

STARING AT THE SUN
ARTWORKS & PROJECTS IN THE SHOW

Eca Eps
From Chibok to Calais, 2017-2019
Installation and performance

From Chibok to Calais examines strategies for survival caused by displacement across conflict territories. Combining a map reading exercise with spontaneous audience participation, the performance uses space, sound, speech and text, to create an experience that provides a glimpse into uncertainty and chaos.

Eca Eps' practice is concerned with material notions of space and place in relation to rights and freedoms. She investigates these themes through performance and the materiality of tapestry installations. The Nigerian born artist is based in London and her work has been featured in Phaidon's 2015 publication *Visual Impact: Creative Dissent in the 21st Century*. Her works and performances have been exhibited and staged internationally most recently in the group exhibition *U Bent Hier*, Play Room, Netherlands (2019); the MKH Biennale, Halberstadt (2018) and a solo show at Ort Gallery, Birmingham (2017).

<https://ecaeps.com>

Pinar Yoldas
MOTHERGOD: 35ml., 2019
Video installation
4mins 21secs

Yoldas' creative research project examines the societal impact of human germline genetic modification. The artist creates a narrative about a near future universe featuring nine characters, each of which have been genetically modified according to a particular area of interest. In Yoldas' speculative future, gene editing technologies like CRISPR are using synthetic genetic material to create designer babies. The film on display features one of the nine characters called MOTHERGOD who possesses genes from every living organism on earth. Through each birth, she gives life to other lifeforms whether human or non-human. Her main visible trait is the ability to change her skin from dark to light at will, making it difficult to classify her according to a racial profile. In this respect, MOTHERGOD dismantles the classification of humans according to their skin colour. By constructing this visual narrative, the artist aims to confront ideas of race, gender and identity.

Pinar Yoldas is an infradisciplinary designer/artist/researcher. Her work develops within the biological sciences and digital technologies, through architectural installations, kinetic sculpture, sound, video and drawing, with a focus on post-humanism, eco-nihilism, the anthropocene and feminist technoscience. Pinar's work

has been shown internationally including in the MOMENTUM9 Nordic Biennial, Norway (2017) and in the group exhibition *Tomorrows*, Onassis Cultural Center, Athens. Recent solo shows include *Carboniferous Zone2Source*, AmstelPark Amsterdam (2017) and *Kitty AI UPFOR*, TRANSFER, New York, 2017. Yoldas is a 2015 John Simon Guggenheim Fellow in the Fine Arts and a 2016 FEAT Future Emerging Arts and Technologies Award recipient. She is Assistant Professor in the department of Visual Arts at UC San Diego.

<https://pinaryoldas.info>

micha cárdenas

***Redshift & Portalmetal*, 2014**

Digital game

Redshift & Portalmetal tells the story of Roja, whose planet's environment is failing, forcing her to travel to other worlds. The project takes the form of an online, interactive game, including film, performance and poetry.

Redshift & Portalmetal asks: as climate change forces us to travel to the stars and build new homes and families, how do we build on this land, where we are settlers, while working to undo colonization? The story uses space travel as a lens through which to understand the experience of migration and settlement for a trans woman of colour.

micha cárdenas' artwork has been described as "a seminal milestone for artistic engagement in VR" by *Spike* art journal in Berlin. She is a first generation Colombian American and Assistant Professor of Art & Design: Games + Playable Media at the University of California, Santa Cruz. cárdenas is writing a new algorithm for gender, race and technology. Her book in progress, *Poetic Operations*, proposes algorithmic analysis as a method for developing a trans of colour poetics. Micha's co-authored books include *The Transreal: Political Aesthetics of Crossing Realities* (2012) and *Trans Desire / Affective Cyborgs* (2010) both published by Atropos Press.

michacardenas.org

Mary Maggic

***Molecular Queering Agency*, 2017**

Video installation with hormone masks

3mins 41secs

The Molecular Queering Agency is a live participatory performance using urine worship, hormone oxygen masks, and audiovisual projection.

Molecular colonization brought on by the residues of industrial capitalism proves that our bodies and sex are not as fixed and recalcitrant as we may want them to be. This fictional service offered by known and unknown molecular agents acknowledges the radical porosity of our bodies, gently guiding participants through the process of queering. They are asked to worship their urine, extract the hormones, while simultaneously inhaling the hormones of previous users.

The agency wants to ask, do queers and our queering kin have no future in this toxic landscape? This creeping alienation paralyzes us as much as it should mobilize us - therefore the MQA urges us to free ourselves from eco-heteronormative limits and move towards resistance, empathy and solidarity in our alien becoming.

Mary Maggic is a non-binary artist, working at the intersection of biotechnology, cultural discourse and civil disobedience. Their practice spans amateur science, public workshopology, participatory performance, documentary and speculative fiction. Two recent projects, *Open Source Estrogen* and *Estrofem! Lab*, generate DIY protocols for the extraction and detection of estrogen hormone from bodies and environments, demonstrating its micro-performativity, potential for mutagenesis (i.e. gender-hacking) and toxicological embrace.

Maggic holds a BSA in Biological Science and Art (Carnegie Mellon University) and MS in Media Arts and Sciences (MIT Media Lab). A recipient of the Prix Ars Electronica Honorary Mention in Hybrid Arts (2017), Maggic's work has been featured at several festivals and international venues, including the touring video art exhibition *Transitional States: Hormones at the Crossroads of Art & Science*, London, Lincoln, Barcelona, Bologna (2018-2019); *Alien Matter*, Haus die Kulturen die Welt, Transmediale Festival, Berlin (2017); *Non-compliant Futures*, Never Apart, Sight+Sound Festival, Montreal (2017); Maggic is currently based in Yogyakarta on a Fulbright Award (2019).

<http://maggic.ooo>

Helena Hunter

Falling Birds (#561 #568 #570 #612), 2019

4 film positive prints

Falling Birds is a series of visual-poetic texts created as part of Hunter's Artquest Research Residency at The Horniman Museum and Gardens, London. The research project addresses the alarming decline in bird species globally and asks: what songs do extinct and endangered birds sing us? How can we hear their stories and what do their representations hide and reveal?

During the residency, the artist engaged in a series of durational writing encounters with taxidermy mounts of extinct and endangered birds in the Natural History Collection. Experimenting with poetic language to materialise what it might mean to

encounter extinct and endangered birds in this way. Museum specimens were also brought into contact with broader contexts of environmental change and species depletion.

Further research saw the artist photograph a series of X-radiographs of the birds she had been writing with. The forensic nature of these images reveals internal wire structures that create alternative inscriptions of the bird just beyond the surface of its representation. The poetic text attends to these inscriptions as hidden narratives written into the bodies and biographies of the birds.

Helena Hunter works across text, film, performance and sculptural assemblage, blending languages of science with art, poetry and fiction to reimagine material agency and forms of ecological knowing. Her on-going project, *Speculative Subjectivities*, investigates the perceived 'silence' in forms of language and representation within human-non-human encounters, resulting in a series of artworks with minerals, algae and organisms.

Helena holds an MA in Fine Art from Slade School of Fine Art, University College London. She has presented work internationally, including the group shows *Liquid Crystal Display*, MIMA, Middlesbrough (2019), *Silver Sehnsucht*, Silver Building, London (2017) and commissions such as *Membranes, Muscles and Machines*, ICA, London (2015) and *Supersaturation*, Bòlit Contemporary Arts Centre, Girona (2015). Currently an artist in residence at the Horniman Museum in London, Helena also works collaboratively with sound artist Mark Peter Wright under the name *Matterlurgy*.

<http://www.helenahunter.net>

<https://www.matterlurgy.net>

Nadja Verena Marcin

OPHELIA, 2017-19

Installation and performance

OPHELIA is a site-specific video installation and live performance which draws from the Shakespearean character *Ophelia* and alludes to John Everett Millais's homonymous painting (1851-52). Marcin re-imagines this mythical character within the framework of gender inequality and climate change, by displaying the relationship between the destruction of the biosphere by the hands of mankind and the history of female hysteria and women's oppression.

The 21st century *OPHELIA* has been the symbol of thousands of counterfeit *Ophelia* memes by various authors, playfully multiplying and democratizing the icon's one-dimensional symbolism. By invoking the historical icon of *Ophelia*, Marcin offers a contemporary feminist critical gaze to denounce the violence carried out for centuries on both women and Nature.

Nadja Verena Marcin lives and works in New York and North Rhine-Westphalia. In her performance-based work and immersive environments, Marcin exposes hidden social or cultural codes through hyperbolic – sometimes humorous – interpretations of scenarios and symbolic actions. Through the appropriation and subversion of familiar images, her work reflects the ambiguity of human behaviour and psychological mechanisms.

Marcin completed an MFA in Visual Art at the Department of New Genre, School of the Arts, Columbia University, New York in 2010, following a degree from the Academy of Fine Arts in Münster. Nadja has taught and lectured at P.I. Arts Center, New York, City College of New York and Brooklyn College. She is also the Founder and Creative Director of Kunstraum LLC, that promotes local and international emerging artists in Brooklyn. She has received grants, residencies, and prizes, such as the Fulbright Award, Int. Artist Career Development Grant, ISCP Residency and Franklin Furnace Grant. Her first museum solo show *Ophelia* is currently on view at SCHAUWERK in Sindelfingen, Germany, till June 2019. Prior locations included CONTEXT Art Miami, special project (2017); solo exhibition at Minnesota Street Project, San Francisco (2018) and Nube Gallery, Santa Cruz, Bolivia (2018). Marcin's work has been shown internationally at ICA Philadelphia; Berkley Art Museum; ZKM - Museum for Art and Media, Karlsruhe; Garage Museum for Contemporary Art, Moscow.

<http://www.nadjamarcin.com>

Zheng Bo

Pteridophilia 2, 2018

Video

20mins

Plant design: Triffids Flowers

Connecting queer plants and queer people, *Pteridophilia* explores the eco-queer potential. In *Pteridophilia 2*, a man makes love to a bird's nest fern (*Asplenium nidus*), a popular delicacy in Taiwan, and then starts eating it. The work reflects on our current moral outlook that it is "natural" to eat plants but "unnatural" to make love to them.

Zheng Bo is an artist, writer and teacher committed to socially and ecologically engaged art. He investigates the past and imagines the future from the perspectives of marginalized communities and marginalized plants. He is learning to cultivate ecological wisdom for a Good Anthropocene.

He has worked with a number of museums and art spaces in Asia and Europe, most recently Parco Arte Vivente (Torino), TheCube Project Space (Taipei), Villa Vassilieff (Paris), Cass Sculpture Foundation (Goodwood), Sifang Art Museum (Nanjing), and

Hong Kong Museum of Art. In 2018 his works were included in Manifesta 12, Cosmopolis #1.5, the 11th Taipei Biennial, the 2nd Yinchuan Biennial, and the 1st Thailand Biennial. He taught at China Academy of Art from 2010 to 2013, and currently teaches at the School of Creative Media, City University of Hong Kong. In 2016, he received Commendation for outstanding achievements in the development of arts and culture from Secretary for Home Affairs, Hong Kong SAR Government.

<http://zhengbo.org>

Liz Rosenfeld

Glimpse of Manipulated Still, 2017-ongoing

iPhone photos converted into slides and postcards

Glimpse of Manipulated Still is an ongoing photo series in which the artist spontaneously takes photos of herself in varying ecologies while traveling with friends, family and lovers. Each photo is taken by her travel companion as a snapshot on her phone.

These photos juxtapose the ecologies of nature and flesh, and in many cases were taken in extreme weather environments ranging from +40 degrees to -20. The artist considers this work to be continually in progress, and rather than portraiture, these photos offer glimpses of the excess of flesh meeting the excess of nature in a queered time and space. By translating these moments from digital shots into postcards, Rosenfeld invites the audience to circulate these intimate moments, allowing her initial journey to continue travelling with other companions.

Liz Rosenfeld is a Berlin based artist who works in film/video and live performance. She explores questions regarding the sustainability of emotional and political ecologies, past and future histories and the ways in which memory is queered.

Liz received an MFA in Performance from the School of the Art Institute of Chicago in 2005, followed by an MA from The Department of Performance Studies at New York University in 2007. Her films have been represented by Video Data Bank and LUX Moving Image and screened in various international museums and theaters. In 2017, she was Goethe Institute Artist In Residence at LUX Moving Image. She is part of the film collective NowMomentNow and is currently performing in "The Nature of Us," a group dance work choreographed by Jared Gradinger and Angela Shubot, slated to premiere at The Hebbel am Ufer Theater later this year. Her newest film work, *White Sands Crystal Foxes*, will premiere at the Berlin Planetarium in late 2019. She is also currently in the writing-development phase for her first feature film, *Foxes*.

<http://www.lizrosenfeld.co>

Tabita Rezaire
ULTRA WET - RECAPITULATION, 2017-2018
Pyramid projection mapping
11mins 19secs

The pyramid of *ULTRA WET – RECAPITULATION* harnesses healing energy from its tip, while its four faces retell vital stories of feminine-masculine alignments. This pyramidal site/sight excavates the spiritual and technological understandings of pre-colonial Africa and indigenous ways of life regarding energetic polarities.

Our Westernized global world reveres and enforces the duality of mxn-womxn, feminine-masculine, good-bad, right-wrong, light-dark, strong-weak, life-death, and so on. It is woven into the fabric of our collective consciousness as well as in our social, cultural and political territories. *ULTRA WET – RECAPITULATION* sets to unearth traces of a space-time beyond duality and the violent enforcement of gender norms. Imagery travels from Credo Mutwa's village to the sandy landscape of Egypt amid computerized emanations, to reclaim the legacies of feminine and masculine energies. Viruses spread into our brains, lands and computers to induce fear and shame, birthing this age of disequilibrium. It is urgent that we heal in order to reboot our systems.

Tabita Rezaire's cross-dimensional practices envision networked sciences - organic, electronic and spiritual - as healing technologies to serve the shift towards heart consciousness. Inspired by quantum and cosmic mechanics to navigate digital, corporeal and ancestral memory as sites of struggles, her practice digs into scientific imaginaries to tackle the pervasive matrix of coloniality and the protocols of energetic misalignments affecting the songs of our body-mind-spirits.

Rezaire holds a Bachelors in Economics followed by an MRes in Artist Moving Image from Central Saint Martins, London. Based in Cayenne, French Guyana, Tabita is a founding member of the artist group NTU, half of the duo Malaxa, the mother of the energy house SENE. Her work has been exhibited internationally including the Ghangzhou Triennial and Kochi Biennale in 2018 and the solo exhibitions *Riding Infinity*, PSM Gallery, Berlin; *Deep Down Tidal*, Interstitial Gallery, Seattle; *Ultra Wet – Recapitulation*, The Royal Standard, Liverpool; Exotic Trade, Goodman Gallery, Johannesburg.

<https://www.tabitarezaire.com>

Raisa Kabir & Stitches in Time

Weaving Local Voices: Sustainability, Survival and Economies of Labour, 2019

Back strap looms and recycled materials

Woven by Jakia, Hasna, Jebin, Saleha Mitale, Nosira and with the help of Anwara.

Works produced during four workshop sessions led by artist Raisa Kabir in collaboration with arts charity Stitches in Time and their Bangladeshi and Muslim women's group.

These workshops explored weaving as a healing community practice and aim to collate ways of embodied knowing through craft making. Woven textiles are coded and gendered archives containing their own languages, knowledges and histories, which are often dismissed in Western and masculine-centred cultural canons. In response to the ways globalised labour is exploited in the textile industry, the sessions compounded textile craft labour as paths towards collective economies of sustainable survival. Nurturing craft as political reclamation – weaving as resistance, weaving as community, weaving as healing – creates space for sharing collective histories and narratives of local and global resistance in 'gendered' textile archives.

Raisa Kabir is an interdisciplinary artist who utilises woven text/textiles, sound, video and performance to translate and visualise concepts concerning the politics of cloth, labour and embodied geographies. Addressing cultural anxieties surrounding nationhood, textile identities and the cultivation of borders, she examines the encoded violence in histories of labour in globalised neo-colonial textile production. Her (un)weaving performances comment on power, production, disability and the body as a living archive of collective trauma. Recent group exhibitions and performances include *Beyond Borders*, The Whitworth, Manchester (2018); *You and I are more alike...*, Raven Row, London (2017); *BODYWORKSHOP*, The Tetley, Liverpool (2017).

<http://raisakabir.com>

Stitches in Time is a participatory arts and education charity with a social enterprise arm based in Tower Hamlets. Beginning in 1993, this small experiment to see if sewing could start conversations between strangers led to the creation of 50 tapestries celebrating the area's rich cultural heritage and made by over 3,000 local people.

25 years later, and now engaging with over 2,000 people per year, Stitches in Time offer a safe, supportive space to develop and share a creative skill. Their creative projects are co-designed with users in response to their needs, to empower individuals and build strong, inclusive and cohesive communities.

<https://stitchesintime.org.uk>

In Residency
with Xavier de Sousa and Andre Neely

Starting from historical effervescent political protests, this residency investigates the potential of domino-effect actions that grow out of our personal and collective awareness of the urgency of environmental activism.

Xavier de Sousa and Andre Neely, two performance artists based in Portugal and England, will be exploring interventional and performative actions that lead to domino-effect replications. Focusing on environmental and queer activism in public spaces, throughout the duration of the festival the artists will invite audiences, activists and experts alike to contribute to, and collaborate with, their practice. Together they will create a mural collage composed by found materials and research undertaken whilst in residency. This project is commissioned by 2 Degrees Festival, EcoFutures Festival and Warehouse9 (Denmark). Additional funding by Arts Council England.

Andre Neely is an artist working predominantly in live performance, writing and time-based mediums. Currently occupied with reflective research on personal, collective and spatial healing practices, they seek new ways of finding togetherness between each other and the world around us in times of crisis. Neely has performed with artists including João Pedro Rodrigues, Rosana Cade, Antonija Livingstone, Okwui Okpokwasilli, Amanda Piña, Bojana Cvejić and Liz Rosenfeld at venues including the National Theatre of Lisbon, Hebbel am Ufer Theatre and in London at the V&A Museum, Tate Modern and Fierce Festival.

<http://itsandreneely.com>

Xavier de Sousa is a performance maker, curator and producer whose practice explores personal and political heritage and the dichotomies between the live experience and agency in the performance space. His solo practice includes the theatre show *POST* (currently touring) and the durational performance character *Almost Xav*, Latitude Festival, Southbank Centre. He is currently developing *REGNANT (2019)* & *TIME/COLONIA (2020)*, two group pieces focused on collective representations of nationhood and adaptation. Xavier has collaborated and/or performed with Tino Sehgal, Lauren Barri Holstein, Rosana Cade and Tim Etchells amongst others.

<http://www.xavierdesousa.co.uk>

Quimera Rosa
***Trans*Plant*, 2016-ongoing**
Laboratory, zine and workshop

Trans*Plant is a transdisciplinary project at the intersections of art and science, initiated by the trans-feminist artistic collective Quimera Rosa in 2016. With a commitment to creative self-experimentation and biomedical research, *Trans*Plant* is invested in current debates surrounding the effects of the anthropocene. This work urges us to develop a non-hierarchical approach towards nature, therefore rejecting altogether Western anthropocentric binaries that separate man/woman, white/non-white, straight/queer, science/witchcraft, normal/abnormal. Quimera Rosa approach identities and bodies as embedded in multiple interactions and relations with both human and non-human entities. The collective encourages participants to experience self-experimentation as a collective process which can dismantle any essentialist idea of identity.

Quimera Rosa [Pink Chimera], created in Barcelona in 2008, is a nomadic lab that researches and experiments on bodies, technoscience and identities. Quimera Rosa develops practices that produce non-natural cyborg identities from a transdisciplinary perspective.

Informed by transfeminist and post-identitarian discourses, the collective deconstructs sex and gender identities as well as the interactions between body/machine/environment. Their performances and projects see bodies as platforms for public intervention that can test the limits between public and private as well as explore aspects of subjectivity which result from the incorporation of prosthetics. For Quimera Rosa, sexuality is understood as a technological and artistic creation with which to experiment, hybridize and blur the frontiers between natural / artificial, normal / abnormal, male / female, hetero / homo, human / animal, animal / plant, art / politics, art / science, reality / fiction. Most of their work is conducted in a collaborative manner and free of patents and proprietary codes. It has been presented in streets, contemporary art centres, bars, galleries, universities, concert halls, colleges, discos, museums, squats, festivals and theatres most recently at *Ars Electronica*, Linz (2019), *CyborgGrrrls Encuentro TecnoFeminista*, Mexico (2018) and *My Disease is an Artistic Creation*, University of Davis, California (2018).

<http://quimerarosa.net>