ON THE EDGE

ARTISTS IN DIALOGUE WITH HUMBOLDT UNIVERSITY COLLECTIONS

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← Annie Cattrell, installation view
ON THE EDGE. Artists in Dialogue with the Humboldt-Universität zu Berlin Collections (4 June–13 September 2015)

A six meter long tapeworm ... a silver cuff ... 'skeleton' leaves ... an 'exploded' skull ... a dandelion research station ... deep sea creatures ...

All of these extraordinary things and more feature in the exhibition ON THE EDGE, providing a fascinating insight into the Humboldt-Universität zu Berlin scientific collections through the eyes of seven artists from Germany and the UK: Annie Cattrell, Simon Faithfull, Agnes Meyer-Brandis, Lucy Powell, Andrea Roe, Nicole Schuck and Wolf von Kries.

A collaboration between Satellite Salon and the Hermann von Helmholtz-Zentrum für Kulturtechnik at the Humboldt-Universität zu Berlin, the project provided the artists with unfettered access to the collections to produce new work and create intriguing correlations between objects. These objects – from collections as diverse as zoology, biology, media, mathematics, cartography, dendrology, anatomy, geology and crystallography – have a varied role and status in their professional context. Some are used in teaching and for research, but others have, at least temporarily, outlived their original usefulness or are accessible only for a small expert group. What all these objects have in common, however, is that they oscillate between zones of transition: on the one hand they are charged with the potential for stimulating inspiration and the history of their scientific use, at the same time they are open to new interpretations and an uncertain future. They are ON THE EDGE.

To reflect on and contextualise the exhibition, a symposium was held examining the shifting constellations of university collecting practice, the role of the custodians of the collections, the production of knowledge through aesthetic means and the ways in which artists can contribute to such debates.

ON THE EDGE was made possible by the intense cooperation between artists, collection custodians, partners and funders. We heartily thank them all for their support and enthusiasm.
Sara Barnes, Jochen Hennig, Felix Sattler
Climbing FROM THE INSIDE
INTRODUCTION

As curator of the exhibition ON THE EDGE, it has been a privilege to keep company with the Tieranatomisches Theater, a stunning architectural gem. It is a venue which holds many challenges for producing such an exhibition, but they are undoubtedly stimulating challenges which encourage debate. For over 200 years, the building has housed the performative aspects of scientific enquiry: by observation, demonstration and experimentation. In its former life, it also displayed scientific objects of enquiry such as instruments, tools, specimens and visual aids and it will continue to do so in its future role. ON THE EDGE continues in that tradition and adds another layer of performative activity, one in which artists were invited to enter this site of revelation and representation and also, crucially, of dialogue.

ON THE EDGE: what does that mean in this context? We are referencing of course the scientific collections of the Humboldt-Universität zu Berlin. In particular, the collections of the departments of biology, physics, media, anatomy, mathematics, geography, and agricultural and horticultural sciences, as well as the university’s partner institutions, the Museum für Naturkunde and the Institut für Anatomie, Charité - Universitätsmedizin Berlin. All of these departments and institutions hold artefacts used in teaching and research, but also artefacts which have come to the end of their intrinsic life or have outgrown their original use. These can be considered to be on the edge of a previous utility and a future value which may not yet have been determined.

But ON THE EDGE means so much more than that.

It refers to being on the edge – or in the gap between – an aesthetic and scientific outlook; between art and the craftsmanship which produces the objects on display in the exhibition; between personal and public ideas about collecting; between fantasy and technology; between the permanent and the transient; between distance and intimacy; and between the knowable and the unknowable. All of the artists have created new work which balances on the edge of all of these distinctions. They provide individual perspectives on getting to know both singular objects and the collections as a whole.

Annie Cattrell examines the structures and internal behaviour of the human body and offers us different ways of looking inside by visualising how the brain computes our experience of pleasure or by turning some objects literally on their head.

Simon Faithfull’s drawings of the living tree and plant collection at the university’s aboretum have been disseminated through the ephemeral channels of an iPhone app, twitter and Facebook, but also as a more permanent presentation on glass.

Agnes Meyer-Brandis also focuses upon the living collections of trees and plants and allows us into a multifaceted installation of experimental research which invite us to wonder what actually constitutes research and who is the scientist and who the artist. Engaging with intimacy, Lucy Powell makes us privy to detail by throwing us into a close-up experience with objects which are on film and out of our grasp; whilst Andrea Roe explores intimacy by way of a parasitic relationship between animal and human – one which can outlast most human-to-human relationships.

Nicole Schuck’s cartography and drawings of deep sea creatures indulge our curiosity between fact and fiction and how knowledge, errors and myth are circulated by visual means.

And Wolf von Kries considers the personal aspects of collecting and how absent lives and lost work from earlier times persist in the spaces where the university collections are held and still worked upon.

ON THE EDGE further promotes the fruitful and interdisciplinary outlook of Satellite Salon, an occasional Berlin salon with an international reach which brings together artists, scientists, scholars and writers to enjoy and discuss a changing menu of themes in an informal setting. All of the artists in the exhibition and featured in this publication have been guests of Satellite Salon, which functions to bring together people who may not usually have the opportunity to meet and learn about each other’s work. ON THE EDGE has proved to be an exciting manifestation of this creative vision.

Sara Barnes

← Andrea Roe, Knowing From the Inside, 2015
There is no simple way to survey the 45 collections of the Humboldt-Universität zu Berlin. Their widely diverse affiliation in terms of disciplines and departments, from archaeology to zoology, implies a geographical dissemination across the entire urban conglomeration of Berlin: from the main building at Unter den Linden and the Central Library at the Jacob-und-Wilhelm-Grimm-Zentrum in the middle of the city, to the Adlershof campus and other locations, such as the arboretum in Treptow-Köpenick, the wood cultivars in Zepernick, or a collection of tropical domesticated plants in Dahlem.

On certain occasions, such as the ON THE EDGE exhibition, a temporary but fragmentary synopsis is possible. And yet alternating between a general account and focussing on a single discipline has been a main feature of Berlin university collections from their beginning. When the university was founded in 1810, collections that had previously been housed privately or were integral to the cabinet of curiosities at the Berliner Schloss were amalgamated in the main campus at Unter den Linden. It was only in the 19th century that further efforts were made at separation by discipline, which in fact led to an increase in both the body of objects and differentiation between collections. In various areas and at various times, attention was paid in differing degrees to the research and teaching collections. At times, much care was devoted to curation and the collections were expanded; at other times, a certain amount of neglect prevailed and even – particularly during World War II – destruction. From the 1990s on, however, the Humboldt university collections experienced a renaissance with a reinvigoration of ideas through innovative exhibition approaches that were at first developed outside universities. In exhibition spaces, diverse groups of items from the natural sciences and humanities, from everyday culture and from art, were temporarily displayed to create a series of interrelated and reciprocal associations. Such curatorial approaches also allowed for objects from the various university collections to be assembled, both in theoretical and actual ways – harking back to the concept of the ‘cabinet of curiosities’. In these exhibitions, art and science were no longer considered as separate spheres, but placed in varying constellations and cross-referenced.

ON THE EDGE follows in the footsteps of such exhibitions, deliberately bringing together objects from the various collections of the Humboldt-Universität in artistic juxtapositions. Some of the art works are more strongly rooted in the speciality of specific collections; others develop a perspective that draws on distinct fields to provide an overview. The artistic approach is always complementary to the situation in departmental collections, where items are used in the systemic teaching or research of a particular field – but where they may also languish in obscurity for a while. It is of course difficult to predict what new uses the Humboldt-Universität collections might be put to in future. One thing is certain, however: the formats of disciplinary viewpoint and temporary overview will continue to alternate.

The collections of the Humboldt-Universität are only partially open to the public; the 31 respective custodians are happy to assist with scientific inquiries. More information can be found at: www.sammlungen.hu-berlin.de.

The Museum für Naturkunde was, from its foundation in 1810 up to 2007, a part of the Humboldt-Universität zu Berlin and its predecessors respectively. The Charité was founded in 1710 and served for many decades as the university hospital; since 2003, it has been incorporated the medical faculty of both the Freie Universität and Humboldt-Universität zu Berlin. Its collections are housed in the Berlin Museum of Medical History at the Charité or within the respective departments.

© Wolf von Kries, Der Raum der Dinge, still, 2015
TIERANATOMISCHES THEATER

Theatre of Knowledge, Exhibition Space, Object Lab

Built in 1790, the neoclassical Tieranatomisches Theater (TA T, Veterinary Anatomy Theatre) is Berlin's oldest still existing academic building and a unique architectural monument. For more than 200 years, it has provided Berlin University (today: Humboldt-Universität) with a spectacular stage. Today, the Hermann von Helmholtz-Centre for Cultural Techniques is further developing this historic space as a public cultural venue in the heart of the city.

Our mission is to operate the Tieranatomisches Theater as a lab for advanced inquiries into strategies of display. The goal is to create experimental, critical and multifaceted knowledge exhibitions on material culture and the practice of collections. Collaborations with university collections and institutes, museums, and partners from science and art, stimulate a transfer between humanities, sciences and artistic approaches as well as between academia and the public sphere. Performed events, public symposia and lecture series complement the exhibitions. Interdisciplinary exchange is equally important as are intercultural and gender aware perspectives. The Tieranatomisches Theater offers an object lab space for applied museology and collection research to the Humboldt-Universität’s almost 40 collections.

TA T features a gallery for a permanent exhibition on the building’s architecture and the history of veterinary medicine. Spaces for temporary exhibitions and performances comprise a large gallery and rotunda on the ground floor as well as four rooms, the historic library and the anatomy theatre on the upper floor. The total exhibition and performance space is 740 square metres.

Helmholtz-Centre for Cultural Techniques

Since 2012, the TA T has been operated by the Helmholtz Centre (HZK), a central institute at the Humboldt-Universität zu Berlin. The HZK departments consolidate research on material culture and collections. Disciplinary knowledge on material objects is linked with interdisciplinary methodology to investigate historic, current and future research questions.

Partners

Projects at the Tieranatomisches Theater exist within a large network of institutional and interdisciplinary collaboration. While most projects are initiated by the Helmholtz Centre, initiatives from partner institutions, independent curators, artists and designers are also welcome and are collectively realised after evaluation by the programme committee.

Since 2013, a number of exhibitions and series of events have been developed by TA T with Humboldt-Universität's collections and institutes, other universities, museums, foundations, theater and music ensembles and many other cultural practitioners.
Annie Cattrell’s installation of her sculptural and photographic work and the Charité’s anatomical models and specimens, demonstrates an intense attention to detail borne of observation. This attention and observation resides in the scientific realms of anatomical research, in the creation of images and models for teaching and learning and her own artistic examination of the structures, surfaces and locations of the human body’s composition and its internal living behaviour. It is appropriate then, that her work is exhibited in a building which was designed architecturally to promote the role of observation in scientific (animal) enquiry and which stands opposite the Institute for (human) Anatomy.

In her photographic series, FAR – three generations of eyes belonging to the artist’s niece, the artist and the artist’s mother – the implication of observation is clear. FAR may also be considered as a meditation on ageing and heredity, but the resolutely forward gaze of the three women brings to mind other more scientific applications: ophthalmic examinations or identity recognition, for example. Of course eyes can move and vision can be focused in different directions – anatomical characteristics which the enlarged model of the eye demonstrates by way of its orientation labels and metal rods representing the axes of eye movements. Contrasting with this large-scale model, Cattrell’s life-size bronze sculptures of eye sockets offer an alternative perspective of ophthalmic anatomy: the delicate and rarely seen layer between the outer surface of the eye and what lies beneath. As with many representations of anatomical structures, the model of the eye stands apart, disconnected and independent from the larger framework in which it is housed and connected to biologically: the skull. An even more iconic cultural and scientific image throughout the world than the eye, the skull is usually seen as an exterior surface and mostly ‘face to face.’ Only rarely can we view its interior, to see it’s structure from a different angle or from within the skull itself. Similarly, typical images of the brain generally show its exterior surfaces, but advances in imaging techniques and a fascination with ‘behaviour’ has led to colourful mappings of brain activity becoming much more commonplace – even if we don’t really comprehend what we are looking at.

Cattrell’s installation presents alternative perspectives of the structures and cavities of skulls and brains. The so-called ‘exploded’ skull and the macerated skull with the mandible removed, both allow a view not usually available to us. Correspondingly, in her images from an earlier series, From Within (2003), she adopts the old technique of creating an image of an object by placing it on photographic paper and exposing it to light (with no camera involved) and using sunlight transmitted through a fibre optic cable as a light source. The resulting photographs of a skull cut into two sections (upper and lower), reveal the minute cavities and channels that allow nerves and blood vessels to enter into and depart from the head and permit us to see the skull’s interior illuminated in a way which is both surprising and aesthetically effective.

Her close working relationship with specialists in medicine and complex medical visualising techniques has led Cattrell into in-depth research in the fields of neuroscience and neurosurgery. The sculpture series Back to Life (I, II, III, IV), is based on the ongoing work the artist has been making with neuroscientist Prof. Morten L. Kringelbach on the inner workings and behaviour of the living brain: in particular, research into how we experience the four stages of pleasure. The sculptures represent those four stages: a regular baseline, anticipation or desire, pleasure, and satiety. Created with rapid prototype techniques and three dimensionally printed in resin, the sculptures derive from Computer Tomography (CT) data and Functional Magnetic Resonance Imaging (fMRI) scans of a human brain. For Cattrell, the privileged access to specialists and technology reveals the trajectory of what is meant by understanding anatomy and the behaviour of the living body.

The artist’s highly skilled approach to making sculptures of the body at a time when thoroughly digital procedures frequently inform our vision, attests to her recognition, understanding and appreciation of the rigorous workmanship involved in the preparation of human specimens and anatomical models still used in the teaching of anatomy. As well as the structures of the skulls and mandible, those of the chest cavity and the large scale models of the teeth and eye included in the installation, are testament to the astonishing range of skills and understanding of materials essential to such artisanship and an awareness of how scale can promote comprehension. It is these qualities which infuse Cattrell’s own work with a characteristic thoughtfulness, sensitivity and intimacy extending well beyond the mere observation of the internal landscape.
WORKS

FAR (Rosemary), hand printed, archival photographic print, 370mm x 370mm, 2006
FAR (Annie), hand printed, archival photographic print, 370mm x 370mm, 2006
FAR (Flora), hand printed, archival photographic print, 370mm x 370mm, 2006
From Within I, photogram on archival paper, 400mm x 500mm, 2003
From Within II, photogram on archival paper, 400mm x 500mm, 2003
Back to Life I, life size sculpture, resin, thread, 2015
Back to Life II, life size sculpture, resin, thread, 2015
Back to Life III, life size sculpture, resin, thread, 2015
Back to Life IV, life size sculpture, resin, silver leaf, thread, 2015
Untitled sculpture of eye sockets, bronze, 2014
Untitled sculpture of the artist’s mouth cavity, bronze, 2014

OBJECTS

Objects from the collection of the Institut für Anatomie, Charité - Universitätsmedizin Berlin.

Larger-than-life eye model. Plaster of Paris and metal, wooden stand (not dated). Representation of the eye bulb in plaster of Paris with painted iris and labels of orientation; metal rods represent the axes of eye movements.

‘Exploded’ skull. Human bone, macerated and mounted (1960s). The many individual bones of a juvenile skull are usually joined by sutures which ossify more or less in higher age. By filling of the skull cavity with dry peas and placing in water, these bones were slowly separated and subsequently mounted in their natural position to each other, but with wider distances.

Skull, view from below. Human bone, macerated. The skull without mandible was macerated and bleached.

Mandible with visible dental roots. Human bone, macerated (1994). The front wall of a human mandible was partly removed (milled) to demonstrate the position of the dental roots in the jawbone.

Larger-than-life model of teeth. Plastic, coloured (after 1950). Teeth of the right upper and lower jaw in their natural position to each other (without jawbone and gums).

Chest cavity with heart and large vessels. Human specimen, dried; metal effusion of the airways; additions in coloured wax; mounted on wooden plate (1913/14). The thoracical lumbar spine, the lower parts of the chest and the diaphragm were dissected and most likely air-dried, the airways (bronchi) were effused with a metal compound and the soft tissue parts of the airways removed, heart and vessels were modelled in wax.
The Humboldt-Universität zu Berlin Arboretum harbours a living collection of about 4000 species and varieties of living plants from around the world, of which 1200 are trees. Using a drawing programme he developed for smart-phone, Simon Faithfull made digital drawings within the arboretum. The observational sketches capture small botanical details of some of the trees and were then laser-etched into glass.

Faithfull’s economy of line parallels the delicate delineation of veins to be seen in the ‘skeleton’ leaves and glass photographic negatives shown beside his work. The samples of leaves were gathered in the arboretum and the glass negatives are representations of the trees and plants that once grew here (some survive today). Like them and other archival documents held there, Faithfull’s drawings are a record of the arboretum plant species, both an ephemeral account (the drawings were instantly disseminated to the world by iPhone App, Twitter and Facebook and appear on his website) and preserved by the artist on etched glass. This archival quality is doubly emphasised by the titles of the works: the number locates each drawing in the artist’s catalogue of drawings in his ongoing series An Expanding Atlas of Subjectivity, whilst the species of the plant is provided in the traditional scientific classificatory scheme. The artist’s website, where these and other digital drawings are stored (from the year 2000 on), also provides the date and geographical location of each drawing as it was created.

By insisting on a kind of ‘slow looking’ – albeit using digital tools to draw and then inserting the works into a speeded up world – Faithfull’s practice and his installation highlight the medium of representation and how we disseminate information, whilst at the same time exploring how knowledge and understanding can be determined by different methods of visual and textual communication such as the classifying, numbering and naming systems that constitute an archive.
WORKS

#1124 Pinus Contorta, digital drawing, laser-etched glass, 2015
#1125 Staphylea Trifolia, digital drawing, laser-etched glass, 2015
#1126 Syringa Reticulata, digital drawing, laser-etched glass, 2015
#1127 Fagus Sylvatical, digital drawing, laser-etched glass, 2015
#1128 Metasequoia Glyptostroboides, digital drawing, laser-etched glass, 2015
#1129 Aesculus Glabra, digital drawing, laser-etched glass, 2015
#1130 Philadelphus X Congestus, digital drawing, laser-etched glass, 2015
#1131 Viburnum Lentago-big, digital drawing, laser-etched glass, 2015
#1132 Magnolia X Soulangiana, digital drawing, laser-etched glass, 2015
#1133 Cestrum Elegans, digital drawing, laser-etched glass, 2015

OBJECTS

Selection of photographic glass negative plates and Blattntavuren or ‘skeleton’ leaves, from the Humboldt-Universität zu Berlin, Späth Arboretum.

The plates in the collection are gelatin dry plates: glass covered with a dry photographic emulsion containing silver salts. This was the predecessor of photographic film and used to take photographs of plants, buildings and work processes in the Späth nurseries as well as to illustrate their catalogues and the ‘Späth-Buch’. The collection at the arboretum is an archive not currently used for scientific study.

‘Skeleton’ leaves are an aid to identifying trees by their leaves and, in particular, their venation patterns. Most of the leaf tissue is removed and the veins are inked with a contrast agent. The preparations are then permanently embedded in a hard synthetic material between two thin slides of glass.

Glass plates: Erica Carnea; Pterostyrax hispida; Prunus subhirtella pendular; Salix daphnoides pomeranica mas; Ribes leptanthum; Polygonum baldschuunicum; unidentified sapling; Evonymus planceps; Ligustrum acuminatum; Rubus incisus.
AGNES MEYER-BRANDIS
Collections are frequently considered to consist of inanimate objects and dead specimens, but the Humboldt-Universität zu Berlin's research and teaching collections include thousands of living trees, plants and seeds. Typical research conducted at the different sites in and around Berlin includes resistance to urban stress factors, molecular genetics and adaptability to climate change. Research is carried out in analytic laboratories, open propagating areas, greenhouses, a clone archive and a central research station.

Engaging with these collections, scientists and their research by observing, inspecting and interviewing, Agnes Meyer-Brandis has developed a research station installation for the investigation of diverse cultivars, botanical species in outer space (lunar botany), assisted migration adaptation, cloning, plant emissions and moss monitoring. This approach to the collections highlights the wide-ranging experimental characteristics of university collections, research institutes and fieldwork as well as contributing to the artist’s own Research Raft Institute for Art and Subjective Science, a platform for various ‘worlds’ (underground, outer space and everything between) comprising different departments and research directions.

As well as botanical species (cultivated plants, weeds, trees, tree clones, moss), Meyer-Brandis’ installation includes manifestations of nature which resemble something they are not: ‘leaf’ insects, coral, and petrified wood; references to published scientific papers and organisations; sketches for proposed experiments; films and photographs documenting such experiments, and a variety of tools and devices intended to collect data and analyse results. These tools include a clinostat (a device which uses rotation to negate the effects of gravitational pull on plant growth and development) on loan from the German Aerospace Centre and a set of teacups devised by the artist which can be adapted to the realm of climate related sciences. The teacups appear as a multifunctional tool for the investigation of tiny micro-clouds formed above tea as it is brewed in the cups and produces minuscule particles of organic matter (impacting cloud formation), but they are also, of course, important elements for drinking tea.

Whilst the teacup tools – along with the artist’s attempts to create a tree perfume which will mimic tree emissions and render a human recognisable to a tree – are manifestations of the zone between fact and fiction, fantasy and technology, they are grounded in serious scientific research and development as well as artistic investigation and experimentation. Indeed, for the artist, the investigative research which precedes creating the installations is equal to the final product: an outlook which many of the scientists she works with will surely agree.

• • Among Trees, Clones and Cultivars, installation view, 2015
• Measuring Amanita Mushroom Emissions, SMEAR forest research station, Hyytiälä, FI, still, 2014

Installation view, detail •
WORK

Among Trees, Clones and Cultivars, a multifaceted installation of botanical specimens, video, sketches, photographs and tools, 2015

Teacup Tool: in the scope of Climate Whirl, a collaborative project by the Department of Forest Sciences (University of Helsinki), Department of Physics (University of Helsinki), Capsula, and Simosol Oy. Supported by Kone Foundation, University of Helsinki. Thanks to: Hyytiälä Forest Station Team, Software/Hardware: Ralf Baecker

OBJECTS

Coral: Acropora sp. from the Pacific (Marine Invertebrates, Museum für Naturkunde).

Insects: Phyllium westwoodii; Phyllium bioculatum var. agathyrsus (Neuropterida, Orthopteroidea, Sphecidae, Museum für Naturkunde).

Moss, Trees, Tree Clones: (Research and Teaching Stock of Wood Cultivars, Albrecht Daniel Thaer-Institute of Agricultural and Horticultural Sciences).

Plants: Lithops verruculosa subsp. verruculosa; Lithops otzentiana Nel; Lithops marmorata (Humboldt-Universität zu Berlin Arboretum, Department of Biology).

Petrified wood: (Geomorphological- Geological Collection, Department of Geography)
The title of Lucy Powell’s immersive and durational video installation, *We Shall Now Discuss Love*, mirrors the opening words of a chapter in Vladimir Nabokov’s 1972 novella *Transparent Things*, a chapter in which the protagonist fails to find the right words and actions to express love in a meaningful way to his wife. But in Powell’s installation, it is a love of objects which permeates and a failure to grasp or know them.

In recent years, considerable attention has been paid to how objects are crucial in the formation of scientific knowledge – rather than a mere transmittal of, or material manifestation of, knowledge. This may further complicate really knowing an object, making such knowledge elusive, but it does not necessarily preclude us from loving them and becoming intimate with them.

The artist’s large scale projection throws us into intimate proximity with a diverse set of objects from the university’s scientific teaching collections: so close that we may not be able to determine what these objects are or from which collection they emanate. Being immersed in the objects in this way reveals beguiling details and evident imperfections and allows us to savour them, but the medium of video keeps them distant from us (we cannot truly know them).

This resonates with the philosopher Graham Harman’s object-oriented philosophy. Harman notes that objects are always individuals, but knowledge always deals in universals. Powell’s presentation of the scientific objects as individual objects in themselves rather than as models for understanding or communicating universal principles, deflects customary collection categories and displaces the objects from their usual habitat and context. There are no taxonomies or static chronologies included here, no hierarchy of value and no attempt to perform a narrative through the objects. The artist takes advantage of the medium of film to sideline the meaning they have been assigned within these systems.

Outside these conventional knowledge systems we no longer see the objects as they were originally intended – as instructive objects in a teaching collection – instead they exist in what Harman refers to as an ‘autonomous zone where objects are simply themselves.’

The philosophical outlook and aesthetic dimension that steers Powell’s approach to the collections unlocks any established categories ensconced in the scientific disciplines from which they originated and presents us with the opportunity to immerse ourselves, contemplatively, in the rawness of the objects just as they are. Powell describes this as radical intimacy: immersing the viewer in the object without the possibility of objective distance.

**WORK**

*We Shall Now Discuss Love*, single channel video installation, 2015.

**OBJECTS**

Objects from the following departments are included in *We Shall Now Discuss Love*:

Department of Biology; Centrum für Anatomie, Charité - Universitätsmedizin Berlin; Department of Physics; Department of Mathematics; Department of Musicology and Media Studies

*Installation view*

All other images: *We Shall Now Discuss Love*, stills, 2015
Intrigued by a specimen she came across in the Institute for Biology, Andrea Roe has created work in response to Taenia saginata, one of the longest human parasites. It is fitting that the parasite was provided with a temporary home in the exhibition in the Tieranatomsiches Theater: since the end of the 19th century the building was dubbed the Trichinentempel because it was the site for research of trichinosis (a parasitic disease in pork). Facing the Institute of Biology, Roe’s installation harnesses the continuing importance of such specimens in research and teaching: the beef tapeworm is still used extensively in lectures and its rarity adds to its pedagogic value, whilst its excellent preparation and graceful presentation bestow it with an aesthetic aura and museological presence.

The worm can grow up to 10 metres and live up to 25 years and it can be described as spanning the gap between bovine and human animal; transferring from cattle to human via meat, it needs the human in order to develop and grow. Roe probes the idea that should the tapeworm be taken out from its specimen jar and unwound, it may retain a spatial memory of the inner scape of the human that it lived within.

Aspects of human and animal biology and their interaction lie at the heart of Roe’s work, so her response to this elegantly presented (but dead) specimen offered up the opportunity to visualise the worm in life and consider if it affords the closest and most intimate relationship we can experience with another species. Knowing from the Inside explores this closeness: a photographic image of the worm is etched onto silver and formed into a wearable cuff, an externally worn indicator of what may be felt within and an emblem of familiarity.

The use of gloves and cutting mat in Human Creatureliness may remind of us of the hands-on labour involved in animal husbandry and scientific research, but the embroidered text ‘Foreign Body’ alludes to our terror of being invaded by the parasite and our fear of an unwelcome alien; the disgust we can feel at such an encounter signifies the refusal of our own creatureliness. This denial is amplified in the suspended textile works, Worm at the Core, which reference Ernest Becker’s The Denial of Death (1974), in which ‘the worm at the core’ of the human condition is the knowledge that we must die. The terror of death inspires us to feel superior and disguise our animal nature.

Utilising both traditional and very contemporary methods of production (silver etching, late 19th century fabric techniques, Rhino Grasshopper software) the artist creates sumptuous material invocations of a biological entity in silver and velvet devoré: materials which are associated with luxury and allure and far removed from feelings of revulsion. Yet, even here there is a hint of the parasite’s destructive appetite: devoré derives from the French verb dévorer, meaning ‘to devour.’

WORKS

Worm at the Core. View B, velvet (devoré), 1.5m x 1m, 2015
Worm at the Core. View East B, velvet (devoré), 1.5m x 1m, 2015
Worm at the Core. View West B, velvet (devoré), 1.5m x 1m, 2015
Knowing from the Inside, sterling silver etched cuff, 215 x 55 x 1.5mm, 2015
Human Creatureliness, gloves, ink, cutting mat, silkscreen, 2015
Worm Formations, mixed media, 21 cm x 29.7 cm, 2015
Specimen, mixed media, 21 cm x 29.7 cm, 2015

OBJECT

Beef tapeworm Taenia saginata (its description is credited to Goeze, 1782) from the zoological teaching collection of the Department of Biology, Humboldt-University, around the end of the 19th century. The worm is set with 29 turns to a black glass plate. It consists of about 600 limbs and is approximately 6m long; at the top centre is the pin-sized head with the suction cups.
NICOLE SCHUCK
The title of Nicole Schuck’s installation of her drawings, video and objects from the geographical and geological collections refers to Swiss naturalist and bibliographer Conrad Gesner’s Historiae animalium [History of Animals] of 1558. Packed with instructive and handsome woodcuts of animals both known and thought to be known, it is considered by many to signal the beginning of modern zoology and it highlights the distinctions between observed facts and imagination.

This oscillation and overlap between documentation and imagination, reality and myth, is key to Schuck’s work, where detailed topographical features are overlaid with animal forms. But although her work is rooted in a rigorous study of wildlife and habitats – in both rural and urban environments – she creates alternative worlds, offering new perspectives for thinking about nature, culture and different kinds of development. Thus, the scientific and creative processes inhabiting these imagined and real worlds, also engage with politics in her large scale drawing Speculari. Her designated list of company names and animal species in which the companies are investing, arises from the concept of nature-capital: the so-called green economy which, among concerns about social equity, also aims to significantly reduce environmental risks.

Focussing on the deep sea world, her drawings lead us into the mysterious and sometimes mythical terrain inherited by creatures of indeterminate structure and origin. Central here are the scientific disciplines of DNA coding and cartography. In a series of drawings shown here and based on the understanding that scientists no longer mainly determine species on the basis of drawings but rather on DNA analysis, Schuck uses codes which contain all such information in the titles of these works as a representative system for filing animal data. This kind of structured contemporary mapping is mirrored in the installation by the inclusion of a technical model of a geological fold in tectonic research, but is counterbalanced by the Portolan map depicting the geographical discoveries of the captains of the Portuguese Prince Henry the Navigator. It is unknown if it was reliable in its time, but the map now offers us a fanciful presentation of our desire to advance knowledge and expand territory, expressed by decorative motifs – some of which find their way into Schuck’s drawings.

These visual representations of scientific observations and discoveries reveal how knowledge may be created through imagination and how it changes over time as new visions and understandings of the world are created, but they also reveal how errors or idiosyncrasies can be perpetuated. Schuck’s animated film, Von Thieren auff der erde und in wasseren ir wonung habend [On Animals Living on Earth or in the Water] highlights this possibility. By engaging with the woodcuts of creatures to be found in volumes of Gesner from the sixteenth, seventeenth and twentieth centuries, both the methods of production and the vision of the producers in these different editions present some changes in appearance. It is just such subtleties which contribute to a questioning of how the transference of knowledge through visual means contributes to our changing understanding of the world.
WORKS

Speculari, ink, pencil and coloured pencil on paper, 200 x 240 cm, 2015

Meeresschnee, pencil and coloured pencil on paper, 52.7 x 70 cm, 2015

Karte #1, pencil and coloured pencil on paper, 42 x 29.7 cm, 2015

Superorganismus, pencil on paper, 29.7 x 42 cm, 2015

Meer Nuss, pencil and coloured pencil on paper, 21 x 29.7 cm, 2015

Erhebungen, pencil on paper, 50 x 65 cm, 2015

D3KRNO, pencil on paper, 29.7 x 21 cm, 2015

I6TQ71, pencil on paper, 29.7 x 21 cm, 2015

A7XDV5, pencil on paper, 29.7 x 21 cm, 2015

E9NTU6, pencil on paper, 29.7 x 21 cm, 2015

Q69BY2, pencil on paper, 29.7 x 21 cm, 2015

Q85CW5, pencil on paper, 29.7 x 21 cm, 2015

Q17U72, pencil on paper, 29.7 x 21 cm, 2015

Weissenau #1, pencil on paper, 50 x 65 cm, 2014

Karte #2, pencil on concrete, 63 x 15 cm, 2015

Von Thieren auff der erde und in wasseren ir wonung habend, video 13 min. (loop); animation: Beat Brogle, 2015

OBJECTS

Teaching model of a fold line, after Cloos, Geomorphological and Geological Collection, Department of Geography. The handmade plaster model shows the result of a geological ‘bending’ of the earth’s crust. Hans Cloos made pioneering studies of rock deformations and used scaled analogue models to study the physical mechanics of faulting and to examine how continents developed their structures.

Portolan map by Gabriel de Valsequa (1900), Map and Image Collection, Department of Geography. The facsimile after the map of 1439 (now held in the Maritime Museum, Barcelona) is typical of the Majorcan cartographic school, characterised by many geographical as well as nautical features such as the depiction of cities, mountain ranges, rivers, plants, animals and people, such as traders riding animals along the Silk Road.
Walking, or rather meandering, is an important element of Wolf von Kries’ practice. On these meanders he will draw attention to objects, materials or motifs that many of us pay little attention to on a daily basis and which surface in his work as unexpected and compelling encounters with the usually mundane: the everyday displays of the world around us. In doing so, he alerts us to a significance which eclipses our customary connection with them.

In Der Raum der Dinge [Empty Shells], the artist’s location for a meander is through the collection spaces of the Humboldt-Universität zu Berlin. Here are stored the objects, books and archives used in teaching or research which maintain an historical or aesthetic value: lying in wait for their time to be used, viewed or studied again. Some of the collection objects can be seen on open shelves and tables, others are glimpsed through an open door or drawer whilst we know more must be concealed in closed containers – or are these containers empty? It is through these spaces that von Kries addresses the idea of a collection not only as the accumulation, classification and display of isolated objects, but rather as a complex system that includes the room’s facilities, the tools of conservation or display and acknowledgement that these spaces are for people, too: working, studying, dreaming, thinking spaces. Yet in von Kries’ film, the presence of people is marginal (a footstep here, a shadow there), lending the film an enigmatic quality: what do people do here? What did they do here in earlier times? Where are they now? This elegiac air hints not just at absence, but at loss.

The installation Leere Hüllen [Empty Shells] consists of containers used for transporting collection items: their practical purpose is clear. However, installing them in a vitrine does not answer questions about their contents, instead it suggests that the boxes themselves are a collection in their own right, they are the items being contained and scrutinised.

Emptiness, absence and loss may seem at odds with the very idea of a collection or an archive, but they lie at the heart of it just as much as what remains. Echoes of forgotten people and objects, discarded studies and research, traces of buried scientific investigation and artistic endeavour: all inhabit these spaces in close proximity to the activities which continue to take place there now. They are spaces of memories and secrets and they do not surrender either freely or easily.

Von Kries further explores walking, gathering objects, memories and absence in his installation Steine [Stones]. Throughout his life, the artist’s father would pick up stones on his journeys and walks and they were kept in boxes which the artist discovered in the cellar of the family home. There appears to be no objective or scientific value attached to these stones: were they picked up for their particular shape, consistency or colour? Or to serve as a reminder of the journeys or the places where they were found? For the artist, this innocent act somehow lies at the source of all collecting, whether scientific or not: it begins with simple curiosity and appreciation. Von Kries doubts that his father would ever have referred to the stones as a collection, but by placing a selection of them in a vitrine on public display he provides a way to negotiate value systems, in this case personal as opposed to scientific, economical, aesthetic or political.

WORKS

Der Raum der Dinge, single channel video installation, 32.11 mins., 2015
Leere Hüllen, installation, boxes from the Institute of Biology, used for transporting collection items, 2015.
Steine ohne besonderen Wert, installation, a selection of stones gathered by the artist’s father throughout his life, 2015.

SPACES

Collection spaces from the following departments are included in Der Raum der Dinge:
Crystallographic Teaching Collection (Department of Physics);
Geomorphological-Geological Collection (Department of Geography);
Humboldt-Universität zu Berlin Arboretum (Department of Biology);
Zoological Teaching Collection (Department of Biology).

← Leere Hüllen, 2015 and Steine, 2015, installation view
All other images: Der Raum der Dinge, stills, 2015
SYMPOSIUM
Symposium: ON THE EDGE. Artists in Dialogue with Humboldt University Collections
17-18 June 2015

The workshop was organised by the Hermann von Helmholtz-Zentrum für Kulturtechnik / Excellence Cluster ‘Image Knowledge Gestaltung, An Interdisciplinary Laboratory'; Humboldt-Universität zu Berlin and held at the university's Tieranatomisches Theater, the venue for the exhibition.

The workshop aimed to reflect, contextualise and amplify the exhibition ‘ON THE EDGE. Artists in Dialogue with Humboldt University Collections’. As a starting point, the relation of protagonists involved – scientists, artists, Gestalter, exhibition curators and collection custodians – has been seen as in a constant state of flux since the late 1970s. The workshop aimed to retrace these shifts and to reflect on the exhibition ‘ON THE EDGE’ as an example of this transformation.

The programme was divided into four sections:

I. Collection Aesthetics

Artists, Gestalter, curators but also scientists are involved with the aesthetical dimension of collections. Thereby the interest in a specific aesthetic of collections differs from investigating certain objects or collections as a whole. Collections are always more than the sum of its objects, but only very few things are typically and exclusively regarded as collection objects, such as taxidermic preparations, archaeological artifacts and certain scientific models for instance.

The panel questioned and discussed an aesthetic that is original and specific to collections, for example, how scientists, curators and artists approach the seriality of collection objects: with spatial distributions of objects or with selection processes.

Prof. Dr. Horst Bredekamp
(History of Art, Humboldt-Universität zu Berlin)

Prof. Dr. Gerhard Scholtz
(Biology, Humboldt-Universität zu Berlin)

II. Artist Residencies

In the past two decades, artist-in-residence programmes have exceeded their traditional institutional connections with museums of (contemporary) art or art centres. Many cultural and natural history museums, for example, have been installing artist-in-residence programmes and universities have followed soon after. Some programmes give artists an opportunity to work with collections as ‘raw material’ and use scientific infrastructures such as laboratories in order to create new work. Other residencies are specifically designed to foster institutional critique, that is, to involve artists in institutional and collection practice, questioning traditional taxonomy and strategies of display.

The panel discussed the potential of artist-in-residence programmes for both artists and institutions alike. What kind of knowledge transfer can be made possible between scientist and artists? What conditions should be provided by the institution? Which kind of knowledge is required by artists in terms of academic culture, infrastructure, collections and objects?

Prof. Dr. Regine Hengge
(Biology, Humboldt-Universität zu Berlin)

Beat Brogle, Nicole Schuck
(Artists, Berlin)
III. Gestaltung and Art in Aesthetical Knowledge Production

While artists working with collections are usually bound to create a distinct, separate body of their own work, ‘Gestaltung’ is usually referred to in its role of supporting scientific and curatorial presentation. This panel questioned the specifics of art contributions to scientific collections and if Gestaltung can be more than staging, that is, if Gestaltung can be regarded as an ‘operational’ practice that continuously transforms objects and the knowledge about them.

This determination of art and Gestaltung leads to the question of the relationship between both these domains of aesthetical knowledge production within ‘knowledge exhibitions’, especially since currently these approaches generally appear as alternative, but not as complementary approaches.

Dr. Petra Lange-Berndt  
(History of Art, University College London)

Prof. Dr. Wolfgang Schäffner  
(Cultural Studies, Humboldt-Universität zu Berlin)

IV. Change of Constellations

Since the 1970s, the boundaries between the parties involved in the making of exhibitions – scientist, collection custodian, exhibition curator, architect, designer and artist – have become blurred or permeable and sometimes entirely disappeared. The traditional role of the curator as a custodian of certain collections has shifted. The display of knowledge of a single area of expertise has been supplemented by interdisciplinary approaches leading to new kinds of themed exhibitions. In even more recent years, the history and formation of knowledge in museums has become a main interest of museological practice and became part of ‘knowledge exhibitions’. The panel aimed to retrace these developments and questions the present identity and responsibilities of museum, exhibition and collection professionals.

Prof. Dr. Anke te Heesen  
(History of Science, Humboldt-Universität zu Berlin)

Anna-Sophie Springer  
(Curator, Berlin)
BIOGRAPHIES
ANNIE CATTRELL

Annie Cattrell is Reader in Fine Art at De Montfort University in Leicester and a tutor at the Royal College of Art, London. She studied Fine Art at Glasgow School of Art, the University of Ulster and at the Royal College of Art. Cattrell is a Fellow of the Royal British Society of Sculptors and is a Royal Scottish Academician. She has exhibited widely nationally and internationally including Carbon 12, EDF Foundation, Paris; Out of the Ordinary at the V&A in London; Hybrid, MIC Auckland; Medicine and Art (imaging the future for life and love), Mori Museum, Tokyo; Not Nothing, curated by MUKA, Antwerp; Invisible Worlds at Freiburg Kunsthalle; The Body, Art and Science, National Museum in Stockholm; Einfach Complex at Museum Gestaltung in Zurich; Paper Cuts, Frederick Taylor Gallery, New York. Her work is owned by The Wellcome Trust, London; Imperial College London; MacManus Art Gallery and Museum, Dundee; Aberdeen Art Gallery; Edinburgh City Art Centre; Glasgow Museums and Galleries, and is in many private collections. In 2008, she jointly won the International Bombay Sapphire prize for Capacity, an intricate recreation of a pair of human lungs in glass.

Residencies include The Royal Institution of Great Britain; ACE Helen Chadwick Fellowship at Oxford University, and the British School at Rome. Cattrell has also undertaken a number of commissions including at the Forest of Dean Sculpture Trail; the award winning Bio-chemistry Department at Oxford University; the Healing and Reconciliation Chapel at Portsmouth Cathedral; Lewisham Hospital and most recently Ness River, Inverness, Scotland and Resounding for Oxford Brookes University, a suspended sculpture made up of over 300 coloured cast resin droplets suspended from the ceiling by 425 cables. Since 2014, she has been Lead Artist for the New Museum Site at Cambridge University, a ten year major redevelopment. Annie Cattrell’s practice is informed by working with specialists in fields as diverse as neuroscience, meteorology, engineering, psychiatry and the history of science. This cross-disciplinary approach has enabled her to learn about cutting edge research and acquire in-depth information in these fields. She is particularly interested in the parallels and connections that can be drawn within these approaches in both art and science.

www.rca.ac.uk/more/staff/annie-cattrell/
www.dmu.ac.uk/about-dmu/academic-staff/art-design-humanities/annie-cattrell/annie-cattrell.aspx

Recent projects include:

2015
Resounding, Oxford Brookes University, Oxford, England (commission)
Scottish Drawings, RSA, Edinburgh

2014-15
Masterplan Artist for New Museum Site, Cambridge University, England

2014
The Power of the Sea, Royal West of England Academy, Bristol, England

2013/14
Brains (The Mind as Matter), Museum of Science and Industry, Manchester, England
Sea Change, John Hope Gateway, Royal Botanic Gardens, Edinburgh

2013
Designing Health, Designhuis, Eindhoven, The Netherlands
Unseen Dimensions, City of London School, London

2012
Healing and Reconciliation Chapel, Portsmouth Cathedral, England (commission)
Annie Cattrell (solo show), Timespan, Helmsdale, and Inverness

Museum and Art Gallery, Inverness, Scotland
Pertaining to Things Natural, John Mayor Gallery, London
Pertaining to Things Natural, Chelsea Physic Garden, London
Coming of Age, GV Art, London
Carbon 12, Escape Foundation, Paris
The Artists’ Studio, Royal Scottish Academy, Edinburgh
Brains (The Mind as Matter), Wellcome Trust Gallery, London
Polymath, GV Art, London
Unknown Fields (Recent British Drawings), Trinity Fine Art Contemporary, Young Gallery, Salisbury, England

Works on Paper, Eb and Flow Gallery, London
SIMON FAITHFULL

Simon Faithfull studied at Central St Martins School of Art and Reading University in England and is a lecturer at Slade School of Fine Art, University College London. His work has been exhibited extensively around the world and has been described as an attempt to understand and explore the planet as a sculptural object - to test its limits and report back from its extremities, to connect and collapse space and to understand how the far and mysterious relate to the everyday and mundane. This is manifest in such projects as a video-work recording the journey of a domestic chair as it is carried to the edge of space, a drawing project sending back live digital-drawings from a two month journey to Antarctica (an Arts Council International Fellowship with British Antarctic Survey) and an animated film developed from drawings made on a mundane walk out of London along the A13 trunk road.

In addition to television commissions 13 (Channel 4/Arts Council/Animate 2004) and Isle of Dogs (BBC2/BFI 1995), his work is owned by the public collections of Centre Pompidou; Frac Franche-Comté; Laboral in Spain; the V22 collection London; the Government Art Collection England, and the Arts Council England. Recently, Faithfull has created REEF - the deliberate sinking of a boat off the coast of Dorset, England transmitting video as it sank and for six days thereafter, and 0º00 Navigation (A Journey Across Europe and Africa) continuing his fascination with the Greenwich Meridian which took the artist to 81 locations spaced across France, Spain, Algeria, Burkina Faso and Ghana. He continues with Limbo, consisting of almost daily live drawings delivered by website, Twitter, Facebook, RSS and iPhone. Exhibitions in 2015 include Australia, the United States, England, Spain and France as well as Germany and two new public art commissions: Viewing Device for the Planet, Nuffield Health, Cambridge, UK (2015) and Mobile Research Station #2, Kunst im öffentlichen Raum Niederösterreich, Austria (2016).

www.simonfaithfull.org

Recent projects include:

2015

REEF 2 (Traverse), (solo show), Musee des Beaux Arts, Calais, France
0º00 Navigation (A Journey Across Europe and Africa), ICIA, Bath, England
RISK, Turner Contemporary, Margate, England

2014

REEF 1 (Antipodes), (solo show), FRAC BN, Caen, France
Things - project via Hoodwink, Morrisons supermarket, Royal Tunbridge Wells, England
The Vault, SPACES Gallery, Cleveland, USA
7 Raumthesen, curated by Susanne Neubauer, ROTWAND, Zürich

2013

Wanderings, (solo show), ICIA, Bath, England
Nouvelles Vagues - Le Princep Galápagos, Palais de Tokyo, Paris
Re-Viewing the Landscape: A Contemporary Response, Compton Verney, England
Verstand und Gefühl, Kunstverein Springbornhof, Neuenkirchen
Ulysses, l’Autre Mer, FRAC Bretagne, Rennes, France
Witnessing the Wilderness, Wimbledon Space, London
Des Mondes Possibles, FRAC Franche-Comté, France
LA – BERLIN, &model, Leeds, England
Fake Moon, In Between Time Festival, Bristol, England
THE WORLD TURNED UPSIDE DOWN Buster Keaton, Sculpture and the Absurd, (curator), Mead Gallery, University of Warwick, England

2012

ESY1899 - Reenactment for a Future Scenario, Tatton Park Biennial, Knutsford, England
An Expanding Atlas of Subjectivity, artconnexion, Lille and Phoenix Art Centre, Leicester, England
Yonder, Perth Institute of Contemporary Arts, Perth, Australia
Move on Up, Canary Wharf Station, London
Climate Changing Stories, Science Museum, London
Landscapes of Exploration, Peninsula Arts, Plymouth, England
AGNES MEYER-BRANDIS

Agnes Meyer-Brandis first studied mineralogy then turned to Fine Art at the Art Academy in Maastricht, the Düsseldorf Art Academy and the Cologne Media Art Academy. Her work, exhibited and awarded worldwide, is at the experimental edge of art and science, exploring the zone between fact and fiction. She is the founder of the Forschungsfluss FFUR / Institute of Art and Subjective Science (formerly Research Raft for Subterranean Reefology), a small institute whose original chief aim was to explore and confirm subterranean phenomena and unknown lifeforms. Since 2007 her focus of investigation has moved into a higher altitude and its connected realities, such as her artistic experiment in weightlessness in cooperation with the German Space Agency DLR or her studies in breeding moon geese in Italy in connection to her award winning The Moon Goose Colony (2011/12).

These projects require intense collaboration with scientists in the field and the laboratory, for example, her repeated residency at the SMEAR II forest research station in Finland (2013) is a long-term collaboration between the Institute of Atmospheric Research and Earth System Science and the Department of Forest Sciences at Helsinki University (2013-14).

She is in demand for her performances, performance lectures and public workshops. Her many awards include Award of Distinction, Prix Ars Electronica, Linz, 2015 which she also won in 2012; second prize at the VIDA15, Art & Artificial Life International Awards, Telefonica (2013); KfW Audience Award, Videonale 14, (2013); Award for Performance of North Rhine-Westphalia (2011); research grant, Graduate School for the Arts and Sciences, UDK, Berlin (2010-12); first prize at transmediale06, Germany (2006), and first prize Kunstraum Aarau, Science & Cite Award, Switzerland (2005).

Meyer-Brandis has also been awarded Artist in Residence at SMEAR Research Station, Hyytiälä, Finland (2013-14); Villa Aurora, Los Angeles (2010); the National Centre for Contemporary Art, Ekaterinburg & Moscow (2009); Goethe Institute, Porto Alegre, Brazil (2006), and New York, DAAD (2000).

www.ffur.de

Recent projects include:

2015
Outer Space, Bundeskunsthalle, Bonn
#catcontent, Kunstpalais, Erlangen
Science Fiction, Kristianstads konsthall, Kristianstads, Sweden

2014
Republic of the Moon, Oxo Tower, Bargehouse, London
Where are we now?, Marrakech Biennale, Marrakech, Morocco
Ghost Nature: Beyond & Between Transhuman Spaces, Gallery 400, Chicago
Ghost Nature, La Box, Bourges, France
VIDA 15, Fundacion Telefonica, Madrid
The Invisible Force Behind, Quadriennale Düsseldorf, IMAI, Düsseldorf

2013
The End of the 20th Century, Hamburger Bahnhof Museum für Gegenwart, Berlin
Terra Zero, Microwave Festival, City Hall, Hong Kong
Ice Lab, LABORATORIA Art&Science Space, Moscow
Videonale 14 on Tour, Moscow
Free Enterprise: The Art of Citizen Space Exploration, California Museum of Photography, Los Angeles
video_dumbo, Eyebeam, New York
Space Odyssey 2.0, Z33 House for Contemporary Art, Hasselt, Belgium
Videonale 14, Kunstmuseum Bonn, Bonn
Rauchwolken&Luftschlösser, Gesellschaft für Aktuelle Kunst, Bremen

2012
In the Air: Control Room Tempelhof, (solo show), airport tower Tempelhof, Berlin
Possible Waters, Goethe Institute, Tokyo
Lexus Hybrid Art 2012, Design Center Artplay, Moscow
As Slow as Possible, AV Festival, Great North Museum, Newcastle, England
Die 10 Kammern d. Phylogenese, Insitut Rheinumschlag, Düsseldorf
Prix Ars Electronica, OK Center for Contemporary Art, Linz, Austria
9th Kassel Documentary Film and Video Festival, Kassel
Ignis mutat res: Das Feuer verändert die Dinge, Frise, Hamburg
LUCY POWELL

Lucy Powell is a British artist based in Berlin. She studied Fine Art at Liverpool John Moores University and graduated in 1993. Powell works primarily with text and video installation with a focus on the entangled practices of knowing and being, often in the form of loops and lists. Her interests lie in how we define and orient ourselves in the world: through language, belief systems, taxonomies and the pursuit of knowledge. She sees her practice as an ontological inquiry within the paradox of the Anthropocene, where the human is increasingly being shifted from centre stage.

She has participated in a number of residencies including Sirius Arts Centre, Cobh, Ireland; L’Enterprise Culturelle, Paris; Künstlerdorf Schöppingen, as well as Goldrausch Kunstlerinnenprojekt. She is co-founder of Satellite Salon and is leading its project Salon Universitas, at the Kunsthochschule Kassel and the University of Kassel in 2014-15 and 2016-17.

www.lucy-powell.com

Recent projects include:

2015
*If We Were Smarter and Had Thought Things Through More*, Meinblau, Berlin

2014
*Lucy Powell and Ella Ziegler*, LoBe, Berlin
*we, animals, biographies*, Meinblau, Berlin
*we, animals, scenarios*, Meinblau, Berlin
*Arche Noah. Über Tier und Mensch in der Kunst*, Museum Ostwall, Dortmund
*Inventing Temperature*, Korean Cultural Centre, London

2013
*The Animal Gaze Returned*, SIA Gallery, Sheffield, England
*Anyone for Cricket*, Kunstverein Horn, Horn
*Screening Nature*, Whitechapel Gallery, London
*The Postcard Show*, Sirius Arts Centre, Cobh, Cork, Ireland
*As We Speak*, tête, Berlin

2012
*The Worldly House*, dOCUMENTA (13), Kassel
ANDREA ROE

Andrea Roe is an artist and lecturer in sculpture at Edinburgh College of Art. She studied Sculpture at Edinburgh and Fine Art at Chelsea School of Art.

Her work examines the nature of human and animal biology, behaviour, communication and interaction within specific ecological contexts. She has undertaken residencies in a number of institutions - ranging from the Wellcome Trust to the Crichton Royal Hospital in Dumfries, to the National Museums of Scotland - where she has studied and responded to research projects and collections. Her research has also included the development and evaluation of 3D models in veterinary education, and human-animal relations in the early modern world. Her current research explores how visual art might add its voice to debates around complex cultural traditions which impact on the lives of other species. This brings her into conversation and collaboration with scientists at Edinburgh’s Royal (Dick) School of Veterinary Studies and the Roslin Institute who share her interests in representing animal sentience and narrating animal life stories from a non-human perspective. Andrea Roe exhibits her work nationally and internationally and she was a co-founder of Satellite Salon.

www.andrea-roe.com

Recent projects include:

2014
Pets, Beasts & Dinner: Relations Between Human and Animal Creatures, curated by Suzaan Boettger, Gallery Bergen, New Jersey, USA
Hydra Mule and Donkey, research with Dr Andrew Gardiner, Royal Dick Vet School, Hydra, Greece
The Bone Library, Edinburgh International Science Festival, Summerhall, Edinburgh
Like a Bird: Avian Ecologies in Contemporary Art, curated by Maja and Reuben Fowkes, Trafo Gallery, Budapest and Tranzit Gallery, Bucharest

2013
Greek Cats Welfare, research with Dr Andrew Gardiner (Royal Dick Vet School), Skyros, Greece
Living on the Edge, Stamford Arts Centre, England
Forever and Ever, Dunbar Townhouse, Dunbar, Scotland
Fragility of Flight, Taigh Chearsabhagh, North Uist, Scotland

2012
Things Unspoken, (two person show with Anne Bevan), Royal Society of British Sculptors, London
Animal Territories, Roslin Institute, Edinburgh
NICOLE SCHUCK

Nicole Schuck studied visual communication followed by Fine Art in Bielefeld, Braunschweig and Berlin. Wildlife, natural environments and urban living are fundamental themes of her work. By way of drawings and narrative walks she creates alternative worlds that open up new perspectives through the combination of fragments of landscape, road networks, the structures of urban living spaces and wildlife. She utilises both documentary and fictional materials: the real and the imagined.

Exchange and cooperation with scientists is central to her work, in particular biologists, zoologists and climate researchers as evidenced, for example, in the project *Solitude - Gefährdete Landschaften* (Solitude - Endangered Landscapes) with the Climate Service Centre for North Germany at the GKSS research centre in Geesthacht (2009), and her residency (with Beat Bogle) at ZIF, Centre for Interdisciplinary Research at the University of Bielefeld (2013). In 2012, she created a large scale wall drawing as part of an art in public space project for the new building for geosciences, GEO I, Westfälische Wilhelms-Universität, Münster (competition by invitation, winner first prize). In 2016, a solo exhibition in dialogue with the collection at Münster’s geological museum is planned.

Schuck’s work is held in private collections and has been included in numerous exhibitions at home and abroad. She has been awarded travel research grants and residencies in Germany, Iceland, Israel and Russia.

www.nicoleschuck.de

Recent projects include:

2015
*Cold Readings #1*, Galerie Susanne Burmester, Putbus, Rügen

2014
*Searching for Contrast and Size*, (solo show), super bien! gewächshaus für zeitgenössische kunst, Berlin
*
Ernte 2014*, Kunsthaus Baselland, Muttenz, Switzerland
*
They Are Here*, Kunsthaus Interlaken, Interlaken, Switzerland

2013
*Unaufmerksamkeitsblindheit*, with Beat Brogle, ZIF, Centre for Interdisciplinary Research, University of Bielefeld

Floor drawing for crane project, Kranich Museum, Hessenburg, Sall

2012
Wall painting, for the new institute building GEO 1, Westfälische Wilhelms-University, Münster

Crane project, Künstlerhaus Lukas, Ahrenshoop
*
Natur*, Neues Kunsthaus, Ahrenshoop, Ahrenshoop
*
Hauser XII*, Loft Raum für Kunst & Gegenwart, Ansbach
WOLF VON KRIES

Wolf von Kries is a German artist based in Berlin. Following his studies at the University of Fine Arts Berlin and the Ecole Nationale Superieure de Beaux Arts de Paris he has developed a multidisciplinary practice which includes installation, video, photography, drawing and collage.

Von Kries often creates subtle interventions in everyday routines and ordinary objects to suggest alternative ways to read our environment. More concerned with generating a shift of perception than actual physical transformations, his approach has evolved over the years to encompass walking, gathering and (re)interpreting or juxtaposing his finds with phenomena of seemingly unrelated fields and disciplines. To this end, research residencies in countries all over the world have become an integral part of his working practice.

He has exhibited widely, including Museo El Eco, Mexico City (solo show); CEEAC Strasbourg; Centre d’Art contemporain La Ferme du Buisson Marne La Vallee (solo show); Simultanhalle, Köln (solo show), Espace Ricard, Paris; Kunsthalle Schirn, Frankfurt; Kunsthalle Exnergasse, Wien, and Tate Modern, London.

In 2013, Centre d’art contemporain de la Ferme de Buisson published the artist’s book M (NOTES ON THE MEANDER), a collection of material (thoughts, documents, photographs), on the pattern of the meander, how it has been developed, used and related to, and how von Kries has tried to relate to it or incorporate it into his own thought and practice. What began as an investigation on M finally turned into the act of meandering, as a way to move about without destination or goal, to get lost and finally arrive nowhere, the centre of M.

www.wolfvonkries.de

Recent projects include:

2015
a pesca del dia, (solo show), Museo Experimental El Eco, Mexico City
Streuflüssle, Brno House of Arts, Brno, Czech Republic

2014
Episode 7, Another Space, Copenhagen
Non linear Journals, (solo show), tête, Berlin
Biennal de Belleville, Paris
All in One Party Show, InSitu, Berlin

2013
Komplexraum, (two person show with Kane Do), General Public, Berlin
Forms of Emptiness, (solo show) NuN Exhibition Space, Berlin
Nuit Blanche Arts Festival, Paris

2012
Landscapism, Pallais für aktuelle Kunst, Glückstadt
The Dust blows forward and the dust blows backward, UFO Presents, Berlin
SARA BARNES, CURATOR

Dr Sara Barnes was awarded her PhD, *Autopsic Art: Sublime, Abject, Spectacular* on contemporary art and the opened body, from the University of Lancaster, UK (2004). For several years she initiated and lectured in history and theory courses for undergraduates in Scientific and Natural History Illustration as well as Fine Art. She then turned to freelance research, writing and curating, most often working within the intersections between art and science. Notable projects include curatorial research for the major exhibition of anatomical and medical collections in Scotland with new commissions of contemporary art *Anatomy Acts: How We Come to Know Ourselves* and she was the managing editor of its accompanying, award-winning publication (2006); Research Associate for *Species of Origin*, an interdisciplinary research project between Edinburgh College of Art, Glasgow University and the Natural History Museum London on Charles Darwin and the contemporary arts (2007-8), and curator of Alec Finlay’s installation work for the redevelopment of Edinburgh University Library (2009). In Berlin, she co-curated *Ilana Halperin. Steine*, an art exhibition investigating the intersections between body stones and geology at the Berlin Museum of Medical History at the Charité and *HAND HELD LAVA* on volcanic phenomena and the interplay of life cycles between humans and volcanoes at the Ernst Schering Foundation’s Project Space (both 2012), as well as *Pablo Rochas. Accidental Host* at the Embassy of Ecuador (2014).

She has authored, co-edited or contributed to several publications, including *Anatomy Acts: How We Come to Know Ourselves* (2006), winner of the Medical Book of the Year, The Society of Authors and the Royal Society of Medicine Medical Book Awards 2007; *Surgeons’ Hall. A Museum Anthology* (2009); *The Art of Evolution: Darwin and Visual Cultures* (2009), and *Ilana Halperin. New Landmass/Neue Landmasse* (2012).

Sara Barnes is co-founder of Satellite Salon, an art-science salon for scientists, artists, scholars and curators, working towards collaborative research, residencies, exhibitions and publications. She now lives and works in Berlin.

SATellite SALON

Satellite Salon is a wandering art-science salon facilitating conversation and collaboration between an international mix of artists, scientists, scholars and writers. Based in Berlin and founded in 2011 by artists Lucy Powell and Andrea Roe and curator Sara Barnes, Satellite Salon continues as a Powell and Barnes initiative. All the participants in the exhibition ON THE EDGE have participated in salon events.

Each salon has a different theme, for example, Geological Time, Zoo, Archives, Wildness, Mirroring, Sleep & Dreams, Tracking, Light, Atmospheres, Plant/Human, Bacteria. The evenings are comprised of 10-14 invited participants, many of whom are in Berlin only temporarily, such as visiting scholars at the DAAD and the Wissenschaftskolleg zu Berlin or artists in residence at Künstlerhaus Bethanien and the Max Planck Institut für Wissenschaftsgeschichte, thus enabling exciting encounters between groups of people who would not usually have an opportunity to meet.

The structured, but informal character of Satellite Salon - deviating from the usual networking routes of conferences, seminars and online groups - has led to several participants, previously unknown to each other, working fruitfully together.

In a new departure, we launched Satellite Salon-Universitas in the autumn of 2014: a collaboration with the Kunsthochschule Kassel and the University of Kassel. ON THE EDGE is our first exhibition project.

[www.salon-satellite.com](http://www.salon-satellite.com)
EXHIBITION
Artists: Annie Cattrell, Simon Faithfull, Agnes Meyer-Brandis, Lucy Powell, Andrea Roe, Nicole Schuck, Wolf von Kries
Curator and Project Leader: Sara Barnes
Scientific Supervisor and Project Management: Jochen Hennig
Production leader: Felix Sattler (Curator, Tieranatomisches Theater)
Installation: Museums- und Ausstellungstechnik Bernd-Michael Weisheit. Supported by: Arkadij Koscheew, Mona Wischhoff, Lisa Janke, Andrea Wieloch
Exhibition texts: Sara Barnes
Photography: Thomas Bruns http://www.thomasbruns.com/
Artwork for exhibition materials: Andrea Roe, Specimen, 2015
Graphics: Kerstin Kühl, Sarah K. Becker

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Humboldt-Universität zu Berlin
Albrecht Daniel Thaer-Institute: Heiner Grüneberg (Agricultural and Horticultural Sciences), Christian Ulrichs, Stefan Irrgang, Armin Blievernicht, Matthias Zander (Urban Plant Ecophysiology), Peter Rinneberg, Sigrun Witt (Experimental Station)
Department of Biology: Ines Drescher, Marcus Jahn, Thomas Janßen, Egon Köhler, Heidrun Kostial, Gerhard Scholz, Annette Upmeier zu Belzen, Kurt Zoglauer
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Charité - Universitätsmedizin Berlin
Institut für Anatomie: Evelyn Heuckendorf, Andreas Winkelmann

Museum für Naturkunde
Wolfram Donath, Michael Ohl (Neuroptera, Orthopteroidea, Sphicidae), Sabine Hackethal (Department of Historical Research), Johanna Kapp (Ichthyology), Carsten Lüter (Marine Invertebrates), Martina Rißberger (Library)

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Architecture and Landscape Architecture: Pierre Forissier
School of Art: Brian Park
School of Biological Sciences: Mark Blaxter,
School of Design: Sally Buxton, Susan Cross
Royal Dick Vet School of Veterinary Studies: Andrew Gardiner

University of Oxford
Department of Psychiatry, Medical Sciences Division: Morten L Kringelbach


Objects from the following collections were included in the exhibition:

Charité - Universitätsmedizin Berlin: Collection at Centre for Anatomy
Humboldt-Universität zu Berlin: Späth Arboretum (Department of Biology), Geomorphological-Geological Collection (Department of Geography), Map and Image Collection (Department of Geography), Research and Teaching Stock of Wood Cultivars (Albrecht Daniel Thaer-Institute of Agricultural and Horticultural Sciences), Tropical and Subtropical Domesticated Plants (Albrecht Daniel Thaer-Institute of Agricultural and Horticultural Sciences), Zoological Teaching
Collection (Department of Biology)
*Museum für Naturkunde Berlin:* Marine Invertebrates; Neuroptera, Orthopteroidea, Sphecidae

The following collections are included in the films shown in the exhibition: Charité - Universitätsmedizin Berlin: Collection at Centre for Anatomy
Humboldt-Universität zu Berlin: Crystallographic Teaching Collection (Department of Physics), Didactic Teaching Collection (Department of Biology), Spath Arboretum (Department of Biology), Mathematic Models (Department of Mathematics), Media Artefact Pool (Department of Musicology and Media Studies), Research and Teaching Stock of Wood Cultivars (Albrecht Daniel Thaer-Institute of Agricultural and Horticultural Sciences), Zoological Teaching Collection (Department of Biology)
*Museum für Naturkunde Berlin:* Library

SYMPOSIUM
17-18 June 2015
Speakers: Horst Bredekamp Humboldt-Universität zu Berlin; Beat Brogle, (artist, Berlin); Regine Hengge (Humboldt-Universität zu Berlin); Anke te Heesen (Humboldt-Universität zu Berlin); Petra Lange-Berndt (University College London); Wolfgang Schäffner (Humboldt-Universität zu Berlin); Gerhard Scholtz (Humboldt-Universität zu Berlin); Nicole Schuck (artist, Berlin); Anna-Sophie Springer (curator, Berlin).
Organisers and moderators: Sara Barnes; Jochen Hennig; Felix Sattler

E-BOOK
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Editors: Sara Barnes, Jochen Hennig
Texts: Sara Barnes, Jochen Hennig, Felix Sattler
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