

PHOTO REPOSITORY  
BIOFRICTION 2019–21

# ARTISTIC RESIDENCIES

Hangar.org Zavod Kersnikova Bioart Society Cultivamos Cultura



#BIOART#BIOHCKING#TRANSHACKFEMINISM#SELF-EXPLORATION#TRANSGENDER





## BIO

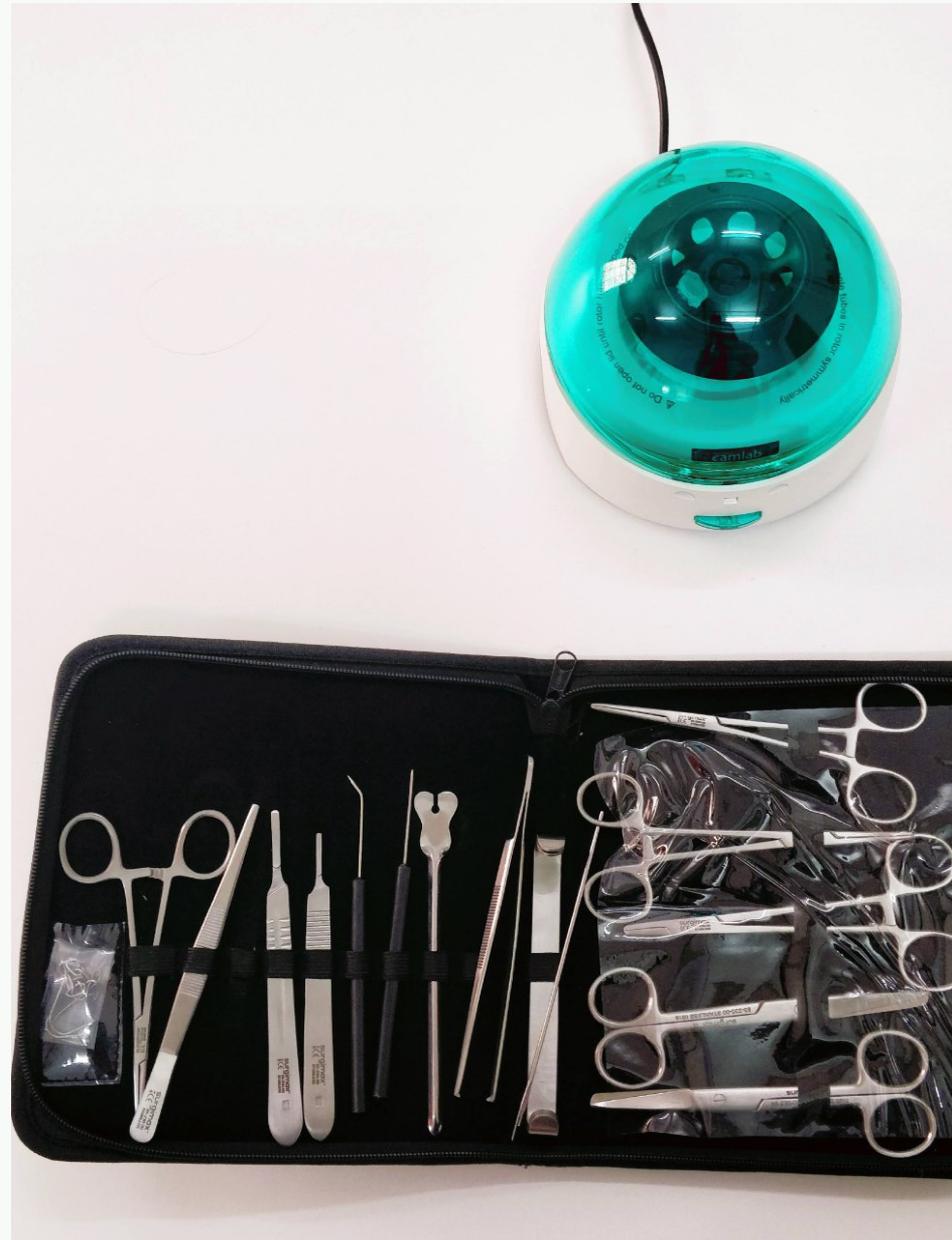
Zoe Romano is an independent researcher, craftivist, digital strategist e lecturer focused on social innovation, women in tech, technology, open design. Maddalena Fragnito, a PhD doctoral student at the Centre for Postdigital Cultures (UK), is a cultural activist exploring the intersections between art, transfeminisms, critical theory, technologies and politics – focusing on the practices of commoning social reproduction. During the last two years, they have been working together on the DSI4EU project and the *Rebelling with Care* publication (2019). They are now opening KINlab, an interdisciplinary lab in the San Siro neighbourhood in Milan

## PROJECT DESCRIPTION

### OBOT

OBOT wants to implement a citizen science approach into the investigation of the womxn body, specifically, around three conditions of life: teenagehood, fertility and menopause. The project wants to identify a toolbox of processes and practices to design a replicable blueprint for a neighbourhood-based wet-lab by gathering collective intelligence through DIT analysis. We called it OBOT, Our Bodies Our Tech, to give homage to the 70s *Our Bodies, Ourselves* publication. Our aim is to accelerate the reflection and experimentation of open and shared technologies around bodies, within and beyond their biological sex determination.

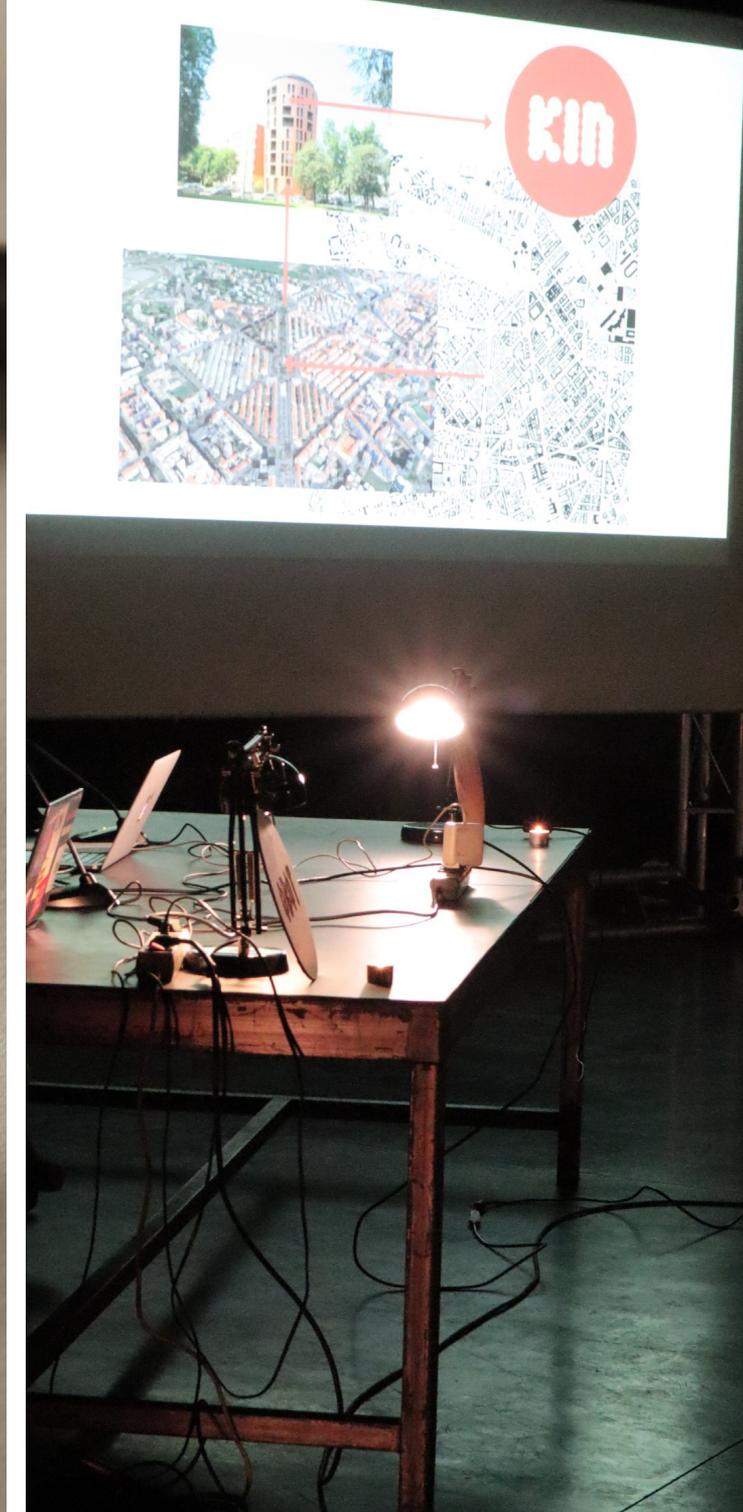
Up until now, most of the biohacking labs have been focused on experimentation, art and making by attracting mostly middle class highly educated men. With OBOT we want to challenge the complexity of the topic and lower the barriers for a more diverse crowd, through the creation of contents and experiences with which people can relate to. OBOT aims to explore new open-source approaches with practices of collaboration, co-creation and citizen science, by fostering an inclusive environment around womxn's care, starting from a neighbourhood level. Moreover, we want to position OBOT as a collective advocacy-awareness by monitoring the boom of commercial startups that are occupying the market of fertility and hormones measurements.





**OBOT**

Our Bodies, Our Tech







## BIO

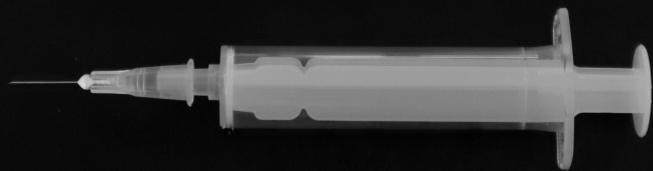
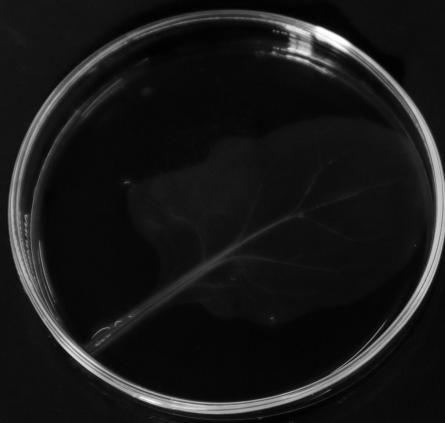
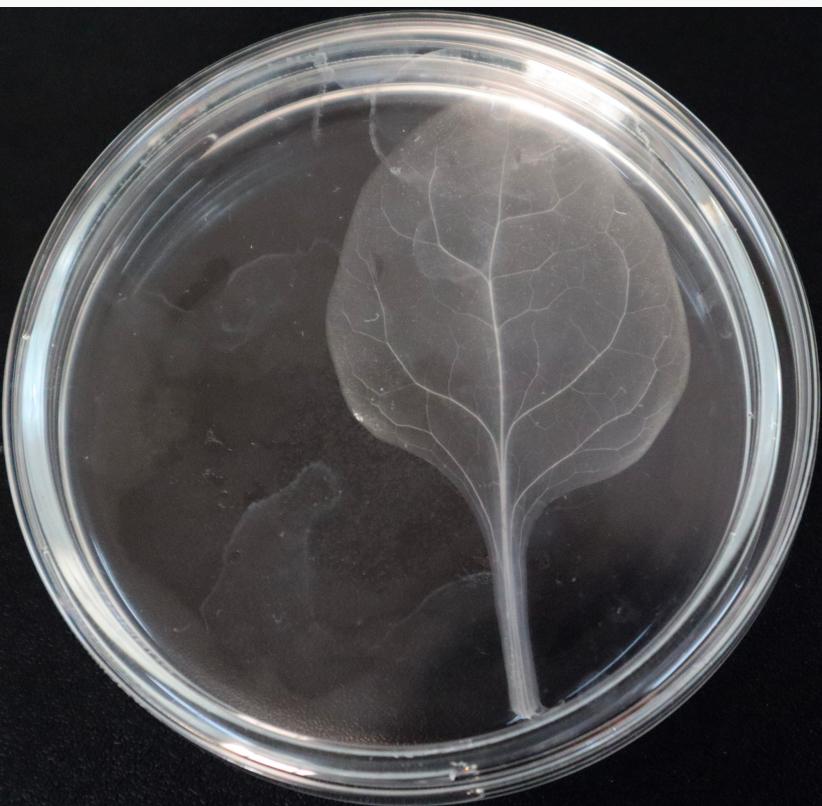
### Vanessa Lorenzo

is a researcher and trans-disciplinary designer based in Switzerland. Trained as product design engineer and media designer, she focuses on objects that address intimate interdependencies between humans and the ecologies we are embedded in. Influenced by ethno-fiction, feminist theory and speculative design methodology, she creates scenarios embedding people, the more-than-human and the technologies that interweave them in order to enable odd sympathies and post-anthropocentric futures.

## PROJECT DESCRIPTION

### Mari Mutare\_

„Mari Mutare\_“ is a proposal about interspecies affections and nature cultures in times of ecological and biotechnological transition. From a xenofeminist regard to biohacking practices, this project is inspired by the remarkable persistence of the figure of the Green Man, a foliate head carved into many European churches and present in different temples of cult around the planet. The ornament of the foliate head acknowledges a pagan worship of the natural world highlighting the human-nature dualism, and our own vulnerability face to\_ vegetal-otherness.\_ During the residency, the aim is to conceive a human-biocompatible prosthetic that hosts plant cells in order to perform the “ungreening of man”, a deconstruction process of the symbol that embodies a hybrid character that transcends the boundaries beyond categories, species and genre.









**GALERIJA  
KAPELICA**



## BIO

### Adriana Knouf

[she/her/hers, sie/hir/hirs] works as a xenologist, an artist–scientist–writer–designer–engineer. She engages with topics such as space art, satellites, radio transmission, non–human encounters, drone flight, queer and trans futurities, machine learning, the voice, and papermaking. She is the Founding Facilitator of the tranxxeno lab, a nomadic artistic research laboratory that promotes entanglements amongst entities trans and xeno. Adriana is also an Assistant Professor of Art + Design at Northeastern University, Boston, USA. She is the author of *How Noise Matters to Finance* (2016), among others. Adriana has a PhD in Information Science from Cornell University, an SM in Media Arts and Sciences from the Massachusetts Institute of Technology, and a BS in Engineering and Applied Science from the California Institute of Technology.

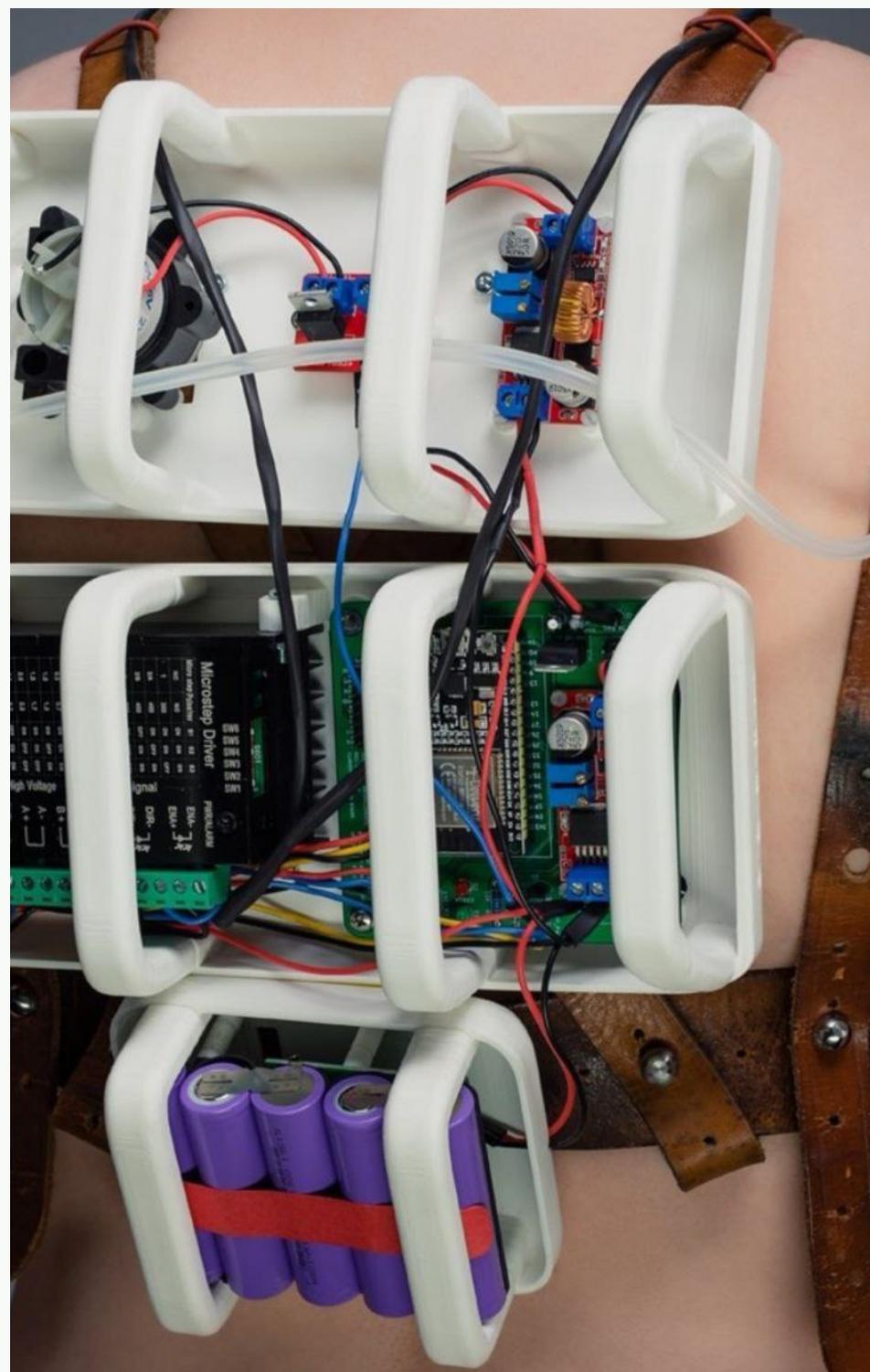
## PROJECT DESCRIPTION

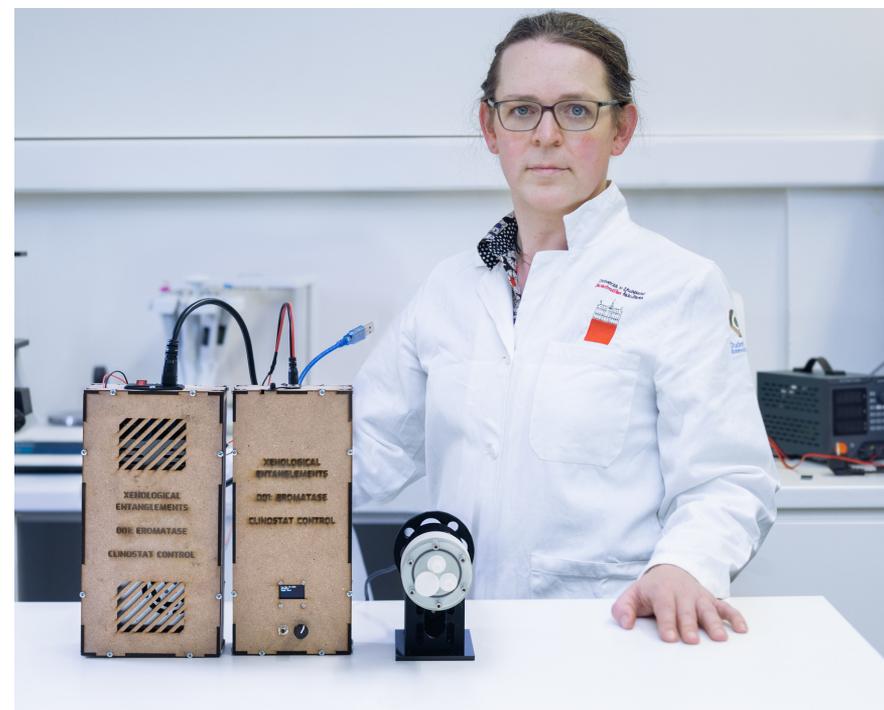
### Xenological Entanglements: 001. Plurigenesiology

To date, only 11.5% of astronauts have been women; only a couple are publicly known to have been queer; and none are known to be transgender. Governmental agencies and commercial space ventures have made it clear that incorporating LGBTQ people and perspectives is not a priority. "Xenological Entanglements: 001. Plurigenesiology" is the first ambitious project of this program. It consists of two parts. First is the development of an open–source microgravity simulator (random positioning machine and/or clinostat), where the hardware, software, and documentation will be shared publicly so that others can easily build their own. Second is the over–activation of aromatase in Leydig cells cultured from pluripotent stem cells derived from fibroblasts collected from a transgender woman. The intent is to induce these Leydig cells to overproduce estradiol, thus enabling an assigned–male–at–birth body to self–produce the levels of estrogen required to live in a "female" body. These cells will be cultured under simulated microgravity using the equipment developed in the first part of the project.

"Plurigenesiology" is part of the tranxxeno lab, a nomadic artistic research laboratory that promotes entanglements between entities trans and xeno. An entrancing beacon that demarcates a different trajectory for space development, "Plurigenesiology" enacts research that would otherwise be deemed ancillary. Infused with the knowledge that deep space materials comprise the atomic source of life on earth, the project presents the tranxxeno dream of outer space as a place of exodus and thriving for all those who find life on this earth inhospitable.









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CULTURA /**



## **Bio**

### **Simona Deaconescu, Vanessa Goodman**

Simona Deaconescu is a Romanian choreographer, experimental filmmaker, and the artistic director of Tangaj Collective. She explores the crisis of perception in contemporary society and future scenarios of the body. She has presented works on stage, in galleries, museums, and unconventional spaces, reaching audiences from Europe and North America. Vanessa Goodman is a Canadian dance artist and the artistic director of Artist at a Distance Society. She is attracted to art that has a weight and meaning beyond the purely aesthetic and uses her choreography as an opportunity to explore the human condition. Vanessa's choreography has been presented in the UK, North and South America. Vanessa Goodman respectfully acknowledges that she lives and works on the ancestral and unceded territories of the Musqueam, Squamish and Tsleil-Waututh Nations on the West Coast of Canada.

## **PROJECT DESCRIPTION**

### **BLOT – Body Line of Thought**

Conceived and performed by dance artists Simona Deaconescu and Vanessa Goodman, BLOT – Body Line of Thought is an interdisciplinary project that addresses the influence of microbiology on human behaviour.

BLOT focuses on the layers of bacteria on a person's skin, as a unique fingerprint, a medium through which the act of contamination happens. Through sweat, we "infect" one another with bacteria. Salt is a restructuring, cleaning and binding agent. The human body can not survive without sodium. In BLOT our salts function as a conductor for creativity, electricity, and infection. Simona Deaconescu and Vanessa Goodman explore transferability and continuous oscillations. Their bodies are an acoustic event in reverberation.

The project is co-produced by Tangaj Collective (RO) and Action at a Distance (CA), in partnership with Plastic Orchid Factory (CA), The National Center for Dance Bucharest (RO) and STL – Söltumatu Tantsu Lava (EE), co-funded by The Administration of the National Cultural Fund (RO).







## BIO

### **Christina Gruber**

is an artist and freshwater ecologist based in Vienna. She works at the intersection of art and science: her work deals with societal phenomena that shape our world. Gruber investigates the effects human activities have and had on the landscape and how they've shaped the Earth's surface, specifically focusing on water. In the last years, water is of special interest to her. As it is the element that all things on Earth, including humans, have in common. Water is the connector between stories of different places and layers, running through everything, from clouds to data centers.

## PROJECT DESCRIPTION

### **HOUSTON, CAN YOU HEAR ME? Species in alliance**

The project deals with the development of a non-human approach towards the use of technology to better understand our environments and entanglements with companion species. HOUSTON CAN YOU HEAR ME? develops her current research in the field of bioacoustics and how sound recordings in riverine environments can help to transform common field sampling practices that are based on constant extraction of specimen and their extraction of their livelihoods. Important for me with this project is not to produce additional huge amounts of data, to be harvested, but the approximation to another world, usually invisible due to turbidity and to focus on another sense, the hearing. It is the active test to show that we do not depend on data, as we reach the limits to forecast the future based on models and get back to experience. To hear like a fish means to hear with your entire body, using it to navigate in space and feel your surroundings. HOUSTON CAN YOU HEAR ME? reveals also the stresses caused by sound pollution underwater and how a sonic ecology has to be developed, so we can resonate together on this planet.



## **Bio**

### **Kira O'Reilly**

is an Irish artist based in Helsinki, her practice, both willfully interdisciplinary and entirely undisciplined stems from a visual art background, it employs performance, biotechnical practices and writing with which to consider speculative reconfigurations around the body. She makes, writes, teaches, mentors and collaborates with humans of various types and technologies and non-humans of numerous divergences. Her practice has developed across several contexts from performance and live art, to interfaces of art, science and technology, and to movement based work.

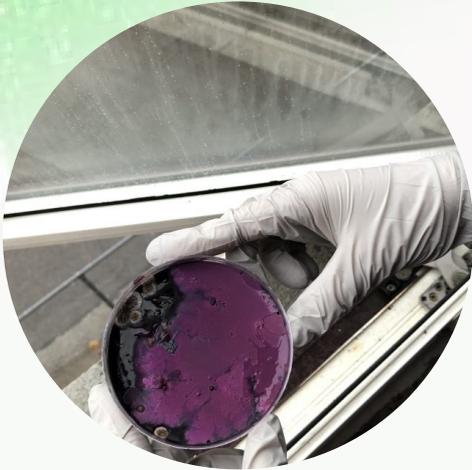
## **PROJECT DESCRIPTION**

### **Menopause batteries and endocrine piracy**

Environmentally menopausal is also a terming that acknowledges the Body (ie the discursive, material semiotic) as being expanded, contingent and provisional whilst also, in the lineage of feminist practice as being deeply tethered to the specific and particular of the personal and lived immediacy of intimacy of my body. In the realm of mainstream cultural commentary, menopause is enjoying a moment, an important one that dares to speak its name, discuss and parlez it's vicissitudes, but generally in terms that do little to change imposed traditional constructions of female corporal experience, ie, symptomising and medicalising. The stoppage of menses and the complex cascades of physiological, psychic and expressive effects and affects are little acknowledged or explored. Her project of reframing the menopause is a utopian vision and enactment, an extant, celebratory articulating that revels in re-cognising the energetic potentialities of the marvelous shift. It holds an embrace and inclusive purview.

The term menopause batteries was coined in a conversation with her colleague and friend Laura Beloff. Endocrine Piracy is inspired by the departures from the known and hitherto familiar of menopause experience.

Menopause is turbulent, one needs sea legs that are sturdy and can move in accordance with changing weather, fortunes and seas. One is literally out at sea, uncharted sea over which the normal starry constellations are absent. There are stars but they are arranged into hitherto unrecognisable orientations, the cardinal points have all shifted, perhaps the poles have moved to the equator and Lapland has come to me.



## BIO

### Joel Ong

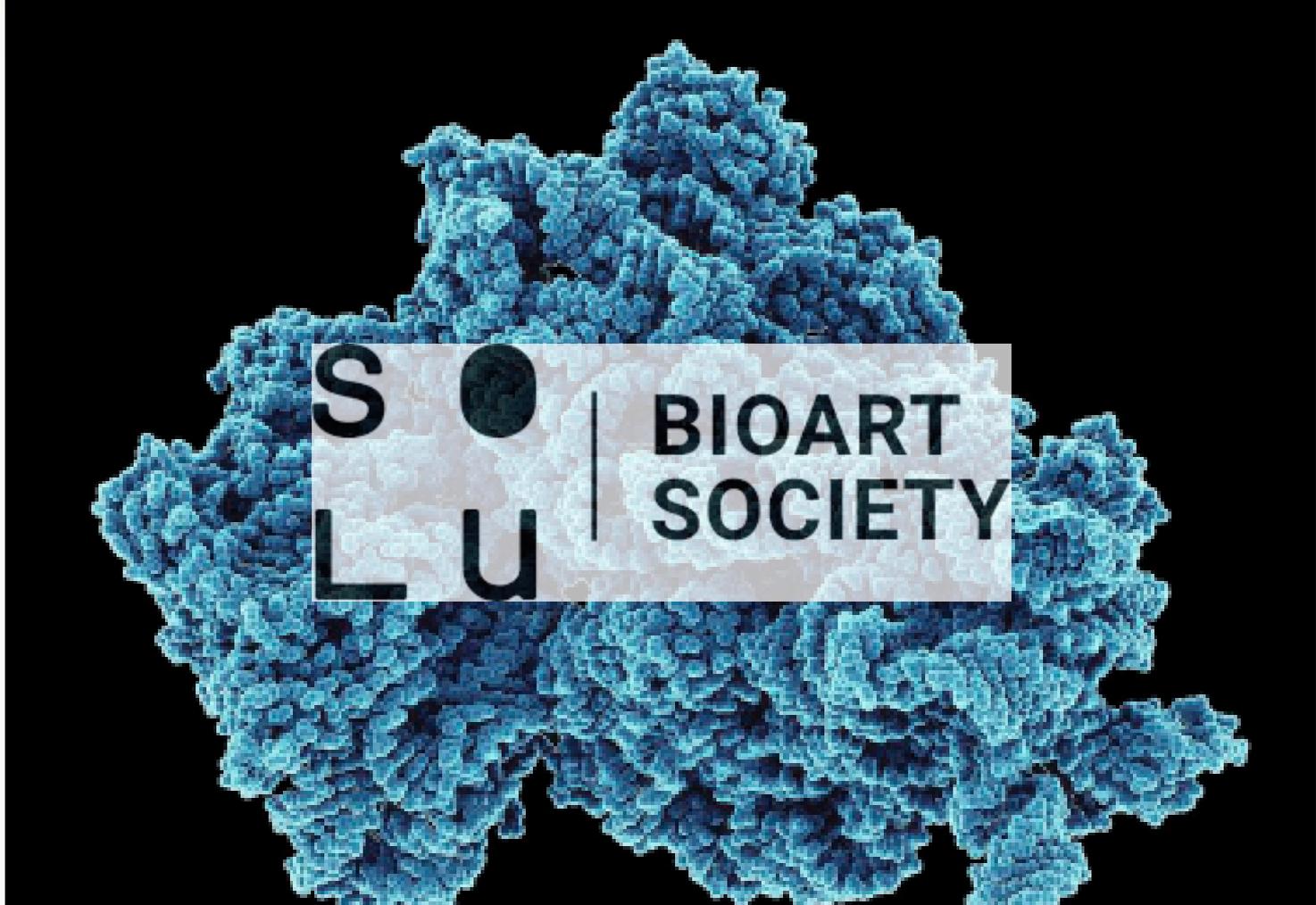
is currently Assistant Professor in Computational Arts and Interim Director of Sensorium: The centre for Digital Art and Technology at York University in Toronto, Canada. Ong is a media artist whose work typically involves artistic and scientific perspectives of the environment expressed through sound, video and interactive elements. His installations and research projects have been shown and presented at various venues around the world. Following his studies in Biology and Ecology at the National University of Singapore, his graduate studies at SymbioticA, the Center of Excellence in Biological Arts at the UWA resulted in a project that merged nanotechnology, tissue culture and sound. He has continued his explorations in the Interdisciplinary Arts through individual and collaborative works with scientists in environmental studies, microbiology and data aesthetics. Ong is an artist with the UCLA ArtSci Collective. More information can be found at [www.arkfrequencies.com](http://www.arkfrequencies.com)

## PROJECT DESCRIPTION

### \_Frozen sound: Bioart and the atmospheric microbiome\_

The project explores how emerging processes of computational creativity can be an alternative resource for scientific understanding of the environment. Throughout its cultural history, the non-site of the atmosphere defies capture. Through modern science, it has been materialized and politicized, with strata of the atmosphere slowing being overrun by aerial traffic, surveillance agents, electromagnetic signals, organic and inorganic products and other entities that form the backdrop of anthropogenic effects. And this is not all – in what Prescott calls the Synthetic Age, climate geoengineering posits that we may modify our atmosphere through cloud modifications and carbon capture, create an Earth 2.0 that is cooler, and submit to capitalist designs on the commonwealth of air that is in the process of becoming more and more privatized everyday.

His project poses these questions: what if cloud-seeding was not just about organizing particles in the air, but reconfigure the particles in the air itself to hold and reveal genetic stories? What would it say, and how would the wind recast these narratives, activate scenography's, and be a medium that is the message? How could we effect a sensory revelation of the atmosphere through a previously described hybridity between the arts and the sciences, and yet retain a mythical or transcendentalist quality of the elements?



**S O | BIOART  
L U | SOCIETY**



## BIO

### Mayra Rojo

is a Mexican artist, interdisciplinary researcher and curator in visual arts and body discourses (gender and race), design and textile innovation research. She has received honorary mentions for doctoral and master final dissertations. She developed postdoctoral research about bacterial cellulose for textile and design. As an artist, she was selected the first artist woman in the resident Air-Montreux, Switzerland (2019). She and the Mexican performer Víctor Martínez developed Laboratory of actions in Public Space (Berlin, 2019). She currently develops the curatorial research *Monstruas: teratology of the feminine*. She was invited as a curator in the Project *Traslados* in Santiago de Chile under the topic collective curatorships and migration (2016). Among her papers, stands out *The monster as a figure of an economy of the destruction of form in contemporary art: Cabeça do avesso de Lia Menna Barreto*.

Recent theoretical publications: *The return of the monster: Subversive power*, (*Exotopías Magazine*, Mexico, 2019), *Zombi, Zumbi, Zombie: The sound of the multitude*, (*Utopía Magazine*, España, 2019).

## PROJECT DESCRIPTION

### Abominable Mystery: Floral Graftings

Grafting (propagation of plants and implants of living tissue) as poetic exploration of cellular textiles (tissue assemblies). Grafting techniques are a poetic approach to surfaces, of the borders and overflow, to create an organism with the multiple and diffuse identity. Where gender means beyond the subjects of man or woman, they are show as an organism in constant transformation (Gender trouble).

This project, *Abominable mystery: Floral Graftings*, begins as part of the research *Notes for an Atlas of Botanical Anatomy*. For both pieces, I looked back, at the history of evolution and the *Hopeful Monsters* by Richard Benedict Goldschmidt, who confirm the Theory of Spontaneous Generation.







Huernia grafting, roots and tooth.

Illustration and collage on bamboo bark.

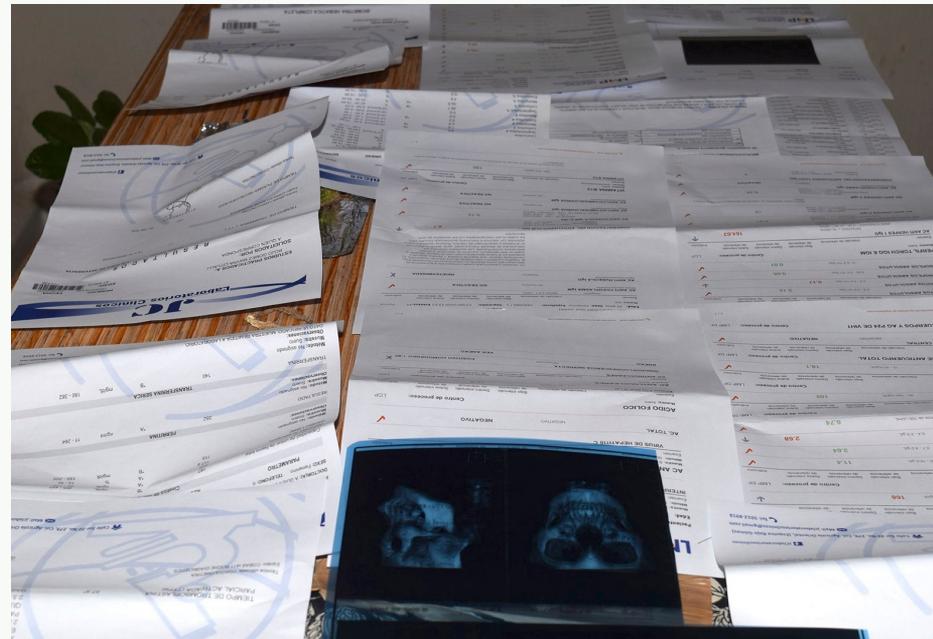
Phot and dry cutting of Huernia)  
Mexico, 2021



A poetics of grafting but we do not want a harmonic and possible phytomonster's paradise, nor an intelligible communication. We want to scratch on the failed, on the fractures of human-plant relations, on the interference of the apocryphal history of The earth/soil as part of a story of imperfect, rare, contradictory and liminal kinship.  
(Fragment of Notes for a Manifesto. Singular Creatures/Grafts, 2020-2021)

**Note 3:** The Huernia and I experienced the energetic weakening of the Nzaki, at the same time my immune system was weakened by a virus, the stems of it began to change from green to yellow from the tip to the base, lack of nutrients and possible infection by a parasite that inoculated a virus. Both bodies, both energies weakened. It was necessary to think about the graft as a survival mechanism. Who was going to be the rootstock, that is, who was going to cancel all possibility of growth and multiplication to become a living receptacle or pot of the other?

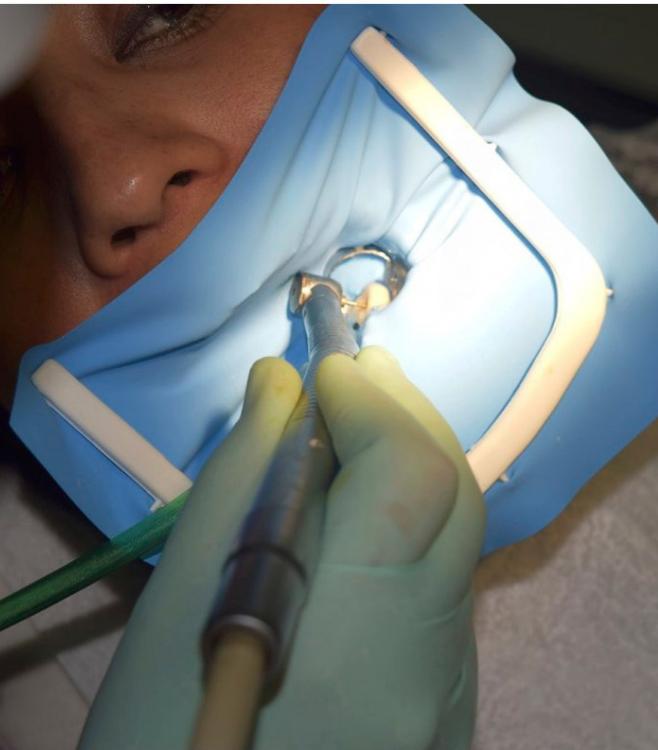
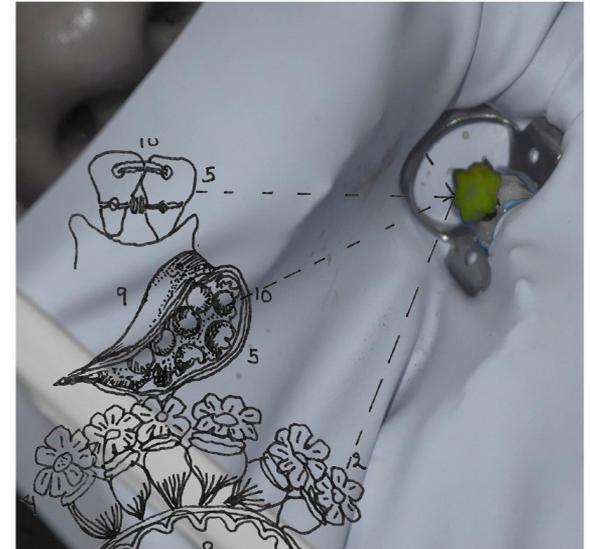
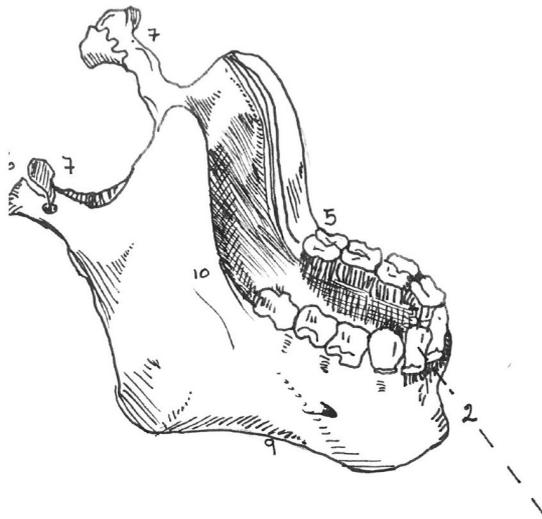
(Original publish in Spanish, *Imaginations of the evolution of bodies: Notes on the relationships between plants and humans*, in Benítez, Laura; Berger, Erich (coord.) «El arte en tiempos de pandemia». Artnodes, núm. 27.)



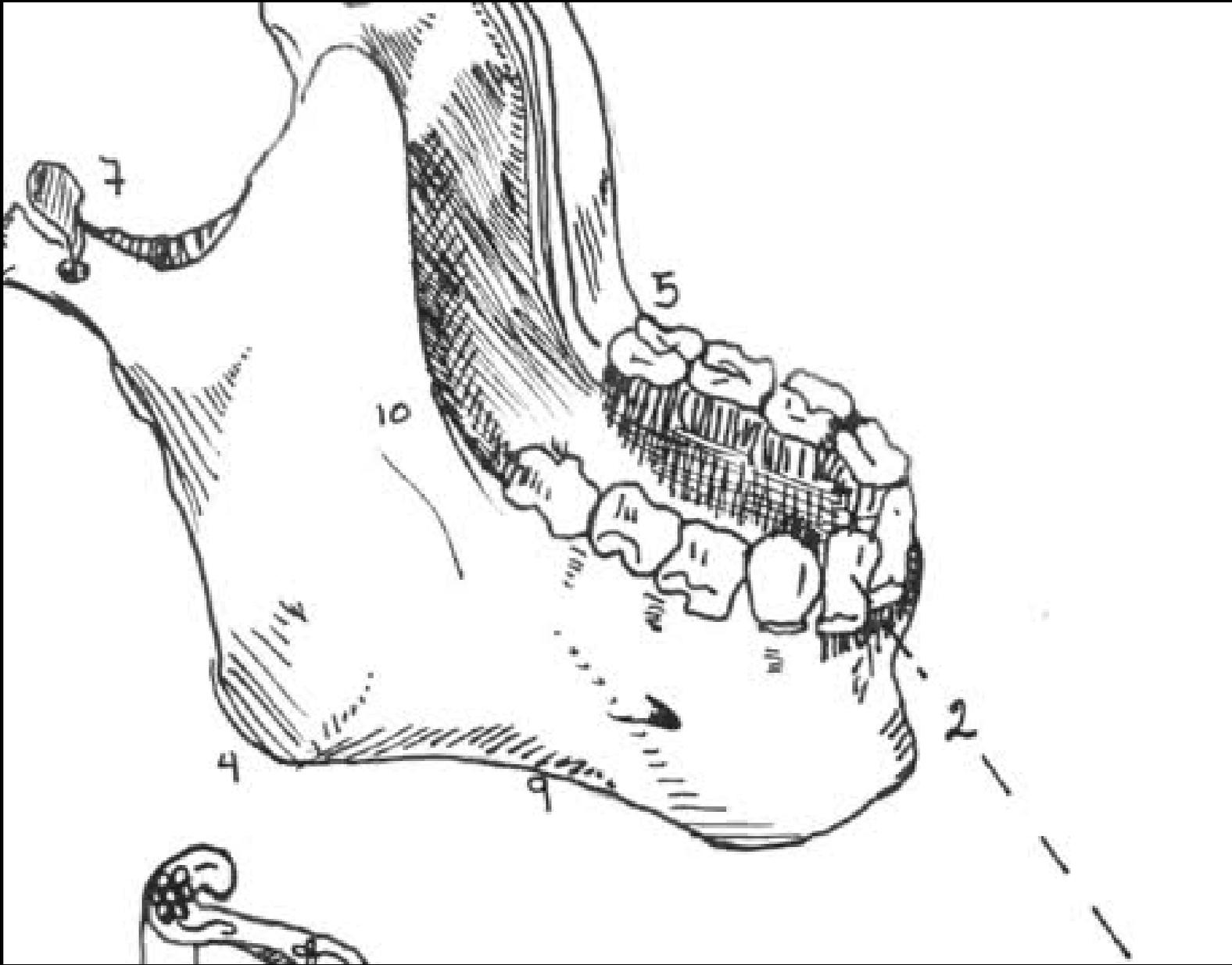
Notes for my "blood tree": bacteria, fungi, viruses and plants  
Medical documentation of my hematological diagnostic process  
Mexico, 2020-2021.



**Parasite (probably *Planococcus citri* o *Pseudococcus citri*) of *Huernia Schneideriana*.  
Mexico, 2020-2021**



*Huernia grafting on a tooth. Dentist performance and illustration (Photo-collage) Biofriction Residence. Mexico, 2021.*



Biofriction is a research project with the goal of generating and facilitating spaces for exchange where artists, curators, theoreticians and different social collectives, such as activists and educational projects, can collaborate in transdisciplinary experimental proposals that offer practical alternatives to existing problems in contemporary Europe, such as the rise of essentialist discourses that launch not only a worrying discourse but also policies of marginalisation and exclusion.



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