

Artistic Positions of the exhibition Mutations // Mutationen

June 18 to August 1, 2021

1) Ana María Gómez López und Grayson Earle

War, bin, werde sein: Revisiting the 1907 Second International in Stuttgart, 2021

Three red flags and an ongoing research project

»War, bin, werde sein: Revisiting the 1907 Second International in Stuttgart« centers on activating the historical memory of the 1907 Second International Congress through the production of on-site, digital, and printed forms of outreach, both in the final exhibition of the Mutations fellowship and beyond. Understanding the challenging history of the Second International as a whole, »War, bin, werde sein« aims to highlight the feminist, anti-colonial, and anti-militarist statements that emerged from the Second International Congress in Stuttgart. Beginning with a public intervention at Akademie Schloss Solitude, the goal of this ongoing research project is to create spaces of reflection throughout Stuttgart, particularly at the very locations where the Second International took place. In addition to institutions such as the Landesarchiv Baden-Württemberg, »War, bin, werde sein« also involves archives abroad that hold important repositories of this event, such as the International Institute for Social History in Amsterdam. The Second International Congress in 2022 in Paris marks the 115th anniversary of this event.

2) Grayson Earle

Entropy, 2021

Installation

»Entropy« is the measurement of indeterminacy for random number generators (RNGs). This work provides a means of reclaiming access to non-deterministic computation, important for not only encryption algorithms but quotidian computer use. The political implications of who controls access to random number generation are rendered in Edward Snowden's leaked documents which suggest the National Security Agency is collaborating with Intel to install a »backdoor« on the random number generator of consumer-level computer processors. »Entropy« is an installation that produces high entropy random numbers by sensing the immediate environment around Akademie Schloss Solitude. The generated bit sequences is displayed on the windows of the Hirschgang, which are lit up in the evening. The work is also available online at www.entropy.computer.

3) Ana María Gómez López und Joana Quiroga

Epistemological Capital, 2021

Ongoing research project

»Epistemological Capital« is an ongoing inventory of biological specimens from the Americas held in natural history museums and botanical gardens in Stuttgart and Baden-Württemberg. Concentrating on plants, animals, and fossils gathered in these repositories over several centuries,



»Epistemological Capital« asks: where does this biodiversity fit in ongoing discussions of restitution, repatriation, and the decolonization of museum collections? How do these specimens exceed these frameworks and require a »mutation« of the very terms for understanding the intellectual and material capital they generate? To answer these questions, the ongoing research project aims to itemize how the question of compounded wealth from scientific research of biological specimens in the global North constitutes an unequal playing field of knowledge producers in the Americas, Asia, and Africa – the very location where many of these specimens were originally gathered. Particular attention will be paid to individual specimen, such as the *Ubirajara jubantus*, a single-specimen Cretaceous dinosaur originally recovered in Brazil, which elucidate the intrinsic tensions of colonial exploitation and their ongoing manifestations in the production of knowledge around biodiversity heritage today.

4) Joana Quiroga

Bannrecht, 2021

Installation

Who has the right to ban? »Bannrechte« (right to ban) were restrictions created in the Middle Ages to officialize the self-proclaimed power the nobility had over all sort of things, such as the mills and ovens used to make bread and the process of wine making and its consumption. This gave the nobility the power to decide when, what, how, and at what price all other people without this right would live. With these laws, they also financed their lifestyles, including the wars to keep and expand such power, which also included the power to say who should be sent to the battlefields. One example of this is the Peasant's War (1524-1525) that happened in this very region and is considered one of the first attempts at democracy in Germany. More than a historical fact, the installation asks how »Bannrecht« has mutated into a mindset that naturalized privilege and exclusion. A mindset that every day, everywhere, can be found in little and large scale situations in which this »right to ban« is actualized.

5) Clara Jo

»De Anima«, 2021 (Work in Progress)

Three-channel HD video with sound, 30 min.

»De Anima« is an ominous prelude set in Myanmar and Kenya that unveils how gendered, racialized, economic, and metabolic ecosystems embedded within the global health crisis drives fear of contamination from the nonhuman world. This film began with conversations with Smithsonian wildlife veterinarians back in 2017, which led to two filming trips about their work on disease transmission from animals to humans prior to COVID. Jo will be presenting an iteration of this work-in-progress, featuring CG animation that speaks to the current state of militarization of public health in Europe.

6) Ana María Gómez López

On Taphonomy, 2017–2021

Three-channel HD video with sound, 8 min.

Ana María Gómez López explores the origins of taphonomy – the study of what happens to biological organisms after death, from decay through fossilization. Her three-channel video installation »On Taphonomy« traces this field's development in Germany during the first half of the 20th century, focusing



on Johannes Weigelt, a German geologist and paleontologist who first pioneered this specialization. Alongside his 1927 monograph »Recent Vertebrate Carcasses« and his research with fossil collections, »On Taphonomy« examines Weigelt's personal Dada-inspired photomontages – a creative practice that is difficult to square with his Nazi leanings, and which provides nuance to a scientific field that reformulates concepts of mortality and permanence of biological organisms on our planet. Future developments of this project will be available at <http://taphonomy.earth> and <http://taphonomy.space>.

Elements from »On Taphonomy« also inform the activation of bibliographic collections related to histories of science and left-wing radical thought in Stuttgart. In commemoration of the 140th anniversary of the founding of the JHW Dietz Verlag – one of the most progressive publishing houses in all of Germany for politics and the sciences alike – Gómez López identifies publications by this press still held in local libraries across the city. Anchored in the library of Akademie Schloss Solitude, this broader project will continue past the exhibition, extending the intertwined paths of ideological and scientific ecologies in book form.

7) Maxwell Mutanda
Deliverance, 2021
Installation

Mutanda's work explores the dominant architecture of mobile technology in the choreography of daily life in juxtaposition with the statutory structures of dominion which codify ownership and dispossession in the built environment. By hanging semi-transparent panels from the ceiling, Mutanda brings his work into a structural conversation with the room, mirroring the content of the work which speaks to the creation of urban landscapes.

8) Angela Anderson
Three (or more) Ecologies – A Feminist Articulation of Eco-intersectionality
Part I: For the World to Live, Patriarchy Must Die, 2019
Three-channel HD video, stereo, 37 min.

The way one relates to land, water, and »resources« is reflected in the way one produces goods, relations, and affinities. »Three (or more) Ecologies: A Feminist Articulation of Eco- intersectionality – Part I: For the World to Live, Patriarchy Must Die« juxtaposes the highly industrial/technical nature of the destructive fracking industry driving North Dakota's Bakken shale oil boom on the Ft. Berthold-Three Affiliated Tribes Reservation with voices from Jinwar – Village of Free Women, a women's collective agricultural village project in the autonomous region of Rojava (Northern Syria).

The first chapter of this ongoing audio-visual research project emphasizes the urgent necessity of redefining value in the face of economic models that are driving the current climate crisis and the ongoing disruption/destruction of ecosystems with blatant disregard for the embodied knowledge these ecosystems cultivate and nourish. It calls into question capitalism's unbridled accumulation, fostered by competition, inequality and exploitation, the undergirding of patriarchal society, and comes to a singular conclusion: For the world to live, patriarchy must die.



Angela Anderson

Material Interventions into Immaterial Landscapes

Intervention I: Contemporary Artifact (Natural Gas Flare), 2021

Poster, postcards, website

This first of a series of site-specific interventions, »Contemporary Artefact (Natural Gas Flare)« was intended as a cooperation with the Linden Museum, an ethnographic museum in Stuttgart. The donated image of a natural gas flare from the Bakken shale oil formation in North Dakota, to be displayed on the facade of the museum, was intended as an intervention into the pedagogical time-othering performed by ethnographic museums; a way of making explicit the legacies of and connections between the colonial collecting of artefacts and large-scale natural resource extraction.

Angela Anderson

Material Interventions into Immaterial Landscapes

Intervention II: In the Still of the Night, 2021

Site-specific installation, postcards, website

The second in series of site-specific interventions, In the »Still of the Night« was planned as a site-specific installation in the immediate vicinity of Academy Schloss Solitude, and as counterpoint to the Kameraden-Gedenkstein, a monument commemorating German army soldiers from Stuttgart who died during their WWII assignments in various parts of Europe, including France and Poland. The sign was intended as a discursive intervention into the historical memory constructed by the war memorial, and as a statement against war and its glorification.

9) Sabina Ahn

Parasitic Signals, 2021

Four-channel sound installation

»Parasitic Signals« is a quadraphonic sound installation that uses novel sonification methodology to transform the binding energy between a single molecule of Borrelia bacteria and a human protein cell into auditory perception. Borrelia bacteria are known as a pathogen that can cause Lyme disease in humans. In this work, the pathogen-human molecular level of physical interaction was measured by Atomic Force Microscopy technology which can practically touch a single molecule to measure the binding force between these two different biomolecules. By looking at the interspecies relationship in parasitism, this work tries to see it as a mutualistic and long-term relationship rather than the negative effect on the host's side. This work has been developed by the artist Sabina Hyoju Ahn with collaboration between Biophysics Institute at Johannes Kepler University in Linz, Austria, and Twelve Lab in The Hague, Netherlands.

»Parasitic Signals« is a continuation of the research Ahn has been conducting to sonify biological processes. Her most recognized work in this field, »Sonomatter,« is a sound installation and performance that transforms the bioelectrical signal from microorganisms to sound, illustrating a circular relationship between life and death.