

Consequential choices: Versions of atlas making

An exhibition
of the Art &
Science master's
programme,
University of Applied
Arts Vienna, in
cooperation with
Angewandte
Innovation
Laboratory

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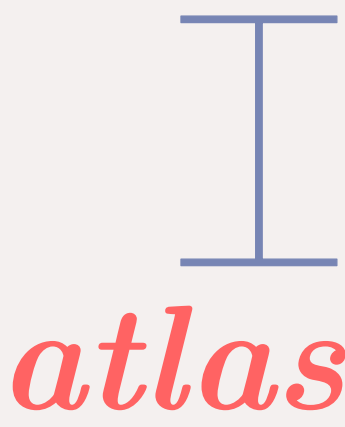
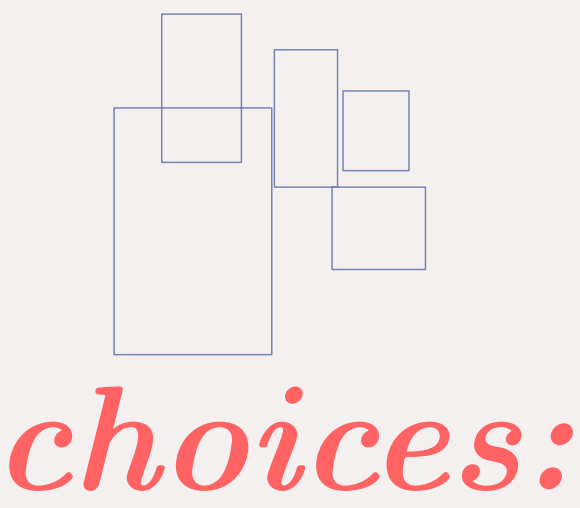
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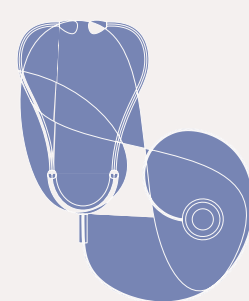
dieangewandte

art & science
innovation
laboratory

Tuesday 26th
May 2015, 19:00
27th May – 2nd June



works by
Margit Busch,
Benedict Endler,
Christian Fries,
Ruben Gutzat,
Matilde Igual Capdevila,
Kilian Jörg,
Adrijan Karavdic,
Stefanie Koemeda,
Mato Lagator,
Ivana Miloš, Christoph Perl,
Nemanja Popadic,
Michaela Putz,
Marwa Sarah,
Denise Schellmann,
Maria Trabulo,
Chin Tsao.

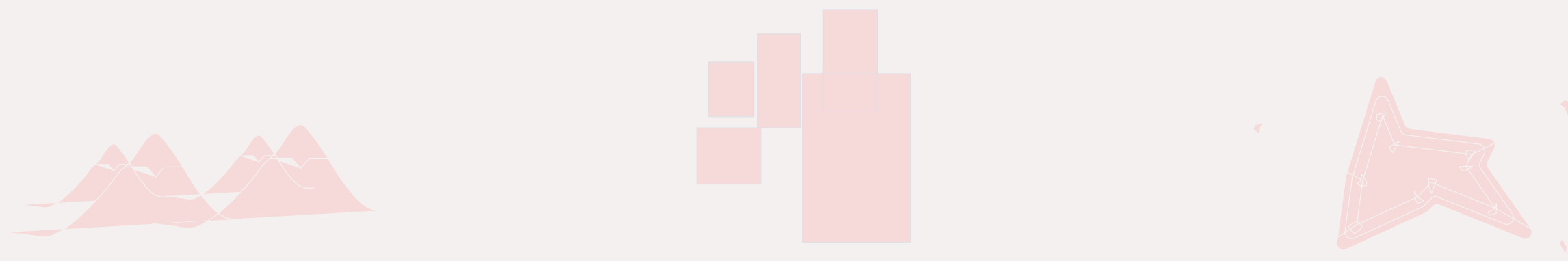


scientific support by
Franz Kainberger
(University Clinic of Radiology
and Nuclear Medicine,
Medical University Vienna)
Chris Walzer (Research Institute
of Wildlife Ecology, University
of Veterinary Medicine Vienna)

opening speeches by
Gerald Bast (President,
University of Applied Arts Vienna),
Bernd Kräftner (Transdisciplinarity,
Art & Science)

www.dieangewandte.at/artscience

Monday to Friday,
11:00 – 20:00
Angewandte Innovation Lab
Franz Josefs Kai 3
-entrance by Wiesingerstr. 9-
1010 Vienna, Austria



Consequential choices: Versions of atlas making. Scientific objectivity has a history. This history can be nicely traced by studying scientific atlases. An atlas is the result of a collective empiricism of a scientific discipline and can be described as a collection of images. These images play an important role in calibrating the eye of the members and academic offspring, of that discipline. The aim of this calibration is to provide some objective detail of the world and to organise scientific images for many uses. A newly founded discipline may be accompanied with an atlas and vice versa. Embedded in the atlas image we find traces of consequential choices about knowledge, (scientific) persona and collective sight. Objectivity as such undergoes subtle changes that shape our view of the world around us (Daston et al. 2007).

However, we also meet the format of an atlas in artistic contexts. There, an atlas does not necessarily detach objects according to pre-established categories, rigorous definitions, or ideal hierarchies: it becomes an operating space, a production surface of the artwork itself. We learn that atlas making 'is to reconfigure space, to redistribute it, in short, to redirect it: to dismantle it where we thought it was continuous; to reunite it where we thought there were boundaries' (Didi-Huberman 2011).

What happens when the creation of a scientific atlas is (re)enacted at the margins of a discipline where it meets the (in)consequential choices of artistic research? The project work of the Art & Science master's course was to investigate this question during winter and summer semesters 2014/2015. The assignment included the research of elected disciplines and sub-disciplines, and their respective atlas tradition; collecting up-to-date examples of atlases in the sciences and the arts; conducting field-work/focus groups with young academics on controversial academic or political issues regarding the field; visualising/representing selected or manufactured phenomena and arranging them into the format of an atlas. This atlas should provide a basis for the collective and empirical knowledge transfer of a newly invented discipline. The atlas format is not restricted to printed and bound organisation of image and texts but may take into account the use of other media. The works of the students, the various atlas versions, will be publicly displayed and discussed at the Angewandte Innovation Laboratory.

An exhibition of Art and Science master's programme, University of Applied Arts Vienna, in cooperation with Angewandte Innovation Laboratory.



www.angewandte-innovation-lab.at

Hoarding and accumulation are considered a problem in a society striving for cleaner lifestyles. We look for minimalist environments as only the very rich live in empty houses. Purity is a status symbol, decluttering is an aspirational goal. As consumerism gets more sophisticated, non-consumerism becomes marketable.

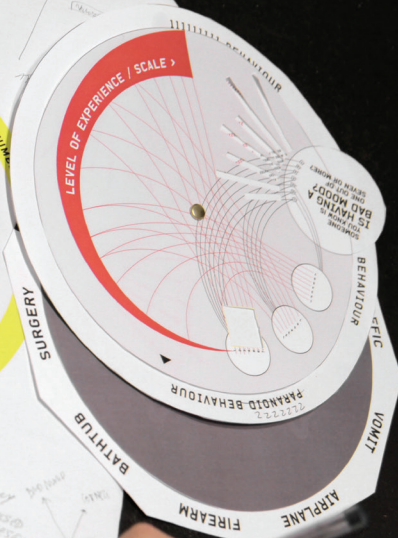
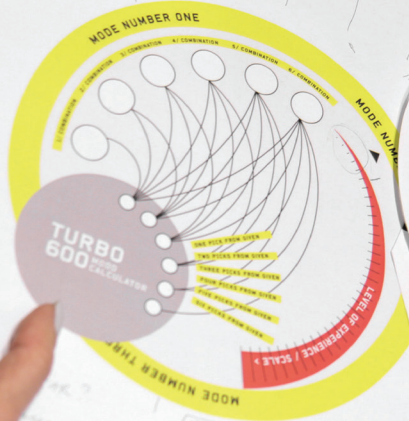
Clutter-off™ is an analogue calculator: It takes the form of a volvelle, a slide chart, constructed of paper; which can be consulted in any occasion. It is the perfect solution when it comes to decluttering, sorting out objects, cataloguing stuff and ultimately getting rid of one's personal junk. It transforms decluttering into a pleasurable experience. Just check the chart and decide.

Clutter-off™

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2015 Interactive Installation Image caption (reverse): Work in progress

Adrijan Karavdić is Belgrade-born, Vienna-based visual artist who is working across the fields of digital art, moving images, graphics and printmaking.



Ritualised behaviour constitutes an essential part of human life by materialising social and individual realities. These inconspicuous activities encapsulate narratives which are often not even obvious for the ones performing them. At the same time they can be experienced as profoundly personal expressions of intention or conviction. This fine line between individual action and social conformity, on which the ritualised behaviour oscillates is what makes it so fascinating. It doesn't merely reproduce meaning, but rather creates it by marking transitional processes or establishing continuity. This potential to alter reality becomes obvious, when the rituals are taken out of place and the connection between meaning and context breaks apart.

Same Difference

2015

Video Installation, with Objects

Image caption (reverse): Godzilla vs. Megalon, director: Jun Fukuda, 1973 © Toho. U.S. President Richard Nixon with Chinese Communist leader Mao Tse-tung, Beijing, February 1972 © Keystone/Getty Images;

The work tries to explore this notion of severed connections, by looking at the iterability of these activities and their capability to be transformed, reestablished or relocated in different settings. The viewers are confronted with a collection of iterated rituals, habits and traditions. What happens to their symbolic function if they reappear in a different context?

The visitors are invited to use the other objects which are placed beside the video installation to reenact and explore the depicted forms of interaction and behaviour in the setting of a gallery.

Consequential choices: Versions of atlas making.
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Benedict Endler. Background in philosophy and sociology. Currently a student at the master's program 'Art & Science' at the University of Applied Arts Vienna and 'History and Philosophy of Science' at the University of Vienna. His artworks use a variety of media including theater plays, digital art installations and video games.



Moles unexpectedly show up on the skin. They look like small colour patterns, even though they are constructed by nevus cells (and sometimes related to cancer). The cause of mole formation is linked to genes, sunlight and hormones. They gather, often intensively, on some parts of the skin.

Are nevus cells moving randomly? Or do invisible pathways and orders exist between these cells?

Maybe the connections of those paths refer to a specific natural form of the body, in a similar way that Astrology (the imagination of stars) tries to find rules between random points. Maybe moles are an inverse of stars, because sunlight causes these points.

Superficial Drawing An Approach between Skin and Sky

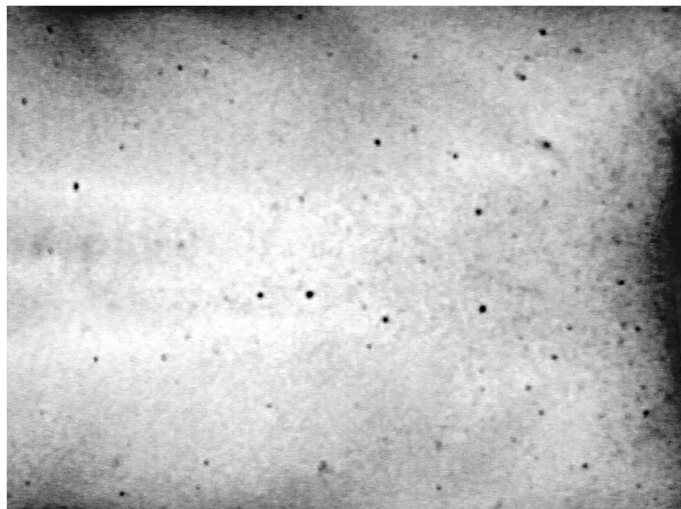
2015 Photography

On the other hand, modern medicine tries to purify the body, to become as healthy as possible. How will our body change in the future? Should the fear of pain and death, the limitations of the body, be avoided? Should feelings of our bodies be purged and genes and cells controlled? Maybe our skin colour will be uniform without any of these patterns.

Through repeatedly copying an image of a body, the pathways of moles become clear and the body slowly disappears. In the end there are light and dark spots in the background that form the beginning of the itinerary. This drawing process might uncover the paths of the moles on the skin. The paths connect to each other to become abstract geometric images that might be an additional way to read our body.

Consequential choices: Versions of atlas making.
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曹晶 (Tsao, Chin), born in Taipei, is a sculpture artist currently living and working in Vienna. Her work is investigating how the body deforms and transforms in between modern daily life, paradoxes of human consciousness and scientific research of biology and medicine.
<http://cargocollective.com/tsaochin>



As apart of the Atlas project I asked myself, "What do I know and enjoy most about the present state of spirituality in nature's subtle energies; those which flow down the hillsides from the Austrian Alps into our food, air and water; and create our bodies, minds, and thoughts?" Focusing mostly on the spiritual and pataphysical* elements of unexplained reasonable doubt, I must grasp this sensitive role, so that I can share and push forth my feelings, through the creation and manifestation of a nonphysical/physical entity, vessel, or object, to an audience of my peers. To better understand and create a pataphysical method of understanding and a critique of this unexplained reasonable doubt, I must know almost nothing, like looking through the eyes of an infant, so that I am a part of this awe and exquisiteness that nature holds in its bosom. Likewise, my main goal is to harbour in my heart and mind, the mysticism that lies deep in the foot holes of the forest and high above in cliff-sides of mountains. I aim to bring back this elemental state of mindfulness, however it looks. As part of my pataphysical methods, I am working with an ancient and unique way of observing and describing these unexplained reasons and doubts that oscillate in and out the mountains and forests. It is called mental transmutation through the re-polarization of subtle energies.

My endeavor is to take one or more of these subtle energies

that exist mentally and spiritually, from the Alps and alter them through mental alchemy. This is done by the transmutation of its powers from one degree to the other. Thus creating a nonphysical/physical object/entity that exists not only in the mind of the viewer but also serves as an outward projection of my intentions.

Through these pataphysical and mental transmutational methods, I further ask myself, "What do I like or dislike about the various aspects, polarities, properties, and qualities that make a system stand for something of spiritual and pataphysical value, that make these subtle energies?" Then I take the pros and cons from each side and "change" their meaning from one degree to another until I can "see" the ideas physically and spiritually manifest. The end result will be a piece that helps bring more light to the ever-changing embryonic position of truth that nature holds for us, so that we can practice and know how to be content with these subtle energies, which we have right at our fingertips, to do with as we wish...

*Pataphysical-"The science of imaginary solutions, which symbolically attributes the properties of objects, described by their virtuality, to their lineaments."

Consequential choices: Versions of atlas making.
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Tomorrow's World Depends on Today's Thoughts

2015 Video

My name is Chris Fries. I am 26 years old, born in The States and am from an Austrian/American family. I am working for myself as a media artist and cultural consultant.



Where epistemology meets a flower; here is what it becomes:

A rose is a rose is a rose

Despite all persuasions, a rose knows nothing of being a rose. We can look at its roots, leaves and petals, write descriptions of its colours, hues and curves, draw it and take pictures of it, and at the end of all our efforts its scent will remain as elusive as it ever was.

I: Glad, dumbfounded, and dissolved into quiet bliss.

We have undertaken to show our love to others, to uncover its nooks and crannies, to seek a portrayal, a narrative that can do justice to its hold on our beings. We attempt to allow for the imaginary threads of its scent to unveil before, through and inside the visitor. Trusting the words of Simone de Beauvoir, we speak: "It is impossible to shed light on one's own life without at some point illuminating the lives of others."

C: My eyes flashed, my heart rushed, it was me now, whom your words escaped. I don't know what I wished for; if I did.

The wide discipline of love, traced out in the lines and hands of two explorers of old and new, embodies an all-encompassing wave covering a myriad of other realms, while simultaneously remaining a crevice they leave untouched or only brush against. It has to defend its uniqueness against the vast space the very same word takes up in the popular imaginary. In order to prove its universality, it produces images that put its iterability on the line.

a wolf and a bird

2015

Installation

Ivana Miloš explores and savours the overlappings of humanity, nature, botany and miracles beyond understanding.
Christoph Perl researches relations and relativities of his own life in conversation with time, space, society and memory.

I: I jumped, I shimmered, my heart leapt to my throat, and the rain came.

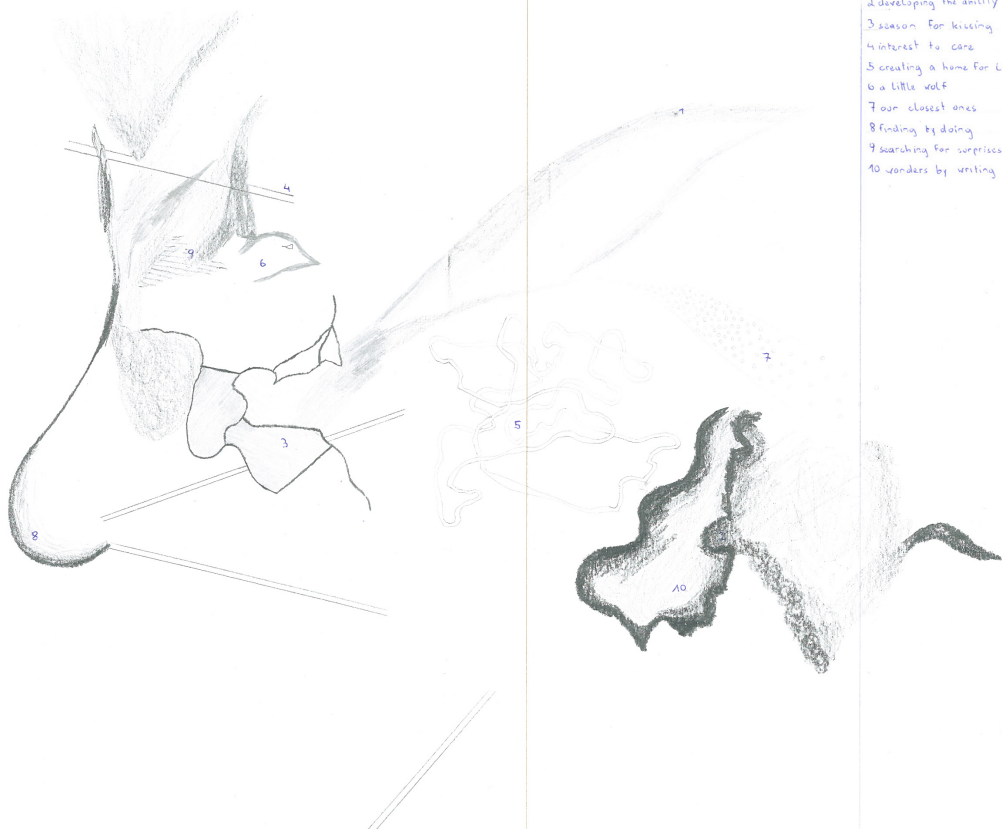
Once, there was a seed that managed to sprout, and it is this sprouting and nurturing into life that we seek to exhibit, starting from early words, designations and recognitions, heading through common undertakings, bringing into being a sharing, a true conversation. It cannot be expressed but in a dialogue of that all we've managed to create.

C: Now the waters don't just caress me lightly passing by, they creep, around and down and in, they move me. It's this permeability that makes me tremble. And it makes me hope and wish and dream.

Our tenor is crucially intertwined with growth: a love is a love through the care it receives and the fruits it brings to its participants as well as its surroundings. To represent a plant, we look at all the stages of its life; to represent a love, we look at the process of its becoming and staying. The material speaks in the language we've been learning to speak together; wishing for you to hear it call.

I: I've bared my strings. My cheeks are flushed. My dreams are aflutter: I am beholden to you.

Consequential choices: Versions of atlas making.
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- 1 sitting on the roof
- 2 developing the ability to share
- 3 season for kissing
- 4 interest to care
- 5 creating a home for love
- 6 a little wolf
- 7 our closest ones
- 8 finding by doing
- 9 searching for surprises
- 10 wanders by writing

Do you feel informed? Do you feel better now? Do you feel lost in an overflow? Is there an entrance? Where is the exit? Is there a clearing? Do you see the colour? Who designed the beautiful flower? Who wants to inform? Who needs to be informed? Who is the author? Who is the reader? How to define an expert? Is it an expertise? Who is cooperating? Who is asked to cooperate? Are there emotions? Where is the empathy? Do they care about how you feel? Is it all about legal protection? What is the content? Who is the eponym? Who is responsible? Do you see the face? Who are the characters? What is the character's intention? What is the character's function? Where does the path guide us to? Did you see the warning sign? Who is warning? Who is to be warned? Who wants to protect? Who needs to be protected?

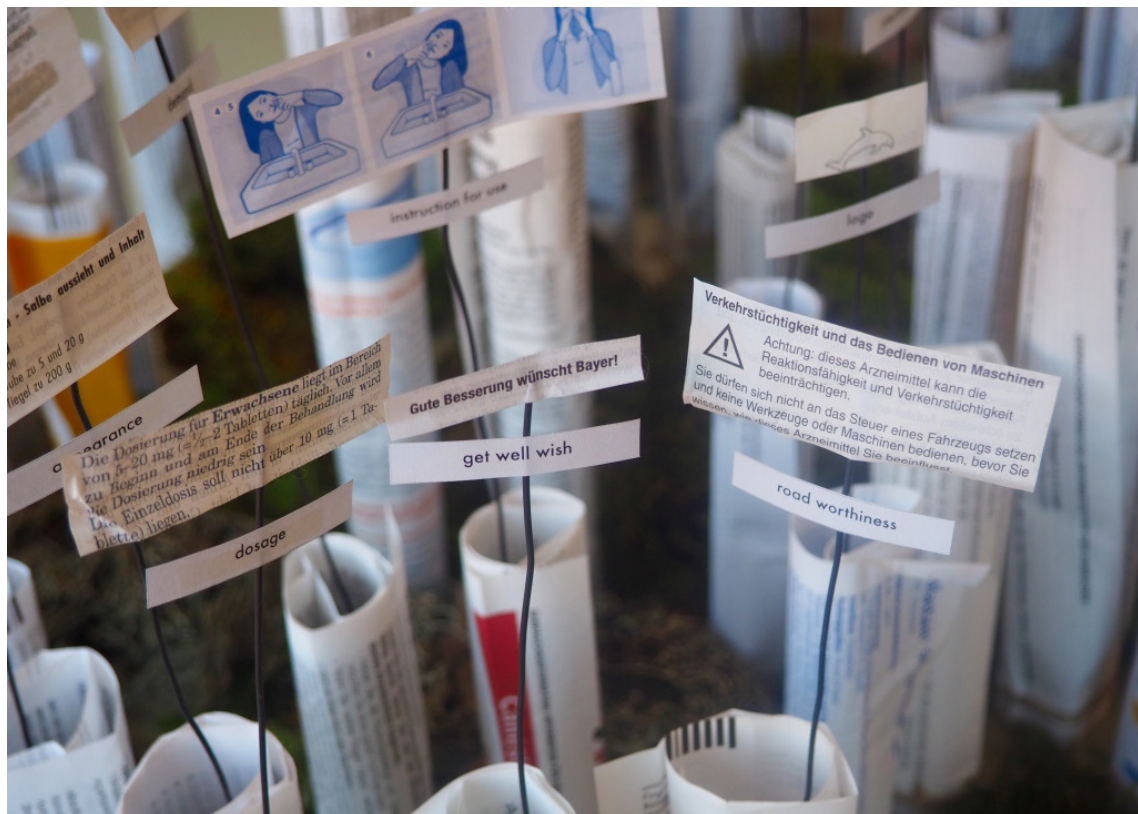
Accumulation of Expert Information In the Anonymous Forest of Instructive Overflow

2015 Sculpture

Do you feel safe now? What is your license number? Who is hiding behind the tree? Do you feel instructed by the instruction of the instruction? Who is the instructor? Who is the distributor? Who is distributed? What is distributed? How to fold a piece of paper? Who invented origami? Is it the cure? Who creates the dimension? How much space is available? Is this a text? Is it a command? Is it a request? Is it a demand? Or is it an advice? Who can be asked? Who is to be obeyed? Do you like the spelling style? Is there a benefit? Is there a symbol? Does it need a recognition value? Is it a gift? Is there a trend? Is it a must have? What kind of relationship is it? Who is related? How many words are needed for a maximum of information? Does that make sense? Please consult your doctor or pharmacist about any risks and side effects!

Consequential choices: Versions of atlas making.
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Denise Schellmann was born in 1980 in Vienna. She studied Pharmacy at the University of Vienna. Subsequently she successfully completed her doctoral theses at the department of Medicinal/Pharmaceutical Chemistry in 2011. Her scientific work guides her artistic practice. She is now studying 'Art & Science' at the University of Applied Arts Vienna and working as a professional artist in Vienna and Perchtoldsdorf.



Selbe aussieht und Inhalt
zu 5 und 20 g
Biegel zu 200 g

dosage

Die Dosierung für Erwachsene liegt im Bereich
von 5-20 mg (= 1/2-2 Tabletten) täglich. Vor allem
zu Beginn und am Ende der Behandlung wird
die Dosierung niedrig sein.
Die Einzeldosis soll nicht über 10 mg (= 1 Ta-
blette) liegen.

dosage

instruction for use

Gute Besserung wünscht Bayer!

get well wish

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Sie dürfen sich nicht an das Steuer eines Fahrzeugs setzen
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wissen, wie dieses Arzneimittel Sie beeinflusst.

road worthiness

Recharge:Green - A Socio-Philosophical Investigative Novel asks if the contemporary structures of our society are able to function in an environmentally friendly way. That is: is our historically grown political order fit to react to the immense environmental problems humanity faces at the beginning of the 21st century in any effective manner or isn't it? Rather than finding an answer to this question, the work is trying to portray the vastness and complexity of this question. Instead of finding a guiding light that leads the investigation to a safe conclusion, the investigation is

more and more losing its sense of orientation and ends up being a part of the confusion it originally wanted to lift. In a second step, it is going even one step further and tries to affirm what it originally considered a lack: it tries to show, that the complexity actually might not be the problem, but that the problem might in fact be our way of dealing with same complexity (in simplifying it to cater to a 'solution'). So it might come to the conclusion, that the solution is actually the problem and the problem the solution. Confusion is sexy.

Consequential choices: Versions of atlas making.
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Recharge:Green – A Socio-Philosophical Investigative Novel

2015 Installation with Audio and Performative aspect

Image caption (reverse):Alpine Space

Kilian Jörg studied philosophy in Berlin and Vienna ; Organiser and Initiator of 'mweiooje - Open Stage for Free Musik Berlin' and 'philosophy unbound' ; several other curatorial activities (ISCM World Music Days 2013, Summer of Sounds 2014, ...) ; member of the collectively run Antiquariat Kalligramm Berlin Kreuzberg ; Philosopher, Writer, DJ, Musician, Traveler.

There are many chambers as the dictionary tells me. An audience chamber; a bubble chamber; a burial chamber; a bed chamber; an atomising chamber; a cloud chamber - just to name few. The chamber I want to present is a transchamber. The transchamber is nothing stable, it is of transient nature and adapts to the circumstances and requirements. It is sometimes a living room, it can be a laboratory or a workshop and also a showroom of a transcientist. But what the hell is a 'transcientist'? A transcientist is somebody working in a discipline called transciency. And what is 'transciency'? The term does not exist in Oxford dictionaries or Wikipedia. It is, as you might have guessed, a combination of the word 'trans' and the word 'science'.

TRANSCHAMBER

2015

Installation

Ceremonial Tea Time

As trans means across, beyond, through – transciency is a discipline dealing with something that is across, beyond, through science. It draws and builds upon knowledge from natural science and humanities, tacit knowledge, experience and practical skill. It is a vast and eclectic field and attempts to reflect upon phenomena from various perspectives.

The TRANSMAP which accompanies the TRANSCHAMBER was developed to provide a rough orientation on the vast field of transciency. It does not claim to fully capture the terrain but might give guidance for future transcients. As time, space, matter and energy are fundamentals in principle of every discipline, they replace the four cardinal directions of the compass rose on the map.

Consequential choices: Versions of atlas making.
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Image caption (reverse): now-machine – detail

Margit Busch did a car mechanic apprenticeship in Berlin and studied biology at the University of Bremen. Her first contribution to an art exhibition was in 1998. She lives and works mainly in Vienna.

Jetzt

What we see with our eyes is as important as what observes us. The presented images were harvested from the internet between March and May 2015, through an intensive process of collecting. They are sourced from webcams that are located at borders between European states and between land and ocean (or sea). An exercise in contemplating the geographical and political limits of the territory where the piece takes place: Europe. There, where I am, from where I observe, I see nothing. Enclosing the spectator within a landscape constructed from the borders of the European continent, the piece provides a false experience of being within the limits of a territory. It is a situation that bifurcates our experience, imposing to our eyes, the view towards the other side. We observe another territory, we observe the other side of a territory and at the same time we observe our own limits. Finally, we observe the viewing point of the other one; he or she who installs the camera and decides what to film, and the one who collects.

The View from the Border

2015 Installation [Image caption \(reverse\): NoruegaTroffjold2](#)

The piece becomes an attempt of a dialogue between the spectator and the concrete but unknown territories, and an attempt of a failed "epic" gesture to seek to represent each border of the European continent. Thus, the piece can become an eternal process whilst transforming its images to eternity: the people, animals, landscapes and situations that are transmitted in real time through the internet. The present temporality of these film shots, as well as its naïve existence, become altered by the gesture of crystalising them digitally and later into slide film (this alluding to the past and its mechanisms). Thus, this project constitutes an eternal portrait of habits, customs, landscapes, images and identities of a vast territory, and how these chose to represent themselves on that other vast territory that is the internet.

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Maria Trabulo is currently living and working between Vienna and Porto, where she actively participates in the cultural activity of the city along with other of its creators and entities.



The video was filmed with a hidden-camera whilst visiting a kindergarden for Syrian refugees in Kilis, Turkey, close to the Turkish / Syrian border.
The group consists of eighty children aged between two and eight, playing together as they do everyday.

Silence

2015 Video

The artist's intention is to show how they would behave without knowing they were being filmed. This way, their natural behaviour becomes visible to the observer.
The film shows very clearly that these very poor and traumatised children reproduce the violence they had to experience in their games and interactions.

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Marwa Sarah is a young artist, born in Homs, Syria on the 12th of June 1988. She finished her bachelor's degree in Fine Arts, from the University of Damascus, Syria, in 2012. She then moved to Vienna in February 2013 and had the chance to get a studio in WUK (Workshop and Culture House) for the year 2014.



"The map reflects the mapmaker"

Selfology begins as an attempt to produce an atlas of the self.

Here the map is not only a reflection but a representation of the mapmaker herself.

Selfology intends to explore, understand and enhance the mapmaker through the datafication of her daily activities, routines, moods and efficiency levels. By using several self-tracking applications freely available on the market, information is gathered over several months on a mobile device.

Selfology explores the possibilities of apps for creating objective representations of ourselves. Can these tools allow us to become experts of our bodies and minds? And what then? What lies

behind the promises of happiness and healthy living the quantified-self movement offers?

Selfology proposes ultimately a physically built space, an experiment in translating the mapmaker's virtual realm as a self-tracker; a control room of the self, an analog rendering of the digital spaces of self-absorption.

The room, in its elements, materials and general layout combines different impressions: the health imperative, the coziness of an idealised private sphere, the appeal of photogenic interiors, the mild isolation, the everyday boredom and the childish flair of tents. A temple for self-improvement and for the joy of discovering patterns.

Selfology

Consequential choices: Versions of atlas making.
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2015

Installation

Print

Slide show

Image caption (reverse): Process

Matilde Igual Capdevila. Born 1985 in Valencia. Living in Vienna. Architect and visual artist.
Research interests: politics, the built environment and everyday life.

20:04

Saturday 9 May

Selfspecive 34m ago
How are you feeling?

slide to view

selfology

happy = healthy = efficient

> Self



"We first make our habits, then our habits make us." John Dryden
The First Day: A Journey of Indoctrination examines how slight but constant social pressures rapidly change an individual's behaviour to fit the group's norm. Such a journey of indoctrination is often unconscious and automatic, and before we know it we become like others in the group, sometimes even adopting types of behaviour that we disagree with. The work examines such a process by emulating actual experiences of young doctors during their first days at work in a new hospital. The interactive sound piece explores the mechanisms of indoctrination, in particular the worry and stress that come from a position of low self-confidence and are emphasised by the burden and ever-present perception of being judged by colleagues.

The First Day: A Journey of Indoctrination

2015

Sound Installation

Image caption (reverse): 'Journey of Indoctrination' is different for those who have and those who have not been indoctrinated

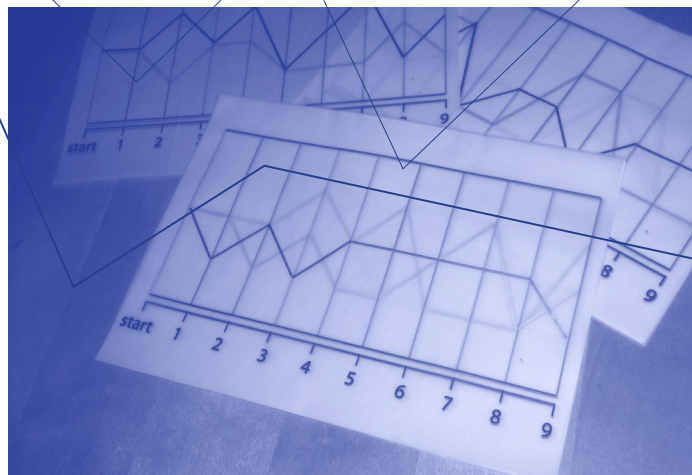
The avoidance of harm and negative social interactions are shown as the driving force of adoption of social norms. The ubiquity of anti-social, and often less humane, behaviour in a new environment makes the acceptance of such norms rapid and unnoticeable.

The journey of de-indoctrination must start by recognising that we, in fact, are indoctrinated.

The project was realised in collaboration with Prof. Dr. Franz Kainberger from the Medical University of Vienna and the Vienna General Hospital (AKH).

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Mato Lagator works at the interface between evolutionary and synthetic biology, exploring what could be by creating what cannot be. He is primarily interested in interactive and participatory artistic forms, where the output is determined by the public.



It seems that life as a patient is all about waiting. Patients wait in queues when they enter a doctor's office or an outpatient clinic. They are asked to be seated in the waiting room. They wait to be called in, they wait for a bed, a diagnosis, or laboratory findings, for medical imaging, physical examinations, and to get healthy again. There is an urgency related to waiting in a medical context. Anxieties, resentments and inconvenience may collide, especially when waiting patients feel unfairly treated with regards to the seemingly randomness of patients being called in, lack of transparency about the reasons for waiting and uncomfortable seats. Waiting means that a future event is being anticipated and because no other events are happening in between, time is perceived as empty. Emptied like this, time can feel like an

eternity as there is no clear end in sight. The self cannot use its time because it is focussed on the object that is not yet here. This means heteronomy. While waiting without self-reflexion is dissolution, waiting with self-reflexion is awareness of this dissolution and this awareness relates to the awareness of one's own mortality. With this awareness of mortality – the awareness that time is always passing by towards death, which moreover is the only event that is definitely going to take place – the waste of one's own time on emptiness is scandalous. This is why waiting, especially waiting at the hospital or at the doctor's, has something existential.

"Nobody comes, nobody goes. It's awful." Samuel Beckett, Waiting for Godot

Consequential choices: Versions of atlas making.
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Nothing Happens

2015 Video Chairs

Michaela Putz. Born 1984. Studied media and communication science and political science at the University of Vienna and spent one semester abroad at the Fudan University Shanghai/China. Two years of printmaking studies in Vienna followed.



Placing an object into the space means displacing something else. In cyberspace objects become conceptual, virtual and alternative bodies, which operate as a trace and representation of their physical counterparts. Simultaneously presented in both, the physical and virtual realm, these objects can be seen as peculiar plant specimens, petrified bodies, something related both to fiction and decay. Tracing their modelling process virtually as well as physically underpins the knowledge given to us by senses. Seeing is not disembodied. Seeing is feeling. The various layers of the installation blur the boundaries between "imagination" and "reality". While in the projections the objects

move and interact in a desperate attempt to eliminate their "double", their embodied "siblings" remain motionless where inertia brings them ever closer to the world of the immaterial. The two realms and their paradoxical intersections render the entire installation abject, shaping it in a vague form of a garden, cutting through the landscape of an uncanny locus amoenus – pleasant and monstrous at the same time. The spectator approaching it as close as possible is encapsulated by an envelope of sensorial impressions, which pose themselves as a gateway to Otherness.

"Whereof we cannot speak thereof we must be silent."

In situ.

2015

Installation:

2 simultaneous video projections - 4min 20sec each

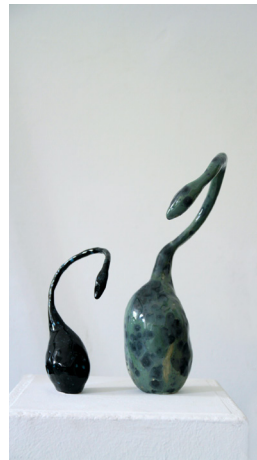
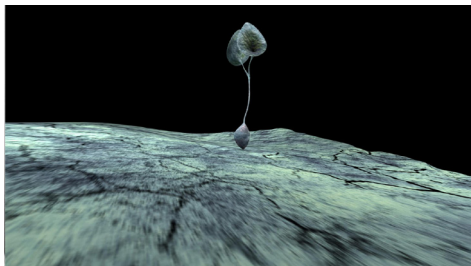
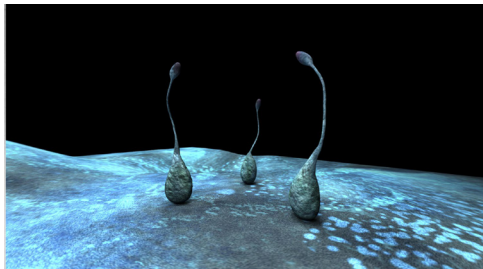
9 ceramic sculptures - various sizes

9 pedestals - various sizes, wood/glass

Sound background by Danijela Ristić

Consequential choices: Versions of atlas making.
AIL, 1010 Vienna

Nemanja Popadić was born on 28.02.1990. in Novi Sad, Serbia. He graduated with a bachelor's degree in Fashion Design from the Faculty of Arts and Design, IUAV University of Venice, Italy. Currently he is studying a master's in 'Art & Science' at the University of Applied Art Vienna. His artistic works are mainly mixed media installations.



Mountains and space both evoke desires that makes us human: The desire for dreaming, standing on top of our mundane world from which we anticipate new perspectives and new visions for the future.

Mountains and space humble us in their vastness, dangerousness and inaccessibility. Barren land and hostile to live, they allow us a glimpse into deep time.

Mountains have to be climbed because they are there.

Space has to be explored because it surrounds us.

Our Earth is a tiny, fragile planet, exposed at the edge of the Milky Way, on the outskirts of the galaxy super-cluster Laniakea. The genus Homo exists for 1.5 million years. For approximately 30,000 years our own species, Homo sapiens, inhabits the Alps. Alan Turing fathered computer science with a seminal 1936 paper about the lifetime of Homo sapiens. 79 years later we have managed to put a small laboratory on a comet 500 million kilometres away, we can simulate conditions close to the Big Bang with a machine that is 27km in circumference, we can sequence a human genome overnight and we can create artificial bacteria.

The question is not whether we will travel into space but when. Travelling (even only) within our solar system will take many years making it necessary to maintain sustainable agriculture on board the spaceship. During the journey we will depend on livestock for health, comfort, food, fertiliser and biogas. Among the most hardy, adaptive and earliest domesticated animals are goats. Goats also have relatively low protein conversion rates and they produce biogas and high quality milk.

In order to set a milestone and focus on sustainable, agriculture-centred rather than on humanised-computer-centric space travel I would like to propose that goats will be an integral part in space exploration. No human will ever be able to travel space without goats!

As a first step to demonstrate the suitability of goats for space travel we will test a goat in a zero gravity flight. During this flight all vital functions of the goat will be monitored and stress/joy levels, as well as influence on gut microbiota, biogas emissions and milk taste will be evaluated. This research will be of multilevel transnational value.

Consequential choices: Versions of atlas making.
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Towards a sustainable Alpine Space Programme: Behavioural and physiological responses of a goat (*Capra hircus*) to microgravity

2015

Photography

Image caption (reverse): Jupiter from Europe

Ruben Gutzat. PhD in Molecular Biology ETH Zurich/Switzerland.



The work is an installative interplay between a sculpture of a petrified albatross skeleton and speculative drawings connected to the sculpture.

The idea of long timespans, such as geological ages, and the position that humans find within them, is of major importance in the piece. It poses several questions: How long will it take for an albatross that died from feeding on plastic marine debris to fossilise? Who might find the petrified animal that contains such strong evidence for our current plastic culture? And what will

these future beings think about the purposes, origins and roles of the particles in the stomach region of the bird?

Objects like the lid of a plastic bottle are distributed around the planet in such large numbers, that its purpose and application is currently familiar to most human beings. If the plastic lid is taken out of its context and culture, will future intelligent populations conclude that the function of the object was different? Or will they draw other conclusions about the function and characteristics of our everyday plastic objects?

Anthropofossils

2015

Clay Sculpture

Drawings

Consequential choices: Versions of atlas making.
AIL, 1010 Vienna

Stefanie Koemeda was born in a small village at Lake Constance. She obtained a MSc in Biology at the ETH Zurich and currently studies at dieangewandte, Vienna.

