

Art Programme SLSAeu GREEN 13.6-16.6 2018

Katrin Petroschkat + Susanne Schmitt / Naja Ryde Ankarfeldt + Amanda Baum + Rose Leahy / Eben Kirksey + Tamara Pertamina / Natasha Myers + Ayelen Liberona / Fröydi Laszlo / dance for plants / Andrea Williams / Karine Bonneval / Meredith Drum / Agnes Meyer-Brandis / Rikke Mulvad Mortensen / Paul Harris / Margarete Jahrman + Stefan Glasauer / Quimera Rosa / Mary Maggic / Thomas Feuerstein / Ursula Andkjær Olsen / Eva Marie Lindahl / FabLab RUC / Anira Rodado + Jean-Marc Chomaz + Óscar Martín / Hubert Schmidleitner / Felicity Mangan

Still from *Compositions and Decompositions*
by Natasha Myers and Ayelen Liberona

***It has crept through for so long, here we landed at one of many contractions* by Rikke Mulvad Mortensen:**

A mime of a postulate: Green is cacophonous in broadness and autonomous in growth. Curious: As to how and if humans handle random bodies of signs of immediate unnecessary. The piece perceives the cultivated handling and perceptual manifestation of green as biomimetics would, for example, a swallow. The impetus ramp: Batons of text were exchanged by two parties over a month, hereafter distributed into diverse environments, inviting to maintain growth and expansion, contraction or erase, with whatever means the recipients felt fit. The environments were artificially recreated ad hoc.

Rikke Mulvad Mortensen works partially site-specific, a non-static and avataristic approach interwoven an undercurrent of research prioritization, whilst the final manifestations usually is subordinated the conceptual. Especially epistemological barriers and blanks, physics, self-observation, sensory manipulation and representational problems are topics of special interest.

***BOLD_G Model of the Brain: A Green Flow Metaphor* by Margarete Jahrmann and Stefan Glasauer:**

In BOLD_G Model we understand brain activity as flow of biochemical substances, similar to the flow of blood — instead of electromechanically influenced metaphors about the “firing” of neurons, “spikes” and “action potentials”. The flow metaphor allows moving away from misleading notions such as “the brain as a computer” and provides a more natural view on the central nervous system. In the BOLD_G model brain function can be understood as flow, diffusion and absorption, an exchange of liquids and solvents. The flow model of the brain is a green metaphor, much more akin to the vascular transport of nutrients in plants. The flow metaphor is obvious also in current measurement techniques of brain function such as blood oxygen level dependent (BOLD) contrast imaging or calcium imaging. The green blood in censored games reminds us of these interconnections — of the bloodstream and data as its constituent element. In a structural coupling of contents and fields of research as enacted Ludic method we perform the song of the neurons and visualize our model by animating the epistemic object, the neuron, appearing as green stream of thought and its representations.

Margarete Jahrmann works in artistic research and critical game activism, focusing on experimental systems as hermeneutical surface. Stemming from a decade of experience in game art exhibitions, Augmented Reality performances, game design and game culture publications, she intensified her focus on arts

ARTWORKS & ARTIST BIOS:

INSTALLATIONS

***The Red Nature of Mammalga* by Naja Ryde Ankarfeldt, Amanda Baum and Rose Leahy**

Mammalga, a performative installation fusing red algal and human bodies, offers a complimentary view to the wave of ‘greenness’ and articulates both the sensual and visual connection between bodies across species and time. For billions of years different species of red algae have been creating conditions for biodiversity to flourish, including human life. Notably, the human body has an ancient entanglement with a certain kind of red algae (Bangiomorpha pubescens), the first known sexually reproducing organism as well as the origin of eukaryotic cells and thus evolutionary mother of all earthly mammals. For millennia red algae have been used as medical remedies and as sources of food, such as the edible dulse, *Palmaria palmata*. Red marine algae is furthermore amongst the most vital elements which our immune system needs in minute quantities. It is high in vitamins, minerals and antioxidants that are easily utilized by the human body. The audience of SLSA is invited to actively become one with our algal ancestors through ritual osmosis. By taking in the ‘Mantra Mammalga’ together with a small portion of red algae infused isle we celebrate an ancient and ongoing entanglement. Taking part in this visceral, immersive experience allows a dissolving of boundaries between spaces and species, as the human body merges with the blood red algae.

The project is an international collaboration between **Naja Ryde Ankarfeldt (DK), Amanda Baum (DK) and Rose Leahy (UK)**. They work between art, design and the life sciences to produce exhibitions and experiences that explore ecological communities and multispecies worlds in a time of global transformations.

The project is supported by SMK and Statens Kunstfond.

***BarFly // Drinks for Insects* by Katrin Petroschkat, Susanne Schmitt**

is a performative installation with consumable plant odors. At the bar, open to all species, distilled plants and flowers - consumable and ephemeral creations - are presented in an experimental setup and tested in their capability to attract and confuse insects and humans alike. The setting of the bar blends and mixes scents, smells, bouquets, liquids and stories to create a potentially unsettling experience: a temporary refugium

research in life sciences and neurophilosophy. With her latest art works and articles she critically questions scientific experiments in relation to the recent increase of brain reading practices, self-optimization and data surveillance in gamified life style technologies. **Stefan Glasauer** is a neuroscientist, Professor for Computational Neurosciences at University Cottbus, teaching and working at the Ludwig-Maximilians-University Munich. He is interested in general principles underlying perception, action, and sensorimotor control. After studying Electrical Engineering with a focus in cybernetics, he did his PhD at the Max-Planck-Institute for Behavioral Physiology on perception of gravity.

WORKSHOPS

dance for plants workshop

You are invited to join a dance for plants workshop. We will facilitate a guided exploration to slowly dive into our research. What can be the different ways of addressing a dance? How do the persons and things one dances for change this dance? What kind of attunement would allow the plants to lure us into dancing for them? We will share some simple tools to let our bodies start approaching these questions. This two hour session is open to everyone interested (all bodies welcome and no skill required!). Limited to 15 persons, please RSVP to: contact@danceforplants.com. We meet in front of the auditorium B 23.0.49, Thursday from 13:30-15:30

dance for plants is an international research group dedicated to the creation, articulation, and propagation of a situated practice. We collectively generate strategies to make dancing for plants easier in the present troubled worlds. How is this practice related to more-than-human knowledges, ontologies and bodies? What are its requirements and obligations? What can it do and how can it be done? How does it matter? What can it teach us and how risky is it? We facilitate workshops, perform at people's homes for their plants, take part in exhibitions and conferences, collaborate with artists, activists, institutions, scholars, witches, gardeners, dead people, pets, bodies of water and many other humans and nonhumans, in order to proliferate experiences, scores, texts, frameworks, movements, affects, thoughts, stories, images, intimacies, ethics, gatherings, and myriad wiggling materials as companions for fomenting new responsible ways of dancing for plants.

***What is the carbon impact of your art?* by Daniella Siembieda** Art Inspector: Saving the Earth by Changing Art is

in a time of insect mass extinction. Will the bar fly be the last remaining insect at the counter?

Katrin Petroschkat is a German artist and performer; she graduated from the Akademie der Bildenden Künste in Munich in 2015 and is currently working towards her PhD at the Kunstuniversität Linz. Petroschkat's research and artistic practice produce narratives beyond nature-culture dichotomies and follow strategies that feed from the bricolage character of involvement in the material world as well as from entanglements with multi-conceptual thinking traditions.

Susanne Schmitt is an anthropologist and sensory ethnographer (PhD, University of Munich) and maker. She is currently Creative Director of „How to Not be A Stuffed Animal. Moving Museums of Natural History through Multispecies Choreography”, designing choreographic multi-species audio pieces together with Laurie Young for Museums of Natural History worldwide. **Lene Harbo Pedersen** is accompanying the project via process photography and a corresponding external photo exhibition at Harbo Bar in Copenhagen.

***Stone is the New Green* by Paul Harris** explores the entanglement of lithic and living matter indoors and outdoors. Two vinyl banners from “Co-Modified: Studies in GeoMedia” (with Richard Turner) present images of mineral evolution and the co-evolution of rocks and life, from aeonic origins to human-mediated minerals produced by mining, shipwrecks, and manufacturing. “Igneous Ligneous Inosculation” is an installation of stones in forked branches of trees surrounding building 22 that expresses a shared natural/human agency in art and creates a living-lithic hybrid that evolves over time, and intermingles human, dendrochronological, and geophysical timescales

Paul A. Harris is a Professor of English at Loyola Marymount University, Los Angeles, is co-editor of the renowned literary theory journal *SubStance* and served as President of the International Society for the Study of Time 2004 – 2013. He has published work in areas chaos theory and philosophy, topology and fiction, French theory, constraint-based writing and concrete poetry. Recent work includes an edited journal issue on David Mitchell, with whom he has given collaborative readings and co-authored a story. He maintains a rock garden and blog called *The Petriverse of Pierre Jardin*, which informs his research, artwork and writings about stone.

a social practice project aimed at creating an eco-art economy. The Art Inspector will present challenges from artist, retailers, manufacturing, and curation. She will also share information on where to source low-impact art materials, studio modifications, and safety, etc. There will be an hour lecture with time for Q&A. We meet in front of the auditorium B Friday from 13.30-15.30. Please RSVP to: ida.bencke@gmail.com
Danielle Siembieda, As the founder of Art Inspector: Saving the Earth by Changing Art, Siembieda has turned this social practice project into a business acquiring funding from Silicon Valley Energy Watch and working with the City of San Francisco Department of Environment to help artists work healthier and safer. She defines her art “Alter-Eco Art” bridging Eco-Art practice and New Media focusing on the intersection of environment, technology and community with a focus on green technology and sustainable materials.

***Green Sound Intervention* by Andrea Williams**

Sound artist, Andrea Williams, leads participants on a 30-minute soundwalk around the outside of the University of Copenhagen that slows down time and space to observe what is “green” about the immediate environment. A soundwalk is a walk based on listening to the environment. When leading a soundwalk we are combining the perceiver and the perceived, the participant and observer in an improvisatory way in the physical environment. Along with observing others, we immediately get a sense of how our own presence influences our environment. Also, often wonderfully serendipitous things happen when we just slow down and listen. Please meet outside building 22 at the University of Copenhagen. Andrea will be holding a red balloon on Friday, 10.30. Sound artist **Andrea Williams** utilizes site-specific elements and perceptual cues to reveal the unseen connections between people and their environment. Her compositions make use of field recordings, instruments, computer technologies and the sound of the performance space itself. For the last 15 years, she has led soundwalks based on concepts of acoustic ecology and Deep Listening in NYC, San Francisco, and since 2009 also in people's dreams in the collaborative project called *SleepWalks* with Lee Pembleton.

VIDEO WORKS

Dendromacy done in collaboration with Claire Dame-sin - plant ecologist- aims to connect the breathing of a tree

with one of a human body. The unique character of the film derives from both the process method between the artistic and the scientific and the use of a recent technical device, a cooled infrared camera developed for the detection of gas leaks in industries. A chamber inspired by gas exchange chamber used for scientific CO2 efflux measurements was built around the trunk of an almost centennial oak tree. This chamber was an invitation for the human to share intimacy with the tree, keeping in touch with the whole forest as the chamber was transparent. This original protocol allowed us to gently catch the breath of the tree, and to film our crossed invisible breaths. During the making of the film, spontaneous feelings and ideas were expressed like a dance of back and forth between the artistic and scientific sides. The soundtrack was created by Jean-Michel Ponty from percussions on wood pieces and wooden instruments. The resonance of the plant tissue produces a sound dissonance that echoes the singularity of the images and accords with the polychrome of the frame sequences and the rhythm of their scrolling. This work was supported by Diagonale Paris-Saclay / FLIR camera / atelier 105, Lightcone.

Karine Bonneval focuses on plant otherness, and the complex and specific interactions that link human and plants. She is interested in the way in which vegetal, animal or human forms constitute references exploited by artists. She re-uses and hybridises with multiple biases in her work. Since 2014, she has worked in collaboration with different teams of scientists in plant ecology. Jointly, they have developed projects combining innovative research questions and methodologies in bioacoustics, microscopy and thermal representation with sensitive creation involving plants and their environments. Claire Damesin studies plant ecophysiology, dendroecology and tree responses to climate variations, especially by examining carbon flux Laboratory "Ecologie Systématique Evolution", Univ. Paris-Sud, CNRS, AgroParisTech, Université Paris-Saclay.

***Toadstool Emissions* by Agnes Meyer Brandis**

Various means of measurement are used in "Toadstool Emissions II" to investigate gaseous emissions from toadstools. The video recordings and photographs were taken at the SMEAR (Station for Measuring Forest Ecosystem Atmosphere Relations) Forest and Ecological Research Station in Hyytiälä, Finland. **Observation #03 (Tree&Tea)** by **Agnes Meyer-Brandis** A camera move at the SMEAR (Station for Measuring Forest Ecosystem Atmosphere Relations) Forest and Ecological Research Station in Hyytiälä, Finland.

***Becoming Sensor* by Natasha Myers and Ayelen Liberona** is a long-term research-creation collaboration between dancer/filmmaker Ayelen Liberona and dancer/anthropologist Natasha Myers. It experiments with art and ethnography to cultivate an ungrid-able ecology of ancient oak savannah lands in Toronto. Oak savannahs are naturecultures, happenings 10,000 years in-the-making, sites where people have learned how to conspire with plants through fire in order to grow livable worlds. Becoming Sensor experiments with protocols to detune the colonial sensorium and invent alterdata forms that can do justice to documenting the affective ecologies and forms of involuntary momentum unfolding across these urban lands. Seeking new ways to render the unseen, ephemeral, and numinous, and to tune into and conjure deep time and ephemeral happenings, these video works experiment with forms of animation through kinesthetic imaging and kinesthetic listening, generating what we call a kind of alchemical cinema.

Natasha Myers is an Associate Professor of Anthropology at York University. She is the Director of the Plant Studies Laboratory, the Convenor of the Politics of Evidence Working Group, the co-founder of the Technoscience Salon, and the co-organizer of the Write2Know Project. She has been working at the cusp of art, science, and anthropology for twenty years, first as a dancer/choreographer and plant scientist, and more recently as an anthropologist of art, science, and ecology.

Ayelen Liberona is an artist and educator creating at the intersections of dance, film and photography. Born in Toronto to Chilean political refugees, she began with a career in dance that has evolved toward explorations of movement and the moving image as powerful tools for change and social justice. Her award winning films and cinematic immersive experiences seek to provoke radical new ways of telling stories about lands and bodies.

SLSAeu GREEN artists included in the GREEN Friday programme at Statens Museum for Kunst / National Gallery of Denmark, Friday, 16:00-22:00

BASIC TRANSMUTATION- Alien/Migration, Choreographer **Aniara Rodado**, artist physicist **Jean-Marc Chomaz** and sound artist **Óscar Martín** create a participatory space for immersive human-plant interaction. The audience is invited on stage to be immersed into the olfactory scope produced in real time by the large distillation apparatuses that are blown, on purpose, as 'glitches'. In order to address and destabilize human

Agnes Meyer-Brandis studied mineralogy for a year, then transferred to the Art Academy in Maastricht, the Düsseldorf Art Academy and the Cologne Media Art Academy. She comes from a background of both sculpture and new media art. Her work, exhibited worldwide and awarded, is exploring the zone between fact and fiction - an artistic research on the quest for a degree of reality within constructions.

***The Chthulu and the Final Girl* by Meredith Drum** is inspired by Donna Haraway's recent writing on the Anthropocene, Capitalocene and Chthulucene. In particular, it is energized by Haraway's focus on chthonic entities, figures of creation and destruction - metonymies for forces that may "make possible partial and robust biological-cultural-politicaltechnological recuperation and recomposition." (1)

(1) Donna Haraway, "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin."

Meredith Drum is an experimental cinema-maker; in addition to her screen work she often collaborates with other visual artists as well as dancers, architects, writers, urban planners, computer programmers and scientists on location-based public projects, movement research, augmented reality apps and books. As Drum employs electronic media, she turns a critical eye on the commercial world of digital objects and experiences and sets out to open more compassionate technical imaginaries.

***Transcendental Tourist* by Frøydi Laszlo**

The series "Vampyroteuthis infernalis- the transcendental tourist" is a poetic reflection on how the Vampire Squid may perceive the (to it) rather antipodal environment of the Arizona desert. Inspired by Vilém Flusser and Louis Bec's scientific fable "Vampyroteuthis Infernalis", Frøydi Laszlo has tried to photograph as "un-humanly" as possible, as if the photographer was "swimming in the sea of air" (Inspired by Flusser's book "Natural:Mind" the essay "Birds"). Peter Carlstedt is the both seductive and destructive Vampyroteuthis, a visitor that starts out seeing the world as alien, new and uncomprehensible, but soon enough falls back into his own habits and projections. The work has come to life as a result of a transdisciplinary work in progress, that Peter Carlstedt, Karin Blixt, Kennet Lundin and Frøydi Laszlo are involved in. **Frøydi Laszlo** is a Norwegian visual artist and the publisher of '284 Publishers', an artist-run project that specializes in art and theory publications. She leads the transdisciplinary art and theory group "Club Anthropocene", based in Gothenburg. "Visualization and artistic production may stem from bodily expression and sensorial engagement with our world, as well as from fantasy and

stereotypes of how plants are considered, Rodado/Chomaz distills symbolically highly charged plants, such as 'alien' or 'invasive' eucalyptus. Contact microphones and hydrophones amplify the micro-frictions emerging from a 'sound kitchen' performed by the artist Oscar Martin. This piece, aims at emphasizing the need to slow down to a 'plantamorphized' temporal scale, and engage in other sensorial interaction modes than the human-centered sight beyond cognition in times of environmental crisis and anthropogenic excesses.

Choreographer, artist and researcher **Aniara Rodado's** work revolves around the questions of the presence and representation of 'bodies', and the standardization of the living, from a trans-feminist point of view. She is PhD candidate in sciences and arts at the Ecole Polytechnique.

Jean Marc Chomaz is an artist physicist, Director of Research at CNRS, Professor at Ecole Polytechnique. His research concerns the dynamics of soap films, the theory of global instability, the vortex breakdown, geophysical and stratified fluids, biomechanics.

Óscar Martín is a sound artist and programmer working in the field of generative art. Martín develops his own tools to create real-time sounds in response to being placed in complex systems. His highly technical work approaches concepts of emergence and self-organisation and explores the functionality of spontaneous appearance of order in initially chaotic systems.

The performative intervention ***Green Feathers, Green Grass*** at SMK by **Eva Marie Lindahl** takes the form of a subversive guided tour, in order to bring the experiences of non-human animals, portrayed with the help of green pigments and populating the walls of Statens Museum for Kunst, into the centre. The performative presentation breaks this silence at SMK while re-telling the history of artworks from the perspective of the non-human animals that inhabits them. Here, anthropomorphism is used as a method for "reading" the paintings and the experiences of the non-human lives depicted in green.

Eva Marie Lindahl is a Swedish artist focusing on the subordinate position of animals within the system of art. Her research is based within the field of Critical Animal Studies and takes the form of drawing, as well as with written and performed text.

Insect sound and lo-fi frog rhythms. The Australian sound artist and composer Felicity Mangan takes over the Sculpture Street at SMK, filling it with new sounds. Drawing on her archive of field recordings, buzzing insects, lo-fi bug beats and animal

the use of signs and language. When Donna Haraway reminds us that it matters what concepts we use to think about other concepts, we soon find that all our conceptual thinking unavoidably has its roots in us being human animals. Is it possible to think un-human thoughts?

***CRISPR Sperm Bank* by Tamara Pertamina, with Eben Kirksey**

Pushcart salesmen, or kaki lima, constantly ply the streets of Indonesia selling affordable food within an informal economy that is unregulated by the state. Permissive laws in Indonesia allows one to buy pharmaceutical drugs without a prescription and a recent Presidential decree gives explicit permission for the creation of genetically engineered organisms for use in hobbies, sports, and the control of plant pests. At the same time, sperm banks are not in operation within Indonesia. Professional women who wish to become single mothers either need to find an obliging friend, or travel abroad. This sperm bank in a push cart offers human sperm that have been genetically modified with CRISPR, a cheap gene editing tool. Mothers might like to select transgenic sperm with disabled CCR5 receptors, so that their babies might have resistance to HIV. Or perhaps they might like to choose myostatin knock outs, in hopes of having children with large muscles.

Eben Kirksey studies the political dimensions of imagination as well as the interplay of natural and cultural history. Duke University Press has published his two books—Freedom in Entangled Worlds (2012) and Emergent Ecologies (2015)—as well as one edited collection: The Multispecies Salon (2014). Venturing into art worlds, he has staged a number of "performative experiments" that have exposed and derailed dominant practices for managing life.

Tamara Pertamina is a transgender performance artist who lives in Yogyakarta, Indonesia. Her work was featured at the 8th Asia Pacific Triennial of Contemporary Art in Brisbane, Australia, and has appeared in key venues throughout the Indonesian archipelago. For Indonesians her last name, Pertamina invokes something familiar and funny. Pertamina is the name of the state petroleum company that keeps gas prices cheap for the domestic market. "Gasoline is something that everyone uses," she says, "it fuels motorcycles and factories—I want my life to be like gasoline, something that helps a lot of people. I don't like Pertamina's policies—they destroy the environment—but I like the name because I'm on fire." Indonesian authorities actively persecute members of the queer community.

noises she invites nature inside in this evening's soundtrack.

Felicity Mangan is an Australian sound artist and composer based in Berlin, Germany since 2008. In different situations such as solo performance, collaborative projects with other musicians or installation, Felicity plays her found native Australian animal archive, either through stereophonic system or often via hand-made speakers made from re-cycled or displaced objects. Felicity has presented work in various setting including Opera Mexico city, Berlin Atonal, CTM Belin, Ableton Loop summit. While releasing a debut EP 'CAMO' with duo project Native Instrument on Shelter Press.

***The Organic Concert* by FabLab RUC** is a plant orchestra, a collection of singing plants. Instruments composed of different plants and electronic circuits measuring the touch of the audience on the plants and translating it into sound. During the workshop the artists will build, modify and play on the plants and possibly other organic lifeforms. The audience is invited to participate, modify and play the orchestra in a continuous human-plant-electronics jam session. FabLab consists of **Martin Malthe Borch, Mads Hobye, Nikolaj "DZL" Møbius, Bo Thorning, Nicolas Padfield, Schack Lindemann, Vanessa Carpenter Møbius, Thomas Jørgensen, Thor Lentz, Åsmund Boye Kverneland.**

Berlin based artist **Hubert Schmidleitner** accompanies the keynote by **Olaf Müller** at SMK with the light/shadow intervention ***Green Shadows***, which can be explored from 16 to 22h: a floating green shadow moves over a white wall, augmented with the green shadows of visitors. Hubert Schmidleitner is born in 1955 in Steyr, Austria. He has studied in Austria and Switzerland, and lives for more than 30 years in Berlin.

Art film: *Forest Green (Sleeping and Awakening)* (at SMK)

What colour would a forest be if it were only one colour? That's what artist **Agnes Meyer-Brandis** investigates in this video work, which shows images of the changes happening to the forest every day for two years - and the average RGB colour values for those days.

For a detailed programme, see the separate SMK Green flyer or visit: www.smk.dk for more information