

20.03.2024

13.07.2024

Visions For a
Life in a New
Geological
Epoch?



Through sensitive, political and speculative approaches, the *More-Than-Planet* exhibition and its satellite events aim to contribute to the debate on whether or not to enter the new geological epoch of the Anthropocene, discussed this year by the International Commission on Stratigraphy of the International Union of Geological Sciences. The Anthropocene is characterized by the advent of humans as the main force of change on Earth, surpassing geophysical forces, marked by devastated environments, proliferating industries and altered climates.

MORE-THAN -PLANET

The works on display show that well beyond life on Earth, we inhabit not just one planet, but multiple worlds, both present and future. These worlds remind us that, unlike rocks, we have no time to create other, more sustainable worlds.

Over the last ten years, the debate on the Anthropocene has indeed spread far beyond the Earth sciences: artists, researchers and citizens have seen it as a paradigm shift and a loaded political issue. A certain history can be read in the Earth's geological strata: that of Western industrial human societies, whose capitalist development colonized the entire planet and enslaved humans, animals and territories.

MARCH 19 –
JULY 13, 2024

To mark the start of the new era, the Anthropocene Working Group has chosen to plant its stratigraphic “Golden Spike” on the shores of Crawford Lake in Canada. The particularity of this small lake is that its deep waters and surface waters do not mix, so the Earth's long history can be read in its reliably stable water column and rocks. The lake records the presence of plutonium from the nuclear tests that followed the Second World War. This radioactive element is present everywhere on the planet at the same time, making it a relevant global indicator of the new geological epoch.

But this stratigraphic research also haunts human history, as the starting date of the Anthropocene alters its political narrative. For example, in *A Billion Black Anthropocenes or None* (2018), researcher Kathryn Yusoff shows the extent to which this quest for origins rewrites myths in which the White man remains the hero. Climatologist Paul Crutzen, who popularized the term Anthropocene, puts its origin at 1784 with the steam engine? Others suggest that it began with the atomic bomb? Yusoff contests these options, which place the White man at the heart of a grand narrative by emphasizing his great inventions (the steam engine, the H-bomb).

Did the Anthropocene begin when Europe colonized the Americas? Simon Lewis and Mark Maslin note that this invasion led to mixing biota and plants and animals raised for food between Europe and the Americas - often referred to as the “Columbian exchange” (Crosby, 1972), marking the beginning of globalization.

But it also led to the genocide of 50 million indigenous people over a century (Lewis & Maslin, 2015). This extermination caused a considerable drop in CO₂ in the atmosphere, reaching a threshold in 1610. “Geologically, this boundary also marks Earth’s last globally synchronous cool moment before the onset of the long-term global warmth of the Anthropocene.” (Lewis, 2015).

The genocide of the Americas also involves the largest human population replacement of the last 13,000 years (Lewis & Maslin, 2015). To speak of ecological and agricultural “exchange” is reductive, to say the least, because “this ‘exchange’ is the direct colonial violence of forced eviction from land, enslavement on plantations, in rubber factories and mines, and the indirect violence of pathogens through forced contact and rape,” according to Yusoff, who is highly critical of burying colonial, slave and extractivist responsibility behind this vocable. In his recent book *Nonhuman Subjects*, Federico Luisetti of the University of St. Gallen goes one step further, criticizing the use of the prefix *anthropos*: “Racialized and subaltern people have not asked to be aggregated into a fuzzy biosocial Anthropos and held collectively accountable for climate meltdown and the pillage of ecosystems. The Anthropos is a fictional subject, an obfuscation of colonialism, class, race, and gender relations.”

The current confusion calls for new tools and methodologies, scientific practices enriched by sensitive attachments. What might it mean to live in the Crawfordian, whether it is the first age of the Anthropocene or the last age of the Holocene?

How can we design epistemologies adapted to this new form of human exceptionalism?

While maps have been instruments of conquest and domination, servicing colonial powers and commercial empires, they also help us to investigate the blind spots of modernity, to excavate shadowy areas of the past or to thwart the new fronts of extractivism. The exhibition *More-Than-Planet* draws on sensitive and critical cartographies to reveal another geological imaginary of the Anthropocene, informed by environmental humanities and decolonial histories.

We navigate a variety of places, each materializing systemic issues in its own way. *More-Than-Planet* brings together planetary and stationary, small and large scale. The quest for a universal marker leads us to explore critical zones, sensitive areas and sentinel territories: the glaciers of the Swiss Alps, the mines of Argentina, Finland and the Arctic Circle, the now extinct Tethys Sea, the past, present and future roles of algae and cyanobacteria in our planetary ecosystem, the deep sea harboring precious metals.

Clémence Seurat

Clémence Seurat is a publisher and associate researcher at the médialab Sciences Po, a lab founded in 2009 by Bruno Latour. She recently co-edited *Controverses mode d'emploi* (Presses de Sciences Po, 2021) and *Le champ des possibles. Une enquête collective à Sevran* (369 éditions, 2023).



GEOLOGY AS POWER

Soil is a living archive, whose horizons absorb the traces of the living and the history of human activity. Its knowledge teaches us about the long history of the Earth and our ancestors. Yet scientific exploration of the subsoil has gone hand-in-hand with industrial exploitation: geological science and mining are intimately linked.

This section focuses on the current pursuit of extractivism under the pretense of ecological transition. It also shows that the political controversies surrounding the Anthropocene are quickly silenced in the name of scientific objectivity, which should be dispassionate.

Felicia Honkasalo, *Sacred Straits*, 2024 (still frame).

French artists **Magali Daniaux and Cédric Pigot** collect plants, fossils, stones and objects during their travels. Metabolized then petrified, they form a landscape that spans eons and defies the ordering of geological strata. **Monica Ursina Jäger** explores anthropocentrism and theories of stratification through collage, anthropogenic and natural minerals, photographs, texts, underscoring our complex relationship to time. Through her weavings, Swedish artist **Matilda Kenttä** commemorates the social spaces of Kiruna before this small Arctic town is destroyed, as it is moving a few kilometers away to make room for the expansion of the iron mine where it was born and the exploitation of rare earths. The artist rehabilitates an art of maintenance, through caring for things and repeating ancient gestures. She bears witness to the importance of lived spaces threatened by the extractivist imperatives of a city that is cutting itself off from its own history. **Felicia Honkasalo's** video *Sacred Straits* is inspired by the transformation of the Pyhäsalmi mine in Finland, the deepest in Europe, and its consequences for local communities. Shut down in 2022, the mine will become a research station and energy storage facility.

First Garden, Plants Crash Poli, 2022
Mixed media

In this speculative geology project, fossils, plants with ancestral wisdom, artifacts, and human remains have been extracted from unique sedimentary rocks in different parts of the world. They bear witness to the sedimentation of time, leaving only a geological stratum from which to extract objects for study. Living organisms and handcrafted objects have been metabolized and petrified in a single process. The landscape they form spans the ages. What we discover here is the underworld that supports our world: hidden from humans and feral species, evading ecological devastation, and conspiring to reweave the frayed fabric of life. Resistant and resurgent, species have transformed through climatic changes; they now fertilize the earth and replenish its surface.

MAGALI DANIAUX & CÉDRIC PIGOT



Magali Daniaux & Cédric Pigot, *First Garden, Plants Crash Poli*, 2022 (detail). Photo Credit: Daniaux-Pigot.

Magali Daniaux & Cédric Pigot are based in Villecomtal-sur-Arros, in southwest France. They are as interested in the impacts of climate change—with its cultural, socio-economic, and strategic backgrounds—as they are in ancestral practices, close to nature, or the latest avatars of technology. At the crossroads of the organic and the digital, their composite practice includes sculpture, installation, drawing, poetic and literary texts, and even science fiction tales.

Seven Reweavings, 2021

Pieces of plain weave, rewoven rags (cotton, polyester, and linen), 6 × 8 meters.

Seven Reweavings was made in 2021 for the exhibition *Samla och visa*, held at Konstmuseet i Norr in Kiruna, Sweden, the home city of the artist. The work was created in response to the demolition of Kiruna's old town due to the expansion of the largest iron mine in the world, which operates next to the city. The expansion of the mining, beneath the city center, threatens to swallow buildings from the old town, so it is being moved a few kilometers away. In *Seven Reweavings*, Kenttä documents seven spaces in the old town, meaningful to the local community, that have been or soon will be demolished. Using locally-woven rag rugs, the artist has rewoven the textiles to the dimensions of the seven rooms at a scale of 1:1.

Matilda Kenttä (born 1993) is based in Kiruna, Sweden. In 2020, she graduated from the TXT department, which focuses on textiles and text, at Gerrit Rietveld Academie, Amsterdam. In Kenttä's practice, weaving is central, both as a metaphor and a method, for seeing and linking through materiality and the written word. As a metaphor for women's labor, seen through a historical perspective, hand-weaving is a main focus in her practice. In today's economic landscape, Kenttä explores whether weaving can be a way to embrace slowness, a strategy for doing "nothing," by undermining or inverting ideas around (automated) labor, its laziness and leisure.



Matilda Kenttä, *Seven Reweavings*, 2021 (detail).
Photo Credit: Matilda Kenttä.

Mineral Protagonists and Other Futures, 2024
Research tables with photographs, collage, text,
anthropogenic and natural minerals (rocks, coal,
iron ore, copper ore, asphalt pebbles, brick pebbles,
conglomerates, slag).

Mineral Protagonists and Other Futures navigates through different strata of the Earth's past, present, and future. The research installation comprises photos, minerals, texts, and affiliated research material, positioned in nonlinear conversations with each other. The work traverses geological times and spaces, and it draws connections between minerals from Earth's past and present.

Monica Ursina Jäger proposes a rearranged and multidimensional understanding of our human entanglement with the mineral world, one in which interaction and interrelation is at the very heart. Her project aims to interrogate our tendency to simplify complex ecosystems by treating nature as a system that can be fixed.

***Sediments and Sentiments:
A State of Erosion, 2022-24***

Pigment print on Hahnemühle paper, cut-paper collage (intarsia).

Created as cut-paper collages and mounted as paper intarsia, *Sediments and Sentiments: A State of Erosion* uses geological representations of strata and horizons to reimagine complex, nonlinear, and multidirectional compositions. Through the assemblage of living and non-living forces, Jäger creates new understandings of materiality, beyond anthropocentrism and theories of stratification. This work is an exploration of the organic and inorganic worlds we invent and inhabit,

MONICA URSINA JÄGER

which not only tell stories of different forms of interaction and matter-networks, but also of the multiplicity of relationships between materials and bodies, their individual temporalities and their collaborations and coexistences.



Monica Ursina Jäger, *Mineral Protagonists and Other Futures*, 2024 (detail). Photo Credit: Monica Ursina Jäger.

Monica Ursina Jäger (born 1974) is based in Thalwil, Switzerland, and London, England. Working with drawing, collage, installation, and video, the artist's practice unfolds through a multidisciplinary reflection on concepts of space, landscape, and architecture that investigate the manifold relationships within ecosystems.

Sacred Straits, 2024**4' loop video, NEX production.**

Sacred Straits is a new work centered on the Pyhäsalmi Mine in Finland. At 1,444 meters deep, it is the deepest mine in Europe. Through a meditative journey into the depths of the Earth, *Sacred Straits* explores narratives of loss and longing. Starting from a local perspective, it broadens to global presentiments of the end of our time on earth and the beginning of a new time for the planet. Presented as an otherworldly sequence of images, the work is inspired by the narrative methods of science-fiction films which engage subversive powers of the imagination, as a way to dream other ways of being and challenge the established order of our daily lives.

Credits:

LAB Participants, May 15–19, 2023:

Alma Heikkilä, Emmi Itäranta, Jari Joutsenvaara, Kuai Shen, Tero Toivanen, Eriz Moreno, Tuomo Kangasmaa, and Kai Loo.

Residency artist, May–August 2023:

Felicia Honkasalo.

Location:

Pyhäsalmi Mine and Ruotanen village, Finland.

The Lab and residency were organized in collaboration with Callio Lab research unit, University of Oulu, Pyhäsalmi Mine, Callio development company, and Ruotanen village association, Finland, as part of the *More-than-Planet* project. Co-funded by the European Union, the Ministry of Culture Finland, and the City of Oulu.

Felicia Honkasalo, *Sacred Straits*, 2024 (still frame).

Felicia Honkasalo (born 1986) lives and works in Helsinki, Finland. Her work has been shown in Finland and abroad in solo exhibitions, group exhibitions, and at international film screenings. Her work explores the relationship between memory and history, and the borderlines between life and death, human and animal. Through a critical and poetic approach, she seeks to challenge established ways of thinking and encourage new ways of seeing the world around us. Honkasalo often collaborates with other artists and scholars.



LIVING LANDSCAPES AND HUMAN AGENCY

By separating humans from the rest of the living world, modernity has forged an image of nature as inert and something to be mastered, a backdrop for the human epic. The intrusion of intense climatic phenomena and increasing environmental catastrophes call into question the deceptive stability of this scenario - the world is alive, populated by beings whose agency modifies it and makes it evolve.

Our task today could be to learn to stop sucking the life out of it, and to be better attuned to it.

This is what the installation *Twelve Thousand and Twenty* proposes: Swiss artist **Julie Semoroz** invites us to perceive a fertile, organic sound material from within our own bodies, and to adjust our own biological rhythms, the pulsation of the blood in our veins, the breath of our breathing, to this noisy organism. The sound work of German artist **Ludwig Berger** takes account of what is not perceptible to the human ear: *Glacier Tongue Morteratsch* offers us the chance to hear the internal sounds and textures of the glacier, which comes to life in a movement of melodic creaks, shrill whistles and deep hums. This geological listening is set against an original text by Indian artist and activist **Ravi Agarwal** and glaciologist **Paulina Lopez**, highlighting the power of glaciers, which are rapidly disappearing as a result of global warming.

Artist Julie Semoroz with her work *Twelve Thousand and Twenty: Xyloscille*, Halle Nord, 2021. Photo Credit: Thomas Maisonnasse.

Glacier Tongue Morteratsch, 2015 - 2024

Sound with video, 5' Loop.

Sound recording and composition: Ludwig Berger.

3D scan and animation: Matthias Vollmer, Johannes Rebsamen, Dennis Häusler (SCANVISION).

The long-term documentation of the Morteratsch Glacier has been a project of the Chair of Landscape Architecture at ETH Zurich, developed between 2015 and 2018. In *Glacier Tongue Morteratsch*, Ludwig Berger captures the unique sounds within the body of the glacier.

The 3D animation takes us inside the glacier where its hidden sounds, such as the rhythmic pulsation of air bubbles and the crashing of ice pieces, become audible, revealing the glacier as a geological entity with its own lively voice and agency. This underscores the fact that the glacier does not exist in isolation from our world but is influenced by our actions and influences.



Ludwig Berger, Making of *Glacier Tongue Morteratsch*, analog photography, Summer 2023. Photo Credit: Lutz Stautner.

LUDWIG BERGER

Ludwig Berger (born 1986) is a landscape sound artist and educator based in Zurich, Switzerland, and Montreal, Canada. In his compositions, installations, and performances, he enables intimate and playful sonic encounters with plants, animals, buildings, and geological entities. He studied electro-acoustic composition in Germany at the University of Music Franz Liszt Weimar.

As a sound researcher and teacher at the Institute for Landscape Architecture at ETH Zurich, from 2015 to 2022, Berger studied the sonic dimensions of Japanese gardens, Alpine glaciers, and urban landscapes. He has composed sound and music for award-winning films and theater pieces.

***Twelve Thousand and Twenty:
Xyloscille, 2021***
Sound installation

Twelve Thousand and Twenty: Xyloscille imagines a utopian world where living beings have developed a way of communicating through vibration and sound, similar to the communication systems of certain plants or animals, such as networks of trees or the complex songs of whales. Their modes of communication are globalized and offer an instantaneous understanding of the world, of the plant and animal environment. In this work, Julie Semorov is interested in sound frequencies and their field of application: the voice and its intonations in the human, animal, and plant world; their unknown languages, and, more specifically, the audible and inaudible vibrations transmitted between two or more bodies and on different resonance surfaces.



Julie Semorov, *Twelve Thousand and Twenty: Xyloscille*, Halle Nord, 2021 (detail). Photo Credit: Thomas Maisonnasse.

Julie Semorov is a French Swiss artist whose artistic practice explores the intersections between art and science. Her interdisciplinary approach is characterised by a deep commitment to the physical properties of sound and its relationship with the human body and the environment. She creates immersive sound installations and experimental performances that aim to transform our perception of space and time through the use of sound. She creates unique sound experiences that invite audiences to reflect on their place as human beings in the world.

Being Ice, 2024

Printed text

The Patagonian Dragon is an insect living in the enormous calving glaciers of the Northern and Southern Patagonia Icefields. This tiny and elusive extremophile is endowed with an organism able to develop and survive in extreme conditions like above 100°C or below 0°C of temperature, an environment deadly for humans and many other living beings. In "normal"; conditions, the Patagonian Dragon cannot subsist. Who could imagine it? An insect walking happily on the ice! It is difficult to visualize that in a hostile landscape, which has been depicted negatively, static and bare, and only till recently considered relevant to human existence, and that too merely as water-life flourishes. How was such a perception built?

Glaciers are in constant movement. Ice, snow, water, wind, birds, trees, microorganisms, insects, echoes, and voids; all of them interact and move alongside at the same time. All this makes the glacier a "noisy" place, bustling with life. The glacier is alive, constantly flowing like a river of snow and ice. Glaciers are also timekeepers, witnesses in deep time, and contain traces of life they have interacted with over the centuries.

Have we done justice to glaciers by building narrow narratives about them, limited by our sensory perceptions? Do we, or can, know them beyond our gaze? Before they became objects of scientific study and later public symbols of environmental catastrophe, glaciers were known and named by local mountainous, indigenous communities, as integral to their cultures. The word 'glacier'

RAVI AGARWAL AND PAULINA LOPEZ

came to be only in the mid-eighteenth century. However, during the last decades, glacier melting has come to signify global climate change. Dramatic images of receding ice, large tarpaulin-covered white landscapes, or ice shelves breaking off, some with stranded polar bears, are images we now live with.

Glaciers have been a constant feature of earthly histories: glaciations and deglaciations alternated, depending on the interconnections of countless processes and their amplifying effects. While the cryosphere survived for hundreds of millions of years earlier, modern man has taken merely one century to introduce sufficient greenhouse gases into the atmosphere, leading to modifications of the climate system and global warming. Human-induced causes of the Anthropocene lead us to think of this moment in social and natural histories as being interconnected. Nature can no longer be considered separate from culture. This brings new challenges of rethinking human histories, ideas of more-than-human agencies and personhood, and the kinds of post-anthropogenic futures possible when the "human" has been decentred.

The challenge to decentre the human is not a small one. Human society has long been considered outside of nature or the more-than-human. Rethinking the historical as an interplay of multiple elements suggests a configuration where human life and identity have been co-formed with the elements in an evolutionary dynamic and constantly shifting equilibrium. Not only do humans live in a hydrological sphere of which glaciers are a critical part, but they also have been co-formed by them. The agency has been mutually interactive, working in different temporal registers, but has been left acknowledged.

Ravi Agarwal and Paulina Lopez

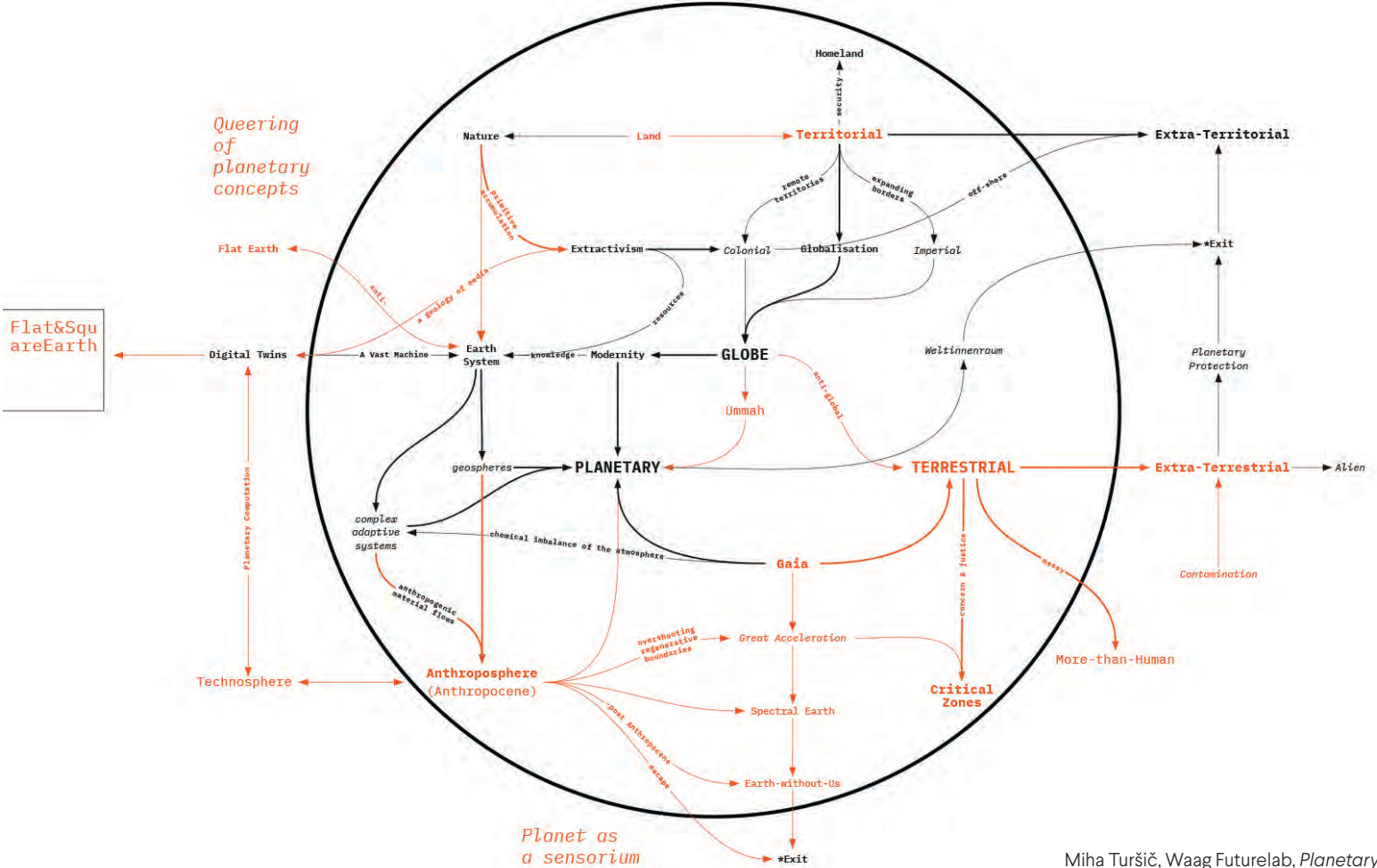
Ravi Agarwal has an interdisciplinary practice as a photographer/artist, environmental campaigner, writer, and curator. Bridging the divide between art and activism, he addresses the entangled questions of nature and its futures, using photography, video, text, and installation. His work ranges from the full-length documentary to the conceptual and performative. He has regularly published photo books and diaries: *Immersion* (2006); *Have you seen the flowers on the river?* (2007–2010); *Extinct?* (2009); *Ambient Seas* (2016). *Down and Out: Laboring under Global Capitalism* (OUP 2000), was the first major photographic work on migrant labor in India. Agarwal's latest books *Multispecies Speculations* and *Growing Lexicon* (2022) are part of his multi-species art project *Samtal Jameen, Samtal Jameer*, supported by the Prince Claus Fund. Agarwal is founding director of the environmental NGO *Toxics Link* and founder of the *Shyama Foundation*, set up to support art and ecology practices in India. He is a co-convenor for the *Bergen Assembly 2025*.

RAVI AGARWAL AND PAULINA LOPEZ



Patagonian Dragon, 2024. Photo Credit: Paulina Lopez.

Paulina Lopez has an international, academic background and professional experience in the fields of glaciology, water, and climate change. In the framework of her former research, she studied glacier fluctuations and the future water availability of several glacierized basins in South America, under different climate change scenarios. Her field of work was focused particularly on the region of Patagonia. Lopez has worked as a researcher, consultant, and expert in research centers, universities, international organizations, and governments in Europe, Latin America, and South Asia. She has worked at TERI – The Energy and Resources Institute (IN), Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) in India, and UNESCO, at the Paris headquarters and the Regional Office of Science and Technology for Latin America and the Caribbean.



Miha Turšič, Waag Futurelab, *Planetary Public Stack*, 2023 (detail).



The More-Than-Planet Lab questions possible scales of action in the Anthropocene and formulates speculative hypotheses for a sustainable, interspecific future. It tests our ability to invent zones of "resurgence", defined by American anthropologist Anna L. Tsing as "the work of many organisms, negotiating across differences, to forge assemblages of multispecies livability in the midst of disturbance"

Antti Tenetz & Photo North, *Looking into the Void*, 2024
(stillframe)

The collected maps, diagrams, journals and videos highlight the biases of a globalizing approach, resulting from measurement and visualization technologies in the hands of states and multinational corporations. However, it's not a question of abandoning systemic analysis, but of making it work on smaller scales.

To create new planetary imaginaries, we need to reappropriate technologies and forge our own tools for action, as Slovenian artist **Miha Turšič** invites us to do. Zambian artist **Nolan Oswald Dennis**, meanwhile, identifies the tools of emancipation that will take us out of the colonial continuum that still structures the contemporary world, while French collective **Bureau d'études** develops the arcana of an Anthropocene birth chart, opening up a reflection on deep time. With *Homo Photosyntheticus*, **Ewen Chardronnet & Maya Minder** sketch out a symbiotic future and speculate on the becoming-algae of humans, thought of as a collective being, made of symbiotic cooperation and empowered by photosynthesis. Finally, **Antti Tenetz & Photo North** search for the analog Earth in the depths of its crust, and **The Laboratory Planet** and **Aerocene** examine trajectories for the future: peasant and relational horizons, a microbial turn and a future in which zero-carbon balloons replace the proliferation of private satellites that beam the sky.

Looking into the Void, 2024
Video, new production.

The Deep LAB and residency provided access to the deepest base metal mine in Europe, the Pyhäsalmi Mine. The 1,444-meter deep location offers opportunities for art and research in various fields, including extreme environmental conditions, deep time, geology, underground physics, space research, industrial transformation, rescue training, and more.

The aim was to reexamine environmental change through artistic exploration, raising questions about climate, ecology, the Anthropocene, land-use patterns, water ecology, the carbon cycle, and social and cultural change, from the local to planetary level. The project strives to open up new perspectives for alternative futures, knowledge, and solutions, at a time of accelerating environmental change.

Credits

Footage: Antti Tenetz and participants.

Video editing and compositing: Antti Tenetz.

Production: Photo North's Deep LAB and 2023

Artist-in-residence.



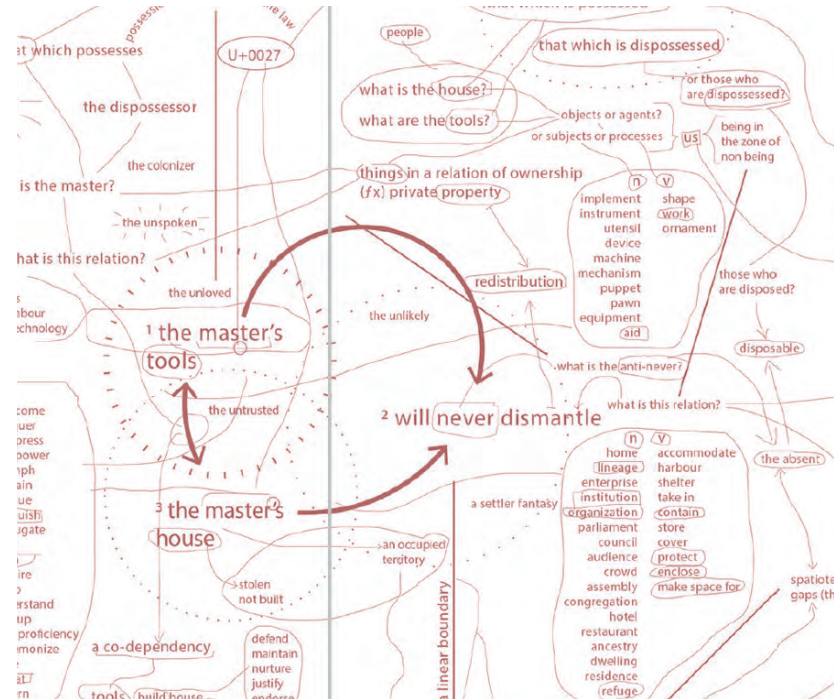
Antti Tenetz & Photo North, *Looking into the Void*, 2024 (stillframe)

Antti Tenetz is a visual artist based in Oulu, Finland. His works are situated at the interface between media arts, biological arts, and urban art. His focus is on multidisciplinary and multi-artistic cooperation between art and science. He often uses technologies such as drones, satellite tracking, game engines, and machine learning. Tenetz coordinates the More-than-Planet program for Photo North – Northern Photographic Center, a regional photographic center established in Oulu in 1987, to operate in the Northern regions of Finland.

A Curriculum for Mud, 2023 Cartography, print on sticker

A Curriculum for Mud (notes from a master's house) is a working diagram which unpacks the tensions that predetermine the limits of world-making and the common language we use to propose worlds other than the ones we have. This diagram is a preparatory document for an ongoing project which considers mud, and muddiness, an effective model for social and political life on this planet.

NOLAN OSWALD DENNIS



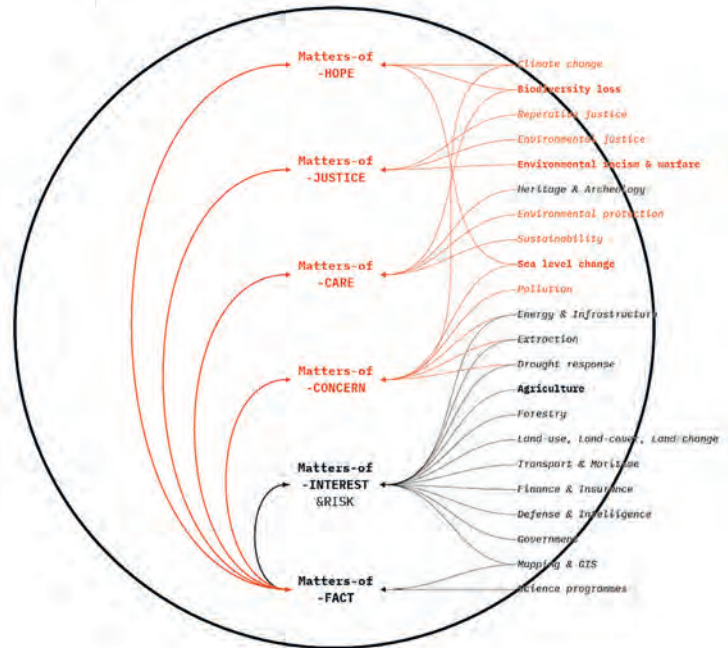
Nolan Oswald Dennis, *A Curriculum for Mus*, 2023 (detail).

Nolan Oswald Dennis (born 1988) is a para-disciplinary artist from Johannesburg, South Africa. Their practice explores what they call “a black consciousness of space”: the material and metaphysical conditions of decolonization —questioning histories of space and time through system-specific interventions.

Planetary Public Stack, 2023
Cartography, print on sticker.

Planetary Public Stack explores how planetary imaginaries of the Earth are shaped by a variety of comparative underlying concepts, knowledge cultures, and enviroing technologies, while providing open methodology for the public—civil initiatives, artists, and creatives—to challenge geopolitical power/interest stakeholders and engage in the making of more caring imaginaries. The presented *Planetary Public Stack* map provides an ontologically flattened overview of the number of players populating people’s imaginaries and serves as a tool for discussion on how the planet matters.

Miha Turšič is a project developer for the Open Wetlab & Space Lab at Waag Futurelab, Amsterdam. He works on international collaborations and the initiation of projects touching on the themes of art-science, biotechnology, digital fabrication, open-source hardware, ecology, space culture, and material research. He is closely involved with the 'Planet B' narrative and is the founder of Open Space Lab within Waag.



Miha Turšič, Waag Futurelab, *Planetary Public Stack*, 2023 (detail).

***Homo Photosyntheticus*, 2022 – ongoing Knowledge base, interactive video matrix of 9 interviews, variable dimensions, multi-channel/ single-channel, with Sandra Bühler (filmmaker) and Quentin Aurat (filmmaker/computer programming).**

This interactive, multi-choice matrix showcases a collection of filmed interviews with scientists, experts, producers, and artists on the significant potential of algae for the sustainable development of food, health, and energy. *Homo Photosyntheticus* highlights the fragility of animal-algae symbiosis in the face of climate change. But it also identifies its inspiring interactions with human physiology and medicine, and its relevance for long-term life-support systems within space research. *Homo Photosyntheticus* speculates on how humans and human society can be steered toward a more symbiotic and solar future, bringing together true stories, speculative fabulations, and realistic speculations inspired by evolutionary biologist Lynn Margulis's idea of a future "Homo Photosyntheticus" of the human species, where humans become fully phototrophic (human-plant) with no need to feed.



Dr. Christophe Lasseur & Dr. Sandra Ortega Ugalde
MELISSA project, for European Space Agency

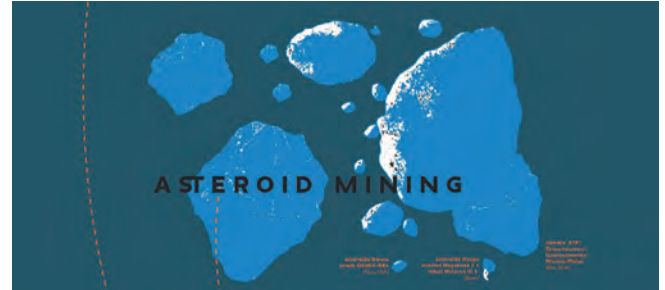
Screenshot of Interview with Dr. C. Lasseur & Dr. S. Ortega Ugalde, MELISSA/ESA, *Homo Photosyntheticus*, E. Chardonnet & Maya Minder, 2022.

Maya Minder (born 1983) lives and works in Zurich, Switzerland, and Paris, France. "Cooking thus transforms us," is a framework Minder weaves like a thread through her work. For Minder, cooking serves as a metaphor for human transformation, and she combines this with the evolutionary idea of a symbiotic coexistence between plants, animals, and humans. She creates entanglements between human commodities and the animism of nature—a table of diversity, not yet digested.

Ewen Chardonnet (born 1971) is an artist, author, journalist and curator living and working in Paris and Zurich. In his work, he is interested in practices, tactics and speculations that connect artistic research and scientific knowledge to the creation of social situations that intertwine discourses and shifts of perspectives in the very fabric of society. His latest book is *Space Without Rockets* (with R. La Frenais, UV, 2022).

***The Laboratory Planet* newspaper N°6, 2024**
Printed publication

As evidence of the irremediable impact of the human species on its planetary habitat multiplies, the International Union of Geological Sciences is discussing whether or not to enter the proposed new geological epoch of the Anthropocene. So how do we inhabit this new planetary condition? Designing the future is not the monopoly of engineers and international experts. This issue of *The Laboratory Planet* will be looking at futurisms invented on the ground, where, sometimes over millennia, paths of resilience and regeneration in the face of future shocks have been created. A dual macro- and micro-systemic perspective will inform a functional and evolutionary ecology that should inspire global visions and form the intellectual infrastructure of the new Anthropocene epoch. The Laboratory Planet collective will team up with the Soil Assembly network (soilassembly.net) to put together the sixth issue of the newspaper during the months of the exhibition. *The Laboratory Planet newspaper N° 6* will be published to coincide with the World Biodiversity Forum in Davos, Switzerland, 16–21 June, 2024.



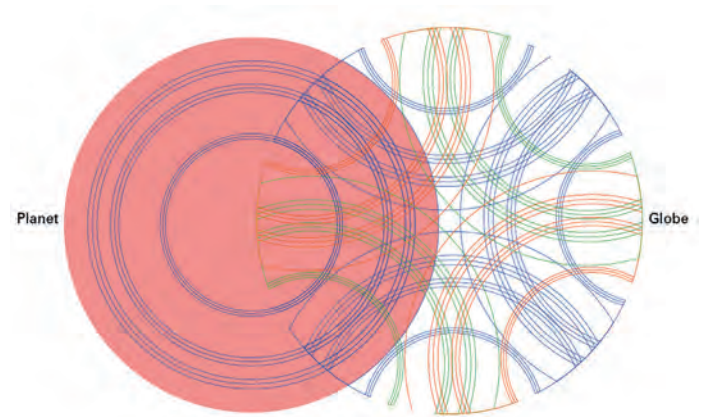
Laboratory Planet Collective, *The Laboratory Planet newspaper N°6*, 2024 (detail). Printed publication.

The collective author Laboratory Planet was formed in 2007 by the artist group Bureau d'études, mainly comprising Léonore Bonaccini and Xavier Fourt, and the writer and artist Ewen Chardronnet. Each has already had, to their credit, several experiences of collectives and they share the same taste for these creative experiences. Today, the Laboratory Planet collective is supported by a network of relay places, as well as occasional, and more regular, collaborators, artists, researchers, writers, and hackers, in France and in other countries, resulting from discussions, new experiments, and previous collective experiences.

Birth chart of the Anthropocene, 2024
Cartography, print on sticker

The fundamental issue for the Anthropocene is the planetary community of production, which constitutes the Earth through its activity. The chart attempts to account for the relationships between extraction and control: the conjunctions, constellations, and antagonisms that make up this heterogeneous community, subject to a time regime inherited from modernity.

Bureau d'études is a French conceptual art group, founded in 1998 by Léonore Bonaccini and Xavier Fourt. The group includes French artists and teachers who live and work in Saint-Menoux, France. Over twenty years, the group has researched the structures of power and capitalism (bureaudetudes.org). The group lives in the countryside and works on collective projects across agriculture, commons, and resymbolizing research (fermedelamhotte.fr). Bureau d'études is co-founder of the journal *The Laboratory Planet (La Planète Laboratoire)* and the Aliens in Green project.



Bureau d'études, *Birth chart of the Anthropocene, 2024* (detail)

Aerocene Newspaper II, 2023 **Printed publication**

In January 2020, Aerocene Pacha, a fuel-free hot-air balloon, safely lifted Argentinian Aerocene pilot Leticia Noemi Marqués into the sky and landed back on Earth, using only the power of the sun and air. This flight was organized by the Aerocene Foundation in collaboration with representatives from the thirty-three Indigenous communities of the Salinas Grandes and Laguna de Guayatayoc basin, in Northern Argentina. Aerocene Pacha's launch drew attention to the devastating impacts of lithium extraction on the region's human and more-than-human ecosystems, while proposing environmental and ethical commitments to the planet and its inhabitants.

Launched in 2015 at COP 21, the twenty-first United Nations Climate Change Conference, held in Paris, the Aerocene Foundation emphasizes the interconnectedness of environmental issues, social justice, and the well-being of all species. It opposes environmental racism, acknowledges the impacts of climate crises, and strives for climate justice through collective action and the empowerment of grassroots movements.



Aerocene Pacha, excerpt photography from *Aerocene Newspaper II*, Aerocene Foundation, 2020, courtesy Studio Tomás Saraceno

MORE-THAN-PLANET LAB EVENTS SERIES



As an associated program of this exhibition, the More-Than-Planet Lab co-organised with ART2M.eu (France) will propose a series of project presentations, workshops, conferences and performances at Awareness in Art & Lowenbraü, Bitwäscherei hackerspace and in other partners' venues and the public space. The aim is to deepen our understanding of the planet, raise awareness of pressing issues and foster a sense of collective belonging. This series is organized with the support of several initiatives and partners:

Ishita Chakraborty, Live Drawing workshop, 2023.

More-than-Planet (2022-2025)

With Waag (NL), ART2M (FR), Ars Electronica (AT), Photo North (FI), Leonardo/Olats (FR) and Projekt Atol (SI). This initiative is co-funded by the European Union. <https://www.more-than-planet.eu>

Archipelago: Art and Science Investigations in Times of Unstable Knowledge (2024-2025)

With ART2M (FR), Sorbonne Université (FR), SGMK (CH), Awareness in Art (CH), Hackteria (CH), Teti Group (CH), Symbiont.Space (CH), FHNW Institute Experimental Design and Media Cultures (CH), Agroscope (CH), ZHAW Institute of Natural Resource Sciences (CH), Algaltek (CH), Embassy of Switzerland in Japan, Swissnex in Japan, Kanazawa21 (JP), metaPhorest Waseda University (JP), Bioclub Tokyo (JP), Sonda Studio (JP).

This initiative is co-funded by the Synergies program of Pro Helvetia.

River Landscapes (2024-2026)

We Are AIA | Awareness in Art (CH), ILEA - Institute for Land and Environmental Art (CH), University of Zurich (CH), Science Gallery Bengaluru (IN), Toxics Link (IN), Prameya (IN), Citizens Archive of Pakistan (PK).

This initiative is co-funded by the Synergies program of Pro Helvetia.

Soil Assembly

With ART2M (FR), Hackteria (CH), Srishti Manipal Institute for Art, Design and Technology (IN), Center for Research in Education Art and Media / Westminster University (UK), Rizk Art Initiative (UAE)

This initiative has been endorsed by the World Biodiversity Forum to be held in Davos, 16-21 June 2024.

<https://soilassembly.net>

***Adaptation from Exotic Plants in the Garden-
What to Do?, 2022***

Acrylic on glass

This project has been initiated and is supported in collaboration with Löwenbräukunst, Zurich, Switzerland. The installation is on view as part of the exhibition *Apropos Hodler: Current Perspectives on an Icon* being held at Kunsthaus Zürich, until June 30, 2024.

Exotic Plants in the Garden—What to Do? undertakes an in-depth exploration of the complexities stemming from the intersection of identity politics within Eurocentric society: examining the residual effects of colonialism, the complex nature of xenophobia, and the migration of both human and plant species. The artist aims to explore the dynamic relationships between plants, states, economies, and peoples, investigating how plants have been used, classified, and named, in the context of contemporary extractive capitalism and the ongoing colonization of natural resources. Interestingly, many of the plants we consider as part of our cultural heritage are actually migrants from other parts of the world, highlighting the complex nature of assimilation and cultural identity. For example, Swiss chocolate is known worldwide as part of the Swiss identity, but cacao beans and chocolate's other ingredients, such as sugar cane, originate from outside Switzerland. The artist has drawn cacao, tea, sugar cane, tobacco, cotton and basil plants on the windows framing the foyer, questioning: What makes something native or alien?

Ishita Chakraborty (born 1989, West Bengal, India) is an artist and poet who lives and works between Switzerland and India. Chakraborty's artistic practice includes scratched drawings, installations, poetry, performance, and sound. Chakraborty has been awarded the Manor Cultural Prize in Aargau, Switzerland (2024).



Ishita Chakraborty, *Adaptation from Exotic Plants in the Garden- What to Do?, 2022* (detail).



WHAT WE DO

WHO WE ARE

AIA stands for Awareness in Art. We believe that art is a powerful tool to answer the questions that humanity is faced with today. As a platform, we produce exhibition projects that use the prism of art to generate awareness of topical issues and encourage people to think innovatively about the future. In order to achieve this goal, our nonprofit association enables dialogue between art, society, technology, and science. In cooperation with our partners, we develop special educational programs that make complex ideas accessible to a wide audience.

CREATING KNOWLEDGE

AIA produces projects that raise awareness of social issues through the prism of art and create a space for regenerative communities to grow and to co-create at the intersection of art, science, and technology. AIA aims to shed light on untenable conditions to initiate change rather than blame.

UNDERSTANDING

Awareness In Art dedicates itself to five topics and reveals their interconnectivity: human rights, biodiversity, social justice, equality and challenges of digitalization.

AIA creates unique educational programs with its partners to reach and sensitize a broader audience.

COLLABORATION

AIA encourages innovative ways of thinking about the future and enables dialogue between outstanding minds from art, society, technology, science and traditional ecological knowledge.

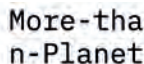
AIA collaborates with partners that live up to the highest ethical standards.

IMPRINT

Curators	Ewen Chardronnet and Martina Huber
Assistant Curators	Ana Victoria Bruno and Lea Hofer
Art Mediator	Alexandra Eichenauer
Editing	Clare Preston, Cherise Fong
Corporate Design	WE ARE AIA
Graphic Design	Nicole Imboden
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Kanton Zürich
Fachstelle Kultur



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NATIONAL CENTRE OF COMPETENCE IN RESEARCH

ACCESSIBILITY

The main building on Limmatstrasse 270 has one regular and one large elevator and both are wheelchair accessible. The wheelchair accessible entrance with elevator is on Limmatstrasse 268. Our space is located on level "A".

There are spacious single, gender neutral restrooms between level 1 and level 2, and gender neutral, wheelchair accessible restrooms on level -1 (UG-basement).

Floors are even with no ramps or thresholds throughout the building.

The gallery is dog-friendly.

The closest public transport stop, Löwenbräu tram stop, is barrier-free for visitors with limited mobility. The tram stop is approximately 75 meters from the barrier-free access to Limmatstrasse 268 and approximately 100 meters from the main entrance to Limmatstrasse 270. The entrance most suitable for visitors with limited mobility is the side entrance to Limmatstrasse 268, via a lift. The entrance most suitable for visitors with limited vision is the main entrance to Limmatstrasse 270, via steps.

PARTNERS

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OPENING HOURS

Tuesday–Friday
12 p.m.–6 p.m.

Saturday
11 a.m.–5 p.m.

And by appointment

Sunday–Monday
Closed

FREE ENTRY

WE ARE 
AWARENESS IN ART