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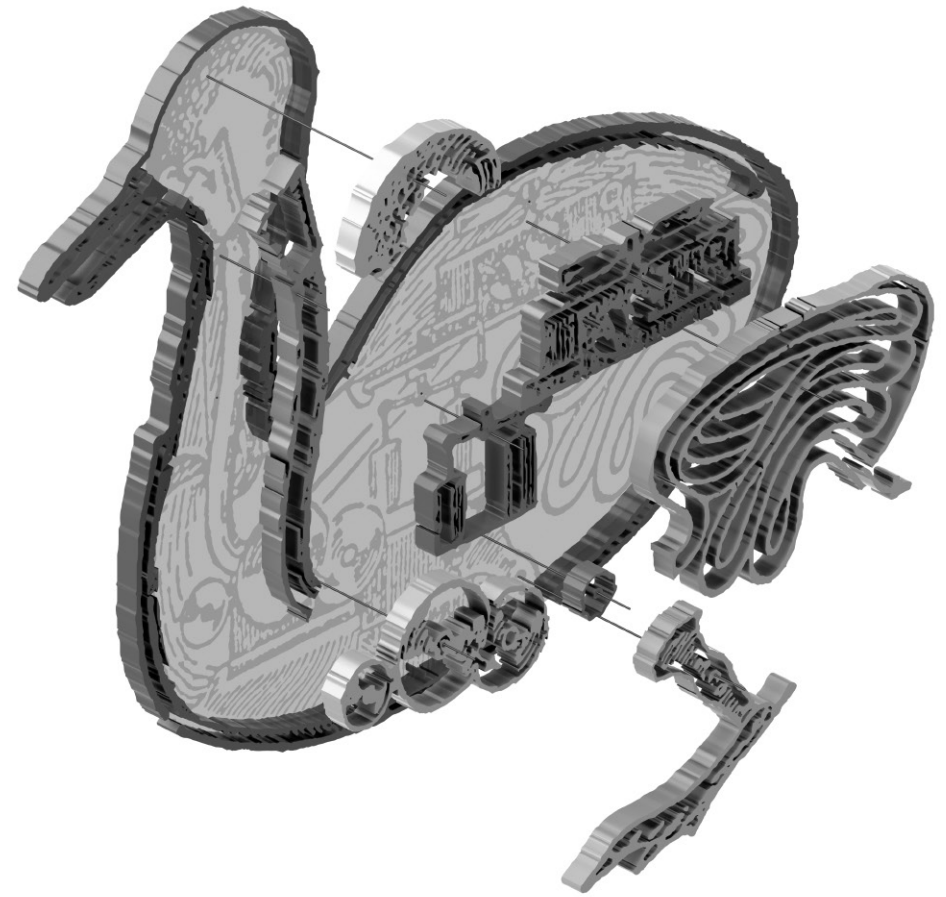
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BETWEEN AND BEYOND – A POSTHUMAN BESTIARY



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Between and Beyond – A Posthuman Bestiary

Why should our bodies end at the skin, or include at best other beings encapsulated by skin?

— Donna Haraway, 'A Cyborg Manifesto,' 1983

This publication, an experimental and contemporary bestiary, is an offshoot of *Open!* COOP Academy Publishing Class 2015 – 2016, a year-long research MA Art Praxis project at the Dutch Art Institute, with the online journal *Open! Platform for Art, Culture & the Public Domain* as its discursive framework.

Spanning curatorial, editorial and writing practices, our starting point was the notion of the posthuman. The concept originates in the fields of science-fiction, contemporary art, feminism, queer theory and poststructuralist philosophies. Posthuman literally means a person or entity that exists in a state beyond being human. In critical discourses the posthuman is a speculative being that represents or seeks to reconceive the notion of the liberal humanist and anthropocentric 'subject' that has been dominant in Western culture since the Enlightenment.

In questioning the central position of the human, critical post-humanism also explicitly involves the issue of the animal other, the inhuman and the anthropocene. It is engaged in rethinking modernist dualisms between nature and culture, matter and mind, man and woman, man and machine, the human and the inhuman, blurring the traditional and categorical distinctions between the human and its others. A question thereby emerges from this reconfiguration of humanist thought: If 'man' is not the measure of all things, what are we becoming?

Posthumanism's concern with technologized and virtual bodies in the digital age could confuse it with transhumanism, which regards men and technology as able to solve the world's problems and to produce a supra human being. However, the critical notion of posthumanism that we are interested in is much more about

INTRODUCTION

empowerment, rethinking and resilience within the current entanglements of technology, culture and nature.

In a series of seminars and face-to-face meetings with guest tutors we have been exploring and discussing critical posthumanism – its ethics, politics and aesthetics. We also worked on creating this posthuman bestiary. A bestiary is a compendium of beasts or a collection of stories providing physical and allegorical descriptions of real or imaginary animals along with an interpretation of the moral significance each animal is thought to embody. This experimental bestiary considers and represents new relationships and entanglements, questioning old hierarchies, crossing boundaries and introducing new subjectivities and narratives.

Participants: Florencia Almirón, Giulia Crispiani, Valentina Curandi, Maïke Hemmers, Sonia Kazovsky, Malcolm Kratz, Sebastian De Line, Mirjam Linschooten, Wayne Wang-Jie Lim, Miguel Ángel Rego Robles, Despina Sevasti, Zhenia Vasiliev

Curator and course leader: Jorinde Seijdel
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INTRODUCTION

To recapitulate, certain dualisms have been persistent in Western traditions; they have all been systemic to the logics and practices of domination of women, people of colour, nature, workers, animals – in short, domination of all constituted as others, whose task is to mirror the self. Chief among these troubling dualisms are self/other, mind/body, culture/nature, male/female, civilized/primitive, reality/appearance, whole/part, agent/resource, maker/made, active/passive, right/wrong, truth/illusion, total/partial, God/man. The self is the One who is not dominated, who knows that by the service of the other, the other is the one who holds the future, who knows that by the experience of domination, which gives the lie to the autonomy of the self. To be One is to be autonomous, to be powerful, to be God; but to be One is to be an illusion, and so to be involved in a dialectic of apocalypse with the other. Yet to be other is to be multiple, without clear boundary, frayed, insubstantial. One is too few, but two are too many.

High-tech culture challenges these dualisms in intriguing ways. It is not clear who makes and who is made in the relation between human and machine. It is not clear what is mind and what body in machines that resolve into coding practices. In so far as we know ourselves in both formal discourse (for example, biology) and in daily practice (for example, the homework economy in the integrated circuit), we find ourselves to be cyborgs, hybrids, mosaics, chimeras. Biological organisms have become biotic systems, communications devices like others. There is no fundamental, ontological separation in our formal knowledge of machine and organism, of technical and organic.

— Donna Haraway, 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century', 1983



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is an artist, writer and organizer based in Chicago. Using a playful approach to methods of excavation, she engages with cultural artefacts to propose parallel worlds. Her work has been shown internationally and her writing is published by *Leonardo*, Royal College of Art, London and MU artspace, Eindhoven and presented at Siggraph, University of California, Santa Barbara and University of Jyväskylä, Finland. She is Manager of Library Special Collections, School of the Art Institute of Chicago where she curates exhibitions, lectures and mentors students on artists' publications. She also organizes a monthly critique group for feminist media makers called Media Grrrl.
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is a writer and editor based in Amsterdam. She is cofounder of Second Culture Press and independent space New Conditions, Amsterdam Nieuw-West. She is associate editor for *Open!*, Amsterdam and her writing appears in *Bookforum* and the *International Herald Tribune* among others and in the recent books *Social Life of the Record #2: Metal Ideas* (2014) and *Thinking About It* (2014).

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is a writer and philosopher who teaches at Utrecht University. His books include *This Deleuzian Century: Art, Activism, Life* (edited with Rosi Braidotti) (2014), *New Materialism: Interviews and Cartographies* (with Iris van der Tuin) (2012) and *Foodscapes: Towards a Deleuzian Ethics of Consumption* (2004). At the moment he reads Michel Serres, Félix Guattari, Gilles Deleuze, Alfred North Whitehead, Gilbert Simondon and Baruch Spinoza (more and more). He is currently finishing a book (edited with Rosi Braidotti) entitled *Philosophy After Nature*. A monograph called *Surfaces: How Philosophy and Art Matter* is in the making.
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is a visual artist and researcher based in Amsterdam. Göttke investigates the function of public images and their relationship to social memory and politics. His lecture and book *Toppled*, about the fallen statues of Saddam Hussein, is a critical study of image practices of appropriation and manipulation in contemporary media society. *Toppled* was nominated for the Dutch Doc Award for documentary photography in 2011. He is at work on a PhD in Artistic Research entitled 'Burning Images – performing effigies as political protest' at University of Amsterdam and within the MA Art Praxis at DAI.
www.floriangoettke.com

Mohammad Salemy

is an independent New York- and Vancouver-based critic and curator from Iran. He has curated exhibitions at venues including: Koerner Gallery and AMS gallery at the University of British Columbia, Vancouver; Satellite Gallery, Vancouver; Dadabase, New York; and Morris and Helen Belkin Art Gallery, Vancouver. In 2014, He organized the 'Incredible Machines' conference in Vancouver. Salemy holds a Master of Arts in Critical and Curatorial Studies from the University of British Columbia. He is also an organizer with The New Centre for Research & Practice, Grand Rapids, Michigan where he oversees the Art & Curatorial Program.
www.incrediblemachines.info

Niels Schrader

is an information designer who considers communication an interactive process that requires participation through questioning. His work challenges how we experience the means of communication in addressing complex forms of information exchange. He founded Amsterdam-based design studio Mind Design and is a member of AGI – Alliance Graphique Internationale. He holds a degree in Communication Design from University of Applied Sciences, Düsseldorf and Master in Design from Sandberg Institute Amsterdam. Schrader lectures at various academies and universities and since 2013 is (with Roosje Klap) Head of the Graphic Design Department at Royal Academy of Art, The Hague.
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Jorinde Seijde

is an independent writer, editor, lecturer and art theorist in the area of art and media with respect to developing society and its public sphere. She is editor-in-chief of *Open! Platform for Art, Culture & the Public Domain*. In 2010 she published *De waarde van de amateur* [*The Value of the Amateur*], which concerned the rise of the amateur in digital culture and the notion of amateurism in contemporary art. Currently, she is head of the Studium Generale Gerrit Rietveld Academie, Amsterdam, theory mentor at Gerrit Rietveld Academie, and a core tutor and programme leader for the MA in Art Praxis at DAI.
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Etienne Turpin

is a philosopher whose work concerns complex urban systems, political economies of data and infrastructure, visual culture, and Southeast Asian colonial-scientific history. Current positions include: Vice-Chancellor's Postdoctoral Research Fellow with SMART Infrastructure Facility, Faculty of Engineering & Information Sciences, and Associate Research Fellow with the Australian Center for Cultural Environmental Research, University of Wollongong; director of an exact office, Jakarta; Co-Director / Co-Principal Investigator of PetaJakarta.org; and Associate Researcher with Urban Risk Lab, School of Architecture & Planning, MIT. He is also co-editor of *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies* (2015), *Fantasies of the Library* (2015) and *Land & Animal & Nonanimal* (2015).
www.anexact.org

0001

(GC) In a full state of meaning 0001 became plant. 0001 inhabits the Earth, in a physical sense. 0001 lives in the Cloud, as immanent space. 0001 is in infinite becoming, nevertheless 0001 does not wish to become anything different from what 0001 already is. The becoming is algorithmic; the oxygen is an abstract calculus that makes the hardware believe that the ventilator is running. Where once hardware stood for brain, and ventilator for lungs. 0001 is busy here with implementing a system of complete knowledge. The Cloud knows everything already, and 0001 can indulge in any aspect of the real.

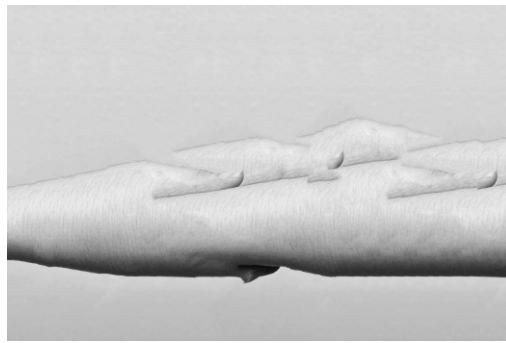


Illustration by Federico Antonini

Amalthea (A+μᾶλθος = non-deprivation)
 (DS) In ancient Greek mythology, Amalthea is the nymph/goat who nursed Zeus when he hid from his father Cronus in a cave so he wouldn't devour him as he had Zeus's siblings. One day, while playing, Zeus accidentally broke Amalthea's horn. The horn became the vessel of *Cornucopia* [combining horn and copies], endlessly overflowing with whatever goods its master desires. After Amalthea's death, Zeus used her fur as a protective garment/shield, the Aegis [αἰγίς or goat]. A goddess and an animal, Amalthea is a protector, a body-breast, an artefact-tool. She is the consumer's wildest fantasy, capable of reproducing endless copies of one's desires while also repelling evil. In the prehistoric era goddesses reigned. Then came the patriarchal turn to the twelve-god structure presided over by Zeus, which marked the formation of Ancient Greece. Amalthea's unpaid labour was taken advantage of, and her mutilated body became an everlasting source of abundance, reproduction [copiae] and protection for the dominant male. A rereading of Amalthea would see her as a prototypical cyborg of feminist survival, a chimeric monster comprised of her numerous representations in art in a way that subverts her naturalized, submissive identity in the context of Donna Haraway's 'phallogocentric "Family of Man."'

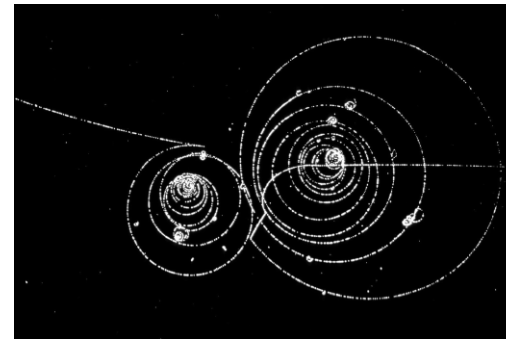


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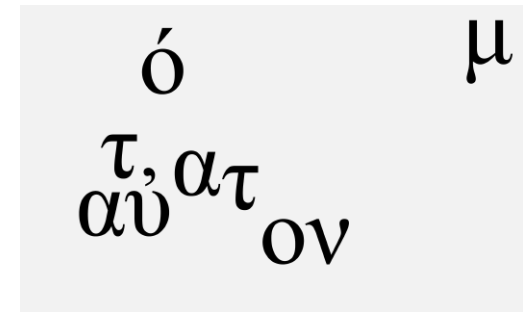
Automaton

(DS) Used to denounce the 'intelligent machine,' the term Automaton has performed an instrumental role in the narrative of humanist binaries. Nevertheless, the Greek word *αὐτόματον* denotes an array of contradictory concepts: the self-sovereign (fuelled by their own mania and thoughts) and the accidental; the unconstructed self (self-sufficient) and the motorized; the natural and the artefact. This entanglement of identities of the self undermines the customary moral lessons of historical bestiaries. Although the Automaton has been a projection of Western canonical thought, serving all kinds of ontological hierarchies, it is in itself an oxymoron, as irrational and unexplainable as living flesh. Since 'Cyborg politics is the struggle for language and the struggle against perfect communication,' the Automaton could also be a cyborg living at the boundaries of the posthuman dictionary, blurring the 'structure of desire' and 'advocating pollution, rejoicing in the illegitimate fusions of [human], animal and machine.'¹

¹ Donna Haraway, 'The Cyborg Manifesto' in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1991), 176.



AU-AX



AXONSII

(SK) Artificial neurons (AXONII) are the constitutive units of the 'progressed convolutional network' (PCNovN). PCNovN is a universal AI inspired by biological processes of the visual cortex's image processing. Artificial neurons are an intelligent micro species, which receive inputs and are processing them to an output. In order to accelerate the exchange of information and to avoid production of more electricity, the information is stored in water drops - communicative water, which stores information in liquid and in undefined form. The liquid information stored in the water drops, is computed and coded through the AXONSII as input for the biological intelligence.

Bear

#appropriatenotappropriating

(SDL) In my family bears are our relatives. This does not imply the anthropomorphic way of meaning of how Western science interprets Indigenous science's relationality to all matter (all materials). In our beliefs, all matter is animate, made of energy waves, in relationality and in constant flux. This scientific philosophy has been passed down, beyond our present generation, for thousands of years. Next time you want to talk to me about what your 'power animal' is, I will tell you that your relatives remember you and you remember your relatives and if you don't feel this, then they probably aren't your relatives. Or maybe they are and you forgot how to listen. More likely, you admire the bear and that is highly understandable because the bear reminds human animals that the human is not the strongest in the forest, and being humbled is a good thing. You are in relationality, we all are, this much I can safely say, but your relatives will affirm you and not the other way around.



Cloud

(GC) For you the Cloud would be a *she*, for you can enter her. She *conceives you, feeds you, wets you. She attracts you in, and obfuscates your surroundings.* The Cloud is a *Mother*, and *the Earth*; the Cloud is what 0001 *believes* in. Although the Cloud has *entrances and exits, cables and proxies*, 0001 cannot see the Cloud by *looking straight into it.* The Cloud is *deeper than the oceans, and wider than the universe.* In the Cloud, 0001 experiences *recursive singularity, yet ubiquity and permanence, thus immortality.* Finally, in the Cloud, 0001 *transcends.*

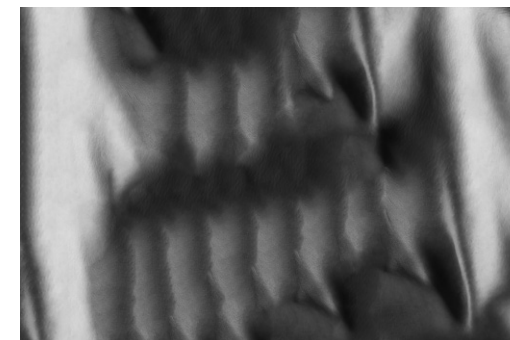


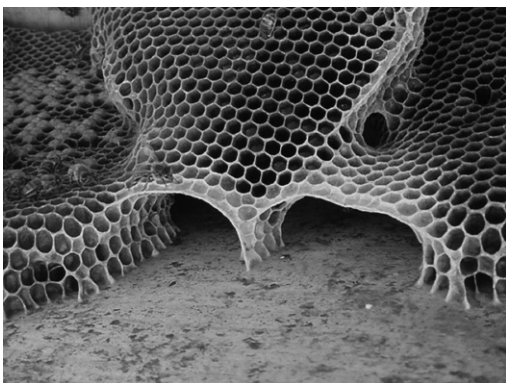
Illustration by Federico Antonini

Bees

#beesknowmath

(SDL) 'According to Maeterlinck, it is a curious mathematical puzzle that bees form cells as they do. In mathematics, an optimized use of a milieu would use equilateral triangles, squares, or regular hexagons, which is the case with bee cells. This optimization of matter (wax) is proposed as a key problem that has been solved by some mathematicians. But on an everyday basis by bees as if acquainted with these principles of solid geometry, follow them most accurately.'² The statement above implies a kind of disbelief. Yet it is obvious that the bee is masterfully acquainted with mathematics as an embodiment of second nature, a deliberately phrased double entendre. Nature does not come second to human objectivity. The language that is called math does.

² Jussi Parikka, *Insect Media: An Archaeology of Animals and Technology* (Minneapolis: University of Minnesota Press, 2010), 46.



BE



Coltan

(MK) Rare earth, short for columbite-tantalite, since humans like short and punchy names, is a dull black metallic ore. It is so dull that not many humans have heard of it. Coltan hides in little quantities in hard to reach places. Small humans – younglings – are sent into complete darkness to dig for the ore. Their fiddly fingers can reach the tiniest of places. They descend into dark vertical tunnels, perhaps never to return again. Coltan is a composite matter, which in the hands of the human species is refined into pure tantalum to produce tantalum capacitors. The capacity of these capacitors seems endless. They keep electric toothbrushes brushing, cars driving, computers running, phones ringing, coffee machines spewing, TVs talking, refrigerators cooling, civil wars raging and blood money flowing. All for this dull, black metallic ore.

CL – CO

Consumer

(ZV) The global factory is quickly becoming a ubiquitous phenomenon in a world nearly exhausted by humanity's craving for resources. While people's attitudes to their environment are indeed changing as they increasingly consider the environment an embodied being in an extended technological world, the predominant forces of global capitalism are further developing the means of operation, distribution and control. In this situation, technological achievements are offered to alleviate the world's big problems, if these achievements mainly improve consumption infrastructure. In a story about one of Amazon's largest distribution centres, called 'wish-fulfilment machines,' *Wired* magazine noted, 'we keep supplying more wishes to Amazon, and Amazon keeps turning them into more stuff.' The networked consumption infrastructure is making it easier than ever for us to spend and drain natural resources by simply tapping on the surface of our screens.



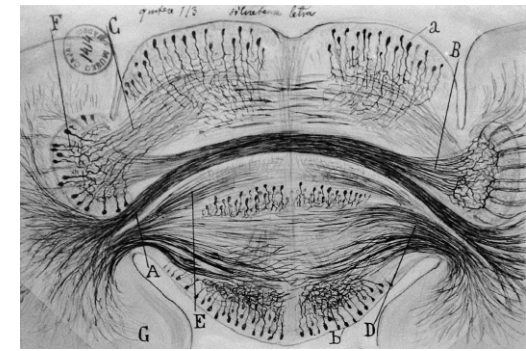
Cookie 11Zd

(SK) 'Forward chaining' is one of the applied general operations in the 'progressed convolutional network' (PCNovN). It is a strategy of working forward to reach the conclusion / solution of a problem through the employment of intelligent micro species like the cookie. The Cookie11Zd is an upgrade of the conventional cookie. It stores information that can be accessed by the user or the operator. The cookie simply opens up a map, laying out all possible solutions. The biological user can retrieve and optimize any possible computed solutions from the cookie. This forward chaining operation allows for an opaque infrastructure in the communication between the biological and the artificial intelligence.

CO

Cuttlefish Cerebroid

(MARR) Looking at some of the first scientific representations of the brain and neurones, the study of both humans and animals are part of the same discourse. The traces in these drawings are tools Santiago Ramón y Cajal used to emphasize some aspects of the forms he could see through the microscope. These scientific images served as a precursor in the field of neuroscience to not only translating abstract non-visible forms onto two-dimensional surfaces, but also, 'to find out in "what we can see" the real truth of "what it is"'³ in regards to the behavioural and cognitive processes of humans and all neuronal beings, including cuttlefish.



Santiago Ramón y Cajal
Horizontal section of the center cerebroid
of a cuttlefish, circa 1917

³ Pedro Lain Entralgo, prologue in José María López Piñero, *Cajal* (Barcelona: Salvat Editores, S.A. 1985), 15.

Cylixe

(FA) Cylixe is a genetically mutated dog that is the result of a failed experiment to test a new medicine for endocrinological diseases at a famous laboratory in New Mexico. After escaping from the laboratory, Cylixe has been surviving and adapting in an extreme way to new environments. This half-dog half-coyote has been systematically killing animals in Puerto Rico, Miami, Nicaragua, Chile and Mexico. Those responsible for conducting the experiment confirm that Cylixe's severe mange and internal parasites aggravate her wild behaviour and need to kill. Some reports assert that when she screeches Cylixe's eyes glow an unusual red that induces nausea in onlookers. It has been confirmed that she has reproduced several times in the last two years, given accounts of the increasing number of animals killed in a like manner. Farmers and scientists are currently trying to stop the killing and spread of infection. This has stimulated a historical debate in the science world between the American Society for the Prevention of Cruelty to Animals (ASPCA) and the strongly influential (within the medical community) Antivivisection Society (AAVS).



CU - CY

Darpa Dog

(FG) Our anthropocentric perspective often associates the robot with the humanoid form, but bio-inspired robotics grounded in zoomorphism rather than anthropomorphism is becoming increasingly important. DARPA, the United States Defense Advanced Research Projects Agency founded during the Cold War, runs a programme to create robots that combine animals' most advanced capacities. Imagine a beast with the elegance and speed of a cheetah, the eyesight of an eagle in multiple electromagnetic spectra, the sense of smell of a truffle-hog, the hearing of an ultra-sensitive directional microphone, and the loyalty and sociability of a dog. Wouldn't you feel so much safer having such a trusted and capable companion trot at your side in enemy territory?



Darpa Workhorse

(FG) Zoomorphic robots are not only dependable, they are also expendable. Exploit their strength to carry your load, send them in to clear the mine field, treat them like dogs. This kind of human-animal assemblage is well known and easy to incorporate in daily warfare. All you need is sufficient fuel and the newest software upgrades – until the dawn of technological singularity, when the machine part of this assemblage will have accumulated the capacities to further develop on their own in unthinkable ways.⁴ It will then be too late to incorporate the First Law of Robotics into the mainframes of machines that since their inception have been designed to neutralize unwanted human animals.⁵

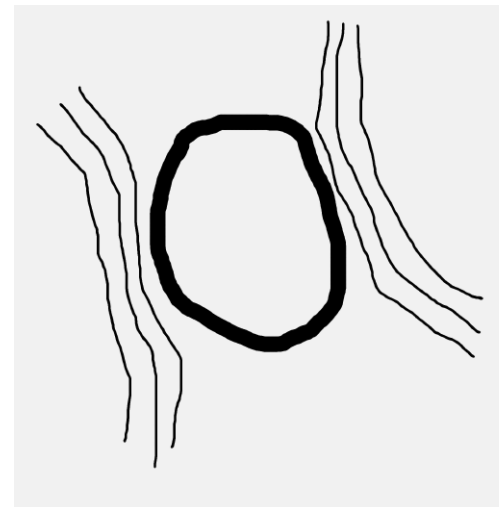
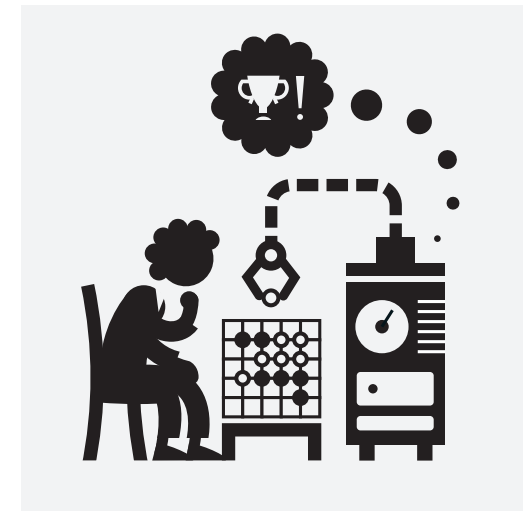
⁴ Technological singularity is the hypothetical moment when machines become so intelligent they continue to develop independently and beyond human control and understanding.

⁵ 'A robot may not injure a human being or, through inaction, allow a human being to come to harm.' *Handbook of Robotics, 56th Edition, 2058 A. D.* in Isaac Asimov, 'Runaround' (1942).

DA

Desiring Machine

(ZV) Does the prospect of developing machines capable of making moral decisions make it necessary to develop our human ethics with respect to the rising complexity of human-machine assemblages? The recent surprising successes of AlphaGo at winning such a reactive and intuitive game as Go is provoking further speculations about the moral philosophical framework today's powerful machines are embedded in. According to Sherry Turkle, we are remarkably 'willing to seriously consider robots not only as pets but as potential friends, confidants, and even romantic partners.' But when humans are confronted with robots of such great intellectual capability, what kind of ethics come into play? Will they develop a human desire to win at Go or win exactly due to their disengagement? Both scenarios would possibly raise ethical problems of responsibility and respect for the other, which would in turn have an impact on our own ontology and call for revisions in moral philosophy.



Falling Stone

(MH) Like a sprout, the falling stone directs toward a pull a stone wanting to be close is indestructible. Splash, water divides, consciousness is stirred falling desires nearness.

DE – FA

Homo sapiens, genus:

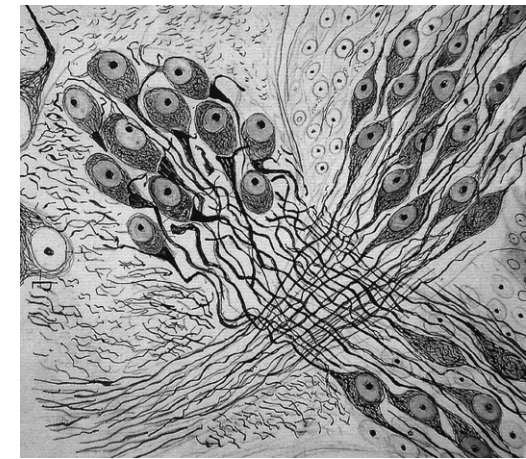
Homo, familia: Hominidae

(WW-JL) Discovered over 200,000 years ago, this sub-species advanced enormously over the last 20,000 years. They survived, procreated and progressed theologically, epistemologically, scientifically, and finally technologically during their time. However, they are highly dependent on material resources and possibly ontologically impaired. The lack of cosmological and planetary understanding caused their reliance on artificial structures – both physically }and metaphysically – thwarting later developments.



Human Cerebral Cortex

(MARR) With the help of the microscope and the camera lucida, Ramón y Cajal drew imperceptible neuronal forms in diverse species, from cuttlefish to human beings. He used drawing as a technique in order not to merely show the detail of what he saw through the microscope, but rather incorporate his own considerations and knowledge from previous investigations. His conceptual intervention was based on the idea of representing, on the same two-dimensional surface, different neuronal units from multiple perspectives in terms of space and time. 'My attention pursued [...] cells in delicate and elegant forms [...]. Who knows if we finally clear up the secret of mental life...'⁶ These representations were among the first studies of neuronal behaviour.



Santiago Ramón y Cajal
Thalamic Afferent Axons in the Human Cerebral Cortex [Frontal Convolution], circa 1889

⁶ Santiago Ramón y Cajal, *Recuerdos de mi vida: Historia de mi labor científica*, part 2 (Madrid: Alianza Editorial S. A., 1984), 99.



Homo dm sapiens, genus:

Homo, familia: Hominidae

(WW-JL) Homo dm sapiens are the first sub-species that transform from masculinized homo men to demasculinized homo wo(men). Although anatomically men, her(his) values cannot be differentiated in terms of gender. S(he) is able to take advantage of earlier *Homo sapiens*'s advances in terms of affect. These highly fluid beings are not easily categorized or classified within fixed societal roles and bypass standard behavioural constructs. S(he) shows an advanced capability to explore her(his) potentiality in displaying feelings as a form of strength. S(he) is therefore, strong, yet soft and malleable, both internally and externally.



Mogu

(MK) Mogu are known by a variety of names and come in many shapes, sizes and shades. They are recognizable for their close proximity to human animals during their daily activities and while they sleep. Mogu can sense the biophysical patterns of their symbionts and serve them as an assistive memory and as a substitute for social interactions. Most notably, Mogu have an impulsive tendency to anticipate directions, weather conditions and future events relevant to humans. Because of the above-mentioned characteristics, Mogu fall into the group of silicon-companion species to human animals. The abundant and intimate interactions are indicative of the symbiotic relationship of Mogu and humans; Mogu change behaviour according to human needs, while human behaviour changes according to the needs of Mogu. This mutualism makes Mogu a rapidly evolving and highly unpredictable species.

HO

HU-MO

Pelican

(VC) In Ancient Egypt, the pelican had the role of protector during the passage to the afterlife. However, as a competitor against the human in the search for sustenance, the animal suffered persecution and destruction. Medieval bestiaries depict the adult pelican ripping its breast with its beak in order to revive its offspring – which it had carelessly killed – with its own blood. It has become a symbol for humility and sacrifice, appropriated as an emblem by the British monarchy, Christianity, a form of Albanian currency and more. The pelican is now associated with water pollution, and is represented as the victim of oil spills. The body trapped in viscous film is a metaphor for the passion of all wildlife. The bird's physiognomy contrasts the obscure slimy consistency of the image that survives the animal. The viscosity recalls the liquid ink and fountain pen brand Pelikan. The diagrams of the industrial product show the resemblance between the sleekness of the pen and that of the bird's beak.



Resting Stone

At rest. The stone seems motionless think about it, a mind is invisible matter shifts around the body. At rest, exchange is a silent fluid when disturbed the inert body might change into a falling one.

Maike Hemmers

PE – RE

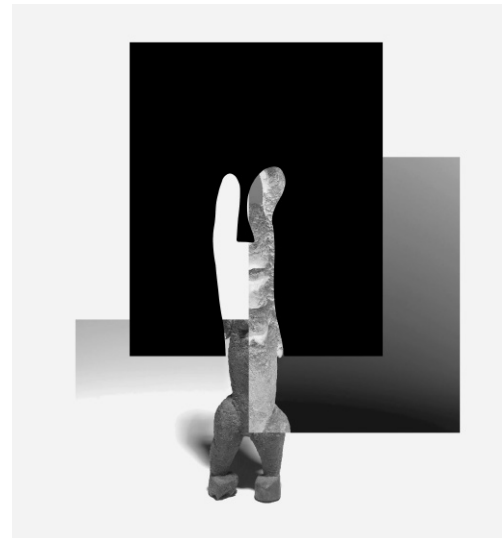
Tardigrada

(VC) The tardigrada is an animal whose task is to accompany humans into a future in outer space, given her capacity to suffer extreme conditions of desiccation, dehydration, pressure, and radiation, and ability to withstand being in a vacuum. Her resistance is explained by a temporary interruption of vital functions through the vitrification of water molecules, a state of protracted animal dormancy in which growth, reproduction, prevention and reparation are suspended. Applying this strategy, tardigrada can resist and traverse inhospitable environments and remain frozen for decades, recovering her physiological functions afterwards. Tardigrada is a time capsule whose Latin name suggests a slow pace of movement and the English name the gait of a bear. She is a slow walker crossing time and outer space, taken up by humans to assist them in their search for conditions they can survive. She is a mercenary on a mission to transfer the contamination of human life to interstellar space. Not long ago, an interplanetary launch of tardigrada failed and the fate of the specimen remain unknown. Meanwhile, in remote Michigan, a cryogenic lab is emulating the vitrified state of the creature in human patients immersed in intragenerational hibernation.



Tellem

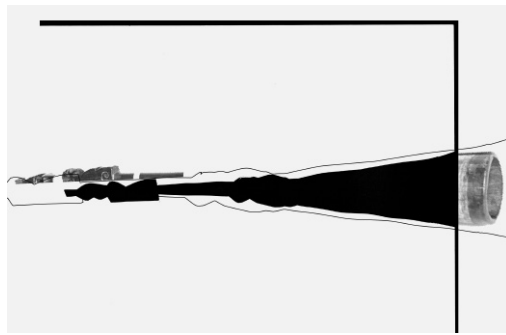
(ML) They never really got used to their place in the spotlight. They prefer the dark, where they can stretch out endlessly while reclining in one serene, interlacing movement. They do not see this place though it is vividly present. In their current confined space, however, their movement is arrested, captured by an ongoing gaze, which nonetheless fails to see them. They were smuggled here under a shirt, pressed to moist skin during a nervous crusade. Removed from obscurity, their height was measured, their weight weighed, their colour ranked, their surface surveyed, their patterns marked, their value rated, their transformation labelled Rainmaker Figure, TM-3912-934. The spotlight immobilized all their energy in a way they never experienced before the transformation. Were the captivated captors to turn off the light, it would instantly illuminate the dormant emotional residue, and reactivate layers of lives, transforming the imposed limit of the gaze, into an active multiple perspective, a motion of withdrawal while simultaneously rising upwards.



TA – TE

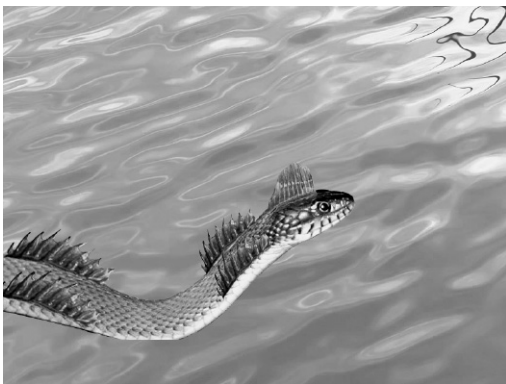
Trumpet, RV-360-8157

(ML) This kind of trumpet is often associated with shamanic proceedings. The sound is produced by the vibration of the player's lips. Different tube lengths produce different sounds. In some cases, musical instruments were produced in the Amazon to imitate the sound of specific animals. The elongated shape of this exceptionally carved instrument has a fine incised geometric design on the surface and open-work ribbed design as the bell. Its sleek contours are well defined, but without boundaries as far as the sound is concerned. The trumpet lives off sound, expressing generous, invasive blasts while absorbing the sound of smothered voices and nearby movements in a process of expansion like that of a plant's roots. It takes a lavish, perhaps somewhat obsessive delight, in savouring the tones and vibrations that reach it. Fused with the echoes from their past, the sounds amplify while deepening, before being released, wholly altered, infiltrating and cutting through the space.



Uli

(FA) Just a few years ago, a strange creature was seen for the first time in the waters of lake Athabasca, not far from an industrial zone in central Canada. Explorers and locals described this creature as a very long water snake with humps, fins and a plesiosaur aspect. Uli, as locals call him, caught the attention of scientists and Greenpeace researchers and activists worldwide. Uli started to be considered mutated having been exposed to high concentrations of the lake's toxic nuclear waste. Recent scientific studies affirm that the water contains oil, pesticides, heavy metals such as lead and dangerous human-made chemicals. Researchers say that industrial pollution and chemical radiation has changed Uli's DNA leading to his physical transformation and characteristics of both snakes and fish. Other species from the lake show low white and red blood cell counts, hemoglobin and hematocrit. These results suggest that the exposure to some form of radioactive material contributed to hematological changes. Scientists and researchers are still trying to find Uli for more focused studies.



Readings

Donna Haraway, 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century,' in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1991), 149-181

Rosi Braidotti, *The Posthuman* (Cambridge: Polity Press, 2013)

Giorgio Agamben, *The Open: Man and Animal* (Stanford: Stanford University Press, 2004)

Francesca Ferrando, 'Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms,' in *Existenz: An international Journal in Philosophy, Religion, Politics, and the Arts* 8, no. 2 (Fall 2013)

Etienne Turpin and Heather Davis, eds., *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies* (London: Open Humanities Press, 2015)

Rick Dolphijn, 'The Revelation of a World that Was Always Already There. The Creative Act as an Occupation,' in *This Deleuzian Century: Art, Activism, Life*, ed. Rosi Braidotti and Rick Dolphijn (Amsterdam: Brill/Rodopi, 2014), 185-205

Baruch Spinoza, *Ethics*, part II, proposition 13-18, available at: www.faculty.umb.edu/gary_zabel/Courses/Spinoza/Texts/Spinoza/build3.htm#TOP?/gary_zabel/Courses/Spinoza/Texts/Spinoza/ethcnt1.htm

Vilém Flusser, *Vampyroteuthis Infernalis* (New York: Atropos Press, 2011)

Kayla Anderson, 'Ethics, Ecology, and the Future: Art and Design Face the Anthropocene,' *Leonardo Journal* 48, no. 4 (August 2015)

Jacques Lacan, 'Psychoanalysis and Cybernetics, or: On the Nature of Language,' in *The Seminar of Jacques Lacan*, book II (New York: W. W. Norton & Company, 1991), 294-308

Screenings

Donna Haraway, *Anthropocene, Capitalocene, Chthulucene: Staying with the Trouble*, lecture, University of California, Santa Cruz, 5 September 2014, available at: www.vimeo.com/97663518

Jean-Luc Nancy and Phillip Warnell, *Outlandish: Strange Foreign Bodies*, UK, 2009, 35 mm on digital, 20 min.

Rosi Braidotti, *Posthuman, All Too Human? A Cultural Political Cartography*, lecture at 'Inhuman' symposium, Fridericianum, Kassel, 25 May 2015, available at: www.youtube.com/watch?v=gNJPR78DptA

Gabe Ibáñez, *Automata*, 2014, film, 110 min.

Florencia Almirón

is an artist based in Buenos Aires and Berlin currently enrolled in the MA in Art Praxis at Dutch Art Institute (DAI), Arnhem. She has a degree from National University of Arts IUNA, Buenos Aires and was selected for the Artists' Programme at Universidad Torcuato Di Tella, Buenos Aires in 2015. She has received grants or subsidies from Frankfurt Cultural Ministry (2014), Aschberg Bursary for Artists (2013), Fondo Nacional de las Artes (2012), DAAD Scholarship (2008–2009) and Son Surd Trust Bursary (2007) among others. Her work has been shown across Europe and Latin America in different venues and contexts.

Giulia Crispiani

is an Italian visual artist and writer based in Amsterdam. She received a BFA from the Ceramics Department at Gerrit Rietveld Academie, Amsterdam in 2015 and completed a degree in Industrial Design, University Sapienza, Rome in 2009. From 2013–2014, she was part of the Art and Research Honours Programme (Rietveld Academie and University of Amsterdam). She is currently pursuing an MA in Art Praxis at DAI, Arnhem. Crispiani's practice shows a stable trajectory moving from a base in the visual and object to the textual.

Valentina Curandi

is a DAI student and an artist whose practice focuses primarily on performativity and embodiment. She is interested in exploring structures of possible interactions with not-necessarily-always-human entities that condition everyday life. This artistic practice generates bodies of work that reflect on precariousness, invisibility and immateriality.

Maike Hemmers

is a German artist, living and working in Rotterdam. Her current research includes the conception of ordinary and imagined spaces, the boundaries between bodies and the notion of 'nothing.'

Sonia Kazovsky

was born in Moscow and grew up in Jerusalem. Mentored by artist Ilit Azoulay, Kazovsky started her artistic education at the socially involved 'Musrara': The Naggar School of Photography, Media, New Music, Visual Comm. and Phototherapy, Musrara, Jerusalem. In 2014 she completed her BFA at Gerrit Rietveld Academie, Amsterdam. She has exhibited in international exhibitions and has participated in the Honours Programme at the Cobra Museum (in collaboration with Rietveld Academie and University of Amsterdam) and Bezalel Academy of Arts and Design, Jerusalem. Her practice is led by critical thought, raising political questions in regards to logic and pedagogy. She is in the MA Art Praxis programme at DAI, Arnhem where she is concentrating on curatorial practice and writing.

Malcolm Kratz

My occupation is unknown. Not that it is a secret – it is merely because I don't really know what I am. What I do know is that our society is fucked in the way it's organized now. We're hoping for some techno-fixes for our climate, while what we actually do is look away and carry on with our lives. Children are the new seeds of our society that should be supported in their free development of understanding, rationally and emotionally, but also in their movements and ways of thinking. We need to build a platform for cooperation, common the school system and think together with our kids about our future, the future of this planet and a post-growth society!

Wayne Wang-Jie Lim

is a Singaporean visual artist-researcher currently based in the Netherlands. In 2009, he exhibited at the Singapore Art Museum with Gilles Massot in *The Space Within the Space, Transportasian*. From 2010 to 2014, he exhibited and presented in shows at the Institute of Contemporary Arts Singapore, The Substation and NTU Centre for Contemporary Art Singapore. He was awarded the Winston Oh Travel Research Award in 2013 for a two-week research trip to Hong Kong. In 2015 he was writer-in-residence at Maumau, Istanbul. He is currently pursuing an MA in Art Praxis at DAI, Arnhem as a recipient of the non-EU scholarship awarded by ArteZ University of the Arts.

Sebastian De Line

is a Chinese-Metis artist, born in Canada and residing in the Netherlands. His scholarly interests include indigenous philosophy, sovereignty, new materialism, and queer and feminist theory.

Mirjam Linschooten

is a visual artist working with installation, publication, collage and photography. Her work is concerned with tactics of representation and questions the way memory and history are constructed through various forms of collecting, interpreting and display. She has participated in several artists' residency programmes and has exhibited in various countries including Canada, Egypt, France, Morocco, the Netherlands, Turkey and the United States. Mirjam completed her Bachelor in Graphic Design at the Gerrit Rietveld Academie, Amsterdam and is currently enrolled in the MA Art Praxis programme at DAI, Arnhem.

Miguel Ángel Rego Robles

is an artist and researcher who lives in Spain and the Netherlands. He studied Computer Science and Fine Arts at Complutense University of Madrid and is currently working on an MA in Art Praxis at DAI, Arnhem. He was awarded a pre-PhD scholarship toward his ongoing work at the Spanish National Research Council and is a member of the editorial and artistic collective Brumaria. He has exhibited his projects and lectured in both national and international contexts.

Despina Sevasti

is an artist, writer and curator based in Athens and Amsterdam. She has studied at Goldsmiths College, London (MA Contemporary Art Theory); Athens School of Fine Arts (BA Sculpture); and the University of Athens (BA Archaeology and History of Art). She has worked in arts administration in Athens and Istanbul and has been teaching art classes at various education levels since 2001.

Zhenia Vasiliev

comes from a varied background, initially trained as a journalist and later as an illustrator. Despite having spent a big part of his career working as a print designer for book publishers and magazines, his current interest lies in the sphere of digital media, a field in which he now works as an illustrator and information designer. His work focuses mainly on data visualization and infographics, and more theoretically, on human-machine interaction in a post-human world.