

Artistic positions of the exhibition »Mutations // Mutationen«

June 18 to August 1, 2021

The exhibition »Mutations« is the culmination of the nine-month interdisciplinary residency program of the same name at Akademie Schloss Solitude. The show presents the collective knowledge that the seven international artists and creative thinkers have been developing, both locally and digitally, in conjunction with this Thematic Focus since October 2020.

The exhibition consists of **seven individual positions and two collaborations** that all engage with the concept of mutations as processes with unpredictable outcomes: transformation, loss of control, and irreversibility, but also diversity, metamorphosis, and hybridity.

The main entrance of the exhibition is marked by three bright red flags – a symbol of political resistance that first appeared during the 1830 Aachen bread riots in Germany. A collaboration between **Ana María Gómez López and Grayson Earle**, the artists explore the 1907 Second International that took place in Stuttgart in their work entitled *war, bin, werde sein*. Inspired by the words of Rosa Luxemburg, the piece aims to locate print, audio, and filmic materials of the Second International Congress, bringing these archival elements into the present and into conversation with current events (for further information, see <http://second.international>).

Also visible from outside the Akademie Schloss Solitude, on the windows of the Hirschgang, **Grayson Earle's** site-specific installation deals with entropy as it provides a means of reclaiming access to non-deterministic computation, important for not only encryption algorithms but quotidian computer use. *Entropy* turns a part of the architecture into a random number generator that produces high entropy random numbers by sensing the immediate environment around Akademie Schloss Solitude. The generated bit sequences are best viewed at dusk and available online at www.entropy.computer.

Entering the exhibition, the decorative staircase displays *Epistemological Capital*, a collaboration between **Ana María Gómez López and Joana Quiroga**. This research-based installation questions disparities in the production of scientific knowledge in the global North with biological specimens originally from the global South, particularly in Latin America. Specifically, their project focuses on holdings in the natural history collections of Stuttgart and Baden-Württemberg, using these as a site from which to interrogate decolonial practices in institutional contexts that exceed present discussions of restitution and repatriation. Ongoing additions to the project will be available at <http://epistemological.capital>.

Joana Quiroga continues with her immersive installation *Bannrecht*. Originally from the Middle Ages, the word »Bannrecht« encompasses local laws that officialized the nobility's power, ruling things such as mills and ovens for bread. Placed within the most representative room in the Akademie Schloss Solitude, Quiroga asks »Who has the right to ban?« inviting the viewer to reflect upon the historical meaning of the word and how the power awarded to the few has mutated into a mindset that is still widely imposed today.

In her three-channel video, **Clara Jo** examines 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 the militarization of public health in Europe. Sharing the room and installation, **Ana María Gómez López's** time-based work explores the origins of taphonomy – the study of what happens to biological organisms after death, from decay through to fossilization – and this field's parallel development through paleontology, photography, and the earth sciences alike in Germany during the first half of the 20th century (future developments of this project will be available at <http://taphonomy.earth> and <http://taphonomy.space>). This work ties into the activation of bibliographic collections specific to Stuttgart related both to histories of the life sciences and left-wing radical politics, held in local libraries across the city.

In the next room, **Maxwell Mutanda and Angela Anderson** speak to the social and political aspects of land ownership. 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 paper 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. In the opposite corner is **Angela Anderson's** three-channel video installation. Following the Bakken shale oil extraction on the Fort Berthold Reservation of the Mandan, Hidatsa, and Arikara nations in North Dakota, the video work calls into question capitalism's unbridled accumulation and stresses the urgent necessity of redefining value in the face of the ongoing disruption/destruction of ecosystems. Additionally, Anderson will show two new site-specific installations which seek to disrupt dominant (i.e. racist, nationalist) historical framings created by local public monuments and institutions.

Sabina Hyoju Ahn has transformed the Akademie's barn into an immersive 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. 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, Ahn's piece tries to see it as a mutualistic and long-term relationship rather than the negative effect on the host's side.

»Mutations« is a cooperation between [Akademie Schloss Solitude](#), an international and transdisciplinary artists' residence based in Stuttgart, and the [KfW Stiftung](#), Frankfurt, an independent non-profit foundation active in the fields of Responsible Entrepreneurship, Social Commitment, Environment, and Climate as well as Arts & Culture. The Arts & Culture program focuses on intercultural dialogue and artistic production in the global context.

»Mutations« is comprised of the following fellows: **Sabina Hyoju Ahn**: Media and Sound Artist (South Korea) | **Angela Anderson**: Video Artist and Researcher (USA/Germany) | **Grayson Earle**: New Media Artist (USA/Germany) | **Ana María Gómez López**: Artist, Writer, and Researcher (Colombia/USA/The Netherlands) | **Clara Jo**: Video Artist (Germany) | **Maxwell Mutanda**: Multidisciplinary Researcher, Visual Artist, and Designer (Zimbabwe) | **Joana Quiroga**: Visual Artist and Philosopher (Brazil).