural resources for human benefit and furthermore, survival. Drawing on innovations in genetic engineering and marine science, the project explores one area of ecosystem services that has received much development known as aquaculture. It is a form of sea farming that has been gainfully employed

to more sustainably secure future food resources and offset the environmental degradation of land-based industrial farming. Yet as these systems scale up they become another extraction machine presenting a new set of environmental problems.

Inspired by black feminist writer Audre Lorde's notion of the erotic as a power of feeling, *Aquadisia* posits more-than-human sentience as a lubricant to speculate a new kind of eco-machine. The project plays with the libidinal myth of the oyster, a hermaphroditic organism, being bioengineered in a futuristic aquaculture farm. Technology is eroticized as intersexual bioengineered cyborg oysters convert toxic water into a magical fluid called *Aquadisia Water* given out freely to the public. Lorde challenges the patriarchal overtones in how the word erotic is used, not only redefining but reigniting the erotic as a physical, psychic and emotional energy that can't be reduced to a commodified good or systematized affect. Can this new and improved bioengineered oyster push humans past the mere libidinal and sexualized state of capital conquests of other bodies and into a new state of sentience – a Sentience 2.0? We invite you to take a drink!

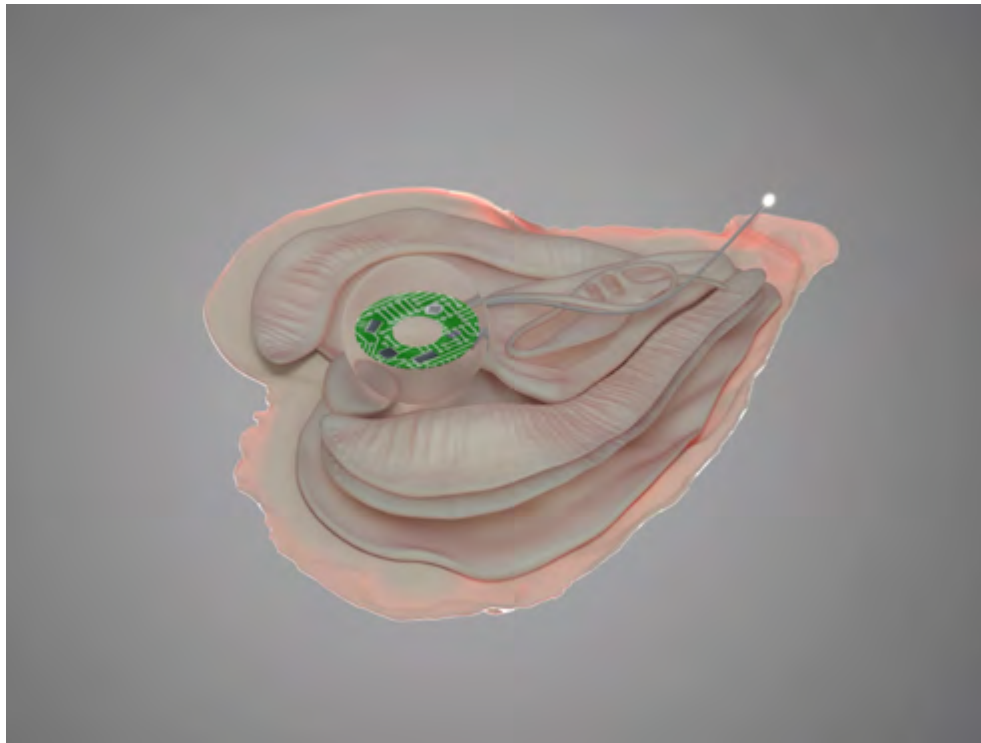
**Project support:**

*Aquadisia / Aphrodisiac in the Machine* is supported through the Department of Art, University at Buffalo and artist residencies at ZK/U Center for Art and Urbanistics in Berlin and Xenofarm Labs in San Francisco and a fellowship at the Roux Center for Environmental Studies at Bowdoin College in Brunswick, Maine. Laboratory research using CRISPR on oyster DNA is currently being conducted at Coalesce Center for Biological Art at the University at Buffalo, NY. 3D modeled cyborg oyster animations created by Sputnik Animation in Portland, ME. Sound Design: Suzanne Thorpe. 3D Animation: James LaPlante (cyborg oyster, futuristic aquaculture farm), Gary Jacobs (Aquadisia drinking lounge). Animated Titles: Brent Patterson, Spencer Kohrt. Talking Head: Shasti O'Leary Soudant. Created with support of The Department of Art, University at Buffalo.

Østersen er myk, kjøttfull og ressurssterk, og en fantastisk og ekstremt talentfull havskapning. Den var nesten utryddet på midten av 1900-tallet på grunn av industriell forurensning og massivt overfiske. En liten 2-tommers organisme kan filtrere opptil 50 liter forurenset vann per dag. Hjemmet sitt, som den lager av sine egne lagdelte skjell, kombineres med andre for å danne naturlige revsystemer som beskytter kystlinjer mot stigende havnivåer og danner habitat der andre arter kan trives. Og i sagnene fortelles underverker om dens euforiske krefter som et afrodisiakum. Tenk om vi kunne biokonstruere denne magiske arten til å konvertere giftig vann til en enda mer transformativ formel og blande det inn i drikkevannet? Kan vi lage en allmenn sansemaskin av mer perseptive mennesker? En persepsjon som muliggjør en mer sensuell sammenkobling med livssyklusen, som fører til bedre håndtering av denne økologiske krisen? En som forvandler energi til en drivende sensuell kraft? *Aquadisia*, en del av et større verk kalt *Aphrodisiac in the Machine*, er en miljøvitenskapelig science fiction som manifesterer seg i en rekke formater online og offline, som installasjoner, videoer og performance. Verket utforsker de etiske og økonomiske motsetningene i ønsket om å være mer bærekraftig, både individuelt og på globalt nivå. Prosjektet fokuserer på det nyliberale konseptet naturkapital og det som er kjent som økosystemtjenester – tilveiebringelse og regulering av naturressurser til menneskelig fordel og dermed overlevelse. Ved å trekke på innovasjoner innen genteknologi og marin vitenskap, utforsker prosjektet et område av økosystemtjenestene som er særlig utviklet og blitt kjent som akvakultur. Det er en form for sjøoppdrett som med stor fremtitt er tatt i bruk for mer bærekraftig å sikre fremtidige matressurser og oppveie miljøforringelsen ved landbasert industriell landbruk. Men etter som disse systemene skaleres opp, blir de bare enda en utvinningsmaskin som skaper et nytt sett med miljøproblemer.

Inspirert av den svarte feministiske forfatteren Audre Lordes forestilling om det erotiske som en følelseskraft, antar *Aquadisia* mer-enn-menneskelig sanseevne som et springbrett for å spekulere om en ny type øko-maskin. Prosjektet leker med den libidinøse myten om østersen, en





hermafroditisk organisme, som blir biokonstruert i en futuristisk akvakulturfarm. Teknologi erotiseres etter som interseksuelle biokonstruerte cyborg-østers omdanner giftig vann til en magisk væske kalt *Aquadisia-vann* som deles ut til publikum. Lorde utfordrer de patriarkalske overtonene i hvordan ordet erotisk brukes, og ikke bare redefinerer, men gjenoppretter det erotiske som en fysisk, psykisk og emosjonell energi som ikke kan reduseres til en vare eller systematisert affekt. Kan denne nye og forbedrede biokonstruerte østersen dytte menneskene forbi den libidinøse og seksualiserte tilstanden av kapitalerobring av andre kroppar og inn i en ny følelsesstilstand – en Sanseevne 2.0? Vi inviterer deg til å ta en drink!

#### Prosjektstøtte:

*Aquadisia / Aphrodisiac in the Machine* er støttet av Institutt for kunst ved University of Buffalo og kunstnerresidenser ved ZK/U Center for Art

and Urbanistics i Berlin og Xenofarm Labs i San Francisco samt et stipendiat ved Roux Center for Environmental Studies ved Bowdoin College i Brunswick, Maine. Laboratorieforskning ved bruk av CRISPR på østers-DNA utføres for tiden ved Coalesce Center for Biological Art ved University of Buffalo i New York. 3D-modellerte cyborgøsters-animasjoner laget av Sputnik Animation i Portland, Maine. Lyddesign: Suzanne Thorpe. 3D-animasjon: James LaPlante (cyborgøsters, futuristisk akvakulturfarm), Gary Jacobs (drikkesalong i *Aquadisia*). Animerte titler: Brent Patterson, Spencer Kohrt. Videostemme: Shasti O'Leary Soudant. Laget med støtte fra The Department of Art, University at Buffalo.



### Stephanie Rothenberg

[stephanierothenberg.com](http://stephanierothenberg.com)

Stephanie Rothenberg's interdisciplinary art draws from digital culture, science and economics to explore symbiotic relationships between human designed systems and biological ecosystems. Moving between real and virtual spaces, she engages a variety of

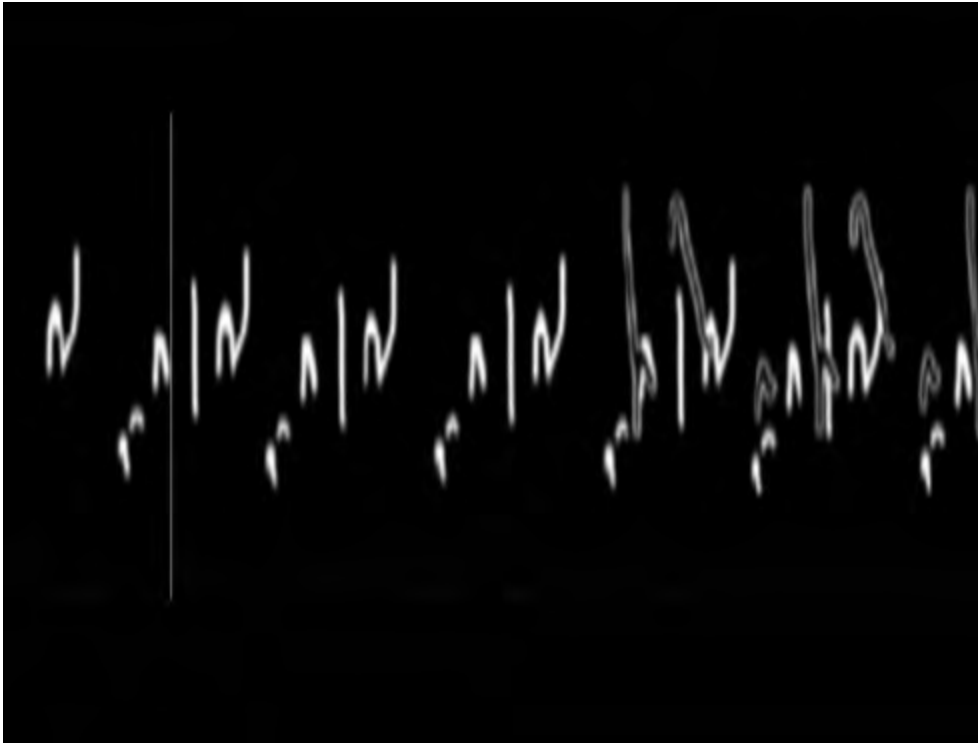
media platforms that include interactive installation, drawing, sculpture, video and performance. Her artworks make visible the terrestrial and digital networks of capital that flow through the bodies of both human and more-than-human entities. Arising from her fascination with technoutopian culture, her multimedia storytelling seeks to reveal the contradictions of its narratives. Topics in her work include the bio politics of digital labor and sustainability myths surrounding the concept of natural capital.

She has exhibited internationally in venues and festivals including ISEA, Eyebeam Art and

Technology Center (US), Sundance Film Festival (US), Massachusetts Museum of Contemporary Art / MASS MoCA (US), House of Electronic Arts / HeK (CH), LABoral (ES), Transmediale (DE), and ZKM Center for Art & Media (DE). She is a recipient of numerous awards, most recently from the Harpo Foundation and Creative Capital. Residencies include ZK/U Zentrum für Kunst und Urbanistik in Berlin, TOKAS / Tokyo Art and Space (JP), the Lower Manhattan Cultural Council Workspace/LMCC (US), Eyebeam Art and Technology Center and the Santa Fe Art Institute (US). Her work is in the collection of the Whitney Museum of American Art and has been widely reviewed including *Artforum*, *Artnet*, *The Brooklyn Rail* and *Hyperallergic*. She has been a participant and organizer in the *MoneyLab* research project at the Institute of Network Cultures (NL), co-organizing the 2018 *MoneyLab 5* symposium that took place in Buffalo, NY (US). She is Professor in the Department of Art at SUNY Buffalo (US) where she co-directs the Platform Social Design Lab, an interdisciplinary design studio collaborating with local social justice organizations.

## ECOPHILIA EXHIBITION

## BIRDSONG (2019)

Leena Saarinen <sup>[FI]</sup>

Video 3 min 29 sec

In the piece *Birdsong* Leena Saarinen aims to bring the languages of people and birds closer to each other by creating an alphabet for birdsong. For the piece she has studied sound visualization through spectrograms. While studying bird vocalizations she found that the whistle tones in the spectrograms look visually similar to letters or alphabets. That is one of the links Saarinen tries to make in order to bring the human and non-human languages closer to each other. She looks for connections and similarities between the languages in order to dismantle their structures and hierarchies. She is also interested in different kinds of translations between image, sound and text and what knowledge can be gained and lost in the translation process.

Video 3 min 29 sek

I *Birdsong* ønsker Leena Saarinen å føre språkene til mennesker og fugler nærmere hverandre ved å lage et fuglesangalfabet. Til dette arbeidet har hun studert lydvisualisering gjennom spektrogrammer. Mens hun studerte fuglevokaliseringer, fant hun ut at kvitrettonene i spektrogrammene visuelt ligner på bokstaver eller alfabeter. Det er én av koblingene Saarinen forsøker å lage for å føre de menneskelige og ikke-menneskelige språkene nærmere hverandre. Hun ser etter sammenhenger og likheter mellom språkene for å bryte ned deres strukturer og hierarkier. Hun er også interessert i ulike typer oversettelser mellom bilde, lyd og tekst og hvilken kunnskap som kan oppnås og gå tapt i oversettelsesprosessen.



Leena Saarinen

[leenasaarinen.com](http://leenasaarinen.com)

Leena Saarinen (b. 1988) is a visual artist based in Helsinki, Finland. Her practice is multidisciplinary and research based. She works with questions of posthumanism in the age of climate change and mass extinctions. In her work

she studies culture, language and the relationship between human and non-human species. Her works have been exhibited in galleries, museums and public spaces in Finland and internationally. She is currently doing her master's degree in the Academy of Fine Arts in University of the Arts Helsinki in the sculpture department.

## ECOPHILIA EXHIBITION

## RE-ANIMATED (2018–2019)

Jakob Kudsk Steensen <sup>[DK/DE]</sup>

*RE-ANIMATED* explores the intersections of extinction, preservation of immortality. It is a re-imagining of ornithologist Douglas H. Pratt's memories of the now extinct Kaua'i 'ō'ō bird, as told to Artist Jakob Kudsk Steensen. In the work, a vast virtual landscape based on Kaua'i unfolds and transforms into a photorealistic new world for people to explore. 3D-scanned organic material sourced from both field work and the American Museum of Natural History, as well as real archival audio are all remixed together, alongside algorithmic music composed by Michael Riesman, Musical Director for the Philip Glass Ensemble. Plants, moss, and insects respond to the pulse of music generated in real-time, and the audience's breath and voice organically impact the virtual atmosphere through the VR headset. As a slow-moving, poetic virtual environment, *RE-ANIMATED* investigates how we relate to nature irrevocably altered by human activity. It

provokes fresh perspectives on our ecological future, which may become unbound by the physical conditions governing our present reality.

*RE-ANIMATED* combines virtual reality with 3 video pieces – *Arrival*, *Mating Call*, and *The Bug Zapper*.

***RE-ANIMATED, ARRIVAL***

*RE-ANIMATED, Arrival* begins with a descent upon the virtual simulation of the island of Kauai and the Alakai plateau. The viewer travels through time, onto the 5 billion year old volcanic island. It is a slow, meditative fall through layers of clouds, humidity, clouds and finally landing on the misty, humid atmosphere of the plateau's jungle forest, the home of the Kaua'i 'ō'ō bird, before it went extinct during the 1980s because of avian malaria.

*The Arrival* is a layered story of explorers, missionaries and naturalists, also of the birds, the mosquitos and a virus, avian malaria, interacting with the landscape, through time. Between the 18th, 19th and 20th century, as the elevation drops slowly, the viewer experiences the impact the species have on the island, on each other over the years, changing the land and the life in permanent and ephemeral ways.

***RE-ANIMATED, MATING CALL***

*RE-ANIMATED, Mating Call* is based on the last Kaua'i 'ō'ō bird, which died in 1987, marking the extinction of its species. In 2009 its mating call – first recorded in 1975 and later digitized in an ornithology lab in New York – was uploaded to YouTube. Since then, the song of the Kaua'i 'ō'ō calling in vain to a mate who was not there has been played more than half a million times. The project is a response to this mating call.

***RE-ANIMATED, THE BUG ZAPPER***

*RE-ANIMATED, The Bug Zapper*, begins with a sensory and immersive journey through the foliage of the island, moving through leaves, water and roots. Through a hypnotic light, the space transforms into a virtual exhibition with flies covering the walls. These flies turn slowly into letters, warning us of the self-reflective nature of peace – we are drawn by digital media to consume these stories of extinction, just as the flies are drawn by the bug zapper into their own doom.

*RE-ANIMATED* is made with support from Tranen Center for Contemporary Art, The Danish Arts Foundation, Bikuben Foundation, Harvestworks, Mana Contemporary and Artist Alliance.

*RE-ANIMATED* utforsker skjæringspunktene mellom utryddelse, bevaring og udødelighet. Det er en re-forestilling av ornitolog Douglas H. Pratts minner om den nå utdødde fuglen *kauaihonningeter*, som fortalt til kunstner Jakob Kudsk Steensen. I verket utfolder det seg et stort virtuelt landskap basert på Kauai, som forvandles til en fotorealistisk ny verden som folk kan utforske. 3D-skannet organisk materiale hentet fra både feltarbeid og Det amerikanske naturhistoriske

museum, samt ekte arkivlyd, er alle remikset sammen, kombinert med algoritmisk musikk komponert av Michael Riesman, musikalsk leder for Philip Glass Ensemble. Planter, mose og insekter reagerer på pulsen i musikken som genereres i sanntid, og publikums pust og tale påvirker organisk den virtuelle atmosfæren gjennom VR-headsettet. Som et saktegående, poetisk virtuelt miljø undersøker *RE-ANIMATED* hvordan vi forholder oss til naturen som er ugjenkallelig endret av menneskelig aktivitet. Det provoserer frem nye perspektiver på vår økologiske fremtid, som kan bli ubundet av de fysiske betingelsene som styrer vår nåværende virkelighet.

*RE-ANIMATED* kombinerer virtuell virkelighet med 3 videoarbeider – *Arrival*, *Mating Call* og *The Bug Zapper*.

***RE-ANIMATED, ARRIVAL***

*RE-ANIMATED, Arrival* begynner med en nedstigning til den virtuelle simuleringen av Kauai-øya og Alakai-platået. Publikum tas på en tidsreise inn på den 5 milliarder år gamle vulkanøya. Det er et sakte, meditativt fall gjennom skylag, fuktighet og skyer før landingen til slutt i de tåkete, fuktige omgivelsene i platåets jungelskog, hjemmet til kauaihonningeteren før den døde ut på 1980-tallet på grunn av fuglemalaria.

*Arrival* er en lagdelt historie om oppdagere, misjonærer og naturforskere, og om fuglene, myggen og et virus, fuglemalaria, og samvirkningen med landskapet gjennom tidene. Mellom 1700-, 1800- og 1900-tallet, etter hvert som høyden sakte synker, opplever publikum hvilken innvirkning artene har på øya og på hverandre gjennom årene, der de endrer land og liv på langvarige og kortvarige måter.

***RE-ANIMATED, MATING CALL***

*RE-ANIMATED, Mating Call* er basert på den siste kauaihonningeteren, som døde i 1987 og markerte utryddelsen av arten. I 2009 ble parringsropet – først spilt inn i 1975 og senere digitalisert i et ornitologisk laboratorium i New York – lastet opp til YouTube. Siden den gang har sangen til kauaihonningeteren som roper forgyves til en



make som ikke var der, blitt spilt av mer enn en halv million ganger. Prosjektet er et svar på dette parringsropet.

### **RE-ANIMATED, THE BUG ZAPPER**

*RE-ANIMATED, The Bug Zapper* begynner med en sanselig og oppslukende reise gjennom løvverket på øya, og beveger seg gjennom blader, vann og røtter. Gjennom et hypnotisk lys forvandles rommet til en virtuell utstilling med fluer som dekker veggene. Disse fluene forvandles sakte til bokstaver og advarer oss om fredens selvreflekterende natur – vi blir trukket inn av digitale

medier til å konsumere disse utryddelsehistoriene, akkurat som fluene blir trukket inn i sin egen undergang av insektdreperen.

*RE-ANIMATED* er laget med støtte fra Tranenrum for samtidskunst, Statens Kunstfond, Bikubenfonden, Harvestworks, Mana Contemporary og Artist Alliance.



### **Jakob Kudsk Steensen**

[jakobsteensen.com](http://jakobsteensen.com)

Jakob Kudsk Steensen (b. 1987, Denmark) is an artist working with environmental storytelling through 3d animation, sound and immersive installations. He creates poetic interpretations about overlooked natural phenomena through collaborations with field biologists, composers and writers.

Projects are based on extensive fieldwork. Key collaborators include Musician ARCA, Composer and Musical Director for the Philip Glass Ensemble Michael Riesman, Ornithologist and author Dr. Douglas H. Pratt, Architect Sir

David Adjaye OBE RA, BTS, the Cornell Lab of Ornithology, and the Natural History Museum Berlin, among others.

Jakob has recently exhibited with his major solo exhibition *Berl-Berl* in Berlin at Halle am Berghain, commissioned by LAS, and at Luma Arles with *Liminal Lands* for the Prelude exhibition. He was a finalist for the Future Generation Art Prize at the 2019 Venice Biennale. He received the Serpentine Augmented Architecture commission in 2019 to create his work *The Deep Listener* with Google Arts and Culture. He is the recipient of the best VR graphics for *RE-ANIMATED* (2019) at the Cinequest Festival for Technology and Cinema, the Prix du Jury (2019) at Les Rencontres Arles, the Webby Award – People's Choice VR (2018), and the Games for Change Award – Most Innovative (2018) among others.

## ECOPHILIA EXHIBITION

## GOATMAN (A HOLIDAY FROM BEING HUMAN) (2015)

Thomas Thwaites <sup>[UK]</sup>

*Goatman* began as a project to take a holiday from being human; to escape the stress and worry of being a person in human society with all its moral and practical complexities. There is a lot to worry about personally and globally, and with worry comes guilt and regret for failing to do 'the right thing'. So: wouldn't it be nice to just trot away from it all and become a goat, free to roam, free from worry, free from guilt? To have a holiday not only from your day-to-day life, but from yourself as well?

But underlying the project is a question about 'progress': the notion that our species and our civilization is progressing toward something better: our spinning of stories out of our pasts and our futures, our regrets and our hopes.

I found trying to become a lowly, humble goat spiritually (as well as physically) uncomfortable: was I trying to go 'backwards', to de-volve? This discomfort led me to realise, that although I don't consider myself religious, I'd been swept up/ indoctrinated in a secular grand narrative; that there is a hierarchy of species, and that despite a few setbacks along the way, a rationalist liberal high technology culture will ultimately emerge as the end of our history. The techno-optimist idea that we as a species are progressing and evolving away from our base, savage uncultured ancestors, and toward an enlightened post-human future, possibly even colonising other planets.

Ernest Becker in the *Denial of Death* (1973), stated that currently 'we are gods with anuses': we're high-tech cyborgs able to transcend so much of our biology, but yet we still must succumb to our biology, eating and defecating, and ultimately will die and rot away. Becker argued it is cognitive dissonance arising from this dual view of ourselves, that drives our need to be part of grand narratives, be they religious, nationalistic, aristocratic, or techno-scientific. We can't quite face our knowledge of our own mortality, so we need to latch on to the idea we're part of something greater.

The post-human answer to resolving this dissonance is to continue developing technology which will ultimately allow us to sever our link

with our mortal fleshy biology, curing old age and death, and thus become fully god-like (and in the case of 'mind-uploading' to literally relieve ourselves from the necessity of having an anus).

As I pursued my dream of becoming a goat I realised I'd soaked in this optimistic vision of the future growing up, and at least subconsciously believed I was contributing in some small way to progressing human civilisation toward some kind of Star Trek future. And so *Goatman* became about enacting an alternative route out of our dissonance; to remove the godlike part in us. I wanted to personally come to terms with the idea that there is no 'human destiny' that we are all a part of, to stop thinking about 'the future' as a kind of destination, to stop striving, to remove humanity from the top of some imaginary hierarchy of nature, to expunge Descartes, and to present an alternative humble future of the post-human to aim for: the life of a goat on a hillside. Should we dream of a future amongst the stars, or should we dream of a future akin to the life of a goat on a mountainside?

*Goatman* begynte som et prosjekt om å ta ferie fra å være menneske; å unnsnippe stresset og bekymringene ved å være en person i det menneskelige samfunn med alle dets moralske og praktiske kompleksiteter. Det er mye å bekymre seg for personlig og globalt, og med bekymring kommer skyldfølelse og anger for å ha unnlatt å gjøre «det rette». Så: Ville det ikke vært fint å bare trave vekk fra det hele og bli en geit – fri til å streife omkring, fri fra bekymring, fri fra skyld? Å ha ferie ikke bare fra hverdagen, men også fra seg selv?

Prosjektet har imidlertid i seg et underliggende spørsmål om «fremskritt»: Forestillingen om at vår art og vår sivilisasjon utvikler seg mot noe bedre, historier som spinnes ut av vår fortid og vår fremtid, vår anger og våre håp.

Jeg fant det å prøve å bli en uanselig, ydmyk geit åndelig (så vel som fysisk) ubehagelig: Prøvde jeg å gå «bakover», å de-utvikle meg? Dette ubehaget gjorde at jeg innså at selv om jeg ikke anser meg selv som religiøs, hadde jeg blitt dratt med / indoktrinert i en sekulær storslått fortelling; at

det er et hierarki av arter, og at til tross for noen tilbakeslag underveis, vil en rasjonalistisk liberal høyteknologisk kultur til slutt stå frem som vår histories endepunkt. Den teknooptimistiske ideen om at vi som art utvikler oss og utvikler oss bort fra våre lavttenkende, primitive, ukulturelte forfedre og mot en opplyst post-menneskelig fremtid, og kanskje til og med koloniserer andre planeter.

Ernest Becker i *Denial of Death* (1973), uttalte at nå er vi «guder med anus»: Vi er høyteknologiske cyborger som er i stand til å overskride så mye av biologien vår, men likevel må bukke under for biologien vår, spise og defekere, og til slutt dø og råtne bort. Becker hevdet at det er kognitiv dissonans som oppstår fra dette tosidige synet på oss selv som driver vårt behov for å være en del av store fortellinger, enten de er religiøse, nasjonalistiske, aristokratiske eller teknovitenskapelige. Vi kan ikke helt se vår kunnskap om vår egen dødelighet, så vi må klamre oss til ideen om at vi er en del av noe større.

Det post-humane svaret på å løse denne dissonansen er å fortsette å utvikle teknologi som til slutt vil tillate oss å bryte koblingen med vår dødelige kjøttfulle biologi, kurere alderdom og død, og dermed bli fullstendig gudelignende (og når det gjelder «hjerneopplasting», å bokstavelig

talt frigjøre oss fra nødvendigheten av å ha en anus).

Etter hvert som jeg fulgte drømmen om å bli en geit, skjønnte jeg at jeg hadde dukket ned i denne optimistiske fremtidsvisjonen da jeg vokste opp, og trodde i det minste ubevisst at jeg på en måte bidro til å utvikle den menneskelige sivilisasjonen mot en slags Star Trek-fremtid. Og dermed begynte Goatman å handle om å ta en alternativ vei ut av denne dissonansen, å fjerne den gudelignende delen i oss. Jeg ønsket personlig å forsone meg med ideen om at det ikke er noen «menneskeskjebne» som vi alle er en del av – slutte å tenke på «fremtiden» som en slags destinasjon, slutte å streve, fjerne menneskeheten fra toppen av et eller annet imaginært naturhierarki, for å fjerne Descartes, og for å presentere en alternativ, ydmyk fremtid for det post-menneskelige å sikte mot: Livet til ei geit på en åsside. Skal vi drømme om en fremtid blant stjernene, eller skal vi drømme om en fremtid som ligner livet til en geit på en fjellside?



## Thomas Thwaites

[thomasthwaites.com](http://thomasthwaites.com)

Thomas Thwaites is a designer interested in the social impacts of science and technology. He holds an MA in Design Interactions from the Royal College of Art, and a BSc. in Human Sciences from University College, London.

His work is in the permanent collections of the Victoria & Albert Museum in London, the Banque De France (Cite de l'Economie in Paris), and the Asia Culture Centre in South Korea. His work is exhibited at major galleries and museums worldwide, including at the National Museum of China, the Museum of Modern and Contemporary Art in

Seoul, the Science Museum (London), the Cooper Hewitt in the USA and La Triennale di Milano (Italy). He has spoken at numerous conferences, including TED and Design Indaba, as well as at universities and businesses worldwide. Press includes features in national newspapers including the New York Times, Sued Detsche and The Financial Times. He has presented a four part television series, aired on Discovery Channel.

He is the author of two books; *The Toaster Project*, and *GoatMan*. *The Toaster Project* documents Thwaites' attempt to make an electric toaster from scratch. *GoatMan* describes his project to take a holiday from being human by becoming a goat. Both are published by Princeton Architectural Press, and have been translated into Korean, Japanese and Norwegian.



ECOPHILIA EXHIBITION

PLANTING GRASS (2000)

Yang Zhichao [CN]



"Planting Grass" by Yang Zhichao. Photo: Courtesy of Eli Klein Gallery.

**Performance**

Time: November 5, 2000.

Place: Eastlink Gallery, Shanghai

Process: Two incisions, each 1 centimeter deep by 1 centimeter wide, were made on the performer's shoulder with no administration of anesthesia. Grass from the Suzhou Creek was then planted in the incisions. The process lasted 45 minutes.

At 10:00 A.M. on November 5, 2000, on the second floor of No.1133 Suzhou Road, Shanghai where *Fuck off* was taking place, an operation platform measuring 2000x800x780mm was made. An operational scalpel was incised into my left scapula by a surgeon. Without any anesthesia, the surgeon made two incisions, each 1 centimeter deep by 1 centimeter wide. Two freshly picked grasses from Suzhou Creek were then planted into the incisions. The process lasted for 45 minutes.

**Yang Zhichao**

Yang Zhichao is one of China's most prominent performance artists. During the historical show *Fuck Off* at Eastlink Gallery in Shanghai in 2000, Yang Zhichao was widely recognized for his performance work *Planting Grass* which embraces pain and introduced direct interventions

of his own body. Following the exhibition, Yang Zhichao's other performance pieces became subject of discussions inside and outside of China, establishing Yang as one of the leading figures in Chinese performance art. His exploration and practice has been described as "a peaceful violence towards the body".

**Performance**

Tid: 5. november 2000

Sted: Eastlink Gallery, Shanghai

Prosess: To innsnitt, begge 1 centimeter dypt og 1 centimeter bredt, ble gjort på utøverens skulder uten bruk av bedøvelse. Gress fra Suzhouelven ble deretter plantet i innsnittene. Prosessen varte i 45 minutter.

Klokken 10.00 den 5. november 2000, i andre etasje på Suzhou Road nr. 1133 i Shanghai, hvor *Fuck off* fant sted, ble det laget et operasjonsbord som målte 2000x800x780 mm. En kirurgisk skalpell ble insidert i mitt venstre skulderblad av en kirurg. Uten bedøvelse gjorde kirurgen to innsnitt, begge 1 centimeter dypt og 1 centimeter bredt. To nyplukkede gress fra Suzhouelven ble deretter plantet i innsnittene. Prosessen varte i 45 minutter.

Yang Zhichao's works have been exhibited institutionally worldwide including *China Live*, Chinese Arts Centre of Manchester, Centre for Contemporary Art, Victoria and Albert Museum, London (2005); *Inward Gazes— Documentaries of Chinese Performance Art*, Macao Museum of Art, Macao (2005); *Art Basel in Hong Kong*, Hong Kong (2013); *Go East—The Gene Brian Sherman Contemporary A Sina Art Collection*, Art Gallery of New South Wales, Sherman Contemporary Art Foundation, New South Wales (2015); *Mapping Chinese Art, 1972–2012: Selection from M+ Sigg Collection*, Hong Kong (2021) among many others.

Born in 1963 in Yumen City, Gansu Province, China, Yang Zhichao was introduced to art when he was 14 years old. Yang studied painting at the Art Department of Northwest Normal University from 1982 to 1986. During college, he collaborated with colleagues to make contemporary

dramas, and hosted discussions and lectures of "aesthetic of action". After graduation, Yang was assigned to teach painting at a high school in Lanzhou, Gansu Province. His solid academic training and work experience ensured his success in teaching and painting in the traditional sense. However, Yang had always felt that art should not be limited to the medium of academic painting. In 1987, Yang collaborated with his classmates Xichuan and others to create the performance piece *Rolling Canvas*. In the following years he united local avant-garde artists in Lanzhou, known as the *Lanzhou Group* to create several performance pieces that were "challenging" to public perception at that era. Yang's time in Lanzhou marked the starting point of his long and lonely journey in performance art. Since then, he began to boldly use his body as a medium for art creation, thus challenging the balance between physical "internal cohesion" and social "tension".

In 2000, his three renowned works *Bask*, *Brand* and *Planting Grass*, gained his performance art recognition and popularity in China and abroad. In 2002, Yang won the Chinese Contemporary Art Award (CCAA). Since then, he has completed *Hide*, *Chinese Bible*, *Tao Te Ching*, *Ear of Wheat*, and the *Apocalypse* series among others. Yang Zhichao has always used his own body and the various conceptual extensions surrounding the "body" as an experimental ground for his performance art creations. Yang is not only a pioneer of early Chinese performance art, but also one of the few artists in the history of Chinese performance art who had established a unique system of logical narratives.

Yang Zhichao currently lives and works in Beijing.

**ELI KLEIN GALLERY**

Eli Klein Gallery has an international reputation as one of the foremost galleries specializing in contemporary Chinese art and continues to advance the careers of its represented artists and hundreds of other Chinese artists with whom it has collaborated. The Gallery has been instrumental in the loan of artworks by Chinese artists to over 100 museum exhibitions throughout the world. It has published 40 books/catalogues and organized more than 75 exhibitions of Chinese contemporary art at our prestigious venues in New York City. Eli Klein's gallery artists have been featured in *The Wall Street Journal*, *The New York Times*, *Artforum*, *Newsweek*, and *ARTnews* and have been on CNN and countless other international broadcasts, publications, and online critical reviews.

Located at 398 West Street (between Charles and West 10th) in the trendiest part of the West Village, Eli Klein Gallery is just a few blocks from the new Whitney Museum and the commencement point for the High Line. In a landmarked Federal-style row house that enjoys special cultural, historical and aesthetic value to the City of New York, Eli Klein Gallery occupies 3 levels of the building, boasting 13-foot ceilings on the ground floor.

The Gallery was founded by Eli Klein in 2007. During these formative years, it established a reputation for introducing fresh, contemporary, and often challenging works by rising Chinese talents to the western audiences. Now, as the leading dealer of Chinese contemporary art outside of China, Eli Klein actively promotes cross-cultural awareness and investment at the highest level amongst some of the world's most influential nations.



EXHIBITION  
**KRAFT**

ØYVIND BRANDTSEGG / ERLEND LEIRDAL

**JUNE 18 – AUGUST 14**

*NILS AAS KUNSTVERKSTED*

Curator: Maria Veie Sandvik

 STIKLESTAD *MAA*



## NILS AAS KUNSTVERKSTED

### KRAFT

Øyvind Brandtsegg <sup>[NO]</sup> & Erlend Leirdal <sup>[NO]</sup>



*Kinetic wooden sculpture with sound elements.*

Composer and musician Øyvind Brandtsegg is a well-known name at Inderøy and has previously created sound art for the sculpture *Flyndra* by Nils Aas. *Flyndra* is situated by the tidal stream Straumen as part of the sculpture park Muustrøparken, which is Inderøy's millennium site. In a collaboration between Meta.Morf and Nils Aas Kunstverksted, Øyvind Brandtsegg will develop a new work for this year's biennale themed *Ecophilia*, which will use the tidal current that has given Straumen its name. Brandtsegg has invited the artist Erlend Leirdal as a collaborator. Like Nils Aas, Leirdal has a special fondness for wood as a material. In the middle of Straumen, where Nils Aas grew up, these two artists will realize the tidal sculpture *KRAFT* in collaboration with NTNU Oceans, craftsmen from Stiklestad National Cultural Center and young

adults from the local community.

The eternal high tide twice a day is the pulse of the sea. The rhythm occurs as a result of the moon's gravity and its rotation around the earth. The ebb and flow set enormous forces in motion; giant bodies of water move and create a breath. Nutrient-rich water masses are pumped up from the depths and provide living conditions for plankton, which is the basis for all life in the sea. The water in the fjord systems circulates and is exchanged with the sea.

Straumen at Inderøy is a unique local ocean current where the water from Borgenfjorden is exchanged with the Trondheimsfjord itself. It gives life to valuable banks of mussels from which large flocks of eider ducks feed.

The Trondheim Fjord is characterized by a supply

of fresh water from the large watercourses. The fresh water is rich in nutrients and gives life to rich fish deposits in the country's largest fjord, measured in cubic meters.

The water from the rivers that flow into the fjord, gives the water a pale feel through tiny clay particles that refract the light. This is marine clay from former seabeds in the Trøndelag landscapes, which in an eternal process is transported into the fjord massif.

In the Trøndelag lowlands we find large occurrences of Or (Alder). The alder forests have tubers at the roots, small nitrogen-producing factories where the tree has joined forces with bacteria. These forests are absolutely crucial for the stability of this type of landscape, such as reinforcement against erosion and landslides, especially in connection with open watercourses. In the spring, as a result of autumn, winter and spring floods, large numbers of alder trees will float around in the fjord, and wash up into ramparts on the beaches at the mouths of the large rivers.

The wooden sculpture *KRAFT* is made to talk about how the forces of nature affect us. Do we perhaps understand nature better by seeing our cultural and physical influences in it?

In the project's technology and material use, we seek a poetic approach to this narrative. The tidal wheel will be set in rotation by the tide and change direction four times a day. The speed will vary according to the lunar phases as the tidal effect increases considerably around the new moon and new moon. In the execution, we will emphasize a craftsmanship angle and local use of materials made of alder so that this becomes a wooden sculpture with several layers of meaning potential. The forces provided by the power wheel will be converted into sound through a simple mechanical instrument that is an integral part of the sculpture.

#### Technical description:

The tidal wheel that the sculpture *KRAFT* consists of is built around a wooden shaft with spokes towards a circular frame with wooden

shovels. Total diameter of about four meters. The wheel rests on a wooden structure of two bucks on a raft of two floating elements with a slot for the meeting between the wheel and the water. They will be positioned by means of two weighted land ropes and two anchor jumps.

#### *Kinetisk treskulptur med lydelementer.*

Komponist og musiker Øyvind Brandtsegg er et kjent navn på Inderøy, og har tidligere lydsatt skulpturen *Flyndra* av Nils Aas. Den står helt nede ved fjorden som en del av skulpturparken Muustrøparken som er Inderøys tusenårssted. I et samarbeid mellom Meta.Morf og Nils Aas Kunstverksted vil Øyvind Brandtsegg til årets biennale *Ecophilia* utvikle et nytt verk som tar i bruk tidevannsstrømmen som har gitt navn til tettstedet Straumen. Brandtsegg har invitert kunstneren Erlend Leirdal som i likhet med Nils Aas har en spesiell forkjærlighet for tre som materiale. Midt i Straumen, der hvor Nils Aas vokste opp, vil disse to kunstnerne realisere tidevannsskulpturen *KRAFT* i samarbeid med NTNU Oceans, håndverkere fra Stiklestad Nasjonale Kultursenter og unge voksne fra lokalmiljøet.

Det evige tidevannet med flo og fjære to ganger i døgnet er havets puls. Rytmen oppstår som en følge av månens gravitasjon og dens rotasjon rundt jorda. Flo og fjære setter enorme krefter i sving; gigantiske vannmasser flytter seg og skaper et åndedrett. Næringsrike vannmasser pumpes opp fra dypene og gir levebetingelser for plankton som er grunnlaget for alt liv i havet. Fjordsystemenes vann sirkulerer og utveksles med havets.

Straumen på Inderøy er en unik lokal havstrøm der vannet fra Borgenfjorden utveksles med selve Trondheimsfjorden. Den gir liv til verdifulle banker av blåskjell som store flokker av ærfugl lever av.

Trondheimsfjorden er preget av tilførsel av ferskvann fra de store vassdragene. Ferskvannet er næringsrikt og gir liv til rike fiskeforekomster i landets største fjord, målt i kubikkmeter. Elvevannet gir fjorden et blekt preg, ørsmå leirpartikler bryter lyset, dette er marin leire, forhenværende havbunn i de trønderske landskapene

som i en evig prosess fraktes ut i fjordmassivet.

I det trønderske lavlandet finner vi store forekomster av Or, selve det trønderske treet, det er her det er mest av dette treet i hele landet. Oreskogene er noe helt spesielt, treet har knoller på røttene, små nitrogenproduserende fabrikker hvor treet har gått i kompaniskap med bakterier. Disse skogene er helt avgjørende for stabiliteten i denne landskapstypen som armering mot erosjon, utglidninger og ras spesielt i forbindelse med åpne vannløp. Om våren etter høst og vinter og vårflom flyter store mengder oretær i fjorden som skylles opp i voller på strendene ved de store elvenes utløp.

Treskulpturen *KRAFT* lages for å fortelle om hvordan kreftene i naturen påvirker oss. Forstår vi kanskje naturen bedre av å se våre kulturelle og fysiske påvirkninger i den?

I prosjektets teknologi og materialbruk søker vi en poetisk tilnærming til denne fortellingen. Strømhjulet vil settes i rotasjon av tidevannet og snu retning fire ganger i døgnet. Farten vil variere etter månefasene da tidevannseffekten øker betraktelig rundt ne- og nymåne. Vi vil i utførelsen legge vekt på en håndverksmessig vinkling og lokal materialbruk i oretre slik at dette blir en treskulptur med flere lag av

meningspotensiale. Kreftene strømhjulet framskaffer vil omsettes til lyd gjennom et enkelt mekanisk instrument som er en integrert del av skulpturen.

**Teknisk beskrivelse:**

Strømhjulet som skulpturen *KRAFT* består av bygges opp rundt en treaksling med eiker ut mot en sirkulær ramme med skovler av tre. Total diameter på rundt fire meter. Hjulet hviler på en trekonstruksjon av to bukker på en flåte av to flyteelement med en spalte for møtet mellom hjulet og vannet. Flåten tenkes plassert ved hjelp av to nedvekta landtau og to ankerspring.



## Øyvind Brandtsegg & Erlend Leirdal

[ntnu.edu/employees/oyvind.brandtsegg/](https://ntnu.edu/employees/oyvind.brandtsegg/) / [erlendleirdal.com](http://erlendleirdal.com)

Øyvind Brandtsegg is a composer and performer working in the fields of computer improvisation and sound installations. He has a deep interest in developing new instruments and audio processing methods for artistic purposes, and he has contributed novel extensions to both granular synthesis, feedback systems, and live convolution techniques. Brandtsegg has participated on more than 25 music albums in a variety of genres. Since 2010 he is a professor of music technology at NTNU, Trondheim, Norway.

Erlend Leirdal (b. 1964) has worked with wood all his life and is very close to the legacy of ancient wood culture. The properties of the grown wood help to determine the design of his art, and from there grow the ideas that become three-dimensional works. That wood as a living material also changes in the face of weather and wind, Leirdal takes as a natural part of the work, and performance and other physical approaches also play a role in his art. Leirdal's art has been purchased by i.a. The National Museum and KODE.



**SCREENING**

**RADICAL COMPROMISE**

DANIEL ČERVENKA / MAREK ŠILPOCH

**APRIL 28, 30; MAY 3, 12, 20, 21; JUNE 11**

*PLANETARIET, VITENSETERET i TRONDHEIM*

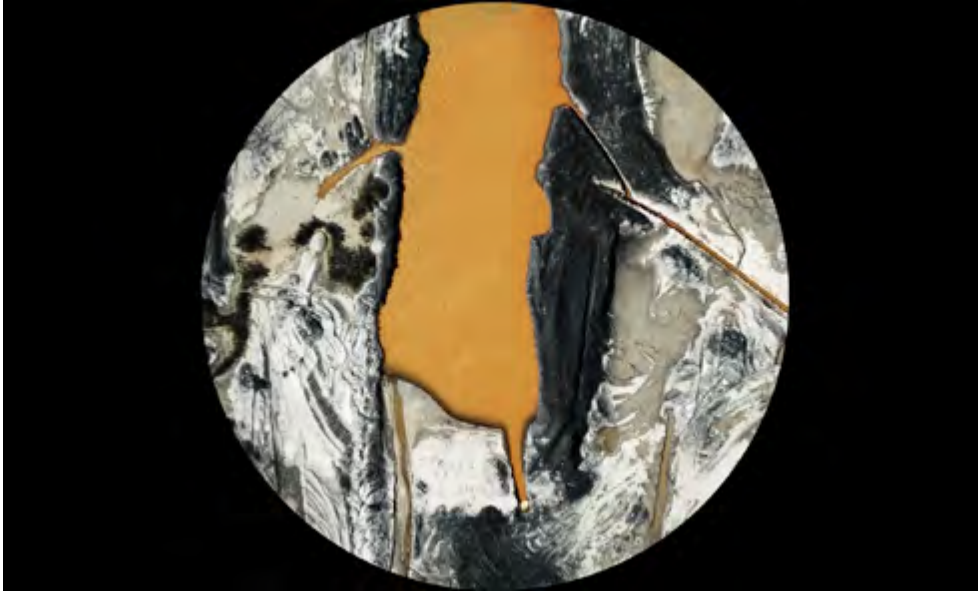
Curator: Lars Pedersen





# RADICAL COMPROMISE (2020)

The Radical Compromise Project <sup>[CZ]</sup>

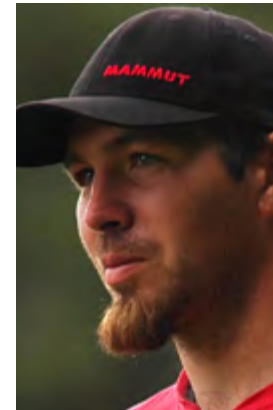


*Radical Compromise* highlights the issue of European energy in the context of the global environmental crisis. With the exploitation of mineral wealth has come a period of global growth. But there has also been a negative impact and a period of the Anthropocene. Due to the ambivalence of society, the dependence on fossil energy sources is still significant. The implementation of adequate solutions is too slow. Urgent and radical solutions offer room for long-term shortcomings. Therefore, if change is to take place and be effective in the long term, we must not only collectively consider its socio-economic and environmental dependencies, but, above all, take immediate action. We need a radical compromise.

The film comments on the situation through a visual abstraction achieved by using aerial footage combined with electron microscope images of rocks, photogrammetry and digital 3D manipulation of locations. It is accompanied by music supplemented by field recordings, which is reproduced on a seven-channel surround sound setup.

*Radical Compromise* setter søkelys på det europeiske energispørsmålet i sammenheng med den globale miljøkrisen. Gjennom å utnytte mineralrikdommer har det kommet en periode med global vekst. Men det har også vært en negativ virkning og en periode av antropocen. På grunn av samfunnets ambivalens er avhengigheten av fossile energikilder fortsatt betydelig. Implementeringen av tilstrekkelige løsninger går for sakte. Akutte og radikale løsninger gir rom for langsiktige svakheter. Hvis endring skal finne sted og være effektiv på lang sikt, må vi derfor ikke bare kollektivt vurdere de sosioøkonomiske og miljømessige avhengighetene, men fremfor alt ta umiddelbare grep. Vi trenger et radikalt kompromiss.

Filmen kommenterer situasjonen gjennom en visuell abstraksjon som ble gjort ved å bruke flyopptak kombinert med elektronmikroskopbilder av stein, fotogrammetri og digital 3D-manipulasjon av lokasjoner. Den er akkompagnert av musikk sammen med feltopptak, som avspilles på et 7-kanals kringlydoppsett.



## The Radical Compromise Project

[danielcervenka.com/radical-compromise](http://danielcervenka.com/radical-compromise)

The Radical Compromise project is a collaboration between Daniel Červenka, Signal Production and Planetum (Planetarium Prague). It is the joint work of a collective of authors consisting of multidisciplinary producer Daniel Červenka, visual artist Marek Šilpoch, composers Trauma & Errol Vitro, digital artist Pavel Karafiát and

Planetarium Prague's chief dramaturge, producer and artist Martin Fuchs. The artists consulted with environmental economist Tomáš Baďura on the issue of strip mines and their restoration. Many thanks for their help also go to Dominik Červenka and František Svěrák, who contributed to the creation of the film.

**ECOPHILIA CONCERTS**

EIRIK HAVNES & LARS OVE FOSSHEIM:

**ALT SOM LEVER SKAL DØ**

**MAY 18**

*DOKKHUSET*

STINE JANVIN:  
**FAKE SYNTHETIC MUSIC**

VASSVIK & STAHL STENSLIE:  
**VASSVIK MEETS OMNI ANIMA**

**VASSVIK: A FOOT IN BOTH WORLDS**

**MAY 20**

*DOKKHUSET*

GISLE MARTENS MEYER:  
**SONOTOPIA – A MEMORY OF SHADOWS  
(EXTINCTION SYMPHONY)**

**MAY 21**

*DOKKHUSET*



**DOKK**<sub>huset</sub>



**TÆKS**



**ECOPHILIA CONCERT****ALT SOM LEVER SKAL DØ**Eirik Havnes <sup>[NO]</sup> & Lars Ove Fossheim <sup>[NO]</sup>



*Alt som lever skal dø* (*Every living thing will die*) is a performance that asks, and even attempts to answer, a lot of answerless questions.

Are we humans still a part of nature, or have we parted and are now looking at nature from the outside, rather trying to manage it? What kind of value is there in all our knowledge about math, philosophy, art and technology? Will there still be any value left in a world without humans to observe it? That world will exist at some point in time. Either in a hundred or a hundred thousand years, there will be a world without us. If humanity, our greed and our cognitive abilities have been developed by evolution, does that imply that letting humans destroy the climate simply will be an act of letting evolutions take its course?

*Alt som lever skal dø* is a text based performance, about the relationship between humans and nature and how they relate. The text is written by Eirik Havnes, music by Lars Ove Fossheim and Eirik Havnes for a quartet of them and drummer Martin Langlie and tubaist Heida Karine Johannesdottir Mobeck.

Eirik Havnes is a poet that brings existential thoughts and problems into an everyday conversation, in a unique and informal mix of rhyming poetry and well timed monologues. A format he found and perfected in the 2020 live recorded show *Life* that describes a life from conception till death. This time around he focuses on not a singular life, but life on earth in general, humanity as a concept and the absurdity of life, in a high paced enchanting monologue.

The music is a playful mix of 80s retrofuturism, science fiction, harsh noise, field recordings and fundamental music principles found in ethnic music from all over the world. A musical journey that combines the obviously technological, structured and digital with the chaotic, organic and natural.

**Text:** Eirik Havnes

**Music:** Lars Ove Fossheim

**Band:** Lars Ove Fossheim, guitar, electronics; Eirik Havnes, guitar, electronics; Martin Langlie, drums, electronics; Heida Karine Johannesdottir

Mobeck, tuba, electronics.

The performance is a commissioned work under the auspices of Jazzfest and TEKS - Trondheim Elektroniske Kunstsenter as a combined closing and opening concert for Jazzfest 22 and Meta. Morf 22, respectively.

*Alt som lever skal dø* er et verk som stiller mange spørsmål det nesten er nytteløst å svare på. Likevel prøver det etter beste evne.

Er mennesket fortsatt en del av naturen, eller har vi tatt steget ut av den og heller inntatt en posisjon som forvalter av naturen? Hvilken verdi kommer alt vi har funnet ut av innen matematikk, filosofi, kunst og teknologi til å ha i en verden hvor det ikke lenger finnes mennesker? Den verdenen kommer jo til å eksistere, om det så er om hundre år, eller om hundre millioner år. Hvis mennesket er skapt av evolusjonen, er det å la mennesket ødelegge jorden det samme som å la naturen gå sin gang?

*Alt som lever skal dø* er et tekstbasert musikkverk som tar for seg menneskets plass i naturen, og naturens plass i mennesket. Teksten er skrevet av Eirik Havnes, musikken skrevet av Lars Ove Fossheim og Eirik Havnes for en gruppe bestående av de to, samt trommeslager Martin Langlie og tubaist Heida Karine Johannesdottir Mobeck.

Eirik Havnes har de siste årene utviklet et helt spesielt språk for å diskutere store og intrikate spørsmål. Et format han tidligere har brukt i one-take forestillingen *Livet*, som tar for seg ett menneskes liv fra begynnelse til slutt. Denne gangen zoomer Havnes lenger ut, og tar for seg hele menneskeheten, og det absurde fenomenet at vi faktisk lever på en stein i et ufattelig stort og nesten tomt rom. I en messende monolog skrevet på rim på ålesundsdialekt, men som likevel oppleves som en helt vanlig samtale, åpner Havnes en uuttømmelig boks av eksistensielle spørsmål.

Stykket leker med musikalsk fremtidsoptimisme fra 80-tallet, science fiction, kald støy og rene naturtonerekker. Et musikalsk spenn som

strekker seg fra det åpenbart elektroniske og teknologiske til det urgamle og naturgitte. Der hvor teksten stiller spørsmål om forholdet mellom menneske, teknologi og natur, jobber musikken i grenselandet mellom musikk, teknologi og natur.

**Tekst:** Eirik Havnes

**Musikk:** Lars Ove Fossheim og Eirik Havnes

**Lysdesign:** Ingrid Skanke Høsøien

**Band:** Lars Ove Fossheim – Gitar og elektronikk; Eirik Havnes – Tekst og elektronikk; Heida Karine Johannesdottir Mobeck – Tuba og elektronikk; Martin Langlie – Trommer, trommemaskiner; synther og elektronikk.



*Life of Havnes* from 2020 is a poetry film that has

Forestillingen er et bestillingsverk i regi av Jazzfest og TEKS – Trondheim Elektroniske Kunstsenter som en kombinert avslutnings- og åpningskonsert for hhv Jazzfest 22 og Meta. Morf 22.

## Eirik Havnes & Lars Ove Fossheim

[eirikhavnes.no](http://eirikhavnes.no)

Eirik Havnes is a poet, musician, composer and sound artist from Ålesund who in recent years has worked with nature as a recurring theme in all his art directions. The documentary *Polyfonatura* from 2019 deals with his work with field recordings as musical instruments, while *The*

defined Havnes as an innovative communicator of current philosophical and political issues. Havnes was nominated for the Edvard Prize for the text of *Life*.

Lars Ove Fossheim is a guitarist and composer from Volda with one foot in art rock and another in minimalist contemporary music. He has excelled as an innovative guitarist via bands such as Broen, Skadedyr, Snøskred and Your Headlights are On, with a focus on sound, texture and an extension of the guitar.

## ECOPHILIA CONCERT

# FAKE SYNTHETIC MUSIC

Stine Janvin <sup>[NO]</sup>



*Fake Synthetic Music* is a concert performance, an artistic method, a record release and an ongoing exploration of the voice as instrument. Inspired by composers such as Evol, Marcus Schmickler and Maryanne Amacher, Janvin's interest is aimed towards a physical experience of the architectural and theatrical aspects of sound, light and performance.

The acoustic voice produces simple melodic sequences. A condensed, sinewave-like sound references electronic pop, trance and techno, and the underlying idea is to create a massive physical sound experience from a single mono signal of a human voice. The sound of the voice through the microphone combines with a digital echo so that the direct signal and the digital echo play together. According to Janvin, this creates continuous difference tones that stimulate

otoacoustic<sup>1</sup> emissions in the listener. In performance, the entire room is filled with smoke and lit solely by four strobe lights with yellow filters. The light is triggered by the echo effect via MIDI, and the strobos flash in various rhythmic patterns designed and programmed by Morten Joh.

The audience is completely immersed in the smoke that is filled with sound and light, and the totality might provide an experience reminiscent of synesthesia or trance.

*Fake Synthetic Music* er en konsertperformance, en kunstnerisk metode, en plateutgivelse og en pågående utforskning av stemmen som instrument. Inspirert av komponister som Evol, Marcus Schmickler og Maryanne Amacher, er Janvins interesse rettet mot en fysisk opplevelse

<sup>1</sup> Otoacoustic sound is sound generated by the inner ear.

av det arkitektoniske og teatrale i lyd, lys og performance.

Den akustiske stemmen produserer enkle melodiske sekvenser. En fortettet, sinustone-liknende klang refererer til elektronisk pop, trance og techno, og den bakenforliggende tanken er å skape en massiv og fysisk lydopplevelse ut fra et enkelt monosignal fra en menneskestemme. Lyden av stemmen fra mikrofonen kombineres med et digitalt ekko, slik at direktesignalet og det digitale ekkoet spiller sammen. Ifølge Janvin skaper dette kontinuerlige differensteroner som stimulerer otoakustiske<sup>2</sup> emisjoner hos lytteren.

<sup>2</sup> Otoakustisk lyd er lyd som genereres av det indre øret.

I fremføringer er hele rommet røyklagt og lyssatt utelukkende av fire strobelys med gule filtre. Lyset triggeres av ekko-effekten via MIDI, og strobene blinker i ulike rytmiske mønstre designet og programmert av Morten Joh.

Publikum blir fullstendig omsluttet av røyken som fylles av lyd og lys, og totaliteten kan gi en opplevelse som minner om synestesi eller trance.



### Stine Janvin

[stinesthetics.com](http://stinesthetics.com)

Stavanger-born vocalist, performer and sound artist Stine Janvin works with the extensive flexibility of her voice, and the ways in which it can be used

to channel physicality of sound. Created for variable spaces from theatres, to clubs and galleries, and more recently websites and digital platforms, the backbone of Janvin's projects focus on exploring performance formats, vocal instrumentation and potential dualities of the natural versus artificial, tangible/digital, and minimal/dramatic.

## ECOPHILIA CONCERT

# VASSVIK MEETS OMNI ANIMA

VASSVIK <sup>[SÁPMI/NO]</sup> & STAHL STENSLIE <sup>[NO]</sup>



### VASSVIK MEETS OMNI ANIMA

In this evening concert the Sami musician and throat singer Torgeir Vassvik will merge and transform his singing with the interactive Omni Anima holophonic sound installation. The result is a transformation of Dokkhuset (the concert venue) into an immersive and visceral sound chamber, resonating with the magic of Sami Joik.

After an introductory opening performance Vassvik will continue with the onstage concert *A foot in both worlds* before the audience will be invited to interact with and play the *Omni Anima* installation themselves.

### OMNI ANIMA

The *Omni Anima* project is a cross artistic collaboration between Torgeir Vassvik, artist Stahl Stenslie and artistic programmer Thom Johansen from NOTAM. Inspired by the enchanted, mystical, even seductive sound of joik, the project investigates how the traditional and indigenous expression of the Sami joik can be compiled, transformed, processed and shared through interactive electronic media.

Based on the magic awakening in traditional Sami joik, *Omni Anima* seeks to create magical sound experiences in the cross-over between ancient shamanism and new technology. The ancient joik is transformed through interactive holophonic multichannel sound systems. Via a touch-sensitive spherical instrument built as a traditional Sami drum, joik is composed into a three-dimensional world of sound in real time.

*Omni Anima* seeks to put the audience in a state of trance like the noaiden, the Sami shaman, uses the joik to achieve. The traditional function of the trance is to send one's spirit on trips to other places and worlds. In a similarly inspired manner, the project's ambition is to create stimulating sound experiences that come alive in and through the audience. Hence, *Omni Anima*'s Latin title: 'Everything' (omni) and 'Spirit' (anima), that is, 'everything is spirited'.

To engage and convey to an audience what joik is meant to be -voices from another world- the joik is transformed and disseminated through the use of an interactive and encompassing multi-channel, holophonic audio system. *Omni Anima* uses electronic media to enhance the bodily experiences of the music and make the most of the joik's voice power. Through the immersive and physical sound experience the listeners themselves are dressed in the spirit of the animal. The project is thus aimed at a new and sensorial identification with the joik's magic.

From a cultural perspective, *Omni Anima* seeks to enhance the dissemination of original forms of joik. How can new technologies contribute to the magic experience of traditional forms of expression? Here *Omni Anima* works towards joik being experienced as an intimate, rich and rewarding physical experience in itself and for all.

### VASSVIK MØTER OMNI ANIMA

I denne kveldskonserteren vil den samiske musikeren og strupesangeren Torgeir Vassvik forvandle sin sang gjennom den interaktive og holofoniske *Omni Anima* lydinstallasjonen. Resultatet er en transformasjon av Dokkhuset (konsertstedet) til et omsluttende og kroppslig lydrom, som gjengir klangmagien i joik.

Etter en åpningsperformance med en elektronisk runeboomme fortsetter Vassvik med konserten *A foot in both worlds*. Til slutt blir publikum invitert til selv å interagere med *Omni Anima* installasjonen.

### OMNI ANIMA

*Omni Anima*-prosjektet er et tverrkunstnerisk samarbeid mellom den samiske musikeren og strupesangeren Torgeir Vassvik, kunstner Stahl Stenslie og kunstnerisk programmerer Thom Johansen fra NOTAM. Inspirert av den fortryllede og mystiske lyden av joiken, utforsker prosjektet hvordan tradisjonelle uttrykk og urfolksuttrykk i den samiske joiken kan settes sammen på nytt, transformeres, bearbejdes og deles via interaktive elektroniske medier.



## ECOPHILIA CONCERT

## A FOOT IN BOTH WORLDS

VASSVIK [SÁPMI/NO]



Joiking handler om magisk oppvåkning. Med tradisjonell samisk joik som utgangspunkt søker *Omni Anima* å skape magiske lydopplevelser i kryssningen mellom eldgammel sjamanisme og ny teknologi. Den eldgamle joiken forvandles gjennom interaktive holofoniske flerkannels lyd-systemer. Via en berøringfølsom og elektronisk rune-bomme komponeres joik i sanntid som en tredimensjonal lydverden.

*Omni Anima* søker å sette publikum i en tran-setilstand som noaiden, den samiske sjamanen, bruker joiken til å oppnå. Den tradisjonelle funksjonen til transen er å sende ens sjel på reise til andre steder og verdener. På tilsvarende inspirert måte er prosjektets ambisjon å skape stimulerende lydopplevelser som levendegjøres i og gjennom publikum. Derfor *Omni Animas* latinske tittel: «alt» (omni) og «sjel» (anima), det vil si «alt er besjelet».

Den kunstneriske ambisjonen er å engasjere og formidle hva joik er ment å være: Stemmer fra en annen verden. For å oppnå dette blir joiken transformert og formidlet gjennom bruk av et interaktivt og omsluttende flerkannels lyd-system. *Omni Anima* bruker elektroniske medier til å forsterke de kroppslige opplevelsene av musikken og joikens stemmekraft. Prosjektet er altså rettet mot en ny og sanssemessig identifikasjon med joikens magi.

Fra et kulturelt perspektiv søker prosjektet å styrke formidlingen av opprinnelige former for joik. Hvordan kan nye teknologier bidra til den magiske opplevelsen av tradisjonelle uttrykks-former? Ved å plassere lytterne direkte inn i et fysisk omsluttende, interaktivt, flerkannels lydrom (holofoni), kommuniseres joikens stemme til publikum. Gjennom holofoni blir lytterne selv kledd i en åndedrakt.

**A FOOT IN BOTH WORLDS**

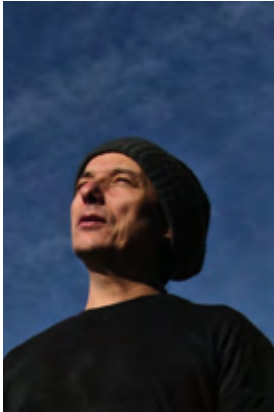
Lolelileilola. Breath of a newborn. Sigh of a mountain. Ananeinaoianeina. Rumble of the sea. Creak of an open door in the wind. Neijinaneijino. Hum of a sun in December. All is alive and connected, and Joik is the essence of it. Joik is a place, a person, an animal, a flower, a state of mind.

With his band VASSVIK the circumpolar Sami sound poet Torgeir Vassvik develops new visions of the animistic Joik, the vocal art of the Sami indigenous people of Northern Europe. He embeds it into an Arctic avant-garde sound. It is rooted in folk, classical, jazz and impro music. Torgeir's Joik reveals deep and beautiful vibrations and overtones of the human soul, resonating with progressive, playful, groovy expressions on guitar, Sami frame drum, violins and sound design. These are vocal and percussion rituals updated for the 21st century. New music, created

out of our most ancient traditions. Joiskapes of a sub-urban coastal Sami.

Please, experience Joiks of friendship and feminine power, death and love, darkness and pollution, stone labyrinths and drifting wood at the Arctic coastline. Experience the most powerful things in nature. Experience voodoo against Arctic oil drilling. Experience the world view of indigenous peoples as a key to change the world. Nature is not an enemy, but a friend. Bring out the good now, for the best in the future.

All of us become part of the concert. The room is explored together. There is interaction between the artists and everybody who is present. Traditional borders between stage and audience room disappear. The spaces between the thoughts get larger. Doors to different worlds open up. Let cruelty sleep for a while. Super naive. Super smart. VASSVIK.



## VASSVIK

[vassvik.com](http://vassvik.com)

Vassvik is the crew around mastermind Torgeir Vassvik. The Sami musician, Joik artist and composer was born and raised in Gamvik, Sápmi/ Norway and now lives mainly in Oslo. His first and main instrument is the voice in all its facets, based on the Sami Joik. He grew

up with the mandolin music of his father, trained himself on the guitar, played in indie rock bands, uses prepared guitars, bass, munnharpe, flutes, horns and the Sami frame drum.

Torgeir Vassvik composed music for cross-genre productions.

Music theatre: f.e. *Nok en Same*, Ferske Scener 2014; *Breaking the ice*, Unicorn Theatre London 2015; *Internerad*, Cinnober Gothenburg 2020.

Storytelling music theatre: f.e. *The Salmon Fairytale*, Fortellerteateret 2017; *Usynlige grenser*, Oyateateret 2018.

Dance: f.e. *Leahkit*, Frikar / Beavvas Sami Theatre 2015; *Beatnaga II Galgga Gulgii Geahccat*, Kunsthøgskolen Oslo 2011; *Mago*, Baby Opera Korea 2018.

Documentary: f.e. *Livet er et annett sted*, Incakola Prod. 2002.

Interactive intermedial art: f.e. *Lacuvirs*, Lauska Riga 2016.

Immersive audio installation and performance: *Omni Anima*, Norwegian Composers Fund and Notam, Norwegian Centre for Technology in Music and the Arts 2017.

He performed more than 300 school concerts in Norway and Belgium. He recorded and researched sounds of the capital for *om*; interkulturelt museum, Oslo 2008. He received a national research scholarship for studies of vocal techniques and music traditions in Tuva, South Siberia, Russia 2002 and 2008 and got a work stipendium from Kulturradet Norway 2021.

Vassvik released three music albums with his own compositions (*Sáivu* 2006, *Idut*; *Sápmi* 2009 *Idut* / 2015, *Nordic Notes*; *Gákti* 2019, *Grappa/Heilo*) and performed with his band in 27 countries.

Currently he mainly performs with the experimental violinists Rasmus Kjørstad and Hans P. Kjørstad, who show a broad palette of instrumental techniques. Live sound design: Audun Strype.



## Stahl Stenslie

[stenslie.net](http://stenslie.net)

Stahl Stenslie is an artist, curator and researcher, specializing in experimental art, embodied experiences and disruptive technologies. His research and practice focus on the art of the recently possible – such as panhaptic communication, somatic sound and holophonic

soundspaces, and disruptive design for emerging technologies. In 1993 he built the *cyberSM* experiment, the first tactile, cybersex communication

system in the world. He has been exhibiting and lecturing at major international events (ISEA, DEAF, Ars Electronica, SIGGRAPH) and moderated symposiums like Ars Electronica (Next Sex), ArcArt and Oslo Lux. He represented Norway at the first Ichihara Biennial, Japan, the 5th biennial in Istanbul, Turkey, co-organized *6cyberconf* and won the Grand Prize of the Norwegian Arts Council. As a publisher he is the editor of *EE – Experimental Emerging Art magazine* (eejournal.no), he has written numerous scientific articles and co-founded *The Journal of Somaesthetics* (somaesthetics.aau.dk). His PhD on *Touch and Technologies* (virtualtouch.wordpress.com).



## ECOPHILIA CONCERT

# SONOTOPIA – A MEMORY OF SHADOWS (EXTINCTION SYMPHONY)

Gisle Martens Meyer <sup>[NO]</sup>



In an overgrown post-apocalyptic landscape, a cautious figure explores broken detritus, lost media, and memory fragments from the ruins of a familiar civilization. Small sounds, tones, and videos gently flicker and glitch to life among the giant mobile phone tombstones and scattered clusters of dead screens and tablets.

A fragile tonality appears in the unstable memories. A shadow of melody takes shape. From a future mirror echoes the music of everything we lost.

*Sonotopia – A Memory of Shadows* is an audiovisual real-time live performance and installation. It investigates the atmosphere, sound, and musicality of extinction. The work explores vast ruins and specific memories, in the scope from singular phenomena currently under threat of extinction or abandonment, all the way up to civilizational collapse.

### THE POST-APOCALYPTIC RUIN AS OUR BELOVED MONSTER

Every era has its monsters, springing from our collective subconscious. Monsters are our hive fantasy of punishment for contemporary anxiety, a symbolic cultural threat communicated through myths and stories. We called them gods for a long time. Now they are the biggest slice of the CGI budget. The 50ies had their atomic ants and teenage mutants, the 60ies and 70ies alien encounters. The 80ies and 90ies gave us amok networks and cybernetic lawnmowers.

What is our contemporary monster? We have the post-apocalypse. We knowingly destroy our world. Our anxiety shaped into myth is the planet hitting back at us.

The ruins, the deserted cities, the abandoned and overgrown suburbia where we scavenge for mundane nostalgia amongst the weeds – this is the biggest trope of the last two decades. Sometimes there are zombies roaming, sometimes robots patrolling, sometimes MacGyverish conflict over scavenged resources... it doesn't really matter what *IS* there. Ultimately what is most important in these fairytales, is that which is already gone.

### TO REMEMBER SHADOWS

We are in the era of accelerating change. The annihilation of the past is always inching closer to the present, possibly brought upon us by climate crisis in the physical world and attention-devouring algorithms in the digital. How can we notice everything that disappears when disappearance is exponentially increasing?

The last of an endangered species, a melting glacier, and ocean drowning in plastic. Blue collar skills lost to automation, white collar skills lost to AI. Friends lost to algorithmic radicalization, online communities absorbed by corporate platforms. Cultures, stories, truth.

What is their song? What is the music of all we abandon?

I et øde post-apokalyptisk landskap, utforsker en forsiktig skikkelse de overgroddede ruinene. Skikkelsen vurderer avfall, teknologi og digitale minner fra en kjent sivilisasjon. Små lyder, musikalske toner og forvridde videoer flimrer og glitrer på gigantiske gravsteinsmobiler og i spredte klynger av halvdøde skjermene og knuste nettbrett.

En skjør tonalitet trer langsomt frem i de ustabile minnene. En skygge av melodi tar form. Fra et spill i fremtiden, hører vi ekko av musikken til alt vi har mistet.

*Sonotopia – A Memory of Shadows* er en audiovisuell live konsert-opptreden og installasjon som undersøker den soniske teksturen, lydene og musikken av utryddelse. Verket farer gjennom enorme ruiner og inn i unnselige minner, i et omfang fra små utryddingstruede fenomener opp til sivilisasjonssammenbrudd.

### DEN POSTAPOKALYPTISKE RUINEN SOM MØNSTERET FOR VÅR SAMTID

Hver epoke har sine monstre, som springer ut fra vår kollektive underbevissthet. Monstre er vår felles fantasi om straff, en symbolsk kulturell trussel formidlet gjennom myter og historier. Vi kalte dem guder i gamle dager. Nå er de den største delen av CGI-budsjettet. 50-tallet hadde sine atom-maur og muterte tenåringer, 60- og



70-tallet møter med romvesen. 80- og 90-tallet ga oss selvbevisste datanettverk og kybernetiske gressklippere.

Hva er vårt samtidsmonster i dag? Vi har post-apokalypsen. Vi ødelegger planeten vår, og vi vet det. Vår felles angst mytologisert, er vår egen verden i ruiner.

De øde byene, de forlatte bygningene og de gjen-grodde forstadene der vi jakter på nostalgi blant ugresset – disse landskapene er den største monsterklisjeen de siste to tiårene. Noen ganger er det zombier som streifer rundt, noen ganger roboter som patruljerer. Noen ganger MacGyver-aktig konflikt over halvgode rester... det spiller ingen rolle hva som ER der. Det viktigste i disse eventyrene er det som allerede er borte.

### Å HUSKE SKYGGER

Vi er i en tid med akselererende endring. Utslettelsen av fortiden kommer alltid nærmere nåtiden, muligens påført oss av en klimakrise i den fysiske verden og av algoritmer som sluker oppmerksomheten vår i det digitale. Hvordan kan vi legge merke til alt som forsvinner, når forsvinning i seg selv øker eksponentielt?

Det siste vesen av en truet art, en isbre som smelter, et hav som drukner i plast. Jobber erstattet av automatisering, kunnskap og ferdigheter overgitt til AI. Venner tapt for algoritmisk radikaliserings, gruppetilhørighet absorbert av teknologiplattformer. Kulturer, historier, sannheter.

Hva slags sang har de? Hva er musikken til alt vi forlater?



### Gisle Martens Meyer

[gmm.io](http://gmm.io)

Gisle Martens Meyer, born 1975, is a Norwegian composer, media-artist, and electronic music producer. His work centers on "escapism in dystopian futures". He has created award-winning media-art performances for European festivals for art and media, toured

internationally with his electronic music acts, and been commissioned to score productions from independent contemporary dance to hit TV shows and blockbuster videogames.

Martens Meyer create large, visually epic spectacles, investigating digital culture, media, and technology. The works can seem colossal, but the core details are sourced from the smallest things: The disregarded, the abandoned, the forgotten. Whether it is samples from obscure vinyl LPs, pirated video clips from late night cable sci-fi movies, or field-recording moss and lichen in suburban wastelands, his works always have a tender and loving relationship with the ignored and forgotten – remembrance and recognition through salvage.

His main work is the music artist "Ugress", a sci-fi inspired sample-based electronica project that regularly tours European clubs and theatres. The project has released multiple gold-selling albums and is frequently licensed to films and television.

The cinematic tone and real-time aspect of his production has led to commissions for film and videogame scoring, as well as film concerts. Martens Meyer has created new music to a series of silent film classics, performed live with ensembles in European cinemas.

His most recent media works include *Atrophy In The Key Of Dreaming Books* (2019), an audiovisual book-symphony investigating the rift between analogue and digital information and knowledge, *There Is No Here, Here* (2017) a hyper-pop music video performance exploring the hollowness of social media and *The Bow Corpse* (2015), an orchestra work recreating clones of the orchestra from their discarded "trash" sounds amassed in swarm formations to explore privacy, surveillance and big data.

Martens Meyer lives and works between Oslo, Bergen and Berlin. He has produced works, performances, and commissions for a wide range of Norwegian and international institutions: NRK Norwegian National Broadcasting, SONY Computer Entertainment Europe, The Norwegian National Opera & Ballet, ZKM Karlsruhe, Carte Blanche, Bergen Philharmonic Orchestra, Temps D'Images Tanzhaus NRW Düsseldorf, BIT 20 Ensemble, Festspillene i Bergen, MarteLIVE Rome, Tromsø International Film Festival, SIM Reykjavik, Stavanger Konserthus, Oslo European Green Capital 2019, Festival SALMON Barcelona, InShadow Festival Lisbon, Technarte Bilbao and Theatre Bernadines, Marseille.



**DANCE PERFORMANCE**

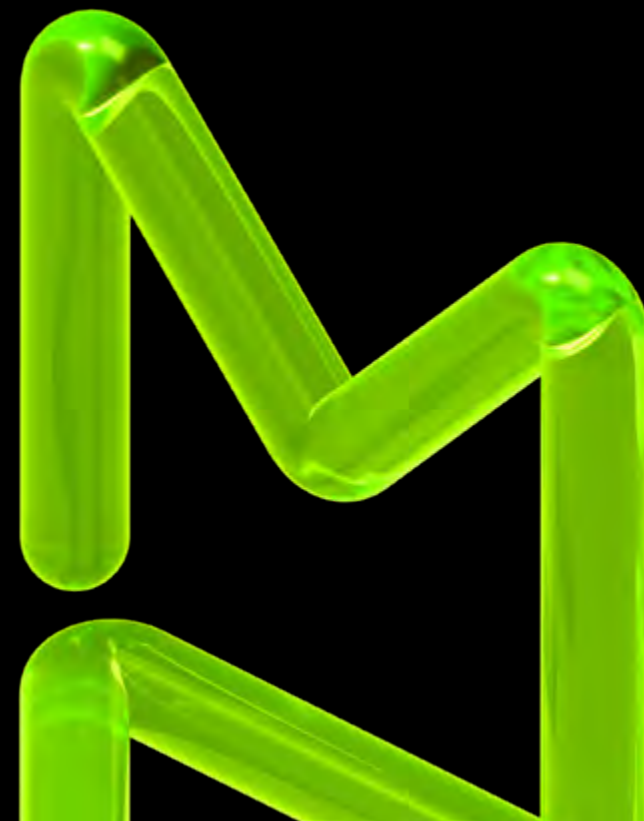
**HOW TO READ WATER #4**

ANNA THU SCHMIDT / THEA ELLINGSEN GRANT /  
MINA PAASCHE / HANNE DAHL GEVING

**MAY 28 & 29**

*HEIMDAL KUNSTFORENING*

Curator: Daniel Vincent Hansen



HEIMDAL KUNSTFORENING

## HEIMDAL KUNSTFORENING

### HOW TO READ WATER #4

Anna Thu Schmidt <sup>[DE/NO]</sup> / Thea Ellingsen Grant <sup>[NO]</sup>

Mina Paasche <sup>[NO]</sup> / Hanne Dahl Geving <sup>[NO]</sup>



#### Introduction by Daniel Hansen <sup>[SE/NO]</sup>

I'd not be surprised if there were as many stories about the sea as there are grains of sand washed up on its many shores. Those stories have come to change in recent years however. Not so long ago, the sea was considered too large to ever be claimed by any nation, now it has been mapped, measured and divided, but it's also threatening to swallow up whole countries and completely upend the way we live our lives. There is no escaping that the sea, and water, will claim even more space in future stories.

The performance *How to Read Water #4* seeks to explore our multifaceted relationship to the different forms of water that surrounds us, especially the ocean. Through interconnected installations, dance, sound and video pieces the participating artists Anna Thu Schmidt, Thea Ellingsen Grant,

Hanne Dahl Geving and Mina Paasche will create a room for reflection. Inspired by the research on how *Blue Spaces* – such as oceans and other bodies of water – affect us humans, the artists will move as one, much like their subject.

Water has been shown to improve our mood and to have beneficial effects on urban areas and its inhabitants. Our bodies clearly respond to it, when we see it, smell it, touch it, dream of it. Water resonates in us, we are connected by its ebbs and flows. And as a whole we're still drawn to it like those who wrote of it some thousands of years ago, like Narcissus we seek to reflect ourselves, our time and our way of life in it. This is how to read water.

*How to read water* is an ongoing project presented in different formats: one-on-one performances indoors and outdoor, multidisciplinary performance inside a black box at Stillverk 1, outdoor performance at Trondheimsfjorden, long durational dance installation at Heimdal Kunstforening and a dance film exhibit at TEKS studio.

*How to read water #4* will be presented: Saturday May 28 and Sunday May 29 at Heimdal Kunstforening.

Concept/choreography/dancer: Anna Thu Schmidt  
Music/composition: Thea Ellingsen Grant  
Live visuals/video art/installation: Mina Paasche  
Film footage visuals: Hanne Dahl Geving

Det ville ikke overrasket meg om det finnes like mange fortellinger om havet som det finnes sandkorn slått opp av bølger på verdens strender, fortellinger som har endret seg i løpet av de siste årene. For ikke alt for lenge siden var havet ansett for å være for vidstrakt til noen gang å bli annektert av noen nasjon. Nå er det kartlagt, oppmålt og delt, men det truer også med å sluke hele land og snu våre liv på hodet. Det er med andre ord ingen tvil om at havet vil kreve en større rolle i fremtidens fortellinger.

*How to Read Water #4* er en performance hvor våre mange ulike forhold til vannet omkring oss, spesielt havet, undersøkes. Via sammenstilte installasjoner, dans, lyd og video, skaper Anna Thu Schmidt, Thea Ellingsen Grant, Hanne Dahl Geving og Mina Paasche et rom til refleksjon. Engasjert i undersøkelser av hvordan «Blå Rom» – som hav og vannets andre former – påvirker mennesket, vil kunstnerne bevege seg sammen som en, nettopp slik vannet gjør.

Vann har vist seg å være godt for sinnet og å ha gunstige egenskaper for urbane områder og dets innbyggere. Kroppene våre har en tydelig

forbindelse til det, når vi ser det, lukter det, drømmer om det. Vann resonnerer i oss, vi er knyttet til dens flo og fjære. Og i det store tiltrekkes vi til det akkurat slik de som skrev om det for tusenvis av år siden gjorde. Som Narcissus søker vi etter refleksjonen av oss selv, av vår tid og våre liv i det. Dette er *How to Read Water*.

*How to read water* er et prosjekt som er presentert i ulike formater: en-til-en-forestillinger innendørs og utendørs, tverrfaglig forestilling inne i black boksen på Stillverk 1, utendørs forestilling ved Trondheimsfjorden, langvarig danseinstallasjon ved Heimdal Kunstforening og en dansefilm utstilling på TEKS.studio.

*How to read water #4* vil bli presentert: Lørdag 28. Mai og Søndag 29. Mai 2022, Heimdal Kunstforening.

Konsept/koreografi/danser: Anna Thu Schmidt  
Musikk/komposisjon: Thea Ellingsen Grant  
Live visuals/videokunst/installasjon: Mina Paasche  
Filmopptak visuelle: Hanne Dahl Geving

(Norsk oversettelse, Aksel Øien)





## Anna Thu Schmidt

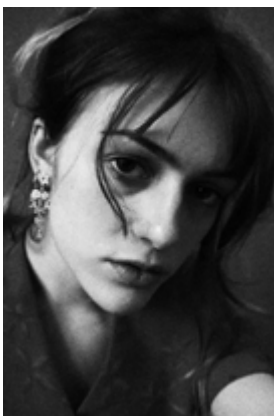
[annathuschmidt.com](http://annathuschmidt.com)

Anna Thu Schmidt (born 1989 in Germany) is a dance artist with a focus on dance improvisation, interdisciplinary projects, site-specific work, and integrated dance. Since 2017 Anna has been based in Trondheim after living and working in Indonesia, the

Netherlands, and Germany. Her work is inspired by the cultures and natural environments she lives in and the connection and communications between humans and nature. Themes such as inclusion and accessibility are central in her

artistic work. Her interest in the relation of dance to other arts leads to international collaborations and research on the intertwinement of dance and installation art.

Anna holds B.A. in Dance in Education (ArtEZ University of the Arts Arnhem/Netherlands) and M.A. in Dance Studies (NTNU Trondheim/Norway). Anna is part of the dance company Danselaboratoriet, leads Samtidsdans for voksne and started up Praxis Trondheim. With the project ImproDans Trondheim she wants to offer an open, free and safe space for dance and music improvisation for artists from all disciplines and the community of movement and sound enthusiasts in Trondheim.



## Thea Ellingsen Grant

[theaellingsengrant.com](http://theaellingsengrant.com)

Thea Ellingsen Grant is a vocalist, composer and producer living in Norway. Her musical influences are many resulting in the creation and participation in different projects and bands. She graduated from the Jazz Academy in Trondheim in 2019 and is alternately produc-

ing and releasing music, playing gigs and touring

with her projects – JUNO, j00, Caramel 11, Alpaca Ensemble & Eirik Hegdal, How To Read Water and Thea Ellingsen Grant – solo. She has released two albums *The Sky Opens Twice* and *Young Star* and she's currently working on her first solo vocal album *Water and Dreams*. On this album she will explore a vocal relationship with electronic devices, the foundation of several multidisciplinary collaborations, Panta Rei Danseteater and Arch 8 to mention a few. In 2018 she was commissioned to write and produce the music for the contemporary dance performance *Rising Tide* by Arch 8 / Erik Kaiel which premiered at the Purchase Art Centre in New York.



## Mina Paasche

[minapaasche.com](http://minapaasche.com)

Mina Paasche (b.1988 in Lørenskog, Norway) is an interdisciplinary artist and researcher based in Bergen, Norway. Paasche combines art, cultural probes, ethnography and technology. Her work develops in a wide range of media including, film, video, sound, installation,

photography and live performances which have been exhibited at both national and international performance and media arts festivals, institutions and galleries. Through her works, Paasche often explores interdisciplinary collaborative projects. Working on projects about human and

animal echolocation and the transportation of soundscapes, inclusive exhibition designs, dystopian predictions about the future, gender identity, refugee issues and topics around illness and identity.

Her work is part of private collections in Denmark and Norway. Selected references: Factory Light Festival, Asker (2021), The Spring Exhibition at Kunsthall Charlottenborg, Copenhagen (2021), Ars Electronica Festival in Linz, Austria (2020), Aarhus Artspace (2020), Gallery Monitor, Gothenburg (2020), Den Frie Utstillings Bygning, Copenhagen (2019, 2016), Rosendal Teater, Trondheim (2020), CPH:DOX Audio:visual (2019), Louisiana Museum of Modern Art (2018), Carpark festival (2018), Plugout festival (2017), Mod. Strøm festivalen (2017).



## Hanne Dahl Geving

[hannedahlgeving.com](http://hannedahlgeving.com)

Hanne Dahl Geving (b.1991) is a visual artist based in Trondheim, Norway. She has a master's degree in photojournalism from Mid Sweden University, Sweden, and a bachelor's degree in photography from the University of the Creative Arts, England. Geving has worked

with different mediums including photography, video, performance, text and sound, where she explores acoustic environments and human response to sound and multisensory experiences.

In her art practice, Geving is interested in exploring themes that affect the human mental and physical health, and how art can be used to deal with difficult situations and emotions.

Her work has been shown at various exhibition venues both nationally and internationally, such as, Centum för fotografi (SE), Kystmuseet i Sør-Trøndelag (NO) Truman Brewery (UK), Sundsvall Konstforening (SE), Teaterhuset Avant Garden (NO) and Porsgrunn Kunstforening (NE). Geving has worked with different artists which has resulted in both national and international collaborations and led to the establishment of the artist group HRKCollective.



**SCREENINGS**

**SCREENS REVIVED AND REVISITED, 1997–2022**

ØYVIND BRANDTSEGG /  
MICHAEL FRANCIS DUCH / LENE GRENAGER /  
TIJS HAM / INGER LISE HANSEN /  
KAIA HUGIN / VIBEKE JENSEN /  
PIYA WANTHIANG / JEREMY WELSH /

**JUNE 17**

*CINEMATEKET TRONDHEIM*

Curator: Jeremy Welsh

**cinemateket**  
TRONDHEIM

## CINEMATEKET TRONDHEIM

### SCREENS REVIVED AND REVISITED, 1997–2022



#### Introduction by Jeremy Welsh [UK/NO]

An illustrated talk, screening and concert at Trondheim Cinematek to celebrate the 25th anniversary of electronic arts festival Screens, the forerunner of Meta.Morf.

The screening programme will feature old and new film/video works, including Ivar Smedstad's work *Centuryfuge 255*, one of the video works featured in the Screens exhibition, 1997. From the same exhibition, artist/architect Vibeke Jensen will be represented in a video interview recorded in the early 2000's. There will be a film by Inger Lise Hansen, a Trondheim native, and an internationally renowned experimental film maker. Documentation of the '97 Screens exhibition will also be presented.

Of more recent works, the programme will include *Flyttestein* by film/video artist Kaia Hugin, a work originally commissioned for a show at Rake Visningsrom, Trondheim, in 2016. Also shown will be *Uns-table*, a short sound-image work made by composer Øyvind Brandtsegg

together with electronic musician Tijs Ham, visual artist Piya Wanthiang and videomaker Jeremy Welsh.

The programme includes a live concert, *Reconstruction V*, a work for recorded sound, digital film and live contrabass, composed by Lene Grenager and performed by Michael Francis Duch with projections by Jeremy Welsh. The work was premiered in January 2022 at Inderøy Kulturhus and Dokkhuset, Trondheim, later performed at Café Hærverk in Oslo. Grenager and Duch are both members of leading contemporary music ensemble Lemur and have often collaborated with visual artists and film makers.

The duration of the programme will be approximately 90 minutes.

Illustrert foredrag, visning og konsert på Cinemateket Trondheim til 25. årsjubileet for den elektroniske kunstfestivalen Screens, forløperen til Meta.Morf.

På visningsprogrammet står gamle og nye film- og videoverk, inkludert Ivar Smedstads *Centuryfuge 255*, et av videoverkene på Screens-utstillingen i 1997. Fra samme utstilling vil kunstner/arkitekt Vibeke Jensen være representert i et videointervju spilt inn tidlig på 2000-tallet. Det blir film av Inger Lise Hansen, en internasjonalt anerkjent eksperimentell filmskaper opprinnelig fra Trondheim. Dokumentasjon av Screens-utstillingen i 1997 vil også bli presentert.

Av nyere verk vil programmet inneholde *Flyttestein* av film-/videokunstner Kaia Hugin, et verk opprinnelig bestilt til en forestilling på Rake

Visningsrom i Trondheim i 2016. Også *Uns-table* blir vist, et kort audiovisuelt verk laget av komponist Øyvind Brandtsegg sammen med den elektroniske musikeren Tijs Ham, billedkunstner Piya Wanthiang og videokunstner Jeremy Welsh.

Programmet inkluderer en livekonsert, *Reconstruction V*, et verk for innspilt lyd, digital film og live kontrabass, komponert av Lene Grenager og fremført av Michael Francis Duch med projeksjoner av Jeremy Welsh. Verket ble urfremført i januar 2022 på Inderøy Kulturhus og Dokkhuset i Trondheim, og senere fremført på Café Hærverk i Oslo. Grenager og Duch er begge medlemmer av det ledende samtidsmusikensemblet Lemur og har ofte samarbeidet med billedkunstnere og filmskaperne.

Programmet har en varighet på ca. 90 minutter.

## FROM SCREENS 1997 TO META.MORF 2022 (25 YEARS OF ART AND TECHNOLOGY IN NORWAY)

### Essay by Jeremy Welsh, 2022

In 1997 the city of Trondheim marked its 1000th anniversary and to celebrate this historic occasion the municipality initiated a substantial programme of cultural activities. One such event was Screens, a major festival of electronic and digital art, taking place at several venues across the city during the month of October. The background to this festival lay several years earlier in the establishment of the Intermedia Department at Trondheim Academy of Art and the city of Trondheim's positioning of itself as Norway's primary centre for research and development in new technologies. The year before Screens, 1996, saw the establishment of NTNU, the Norwegian University for Science and Technology. The art academy was incorporated into the new university, within the faculty of architecture (AD fakultetet). An interest in culture and new technology had been steadily growing in Norway throughout the nineteen nineties, and a number of other significant cultural manifestations

had already taken place, including *Electra*<sup>1</sup> at Henie Onstad Kunstsenter in Bærum and the Cyberconf,<sup>2</sup> the sixth international conference on cyberculture, held at the University of Oslo in June 1997 with an exhibition at Kunstnerens Hus in Oslo. Earlier in the decade (1993) the printmaking workshop Atelier Nord in Oslo established facilities for video editing and computer graphics, starting the organization's transition to become Norway's first artists' media centre.

Screens was developed in response to a challenge from the cultural section of Trondheim municipality to arrange an event celebrating the city's profile as a centre for research and development within new technologies and the arts. Jeremy Welsh and Espen Gangvik were co-curators and producers of the festival, which

<sup>1</sup> <https://www.hok.no/utstillinger/electra>

<sup>2</sup> <https://www.heise.de/tp/features/Pop-Event-6thCyberconf-3442101.html>



was supported by the city, by Arts Council Norway, The Nordic Council of Ministers and the EU. International partners included Färgfabriken, centre for art and architecture in Stockholm and The Film and Video Umbrella (FVU), a curatorial and production agency for artists' film and video in London. The main site of the programme was Trondheim Kunstmuseum, which housed a series of video works and interactive digital installations, as well as sculptural works created through digital technologies. Close by, at the Archbishop's palace of Nidarosdomen (Trondheim Cathedral) *The Messenger* a major work of US artist Bill Viola was staged in a medieval chapel., while at the same time his earlier work *Anthem* was shown at the museum. This was the first significant presentation in Norway of the work of Viola, one of the most established names in international video art.

Elsewhere in the city, screenings, seminars, performances and a conference were staged at venues including Lademoen Artists' Centre and Trondheim Cinematheque. A survey exhibition of work by students emerging from the art academy's Intermedia Department was shown at the Academy's own space, Galleri KiT.

Several new works for the exhibition were commissioned by Screens, while others were restaged, including the Viola installation that had first been exhibited at Durham Cathedral in England. Parts of the programme were co-curated by partners Jan Åman (Färgfabriken) and Steven Bode (FVU). The seminar programme brought together significant speakers from fields including media theory, media archeology, architecture and digital art. A special edition of the art academy newspaper Kitsch functioned as catalogue for the festival, and was accompanied by a CD Rom that included specially made digital works by artists commissioned for Screens.

The Screens publication featured texts by a number of leading theoreticians within art and new media, including Lev Manovich, whose subsequent book *The Language of New Media* became one of the key reference books of the early 21st century. For the Screens catalogue Lev Manovich contributed a text entitled *Archeology*

of a Computer Screen, a theme he developed further in a lecture at the Screens conference. He traces the development of the screen as window/interface to another space or reality from Renaissance painting, through photography and film, to contemporary VR and digital screen culture. While describing the historical progressions of the screen format he also differentiates between the origins and evolutions of different technologies:

*"The origins of the cinema's screen are well known. We can trace its emergence to the popular spectacles and entertainment of the eighteenth and nineteenth centuries: magic lantern shows, phantasmagoria, eidophusikon, panorama, diorama, zoopraxiscope shows, and so on. The public was ready for cinema and when it finally appeared it was a huge public event. Not by accident the "invention" of cinema was claimed by at least a dozen individuals from a half dozen countries.*

*The origin of the computer screen is a different story. It appears in the middle of the century but it does not become a public presence until much later; and its history has not yet been written. Both of these facts are related to the context in which it emerged; as with all other elements of modern human-computer interface, the computer screen was developed by the military. Its history has to do not with public entertainment but with military surveillance."<sup>3</sup>*

In the 25 years since the Screens festival, the ubiquity of screens and related technologies has complicated the story proposed by Lev Manovich in his prescient text. By now there are many histories of computer technologies and the field of media archeology is well established, whilst the role of the screen as an instrument of surveillance has transcended its military genesis to deliver us to the culture of global surveillance capitalism.

Another leading theorist of digital technologies and media archeology is Finnish academic Erkki Huhtamo, now a professor at UCLA. Huhtamo contributed a lecture on media archeology to

the Screens conference, performed "remotely" as a pre-recorded guide to his *Museum of media archeology* – a large collection of pre-digital display technologies.

During Meta.Morf 2022, the legacy of Screens will be celebrated in a talk, screening and concert at Trondheim Cinematek on Friday 17th. June. The screening programme will include works from the original Screens exhibition, such as Ivar Smedstad's video *Centuryfuge 255*, a work that is equally relevant today in its imagery of industrial machinery manipulated digitally through morphing software. As much a reiteration of tropes of early avantgarde cinema as an exploration of digital image processing, it is a work that sits at the cusp of the analog/digital divide in moving image culture and reads as a document of post-industrial culture. Also included in the programme will be a live cinema event that is a collaboration between composer Lene Greenager, musician Michael Francis Duch and video artist Jeremy Welsh. Like Ivar Smedstad's video from the mid nineties, this is a work that takes the heritage of industrial production as a starting point. Lene Grenager made sound and video recordings of machinery from the textile industry and then developed a composition based on sound samples from these recordings. A score for live double bass was added to the base track of machine sounds, and then a digital film was made using the video recordings, combined with still photographs from similar post-industrial environments. The resulting work is a 28 minute performance featuring digital video projection, electronic sound and live contrabass. The work was first performed in January 2022 at Inderøy Kulturhus and Dokkhuset, Trondheim.

The Screens exhibition and festival in itself was one of the largest manifestations of art and new technology to take place in Scandinavia during the nineties, but one of its most important legacies arose from a special meeting held at Lademoen Kunstnerverksted<sup>4</sup> with representatives from the visual arts department of the Norwegian Arts Council. A consequence of this meeting was that a working group was

established to look into the production opportunities for electronic arts in Norway and to produce a report with recommendations for what might be done to consolidate the field. The working group was established in 1998 under the leadership of artist Synnøve Persen, a member of the board of the Norwegian Arts Council. Other members were artists representing the field of electronic arts; Kenneth Korstad Langås and Kristin Bergaust, both from Atelier Nord; sound artist Siri Austeen, and Jeremy Welsh, professor of Intermedia at KiT/NTNU. The group's secretary was Anne Wiland, who authored the document *SKJØNNHETEN OG UTSTYRET, produksjonsnettverk for elektronisk basert billedkunst, arbeidsnotat nr. 31*. The document was based on a series of meetings held by the working group during 1998, and a study trip to Germany and The Netherlands, where several media arts centres were visited in order to collate information about the various models and organization structures that were in place.

The recommendation of the working group was the establishment of new media centres in Oslo, Trondheim and Bergen, and a national network, the Production Network for Electronic Arts (PNEK) to be based on these three centres in addition to NOTAM, the Norwegian Centre for Technology, Art & Music in Oslo. Atelier Nord was already established as an Oslo node, while BEK (Bergen Centre for Electronic Arts) was soon to be founded, and in Trondheim, Top Floor, a digital arts workshop at Lademoen Kunstnersenter was initiated, and formed the basis for what subsequently became TEKS, Trondheim Electronic Arts Centre in 2002.

A further consequence of the process initiated at the Trondheim meeting in 1997 was the creation of a specific funding initiative for Art and New Technology within the visual arts department at Arts Council Norway. This became formalised in the autumn of 2001, with its own specialist committee, led by Jeremy Welsh. For the first time in Norway, a funding structure existed with the specific mandate to support and stimulate developments within art and technology. For almost two decades, numerous experimental art and technology projects were made possible

<sup>3</sup> Introductory essay in Kitsch no. 14: Screens

<sup>4</sup> An artists' facility in Trondheim with studios, workshops and project spaces.

through the support of this fund.

PNEK, the Production Network for Electronic Arts, was also established in 2000, with a national coordinator based at Atelier Nord in Oslo. BEK had been started in Bergen, partly as a result of projects developed for Bergen as European City of Culture in 2000. The initial intention for PNEK was that it should stimulate and co-ordinate collaborative activities between the various nodes. The first collective effort was the workshop/performance/exhibition *The Living Room*, arranged in Trondheim in the autumn of 2001 with participants from TEKS, BEK, Atelier Nord and NOTAM. A five day production workshop was held in Galleri KiT, the art academy's exhibition space, with a public exhibition and performance at the end of the week. The event was interdisciplinary and experimental in nature and had much in common with other productions that mixed the disciplines of visual art, electronic music and performing arts. For example, the workshop Hot Wired Live Art in Bergen in 2000, which included performance group Motherboard (Per Platou, Amanda Steggel, Ulf Knudsen). Motherboard had already established a reputation as innovators within dance and the performing arts through performances at the *Electra* exhibition at Henie Onstad Kunstsenter and Kunsternes Hus in Oslo. They pioneered the use of live, internet-based video in performance, using the early technology CUCme, and one of their collaborators was Canadian artist Michelle Teran, who would later become an artistic researcher in Bergen and then an associate professor at Trondheim Academy of Art. Another significant group within the live arts was Verdensteatret, whose complex stage shows combined live performance, robotics, video projection and digital sound. In Bergen the performance group Baktruppen were also innovators in the field of live arts. BiT teatergarasjen, Bergen's stage for experimental performance practices, has been an important meeting point for artists from a broad range of backgrounds, and as part of a national network that includes Teaterhuset Avant Garden (Rosendal Teater) in Trondheim and Black Box in Oslo, has provided an outlet for art and technology projects that are geared towards theatrical presentation rather than exhibition.

Over ensuing years the PNEK network expanded to take in new nodes including i/o/lab in Stavanger, Atopia in Oslo, Lydgalleriet (The Sound Gallery) and Pikkse festival in Bergen. Support for the network was withdrawn in 2018 and it was formally dissolved in 2021, though several of the nodes are still in operation and continue to publicize their activities through new network collaborations. The earmarked funding for Art and New Technology was terminated in 2018 and subsequently art and technology projects were expected to apply alongside all other cultural activities to the various funding streams within the Arts Council. Funding was also cut for i/o/lab and Atopia, two of the longer running projects within the PNEK system. i/o/lab had developed a strong focus on bio art and arranged several festivals or exhibitions highlighting this field. Atopia had started out as an informal screening room and meeting place for film and video artists, and went on to develop the public screening project Vitrine, using the gallery's large street-level display windows. Atopia's artistic director Farhad Kalantary also curated *Retrospective*, a major survey of artists' film and video in Norway from 1960 to 1990, staged at Stenersens Museum in Oslo.

Trondheim's status as one of the Nordic region's most important nodes for digital art has been carried forward by TEKS through several programmes and initiatives. Between 2002–2010 TEKS arranged the annual festival Trondheim Matchmaking, a meeting place for artists and technologists, aimed at creating platforms for collaboration. The project was terminated after 2009 and superseded by Meta.Morf which began in 2010 as an international biennale of art and technology, presenting an ambitious programme of exhibitions, performances, conferences and seminars at multiple venues in the city of Trondheim.

Each edition of Meta.Morf has had a particular theme and focus, thus allowing it to concentrate more specifically on a given curatorial concept, rather than functioning as a survey or showcase such as Ars Electronica. A brief look at the subtitles of the seven editions of Meta.Morf to date illustrates the range of themes, topics and issues that have been highlighted in the biennale's

programmes. *New.Brave.World!* in 2010; *A Matter of Feeling* in 2012; *Lost in Transition*, 2014; *Nice to be in Orbit!*, 2016; *A Beautiful Accident*, 2018; *The Digital Wild*, 2020 and *Ecophilia*, 2022. Since 2018 TEKS.studio has been in operation as a gallery and event space, presenting solo exhibitions by artists working with technology, and organizing workshops and seminars. A publishing platform. TEKS.press, has also been established, building upon the series of Meta.Morf publications that have followed the biennale. The most recent publishing project is *Elektronisk Kunst i Norge* (Electronic Art in Norway) a compendium of artist profiles covering the period from 1960 to the present, and edited by Zane Cerpina, Ståle Stenslie and Jøran Rudi.

In 2022 Notam, BEK, Lydgalleriet, Atelier Nord, Pikkse and TEKS are all still active with varied programmes including exhibitions, workshops, production, seminars and festivals. 2022 sees the latest edition of Meta.Morf, back in public spaces in Trondheim, Namsos and Inderøy after the 2020 edition had been suddenly suspended due to Covid restrictions, which came into force only days after the opening March 5. Though most of the postponed programme eventually were presented during the autumn 2020, the 2022 edition will be the first full-scale event since 2018. The 25 years that separate Screens from Meta.Morf 2022 have seen many developments within the art and technology field, a broadening of the technologies and practices with which artists engage, a limited incursion into the mainstream of contemporary art, and the rise and fall of certain genres. For example, net art had its heyday in the 1990's and early 2000's when artists, activists and hackers took to the internet as an arena with great potential. The subsequent corporatisation of the world wide web and the ubiquity of commercial online services eroded the possibilities, while technological developments quickly rendered many experimental net-based projects obsolete. The recent surge of interest in NFT art perhaps indicates a new era of internet-based art, but what has been seen so far does not indicate the kind of radical, critical approach that was characteristic of earlier net art, but rather an opportunistic engagement with online finance and crypto currencies. Coming

years will show whether this new form will mature to become an important area of art practice, or if it will turn out to be another in a history of short lived phenomena within digital culture.

Concurrent with the ongoing expansion of electronic, digital and other technological art practices, the field of digital humanities and the connected practices of digital literature have also undergone a major development over the past two decades. Within the Norwegian context the University of Bergen has been the primus motor for developments in this field, through the work of Scott Rettberg, Jill Walker Rettberg and colleagues at the institute for digital culture within the faculty of Linguistics, Literary and Aesthetic Studies. Their multi-disciplinary research has embraced a range of practices including digital poetry and fiction; non-linear film, game development, VR and digital art. At the University of Oslo, research has focussed on media archeology and histories of the moving image in relation to visual art, while at Oslo Met, digital artist Kristin Bergaust, one of the initiators of PNEK, has developed a research project that encompasses VR technologies, bio art and augmented reality technologies. At NTNU in Trondheim the institute for music technology, under the leadership of composer Øyvind Brandtsegg, is currently the environment that focuses most on developments in technological art practice, while the department of Fine Art no longer has a clear commitment to art and technology developments. An inter-faculty network for art and technology within NTNU, although a promising initiative, failed to deliver the standard of artistic projects that could have been expected. It could also be claimed that by not forging a close relationship with Meta.Morf as a logical "shop window" for research in art and technology in Trondheim, NTNU missed an opportunity that could have enhanced its international standing as an innovative university.

In 2022 the new National Museum will open in Oslo, and with the exception of showing a few film/video works, there is so far no indication that the museum has ambitions to develop any major innovations in the exhibition of technological art. The national Video Art Archive, developed

through PNEK and Atelier Nord between 2011–2020, is now localized within the library and archive department of the museum, but so far there is no indication that the museum intends to actively promote this digital collection. Major public exhibition spaces that show some commitment to presenting technological art include Kunsternes Hus, Henie Onstad art centre and Bergen Kunsthall, and in all cases, the art and technology component of overall exhibition programmes is somewhat limited. Many contemporary exhibitions inevitably include some proportion of electronic or digital art, and it is indisputable that video and film are a central part of the contemporary mainstream. However, the more experimental, technologically challenging and aesthetically radical aspects of technological art are mostly absent from the programmes of major museums and galleries.

While the uptake of art and technology projects within the museum and gallery sector has been slow, several festivals have been more pro-active, in particular the contemporary music festivals Ultima in Oslo and Borealis in Bergen. New Music Norway's annual Only Connect festival has also provided an arena for electronic music and digital sound art, while Punkt festival in Kristiansand, led by composer and musician Jan Bang, has a particular niche and a clear profile within contemporary electronic music. Pikkse in Bergen, led by artist Gisle Frøysland, has developed a clear focus on the links between art, technology and activism in its profiling of open source software and hardware and related strategies of repurposing, reusing or recycling technologies within an experimental framework. Norway currently has three gallery spaces that are dedicated to the exhibition of technological art projects; TEKS studio, Atelier Nord and Lydgalleriet. All of these operate with limited budgets and require a high level of dedication from small production teams to deliver ambitious exhibition projects.

Meta.Morf 2022 opens at a moment when the whole cultural sector in Norway and beyond is emerging from a two year hiatus caused by the Corona pandemic. How large international festivals and biennales will operate in the future is so far unknown. Also unknown is how the

termination of PNEK and the abolition of the fund for art and new technology will impact technological art practices in Norway in the near future. It is something of a paradox that in an era when society's dependence upon networked technology has been so clearly emphasized, that there is a lack of commitment from public funding bodies and educational establishments to actively and ambitiously build a culture of critical and creative technological art practices. Although it is true that younger generations have grown up with technology and have a different kind of digital literacy, this in itself is not enough to build a sustainable field of professional practice – any more that the ability to hold a pencil would have guaranteed that previous generations might become great painters.

With its material wealth, its particular demographics, an increasingly international and multi-cultural society, a high average level of education and a nation-wide network of cultural institutions, Norway is well-positioned to become a leading international actor within contemporary culture, which logically, must encompass a high level of engagement with new technologies and a commitment to support and develop experimental and innovative artistic practices across all branches of culture. This requires a reassessment of current funding strategies at national and local levels as well as a broadening of the understanding of contemporary art practices within the major exhibiting institutions. The role of Meta.Morf will, in short, continue to be crucial in raising awareness of the fields of technological art, while the remaining nodes of the PNEK network will continue to be the basis for the ongoing development of art and technology projects within Norway.

#### FURTHER READING:

*Elektronisk Kunst i Norge, bind I: Kunstnere og verk fra 1960 til 2020.* Eds. Zane Cerpina, Jøran Rudi, Ståle Stenslie. TEKS.press, 2021.

*Around Which Dissonant Satellites Cluster: 20 år med Bergen senter for elektronisk kunst.* Eds. Vilde Salhus Røed, Maria Rusinovskaya. BEK, 2022.

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## FRA SCREENS 1997 TIL META.MORF 2022 (25 ÅR MED KUNST OG TEKNOLOGI I NORGE) Essay av Jeremy Welsh, 2022

I 1997 markerte Trondheim by sitt 1000 årsjubileum, og for å feire denne historiske anledningen satte kommunen i gang et omfattende program med kulturelle aktiviteter. En av disse aktivitetene var *Screens*, en stor festival for elektronisk og digital kunst, som fant sted på flere arenaer over hele byen i løpet av oktober måned. Grunnlaget for denne festivalen ble lagt flere år tidligere gjennom etableringen av intermedieavdelingen ved Kunstakademiet i Trondheim og Trondheims posisjonering av seg selv som Norges viktigste senter for forskning og utvikling innen ny teknologi. Året før *Screens*, i 1996, ble NTNU, Norges teknisk-naturvitenskapelige universitet, etablert. Kunstakademiet ble innlemmet i det nye universitetet under Fakultet for arkitektur og design (AD-fakultetet). Interessen for kultur og ny teknologi hadde vært jevnt voksende i Norge gjennom hele nittitallet, og en rekke andre betydningsfulle kulturelle manifestasjoner hadde allerede funnet sted, blant annet *Electra* ved Henie Onstad Kunstsenter i Bærum og Cyberconf, den sjette internasjonale konferansen om cyberkultur, arrangert på Universitetet i Oslo i juni 1997 med

en utstilling på Kunsternes Hus i Oslo. Tidligere i tiåret (1993) etablerte grafikkverkstedet Atelier Nord i Oslo fasiliteter for videoredigering og datagrafikk, noe som startet organisasjonens overgang til å bli Norges første mediesenter for kunst.

*Screens* ble utviklet som respons på en utfordring fra kulturrenheten i Trondheim kommune om å lage et arrangement for å feire byens profil som et senter for forskning og utvikling innen ny teknologi og kunst. Jeremy Welsh og Espen Gangvik var kuratorer og produsenter for festivalen, som ble støttet av kommunen, Norsk kulturråd, Nordisk ministerråd og EU. Internasjonale partnere inkluderte Färgfabriken, senter for kunst og arkitektur i Stockholm og The Film and Video Umbrella (FVU), et kurator- og produksjonsbyrå for kunstnere innen film og video i London. Knutepunktet for programmet var Trondheim Kunstmuseum, som huset en rekke videoverk og interaktive digitale installasjoner, samt skulpturelle verk laget gjennom digitale teknologier. Like ved Erkebispegården ved Nidarosdomen ble



*The Messenger*, et hovedverk av den amerikanske kunstneren Bill Viola, satt opp i et middelalderkappell. Samtidig ble hans tidligere verk *Anthem* vist på museet. Dette var den første betydningsfulle presentasjonen i Norge av arbeidene til Viola, et av de mest etablerte navnene innen internasjonal videokunst.

Andre steder i byen ble det arrangert visninger, seminarer, forestillinger og en konferanse, blant annet på Lademoen Kunstnersenter og Cinemateket Trondheim. En utstilling med arbeider av studenter fra kunstakademiets intermedieavdeling ble vist i akademiets eget visningsrom, Galleri KiT.

Flere nye verk til utstillingen ble bestilt av Screens, mens andre ble satt opp på nytt, inkludert Viola-installasjonen som først hadde blitt stilt ut i Durham-katedralen i England. Deler av programmet ble samkuratert av partnerne Jan Åman (Färgfabriken) og Steven Bode (FVU). Seminarprogrammet samlet betydelige foredragsholdere fra felt som medieteorier, mediearkologi, arkitektur og digital kunst. En spesialutgave av kunstakademiavisen *Kitsch* fungerte som katalog for festivalen, og ble ledsaget av en CD-ROM som inkluderte spesiallagde digitale verk av kunstnere på bestilling fra Screens.

Screens-publikasjonen inneholdt tekster av en rekke ledende teoretikere innen kunst og nye medier, blant andre Lev Manovich, hvis påfølgende bok *The Language of New Media* ble en av de viktigste oppslagsbøkene på begynnelsen av det 21. århundre. Til Screens-katalogen bidro Lev Manovich med en tekst med tittelen *Archaeology of a Computer Screen*, et tema han utviklet videre i et foredrag på Screens-konferansen. Han sporer utviklingen av skjermen som vindu/grensesnitt til et annet rom eller virkelighet – fra renessansemaleriet, via fotografi og film, til moderne VR og digital skjermkultur. Han beskriver de historiske forløperne til skjermformatet, men skiller også mellom opprinnelsen og utviklingen av forskjellige teknologier:

«Opprinnelsen til kinolærret er velkjent. Vi kan spore fremveksten til de populære forestillingene og underholdningen fra det attende og

nittende århundre: laterna magica-visninger, fantasmagori, eidophsikon, panorama, diorama, zoopraxiskop-visninger, og så videre. Publikum var klar for kino, og da den endelig dukket opp var det en stor offentlig begivenhet. Det er ikke tilfeldig at «oppfinnelsen» av kino ble hevdet av minst et dusin personer fra et halvt dusin land. Opprinnelsen til dataskjermen er en annen historie. Den dukker opp i midten av århundret, men blir ikke en vanlig forekomst før mye senere, og dens historie er ennå ikke skrevet. Begge disse fakta er relatert til konteksten den oppsto i. I likhet med alle andre elementer innenfor moderne menneske-maskin-grensesnitt, ble dataskjermen utviklet av militæret. Historien har ingenting å gjøre med vanlig tilgjengelig underholdning, men med militær overvåking.»

I løpet av de 25 årene som har gått siden Screens-festivalen, har allestedsnærværet av skjermer og relaterte teknologier komplisert historien Lev Manovich la fram i sin forutseende tekst. Nå er det mange historier om datateknologi, og mediearkologifeltet er godt etablert. Skjermens rolle som instrument for overvåking har imidlertid gått utover sin militære opprinnelse og overgitt oss til en kultur av global overvåkingskapitalisme.

En annen ledende teoretiker innen digitale teknologier og mediearkologi er den finske akademikeren Erkki Huhtamo, nå professor ved UCLA. Huhtamo bidro med et foredrag om mediearkologi til Screens-konferansen, fremført «eksternt» som en forhåndsinnspilt guide til hans «museum for mediearkologi» – en stor samling før-digitale visningsteknologier.

På Meta.Morf 2022 skal arven etter Screens feires gjennom foredrag, visning og konsert på Cinemateket fredag 17. juni. Visningsprogrammet inneholder verk fra den opprinnelige Screens-utstillingen, som Ivar Smedstads video *Centuryfuge 255*, et verk som er like relevant i dag i sitt bildespråk av industrielt maskineri manipulert digitalt gjennom morphing-programvare. Arbeidet er like mye en gjentakelse av troper fra tidlig avantgarde-kino som en utforskning av digital bildebehandling, og er et verk som er i grenselandet av det analoge/digitale skillet innenfor

bevegelige bilder, og kan leses som et dokument om postindustriell kultur. Inkludert i programmet er også et live kino-arrangement som er et samarbeid mellom komponist Lene Grenager, musiker Michael Francis Duch og videokunstner Jeremy Welsh. I likhet med Ivar Smedstads video fra midten av nittitallet, er dette et verk som tar utgangspunkt i industriproduksjonsarven. Lene Grenager gjorde lyd- og videoopptak av maskineri fra tekstilindustrien og utviklet deretter en komposisjon basert på lydklipp fra disse opptakene. Et partitur for live kontrabass ble lagt til grunnsporet av maskinlyder, og deretter ble det laget en digital film ved hjelp av videoopptakene, kombinert med stillbilder fra lignende postindustrielle miljøer. Det resulterende verket er en 28 minutters forestilling med digital videoprojeksjon, elektronisk lyd og live kontrabass. Verket ble første gang fremført i januar 2022 på Inderøy Kulturhus og på Dokkhuset i Trondheim.

Screens-utstillingen og selve festivalen var en av de største manifestasjonene av kunst og ny teknologi som fant sted i Skandinavia på nittitallet, men et av de viktigste resultatene oppsto fra et spesielt møte holdt på Lademoen Kunstnerverksted med representanter fra avdelingen for visuell kunst i Norsk kulturråd. En konsekvens av dette møtet var at det ble nedsatt en arbeidsgruppe for å se på produksjonsmulighetene for elektronisk kunst i Norge og lage en rapport med anbefalinger til hva som kunne gjøres for å konsolidere feltet. Arbeidsgruppen ble etablert i 1998 under ledelse av kunstner Synnøve Persen, som satt i styret i Norsk kulturråd. Andre medlemmer var kunstnere som representerte feltet elektronisk kunst: Kenneth Korstad Langås og Kristin Bergaust, begge fra Atelier Nord, lydkunstner Siri Austeen, og Jeremy Welsh, professor i intermedia ved KiT/NTNU. Gruppens sekretær var Anne Wiland, som har skrevet dokumentet *SKJØNNHETEN OG UTSTYRET, produksjonsnettverk for elektronisk basert billedkunst, arbeidsnotat nr. 31*. Dokumentet var basert på en rekke møter arbeidsgruppen holdt i løpet av 1998, samt en studietur til Tyskland og Nederland, hvor flere mediekunstsentre ble besøkt for å samle informasjon om de ulike modellene og organisasjonsstrukturene som fantes.

Arbeidsgruppens anbefaling var å etablere nye mediesentre i Oslo, Trondheim og Bergen i tillegg til et nasjonalt nettverk, Produksjonsnettverk for elektronisk kunst (PNEK), som skulle baseres på disse tre sentrene sammen med NoTAM, Norsk nettverk for teknologi, akustikk og musikk i Oslo. Atelier Nord var allerede etablert som et Oslo-knutepunkt, mens BEK (Bergen senter for elektronisk kunst) snart skulle stiftes. I Trondheim ble Top Floor, et digitalt kunstverksted ved Lademoen Kunstnersenter, igangsatt og dannet grunnlaget for det som senere ble TEKS, Trondheim elektroniske kunstsenter, i 2002. En ytterligere konsekvens av prosessen som ble igangsatt på møtet i Trondheim i 1997, var opprettelsen av en konkret finansieringssatsing for kunst og ny teknologi underlagt billedkunstavdelingen i Norsk kulturråd. Dette ble formalisert høsten 2001, med en egen spesialistkomité ledet av Jeremy Welsh. For første gang i Norge fantes det en finansieringsstruktur med det konkrete mandatet å støtte og stimulere utviklingen innen kunst og teknologi. I nesten to tiår ble en rekke eksperimentelle kunst- og teknologiprojekter muliggjort gjennom støtte fra dette fondet.

PNEK, Produksjonsnettverk for elektronisk kunst, ble også etablert i 2000, med en nasjonal koordinator basert på Atelier Nord i Oslo. BEK hadde startet opp i Bergen, delvis som et resultat av prosjekter utviklet for Bergen som Europeisk kulturby i 2000. Den opprinnelige intensjonen for PNEK var å stimulere til og koordinere samarbeidsaktiviteter mellom de ulike nodene. Det første kollektive prosjektet var idéverkstedet/framføringen/utstillingen *The Living Room* som ble arrangert i Trondheim høsten 2001 med deltakere fra TEKS, BEK, Atelier Nord og NoTAM. Det ble holdt et fem dagers produksjonsverksted i Galleri KiT, kunstakademiets utstillingsrom, med offentlig utstilling og performance i slutten av uken. Arrangementet var tverrfaglig og eksperimentelt og hadde mye til felles med andre produksjoner som blandet visuell kunst, elektronisk musikk og scenekunst, for eksempel idéverkstedet *Hot Wired Live Art* i Bergen i 2000, som inkluderte performancegruppen Motherboard (Per Platou, Amanda Steggel, Ulf Knudsen). Motherboard hadde allerede etablert et

rykte som innovatører innen dans og scenekunst gjennom opptredener på *Electra*-utstillingen på Henie Onstad Kunstsenter og Kunstnernes Hus i Oslo. De var banebrytende for bruken av live, internettbasert video i performance ved å bruke den tidlige teknologien CUCme, og en av deres samarbeidspartnere var den kanadiske kunstneren Michelle Teran, som senere skulle bli kunstnerisk forsker i Bergen og deretter førsteamanuensis ved Kunstakademiet i Trondheim. En annen betydelig gruppe innen livekunsten var Verdensteatret, hvis komplekse sceneshow kombinerte livefremføring, robotikk, videoprojeksjon og digital lyd. I Bergen var performancegruppen Baktruppen også innovatører innen livekunst. BiT teatergarasjen, Bergens scene for eksperimentell fremføringspraksis, har vært et viktig møtepunkt for kunstnere fra mange ulike bakgrunner, og har som del av et nasjonalt nettverk som inkluderer Teaterhuset Avant Garden (Rosendal Teater) i Trondheim og Black Box i Oslo, vært en arena for kunst- og teknologiprojekter rettet mot teatralisk presentasjon fremfor utstilling.

I løpet av de påfølgende årene ble PNEK-nettverket utvidet med nye noder som i/o Lab i Stavanger, Atopia i Oslo, Lydgalleriet og Pikkelfestivalen i Bergen. Støtten til nettverket ble trukket tilbake i 2018, og det ble formelt oppløst i 2021 selv om flere av nodene fortsatt er i drift og fortsetter å publisere sine aktiviteter gjennom nye nettverksformer. Den øremerkede bevilgningen til kunst og ny teknologi ble avsluttet i 2018, og i etterkant var det forventet at kunst- og teknologiprojekter skulle inngå sammen med all annen kulturvirksomhet i de ulike finansieringskanalene til Kulturrådet. Finansieringen ble også kuttet til i/o Lab og Atopia, to av de mer langvarige prosjektene innenfor PNEK-systemet. i/o Lab hadde utviklet et sterkt fokus på biokunst, og arrangerte flere festivaler og utstillinger som fremhevet dette feltet. Atopia hadde startet som et uformelt visningsrom og møtested for film- og videokunstnere, og fortsatte å utvikle det offentlige visningsprosjektet Vitrine ved å bruke galleriets store utstillingsvinduer på gateplan. Atopias kunstneriske leder Farhad Kalantary kuraterte også *Retrospective*, en stor oversiktsutstilling av film- og videokunst i Norge fra 1960 til 1990, på Stenersenmuseet i Oslo.

Trondheims status som en av Nordens viktigste noder for digital kunst har blitt videreført av TEKS gjennom flere programmer og initiativ. Fra 2002 til 2009 arrangerte TEKS den årlige festivalen Trondheim Matchmaking, en møteplass for kunstnere og teknologer, med sikte på å skape plattformer for samarbeid. Prosjektet ble avsluttet etter 2009 og erstattet av Meta.Morf, som ble etablert i 2010 som en internasjonal biennale for kunst og teknologi med et ambisiøst program med utstillinger, forestillinger, konferanser og seminarer på flere arenaer og visningssteder i Trondheim.

Hver utgave av Meta.Morf har et spesielt tema og fokus, for å være konsentrert rundt et gitt kuratorisk konsept heller enn å fungere som en oversikt eller et utstillingsvindu som *Ars Electronica*. Et raskt blikk på undertittelen til de syv utgavene av Meta.Morf frem til nå illustrerer spekteret av temaer, emner og problemstillinger som har blitt fremhevet i biennalens programmer: *New.Brave. World!* i 2010, *A Matter of Feeling* i 2012, *Lost in Transition* i 2014, *Nice to be in Orbit!* i 2016, *A Beautiful Accident* i 2018, *The Digital Wild* i 2020 og *Ecophilia* i 2022. Siden 2018 har TEKS.studio vært i drift som galleri og arena med separatutstillinger av kunstnere som jobber med teknologi, og organisert idéverksteder og seminarer. Publiseringplattformen TEKS.press er også etablert, og bygger på serien med Meta.Morf-publikasjoner som har fulgt biennalen. Det nyeste publiseringssprosjektet er «Elektronisk Kunst i Norge», et kompendium av kunstnerprofiler som dekker perioden fra 1960 til i dag, redigert av Zane Cerpina, Ståle Stenslie og Jøran Rudi.

I 2022 er Notam, BEK, Lydgalleriet, Atelier Nord, Pikkelfestivalen og TEKS fortsatt aktive med varierte programmer, inkludert utstillinger, idéverksteder, produksjon, seminarer og festivaler. I 2022 finner nyeste utgave av Meta.Morf sted, igjen i offentlige rom i Trondheim, Namsos og Inderøy etter at 2020-utgaven plutselig ble stoppet på grunn av COVID-restriksjoner som trådte i kraft bare dager etter åpningen 5. mars. Mesteparten av den utsatte festivalen ble etter hvert presentert i løpet av høsten 2020, men 2022-utgaven blir det første fullskala arrangementet siden 2018. I løpet av de 25 årene som skiller Screens fra Meta.Morf 2022

har det vært mange utviklinger innen kunst- og teknologifeltet, en utvidelse av teknologiene og praksisene som kunstnere benytter, en begrenset inntrenging i hovedstrømmen av samtidskunst, og fremvekst og frafall av visse sjangere. Nettkunst hadde for eksempel sin storhetstid på 1990-tallet og begynnelsen av 2000-tallet da kunstnere, aktivister og hackere tok til internett som en arena med stort potensial. Den påfølgende korporativiseringen av verdensveven og allestedsnærværende kommersielle nettjenester forringet mulighetene, mens teknologisk utvikling raskt gjorde mange eksperimentelle nettbaserte prosjekter foreldet. Den nylige bølgen av interesse for NFT-kunst indikerer kanskje en ny æra av internettbasert kunst, men det som har blitt sett så langt indikerer ikke den typen radikal, kritisk tilnærming som var karakteristisk for tidligere nettkunst, men snarere en opportunistisk befatning med nettfansiering og kryptovalutaer. De kommende årene vil vise om denne nye formen vil modnes til å bli en viktig kunstpraktisk arena, eller om det vil vise seg å bli nok et innslag i historien av kortvarige fenomen innen digital kultur.

Samtidig med den pågående utvidelsen av elektronisk, digital og annen teknologisk kunstpraksis, har feltet digital humaniora og den tilknyttede praksisen digital litteratur også gjennomgått en betydelig utvikling de siste to tiårene. I norsk kontekst har Universitetet i Bergen vært motoren for utviklingen på dette feltet, gjennom arbeidet til Scott Rettberg, Jill Walker Rettberg og kolleger i forskningsgruppen for digital kultur ved Institutt for lingvistiske, litterære og estetiske studier. Deres tverrfaglige forskning har omfattet en rekke praksiser, inkludert digital poesi og fiksjon, ikke-lineær film, spillutvikling, VR og digital kunst. Ved Universitetet i Oslo har forskningen fokusert på mediearkeologi og historie rundt det bevegelige bildet i forhold til billedkunst, mens ved Oslo Met har digitalkunstner Kristin Bergaust, en av initiativtakerne til PNEK, utviklet et forskningssprosjekt som omfatter VR-teknologier, biokunst og utvidet virkelighet-teknologier. Ved NTNU i Trondheim er avdeling for musikkteknologi, under ledelse av komponist Øyvind Brandtsegg, i dag det miljøet som har mest fokus på utvikling innen teknologisk kunstpraksis, mens avdeling for billedkunst ikke lenger har en klar satsing på

kunst og teknologiutvikling. Et tverrfakultært nettverk for kunst og teknologi på NTNU, som selv om det var et lovende initiativ, klarte ikke å levere den standarden på kunstneriske prosjekter som kunne være forventet. Det kan også hevdes at ved å ikke knytte et nært forhold til Meta.Morf som et logisk «utstillingsvindu» for forskning innen kunst og teknologi i Trondheim, gikk NTNU glipp av en mulighet som kunne ha styrket NTNUs internasjonale status som et innovativt universitet.

I 2022 åpner det nye Nasjonalmuseet i Oslo, og med unntak av visning av noen få film-/videoverk, er det så langt ingenting som tyder på at museet har ambisjoner om å utvikle noen større nyvinninger innen utstilling av teknologisk kunst. Det nasjonale videokunstarkivet, bygd opp gjennom PNEK og Atelier Nord i 2011–2020, er nå lokalisert innenfor museets bibliotek- og arkivavdeling, men så langt er det ingenting som tyder på at museet har til hensikt å aktivt fremme denne digitale samlingen. Store offentlige visningssteder som viser et visst engasjement for å presentere teknologisk kunst inkluderer Kunstnernes Hus, Henie Onstad Kunstsenter og Bergen Kunsthall, og i alle tilfellene er kunst- og teknologikomponenten i det samlede utstillingsprogrammet noe begrenset. Mange samtidsutstillinger inkluderer uunngåelig en del elektronisk eller digital kunst, og det er udiskutabelt at video og film er en sentral del av hovedstrømmene i vår samtid. Imidlertid er de mer eksperimentelle, teknologisk utfordrende og estetisk radikale aspektene ved teknologisk kunst stort sett fraværende i programmene til større museer og gallerier. Mens innlemmelsen av kunst- og teknologiprojekter i museums- og gallerisektoren har gått tregt, har flere festivaler vært mer proaktive, spesielt samtidsmusikkfestivalene Ultima i Oslo og Borealis i Bergen. New Music Norways årlige Only Connect-festival har også etablert en arena for elektronisk musikk og digital lydkunst, mens Punkt-festivalen i Kristiansand, ledet av komponist og musiker Jan Bang, har en spesiell nisje og en tydelig profil innen elektronisk samtidsmusikk. Pikkelfestivalen i Bergen, ledet av kunstneren Gisle Frøysland, har utviklet et tydelig fokus på koblingene mellom kunst, teknologi og aktivisme i sin profilering av åpen kildekode-program- og -maskinvare og relaterte

strategier for ombruk, gjenbruk og resirkulering av teknologier innenfor eksperimentelle rammer. Norge har i dag tre gallerirom som er dedikert til utstilling av teknologiske kunstprosjekter: TEKS studio, Atelier Nord og Lydgalleriet. Alle disse opererer med begrensede budsjetter og krever et høyt nivå av dedikasjon fra små produksjonsteam for å levere ambisiøse utstillingsprosjekter.

Meta.Morf 2022 åpner i et øyeblikk da hele kultursektoren i og utenfor Norge er på vei ut av en to års pause forårsaket av Korona-pandemien. Hvordan store internasjonale festivaler og biennaler vil fungere i fremtiden er så langt ukjent. Det er også ukjent hvordan avviklingen av PNEK og avskaffelsen av fondet for kunst og ny teknologi vil påvirke teknologisk kunstpraksis i Norge i nær fremtid. Det er et paradoks i en tid hvor samfunnets avhengighet av nettverksteknologi har blitt så tydelig fremhevet, at offentlige finansieringsorganer og utdanningsinstitusjoner mangler engasjement for aktivt og ambisiøst å bygge en kultur med kritisk og kreativ teknologisk kunstpraksis. Selv om det er sant at yngre generasjoner har vokst opp med teknologi og har en annen type digital kompetanse, er dette i seg selv ikke nok til å etablere et bærekraftig fagfelt – ikke mer enn at evnen til å holde en blyant ville garantert store malere i tidligere generasjoner.

Med sin materielle rikdom, sin spesielle demografi, et stadig mer internasjonalt og flerkulturelt samfunn, et høyt gjennomsnittlig utdanningsnivå og et landsdekkende nettverk av kulturinstitusjoner, er Norge godt posisjonert til å bli en ledende internasjonal aktør innen samtidskultur, som logisk sett må omfatte et høyt engasjementsnivå med nye teknologier og en forpliktelse til å støtte og utvikle eksperimentell og innovativ kunstnerisk praksis på tvers av alle kulturfelt. Dette krever en revurdering av gjeldende finansieringsstrategier på nasjonalt og lokalt nivå, samt en utvidelse av forståelsen av samtidskunstpraksis innenfor de store utstillingsinstitusjonene. Kort sagt vil Meta.Morf fortsatt være avgjørende for å bevisstgjøre fagfeltene innen teknologisk kunst, mens de resterende nodene i PNEK-nettverket fortsatt vil utgjøre grunnlaget for den videre utviklingen av kunst- og teknologiprojekter i Norge.

#### VIDERE LESNING:

*Elektronisk Kunst i Norge, bind I: Kunstnere og verk fra 1960 til 2020.* Red. Zane Cerpina, Jøran Rudi, Ståle Stenslie. TEKS.press, 2021.

*Around Which Dissonant Satellites Cluster: 20 år med Bergen senter for elektronisk kunst.* Red. Vilde Salhus Røed, Maria Rusinovskaya. BEK, 2022.

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## BIENNALE CURATORS



# META.MORF 2022

## CURATORS

### Åshild Adsen <sup>[NO]</sup>



#### Plastivore @ Vitensenteret i Trondheim

Åshild Adsen (1972) is a former artist, lecturer and museum director. Her work is represented in the collection of Kunstmuseet Nord-Trøndelag and she has curated a number of

exhibitions. Adsen was project manager for the first Hannah Ryggen Triennale in 2016.

Today Adsen is the director of the Science Centre in Trondheim.

### Kristin Bergaust <sup>[NO]</sup>



[kristinbergaust.com](http://kristinbergaust.com) / [feltproject.no](http://feltproject.no)

#### Artist Conversations @ Kjøpmannsgata Ung Kunst with FeLT, OsloMet

Kristin Bergaust is educated at the University of Oslo and at the National Academy of Fine Art in Oslo. She works as an artist, researcher and educator. She is a professor at the Faculty of Technology, Art and

Design at OsloMet, Oslo since 2008. She was formerly professor and head of Intermedia at Trondheim Academy of Fine Arts, NTNU (2001–2008) and artistic director of Atelier Nord media lab for artists (1997 to 2001). Currently, she is interested in transdisciplinary efforts to contribute to ecological and trans-cultural processes in urban contexts through artistic research methods and technological developments. She leads FeLT Futures of Living Technologies.

Design at OsloMet, Oslo since 2008.



### Zane Cerpina <sup>[LV/NO]</sup>

[cerpina.net](http://cerpina.net)

#### Ecophilia Exhibition @ Kjøpmannsgata Ung Kunst Ecophilia Exhibition @ Trøndelag senter for samtidskunst Ecophilia Conference @ Dokkhuset Ecophilia Concerts @ Dokkhuset

Zane Cerpina is a multicultural and interdisciplinary female author, curator, artist, and designer. Cerpina lives in Oslo and currently works

as project manager/curator at TEKS (Trondheim Electronic Arts Centre) and editor and manager at EE: Experimental Emerging Art Journal, Norway. From 2015–2019 she worked as creative manager and editor at PNEK (Production Network for Electronic Art, Norway).

Cerpina is the author of the *The Anthropocene Cookbook: Recipes and Opportunities for Future Catastrophes*, co-written with Stahl Stenslie and forthcoming at MIT Press, October 2022. Her extensive body of works also include curating and producing *FAEN (Female Artistic Experiments Norway)* project series; *The Dangerous Futures Conference 2018*; *Oslo Flaneur Festival 2016*, and *The Anthropocene Kitchen* event series (2016–). Cerpina has initiated and been part of several important archival and research projects such as *The Norwegian Media Art Library* and is one of the editors for the *Book of Electronic Arts Norway*.



### Frida Marie Edlund <sup>[SE]</sup>

[fridamarieedlund.se](http://fridamarieedlund.se)

#### Art as research @ Kunstmuseet Nord-Trøndelag

Frida Marie Edlund (b. 1984) is a museum educator at Kunstmuseet Nord-Trøndelag and the head of education at Museet Midt. She has an MAEd in Art and Media

Studies from Umeå University in Sweden, as well as an MA in Photographic Studies from the University of Westminster in the UK. Edlund is dedicated to making contemporary art available. At Kunstmuseet Nord-Trøndelag, she works to develop and implement a dynamic educational program for the museum's visitors, and with the goal of reaching new audiences.

# META.MORF 2022

## CURATORS



**Espen Gangvik** <sup>[NO]</sup>

[espen.gangvik.no](http://espen.gangvik.no)

**Ecophilia Exhibition @ Kjøpmannsgata Ung Kunst**  
**Life Support System @ TEKS.studio**  
**Ecophilia Exhibition @ Trøndelag senter for samtidskunst**

Espen Gangvik is a Norwegian artist and curator. He graduated from Trondheim Academy of Fine Art in 1984. Gangvik has participated in numerous group exhibitions at

home and abroad, and has since 1986 undertaken a number of commissions and is represented in several public collections.

In 2002 Gangvik founded TEKS – Trondheim Electronic Arts Centre – which aims to facilitate production and dissemination of art practices that utilise and debate new technologies. He is currently the General Manager of the foundation. TEKS is the founder and organizer of the Trondheim international biennale for art and technology, Meta.Morf.



**Daniel Vincent Hansen** <sup>[SE/NO]</sup>

[danielhansen.se](http://danielhansen.se)

**How To Read Water @ Heimdal Kunstforening**

Daniel Vincent Hansen (b. 1991) is an artist from Gothenburg with a background in photography. He has studied Fine Art at the art academies in Trondheim and Oslo,

and has shown his work at among others Babel visningsrom, Fotogalleriet and Sudio17.



**Prof. Dr. Alex Murray-Leslie** <sup>[AU/NO]</sup>

**MFA 2 Graduation Exhibition @ Trondheim Academy of Fine Art (different venues)**

Alex Murray-Leslie is Professor of Digital Performance, Trondheim Academy of Fine Art, Norwegian University of Science and Technology and co-founder of Chicks on Speed (COS). COS was founded 22 years ago by Murray-Leslie and Melissa E. Logan

as a collaborative group modelled in many ways on artistic movements framing diverse practices,

interventions and experiments, akin to the Bauhaus, the Situationist International, Fluxus or the KLF. The groups' work cross-pollinates performance art, teleprovisation, pop music, fashion, film and new musical instrument design. Her collaborative and solo works have been presented internationally across a range of contexts and venues, from major museums, to rock 'n' roll tours, to global fashion shows. Alex is currently leading a 4 year artistic research grant: RTAI (Real-time Telematic audiovisual improvisation) supported by the Norwegian Artistic Research Program out of Trondheim Academy of Fine Art, Faculty of Architecture and Design, NTNU.



**Lars Pedersen** <sup>[NO]</sup>

**Radical Compromise @ Vitensenteret i Trondheim**

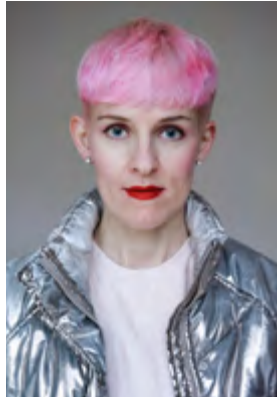
Lars Pedersen (1985) is a chemist and educator that got thrust into the strange world of immersive media when he assumed the role of planetarium manager in 2017. Planetariums and

dome cinemas act as enticing canvases that can showcase what's well-known in new and exciting ways and show things that wouldn't really make sense on a flat screen. His greatest joy is introducing this technology to guests and collaborators and to push the boundaries of what's expected of a planetarium in a science center setting.



# META.MORF 2022

## CURATORS



**Maria Veie Sandvik** <sup>[NO]</sup>

### KRAFT @ Nils Aas Kunstverksted

Maria Veie Sandvik (b. 1977) is a curator, critic and project manager for Kraft and MFA2 at Nils Aas Kunstverksted and the *Olsok* exhibition 2022 at Stiklestad National Cultural Center.

Sandvik has a cand. Philol. degree in art

history from the University of Oslo, and founded Galleri Maria Veie in Oslo in 2008 with a focus on young contemporary art. Since 2014, the gallery has presented performative pop-up projects such as *Abgesang des Posthauses* at Berlin Art Week 2016 with Trondheim Voices and Goro Tronsmo and Liv Kristin Holmbergs *Paralysens Liturgi* in collaboration with composer Eirik Havnes, the festival OnlyConnect and Nidarosdomen in

2021. Sandvik has previously curated *TOMROM* for Norwegian Art Associations in Larvik / Sandefjord in 2015 and *I hear you* at the Art Museum Nord-Trøndelag in 2018.

As an editor, Sandvik has published a number of publications; *Take your TIME* for Nordenfjeldske Kunstindustrimuseum (2021), *Silver Linings. Clouds in art and science* for Stavanger Art Museum (2020), *Gustav Vigeland + Nidaros Cathedral. Two national icons* (2019), *Criticism for an absent reader* (2018), and the magazine *Kunstforum* 01/2019 about Nordic artists in Berlin. Her own texts include *Scores for Daily Living about Emma Waltraud Howes' art* (K Verlag 2020) and *Social Democratic Harmony. Norwegian syncretistic church art in the UN Security Council Chamber* for the anthology *Von der Repräsentation zur Intervention. Die Vereinten Nationen im Spiegel der Kunst* (Wallstein Verlag 2021).



**Lena Katrine Sokki** <sup>[NO]</sup>

### Performance Anxiety @ Babel visningsrom for kunst

In her art practice Lena Katrine Sokki has been engaged in a number of collaborative projects within the frame of relational art. The artist duo Lena Katrine & Heidi-Anett has been the central part of

her work and together with Heidi-Anett Haugen (b.1985), they have explored the symbiotic and parallel conditions of being two artists behind one artistic expression. Since 2018 she has been the project leader of the artist run gallery Babel visningsrom for kunst, Trondheim. As a curator Lena Katrine Sokki is concerned about the conditions for artists working in the contemporary field.



**Anniken Storhaug** <sup>[NO]</sup>

### By Drawing The Waves I Saw The Sea Where The Waves Gathered @ Dropsfabrikken

Anniken Storhaug has worked as an artistic director and gallery owner at Galleri Dropsfabrikken for four years. Prior to that, she worked as a communicator and curator at Trondheim

Art Museum for six years. Storhaug has extensive experience as an art consultant and consultant within Norwegian contemporary art.

Anniken has a master's in art history from NTNU and PPU from OsloMet.



**Hege Tapio** <sup>[NO]</sup>

[tapio.no](http://tapio.no)

### Artist Conversations @ Kjøpmannsgata Ung Kunst with FeLT, OsloMet

Hege Tapio is pursuing her artistic research as Phd fellow at FeLT – Futures of Living Technologies at OsloMet. With the FeLT project her research is focusing on emotion-technology, the speculative convergences of machine

areas involving emotions, sensing and empathy. Her practice as an artist and curator focuses on emerging media interconnecting, art, technology and science. Tapio is involved as curator in the research project *Caring futures: developing new care ethics for technology-mediated care practices (QUALITECH)* at the University of Stavanger. She is also part of the team of NOBA – Norwegian Bioart Arena, developing and programming the Norwegian hub for Bioart located at Vitenparken by Campus Ås.

technology and human bodies, with focus on the

# META.MORF 2022

## CURATORS



**Jeremy Welsh** [UK/NO]

[jewelsh.blogspot.com](http://jewelsh.blogspot.com)

### Screens @ Cinemateket Trondheim

Jeremy Welsh is a Bergen-based artist and was a professor at the art academies of Bergen and Trondheim between 1990–2020. His works have been shown internationally since the early eighties and are in public collections including

The National Museum, Oslo, and Trondheim Art Museum. He has curated numerous exhibitions in

Europe and North America, has published many texts on video and electronic art, and has realised several public art projects in Norway and The UK.

During the 1980s he was exhibitions and projects manager at London Video Arts (now The Lux) and was curator and artistic director at The Film and Video Umbrella, a leading UK agency for artists' film and video. He is currently working on audio visual concert projects with a range of Norwegian contemporary musicians.

**BIENNALE PARTNERS**





# META.MORF 2022

## PARTNERS

### BABEL

VISNINGSROM FOR KUNST

**Babel Visningsrom for kunst**  
[babelkunst.no](http://babelkunst.no)

Babel is run by Lademoen Artist Workshops (LKV) and was established as an independent Art Space in 2006. Babel is an experimental space for international guest artists and collaborative projects. The space also includes the small niche bookstore Babel Bok.



**Cinemateket Trondheim**  
[cinemateket-trondheim.no](http://cinemateket-trondheim.no)

Cinemateket er stedet for filmhistorie og filmkunst. Her vises film fra hele verden og hele filmhistorien, både de store klassikerne, kjente verk og nye filmer av spesiell interesse. Cinemateket samarbeider med flere av byens filmfestivaler, musikkfestivaler og kulturinstitusjoner. Cinemateket har også regelmessig filmvisninger for barn og unge. Cinematekets kinosal i Olavshallen i Trondheim sentrum har 45 sitteplasser og er utstyrt for digital kinofilm og 35mm analog film. Cinemateket Trondheim er drevet av Stiftelsen Cinemateket i Trondheim, som ble opprettet av Trondheim Filmklubb, Trondheim Kino, Trondheim kommune, NTNU og Kunstakademiet i Trondheim den 29. juli 1993.



**Dokkhuset**  
[dokkhuset.no](http://dokkhuset.no)

Dokkhuset is a concert scene located on Nedre Elvehavn in Trondheim. The Dokkhuset scene presents chamber music and jazz, new music, world music and other musical

expressions. Dokkhuset Scene AS was established in the autumn of 2006 by the four organizations Trondheim Chamber Music Festival (TKF), Trondheim Jazz Forum (TJF), TrondheimSolistene (TS) and Midnorsk Jazzsenter (MNJ).

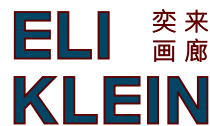


**Dropsfabrikken**  
[dropsfabrikken.com](http://dropsfabrikken.com)

Dropsfabrikken åpnet våren 2018, i et gammelt fabrikklokale i Ila, Trondheim. Galleriets satsningsområde er først og fremst den norske samtidskunsten. Gjennom utstillingene ønsker galleriet å skape en ny møteplass for den visuelle kunsten i Trondheim.

En tendens i norsk samtidskunst er en forsterket interesse for håndverket og materialets betydning, og dette danner utgangspunkt for galleriets utstillingsprogram. Gjennom 5-7 skiftende utstillinger i året, der kunstnere sammenstilles på nye måter, vektlegges formidling av utstillingene gjennom kurs og foredrag for å skape gode kunstopplevelser.

Parallelt med hovedutstillingen har vi til enhver tid et godt utvalg av grafikk, skulptur, maleri og kunsthåndverk for daglig salg.



**Eli Klein Gallery**  
[galleryek.com](http://galleryek.com)

Eli Klein Gallery has an international reputation as one of the foremost galleries specializing in contemporary Chinese art and continues to advance the careers of its represented artists and hundreds of other Chinese artists with whom it has collaborated. The Gallery has been

instrumental in the loan of artworks by Chinese artists to over 100 museum exhibitions throughout the world. It has published 40 books/catalogues and organized more than 75 exhibitions of Chinese contemporary art at our prestigious venues in New York City. Eli Klein's gallery artists have been featured in The Wall Street Journal, The New York Times, Artforum, Newsweek, and ARTnews and have been on CNN and countless other international broadcasts, publications, and online critical reviews.

Located at 398 West Street (between Charles and West 10th) in the trendiest part of the West Village, Eli Klein Gallery is just a few blocks from the new Whitney Museum and the commencement point for the High Line. In a landmarked Federal-style row house that enjoys special cultural, historical and aesthetic value to the City of New York, Eli Klein Gallery occupies 3 levels of the building, boasting 13-foot ceilings on the ground floor.

The Gallery was founded by Eli Klein in 2007. During these formative years, it established a reputation for introducing fresh, contemporary, and often challenging works by rising Chinese talents to the western audiences. Now, as the leading dealer of Chinese contemporary art outside of China, Eli Klein actively promotes cross-cultural awareness and investment at the highest level amongst some of the world's most influential nations.



**FeLT**  
[feltproject.no](http://feltproject.no)

FeLT is an artistic research project funded by NARP based at the Faculty of Technology, Art and Design at OsloMet. FeLT is a transdisciplinary environment questioning, speculating and experimenting with how we sense life in the environment, in other beings and ourselves in an existence being constantly enhanced by technology.



**Heimdal Kunstforening**  
[heimdalkunstforening.no](http://heimdalkunstforening.no)

Heimdal Kunstforening is a voluntary organization and a very active art association with both exhibitions and an art school. The association's purpose is to show and mediate contemporary art of high quality.

Our exhibitions show artists from the local, national and international art scene. We strive for a solid exhibition program that shows a varied range of artists, at the same time as we carry out shorter events, such as the Midsummer Party and performances.

Heimdal Kunstforening mainly receives support from Trondheim municipality, Kulturrådet and Norwegian art associations for operations, exhibitions and projects.



**JAZZFEST**  
[jazzfest.no](http://jazzfest.no)

Trondheim Jazz Festival dates back to 1980, when it went by the name JazzMazz.

The driving force behind the festival has since its establishment been to front a strong artistic content focusing on the Norwegian, Nordic and European jazz. Trondheim Jazz Festival has been, through its partnership with NTNU, an important contributor to the strong music scene in Trondheim. Particularly important it has been for practitioners that studied Jazz at NTNU. Trondheim Jazz Festival has been a stimulating meeting place, a display venue for young musicians. The festival with its willingness to front young performers created a national arena that conveys quality jazz with other genres.

## META.MORF 2022

### PARTNERS

Trondheim Jazz Festival has through the years grown, and today it is a national festival with 70 events. From time to time the festival arrange Jazzfest Exclusive concerts outside the festival period and the conference program The Jazz Summit is about to establish itself as a regular part of the festival program.



**K-U-K – Kjøpmannsgata Ung Kunst**  
[k-u-k.no](http://k-u-k.no)

The art house K-U-K, Kjøpmannsgata Ung Kunst, is a gift from visual artist Kjell Erik Killi-Olsen, to Trondheim, to the arts, and to the people. The building holds 1000 square meters of visual art with flexible solutions for concerts and stage productions, as well as a tempting restaurant and creative workshops for children and young people. K-U-K is an art house that hits wide and narrow, with room for both established and less established artists, with a focus on younger artistry.



**Kunstakademiet i Trondheim, NTNU**  
[kit.ntnu.no](http://kit.ntnu.no)

Trondheim Academy of Fine Art is a department of the Norwegian University of Science and Technology in Trondheim, Norway encompassing Bachelor, Master and PhD in Artistic Research education within fine art. The Artistic Research / Artistic entrepreneurship based International Master Program offers a trans-disciplinary environment with students able to work within a wide range of media and theoretical fields.

## kunstmuseet

### NORDTRØNDELAG

**Kunstmuseet Nord-Trøndelag**  
[kunstmuseet.no](http://kunstmuseet.no)

Kunstmuseet Nord-Trøndelag is one of five divisions of Museet Midt. The museum conveys shifting contemporary art exhibitions as well as art works from its permanent collection which consists of around 2000 works. The museum also holds a permanent exhibition of Norwegian artist Johs. Rian (1891–1981). In addition Namsos Kunstforening disposes parts of the museum space, and shows amongst other the annual Namdal scholarship exhibition.

Kunstmuseet Nord-Trøndelag offers tours and pedagogical packages for kindergartens and schools. The museum also arrange free art workshops for children and youth every first Saturday of each month. The museum has its own shop offering quality art and design.



**Litteraturhuset i Trondheim**  
[litteraturhusetitrondheim.no](http://litteraturhusetitrondheim.no)

Litteraturhuset i Trondheim opened in 2016, and has since then conducted more than 1000 events with emphasis on dissemination of literature, knowledge and public debate. Litteraturhuset resides at Trondheim's so called *cultural block*, and collaborates intimately with its neighbours, Kunsthall Trondheim and DIGS, where most of the events take place. Litteraturhuset collaborates with operators of different kinds throughout Trøndelag county.



**Nils Aas Kunstverksted**  
[nilsaas.no](http://nilsaas.no)

Nils Aas Kunstverksted (NAAK) is a museum along the Gyldne Omvei on Inderøy with changing exhibitions of contemporary art, a museum shop and an art workshop. The museum is situated in the town centre of Straumen, near Nils Aas' childhood home. At the workshop you can experience several of his artworks through a three-dimensional installation, with sculptures, drawings and reliefs which together convey his life and work. His iconic sculpture Bauta of stacked firewood is showcased in the middle of the gallery. The museum features an open workshop all through the summer season, where you can have a go at clay work, drawing and painting. NAAK also organizes workshop activities, like courses, teaching and a workshop club for children



**ReMida Trondheim**  
[reggioemilia.no/remida-trondheim](http://reggioemilia.no/remida-trondheim)

ReMida senteret i Trondheim er Norges eneste godkjente ReMida. Senteret har eksistert siden 2009 og er helfinansiert av Trondheim kommune. ReMida senteret i Trondheim retter seg i hovedsak mot barn og unge i alderen 1–16 år, men er også åpne for andre interesserte som ansatte og studenter ved høyskoler, universiteter og voksenopplæring. Målet er å skape et senter som tilbyr barn og pedagoger overskuddsmaterialer fra butikker/bedrifter. Disse materialene skal motiverer til utforskning. ReMida er et kulturprosjekt som vektlegger miljø, pedagogikk og estetiske tilnæringsmåter.



**Stiklestad Nasjonale Kultursenter i Verdal**  
[stiklestad.no](http://stiklestad.no)

Stiklestad National Culture Centre in Verdal, Norway, is a museum with a particular responsibility for the multifaceted histories of the battle of Stiklestad in 1030 and king Olav Haraldsson/ St. Olaf through a thousand years, often referred to as the St. Olaf legacy. The museum is characterized by its focus on living history, historical crafts, discussions on the social and political role of history, and the goal of developing the symbolic site of Stiklestad as an arena for broad social dialogue. At Stiklestad, you can visit the medieval farm Stiklastadir, an open-air museum and a culture house with exhibitions, as well historical monuments such as the medieval Stiklestad church and St. Olav's hill. Every summer, the museum organizes the festival The Olsok Days, where the open-air theatre The Saint Olaf Drama is a central part. The museum at Stiklestad is part of the larger museum community SNK together with Egge museum, Nils Aas Art Workshop, Levanger Museum of Photography and Stjørdal Museum Værnes.



**TEKS.studio**  
[teks.no/teks-studio](http://teks.no/teks-studio)

Artistic and scientific research continuously challenges our perspectives on life, bringing us new philosophical and existential questions. Biotechnology, nanotechnology, neuroscience, and new communication and computer technologies represent examples of disciplines that expand the boundaries of artistic ideas and expressions.

Artistic practice can at the same time contribute to innovation and breakthroughs in various fields of research through its ability to operate outside consensus and recognized positions.









# META.MORF 2022 — ECOPHILIA

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