

Intro

Shared Habitats

Strategies for a shared living sphere
for humans and non-humans

Prof. Ursula Damm

Experiment

Today, science is practiced predominantly in laboratories through standardized experiments. In our DIY lab, we aim to extend the sphere of the laboratory into the world we live in: our everyday life is a complex world that is a shared habitat of numerous species. While science uses primarily quantitative methods to handle complex situations, we want to act within these situations by inventing performative practices.

To attain an understanding of how to shape a livable future, not only for humans but for all creatures, we want to investigate how habitats are shared by species and how inhabitants negotiate those habitats. We will transfer knowledge from science to culture and close the feedback loop between citizens, their situatedness, and science.

We propose setups familiar to both humans and non-human organisms, meaning that each can easily be perceived as a “counter structure” (in German, *Gegengefüge*, according to Uexküll) in the *umwelt* of the respective other. With these experiences, we hope to gain an understanding of how to design environments suitable for many of those *umwelts*.’

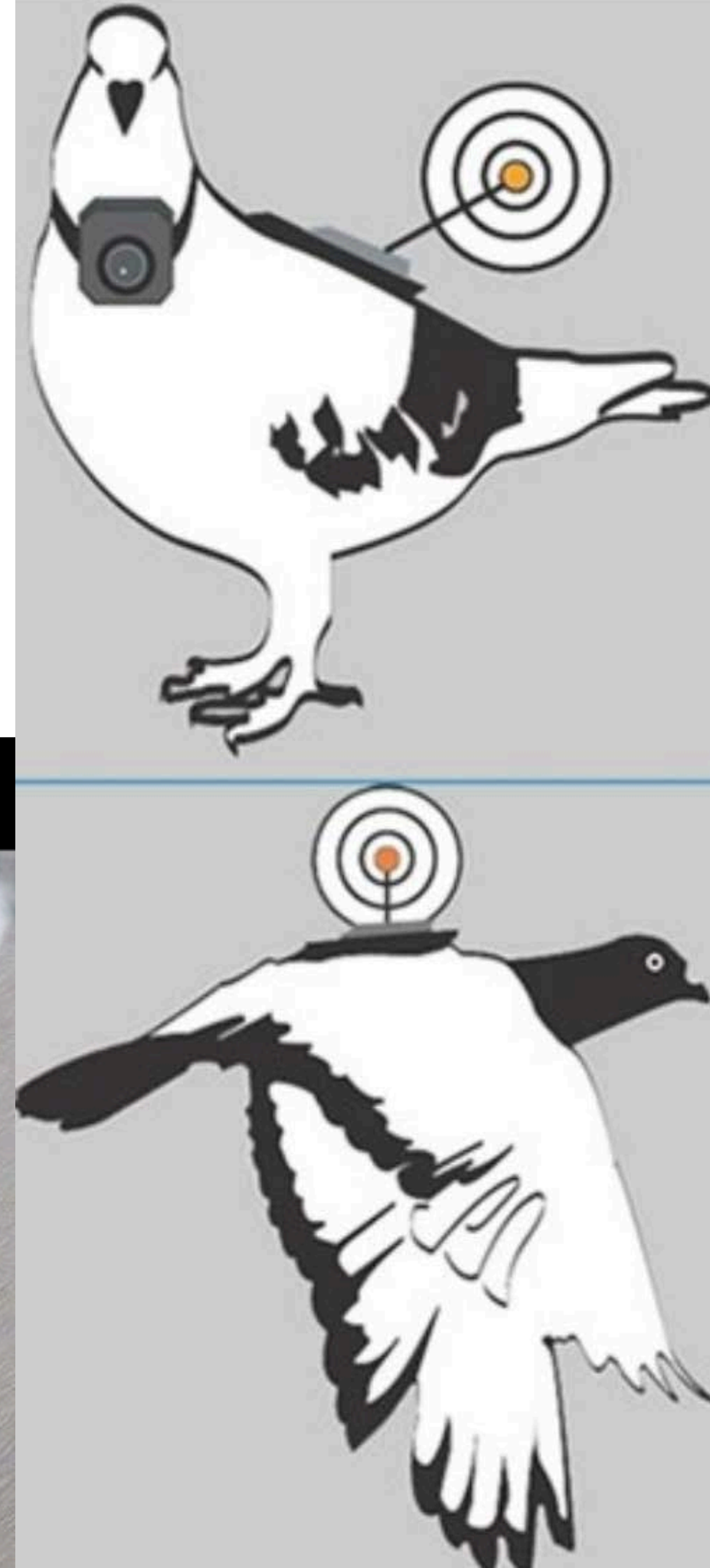
example:

Beatriz da Costa

PIGEONBLOG

Beatriz Da Costa Her work deals with Robotik, Bio- and surveillance technology, she arguments for participatory practices.

PIGEONBLOG. Beatriz da Costa, with CinaHazegh& Kevin Ponto. 2006.





Methodology

,We do not want to follow or compete with biotechnology, but instead to develop an understanding of living beings (be them bacteria or protozoa) with the help of art practices.

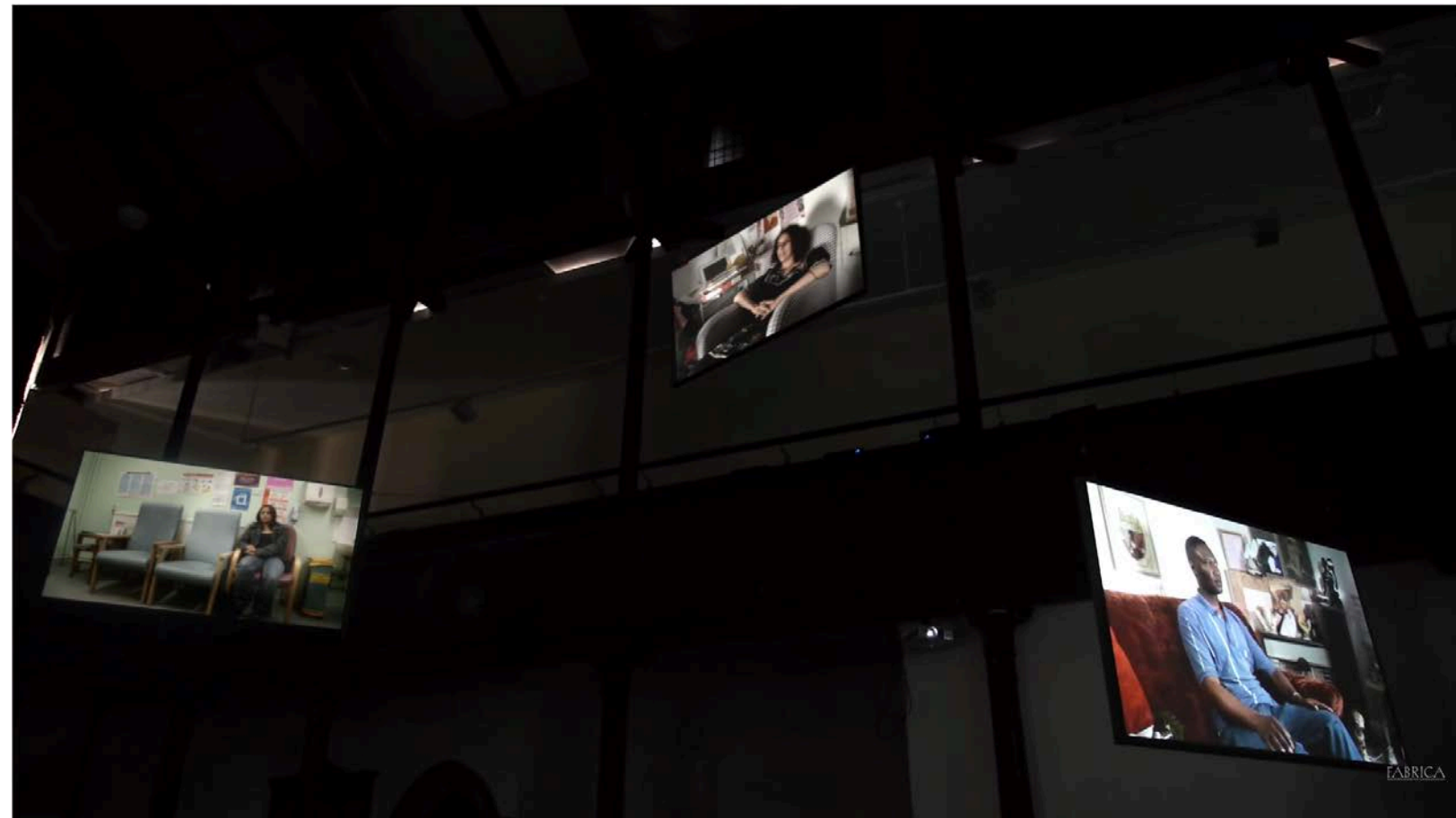
We are using both the artistic and scientific traditions of observing and describing visual and auditory events in their temporality. We want to examine how other living beings have been creating systems of communication, collaboration, symbiosis, and world-making during their evolution.

With these methods, can we discover blueprints or prototypes for the setup of alternative technical networks of communication?’

example:

Dawn Chorus

Artistic research project



Dawn Chorus was an immersive multi-screen film installation that used unique digital methods to explore the relationship between birdsong and the human voice, and similarities between bird and human behaviour.

Nineteen individual singers uncannily recreated birdsong and bird movement. Together they formed a chorus that accurately simulated the sounds and timings of a natural dawn chorus. With each singer depicted in an everyday location: an underground car park, an osteopathic clinic, a bedroom, a bathtub, Dawn Chorus was as much a portrait of British people and their daily habits as it was of the natural world.

[Documentary of the project](#)

[footage of the recordings](#)

Aesthetic Perspective

,While conducting our experiments, we might discover that our records are full of events and occurrences never described in any scientific paper: a scientific experiment builds on minimal settings to control cause and effect in its explanations, but an artist may expand the scope of observation in our common human habitat.

As artists, we value experiments from an aesthetic point of view. Thus, we hope to contribute to a public knowledge base through observations beyond laboratory settings.'

example:

Tree Drawing

Timothy Knowles



,A series of drawings produced using drawing implements attached to the tips of tree branches, the wind's effects on the tree, recorded on paper. Like signatures each drawing reveals the different qualities and characteristics of each tree.

<https://vimeo.com/37331908>

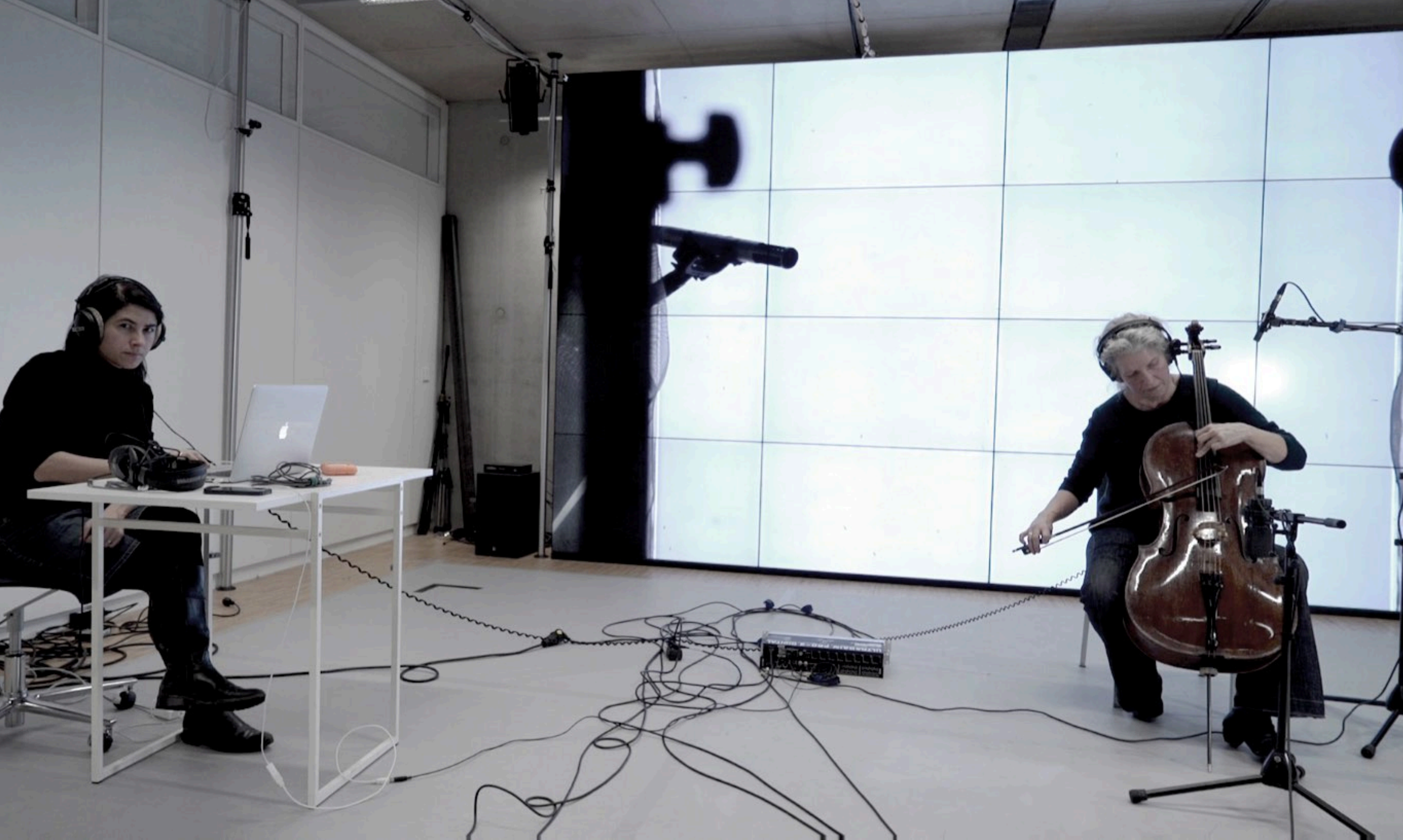
<https://vimeo.com/37332444>

Procedural and Multiperspectival

We propose open, performative processes, inspired by Andy Pickering's "dance of agency." He uses the concept of agency to refer directly to action, doing things that are consequential in the world. He sees the scientific practices of today as having the character of a dance of agency between people and things, the human and the non-human.



Insect Songs
Ursula Damm, Christina Meissner
und Teresa Carrasco, *„Playing the Swarm“*



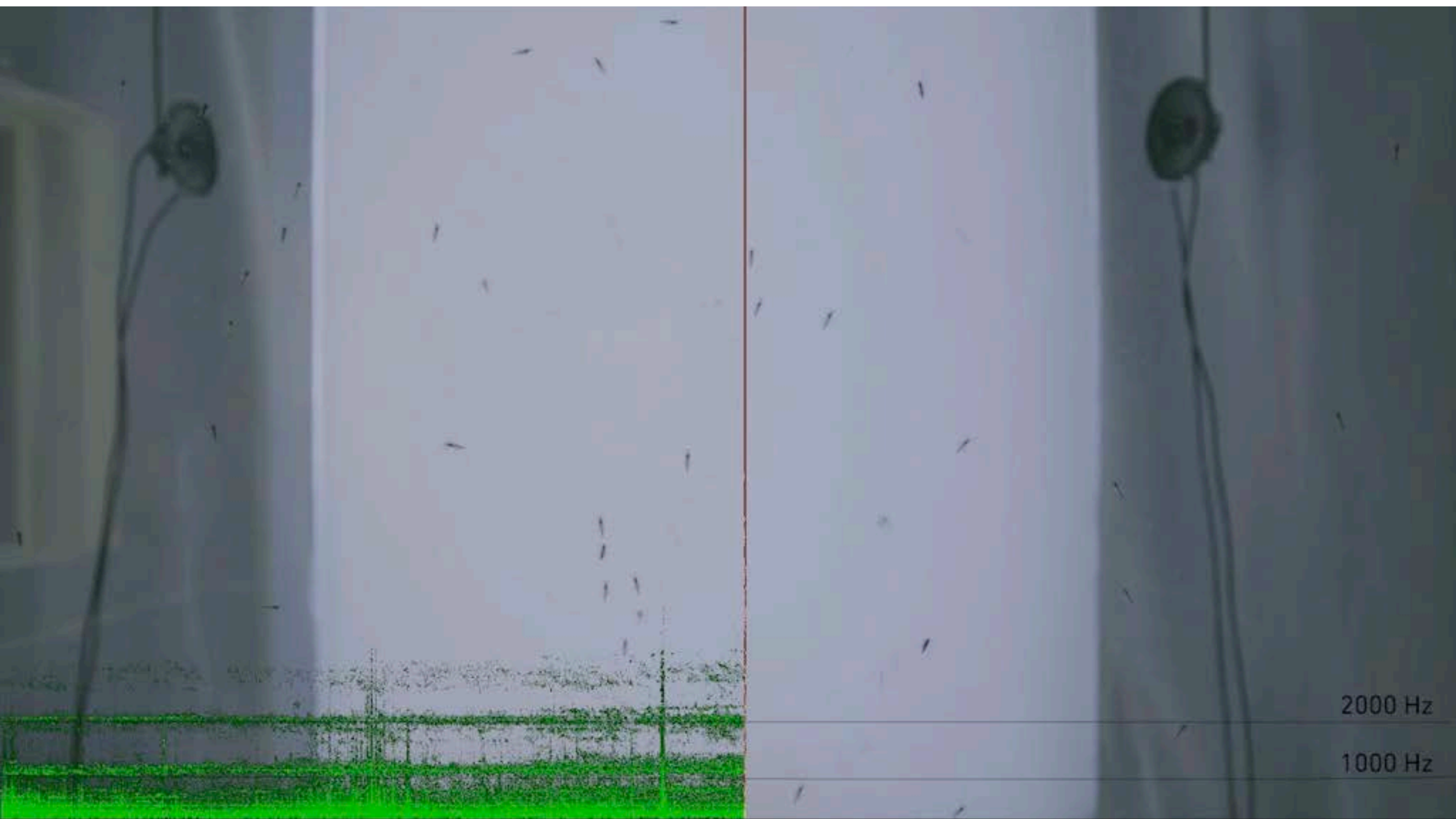
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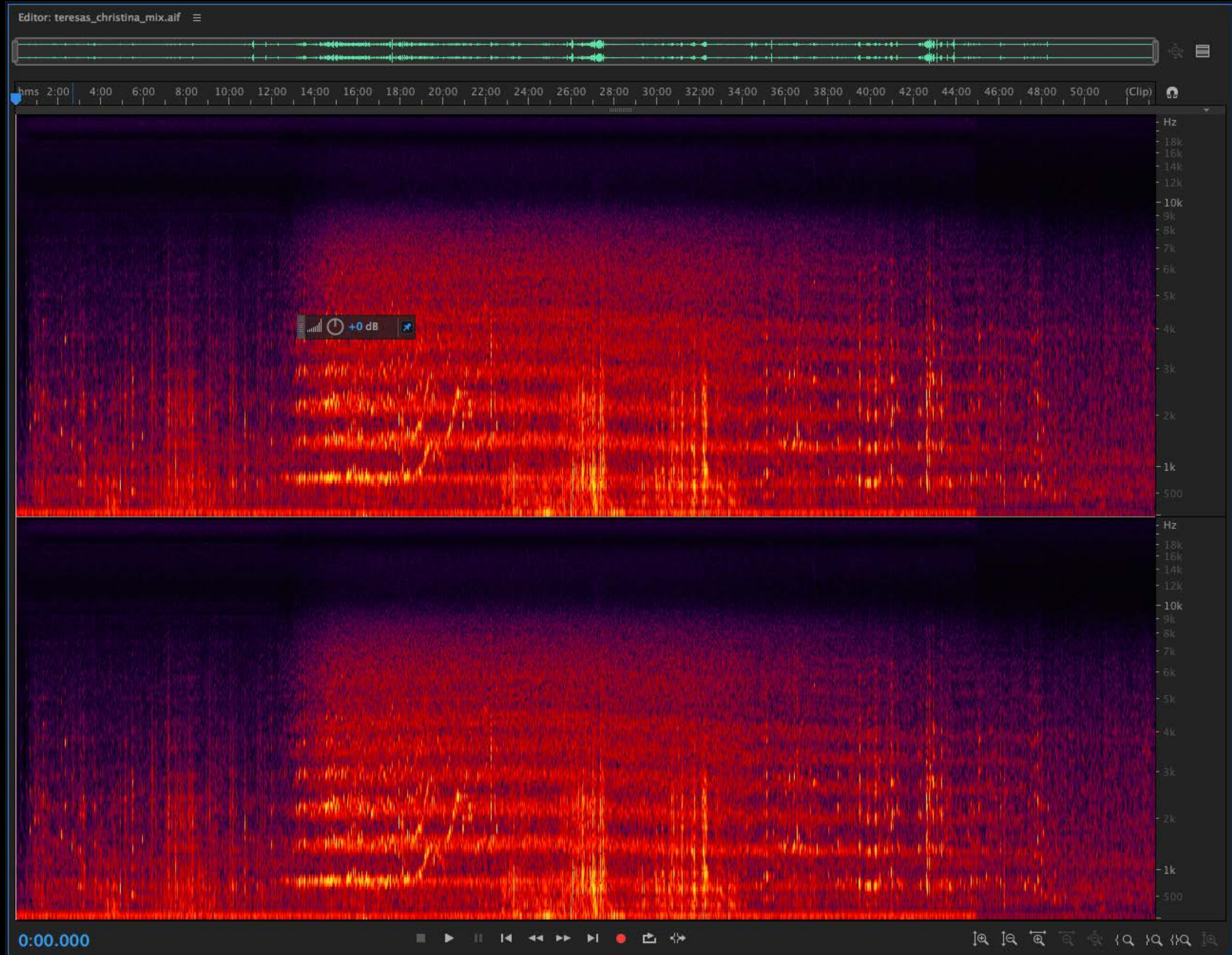
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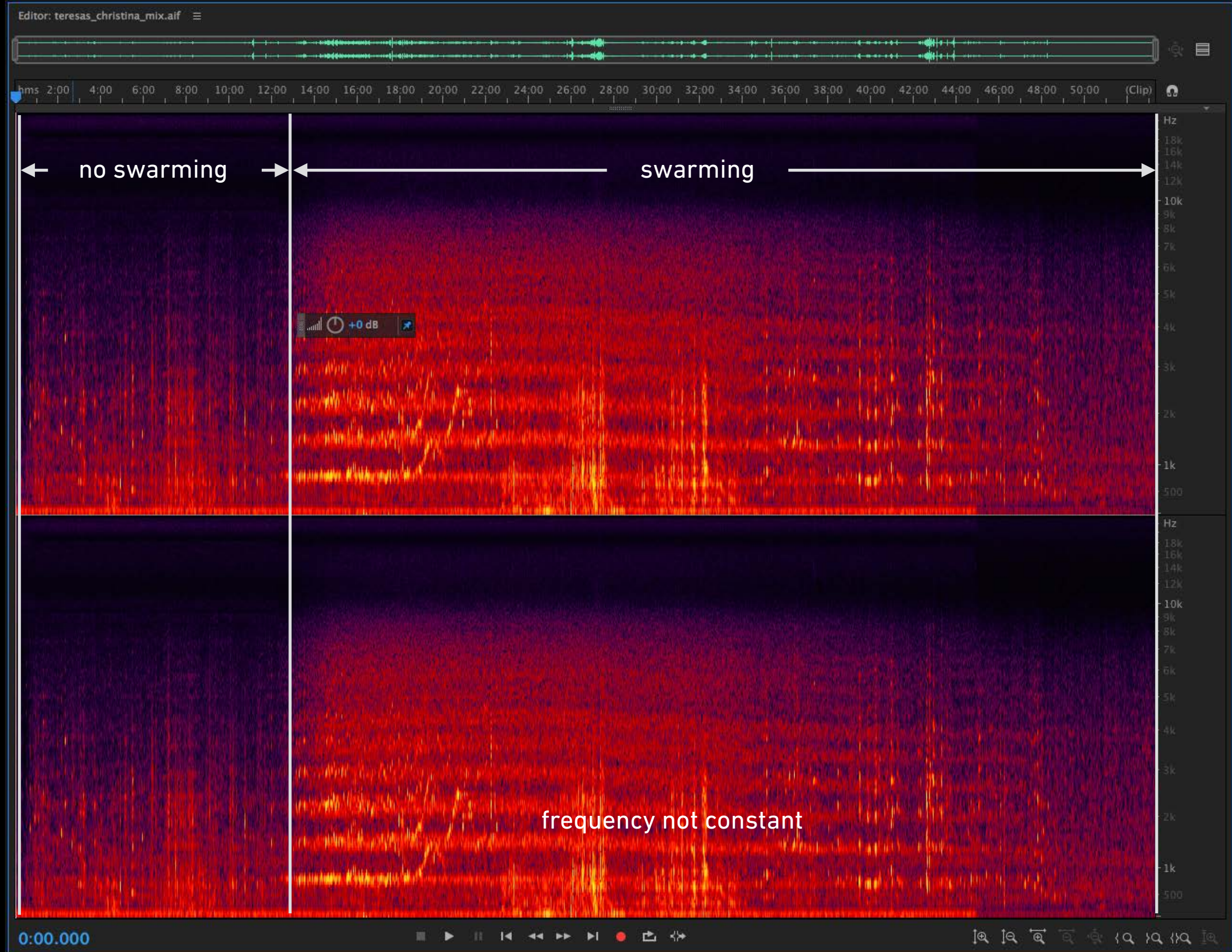
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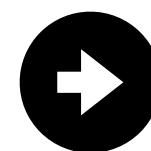
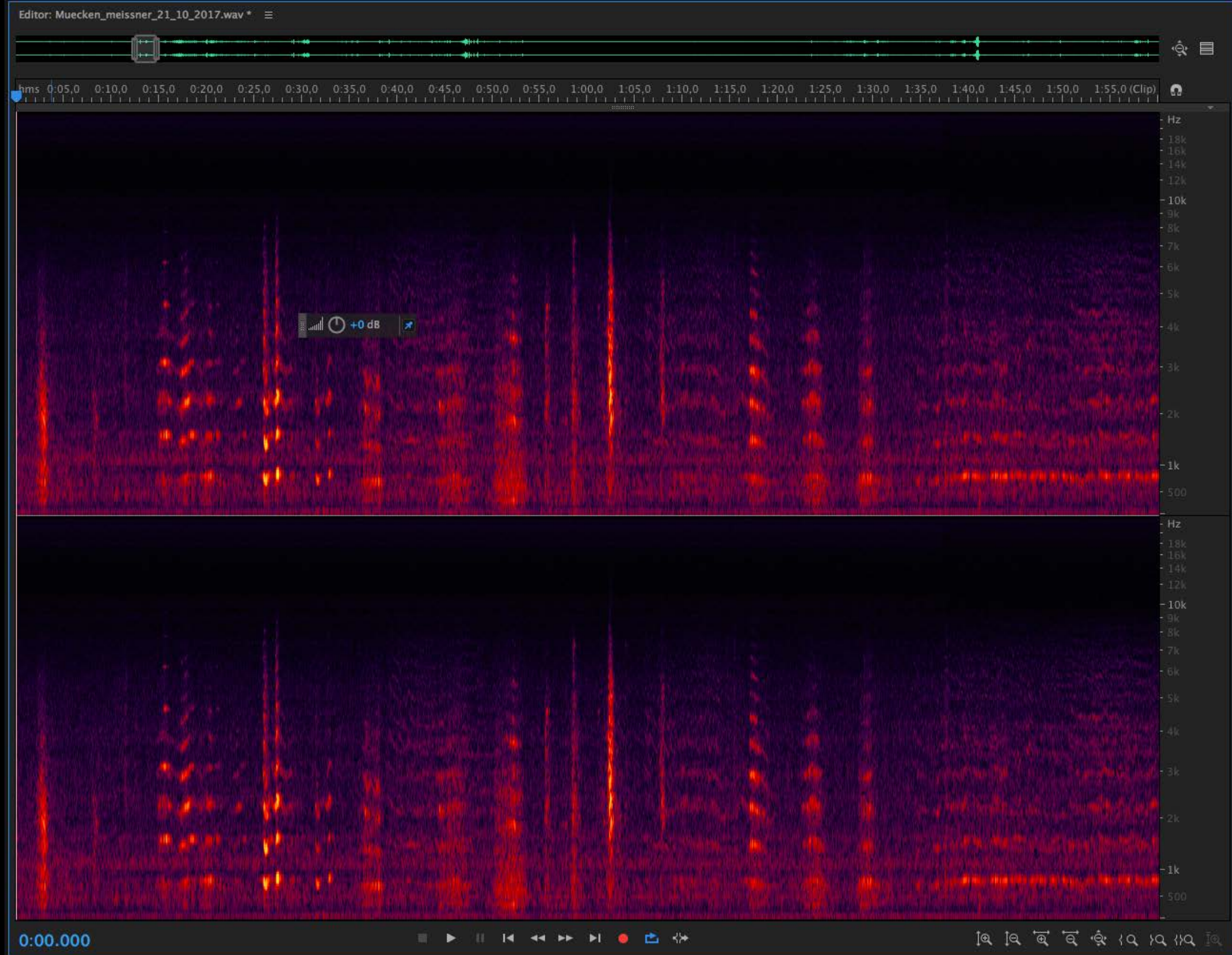
Frequency range of the performance

Ursula Damm, Christina Meissner und Teresa Carrasco,



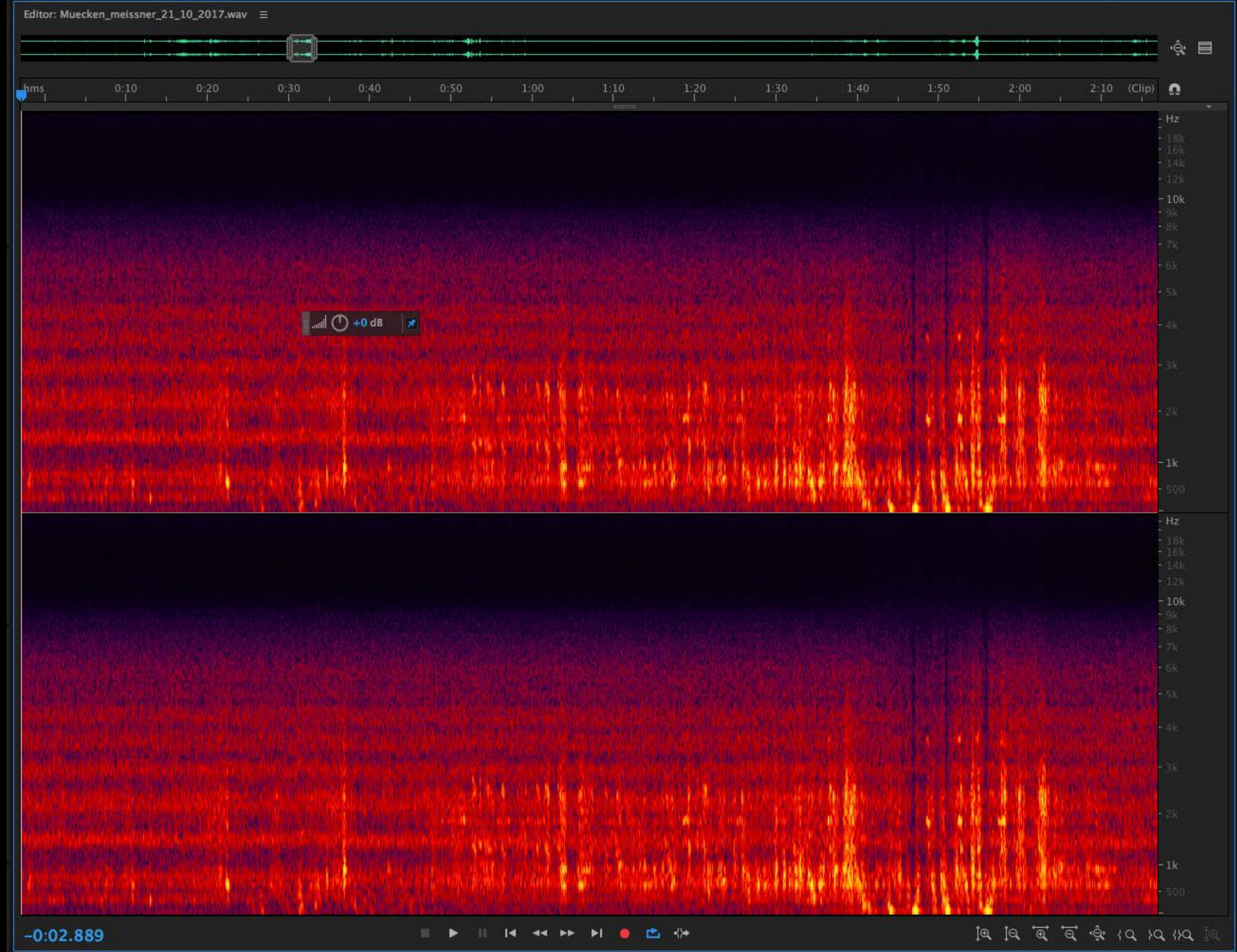
Overview on the frequency range during the performance

Ursula Damm, Christina Meissner und Teresa Carrasco, *Playing the Swarm*

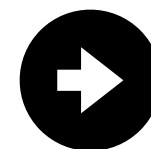


Stimulating the swarm with a Chello

Ursula Damm, Christina Meissner und Teresa Carrasco, *„Playing the Swarm“*



Adjusting to the swarm



Ursula Damm, Christina Meissner und Teresa Carrasco, *Playing the Swarm*



gehe zu externer Festplatte, Video_Christina, Datei ab 15.00 vom Anfang

<https://vimeo.com/382565915>

'Playing the swarm', performance by Ursula Damm with Christina Meissner (Cello) and *Chironomus riparius*

Embodied Knowledge

,We believe that artistic experimentation allows one to conduct undirected research in situations whose complexity and novelty transcend comprehensibility, although demanding positioning. Where calculability ends and situations become indeterminable, art can take a path without failing the artist's own standards.'

example:

Olafur Eliasson

Notion motion



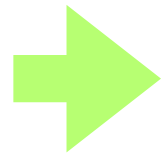
Documentary of the project

<https://olafureliasson.net/archive/artwork/WEK100766/notion-motion>

Task



Choose an observation



Design an experiment



Describe it pictorially