

ART2M+MAKERY
present

16 + 17
MAY 2023
2PM > 7PM

More - than
the ocean - space - ocean
EDITION
re - Planet

SYMPOSIUM



DÉLÉGATION GÉNÉRALE
WALLONIE BRUXELLES
274 BD SAINT-GERMAIN
75007 PARIS

programme

MODERATORS & CURATORS

Ewen Chardronnet | curator

Carine Le Malet | curator

Rob La Frenais | moderator

Pauline Briand | moderator

Miha Turšič | More-Than-Planet consortium

Marko Peljhan | More-Than-Planet consortium

TUESDAY 16 MAY – 2PM to 7PM

Gabriel Gee (Teti group) | art historian

Maya Minder | artist

Sébastien Dutreuil | historian of science

Alice Pallot | artist

Anthea Oestreicher | artist

Hideo Iwasaki | artist and biologist

Anne-Marie Maes | artist

Elena Cirkovic | law researcher

WEDNESDAY 17 MAY – 2PM to 6PM

Bureau d'études | artists collective

Territorial Agency | artists collective

Disnovation | artists collective

Federico Franciamore | data scientist

curators

EWEN CHARDRONNET



Author, journalist,
curator, editor in
chief Makery,
coordinator More
Than Planet

ewenchardronnet.com/about.html

CARINE LE MALET



Curator, Art
director, art
programming,
pedagogic
coordination

linkedin.com/in/carinelemalet/

moderators

ROB LA FRENAIS



Rob La Frenais is an independent curator, artist, writer and lecturer, works internationally with artists on original commissions. He believes in being directly engaged with the artist's working process as far as possible, while actively widening the context within which the artist can work. He founded Performance Magazine in 1979 and became an independent curator specialising in performance and installation in 1987. From 1997 - 2014 he was curator of The Arts Catalyst where, along with director

Nicola Triscott he developed an ambitious art/science programme. His last exhibition with the Arts Catalyst was 'Republic of the Moon'. As an independent curator he led a major project by Tomas Saraceno in White Sands, New Mexico, is visiting professor at Srishti Institute, Bangalore, visiting curator at FACT Liverpool, and National Taiwan Museum of Fine Art, where he curated 'No Such Thing As Gravity', and curator of 'Exoplanet Lot' in the Lot Valley in France. He writes regularly for Art Monthly, UK and makery.info France. He was the first curator to enter zero gravity at Star City in 1999. He has now returned to artistic practice and is working with other artists on performance collaborations and doing the performance 'Close To The Water' on rivers around the world in collaboration with rowing clubs. He recently was Artist Laureate with composer Lola Perrin for the EU NGO Transport and Environment.

roblafrenais.info

PAULINE BRIAND



Pauline Briand is a writer and journalist specialized in environmental issues, qualified in environmental law and policy, she studied forest management. For Billebaude, Usbek & Rica or the National Museum of Natural History, she has written about myxomatosis, forests and climate change, the disappearance of insects, the evolution of life, and anthropology beyond the human. With Astrid de la Chapelle, Disnovation and Nicolas Nova, she participates in projects between art and research,

which explore new narratives in times of the Anthropocene.

paulinebriand.cargo.site/Presentation

MIHA TURŠIČ



Miha studied Industrial Design at the University of Ljubljana. He is co-founder of Asobi Design Studio and KSEVT, the Cultural Centre of European Space Technologies. Nowadays, KSEVT is developing a cultural space programme, enabling the understanding of art, culture and humanities in outer space. In collaboration with both space and cultural organisations, KSEVT produced cultural programmes on the International Space Station, introduced space architecture to the biennial of Venice, and presented

Voyager instruments to the public for the first time in history. Miha is also founder and part of the Postgravityart group, which produced the very first theatre production in zero gravity and works on the 50-year performance project Noordung 1995-2045. Miha Turšič is project developer for the Open Wetlab at Waag. He works on international collaboration and the initiation of projects touching on the themes of art-science, biotechnology, digital fabrication, open source hardware, ecology, space culture and material research. He is closely involved with the planet B narrative and he is the founder of Open Space Lab within Waag.

waag.org/en/miha-tursic/

MARKO PELJHAN



Marko Peljhan is a conceptual artist and researcher. In 1992 he established the arts organization Projekt Atol and in 1995 he helped to establish the new media laboratory LJUDMILA. From 1994 he works on the Makrolab project ecology. He presented his work in some of the most eminent institutions, biennales, exhibitions and festivals of new media and contemporary art in the world such as documenta, Venice Biennale, Transmediale, Istanbul Biennale, Tate Modern, MACBA, New Museum of Modern Art, P.S.1

MOMA, KIASMA, Ntt ICC Tokyo, Artlab Tokyo, ACC Gwangju, Perth Festival, Jeu de Paume Paris, YCAM Yamaguchi and Ars Electronica, where he was also the 2007 "featured artist". He is the recipient of numerous awards for his work, including the UNESCO digital media award. In 2001 he received the Golden Nica at Prix Ars Electronica with Carsten Nicolai for their collaborative work Polar. From 2002 on he is serving as professor of new media in interdisciplinary studies at the University of California, Santa Barbara. He was also a co-founder of the Center of Excellence for space technologies and sciences SPACE-SI, where he took care of international cooperation and was instrumental in the creation and launch of the first Slovenian remote-sensing microsatellite NEMO-HD, which was successfully launched in space on an Ariane Vega launcher in September 2020. In 2007 he co-founded the high technology company C-ASTRAL. In the radio spectrum he operates as S54MX.

speakers

GABRIEL GEE (Teti Group)

« Living Marines »

The marine emerged as a pictorial genre in Europe in the early modern age. Painters turned their eyes to the sea, to ships, coasts and harbour scenes, while maritime commercial networks extended their reach across the oceans. In the 20th century, the standardisation of containers in maritime transportation induced a distancing between ever modernizing globalised societies and the seas. On the other hand, environmental pressure and critical perspectives on global entanglements have prompted renewed attention in the late 20th and early 21st century to maritime worlds, human and non-human. In the visual arts, hybrid forms and narratives emerged with the capacity to interrogate and reinvent the traditional canon of the marine. This presentation will discuss art practices that engage in diverse media and forms with oceanic presence and inhabitants, including works by Charles Lim, Maria Teresa Alves, Tuula Narhinen, Laurie Dall' Ava, MAP Architecture, leading to a revitalising of the seascape in analytical, critical, and poetic proposals for the present and future, to be understood as 'Living Marines'.



Gabriel N. Gee is a writer and art historian. Associate Professor in Art History at Franklin University, Switzerland, he holds a PhD in contemporary art history from the University Paris X Nanterre, co-founded TETI Group in 2011, and guides the group's activities to this day. His current research interests rooted in contemporary aesthetics looks at the changing imaginaries of our interconnected globalised yet localised cultures, in particular through industrial heritage, port cities, and natural environments, with particular case studies in Europe and Southeast and East Asia, paying attention to the potential of artistic research to open new spaces for cultural dialogue and innovation.

tetigroup.org

MAYA MINDER

« Green Open Food Evolution - dietetics and endosymbiotic co-evolution to become Homo Photosyntheticus »

Green Open Food Evolution - dietetics and endosymbiotic co-evolution to become Homo Photosyntheticus is an artist research project. The objective of the research is to write a recipe book on algae, conceive a media-kitchen and performances for a speculative food program. Minder travelled to Japan this year April for the launch of her webpage project MICUL MICUL and collecting algae recipe from Japan, a collaboration with vitality.swiss, commissioned by Swiss Embassy, Japan. Minder will talk about her artist research and journey to Japan.

Supported by the Swiss Arts Council Pro Helvetia

Initiated and Cooperated by the Embassy of Switzerland in Japan



Maya Minder : « Cooking thus transforms us » is a framework Maya Minder weaves like a string through her work. She uses cooking as a metaphor of the human transformation of raw nature into cooked culture, and she combines it with the evolutionary ideas of symbiotic coexistence of plants, animals and humans. She creates entanglements between human commodities and the animism of nature. Following the Biohacker, Maker and Thirdspace movements, she uses grassroots ideas, safe zones and citizen science for collective storytelling through food and cooking.

mayaminder.ch/filter/work

SÉBASTIEN DUTREUIL

« A history of the Gaia hypothesis through algae »

The Gaia hypothesis, developed by Lovelock and Margulis in the 1970s, proposes a new conception of life and of the Earth. These have profoundly transformed contemporary life and Earth sciences, giving rise, among other things, to Earth system science. They have also reconfigured the philosophies and politics of nature, proposing an alternative conception of the Earth to that of a spaceship Earth to be managed and an alternative philosophy of nature to modern mechanismism. Algae are at the center of many of Lovelock's and Margulis's works and reflections: Margulis's theory of endosymbiosis, Lovelock's amateur naturalist works, his publications on the role of algae in the global sulfur cycle, their influence on global climate and atmospheric composition, but also Lovelock's technical and political proposals on how to deal with contemporary global changes, including geoengineering. This paper proposes to walk through the history of Gaia with algae as a thread.



Sébastien Dutreuil is a research fellow in the history and philosophy of science at the CNRS (Centre Gilles Gaston Granger, Aix Marseille University). After training in Earth sciences, he defended a thesis on the history of the Gaia hypothesis and the Earth system sciences. He works on the links between scientific representations of the Earth (in geochemistry, climatology, environmental sciences, etc.) and philosophies and policies of nature (geoengineering, planetary limits, etc.).

ALICE PALLOT

« Algues Maudites, a sea of tears »

In 2022, Alice Pallot was selected to participate in the 1+2 Residency (Toulouse, FR), a festival of creative residencies aimed at bringing photography and science into dialogue. It is within this framework that she developed the series "Algues Maudites, a sea of tears", in two phases; in Brittany in collaboration with the association Sauvegarde du Trégor Goëlo Penthièvre and then in Toulouse with the help of scientists from the CNRS Occitanie Ouest, laboratory LEFE.

Alice Pallot is interested in green algae, which have been proliferating for many years in Brittany, in coastal waters as well as in certain rivers. A real environmental and health problem, these algae generate visual, olfactory and toxic pollution. When they are not collected, they form clusters that enter into putrefaction, which if handled or trampled, release a gas, hydrogen sulphide (H₂S). This gas is highly concentrated and becomes harmful and deadly. The multiplication of these algae is induced by the excessive presence of chemical nutrients (nitrate and phosphate) in coastal waters, resulting from the waste of intensive agriculture and as a consequence of global warming, it contributes to create morbid landscapes, without organic life and with a frozen aspect.



Alice Pallot (FR, 1995), lives and works between Paris and Brussels (FR/BE). She studied photography at L'ENSAV La Cambre (Brussels, BE), from which she graduated with a Bachelor's and Master's degree with honours in June 2018. The same year, she participated in an exchange at ECAL (Lausanne, CH) and won the Roger De Conynck prize. Since then, she has exhibited in European institutions and galleries. In 2022, she participated in the group exhibition .tiff at FOMU (Antwerp, BE), as a prizewinner. In 2023, she

represents emerging European photography within the FUTURES network, and presents her work in a travelling group exhibition (Camera Centro Italiano per la Fotografia (Turin), Copenhagen Photo Festival (Copenhagen), Fotofestiwal (Lodz)).

Alice Pallot publishes in parallel the books: Land (2016), Himerò (2020) Suillus (2021, reed. 2022), and co-founds the collective De Anima. Through expeditions and research, she questions the links between the sciences developed by human beings and their impact on our constantly changing natural environment. She thus points out questions and ambiguities intrinsically linked to our time.

alicepallot.com

ANTHEA OESTREICHER

« Drift towards a sea change »

The ocean is a sensorium and a place for sensing practices in the making. In its metabolic cycles and dynamics it records and inscribes the transformations of the planetary. The relationship between humans and these multi-species environments oceans is mostly indirect and mediated. Establishing a sensitive relationship with microscopic organisms like phytoplankton can help to better understand and appreciate the intricacies of the ocean ecosystem. A way to do this is by becoming attuned to their rhythms and to experience the spaces between computed models and scientific datasets.

In this environments, not only seen as an unexplored space, but also as mind exercise, the groups of phytoplankton (Greek φυτόν (phyt.), 'plant'; πλαγκτός (planktos), 'drifter') species and their life cycles are taken into account. As keystone species they are connected to anthropogenic outputs of human-centered practices, without being in physical contact. By absorbing and converting excess CO2 and producing oxygen, they help to balance marine and atmospheric systems and connect us to global ecologies, breathing us into being.

To form new correspondences with phytoplankton and other marine organisms, we need to cultivate a deeper appreciation for their vital role in the ecosystem and the impact of human activities on their lives. By doing so, we can begin to think and act differently, and develop new ways of living that are more attuned to the needs of this unknown terrains.

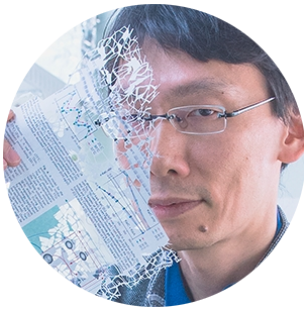


Anthea Oestreicher (PhD, Transdisciplinary Artistic PhD Program ZHdK) is an interdisciplinary designer and artistic researcher with a diploma in visual communication (h_da Darmstadt, 2017) and a M.A. in Design & Future Making (HS Pforzheim, 2022). She understands design as exploration and physical storytelling to focus on exploring the entanglements between systems and living beings. In bridging the fields of design, cultural sciences and biology she emphasizes the importance the entanglements between humans and more-than-humans, organic and inorganic entities. As an academic employee at the BioDesignLab at HfG Karlsruhe, she is interested in developing projects and research that highlight the relevance of these entangled actors and encourages critical thinking through sympoietic correspondences.

antheoestreicher.de

HIDEO IWASAKI

« I am interested in the highly complicated relationship between scientific understanding and humanistic discourses on life, and I have been moving back and forth between biological and artistic practices. Here I will present my research on biological (circadian) clock system and swarm formation in cyanobacteria, and several art projects with the species such as "Biogenic Timestamp" and "CyanoBonsai" projects. The biological clock is an internal representation of the external world that incorporates the earth's rotation cycle inside the cells. Cyanobacteria represent many other diverse time scales (from quantum-level photosynthetic reactions to earth-historical timescales) and still have a tremendous impact on the global environment. In the course of the cyanobacterial art project, many previously unknown properties were revealed, some of which have become by-products of natural science analysis ».



Hideo Iwasaki (born 1971) is an artist and biological researcher. Director of metaPhorest, a biological bioaesthetics platform, and professor of biology, Waseda University. He founded metaPhorest in 2007, an interdisciplinary bioaesthetics platform where both artists and biologists simultaneously share space for science and art. He has created many biological artworks using cyanobacteria and artificial cells as media. As a scientist, he is known the discovery of internal clock genes in cyanobacteria and in vitro reconstitution of circadian rhythms.

hideo-iwasaki.com

ANNE-MARIE MAES

My rooftop garden is my laboratory. It is my training ground to develop my creativity, and it enables me to have an active dialogue with living material. It is a space where thinking and manual work go hand in hand. It connects the visible with the invisible and brings together making and performing.

My art research is based on a collaboration with living organisms such as plants, insects and bacteria. I research the natural networks and dynamic ecosystems they are part of. The resulting artworks have their own behavior, metabolism and agency. The installations and sculptures grow, communicate, sense, smell and react. They are evolving performances where each installation has its own lifetime, creating a landscape on the border between natural life and science fiction.



Anne Marie Maes is a multidisciplinary artist who lives and works in Brussels. In her practice, she combines art and science, with a particular interest in biotechnology, ecosystems and alchemical processes. She works with a range of biological, digital and traditional media, including living organisms. On the roof of her studio in Brussels, she has created an outdoor laboratory and experimental garden where she studies symbiotic organisms and the processes nature uses to create form. Long-term

projects such as Bee Agency and Laboratory for Form and Matter - in which she experiments with bacteria and living textiles - provide a framework that has inspired a wide range of installations, sculptures, photographs, objects and performances, all at the intersection of art and ecology. Anne Marie Maes has exhibited her work in art centers and festivals around the world. She received an honorable mention at Ars Electronica for her ongoing research project entitled The Intelligent Guerilla Beehive.

annemariemaes.net

ELENA CIRKOVIC

« Water in Space »

“Designing with nature” is not a new concept. Designing and planning adaptive to “nature” is nothing novel and arguably, becomes de-prioritised only once some humans were able to consider their habitats as independent and not exceedingly influenced by non-human processes. Given that in the context of “modernity” both law and architecture emphasize anthropocentric formalism and boundaries, the legal- architectural comparison is apt in a discussion on what humans can “design for nature” or even “by nature”. Both disciplines delineate and shape certain spaces and determine their form and function. How can law “shape” water or account for all the complex processes and system interactions involved in water monitoring? In this respect, architecture is more tangible, as it directly contours physical spaces, which can be either sustainable or detrimental to the environment (including human beings). Ecosystems are complex systems and a disruption in any of the subsystems affects the whole system. Conversely, architectural and engineering approaches that design with other priorities in mind will seek to modify the system or “nature”.

This presentation will focus specifically on the Dark and Quiet Skies and the Earth's hydrosphere, and their relationship to the Earth's integrated systems. The cosmolegal proposal opens new avenues for law's capacity to evolve and respond to systemic challenges. With this concept, I argue for an ontological overhaul of law and human/non-human relations.



Dr. Cirkovic is a legal scholar currently working on her project at the University of Helsinki and the Max Planck Institute Luxembourg for International, European and Regulatory Procedural Law), with her project entitled “Anthropocentrism and Sustainability of the Earth System and Outer Space (ANTARES)”. The project aims to research complex systemic interactions between the Earth System and Outer Space. Her work has been funded by Kone Foundation of Finland, Arctic Avenue administered by the University of Helsinki and Stockholm University, and the Minerva Center for the Rule of Law under Extreme Conditions at the University of Haifa. Dr. Cirkovic's has transdisciplinary background, and her work focuses on international public and private law, outer space law, climate law, human rights, critical theory and philosophy, as well as sustainable design, architecture, and arts.

elenacirkovic.com

BUREAU D'ÉTUDES

« Laboratory Planet »

The journal Laboratory Planet, created in 2007 by Ewen Chardronnet and the artists' group Bureau d'études, publishes various researches on the human condition on an Earth which, first as a factory, has been transformed for 70 years into a 1:1 laboratory. The presentation will revisit the different tracks opened in the 5 issues produced. The question posed at the beginning has not been answered, only becoming more haunting: "Can we reorient the destiny and orientations of this laboratory whose existence none of us, or so few, has decided? Can we abandon this future traced by others?" (Laboratory Planet, n°1, 2007)



Created in 2000, the group of artists/designers Bureau d'études (Léonore Bonaccini and Xavier Fourt), has developed different methods of mapping networks and systems. These mappings, some of which have been disseminated in some thirty countries, have led to workshops on the French agri-food system (2006-2007) and on biocontrol (2018). The group has also implemented public action design approaches (Théâtre évolutif, Biennale Evento, Bordeaux, France, 2011; Fondation Serralves, Porto, Portugal, 2011;

Territoire-école, Aurillac 2022; Zoojeu (in progress) and in a rural territory where it has been living since 2007.

bureaudetudes.org

TERRITORIAL AGENCY

« Oceans in Transformation »

Commissioned by TBA21-Academy

The ocean is a sensorium: it records the transformations of the Earth in its complex dynamics, and it inscribes back into the forms of life its own cycles. Today, the global ocean is rapidly changing its circulations, energies, interactions, and ecologies. It is the most dynamic and sensitive component of our living planet, yet the most unknown. The ocean is in a new phase of its non-linear history, shaped by the intensification of the impact of human activities on the Earth System—the Anthropocene.

TBA21-Academy and Territorial Agency collaborate to connect new forms of visibility and understanding of the ocean brought by science, culture, and art. Linking scientists, artists, policy makers, and conservationists by way of shared images, data sets, and narratives, the projects is structured as an instigation for new cognitive modes of encountering the ocean and a line towards attainable solutions.

A series of trajectories explore the complex knowledge intersections of the transformation processes shaping the World-system and the Earth system. They are the basis for an extensive online public program that asks how we can sense and make sensible the multiple transformations of the oceans, strengthen our understanding of the oceans, form new collaborations, and move together to safeguard the oceans' many life forms.



Territorial Agency is an independent organization established by architects John Palmesino and Ann-Sofi Rönnskog. Territorial Agency combines contemporary architecture, science, art, advocacy and action to promote comprehensive territorial transformations in the Anthropocene epoch. Recent projects include Oceans in Transformation commissioned by TBA21-Academy at Ocean Space, ZKM Critical Zones, Taipei Biennial 20, Ars Electronica, Bozar; Sensible Zone at la Biennale di Venezia, Seoul Biennale of

Architecture and Urbanism, Barbican London, Warsaw Biennale, Waag; Museum of Oil with Greenpeace, ZKM Reset Modernity and Chicago Architecture Biennial; Anthropocene Observatory at HKW Haus der Kulturen der Welt Berlin, BAK Utrecht and in the collection of Centraal Museum Utrecht. Territorial Agency is the recipient of the STARTS Prize 2021—Grand prize of the European Commission honouring innovation in technology, industry and society stimulated by the arts for Oceans in Transformation.

territorialagency.com

DISNOVATION

"The solar share (An Edible Solar Currency)"

Energy is the only universal currency. – Vaclav Smil

Let's be Solar Materialists in solidarity with the Planetariat!

☀ Sunlight is the primary source of energy for most life on Earth

☀ Plants, Algae, and Phytoplanktons transform this vital energy into forms we can consume

☀ Photosynthesis powers the Planet, and terrestrial life relies on solar-powered biomass

This artwork is an invitation to fully appreciate human dependence on perpetual solar-activated energy flows on Earth (in the forms of solar biomass and abiotic factors such as weather, water cycles, and ocean currents). "The Solar Share" is an Edible Solar Currency that can be exchanged for other commodities or saved and stored. One Solar Share is the materialization of the average sunlight available for plants per square meter of Earth's surface annually.

Each Solar Share is a Planetarian proof of work. This Edible Solar Currency represents the simplest economic relation between our cosmic energy source and human metabolic energy requirements. Using a speculative photosynthesis-based exchange unit, this artwork challenges customary understandings of monetary "value", to explore how economic models would need to be reformulated were they built around radically renewable solar income.

*Currency is understood here according to its etymology – The "condition of flowing" – The "state or fact of flowing from person to person" – From an economic perspective, a currency was originally a form of receipt representing grain stored in temple granaries.



Disnovation.org is a research collective set up in Paris in 2012, whose core members include Maria Roszkowska (PL), Nicolas Maigret (FR), and Baruch Gottlieb (CA). They work at the interface between contemporary art, research, and hacking, and compose tailor-made teams for each investigation together with academics, activists, engineers, and designers. More specifically their recent artistic provocations seek to empower Post Growth imaginaries and practices by challenging the widespread faith that

'economic growth' and 'technological fixes' will solve the ecosystemic disruptions they produced in the first place. They recently co-edited *A Bestiary of the Anthropocene* with Nicolas Nova, an atlas of anthropic hybrid creatures.

disnovation.org

FEDERICO FRANCIAMORE

« Space4Good »

Space4Good is geospatial analytics company and certified B.Corp providing remote sensing solutions to unlock, accelerate and scale social and environmental impact. Based in The Hague - The Netherlands, develops and provides scaleable monitoring, reporting and verification (MRV) services for nature-based solutions (NBS) with a strong focus on agroforestry, forestry and regenerative agriculture. 21 (13 FTE, 4 interns, 6 freelancers). Space4Good is a highly cultural- and gender-diverse social enterprise that specializes in earth observation analytics and artificial intelligence. 80% of our team have a respective technical degree in earth observation science or geoinformatics paired with contextual expertise and/or additional degrees in environmental science.

The collaboration with More than planet, regards the participation and co-creation of 4 workshops where artists and scientist can share knowledge and experience in the context of climate change and earth observation. Space4Good has been providing capacity development moments and indication of data (limitations and possibilities), analysis tools and visualizations.



Federico Franciamore Master of Science (MSc) GIS & Remote Sensing Specialist / Project Manager / Designer. Federico has a background in environmental science and a master's degree in GIS from the University of Wageningen. During his academic career, he deeply explored AI-based methods to detect deforestation using radar satellite images. From April 2020 works as GIS & Remote Sensing Specialist and Project Manager at Space4Good. His passion for graphics lends to his inspiring UI and

UX design, focusing his attention on mock-ups and prototypes of geospatial related projects. Always ready to embark on innovative journeys, working with space data for impact on earth.

space4good.com