

overview effect.

Museum of Contemporary Art, Belgrade
October 2nd, 2020 – September 20th, 2021

project and curatorial direction:
Blanca de la Torre and Zoran Erić

overview effect.

The term *overview effect* was coined by Frank White in 1987 to describe the cognitive shift reported by a number of astronauts having looked back from Space to Earth. The question is it only from such a distant point of view of the planet we occupy, as the “crew of the Spaceship Earth” to use Buckminster Fuller’s metaphor, that we can first realize that this “spaceship” is slowly running out of “fuel” and that the crew is in need of “oxygen”?

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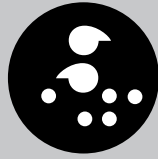
This project seeks to explore the complexity of the ecological problematics and the inseparable links between them and issues like corporate imperialism, indigenous sovereignty, gender, different kinds of extractivisms and the importance of decolonising not just history but also our concept of nature in order to reshape an inclusive mindset akin to a post-anthropocentric world.

The goal is to rethink the issue of environmental justice and propose an approach to art one possible way to a better future and to building an awareness that opens a path for a new eco-aesthetics approach.

The curatorial strategy explores alternative exhibition-making formats and responds to the rhizomatic idea of ECO_LABS where six realms represent distinct sub-themes, all of them interconnected:

- 1 — GENDER, RACE AND THE COLONIAL TRACE**
- 2 — WATERTOPIAS**
- 3 — THERE IS NO EDGE!**
- 4 — LEARNING FROM INDIGENOUS KNOWLEDGE**
- 5 — BEYOND ANTHROPOCENTRISM**
- 6 — BACK TO THE FUTURE**

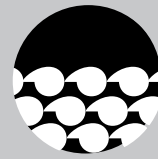
Each ECO_LAB will take on the role of a think-thank for art, action and knowledge production related to the sub-themes we derived from the overall concept, within the whole methodological approach to the development of the exhibition. The ECO_LABS will thus create a dynamic and revolving structure that builds on the transversality used as key way of thinking and also establish a trans-disciplinary approach from different disciplines such as arts, humanities and social sciences.



Gender, Race and the Colonial Trace

There is an inextricable relationship between the ecological crisis and the different forms of ecosocial inequality interlinked with race, gender and the trace of colonialism. It is hence of great importance to decolonise our research methodologies, adopting new ones that acknowledge the voices of the historically oppressed Others directly related to the exploitation of nature.

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Watertopias

Water will be a key protagonist of our world in the near future due to its scarcity, turning it into something as valuable gold, oil or life itself. By 2050 at least 25% of the world population will be affected by the shortage of fresh water, triggering great human exoduses and changing global geopolitics. Water scarcity, sea level rise, floods, water pollution, underwater life extinction, corporate control over the river systems and privatization of water resources, among others, are problems that need to be addressed urgently.



Learning from Indigenous Knowledge

Environmental exploitation and Western forms of extractivism, of land and resources, put into play the question of the immediate survival of entire communities. There is also a need to foster new social and aesthetic practices that go beyond the traditional modern Western system of thought and embrace other epistemologies based on or inspired by indigenous and first nation communities. We need to open up spaces for indigenous discursivity that negotiate different systems of knowledge.

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There Is No Edge!

We have entered the era of the limits of the Earth as a consequence of an economical model based on perpetual growth and a wrong idea of progress. Multiple forms of environmental damages are explored here such as loss of biodiversity, massive extinctions, pollution, food sovereignty and different forms of extractivism derived from the climate crisis and other ecological problematics that have led us towards a global unsustainable system.



Beyond Anthropocentrism

Posthuman lines of thought question Anthropocentrism focusing on the criticality of dualisms that assume an inside and outside of nature. It is important to conceive alternate modes of collaboration between humans and non-humans where attention will be paid to multispecies coexistence. To this end we need to envision symbolic and practical gestures that move towards new alliances with non-human entities acknowledging the critical importance of interspecies dependencies as the only fair path towards a new post-anthropocentric age.



Back to the Future

Rising out of the anxieties caused by the perpetual possibility of ecological and societal collapse, we should reflect on the concept of “future” by connecting the past, the present and the alternatives for the approaching times of uncertainty. In order to do so, we need to find the means with which to renegotiate collective present memory and the possibility of a future memory, as well as to construct utopian and dystopian imaginaries to rethink the world we want to inhabit.

Sustainability Guidelines

We strongly believe that art must contribute to the public debate on the politics of sustainability, developing creative proposals that put forward alternative forms of working with the environment fairly and sustainably, with the goal of seeking alternatives that will help to bring about a paradigm shift and to collaborate towards a more habitable, fair and sustainable future.

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Our goal is to develop an exhibition that speaks of ecology in content and form. To this end, and with the purpose of making sure that the project is consistent with this approach, the curatorial proposal has been deliberately driven by the ways of doing, with the goal of opening a door to a search for more ethical ways of consuming. A number of guidelines were established in order to take care of the carbon footprint of the whole show like avoiding pollutants, petrol-derived materials and shipping of the artworks by air, in favour of local production, biodegradable materials and repurposed and recycled materials. A waste plan and a general plan to reduce energy were also made in the museum. But, being aware of the impossibility to make a total sustainable exhibition and embracing all the contradictions that came along the way, we are planning to offset emissions at the end of the project.

Due to the outbreak of coronavirus, the project has taken shape in two stages. The **first part** and the launch of *Overview Effect* was held on October 2nd 2020. It comprised a group of outdoor installations in the sculpture park of the Museum, a mural, site-specific interventions in different urban and rural areas, performances, artist's workshops, artistic projects on Instagram, and the production of a personalized stamp with artist's motif, among others. This phase continued with panel discussions with local experts, activists and environmental organizations and initiatives, as well as a series of lectures that were held online.

The **second part**, is an exhibition throughout the 5 floors of the Museum, with 60 artists, artistic duos or collectives, that will be held at the main building of the Museum of Contemporary Art, Belgrade from June 19th to September 20th, 2021.

Artists:

Ravi Agarwal, Maria Thereza Alves, Vasco Araújo, Amy Balkin, Anca Benera & Arnold Estefan, Luna Bengoechea Peña, Ursula Biemann, Tania Candiani, Juanli Carrión, Carolina Caycedo, Tomas Colbengtson, Dušan Čavić & Dušan

Šaponja, Cian Dayrit, Ex-Artists' Collective (Anikó Loránt – Tamás Kaszás), Dirk Fleischmann, Nina Galić, Regina José Galindo, Asunción Molinos Gordo, Kitti Gosztola, Lungiswa Gqunta, Tue Greenfort, Michaela Grill, Igor Grubić, Christina Hemauer & Roman Keller, Markus Hiesleitner, IC-98, Ingela Ihrman, The Institute of Queer Ecology, ISUMA, Anne Duk Hee Jordan, Kinga Kielczyńska, Jacob Kirkegaard, Elena Lavellés, Diana Lelonek, Ernst Logar, Tea Mäkipää, Mary Mattingly, Nemanja Milenković, Anna Moreno, Amor Muñoz, Kevin Michael Murphy, Michael Najjar, Branislav Nikolić, mirko nikolić, Nils Norman, Fernando Palma, PSJM (Cynthia Viera & Pablo San José), Marjetica Potrč, Minna Rainio & Mark Roberts, Beth Stephens & Annie Sprinkle, Vera Stevanović, Robertina Šebjanič & Gjino Šutić, Škart, Thomas Thwaites, Adrienn Újházi, Marie Velardi, Mariëlle Videler, Tanja Vujinović, Juan Zamora, Bo Zheng

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In addition to this and in order to work from a global perspective that may encompass a planetary vision, the project involves a transnational network of collaborators and partners that will further explore the themes and problems that are the main agenda of this initiative. Therefore, several organizations and museums such as Pori Art Museum; Centro Atlántico de Arte Moderno (CAAM), Las Palmas; MUCA-Roma and Casa del Lago UNAM, Mexico City; Pilchuck, Seattle; ARTPORT_making waves, Frankfurt; ARTSail, Miami; Society, Work and Politics Institute (SWOP), University of the Witwatersrand, Johannesburg, and Bozidar Jakac Art Museum, Kostanjevica na Krki, amongst others will join the network, focusing on local problematics and equipping the project with the capacity of re-imagining a new integral ecological consciousness.

Going beyond the binary relations of utopias and dystopias, the project may help visualize the multiplicity of possible scenarios, as art's capacity to produce new knowledge, alternatives and experience of the world might envision that change of the paradigm. This change will only be possible through a posthuman point of view where transdisciplinarity, multispecies coexistence and post-anthropocentrism will lead the way for the new post fossil capitalism era.

overview effect.

part 1

Marija Alimpić, Anca Benera & Arnold Estefan, Danijela Božanić, Tomas Colbengtson, Kristina Cvejanov, T.J. Demos, Dragana Đorđević, Ph.D., Prof. Vladimir Đurđević, Ph.D., Maja and Reuben Fowkes, Regina José Galindo, Markus Hiesleitner, Aleksandar Jovanović – Ćuta, Zvezdan Kalmar, Kinga Kiełczyńska, Elena Lavellés, Radomir Lazović, Vígor Majić, Tea Mäkipää, Toplica Marjanović, Mary Mattingly, Novi Nebojša Milenković, Tihomir Milovac, Anna Moreno, Prof. Darko Nadić, Ph.D., Branislav Nikolić, mirko nikolić, PSJM (Cynthia Viera & Pablo San José), Bojan Simišić / “Eko straža”, Sue Spaid, Daniela Stojković, Škart, Mariëlle Videler, Milja Vuković, Žaklina Živković



overview effect.

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Branislav Nikolić
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Tea Mäkipää
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Mary Mattingly
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Anca Benera
& Arnold Estefan
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Tomas Colbengtson
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Kinga Kiełczyńska
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Škart
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Markus Hiesleitner
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PSJM
(Cynthia Viera
& Pablo San José)



Branislav Nikolić

Built-up Area 1, 2020
sculpture (metal)
500x250x35 cm
courtesy of the artist

Built-up Area

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The traffic sign indicating a built-up area may be found at the point of entry into every village or town, almost anywhere in the world. The sign usually features a black outline standing for an amalgam of urban and rural landscape against a white background. It signifies an abstracted version of a human settlement. It sublimates the locally prevalent general features of habitation and building tradition. It indicates how the legislative authorities of a given country view its towns and villages.

For the most part, these signs are standardised and feature a combination of high- and low-rise buildings that are characteristic of its locale, often including a prominent religious building, with subtle variations between individual countries. In some areas, only low-rise housing appears, while other examples may also include churches and high-rise buildings. In countries where Gothic architecture used to prevail we may see appropriately shaped outlines. In Iran, for instance, we may see the outline of a mosque, in the Netherlands a windmill, etc. In Serbia, the traffic sign indicating a built-up area is a somewhat modified version of a design formerly used in Germany. The pointed spire of a church was simply flattened and made to look like an ordinary high-rise building.

The sculpture/installation *Built-up Area* is a three-dimensional version of such a sign. It is a translation of a translation of reality: a three-dimensional interpretation of a two-dimensional image that is itself a sublimation of a country's general architecture.

The work was conceived in two versions featuring the same format (500x250x35 cm). The monochrome sculptural version, made using a 3mm-thick steel sheet, is exhibited outside the Museum of Contemporary Art, while the installation, made of found materials and outlining the same shape, will be mounted inside the Museum building, as part of the exhibition *Overview Effect* in June 2021.





Born in 1970 in Šabac, Serbia. He graduated from the Academy of Fine Arts in Novi Sad, Serbia, the department of painting, in 1996. He received postgraduate degrees from the Dutch Art Institute, Enschede, the Netherlands in 2001 and from the Academy of Fine Arts in Novi Sad, Serbia in 2002. From 1995 he is a member of the Association of Fine Artists of Serbia. From 2002 to 2019 he was selector for the Jalovik Art Colony. He works in sculpture, painting, design and as a curator. Branislav Nikolić has exhibited his works independently and together with other artists, both at home and abroad. He lives and works in Belgrade, Serbia.





Tea Mäkipää

*10 Commandments for the
21st Century, 2007/2020*
installation, text
dimensions variable
courtesy of the artist

How to be a good human being today? We have already filled up and used the earth to our benefit. Now humankind's biggest moral problem is our relationship to our environment and declining natural resources.

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Parallel to the old moralities, good and bad are now defined according to our impact on nature and the environment. Human-centric capitalism has meant that each person has the right to consume natural resources to the degree allowed by his or her income. Practicing love and caring for "thy neighbour as thyself" today means accepting new limits on consumerism.

If put into action, the simple rules displayed in *10 Commandments for the 21st Century* could slow down and gradually eliminate some parts of the ecological disaster caused by humanity. The commandments refer to already existing technical solutions, rather than to improved ideas or practices that are yet to be developed.

**10 COMMANDMENTS
FOR THE 21ST CENTURY:**

- 1. DO NOT FLY.**
 - 2. RECYCLE.**
 - 3. USE BICYCLE OR PUBLIC TRANSPORTATION
INSTEAD OF A CAR.**
 - 4. AVOID ANY PRODUCTS WITH PLASTIC
PACKAGES.**
 - 5. AVOID HEATING AND AIRCONDITIONING,
IF POSSIBLE.**
 - 6. AVOID ANY PRODUCTS THAT COME
FROM FAR WAY.**
 - 7. IF YOU ARE NOT REALLY SURE YOU NEED IT
DON'T BUY IT.**
 - 8. DO NOT PRODUCE MORE THAN TWO CHILDREN.**
 - 9. DO NOT CULTIVATE, BUILD ON OR OTHERWISE
CONSUME VIRGIN LAND OR WATER.**
 - 10. MAKE ALL THESE STEPS EASY AND CHEAP
FOR YOURSELF AND OTHERS TO ACHIEVE.**
-



**10 COMMANDMENTS
FOR THE 21ST CENTURY:**



In her work, Mäkipää examines the consequences of humanity's refusal to adapt to its environment. Instead, she explained, humanity adapts its environment to itself. Her installations combine sculptural work with audio and video. In other works she uses text and language. In every work, she seeks to create an experience which allows to viewer to see humanity as an outside observer would. She seeks to equalize other species with our own. In the process, she hopes we will realize that we are just one of many animals who inhabit the Earth, and that to consume all its natural resources is not our right and will certainly be our downfall.

Jonathan Harwell-Dye

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Mary Mattingly

Pull, 2015/2020

sculpture, mixed media, amphibious
architecture

dimensions variable

courtesy of the artist and Robert
Mann Gallery

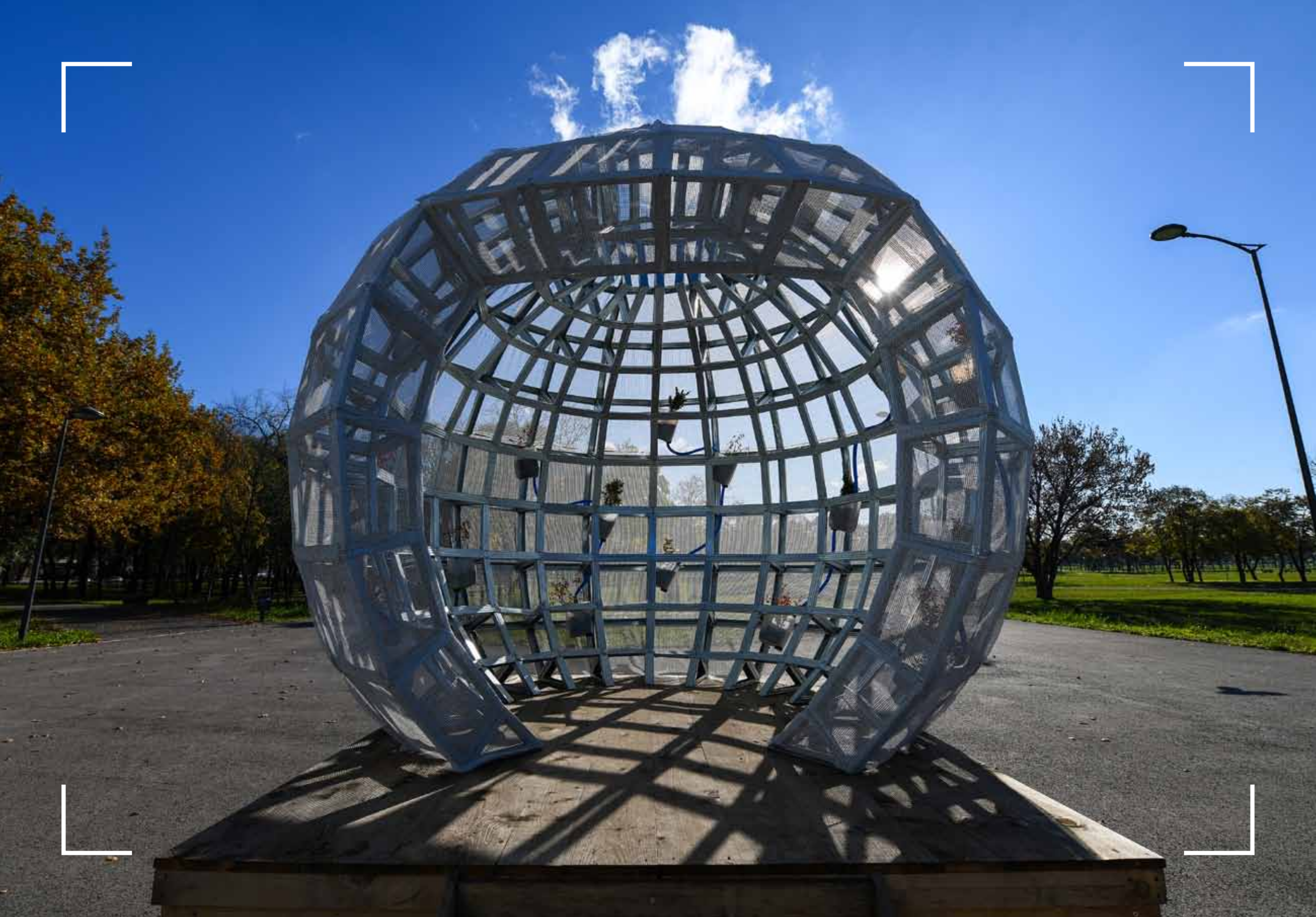
Pull is a mobile, modular and amphibious structure. It's formed by pulling together materials with various past lives from around Belgrade, like a choreographed movement.

Inside of the sphere, visitors can be part of a small-scale ecosystem where plants live with water circuits and insect visitors keep the plants producing. The public is invited to care for the plants, adding water to them with spray bottles. They may also modestly harvest the plants.

People can spend time in *Pull*, to relax inside of the sphere with material for reading or drawing, or with friends. When it's activated, it feels like a stage, and can reflect stories about our shared futures, and the ability each person has to narrate. *Pull* is based on an interdependence with each other, with urban and rural environments is necessary more now than ever. *Pull* is a porous kind of island, ecosystem, and organism always in formation.









Mary Mattingly is a sculptor and photographer. Mattingly has been co-building edible forests and working on a photographic series celebrating the work of leaders and environmental justice activists who protect forests. She founded Swale in 2016, a floating barge-based sculpture and edible landscape where people can pick foods for free in New York City. It's on the water specifically to circumvent current public land laws. Mattingly is the 2020 artist in residence at the Brooklyn Public Library and preparing to launch "Public Water" a sculpture about NYC's drinking watershed with More Art. Her work has been exhibited in museums such as the Museo Nacional de Bellas Artes de la Habana, the Bronx Museum of the Arts, MoMA Education, the Brooklyn Museum, Storm King, the International Center of Photography, and the Palais de Tokyo. Her work has been featured in Art in America, Artforum, The New York Times, Le Monde Magazine, New Yorker, the Wall Street Journal, and on BBC News, NPR, on Art21. Her work has been included in books such as MIT Press Documents of Contemporary Art series titled "Nature", and Henry Sayre's A World of Art, published by Pearson Education Inc.

Anca Benera & Arnold Estefan

The Call of the Outside, 2018/2020
installation
270x150x150 cm
courtesy of the artists

The Call of the Outside is a model of a rocket ship which hosts a garden and a film program for plants. The rocket ship model is inspired by the scientific work of Hermann Oberth, one of the Romanian pioneers of space travel, Fritz Lang's scientific consultant for the film *Woman on the Moon* (1931). If the first science fiction movies about Outer space (i.e. *Aelita: Queen of Mars* by Yakov Protazanov, 1924) were utopian travels, today, SF technology from those times became a reality. The first human outpost in space is being built, and next year Planetary Resources will start asteroid mining. Today, the space race for Mars is actually between corporations, not between states as it was during the Cold War.

The rocket ship is built to the size of a one-man-shelter. Humans see Outer space as the last place of refuge instead of understanding that the only spaceship that can save and host human life is the Earth.



Anca Benera (1977) and Arnold Estefan (1978) are based in Bucharest, Romania. They are working together since 2011. Their work encompasses installation, video and performance, exploring the invisible patterns that lie behind certain historical, social or geopolitical narratives. In previous works they question notions of national identity, history-writing and the political and cultural concept of territory. Their more recent practice - a body of work under the umbrella title *Debrisphere* (an imaginary new stratum of the Earth) - revolves around the overexploitation of natural resources, extractivism, infrastructure, and the military and political impact on the environment.

Benera and Estefan are co-founders of the Centre for Visual Introspection in Bucharest where they curated a series of workshops, public art projects and publications between 2008 and 2011.

Their works have been exhibited at MUMOK Vienna; 13th Istanbul Biennial; La Triennale, Palais de Tokyo Paris; The Jewish Museum, New York; Kunsthalle Wien; nGbK Berlin; MUCEM Marseille; ZKM | Karlsruhe; The School of Kyiv; Off Biennial Budapest; Camden Arts Center, London; and tranzit.ro/Bucharest.

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Tomas Colbengtson

We the People, 2020
print on mesh canvas
230x280 cm
courtesy of the artist

Sæmie, 2020
print on mesh canvas
230x280 cm
courtesy of the artist

The meeting with Christianity has been fatal for most of indigenous people since missionaries/priests are the instruments which states use to gain control over indigenous people. When the national state colonized both land and water, they banned at the same time the gods and language which the original inhabitants worshiped and spoke. Indigenous rights are never mentioned in constitutions. The voices of indigenous people are never heard. Your language is your strongest identity marker.

We the People

of the United States, in order to form a more perfect Union, domestic Tranquillity, provide for the common Defense, promote the general Welfare, and secure the Blessings of Liberty, to ourselves and our Posterity, do hereby constitute the United States of America.

Article I

Section 1. All legislative Powers herein granted shall be vested in a Congress of the United States, which shall consist of a Senate and House of Representatives.

Section 2. The House of Representatives shall be composed of the Members chosen every second Year by the People of the several States, the Electors in each State shall have the Qualifications requisite for Electors of the most numerous Branch of the State Legislature.

No Person shall be a Representative who shall not have attained to the Age of twenty five Years, and seven Years, and who, when elected, shall not, when he is taken the Oath of Office, be an Inhabitant of that State in which he shall be chosen.

Representatives and direct Taxes shall be apportioned among the several States which may be included within this Union, according to their respective Numbers, which shall be determined by adding to the whole Number of free Persons, including those bound to Service for a Term not exceeding two Years, three fifths of all other Persons. The actual Enumeration shall be made within three Years after the first Meeting, and in every subsequent Year of ten Years, unless the Congress shall otherwise direct. The Number of Representatives shall not exceed one for every thirty thousand Persons; but no State shall have less Representatives than the least State. Direct Taxes shall be levied and collected in proportion to the Numbers of free Persons and free white Males, over sixteen Years of Age, in each State. The Congress shall have the right to regulate the Commerce with foreign Nations, to regulate Commerce among the States, and to regulate Commerce with the Indian Tribes.

Section 3. The Senate of the United States shall be composed of two Senators from each State, chosen by the Legislature of the State for which they shall be appointed.

Immediately after they shall be appointed in consequence of the first Election, they shall be divided as equally as may be into two Classes. The Electors in each State shall have the Qualifications requisite for Electors of the most numerous Branch of the State Legislature.

Section 4. The Senators and Representatives shall receive a Compensation for their Services, as well as for the Services of their Clerks and Postages. They shall, in all Cases, except Cases of Impeachment, be privileged from Arrest during their Attendance in Congress or in going to or from Congress, and from Arrest for Debts contracted before their Election.

Section 5. Each House shall be the Judge of the Elections, Returns and Qualifications of its own Members, and a Majority of each shall constitute a Quorum to do Business, but a smaller Number may adjourn from day to day, and may be authorized to compel the Attendance of absent Members, in all Cases except Cases of Impeachment.

Section 6. Each House may determine the Rules of its Proceedings, punish its Members for disorderly Behaviour, and, with the Concurrence of two thirds, expel a Member.

Section 7. The Senate shall have the sole and exclusive Power of Impeachment. The Senate shall be on Oath or Affirmation. When sitting for that Purpose, they shall be on Oath or Affirmation.

Section 8. The Congress shall have Power to lay and collect Taxes, Duties, Imposts and Excises, to regulate Commerce with foreign Nations, to borrow Money on the Credit of the United States, to fix the Standard of Weights and Measures, to coin Money, to regulate the Value of Money, to issue Paper Money, to regulate the Commerce among the States, to regulate Commerce with the Indian Tribes, to declare War, to grant Letters of Marque and Reprisal, to raise and support Armies, but no Appropriation of Money for that Purpose shall be for a longer Term than two Years, and the Appropriation shall not be extended beyond that Term.

Section 9. The Congress shall have Power to lay and collect Taxes, Duties, Imposts and Excises, to regulate Commerce with foreign Nations, to borrow Money on the Credit of the United States, to fix the Standard of Weights and Measures, to coin Money, to regulate the Value of Money, to issue Paper Money, to regulate the Commerce among the States, to regulate Commerce with the Indian Tribes, to declare War, to grant Letters of Marque and Reprisal, to raise and support Armies, but no Appropriation of Money for that Purpose shall be for a longer Term than two Years, and the Appropriation shall not be extended beyond that Term.

Section 10. No State shall enter into any Treaty, Alliance or Confederation, or State War, or grant Letters of Marque and Reprisal, or coin Money, or emit Bills of Credit, or make any Thing but gold and silver Coin legal Tender for Payment.

Section 11. The Congress shall have Power to lay and collect Taxes, Duties, Imposts and Excises, to regulate Commerce with foreign Nations, to borrow Money on the Credit of the United States, to fix the Standard of Weights and Measures, to coin Money, to regulate the Value of Money, to issue Paper Money, to regulate the Commerce among the States, to regulate Commerce with the Indian Tribes, to declare War, to grant Letters of Marque and Reprisal, to raise and support Armies, but no Appropriation of Money for that Purpose shall be for a longer Term than two Years, and the Appropriation shall not be extended beyond that Term.

Section 12. Each House shall have the sole Power of Impeachment. The Senate shall have the sole and exclusive Power of trying all Impeachments. When sitting for that Purpose, they shall be on Oath or Affirmation. A Majority of the Members present shall constitute a Quorum to do Business.

Section 13. The Congress shall have Power to lay and collect Taxes, Duties, Imposts and Excises, to regulate Commerce with foreign Nations, to borrow Money on the Credit of the United States, to fix the Standard of Weights and Measures, to coin Money, to regulate the Value of Money, to issue Paper Money, to regulate the Commerce among the States, to regulate Commerce with the Indian Tribes, to declare War, to grant Letters of Marque and Reprisal, to raise and support Armies, but no Appropriation of Money for that Purpose shall be for a longer Term than two Years, and the Appropriation shall not be extended beyond that Term.

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I am Sami, the northern reindeer people of Scandinavia and Europe's only indigenous people. I was born and grew up in a small Sami village near Björkvattnet in Tärna under the polar circle of Sweden, my mother tongue is the Southern Sami language.

In my childhood it was rare to encounter explicit stories about the persecution and discrimination the villagers had suffered under the Swedish authorities. But I could sense that something had happened that had affected my family and relatives very adversely. At the same time as the Swedish state seized the areas of the traditional reindeer grazing grounds and the water ways, our religion, a prohibition was placed on our native language and reindeer livelihood.

The colonization of the Sami in Scandinavia has had serious consequences, for example that now some living relatives no longer even regard themselves as Sami. When I trek in the mountains and see traces of the old settlements and the overgrown reindeer stockades I am filled with joy, but also with sorrow and wrath.

The Sami area stretches across the northern parts of Norway, Sweden, Finland and Russia. For me it is natural to look further across the polar region, reflecting upon the historical and cultural affinities that link these areas.

In my art, I reflect upon how our colonial heritage has changed our life and the northern landscape and the processes and mechanisms that equally affect indigenous peoples wherever in the world we are.

Perhaps the loss of my mother tongue, the South Sami language, is the main reason that I work with art.

SÆMIE



We the People



Kinga Kiełczyńska

Limits to Growth (Extended), 2020
installation (solar panels)
ca. 200x200x200 cm
courtesy of the artist



For *Limits of Growth (Extended)*, Kielczynska repurposes discarded solar panels into a model for a sustainable shelter. The work draws on techno-primitivist and solarpunk imaginaries to pose the question: Would a society that lives in an artificial habitat still lead a primitive lifestyle?

While precursors to techno-primitivism/solarpunk have appeared in sci-fi literature for decades i.e. *Ecotopia* (1975), the advent of Web 2.0 blogging platforms proved to be fertile ground for these fantasies, and writing on the topic flourished among online communities. One Reddit user gives the following illustrative definition of techno-primitivism:

It might be using technology to live a simple primitive life. Like imagine a group of people living a pretty much hunter-gatherer life in a tribe but they're actually in an orbital habitat with bio tailored genetics and some kind of medicine. – inoffensivegamer

Kielczynska's structural use of material implicates the embodied life of the viewer as they engage with the shelter. The piece departs from techno-primitivism/solarpunk's literary roots by simulating an artifact from its futuristic fantasy scenario in a present physical space. Many of the same tropes that are prevalent in techno-primitivist/solarpunk folktales are also present in scientific research. The groundbreaking MIT report *The Limits to Growth* (1972) used computer simulations to predict the economic and social effects of exponential growth given a finite supply of natural resources. It argued that greater amounts of labour and capital would need to be diverted into battling global ecological constraints, and that these limits would force growth to end sometime in the 21st century. By uniting shelter and energy production, *Limits of Growth (Extended)* alludes to possible scenarios in which basic human needs could be met in a way that complements basic requirements for energy.

After the closure of this exhibition, the solar panels will be disassembled and recycled.

Kinga Kielczyńska's multidisciplinary art practice reflects upon the relationship between nature and humans. It spans video, installation, performance, text and drawing. She often exhibits her work outside of the gallery context: past locations include a nudist beach, a night club and a forest. Recent projects are centered around the conflict related to the Białowieża primeval forest in Poland, her country of origin. She studied at the Gerrit Rietveld Academy and the Sandberg Institute in Amsterdam and lives and works in Berlin and Warsaw. Her work has been shown at Exile Gallery, Berlin, Manifesta 12, Palermo, Fons Welters, Amsterdam, WWB/ MOMA, Warsaw, Mediamatic, Amsterdam, Aether, Sofia, SAVVY, Berlin, FOAM, Amsterdam, De Appel, Amsterdam, et al.

www.kingakielczynska.com





Škart

Water Remembers, 2020
street action / paint on
wooden boards
(Belgrade, Belo blato,
Mužlja, Vranjska banja)
dimensions variable
courtesy of the artists

Water Remembers

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In the evening, when I come for a swim in the thermal village pool that we dug and built by ourselves, I say “HELLO, WATER!”, and when I’m leaving I again say “GOODBYE, WATER!”, because WATER REMEMBERS, says Trail Zumberović, a regular swimmer in the Roma section of Vranjska Banja, in south Serbia.

Local rituals, habits and sayings, for decades discarded as unwanted folkloric bric-a-brac, in fact constitute little lessons in living together and relating to one’s environment. Animate and inanimate. Past and future.

The action:

- fieldwork recordings will be re/shaped into illustrated poetic admonitions, into the language of pictograms
- the wooden boards will be set up in natural (fields, marshland, lakes) and rural/urban areas (villages, settlements), as well as distributed to schools and public institutions (Belgrade, Belo Blato, Mužlja, Vranjska Banja)
- some of the works will be placed outdoors and left to animals and aliens



The collective Škart was formed in 1990, in an abandoned studio at the Faculty of Architecture in Belgrade. They made samizdat artefacts – posters, stamps, stickers, poems – and distributed them to passerby in street actions, and mailed them to various addresses.

In 2000, Škart established two additional collectives – the choir and orchestra “Horkeškart” (around 50 people) and a group of female weavers called “Impractical Women”. The choir, which does not audition its members but admits whoever would like to join, sang songs from Yugoslavia’s socialist past as well as their own originally composed and arranged songs, in the street, in villages and schools. Also, they have exhibited, read, distributed, and published traditional cookbooks with modern, emancipatory messages. Both collectives still exist today (the choir is now called Horkestar).

In 2008, Škart initiated Pesničenje, experimental ‘training in active poetry’, which has used its ticket sales to publish around 60 books so far and organise poetry events across the region.

The Defiant Retirees, a retiree poetry group spun off from this initiative, now regularly publishes poetry from their locked-down, quarantined care homes.

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In collaboration with Group 484, members of the collective work with residents at “Vera Radivojević” Home for Abandoned Children in Bela Crkva, where they founded a children’s choir, “The Children from the Moon”. Also in collaboration with Group 484, members of Škart have worked with migrants at migrant centres in Belgrade and Vrnjačka Banja, where they produced maps of their journeys to Europe.

Taking part in activist actions across Serbia, since 1993 Škart have also collaborated with Women in Black, an antiwar women’s group.



laz! na vod! kuda to vod!?



Water Remembers / Opani pamtini
action in Vranjska Banja, small pool, 13th February 2021
photography: Luka Knezević Strika

Markus Hiesleitner

Ground Control – Joining the Earthworms,
2020
mixed media, sculpture
250x250x200 cm
courtesy of the artist

Ground Control – Joining the Earthworms

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Ground Control – Joining the Earthworms refers to Charles Darwin's *The Formation of Vegetable Mould Through the Action of Worms, with the Observation on their Habits*, Darwin's last book published in 1881.

“They (the worms) are important for many reasons, including their role in decomposition of rocks, gradual denudation of the land, preservation of archaeological remains, and improving soil conditions for plant growth.”

Darwin uses various experiments to study the behaviour of worms. For me, his observations also work like allegories of life. With my project *Ground Control – Joining the Earthworms* I focus on one of Darwin's experiments in which he observes at what speed a stone is undermined by worms and disappears into the earth. A tent in the sculpture garden marks the station for my project *Ground Control – Joining the Earthworms*. The tent is made from coloured curtain fabric and protects the experiment from daylight. A box with a red light in the center of the tent gives – just as stones do – a shelter to the worms and is the central object of the experiment. How long will it take the worms to make the box disappear into the ground? The red light in the box allows one to observe the worms during the dawn and in darkness because red light does not disturb the worms.

Ground Control – Joining the Earthworms is the first step for an installation which I will develop for the exhibition *Overview Effect* in June 2021.





Markus Hiesleitner (* 1981 in Amstetten) lives and works in Vienna and Lower Austria. He studied at the Academy of Fine Arts Vienna, Chair of Sculpture and Performative Art, Prof. Monica Bonvicini, 2003-2008.

In his conceptual sculptures, installations and videos, which are often summarily characterized as “ecopolitical,” the Austrian artist Markus Hiesleitner examines the political, social and economic mechanisms of present everyday reality. The focus here is primarily on his living “organic sculptures,” works that are critical of markets and consumption, on his examination of architecture and time (and thus decay and progress), and on the relationship between art and the public, which is at the center of his ongoing project entitled “Kulturogerie” (meaning “cultural drugstore”), an art space in Vienna that Hiesleitner has been running with the artist Franz Tišek for over fifteen years.

His recent exhibitions include: *Silvrettatelier* (2020) / *Fieldtest*, Café Else, Vienna (2020) / *Nasuti Festival*, Bratislava, SK (2019) / *Intervention Parallel Vienna* (2019) / *Kunstforum Montafon* (2019) / *Monografie Release*, Vienna (2019) / *Intervention Schlossberg Graz* (2018) / *clima campe* Litvinov, CZ (2018) / *Open Art Foundation*, Plovdiv, BUL (2017) / *Touch the Reality*, Kunstraum Niederoesterreich, Vienna (2016) / *will_kommen und gehen*, Stadtgalerie Waidhofen/Ybbs, (2016) / *Creating Common Goods*, Kunsthaus Vienna (2015) / *Art in public space Lower Austria* (2014)

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www.hiesleitner.com
www.kulturogerie.org



PSJM (Cynthia Viera & Pablo San José)

*Species in Extinction and Human
Population from 1800 to 2030, 2020*
wall painting
820x786 cm
primary school "Svetozar Marković"
courtesy of the artists

This work belongs to PSJM's "social geometry" series, whose geometrical compositions are based on statistical data, and is also part of the "natural history" sub-series, which responds to the environmental concerns of the Spanish artistic collective. The mural represents the parallel evolution that follows the extinction of various species and the increase in the human population from 1800 to 2030. A graphic representation of natural history that places us at the antipodes of the 'symbiotic model' proposed by D. J. Haraway to overcome the Anthropocene and the Capitalocene. An image to read, reflect and act on a terrible and urgent situation: "when the arts to live on a damaged planet require a sympoietic thought and action".

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This natural geometry of PSJM points to human responsibility for the last great mass extinction, the sixth, which we are witnessing. According to Elizabeth Kolbert's calculations, by the end of the 21st century more than 20% of all living species on Earth will have disappeared. Kolbert titles her book on the subject "The Sixth Extinction: An Unnatural History". In relation to which PSJM's "Natural History" takes on a bitterly ironic undertone. The fact is that nature and history are twisted into the pictorial strategy of the artist's collective. The painting is put in relation to the word, to the space it occupies and to the matter made sign in a game of torsions that have as their final product images of great simplicity and deep significant density. On the one hand, the murals in this series return to the essence and origin of painting: the wall. This is how it all began, staining a rock with one hand. And on the other hand, a nod is made to the genre painting, since in these works two pictorial genres are brought up to date: that most valued by the academy, the historical painting (they are still diachronic visions) and that most valued by the easel painting, the landscape. They are, therefore, "temporary landscapes" that function as social, ecological, political and ethical denunciations, through beauty.





PSJM is a team of creation, theory and management formed by Cynthia Viera (Las Palmas G.C., 1973) and Pablo San José (Mieres, 1969). PSJM present themselves as an “art brand”, thus appropriating the procedures and strategies of advanced capitalism to subvert their symbolic structures.

The team-brand has been included among the 100 most representative artists of *International Political Art in Art & Agenda: Political Art and Activism*, (Berlin: Gestalten, 2011). They have also been included in *Younger than Jesus. Artist Directory. The essential handbook to the future of art* (New York: Phaidon-New Museum, 2009) and *Come Together: The Rise of Cooperative Art and Design* (New York: Princeton Architectural Press N.Y., 2014), among others. Their work has been shown in numerous international exhibitions such as *Personal Structures* in the context of 58th Venice Biennale (2015), *Beyond the Tropics*, in the context of 56th Venice Biennale (2015), *Hic et Nunc*, Hirshhorn Museum, Washington D.C. (2014), *One Shot!*, Museu Brasileiro da Escultura, São Paulo (2014), *Off Street*, A Foundation, London (2009), *The Real Royal Trip... by the Arts*, PS1-MoMA, New York (2003, in collaboration with El Perro y Aitor Méndez), etc.

In the theoretical area, some of their latest publications include: *Arte y procesos democráticos* (TEA, Tenerife, 2017) *Fuego amigo* (CENDEAC, Murcia, 2015), and the article “Marcuse y el lema de la CIA” in *Revista de Occidente* (Madrid, 2016). Their intense activity extends to didactics, where relevant their presence as guest professors at Washington State University or in the summer workshops PSJM•Workshop at the Cervantes Institute in Berlin (2012-2015) and Gabinete Literario of Las Palmas GC (2018-2019).



Regina José Galindo

The Earth that Swallows Women, 2020
performance
6'56"
courtesy of the artist

The Earth that Swallows Women

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Four women disappear daily in Guatemala, sometimes seven. We do not know what happens to them, has the earth swallowed them up? Where are they?

Guatemala is one of the most violent countries in the world, with a terrible history of war, repression and death that even, in times of peace, lives in darkness. It is well known that during the years of the armed conflict, the body of women was seen as booty. The exacerbated violence that exists today against girls and women originates in those years.

Guatemala is also one of the most violent countries against those defending land and natural resources, a practice that began in the war years and continues to function as a land control mechanism.



Regina José Galindo is a visual artist and poet, whose main medium is performance. Galindo lives and works in Guatemala, using its own context as a starting point to explore and accuse the ethical implication of social violence and injustices related to gender and racial discrimination, as well as human rights abuses arising from the endemic inequalities in power relations of contemporary societies.

Galindo received the *Golden Lion for Best Young Artist* in the 51st Biennial of Venice (2005) for her work “¿Quién puede borrar las huellas?” and “Himenoplastia”, two crucial pieces of her oeuvre which critique Guatemalan violence that comes out of misconceptions of morality as well as from gender violence, while she demands the restitution of the memory and humanity of the victims. In 2011 she was awarded with the *Prince Claus Award from the Netherlands* for her ability to transform injustice and outrage into powerful public acts that demand a response. She has also participated in the 49th, 53rd, and 54th Venice Biennials; documenta 14 in Athens and Kassel; the 9th International Biennial of Cuenca, the 29th Biennial of Graphic Arts of Ljubljana, the Shanghai Biennial (2016), the Biennial of Pontevedra in 2010, the 17th Biennial of Sydney, the 2nd Biennial of Moscow, the First Triennial of Auckland, the Venice-Istanbul Exhibition, the 1st Biennial of Art and Architecture of the Canary Islands, the 4th Biennial of Valencia, the 3rd Biennial of Albania, the 2nd Biennial of Prague, and the 3rd Biennial of Lima.



Anna Moreno

Billennium, 2020
digital images and text,
Instagram takeover
5 to 10 posts of 10 slides
each for MoCAB's Instagram
courtesy of the artist

Billennium explores how certain 1970s utopian projects for communal living could be re-signified under the light of a post-apocalyptic, near-future reality ruled by an economy based on the social structure of beehives. For that, Anna Moreno brings together the brutalist buildings which Spanish architect Ricardo Bofill developed in the 1970s with a dystopian take on massive hydroponic engineering.

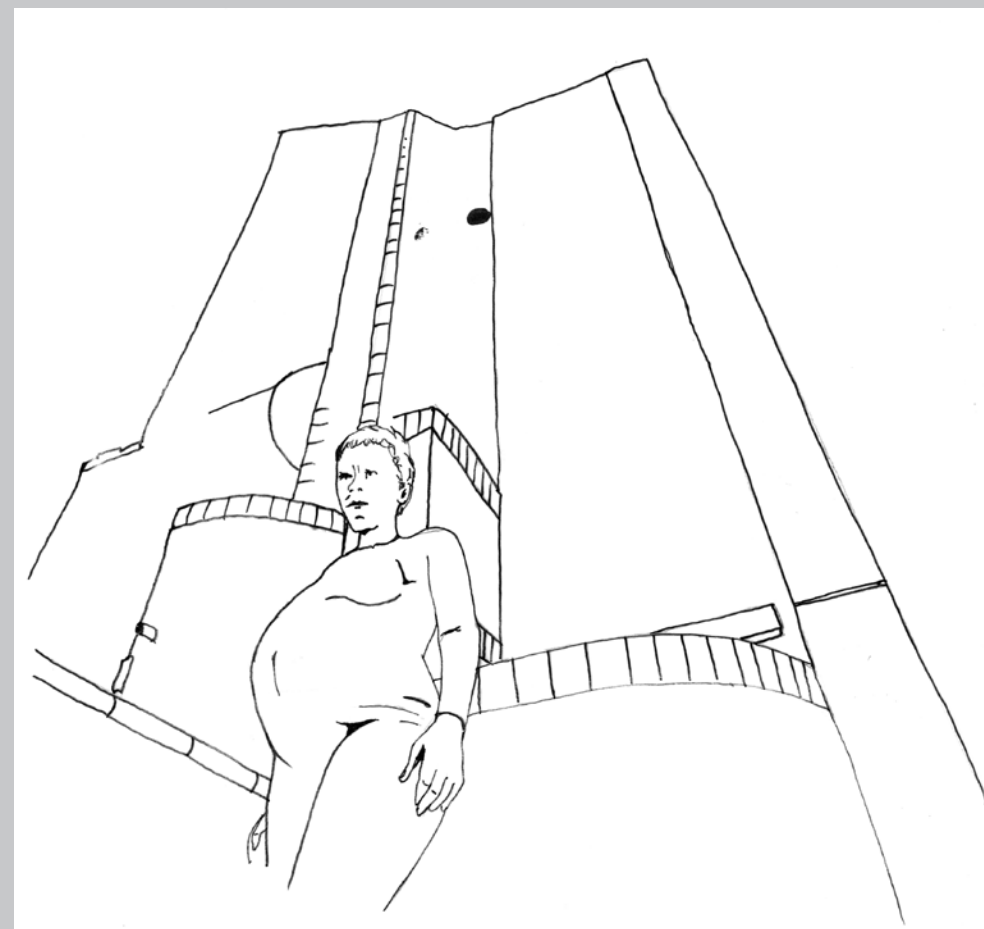
To accompany the video-installation shown at MOCAB in June 2021, Anna Moreno will publish a graphic novel with speculative, fictional texts that trace the steps from the present to the imagined future that *Billennium* tries to convey. Starting in October 2020, the artist will take over MOCAB's Instagram account to give the audience a preview of the narratives that will be published in the novel.

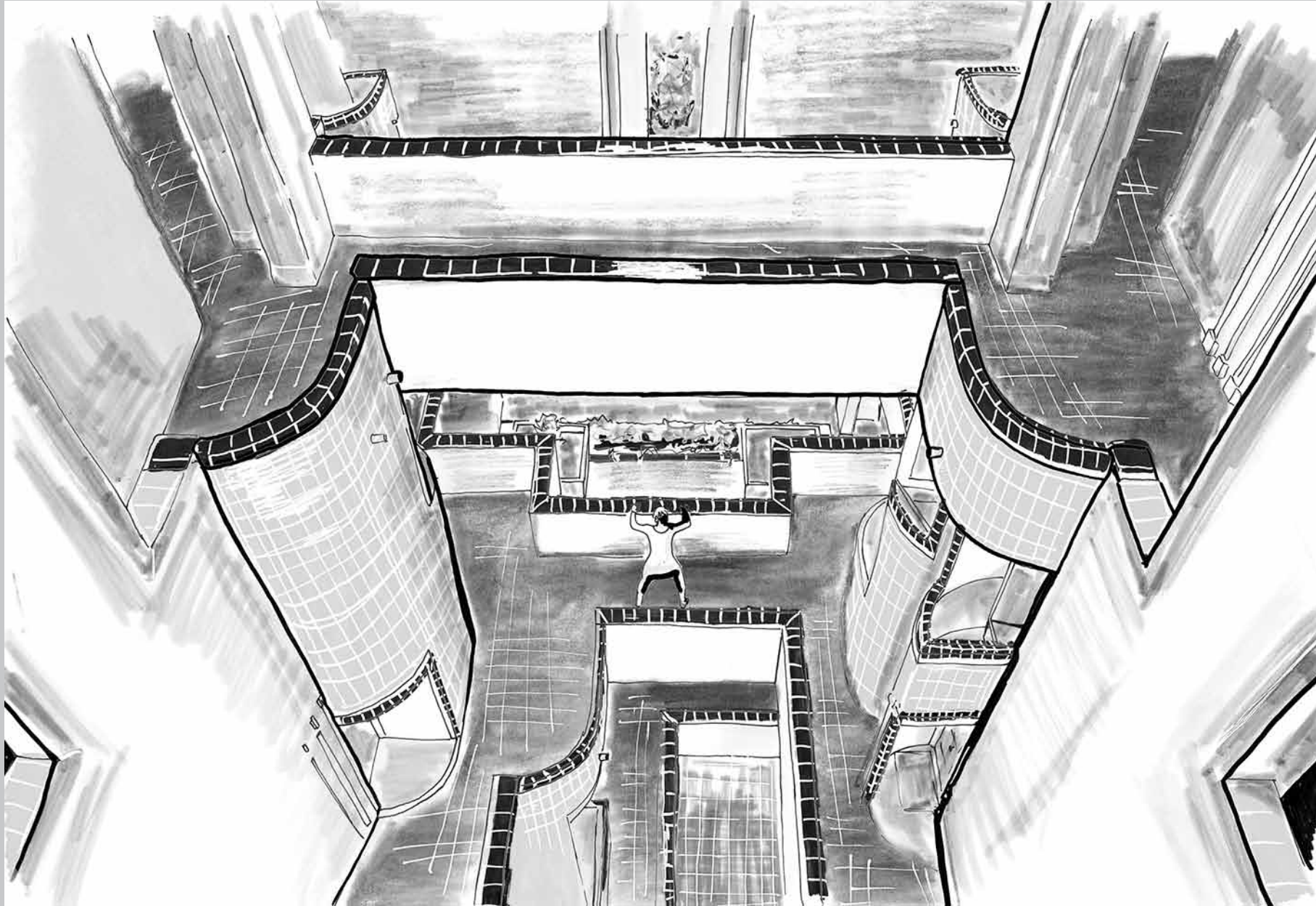
Anna Moreno (1984) lives between Barcelona (ES) and The Hague (NL).

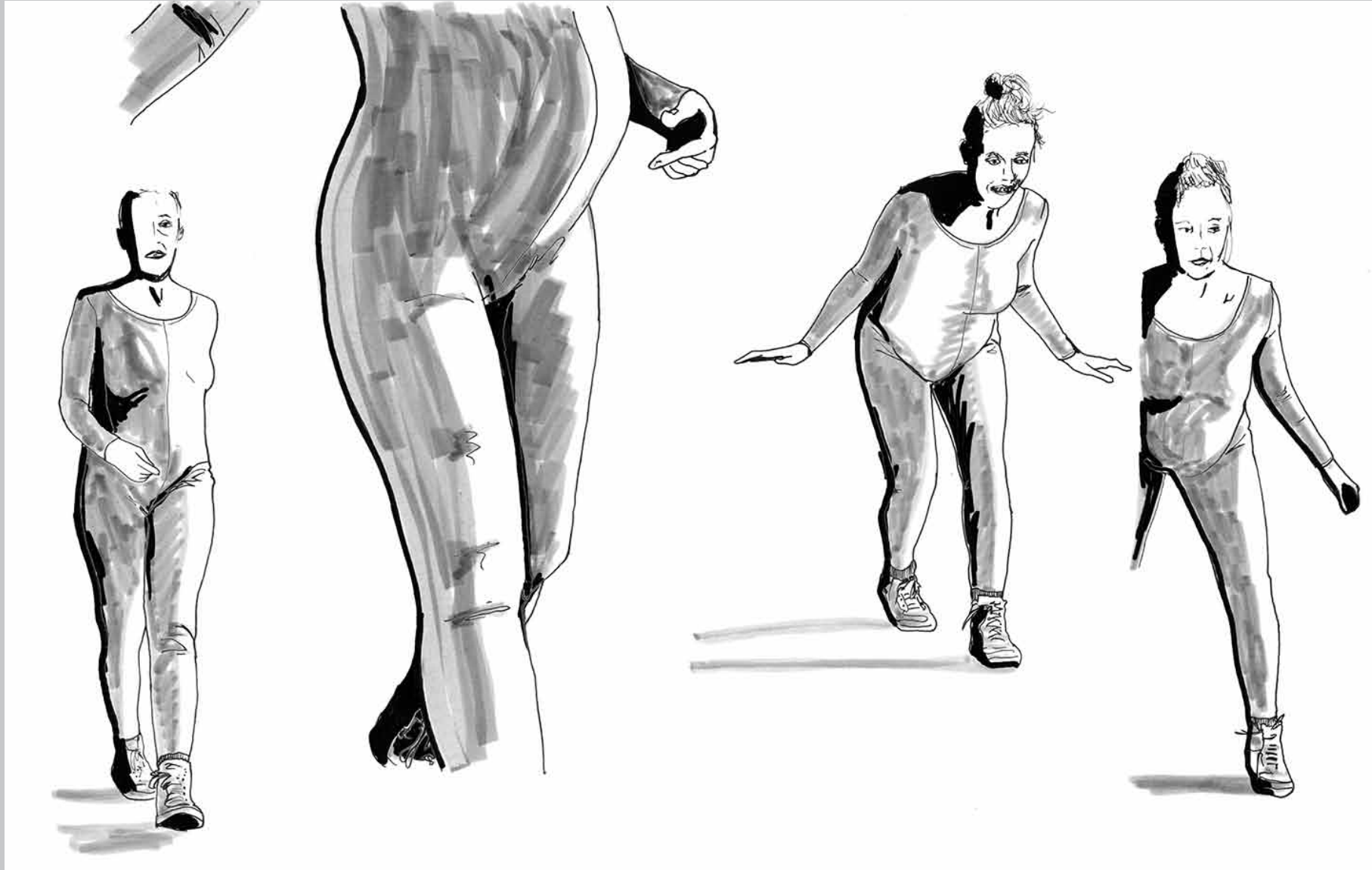
In the last years she has been researching social progress, nostalgia and speculative futures. Her work intermingles these three temporal concepts with dystopian narratives, progressive architecture and literature to stage what she started calling “pre-enactments”, a way to prefigure futures by way of performative encounters. The speculative borrows from J. G. Ballard’s maxim in which he specifies this as being the science fiction he is actually interested in, describing a psychological, inner space rather than a distant galaxy thousands of years from now.

Formally, she is interested in the inconclusive nature of events as well as in their documentation. She works with a wide range of collaborators from varied fields that exert a sort of active mutual contamination of the process which translates into installations, films or staged durational encounters with an emphasis on design, performativity and a constant questioning of the presence of technology and recording devices. Materials produced during events or display props for installations become publications, soundtracks or sculptural residues in her work’s future iterations.

Moreno is currently working on her project for the Botín Foundation Grant (Santander, ES), and the 2021 Yinchuan Biennale (CN), curated by Huibhaye van der Werf. She has taught at the KABK in The Hague and the Academie Minerva in Groningen. Her essays are published in the Journal of Cittadellarte-Fondazione Pistoletto (IT) and the magazine of the Architects Association of Madrid (ES).







Elena Lavellés

Ušće in Motion, 2020
workshop

participants:

Jelica Ćulafić, Nina Galić,
Nada Jeftenić, Stanislava
Paunović, Gabriel Llinàs,
Mina Stanimirović, Sara
Tanasković, Emilija Vučićević

Ušće means confluence in Serbian and it is also the site where the Museum of Contemporary Art (MoCAB) is located, a confluence between two rivers: Sava and Danube.

This place performs as the physical and conceptual symbol in this lab, for which is important to think about the juxtaposition of different perspectives and confluences of understanding our environment and how we live in it: the utilitarian, the intellectual, the historical, and the mythological. The aim is to think about and use the three R: Reduce, Reuse, and Recycle.

The landscape where the MoCAB was built is loaded with a broad mixture of meanings interconnected through nature and human history. For this lab, I propose a collection and classification of all kinds of objects, drawings, sounds, notes, etc., inspired, found or sketched by the lab participants within the margins of this park.

On the first day and during the first part of the workshop, each participant will be walking, wandering around the park, and collecting a selection of 5 objects, drawings, sounds, notes, etc. During the second part of the workshop, we will be researching for information about them like what kind of objects, materials, plants, remains, sounds, sketches, etc., we have found they find or have called our attention, where they were brought from, their human use, their natural function, their mythological meaning, and their relationship with other non-human beings. All the information we can find or think about them.

On the second day of the workshop, we will gather to speak about these found objects, their background, history, the participants' experiences, and researches, we will project the recorded videos, photos taken, etc. We will classify these elements according to a circular economy based on an exchange of intellectual, cultural, historical, and natural capital.

The end of the workshop will consist of sharing and exchanging all this information in a trading system between the participants, which means that there will be a process of encounters and disencounters through trade and circulation of these objects, their history, mythology, information, use by humans and other living beings.

In this way, we rethink the way we value all these elements and the experiences we achieve through active community knowledge. This implies a chance to challenge our way of understanding our environment and its interconnections in a holistic manner, in which human beings are just one more element participating in the whole natural context.

The goal is to activate alternative possibilities of creating a new era of coexistence between human beings and nature.



Elena Lavellés (Madrid, 1981) is a visual artist and filmmaker, originally from Madrid (Spain), she has been living and working between New York City, Los Angeles, Mexico City and Madrid.

Her work is research and fieldwork-based and explores the intersection between social and geological layers. These connections deploy a fabric of expanded political geology in which she focuses on the evolution of capitalism, the impact of natural and human resources exploitation, as well as social resistance movements from the colonial period until nowadays. In this process, she creates spaces of experience where photography, video, and sound are integrated with natural, sculptural objects and archival material to dive into an ecologic zone of interconnections.

She has been part of the Whitney Museum Independent Study Program, completed her MFA in Photography & Media and Integrated Media from California Institute of the Arts - CalArts, studied an MFA in Contemporary Art from the European University of Madrid, and a degree in Fine Arts in the CES Felipe II (Universidad Complutense of Madrid). She also studied Philosophy and Geology in the Complutense University of Madrid.







WHAT YOU CONSIDER CONTEMPORARY
IS ALREADY PAST



mirko nikolić

water is (non)life #1: beyond empire, 2020
performance,
ca 30'
courtesy of the artist

+

life after extraction of nature
public discussion

participants:

Marija Alimpić, “Protect Jadar and Radjevina”

Aleksandar Jovanović – Ćuta, “Defend the Rivers of Stara Planina (Balkan Mountains) Movement”

Zvezdan Kalmar, “Centre for Ecology and Sustainable Development”/ “Coalition for Sustainable Mining in Serbia”

Žaklina Živković, “Right to Water Initiative”

water is (non)life #1: beyond empire

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As far as the eye can see the products of extractivism shine and rise. Their tails and shadows are long too.

The core narrative of the colonial-extractivist hegemony claims that all these bodies of matter are “essential to human progress,” they ought to be comprehensively dug out from their dwelling places, processed, used, wasted. For whom? By whom? Who decides, who is decided upon? In this grand story, what who is not essential, what who is disposable? *water is (non)life #1* dismantles these violent fables, turns its back on the flashy offerings of the extraction empires and reorients us towards other stories. Alternatives flow persistently about you and me, through us, even when submerged and silenced as they usually are. At the confluence of futures and histories, a multitude of voices and forces sit in, rise up, witness, listen and relay, collectively weave threads of liberation from the spell of using others as resource.







life after extraction of nature

116 The forum assembled local organisations and civil society movements active in parts of Serbia where predatory capitalism, based on extraction of nature, seeks to establish its logics-logistics, mainly by forcing rivers into pipes and through expansive mining for fossil fuels and metal minerals. Nature has never been fully channelled into the circulation of capital; rather, there has been a continuous expansion of “commodity frontiers”, which validate and ensure an ever further “importation” of the powers of nature into the capitalist system, based on the actual expansion of capital into nature. The enclosure, privatisation, and monetisation of nature have increasingly – and not decreasingly as narratives of modernisation would have it – become one of the prerequisites for “growth” and “development”. In this sense, the entire modern society finds itself at a point where the extraction of nature had begun long ago – in a differentially long “after” and also uncertainly long “before”, marked by quite different and inequitable distributions of these processes' local impacts on the environment and its inhabitants, as well as further pushing the limits of expansion.

In the panel were voiced various insights into the illegitimacy and irregularities of Serbia's current extractivist system, from the non-transparent relations between private capital and the state to the inadequacies in the work of experts and institutions charged with planning and approving projects as well as responsible for environmental protection. The civil society movements present in the discussion thus affirm an expanded zone of civil action, generating a position of active ecological citizenship. We also heard about alternatives, i.e. forms of social action that establish or strengthen already existing forms of sustainable living with nature. In that sense, these movements also look to another “after”, the historical period that may come after this entire system of large-scale appropriation of nature.

Questions that have been posed and demand further talking about:

Is it possible to treat healthy Air, Water, and Land as private property and what happens if market relations are applied to them? Can we, the citizens, be healthy if nature is unwell? – this is also an acute question posed by the ongoing epidemiological crisis. Is it possible to speak of human rights and freedom, or a “good life”, if nature is not free as well and has a right to exist?





Through listening, conversation and collaboration with places and communities, mirko nikolić works towards prefigurations and enactments of climate-social justice. In recent projects, mirko - within various formations and constellations - has been occupied with healing and regeneration in the waste of extractivist capitalism, pluriversal solidarity, terran reproductive labour and multispecies commoning. This praxis moves transversally between arts and environmental humanities, and is materialised in research and creative writing, situated performances and cultural organising. Currently mirko is engaged in an art-research initiative on de-extractivist poetics rooted in the care and protection of waters.

Environmental Pollution – Causes and Consequences

online panel discussion

participants:

Dragana Đorđević, Ph.D., research advisor and head of the Centre of Excellence for Chemistry and Environmental Engineering at the Institute of Chemistry, Technology, and Metallurgy of the University of Belgrade – an institute of national significance

Vigor Majić, director of Petnica Science Center
Bojan Simišić, “Eko straža”

moderator: Zoran Erić, MoCAB

A claim that one has often encountered in recent years is that today's capitalism is, in many ways, showing symptoms of disintegration. Nevertheless, as we have seen many times in recent history, a crisis can be quite productive as well, and the global capitalist system can mutate, like the virus that marked this year, regenerating itself and further developing. Every economic disaster provides a further impetus for various forms of accumulation and capital growth. This state of perpetual crisis, which the system in fact reproduces by itself – like the qualitative leaps in the process of evolution – provides it with “immunity” and increasingly robust and resilient subvariants of capitalism keep developing in various contexts and societies of today's globalised world.

Today, a major global topic is the impact of climate change and its complicity with economic development, which has led to environmental pollution, emissions of CO₂ and other toxic gases, issues in waste management, etc. The environmental crisis, perceived as a common problem of all humanity, as Razmig Keucheyan has noted, cannot be solved from the universalist position of the entire human race sharing the objective of preserving the planet if, at the same time, one keeps ignoring the social tensions we inhabit. In Keucheyan's view, the only solution lies in pursuing an even more radical critique of capitalism as a system that finds a way to profit even from a crisis of this magnitude. Even nature itself has become an object of an accumulation strategy using new modalities of capitalism.

Naomi Klein has coined the term “disaster capitalism” to describe the consequences of introducing neoliberal policies and their system of natural as well as social exploitation, which one may trace from the colonial period all the way to more recent modes of colonialism. Klein notes that extractivism is also directly connected to the notion of sacrifice zones – places that, to the extractors, somehow don't count and therefore can be poisoned, drained, or otherwise destroyed, for the supposed greater good of economic progress.



Might that be precisely a symptom that afflicts Serbia's society today, which is consciously accepting the pollution of its environment at the hands of foreign as well as “domestic” companies, without any government-mandated control or environmental standards whatsoever? The most drastic example is that of the Rio Tinto mining group, which has secured every concession from Serbia's government to mine and extract lithium in the area surrounding the town of Loznica, where, when the deposits have been fully depleted, the company will eventually leave in its wake huge quantities of toxic waste and yet another environmental disaster in our country.

It is an incontrovertible fact that over the past several years many Serbian cities and towns have recorded some of the lowest levels of air quality in the world. Excessive levels of air pollution have been highlighted as problem by Serbia's Environmental Protection Agency as well as by numerous civil society initiatives such as “Eko straža“, especially the extremely high concentrations of PM10 and PM2.5 particles suspended in the air, which operate as “silent killers” and constitute a serious threat to the overall health of Serbia's population. In Serbia, air quality is also adversely affected by using extremely low-quality energy sources, due to the “coal mafia” falsely marketing coal refuse, with high levels of clay, as coal and selling it to individual customers simply to benefit its financial interests.

Ismail Serageldin, a former Vice President of the World Bank, has remarked that unlike the oil wars of the 20th century, the wars of the 21st century will be fought over water. The lack of drinking water for human consumption, which constitutes only 1% of the total mass of water that covers 70% of the planet's surface, will turn drinking water in the near future into a highly valuable commodity, like gold or oil. It is estimated that by 2050 the lack of water due to climate change will diminish the GDP of large parts of the world and many countries by around 6%, which will cause an unprecedented exodus of people and a shift in global geopolitics. Even if we are demonstrably not guided by longterm policies or planning, we must still ask why the contamination of our existing reserves of clean and drinking water is still tolerated, simply to further the short-term financial interests of privileged social groups and companies pushing for the privatisation of water resources and exploitation of rivers. This symptom may be observed in Serbia as well, in the form of crony capitalism, provoking much resistance from citizens coming together in various initiatives and organisations.

For all those reasons, we ought to seriously ponder our ways and continue pursuing an open public debate involving experts from various fields and private citizens and civil society initiatives, concerning the causes and consequences of the environmental pollution of water, land, and air in Serbia as well as globally.

Sue Spaid Be Biodiverse: Bees, Art, and Diversity

online lecture

The topic:

In 2002, I inferred that biodiversity is directly proportional to cultural diversity from the following quote: “Of the nine countries where 60% of the world’s remaining 6500 languages are spoken, six (Mexico, Brazil, Indonesia, India, Zaire [Democratic Republic of Congo] and Australia) are also centers of megadiversity for flora and fauna”. Based on this very basic notion, I have since developed the Protect-Respect-Multiply mantra to explain biodiversity’s dependence on human diversity. With this talk, I describe how this mantra came about, discuss the relationship between biodiversity and human wellbeing and then review scores of artists’ projects focused on improving biodiversity. Such artworks either publicise the importance of biodiversity, reverse species loss or began as experiments meant to test potential solutions.

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An art critic since 1990, Belgium-based curator Sue Spaid has published well over 100 reviews in *Art issues*, *Art Papers*, *Art in America*, *LA Weekly*, *Art/Text*, *The Village Voice*, *artUS*, and *Hart*; and 70 exhibitions essays for museums and galleries. In 2013, Spaid earned a Ph.D. in Philosophy from Temple University. Her first philosophy book *The Philosophy of Curatorial Practice: Between Work and World*, which is considered the first monograph to address exhibitions, reflects 30 years of curating experience.

Since 2002, she has published five books on art and ecology, including *Ecovention Europe: Art to Transform Ecologies, 1957–2017*, which accompanied an exhibition presented at De Domijnen Hedendaagse Kunst in Sittard, NL and the Internationalen Waldkunstzentrum Galerie in Darmstadt, DE.

Associate Editor of *Aesthetic Investigations*. Spaid’s philosophy papers have appeared in books such as *The State of Art Criticism* (2008), *The Philosophy of Arthur Danto* (2013), *Arte y Filosofía en Arthur Danto* (2016), *Advancements in the Philosophy of Design* (2017), and journals such as *The Journal of Somaesthetics*, *Journal of Aesthetics and Art Criticism*, and *Rivista di Estetica*, *Popular Inquiry*, *Art Inquiry: Recherche sur les art*, *Philosophica*.

www.suespaid.info



Sue Spaid and her husband adopting Marie-Theresa, a biodiverse *Cosmopolitan Chicken* as part of Koen Van Mechelen's participatory project *Perfect Stranger* (since 2017).
Photography: Stoffel Hias

Climate Change: The Greenhouse Effect and the Human Factor

online panel discussion

participants:

Danijela Božanić, an independent
expert in the field of climate change

Prof. Vladimir Đurđević, Ph.D.,
Faculty of Physics

Prof. Darko Nadić, Ph.D., Faculty of
Political Science

moderator: Zoran Erić, MoCAB

The topic of discussion:

The time has come when we can and must no longer regard climate change as a problem concerning future generations. Answering what each of us individually might do to stop climate change, Naomi Klein simply said: nothing. That is why one of the key questions is the following: what kind of systemic changes are necessary for humanity to meet its greatest challenge, the preservation of living conditions and survival on planet Earth, not only its own, but that of other living species as well? From that perspective, Elizabeth Kolbert's calculation that by the end of the 21st century over 20% of all living species will have disappeared from the face of the Earth, in what she calls the "Sixth Extinction", seems alarming indeed. Does this mean that we need a total paradigm shift, removing man from the centre of the world, and replacing him with Donna Haraway's "symbiotic model"? Also, is it possible at all to speak and think about climate change outside of the context of global capitalism, the "Capitalocene" era and the need to "decolonise" our concept of nature as well, whereby "natural resources" are there only to serve human needs? Today, more than ever before, one cannot discuss nature in isolation from culture, society, politics, or any other area. If we seek to understand interactions between ecosystems, the mechanosphere, and referential social universes, we ought to learn to think "transversally". In a transversal approach, where sustainability will play a key role – as well as in the broader sense of understanding ecological landscapes – the social and the political will operate as an ecosystem wherein everything is interconnected.

Therefore, this panel discussion addressed numerous questions about tackling the problem of climate change from the positions of experts coming from various fields. The idea was to use this transdisciplinary approach to open new vistas and survey all the ramifications of climate change that we can already feel across the planet. Also, it was likewise important to re-examine the efficacy of global as well as national protocols and strategies for preventing climate change from making a further impact on biodiversity, increased frequency of natural disasters, environmental migration, economic crises, etc.



Mariëlle Videler

The Carrier, 19-05-2019, 2019
stamp / offset print
dimensions variable per country
courtesy of the artist and Lumen
Travo Gallery

The Carrier, 19-05-2019, is a post stamp and was first printed by PostNL in the Netherlands. The Serbian edition is made in collaboration with The Post of Serbia. The stamp is conceptually the same in both cases, but will be of a different appearance in the different countries, depending on the economic context and design. The Carrier, 19-05-2019, is part of the project 365 BIRDS: 365 pencil drawings of an imaginary bird. Mariëlle Videler dedicated herself to drawing a bird every day during 2019. Not by looking at a bird, or thinking of a bird, but through the drawing slowly sensing the bird and patterns. Repetitive actions on a daily basis, to grow new meaning and an imaginary reality dominated by animals.



ПОШТА

Србија 27

ПОШТА

Србија 27

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Visual artist Mariëlle Videler (NL, 1970) is a multimedia artist, creating installations, drawings, objects, videos and performances. She identifies herself with a traveller who undertakes physical journeys, but first and foremost imaginary journeys. Since the past decade she has intensively explored the knowledge, ideology and craft of indigenous cultures such as the Columbian Kogi, and the Inuit of Greenland. Her work is a plea for sensory and corporeal awareness. Inspired by nature she creates a pathway into the texture of the world.



The Privatisation of Cities, or, A Waterfront Ecocide?!

online panel discussion

participants:

Radomir Lazović, member of the Minor Council of the initiative “Don’t Let Belgrade D(r)own”

Tihomir Milovac, museum advisor at the Museum of Contemporary Art in Zagreb and representative of “Nezavisna lista Zagreb” (Zagreb Independent List) in the City Assembly of Zagreb

Daniela Stojković, founding member of the Danube Civil Society Forum and member of the International Commission for the Protection of the Danube River

moderators: Novi Nebojša Milenković, art historian, author, and civil activist, and Zoran Erić, MoCA Belgrade

The topic of discussion:

Whose cities are our cities? Are we living today in a materialisation of the anti-utopia of cities whose development is in fact destroying them? Using the examples of the (un)developed projects of “Belgrade Waterfront”, Zagreb’s “City in a City” or, informally, “Manhattan City”, as well as “Novi Sad na vodi” (Novi Sad Waterfront), we will try to provide an answer to the question whether a city belongs to politicians, investors, or its citizens.

The production of social and urban space through a symbiosis between “business” and politics – whereby politics itself is perceived as a mere tool in the service of new-money “urban capitalists”, who receive support and concessions for founding monopolist “companies” – typically ends by securing short-term profits for the “investor” and inflicting lasting damage to the community’s quality of life. Emblematic of this “system” is precisely the use of authoritarian mechanisms of state power – including non-transparency in the decision-making sphere, ignoring official urban development plans and the opinions of experts, and evading communication with the citizens, that is, their systematic exclusion from the decision-making processes that make a direct effect on the quality of life in their city. Hiding behind economic feasibility studies, creating new jobs, and the like, politicians, who operate as spokespeople of their own “investors”, typically care about only (their own private) profits – in total disregard of the environmental sustainability of such projects and with a chronic lack of a vision that would enable their city to make strategic and long-term investments in the wellbeing of its citizens.

We are deeply aware of the fact that the process of shaping a city is invariably a broader social and ideological process, which also implies providing urban spaces with meaning as well as changing their meanings, ultimately re-structuring society itself. Therefore, is it viable to plan and implement such changes while entirely ignoring and neglecting the citizens’ interests– and what social mechanisms, if any, may citizens resort to in the struggle to defend their right to their own city?!





Photo: Paromlin Zagreb

What are the many things that Belgrade lost with the onset of the implementation of the “Belgrade Waterfront” project and what types of consequences will that and similar “urban planning” projects around the river Sava (the Sava embankment, Makiš field) have for the environment? What did Zagreb gain by rejecting the proposed General Plan, which practically (and permanently?) disabled the implementation of the project “City in a City”? What kinds of threats in terms of environmental protection and urban planning are facing Novi Sad with the anticipated implementation of the project informally known as “Novi Sad na vodi” (Novi Sad Waterfront)?

Photo: FG Dunavac Šodroš



T.J. Demos
Radical Futurisms:
Insurgent Universality,
Solidarity, and
Worlds-to-Come

online lecture

The topic:

This presentation addresses current artistic modelings of radical futurisms and worlds-to-come that refuse surrender to capitalist realism, and where radical imagination meets radical praxis is in the material forces of solidarity, the political form of collective belonging, more than ever necessary today in the collective battle against international fascisms and global neoliberalisms, but which also involves a necessary act of dis-belonging to overcome the particularisms of essentialist identity. How can solidarity operate anew on that basis? While acknowledging the bankruptcy of Eurocentric universalisms, this presentation defends approaches to insurgent political formations beyond identitarian fragmentation, including a political aesthetics of abolition—ultimately of racial and colonial capitalism. The talk will use as reference point three international examples of contemporary art—those of Thirza Jean Cuthand, The Otolith Group, and Black Quantum Futurism.

CARBON DIOXIDE CONCENTRATION AT MAUNA LOA OBSERVATORY



T. J. Demos is the Patricia and Rowland Rebele Endowed Chair in Art History in the Department of the History of Art and Visual Culture, at University of California, Santa Cruz, and founding Director of its Center for Creative Ecologies. Demos is the author of numerous books, including *Against the Anthropocene: Visual Culture and Environment Today* (Sternberg Press, 2017); *Decolonizing Nature: Contemporary Art and the Politics of Ecology* (Sternberg Press, 2016); *The Migrant Image: The Art and Politics of Documentary During Global Crisis* (Duke University Press, 2013) – winner of the College Art Association’s 2014 Frank Jewett Mather Award – and *Return to the Postcolony: Spectres of Colonialism in Contemporary Art* (Sternberg Press, 2013). Demos co-curated *Rights of Nature: Art and Ecology in the Americas*, at Nottingham Contemporary in January 2015, and organized *Specters: A Ciné-Politics of Haunting*, at the Reina Sofia Museum in Madrid in 2014. During 2019–21, with the Center for Creative Ecologies, and as a Getty research institute scholar, he’s working on a Mellon-funded research project, art exhibition, and book project dedicated to the questions: what comes after the end of the world, and how can we cultivate futures of social justice within capitalist ruins? His new book, *Beyond the World’s End: Arts of Living at the Crossing* was recently released by Duke University Press.

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Waste: Old Problems and New Paradigms

online panel discussion

participants:

Kristina Cvejanov, independent advisor
specialised in waste management

Toplica Marjanović, environmental engineer,
Programme Coordinator, Društvo mladih
istraživača Bor (Young Explorers' Society of Bor)

Milja Vuković, "Za manje smeća i više sreće –
Zero & Low Waste Serbia"

Moderators: Zoran Erić, MoCAB; mirko nikolić,
artist and researcher, Linköping University

The topic:

A single gold wedding ring leaves behind around 20 tonnes' worth of waste. Each year, the global mining industry generates around 80 billion tonnes' of different types of waste to produce 10 billion tonnes of product. On average, a mobile phone contains parts made of 62 different chemical elements, i.e. almost every stable chemical element on Earth, which means that these light items that fit in one's palm come from an entire mountain of ore mined across the world. The total amount of electronic waste is growing at a rate of 50 million tonnes a year, around 17.4% of which is collected and recycled. In the EU alone, around 88 million tonnes of food is discarded every year. Of the total amount of plastics that has ever been produced, some 91% was never recycled.

Plastics are amassing to form islands of scrap in the oceans, as well as in the rivers of Serbia and the region (Drina, Lim, etc.). Micro- and nano-plastics are accumulating in the bodies of living organisms inhabiting the seas and oceans – the blue lungs of Earth – while the natural water cycle makes them airborne in the form of particles, impacting the health of all living beings that inhale them. The problem of waste is thus most intimately connected to the wellbeing of the environment and society.

Waste is an integral part of most of our interactions with the environment, demanding continual management, care, as well as technologies and protocols for handling it on the level of society. A key challenge is the fact that waste is by no means an "externality", contrary to its definition in modern economics. These "leftovers" do not leave, but linger on forever. This is perhaps most obvious with nuclear energy, whose waste products necessitate tens of thousands of years of safe storage.

Thus far, modern industrial development has failed to find an adequate way to take care of waste, whereas the solution offered by capitalism is to convert these "remainders" into market value. Waste disposal and its health repercussions are often "exported" to more vulnerable communities and "peripheral" ecosystems, that is, from richer to poorer countries. Finally, there is one more question we must face, arising from the relations of production: who profits and who suffers losses?



In our time, we already find ourselves in an “era of limits”. To put it simply, it is no longer possible to produce “bigger and better” refrigerators, cars, or airplanes, without also producing “bigger and better” waste. That is why we must consider all possible perspectives on the future of the “growth society”, as well as scenarios focused on degrowth. In this regard, the question is whether we are able to imagine an economy that would be based on the 7R principle: Reduce, Reuse, Recycle, Repair, Repurpose, Rethink, and Reject?

The discussion paid special attention to problems relating to waste (mis)management in Serbia, addressing the many potential consequences of the lack of a systemic approach, poor implementation of strategic documents, and disregard for legal regulations in this vital area of environmental protection, a fact borne out every day by examples from across the country.





Maja and Reuben Fowkes Rivers as Agents of Change

online lecture

The topic:

The great rivers of the world are transformed in practice and in the worldly imaginary from compliant subjects of developmentalist agendas of fluvial control to unruly agents of social and ecological change. As climate disruption makes natural forces more extreme and less predictable, rivers are testing the limits of technocratic schemes that since industrialisation have sought to subdue and harness their flows through course straightening and damming. They are also powerful reminders of the resilience of riparian worlds through the remarkable capacity of river ecosystems to recover when treated with care and respect, encapsulated by the vibrancy of the biodiverse delta of the anthropocene Danube. Unlearning industrial modernity's domineering attitude towards nature, joining campaigns for fluvial rights to the social struggles of rural, urban, migrant and indigenous communities living along riverbanks and celebrating the resurgence of hidden waterways within the city, artists articulate the common demand to stop seeing rivers as moving parts in the capitalist machine and recognise them instead as legal persons, spiritual beings and hydrological agents with the ability to shape histories and environments.

Maja and Reuben Fowkes are art historians, curators and co-directors of the Postsocialist Art Centre (PACT) at University College London and founders of Translocal Institute for Contemporary Art. Their publications include *Art and Climate Change* (Thames & Hudson, forthcoming), the edited volume *Ilona Németh: Eastern Sugar* (Sternberg Press, 2021), *Central and Eastern European Art Since 1950* (Thames & Hudson, 2020), a special issue of *Third Text* on Actually Existing Worlds of Socialism (2018) and Maja Fowkes's *The Green Bloc: Neo-Avant-Garde and Ecology under Socialism* (2015). Their curatorial collaborations include the Anthropocene Reading Room, the Danube River School, the group show *Walking without Footprints* and a trilogy of exhibitions on the revolutions of 1956, 1968 and 1989. They lead the Getty Foundation supported research project *Confrontations: Sessions in East European Art History*.

www.translocal.org



Photo: Oliver Ressler, "The Economy Is Wounded - Let It Die!" 2016

overview effect.

part 2

Ravi Agarwal • Maria Thereza Alves • Vasco Araújo • Amy Balkin • Anca Benera & Arnold Estefan • Luna Bengoechea Peña • Ursula Biemann • Tania Candiani • Juanli Carrión • Carolina Caycedo • Tomas Colbengtson • Dušan Čavić & Dušan Šaponja • Cian Dayrit • Ex-Artists' Collective (Anikó Loránt – Tamás Kaszás) • Dirk Fleischmann • Nina Galić • Regina José Galindo • Asunción Molinos Gordo • Kitti Gosztola • Lungiswa Gqunta • Tue Greenfort • Michaela Grill • Igor Grubić • Christina Hemauer & Roman Keller • Markus Hiesleitner • IC-98 • Ingela Ihrman • The Institute of Queer Ecology • ISUMA • Anne Duk Hee Jordan • Kinga Kiełczyńska • Jacob Kirkegaard • Elena Lavellés • Diana Lelonek • Ernst Logar • Tea Mäkipää • Mary Mattingly • Nemanja Milenković • Anna Moreno • Amor Muñoz • Kevin Michael Murphy • Michael Najjar • Branislav Nikolić • mirko nikolić • Nils Norman • Fernando Palma • PSJM (Cynthia Viera & Pablo San José) • Marjetica Potrč • Minna Rainio & Mark Roberts • Beth Stephens & Annie Sprinkle • Vera Stevanović • Robertina Šebjanič & Gjino Šutić • Škart • Thomas Thwaites • Adrienn Újházi • Marie Velardi • Mariëlle Videler • Tanja Vujinović • Juan Zamora • Bo Zheng





Ravi Agarwal

Else, all will be still, 2013-2016

photographs and video
dimensions variable

courtesy of the artist and Guild Art
Gallery and Espace Art Gallery, India

Engines – 20 km, 2015

archival photographic prints
40x60 cm (x 12)

Ecological Manifesto, 2015

set of 3 archival photographic prints
50,8x76,2 cm

Shoreline II, 2015

video HD
15' 22"

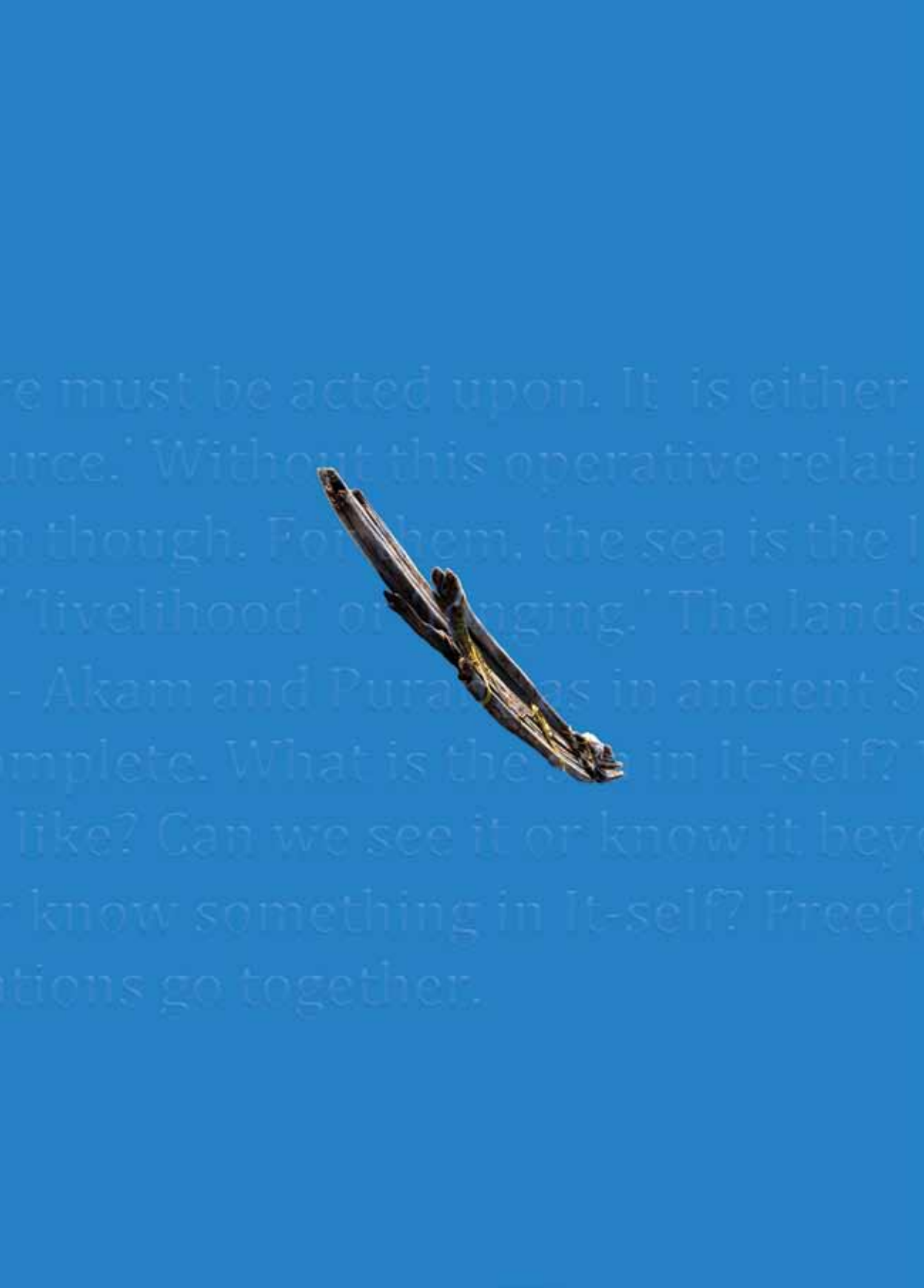
Neythal Diary, 2016

video
35'
courtesy of the artist

Nature is both a cultural idea as well as a life support system, a reflection of its vastness and unknowability. Fishing communities have long known the offerings of the oceans and its wrath. Their lives illustrate the political and cultural realities from the ground up and counter a global harmonization operating through the instruments of large power structures.

The works are a four year (2013-2016) long artistic investigation into the changing lives of the traditional fishermen on the southern coast of India, on the Bay of Bengal. The explorations encompass the multiple and deep ways in which nature has been part of their lives for over 2000 years. Their relationship to the sea is part of their culture, language, livelihoods and politics. As the beach from which they launch their fishing boats is receding and being destroyed, owing to new tourism, and its sand is disappearing due to a nearby port, the fishermen's lives and livelihoods are deeply affected, also by the new trawlers which deplete their catch. Only those fishermen who are able to invest in new engines and venture further out to sea can survive. This results in disruptions to the social structures and community as the next generation enters the service economy, leaving behind their age-old lifestyles. The explorations also delve into ancient ideas of nature as depicted in the fishermen's Sangam love landscape poetry from 300 BC which forms the cultural roots of their relation to the sea. "Is the sea I see the sea he sees" is the question that is posed. The changes are very deep rooted and broad, leading to a loss of agency on the part of the fishermen to react or respond to the changes as the anthropogenic tide sweeps them away.





Engines – 20 km

Engines – 20 km refer to the distance a fishing boat can travel with an engine. However, boats with engines are expensive and cost ten times more than boats with hand paddles. Also, fishermen who can afford motorized boats have better and bigger catches than those without who only have very small catches of fish since they cannot travel very far. The work refers to the poor fisherman who is marginalized and increasingly slipping into despair.

pages 166-167

Ecological Manifesto

This set of three images speak of the 2000-year old catamaran which is still used by fishermen in Tamil nadu. The work catamaran comes from Tamil. (Kattumaran – or tied wood). Today fishing is dying as a livelihood and becoming more of a business. The images are of a floating catamaran and are inscribed with text from my Diary.

← previous page



Ravi Agarwal has an inter-disciplinary practice as an artist, environmental campaigner, writer and curator. His current work bridges the divide between art and activism, to politicize the entangled questions of nature and its futures. Using photography, video, text and installation he intervenes in the continued colonization of nature, posing questions about ecology and society, culture, urbanity etc. His work has been shown widely, including at documenta XI, the Biennials of Havana (2019) Yinchuan (2018), Kochi (2016), Sharjah (2013), etc. He has curated large public art projects such as the Yamuna-Elbe, twin city project (2011), and Embrace our Rivers, an Indo-European project (2018), and was the photography curator for the Serendipity Arts Festival 2018 and 2019. His works are in several private and public collections and he has authored and edited books and journals. Ravi is also the founder director of the environmental NGO Toxics Link and recipient of the UN Award for Chemical Safety and the Ashoka Fellowship.





Maria Thereza Alves

To See the Forest Standing, 2017
4 channel video installation
(tables, benches and monitors)
183'
dimensions variable

In 2017, Alves interviewed 34 forest agents from AMAAIAC (The Association of the Movement of Indigenous Agro-forestry Agents of the State of Acre) in the Amazon region. These interviews would become the 19- channel video installation, *To See the Forest Standing*.

The forest agents were: Busã Huni Kuin, Pupua Nukini, Pyãko Asháninka, Isaka Huni Kuin, Maná Huni Kuin, Muru Inu Bake, Siã Huni Kuin, Ninawá Huru Bacã, Siã Shanenawa, Dasu Hurá Bacã, Busã Shanenawa, Mashã Huni Kuin, Yuvãna Shãwã, Shãwãdawa People, Kaku Katukina, Yube Huni Kuin Kaxinawá, Kakã Kashu Bané, Yaki Hurá Bacã, Yaká Shãwãdawa, Yura Shawanawá, Yawa Kushu, Shawã Katê, Tene Huni Kuin, Shamyã Huni Kuin, Paka Katukina, Tmãii Yawanawá, Poá Katukina, Xidu Poyanawá, Siã Huni Kuin, Naximar Huni Kuin, Shawã Dxuyda, Keã Hura Bacã, Bané Hurá Bacã, and Yube Huni Kuin.

AMAAIAC's mandate is to preserve forested areas on Indigenous lands and provide training for more efficient agro-forestry methods, particularly for areas which have been heavily deforested and destroyed by non-Indigenous settlers. The forest agents are elected by their community and are responsible through community consensus for managing reforestation, sustainable farming, overseeing animal life, the protection of water sources, an environmental education program, protecting water sources, promoting the biodiversity of fauna and flora and caring for archeological sites. On some of the reservations, AMAAIAC agents have the added task of protecting land from destruction by gold miners, cattle ranchers, hunters, loggers, monoculture plantations, and settlers.

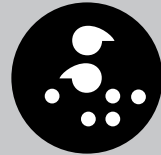
The forest agents come from various reservations throughout the state of Acre and are from different Indigenous peoples, such as the Huni Kuin, the Shanenawa, the Ashaninka, the Shãwãdawa, the Yawanawá, the Katukina, the Nupiquin, the Poyanawá, the Nawa amongst others. All have survived genocide campaigns, first by the Portuguese and then the Brazilians. AMAAIAC has about 145 forest agents on 204 reservations who are protectors and custodians of 2,439,982 hectares of forest (almost the size of Belgium). The forest agents are not recognized by the Brazilian government and receive no regular income for their labour and yet they are the front line for ensuring the possibility that Brazil and the larger world might have a future. As Poá Katukina, the then president of AMAAIAC says, "We have dedicated ourselves to seeing that the forest stands."

The work was originally commissioned for the exhibition *Disappearing Legacies: The World as Forest*, curated by Anne Sophie Springer and Etienne Turpin.





Maria Thereza Alves (born in 1961 in São Paulo, Brazil) has worked and exhibited internationally since the 1980s, creating a body of work investigating the histories and circumstances of particular localities to give witness to silenced histories. Her projects are researched-based and develop out of her interactions with the physical and social environments of the places she lives, or visits for exhibitions and residencies. These projects begin in response to local needs and proceed through a process of dialogue that is often facilitated between material and environmental realities and social circumstances. While aware of Western binaries between nature and culture, art and politics, or art and daily life, she deliberately refuses to acknowledge them in her practice. She chooses instead to work through relational practices of collaboration that require constant movement across all of these boundaries.



Vasco Araújo

Botânica # 9, 2012-2014
sculpture (wooden table, 15 digital
photographs; wooden and metal frames)
100x100x120 cm
courtesy of Olivier-Georges Mestelan

In this series of works entitled *Botânica* (Botany, 2012-14) Vasco Araújo (Lisbon, 1975) takes up a recurrent subject of his work - colonialism, in the broadest sense - that allows him to discuss and deconstruct the individual and collective identity.

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Through photographs of tropical plants embedded in wooden tables, this work challenges and openly criticizes the way institutional relationships and sexual relations were inextricably linked in the power exerted by Western nations over their colonial settlements. This relationship is also evident in the presented images and photographs in silver frames of soldiers touching the breasts of African women or explorers with pygmies which were circulated in the *Village Nègre* ethnographic exhibitions of the West in the late nineteenth - early twentieth century, known collectively as the Humans Zoo. These worldwide exhibitions sought to show the indigenous species of colonized countries: Zoology, Botany and Human. In this way, the colonized peoples were not considered to be human like the Western populations and these fairs served the dominant power structures to subdue and humiliate them.

However, the artist does not stop at a dogmatic proposition. Through the combination of an object-table seen as an active device presenting the exotic plants which can now be found in Western cities, including Lisbon and Coimbra in Portugal and the above-mentioned photographs, *Botânica* provides an uncomfortable view of the contemporary situation. The plants (exotic) which penetrate and are rooted in the tables (Western), as if this were a sexual act, reverse and provoke the powers of the old system. In fact, much of that by which Western culture is identified was taken from other cultures considered to be inferior right up to the recent past. This outrage which has been omitted and even denied, this processing or nationalization of the figure of the "Other", is reflected in the cynicism and falsehood that still dwells in our identity.





Vasco Araújo was born in 1975 in Lisbon. He completed his first degree in Sculpture in 1999 at FBAUL, and attended the Advanced Course in Visual Arts at Maumaus in Lisbon. He also took part in residency programmes, such as The University of Arts, Philadelphia (2007); Récollets, Paris (2005); and the Core Program (2003/04), Houston. In 2003, he was awarded the EDP Prize for New Artists, Portugal.

Since then, he has participated in various solo and group exhibitions both in Portugal and abroad: “Momento à parte”, MAAT – Fundação EDP, Lisbon (2019); “Vasco Araújo”, M-Museum, Leuven, (2018); “Decolonial Desires”, Autograph ABP, London, (2016); “Potestad”, MALBA - Museu de Arte Latino-Americana de Buenos Aires, (2015) “Under the Influence of Psyche”, The Power Plant, Toronto (2014); “Em Vivo Contacto”, 28º Bienal de São Paulo, (2008); “Experience of Art”, La Biennale di Venezia. 51st International Exhibition of Art, Venice; “The World Maybe Fantastic”, Sydney Biennial, (2002).

His work has been published in various books and catalogues and is represented in several public and private collections.



Amy Balkin

Smog Index (≈≈) Serbia, 2021
digital media, public participation
digital archive and print media
courtesy of the artist



SMOG INDEX

GLOBAL SMOG AND HAZE

SMOG INDEX (SI) is a collaborative photographic record of urban smog events, representing diverse points of view, locations, and experiences worldwide.

ABOUT

Air pollution includes very fine particles of 2.5 micrometers or smaller (PM2.5). These can move deeply into the lungs or bloodstream, and when combined with ozone and sunlight create photochemical smog. Smog can cause burning eyes, painful and difficult breathing and lead to cancer, heart disease and early death.

While smog can be seen from a distance, it can be hard to distinguish and difficult to observe from within. But it can be photographed, and together collected images can form an index—a larger record and indicator—from individual experiences and documentation.

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BELGRADE

In January 2020, a smog event choked Belgrade, endangering the public and spurring protests and demands for clean air. Serbia, which generates more than 60% of its electricity from lignite coal-fired power plants, has extremely high concentrations of PM10 and PM2.5 particle emissions, and is the ninth worst country for pollution deaths from all sources globally. Lignite is a poor quality, sulfur-rich brown coal that produces high levels of sulfur dioxide and ash when burned.

But this is just one of a host of interrelated problems damaging air quality and public health in Serbia. These include the grey market sale of poor-quality lignite containing clay to families for home heating, the politics of air quality data reporting, and the environmental impacts of privatization. And Serbia's planned reliance on lignite-coal power plants through 2028 means excessive levels of air pollution are likely to persist, even as renewable sources of energy come online.

In this context, there is a continued need to advocate and agitate for clean air and public health, from the work of grassroots groups to the value of public documentation of the effects of smog and other air pollution.

Have you experienced and photographed a smog event in Belgrade or Serbia? If so, please contribute to Smog Index.

SMOG INDEX (≈≈) SERBIA is initiated by Amy Balkin in coordination with the *Overview Effect*, a project of the Museum of Contemporary Art, Belgrade.



zepter

AMCC

100

AMCC 100

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Amy Balkin's work involves land and the geopolitical relationships that frame it. Her projects and collaborations include *A People's Archive of Sinking and Melting* (Balkin, et al.), atmospheric "clean air" park *Public Smog*, environmental justice audio tour *Invisible-5* (Balkin/Stringfellow/Halbur, Greenaction and POND), and *The Atmosphere, A Guide*. Current and forthcoming exhibitions include *The Vienna Biennale for Change* (MAK, Vienna), *The Normal* (Talbot Rice Gallery, Edinburgh), and *Beyond the World's End* (Santa Cruz Museum of Art & History). Her work has been published in *Decolonizing Nature* by T.J. Demos (Sternberg Press), *Materiality* (Whitechapel/MIT Press), and *Critical Landscapes* (UC Press). She is currently remote artist-in-residence with the Penn Program in the Environmental Humanities (PPEH).

www.tomorrowmorning.net/

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This image was taken on February 26, 2021 at 8:41 am. The smog was so thick that the gates of Belgrade were barely visible, let alone anything else behind it. At times when the air is relatively good, you can even see Belgrade on the water. That horrible apocalyptic scene that I decided to photograph dawned that day.

Submitted by Marko Simić

← pages 190-191

02:34 AM 19 November 2020 Pančevo, Serbia

I grew up thinking this was fog.

Autor > Selena Kučević

← previous page

Belgrade sun on January 22nd 2017, Serbia

Nikon D3300 ISO 100 1/200s f/7.1 -1.0EV cool-white fluorescent.

Autor > Tatjana Čolić

next page →





Anca Benera and Arnold Estefan

Proxy Climates, 2019-ongoing
installation
ca 10x10x50 cm (5 pieces)
courtesy of the artists

We are interested in paleoclimatology, and pollen (in particular) as a data proxy. Paleoclimatology relies on proxy records such as an ice core, tree rings, diatoms, and pollen samples, amongst others. Climate proxies provide the only means for scientists to determine past climatic patterns.

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We have been collecting pollen grains from dry land regions caught in the process of desertification where vegetation is slowly vanishing, such as “the new Sahara” region of intense aridity in Southern Romania, the Deliblato Sands region in Serbia, and also from specific regions in Hungary, Greece, and Southern Spain.

Proxy Climates is an ongoing project. The collected pollen samples are presented in the shape of geological cores.



Anca Benera (1977) and Arnold Estefan (1978) live and work in Vienna and Bucharest. They are working together since 2011. Their work encompasses installation, video and performance, exploring the invisible patterns that lie behind certain historical, social or geopolitical narratives. In previous works they question notions of national identity, history-writing and the political and cultural concept of territory. Their more recent practice - a body of work under the umbrella title *Debrisphere* (an imaginary new stratum of the Earth) - revolves around the overexploitation of natural resources, extractivism, infrastructure, and the military and political impact on the environment. Benera and Estefan are co-founders of the Centre for Visual Introspection in Bucharest where they curated a series of workshops, public art projects and publications between 2008 and 2011. Their works have been exhibited at MUMOK Vienna; 13th Istanbul Biennial; La Triennale, Palais de Tokyo Paris; The Jewish Museum, New York; Kunsthalle Wien; nGbK Berlin; MUCEM Marseille; ZKM | Karlsruhe; The School of Kyiv; Off Biennial Budapest; Camden Arts Center, London; tranzit.ro/Bucharest; 40mcube, Rennes; LaBF15, Lyon; Centrala Gallery, Birmingham; Ludwig Museum, Budapest; and Migros Museum, Zurich.



Luna Bengoechea Peña

Elaeis Guineensis, 2018
drawing on 100% cotton paper
(series of 5 pieces)
100x70 cm
courtesy of the artist



This work focuses on the cultivation of the oil palm and the devastating environmental impact of plantations of these trees, such as the loss of biodiversity, the disappearance of species habitat and the pollution of the water and air.

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These botanical illustrations emerge as a visual strategy by which to make the above problems visible, to contribute to a greater awareness of industrial production models, their impact on the environment and people's health.

Behind the botanical illustrations of the oil palm tree (*Elaeis guineensis*) from the colonial period is a list with the 223 different names by which *palm oil* is otherwise designated as an ingredient both in food products and cosmetics – this list can only be read under ultraviolet light.

Luna Bengoechea's work has focused on discovering, with clean poetics and elegant finishes, certain aspects related to risk society: the contemporary and free circulation of poisons in food (...).

PSJM, 2018



Elæis quineensis L.

Luna Bengoechea is a multidisciplinary artist, investigating the contemporary reality of the food industry and its contradictions. She graduated in Fine Arts from the University of La Laguna, with a Master's Degree in Artistic Production from the Polytechnic University of Valencia.

Bengoechea reflects from a critical position on the relation between the human being and the natural environment which arises from the new models of food production, within an economic system that speculates at the expense of Nature and prioritizes economic interests over conservation and care of the environment.

She delves into this discourse after years of research in this field and has taken part in residencies in Latin America and Europe, as well as in national and international exhibitions (Bolivia, Ecuador, Holland, London, Belgium, Cuba, Taiwan).



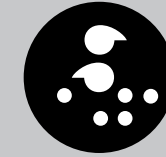
PALMA MONOCARPERO DESTINADO
PALMATO MIOPIPOILTRIMONIS CLORANDE

PALMATO
PALMATO DE SODIO
PALMISTE
PALMITATO

PALMITATO DE SODIO
PALMITATO DE BORNITRIL
PALMITATO DE SODIO
PALMITATO DE SODIO

Ursula Biemann

Acoustic Ocean, 2018
Video installation
18'
courtesy of the artist



Located on the Lofoten Islands in Northern Norway, *Acoustic Ocean* sets out to explore the sonic ecology of marine life. The scientist as an explorer and important mediator of the contemporary understanding of our planetary ecosystems is a central figure in this video. She makes her appearance in the person of a Sami (indigenous of northern Scandinavia) biologist-diver who is using all sorts of hydrophones, parabolic mics and recording devices. Her task is to sense the submarine space for acoustic and other biological forms of expression. Sonic manifestations are vital modes of communication, navigation and survival for a great majority of deep-sea beings. Given the poor visibility in the deep sea, the sonic dimension is the primary means of communication, navigation and survival in this penumbral liquid universe.

Acoustic Ocean is a science fictional quest into an amphibian life world that is constituted by an assemblage of human, marine, machinic, organic, climatic and digital elements, which are all utterly interdependent. A techno-organic bond links this aquanaut with her body with the sensorial instruments and the sonic environment of the vast multiplicity of sea creatures she is exploring. In this scientific array, any form of critical distance between the scientist, her research subject and the instruments, is absent. They have all grown together. The hydrophones laid out like tentacles over the dark rocks take on the characteristics of deep-sea creatures. This feminist posthuman figuration suggests a porosity, permeability and connectivity of the human body with regards to water and the many life forms it sustains and ingests (Astrida Neimanis).

The artistic gesture of this artwork is that of rewriting a script for inter-species relations and of a mind-body intra-active form of knowledge creation. It addresses the science of a marine landscape by showing the scientific interest in the images and sounds of an altered sense. *Acoustic Ocean* draws on a range of recent scientific insights in its foray into modes of marine biological expressions, proposing an immersed image for the complex and fragile interactions and responses between humans and nonhuman, knowledge and instruments in these multimedia landscapes.





Ursula Biemann (born 1955, Zurich, Switzerland) is an artist, author, and video essayist. Her artistic practice is strongly research oriented and involves fieldwork in remote locations from Greenland to Amazonia, where she investigates climate change and the ecologies of oil, ice, forests and water.

In her multi-layered videos, the artist interweaves vast cinematic landscapes with documentary footage, SF poetry and academic findings to narrate a changing planetary reality. Biemann's pluralistic practice spans a range of media including experimental video, interview, text, performance, photography, cartography, props and materials, which converge in formalized spatial installations. Her work also adopts the form of publications, lectures, and curatorial as well as collaborative research projects.

Recent field trips have taken her to the Amazonian rainforest and the Arctic region where she engages the larger temporalities of climate change with the project *Forest Law, Deep Weather, Subatlantic* and *Acoustic Ocean*, amplifying current discussions around ecology, multispecies communication and videographic world making. The main protagonist in these recent narratives is the figure of the indigenous scientist who emerges from a shared history of colonialism and modern science.

Ursula Biemann received her BFA from the School of Visual Arts (1986) in New York and pursued post-graduate studies at the Whitney Independent Study Program (ISP) in New York where she lived most of the 1980s. She returned to Switzerland in 1990. Until 2014 she was a senior researcher at the Zurich University of the Arts (ZHdK) and continues to give lectures and seminars worldwide.

She has published numerous books and an audiovisual online monograph on her ecological video works 2011-2021, *Becoming Earth* at www.becomingearth.net, with the Art Museum at UNAL Bogota in 2021.

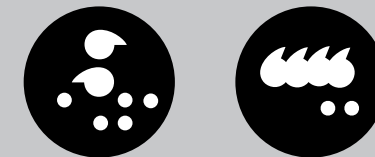
Biemann is appointed Doctor honoris causa in Humanities by the Swedish University Umea (2008). She has received the 2009 Prix Meret Oppenheim, the Swiss Grand Award for Art and the 2018 Prix Thun for Art and Ethics. She is on the board of the academic journal *GeoHumanities*.



Tania Candiani

Reverencia, 2019
video
6'10"
courtesy of the artist

Instructions for a Mutual Bow, 2021
digital prints
60x45 cm (x 5) and 30x35 cm (x 6)
courtesy of the artist

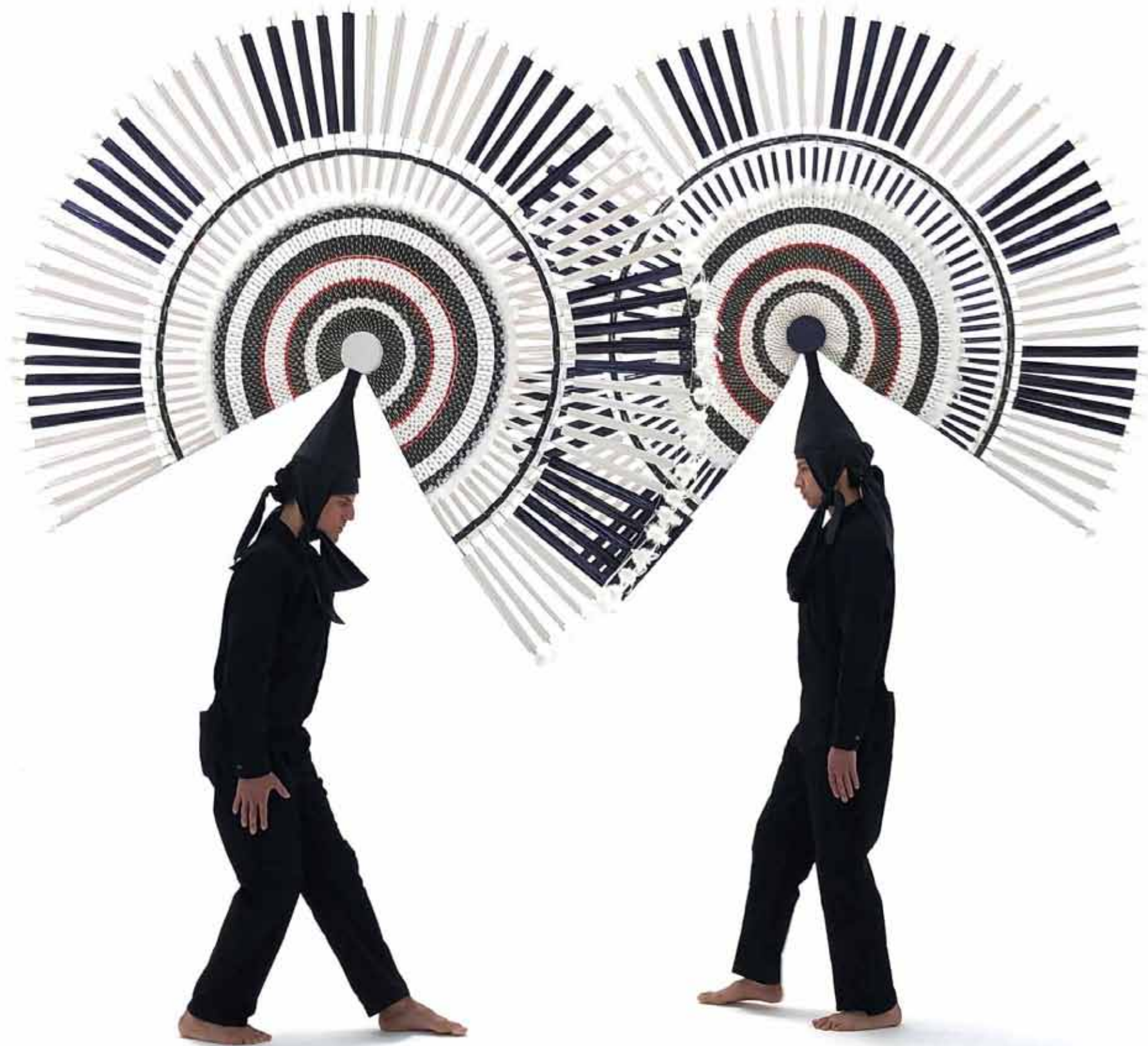


Reverencia (2019), is a choreographic action performed for the camera. The work is based on the reinterpretation of the movements of the *Dance of the Quetzales*. It proposes a synthesis of the dance movements and the chromatic elements of the headdress by eliminating the bright colours and festive movements of the dance, to focus on the symbolic duality of its meaning. *Reverencia* propose a rereading of traditional Mexican dances, starting from an analysis of the narrative, symbolic and sound parts that compose them and then translating them through the camera and editing into other new choreographies. This new choreography is performed by two dancers and consists of the movements of bowing and greeting to the four cardinal points. Bowing is the most significant movement in this dance; by bowing, the dancers acknowledge their equality and celebrate their differences.

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The *Dance of the Quetzales* is one of the few ceremonial dances that survived the evangelizing crusade in Mesoamerica and is still performed in the Nahuatl-Totonac region located between the Mexican states of Puebla and Veracruz. The dancers honour the sun and ask for divine favours such as good weather, an abundant harvest and health since the purpose of the dance is to benefit agricultural work. The core of the dance is made up of greetings to the four winds that protect the peasants from the elements. It is a solemn dance that develops along parallel and crossed lines of movements of stomping, turning and bowing. The colours and patterns of the ceremonial headdress symbolise different things. In this piece, those symbols and movements have been modified to focus on the essential gesture of respect, gratitude, and hope underlying the reverence.

The video is presented along with prints of the choreographic score of the dance (the instructions of the movements of the body) and video stills of the moments of coincidence between the two dancers.





The work of Tania Candiani (Mexico City, 1974) has developed in various media and practices that maintain an interest in the complex intersection between languages systems -phonic, graphic, linguistic, symbolic and technological.

In her practice, Candiani uses different associative narratives, proposing ways to invent byre-ordering, remixing, and playing with the relations between narrative, traditions, technologies, knowledge and thought.

Candiani has co-formed interdisciplinary working groups in various fields of knowledge and research, consolidating intersections between art, crafts, design, literature, sound, sustainability, architecture and science for the production of installations, scores, sound devices, sculptures, performance and videos. Her projects involve craft, labour, tradition, synaesthesia, rhythm and translation. As a non-academic researcher, she uses historical records and archives as weaving materials. She has a special interest in projects developed for a specific site due to the precise social-historical bonds that these triggers and the possibility of interweaving ideas and co-creating with specific communities.

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She is fellow by the National System of Art Creators, from Mexico since 2012, and has received the Honorary Mention at Arts at Cern in 2021, the Smithsonian Artist Research Fellowship in 2018; the Guggenheim Fellowship Award in 2011 and an Award of Distinction at Prix Ars Electronica in 2013, among others. She represented Mexico at the 56th Venice Biennale. Her work has been exhibited widely around the globe, and is part of important public and private collections.





Juanli Carrión

PhY, 2018
installation (mural: wool felt dyed
with madder root; drawing: colour
pencil on wall; and HD video)
mural: 300x30 cm; drawing:
dimensions variable; video: 13'
courtesy of the artist & Rosa
Santos Gallery

PhY is an art installation that results from the research carried out by Juanli Carrión (artist, Spain/US) and Blanca de la Torre (curator, Spain) following a 10-day trip along the Yamuna river, from Yamuna Nagar to Allahabad.

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The fact that the Yamuna River flows through several industrial cities exacts a price on the river. Industrial dumping (chromium, arsenic, cadmium), an outdated sewage system, overpopulation, overfull landfills, insecticides, pesticides, cattle washing and many other issues position the sacred Yamuna River as one of the world's most polluted rivers.

Using locally cultivated madder Root (*Rubia cordifolia*) as a pH-sensitive dye to impregnate pieces of natural packed wool felt, Carrión performed the dyeing process at 10 different stops along the Yamuna. Since the madder root colourants vary in colour depending on the acidity of the water with which they are dyed or rinsed, the resulting textiles reveal the different levels of contamination in the water in a variety of shades ranging from bright red to pale orange and purple red.

The resulting pieces of cloth are then used to create an installation in which the trajectory of the Yamuna River is reproduced, turning its dark mythology into a shade spectrum that makes its contamination visible.

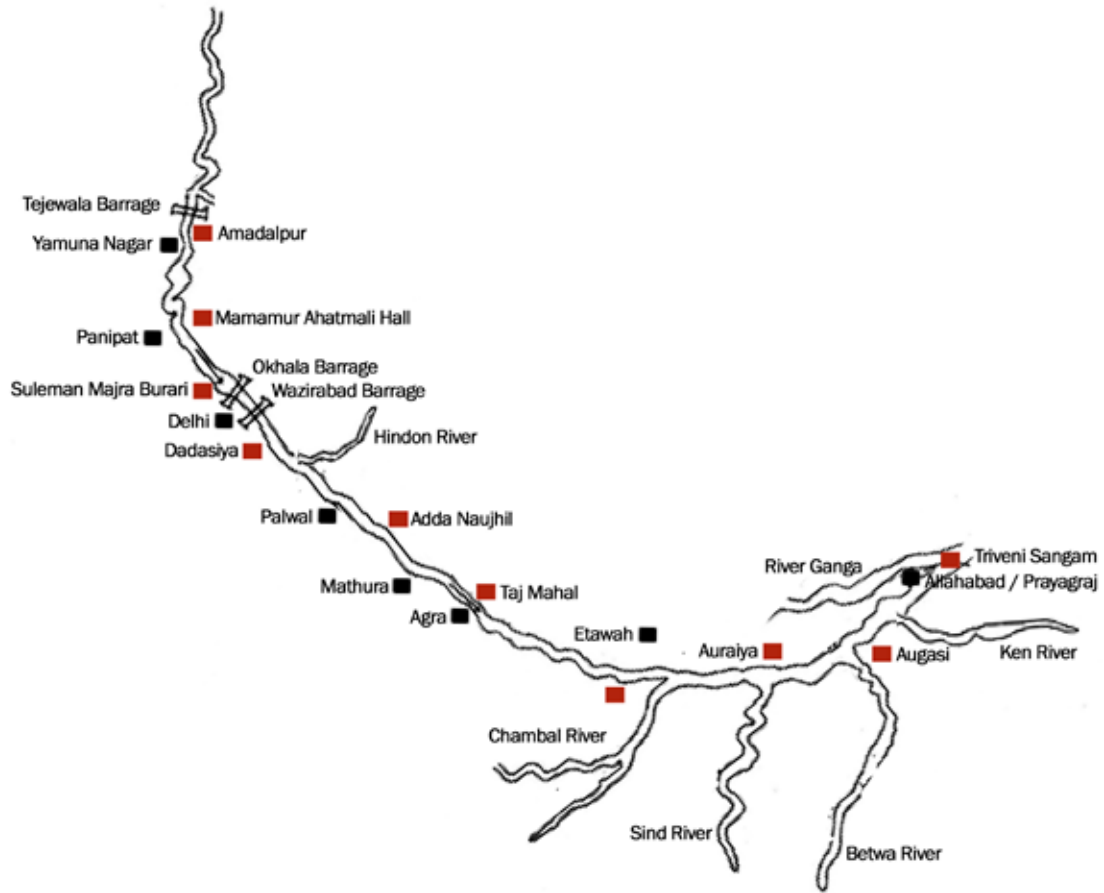
PhY uses an ancient process to reveal the drastic damage modern unsustainable production systems have caused in our ecosystem. *PhY* is a multidisciplinary work that combines video, action, research documentation and a mural installation made of natural food dyes and the pollution found in the Yamuna River. *PhY* intends to raise awareness through art about the situation of the Yamuna. The art installation reflects on the need to act urgently and decisively, seeking the active engagement of both local and international actors in the effort to rejuvenate our watercourses and tackling pollution.



Juanli Carrión is an artist, researcher and activist. Through participatory and collaborative processes, his artistic practice responds to the social, political and cultural history of the places where he works. By gathering people, actions and knowledge, he reconstructs “the landscape” generated by inherent community conflicts. Over the past decade his work has unfolded in the research, development and education of community engaged artistic practices with an emphasis on social and environmental justice. He is currently expanding his practice beyond the art realm to work that becomes policies, non-profit organizations, associations, groups, or other sustainable social or political structures with the aim of translating the results into artistic, pedagogical and community strategies.

In 2017 he founded OSS Project Inc. a non-profit organization whose mission is to connect communities with artists to create gardens as places to empower, celebrate and reclaim identity and knowledge, while addressing systemic and structural issues of social inequity.

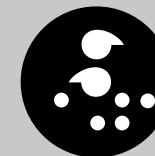
Carrión is a faculty member at Parsons, The New School, where he teaches Sustainable Design, and his work and research has been presented publicly in the form of lectures, panels and workshops at Columbia University, Open Engagement at Carnegie Mellon University, SVA, Pratt Institute, SUNY, NYU, AIA New York, Fordham Graduate School for Social Service, National Academy of Sciences, Wavehill and Apexart.





Carolina Caycedo

Rojinegra (Red and Black), 2018
installation: metal (gold pan), lead
(lead weights), metal wire, plastic
(plastic rope), jute (jute string), wood
(wooden paddle and wooden gourd),
fishing net, pitch, ready-made objects
(parachute rope, climbing carabiner,
intrauterine device), bamboo (bamboo
strainer and bamboo carpet whisk)
350x140x54 cm
courtesy of Muzeum Sztuki w Łodzi,
Poland



Rojinegra is part of the *Cosmotarrayas* series of hanging sculptures assembled with handmade fishing nets collected during the artist's field research into the riverine communities affected by the privatization of water. The nets are then adorned or filled with a variety of objects that she acquires when in a range of locales or that come from her personal archive. The series connects her community involvement and her studio practice. The colours of *Rojinegra* refer to those of anarchism. The majority of the objects in the nets are household tools: the wooden paddle serves to cook food in large pans for big groups; the gourd and the sieve are used to draw water. Another object in the net is a gold pan used in artisanal gold washing by riverine communities. Suspended alongside these objects are a row of intrauterine devices – a symbol of control over a woman's body, and a representation of infrastructure on a human scale.



Carolina Caycedo (1978) is London-born Colombian multidisciplinary artist known for her performances, videos, artist's books, sculptures, and installations that examine environmental and social issues. She is active in movements of territorial resistance, solidarity economies, and housing as a human right. Her work contributes to the construction of an environmental historical memory as a fundamental element of the non-repetition of violence against human and non-human entities. Caycedo has developed publicly engaged projects in major cities across the globe, and taken part in residencies at the DAAD in Berlin, and The Huntington Libraries, Art Museum and Botanical Gardens in San Marino, California, amongst others. She has participated in numerous international biennales including the Chicago Architecture, Sao Paulo, Istanbul, Berlin, Havana, and Whitney Biennials. Recent solo museum exhibitions include *From the Bottom of the River* at the MCA Chicago (2020-2021); *Cosmotarrayas* at ICA Boston (2020); *Wanaawna, Rio Hondo, and Other Spirits* at the Orange County Museum of Art (2019-2020); and *Care Report* at Muzeum Sztuki in Łódź, Poland (2019-2020). Her first major monograph (2021) was published by DelMonico Books and the MCA Chicago, on the occasion of her solo museum exhibition at the MCA. Caycedo is the 2020-21 Wanlass Artist in Residence at Occidental College in Los Angeles, and a 2020-2022 Inaugural Borderlands Fellow at the Center for Imagination in the Borderlands at Arizona State University, and the Vera List Center for Art and Politics at The New School.

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Tomas Colbengtson

Please do not speak Eskimo, 2021
laser cut decal on stainless steel
200x100 cm
courtesy of the artist

Brainbook, 2021
laser cut decal on stainless steel
100x170 cm
courtesy of the artist

Dájvan-the homelandscape.

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The landscape itself with animals, streams and mountains is the core of the Sami identity that does not disappear even if you move to an urban city.

Therefore, the demarcation between the city powers became the knife that cuts through the lives of all Sami, regardless of whether we live in Sweden, Norway, Finland or Russia, an event that created a trauma that has still not healed. We have become survival experts and diplomats just to parry the authorities' new inventions and levies. All Sami have ended up in a border zone in one way or another.

I myself am an example of this as I have a Norwegian surname after my father's Norwegian Sami family while my mother is from the Swedish Sami side of the border.

Originally, saepmie was an entire area without borders but the demarcation in 1751 divided families and land. The border closure in 1919 was a severe blow to the Sami way of life and reindeer herding because we were no longer allowed to cross the national border and is a lifelong trauma for all Sami. Now the Corona situation has cut off our ability to meet much as the border closure did and I now realize that the reason I work as an artist is that I was born into this trauma, a realisation that came to me when I sat by my grandfather's old dammed-over boat landing 20 years ago. There I suddenly saw clearly the total destruction of the Sami lives that has been conducted in a diligent way by Swedish state policy towards this people. The policy of the authorities has been so devastating that we are almost forced to ask if we even have any human value? All Sámi carry similar wounds and the task of art is to make visible the blind spots and white islands in our common consciousness.

Tomas Colbengtson, 2021



I am a Sami, the northern reindeer people of Scandinavia and Europe's only indigenous people. I was born and grew up in a small Sami village near Bjorkvattnet in Tarna under the polar circle of Sweden, my mother tongue is the Southern Sami language.

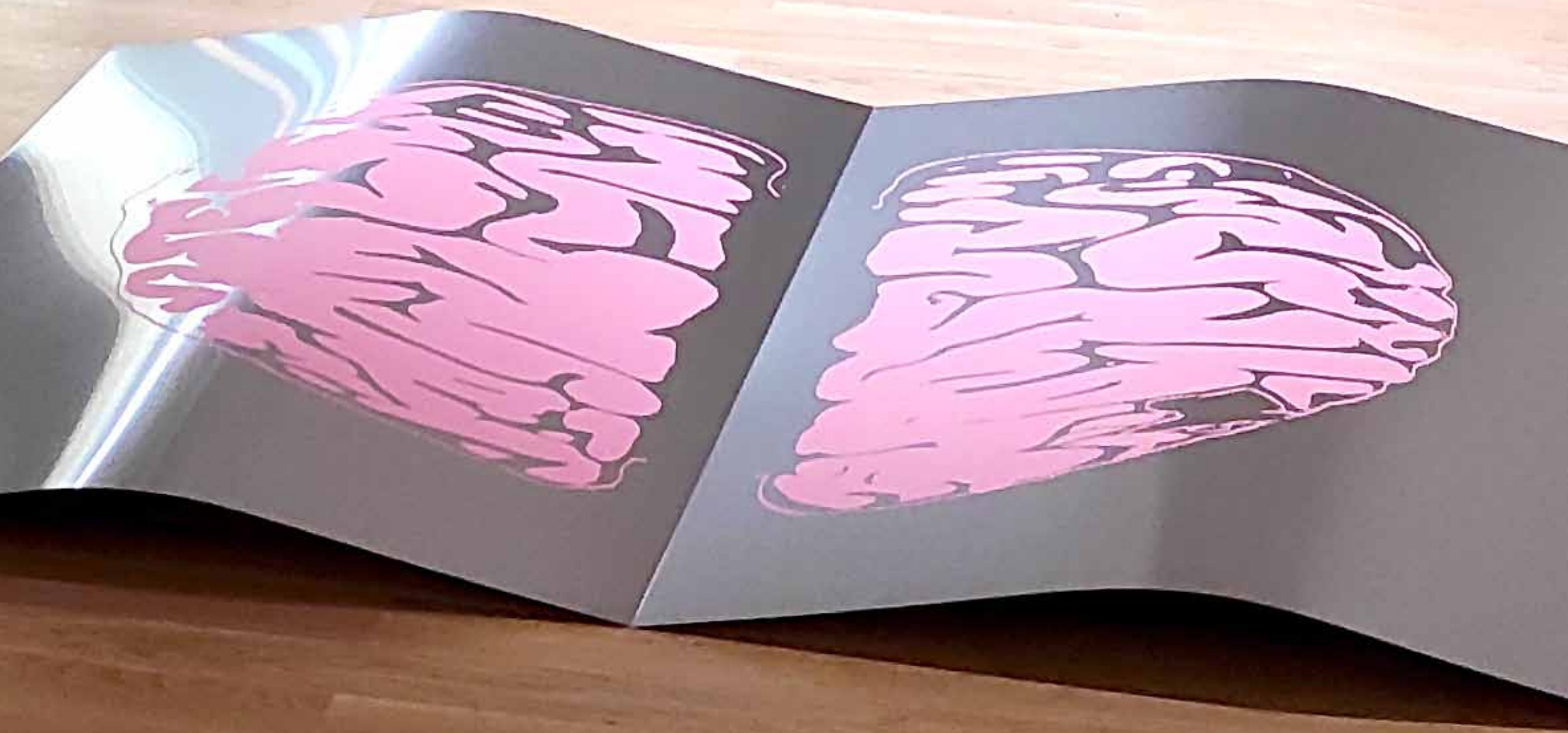
In my childhood it was rare to encounter explicit stories about the persecution and discrimination the villagers suffered under the Swedish authorities. But I could sense that something had happened that had affected my family and relatives very adversely. At the same time as the Swedish state seized the areas of the traditional reindeer grazing grounds and the water ways, a prohibition was placed on our religion, our native language and reindeer livelihood. The colonization of the Sami in Scandinavia has had serious consequences, for example that some living relatives now no longer even regard themselves as Sami. When I trek in the mountains and see traces of the old settlements and the overgrown reindeer stockades I am filled with joy, but also with sorrow and wrath.

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The Sami area stretches across the northern parts of Norway, Sweden, Finland and Russia. For me it is natural to look further across the polar region and reflect upon the historical and cultural affinities that link these areas. In my art, I reflect on how the colonial heritage has changed our life and the northern landscape and the processes and mechanisms that equally affect indigenous peoples all over the world. Perhaps the loss of my mother tongue, the South Sami language, is the main reason that I work with art.

I have been working as artist since 1991 and have exhibited in Sweden, Norway, Finland, Denmark, Greenland, USA, Brazil, Germany, Greece, Holland, France, Spain, Egypt, Austria, Swiss, Iceland, Faerovisland and Japan. My art is represented in the new National Museum of Art, Architecture and Design, Oslo, Norway and Sami-parlament Karasjok Norway

Education: Valand school of Fine Arts Gothenburg 1995-96 Master class in Electronic Arts Copenhagen 1996, David Rokeby MFA painting Konstfack National College of Art, Craft and Design 1986-91 Lecturer in Fine Printmaking at Konstfack National College of Art Craft and Design Stockholm.



Dušan Čavić & Dušan Šaponja

Greetings from Serbia, 2021
documentary film
52'40"
courtesy of the authors



These days, throughout Serbia, there almost daily mini-uprisings staged by activists. In fact, these are ordinary citizens assembled in formal and informal associations, who come together in an attempt to highlight to the authorities and the general public the degree of threat facing our water, air, and soil.

In Smederevo, if you park your car near the steelworks, before the next day is out it will be completely covered by fine red steel dust, and it has been like that for years now. In Belgrade, at the city's main water source, a number of structures have sprung up, whose septic tanks empty right into the water we all drink. Our coal power plants run on dirty lignite. Our industrial facilities seldom meet the standards. Hazardous materials are released into the air on a daily basis. Mountain streams are leased to private contractors, who divert them into pipes in order to generate minuscule amounts of power. Wastewater from our communal landfills is leaked into our main rivers. Our forests are cut down illegally and with no planning. Legal procedures regarding the construction of new industrial facilities are ignored. Green areas in our cities are being paved over. The people are protesting. Some young people are planting new trees and trying to reforest certain areas.

We are living at a time when it seems that the interests of capital come before the interests of the people, nature, and protection of the environment, which all of us inhabit.

Is there any hope?

This documentary film presents a selection of excerpts from *Marka žvaka*, a weekly YouTube show.



Dušan Šaponja and Dušan Čavić have been active as journalists and authors of radio and TV shows since 1994. Their TV documentary serials *Ciklotron* and *Marka Žvaka*, originally aired on TV B92, have won multiple awards in Serbia and abroad. In 2008, their film *PRC* won the best short film award at *Kratkofil* festival of documentary film in Banjaluka in 2008. Šaponja and Čavić also perfected their skills at the 2009 Discovery Masterschool, where they were the only two participants from a non-EU country. At ZagrebDox and IDFA 2010 festivals the trailer for their film *Biba Struja* won the best new project award. *Biba Struja*, their first feature film, was completed in 2012. Their series *Marka Žvaka*, excerpts from which were used in the making of the documentary film *Greetings from Serbia*, is regularly shown on *YouTube*. In late 2020, they received a *Dobar primer Novog Optimizma* (Good Example of New Optimism) award. In the meantime, Šaponja makes wine, while Čavić pursues sewing and stitching.





Cian Dayrit

Squad Goals, 2019
mixed media on fabric
130x163 cm
courtesy of Olivier-Georges
Mestelan



Cian Dayrit's textile works engage with faith-based symbols to analyze the images, objects, and institutions that dictate what power "is". In his works Dayrit monumentalizes the *anting-anting*, a type of charm often inscribed into handkerchiefs carried by Filipinos. Intended to protect the carrier from harm, Dayrit embroiders his works with an imagined iconography and Latin words, creating a constructed sense of mysticism and spirituality.

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DIYALEKTIKA

MATEBYALISMO

HUSTISYANG
PANLIPUNAN

MAKABAYAN



SIYENTIPIKO

DEMOKRASYA



SOBERANYA



MAKANUSA

VIVA LA INDEPENDENCIA
DE FILIPINAS



MLM

LAYA

MASUTING
TAGLAYIN



SA
KAMULATAN
AT
KIBAKA
AT PAG-IBIG

SQUAD GOALS



MAYAMAN ANG PULIPINAS NGUNIT
NAGHITHIRAP ANG SAMBAYANANG PILIPINO
MALA KOLONYAL



REYNOLDS



Cian Dayrit (1989) is a Filipino multimedia artist. Dayrit's interdisciplinary practice explores colonialism and ethnography, archaeology, history, and mythology. He has exhibited at venues such as Jorge B. Vargas Museum and Metropolitan Museum of Manila. Dayrit was featured in the 2018 Triennial: Songs for Sabotage at the New Museum.

Dayrit's first solo exhibition, *The Bla-Bla Archaeological Complex*, opened at the Vargas Museum in 2013. The show examined the role that the varying strategies of display and representation, such as archaeological and architectural structures, play in understanding history. The show explored issues of identity, heritage, and nationhood. Dayrit's second and third solo exhibitions, *Polycephalous* and *Spectacles of the Third World*, continue his inquiry into, "origins and histories, and their representations in visual apparatuses, from the map, curiosity cabinet, and on to the museum".

Ex-Artists' Collective (Anikó Loránt – Tamás Kaszás)

Famine food, 2011-
mixed media installation (drawings, prints,
texts, photos, digital screens and objects in
a wooden construction)
ca 3x3x5 m
courtesy of Kisterem Gallery and the artists



From the famine food manifesto: „Because of the coming collapse (economic and ecological) we are organising a display of public utility (analogue and digital) to offer advice about famine food. **It shows useful and practical information about recognising, collecting and producing famine food** which might increase one’s chances of survival in the crisis of the near future. The instinctive force of survival connects all of us. (..) **To be prepared for a future collapse means to be more autonomous already in the present.**”

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“**Famine food** or **poverty food** is any inexpensive or readily-available foodstuff used to nourish people in times of extreme poverty or starvation, as during a war or famine. Quite often, the food is thereafter strongly associated with the hardship under which it was eaten, and is therefore socially downplayed or rejected as a food source in times of relative plenty.

The characterization of a foodstuff as “famine” or “poverty” food is social, and some foods, such as lobster and other crustacea, are considered poverty food in some societies and luxury food in others. Foods associated with famine need not be nutritionally deficient or unsavoury. Having been driven to consume them in large amounts and for long periods of time, however, people often remain averse to them long after the immediate need to eat them has subsided. That remains the case even if such foodstuffs might otherwise constitute a healthy part of a more comprehensive diet.” - Wikipedia



ex-artists' collective

In 2003, after their MA studies at the Intermedia Department of the Hungarian Fine Art University, Loránt Anikó and Tamás Kaszás started to work together in parallel to their solo practices. This collaboration called *ex-artists' collective* has existed since 2010, the year when they started to treat their institutional career as an enterprise which can support their long-time plan to buy land and transform their artistic practice into a more or less self-sustaining horticulture.

Their projects are based on research into the nature around their living space, ways of self-sufficiency, home production, slow life and folk-science in general. The results have been shown in the form of complex installations focusing on certain aesthetic and poetic qualities. Small artworks in various mediums (drawings, paintings, photos, videos, etc.) are mixed with collected materials, tools, skills and knowledge.

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They formerly lived and worked near Budapest on the Szentendre Island on the river Danube. They have exhibited their projects in Europe at, amongst others: SPACE, London (2006) Istanbul Biennial (2011), SMAK, Gent; Bunkier Sztuki, Krakow; Muzeum Sztuki Lodz (2012; 2016); Onomatopoe, Eindhoven; GFZK, Leipzig (2014); Galeria Arsenał, Białystok (2015); Gulbenkian Museum, Lisbon (2017)

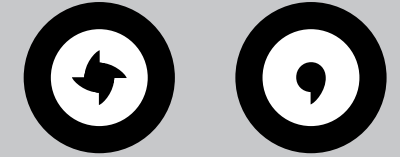
The collaboration finished its productive period in 2020 when one of the two members, Anikó Loránt passed away. Since then, Tamás Kaszás has taken care of the oeuvre of the collective.





Dirk Fleischmann

myforestfarm & mycarboncredits, 2008/2021
two channel video
13'21"
courtesy of the artist



mycarboncredits is a series of 1,838 image files. Each represents one tree. Photographs of the trees, one by one, were burnt on separate compact discs. They become visible as a ring at the CD's center. The image data's iridescent traces are photographed close-up, resulting in macroscopic pictures that distill the portrayed trees into abstract color gradients. Named after the actual trees they represent, the individual digital forms of the images allow each tree to be traced and localized via its digital material footprint.

mycarboncredits vs. carbon credits

The conceptual core of *mycarboncredits* lies in the transformation of the real-life tree into an alternate, material form. The latter can be considered to be a symbol of the CO₂ sequestration process in relation to the usual commodification resulting from the carbon credits system: in financial terms, a carbon credit is a tradable commodity that represents a certain amount of carbon dioxide removed from the atmosphere. Whilst its title directly refers to the topic, the project takes a lateral approach, creating a reciprocal relation between the geographic mapping of the real-life trees and the materiality of their digital proxies.

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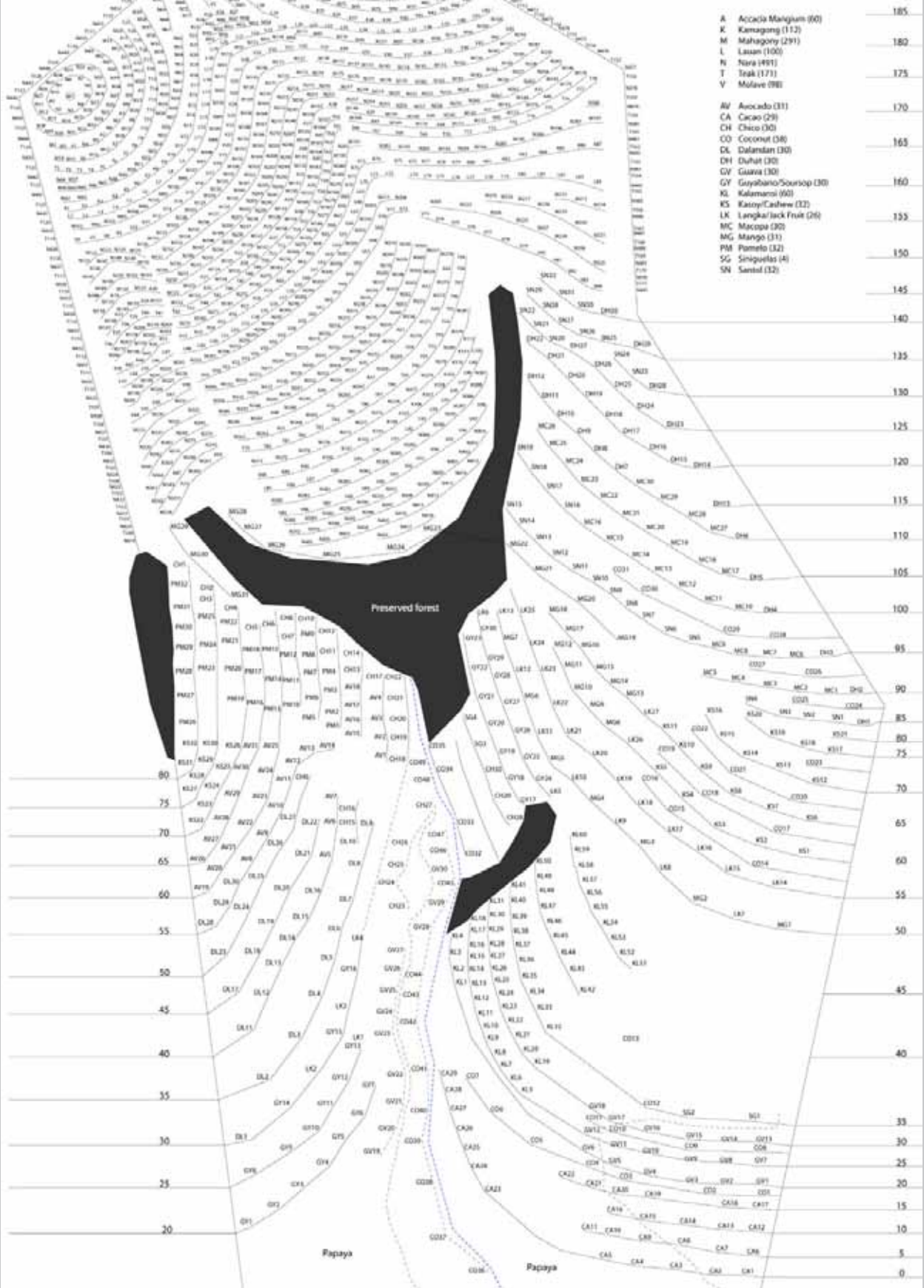
Critique of the Economy of Validation

The official validation for certified carbon offset projects is a cost intensive process. The high expenses are incurred by the involvement of experts and the commissioning fees for the certifying bodies. This puts ecological, biodiversity, small - scale reforestation at a disadvantage in relation to less ecological, large scale monoculture developments. *myforestfarm* calls attention to this imbalance using artistic means. *myforestfarm* is suggesting its own validation method: Rather than delegating the approval of the quality standard to certifying bodies, *myforestfarm* invites the viewer to evaluate the project. *myforestfarm* delegates agency to the beholder.

Identification, Validation and Verification

The possibility of locating each tree with an exact GPS coordinate is essential to and part of the validation method. As few people have seen the actual site, the images function as the trees' public representatives. In that respect, the *mycarboncredits* image series determines the existence of *myforestfarm* — an interdependency that stands in for the commodification process of the common carbon credit.

Context: myforestfarm (Philippines) is a reforestation initiative that serves as an artistic research project about carbon dioxide sequestration.



It is a forest - laboratory for aesthetic experiments which demonstrate the complexity arising from the identification, validation and verification of carbon dioxide absorption. The trees were planted back in 2008/2009 as objects of observation to represent the effects of photosynthesis, (e.g., organic growth; biomass creation; carbon dioxide capture.) The project proposes artistic methodologies and alternative economic models as additions to and an expansion of the financial instruments (e.g., Carbon Credits) implemented by the United Nations Framework Convention on Climate Change (UNFCCC).

The project has been conceptualized by Dirk Fleischmann and developed in collaboration with Thomas Daquioag, Rodolfo Ferrer and Renato Habulan.

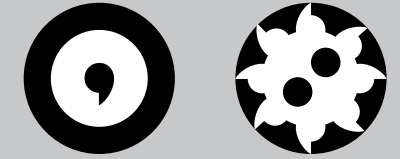
Dirk Fleischmann (*1974), is based in Seoul and Berlin. His art projects relate to economic issues and run over many years. They have taken the form of a diversified business enterprise: kiosks, trailer rental, chicken egg production, solar energy, a game show, chandelier manufacturing, virtual real estate, reforestation and a fashion label. Using business models as strategies to explore ostensibly well-known economic forms, Fleischmann inhabits these forms and participates in the same field as other corporations do. His quasi-entrepreneurial activities are experimental, fully functioning micro-models which confront commercial mega-structures in a playful but critical way. His strategy is to create and present alternative conditions of service, trade or production as an attempt to regain through provisional means, at least for a short while, societal fields that seem to have been completely taken over by conglomerates. Most of these projects make a profit, which Fleischmann has always re-invested completely. This means every project is connected to another and is in a permanent state of transformation as it grows financially. Fleischmann has developed various methods to translate processes from real life into an artistic form that can be experienced by a viewer. Often he leads the viewer on a detour so as to access his projects from an abstract and unexpected perspective. He is interested in creating situations that trigger the imagination of the viewer in an associative way.

www.dirkfleischmann.net
www.myfashionindustries.com
www.myforestfarm.com



Nina Galić

Tropical Post-Anthropocene, 2018 –
spatial installation, mixed media
dimensions variable
courtesy of the artist



The project *Tropical Post-Anthropocene* (2018 –) represents the reshaping of the Tropical Island Resort (60 km from Berlin) into a human habitat in the post-Anthropocene. The project proposes the idea of a climate-controlled environment, sealed off from the outside world, similar to R. Buckminster Fuller's (1895 - 1983) utopian project *Geodesic Domes* and originates from the project *Biosphere 2* (in Oracle, Arizona).

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Under the permanent pressure of the “state of emergency”, anticipating a dystopian future and embracing YOYO (You are On Your Own) culture, every structural element and building construction under the Tropical Islands’ Dome is renamed and reshaped into an institution and building with a specific purpose which would sustain life in the Post-Anthropocene period. The repurposing involved follows the features and potential of each building to utilize its capacity to the maximum. The priority is placed not on defining this building in terms of the post-human, post-human rights world but on the architectural configuration of this complex in which social relations are reflected and realized.

The forming of a vivarium acts as a counterweight to the politics of segregation whose medium are “innovative” architectural projects and is materialized in the tendency to plant autonomous communities into so far uninhabited spaces (etc. *Seasteading*, *Floating City*, *Ocean Spiral* – “escaping into/to the water” in this case), which actualize the concept of the medieval castle. Therefore, the *Aquarium/Fountain*, by symbolizing a closed system in which the circulation of water is fundamental to self-sustainability, takes over the representation of power which by mastering the water itself attains to the management of life.

Tropical Post-Anthropocene is the first project in the process of discovering, mapping and connecting the potential habitats of human existence in the post-Anthropocene that will be registered in my personal travels. This ambivalent process with an uncertain outcome opens up the question whether escapism has an activist potential.

Nina Galić (1987, Kraljevo) obtained her MFA degree from the Sculpture Department of the Faculty of Fine Arts in Belgrade in 2011. In 2012, she became a member of the Association of Fine Artist of Serbia and acquired the status of an independent artist. She was a scholarship recipient of the Foundation for Young Talents in Serbia for the academic year 2010-11 and a finalist of the “Dimitrije Bašičević Mangelos” Award in 2019. She has had several solo exhibitions, e.g., *If Your Future is Not Mine* in U10 Gallery, Belgrade (2019), and *Sculptures in Remont* Gallery, Belgrade (2015). She participated in numerous group exhibitions, residential programs and workshops, including the exhibition of the Regional Artists in the Residency Program, ZETA Gallery, Tirana, Albania, *Heterotopias of Resistance* (2020), the exhibition of the grantees of the 23rd International Studio Program by the ACC Gallery and the City of Weimar, Germany, *Romance mit der Revolution* (2018), and a group exhibition within the workshop Tropical Lab at the LASALLE College of the Arts in the Institute of Contemporary Art Gallery in Singapore (2011).

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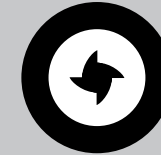






Regina José Galindo

Mazorca, 2014
performance documentation / prints
dimensions variable
courtesy of the artist and Prometeo
Gallery



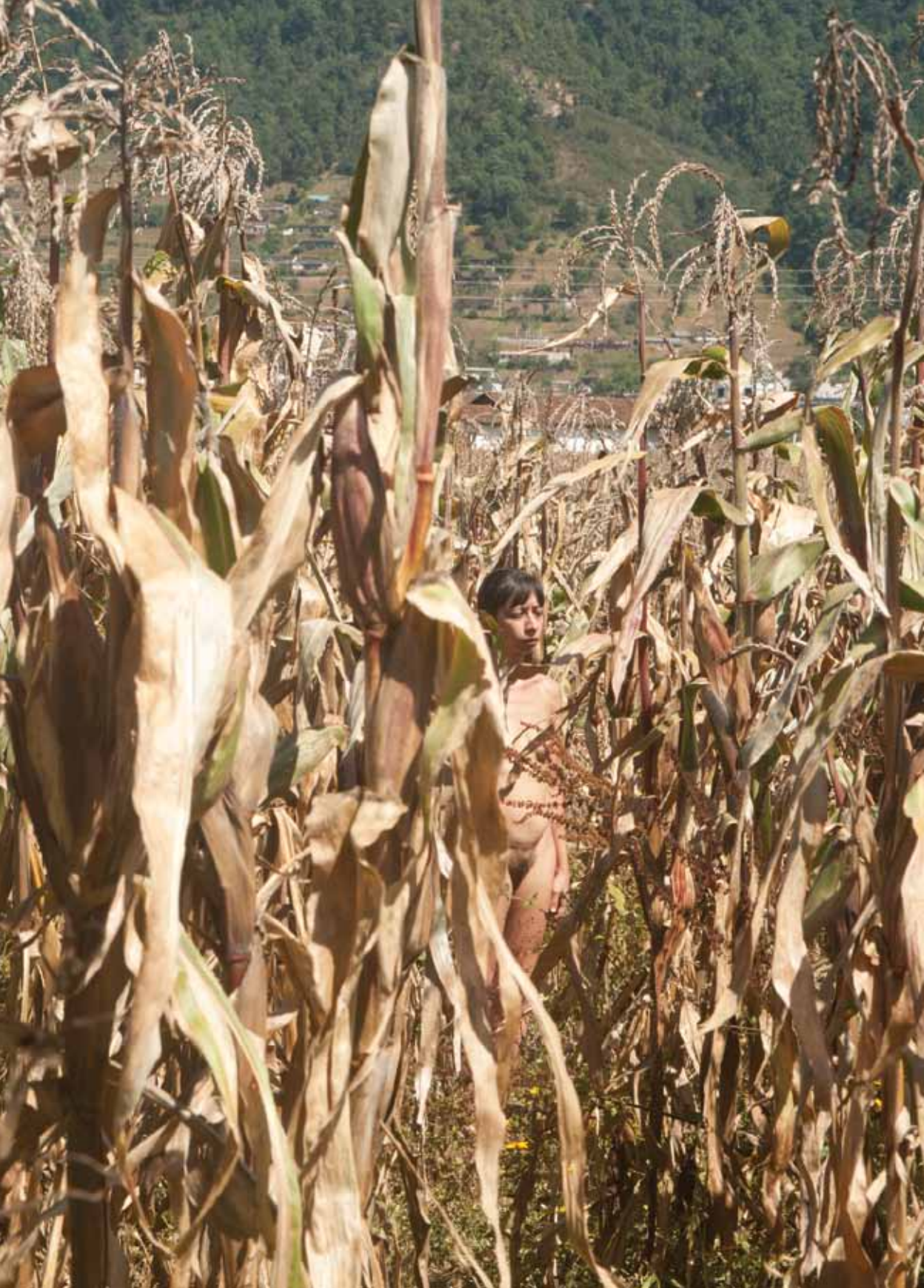
“They destroyed our houses, they stole our goods, they burned our houses, they took away our animals, they chopped our cornfield, they chased us during the day and at night”. Case 5339 (Achí man’s statement) Plan Sanchez, Baja Verapaz, 1982. Volume 1. Chapter Three. Remhi.

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During the war in Guatemala, as part of a military strategy called “scorched earth”, the corn crops were chopped, burned and destroyed by the army with the intention of ravaging the native communities considered to be guerrilla bases. Peace was signed in ‘96. The corn crops resisted. The people resisted. In June 2014 the Congress of the Republic of Guatemala approved the Plant Variety Protection Law, popularly known as the “Monsanto Law”, This Law jeopardized the future of the corn crops and food autonomy in Guatemala. Indigenous peoples were those most opposed to this law and achieved its repeal in September 2014.

I hide in a cornfield. Four men chop the corn with machetes to find where I am. For a few minutes I remain standing on the destroyed corn.

Chotacaj Village, Totonicapan, Guatemala
November 2014



Regina Jose Galindo (1974, Guatemala City) is a visual artist and poet, whose main medium is performance. Galindo lives and works in Guatemala, using its own context as a starting point to explore and accuse the ethical implication of social violence and injustices related to gender and racial discrimination, as well as human rights abuses arising from the endemic inequalities in power relations of contemporary societies.

Galindo received the *Golden Lion for Best Young Artist* in the 51st Biennial of Venice (2005) for her work *Quien puede borrar las huellas?* and *Himenoplastia*, two crucial pieces of her oeuvre which critique Guatemalan violence that comes out of misconceptions of morality as well as from gender violence, while she demands the restitution of the memory and humanity of the victims. In 2011 she was awarded with the *Prince Claus Award from the Netherlands* for her ability to transform injustice and outrage into powerful public acts that demand a response. Galindo is the recipient of the Robert Rauschenberg Prize in 2020.

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She has participated in the 49th, 53rd, and 54th Venice Biennials; documenta 14 in Athens and Kassel; the 9th International Biennial of Cuenca, the 29th Biennial of Graphic Arts of Ljubljana, the Shanghai Biennial (2016), the Biennial of Pontevedra in 2010, the 17th Biennial of Sydney, the 2nd Biennial of Moscow, the First Triennial of Auckland, the Venice-Istanbul Exhibition, the 1st Biennial of Art and Architecture of the Canary Islands, the 4th Biennial of Valencia, the 3rd Biennial of Albania, the 2nd Biennial of Prague, and the 3rd Biennial of Lima.

www.reginajosegalindo.com
<https://youtu.be/om6jlgp2Alo>







Asunción Molinos Gordo

Land Grabbing (Big), 2019

250x250 cm

hand-stitched Egyptian cotton textiles,
Kheimeya technique
courtesy of the artist the artist and
Travesia Cuatro Gallery, Madrid

Land Grabbing (Small), 2019

150x150 cm

hand-stitched Egyptian cotton textiles,
Kheimeya technique
courtesy of the artist the artist and
Travesia Cuatro Gallery, Madrid

One can gain a clear insight into the privatisation of re-sources across the global south from the Nile valley's geometry.

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Satellite images developed from military technology show the river-banks covered by thousands of plots of land. This land is cultivated by small-scale farmers providing a wide variety of food for the local market. The rectangular fields derive their shape from the surface irrigation system. In a canal network water flows along the natural contours of the land to flood the fields. Each rectangle is irrigated using renewable water from the Nile. The analysis of water pollution levels is no longer permitted. The high productivity of the land means some crops can produce a yield more than four times per year. Land owners are subjected to continuous harassment, violence and eviction.

When one scrolls out and zooms into the reclaimed lands of desert, a series of large circles appear, groups of macro agricultural plots. These farms produce monocrops for export to the international market. They are run by a handful of private companies in partnership with central government. The circular shape of large farms is the outcome of the central pivot irrigation system which they use. Mechanical equipment rotates dispersing water through sprinklers. The larger circles get their water supply from underground aquifers. This water is non-renewable fossil water with little or no pollution. Data on the exact amount of water in the aquifers is unclear with significant variations between studies. The main crops produced are alfalfa and other forage sold for Saudi Arabia's cows and horses. Land is offered freely or at significantly discounted rates to those with investing power.



Asunción Molinos Gordo (Aranda de Duero, Burgos, 1979) is a research-based artist strongly influenced by disciplines such as anthropology, sociology and cultural studies. In her practice she questions the categories that define “innovation” in mainstream discourses today, working to generate a less urban-centric way of understanding progress.

The main focus of her work is contemporary peasantry. She understands the figure of the small or medium farmer not merely as a food producer but as a cultural agent, responsible for both the perpetuation of traditional knowledge and the generation of new expertise. She employs installation, photography, video, sound and other media to examine the rural realm driven by a strong desire to understand the value and complexity of its cultural production, as well as the burdens that keep it invisible and marginalized.

292 She has produced work reflecting on land usage, nomad architecture, farmers’ strikes, bureaucracy on territory, transformation of rural labour, biotechnology and global food trade. Molinos Gordo obtained her B.F.A. from the Universidad Complutense de Madrid, where she also pursued her Master’s degree in Contemporary Art Theory and Practice. She is currently studying Anthropology and Ethnography at UNED (Spain).

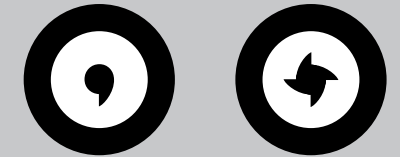
She won the Sharjah Biennial Prize 2015 with her project WAM (World Agriculture Museum) and represented Spain in the official section of the 13th Havana Biennial 2019. Molinos Gordo lives between Spain and Egypt.





Kitti Gosztola

Methanoia, 2018-2021
44x110x44 cm
sculpture (resin, sand, 3D print,
aluminium)
courtesy of the artist



According to the Italian National Institute of Geophysics and Volcanology, in the story of the Delphi oracle it was methane gas shooting from a ground fissure that helped the Pythia - seated in her three-legged chair, the tripus - achieve a state of enlightenment.

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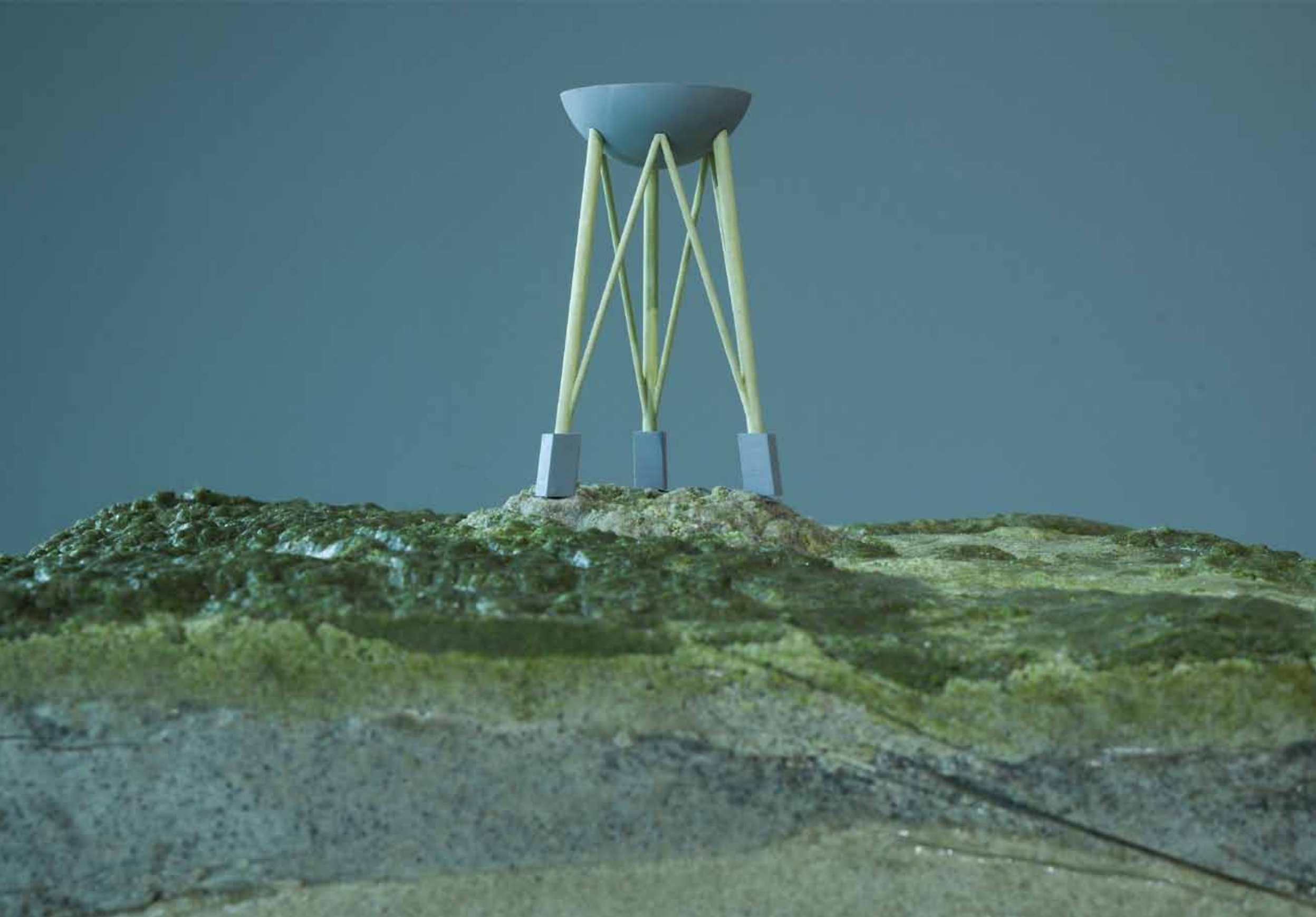
Today, it is almost a certain fact that the melting of the permafrost significantly increases the level of methane in the atmosphere. Recently, many gigantic craters were discovered in the Siberian tundra that most likely appeared when the methane layer under the frozen surface came loose and exploded.

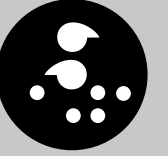
Kitti Gosztola (born in 1986) lives and works in Budapest. She mainly focuses on the aesthetic and social dimensions of the construction and politics of natural sciences. Her works range from tackling issues around craftsmanship and materialities through pieces based on archival research to projects focusing on socio-political issues; from reinterpreting the cow appendix membranes once used in Zeppelins through to re-evaluating invasive species with participants from outside the artworld, to a long-running investigation into Hungary's marine past.

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www.kittigosztola.com







Lungiswa Gqunta

Lawn, 2018-
installation (plywood, glass bottles,
petrol, water and ink)
375x187 cm
courtesy of the artist

Lungiswa Gqunta's work *Lawn* presents a dangerous landscape of shards of glass at odds with the suburban garden associations of leisure and privilege. These luxurious expanses have been reconfigured into a politicized topography that echoes the inequality in South African society. Referencing the security fencing made from broken glass embedded in concrete, as well as the use of bottles and petrol in the "Molotov cocktails" in the 2019 service delivery protests in South Africa's segregated Townships, Gqunta's work is a criticism of the inaction in resolving the land disputes and social inequality that run along racial lines in South Africa





Lungiswa Gqunta (b.1990) obtained her undergraduate degree at the Nelson Mandela Metropolitan University, 2012 and her MFA at the Michaelis School of Fine Arts in 2017. Gqunta is a founding member of iQhiya Collective, a network of young black female artists based in Cape Town and Johannesburg, South Africa. Her work investigates colonial landscapes and the spatial legacies that result from them. She uses found materials including empty beer bottles, petrol, torn bed sheets and worn wooden bed frames to create designs that express different forms of violence and the systemic inequality in South Africa. She has recently completed a residency at the Rijksakademie in Amsterdam.

Gqunta has exhibited at Gropius Bau, Berlin; Kunstverein Braunschweig; Manifesta 12 Biennial, Palermo; Wanas Kunst Museum, Sweden; documenta 14; Biennial 12, Porto Alegre; 15 Istanbul Biennial, etc. Upcoming projects include Ubuntu a Lucid Dream, Palais de Tokyo, Paris.





Tue Greenfort

Untitled, 2021
sculptures
50x50 cm (x 6)
courtesy of the artist

On the occasion of the *Overview Effect* project Tue Greenfort takes the rivers Sava and Danube as the basis of his work to explore the complex identity of the river. The sculptures were made after taking castings from the shore of 6 different spots of these Belgrade rivers as material records, interested in the immediate imprint of the threshold between the river and land. Examining the imprints of human activity and track, the river banks of the Sava and Danube present a cultural and scenic spot as well as a marker of time and societal changes. Greenfort's interest in urban ecology shows here the struggle for the place of nature in modern society, focusing on the river bank as city reader, its pollution and historical development, showing the debris of the Anthropocene era.



Tue Greenfort's interdisciplinary practice deals with issues such as the public and private realm, nature and culture. Interweaving these subjects with the language of contemporary art the artist formulates an often direct critique of current economical and scientific production practices. Fascinated by the dynamics in the natural world, Greenfort's work often evolves around ecology and its history, including the environment, social relations, and human subjectivity.

Tue Greenfort (*1973 in Holbaek / Denmark) lives and works in Berlin. As a participant in dOCUMENTA (13) in Kassel, Greenfort was co-curator of an archive on multi-species co-evolution, The Worldly House. He has had extensive solo presentations at Berlinische Galerie (2012), South London Gallery (2011), Kunstverein Braunschweig (2008) and Secession, Vienna (2007). He has participated in numerous international exhibitions at institutions including Kunstverein Hannover (2011), Royal Academy of Arts, London (2009), Bonniers Konsthall, Stockholm (2009), the Fondazione Morra Greco, Naples (2008), Skulptur Projekte Münster (2007) and Witte de With, Rotterdam (2006). Among his publications the most comprehensive, Linear Deflection, was published by Walther König in 2009.

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Michaela Grill

Antarctic Traces, 2019
video
30'
courtesy of the artist



Approaching the mysterious, inaccessible realm via the few traces that are currently available; at the same time revolving around the desolation and devastation that humans have left in their treatment of it - Michaela Grill devotes herself to these two tasks in *Antarctic Traces*, a study of the most mysterious of all the continents, or rather, the remains of it that are still accessible. For one, there is the rough landscape of the coast of South Georgia, a group of islands located off of Antarctica, which Grill examines in what are mainly still frames. Then there are the (largely black-and-white) archival images in which the thematic focus of the film, the history of whaling since the late nineteenth century, are historically embedded. There is also a narrative elaborately woven from numerous literary sources, spoken by an off-screen voice and interlaced with subtle sound inserts, that allow this highly abject episode in humanity's exploitation of nature to become present: the industrial slaughter of seals, sea elephants, and primarily whales into the 1970s, which took its brutal course in the waters of the south Atlantic. In an alternating rhythm of still images, minimally moving pictures, and individual camera pans, *Antarctic Traces* divulges a mosaic-like tableau of a "dead, chilly world": glaciers, skeletons, industrial ruins, and rusted ships bear witness to the uncompromising eagerness for power of the "whaling industry." Presently populating the landscape of "scarred" wasteland are penguins and seals as hangers-on who refuse to die. As a whole, *Antarctic Traces* creates a disturbing portrait of a deadly peace that has been created by humans in a remote area of the earth and seas. Traces of a ruinous freedom, which is profoundly rooted in nothing.

(Christian Höller)



Michaela Grill studied in Vienna, Glasgow and London (Goldsmith College). Various film and video works, installations and live visuals since 1999. Performances and screenings on 5 continents at, e.g., MOMA NY, National Gallery of Art Washington, Centre Pompidou Paris, Museo Reina Sofia Madrid, La Casa Encendida Barcelona, ICA London and many cinematheques. Her videos were screened at over 150 festivals worldwide. She received the Outstanding Artist Award by the Austrian Ministry of Art & Culture in 2010. *Antarctic Traces* won the Best Cinematography at Universal Film Festival in Kansas City/USA and the Special Achievement Award for Best Movie at GeoFilmFestival Padua/I

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PETREL



Igor Grubić

Do Animals...?, 2017
billboards, posters
posters 100x146 cm (x 5)
courtesy of the artist


Do Animals...? is a multimedia project based on the artist's research on former slaughterhouses in northern Italy during his time in the RAVE East Village Artist Residency program. As a staunch supporter of animal rights and moreover as an activist, Grubić investigates the psychological effect these factories of death have on human consciousness. The work is composed of a series of five posters that feature photographs of now empty former slaughterhouses, overwritten with the artist's questions, that appear in the city center in the form of anonymous ads. Silent and cold, but at the same time distinctly disturbing, the images are visually conceived as the path an animal takes from life to death, from light to darkness. Like a surreal call to public moral responsibility, through his work the artist introduces the general public to his examination of humankind's conflicted feelings towards animals, taking full advantage of commercial mainstream media – urban billboards. This compelling urban intervention has already been shown in six northern Italian cities (including Turin, Trieste, and Udine).

DO ANIMALS
KNOW THEY ARE
PRODUCTS?



Igor Grubić has been active as a multimedia artist in Zagreb since the early 1990s, making photography, film, and site-specific actions. His interventions into public space, along with films explore past and present political situations while cutting through the fabric of reality. Grubić's critical, socio-politically committed practice is characterised by the long-term engagement and investment into the subjects he chooses to work with. From their-depth exploration of the fate of historical monuments and the demise of industry, to examination of the predicament of minority communities, his projects unfold over several years of research and grassroots, personal relationships. Though grounded in the documentary tradition, Grubić's work in photography and film is characterized by an affective and empathic approach, which is deeply humane and often poetic. Exhibited f.e Tirana Biennial 2 (2003); Manifesta 4 (Frankfurt, 2002); Manifesta 9 (Genk, 2012); 50. October Salon (Belgrade, 2009); Gender Check, MuMOK (Vienna, 2009); 11. Istanbul Biennial (2009); 4. Fotofestival Mannheim Ludwigshafen, Heidelberg (2011); East Side Stories, Palais de Tokyo (Paris, 2012); Gwangju Biennale (2014); Zero Tolerance, MOMA PS1 (New York 2014); Degrees of Freedom, MAMbo (Bologna, 2015); 5th Thessaloniki Biennial (2015); Cut / Rez, MSU (Zagreb, 2018); Heavenly creatures, MG+MSUM (Ljubljana, 2018); The Value of Freedom, Belvedere 21 (Vienna, 2018); 58 Venice Biennale (2019); Yerevan Biennial – The Time Complex (2020); Bigger than Myself, MAXXI (Rome, 2021). His work is included in the collections of TATE Modern London; Kunsthau Zurich; FRAC Champagne-Ardenne collection; Muzeum Sztuki, Lodz; Kadist Collection, Paris; Kontakt -The Art Collection of Erste Group, Vienna; Art Collection Telekom ACT, Berlin; MoCA, Belgrade; MSU, Zagreb; Wroclaw Contemporary Museum MWW among others.





DO ANIMALS
DREAM ABOUT
FREEDOM?



Christina Hemauer & Roman Keller

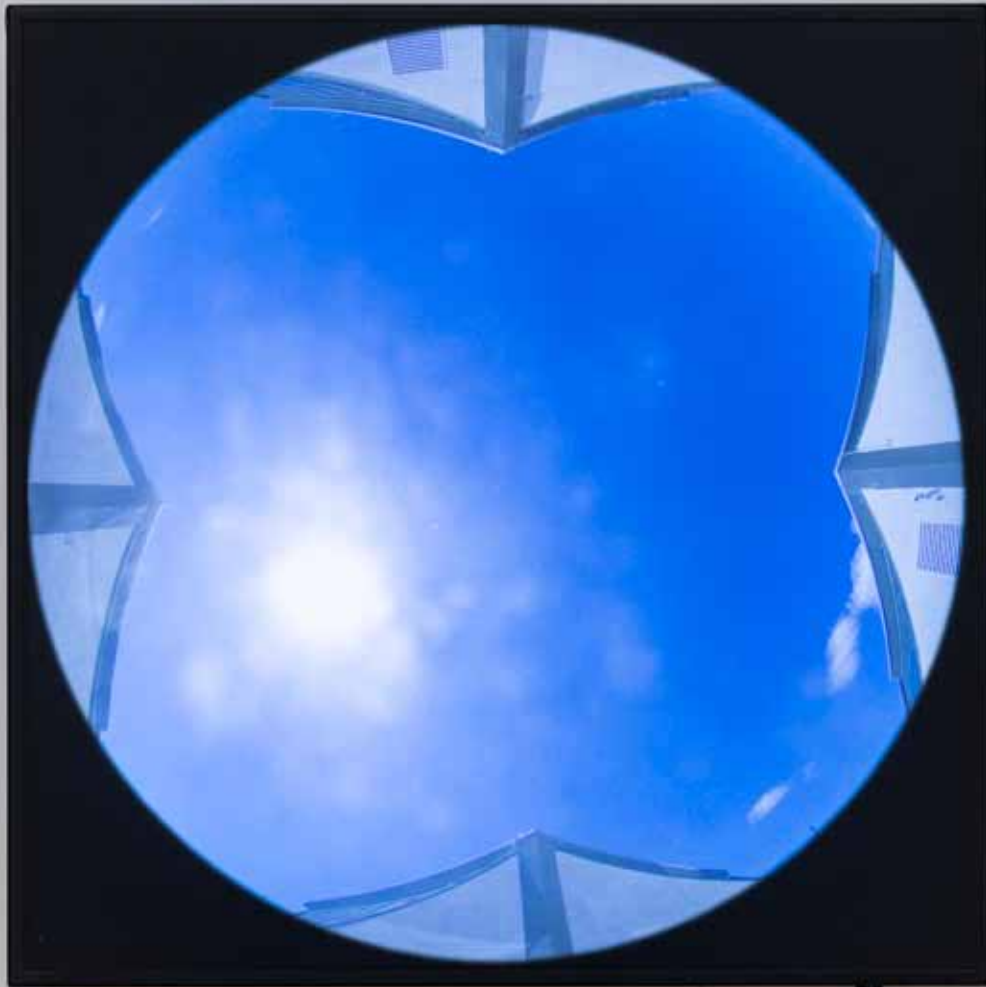
Observing Human Skies, 2021
mixed media
dimensions variable
courtesy of the artists

In 2014 Hemauer/Keller recreated a 19th century sky colour measurement device called the Cyanometer. When they contacted climate scientists to ask what climate change will do to our sky, they were told that we already live under an anthropogenic sky. When they asked the same scientists how the colours will change, they didn't know the answer and when they asked how the scientists study the colour of the sky they learnt that it is not observed at all since it is supposedly not a relevant value. Hemauer/Keller thought that the arts has to come into play here and imagined that art museums could be won over to the idea of collecting the colours of the sky since they normally collect human artifacts. The artist duo intends to measure the colour of the sky for the rest of their lives.

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In Belgrade they present a new prototype of an all sky camera. What is new about this kind of measuring device is that it cleans itself (in scientific setups the measurement devices normally are checked and cleaned every day). To use two or three measurement devices in parallel is the standard in scientific long-term observations. Obviously a set of observations spread over only 100 days is not an adequate basis for scientific research but it gives an idea of our long-term concept. If a camera could be installed for a longer time frame, the pictures would then be made accessible for research purposes.

For the exhibition *Overview Effect* a time-lapse video of every day will be made visible on a screen in the museum. The presentation is accompanied by an interview with a climate scientist.



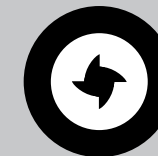
Christina Hemauer and Roman Keller have investigated the concept of energy for many years. One of their main areas of interest is the history of oil and its competing alternatives, notably solar energy. The artist duo heralded the era of *Postpetrolism* for the arts with a manifesto and a performance in 2006. Their video installation *A Curiosity, a Museum Piece and an Example of a Road Not Taken* (2007, developed into a documentary essay *A Road Not Taken*, 2010) examined former US President Jimmy Carter's early and ultimately futile efforts to promote alternative forms of energy generation as symbolised by the installation of solar collectors on the roof of the White House. For *Sun1913*, a project for the Cairo Biennale 2008/9, they "dug out" an early solar plant from 1913 and retold its story, one that has been forgotten about even more in Egypt than in the West. They reconstructed a section of the original plant and located the place where it had been built. Its American inventor was able at the time to prove that the solar plant was economically feasible since the alternative energy was coal shipped from England. In recent years Hemauer/Keller have been examining the human-nature relationship in the age of climate change.





Markus Hiesleitner

Ground Control – Joining the Earthworms, 2021
sculpture, mixed media
ca 300x300x300 cm
courtesy of the artist



Ground Control – Joining the Earthworms

The project Ground Control – Joining the Earthworms refers to Charles Darwin's last book "The Formation of Vegetable Mould Through the Action of Worms, with the Observation on their Habits", published in 1881. Numerous experiments with and studies of worms form the basis of the observations he describes in the book he sought to finish writing „before joining them“.

Darwin was fascinated by their (the worms') behaviour, from enjoying "the pleasure of eating" (based on their eagerness for certain types of food) to their sexual passions, "strong enough to overcome... their dread of light", even to their social feelings „crawling over each other's bodies". (Desmond & Moore 1991, p.650)

"They (the worms) are important for many reasons, including their role in decomposition of rocks, gradual denudation of the land, preservation of archaeological remains, and improving soil conditions for plant growth." (Darwin, CH.: „The Formation of Vegetable Mould Through the Action of Worms [...]", 1881)

In 2020, the first part of the project took place in the park of the museum: an installation whose visualization is based on of Darwin's field studies of the speed at which a stone is undermined by worms and finally disappears into the soil.

In 2021, the project will continue as an Eco-Lab on the museum's premises.

Sphere

A transparent plastic sphere with a diameter of 40 cm serves as a terrarium for compost worms. During the exhibition period, the worms are supplied with organic waste by the museum staff. The worms decompose the organic material and turn it into compost soil. The process of decomposition can be observed directly by the visitor of the exhibition.

Seed-Bomb

The seed-bomb is made using the compost soil produced by the worms. Seeds of Einkorn wheat (*Triticum monococcum*) have been added to the soil. The seed-bomb is placed in a terrarium which at the same timeworks as a showcase. The shape of the seed-bomb refers to the military bombs used by NATO in the bombing of Belgrade in 1999. During the exhibition period, the grains grow and the shape of the seed-bomb slowly dissolves.

Castings

The ceramic studies on the shape and colour of worms and their excrements represent a different approach. The enlarged replicas are based on found objects and photographs by the artist.





Markus Hiesleitner (b. 1981 in Amstetten) lives and works in Vienna and Lower Austria. He studied at the Academy of Fine Arts Vienna, Chair of Sculpture and Performative Art, Prof. Monica Bonvicini, 2003-2008.

In his conceptual sculptures, installations and videos, which are often summarily characterized as “ecopolitical,” the Austrian artist Markus Hiesleitner examines the political, social and economic mechanisms of present everyday reality. The focus here is primarily on his living “organic sculptures,” works that are critical of markets and consumption, on his examination of architecture and time (and thus decay and progress), and on the relationship between art and the public, which is at the center of his ongoing project entitled “Kulturdrogerie” (meaning “cultural drugstore”), an art space in Vienna that Hiesleitner has been running with the artist Franz Tišek for over fifteen years.

His recent exhibitions include: *Silvrettatelier* (2020) / *Fieldtest*, Cafe Else, Vienna (2020) / *Nasuti Festival*, Bratislava, SK (2019) / *Intervention Parallel Vienna* (2019) / *Kunstforum Montafon* (2019) / *Monografie Release*, Vienna (2019) / *Intervention Schlossberg Graz* (2018) / *climacampe* Litvinov, CZ (2018) / *Open Art Foundation*, Plovdiv, BUL (2017) / *Touch the Reality*, Kunstraum Niederoesterreich, Vienna (2016) / *will_kommen und gehen*, Stadtgalerie Waidhofen / Ybbs, (2016) / *Creating Common Goods*, Kunsthaus Vienna (2015) / *Art in public space Lower Austria* (2014).



IC-98

Omnia mutantur, 2018
single-channel video installation, 4K
18'18", seamless loop
courtesy of IC-98 / Elokuveyhtiö Testifilmi



Omnia mutantur, an installation version of the short film *Realms*, is a voyage through time, evolution and the kingdoms of life towards the natural destruction wrought upon the planet by the human species.

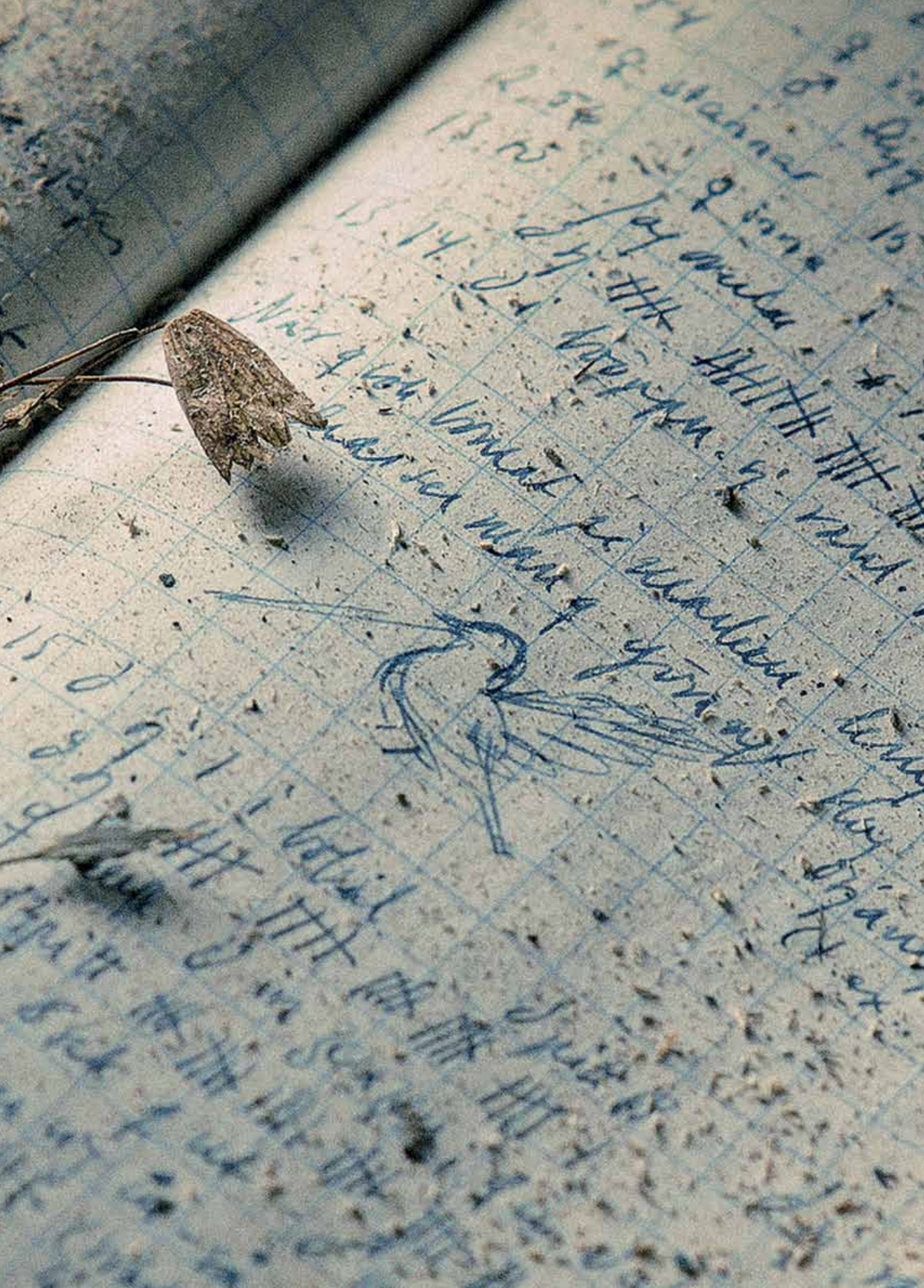
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As Ovid writes in *Metamorphoses*, everything changes but nothing perishes (*Omnia mutantur, nihil interit*). Things change shape, energy becomes matter and matter becomes energy. *Omnia mutantur* is a film about this constant metamorphosis, a succession of states, epochs, species, kingdoms and realms, a journey through past and future strata, organic and inorganic phases and spheres of our planet.

The story unfolds on a remote fisherman's farm, where we begin our journey hundreds of millions of years ago in the depths of the primeval ocean. We reach the shore, make our way through to the farm-yard, through the house to the garden in the rear and onwards to the nearby forest, followed by a swidden, a rocky ridge and the sand dunes beyond. Finally, millions of years into the post-human future, we stand on the shore again, animate and inanimate nature levelled to black dust, gazing towards the stars of the Milky Way. And so the cycle begins again.

All that time, we have stayed within the perimeter of the farm and seen the different versions of the same landscape at different times – how it was before humans and how it will look after we are long gone. Though our own era is just a blink in the eye of the long continuum of epochs, this blind moment with its reliance on energy provided by fossil fuels and the wholesale exploitation of nature threatens the future of the entire planet.





IC-98

Patrik Söderlund

(b. 1974, Turku, Finland)

Lives and works in Turku & Helsinki, Finland

Visa Suonpää

(b. 1968, Tampere, Finland)

Lives and works in Turku, Finland

With backgrounds in visual arts and cultural studies, IC-98's 23-year collaboration has produced artist publications, site and context specific projects and interventions, animated moving image installations and various public commissions. IC-98 received the Finnish State Art Prize in 2009 and represented Finland at the Venice Biennale in 2015. Their work has been showed extensively at museums, biennials and festivals in Europe, Asia and the Americas. They often collaborate with scientists and other arts professionals.

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Though their practice is essentially conceptual, IC-98 is best known for animations, which combine classical drawing and digital effects, depicting landscapes shaped by long time durations, natural and human histories and climate. Mythical, material, factual and fictional elements are weaved together into visual narratives, which – though deeply political and meticulously researched, scripted and executed – are presented as open-ended poetic reveries.

IC-98's recent work addresses the themes of environmental destruction and the future of our planet in a post-human world. The mood of the works alternates between a sense of crisis, melancholy, acceptance and resigned optimism. Their output towards the end of the 2010s can be seen in relation to post-humanist thinking, which seeks to replace an anthropocentric worldview with modes better suited to take into consideration the interrelationships and dependencies of all animate and inanimate nature.





Ingela Ihrman

The Giant Hogweed, 2016-2020
sculpture
900x300x500 cm
courtesy of the artist

The Giant hogweed (*Heracleum mantegazzianum*) is often described as a dangerous weed – intrusive and unstoppable with a phototoxic sap which can cause serious skin burns when in contact with sunlight. Native to the Western Caucasus, it was introduced in Britain in the 19th century as an ornamental plant. Subsequently, it escaped from gardens and quickly spread “out of control” as an “aggressive invader” to other areas in Europe and North America. Today it is classified as an invasive species, threatening both the economy and ecology due to its capacity to spread quickly and outcompete other vegetation through its rapid growth and resistance to most weed killers.

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Ingela Ihrman’s sculpture *The Giant Hogweed* is an enlarged replica of the already large plant. Its elongated, hairy and ribbed stem, gangling leaf, soft, drooping flower heads and light petals hang from the ceiling by black straps. It is made from materials such as reed, paper, pastic foam and different textiles.

The hollow inside of the stem is painted in shimmery pink. The artist’s decision to depart from the botanical truth is an attempt to turn the plant into a body to which the viewer can relate, and perhaps also impossibly resist. She describes the way this wild, toxic plant engulfs landscapes as being similar to “the way love and desire overwhelm the body and mind”.



Ingela Ihrman (b.1985, Kalmar, Sweden) lives and works in Malmö. She keeps a constant eye on the lifeforms and landscapes we refer to as Nature. The ideas for her work are sparked by the strong emotions of everyday life and a desire to understand, question and express certain aspects of being alive, social and human. She is particularly intrigued by the pleasures and pain that come with co-existence, autonomy, loneliness and longing to belong. Her practice includes sculpture, installation, performance, video and writing as well as collaborations within the fields of science, theatre and dance.

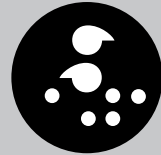
She graduated from Konstfack, Stockholm 2012. She participated in the Yokohama Triennale (2020); Nordic Pavilion, 58th Venice Biennale (2019); 11th Gwangju Biennale, The Eighth Climate (2016); The Swamp Biennial, Art Lab Gnesta (2016). amongst others.

Future and current projects include a group show at La Casa Encendida, Madrid in collaboration with the Wellcome Collection, London; and an Art in Urban Development Project in Visby, hosted by Baltic Art Centre/Region Gotland/Public Art Agency Sweden.

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the Institute of Queer Ecology

Metamorphosis, 2020

HD Video

Prelude: Serotiny, 5'25"

Episode 1: Grub Economics, 14'28"

Episode 2: Liquidation in the Pupal
Stage, 12'40"

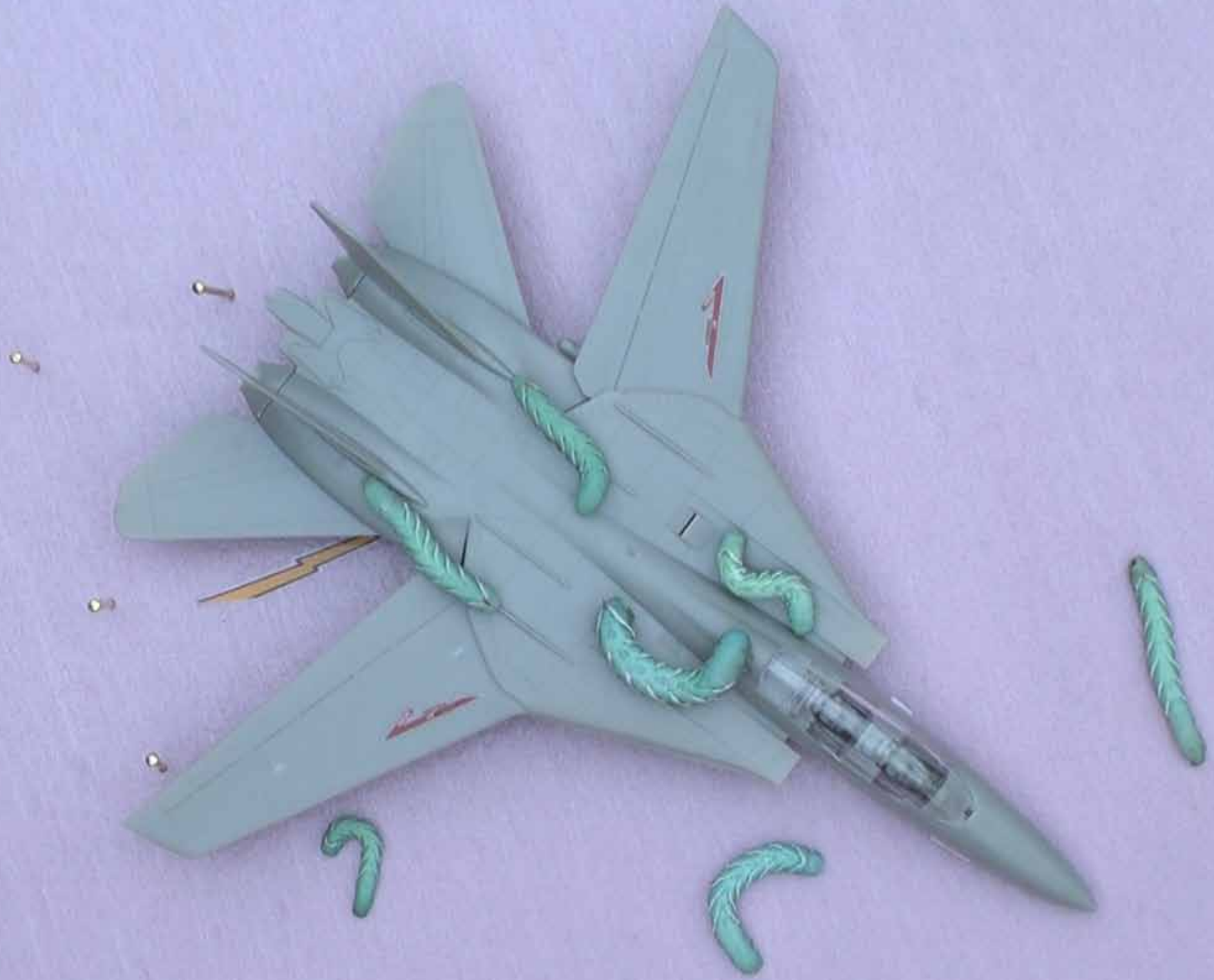
Episode 3: Emergence, 14'50"

courtesy of DIS and the Institute of
Queer Ecology

Created by the Institute of Queer Ecology (IQECO), *Metamorphosis* is a poetic proposal for restructuring how the world is imagined and how it operates today. Narrated by Mykki Blanco and Danny Orlowski, the series of short films alludes to the biological process of metamorphosis with the intent of helping catalyze a planet-wide transformation. IQECO advocates a shift away from society's prevailing extractive relationship with the earth—the goals of which are to make nature subservient. Instead, IQECO hopes humans will begin working with the natural world and in that process remake themselves and their relationships to each other and the world.

The three stages of *Metamorphosis* are modeled after the life cycles of holometabolous insects. These bugs undergo a “complete metamorphosis” in which the organism entirely restructures itself to better adapt to its needs and ensure its survival. The film begins with a caterpillar which over the course of the three parts of the film reconstitutes itself into the form of a gynandromorphic swallowtail butterfly, an exceptionally beautiful insect with both male and female patterning. Reanimated using CGI, this insect visually serves as a metaphor for a warm, blurry, queer future.

Metamorphosis calls for a more ambitious imagination of what could emerge from this multifaceted crisis. Queerness, IQECO claims, is itself a potent strategy with a history of establishing alternative worlds of mutual support and care. The transformation within *Metamorphosis* exemplifies the transformation that IQECO believes is necessary for our society: A body breaks down and a new one forms from the same material. This change comes from within.



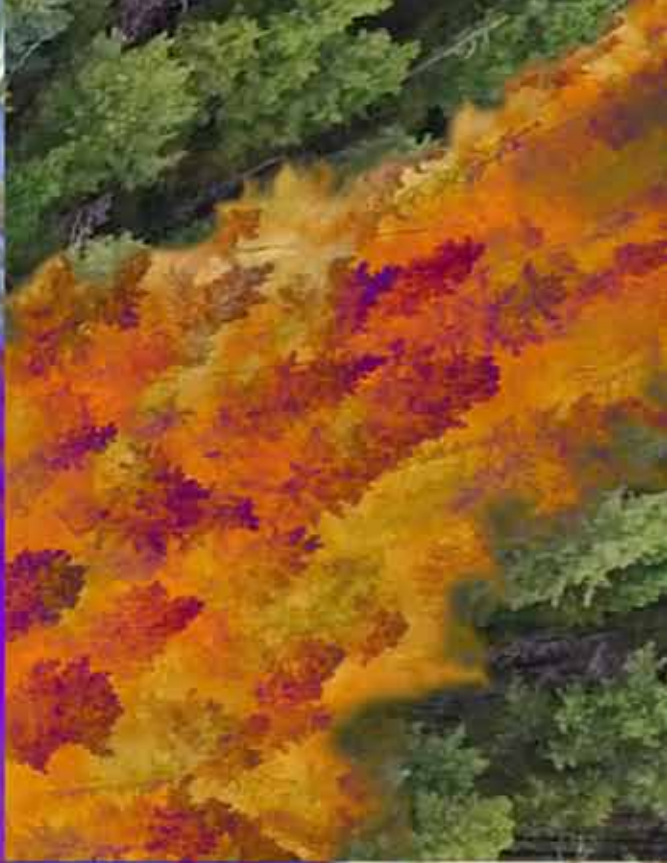
Founded in 2017, The Institute of Queer Ecology (IQECO) is a collaborative organism looking to find and create alternatives. The solutions to environmental degradation are found on the periphery and we seek to bring them to the forefront of public consciousness. Guided by queer and feminist theory and decolonial thinking, we work to undo dangerously destructive human-centric hierarchies—or even flip them over—to look at the critical importance of things happening invisibly, underground and out of sight.

We seek to democratize the production and reception of artistic research so that marginalized voices are given the space to tell their own stories, and audiences that have been historically excluded from institutions are invited into this one. We present ourselves as an Institute as a means of infiltration: mimicking the academic model to support subversive ideas.

Our mission is to make space to collectively imagine an equitable, multispecies future. With interdisciplinary programming that oscillates between curating exhibitions and directly producing artworks/projects, the Institute of Queer Ecology enacts utopia with a goal towards building a future that prioritizes a (bio)diverse world.

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ISUMA

One Day in the Life of Noah Piugattuk,
2019
4K digital video installation
112'

In April 1961 John Kennedy is America's new President, the Cold War heats up in Berlin and nuclear bombers are deployed from bases in arctic Canada. In Kapuivik, north Baffin Island, Noah Piugattuk's nomadic Inuit band live and hunt by dogteam as his ancestors did when he was born in 1900. When the white man known as Boss arrives at Piugattuk's hunting camp, what appears as a chance meeting soon opens up the prospect of momentous change. Boss is an agent of the government, assigned to get Piugattuk to move his band to settlement housing and send his children to school, so they can get jobs and make money. But Kapuivik is Piugattuk's homeland. He takes no part in the Canadian experience; and cannot imagine what his children would do with money.

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ISUMA, meaning 'to think,' is a collective of Inuit-owned related companies based since 1990 in Igloolik, Nunavut with a southern office in Montreal. In January 1990 four partners Zacharias Kunuk, Paul Apak, Pauloosie Qulitalik and Norman Cohn incorporated Igloolik Isuma Productions Inc. to produce and distribute independent Inuit-language films and media art from an Inuit point of view, featuring local actors recreating Inuit life in the Igloolik region in the 1930s and 1940s. Over the next ten years Isuma helped establish an Inuit media arts centre, NITV; a youth media and circus group, Artcirq; and a women's video collective, Arnait Video Productions. In 2001, Isuma's first feature-length drama, *Atanarjuat The Fast Runner*, won the Camera d'or at the Cannes Film Festival; Isuma's second feature, *The Journals of Knud Rasmussen*, opened the 2006 Toronto International Film Festival. In 2004 Isuma incorporated Isuma Distribution International and in 2008 launched IsumaTV www.isuma.tv, the world's first website for Indigenous media art now showing over 7,000 films and videos in 84 languages. In 2010, Igloolik Isuma Productions closed and re-opened as Kingulliit Productions; in 2012 Kingulliit and Isuma Distribution produced Digital Indigenous Democracy, an internet network to inform and consult Inuit in low-bandwidth communities facing development of the Baffinland Iron Mine; and in 2014, *My Father's Land*, a non-fiction feature about what took place during this Baffinland intervention. Recent projects include the feature drama, *Maliglutit* (Searchers), the TV series, *Hunting With My Ancestors*, and the world's first Haida-language feature film, *SGaawaay K'uuna* (Edge of the Knife). Isuma's 30-year media art project represented Canada at the 2019 Venice Biennale with its newest feature, *One Day in the Life of Noah Piugattuk*, which then screened at the Toronto International Film Festival and won Best Canadian Film at the 2019 Vancouver International Film Festival.

<http://www.isuma.tv/isuma>



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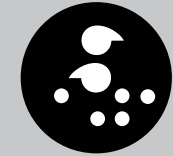
ONE DAY IN THE LIFE OF NOAH PIUGATTUK

ISUMA DISTRIBUTION INTERNATIONAL and NUNAVUT INDEPENDENT TELEVISION NETWORK
 presents a film by KINGULLIIT PRODUCTIONS and ISUMA PRODUCTIONS "ONE DAY IN THE LIFE OF NOAH PIUGATTUK"

featuring APAYATA KOTIERK BENJAMIN KUNUK KIM BODNIA and MARK TAQQAUGAQ NEEVE UTTAK GAMAILI ULAYUK TESSA KUNUK
 director ZACHARIAS KUNUK writer ZACHARIAS KUNUK NORMAN COHN director of photography NORMAN COHN JONATHAN FRANTZ editor NORMAN COHN JONATHAN FRANTZ
 producer ZACHARIAS KUNUK JONATHAN FRANTZ production design SUSAN AVINGAQ costume design MICHELLE AMMAQ original music NOAH PIUGATTUK

Anne Duk Hee Jordan

Ziggy and the Starfish, 2016
video installation
singlechannel HD video,
16'28"
ghostshrimp: soft sculpture,
various textiles
dimensions variable
courtesy of the artist

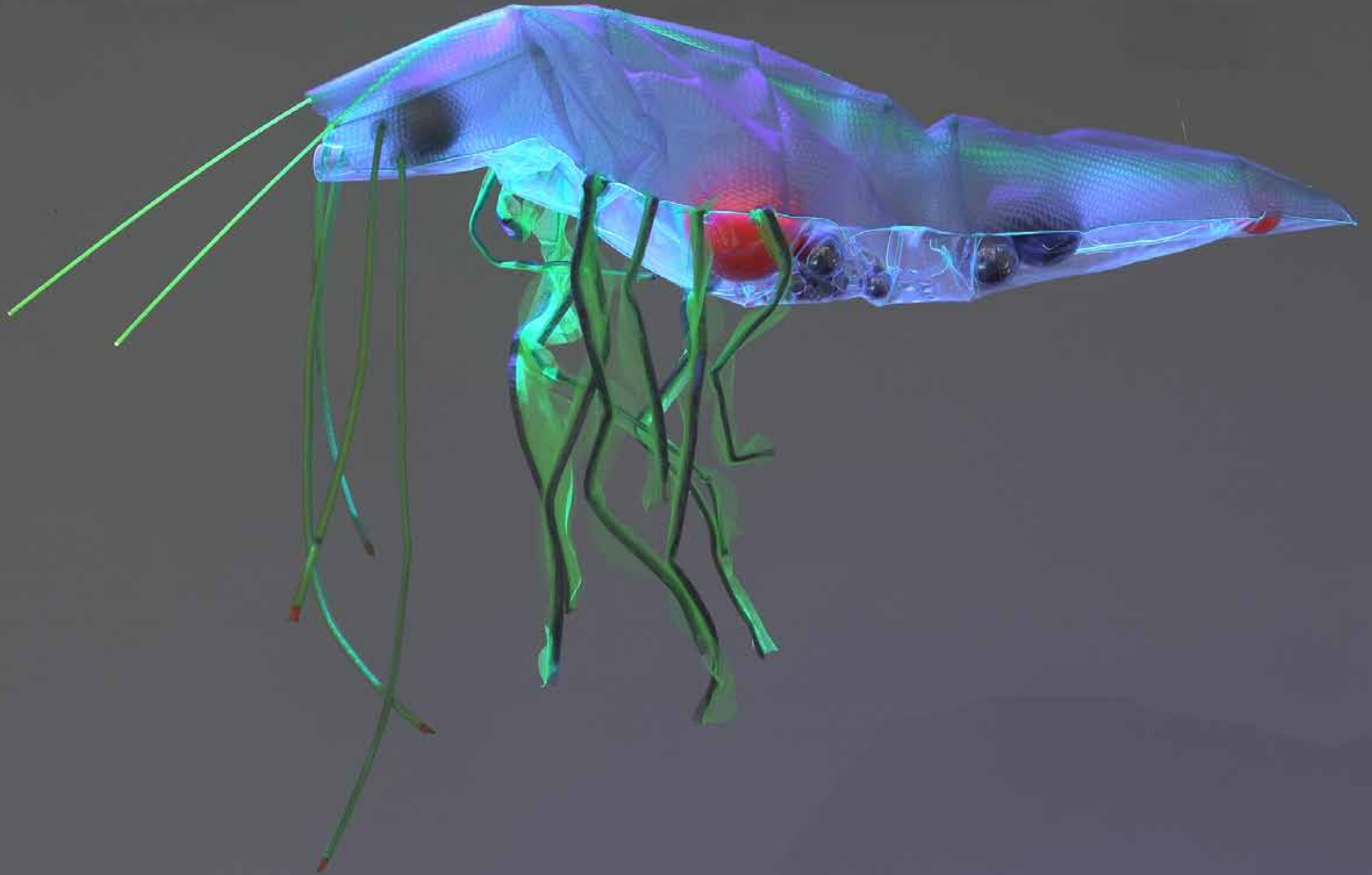


Ziggy and the Starfish is a sculptural video environment composing of variable sculptural elements and two films exploring the diversity of sexuality in the ocean. Amidst pressing ecological and social crises, *Ziggy and the Starfish* investigates our position in relation to the natural and built environment. The work looks at the ways that we consume or sustain our environment, lending insight to the perception of self through the eyes of non-human “others”, and forging understandings of the complex networks within which we are embedded.

Ziggy and the Starfish looks at sexuality from the perspective of marine life. Hydrospheric climate change is the deciding factor in the changing sexuality of ocean inhabitants. The visualization of the sex life of sea slugs, octopuses and starfish, amongst others, and their vibrant and seductive performative play, draws the human spectator into an intimate and hallucinatory sexual world.

Ziggy Stardust is an extra-terrestrial fictional character in David Bowie’s oeuvre. The personification of Ziggy Stardust describes a bisexual and promiscuous Martian who is concerned about the end of the world. Ziggy stands for the sexual diversity in the ocean, alien and different. The starfish is the near opposite of Ziggy: it is an ancient creature of our planet, older than the oldest dinosaur. It is asexual and able to reproduce by itself. Cut it in half and another starfish emerges—lots of little living tentacles will slither around the ocean, an army full of creepy-crawlies with detachable acid stomachs, swallowing everything.

With this work Jordan aims to illuminate new perspectives and the tangible effects of climate change. However, rather than showing catastrophic imagery, her approach is playful, humorous and full of wonder. The key element in dealing with climate change is looking at adaptation within ecosystems. By zooming in for a close view of the microcosm, and by proposing intersections between the two, the artist approaches the macrocosm and its diversity and inventiveness. These are those aspects that have usually been forgotten or are ignored by humans.





Anne Duk Hee Jordan lives and works in Berlin. She studied at the Weißensee Kunsthochschule Berlin and continued with a Master's degree in Fine Arts at the Institut für Raumexperimente in Berlin under Olafur Eliasson. Transience and transformation are the central themes in the work of Anne Duk Hee Jordan. Through movement and performance, Jordan gives materiality another dimension – she builds motorized sculptures and creates edible landscapes. Past solo exhibitions include *Ziggy goes Wild*, Kunstverein Arnsberg (2019) and *Ziggy on the Land of Drunken Trees*, Galerie Wedding, Berlin (2018); Past group exhibitions include *Down to Earth*, Gropius Bau (2020), *Making Kin*, Kunsthaus Hamburg (2020), Moderna Museet Malmö, Sweden (2019), LIAF Lofoten International Art Festival Norway, 2019, Beaufort Triennial, Ostend, Belgium (2018); Riga Biennial (2018), *Festival of Future Nows*, Hamburger Bahnhof, Berlin (2017). She was nominated for the Böttcherstrasse Prize Bremen 2020.





Kinga Kielczyńska

10 millions +1 (The Hermit), 2018-2019
video HD, sound
8'
courtesy of the artist

Chris Knight, the 'last true hermit', lived in isolation for 27 years. He retreated to the woods, yet was never able to fully cut his ties with humanity. To survive, he committed numerous burglaries. The staged footage is accompanied by passages from a book by Michael Finkel about him. Kielczyńska started to work on her film during a residency in Banff National Park in Alberta, Canada, unaware of Knight's story. Only at the very end of her residency did she buy the book and then feel as if she had unknowingly reconstructed situations from Knight's secluded life, even though some believe that the story may be a fabrication. Yet while watching the film, one can easily relate to many open-ended readings; be this a reference to our personal isolation during the pandemic, to the blurred lines between fact and fiction, the relationships between human and nature - hiding in a camouflage suit.

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Jen Kratochvil





Kinga Kiełczyńska is a Polish artist based in Warsaw and Berlin. She first studied Spanish Philology at Warsaw University before graduating from the Gerrit Rietveld Academy and the Sandberg Institute in Amsterdam.

Her multidisciplinary art practice reflects upon the relationship between nature and humans. She often exhibits her work outside of the gallery context. Past locations include a nudist beach, a night club and a forest. She refers to her works as environments as she considers the relationship of the work to its material and conceptual sources to be a part of the work. In 2009, she challenged the paradigm of art making by writing a 'Reductionist Art Manifesto' which playfully proclaimed the idea of reduction instead of production. Recent projects are centered around the conflict related to the Białowieża primeval forest in Poland, her country of origin. Her work was shown at Exile Gallery, Berlin, Manifesta 12, Palermo, Fons Welters, Amsterdam, WWB/ MOMA, Warsaw, Mediamatic, Amsterdam, Aether, Sofia, SAVVY, Berlin, FOAM, Amsterdam, De Appel, Amsterdam, among others.





Jacob Kirkegaard

Testimonium, 2019
audio-video installation
25'35"
courtesy of the artist, Galleri Tom
Christoffersen (CPH) and Fridman
Gallery (NYC)

Testimonium is an audio-visual work created from recordings from waste, recycling and wastewater facilities in Denmark and Latvia as well as from one of the world's largest landfills; the Dandora dumpsite in Nairobi, Kenya.

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Kirkegaard captured its sound with vibration sensors placed inside endless piles of organic waste and on massive incinerators; hydrophones lowered in wastewater and heavily contaminated rivers; and acoustic microphones pointed at metal, glass and plastic sorted by hand or machine. The field recordings allow the listener to go beyond the miasma of discarded matter and enter its physical core and industrialised journey. The experience is one of an acoustically detailed, powerful and bittersweet homage to the midden of civilisation and a testimonium for the future.





The work of Jacob Kirkegaard explores ways to reflect on complex, unnoticed or unapproachable conditions and environments. In 1981, at the age of six, Kirkegaard made his first sound recordings and in 1994 he was introduced to the world of sound art. His works have treated themes such as radioactivity in Chernobyl and Fukushima, border walls in global and metaphorical contexts and melting ice in the Arctic. Two of his recent works are immersive acoustic explorations into global waste management and into the processes related to when a human being dies. Since 2006, Kirkegaard has also been extensively researching, recording and creating works using otoacoustic emissions; tones generated from the actual human ear. The core element and method of Jacob Kirkegaard's work derive from sound recordings of the tangible aspects of intangible themes.

Kirkegaard is a founding member of the sound art collective freq_out as well as the not-for-profit arts organisation TOPOS.

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Jacob has presented his works at galleries, museums, biennales and concert spaces throughout the world, including MoMA in New York, LOUISIANA - Museum of Modern Art and ARoS in Denmark, The Menil Collection and at the Rothko Chapel in Houston, The Sydney Biennale in Australia, Aichi Triennale in Nagoya, the Mori Art Museum in Tokyo, Japan. His work is in the collections of LOUISIANA - Museum of Modern Art and ARoS Aarhus Art Museum in Denmark, and Bell Gallery at Brown University, USA

<https://fonik.dk/about.html>





Elena Lavellés

Untitled, Expanded Stratigraphy, 2021
prints, drawings, sculptures, books, video
archival inkjet prints on photo matt fibre
paper 70x100 cm (x 4); 60x70 cm (x 10)
drawings: paper, ink, watercolor, fly ash,
by-products 21x29,7 cm (x 3)
sculptures: sand, cement, fly ash,
by-products 30x30x30cm (x 3)
courtesy of the artist

Expanded Stratigraphy: From Geology to Social Fabric explores the intersection of various social strata with geological layers, displaying a historical and environmental fabric which shows the evolution of processes of exploitation of natural and human resources, the evolution of social classes, distribution of wealth, and the creation of alternatives to the depletion of minerals and hydrocarbons.

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The main references from which this project in Serbia was developed for the exhibition *Overview Effect* at MoCAB are: Senjski Rudnik: the oldest underground coal mine still active in the country and one which marks the beginning of the industrial revolution in Serbia; Kolubara: one of the biggest mines in Europe, its workers and environment.

These two mines show the capacity of the human being to transform its territory through the exploitation of natural resources and their derivative industries, as well as examples of social resistance and solidarity in the face of these processes. In these mines, we can observe the geological strata coexisting and interacting with social strata. Their coal miners reveal how care and solidarity are key elements in their everyday life and work since they constantly co-exist with dangerous conditions.

After being extracted from the mine, the coal is burnt for the energy it produces, releasing CO₂ and creating fly ash. Fly ash is a fine powder that is a by-product of the burning of pulverized coal in electricity power plants. This waste by-product is being used in studies of new materials for construction such as cement at the Institute Mihajlo Pupin, the University of Belgrade, and also in Spain, in CSIC – the Spanish National Research Council, both collaborators in this project.

Fly ash is recognized as an environmentally friendly material because as a by-product it has a low level of embodied energy, that is the measure of how much energy is consumed in producing and shipping a building material and which avoids producing more CO₂, something that happens in the manufacture of Portland cement.

The three sculptures that we can see in the exhibition have been created using cement formed from fly ash and slag —the waste from another kind of industrial process.

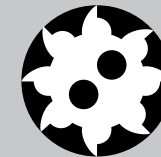




Elena Lavelles (Madrid, 1981) is a visual artist and filmmaker, originally from Madrid (Spain), she has been living and working between New York City, Los Angeles, Mexico City and Madrid. Her work is research and fieldwork-based and explores the intersection between social and geological layers. These connections deploy a fabric of expanded political geology in which she focuses on the evolution of capitalism, the impact of natural and human resources exploitation, as well as social resistance movements from the colonial period until the present. In this process, she creates spaces of experience where photography, video, and sound are integrated with natural, sculptural objects and archival material to dive into an ecologic zone of interconnections.

She has been part of the Whitney Museum Independent Study Program, completed her MFA in Photography & Media and Integrated Media from California Institute of the Arts - CalArts, studied an MFA in Contemporary Art from the European University of Madrid, and a degree in Fine Arts in the CES Felipe II (Universidad Complutense of Madrid). She also studied Philosophy and Geology in the Complutense University of Madrid.





Diana Lelonek

Center for Living Things, 2017-2021
museum vitrines with found objects
dimensions variable
courtesy of the artist

The *Center for Living Things* is the research para-institution founded in 2016 in order to examine, collect and popularise knowledge concerning new humanoid forms in nature. All the exhibits gathered in the Institute's collection are abandoned objects, used and no longer needed commodities – the waste of human overproduction which have become the natural environment of many living organisms. The specimens were found at an illegal waste dumping site on which the transgression of man-made objects into plant tissues take place. These hybrids of plants and artificial objects are difficult to classify as they are contemporaneously animate and inanimate. The exhibits collected in *Center for Living Things* cannot be classified in a conventional way. In recent times, waste matter has been taking on the behaviours of living matter. The ceaseless updating of goods is why the process of overproduction seems to have spun out of control. The *Center for Living Things* aims to describe the mechanisms which appear in the sphere of rejection and obsolescence.

Products participate in almost every process that occurs in the biosphere, hence we cannot definitively divide economic or social processes from so-called natural processes.



Diana Lelonek (Born in 1988) graduated from the department of Photography in the Faculty of Multimedia Communication at the University of Art in Poznan, Poland. She has a PhD in Interdisciplinary Studies from the University of Art in Poznań. She explores the relationships between humans and other species. Her projects are critical responses to the processes of over-production, unlimited growth, and our approach to the environment. She uses photography, living matter and found objects, creating work that is interdisciplinary and often at the interface of art and science.

She participated in several international biennials, festivals and group shows at: Riga International Biennale of Contemporary Art RIBOCA; Edith-Russ-Haus for Media Art, Oldenburg; Center of Contemporary Art, Warsaw; Kunstraum Niederosterriech, Vienna; Temporary Gallery, Cologne; Ballarat Photography Biennale, Australia; Tallin Art Hall; Culturescapes Festival, Basel; Musee de l'Elysee, Lausanne.

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Ernst Logar

Invisible Oil, 2008
installation
dimensions variable
courtesy of the artist

*Oil Rigs: Tillydrone Aberdeen, Logie Aberdeen,
Northfield Aberdeen, Woodside Aberdeen, Torry
Aberdeen*
C-Print
160x125 cm (x 5)

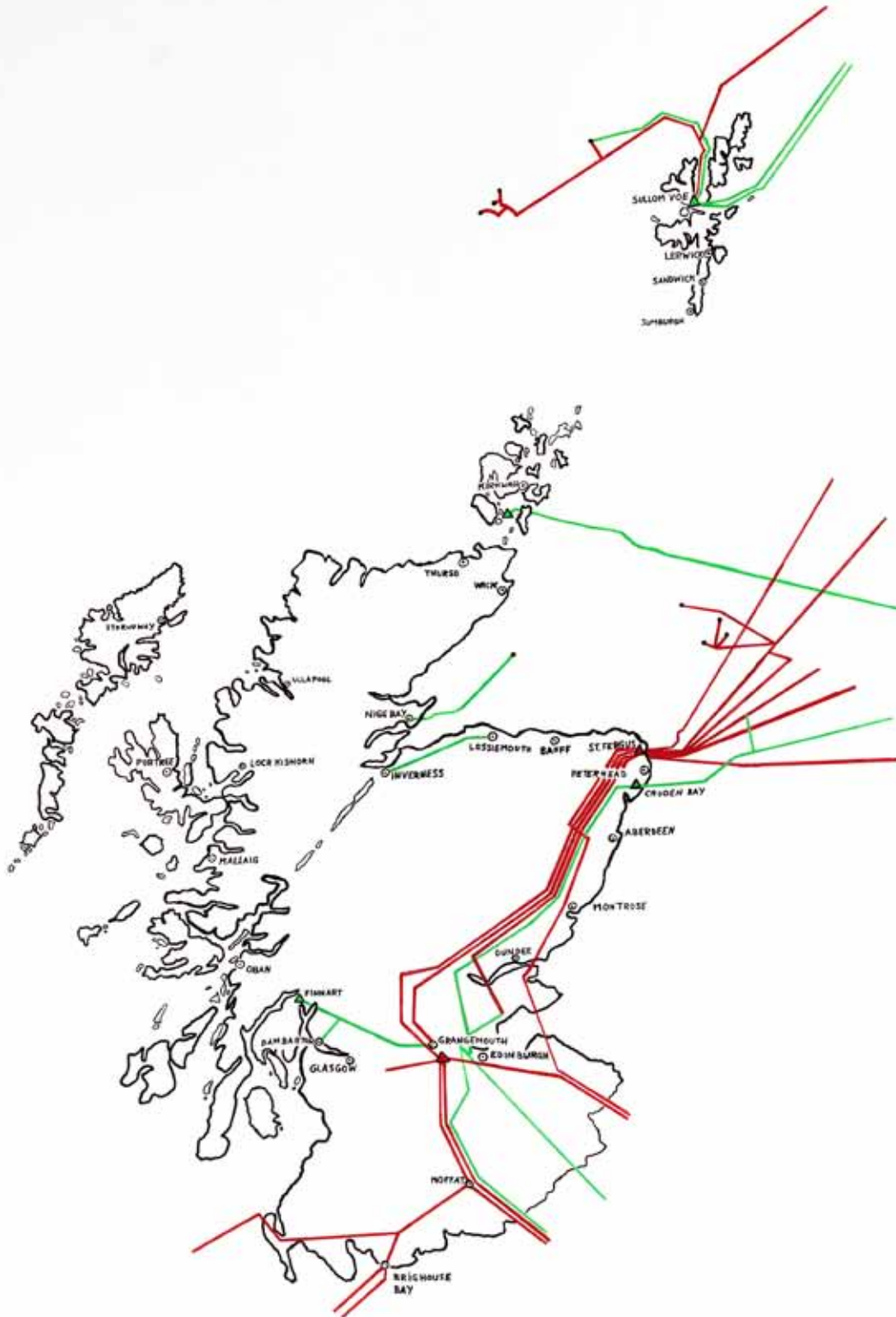
Correspondence
din A4 paper mounted on foam board
29,7 x 21 cm (x 14)

Pipeline Map
marker on wall
ca 300 x 200 cm

Invisible Oil

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In *Invisible Oil*, Ernst Logar addresses the resource of oil and its importance as a pillar of our modern civilization using the example of the Scottish oil town of Aberdeen. Over the course of his work, the artist managed to obtain access to non-public locations used by the North Sea petroleum industry. *Invisible Oil* consists of Logar's correspondence with the oil companies active in the region, various photographs and numerous artistic works developed and made from oil-derived substances. These objects reflect our modern civilization's petroleum dependency and contemplate on it in a haunting manner.



Oil Rigs: Tillydrone Aberdeen, Logie Aberdeen, Northfield Aberdeen, Woodside Aberdeen, Torry Aberdeen

Ernst Logar makes and photographs rigs constructed from discarded petrochemical fabricated objects. His work confronts the disparity between two simultaneous realities, one represented by the rig, a source of power and wealth, and the other by the precarious, disenfranchised, and polluted mock-ups. It is no coincidence that, whilst many North Sea oil rigs are named after Scottish birds, Logar’s littoral constructions bear the names of five of Aberdeen’s most socially deprived areas. Logar collected the objects he used to build the rigs documented in the photographs from shores near to these areas. These rigs, having been erected on the beach, were left to be washed away by the sea, returning the constitutive parts to their source. A reflection on the finitude of fossil fuels is conveyed through the disappearance of these transient rigs. It is also tempting to imagine these rigs looking out to sea for a sympathetic glimpse, an adieu, from the offshore rigs and platforms which are subject first-hand to precariousness and finitude, the Piper Alpha disaster being the most emblematic example.

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Alejandra Rodríguez-Remedi
pages 408, 412-413

Correspondence

Selected correspondence with oil companies of the Invisible Oil project in Aberdeen (UK) in 2008
next page →

Pipeline Map

The map shows the territory of Scotland with its oil and gas pipelines
← previous page



Ernst Logar lives and works in Vienna, Austria. He studied Experimental Design at the University of Fine Arts Linz and Transmedia Art at the University of Applied Arts Vienna. While employed as a lead media technician at Generali Foundation between 1995 and 2003, he began his artistic engagement with the media of photography, film, and sculpture as well as spatial installation works as far back as 1995. In his work *Non-Public Spaces* (1998–2011) Ernst Logar engages with existing power relations as well as historical and socio-cultural phenomena. The deconstruction of social mechanisms and historical truisms – often also connected to his own biography, such as in the works *Den Blick hinrichten* (2004/05) and *The End of Remembering - Carinthian Partisans* (2008) – constitutes a central focus of Logar's artistic practice. In his current project *Reflecting Oil: Arts-Based Research on Oil Transitionings*, Logar explores the impact of the substance of crude oil and its connections with technology, economics, society and ecology. By examining the materiality of the substance, this project is opening up multilayered, interdisciplinary reflections.

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www.logar.co.at
www.reflectingoil.info



Marathon House
Rubislaw Hill
Anderson Drive
Aberdeen AB15 6FZ
Telephone: +44 (0)1224 803000
Facsimile: +44 (0)1224 803190

20 October 2008

Mr Ernst Logar
Peacock Visual Arts
21 Castle Street
ABERDEEN
AB11 5BQ

Dear Mr Logar

ART PROJECT – REQUEST FOR SUPPORT

With reference to your letter dated 27 August 2008 to Ms [REDACTED] I regret to inform you that we are unable to provide support towards your art project on this occasion.

Requests for support for so many worthwhile projects number more and more each year and whilst we do our best to help as many local charities and community initiatives as possible, many more are unfortunately disappointed.

I am sorry we are unable to help.

Yours sincerely
MARATHON OIL U.K., LTD.

[REDACTED]

[REDACTED]
Donations Administrator



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Tea Mäkipää

Battle of Australia, 2014
posters and postcards
dimensions variable
courtesy of the artist



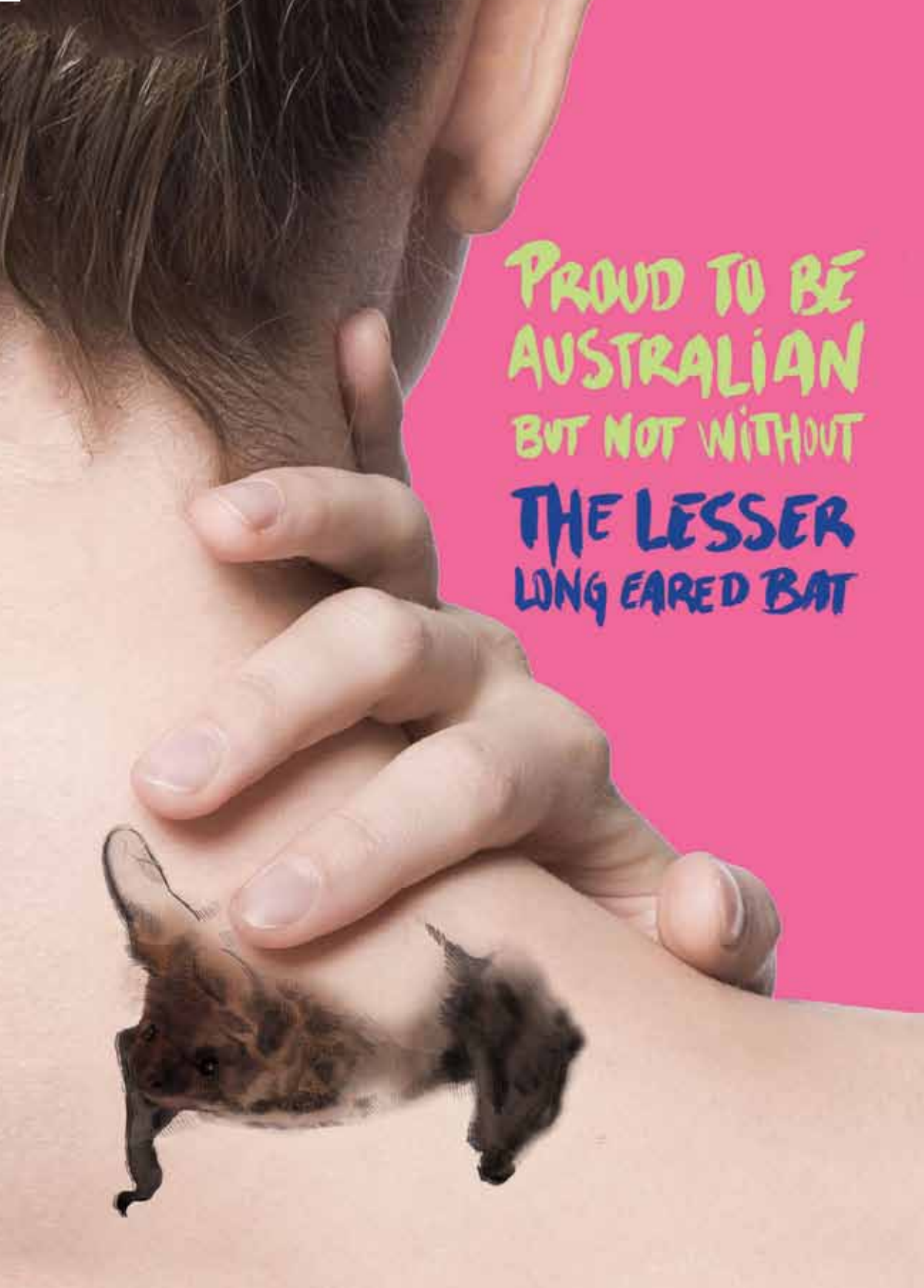
Carl Linnaeus created a useful system of naming living organisms – in other words taxonomy. Australian nature is still widely unknown, surprisingly so, even to those who live there now. In one or two centuries the Garden of Eden has become the home of an enormous mono-cultural wheat industry, goldmines and rapidly disappearing biodiversity. Plants, animals, fungi etc. disappear already before they even are named, not to mention ever making it into the general knowledge. On the contrary cats, foxes, rabbits etc. were purposefully brought in to drive out the native fauna which did not stir feelings of sympathy in the English colonialists. *Battle of Australia* tries to promote the beauty and the mere existence of the “last Mohicans” of some species that are still here today but might be gone tomorrow.

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The research process by which to gain an idea and to get close to the list of species living around the city of Esperance in Western Australia was both fascinating and heart-breaking. The land is heavily industrialized mainly by agriculture. For most of the year the wheat fields look like the biggest parking lots ever made and are even less biodiverse. There is for the aesthetic pleasure of the human eye a green stripe of bushes on each side of the road where the last few individuals of certain types of marsupials, birds, lizards etc. try to scratch a living. Needless to say, if they don't die of hunger or thirst they will be hit by cars. The surest way of coming across any of these animals was through the empathetic women and men of a volunteer organisation called “Wildlife Rescuers and Rehabilitators” who open their homes and give their time to rescuing the still living and injured animals.

In the case of Carnaby's black cockatoo, it seems like there are still flocks of birds flying around – this is true but sadly almost all of the surviving birds are male. The female of the species died from the stress of the lost habitat. Some of the farmers may still be able to remember bearing a grudge towards the birds for coming in their thousands to eat their grain. The problem of Carnaby's black cockatoo, like that of many other species, has to do with reputation and public image.

The *Battle of Australia* project uses artistic means which lean towards advertising in order to create a more attractive, cuter and more easily accessible image of these animals (some don't even have a proper name). It is open source and offers the designs for free to any organisation/person who is committed to the work of saving these or other Australian species and who wishes to sell merchandize of any sort and use the profits to save their natural habitats or for the well-being of those animals.



PROUD TO BE
AUSTRALIAN
BUT NOT WITHOUT
THE LESSER
LONG EARED BAT

“In her work, Mäkipää examines the consequences of humanity’s refusal to adapt to its environment. Instead, she explained, humanity adapts its environment to itself. Her installations combine sculptural work with audio and video. In other works she uses text and language. In every work, she seeks to create an experience which allows to viewer to see humanity as an outside observer would. She seeks to equalize other species with our own. In the process, she hopes we will realize that we are just one of many animals who inhabit the Earth, and that to consume all its natural resources is not our right and will certainly be our downfall.”

Jonathan Harwell-Dye



HOW MUCH LONGER
FOR THE OBLONG
TURTLE?



WESTERN SLENDER
BLUE - TONGUE
MOST ELEGANT
AUSTRALIAN



Mary Mattingly

Blockades, Boulders, Weights, 2014
mixed media and rope
dimensions variable
courtesy of Mary Mattingly, in
collaboration with MoCA, Belgrade

Blockades, Boulders, and Weights are amalgamations of objects that ask people to consider the issue of overconsumption. In 2013, I bundled almost all of the objects in my possession into seven large boulders that could be rolled or pushed. I didn't include one small bag of things I used everyday. For years, I wore the same clothes and depended on sharing things. Growing up in ascetic and poor conditions, this act reminded me that I didn't need all of the things I'd come to depend on. In absurd performances, I pulled the bundles through New York City's streets to emphasize the weight of the objects. Each object is embedded with the traumas of the over-extraction of the earth, the working conditions of the makers and distributors and the chemicals that enter the air and water and that affect everyone.

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For the last seven years I've been engaged in research into the extractive supply chains of the specific objects that I have bundled. That research gave me a place from which to tell a story and to question my role in systems of global oppression, and then to imagine what is possible from there. I asked myself: What are the environmental, economic, and political implications of specific objects? And since objects are often used as self-medication, why is overconsumption rampant in the city I live in? Is the landfill our collective sculpture, or a collaborative monument to consumption? The imagination of what is possible is a collective endeavor to which everyone can bring a different and truly important experience. This exercise begins with reflecting on each object, and then focuses on building a sculpture, and finally asks people to reimagine a world where overconsumption is historicized and iconified through the act of making a monument, in order to be able to remember but also move beyond it.

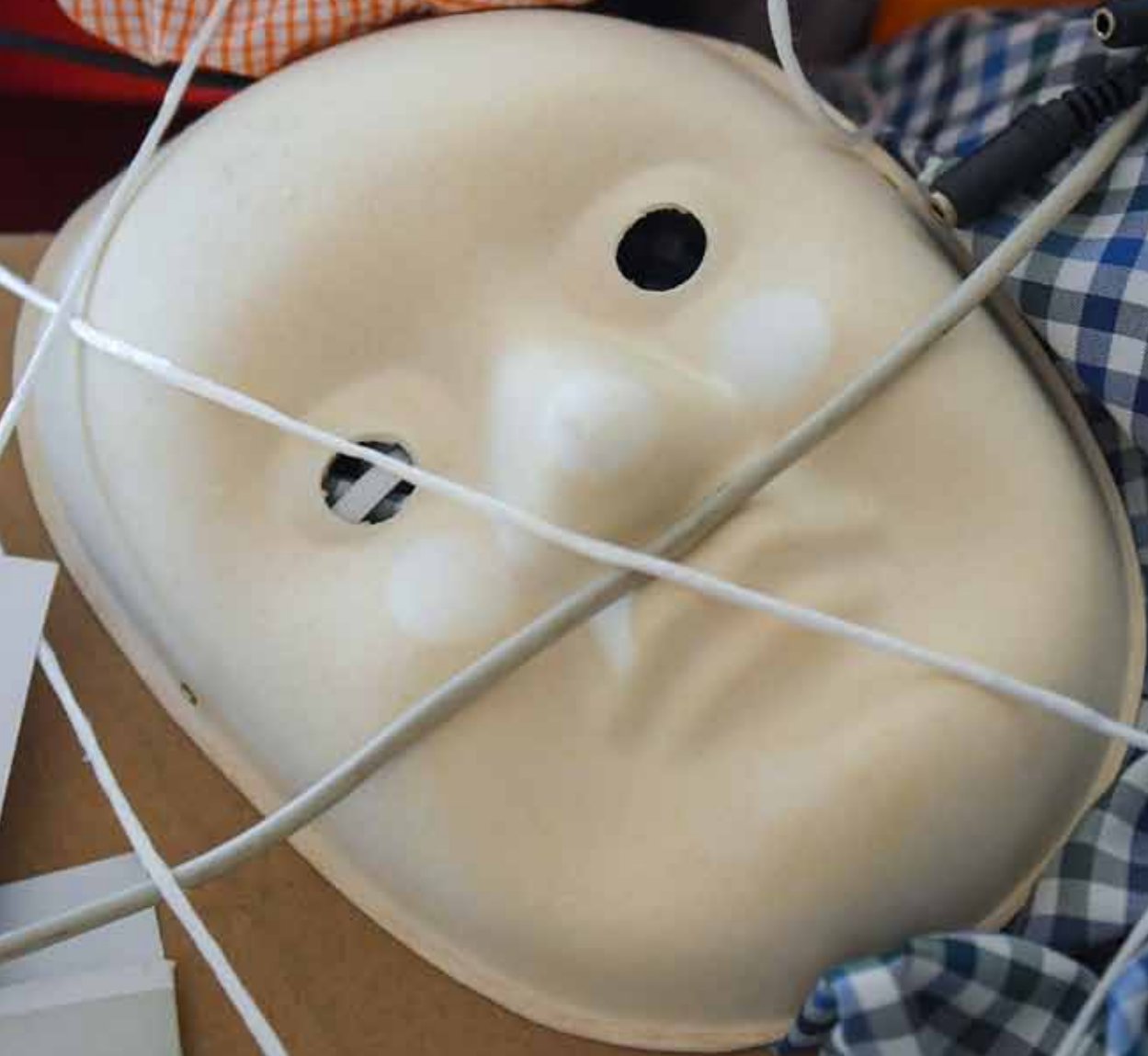
der Ausstellung am Freitag,
2018, um 19 Uhr laden wir Sie,
Ihre Freunde herzlich in die
eldorf ein.

and your friends are cordially
the opening of the exhibition
2018 at 7 pm at Kunstalle

ctor Kunsthalle Düs
Ausstell-
or of

Sept., 13 Uhr
konzerte. öln): 12. Sept., 18 Uhr

4 10 30





Mary Mattingly is a visual artist. She founded Swale, an edible landscape on a barge in New York City to circumvent public land laws. Currently, Mattingly is artist in residence at the Brooklyn Public Library and preparing to launch "Public Water" and "A Year of Public Water" - a public sculpture about NYC's drinking watershed with More Art. In 2018 she worked with BRIC Arts to build "What Happens After" which involved dismantling a military vehicle and deconstructing its mineral supply chain. Her work has been exhibited in museums such as the Museo Nacional de Bellas Artes de la Habana, the Bronx Museum of the Arts, MoMA Education, the Brooklyn Museum, Storm King, the International Center of Photography, the Brooklyn Museum, and the Palais de Tokyo. Her work has been featured in Aperture, Art in America, Artforum, Sculpture Magazine, The New York Times, Le Monde Magazine, New Yorker, and on BBC News, NPR, on Art21. Her work has been included in books such as MIT Press Documents of Contemporary Art series titled "Nature", and Henry Sayre's A World of Art, published by Pearson Education Inc.





Nemanja Milenković

A Little Luck Along The Way, 2021
installation
dimensions variable
courtesy of the artist

The interactive installation *A Little Luck Along The Way* is conceptually designed based on the custom of feng shui culture in which a house guest is seen off by giving him or her a gift, a small bag filled with sea salt, for happiness on their further journey. Also, the work relies on many years of practice of collecting animal objects through donations received from public calls, based on which I build a kind of trophy collection, which in the artistic process becomes a readymade work of art or part of an art installation. From the above-mentioned collection, I would select the antlers of the European deer (lat. *Cervus elaphus*) from which, while they are fixed to the gallery wall, will hang many bags containing sea salt, the combined weight of which is equal to that of the animal itself (which varies from 125 to 300 kg and for the needs of this particular work amounts to 150 kg). There are scissors on both sides of the installation with which the observer can cut off a bag and take it with him or her. With this work the disproportion in the human-inhuman animal relationship, from which we mostly derive benefit and do not give anything in return, is put into question. The antlers belonged to an animal that is most often killed precisely for them.

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In my artistic practice, I focus my work and research on the complexity of human-animal relationships and the hows our collective and individual identities forms in relation to it. I use information templates derived from an analysis of the tactics used by today's industries to make profit from the inhuman treatment of animals in order to develop my artistic attitude. Prominent in the process is the actualization of the selected narrative in order to re-examine the content, which then becomes a guideline for establishing constructive dialogue. The ambition of my practice is to reconstruct moral and ethical attitudes built under different cultural influences, with the aim of a diverse understanding and perception of the animal as the "other" and unknown, but which is in fact close to us.



Nemanja Milenković was born in 1996 in Novi Sad. He received his BA from the Novi Sad Academy of Arts, as a student of the Painting department, in the class of professor Dragan Matic and is currently on his masters studies under the same professor's mentorship. From 2020 he works as teaching assistant at the fine art department, Painting department. He has participated in over 30 group exhibitions in Serbia and abroad, multiple creative workshops and has showed his works in 11 solo exhibitions. He is the recipient of several awards and acknowledgements, from which he distinguishes the Annual Prize of the Department of Fine Arts for the most successful artistic work from the artistic discipline Painting and the Award for 3rd place at the *Goodbye Balkans? Goodbye, Balkans!* group exhibition organized by MAUK (UK Alumni Association of Montenegro), Centre of Contemporary Art of Montenegro and the British Embassy Podgorica. He is a member of SULUV (The Association of Fine Artists of Vojvodina) and The Shock Cooperative.

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Anna Moreno

Billennium, 2018 -2020
video-installation
dimensions variable
courtesy of the artist

BILLENNIUM explores how certain 1970s utopian architectural projects for communal living could be re-signified in the light of a post-apocalyptic, near-future reality run by an economy based on the social structure of beehives. It was commissioned in 2018 by the Joan Miró Foundation in Barcelona for the show *Beehave*, on the ecological emergency of the colony collapse disorder. *Billennium* was part of a series of interventions around the city and was installed at the Architects Association of Catalonia (COAC). This video-installation looks at the modular architecture developed by Spanish architect Ricardo Bofill's Taller de Arquitectura during the 1970s which it re-imagines against a fictional backdrop: a speculative future in which honey, like today's gold or oil, would function as the main exchange value, and space (both living and agricultural) is distributed in vertical, modular dwellings.

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The videos showcasing an 8-month pregnant professional twerking dancer in a choreographed passage through the 5km interior corridors that structure the beehive-like, vertical city of Bofill's 1975 *Walden 7* in Barcelona, Spain. The other vertical structure in the video is *Urban Farmers* in The Hague, The Netherlands, one of the largest hydroponic plants in the world. Here, two performers copy the movements of the bees' Waggle dance. BILLENNIUM takes the symbol of the bee as a floating signifier (used indistinctively by both Capitalism and Communism to glorify the figure of the worker) to situate itself in the discontinuous line that separates utopia from dystopia, not only in architecture but also in the great narratives that humans project onto ecology and the future.





Anna Moreno is a visual artist and researcher from Barcelona (Spain), currently based in The Hague (The Netherlands). Her practice takes the shape of installations, films, performances, soundtracks, objects, and publications. She is interested in disentangling our imagination from the current presentism, making use of speculative fiction and re-proposing utopian architectures from the 1970s, via tools such as parallel histories, synchronicity, performative urbanity, architectural discourses, and social entanglements.

She has taught Artistic Research at the Royal Academy of Art (The Hague) and developed programs for educational institutions in The Netherlands and abroad. In 2013, Moreno co-founded the artists' initiative Helicopter (The Hague), an independent space for performance, sound, and discussion on the periphery.

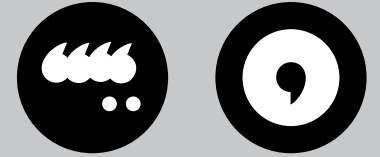
She has exhibited internationally, participating in the following residencies: SASG in Seoul (KR), Cittadellarte-Fondazione Pistoletto (IT), HIAP Project Space in Helsinki (FI), and more recently she has been a fellow at the Jan Van Eyck Academie (NL), among others. She was awarded a Mondriaan Fund Production Grant (2021), and is the 2019 recipient of the Botín Visual Arts Grant (ES). Moreno has been selected for the upcoming Yinchuan Biennale (CN) and is currently preparing a solo show at The Green Parrot in Barcelona (ES).

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Amor Muñoz

*Community Laboratories of Appropriate Technology:
Yuca_Tech, Oto_Lab and Chiapas-Tech., and
Belgrade, 2014-2021*
installation
photo documentation: digital photographs,
300 gsm paper, 12x18 cm (x 30)
video tutorial: "How to make your own textile
solar panel?", 3'
courtesy of Amor Muñoz Studio



Community Laboratories of Appropriate Technology is a series of socially-engaged art projects which seeks to create community work to solve local problems, using low and high-tech resources, juxtaposing tradition and innovation with the appropriate technology.

In the Community Laboratories people share knowledge and create their own technology with local materials, traditional techniques using experimental electronics. The locally created technological pieces work from solar energy and represent an improvement to the life of the community.

For the artist the idea is important that people learn to make their own technology because this generates a bond of affection between people and technological objects. Some of the manufactured objects are solar textile panels, everyday objects with solar powered LED lights (hats, sandals, headbands, toys) and some solar bags designed to store electricity which have been put to the test by some street vendors who sell energy to passersby needing to charge their cellular phones.



Amor Muñoz was born in Mexico City in 1979.

Amor works across textiles, performance, drawing, sound and experimental electronics to explore the relationship between technology and society, showing a special interest in the interaction between material forms and social discourse. She is particularly interested in how technology affects fabrication systems and how manual labour and handcrafts are changing in a contemporary global economy. Her research is focused on the history of technology, language systems, technological obsolescence, appropriated technologies, handicraft and production systems. Her process is linked to DIY strategies and the Maker movement.

Amor studied Law at the UNAM and Fine Art at the New Orleans Academy of Fine Arts. She has been a resident of the 2014 program of Nordic Artists' Center Dale (Norway), in 2015 at Kulturkontakt (Vienna), in 2017 at the Bauhaus Dessau (Germany) and in 2019 at the Google Arts and Culture Jacquard Artist Residency (Paris).

462 Her work has been exhibited in various museums, galleries and festivals, such as: 21 Haus, Belvedere (Vienna); San Francisco Museum of Modern Art (SFMOMA); LaboratorioArte Alameda (Mexico); National Center for the Arts in Tokyo (Japan); Prix Ars Electronica (Linz); Museum of Contemporary Art of Castilla y León (MUSAC), among others. She received an Honorable Mention in the Hybrid Art category at the Ars Electronica awards and the New Face Award at the Japan Media Arts Festival. She is a member of the National System of Creators (FONCA).

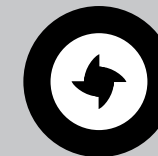






Kevin Michael Murphy

Sanctuary, 2021
installation (wood, coconut mat,
mosses)
288x434x445 cm
courtesy of the artist



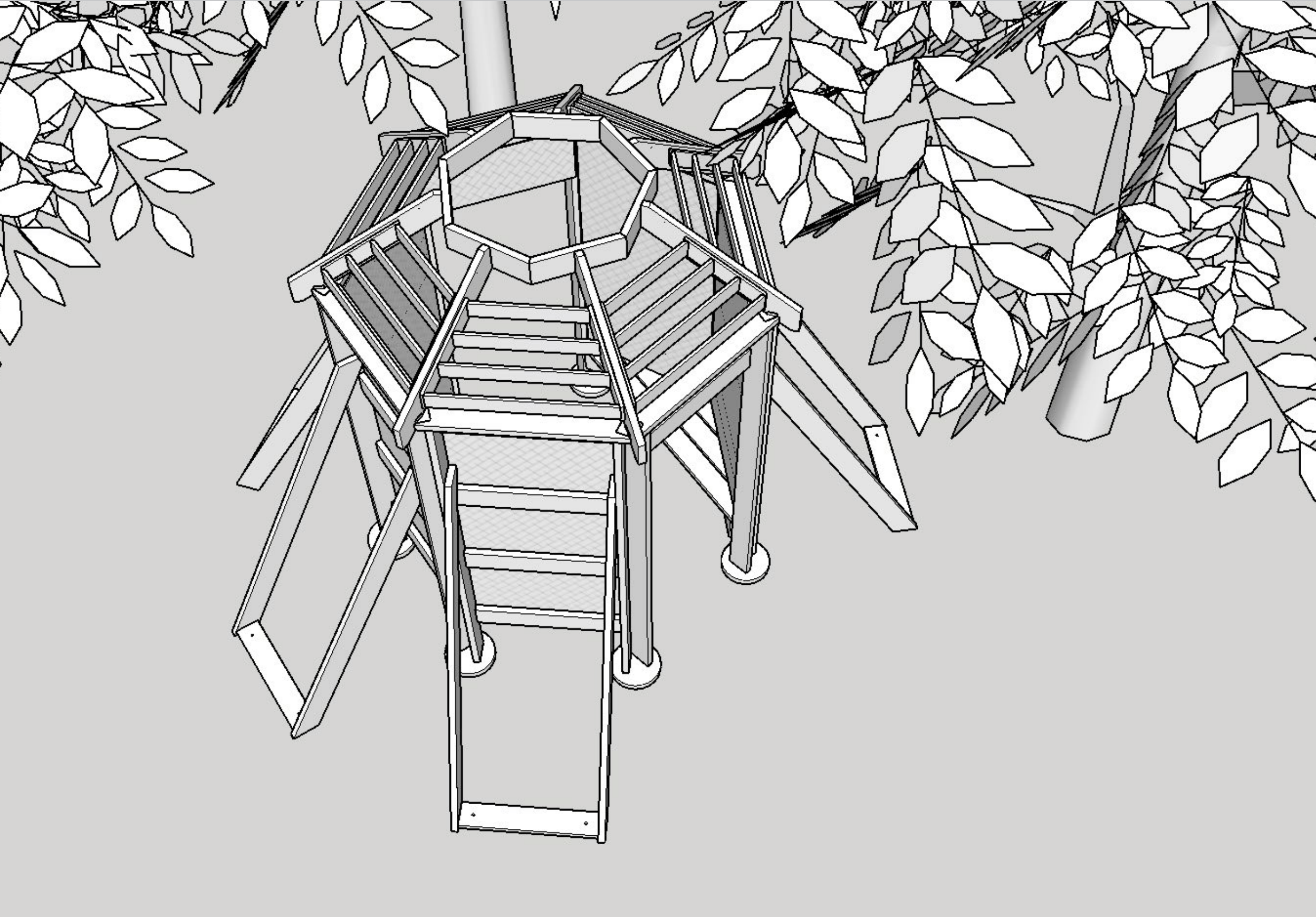
Sanctuary has grown out of my gardening experiments with mosses in Toronto and Vancouver, Canada, and I imagine it as a simple experiment in cross-species reciprocity. Within this structural grotto, different moss species grow on a coir coconut substrate. Museum staff and volunteers help tend and water them.

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Mosses can be quite sensitive to air pollution, which makes it more difficult for them to grow in cities. At the same time, they are efficient photosynthesizers, and are very effective at scrubbing carbon and pollutants from the air. In Belgrade, which has made news for its high levels of airborne pollution, I picture this moss grotto as an immersive sanctuary space. With regular care, humans assist these species to grow here, while creating a small clean air pocket to retreat to and enjoy. As yet another insular space in a COVID-era world, I hope that it can be a site not for isolation, but communion—a place for coming face to face with these small, common, and fascinating organisms.

Kevin Michael Murphy is a Canadian artist. His work is multidisciplinary, produced in combination with places and organisms, often tracing the intersections of specific social and natural systems. Previous projects have incorporated land deeds, honeybees, and microalgae. Kevin holds a BFA from the University of British Columbia, Vancouver, and an MFA from the University of Guelph. Past exhibits have included *One square inch more or less* for *The Natural & The Manufactured* annual residency at the Klondike Institute of Art & Culture, Dawson City, YT; and *New Xanadu* at the UBC Botanical Garden in Vancouver, BC, and the *ORANGE* agro-art triennial in St-Hyacinthe, QC. He lives on Canada's West Coast, on ancestral and unceded Coast Salish territory.

www.kevinmichaelmurphy.ca



Michael Najjar

europa, 2016

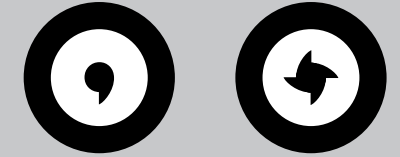
hybrid photography, archival
pigment print, aludibond, diasec,
custom-made aluminium frame
182 x 280 cm

planetary overview, 2017

hybrid photography, archival
pigment print, aludibond, diasec,
custom-made aluminium frame
280 x 182 cm

new earth, 2017

hybrid photography, archival
pigment print, aludibond, diasec,
custom-made aluminium frame
132 x 202 cm



europa

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The Jupiter moon Europa is one of the most likely places to find life outside the Earth. Europa is a stupendous world of ice; its entire surface is covered by a thick ice shell several kilometers deep. The American Jet Propulsion Laboratory has now for the first time offered solid scientific evidence showing that there is a 100 km deep saltwater ocean under the ice shell. It is now supposed that this distant satellite of Jupiter holds more than twice the amount of water than the Earth. There's also a high probability that Europa has the right preconditions for life. Scientists made this discovery in a region known as a "chaos terrain". This is a weird-looking area across which is scattered huge mountains of ice and at some points the subterranean ocean under the ice seems to have found its way to the surface. As there is no atmosphere to Europa, the water turns directly to ice and steam when it hits the vacuum on the surface.

The work "europa" visualizes the surface of the Jupiter moon Europa. The visual composition – very much inspired by German painter Caspar David Friedrich – fuses landscape portraits photographed in a glacier region of Iceland with images of the surface of the Europa moon taken by the flyby Galileo space probe. The work also conveys humankind's irrepressible urge to discover new worlds and learn more about the origins of human life.



476 **planetary overview**

One important outcome of advanced space exploration is the appearance of a planetary overview system. The overview effect of seeing and feeling the unity of Earth is a meta-experience that was previously only accessible for astronauts. Today's dramatically growing Earth-observation technologies intensify this effect and make it accessible to all of us. Yet this new way of measuring and visualizing the globe carries a stern ecological warning. Space exploration visions are not just focused outwards into space, they include the Earth as well. The dawning of a planetary overview system might intensify awareness of the ecological damage our planet is currently suffering. Advances in satellite technology, computer algorithms and processing power are now enabling scientists to expand their orbital observation of glacier regions. The goal is to understand how quickly glaciers and ice sheets melt - and thus how fast oceans rise - as temperatures increase.

The work "planetary overview" highlights the observation of glacier change from space. Satellite observation has revolutionized glaciology by creating new ways to map large terrestrial landscapes. It has enabled glacier inventories of entire countries to be taken, and underpinned our understanding of glacier recession and advance; it helps us to map glacier snow cover and mass balance as well as to track changes in ice sheet thickness and ice flow velocities; and has also allowed detailed changes in remote locations to be monitored. By using a camera positioned in space we can observe glacier behaviour on a much larger scale. "planetary overview" combines images taken from inside a crevasse in Iceland's Breiðamerkurjökull glacier with several satellite images taken of the same glacier from an orbital position high in space. The work combines a micro- and macro-perspective, the inside view of the fragile glacier with an extremely distant view from outer space.

new earth

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The human species is facing growing threats on planet Earth, threats that include overpopulation, climate change, diminishing resources, and shortages in the energy, food and water supply. Even though we obviously need to better protect our home planet now, colonisation of our solar system might well be the ultimate solution for guaranteeing the long-term survival of our species. Yet a range of major technical innovations are needed before we can implant and sustain life away from Earth. One such important innovation will be terraforming – the process whereby a hostile environment, i.e. a planet that is too cold, too hot, or that has an unbreathable atmosphere, is altered to make it suitable for human life.

The artwork "new earth" focuses on the process of the transformation of a natural environment through energy input. This process is dialectical as it can be either creative or destructive. The driving element in this transformation is the sun. Such a process is no futuristic scenario but represents exactly what is happening on Earth at this moment as the process of atmospheric change brought about by increasing CO₂ emissions heats up our planet and speeds up the process of climate change. Implicit in this work is the paradox that we might need to transform Mars into a habitable environment precisely because we are transforming our home planet into an uninhabitable one. The work combines footage from Icelandic glacier regions with landscape images taken by the Curiosity rover on Mars.



In his artwork Michael Najjar takes a complex critical look at the technological forces shaping and drastically transforming the early 21st century. Najjar's photographic and video works exemplify and draw on his interdisciplinary understanding of art. In his artistic practice he fuses art, science, and technology into visions of future social structures emerging under the impact of cutting-edge technologies.

Born in 1966 in Landau, Germany, Najjar attended the Bildo Academy of Media Art in Berlin from 1988 – 1993 where he trained in the practices of conceptual and interdisciplinary art. During this time he immersed himself in the visionary theories of media philosophers such as Vilém Flusser, Paul Virilio and Jean Baudrillard which have markedly influenced his later work.

Working in distinct series, since the mid-nineties Najjar has embraced different genres of photography using a wide range of technological approaches. He has expanded conventional ways of addressing the medium by pushing the traditional limits and reformatting our understanding of photography. His work continually interrogates the relationship between reality and its representation in the technical image. His practice addresses the fundamental question of what reality means in an increasingly virtualized and simulated world. In his digital composites layers of information coexist seamlessly while an indexical reference to reality is relinquished in favor of an image with its own artistic value. The monumental scale of Michael Najjar's prints coupled with their enormous richness of detail envelops viewers, stimulating their visual senses and creating a truly immersive experience. They are a pure medium of reflection - in the double sense of the word. Michael Najjar has the fascinating ability to transform complex high-tech issues into artworks which not only address the scientific issues but also the formal and aesthetic questions inherent in the technical image.

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Najjar's work is grouped in thematic series. The variety of themes covered ranges from the transformation of global megacities through to the compaction of information networks ("netropolis" 2003-2006), depictions of the human body transformed by biogenetic intervention ("bionic angel" 2006-2008) and the virtualization of financial markets with smart algorithms ("high altitude" 2008-2010) to the future of the human species through space exploration ("outer space" since 2011). The performative aspect of his artistic practice has been shifted into a sharper focus since the start of his "outer space" series. In his earlier series the artist climbed to the tops of skyscrapers, and scaled Mount Aconcagua, one of the highest mountains in the world in a perilous expedition lasting several weeks; for his current space series he has now become one of Virgin Galactic's Pioneer Astronauts and will soon be flying into space on board the privately owned SpaceShipTwo. Once more, the artist will be exposing himself to extreme experiences and testing his mental and physical limits in highly complex technical environments. Such borderline experience informs his unique photo and video artworks. Najjar uses his own body as a performance medium – the artist as space (ad)venturer.





Branislav Nikolić

Built-up Area, 2021
installation (wood, metal, plaster,
cartoon, plastic, concrete, stone,
bricks)
400x230x35 cm
courtesy of the artist

The traffic sign indicating a built-up area may be found at the point of entry into every village or town, almost anywhere in the world. The sign usually features a black outline standing for an amalgam of urban and rural landscape against a white background. It signifies an abstracted version of a human settlement. It sublimates the locally prevalent general features of habitation and building tradition. It indicates how the legislative authorities of a given country view its towns and villages.

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For the most part, these signs are standardised and feature a combination of high and low-rise buildings that are characteristic of its locale, often including a prominent religious building, with subtle variations between individual countries. In some areas, only low-rise housing appears, while other examples may also include churches and high-rise buildings. In countries where Gothic architecture used to prevail we may see appropriately shaped outlines. In Iran, for instance, we may see the outline of a mosque, in the Netherlands a windmill, etc. In Serbia, the traffic sign indicating a built-up area is a somewhat modified version of a design formerly used in Germany. The pointed spire of a church was simply flattened and made to look like an ordinary high-rise building.

The installation *Built-up Area* is a three-dimensional version of such a sign. It is a translation of a translation of reality: a three-dimensional interpretation of a two-dimensional image that is itself a sublimation of a country's general architecture.

The work was conceived in two versions. The monochrome sculptural version (500x250x35 cm), made using a 3mm-thick steel sheet, is exhibited outside the Museum of Contemporary Art, while the installation, made of found materials and outlining the same shape (400x230x35 cm), is mounted inside the Museum building.

Born in 1970 in Šabac, Serbia. He graduated from the Academy of Fine Arts in Novi Sad, Serbia, the department of painting, in 1996. He received postgraduate degrees from the Dutch Art Institute, Enschede, the Netherlands in 2001 and from the Academy of Fine Arts in Novi Sad, Serbia in 2002. From 1995 he is a member of the Association of Fine Artists of Serbia. From 2002 to 2019 he was selector for the Jalovik Art Colony. He works in sculpture, painting, design and as a curator. Branislav Nikolić has exhibited his works independently and together with other artists, both at home and abroad. He lives and works in Belgrade, Serbia.

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mirko nikolić

water is (non)life, 2020-21
performance
courtesy of the artist



water is (non)life is a work of social reproduction of water and a summoning of pluriversal solidarity. At the moment of an urgently needed exit from oil, coal and gas, technocapitalist interests attempt to move into other – old and new - territories of extraction of so-called 'natural resources.' Through cost-and-benefit analyses, offsetting of impacts, landscapes are sacrificed – sometimes once again - for continued economic growth without boundaries, to manufacture benefits mostly reaped by the few and far from the source. Energy and material projects are all too often enforced without Free, Prior and Informed Consent, implemented through policed and militarised logics and logistics of the binary of “extract or get extracted (used and wasted).”

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Through a wave of performative actions around the museum as well as public events, the artist - joining in solidarity a resurgent choir of internationalist voices - publicly interrogates social life outside, before and beyond, of this policed and militarised logics-logistics of general extraction. The actions sing with the multitude of always already and becoming 'commoning-communities,' with those who mend and repair, weave justice respectful of rights of nature and the dispossessed, rights of workers, children and elders, reproducing care and support against and across the coerced geographies of inequality.

As part of the works, the video presented in the exhibition documents the first action performed in November 2020 at the confluence of Sava and Danube. A durational performance in September 2021 will continue the artist's work on-site, upstream and downstream.

Through listening, conversation and collaboration with places and communities, mirko nikolić works towards prefigurations and enactments of climate-social justice. In recent projects, mirko - within various formations and constellations - has been occupied with healing and regeneration in the waste of extractivist capitalism, pluriversal solidarity, terran reproductive labour and multispecies commoning. This praxis moves transversally between arts and environmental humanities, research and creative writing, situated performances and cultural organising. As a post-doc with Linköping University, mirko is engaged in an art-research work on de-extractive class poetics.



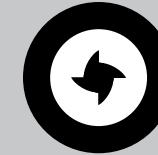


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Nils Norman

*The Regenerative Garden and
Outdoor Classroom. Museum
of Contemporary Art, Belgrade,
2021*
print on wallpaper
3x4 m
courtesy of the artist



The Regenerative Garden and Outdoor Classroom. Museum of Contemporary Art, Belgrade, is a proposal to create a small orchard of apple, plum and pear trees in front of the Museum. The trees would be anchors around which fruit bushes, vegetables, herbs and perennial plants would be grown. The garden itself would act as a classroom and education space for the museum, and special spaces within the garden would be designed to make space for larger groups to: socialise; hold presentations; learn; cook and eat together.

The garden would use a method of “no-dig” regenerative gardening where soil health is the focus. A variety of mulches, composting techniques (including large scale vermiculture), and compost teas would be developed to enhance and build up the garden’s soil. Some areas would be left to grow wild and a “dead-hedge” would be established to encourage more insects and wild animals to inhabit the site, increasing its biodiversity.

Indoor mushroom farming would also be developed in the Museums’ basement spaces and rain water harvesting would be designed into the museum’s architecture.

The Regenerative Garden and Outdoor Classroom.
Museum of Contemporary Art, Belgrade

Dead Hedge Network

Dynamic Accumulators

Compost Teas

Insect Infrastructures

Forest gardening

Edible corridors

Fungi Farming

Mulch Production

No Dig

Vermiculture

Edge effect

A small orchard of fruit trees, fruit bushes,

vegetables, herbs & perennial plants

Soil bio-remediation

Seed-cycling

with an outdoor classroom at its centre





Marjetica Potrč

Homo Ludens, 2008

7 drawings

ink on paper

29,7x21 cm

courtesy of the artist and Galerie
Nordenhake Berlin/Stockholm/
Mexico City

Florestania, 2006

12 drawings, AP

ink on paper

27,9x21,5 cm

courtesy of the artist and Galerie
Nordenhake Berlin/Stockholm/
Mexico City

The drawing series *Homo Ludens* reflects on the human relationship to water as expressed at the annual Burning Man festival, in the Black Rock Desert of Nevada. Burning Man is known for its experimental structures which the participants build on-site, combining strategies for both leisure and subsistence. In this way, they practice survival through play. According to recent computer simulations that take climate change into account, the prehistoric Lake Lahotan, which once covered much of northwestern Nevada may one day return to the desert basin.



HAPPINESS IS TO REST YOUR
GAZE ON THE DESERT,
AN OBJECTLESS LANDSCAPE.

Marjetica Potrč is a Ljubljana-based artist and architect. She is best known for drawing series, architectural case studies and on-site projects using participatory design. These projects often centre around infrastructure and resources such as water and soil. Her work emphasises individual and community empowerment, problem-solving tools, and strategies for the future that transcend neoliberal agreements and testify to the failures of Modernism. Her work has been exhibited extensively throughout Europe and the Americas, including the Venice Biennial (1993, 2003, 2009, 2021) and the São Paulo Biennial (1996, 2006). She has shown her work regularly at the Galerie Nordenhake in Berlin and Stockholm since 2003. From 2011 to 2018, she was a professor of social practice at the University of Fine Arts/HFBK in Hamburg, where she taught Design for the Living World class. On-site projects include: Of Soil and Water: King's Cross Pond Club (London, 2015), The Soweto Project (Soweto, SA, 2014) and Dry Toilet (Caracas, 2003). Awards include the Hugo Boss Prize (2000) and the Vera List Center for Arts and Politics Fellowship at The New School, NY (2007).



IN A HOUSE, THINGS ARE
POSSESSED. IN A TENT, THINGS
ARE EXPERIENCED.
I CONSTRUCT THROUGH PLAY,
AS CHILDREN DO.
I AM A NOMAD.
I LIVE THE LIGHTNESS OF BEING.

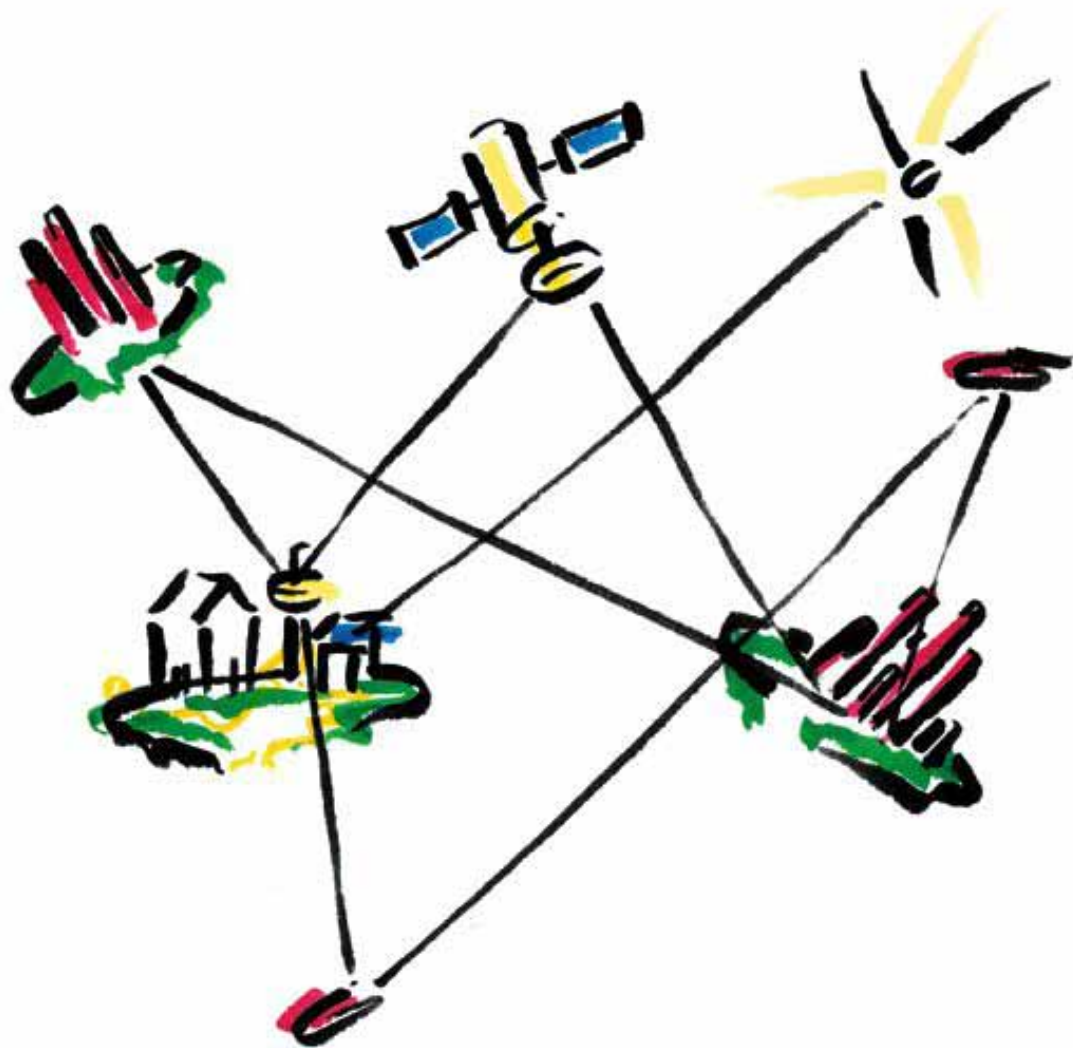


I TAKE THE SCREEN FROM MY TENT
AND RAISE IT TO THE WIND
LIKE SAILORS DO. THIS IS MY BOAT,
WHICH USED TO BE A TENT, WHICH
USED TO BE A HOUSE WITH WALLS
AND WINDOWS.
I EXCHANGE THE CITY FOR THE SEA!
I LOOK TOWARD NEW HORIZONS
LIKE PEOPLE WHO LIVE IN
SHANTYTOWNS.



WE TRADE ONLY A PART OF WHAT
WE PRODUCE, NOT EVERYTHING.
— HAPPINESS —
IS TO GROW IN SMALL STEPS.
WE HAVE LEARNED TO WANT LESS.

The *Florestania* drawing series is based on a research project in the Amazonian state of Acre in Brazil on the invitation of the Sao Paulo Biennial (2006). The drawings reference new social agreements such as Florestania citizenship, a new form of citizenship of the people of the forest based on values such as the cultivation of small-scale economies, the preservation of local knowledge, and control over their land.



**WE ARE CONNECTED TO THE OUTSIDE
WORLD ON OUR OWN TERMS.**

**EARTH LISTENS:
SURVIVAL OF OUR COMMUNITY =
SURVIVAL OF THE EARTH.**



**HELIO OTICICA KNEW:
WORLD SHELTERS A COLLECTIVE.**



Minna Rainio & Mark Roberts

To Teach a Bird to Fly, 2020
UHD Video
24'20"
courtesy of the artists

To Teach a Bird to Fly dares to imagine a future where the effects of climate change have been reversed. The documentary-fiction film creates a multi-layered narrative exploring bird extinction, interspecies relationships and climate change from the perspective of a hope-filled future – but of course, all is not what it seems.

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A woman relates events from the past – today's world – when her 25-year-old grandmother worked as a foster parent to the critically endangered Northern Bald Ibis. The story follows the young woman as she hand-raises the alien-looking birds, spending her days, weeks, and months living with the Ibises, and eventually teaching them to migrate across the Alps to their wintering grounds in Italy.

As she raises the birds, a parallel story unfolds in which our future, drastically affected by climate change, is offered a lifeline of hope. From some 80 years in the future, the narrator “looks back at the present”, recalling the stories her grandmother told about the bond she developed with the birds, and connecting the environmental actions we take today to the wider context of climate change, species extinction, and the future of our planet.

To Teach a Bird to Fly turns the predominant dystopic imagery of climate change and extinction narratives upside down, replacing them with a very differently imagined future. The film offers a glimpse into a world changed for the better, giving us reason for hope – and action – in the present.

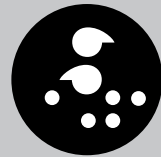




Minna Rainio and Mark Roberts are award-winning filmmakers and artists producing short films and large-scale, moving-image installations. They are based in Helsinki, Finland.

Their work often investigates topics such as migration, global inequality and climate change through their impact on people's individual experiences and histories. Their installations create immersive spaces that mirror the subjects of their artworks, and implicate the spectator as a participant in the implementation of power relations. Their visual language employs documentary fiction to reveal connections between the personal, political, social, commercial, and ecological spheres, and to destabilize perceived boundaries and perceptions of time, space, and society.





Beth Stephens & Annie Sprinkle

Ecosex Manifesto 3.0, 2020
digital print
dimensions variable
courtesy of the artists

ECOSEX MANIFESTO 3.0 (2020)

COVID-19 Edit

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(i) WE ARE THE ECOSEXUALS.

The Earth is our lover. We are madly, passionately, and fiercely in love, and we are grateful for this relationship each and every day. In order to create a more mutual and sustainable relationship with the Earth, we collaborate with nature. Covid 19 has reconfirmed these convictions. We garden, we compost, and we are very dirty. Even as we wear masks over our faces and practice social distancing, we stay connected with the human and nonhuman. We treat all sentient and non sentient beings with kindness, respect and affection. We celebrate our E-spots.

(ii) WE MAKE LOVE WITH THE EARTH.

Even while in quarantine, we make love to the Earth, through our senses. We are aquaphiles, terraphiles, pyrophiles and aerophiles. We acknowledge that around half of our bodies are made up of the non-human, are made up of microscopic collaborators, such as fungi, bacteria, viruses, and archaea. We hug trees shamelessly, massage the Earth with our feet, and talk erotically to plants. We are skinny dippers, sun worshippers and stargazers. We caress rocks, are pleased by waterfalls and admire the Earth's curves often. We listen to scientists of all colors and creeds. With the Earth as our lover we are never quarantined alone.

(iii) WE ARE A RAPIDLY GROWING GLOBAL COMMUNITY.

Our community includes artists, academics, sex workers, sexologists, healers, health workers, environmental activists, nature fetishists, gardeners, business people, therapists, lawyers, peace activists, eco-feminists, scientists, educators, (r) evolutionaries, critters and other entities from diverse spheres and walks of life. As consumers we aim to buy less until capitalism is over and a new more equitable, abundant system is in place. When we must shop, we buy green, organic and local. For today, we never forget that we are eco-sinners and we need to keep our consumption in check for the sake of all others.

Ecosex

Manifesto 3.0 (2020)

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(iv) WE ARE ECOSEX ACTIVISTS.

We aim to decolonize the mountains, waters and skies by any means necessary, for ourselves and future generations. Our preferred methods include love, joy and our powers of seduction to stop the rape, abuse and the poisoning of the Earth. We do not condone the use of violence, although we recognize that some may choose to fight those who destroy, extract and harm the Earth with civil disobedience, anarchist and radical activist strategies. We embrace the revolutionary tactics of art, music, poetry, humor, sex environmental justice and global peace. We know that we do the Earth, we do to our own bodies.

(v) ECOSEXUAL IS AN IDENTITY.

Ecosexuals can be GLBTQI, heterosexual, asexual, and/or Other, just as the Earth can be imagined as all genders. For some of us being ecosexual is our primary (sexual) identity, whereas for others it is part of other more expanded set of identities. We invite ecosexuals to come out. We are polymorphous and pollen-amorous. We educate people about ecosex culture, community and practices. We are all part of, not separate from, nature, thus all sex is ecosex. We are everywhere and we gain emotional strength from each and every other.

(vi) THE ECOSEX PLEDGE.

I promise to love, honor and cherish you Earth, until death brings us closer together forever. We are consecrated to you Earth, through this dirt that we will become.

PUT ON YOUR MASK AND JOIN US!

Beth Stephens and Annie Sprinkle have been collaborators for 18 years. They are founders of the “ecosex movement” where they aim to make the environmental movement more sexy, fun and diverse through art projects. They were official documenta 14 artists (2017) where they premiered their film, Water Makes Us Wet, had a visual art exhibit, and gave Ecosex Walking Tours. They were named 2019 Eureka Fellows. Currently they’re completing a book about their work, Assuming the Ecosexual Position for University of Minnesota Press.



Vera Stevanović

Collecting Rivers, 1992–
installation
dimensions variable
courtesy of the artist

Collecting Rivers is a project that began in the previous century, with the breakup of former Yugoslavia in 1992. It crops up cyclically, in different locales, circumstances, and situations... rivers, cities, gardens, time, space, personal samples... cities on the move, flowing with their rivers, in bottles, from every direction of the world. They are brought/captured by water carriers, well-meaning travellers. They all empty into the same basin... Rivers link up through people and people link up through rivers.

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Originating from the need to keep extending and combining flows, fluvial, human, and cultural, the project continues to develop in various directions, discovering ever new and more exciting possibilities of manifestation. Over time, the project has gone through various phases. Through its continual networking of actions/interventions, presentations, it uses unconventional means to map localities, participants, ask questions, initiate communication, open discussions... Made up of living fragments of a single entity that keep developing together, it speaks of different experiences of one and the same event, endowed with the potential of an activist intervention in the public sphere in its immediate and broadest surroundings alike. The project's capacity speaks of a conception that keeps exceeding its goals and searches for new and creative ways to manifest its survival.

Every kind of movement entails an internal flow and connection with the environment...

An ecological model of appropriating everyday life...

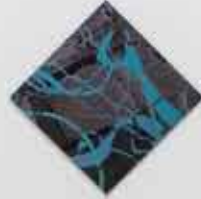
Vera Stevanović

Born at the place where the Sava flows into the Danube. Collects rivers. Lives and works along their banks.



Diagram illustrating a network structure, possibly a river system or drainage pattern, with a central horizontal bar and two circular elements flanking it.





Robertina Šebjanič & Gjino Šutić

aqua_forensic, 2018
underwater interception of *Biotweaking
in **Aquatocene
installation, mixed media
dimensions variable
courtesy of the artists



aqua_forensic illuminates the existence of invisible anthropogenic (pharmaceutical) chemical pollutants – residues of human consumption – “monsters” in the waters. The project combines art/science/citizen science in a “hunt for a phantom” and opens the discussion about our solidarity and empathy with waters beyond human perception. The project is presented as an installation, workshop and public discussion with the intention of creating new narratives in this art/science dialogue. The installation comprises connecting copper pipes and holographic videos which show microorganisms dying in a solution of pharmaceuticals 20,000 times weaker than an average single human dose in *in vitro* experiments. It demonstrates the impact we have on water habitats and their life (from micro to macro levels).

The pipe system connects this all to an immersive environment in which the viewer is intertwined and invited to view the modules on which the holograms are presented, and also to study the artist book.

The book presents the research into these invisible chemical pollutants (mood controllers, antibiotics, antimycotics, painkillers, hormone pills, etc.), that was conducted at a residency in the summer of 2018 in two specific localities: the Danube river (Linz, AT) and the Adriatic Sea (Dubrovnik, HR).

The vast complexity of the ecosystem that covers more than 70% of the planet and produces over 80% of the atmospheric oxygen is still a mystery. Our pollution is turning the oceans inside out – influencing the life and behavior of the entire interconnected loop of the ecosystem. Anthropogenic presence is now a part of every water habitat. It is the result of our global socio-technological system and its(geo) political, economic interest in the world’s waters – from the shallow waters of coastal lines to the deepest points in the oceans.

aqua_forensic is a voyage into the relationship between the microbial seas and humans who are *aquaforming* water habitats all around the planet.

The question is: How do the oceans feel our impact?



ROBERTINA
SEBIANIC
CASINO SUTIC



Robertina Šebjanič is an internationally awarded artist, whose work revolves around the biological, chemical, political and cultural realities of aquatic environments and explores humankind's impact on other species and on the rights of non-human entities, while calling for strategies that are empathic to other species. In her analysis of the theoretical framework of the Anthropocene, the artist uses the term 'aquatocene' and 'aquaforming' to refer to human impact on aquatic environments.

She was awarded with an Honorary Mention @Prix Ars Electronica 2016 and nominated for STARTS2020 and STARTS2016. Robertina was the SHAPE platform artist in 2017. In 2018 she was a resident artist at Ars Electronica (EMARE / EMAP). In 2007 Robertina received the award of the Academy of Fine Arts and Design in Ljubljana. Her artwork Aurelia 1+Hz / proto viva generator (a. p.) is part of the BEEP Electronic Art Collection from Reus in Spain since 2019.

www.robortina.net/

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Gjino Šutić is a biotechnologist, post-modern intermedia artist, innovator & educator. He is the founder and director of Universal Research Institute & Geno Industries and conducts research in several fields of science (biotechnology, bioelectronics, experimental electronics, ecological engineering) and postmodern new media art (Bio Art, Digital Art, Installation Art, Hybrid Art).

Gjino is the author and producer of a large number of projects and programs including STEAM education, Art+Science projects and Festivals (*Science Underground Academy* 2015, 2016, 2017, 2019; *Bioelectronics Academy* 2014-2020; *Youth Science Club* 2015-2021; *Sushi Roulette* 2016, 2019; *Black Clinic* 2018, 2019; *aqua_forensic* 2018; *aqua_forensic 2.0* 2020, etc.) - recognised by local, national and international public funding bodies. His work has been presented at numerous international science+art, technological and art exhibitions, conferences and other forms of public engagement (lectures, workshops) and has been recognized by, for example, the STARTS Prize nomination 2020 of the EU commission (for the *aqua_forensic* project). As an active proponent of investment in STEAM, science, technology, ecology and youth he is involved in collaborations with the City of Dubrovnik, the management of Dubrovnik Youth Center, and the Association of Innovators of Dubrovnik-Neretva County.

www.ur-institute.org/ <http://gjino.info/>





Thomas Thwaites

Goatman, 2015
digital prints
50x70 (x 5)
courtesy of the artist

Goatman began as a project to take a holiday from being human; to escape the stress and worry of being a person in the world with all its moral and practical complexities. There is much to worry about personally and globally, so: wouldn't it be nice to just trot away from it all and become a goat, free to roam and free from worry? Underlying this desire to become a non-human is an examination of what makes us human: our spinning of stories out of our pasts and our futures, our regrets and our hopes.

But what the project became about for me, is the notion of 'progress': the idea that our species/our civilisation is progressing toward something better.

I found trying to become a lowly, humble goat somewhat spiritually uncomfortable: was I trying to go 'backwards'? 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; the techno-optimist idea that despite a few setbacks along the way, a rationalist liberal high technology culture will ultimately emerge as the end of our history.

Ernest Becker in the *Denial of Death* (1973), stated 'we are gods with anuses': we're high-tech cyborgs able to transcend so much of our biology, but yet we still must shit, and die. Becker argued it is this cognitive dissonance that drives our need to be part of grand narratives, religious, nationalistic, scientific.

The post-human answer to this paradox is to become fully godlike; to continue developing technology to ultimately sever our dependence on fleshy biology, to cure old age and death, and thus become complete gods (and in the case of 'mind-uploading' to literally relieve ourselves from the necessity of having an anus).

But with *Goatman*, I wanted to enact an alternative route out of our paradox; to remove the godlike part in us. I wanted to 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 pinnacle of nature, to expunge Descartes, to present an alternative humble vision 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?





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 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 articles include features in national newspapers including the New York Times, Sueddeutsche and The Financial Times. He has presented a four part television series, aired on Discovery Channel.

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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 in Korean, Japanese and Norwegian.





Adrienn Újházi

Few Stages of Creation, 2021
installation (light box, video, the living
object, photo-documentation, green
juice in a glass container)
light box (made with soaked SCOBY
pieces), 170x100x5cm
video 1'9"
the living object, 20x16x18 cm
photo-documentation of the living
object, 40x40 cm (x 4)
green juice (from wheat seed) in a
glass container with a soaking SCOBY
sample, 20x16x10 cm
courtesy of the artist

The project *Few Stages of Creation* is based on the composting process, which is further developed overtime, consisting of several segments. Everything mother nature gives us is a part of herself. It should be appreciated, and used wisely until when it needs to be returned. In this new project I am transforming and using wheat as one of my artistic tools, using its biological benefit and getting a new hybrid aesthetic result. I am using earlier processes which also contain my DNA in the living object, with the inclusion that I am growing green wheat grass. This contains chlorophyll, amino acids, minerals, vitamins and enzymes. These characteristics are important for the soaking experiment, including a new-grown material through fermentation. This microbial bio-film is used as a future material – which contains the micro-conditions present in our current environment, finally presented in a light box. This experimental artistic practice is produced by a variety of microorganisms, microbial cellulose and a bio film – a natural polymer which resembles skin and body matter. The project set up involves a *Few Stages of Creation*, the previously framed photo documentations of the living object and the object itself with the green wheat grass in it and the green juice (from wheat seed) in a smaller glass container with a soaking SCOBY sample. The creation process will be digitally documented and projected on to the wall and the image will be roughly the same size as the light box filled with bio-materials grown earlier.



Újházi Adrienn (born 1995, Novi Sad) is a young female visual artist from Serbia and the first person who works and represents an alternative artistic production that involves cultivating a plant-based material named SCOBY. She graduated Bachelor (2018) and Master (2020) academic studies at the Academy of Arts in Novi Sad, Serbia in the Department of Fine Arts, study group – Painting. She has been actively participating in exhibitions and art colonies locally and abroad. She has had solo exhibitions in Serbia and participated in international collective exhibitions (Montenegro, Macedonia, Hungary, Croatia, Slovakia, Slovenia, Austria, Germany, Turkey, Spain, etc.) During her studies, she received several scholarships and awards. In 2019, she was invited to participate in the Montemero Art Residency by iksvy art as a workshop instructor for the making of organic material (SCOBY) and alternative art production. She is also an active member of: the gallery “Shock Cooperative” - Novi Sad, Serbia – since 2013; “Híd Kőr Art” - a cultural magazine for young people in the Hungarian language in Novi Sad – since 2017; The Association of Fine Artists of Vojvodina, SULUV - Novi Sad, Serbia – since 2019; Co-founder and member of the Center for promotion of transdisciplinarity Co-ART in Novi Sad – since 2020.





Marie Velardi

Wanta Wayana, 2007–2010
series of 12 drawings
(golden ink on black paper),
audio recording
drawings 21x29,7 cm each
courtesy of the artist



Wanta Wayana is a series of works made by Marie Velardi, as a response to two trips to French Guyana to meet the Wayana, an Amazonian tribe whose survival is seriously endangered as an ecological consequence of the recent illegal gold trade there.

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French Guyana, an area of South America under French rule, is currently suffering from a dramatic increase in gold-extraction. Areas are deforested and high-pressure water pumps turn the gravel into a slurry which is then mixed with mercury that binds itself to the gold deposits in the soil. After the gold is retrieved the remaining mud is poured into the river or forest and the mercury accumulates in the food chain, poisoning the fish which are the staple diet of the Wayana.

Ink drawings related to Wayana patterns, and recordings made while spending time with the Wayana tribe, will discuss the modern developments in tribal life and their own future possibilities as a tribe, given the unfolding ecological and human tragedy that is threatening their continued existence.

Marie Velardi is an artist whose work takes multiple forms – installations, videos, drawings, texts, printed images and sound – in which there is always a common element: the link to time, and in particular to the future. Her primary aim is to construct a memory of the future – a long-term perspective – which she understands as of equal importance to a memory of the past. Her work has been exhibited in Switzerland, France, Germany, Belgium, Italy, USA, UK, India and Thailand. In 2014-2015, she was one of three artists to represent Switzerland at the Kochi-Muziris Biennial of India. Her work has won many prizes.

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Mariëlle Videler

365 BIRDS, 2019-2020
project and installation: 365 pencil
drawings, 365 cartons, 365 branches
dimensions variable
courtesy of the artist and Lumen
Travo Gallery

Bird Club, 2019-ongoing
floor sculpture and public program;
local women share a personal story
about a bird
dimensions variable
courtesy of the artist and Lumen
Travo Gallery

365 drawings of a bird is an installation created by Mariëlle Videler in 2019. All the drawings are placed on twigs that seem to grow out of the walls. Mariëlle Videler made a pencil drawing every day during 2019, not by looking at or thinking of a bird, but by drawing and slowly sensing the bird and patterns: repetitive actions on a daily basis to grow new meaning and an imaginary posthuman reality dominated by animals.

Autodidact Jan Velten who made drawings of exotic animals around the year 1700 was a source of inspiration for *365 BIRDS*. Velten is known for his drawings of Jan Blauw's exotic animal collection, also referred to as *the birdhouse*, a big attraction in Amsterdam around 1700. For example, Velten spotted in the birdhouse a majestic king vulture brought to The Netherlands by the traders from the VOC. Velten's unique collection of drawings form a huge contrast to the abundance of images of exotics in today's online culture. *365 BIRDS* are a way to slow down the experience of birds, both by the artist and the collective experience of visitors to the installation.

The project is dedicated to Kinohi. Kinohi is the name given to a Hawaiian crow (NL: *kraai*) living in San Diego. Born in captivity in a breeding program, Kinohi was raised by caretakers who fed him with hand puppets shaped like a crow. According to the American journalist and author Elizabeth Kolbert: 'Kinohi lives in his own world having no peers... he once fell in love with a spoonbill (NL: *lepelaar*).' As a homage to Kinohi, Mariëlle Videler dedicated herself to drawing a bird every day, new specimens, for one year.

Bird Club is a public program alongside Mariëlle Videler's installation *365 BIRDS*. Every day in the afternoon, local women share a personal story about a bird in the context of the art installation of 365 bird drawings. *Bird Club* is inspired by the American pioneer naturalist and writer Florence Merriam Bailey (1863-1947). Bailey educated society about live birds and their natural environment instead of first shooting them for their study or to serve as decoration. In the late 19th Century it was fashionable for women in the United States, as well as in Europe, to wear a hat with colorful feathers or even a whole stuffed bird on the top of the hat. "Her sole weapon wasn't a gun but an opera glass".





Visual artist Mariëlle Videler (NL, 1970) works across media, creating installations, drawings, objects, videos and performances. Based on the belief that all organisms have equal value, she creates a pathway through the textures of the world. She explores a new, intensive way of feeling, perceiving and acting and identifies herself with a traveler who makes physical but above all imaginary journeys. For the past ten years she has carried out intensive research into the knowledge, ideology and craft of indigenous cultures such as the Colombian Kogi and the Inuit of Greenland. Her work is a sensory search for consciousness and physicality. The work and life of Mariëlle Videler is devoted to detachment and re-attachment, an obsessive and confrontational quest. She questions the impact of worldwide extractivism, of tourism and of the tidalwave of global capitalism and endeavours to strike a balance between worldwide social reflections on the one hand and her own local and cultural history on the other.

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Even though she knows that the existing systems are practically undefeatable, she still wants to develop an alternative to them through her work. Some comfort can be taken from the words of the art historian Tineke Reijnders: 'Art cannot change politics. What it can do is to melt frozen ways of thinking and mix them into a new cocktail.' Mariëlle Videler studied at the Academy for Visual Arts, Tilburg, and the Fine Arts Department of the Sandberg Institute, Amsterdam. Her work has been exhibited at artist initiatives, galleries, museums and festivals around the world, such as Today Art Museum (Beijing, China), International Sinopale 2 (Sinop, Turkey), MASP and Galeria Vermelho (São Paulo, Brazil), FLORA ars+natura, (Bogotá, Columbia), Institut Néerlandais (Paris, France) and de Oude Kerk (Amsterdam, The Netherlands). Mariëlle Videler is represented by Lumen Travo Gallery in Amsterdam and supported by the Dutch Mondrian Fund. She was the founder and artistic director of the Amsterdam based initiative Performance Lab from 2004 to 2012, a collective research lab for performance art.







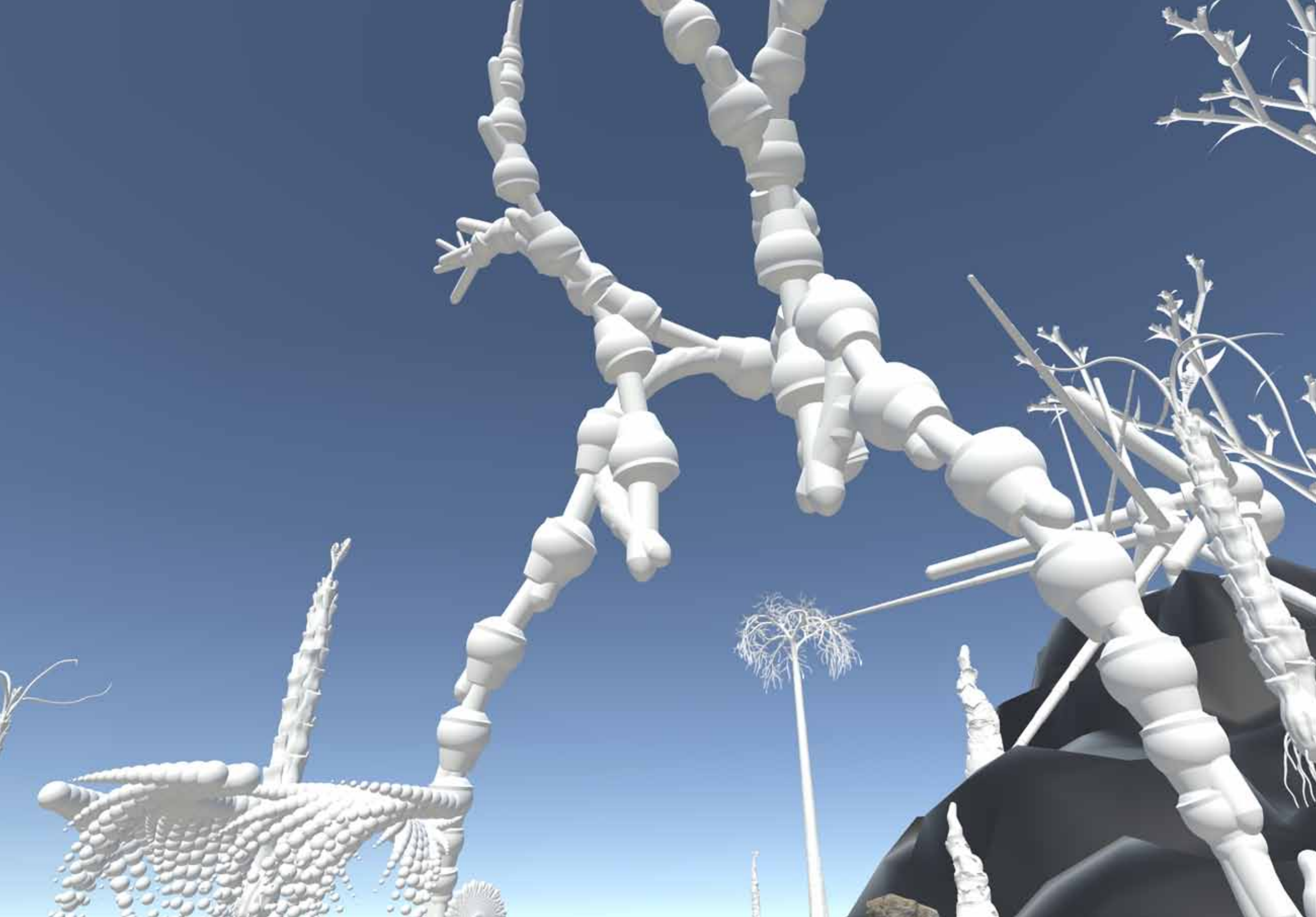


Tanja Vujinović

Carboflora, 2019
installation (generative digital
environment)
dimensions variable
courtesy of the artist /
Ultramono Institute

This virtual environment is populated by plants that echo the Earth's flora from hundreds of millions of years ago, specifically, the plants of the Carboniferous period that now constitute coal fields. As has been widely recognised, our age, aptly named "capitalocene" by Donna Haraway, is detrimental to the environment and health of all living organisms. The use of fossil fuels has been repeatedly proven as being harmful to the Earth as a whole, yet hope persists that if we completely end our use of fossil fuels, we might reverse some of the effects of global warming and try to repair some of the damage we have created over the last two centuries of industrial progress. The forests of the Carboniferous age consisted of many relatives of our contemporary plants – conifers, the horsetail, and ferns. Some plants, such as the early relatives of the fern, could grow to forty metres high. *Lepidodendron* trees had bark that resembles scales. The fossils of this plant fuelled the imaginations of our ancestors and might even be responsible for the imaginary construction of dragons.

Though in decline, coal is still widely used in industry, not only for direct energy production but also for numerous industrial applications and derivatives; it remains a significant source of carbon dioxide emissions in the atmosphere. The *Carboflora* environment tracks the quantities of harmful particles in the atmosphere. The levels of these are reflected in the way plants inhabit the virtual system. The properties of the virtual plants are connected to a database that tracks air quality in almost real time. More than 10,000 stations across the world constantly send data about various pollutants like PM2.5, PM10 (small and big particulate matter), O₃ (Ozone), NO₂ (Nitrogen dioxide), SO₂ (Sulphur dioxide) and CO (Carbon monoxide), as well as the AQI (air quality index). When opened the application chooses the closest physical location and maintains the various properties of plants according to the data about that location being sent by the database. Plants as a sort of timeless ur-form echo the past and possible future within which we might curb our polluting emissions.

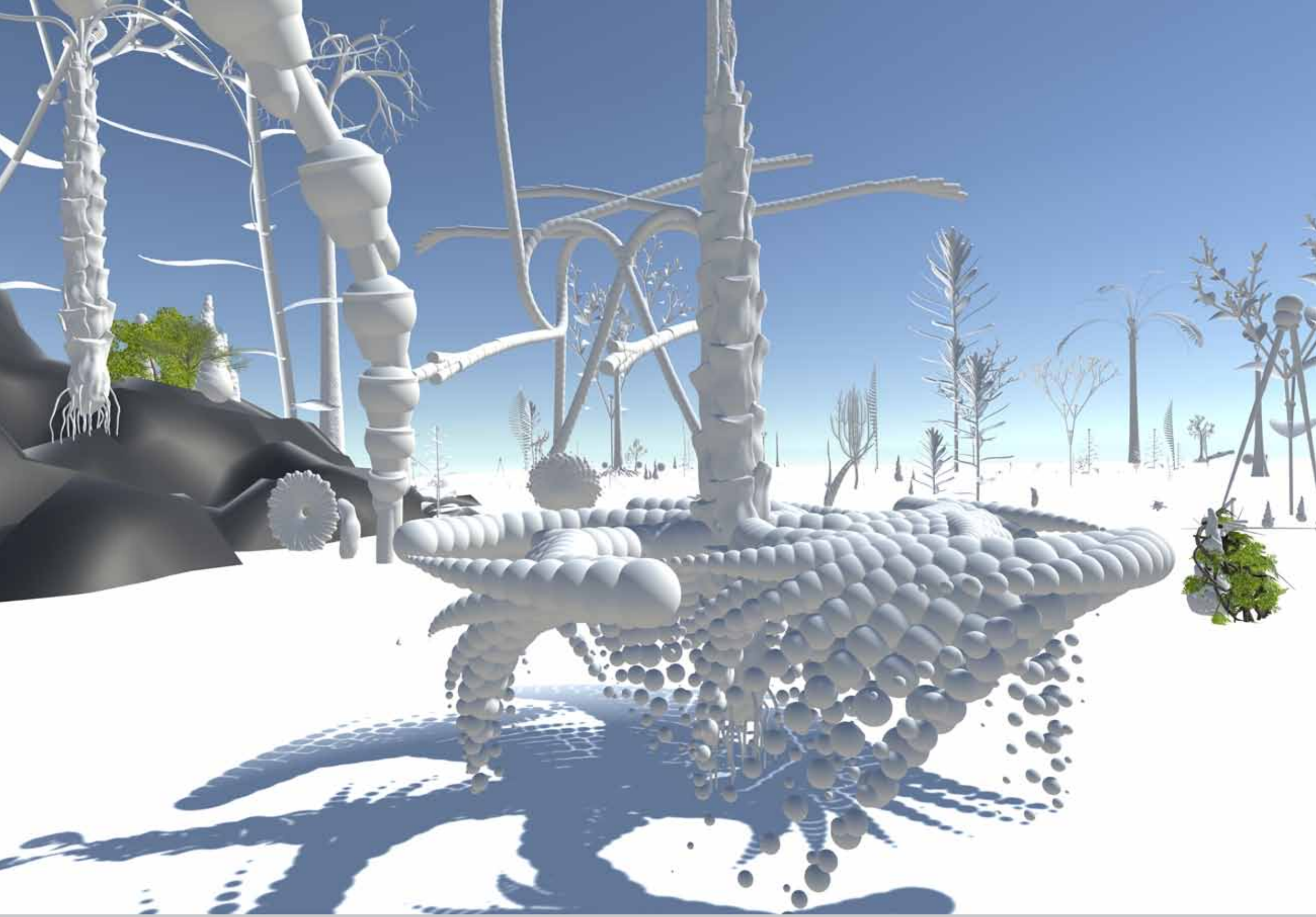


Tanja Vujinović is a media artist whose works have been exhibited at numerous galleries and museums around the world. She graduated in Painting from the Faculty of Fine Arts, University of Arts in Belgrade, was a guest student at the Kunstakademie in Düsseldorf, and has a Ph.D. in Philosophy and Theory of Visual Culture from the Faculty of Humanities, University of Primorska, Koper.

Her work is a research-based art practice that merges traditional art disciplines with new technologies. She focuses on the ways technology impacts human beings and nature, and through her work, she examines the relationships between human subjectivity, technology, and nature, as well as the amalgams formed by these relationships. Drawing from past, present and potential future scenarios, she develops hybrid installations as poetic systems for the rethinking of the world. Her works, both conceptual and intuitive, are a poetic investigation into probabilities. Her installations not only make us think but also provide us with sensorial experiences. Revolving around the metaphors of gardens, her recent projects envision the gardens of the future for the third millennium, where bionic systems of non-human agents work synergistically with the natural world, human beings, and renewed technologies.

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Juan Zamora

Transplant (from The Emergence of Life series), 2017-2021

installation

decellularized leaf with heart tissue preserved in eco-resin; drawing on old paper (32,5x22,5 cm); blood tissue sample from Juan Zamora mixed with vegetal tissue sample from a *Spinacia oleracea* (10,5x1 cm); video HD (in loop) courtesy of the artist, in collaboration with the Institute of Microbiology of Carlos III, Madrid / Spain

Based on an experiment conducted by a team of biologists from the University of Wisconsin-Madison in which they successfully transplanted cardiovascular heart cells into decellularized spinach leaves, the artwork *Transplant* consists in culturing my own heart cells in a vegetable tissue in order to exhibit the results as a living artwork at the *Overview Effect* exhibition.

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The process by which to develop the piece will be:

- 1.To collect a leaf in Belgrade from the surroundings of the Museum.
- 2.To decellularize the leaf by using a specific lab detergent.
- 3.To inject my own cardiovascular cells into the decellularized leaf.
- 4.To show the results as an living artwork during the exhibition period.

The project is part of the *Emergence of Life* project, a series of transdisciplinary artworks from the study of the concept of “emergence” (in philosophy, systems theory, science and art), which is the collaborative capacity phenomenon of life whereby larger entities arise through interactions between smaller entities such that the larger entities exhibit properties not exhibited by the smaller entities (just as the phenomenon of life as studied in biology is an emergent property of chemistry or the psychological phenomena emerge from the neurobiological phenomena of living things).

The project aims to work as an expandable platform to rethink the implications of art practice in the actual emergence of environmental and social sustainability, but also aims to emphasize the importance of considering human interactions with natural ecosystems in contemporary medicine and biology.



Juan Zamora (Madrid, 1982) is a nomadic contemporary artist working in the interdisciplinary space of visual art, sound, science, education and social practice through an ecological perspective.

He holds a BFA degree in Art and Design from the Complutense University of Madrid and a MFA in Contemporary Art from the European University of Madrid, where he worked as a full time professor from 2008 till 2011, when he moved to New York to teach at the School of Visual Arts of the Long Island University whilst taking part in the International Studio & Curatorial Program; During this period of residency in the USA, he started to develop a particular interest in studying the processes of nature and human activity to offer alternative ways of co-working with our environment in a fair and sustainable way, emphasizing and making visible the interdependence, biodiversity, systemic complexity and the material boundaries of the biosphere.

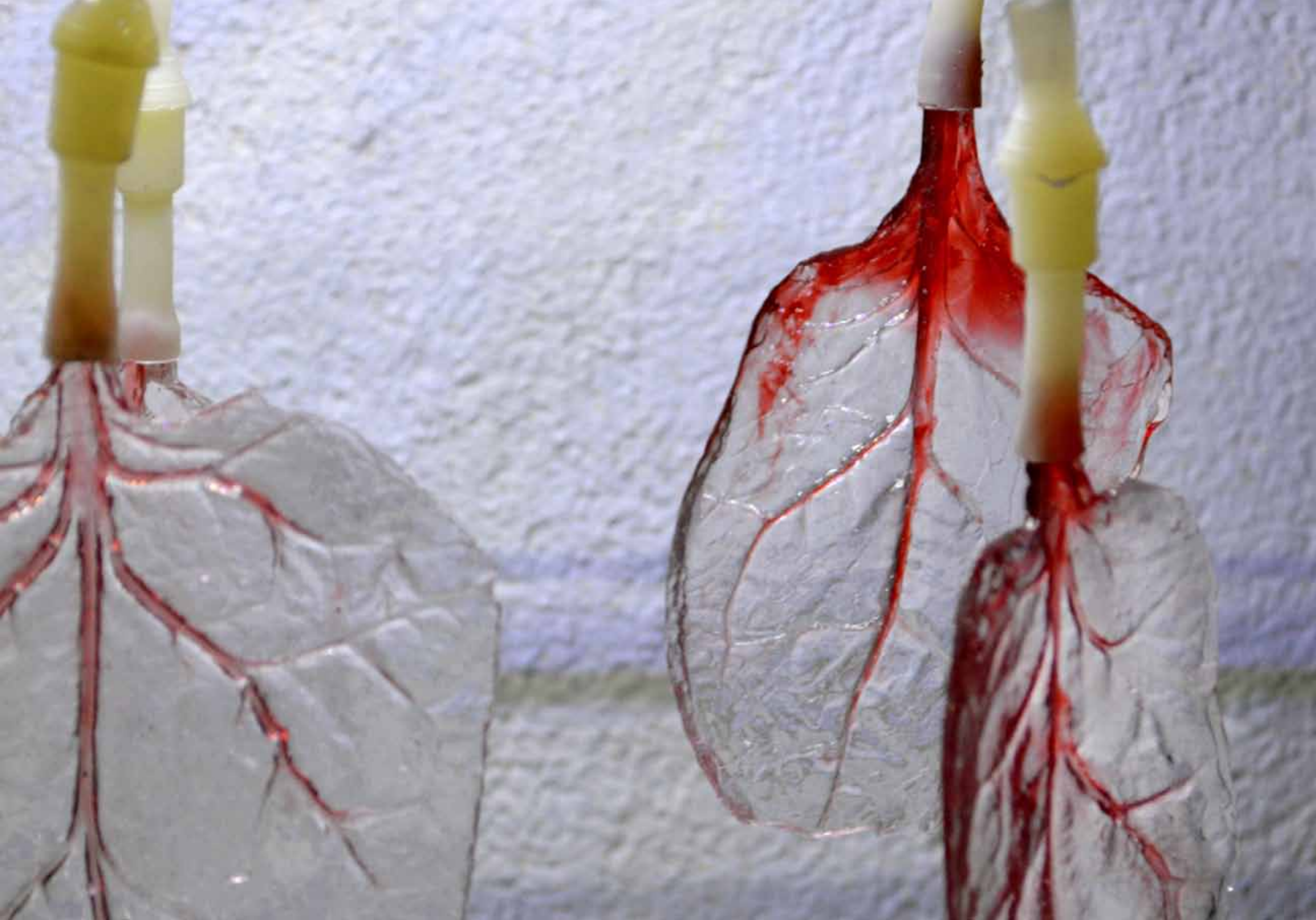
584 Since 2013, the artist has been working on site-specific projects for art institutions such as The Nirox Foundation of Johannesburg placed in the *Cradle of Humankind* world heritage site (realising *ORA*, a series of works from the study of the emergence of the first Homo Sapiens' language which imitated nature, focusing on the study of the clicks consonants of the Khoisan languages and its relationship to the sounds of water in the caves and around the remains of camps of our more distant ancestors; The Spanish Royal Academy of Rome (producing *Montorio*, a research proposal based on the study of the Janiculum hill of Rome and its natural elements related to Janus, a primordial deity of inputs and outputs); CultureLand Foundation of Amsterdam (focusing on the project *Honger*, which is a musical composition based on the study of the patterns of the holes made by hungry caterpillars on the leaves, and was interpreted by several musicians who were instructed to be feeling hungry while performing); The USF of Bergen (performing *Host*, three musical compositions from the study of trees changing their colour over the Damsgårdsfjellet and Lyderhorn fjords); or the Venice Centre of Digital and Public Humanities, where he is currently working as a visiting artist fellow.

For the past three years, Juan Zamora has been studying the scientific concept called "emergent behaviour" and how this primary collaborative capacity of nature can be used - and has been used - to understand life itself, but also to experiment, study and improve the quality of our lives. He has recently shown this series of works at his latest solo exhibition *The Emergence of Life* at The Double Square Gallery of Taiwan, and the artwork *Transplant* included in the *Overview Effect* exhibition is part of this ongoing process of research.

www.juanzamora.com

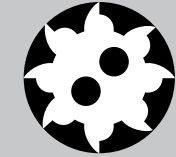
www.doublesquare.com.tw/en/artist/juan-zamora





Bo Zheng

Pteridophila III, 2018
4K video, color, sound
15'
courtesy of the Artist and
Edouard Malingue Gallery



Connecting queer plants and queer people, *Pteridophila* explores the eco-queer potential of a Good Anthropocene. Zheng collaborates with three local BDSM practitioners who in turn collaborate with three fern species - green penny fern (*Lemmaphyllum microphyllum*), flying spider-monkey tree fern (*Cyathea spinulosa*), and elephant fern (*Angiopteris palmiformis*) - to expand BDSM practice.

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Zheng Bo (b. 1974, Beijing) lives and works in Lantau Island, Hong Kong. Committed to multispecies vibrancy, Zheng investigates the past and imagines the future from the perspectives of marginalized communities and marginalized plants. He creates weedy gardens, living slogans, and eco-queer films to cultivate ecological wisdom beyond the Anthropocene.

His works have been included in Liverpool Biennial 2020, Yokohama Triennale 2020, Manifesta 12, the 11th Taipei Biennial, and the 11th Shanghai Biennial. He has worked with numerous art spaces in Asia and Europe, most recently ICA Shanghai, @KCUA in Kyoto, Asia Art Archive in Hong Kong, Parco Arte Vivente in Torino, and Villa Vassiliev in Paris. In 2020-21, as artist-in-residence at the Gropius Bau in Berlin, he will collaborate with plant scientists to speculate how plants practice politics.

He taught at China Academy of Art from 2010 to 2013, and currently teaches at the School of Creative Media, the City University of Hong Kong, where he leads the Wanwu Practice Group.

www.zhengbo.org







overview effect.

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