



© HeHe with Jean-Marc Chomaz: *Planète Laboratoire – Sick Planet*

Un-Greening Green:

Materials – Metaphors – Media – Misunderstandings

Medical Museion, University of Copenhagen – May 19th 2017 9.00-18.00

The first interdisciplinary (*OU*)VERT symposium in Copenhagen brings together philosophers, artists, art historians, science and technology scholars, researchers from the natural and the medical sciences to confront positions inherent in the pervasive *greenness* trope and debate contradictions emerging with its migration across different knowledge cultures.

A collaboration between the Department of Arts and Cultural Studies, Medical Museion / Faculty of Health and Medical Sciences of the University of Copenhagen, Kulturværftet / The Culture Yard Helsingør & Click Festival, the event is supported by Goethe-Institut Dänemark, Institut Français, the Section for Science Communication of the Novo Nordisk Foundation Center for Basic Metabolic research, and OU/VERT Association 1901 Paris.

The event will be continued with a special performance by the artist group HeHe at the Click Festival within the festival's theme *Quirky Ecologies* in Helsingør on May 20 and 21.

Contact: **Jens Hauser**, Department of Arts and Cultural Studies/Medical Museion, hauser@hum.ku.dk ; ou-vert.ku.dk



supported by
novo nordisk fonden

(OU)VERT Symposium May 2017 Medical Museion – Program Overview

- 9.00 *Arrival and Coffee (beverages are not allowed in the auditorium)*
- 9.15 Welcome address **Ken Arnold** and **Adam Bencard**
Medical Museion
- 9.30-10.00 **Jens Hauser – *Toward Greenness Studies***
University of Copenhagen, Department of Arts and Cultural Studies & Medical Museion
- 10.00-10.30 **Frederik Stjernfelt –
*Green War Banners in Copenhagen: A Recent Political Struggle over Interpretation***
Aalborg University, Faculty of Humanities, Department of Communication and Psychology
- 10.30 -11.00 *Coffee Break & Book Presentation ‘Man Made Clouds’ by HeHe*
- 11.00-11.30 **Helen Evans & Heiko Hansen - *Green: An Industrial Colour***
HeHe, Paris
- 11.30-12.00 **Jacob Wamberg – *Green, Brown, Red: Coloring Nature in Art from a Big History Perspective***
Aarhus University, School of Communication and Culture, Art History
- 12.00-13.00 *Lunch Break (see map with optional food locations on the last page)*
- 13.00-13.30 **Judith van der Elst – *Contemplating Greenness***
AsTheCRoW & Machine Wilderness, Amsterdam
- 13.30-14.00 **Timon Beyes – *Coulour is as Colour does: Green and Social Ordering***
Leuphana University Lüneburg & Copenhagen Business School
- 14.00-14.30 **Morten Søndergaard & Sebastian Frese Bülow – *Chlorophobia: The Medium in the Void***
Aalborg University, School of Communication, Art & Technology
- 14.30-14.45 *Coffee Break & demonstration of Søndergaard & Bülow’s experimental green chroma key device*
- 14.45-15.15 **David Pantalony – *Green: The Colour of Medicine***
Canada Science and Technology Museum, Ottawa
- 15.15-15.45 **Špela Petrič – *Biological Technicity and its Broken Rules of Engagement***
Kapelica Gallery Ljubljana & Waag Society Amsterdam
- 15.45-16.15 **Lucie Strecker – ‘Green Sounds?’ A Stage for a Tree Audience:
*Artistic Research on Tree Acoustics, Performance Art and Scenography***
University of Applied Arts Vienna, Art & Science Department
- 16.15-16.30 *Coffee Break & Book Presentation Becoming plant-witch-machine,
premiered at Click Festival on 20.5.2017*
- 16.30-17.00 **Natasha Myers – *Fomenting Plant/People Conspiracies to Root into the Planthropocene***
York University, Department of Anthropology
- 17.00-17.30 **Timothy Morton – *Belonging to the Biosphere:
Why Ecology beyond Green Requires a New Kind of Holism***
Rice University, Department of English, Houston
- 17.30-17.45 *Closing remarks*
- 18.00 *End*
- Moderator: **Dehlia Hannah**, Arizona State University, School for the Future of Innovation in Society

Performative Painting by **Anders Bojen and Kristoffer Ørum**
Quirky Ecology Action Radiant Tree by **HeHe**, at Click Festival Helsingør, 20. & 21.5.2017

(OU)VERT Symposium Speakers and Abstracts (in the order of the program)

Ken Arnold

Since June 2016, Ken Arnold has been Director of Medical Museion and Professor at Copenhagen University. He also continues as Creative Director at Wellcome, where he oversees international cultural projects. He arrived at Wellcome in 1992, where he spearheaded a number of multidisciplinary initiatives, culminating in 2007 with the establishment of Wellcome Collection, where he directed the programmes for a decade. He regularly writes and lectures on museums and on contemporary intersections between the arts and sciences. His book *Cabinets for the Curious* (Ashgate, 2006) explored what can be learned from looking back at England's earliest museums. He is currently researching a book about the increasingly important cultural significance of these enduring institutions.

Adam Bencard

Adam Bencard is a researcher and curator at The Novo Nordisk Foundation Center for Basic Metabolic Research and at the Medical Museion in Copenhagen. His work is split between practical science communication – including curating, currently the experimental exhibition *Mind the Gut* – and theoretical research focused on issues surrounding presence, embodiment, aesthetics and the position of the human in a post-genomic world. With an academic background in philosophy and history, his research currently focuses on studies on the microbiome, and what they mean for ideas about the human and our connections to the environment.

Jens Hauser – *Toward Greenness Studies*

There is an urgent need for interdisciplinary greenness studies that engage philosophy, art, art history, science and technology studies, the natural and the medical sciences, in order to fruitfully critique the pervasive greenness trope, and its inherent contradictions emerging with its migration across different cultures of knowledge. 'Green' has become a pervasive trope across a broad range of disciplines. But far from having universal meaning, it marks a dramatic knowledge gap prone to systematic misunderstandings: Engineers brand 'green technologies' as ecologically benign, while climate researchers point to the 'greening of the earth' itself as the alarming effect of anthropogenic CO₂ emissions. 'Green growth' aims to reconcile economic and ecologically sustainable development, while in philosophy 'prismatic ecology' rebukes the use of green to represent binary ideas of the other-than-human world as an idealized nature. More concept than colour, 'green' is frequently being reduced to a mere metaphor stripped of its material, epistemological and historical referents.

There has been little reflection – and much abuse – on its migration across different cultures of knowledge. This confusion increasingly obstructs an interdisciplinary dialogue between the humanities and the natural sciences – a dialogue which is urgently required considering anthropogenic effects on climate and biodiversity: Researchers, policymakers and citizens lack a common terminology to address real world problems, meanwhile green-washing greenhouse effects away. This interdisciplinary paper undertakes a novel art, media studies, science and technology studies, and natural sciences based approach to reinvestigate the unique role of *greenness* in human self-understanding as colour, percept, medium, material biological agency, semantic construct and ideology. It screens the epistemological potentials of 'green' across disciplines, in order to strengthen the humanities in view of rapid technological advances and related worldviews.

Jens Hauser is a Copenhagen and Paris based media studies scholar and art curator focusing on the interactions between art and technology, trans-genre and hybrid aesthetics. He holds a dual post-doctoral research position at both the Department of Arts and Cultural Studies and at the Medical Museion at the University of Copenhagen. He is also a distinguished affiliated faculty member of the Department of Art, Art History and Design at Michigan State University, and an affiliated faculty member at the Department for Image Science at Danube University Krems. At the intersection of media studies, art history and epistemology, he has previously developed a theory of biomediality as part of his PhD at Ruhr University Bochum, and also holds a degree in science and technology journalism from Université François Rabelais in Tours. His curated exhibitions include *L'Art Biotech* (Nantes, 2003), *Still, Living* (Perth, 2007), *sk-interfaces* (Liverpool, 2008/Luxembourg, 2009), the *Article Biennale* (Stavanger, 2008), *Transbiotics* (Riga 2010), *Fingerprints...* (Berlin, 2011/Munich/2012) *Synth-ethic* (Vienna, 2011), *assemble | standard | minimal* (Berlin, 2015), *SO₃* (Belfort, 2015) and *Wetware* (Los Angeles, 2016), among other co-curated exhibitions and performance projects.

Frederik Stjernfelt – *Green War Banners in Copenhagen: A Recent Political Struggle over Interpretation*

Indeterminacy and overinterpretation of symbolic 'green' can provoke absurd situations where even the corrosion of metals can lead to unexpected emerging meaning. Taking a particular Danish controversy – that of a military 'cartouche' at a Copenhagen barracks – this paper addresses the issue of the role of *Quasi-Urteile* – quasi-propositions – in the arts. A classic stance in the philosophy of art and fiction is that fictional artworks take the character of quasi-propositions. Stemming from Roman Ingarden's influential text *Das literarische Kunstwerk* (1931), the notion of quasi-

propositions addresses the idea that artworks employ proposition-like structures even if their reference deviates from that of propositions in non-arts contexts. Here, the Peircean doctrine of *dicisigns* – propositions – is introduced, with a much wider range of sign vehicle types able to instantiate propositional content, such as signs involving pictures, diagrams, gestures, etc. The discussed example of ‘green war banners in Copenhagen’ shows that filling-in is constrained by context, genre, as well as aspects of the work itself, making it possible to categorize certain filling-ins as wrong, going against the potentialities of the work. The case, simultaneously, makes necessary a softening up of Ingarden’s distinction between fictions and non-fictions.

Frederik Stjernfelt is a Professor at the Department for Communication at Aalborg University. His research interests cover cognitive semiotics, philosophy of science, history of ideas, theory of literature, political philosophy. His post doc habilitation thesis *Diagrammatology. An Investigation on the Borderlines of Phenomenology, Ontology, and Semiotics* (2007) undertakes a reconstruction and actualization of the doctrine of diagrammatical reasoning in Charles Peirce’s semiotics, arguing that the general notion of diagram is fit to cover cognitive science concepts like frame, script, schema, etc. Together with Jens-Martin Eriksen, he has written several books, including *The Democratic Contradictions of Multiculturalism*. In 2014, he published *Natural Propositions: The Actuality of Peirce's Doctrine of Dicisigns*. With Peer Bundgaard, he has edited the 4-vol. *Semiotics - Critical Concepts* with classic and new semiotics papers (2010). He co-edited the 2500-pages history of ideas *Tankens Magt* (The Power of Thought, 2006). With David Budtz, he was the PI of the Humanomics project (2011-15) and co-editor of the Danish books *Kampen om disciplinerne* (The Struggle over Disciplines, 2015) *Kortlægning af dansk humanistisk forskning* (Mapping Danish Humanities Research, 2016), *Syv myter om Martin Luther*, and *MEN - ytringsfrihedens historie i Danmark* (BUT - the history of free speech in Denmark, with Jacob Mchangama).

Helen Evans & Heiko Hansen / HeHe – *Green: An Industrial Colour*

Positive, life-affirming, healthy, natural and ecological the industrial green has also dystopian side effects: Clinical green, green deserts, algae bloom, nuclear green afterglow, cathode rays, green fluorescent proteins, ectoplasm, kryptonite. The glow-in-the-dark green is the colour which is nourishing the myths of the anthropocene. Our greenwashed consciousness is manipulated by the mighty attribute of the ‘ultra green’ wavelength. Our positive reception of this particular spectral range allows the laboratory vista to become a technological landscape. At the same time the industrial green is a tracing dye, marking the territory of a new polluted age.

HeHe Collective, **Helen Evans** (UK, 1972) and **Heiko Hansen** (Germany, 1970), are an artist duo based in Paris. With humour, their work questions the ever present energy needs of contemporary life, visualising social, industrial and ecological paradoxes that result from today’s man made environment. Bridging the spheres of technology-focused arts and that of contemporary art, the repertoire of HeHe Collective comprises worst case technological accidents: confronting and exposing the hidden dimensions and implications of such ecological threats. The actors of HeHe’s performance installations are the machines themselves: oil rigs, nuclear power plants, incinerators, cars, cranes, trains, and the electric devices of mass consumption. Installed in real world environments or eerie staged settings, the machine becomes a theatrical device, placed in apocalyptic chromatic landscape and dressed in an unnatural green afterglow. Recent activities include the publication of their exhaustive *Man Made Clouds* book project about art and man made climate (Éditions Hyx, 2016). Helen Evans and Heiko Hansen are both teaching at the École supérieure d’art et design Le Havre-Rouen, France. HeHe Collective is represented by the gallery Aeroplastics in Brussels.

<http://hehe.org.free.fr>

Jacob Wamberg – *Green, Brown, Red: Coloring Nature in Art from a Big History Perspective*

Why continue attempts to point out what is nature or not in art, even to distinguish between different qualitative zones of nature, after the recent move in cutting edge academia toward ecologies without nature (Guattari, Latour, Morton)? In this paper, integrating a large scale temporal perspective from trans-disciplinary Big History, I shall demonstrate that there are still categories of nature hibernating in avant-garde and contemporary art forms that can be illuminated through media archeological comparisons with a longue durée harking back to ancient urban civilizations. In the pictorial cultures of technology-shy urban elites since Mesopotamia we meet a schism between subterranean rock nature (brown) and paradisiacal plant nature (green) that is continued in the recent categories of Earth Art (brown) and Environmental Art (green). Due to a pervasive anti-vitalist tendency in art since 1900 (brown), simple celebrations of negentropic life in contemporary art are at risk of being kitschy, and thus environmental art (green) and its sibling bioart (green-red) become sites of aesthetic conflict.

Jacob Wamberg is Professor of Art History at Aarhus University (DK). He works on a (post)evolutionistic theory of the visual arts, especially in relation to post-natural ecologies, including technology. Chairing the research project “Posthuman Aesthetics” (2014-2017), his present focus is posthuman aspects of avant-garde art. His publications include *Landscape as World Picture: Tracing Cultural Evolution in Images* (2009 [2005]), *The Posthuman Condition: Ethics, Aesthetics and Politics of Biotechnological Challenges* (2012, co-edited with Kasper Lippert-Rasmussen and Mads Rosendahl Thomsen), and *Art, Technology and Nature: Renaissance to Postmodernity* (2015, co-edited with Camilla Skovbjerg Paldam).

Judith van der Elst – *Contemplating Greenness*

Greenness is an index used in environmental modeling. It is calculated from remotely sensed and image processed satellite/aerial data. Simply said, it indicates vegetation health of a specific land surface area during the time of data capture. But *greenness* can also be considered a poetic representation of the land, one that connects health and aesthetic experience and a gateway for a new direction toward spatial understanding. But what is *greenness* an index of beyond plant health? It seems that there are many more signals in the semiosphere that we should learn to interpret. Is it possible for us to go beyond green and learn these other languages, translate the unperceivable into human perceptible?

Judith van der Elst is an independent researcher and creative entrepreneur occupied with the development of digital tools and mobile technologies that enable recognition, navigation and novel representations of sensory qualities in the environment. She holds a PhD in anthropology (archaeology) from the University of New Mexico/USA with a specialization in Geographical Information Sciences, and is part of the Amsterdam based *Machine Wilderness* platform on art and ecology, as well as of the experimental project *Add HOC₂:Odorama* where she studies odor and sound communities together with landscape ecologist Almo Farina at the University of Urbino/Italy. She is also the founder of the research and project design company *AS the CRoW*. Inspired by nature, ancient and modern Land Art, the main objective of her theory and practice lies in spatial reasoning and developing methodologies for understanding diversity through cross-modal languages and novel pedagogies. She has published her work in industry and academic books and journals, and has collaborated on international heritage projects and conducted participatory projects working with traditional communities, crossing art, science, and technology. Van der Elst also works in heritage management, among others at the National Park Service, Chaco Culture, National Historical Park/USA.

www.asthecrow.net & www.machinewilderness.net

Timon Beyes – *Colour is as Colour does: Green and Social Ordering*

Colour has social agency. It helps creating and shaping social relations. Yet social thought and the study of social organization are largely immune to the ubiquity and efficacy of colour. Enlisting Walter Benjamin's intuition of colour as 'medium of transformation' and Michael Taussig's related, if more delirious, notion of colour as 'polymorphous magical substance', my talk will seek to understand and apprehend green as a medium of social ordering and disordering. Historically a notoriously unstable and slippery hue, difficult to materially fix and obtain, green is a particularly ambivalent and ambiguous colour. Such ambiguity is reflected in today's social contexts. While 'green' has required a perhaps unprecedented symbolic and metaphorical power in relation to environmental and health concerns, its efficacy and social agency are (still) on the move. Supplementing an understanding of green as symbolic force and proxy of social differentiation with examples of its material and affective agency, I seek to complexify the understanding of colour as social phenomenon and illustrate its ambivalent, indeed 'polymorphous' social effects.

Timon Beyes is a Professor of Sociology of Organisation and Culture at Leuphana University Lüneburg, Germany, and at Copenhagen Business School's Department of Management, Politics and Philosophy. He is currently writing a book on colour as force of social organization. Related publications include 'Colour and Organization Studies' (*Organization Studies*, 2017) and 'Adorno's Grey, Taussig's Blue' (with Christian De Cock, *Organization*, 2017).

Morten Søndergaard and Sebastian Bülow – *Chlorophobia: The Medium in the Void*

In this material-performative paper, we claim that the filtering and construction of power and knowledge is projected onto, and amplified by media technologies – most notably the chroma key or 'green screen' technology. Through experiments with chroma key technology and the analysis of experimental media art by Peter Campus and Laurie Anderson, we demonstrate how such chroma key technology instrumentalizes the instinctual domination of nature via a complete automated control of the idea, and representation of nature. While chlorophyll is a molecule central in the plant-world, the light spectrum reflected by it centrally affects humans on a neuronal level. We are constructed, as it seems, to filter chlorophyllic emissions by instinct. The result is chlorophobia: a fear of the biological green, or: nature as it might materialize without humans and technology. To be human, one could claim, is to dominate chlorophyll, to control it and use it, or to reconstruct 'green' to serve our purposes.

Morten Søndergaard, Ph.D., is Associate Professor and Curator of Interactive Media Art at Aalborg University, Denmark. He is a member of the Media Art Histories Faculty at Danube University Krems and the co-founder and AAU-coordinator of the Erasmus Master in Media Arts Cultures (www.mediartscultures.eu). He is the co-founder (with Peter Weibel) of the International Sound Art Curating Conference Series (ISACS) – and (with Laura Beloff) of the upcoming EVA-Copenhagen symposium. He was deputy director and curator at The Museum of Contemporary Art in Roskilde, Denmark (1999-2008). As a media art curator, he has operated in mixed and public spaces since 1995. Upcoming curatorial projects includes *C / Borg – Parliament of Robots* by Ken Rinaldo at the DIAS Gallery (situated in a S-train station in Copenhagen). His latest research is published at MIT Press, Routledge, De Gruyter, Continent.cc, MT Press (Copenhagen University), and Mediekultur.dk (among others).

www.sondergart.dk

Sebastian Frese Bülow, M.Sc., runs the Hum Lab facilities at Aalborg University Copenhagen and lectures on theoretical and practical aspects of video production and media art. He has worked at The Royal College of Art in London, the IT-University and Kunstakademiet, and with Holographic Video Design at viZoo. He mainly works with live visuals and developing visual instruments, and has done more than 500 live shows, events and concerts since 1998, most notably with Baby Woodrose and Spids Nøgenhat. He has been involved in a multitude of exhibitions and events over the years at various venues, galleries and museums, amongst others Kunsthall Aarhus, AAU Cph and ZKM.

David Pantalony – *Green: The Colour of Medicine*

Medicine went green in the 1950s. Spinach green, restful green, misty green and eye-ease green were found in hospital clothing, instruments, tiles and furniture. Surgeons used it to prevent glare in the surgical theatre, hospital architects and designers used it to beautify and calm the patient environment, and instrument makers used it to market a new generation of post-war medical technology. The largest push behind the wide-spread adoption of green in hospitals came from a group of industrial colour consultants in the United States. The leading figure was Faber Birren, a former graduate of the Chicago Art Institute, who set up a highly influential and successful colour consulting business in New York City. In this talk I draw on a variety of materials from medical collections – objects, buildings and print – to examine the roots of this transformation.

David Pantalony is the Curator of Physical Sciences and Medicine at the Canada Science and Technology Museum in Ottawa, where he is presently lead curator for the Science and Medicine Gallery in the new CSTM museum opening in November 2017. He is an Adjunct Professor at the Department of History, University of Ottawa, where he teaches a collections-based seminar.

Špela Petrič – *Biological Technicity and its Broken Rules of Engagement*

‘Why are plants green?’ was a lucid question a professor of mine posed during the very first seminar as I began studying biology. This question leads us down a perplexing path of evolutionary stochasticity, interspecies relationships, energy economy, and finally sympoietic natural and cultural constructions which unravel the deep time inaccessible to our singular human lives, but which also offer a better context for understanding the morphogenetic forces that shape vegetal communities as well as our common ecosphere. Understanding the possible evolutionary narratives that brought about the current contingent set of relations and dependencies within the webs of the living and non-living, results in a moral hesitancy, a constructive ambivalence that should be continuously addressed in discourse and in art, as it can generate alternative modes of action, which are increasingly desired in our seemingly inept cosmology. This paper will interweave scientific hypotheses and artistic proposals inspired by the ontological greenness of plants. As a way of entering deep time, the artistic research refers to concepts such as “semiotic freedom” and the evolutionary “becoming with” to explore novel plant-human relationships beyond the limits of empathy, interfaces and language, and aims at breaking down the persistent human subject/plant object normativity.

Špela Petrič is a Ljubljana and Amsterdam based artist who has been trained in the natural sciences and holds a PhD in biology. Her artistic practice combines natural sciences, new media and performance, and critically examines anthropocentrism. Her work revolves around the reconstruction and re-appropriation of scientific methodology in the context of cultural phenomena, the question of living systems in connection to inanimate systems manifesting life-like properties, and ontological views of the evolution and terraformative process on Earth. While working towards an egalitarian and critical discourse between the professional and public spheres, she tries to envision artistic experiments that produce questions relevant to anthropology, psychology, and philosophy. She extends her artistic research with art & science workshops devoted to informing and sensitizing the interested public, particularly younger generations. She is also a member of the Hackteria network.

<http://www.spelapetric.org>

Lucie Strecker – ‘Green Sounds?’ A Stage for a Tree Audience: *Artistic Research on Tree Acoustics, Performance Art and Scenography*

Performance research and performance practices today need to find new ways of their entanglements with ecology. Far too often *greenness* is just superficially evoked as a symbolic and dematerialized placeholder for human’s vegetal other. At the same time, the so-called ‘nonhuman turn’ calls for the increasing inclusion of the most various parameters of nonhuman agencies into performance works. The artistic research project *A Stage for a Tree Audience* aims to develop an experimental setting in which trees’ acoustic signals inform the shape and gestalt of a performance and its scenography. Eco-physical data is used to support new utopian, fictional and actual relationships between plants and plants, between plants and their environment, as well as between plants and humans. The project fosters perspectives of how such performative spaces of perception can be created, how artistic methods benefit from digital media and acoustic technology to generate modes of communication that lie outside of the standard human perception, and how such modes sensitize our understanding of the changing relationship between technology, humans and nature at

large. Here, cultural interpretations of trees and forests, such as in myths, indigenous narratives and rituals, are enmeshed with contemporary plant philosophy and technologies to determine plants' physiology.

Lucie Strecker works as an artist and researcher in the fields of performance art and hybrid art. She is a fellow of the Berlin University of the Arts and holds a senior postdoc position at the art & science department of the University of Applied Arts Vienna, conducting research on the 'Performative Biofact.' She is affiliated to the Arts in Medicine Program at the Vienna Medical University, and collaborates together with Klaus Spiess as a duo whose performances and installations have been shown internationally, including at Tanzquartier Vienna, Haus der Kulturen der Welt Berlin, Museum of Natural History Vienna, 21er Haus Vienna, Onassis Cultural Center Athens, Beall Center for Art and Technology Irvine, UCLA ArtSci Gallery and the Bemis Center for Contemporary Art Omaha. Strecker and Spiess have been awarded the ZIM Performing Science Prize and a honorary mention at the Prix Ars Electronica.

www.luciestrecker.com

Natasha Myers – *Fomenting Plant/People Conspiracies to Root into the Planthroposcene*

This talk rethinks gardens and gardening as a way to conjure futures unimaginable within the confines of Anthropocene thinking. This is an attempt to re-appropriate the potency of "green" dreams from capital-intensive, technological projects whose fixes only reproduce the colonial, extractive logics of an end-of-times era bent on apocalyptic futures. I look to artist's gardens and other plant/people conspiracies to conjure a future in which people learn how to ally themselves with the plants. The *Planthroposcene* names not a time-bound era, but myriad ways of doing life that acknowledge the profound interimplication of plants and people. These are the practices and ways of doing life that reaffirm that *we are only because they are*, and that our uncertain future hinges on learning how to conspire with the plants for more livable worlds for all.

Natasha Myers is an Associate Professor in the Department of Anthropology at York University, the convenor of the Politics of Evidence Working Group, director of the Plant Studies Collaboratory, co-organizer of Toronto's Technoscience Salon, and co-founder of the Write2Know Project. Her first book won the 2016 Robert K. Merton Prize from the American Sociological Association's Science, Knowledge and Technology Section. *Rendering Life Molecular: Models, Modelers, and Excitable Matter* (Duke UP, 2015) is an ethnography of an interdisciplinary group of scientists who make living substance come to matter at the molecular scale. Myers' current projects span investigations of the arts and sciences of vegetal sensing and sentience, the politics and aesthetics of garden enclosures, and most recently, she has launched a long-term ethnography experimenting with the arts of ecological attention in an ancient oak savannah in a large urban park in Toronto: "Becoming Sensor", a research-collaboration with award-winning dancer and filmmaker, Ayelen Liberona.

<http://becomingsensor.com> & <http://natashamyers.org>

Timothy Morton – *Belonging to the Biosphere: Why Ecology beyond Green Requires a New Kind of Holism*

We are part of the biosphere. We are "in" it. But what does that mean? So much depends not on *what* you are thinking, but on *how*. A lot of the language we use to talk about ecology is "buggy" in the software sense. What's the bug? There are a few, but they stem from ideas about what it means to be part of something, ideas that we inherit from agricultural-age theism. These ideas are inherently hostile to lifeforms in various ways.

To counteract this, I'm going to be talking about a concept I'm developing in my next two books, (the first one, *Humankind*, published in July by Verso Books). Ecological thought is famously holistic, but what kind of holism are we talking about? I'm going to outline a new way of thinking about holism. Normally, when we talk about wholes, we tend to be accidentally retweeting a concept that makes things very difficult to say the least. This talk will take aim at the supposedly benign idea that "the whole is always greater than the sum of its parts," suggesting that the right way to think a whole is that it's always *less* than the sum of its parts." This highly counterintuitive yet in the end very simple idea has very positive ramifications for ecological ethics and politics, ramifications that will empower us to go "beyond green."

Timothy Morton is Rita Shea Guffey Chair in English at Rice University. He gave the Wellek Lectures in Theory in 2014 and has collaborated with Björk, Olafur Eliasson, Haim Steinbach and Pharrell Williams. He is the author of *Dark Ecology: For a Logic of Future Coexistence* (Columbia, 2016), *Nothing: Three Inquiries in Buddhism* (Chicago, 2015), *Hyperobjects: Philosophy and Ecology after the End of the World* (Minnesota, 2013), *Realist Magic: Objects, Ontology, Causality* (Open Humanities, 2013), *The Ecological Thought* (Harvard, 2010), *Ecology without Nature* (Harvard, 2007), eight other books and 160 essays on philosophy, ecology, literature, music, art, architecture, design and food.

<http://www.ecologywithoutnature.blogspot.com>

Twitter: @the_eco_thought

Dehlia Hannah

Dehlia Hannah, Ph.D. is a curator and Visiting Assistant Professor of Art-Science Collaboration in the School for the Future of Innovation in Society at Arizona State University and Guest Researcher at Copenhagen University. She holds a doctorate in Philosophy from Columbia University, with specializations in philosophy of science and aesthetic theory. Her current book project, entitled *Performative Experiments*, articulates the philosophical implications of an emerging genre of contemporary artwork that takes the form of scientific experiments. She leads the transmedia thought experiment, *A Year Without a Winter* 2015-18).

<http://ayearwithoutawinter.org>

<http://dehliahannah.com>

Anders Bojen & Kristoffer Ørum – *Chlorophyll Painting*

During *Chlorophyll Landscape* the visitor is met by an intense scent of grass, reminding one of childhood and the green grass in the soccer club. Anders Bojen & Kristoffer Ørum's work is a wall painted with green chlorophyll, extracted from spinach. The wall will be painted over again and again during the seminar – like a landscape painting in constant change.

Anders Bojen and **Kristoffer Ørum** are a Copenhagen based artistic duo who create works that challenge prevailing views of the world, often using pseudo-scientific approaches which attempt to transform existing concepts into alternative ways of seeing the world. Their works employ information and material from popular culture, scientific literature and items collected from the Internet. The duo makes sculptures, installations and other works on the Internet, such as *Radiant Copenhagen* (2009) which uses maps and stories to show a future Copenhagen, and linking a web page to a bus tour to different physical locations in the city. Bojen and Ørum have also created *Topographies of the Insignificant* (2010) which both illustrates the broad perspective and the small micro-histories that occur in four European cities.

Becoming plant-with-machine

Gynaecological TransHackFeminism and joyful dystopia

Book presentation in relation to the performance premiered at Click Festival on 20. And 21.5.2017

<http://www.clickfestival.dk/becomingplantwitchmachine>

Performers **Klau Kinki**, **Paula Pin** (Gynepunk-Pechblenda) and **Aniara Rodado** gather for workshop, installation and performance around DIY-DWO gynecology with as a special guest sound artist **Oscar Martin**.

<https://aniararodado.com>

<http://gynepunk.tumblr.com>

<http://noconventions.mobi/noish/>

Places to eat:

Along the routes marked with red, you will find a generous number of cafés, restaurants, bakeries and take away places.

Recommendations:

1. Meyers bakery
(Store Kongensgade 46)
2. District Tonkin (vietnamese)
(Dronningens Tværgade 12)
3. Lagano (italian)
(Dronningens Tværgade 22)
4. Taste
(Store Kongensgade 80)
5. Café at Designmuseum
(Bredgade 68)



Conference Venue:

Medical Museion
Bredgade 62, 1260 København K, Denmark

<http://www.museion.ku.dk>
museion@sund.ku.dk

+45 35 32 38 00