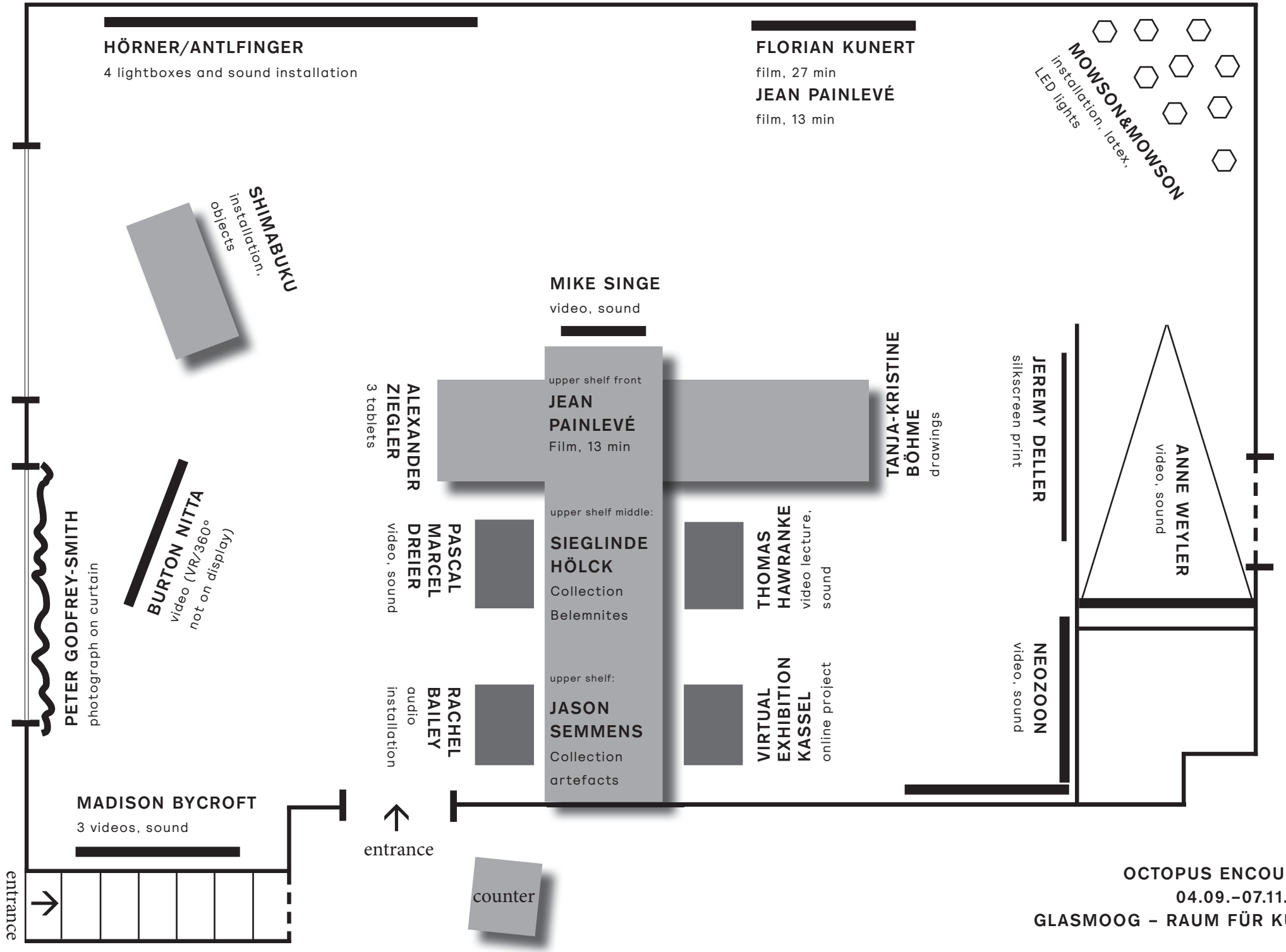
OCTOPUS ENCOUNTERS: AN IMMERSIVE LIBRARY OF OCTOPUS AESTHETICS

EXHIBITION GUIDE



OCTOPUS ENCOUNTER
04.09.–07.11.2020
GLASMOOG – RAUM FÜR KUNST

WHAT — OR WHO — IS AN OCTOPUS? AND WHO — OR WHAT — MAY WE BECOME IN OUR ENCOUNTER WITH THEM?

The project *Octopus Encounters* features a series of explorations and collaborations staged by artists, scientists and curators, that attempt to bring us closer to octopuses. They have been initiated by Okto-Lab — an international interdisciplinary research lab established by scholars from the University of Tasmania (Australia) and the University of Kassel (Germany) — and are presented in collaboration with GLASMOOG at the Academy of Media Arts Cologne (Germany). Okto-Lab and GLASMOOG invite you to immerse yourself into the world of octopuses.

The works exhibited at GLASMOOG show that different approaches to the octopus lead to different images, experiences and understandings of the octopus, allowing access to a variety of views and perspectives. As a consequence, the exhibition can be read as either an (aesthetic) library, an art exhibition or a new attempt at natural history displays. Thereby, it tests, challenges and widens what counts or might count as legitimate knowledge.

During the rise of the neurosciences in the 20th century, octopuses played a central role as model system for studying — and modeling — the brain and its function. Considered “senseless”, octopuses (and all cephalopods) were free to be experimented on and particularly valued for the large diameter of their nerves, which made them easy to vivisect and experiment on. By the end of the 20th century, this perception had shifted radically. Maybe through a growing understanding of the brain and its indeterminate flexible adaptability, or perhaps owed to growing environmental degradation and climate change, the octopus has been recognized as an intelligent, self-willing, sensible and curious creature; since 2013 they have been afforded protection equal to vertebrates in the EU’s Directive 2010/63/EU on the “Protection of Animals used for Scientific Purposes”. The philosopher of science Peter Godfrey-Smith considers octopuses to be an alternative evolutionary path to the development of higher consciousness in humans. The psychologist Jennifer Mather argues self-evidently for their individual personalities and mindfulness.

What shape and quality the alien consciousness has remains open for debate though. How does someone experience the world – and themselves – when their neural function is scattered throughout their body? When their arms are self-conducting their movements and self-sensing their environments? Does an octopus' center of perception lie in the free space between his or her or their arms? And what does it feel like, when your body can squeeze through spaces not much bigger than your eyeballs? If you could change your appearance in fractions of a second through millions of skin cells that change not only color, but also the texture of your skin? When you can blend into your environment as if you weren't there? What does it teach us, when rather than turning such creatures into unfathomable threats from the deep we instead consider them as sentient subjects?

Here we believe artistic approaches — and aesthetics more generally — can fill a void. Not in rejection of, but in suspenseful constellation with the sciences. Octopuses, just like us, are highly aesthetic creatures, from their capacity to change their form to the ink blots they create to distract their attackers. These qualities make them attractive to the arts, and the arts conducive to their exploration. Attempting to access "what octopus experience might feel like to the animal [...] involves a kind of imaginative leap, an attempt to place ourselves in something like their perspective. Doing that is not doing science, but it can be guided by science. Imaginative moves of this kind can be consistent with — or fail to be consistent with — what we know or have reason to believe about what the animals can do." (Peter Godfrey-Smith)

Octopus Encounters continues Okto-Lab's exploration of this space from its first exhibition OktoLab19 at Plimsoll Gallery in Hobart, Australia in 2019. The exhibition at GLASMOOG features a selection of works exhibited at Plimsoll Gallery and brings them into new constellations with other works and restages them in a new exhibition architecture. Okto-Lab and GLASMOOG invite you to come and see and feel and take the imaginative leap and explore for yourself the worlds of octopuses.

— Cologne, September 2020
André Krebber (University of Kassel)
Anne Hölck (Berlin)
Heike Ander (Academy of Media Arts Cologne)
Toby Juliff and Yvette Watt (University of Tasmania)

LIST OF WORKS

Photo: Peter Godfrey-Smith

Peter Godfrey-Smith is a distinguished philosopher of science and a skilled scuba diver. He is professor of history and philosophy of science at the University of Sydney. As author of four books, including *Darwinian Population and Natural Selection*, which won the 2010 Lakatos Award, he is appreciated worldwide for the empathic approach to octopuses of his latest publication: *Other Minds – The Octopus and the Evolution of Intelligent Life (*2018). The book combines science, philosophy and his experience of swimming among octopuses to illuminate the origin of their conciousness. His underwater videos of octopuses have been featured in *National Geographic* and *New Scientist.*
— www.petergodfreysmith.com

OCTO AS LAB
— PETER GODFREY-SMITH

Evolutionary change is sometimes described as experimentation — the experiment of growing feathers, the experiment of forming flowers, the experiment of living on land. As evolution is a combination of unguided variation and natural selection, every tiny step can be seen as an experiment in this sense. In each species, new mutations continually arise, tiny pushes into the unknown. Most are fruitless, but a few turn out to help organisms survive and reproduce. If those are also inherited, they may become more common, then entirely prevalent, and then become the basis for a new round of innovation as the population changes again. Even the most well-established parts of our bodies arose as a series of tentative forays of this kind. Evolution is a “tinkerer”, as the French biologist François Jacob once put it, continually messing around.

Sometimes, though, a series of evolutionary changes looks like an experiment in a more concerted sense. A species, or a group of them, go down a path that seems quite implausible, off the beaten track, away from the tried and true. If they survive, these creatures show us something unexpected about what is possible. The octopus is surely an animal of this kind.

In the octopus we find a very large nervous system, acute senses, and complex behavior in an amorphous body with almost no hard parts, a body that can take on a huge variety of forms. In most animals that can act in complex ways, those actions are scaffolded by a skeleton, either outside or inside, framing bodily motion. In an octopus, that framing is replaced by freedom of an unprecedented kind.

This protean body is the setting for further experiments. An octopus can change its entire color in less than a second, and can fold its skin into spires, turrets, and contours. And though an octopus has a nervous system on roughly the scale of a vertebrate animal, it is configured entirely differently. Over half the neurons are spread through the arms, not centralized in the brain. The result is a still-unknown combination of local and central control. At least in the octopus species I know well, Australia’s *Octopus tetricus*, if you come across an animal who is neither busy with some urgent demand nor entirely at rest, quite often the arms and arm-tips seem to wander about on their own, and probe the arm’s local environs. (The first and second pairs of arms are usually the most

active, though others may roam, too.) In an octopus, whatever an arm touches is also tasted. Further sensory experiments are slowly being uncovered in these animals, including skin that can detect light. What is it like to experience life with a body whose parts take its own semi-divergent paths in this way, and do so while tasting everything that the self-propelled arms may touch?

For any such evolutionary experiment to occur, whether in an animal, a plant, or another organism, a segment of the genealogical "tree of life" must set off independently of others, and take its own path. That population will acquire ist own quirks, each building on others as time passes. The very shape of the octopus body is an icon of evolution's disparate experiments. When allowed to roam, each arm is an experimenter, like a segment of life's tree, feeling forward through time.

The octopus experiment is in no sense completed. This message is epitomized by a pair of field sites, the Octopolis and Octlantis sites, in Booderee National Park on the east coast of Australia. These are places where octopuses gather in unusual densities. Octopuses of most species seem fairly solitary animals. An earlier stereotype of the octopus as entirely asocial has turned out to be exaggerated, with a growing list of exceptions, but octopuses are generally not social in anything like the way seen in many other animals — in many fish and birds, for example. In most octopus species, life is probably a rather self-contained affair, with the important and sometimes fraught exception of mating. Unusual circumstances at these two field sites, however, bring octopuses, with all their complexity, into more regular and intense interaction with others of their species.

The area in which these sites are found is one with almost unlimited food, but few safe den sites and many predators. Two small sites seem to provide safety. They do this largely part because of the cumulative effects of earlier octopus behavior. Generations of octopuses have left thousands of shells at the site. These shells provide material for constructing fine, stable, shaft-shaped dens that otherwise could not be built.

Octopuses have become used to living in close proximity at these sites, often in numbers of around a dozen. There, each octopus must deal with the multi-armed complexity of other octopuses, others like them, with acute senses and obscure agendas. Watching them over the years, we have seen at these sites a range of behaviors that appear rare or absent elsewhere — arm-touches, throws of debris, and a number of apparent displays. As we try to make sense of these behaviors, a question often arises: are these ordinary behaviors for the species, behaviors that happen not to have been noticed before now because of the limited scope for octopus-on-octopus interaction in other environments? Or are we seeing new behaviors, improvised for the setting, products of the unusual circumstances that these octopuses have found themselves in, made possible by their large brains? The situation is probably a mix of these two. But I suspect it is a mix with a good deal of the latter. I suspect that these high-density sites, places where octopuses must deal with the complex environment of other octopuses, are themselves an experiment, a site of novelty, a lab.

— Text commissioned for the exhibition catalogue *OktoLab19* (Hobart: Plimsoll Gallery, 2019) and the exhibition brochure *Octopus Encounters* (Cologne: GLASMOOG, 2020).

Katsushika Hokusai, *Kinoe no komatsu (Pine Seedlings on the First Rat Day [or Old True Sophisticates of the Club of Delightful Skills])*, 1814 (woodblock print, 18.9 x 26.6 cm), popularly known as *The Dream of the Fisherman's Wife*, Courtesy The British Museum

Rachel Bailey is a romance author and lives with her companions (one personal hero and six rescued dogs) on the Sunshine Coast in Queensland, Australia. Her research sits at the intersection of popular romance studies and literary animal studies, with a particular focus on dog characters in romance novels, a topic on which she is currently pursuing a PhD at the University of Tasmania, Australia. She has written books primarily in the genres of contemporary romance and romantic comedy that have hit bestseller lists, are published in over 26 countries, and have been translated into 16 languages.
— www.rachelbailey.com

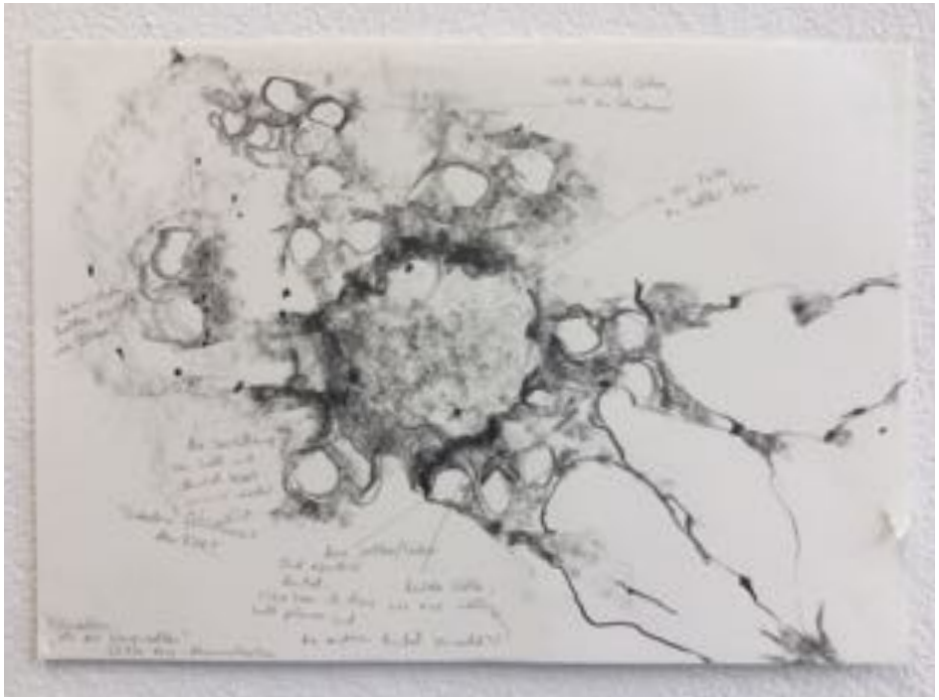
WHAT LIES AT THE HEART
— RACHEL BAILEY

2019, essay, sound installation
Courtesy the artist/author

There is a famous 19th century woodblock-print by the Japanese artist Katsushika Hokusai (1760–1849) that depicts a sexual encounter between two octopuses and a female diver, popularly known in English as *The Dream of the Fisherman's Wife*. The image is as shockingly repulsive as it is arousing, with its reprehensible seduction and union across species boundaries and the stimulation of our imagination of the potentials of the multi-sensational caressing of an octopus's touch (keep in mind that the suction force of just one sucker is extraordinary and can cause severe damage to skin tissue).

Taking the image as prompt to ask her own set of questions, Rachel Bailey moves past its erotic allure: What story might lie behind the woodprint? What situation might it have sprung from? What purpose might it have served? In response, she discovers a story of male human privilege and pride, of deceit and revenge, that exposes his demand to dispose over the world as intrigue that usurps the octopuses and the woman's relationship to them for his own puropses. Thereby, Bailey challenges the world as it seems, and asks us to imagine a quite different one, a different truth, a different possible encounter with the octopuses that moves beyond coordinates of male human fantasies and expectations of appropriation and domination.

Hokusai's image and Bailey's version of Chiyo's friendship with the octopuses Ichi and Tsuru draw on the same fine line between captivating fascination and reproachable otherness that the octopus seems to inhabit. But Bailey makes visible the two possible responses we can level against this other, that are already contained in Hokusai's print (as well as the potential instrumentalization of the female and animal body by the gaze of male art and artists): we can reduce it to a functional thing for us, or we can befriend it.



Tanja-Kristine Böhme, *Another Thinking*, 2020 (drawing)

After working for more than 12 years as chemical engineer in the pharmaceutical industry, Tanja-Kristine Böhme has been studying fine arts at Kunsthochschule Kassel since 2014, focusing especially on animal subjectivity and communication. To pursue her research, she has volunteered at a sea turtle sanctuary in Sri Lanka, an elephant research project in South Africa, and the Pacific Whale Foundation in Hawaii, USA. Working in different artistic media, her current audio-project focuses on reactions of zoo elephants when listening to recordings of whale songs. She performed with Otobong Nkanga at documenta14 and MMK Frankfurt, and her work was featured in group shows at Fridericianum Kassel, Folkwang Museum Essen and at Kasseler Dokfest, among others.

ANOTHER THINKING
— TANJA-KRISTINE BÖHME

2020, 4 drawings, graphite on paper, each 29.7 x 42 cm
Courtesy the artist

Does octopus thinking look anything like? Neurobiologists might point to the construction of the nervous system, and especially the network of neurons, the system's powerhouse cells that trigger and coordinate actions of an organism. To illustrate and exemplify the systems' organization and functioning, they create schematic drawings that trace and represent the individual cells and their connections, through which the neurons exchange electrical impulses and chemical compounds to signal each other.

Such schematics highlight the chemo-biological, physiological integration and re-actions that accompany an octopus' actions. It is difficult to derive from them an impression of a mental experience and consciousness an octopus might have of her activities, herself and the world. And even less do these representations allow us to develop an awareness — to understand — what it might feel like to be an octopus. Especially when we consider the wildly different organization and structure of the octopus nervous system to our own.

Three fifth of an octopus' neurons are located in her eight arms. While this often draws the claim that octopuses have nine brains, scientists are quick to respond that this comparison doesn't really stack up. It is neither clear, for example, whether and, if so, to what extend the arms are controlled by the neurons in an octopus's central brain or act autonomously instead.

Yet drawing, as Tanja-Kristine Böhme reminds us, is not just a practice of representation but also of exploration and cognitive inquiry. Instead of capturing a preformed image, we can let our mind follow the line as our hand (or a computer) draws it on a sheet (or screen), developing an image and understanding of something as it appears on the surface before us. How far might exploring the nervous system and neuronal cell-structure of octopuses via the practice of drawing then allow us to inhabit octopus-consciousness?

Burton Nitta, *Altered Ways of Being*, 2019 (video still)

Based in London, UK, Burton Nitta is a transdisciplinary art and design studio collaborating with scientists to investigate new technologies in the field of evolutionary future research. Their recent work *New Organs of Creation* (2019), developed in collaboration with scientists at Kings College London, presents a hypothetical development of the human larynx (voice box), using tissue engineering to extend the ability of the voice as a transformational instrument. Their projects such as *Algaculture* (2010), *Instruments of the Afterlife* (2015) and *Landscape Within* (2016) are exhibited and performed internationally, most recently at CID Hornu/Centre Pompidou Paris (2020/2019), Vienna Biennale for Change MAK (2019–24), and Science Gallery London (2019).
— www.burtonnitta.co.uk

ALTERED WAYS OF BEING
— BURTON NITTA (MICHAEL BURTON/MICHIKO NITTA)
2019, video, 2 min (loop), sound (as reference to the original 360 film/VR installation which is temporarily not on display due to Corona measures)
Courtesy the artists

In the 1970s, a philosopher famously pondered if and how the question “What is it like to be a bat?” can be answered. The newly emerging academic field of human-animal studies would lead extensive debates about the possibility, limitations, relevance and necessity of knowing what it is like to be another animal for understanding our relationships with them. But what if this question is not actually about what it is like to be another animal, but what it does to the relationship to the world of the one imagining?

The mind of an octopus is a form of nonhuman intelligence most different to our own. Yet the philosopher Peter Godfrey-Smith puts them on par with humans, as an alternative evolutionary path in the development of higher consciousness. Our minds, just like that of octopuses, are shaped by the specific experiential capacities of our bodies. Octopuses see with their skin, smell and taste with their suckers, change the color and texture of their skin in response to their thoughts, sense the world with a brain distributed across the body. What then does the attempt to feel and experience the world through an octopus to our minds?

By placing us in the center of their film, Burton Nitta summon the perspective of an octopus’ world. What is it like to be attentive all around you, instead to just focus on what’s in front of you? What is it like to imagine the touch of feathers stroking over you, to feel the water washing rhythmically back and forth over your skin, gently teetering you in the surf, yet not be able to escape it either? What (joint) evolutionary paths become possible in your human mind, once you fuse your own experience with that of the octopus?

Madison Bycroft, *Mollusc Theory: Soft Bodies*, 2017 (production still)

Born in Adelaide/Kaurna Yarta, Australia, Madison Bycroft is currently based between Marseille and Rotterdam. Often working with cross-disciplinary teams in performance, video and sculpture, Bycroft explore the idea of 'pathos' — the activity and/or passivity of affect. They practice an associative methodology, where solidarities or empathies can work beyond easily articulated relationships across the material, theoretical, sonic or intuited. In 2019, they have been shortlisted for the Future Generation Art Prize (Pinchuk Art Foundation, Kiev) and their work has been recognized internationally by residencies and exhibitions, including at Palais De Tokyo Paris, ACCA Melbourne (2020), the 58th Venice Biennale (2019), Les Atelier de Rennes (2018) and Sharjah Biennale Beirut (2017).
— www.maddog.hotglue.me

TEN-TICKLES
— MADISON BYCROFT

Entitled Untitled, 2014, video, 12 min, color, sound
R.O.C.O.2.V.S:ed.2, 2014, video, 6 min, color, sound
Mollusc Theory: Soft Bodies, 2017, video, 40 min, color, sound
Upcoming 31 October 2020 as part of the conference
"Other Worlds: Octopuses in Interdisciplinary Perspective":
Ten-Tickles, 2020, lecture performance from her recent book
Courtesy the artist

It all begins with a solitary act of recognition and mourning. Preparation of the dead, a white shroud, the living human body offered up in silent acknowledgement for the contempt she was made to endure as part of her death to serve as culinary delicacy. A melting of bodies as re-passage into remembrance that recovers dignity which was taken by marking her a consumable thing; a requiem for that octopus that restores her to someone who lived, can die, is dead and who's death is to be mourned.

Madison Bycroft's videos reflect a long-term interest in octopuses, who make models for alternative ways of understanding or ordering the world. But there is no retrospective here. The videos describe an unfolding stream of cephalopod-empathy, of being and becoming with their otherness. It is said, that looking into the eyes of an octopus we recognize another soul looking back at us. But this soul isn't easily intimidated, or disclosed! The disguise of a mimic octopus or the impersonations performed by some cuttlefish refuse systems of human legibility. Maybe this is what has inspired their stylization into monsters in the past, and feeds our fascination with them today, where our self-image as pinnacle of creation is tainted by the loss of control over nature and we search for new security. Who then can we become when we empathize without domesticating or corralling difference into something that is fixed and easily digestible? When we move closer to the octopus, instead of subordinating octopus-existence to human, modern, Western expectations towards the world, both human and animal? Being affected by an environment whilst actively reproducing it, both expressing it, and being expressed by it, escaping severed exclusion where this is this and that is that, the octopuses' unknowability becomes a proposition for engaging empathy without requiring understanding.

Jeremy Deller, *Do Not Eat Octopus*, 2017 (silkscreen on acrylic)

DO NOT EAT OCTOPUS
— JEREMY DELLER
2017, silkscreen on acrylic, 150 x 150 cm,
edition of 5 plus 3 artist's proofs
Courtesy of the artist and The Modern Institute,
Toby Webster Ltd, Glasgow

"I work on octopuses and squids and things like that, when I'm not eating them.
Q.: Did you say you eat your experimental subjects?
A.: Oh, when my wife and I were first married, I had a job on the staff of Naples Zoological Station in Italy, and we were very impoverished. So of course, we ate our experimental animals. The only thing we had to do for the laboratory was save their brains. We ate calamari till we got pig-sick of it." (Interview with Martin Wells, Interviewer Claudia Dreifus, *New York Times*, December 8, 1998, Section F, p. 5)

It seems odd, that the late Martin Wells, one of the world's foremost experts on cephalopods, had to emphasize in an interview for the *New York Times* in 1998 that "of course" he liked eating octopus. Odd, that he felt compelled to drive the point home with such emphasis. Odd also, because he recognized them as highly intelligent and fascinating creatures. Odd, finally, because we do not think of the 1990s as being particular concerned about the well-being of octopuses. They started receiving protection when used for scientific purposes only in 2013, for example, and even then only in Europe. Yet, it seems, Wells felt the need to make the point that it is okay to eat octopuses. After all, even he does it.

Despite Wells' reassurance, the pendulum seems to swing into the other direction in recent years. With the recognition and fascination for their mental capacities, we wonder whether we really should continue eating them. As claims for human superiority and power over nature have experienced a serious setback by recent environmental challenges, the octopus furthers doubts. Maybe we are entering the century of the octopus for which Jeremy Deller provides the new imperative:
DO NOT EAT OCTOPUS.

Jeremy Deller (London) is a conceptual, video and installation artist. His work has a strong political edge, both in respect to the subjects he deals with and that he also works towards challenging the artistic ego through involving other people in the creative process. He dedicated his award of the Turner Prize in 2004 to "everyone who cycles, everyone who cycles in London, everyone who looks after wildlife, and the Quaker movement." In 2006, he initiated the *Bat House Project*, an architectural competition for a bat house in the outskirts of London. His works are exhibited worldwide, most recently at Bonner Kunstverein, MOCA Cleveland, Brooklyn Museum New York and Hayward Gallery London.
— www.jeremydeller.org

Pascal Marcel Dreier, *Subaquatic Soundscapes*, 2020 (video still)

SUBAQUATIC SOUNDSCAPES
— PASCAL MARCEL DREIER
2020, 2-channel video (HD), 1-channel sound, 9:45 min
Courtesy the artist

Research on the bioacoustics of octopuses is slim. Even more opaque than the usual puzzles about octopuses, where we have data and knowledge that however we find difficult to make sense of, it is neither clear whether octopuses can hear nor whether they emit sounds or not. Both possibilities are represented in the scarce literature.

Pascal Marcel Dreier aims to evoke a deeper knowledge and awareness of how the sounds perceived by animals and the soundscapes surrounding them are shaped and controlled by us. Markets are noisy spaces (so are aquaria, as Hörner/Antlfinger confirm). It is also where octopuses pass through on their way from home to consumption.

Using bioacoustic animal studies, “Subaquatic Soundscapes” makes sounds audible that usually remain undetected by us. The work combines this with underwater recordings of aquariums at fish markets, and video documents of animal resistance recorded at wet markets in China and South Korea. Thus, Dreier enables a dense (aesthetic) experience of the soundscapes of aquariums and fish markets.

Listen to noisy, deadly environments and see how animal actors act, flee and make trouble within.

Pascal Marcel Dreier is a researcher, designer and artist based in Cologne. Integrating tools and methods from a range of disciplines, his work focuses on multispecies encounters and is influenced by the posthumanities. In his installation work “Multispecies Archaeology I,” (2019) he turned bones that he collected from leftovers from his partner into a porcelain urn and published the essay “Multispecies Mourning” as part of the work. Currently, he continues his research in the Media and Fine Arts program at the Academy of Media Arts Cologne (KHM). His art works have been exhibited at, for example, Weltkunstzimmer Düsseldorf, Temporary Gallery, Köln, Meinblau Projektraum, Berlin, Zollverein Essen, and Palazzo Ricci Montepulciano.
— www.pascaldreier.de

Thomas Hawranke, *Cephalopod Folklore*, 2020 (video still)

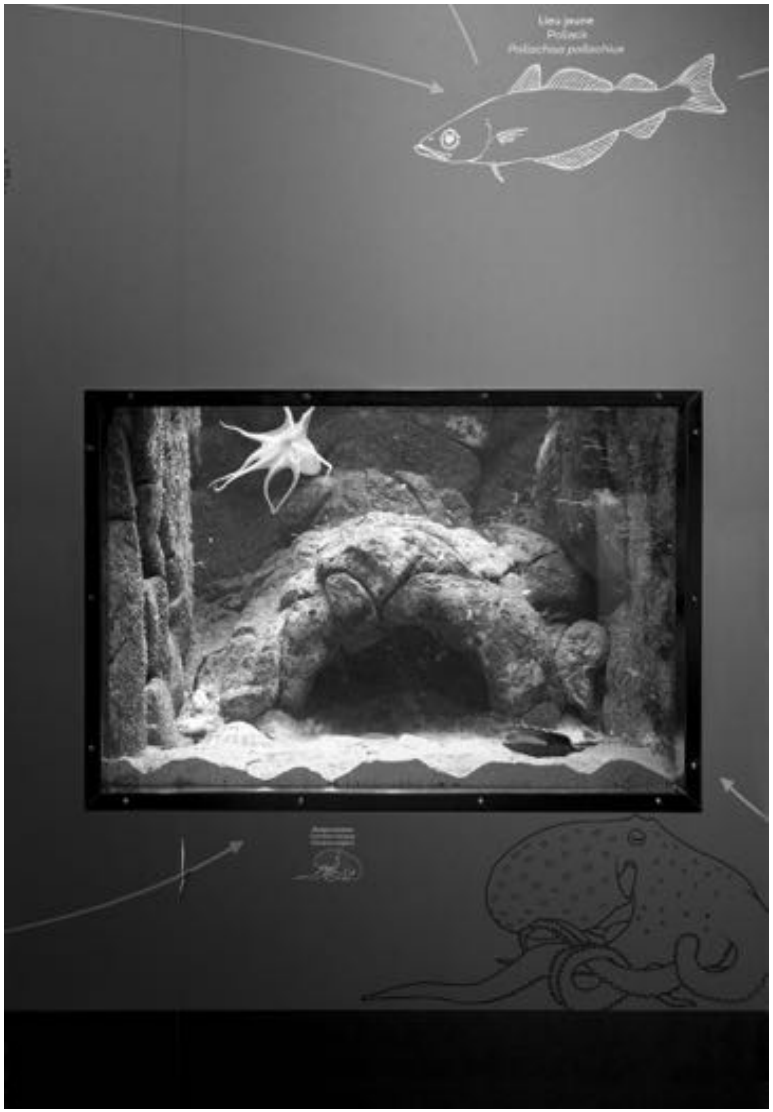
CEPHALOPOD FOLKLORE
— THOMAS HAWRANKE
2020, lecture performance, video (HD), sound, script
Courtesy the artist

“My granddad was a holy man. He used to ask me who my favourite saint was. He said you could tell a lot about someone if you knew that. So I’d say Kraken, because I wanted to be a good boy, and that was the right answer to most . . . religious questions. And he’d say, No, that’s cheating. Which saint? I couldn’t decide for ages, but suddenly one day I did. I told him. Saint Argonaut, I said. Really? he says. He wasn’t angry or nothing, he was just, like, surprised. But I think he liked that. Really? he goes. Not Saint Blue-Ring? Not Saint Humboldt? They’re your fighting saints. He said that because I was big like him and everyone knew I was going to be a soldier. Why Saint Argonaut? he goes. Because of that pretty spiral it makes, I says.” (China Miéville, *Kraken*, 2010)

In his lecture-performance *Cephalopod Folklore*, Thomas Hawranke weaves scientific, literary and audio-visual sources into a live-speech: from the misrepresentation of cephalopods in Victor Hugo’s *Toilers of the Sea* via the formation of a kraken religion as a thought experiment to the game of 10 arms in the dark abysses of the oceans. In recurring form, Hawranke asks the audience questions, which search for a potential, transversal cephalopod aesthetics and raise objects of examination to Gods.

The performance is documented here. Yet this precisely blurs the exhibits documentary character. By making both the lecture itself and the literature it draws on accessible, we are taking Hawranke’s place. The arms are already spreading. The references in the top-right corner on the screen allow to trace the texts on the screen to the books they are derived from on the shelf above. From reference to reference, from chapter to chapter, from thought to thought, immerse yourself ever deeper into an octopian world.

Thomas Hawranke is a media artist and researcher teaching at the Academy of Media Arts Cologne, whose installations and experimental set ups address the effects of technology on society (animals implied). He has been a member of the artist group susigames since 2006 and co-founded Paidia Institute e.V. in 2009, which promotes computer games as art form. He publishes, lectures and gives workshops regularly, among other things on animal characters in computer games, and exhibits internationally, for example at ZKM | Center for Art and Media Karlsruhe, File Festival, Sao Paulo, File Game Festival, Rio de Janeiro, WIRED Los Angeles, and transmediale Berlin.
— www.thomashawranke.com



Hörner/Antlfinger, *Visiting Octopus*, 2019 (installation detail)

VISITING OCTOPUS
— HÖRNER/ANTLFINGER
2019, installation, light-boxes, sound
Courtesy the artists

The question "What is it like to be another animal?" has often been rhetorically leveled against insinuations that we could know what the world might feel like for an other animal. One cannot help but get the impression that it circumvents the more uncomfortable question what it is like to be another animal in captivity?

Our visit begins from above. The view reveals a fragile borderland. For octopuses the map seems inverted. Where there should be water there is land, the aquarium as the ocean's messenger. A reference, maybe, to the octopuses's occupation of a transit zone between ocean and land, but also to the intimacy between alienness and familiarity, as the bird's eye view and the familiar topography of roads and places accustoms us with the unknown location through we will never really command, and the fragility and bitterness of their captivity. So close remains their home behind that harbor wall.

Hörner/Antlfinger peel away the distance that appears to separate us from the octopus. They narrow in on him by palpating the environment. "Wildness" has become the shorthand for authenticity. Who, then, is that octopus in this artificial environment? Through careful observation and externalizations of their own experience, we are led in ever closer spirals to the octopus's perspective. By following the trail from the familiarity of intersubjective recognition to the assumingly impenetrable, all the sudden, to know what it is like to be that octopus actually appears quite imaginable. As the transition proves smooth, effortless, unnoticeable, what if our perspectives seamlessly connect?

Ute Hörner and Mathias Antlfinger joined the Academy of Media Arts Cologne as professors for "Transmedial Spaces/Media Art" in 2009. Their installations, videos and sculptures deal with the relationships between humans, animals and machines and provide both: critical perspectives on changeable social constructs as well as utopian visions of fair interactions between these parties. Together with the grey parrots Clara and Karl they have been working as Interspecies Collaboration CMUK since 2014. Their works have been shown at international exhibitions and festivals, including CCA Tbilisi, ZKM | Center for Art and Media Karlsruhe, Shedhalle Zuerich, NMFA Taiwan, Ars Electronica Linz, Werkleitz Biennale Halle, Museum Ludwig Cologne, KAC Istanbul, and transmediale Berlin.
— www.h--a.org

Florian Kunert, *Oh Brother Octopus*, 2017 (film still)

OH BROTHER OCTOPUS
— FLORIAN KUNERT

2017, documentary film, Germany/Indonesia, 27 min, Indonesian dialogues with German or English subtitles; director and camera: Florian Kunert; sounddesign: Stefan Voglsinger; assistant director: Andrangs Oetjoe; editing: Florian Kunert, Ian Purnell, Lara Rodriguez; music: Stefan Galler, The Strangers; soundmixing: Gastón Saenz; supervision: Prof. Frank Döhmann; production: Kunsthochschule für Medien Köln and Florian Kunert, Highway Spirit

For some people, octopuses are already brothers. Among the sea nomads of Indonesia, every newborn has an octopus as a twin brother. Rituals are carried out to appease the brother in the water and prevent misfortunes. When dishonor occurs, Jakarta is portrayed as the apocalyptic revenge of the brother octopus.

Florian Kunert traces the relationship of a group of nomads with octopuses, paradoxical at times as it seems to be the case everywhere in the world, through a hybrid film that is documentary in its aim, yet deeply personal in its approach — an empirical meditation on relating. The subjective camera work and its close and intimate observations draw its audience into the relationships of its protagonists, both animal and human. Yet precisely by the surrender of an ideal of impartial objectivity, he sees eye to eye with his hosts above and under water, allowing us to be touched by their perspective. By surrendering the broken ideal of impartiality, Kunert writes us into his film.

The further we thus delve into the world as the nomads know it, the further our own knowledge allows itself to be recalibrated. Who, then, do we meet, in the nomad's brother octopus? What octopuses do we recognize, when we perceive and understand them through the knowledge of the Sama-Bajau? What do we see, when we live with octopuses in our family?

Florian Kunert is a media artist and film director, who lives in Cologne. His work sits at the intersection of fine arts and hybrid filmmaking, drawing on methods of reenactment that blend documentary and fiction features. As part of making *Oh Brother Octopus*, he lived and worked in Indonesia for one year. It premiered in the Berlinale Shorts Program in 2017 and won the German Short Film Prize. His first feature graduating film at the Academy of Media Arts Cologne, *Fortschritt im Tal der Ahnungslosen* (2016–2019), premiered in the Forum section of the Berlinale and 2019 won again the German Short Film prize.
— www.floriankunert.com

mOwson&MOwson, *feeler*, 2019 (installation detail, photo: Heidi Pfohl)

FEELER
— MOWSON & M0WSON (LYNN MOWSON & BRUCE MOWSON)
2019, latex, string, hangers, LED light strips, electronics,
3 x 3 meters
Courtesy the artists

The life of octopuses ends within senescence, a phase of terminal decay unrelated to disease. Skin retracts from around their eyes, white lesions build on the body that fail to heal, they stop eating, movements become uncoordinated and their activities undirected. In female octopuses this phase has a tragic-heroic quality. After mating, she carries her eggs inside her, sometimes for months, and when the conditions are right, she will expel the eggs. She then gathers the eggs into groups, sometimes stitching them into braids before adhering them to a surface. While she might eat for a few days after laying her eggs, she then enters a period of fasting while she stays with the eggs: protecting, touching, fanning and grooming. This period of care can be lengthy – the longest documented to date is over four and a half years. During this time the changes to her body are visible, her skin loses color and definition, and she will die shortly after the eggs hatch.

At first sight, the limbs of mOwson&MOwson's *feeler* are reminiscent of an octopus mother's den and its braids of eggs. Yet as arms, they reference a troublingly absent octopus head. Their frayed ends tell stories of their violent separation from their body and wires hooked into their flesh that drag them into the open from hiding places under rocks to end as endless rows of octopus bodies strung up on racks and left to dry in scorching sun. There is a race to make the farming of octopuses viable to deal with a so-called protein crisis that is projected to result from the growing environmental catastrophe that collapses human animal-based systems of food production. The mother's eschewal of all food couldn't contrast more with the pains humans are at to carry over the catastrophe their habit of ingesting other animal life.

mOwson&M0wson comprises of the sculptor Lynn Mowson and sound/installation artist Bruce Mowson. They live and work in Melbourne. "feeler" (2019) is their second project together. Combining their specific artistic backgrounds, their mutual practice is driven by the entangled relationships between human and nonhuman animals, in particular agricultural animals and those animals we consume. Their first project speaking meat remains a work in progress, presenting three "cuts of meat," modelled in wax, that produced three different bovine voices/personalities in conversation. It was initially shown at the exhibition *Why Listen to Animals?* in Melbourne in 2016. Lynn Mowson is currently vice-chair of The Australasian Animal Studies Association.
— www.lynnmowson.com, www.brucemowson.com

NEOZOON, *Cephalization*, 2019 (video still)

NEOZOON is a female art collective founded in Berlin and Paris in 2009. The artistic work of the group is based on the principle of collage and examines sociological questions dealing with speciesism in the anthropocene. In their videos, the de- and recontextualization of found footage/YouTube material is a recurring element. Their work features in international film festivals and exhibitions, most recently at the 2020 HMKV Dortmund, at Deutsches Hygiene-Museum Dresden, at the 2019 Kurzfilmfestival Winterthur, at International Short Film Festival Oberhausen, at TechnoCare Vienna, and at IFFR Rotterdam.
— www.neozoon.org

CEPHALIZATION
— NEOZOON
2019/20, 2-channel video installation, 14 min (loop), sound
Courtesy the artists

Octopuses get strung up on cloth-lines to dry out in the sun. They are being beaten, kneaded, massaged and wrung, to soften their meat. They are being cut up, eaten whole, alive, cooked, deep-fried in batter or raw. They are being tossed alive in boiling water. They are even cut up and eaten alive, wiggling on plates after they have been carved up to be savored fresh and juicy.

The ways octopuses feature in how we make them into culinary delicacies are as horrendous, tasteless and objectifying as the jokes NEOZOON has their interspecies avatars recite. The jokes reveal the low regard we hold octopuses in, uncover the rawness with which we respond to their suffering, how numb we have become towards the objectification of others, occasion for little more than nasty laughter, how we numb ourselves against their suffering. Naturally it is women that are ridiculed among (and used to ridicule) octopuses and vice versa. But the jokes' robotic delivery equally reveals just how mechanical these responses are, and letting the laughter get stuck in one's throat. Half human-half octopus avatars, happily devouring themselves, kneading, dipping, curling away at their extremities.

"Tell me, O Octopus, I begs
Is those things arms, or is they legs?
I marvel at thee, Octopus;
If I were thou, I'd call me Us."
(*Cephalization*, Ogden Nash)

The avatars' collective recital of the poem interrupts, if for a short but significant moment, the mechanical flow of movements, jokes and water gurgling in the background. Like an awakening, it raises doubt, if for an instant, in the necessity of the cogs' turning, and raising the possibility that things might be different. Tell me, is it ourself we are consuming, o sister octopus?

Jean Painlevé, *La Pieuvre*, 1928 (film still)
©Les Archives Jean Painlevé/Les Documents cinématographiques, Paris

After a degree in comparative anatomy, Jean Painlevé (1902—1989) joined the avant-garde art and film movement of the 1920s and 1930s and developed innovative photographic techniques to record underwater images together with his partner Geneviève Hamon and their collaborators Maurice Jaubert, Pierre Henry and François de Roubaix. Between 1925 and 1982 they produced over two hundred movies that significantly shaped the scientific documentary film. «L'hippocampe, ou cheval marin» (*The Seahorse*, 1934) was the first film ever to be shot underwater. In 1930 Painlevé founded the non-profit Institut du cinéma scientifique and the Association for the Photographic and Cinematographic Documentation in Sciences (ADPCS).
— www.jeanpainleve.org

LA PIEUVRE
— JEAN PAINLEVÉ
1928, 35 mm film transfered to HD, black and white, silent, 13 min.
©Les Archives Jean Painlevé/
Les Documents cinématographiques, Paris

"I got to know the octopus in the year 1911: I was nine years old and drove with my family to Roscoff, where the marine biology station consisted of a large aquarium that you could gaze into. I was so fascinated that I wanted to study zoology (...) The octopus became the theme of my first publicly screened film in 1927." (Jean Painlevé[1])

Jean Painlevé filmed *La Pieuvre* (1927–1928) in Port Blanc in Brittany. Influenced by his links with the surrealist art movement, Painlevé and his team developed a filmic visual language that questioned the anthropocentric orientation of scientific documentary films. In short sequential scenes, the dramaturgy of the images develops a narrative about octopuses that focuses not only on their anatomy and their abilities, but also raises awareness of the brutal impact humans exercise on their bodies. The filming method itself clearly had an experimental laboratory character. The ambivalence of the human-animal relationship is reflected most clearly in the more surrealist scenes: when an octopus clasps a human skull in an aquarium or slips down from a tree in the open air. On the other hand, the contrasting close ups of octopuses breathing, looking and moving their skin brings their complexity, as yet unfathomed, ever closer to us. Short inserted texts comment on the anatomical similarities between humans and octopuses. All this makes the human treatment of octopus bodies towards the end of the film almost monstrous: a fisherman kills an octopus with his bare hands; an arm is fried on a hob. Painlevé focuses our attention on the individuality and aliveness of octopuses, their environments and their physicality, which have increasingly fallen under human control since the start of the last century.

[1] © Les Documents cinématographiques, Paris

Shimabuku, *Sculpture for Octopuses,* 2010 (installation detail, photo: Nick Ash)

Shimabuku is a visual artist currently living in Okinawa. In his artistic work, he focuses on everyday life interactions between living beings, nonhuman and artificial objects. In search of different features of seemingly identical objects and similarities among diverse protagonists, his artistic work aims to raise timeless and philosophical questions about life. His work belongs to international art collections and was shown recently, for example, at Museum Tinguely Basel (2020), CAC Cincinnati, Modern Museen Malmö, Québec City Biennial (2019), le Crédac Ivry-sur-Seine, Denver Art Museum, A. Wilkinson Gallery London (2018), 14th Biennale de Lyon (2017–2018) and 57th Biennale di Venezia (2017).
— www.shimabuku.net

SCULPTURE FOR OCTOPUSES: EXPLORING FOR THEIR FAVORITE COLORS — SHIMABUKU

2010, installation, 12 glass balls, drawing and photo, pedestal, acrylic cover, text on card, 97 x 80 x 55 cm
Courtesy Galerie Barbara Wien, Berlin

Octopuses find their homes in confined spaces. This makes them convenient to catch. In an early engagement of his with octopuses, Shimabuku would draw on ancient Mediterranean and Japanese fishing traditions, offering up vessels — amphoras, clay pots, vases — strung up on long lines of rope to unsuspecting octopuses for shelter . . . and pull them up for harvest.

In *Sculpture for Octopuses*, he conceives a different kind of offering. “Octopuses often pick up stones and seashells on the ocean floor. I decided to make some pieces of sculpture for them.” Instead of deceiving octopuses for human gains, he reverts to gifting octopuses. In the olden days — that of course still very much are with us — people would make offerings to the Gods and other higher powers to improve or avert their destiny; Shimabuku’s marbles and the way he delivers them are reminiscent of such rituals. Such practices build on fearful trust (or hope) in powers that are more powerful than oneself and capable of controlling one’s fate. While they may also acknowledge the limitations of human power, they equally embody capitalistic relations of exchange, where we accept something in return for our investment and aim to bring those (external/superior) powers under control by coercing them into submission to our will with glistening commodities.

But Shimabuku does not expect anything in return. His offering is provided for octopuses to enjoy themselves, to give them something they might relish in. Such extension of kindness and generosity across species-barriers does not only acknowledge the nonhuman as desiring individuals, with tastes and wishes and lives of their own. It also practices solidarity instead of coercing exploitation. In an age where our appropriation of natural resources is poised to leave a barren earth, what kind of fate do such offerings beseech?

See also the short interview with Shimabuku:
https://www.youtube.com/watch?v=90ogkcNM_AY

Mike Singe, *Searching for Octopus on Amazon*, 2019 (installation view, photo: Heidi Pfohl)

Mike Singe is a visual artist currently living in Hobart, Tasmania and working in different media such as video, drawing, installation and sculpture. His artistic practice is informed by his research into the shifting human behavior and cultural systems as they respond to the climate change debate. His recent work focuses on air as a material for investigation, particularly air in relation to human (animal) respiration. His work was shown in several group and solo shows across Australia and Germany and is represented in the collections of the Art Gallery of Western Australia, Murdoch University, Curtin University, the Kerry Stokes Collection and others.
— www.mikesinge.net.au

SEARCHING FOR OCTOPUS ON AMAZON — MIKE SINGE

2019, digital video, 11 min, color, sound, dimensions variable
Courtesy the artist

The objects are as nondescript and indistinguishable as their fleeting presence on the screen, weren't it for their sheer amount. When you concern yourself with octopuses, you start to see them everywhere; Amazon appears to agree. At first, the little, fluffy, colorful incarnations of octopuses that Mike Singe dug up are amusing, flabbergasting maybe, given the quantity and randomness of products they were made to lend their properties to. Their capacity to spill, contort and shape-shift in unreal ways surely incited these. Octopuses evolved to possess some truly impressive features. Judging by the diversity of octopus commodities, their capacity to inspire and be turned into ornamental decoration must rank at the very top. Apparently, even before we see them as food, we picture them as merchandise.

As the images continue, numbness and a state of unattached complacency sets in. The relentless grind of the click accompanying every second that a new image locks into place. The sterile, hard, empty, white space that holds the view in place upon the artefacts. The random objects and their wild combinations of bright colors. The jolly smiles on caricatured faces glaring out from the countless toys that rain down from the screen. . . .

If only, Mike contemplates, octopuses could add to their skills the ability to retain the services of lawyers to launch a flood of civil lawsuits as relentless as the stream of pictured products — breaches of copyright, intellectual property theft and other unpaid entitlements that would inevitably give rise to criminal cases, ranging from sexual harassment (yes octopus porn is a thing), unlawful detainment and even murder. Ironically it would be a human invention, litigation, that would bring an end to the assumed right of humans to make decisions without consideration to the rights of all animals. Finally, society might change forever, as opportunistic octopuses hire out their services as intermediaries between human and nonhuman animals.

Anne Weyler, *Octopoda Metamorphosis*, 2018 (video still)

Multidisciplinary artist Anne Weyler works as performer at the cross section of contemporary dance, performance, visual art and media art. She lives in Cologne. Solo or in cooperation with other artists, she creates images of the body which oscillate between fragmentation and consolidation. In her work, she aims to criticize patriarchal western intellectual history in counteracting this image of the human with a sentient passionate body living in the here and now. In 2015, Weyler founded the artist group EINkollektiv with photographer Tania Reinecke. Weyler performs at international Dance Festivals and has exhibited her work for example at SomoS Berlin, EMAF Osnabrück, Burggallery Halle, Kunsthalle Düsseldorf, Tanzfaktur Cologne, and PACT Zollverein Essen.
— www.anneweyler.de

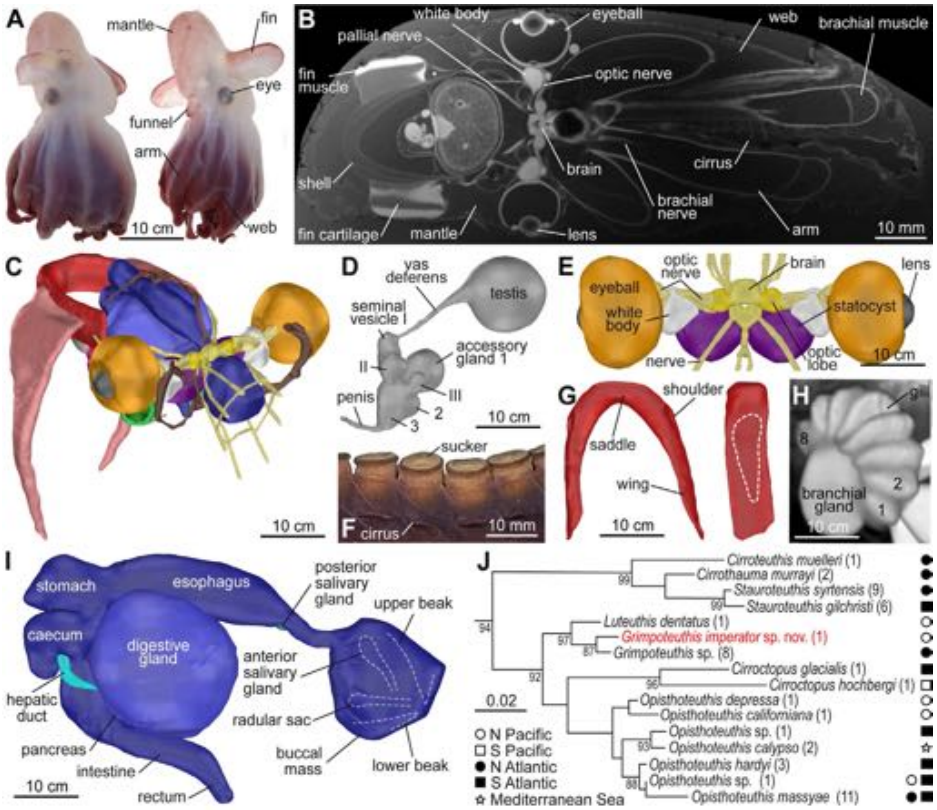
OCTOPODA METHAMORPHOSIS
— ANNE WEYLER

2018, video installation, 18:35 min. (loop), color, sound;
concept, performance, editing: Anne Weyler;
camera: Victor Omenon Lloo (Govoi)
Courtesy the artist

Eight flailing arms that hold enough brain power to make their own decisions, and certainly to command their own movements; a slimy, stretchy skin; no bones to inhibit movements; black ink to cloud herself. Octopuses couldn't possibly be farther away from our own bodily and mental experiences. Yet the research on the life functions in *Vampyrotheutis Infernalis* of Vilem Flusser and Louis Bec let them argue, that octopoda mirror the cultural life of humans.

Anne Weyler created an experimental setup to enter and inhabit this bodily experience, an experiment of bodily metamorphosis into the octopus-self. Different materials and textures, from fruits and colored mucus to diluted food coloring, reenact the sensory touch of the octopus world. Within this environment, she explores body images through body techniques that allow her to exceed usual forms of behavior and trigger unexpected experiences between body and space. Sensitively and associatively reacting to its environment, the body is taken out of its known orientation by tracing the octopodal movements.

Decoupling the body from the traditional views of occidental society, Weyler becomes a thought experiment that deconstructs the traditional intellectual history of the West. How much does this allow us to displace our own sense of world, being and environment, and slide into the octopus' being? What experiences of the self and space affords such metamorphosis in bodily movement and sensation? What mental spaces are opened up through such bodily experience? Is moving like an octopus, being like an octopus?



Alexxander Ziegler, *Looking for Dumbo*, 2017–2020 (production still)

Alexander Ziegler is an expert on 3-D imaging techniques in animal morphology working at the Institute of Evolutionary Biology and Ecology at the University of Bonn. He finished his studies in zoology, botany, and ecology at Freie Universität Berlin with a PhD in 2008. Since 2015, he and his team have been working on the large-scale application of non-invasive imaging techniques such as magnetic resonance imaging and micro-computed tomography to a broad spectrum of zoological specimens. His current research focuses include invertebrate anatomy and taxonomy, additive manufacturing, and correlative imaging using classical as well as digital imaging techniques.

LOOKING FOR DUMBO — ALEXANDER ZIEGLER

2017–2020, video, magnetic resonance images (MRI), photographs; new species of dumbo octopus (Grimpoteuthis imperator) discovered by Alexander Ziegler; slide show, 3-D modell of internal anatomy of new dumbo octopus species
Courtesy Alexander Ziegler

We think of science and art as antagonistic domains. Scientists aspire to make their knowledge production impartial, objective, and they deploy standardized methodology and procedures in the pursuance of this aim. Artists, by contrast, are seen to represent their own partial, idiosyncratic vision, that relies on subjective introspection, experience and sensitivity in following what they extract from the matters they are dealing with. As such, science is not art, and art certainly not science. Neither one, however, is independent of the other either. Instead, art might slide into the cracks that science cannot reach by definition of its aims and methods.

Alexander Ziegler develops non-invasive imaging techniques to reveal and study the evolution of anatomy and morphology, the bodily structures and organization, of invertebrates — animals that are free from the restrictions of a spinal column, although the techniques can be deployed, of course, on any animal (and plant and object). In 2016, Alexander and Christina Sagorny discovered a new Dumbo species, soon to be named *Grimpotheutis imperator*. Within the analytic images of the creature, art and science come to intersect. Produced with scientific aims in mind, what do they tell us once we look at them as we would look at an artwork? And what do these “scientific” images change about the ways we extract the octopus, or perspectives of her, from the artworks that surround them? It is a premise of this exhibition to trial this — we do not claim to have an answer.

Yet the images no longer appear exclusively scientific. The specimen morphs into a portrait, maybe of a murder victim, or a delinquent. Magnetic resonance scans bring the specimen alive in front of our eyes. Three-dimensional micro-computed tomography abstracts our focus from the creatures’ outward appearance to reimagining her from within. If only they wouldn’t have to be removed from their homes and sedated.

Collection Jayson Semmens

COLLECTION OF OCTOPUS ARTEFACTS
PRIVATE COLLECTION OF JAYSON SEMMENS

Jayson Semmens is a marine biologist/ecologist at the Institute for Marine and Antarctic Studies, University of Tasmania. For nearly 30 years he has been researching cephalopods (octopus, squid and cuttlefish). Out of this fascination grew his collection of “artefacts,” often discovered on holidays overseas or given as gifts to him. Each one has a story and as he looks at them on his desk or at home, they remind him of the various stages of his career and his love and fascination for the group called head (ceph) foot (poda).

BELEMNITE – BELEMNOIDEA †
PRIVATE COLLECTION OF SIEGLINDE HÖLCK
SITE OF DISCOVERY: BALTIC SEA

The extinct Belemnoidea are referred to as sister group of eight-armed and ten-armed Coleoidea, as for some fossil specimen inc sacs could be evidenced. Their remains are the furthest chalky parts of their inner skeleton. Also some present Coleoidea have internal skeleton structures: Squids have a supporting horn-shaped inner structure, cuttlefish have a hard, brittle internal shell (cuttlefish bone). Octopuses get along without any internal skeleton.

CURATORIAL TEAM

Heike Ander is a cultural scientist working as curator and editor at the Academy of Media Arts Cologne since 2008, where she is running the university's gallery GLASMOOG. Here she has realized solo shows on and with Michaela Melián, Sandra Schäfer, Johanna Billing, Lucile Desamory, Daniel Laufer, Anna McCarthy, Moondog, Lisa Rave & Erik Blinderman, Ingrid Wiener, House of Natural Fibre, Agnes Meyer-Brandis, among many others. Since 2017 she is a member of the curatorial team of the Cologne based sound art festival Brückenmusik. Before moving to Cologne she used to work as a curator and editor for art institutions such as Kunstverein München, Documenta11, Kassel, ZKM | Center for Art and Media, Karlsruhe, documenta 12 magazines, Vienna, and Kunstraum München.

Anne Hölck is a Berlin-based independent scenographer, curator and researcher. Her set designs have been shown at numerous theatres in Germany, Switzerland and France. In the field of Human-Animal Studies she curates exhibition projects, holds workshops and lectures, and publishes essays in her ongoing critical research on the design of zoo enclosures. She is co-editor of the anthology *Tiere Bilder Ökonomien. Aktuelle Forschungsfragen der Human-Animal Studies* by Chimaira AK (2013), and curated in collaborative constellations a.o. the project series *we, animals* (Meinblau Projektraum Berlin since 2014), *Animal Lovers* (2016, nGbK Berlin), *Fur Agency/Bearly Legal* (2017) and *Swinger* (2018, Bärenzwinger Berlin).
— www.hoelcka.de

Toby Juliff is lecturer in Critical Practices and coordinator of the Fine Arts Honors program at the University of Tasmania. From 2012 to 2017 he was lecturer in Critical and Theoretical Studies at the University of Melbourne. A curator, historian and artist, Toby has published widely on modern sculpture, contemporary video and heritage studies. Recent essays explore the histories of British Art in New York (ANZJA), confessional video art (Journal of Visual Practices) and the interface of participatory art and cultural heritage (Emotion, Affective Practices and the Past in the Present). Recently curated exhibitions include Gothic pathologies, quarantines, and creative explorations of fear and transmission (Plimsoll Gallery). He lives and works in Hobart.
— www.utas.edu.au/profiles/staff/art/toby-juliff

André Krebber is lecturer at the University of Kassel, where he teaches history, philosophy and human-animal studies. His research explores ontologies of nature and how they shape human relationships to the environment and notions of the subject, with a special focus on animals. He is particularly interested in the differences between scientific and artistic perspectives and aesthetics as a genuine approach to knowing nature. He is currently finishing a monograph under the title *The Forgotten Animal: Adorno and Remembering Nature in Enlightenment Science* and is co-editor of *Animal Biography: Re-framing Animal Lives (*2018). His new book project develops an aesthetic theory of nonhuman agency.
— www.uni-kassel.de/fb05/fachgruppen/geschichte/human-animal-studies.html

Maike Riedinger is a doctoral student in social and cultural history/human-animal studies at University of Kassel, where she works on a thesis on the German-language discourse on animal psychology around 1900. Her research aims to understand the negotiation of different scientific approaches to the animal mind and the impact these had on the understanding of animals. Maike graduated in social work, sociology and psychoanalysis from Goethe University, Frankfurt, studying the social construction of deviance as presented in labeling theory and psychoanalytic theories derived from Freudian Psychoanalysis.

Yvette Watt is Senior Lecturer and Studio Head of Painting at the School of Creative Arts & Media, University of Tasmania. Her artwork and academic research is heavily informed by her background as an activist, and reflects an interest in the relationship between how nonhuman animals are used and depicted in the visual arts and what this might have to say about how these animals are thought about and treated. Related to this is an interest in the role that art can play in engaging the viewer with social and/or political issues. Watt is a co-editor of and contributor to *Considering Animals* (Ashgate, 2011).
— www.utas.edu.au/profiles/staff/art/yvette-watt

COLOPHONE

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04/09—07/11/2020
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Okto-Lab: Toby Juliff and Yvette Watt (University of Tasmania), Maike Riedinger (University of Kassel), André Krebber (University of Kassel), Anne Hölck (Berlin)

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NEOZOON
JEAN PAINLEVÉ
SHIMABUKU
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