

**SCREEN CITY BIENNIAL – OTHER MINDS
STAVANGER KUNSTMUSEUM 14-16 MARCH 2025**

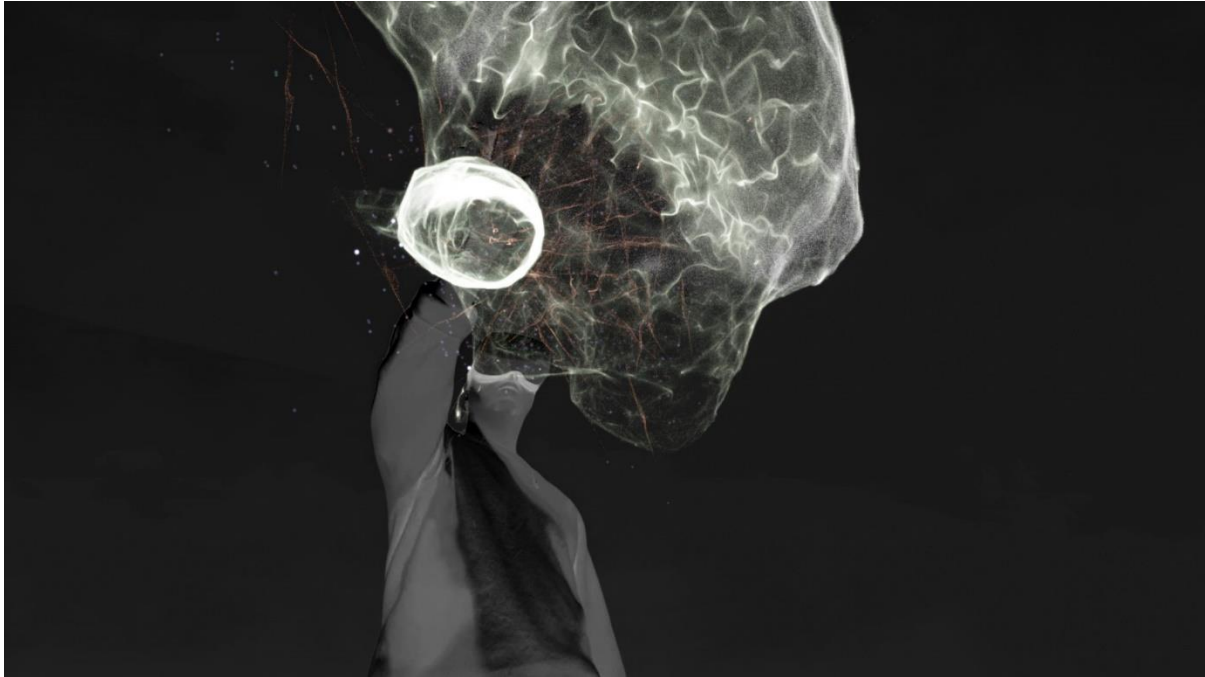


Lundahl & Seidl, *Symphony of a Missing Room* (2009–ongoing)

Sightless goggles, voice instructions, three-dimensional sound, synchronized movement, touch • Duration: 16:23 min

In *Symphony of a Missing Room* — Sternwarte / Stavanger, we are receivers of the light that travels from the stars and penetrates our retina. We exercise the extension of our sensorial experience into the surroundings and attempt to make contact with a signal that reaches us from a multiple light-years distance. Participants wear white goggles that induce a spatial white-out, partly rendering our sensory interface to the world incomplete, and partly enabling a new relationship with the surroundings by blurring the distinction between sensing/reasoning, and body/mind. A guiding hand gradually earns our trust, while a whisper in the ear synchronizes our movement and breathing with the architectural sound in the headphones, closing the sensorial loop between our body and the imagined space through a reversed engineering of vision.

In *Symphony of a Missing Room* — Sternwarte / Stavanger, the value of agency and guidance is constantly negotiated in a dance of listening, adapting, and responding to cues we learn to read with our bodies. Objects and events from the past have been integrated into the works' choreographic score. They trigger future experiences, surfacing in the close contact and friction between visual and auditory organs, on the nerves and the skin of the two bodies temporarily becoming the work.



Lundahl & Seidl and Untold Garden

The Garden of Ghost Flower – The Embodiment Archive (2024-ongoing)

Virtual Reality (VR) / Duration: 15 min

An ongoing exploration of resonance as a model for interaction between tech, humans, and the more-than-human. Visitors are invited to witness the creation of virtual ghost flowers which depend on human voices for growth. *The Garden of Ghost Flowers* is a genetic algorithm modelled after the sociological concept of resonance and the *Monotropa Uniflora*, a trickster-like organism within ecosystems who abandoned photosynthesis to feed on the energy of underground fungal networks. The Embodiment Archive is a new iteration of Garden of Ghost Flowers which takes you into the memory of a ghost flower created by participants of past performances.

Lundahl & Seidl formed 2005. The duo is based in Stockholm and works internationally. Their immersive solo projects reinterpret the medium of the exhibition as interpersonal processes via choreography, matter and time. Lundahl & Seidl have developed a method and an art form comprised of staging, choreographed movement, instructions, and immersive technologies, juxtaposed with material objects and the human ability to organize perception into a world. Notions of freedom, autonomy, and what is real, imagined, and perceived are negotiated in an investigation of virtual reality, not as a technology but as an ability. With heightened sensibility to the surroundings, follows an increased insight into how technology makes 'us' and lays the ground for 'our' human *umwelt* – how it connects and disconnects us from each other and other life forms and processes.

Untold Garden is an award-winning art and design studio based in London and Stockholm. Untold Garden consists of Max Čelar, Jakob Skote, Michael Brewster, Neeti Kumar and Ronny Westphal, who come from architecture, art and computer science backgrounds. They explore how technology can catalyse interpersonal relationships and enable alternative human experiences. By creating participatory systems, they urge the audience to focus on the relations between each other and speculate on how we might interact in the future. Their experience-driven systems use cutting-edge machine learning technologies and scalable networking infrastructures to unearth new types of ecologies created in the ever-accelerating technological maelstrom.



Patricia Domínguez, *Matrix Vegetal* (2022)

Single channel 4K video with sound, dry Brugmansia flowers

Duration: 21:14 min

Growing out of her artistic interpretation of learning undertaken in Madre de Dios (Peru), Patricia Domínguez's *Matrix Vegetal* is a filmic inquiry into experimental ethnobotany, South American quantum thinking, dream fiction, and organic connection technologies, in search of ways to make the vegetal and the spiritual worlds more perceptible.

As part of her research for this work, the artist spent a month apprenticed to the curandero Amador Aniceto, a traditional folk healer living and practicing in Madre de Dios. Under his guidance, Domínguez learned how to activate an intimate process of connecting with the vibrant, multi-species language and knowledge that can be found in the vegetal world. In order to realize this, the artist worked to create a temporary disengagement from the “digital matrix”—a process which required patience and a sustained focus on the present moment—in order to form an alliance with plants and an alternative “vegetal” matrix. As a result, Domínguez established a connection with the more-than-human languages of the earth, and the resulting work speculatively accesses a portal to the quantum world which reveals how plants and their multiple spirits might operate.

Patricia Domínguez Claro (b. 1984, Santiago, Chile) is an artist, educator, and defender of the living. Her practice combines experimental research on ethnobotany, healing practices, and the corporatization of wellbeing in her practice. Her work focuses on the transference of patterns of extraction and overworking from colonial times into today's neoliberal age.



Jenna Sutela, *Milky Ways* (2022)

4K video, sound
Duration: 6:58 min

In a way, we are all interconnected aquatic environments, reservoirs of what geologists Dianna and Mark McMenamin call the “hypersea.” As they have posited, terrestrial organisms are bonded by the fact that their bodily fluids commingle and this connection forms a sea through which other organisms and nutrients can move. Artist Jenna Sutela's poetic audiovisual exploration *Milky Ways* takes the viewer on a journey through an artificial gut (a so-called Simulator of Human Intestinal Microbial Ecosystem, or SHIME) that has been fed with human milk. The work meditates on recent studies around sugars within the milk (Human Milk Oligosaccharides) that interact with gut bacteria and exhibit psychobiotic potential.

According to Sutela, our symbiotic microbial culture not only expands the limits of our consciousness, but also makes us interplanetary. In *Milky Ways*, the changing landscape of the breast-gut-brain axis is dotted with streams of cell-cultured milk and a galaxy of stars. Throughout the work, the history of biomimetics unfolds in flowforms and through a song that tunes into the environment.

Jenna Sutela is a Finnish artist currently based in Berlin. Her audiovisual work, sculptures, and performances seek to identify and react to precarious social and material moments, often in relation to technology. She is known for experiments with microbes and artificial neural networks.



Viktor Pedersen & Ingrid Bjørnaali, *To See Without Man* (2022)

Single-channel video, sound
Duration: 23:22 min

In this animated video, a digitally processed landscape merges plants and humans, leaves and skin, roots and mouths. Chewing and swallowing sounds anticipate a narrating voice that reflects on the inherently cruel metabolic condition of all animal life. Our skin, unable to perform photosynthesis, cannot craft the nutrients we need departing from the matter of starlight and the chemical components present in our surroundings—like plants are able to do. Therefore, we are essentially doomed to exploit the biochemical work of other living beings in order to survive. As argued by the narrating voice, the fact that we must take a life (or at the very least exploit a plant's work) to stay alive is an inescapable biological feature of the animal body and a result of evolution. However, a general carelessness grounded in human exceptionalism and in the Western logic of extraction is preventing us from acknowledging this exchange with a sense of gratitude for the life we take or use.

To See Without Man is a poetic attempt to make contact with the vegetal mind, in an effort to understand the plants' modes of sensing their surroundings. Can mind-expanding symbiosis with plants lead us to a broader understanding of their ways of seeing, communicating, and remembering? Can the leaf as an energy-processing surface provide a practical tool to rethink extractive practices, those that are leading to an anthropogenic depletion of resources? Can photosynthesis provide a speculative framework to imagine a future in which the human body has learned to process starlight and has partly become vegetal?

For this work, Ingrid K. Bjørnaali has worked with 3D scans of plants from the Nightshade family (Belladonna, Mugwort, and Tobacco) which are used for medicinal and ritual purposes, and are grown by Viktor Pedersen at home. The spatial sound design has been conducted in collaboration with Notam (Norwegian Center for Technology, Art, and Music) in Oslo.

Viktor Pedersen (b.1988) works interdisciplinary with video, performance, sound, and text. In his artistic practice, he approaches non-human intelligence to look at how we interact with other organisms in conscious and unconscious ways. Often employing storytelling, Pedersen takes on different roles as hybrid beings—an alien from another dimension, a mushroom that uses his body as a medium, or the bacteria in his body. Through these perspectives, he wishes to challenge and play with the idea of human exceptionalism.

Ingrid K. Bjørnaali (b.1991) captures specific biotopes with digital camera technologies and works with these bits and pieces of nature based on their virtual outcome. Bjørnaali is interested in various processes of learning from- and interpreting our surroundings and the species we coexist with. Her work dives into different scientific and technological approaches to image-making, among which is photogrammetry, inquiring into the way they alter our scopic regimes. Her works explore the omnipresence of the digital in our experience of the world as well as the inability of technology to adequately articulate matter's complexity.