Multispecies Storytelling in Intermedial Practices

Linnaeus University, Växjö – January 23-25, 2019

Art Programme
Separate Screening Program, 24/1, 14.30-16.00 in Design Library, M1105 with short introductions and concluding conversations

Victoria Douka-Doukopoulou: *don’t forget your belongings*, video, 3.00 min

*don’t forget your belongings* is entry two of a catalog allthingsinvisible.online, it is a score for a documentary that if it were to be realised the subtitle could possible be: we decided to go swimming but we were something like 11 000 years late. The text based piece exists in between a film, text and score; it narrates encountering an island 3km away from the centre of Rovaniemi, Finland that is commonly known as a hill, named Ounasvaar.

Victoria Douka-Doukopoulou lives in The Hague, where she graduated with a BA in artscience from the Royal Academy of Art, The Hague and the Royal Conservatory in 2017. She is the winner of the Stroom Aanmoedigingsprijs 2017. As a filmmaker, she gathers and assembles the invisible, the unthinkable and the unappreciable and usually turns them into films, sometimes into biothings. Her work grows and moves, literally. She also runs oneacre.online, an experimental publication project.
alt’ai is an agent-based simulation inspired by aesthetics, culture and environmental conditions of Altai mountain region on borders between Russia, Kazakhstan, China and Mongolia. It is set into scenario of remote automated landscape populated by sentient machines, where biological species, machines and environments autonomously interact to produce unforeseeable visual outputs. It poses a question of designing future machine-to-machine authentication protocols, that are based on use of images encoding agent behaviour. Also, the simulation provides rich visual perspective on this challenge. The project pleads for heavily aestheticized approach to design practice, and highlights importance of productively inefficient and information redundant systems. Against usual neoliberal claims, it is obsoleteness and uncanny evolutionary interplays that generate visual sceneries approachable with a sense of stupor. Our simulation is redundantly robust narrative and image generator that produces visual outputs called cosmograms. Beside providing the interface for simulation, they serve as dynamic and aestheticized IDs of agents, encoding their interactions. On the level of general 2D overview of the simulation space, the map of the this little universe is called metagram. As the simulation matures, it offers immersive 3D scenic snapshots of particular interactions called rituals. Rituals are derived from simple biological behaviours, information processing and cultural practices coming from Altai region. Agents come mainly from research on adaptive evolutionary strategies. Agents perform rituals in environments extracted from real ecological conditions of Altai.

biography

alt’ai collective has met this year at Strelka Institute for Media, Architecture and Design, where all four members are currently participating in ongoing The New Normal research programme. alt’ai simulation is their final project, and they look forward to develop the concept further after the end of the programme. The members of the team are:
Qiao Lin – Programmer thinking about thinking -- she is occupied with prototyping day dreams with other creatures. At The New Normal research programme, she is searching for the normative in the pathologic. – github https://github.com/qclin

Paul Heinicker – Design researcher based at the University of Potsdam. He received MA in Design from FH;P in 2015. His research focuses on the culture and politics of (data) visualisations. – portfolio https://paulheinicker.com

Daria Stupina – Architect based in Moscow, working on various projects from small-scale to complex urban redevelopments. Daria’s inspiration takes place in a range of disciplines from technology related to space exploration and its humans perception.

Lukáš Likavčan – Researcher and theorist based at Department of Environmental Studies, Masaryk University. Originally trained as philosopher, his interests span through issues in contemporary philosophy of technology and media theory, political ecology, and post-capitalist political imaginaries.
Fröydi Lazslo and Niels Agdler: The Pest, Work in progress started in October 2018 approx. 10 mins long

In the first frame we see a dense grove of Japanese Knotweed. A middle aged man stands in front of it, wearing a shirt and a pair of jeans in a light fabric. The grove is incredibly dense, and reaches about three metres tall. The camera is still as the man struggles to enter the grove, he doesn’t have any equipment like a saw, knife or machete to aid him, but has to use his hands and body as he tries to squeeze himself in between the knotwood stems. A little time after the man has disappeared into the grove, a woman appears in the picture, The woman wears a light summer dress. In the end of this shot both the man and the woman have disappeared totally into the grove, and can no longer be seen.

The next sequence of images are short cuts filmed by cameras attached to the man and the woman’s heads respectively, as we see their hands and bodies struggle with the leafs and stems. In the process their clothes are being torn and ripped. The images alter between the man's/woman's perspective and creates a sense of urgency and slight fright. Will they ever get to the middle of the grove? And if so, will they ever be able to get back out?

In the third sequence of images, it is quite obvious that the couple has entered so deep into the vegetation that they will never be able to return. And, in fact, as the camera shows their faces and torn clothes, their almost naked bodies may no longer be really human. A head and half-body shot of the man trapped in the vegetation, shows how he stops struggling and starts eating from the leaves. The woman enters the frame, with her naked back first. She has found her male Eve, that shows her how to nourish herself, and more than that:

In the fourth sequence of images the couple is trapped inside the vegetation, but has found each other. The sequence again consists of first person perspective cameras on the man and woman’s head, as they start an erotic and passionate exploration of each others bodies, partly disturbed partly encouraged by the dense vegetation.

In the fifth sequence the camera shows how the couple have found peace in each others arms, and how even the vegetation shelters and feeds them as they now live protected from the world of the humans and in symbioses with their grove. They no longer need clothes, human values, intelligence, freedom to walk on their feet - It is like they are finally rooted. Like in a womb, totally unpolluting and with almost zero carbon emission, they don’t need any other food or shelter than their grove and their passion.
In the last frame, the camera is back in its initial, panoramic position, as new babies start to crawl out from the grove.

**Artist Bios**

**Nils Agdler** is a visual artist/photographer living in Stockholm. He holds a MFA from Konstfack in Stockholm and a degree in Fine Arts at Valand Academy, University of Gothenburg. He is currently working as an artist and freelance photographer and have previously been working as a teacher in photography at Konstfack. In his artistic practice Nils Agdler is interested in contemporary social and visual phenomena, representation and history, primarily working in the fields of photography and film. Over the past ten years, he has worked on issues that concern men and masculinities. Nils Agdler and artist/filmmaker Timo Menke have been engaged in several long-term collaborative projects, such as the male choir project *Brothers to Sisters* (2018-) and *Gifted Men* (2015), dealing with commercial anonymous sperm donation in Denmark. Their work have recently been shown at Pori Art Museum in Finland (2018), Ahlbergshallen in Östersund (2018), International Short Film Festival Oberhausen in Germany (2018), Sheffield Fringe Artists Moving Image Festival in GB (2016), Gallery Verkligheten in Umeå (2015) and Kalmar Art Museum (2015).

You can contact him at nils.agdler@tele2.se

**Fröydi Laszlo** is a visual artist living in Gothenburg. She holds an MFA from Konstfackskolan in Stockholm (environmental arts), a Masters from The Valand Academy, Gothenburg University (the Histories of Photography), and has read art theory and philosophy at advanced level. She is the editor of artist-run 284 Publishing, which specializes in visual art, post- and non-human theory. Since 2016, she has been investigating how human relations to plants are colored by anthropomorphic projections. In areas of friction with plants, they tend to be described as animals (plant pets or plant monsters). This is the case for the two plants she has focused on, the fresh water algae Aegagrophila linnaei (or Marimo) and Fallopia japonica (Japanese Knotweed or Itadori). Her research combines theoretical writing, photography, and performance. Since 2011 she has been leading the multidisciplinary network Club Anthropocene, which is based in Gothenburg but is widely distributed with members and activities in the Nordic countries, Europe, Peru, USA, India and New Zealand.

You can contact her at angoraart@hotmail.
Lina Persson: *Being Animated*, video essay, 19 min (2016)

Reflections on, and dialogue with the environment, with animated images and with the technologies of my practices.

In this project I have explored how I can relate to my environment through my daily practices of teaching, eating, animating etc. I begun the project by improvising lectures for various audiences I wanted to have input from. I have lectured to all possible entities in the ecosystem I am a part of, from blueberries to colleagues to films. In the process I further explored how power structures are contested or confirmed in different kinds of image making. How the relationship between human and environment transform and how animation practices offer me a wide variety in exploring and expanding that relationship. [https://www.researchcatalogue.net/view/265814/265815](https://www.researchcatalogue.net/view/265814/265815)

The project is further presented in the panel *Perceiving non-human subjectivity: between theory and practice*. Presented by A Researching Bastard

**Bio:**
Lina Persson is an artist and teacher based in Stockholm. With a special interest in how science and mythology meets in the science fiction genre, she investigate the struggle over the interpretation of the future, she traces geological transformations through human storytelling and connect technological ideology with the shaping of the planet. She is currently senior lecturer at the animation program at Stockholm Academy of Dramatic Arts in Stockholm and will join the doctoral programme of Performative and Mediated Practices with specialisation in Film and Media at Stockholm Uniarts January 2019. Persson’s work has been shown internationally, including exhibitions at CAG (US), 0047 (Oslo), VM Gallery (Karachi), IASPIS (Stockholm), Reykjavik Art Festival, United Nation Plaza (Berlin).email: lina.persson@uniarts.se phone: 0769400591 [www.linapersson.se](http://www.linapersson.se).
Performances and Collective Experiments

"Feed from soil" - vernissage catering by + Change Catering,
23/1, 20.00, Konsthall Växjö

The meal will be served in and as a bed of edible soil, reminding the visitor where their food comes from. The visitor will eat with their hands, picking up pieces of small appetisers straight from the soil, as well as they can eat the soil itself which will be a delicious dirt-like base for the meal.

The visitor will have to get their hands a little bit dirty to enjoy their meal, which is part of the experience, reminding the visitor that producing food takes some effort and someone has to get their hands in the dirt to do it.

The whole table will be a scenario, looking like a growing soil patch, full of green leaves and plants but still very evidently based on soil / dirt.

As additional props we hope to have real soil with crawling insects in glass vases and jars to expose the species who are part of the soil structure, but since it is January that might be a bit tricky. (This would then be the only non-edible component.)

The actual food elements will also present some interspecies relations as we will take use of fermentation methods to create the food (ex. sourdough bread, pickles and such)
Concept for lunch, Friday the 25th, 13.00 by + Change Catering

"Digest your feelings" - Scenario Burritos

This lunch is a performative scenario, where participants create their own burritos out of provided ingredients, representing feelings, emotions and understandings gained during the conference.

This lunch will be guided through instructions, to create an opportunity for discussions about personal experiences. And it also serves as a digestive self-reflection on ones' habits and future possibilities within the topic of multispeciesm.

The servings will be done by individuals’ hands to stay coherent with vernissage diner and connected to the food, last but not least to avoid waste.

Design students do; +Change Catering

An individual or a living ecosystem? The anthropocentric view on the world misleads our understanding of the environment we are living in. Positioning human needs in the center, calling for satisfaction, without considering any possible consequences and impacts. This food catering is a call for awakening, a call for action. A refreshing understanding of our interdependencies.

We are a small group of students from the LNU Design department, interested in the multiple current issues around food consumption and how we can address them in a progressive and exciting way.

Nadja Okruhlicová, Una Hallgrímsdóttir & Co.
Heather Barnett: **BEING SLIME MOULD a collective experiment**, 24/1, 19.00-19.30, Södersalen M Hus

**Being Slime Mould** sets out to test human capacity for communication and cooperation against that of a single celled organism, the slime mould, *Physarum polycephalum*. Whilst it has no brain or central nervous system, the slime mould demonstrates a primitive form of intelligence and an impressive capacity for collective ‘cognition’.

**Being Slime Mould** aims to decentre the human through playful and participatory means, by enacting nonhuman behaviours and attempting to operate as a unicellular organism. The experiment explores ideas of embodied cognition, non-linguistic communication and collective action, whilst also addressing questions of interspecies relationships, relatedness and response-abilities.

**Heather Barnett** is an artist, researcher and educator working with natural phenomena and complex systems. Employing living systems, imaging technologies and playful pedagogies, her work explores how we observe, influence and understand the world around us. Recent work centres around nonhuman intelligence, collective behaviour and distributed knowledge, including The Physarum Experiments, an ongoing ‘collaboration’ with an intelligent slime mould; Animal Collectives collaborative research with SHOAL Group at Swansea University where she is an Honorary Research Fellow; and a series of publicly sited collective bio/social experiments. She is Pathway Leader on the MA Art and Science at Central Saint Martins (University of the Arts London), a Higher Education Academy National Teaching Fellow, and chairs London LASER, a regular talks series on the intersections of art and science. [www.heatherbarnett.co.uk](http://www.heatherbarnett.co.uk)
Pigment-making Performance, 24/1, 18.30-19.30 in the M-hall

**Sigrid Holmwood - Telling Plant Stories Through Pigment-Making**

The presentation will involve the making of pigments from plants, which act as the framework for telling of the plants' stories. These histories draw on Amerindian multi-naturalism, cannibal metaphysics (Viveiros de Castro), analytical chemistry, peasant ontologies, *bonadsmålare*, and Aztec scribes creating what might ecologies of knowledge (de Sousa Santos).

I will make pigment from brazilwood and Mayan blue from woad. The story of brazilwood brings together European outward coloniality through bio-prospecting in Central and South America, with European inward coloniality toward the peasant, disciplined by working in the Rasphuis (Federici, Foucault). Following woad will take us from Europe, where it was one of the first cash crops, to the failed woad plantations in Mexico, and it's subsequent replacement by slave plantations of tropical indigo. In contrast to this colonial/capitalist trajectory, the telling of the Mayan blue will disclose colonial 'agnotology' (Schiebinger) and Amerindian ontologies in which plants are persons, and their pigments make the subject present.

**Bio:**

Sigrid Holmwood is an artist and PhD Candidate at Goldsmiths college, University of London. Recent publications include 'Cultivating Colour: Making Mayan Blue from Woad' for a special issue of Third Text called *The Wretched Earth: Botanical Conflicts and Artistic Interventions* (2018); and a chapter called 'Reimagining the Peasant' in the book *Re-imagining Rurality*, edited by Ben Stringer (2018). Recent exhibitions include the group exhibition ‘Creating the Countryside’ at Compton Verney, Warwickshire, UK (2017); and the solo exhibition ‘The Peasants are Revolting!’ at Annely Juda Fine Art, London (2017).
Lisa Nyberg and Julia Giertz: FEELERS

24/1, 16.30 and 17.30 in the Design Library, M1105

“FEELERS is a space where we allow ourselves to become with the deep network of the cephalopod molluscs, such as octopuses, cuttlefish and squids. The body of the cephalopod is tender and pliant. Their highly decentralized nervous system re-locates brainpower throughout the body, into a myriad of local neural networks – feelers of extreme sensibility.

In a collective effort to face the future from a place of vulnerability, we are practising to stay with the trouble, of living and dying, together on this damaged earth. We invite you to dissolve and de-normalize in a space of speculative fabulation, feminist mythology, immersive audio and sound as touch. Activating our bodies by expanding into softness.”

FEELERS is a guided meditation and an audio work by Lisa Nyberg and Julia Giertz. We invite you to take part in this participatory performance of about 30 minutes. Please be on time, the doors will be closed after a short introduction.

BIO Nyberg & Giertz

Lisa Nyberg is a visual artist and a candidate at the Phd-in-Practice program at the Academy of Fine Arts Vienna. In her research project “Pedagogies of the Unknown” she experiments with guided meditations as a teaching practice, to better understand how to train the imagination for a future without guarantees.
lisanyberg.net

Julia Giertz facilitates sonified spaces where the body undergoes physical adaptation to frequency, geometry and force. Sonic experiences that activate the tactile aspect of hearing are central elements in her research. Julia Giertz is a currently in the postgraduate program at the Royal Institute of Art in Stockholm under guest-professor Tarek Atoui.
https://soundastouch.com/

Nyberg & Giertz presented the sound installation “UNSETTLING II: A guided meditation to the sea” at the Venice Biennale of 2017, the performance piece “UNSETTLING III: together to the sea” at the EARN conference HAUNTOPIA/What If (2017). The sound installation “FEELERS” was presented at Inter Arts Center in Malmö as part of the Intonal festival of 2018.
Installations M-Hall
THE PHYSARUM EXPERIMENTS 2009-2018, Heather Barnett, video

“In trying to understand systems that use relatively simple components to build higher-level intelligence, the slime mould may someday be seen as the equivalent of the finches and tortoises that Darwin observed on the Galápagos Islands.”


Since 2009 Heather Barnett has been working with the true slime mould, Physarum polycephalum, observing and capturing its growth patterns, navigational abilities and seemingly intelligent behaviours. Used as a model organism in diverse scientific studies, the single celled organism is attributed with a primitive form of intelligence, problem solving skills and the ability to anticipate events. It is also quite beautiful, the dendritic patterns reminiscent of forms seen at varying scales within nature, from blood vessels to tree branches, from river deltas to lightening flashes.

Barnett’s time-lapse and photographic studies take inspiration from the array of scientific research – which includes city planning, cellular computation, decision-making, and complexity – in a game of creative control and co-authorship. The Physarum Experiments is an exploration of the simple yet complex behaviours of this biological and cultural phenomenon.

Bio

Heather Barnett is an artist, researcher and educator working with natural phenomena and complex systems. Employing living systems, imaging technologies and playful pedagogies, her work explores how we observe, influence and understand the world around us. Recent work centres around nonhuman intelligence, collective behaviour and distributed knowledge, including The Physarum Experiments, an ongoing ‘collaboration’ with an intelligent slime mould; Animal Collectives collaborative research with SHOAL Group at Swansea University where
she is an Honorary Research Fellow; and a series of publicly sited collective bio/social experiments. She is Pathway Leader on the MA Art and Science at Central Saint Martins (University of the Arts London), a Higher Education Academy National Teaching Fellow, and chairs London LASER, a regular talks series on the intersections of art and science. www.heatherbarnett.co.uk
Unknown Parrot with Princess
(2015–17)

*Double projection, 65 images each, approx. 15 min A: original image title, B: changed image title The two projections are played side by side with a few seconds delay between them*

Unknown Parrot with Princess is based on a collection of paintings, dating from the 15th to the 20th century. The double portraits show women and birds in a “complicated agencement”\(^1\). There is much to suggest that the birds play a somewhat subordinate role, they are almost like living attributes, representatives of a species that, for instance, serves to show the status of the women. Also indicative of this are the image titles, which as a rule make reference to a woman (sometimes by name) and a parrot (without name). And yet the portraits of the parrots are executed so vividly, knowledgably and sometimes fantastically that we have to ask ourselves what stops us today from perceiving them as individuals? A small intervention – changing the titles of the images – directs our focus to the non-human protagonists in the images; Unknown Princess with Parrot becomes Unknown Parrot with Princess. Quappi with Parrot becomes Parrot with Quappi ...

\(^1\) Vinciane Despret, *What would animals say if we asked the right questions?* University of Minnesota Press, 2016

**CMUK**

CMUK (*2014) is an interspecies collective consisting of the two grey parrots Clara and Karl and the artist couple Ute Hörner und Mathias Antlfinger. The collaborative project of humans and parrots promotes the decentralization of ‘human animals’ as superior creators and opens up the perspective towards an overwhelming productivity by a non-human agency. CMUK works and plays in a transmedia-oriented manner, using a variety of materials, processes and contexts. Substraction, décollage and all sorts of destruction are part of the sculptors repertoire. The word CMUK is an acronym composed of the forenames of the artists: Clara, Mathias, Ute and Karl. In Slovak language it means something like a little kiss.

[www.h--a.org/cmuk](http://www.h--a.org/cmuk)
Hörner/Antlfinger

Ute Hörner and Mathias Antlfinger have been Professors of “Transmedial spaces/Media art” at the Academy of Media Arts Cologne since 2009. Their installations, videos and sculptures deal with the relationship between humans, animals and machines and the utopian vision of fair terms of interaction between these parties. Following their exploration of the social constructs that dictate human-animal relationships, their current focus is on how these constructs can be changed. Two protagonists who advise them on this question are the grey parrots Clara and Karl with whom they have carried out the interspecies collaboration CMUK since 2014. Their works have been shown at international exhibitions and festivals (Museum Ludwig Cologne, ZKM Karlsruhe, Shedhalle Zuerich, National Museum of Fine Arts in Taiwan, Ars Electronica in Linz, Kunsthalle Düsseldorf, Werkleitz Biennale Halle, Transmediale Berlin, NGBK Berlin, CCA Center for Contemporary Art, Tbilisi among others). Hörner/Antlfinger have presented at numerous conferences and symposia on both human-animal studies and media art. Since 2016 they are members of the Minding Animals Network. www.h—a.org

contact:
info@hoernerantlfinger.de
**Video works**

**Ingela Ihrman: The Giant Water Lily Victoria amazonica BLOOMS**

Video documentation of 2-night performance with waterlily costume, female host, pineapple fragrance, pink posters
2012/2013

The video is from the first blooming, June 8 and 9 2012, in a small municipal greenhouse in Kalmar, a middle sized city in Sweden where I lived until I was 19. The gardener and teacher Cecilia Kilbride hosted the public event, realised in collaboration with Kalmar Konstmuseum / Art Line.

**The Passion Flower**

Video documentation of performance and installation with passion flower costume (textile, flour, white glue, foam rubber, plastic, nylon strap, wood, tape, laquer, balloon, acrylic paint, passion fruit soft drink, straws), 2017

The performance is staging the bud, bloom and pollination of a blue passion flower (Passiflora caerulea) – a common houseplant with a prominent fringe of blue coronal laments, similar to blue mascara on eyelashes.

Like many other flowering plants, passifloras produce a sweet liquid in their honey glands, situated at the base of the petals, in order to attract pollinators. The audience is invited to suck ‘nectar’ from the flowers interior with straws once the petals have opened.

The Passion Flower was part of the exhibition *The Inner Ocean* at der TANK, Institut Kunst FHNW Academy of Art and Design, Basel, June 3 – 22, 2017.

**Ingela Ihrman**

My art practice includes performance art, installations, objects, moving images, and writing. I use my imagination, basic craft techniques and emotional strength to transgress limiting norms and suggest alternative ways of thinking about relations between different life forms. By connecting to and allying with beings and worlds commonly considered Others or non-human, such as plants and animals, the ocean or
the interior of the body, I want to inspire to new approaches to notions like loneliness, belonging and co-existence.

I'm interested in the presence and sincerity that I believe emerges through time consuming work by the hand compared with the fabricated. I'm departing from common knowledge and everyday life rather than the exceptional or distant.

In my performances I often wear self made plant- and animal costumes. These works build on a feministic performance tradition where my own body functions as a tool to question nature/culture related phenomena. My aim is often to amplify different current gazes, the scientific, male, exotic, critical or loving, and to open up for queer possibilities.
Katerie Gladdys: **Seed Cabinet**, Selected videos from Seed Cabinet interactive sculpture - maple card catalog, video, custom electronics, glass slides, seeds, HD video 1920x1080, 12 minutes, in collaboration with Working Food, local non-for-profit that sponsors the Southern Heritage Seed Collective (2017-in progress)

Seeds represent the essence of life. They contain necessary information needed to feed a community. As vegetables move through different cultures, and ecosystems seeds become site-specific; the values and taste of the places where they are grown impact selection.

Card catalogs, glass slides, and specimens are obsolete yet familiar cultural objects which, when activated by and hybridized with performance, video and electronics bring together multiple ways of knowing, disrupting and playing with the audience’s expectations of library, archive, and machine. In the tradition of the Wunderkammer, the drawers of a repurposed maple card catalog are filled with seed specimens of regional heirloom vegetables and images printed on glass slides. Opening the drawers triggers videos and audio narratives of our community’s lived experience of these foods: their cultivation, preparation, and history onto the monitor embedded into the top of the card catalog.

Seed Cabinet includes facts but seeks to “resemble” the discourse of science” as a way to both share information about and problematize seeds, inviting the audience to dig deeper reflecting upon their role in global and local food systems.

Katerie Gladdys is an associate professor in Art and Technology in the School of Art and Art History at the University of Florida. She examines place, marginalized landscapes, sustainability, mapping, consumption, food, agriculture, and disability creating installations, interactive, sculpture, video, and relational performances. Recent partners in collaboration include School of Forest Resource and Conservation, University of Florida Office of Sustainability and Institute of Food and Agricultural Sciences Center for Public Issues and Education and the Gainesville community.
Annike Flo - cocoтрат:ures, video, 5 min

From a scenographic perspective, aspects of the Anthropocene can be read as a spatial event: Humans encroaching, infringing, even violating the spaces of non-humans. Our touch, sound, light, scent and materials permeate the planet. Consequently, can a new awareness of the other, decentering the human and an offering up of space, all be subversive and defiant acts to help us propel out of the Anthropocene? My aesthetic experiment and master production in scenography cocoтрат:ures (16.08.18-27.09.18) tied together scenographer and the Oyster Mushroom in a trans-species alliance via disused spaces and waste materials at Vitenparken, campus Ås, (NO) in an attempt to conjure up new realities. The project investigates what happens when we as artists shift our perception of other beings toward collaboration partner and (odd)kin (Haraway), instead of stranger, prop or material to manipulate.

The work is set up as a meeting space between humans and non-humans, moving from a human "lab" onto a shared space, ending in a purely fungal one. Elements normally decided by a human designer for humans now follow the needs and rhythm of the fungal partner, which moves from darkness into light as the fungi grows, and with temperature and moisture becoming key scenographic elements.

Annike Flo (b. 1986) holds an MA in scenography from the Norwegian Theatre Academy (December 2018), and currently works as a researcher at Vitenparken Campus Ås, Norway while continuing to work as an independent artist and scenographer.

cocoтрат:ures was her graduation piece created at Vitenparken, where she also co-curated NewfangledFutures together with Anne Cecilie Lie -a series of events, workshops and seminars exploring the intersection between art and biology. Through her scenographic work Flo investigates what it means to create in the proposed age of the Anthropocene, working with themes of otherness, our imagined nature-culture divide, agency and relationship to non-human beings. Flo previously holds a BA in costume for performance from London College of Fashion, University of the Arts London. After graduating she specialized in design for immersive theatre (Secret Cinema, Punch Drunk, Immersive Cult and more), which she brings into her scenographic work.
Kristiina Koskentola: *Our bodies have turned to Gold* (Beijing 2018) Kristiina Koskentola Video essay. Single channel, HD H264 1920x1080 sound 11min 05 sec English with Chinese subtitles

Recent mass evictions and demolitions between the fifth and sixth ring roads in Beijing have affected many lives. At the same time, many burial sites in the area – both ancient and present-day – have been destroyed, disrupting cultural burial practices and the peace of the spirits. Reflecting on a specific demolished urban village burial site, the installation examines this devastation from the position of the dead and further. Prior to the destruction taking place, the villagers dug up their ancestors' and family members’ urns to avoid bad luck. The video speculates on these conditions in terms of necropolitics, spirituality, temporality, social politics and global capitalism. Opening a transcultural dialogue, this multivocal and intersubjective project draws broadly on meditations on the site by the Daoist Master Wu Dangfeng and exchanges with the spiritual scholar Li Chunyuan, as well as considering writings by the philosopher and feminist theorist Rosi Braidotti and the philosopher Gilles Deleuze. These viewpoints are taken alongside local knowledge and lived experiences.

Narrated by the artist in the first-person plural, the installation reflects the voices of continuously shifting multiple subjectivities (human and not) that are telling the story. These ‘wes’ question the processes of connectivity, exclusion and boundary formation, challenging divisions and dualistic narratives such as matter–mind, otherworldly, the low-end citizen, while at the same time emphasising the notions of kinship and the ethics of co-existence.

**Bio:** Kristiina Koskentola is a visual artist and lecturer. She holds a PhD from Chelsea College of Art and Design, CCW Graduate School, University of the Arts, London. Finnish-born Koskentola lives and works in Amsterdam and Beijing. Her work spans across media including video, photography, materials, stories, objects, interactive performative projects, publications, and lectures.

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**Return of the Silurians**

*Return of the Silurians* stages four different phases of resurgence, re-animation. From dead petrified fossils to soft clay imprints, to animated clay. It investigates the Silurian coral reef organisms as humanity’s ancestors and potential future descendants. The project is part of the research project Climate-Just Worldings.

Bio:
Lina Persson is an artist and teacher based in Stockholm. With a special interest in how science and mythology meets in the science fiction genre, she investigate the struggle over the interpretation of the future, she traces geological transformations through human storytelling and connect technological ideology with the shaping of the planet. She is currently senior lecturer at the animation program at Stockholm Academy of Dramatic Arts in Stockholm and will join the doctoral programme of Performative and Mediated Practices with specialisation in Film and Media at Stockholm Uniarts January 2019.
Persson’s work has been shown internationally, including exhibitions at CAG (US), 0047 (Oslo), VM Gallery (Karachi), IASPIS (Stockholm), Reykjavik Art Festival, United Nation Plaza (Berlin). email: lina.persson@uniarts.se phone: 0769400591
[www.linapersson.se](http://www.linapersson.se).
A hummingbird never returns. During a master seminar, Pavarotti teaches important nuances in breathing with pronunciations lent by the birds. Anticipation, rage, and melodramatic ecstasy take the stage through longing’s articulation in the form of opera, artificial nature, intimate performances, and animals’ birth/death/rest as ciphers for intuited knowledge. What does the bird say that we cannot? What does the spider feel that we cannot? We are left with a capacitive zoology, always questioning the human tongue.

Cassandra Troyan is a writer, scholar, and ex-artist whose work uses a materialist feminist lens to demarcate space for interventions in the spheres of theory, politics, and culture. They are the author of several books and chapbooks of poetry, most recently *A Theory in Tears (ANNOTATIONS & CASES FOR FREEDOM & PROSTITUTION)* (Kenning Editions 2016), and have presented, performed, or screened their work at venues such as the Massachusetts Museum of Contemporary Art (MASSMoCA); New York Art Book Fair at MoMA/PS1; The University of Toronto’s “Sex Salon” at the Mark Bonham Centre for Sexual Diversity Studies; Poetics: (The Next) 25 Years at SUNY-University at Buffalo; Capitalism, Crisis and Ideology lecture series at Cardiff University; Casco: Office for Art, Design & Theory in Utrecht, NL; Stanford Humanities Center at Stanford University; the Museum of Contemporary Art in Chicago (MCA); with retrospectives at Spectacle Theater in Brooklyn, NY and at Artists’ Television Access in San Francisco, CA. They live in Kalmar, Sweden and teach as a Senior Lecturer at Linnaeus University in the Department of Design.
Theory in Utrecht, NL; Foundation Perdu in Amsterdam, NL; Stanford Humanities Center at Stanford University; Contemporary Writers Series at Mills College in Oakland, CA; with video retrospectives at Spectacle Theater in Brooklyn, NY and at Artists’ Television Access in San Francisco, CA. They are from the USA and currently live and teach in Kalmar, Sweden as a Senior Lecturer in the Department of Design at Linnaeus University.
Gillian Wylde: Aasinanimal (2013) colour, stereo sound, English subtitles.. 2:45min

A as in Animal reconfigures pre-existing critter doings and multispecies imaginaries found on the internet. The work is a hot-wiring of disparate elements from linguistics, gender studies, queer studies, cinema, feminist manifestos, and science technology studies. The best shit-kicker Fibonacci feminist kitchen manifestos can be downloaded from Youtube 4sho. It’s a messy repetition of loops, superficial intensities and anaerobic fabulations. "A as in Animal" unnaturally selects and highlights multiplicity and overlap through use of cute arrangements and queer postproduction activities. Small chunks of western philosophy rub up against already dead stuff, harmonious wind-chimes and cinema special effect. The title of the work refers to, Gilles Deleuze's alphabet book, from A (as in Animal) to Z (as in Zigzag), screened on French television after his death and the assemblage of animality within Deleuze and Guattari's writing that connect animal life with philosophy. The was originally made in response to the animal behaviour section of the Psychology Collection housed in Senate House Library in London. The collection holds important early psychological texts dating back to the nineteenth century and earlier.

Gillian Wylde is an artist. She makes work in response to the internets, site, encounter and dialogue(s). Processes of appropriation, assemblage and post-production are constants through most of the work, like maybe a wild smell or hairy logic.

Work has been shown nationally and internationally including: ICA London, Transmodern Live Art Action Festival, Baltimore; Videotage, Hong Kong; Alytus Biennial, Lithuania, and Tao Scene, Norway.

Recent projects include: The Book Dispersed Casa das Artes Porto Portugal (2017), Corrupting Data screening Falmouth Art Gallery (2017), Will Internets eat Brain?? Glasgow Film Festival at CCA Gallery Glasgow commissioned by MAP Magazine (2017), The Day The World Turned Day Glo Arnolfini Gallery Bristol (2016), and Because Internets ISEA2016 Hong Kong 22nd International Symposium on Electronic Art (2016).

http://15minuteswithyou.org.uk
INSTALLATIONS M-HALL
Melanie Eva Boehi: *Storytelling in the language of flowers*

Posters: Cape Town Floriography Papers, text and collage by Melanie Boehi, design by Salma Price-Nell, 2016-2018, newsprint, 620 x 790 mm
Sound installation: Neo Muyanga, arrangement for new flowers, 2018, 6 mins

*Storytelling in the language of flowers* is an ongoing project that brings together an interdisciplinary group of people – flower sellers, artists, musicians, botanists and historians – with the aim to explore new forms of storytelling in response to the multiple political and ecological crises affecting life in Cape Town. Cape Town is a city where the histories of botany, agriculture and horticulture are deeply entangled with the histories of colonialism and apartheid, and their lasting impacts on the (post)colonial present. Inspired by floral communicative practices of plants and people, *Storytelling in the language of flowers* combines methods and forms developed in floristry, the arts, music, natural sciences and the humanities to not only showcase the beauty of plants, but work towards a practice which transcends disciplinary divisions and gives way to a new mix-and-match methodology to research life in the African Anthropocene.

The initial installation of *Storytelling in the language of flowers* took place at the Adderley Street Flower Market in Cape Town on 12th September 2018 during the ICA Live Art Festival. It included a flower show, a storytelling floristry workshop, a sound installation and the distribution of the *Cape Town Floriography Papers*. All these components addressed questions relating to history, place and belonging. Neo Muyanga’s sound installation “arrangement for new flowers” is a remix of southern African songs referencing flowers, slavery and plantation work. The *Cape Town Floriography Papers* are a series of flower wrapping papers which can be recycled into a newspaper about the history of flower selling.

*Storytelling in the language of flowers* is a Nowseum project ([www.nowseum.com](http://www.nowseum.com)). Melanie Boehi is a historian based in Johannesburg. Neo Muyanga is a composer and musician based in Cape Town.
Karin Bolender Hart and KULTIVATOR:

*Kultivating m<Other Tongues*, Round-table with embroidered cloth, maps and microscope

Kultivator and the Rural Alchemy Workshop (R.A.W.) invite aspiring multispecies storytellers to join us in a dusty transoceanic co-elaboration of m<other tongue culturing amid meshes of entangled companions, both seemingly familiar and wildly unknown. Beginning with a roundtable gathering at Kultivator in the days before the conference, we will come together in the barn for a multispecies meal and sharing of m<other tongue cultures among the resident cows, sheep, horses, humans, and untold others in that lofty inclusive space. We will then bring the assemblage of this gathering to Växjo, where humans and others are invited to track and contribute to the growth of these particular m<other tongue cultures across various media. This project explores different aesthetic and material ways of tracing untold (indeed, untellable) stories, as we cultivate unique attentive spaces for often-excluded and/or subvisible companions--not only big warm mammalian storytelling bodies but also the vital nameless spaces-between that brim with significant exchanges.

**Bios:**

Karin Bolender (K-Haw) Hart is an artist-researcher who seeks untold stories within muddy meshes of mammals, plants, microbes, and many others. Under the auspices of the Rural Alchemy Workshop (R.A.W.), and in the company of she-asses Aliass and Passenger and a far-flung herd of multispecies collaborators, her homegrown practice explores dirty words and entangled wisdoms of earthly bodies through performance, writing, video, installation, and experimental book arts.

Kultivator is an experimental cooperation of organic farming and visual art practice, situated in rural village Dyestad, on the island Öland on the southeast coast of Sweden. By installing certain functions in abandoned farm facilities, near to the active agriculture community, Kultivator provides a meeting and working space that points out the parallels between provision production and art practice, between concrete and abstract processes for survival. Kultivator initiates and executes meetings between idealism and realism, hoping that fruitful cooperation’s should take form Kultivator initiate and execute projects, exhibitions and workshops that explores possible alternative narratives within art and farming, with the members or/and invited guests and the public. At site on Öland, Sweden, Kultivator has a residency, exhibition space and a dairy farm with 30 cows + chicken, ducks, sheep and horses. Since the start in 2005, approximately 80 artists, researchers and farmers has visited and worked on the premises. Kultivator was
founded in 2005 by artists Mathieu Vrijman, Malin Lindmark Vrijman and Marlene Lindmark and farmers Henric Stigeborn and Maria Lindmark, and is now an open group, with members varying from project to project.

Living under the paving stones, consuming our refuse, and incubating our diseases, the city rat is a ubiquitous part of global, urban capitalism. The revulsion rats inspire actually speaks of our closeness to them—neither domesticated nor “wild,” *rattus norvegicus* burrows through the privileged notion that we are separate from nature. And just as we continually negotiate our place in a dynamic city, so have rats developed elaborate social codes intertwined with urban architecture and geography. We are not usually privy to the vocal address of one rat to another, however, as they primarily speak above the (20khz) threshold of human hearing.

This audio work play the surprising results of recording rats at multiple sites in NYC with a custom ultrasonic microphone and describe the motivation, theoretical background, and techniques involved. By pitch-shifting these recordings into the human auditory range, I reposition rat noise as something that is recognizable, if not intelligible, as speech.

**Bio**

Brian House is an artist who explores the interdependent rhythms of the body, technology, and the environment. His work has been shown by MoMA (NYC), MOCA (LA), Cincinnati Contemporary Arts Center, Ars Electronica, Transmediale, ZKM, Eyebeam, and Rhizome, among others, and has been featured in publications including TiME, WIRED, Neural, Creative Applications, Hyperallergic, Creator's Project, and by Univision Sports. His academic writing has been published by Autonomedia, Contemporary Music Review, and Journal of Sonic Studies. He recently completed a PhD in Computer Music and Multimedia at Brown University and is currently a Mellon Associate Research Scholar at Columbia University's Center for Spatial Research. http://brianhouse.net
This series of ceramic forms accompanies the presentation: ‘Radioactive Wildlife: Mutants in the Chernobyl Exclusion Zone’. The audience is invited to touch and interact with the forms, which aim to explore the idea of what it means to be a mutant in the increasingly common spaces of contamination that humans are producing in the Anthropocene.

Despite the devastating nuclear disaster at Chernobyl, miscellaneous ceramic objects and artefacts remain throughout the abandoned homes, seen frequently in photographs of the disaster site. While there is fragility in clay, it is permanent and durable. It will never perish, rot or erode. It is not consumed by animals, insects, bacteria or disease. It cannot be changed, altered or reconstituted into something new. It remains as it is, in the form it was first created, until it is destroyed. Clay and ceramics live on, even if the world around it does not. These forms, therefore, have a life of their own and thus offer a direct insight into life itself.

The sculptures depict mutant skulls of wildlife in the Zone, particularly dogs and wolves, and aim to encourage empathy for the beings (both human and nonhuman) that continue to inhabit Chernobyl. By visualising the ideas contained in the written and presented paper, these sculptures help to (re)present and narrate what life entails in the Chernobyl Exclusion Zone.

**Jonathon Turnbull Bio**

Jonathon is a PhD student in geography at the University of Cambridge. His interests lie in human-animal studies with a particular focus on more-than-human geographies, animal(s’) geographies, post-humanism, new materialisms and biopolitics. Jonathon’s PhD research examines the human-animal relations that have emerged in the Chernobyl Exclusion Zone since the nuclear disaster in 1986. In particular, he focuses on the dogs, wolves and foxes that now inhabit the Zone to understand how animals live and interact with humans in increasingly common spaces of contamination that mark the Anthropocene. He maintains an ongoing interest in his previous work that looked at more-than-human biopolitics of sacred cows in India.
Thomas Hedley Bio

Artist and secondary school art, craft and design teacher Thomas Hedley, is best known for his hand-built ceramic slab forms. Studying a BA (hons) degree in Ceramics at Cardiff Metropolitan University, Thomas was particularly drawn towards the visual study of spatial forms, shapes, sizes, positions and patterns within ceramics. Geometry is what defines the world around us and everything in between and is his instrument of creation. He is both a constructor and composer exploring universal languages such as music and art to further inform his practice. Like notes to a song, each ceramic composition is made of individual notes, their organisation of mass and tension creating their own movement and rhythm. His work is an ode to geometry, the balances and imbalances of life and a means by which to explore the unknown laws of the world, the universe, human nature and our planet; an equilibrium in art. Furthermore, as a secondary school teacher, Thomas hopes to pass on his knowledge and skills, encouraging all students to participate in, experiment with, to invent and to create art. Art which is not only relevant to the curriculum, but in further education and the wider world of work. Fundamentally, he hopes to guide and shape new emerging artists and young practitioners into our ever-changing contemporary world.