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Sissy Schneider, Polsprung Kollektiv, Myrto Vratsanou

WE , ANIMALS

Nº 8

MULTISPECIES NARRATIONS

ACADEMY OF MEDIA ARTS COLOGNE & MEINBLAU PROJECT SPACE BERLIN

In the eighth part of the exhibition and project series **we , animals** the tales of human and non-human actors entangle with each other. The artists' works create a space for feelings of connectedness as well as for the conflicts that arise when we welcome the language of the non-human multitude.

A project by Transmedia Space / KHM
(khm.de/transmedialer_raum), Anne Hölck and the artists. With the friendly support by the Academy of Media Arts Cologne and Meinblau Projektraum Berlin.

we , animals is an ongoing series of projects that show artistic positions on human-animal relations.
(we-animals.de)



MANUEL BODEN

WOODLAND

Video installation, size variable, 2019

Found footage, seat cushions, camouflage nets

Static camera shots provide a view of a sequence of woodlands.



PASCAL DREIER

COLLECTING BONES
MY PARTNER CONSUMES,
TURNING THEM INTO
A PORCELAIN URN

Urn (Bone China) 14×18 cm;
Fine-Art Print 22×31 cm, 2019

For this project I collected bones of non-human animals my partner had eaten. I calcined them at around 1000 degrees Celsius to turn them into bone ash. Then, I used the ash to form a porcelain object.

There are people who are in a relationship of complicity to, for example, the meat industry, by their demand for goods that are produced under certain conditions. How can coexistence and the relationship between people with different concepts of action (for example, those who reject products of animal origin, and those who consume them on the other hand) be possible or designed in a dialogic/affective way?

I want to explore these questions by looking at my own relationships, starting a dialogue with my partner, the animals' remains and others involved. The end of this self-reflective research process is marked by the porcelain urn, raising questions of usability (using others and the suffering of being useful) and framing the process aesthetically.



Temporary open space scent intervention and installation, 2019

Mixed media: unknown wolf's urine, glass object, paper

The scent will be refreshed everyday before the gallery's opening times

In the European human fable tradition, encounters with wolves are a topos of fear, with often severe consequences for the wolf. Wolves live a hidden life, trying to hide their big ears, big mouths, and their unrestrained hunger, until getting expelled from the human geographies. *The Unfrightened* adopts a non-human perspective where narrations and boundaries are led by odours, giving the insentient almost magical dynamics. Wolf's urine will be sprayed in different corners of the square in front of the exhibition space everyday before opening hours. Visitors can buy an edition of the perfumed stripes in the gallery.



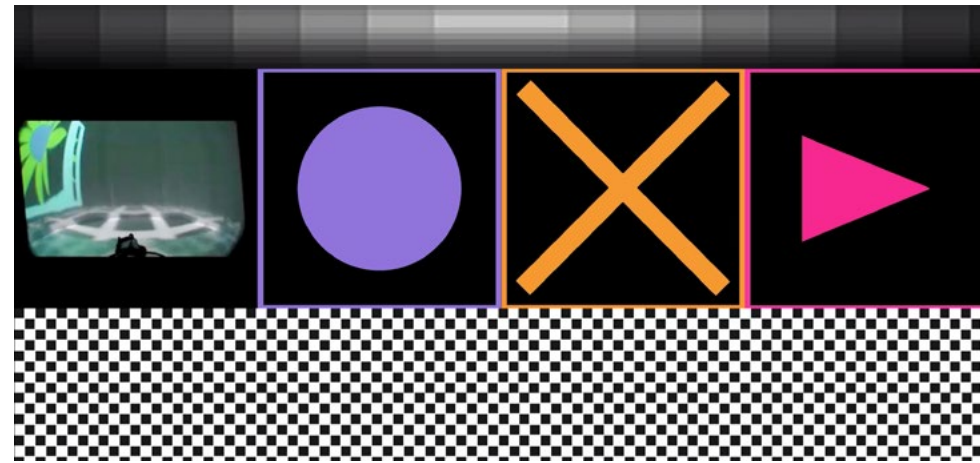
GIORGI GEDEVANIDZE

RAT KING
(PROTOTYP)

VR installation, 2019

Steel, helmet, VR glasses, smartphone, powerbank

Rat King is an experimental sculpture based on the phenomenon of the same name that restricts our comfort zone in real and virtual space. In virtual reality, I design a space based on Dr. Mayank R. Mehta's and other UCLA researchers' experiments entitled „Rats exploring virtual reality“. The visitors enter a virtual space that was originally designed for rats. Dr. Mehta and his team let the „laboratory rats“ interact with a self-developed virtual space and observed how their brain behaves in virtual reality. I try to influence the perspective of the visitor with analog „interventions“ in the virtual space by physically connecting several of them in the installation.



BINIAM GRAFFÉ THE ABDUCTION OF GANYMEDE

2019

GANYMEDE. You're a man! But weren't you a bird a little while ago? Didn't you swoop down and snatch me from the middle of my flock? How did those wings fall off you? How were you able to change your appearance just now?

ZEUS. My boy what you're looking at is neither man nor eagle. I'm king of the gods, that's who I am, and I change into whatever shape the occasion calls for.

GANYMEDE. What? Oh, then you must be Pan. But how come you don't have a pipe, horns, and shaggy legs?

ZEUS. Is he the only god you think there is?

(*Selected Satires of Lucian*, edited and translated by Lionel Casson)



Machinima, 2018

8 mm film material transferred in Full HD

The video shows overlapping animal shadows within the Dunia Game Engine in different shots. The individual images were filmed from the monitor with an 8 mm camera, the film material was then exposed, cut and again digitized. The limited resolution of the shadow maps within the game engine is negated by the grain of the film material. On the auditory level, a collage of field recordings by the musician and animal voice collector Robert Koch from the 1930s can be heard.



HÖRNER/ANTLFINGER

FIVE CONVERSATIONS
WITH TAXIDERMIED
ANIMALS

Photos, texts/recordings, 2017
Display case 82×195×10 cm

All non-human animals in natural history collections have a story. Their stories are often closely linked to that of human animals (albeit involuntarily) – they are from zoos. The traditional museum narrative, similar to that of zoos, creates distance to animals as historical subjects by presenting their bodies as specimens of a particular species. In *Five Conversations with Taxidermied Animals* we have attempted to focus on the animal individuals behind the specimens – on their agency. To this end, we experimented with methods of obtaining insight (Erkenntnismethoden) that create a connectedness. A connectedness that is urgently required in order to understand what we see.



VR Animation, approx. 10 min, 2019

In the past, animal fat was used for making candles. And many animals were killed for this purpose. Ironically, humans used candles because they produced light and heat, and to this day, candles still symbolize hope and peace. People also often light a candle to commemorate a beloved person, or they use them as a wishing candle. But no human being lights a candle for all the animals that are killed on our roads every day.

Unfortunately, after their death, they cannot become one with the earth again. And then, one night, you find yourself standing on a road and they are coming close to you. But dead animals won't do you any harm. They are just flickering in the wind.



JULIA JESIONEK

ABSENT REFERENTS

Print on PVC foil, acrylic, 125 x 200 cm, 2019

On the one side, there is the individual, the friend and companion, a sentient being equipped with reason teaching us, children, right from wrong through tales and stories. On the other side, there are the different terms used to describe a material that is wrapped in foil or put on a hanger. What lies between? Where does this change of meaning happen?



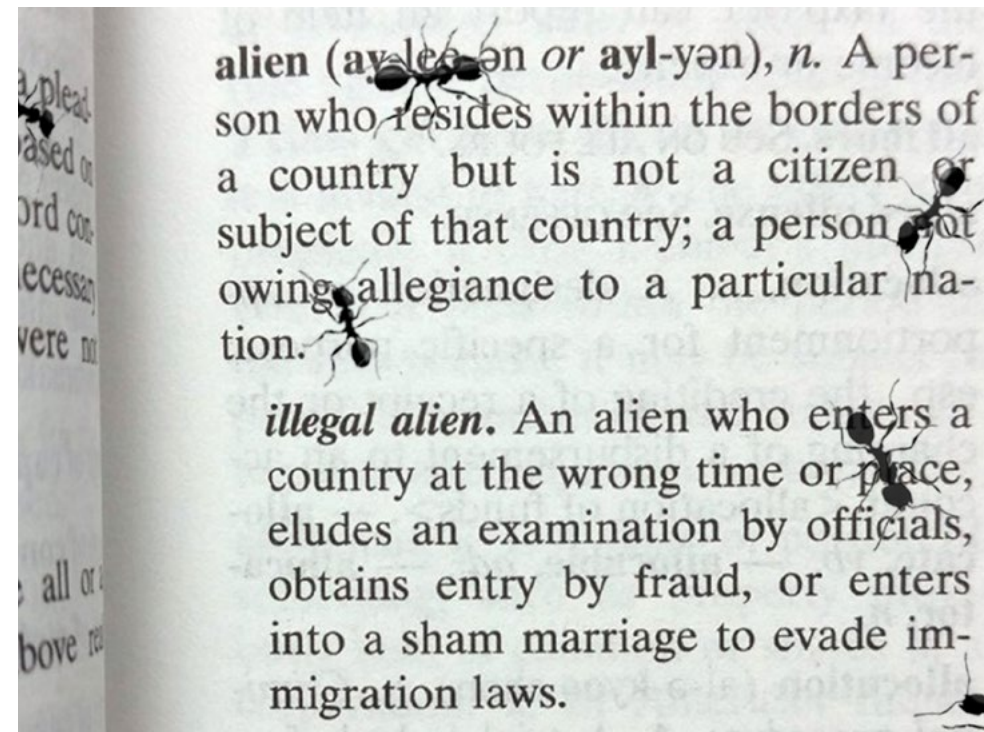
IG: JULIAQUARIUS

SUSAN HELEN MILLER

"WE HAD THE GARDEN
SPRAYED THIS SUMMER"

Video installation, loop, 2019

Many scientific texts dealing with non-native species include the terms "invaders" or "aliens" that have their origins in militaristic/political contexts. This is how species are named that spread from a biogeographical perspective into areas where they are not native. These terms are also used in the social context for people living as "foreigners" in a country. The context of these terms and personal experiences of strangeness form the starting point for this artwork.



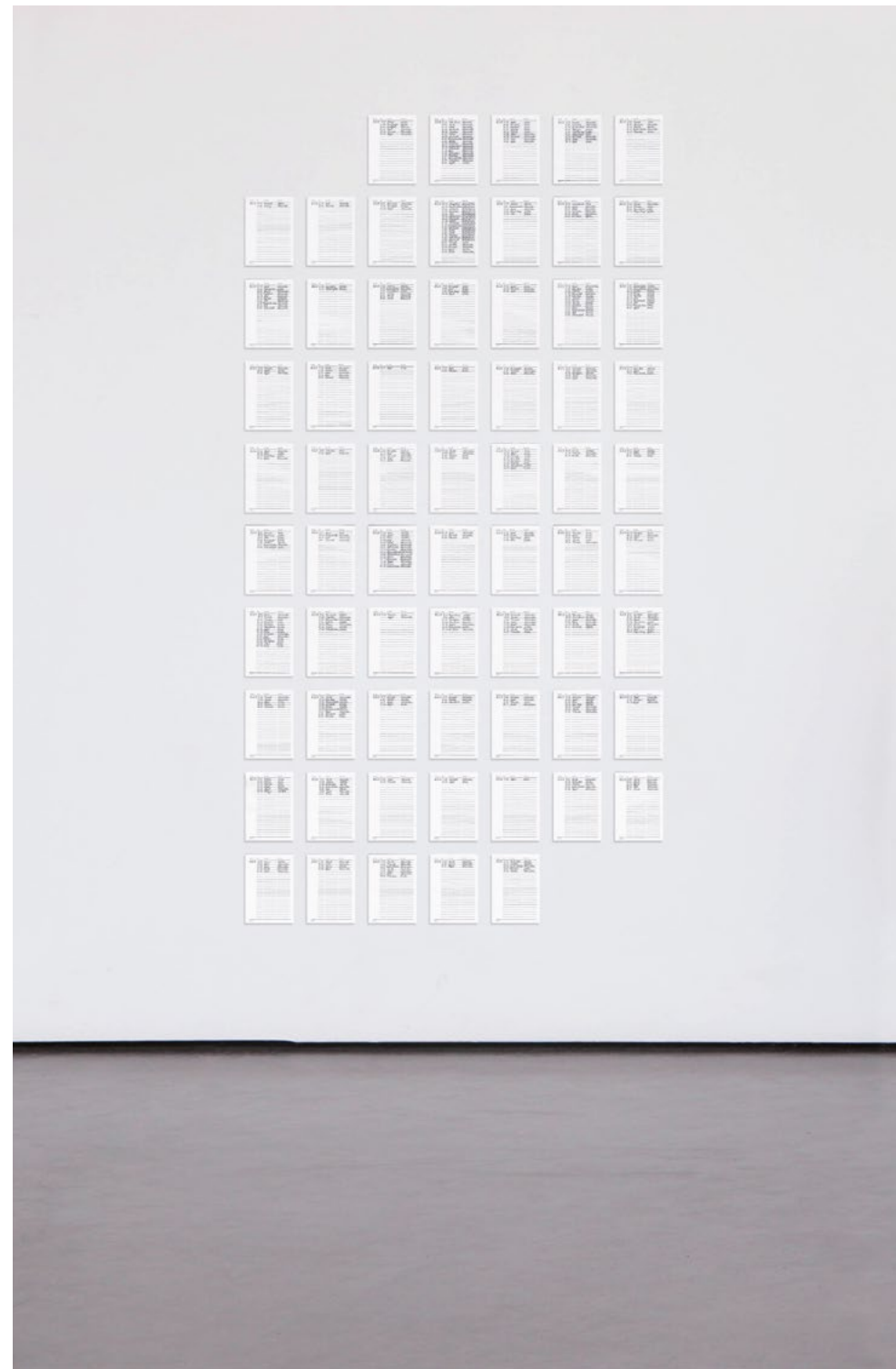
SUSANHELENMILLER.DE

KATHARINA MÖNKEMÖLLER

367 KONTAKTE

Installation, 2019
Paper

What does the daisy feel when it gets picked? Is the lettuce on the plate already dead? Do we slowly press the life out of the violet when placed within the pages of a book? Does the turnip feel the cut through its root? Does the peony feels stressed when being dug up? Does the currant give its fruits voluntarily? Does grass react when you walk over it? Does it hurt the apple tree when its branches are cut down? Does the mimosa like to be caressed? Does the dahlia feel when its tubers are divided?



3D animation with binaural sound, approx. 10 min;
DMZ-model, 43 x 12 x 6cm, PLA, copper wire, 2019

Internal other focuses on the endangered fauna in the “Transboundary Protected Area” of the DMZ (the Korean Demilitarized Zone between South Korea and North Korea). For 66 years and along 155 miles, this zone has been an “accidental wildlife paradise”¹ for wild animals.² Among them the endangered red-crowned crane, which plays an important role in the Korean culture and tradition: it is a symbol of longevity, fidelity, morality and auspicious sign, a spiritual vehicle for the mountain gods, a medium drifting between heaven and earth.

In *Internal other* I have composed a setup with animals as tribal residential populations; the red-crowned crane takes on the role of the shamanish narrator. On his “magical flight” through metaphorical and virtual landscapes, he takes us to several places in the DMZ, ranging from real to imaginary ones, i.e. to the “inner mountain snowfields” in our mind.³

¹ Jennifer Billock, How Korea’s Demilitarized Zone Became an Accidental Wildlife Paradise, [online] <https://www.smithsonianmag.com/travel/wildlife-thrives-dmz-korea-risk-location-180967842/>, [accessed February 12, 2018].

² Catherine Pool, Transboundary Protected Areas as a Solution to Border Issues, The University of Nebraska-Lincoln AnthroGroup, 2006, 42p.

³ Robert R. Desjarlais, Healing through images: The magical flight and healing geography of Nepali shamans, American Anthropological Association, 1989, 289p.



Imagefilm, Video loop, 4K, 3 min, 2019

2553 of the people who die every day in Germany could have been saved with an organ donation. But there is hope. We, at Organesis, lead humanity and pigs into a new era of medicine. With our newly developed bred *Sus donaticus* we are even able to heal the process of aging. *Sus donaticus*' outstanding feature is that we can cultivate all human organs in only one pig. With Organesis, humanity looks ahead to a rosy future. Become the master of your life! Organesis – Endless bliss!



SISSY SCHNEIDER

HER DISAPPEARANCE

C-print on YouTac and litho paper, 2019

In this work, I mourn Hazel's death. The observation of disappearance that cannot be shown itself by photographic means. Photography conjures up the existence of something or somebody through the power of indexicality and iconography. It embodies the desire to capture something that is transitory at a time when it still exists, for a time when it won't exist anymore. In this case, absence manifests itself through traces of Hazel in the depicted object, and through the speculative moment of the photographic memory, which produces illusion and testimony at the same time.

SISSYSCHNEIDER.DE



MYRTO VRATSANOOU

MULTISPECIES
PERSPECTIVES

Installation, 2019

Monitor, VR glasses, seat cushion, 360° video, 9:30 min

New habitats we have unintentionally invented.
Refrigerators and freezers that can get as cold as
the coldest tundra.

Ovens hotter than the hottest desert and water
heaters as hot as hot springs.

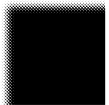
(Never Home Alone by Rob Dunn)

A portrait of an indoors, domestic space through
the perspectives of objects and microorganisms inhabit-
ing it.



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