

Art/Nature

Contemporary Art in Natural History Museums and Collections

26–27 JUNE 2017

ABSTRACTS

MONDAY, 26 JUNE

I. Introduction

Welcome Address

JOHANNES VOGEL, Director General, Museum für Naturkunde Berlin

KIRSTEN HASS, Head of Programme Department, Kulturstiftung des Bundes

ANITA HERMANNSTÄDTER, Head of the Department “PAN – Perspektiven auf Natur”

(Perspectives on Nature) and Project Manager for *Art/Nature. Artistic Interventions at the Museum für Naturkunde Berlin*

KEYNOTE LECTURE

The Natural History Complex: On Artistic Research into Sticky Materialities

PETRA LANGE-BERNDT, Kunstgeschichtliches Seminar, Universität Hamburg

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In 1990, artist Mark Dion interviewed Michael von Praet, the curator responsible for the redesigning of the Muséum national d’Histoire naturelle in Paris. Dion has been critical of invasive refurbishments such as this example; he suggested on many occasions that public parts of collections should be frozen and stored as a museum of the museum, while one could display the contemporary processes of the work and research that is going on in the back. This is only one of many examples of how modern and contemporary artists have been engaging with the natural history complex: since surrealism, Robert

Smithson, Nancy Graves, or more recently projects such as the Center for PostNatural History have been critically engaging with such collections, their archives, things, materials, and human protagonists. This talk will give a survey of these diverse strategies for reclaiming the spaces of the Natural History Museum in order to create alternative narrations on nature, evolution, ecology, colonialism and related politics.

PETRA LANGE-BERNDT is the Chair for Modern and Contemporary Art at the Kunstgeschichtliches Seminar, Universität Hamburg, as well as a curator (for instance, in 2014–15, *Mark Dion: The Academy of Things* at the Art Academy, the Albertinum and the Green Vault, Dresden). In books such as *Animal Art* (Silke Schreiber, 2009) she has researched the natural history complex in relation to contemporary art. Her writing has especially focused on the politics connected to things and materiality (*Materiality: Documents of Contemporary Art*, MIT Press, 2015). Petra Lange-Berndt's current research is investigating collectivity and communal living in contemporary art.

II. Artists as Residents

Moderator: Bergit Arends, Royal Holloway, University of London/Science Museum, London
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BERGIT ARENDS curated the contemporary art programme at the Natural History Museum in London from 2005 to 2013. Since 2013 Bergit has been a doctoral Reid Scholar at Royal Holloway, University of London, researching contemporary art, archives and environmental change in the age of Anthropocene. She is currently curating two new visual art commissions for the project *Art/Nature. Artistic Interventions at the Museum für Naturkunde Berlin* and works in the research department at the Science Museum in London. Bergit studied Curating Contemporary Art at the Royal College of Art, London.

Intersecting Inquiries: Smithsonian Artist Fellows at the National Museum of Natural History

BARBARA W. STAUFFER
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Every year, as part of the Smithsonian's Artist Research Fellowship program, approximately 12 artists are selected to conduct research on a chosen collection within the Institution. Many of the artists who apply for this program are interested in working with curators at the National Museum of Natural History. In the ten years this program has been in existence, forty artists have explored natural history museum collections as diverse as Antarctic meteorites, bioluminescent fish, extinct birds, botanical illustrations, and African combs. In the process, the investigations they have shared with museum researchers and the projects that have been inspired by their research have opened up a dialog that has changed not only the work of the artists but perspectives within the museum. In particular, the artists' work at the museum has helped bridge what is often seen as a divide between art and science. Instead of focusing on their differences, the artists and scientists participating in the Artist Research Fellowship program are able to appreciate what they have in common. After all, they both gather information through the senses, value creativity, develop abstract models to understand the world, and aspire to do work that has universal relevance. And, even when these intersecting inquiries result in new creative directions and innovative artworks, both the artist and the scientist are engaged in a process without knowing exactly where they are going or where exactly they will end up. Isn't this exactly what discovery is all about?

BARBARA STAUFFER began her museum career working on temporary exhibitions at the Natural History Museum and became Chief of Temporary Exhibitions in 2008. In 2012, after a year-long assignment at the National Science Foundation, she returned to the Museum as Chief of Community Programs and is responsible for adult, family, school, youth, and citizen science programs. She is particularly interested in partnerships, engagement platforms, and community events that creatively engage diverse audiences with the Museum's collections, exhibitions, and research.

The Alchemical Afterlife

JANET LAURENCE, 2016 Artist in Residence at the Australian Museum, Sydney
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*If we could hear ... the call of those who are slipping out of life forever. There we might encounter a narrative emerging from extinctions, a level of blood that connects us.*¹ Deborah Bird Rose

We have broken our world apart and, having watched many of its individual parts die in strange slow agonies, we now wish to bring it back together. The Natural History Museum enables the long historical view of a relationship with a vast array of species, now merely specimens/objects detached from their lives. How can we come to care for the lives of other species. Can it be through the concept of *Umwelt*? Can it help to understand the animal in us, the animal from which we have come?

As an artist moving between the inside and the outside of the museum's scientific concerns, I am able to bring in other elements, other languages, in order to bring us into an intimacy with these species. Using an aesthetics inspired by empathy and care, I offer them a healing or renewed way of living to enable their being and presence to return.

Playing with an alchemical language as a metaphorical possibility of transformation for them whilst offering us a new way of experiencing them and their *Umwelt* through a historical past and our long interconnection.

JANET LAURENCE is a Sydney-based Australian artist who exhibits nationally and internationally. Her practice examines our physical, cultural and conflicting relationship to the natural world. She creates immersive environments that navigate the interconnections between organic elements and systems of nature. Within the recognized threat to so much of the life world, she explores what it might mean to heal, albeit metaphorically, the natural environment, fusing this with a sense of communal loss and search for connection with powerful life-forces. Her work is included in museum, university, corporate and private collections as well as within architectural and landscaped public places.

Institution/Awards: Laurence has been a recipient of Rockefeller, Churchill and Australia Council fellowships; recipient of the Alumni Award for Arts, UNSW; visiting fellow at the NSW University Art and Design; Australian representative for the *COP21/FIAC, Artists 4 Paris Climate 2015* exhibition; visiting fellow of the 2016/2017 Hanse-Wissenschaftskolleg (HWK) foundation fellowship; and artist in residence at the Australian Museum.

1 Deborah Bird Rose, *Wild Dog Dreaming: Love and Extinction*, University of Virginia Press, Charlottesville

III. Blurring Boundaries

Moderator: Christine Heidemann, Schinkel Pavillon, Berlin
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CHRISTINE HEIDEMANN (b. 1974) lives in Berlin. She studied art history and German literature in Cologne and Frankfurt and finished her PhD in 2005 with a thesis on dilettantism as an artistic strategy in Mark Dion's work. Since then she has worked as a free-lance curator of contemporary art. Among the exhibitions she curated were *The city of tomorrow. An Archaeology of Hansaviertel Berlin*, Akademie der Künste, Berlin, 2007; *Green Dreams*, Kunstverein Wolfsburg, 2008; *BELVEDERE. Why is Landscape Beautiful*, Arp Museum Rolandseck, 2011; the Berlin section of the *DAVID BOWIE* exhibition in collaboration with the V&A, Martin Gropius Bau, Berlin, 2014; *HP Zimmer*, Städtische Galerie Wolfsburg, 2015. From 2009 to 2015 she ran RECEPTION, a contemporary art gallery in Berlin and since 2016 she has been the director of the Schinkel Pavillon in Berlin. For the project *Art/Nature. Artistic Interventions at the Museum für Naturkunde Berlin*, she is curating a project with artist Mark Dion that takes a look behind the scenes of the museum and examines the material culture of science.

The Musée de la Chasse et de la Nature: New Hunting Estate for Contemporary Art

CLAUDE D'ANTHENAISE, Musée de la Chasse et de la Nature, Paris
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Until 2007 the Musée de la Chasse et de la Nature in Paris was a very old-fashioned place, presenting stuffed animals, firearms and works of art related to nature and game. This privately-owned institution was a kind of club for hunters and nostalgic of Ancien-Régime. Taking advantage of the heterogeneous character of the collections, the renovation allowed experimental museography. With the complicity of contemporary artists, the setting of collections comes to introduce an interrogation on the nature of the museum. Specimens of nature – are they real or false? Is the subject of the museum educational and serious or of the order of fiction? Through its program of exhibitions, cultural events and publications, the museum develops a questioning of man's place in nature and especially of our relationship to animals. In a spirit of openness, away from any propaganda, it invites artists to express their own answers to these questions. Avoiding the neutral temporary exhibition gallery, designed as a 'white cube', the artists prefer to match their own works with the permanent collections of the museum. They display them among the weapons, stuffed animals and trophies, and doing so, offer visitors a kind of treasure hunt.

As a Conservateur du Patrimoine, CLAUDE D'ANTHENAISE worked on preservation and restoration of historic buildings before joining the Cultural Service of French Foreign Affairs, where he directed Alliance Française in Singapore. Leading the Musée de la Chasse et de la Nature since 1998, he fully renovated its setting and orientation in order to make a stand-out place for cultural life and contemporary art in Paris. He curated various exhibitions concerning contemporary art and relations between Human and Animal.

INHOTIM's Educational Practices: Merging Different Areas of Knowledge

YARA CASTANHEIRA, INHOTIM, Brumadinho, Brazil
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With its 143 hectares of visiting area, around 5,000 species of plants, 7 thematic gardens, 23 art galleries and more than 670 art pieces of Brazilian and international artists in exhibition, Inhotim has a multiple aesthetic language. At the same time a contemporary art museum and a botanical garden, it presents many landscapes juxtaposed. The manner of exhibiting its botanical and artistic collections encourages the merging of different areas of knowledge.

Due to that hybrid character, in 2015 the challenge of integrating what is actually inseparable arose. Inhotim's educational department started to experience both the difficulties and the benefits of taking on a transdisciplinary and transversal educational approach. The botanical and the artistic collections have been used to bring the visitors and participants of educational projects closer to cultural and socioambiental issues. Coming from various backgrounds, Inhotim's mediators and educators play a crucial role in connecting individual experiences to contemporary issues through the mediated tours and the educational practices. Having said this, how do we prepare the staff for that task? Moreover, how can we convey an integrated perspective of art and nature to the visitors?

YARA CASTANHEIRA holds a master's degree in Media, Communication and Cultural Studies from Universität Kassel and UCL – Institute of Education. Currently, she is Head of Education at INHOTIM and works in the interface between art and nature. She earned a degree in Social Communication with a minor in Literature from the Universidade Federal de Minas Gerais, Brazil. Yara has extensive experience in managing socio-educational projects and in team building with a focus on intercultural competencies.

A Vision for BIOTOPIA: Exploring Life through Science, Art and Design

MICHAEL JOHN GORMAN, BIOTOPIA, München
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How can biological art and speculative design help provoke conversations about emerging areas of life sciences, from synthetic biology to new reproductive technologies? How can we reinvent the idea of a natural history museum for what Craig Venter has described as “the biological century”? In the context of developing a major new museum to “explore life”, BIOTOPIA at Schloss Nymphenburg in Munich, and also drawing on previous work as founder of Science Gallery in Dublin, Michael John Gorman will consider how bio art and speculative design can confront visitors with potential futures.

MICHAEL JOHN GORMAN is Founding Director of BIOTOPIA, a new museum linking biology, art and design in development at Schloss Nymphenburg Munich, and holds the Chair in Life Sciences in Society at LMU Munich. Previously he was Founding Director of Science Gallery at Trinity College Dublin and CEO of Science Gallery International. He has taught Science, Technology and Society at Stanford University and held postdoctoral fellowships at Harvard, Stanford and MIT. He has written books on topics ranging from Buckminster Fuller's designs to seventeenth century art.

IV. Art/Nature – Brief Romance or Lasting Relationship?

Moderator: Felix Sattler, Tieranatomisches Theater, Humboldt-Universität zu Berlin
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FELIX SATTLER is the curator for the Tieranatomisches Theater – Exhibition Research Space at the Humboldt-Universität zu Berlin and priority research area leader of Collecting & Exhibiting in the Cluster of Excellence 'Image Knowledge Gestaltung'. He studied Media Art & Design and Media Culture at Bauhaus Universität Weimar and Photomedia/Time-Based Art at the College of Fine Arts, Sydney. Since 2002, Felix Sattler has been developing exhibitions and performative practices about natural and cultural history and corresponding institutional narratives.

D'ARCY WILSON, Corner Brook, Newfoundland
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I am an Atlantic Canadian artist, descended from colonial settlers; from this viewpoint, my work probes this culture's dysfunctional relationship to the natural world, noting that its affection and desire for nature are impeded by its tendency to harm. Within the context of Western Culture, and alongside a detected desire for the wild animal in colonial narratives, my projects interact with constructed wilderness settings (such as the natural history museum) and highlight the transformation of nature into spectacle. Meanwhile, my recent project *The Memorialist* considers Canada's first "living museum" by retelling the story of North America's first public zoo, and rendering the emotionally charged geography of the colonial settler and the wild animal.

D'ARCY WILSON (BFA, Mount Allison University, 2005; MFA, University of Calgary, 2008) is an interdisciplinary artist whose projects have led to collaborations with, and interventions in, natural history museums, wildlife rehabilitation centers, national parks, and others. She has presented her work across Canada in exhibitions, performances, video screenings, and artist residencies. D'Arcy lives in Corner Brook, Newfoundland, where she is Assistant Professor of Painting, Drawing, and Interdisciplinary Studio at Memorial University's Grenfell Campus.

GABY HARTEL, Berlin
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Museums communicate with the public via objects. By arranging material things within different contexts, the institution constructs histories and tells stories; it conveys knowledge and state-of-the-art research, all of which may be – and perhaps are – tinged in the styles, narratives, pressing societal interests and ideologies of their respective times. My perspective as a broadcaster and a curator of sound art is that objects are more than meets the eye, they are more than just a visual experience. It is one of the generic qualities of sound that it is more ambiguous and open, less decisive and less authoritative than all things visual. It envelops the world of objects and ideally works like a magnet: plucking from the air all different kinds of memories, interpretations, histories, emotions and making them stick to the specimen or environment on show, thereby leaving space for personal assessment and appreciations. The artists I worked with and am still working with in this project approached their task in many different ways: as straight forward documentarists and recordists, as inventive story tellers and tongue-in-cheek fabricators of possible research histories and as poets as well as dramatists who analysed their favourite specimen and the spaces in which they are shown. This analysis was then translated into musical structure, into words, sounds and movement. In some instances, the sound works transcended the actual physical space of the museum to enter into radio

space. However different their approaches may have been, all artists drew and draw upon our fascination of listening in public or semipublic; of listening to human and animal voices, structured noises and to music. And of experiencing a palpable space as an ephemeral space for potentially different ways of seeing, thinking and acting.

GABY HARTEL, PhD, is a cultural historian based in Berlin. She has curated exhibitions and long-term cultural intervention projects nationally and internationally. Gaby has published widely on the intersections of the visual arts, sound/radio art, literature and media aesthetics, and is an award-winning broadcaster of radio-documentaries and sound-narratives. Hartel lectures at several German and international universities and was a guest professor of theory at Oslo National Academy of the Arts (2009–2012). She is the curator for sound art in the project *Art/Nature. Artistic Interventions at the Museum für Naturkunde Berlin*.

NEIL MacGREGOR, Humboldt Forum, Berlin/London
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A diagram and an oil painting. Chimborazo, the highest mountain in Ecuador, has been visually captured in a cross-section infographic by Alexander von Humboldt, and in Frederic Edwin Church's painting *The Heart of the Andes*, now in the Metropolitan Museum of Art. Both works are examples of two kinds of representation that approach the same phenomenon from different standpoints. On one hand, a highly complex diagram, whose information – scientifically analysed data – can be grasped through text and visual representation. On the other, an oil painting measuring 3 meters in width and 1.7 meters in height that depicts the mountainous landscape of the Andes as nature's countenance and as a tangible source of wonder. Perception and spiritual understanding, art and science, both work together to communicate the fragility, the diversity and the complexity of all forces working in tandem. These, too, are the foundations for political action. It gave birth to the idea of national parks, and insight into the necessity of protecting natural resources against the destruction of mankind. These and other examples, including the dramatic presentation of dinosaurs, raise the question as to what new insights art and poetry might offer the Museum of Natural History, and to what extent the human imagination participates in scientific discoveries.

NEIL MacGREGOR studied philosophy, law, and art history in Paris, Edinburgh, London, and Oxford. He taught art history and architecture at the University of Reading and was the editor of the Burlington Magazine in London until 1987. Subsequently, he served as director of the National Gallery in London. In 2002, he presided over the British Museum in London in the role of director. There he presented among other things the series "A History of the World in 100 Objects", accompanied by a corresponding exhibition and publication. In 2014, he curated the exhibition "Germany – Memories of a Nation", which was also on view in the Martin-Gropius-Bau. In 2015, he was appointed head of the steering committee of the Humboldt Forum. He has received numerous awards as an art historian. Most recently, he was awarded the Friedrich Gundolf Prize, the German National Prize, and the Goethe Medal in 2015.

ARIANE BERTHOIN ANTAL, WZB Berlin Social Science Center
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In a growing number of organizations around the world, stimuli are being sought from the arts to try out fresh ways of framing and responding to issues. The underlying assumption is that bringing people, processes, and products from the "foreign culture" of the arts into the workplace helps to stimulate new ways of thinking and acting by irritating routines, challenging established mindsets, and developing new skills. Our research on cases throughout Europe documents that artistic interventions can range from a

few hours to years, involving all art forms, and varying in degree of employee participation and reflection. Our studies have revealed that artistic interventions can open “interspaces” in which the engagement with the arts enables members of the organization to become aware of the distinctive features of their language, perspectives, and practices; to suspend engrained organizational norms and responses; and to experiment with different ways of seeing and doing things from which to choose in future. An additional assumption that drives such projects in organizations is that artistic ways of knowing encompass aesthetic and emotional aspects that are generally overlooked at the workplace, and attending to them can activate the senses and thereby help people to develop new ways of seeing and doing things. A key finding of the research is that working with artists can alert people in organizations to appreciate the generative nature of “not-knowing.” The research has also examined the experience of the artists who choose to undertake artistic interventions, revealing a variety of motivations for doing so, as well as discoveries they make along the way about the value of their approach to work and life.

ARIANE BERTHOIN ANTAL is a Senior Fellow in the Science Policy group at the WZB Berlin Social Science Center, Germany. From 2007 to 2016 she led an international research program at the WZB on Artistic Interventions in Organizations. She is a Distinguished Research Professor at Audencia Nantes School of Management, France, and honorary professor at the Technical University of Berlin. Recent books include *Learning Organizations. Extending the Field* (with P. Meusburger and L. Suarsana, Springer, 2014), *Moments of Valuation* (with M. Hutter and D. Stark, Oxford University Press, 2015) and *Artistic Interventions in Organizations: Research, Theory and Practice* (with U. Johannson-Sköldberg and J. Woodilla, Routledge, 2016). She has also published extensively on corporate social responsibility and organizational learning, and presented her findings to policymakers and managers throughout Europe and Asia. Ariane Berthoin Antal is French and American, living in Berlin since 1975; married with three children.

Reception at the Museum für Naturkunde Berlin

With a chance to see the current artistic interventions of the Art/Nature project: *Animaloculomat* by KLARA HOBZA (curator: BERGIT ARENDS) and *The Lost World* by MONIKA RINCK (curator: CORD RIECHELMANN). Meet and speak with the artists and curators.

KLARA HOBZA (b. 1975 in Plzeň/Pilsen, Czech Republic) studied at the Academy of Fine Arts in Munich; at Columbia University, New York; and at the Rogue Film School, Los Angeles. She now lives and works in Berlin. Past works include *Die Schlickschlacht zu Schillig* (2016), *Die große Basler Gipfelbergung* (2014), *Moving with Fervour into Moments of Levity* (2012), *Diving through Europe* (2010–probably 2035), *Nay I’ll Have a Starling* (2006 – present) and *Paper Airplanes* (2004–present). Her autobiography, a first version of which was written by Hobza in 2002 from the perspective of 2066, ten years after her projected death, is being penned as a conceptual self-portrait. The autobiography has so far undergone one revision around 2012.

MONIKA RINCK lives in Berlin. Since 1989 she has published several books in a number of publishing houses. Her most recent poetry book *HONIGPROTOKOLLE* (Honey Protocols) came out in 2012, for which she was awarded the Huchel-Preis in 2013. Followed by *RISIKO UND IDIOTIE* (Risk and Idiocy), Essays, in Spring 2015. Monika Rinck is a member of the P.E.N. Club, the Akademie der Künste (Academy of Arts) in Berlin and the German Academy for Language and Literature. In 2015, Monika Rinck was awarded the Kleistpreis. She translates, most notably with Orsolya Kalász, from the Hungarian, she works with musicians and composers, and she teaches from time to time. www.begriffsstudio.de

TUESDAY, 27 JUNE

V. Kick-off Remarks

Moderator: Gaby Hartel

Drop Art into Natural Museums without Any Interdisciplinary Ambitions

CORD RIECHELMANN, Berlin
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The work of artists – or, more generally, art – in the space of natural history museums is not a new phenomenon, but in the hard times of the Anthropocene, the conditions for both scientists and artists are much more multidisciplinary than in the ages before. The question is, not only for artists but first for them, how could we find a “multispecies response-ability” for the problems of globalized digital bodies, politics, and human and non-human cultures.

CORD RIECHELMANN. Author, philosopher, and biologist. Riechelmann is known for his columns in the *Frankfurter Allgemeine Zeitung* and his books *Der Zoo als Welt – die Welt als Zoo* (2003) and *Wilde Tiere in der Großstadt* (2004). He is also the publisher of the *Enzyklopädie der Tierstimmen*, available on CD, which includes commentaries by Hanns Zischler. In 2013 Matthes & Seitz published his book *Krähen: Ein Porträt* as part of the *Naturkunden* series. Cord Riechelmann is the curator for literature in the project *Art/Nature. Artistic Interventions at the Museum für Naturkunde Berlin*.

VI. Collaborations between Art and Science

Moderator: Dorothee Brill, Berlin
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DOROTHÉE BRILL is a curator and lecturer for art of the 20th and 21st century. For many years she worked in museums, notably at the Haus der Kunst in Munich, the MMK Museum für Moderne Kunst in Frankfurt, and the Nationalgalerie – Staatliche Museen zu Berlin. Since 2012 she has been an independent curator, with projects for the Bauhaus Stiftung Dessau, the Nationalgalerie, the Schwules Museum*, and the Deutsches Historisches Museum, amongst others. Currently, she is developing a project for the programme Art/Nature and its fourth artistic intervention at the Museum für Naturkunde Berlin. Besides her curatorial work she teaches at the Hochschule für Bildende Künste and the Technische Universität in Braunschweig. She is an author and editor of books and texts on 20th-century and 21st-century art.

Painting on the Rocks: Interventions in Terra Cognita

ULRIKE STOTTROP, Ruhr Museum, Essen
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and TONY CLARK, Melbourne
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In the first part of the talk Ulrike Stottrop will present her concept of the former permanent geological exhibition “terra cognita”, which ran from 2001 till 2007. When “terra cognita” was developed it was intended to present the objects in the collection not only in their geological role, but also as a cultural

resource for literature, music and the visual arts. The museum space was also venue for concerts and displays, which became integral to the experience of the exhibition itself.

In 2004 Ulrike Stottrop invited independent curator Rafael von Uslar to develop a series of contemporary art projects. Inspired by a 1.7 billion-year-old stromatolite from Australia in the collection, he proposed the idea of “Interventus Australis” with contributions from Troy Anthony Baylis, Garry Carsley, Tony Clark, Fiona Hall and William Young. In the second part of the talk, painter Tony Clark will describe the experience of his participation in “Interventus Australis.” This was his first opportunity to work with a museum collection. He was provided with a studio space in Essen and developed a series of paintings in consultation with Rafael von Uslar, including the 8-meter-high “Pseudotapeten Landscape.”

ULRIKE STOTTROP is a geologist at Ruhr Museum Essen, since 1986 associate director, since 2008 furthermore head of Dep. Science & Collections. She realised about 50 exhibitions. Thematic focal points are the man-made nature of the industrial landscape “Ruhrgebiet”, cultural history of nature, natural science and art. As a natural scientist she is working in cross-over projects with artists, historians and cultural scientists. From 2004 till 2010 she was a board member of ICOM NatHist and over years engaged in the German Museums Association.

TONY CLARK was born in Canberra in 1954 and received a degree in the History of Art and Architecture from Reading University (UK) in 1975. Self-taught as a painter, he has exhibited widely in Europe and Australia since 1982. His ongoing Myriorama landscape project was shown at Documenta IX in 1992. He has had residencies at Melbourne University and at Delfina Studios, London.

Accessing Masses: Art Film as Index to Research Collection

FRANK STEINHEIMER, Natural Sciences Collections, Martin-Luther-Universität, Halle-Wittenberg
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The Natural Sciences Collections (ZNS) at Martin Luther University Halle-Wittenberg house huge assemblages of teaching and research material, among them 10,000 photonegative plates on glass shot between the 1890s and the 1940s. The images describe the daily research routine of the livestock science department headed by Julius Kühn (1825–1910) and successors. The photos follow well-designed experiments such as hunger-fattening research, hybridizations of wild and domestic stocks, and studies on horn shape, to name but a few. All photographed animals are individually known, many with their respective ancestry. These photos additionally illustrate the daily working routine and the changes occurring due to the industrialization of agriculture. This unique science documentation is listed as nationally important heritage of Germany.

For decades these images were exploited just to illustrate the history of breeding. However, the ZNS aimed to open access to these photos for cultural-historic, sociological and design questions as well. To reach this wider public, the ZNS invited Dutch film artist Pim Zwier to reassemble the photos for an artistic short film project. As a result, Pim Zwier produced an eight-minute short film successfully touring on four dozen film festivals around the globe so far. This short index film was later the frame for a further project of complete access to all photo images from the livestock department at the ZNS, published on www.fotoglasplatten.zns.uni-halle.de.

FRANK STEINHEIMER: Studies in biology, zoology, and ecology at Erlangen & Vienna; PhD on the history of ornithology at Rostock. 1998–2002 curator, Natural History Museum, London/Tring; 2002–2004 researcher, Museum für Naturkunde, Berlin; later free-lance ornithologist, i.a. for Lynx-Edicions Barcelona; since 2008 head, Natural Sciences Collections, Martin Luther Univ. Halle-Wittenberg. Exhibition (co)curator for *Cicadas* (2012), *Our Animals* (2014), *Gaining Grounds* (2015/2016). More than 200 scientific publications.

How to Not Be a Stuffed Animal: Moving Natural History Museums through Multispecies Choreography

SUSANNE SCHMITT, München
and LAURIE YOUNG, Berlin
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What does it mean to explore natural history museums and zoological collections featuring multispecies relations through a human body and sensorium? How can we rebuild museums, without shifting a single stone, by activating them from a multispecies perspective? Museums of natural history are populated with dead animal bodies: taxidermy specimens used to evoke lively connections. In *How to Not Be a Stuffed Animal*, Susanne Schmitt and Laurie Young appropriate the medium of the audio-guide and create immersive audio walks that revive museums as multispecies commons by exploring its potential for new forms of conviviality. People who participate in them need to move, and use their senses, very differently than they usually do at museums.

In our arts and science project *How to Not Be a Stuffed Animal*, a mixed team puts multispecies ethnography, choreography, situationist practice and much more to use to create immersive audio walks for visitors that help them think of museums as spaces not only for humans. The audio walks are situated at the Australian Museum in Sydney, the Deutsches Jagd- und Fischereimuseum in Munich, the Iziko South African Museum in Cape Town, and the Museum Natur und Mensch in Freiburg, where they intertwine narration, composition, and choreographic scores. In our contribution, we offer samples of those currently emerging walks as creative forms of living together by showing what a shift of horizon, sensorium, and narration can do to reconfigure the museum as a dwelling site in a more inclusive sense.

SUSANNE SCHMITT, PhD, is a German anthropologist, ethnographer, curator and interdisciplinary artist. She did a sensory ethnography of the Hygiene Museum Dresden as a workplace, worked with seahorse breeders and conservationists, and is interested in questions of hospitality, collaboration, and multispecies commons. She is currently a fellow of the Volkswagen Foundation's "Arts and Science in Motion" scheme for the projects *How to Not Be a Stuffed Animal* (as creative director together with Laurie Young) and *Motion Together*.

LAURIE YOUNG is a Canadian choreographer and dancer interested in the embodiment of unauthorized histories and their representation. She was a founding member of Sasha Waltz and Guests and a former ensemble member of Schaubühne am Lehniner Platz. Laurie's own choreographies include the installation performance *Natural Habitat* (2011), created at the Museum für Naturkunde Berlin and *Korinna und Jörg* (2015), which traces the last 25 years of dance history in Berlin through the eyes of two East Berlin dance fans. Laurie is currently a fellow of the Volkswagen Foundation "Arts and Science in Motion" for projects *How to Not Be a Stuffed Animal*, *Imaginary Fitness* and *The Entanglements of Gesture, Media and Politics*.

VII. Inspiration through Interventions

Moderator: Cord Riechelmann, Berlin
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Art/Nature. Artistic Interventions at the Museum für Naturkunde Berlin: The Museum as Research Field

ANITA HERMANNSTÄDTER, Museum für Naturkunde Berlin
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In 2014, the Museum für Naturkunde Berlin and the German Federal Cultural Foundation launched an international model project exploring the interplay between contemporary art, museum practice and natural history research. This project, called *Art/Nature*, invites artists and writers to create new works that reflect on the natural history museum, its history and collections or its research and exhibiting practices. These artworks are displayed in four annual rounds of interventions in the permanent exhibition in order to enrich, interpret or comment on the representations in a natural history museum. In my talk, I will introduce some of the artworks and discuss their specific approaches towards the natural history museum. I will also look at feedback the museum has received (via a visitor evaluation) on those pieces and approaches.

ANITA HERMANNSTÄDTER, M.A., is the head of PAN – Perspektiven auf Natur (Perspectives on Nature), the Department for Humanities and Arts at the Museum für Naturkunde Berlin, established in 2012. After studying modern history, art history and ancient American studies in Berlin, she worked as a researcher and exhibition curator first at the Ethnological Museum in Berlin and then in the department of scientific collections and science communication at the Hermann von Helmholtz-Zentrum, Humboldt-Universität (2003–2008). At the Berlin-Brandenburgische Akademie der Wissenschaften, she coordinated the programme *Evolution in Nature, Technique and Culture 2009/2010*. Following this Anita managed the exhibitions in the Humboldt-Box at the Staatliche Museen zu Berlin.

Artists' Views and Museum Narratives: Art Interventions in the Berlin Museum of Medical History at the Charité

THOMAS SCHNALKE, Berlin Museum of Medical History
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Art is a steady guest in the Berlin Museum of Medical History at the Charité (BMM). Since 2007, the museum has realized larger shows, located in its separate temporary exhibition space, addressing specific topics in the field of art and medicine: *Pain* (2006), *Steine* (2012), and *Mirror Images* (2015/6). In addition, the BMM has developed its own 'Interventions' format, in which artists are invited to interperse their works directly into or in between the displays of the museum's permanent presentation. Mostly, these interventions occurred in the core show room of the BMM, a large hall with some 650 dry and wet patho-anatomical specimens. In my contribution I will outline and exemplify the concept of these interventions in the BMM and ask specifically what the medical history museum's prerequisites are to make an art intervention in its own refurbished galleries interesting and inspiring.

THOMAS SCHNALKE (b. 1958) is professor of medical history and medical museology and director of the Berlin Museum of Medical History of the Charité. In his medical thesis he dealt with the history and technology of dermatological moulages (revised and extended 'Diseases in Wax', 1995). For his habilitation in the history of medicine he provided an analysis of German urban medicine in the 18th century ('Medizin im Brief', 1997). His research focuses on different museological aspects in medical history (museum studies), methods and approaches in the material cultures of the history of medicine and the sciences, history of medical teaching objects and collections, especially specimens and moulages. At the museum he could realise quite a number of medical history exhibitions as well as presentations at the meeting points of art and medicine.

VIII. Difficult Legacy

Moderator: Mareike Vennen, Technische Universität Berlin
mareike.vennen@tu-berlin.de

MAREIKE VENNEN has studied Cultural Studies, Theatre Studies and French Studies in Berlin and Paris. Her thesis, defended at the Bauhaus-Universität Weimar in 2016, examines the early history of the aquarium in nineteenth-century Europe. She is currently a postdoctoral fellow at the department of art history at Technische Universität Berlin as part of the project 'Dinosaurs in Berlin.' Her research focuses on the history of natural history, and on the transnational history of knowledge transfers and museum studies as well as the visual cultures of popular science.

Daniel Boyd 'Up in Smoke Tour': Decolonising the Natural History Museum through Contemporary Art

BERGIT ARENDS, Royal Holloway, University of London/Science Museum, London
bergit.arends.2013@live.rhul.ac.uk

Through the international artists' residencies programme (2010–2013) at the Natural History Museum London, artists were invited to engage with the museum's collections, its scientific research and the role of the museum in today's society.

Daniel Boyd's installation *Up in Smoke Tour* (2011) is based on his research into the First Fleet Collection of naturalist and ethnographic drawings as well as the museum's paleontological collections, notably ancestral remains. The aboriginal Australian artist engaged with the collections' bureaucracy as well as the objects' function in scientific processes and in narratives of historic exploration and colonisation. His work addressed a state of emotional discomfort in the museum organisation and issues of access, visibility and ownership of objects within the collection. To Boyd, 'science' is a set of cultural practices through which knowledge is constructed. He engaged the institution and its public into thinking about ways of curating, conserving and caring for collections. I discuss Boyd's work as a contribution to decolonising museum culture.

BERGIT ARENDS curated the contemporary art programme at the Natural History Museum in London from 2005 to 2013. Since 2013 Bergit has been a doctoral Reid Scholar at Royal Holloway, University of London, researching contemporary art, archives and environmental change in the age of Anthropocene. She is currently curating two new visual art commissions for the Museum für Naturkunde Berlin and works in the research department at the Science Museum in London. Bergit studied Curating Contemporary Art at the Royal College of Art, London.

'Dead Images' – Interdisciplinary Art-based Research on a Collection of 40,000 Human Skulls at the NHM Vienna

TAL ADLER, CARMAH, TRACES/Horizon 2020, Humboldt Universität zu Berlin
tal.adler@hu-berlin.de

'Dead Images' engages with the complex and difficult legacy of a collection of 40,000 human skulls kept by the Anthropology Department of the Natural History Museum in Vienna. Through a series of artistic, anthropological, historical and educational engagements with this and similar collections, the project explores the philosophical, aesthetic, political and scientific implications of such collections. This exploration is directed towards, and sensitive to, the complex and often ambivalent significance of these archives of human skulls to scientific communities, to national publics and to indigenous peoples who seek the recovery of ancestral remains within a postcolonial politics of recognition and redress.

This project is realized in the framework of the EU-funded H2020 project 'TRACES – Transmitting Contentious Cultural Heritage with the Arts, From Intervention to Co-Production.' TRACES is centred around the creation of interdisciplinary teams in which artists, researchers and institutions establish long-term relationships aiming at the development of sustainable ways to work with, and disseminate, contentious cultural heritages. This structure attempts to challenge, complement and advance the prevalent model of hosted artistic interventions to contentious cultural heritage.

TAL ADLER is an artist and researcher currently working at CARMAH/Humboldt Universität zu Berlin, on the project TRACES, focusing on the establishment of sustainable artistic and scientific research collaborations. From 2011 to 2016 he worked at the Academy of Fine Arts in Vienna, conducting artistic research on the politics of memory and display in Austria, focusing on difficult heritage at marginal and established museums, landscapes, commemoration sites, and within civil society organisations.

Reassembling the Natural: Contesting the Necroaesthetics of the Anthropocene

ANNA-SOPHIE SPRINGER, Berlin/Goldsmiths, London

sophie@reassemblingnature.org

and ETIENNE TURPIN, Jakarta/MIT, Cambridge

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Upon entering the halls of a beloved natural history museum, a strangely naturalized sensibility works to neutralize the scenography. Among the necroaesthetic presentation of various arrays of taxidermy specimens – from rare turtles to soaring avifauna, from skeletal cetaceans to combative Arctic bears – one rarely feels any anxiety about their origins or the violence that rendered these once live beings into museological curiosities. In their reanimation as natural history objects, the specimens on view declare their neutrality, which makes it difficult to connect their presence to the political, colonial, or ecological sites of struggle from which they were extracted. The presentation will thus examine some of the viviscope strategies used to naturalize colonial violence and discuss interventive counter-strategies for contemporary curatorial practices attempting to decolonize the Anthropocene.

ANNA-SOPHIE SPRINGER is a curator, writer, translator, and founding co-director of K. Verlag. ETIENNE TURPIN is a philosopher, founding director of anexact office in Jakarta, and a research scientist at the Massachusetts Institute of Technology. Together, they are principal co-investigators of the exhibition-led inquiry ReassemblingNature.org and founding co-editors of the intercalations: paginated exhibition series, co-published in Berlin by K. Verlag and the Haus der Kulturen der Welt.

Additional Information

'Meet & Speak' Stations

The 'Meet & Speak' workshops are stationed throughout the Leibniz Association building and provide additional opportunities to mingle and chat with individual speakers in a more intimate, multilingual setting. Please follow the signs for directions to the different rooms.

Visiting the Museum für Naturkunde

All conference participants are welcome to visit the museum at their own leisure. Free entrance can be obtained at the ticket counter (please bring along a personal ID card such as a passport or driving license). Please note that the museum is closed on Mondays.

Reception in the Museum für Naturkunde on Monday, 6:00–9:00 pm

A reception will be held in the Museum für Naturkunde on the first day of the conference, including a buffet and a private viewing of the museum's exhibitions and current artistic interventions: Klara Hobza's *Animaloculomat*, an 'animal ocular-image machine', and Monika Rinck's *The Lost World*, an interactive literary installation with performances by Hermann Heisig. Additionally, Susanne Schmitt and Laurie Young will lead a sensory walk through the museum; please sign up for the walk at the information desk during the lunch break at the information and book desk. Please note that we can only take a limited number of participants on the Sensory Walk.

Exhibitions are open from 6:00 pm to 7:30 pm.

The buffet begins at 7:30 pm.

The Sensory Walk begins at 8:15 pm (registration required) at the infocounter close to the museum's main entrance.

Invitation

You are cordially invited to the fourth and final round of the project

'Art/Nature: Artistic Interventions at the Museum für Naturkunde Berlin'

with interventions by:

MARK DION

Curator: CHRISTINE HEIDEMANN

ASSAF GRUBER

Curator: DOROTHÉE BRILL

ULRIKE HAAGE

Curator: GABY HARTEL

(Concerts on 12, 19, 26 February and 5 March 2018)

ELIZABETH PRICE

Curator: BERGIT ARENDS

The opening of the artistic interventions will take place on 29 January 2018 in the Museum für Naturkunde. The interventions will be presented until 29 April 2018.

Launched jointly by the Museum für Naturkunde and the German Federal Cultural Foundation, the Art/Nature project explores interactions between contemporary art, museum practice and natural history research.

For news and further information, please subscribe to the Art/Nature mailing list by sending an e-mail to: kunst@mfn-berlin.de.

Contact

Anita Hermannstädter (Project Management)

Yori Schultka (Coordination)

PAN – Perspectives on Nature

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