NATURE ANIMÉE#2

Opening **Wednesday 19th of April 2017 . 19.00**

Speaker Ingeborg Reichle
Cooking-performance Maya Minder

Duration **19th - 24th of April**

Galerie Peithner-Lichtenfels
Sonnenfelsgasse 6 . 1010 Vienna

Opening hours

Thu	20.04.	11.00 - 21.00
Fr	21.04.	10.00 - 23.00
Sa	22.04.	11.00 - 22.00
Sun	23.04.	14.00 - 21.00
Mo	24.04.	10.00 - 19.00

NATURE ANIMÉE #2 (2017)

Editor **pavillon_35**
Günter Seyfried
Kristin Weissenberger
Moya Hoke
Sonja Bäumel

Many thanks to
Christoph Miksch
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Michael Hammer
Niki Passath
Pieter van Boheemen

You can’t translate something that was never in a language in the first place.

Chase Twichell

SYNTHETIC BIOLOGY AND EVOLUTION

2016

Uwe B. Sleytr

Sculptures of baked clay gilded with gold leaf, Photos
[Splashed sculptures with Fritz Simak]

Ground floor

Fossil findings and molecular biology data allow a fairly precise reconstruction of the evolution of life forms including that of humankind in its present manifestation. Nevertheless, this accumulated data and knowledge do not allow any prediction of the future of evolutionary events. In the sculptures gilded with leaf gold the multiple sense organs, such as the eyes and the noses, the components of the skeleton, or changes in skull dimensions emblematise the non-predictable self-induced evolution of humans despite the input and application of synthetic biology and gene editing. The splashed sculptures and the dynamic distorted images of the sculptures in mirror foils symbolise snapshots of crucial trial and error events during a biological evolution driven by humans. At the same time, although being part of such a process, the results are unimaginable and incomprehensible due to human intellectual limitations. Thus, synthetic biology, including gene editing, alerts us of the time–limited existence of humankind.

SCHINDEN [FLAY]

2017

Moya Hoke

Stainless steel, Scoby [kombucha]
Installation

1st basement floor

[ˈʃɪndən] `to skin, to peel, to maltreat somebody, to abrade, to tire oneself out´

Scoby (acronym for Symbiotic Culture Of Bacteria and Yeast), also known as Kombucha Mother, naturally forms on the surface of the nutrient solution; therefore the Scoby takes the form of the vessel in which it is grown. This property is used for the production of the supposed skin - the vessel is shaped like an abstracted handling of human skin.

FIFTY PERCENT HUMAN

2016

Sonja Bäumel / Birgit Nemec
Cocky Eek / Hauke Smidt

Gelatine, glycerine
Installation

1st basement floor

We are slowly realising that our body is an ecosystem full of biodiversity, where complex societies of microbes live in and on our bodies. If fifty percent of the cells that constitute our body are not human but microbial, how can we get in touch with our co-habitants? How to approach the microbial body, the microbial interplay between humans and other living species? What does this mean for our self-recognition, for our concepts of autonomy, and for the borders of our self? Is it possible to sense a language by which we can encounter non-verbal microorganisms through touch?

We are swimming in biology, that's why we can't feel it.

RETURN TO DILMUN

2017

Günter Seyfried / Roland van Dierendonck / Hansjörg Petschko / Federico Muffatto

Digital prints, DNA, tubes, lab ware, pipette, thermocycler
[Courtesy Urs Gaudenz]
Installation

1st basement floor

A digital image is translated into synthetic DNA, using a special method. The picture information stored as biochemical molecules allows image retouching using the CRISPR/Cas method. The CRISPR/Cas system is a prokaryotic immune system, that provides adaptive [acquired] immunity against foreign genetic elements, such as bacteriophage genome injection. In the life sciences this system has been modified for efficient genome editing. In two types of in vitro experiments we performed image manipulation at the level of molecules. In one we made experiments aiming on efficient on-target cleavage with full length guide RNAs [sgRNA], consisting of 20 nucleotides. In the off-target experiments we decreased the efficiency using sgRNAs with 15 and 12 nucleotides, making indel mutations visible.

ES KANN IMMER AUCH ANDERS SEIN

2017

Kristin Weissenberger

Glazed stoneware, 3D prints, yeast cultures, agar, tablecloth of Bio Agro Foil
Installation

2nd basement floor

It Could Also Be Otherwise -
The temporary and usable installation carries object-based, performative and participatory qualities. A table landscape occupies the room, but adheres to openness and flexibility connecting, combining, layering and blending different program items, such as performances, workshops, talks, discussions and casual togetherness.

The installation probes the utopian atmosphere within community based knowledge exchange.
The glazed stoneware has a pivotal function in commingling kitchen-, lab-, social activities and blends into its environment as a sculpture at the same time.

WORKSHOPS

Fr. 21.4. 10-23

Hackteria, [kat]alab, MIT Media Lab, Open Science and pavillon_35

Caroline Hammoutene, Doris Roth, Isabella Hübscher, Jasmina Metzke, Marc Dusseiller, Mary Maggic, Maya Minder, Susanne Edlinger, Tobias Klein, Urs Gaudenz, Vanessa Lorenzo

TALKS

Sa. 22.4. 11-22

kilobaser, diyspartanbiotech, bento lab, [kat]alab, die Angewandte, Athens School of Fine Arts, CELL, Biofaction, crisper.kitchen

Alexander Murer, Andreas Stürmer, Assimina Kaniari, Bethan Wolfenden, Caroline Hammoutene, Doris Roth, Ingeborg Reichle, Jasjote Grewal, Markus Schmidt, Rüdiger Trojok