

# ART/NATURE. INTERVENTIONS AT THE MUSEUM FÜR NATURKUNDE BERLIN

Edited by Anita Hermannstädter

KULTURSTIFTUNG  
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BERLIN

 BRAUS



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## Artistic Interventions at the Museum für Naturkunde Berlin

Anita Hermannstädter

*“Warum sind wir hier?”* (Why are we here?) Through the window, light falls on the plumage. *“Ich konnte doch fliegen.”* (I could still fly.) I see how the feathers shimmer. *“Asunción, 1788. Neu Mecklenburg, 1862.”* I look into the glass eyes of the taxidermic bird specimen and ask myself how this animal would have lived earlier. *“I love your colour.”* It is one example of many of its species tightly packed in the showcase. *“Was ist mit der Mauer?”* (And what about the wall?) The voices are emitted from loudspeakers. *“I smell the skin.”* Who is speaking to me? The artist? People who have worked here? Certainly not the birds. *“Ich denke nicht so, wie du denkst.”* (I don’t think as you think.) I consider the jay in its curious petrified beauty and see it amid the abundant specimens as an animal which had once lived. *“Erzähl, hast du was gesehen?”* (Tell me, did you see something?)

This sound installation by the Norwegian artist A K Dolven within the Hall of Birds of the Museum für Naturkunde is among the artistic interventions in the *Art/Nature* programme that personally moved me the most. Not only did it literally open up a collection of historical bird specimens that is usually off limits to those visiting the museum. It also made a completely different experience of the space possible, which was even new for the staff of the museum for whom this impressive collection has long been part of their daily work. Those who engaged with the twenty-minute sound poem could experience how the listener to the voices and the perception of the collection mutually influenced and enhanced one another. Rich in associations and ambiguous, political histories, personal experiences and thoughts were woven together in the sentences spoken by multiple people. The work invited contemplation and introduced an additional, poetical and sensory dimension to the museum collection. It intensified and enriched the perception of that which was already available, encouraging a desire to linger and reflect. And it moved a great many people, visitors and staff at the museum alike.

My experience of this acoustic performance is provided as an example of the effect which the artistic interventions could produce, on view each year from 2015 in four rounds of interventions, all told, in the Museum für Naturkunde. With much passion, great risks and high stakes, eleven very different interventions were realised which interpreted, commented on and enriched this museum of natural history, its research, collections and exhibitions from an artistic point of view.

This book is a report of the work in progress told from multiple perspectives, documenting the artistic interventions and their underlying concepts. It presents an account of the experiences and insights supplied by *Art/Nature* as a field of experimentation. Curators, artists, scientists from the museum and external researchers are given an opportunity to speak. They discuss and reflect on the processes and results of this programme or similar projects. The organisation of the contributions corresponds with the diversity of the interventions and those people involved. These contributions range from curatorial and scholarly texts, over interviews and discussions, to science fiction and a text collage. Photographs which illustrate the installations and performances in exhibition spaces as well as textual excerpts from individual works document what visitors to the museum could experience.

INTRODUCTION





Talks at the  
*Art/Nature* conference 2017  
DOI: 10.7479/kmja-y2a0

The book is supplemented online by video interviews with artists from the fourth round of interventions, video clips of concerts and recordings of poems and an audio drama. In addition, the lectures held by curators, artists and scientists as part of the accompanying 2017 international conference *Art/Nature – Contemporary Art in Natural History Museums and Collections* are accessible online.

It is our aim that these contributions and collection of materials may serve as the basis for discussions and act as guiding notes for subsequent projects bringing contemporary art into natural history museums. A universal formula for such a collaboration cannot be derived here. Natural history museums are too diverse, on the one hand, for that; on the other hand, the range within contemporary art is too great. What is more, artistic interventions are only one possible form of cooperation, as the contributions to the conference demonstrated. Nevertheless, *Art/Nature* made several important “ingredients” apparent which are needed to make such transdisciplinary undertakings effective for those involved. In what follows, I would like to summarise the way in which we proceeded during the development of the project and its realisation, the experiences we had, which questions were raised and the way in which the museum’s audience reacted to the experiment. I would then like to present those outcomes and recommendations which resulted and are transferable. In order to do this, we must first return to the time of the project’s origins.

“What would happen, if...?” This open question was our point of departure when, in 2013, we deliberated together with the German Federal Cultural Foundation about how contemporary art could be brought into a museum of natural history. As we formulated our concept, we were concerned with provisionally surmounting the communication barriers between the artistic sphere and the natural history museum and to establish an experimental space for the interaction between art, museum practices and scientific research in order to establish new perspectives on nature and museum culture.

The four-year, internationally oriented programme *Art/Nature – Artistic Interventions at the Museum für Naturkunde Berlin* was created as a model trial experiment. Working with external curators, we invited artists from the categories of visual arts, sound art and literature to explore one of the world’s largest natural history research museums. Their instructions were to create new works from their examination and involvement with the museum. We purposefully refrained from providing any guidelines relating to content. The artistic outsider gaze promised to supply new perspectives on research, the collections and exhibitions, unfamiliar aesthetic forms of expression and ways of accessing knowledge as well as a capacity for critical engagement. Moreover, the artists were given the opportunity to exhibit their works in a much-frequented museum for natural history and a much wider audience than is usual in art museums or galleries.

We agreed with the German Federal Cultural Foundation that the elaboration of curatorial concepts and the choice of suitable artists would be left to external curators. The exhibition curator and radio author Gaby Hartel took charge of the category sound art, while the biologist and author Cord Riechelmann was responsible for the literary disciplines. Juan A. Gaitán, Curator of the 8th Berlin Biennale for Contemporary Art (2014), lent assistance with his advice in the early stages of the project and provided two visual artists for the first two rounds of interventions.

In addition, Bergit Arends could be attracted to the project; she had been active as Curator of Contemporary Art at the Natural History Museum, London. It was the responsibility of the curators to develop a concept for each artistic category, nominate artists, advise the project's team and, when necessary, accompany the development of the works. During the course of the project, the category of visual art, which was meant to possess a stronger presence, was extended to include the curators and art historians Christine Heidemann and Dorothee Brill, both of whom conceived of an intervention together with an artist.

The *Art/Nature* programme was part of a strategic reorientation for the Museum für Naturkunde. Under the guiding concept of museum participation, the museum pursued a greater opening of the natural science institution to other disciplines and new interest groups. A conspicuous sign of this programmatic change came in 2012 with the establishment of a department concerned with the history of science and cultural studies: PAN – Perspektiven auf Natur (Perspectives on Nature), which analyses the political, social and cultural roles of the museum, both historically and in the present. The *Art/Nature* programme was conceived and implemented within this context. The core team during the project's four-year duration was made up of Yori Schultka as coordinator and me as project manager but was extended to include further team members during the length of the programme.

An intervention involves the intrusion of something foreign into an existing order. This produces friction, which may be very inspiring but also poses challenges. When two such distinct worlds as that of contemporary art and a natural history research museum converge this is even more the case. I would like to outline quickly the conditions of such a trial experiment and the way in which we undertook it.

Three distinct groups largely participated in the experimental *Art/Nature* project: artists and curators from the world of art; staff members from the museum, predominantly with backgrounds in the natural sciences; together with visitors to the museum. Within this triangular relationship, experiences, expectations and attitudes – heterogeneous and sometimes contrary – encountered each other with which we in the project had to grapple and come to grips, even when none of these groups were in themselves homogenous. To enable inspiring interactions, it was necessary to invest plenty of creativity and energy into the communication between and mediation of the participating groups – and in doing so, between people.

The act of abandoning one's own comfort zone is naturally part of a transdisciplinary experiment which transgresses boundaries. The acting participants find themselves upon *terra incognita*; trusted routines and familiar habits are called into question; standard practices must be modified and the rules of the collaboration negotiated. This process is time-consuming and requires those participating to be willing to open themselves to the other worlds. In this, the advice and mediation of the curators was helpful, such as the exchange of experiences between our counterparts at art museums and a preceding project, the Humboldt Lab Dahlem. This networking in the art world not only yielded a growth in knowledge; additionally, it brought about new contacts and further attention to the project.

In the Museum für Naturkunde, many of our colleagues expressed an interest in interacting with the artists; they were open to and full of curiosity for the project and were ready to support it and offer their constructive criticism. This provided us with a firm foundation upon which to implement the project. Yet, there were also sceptical voices, especially towards the beginning, which saw no extra value in collaborations with contemporary artists. Because of this, it was one of our responsibilities to illustrate the project's objective and attract additional staff members and provide possibilities for dialogue between people working for the museum and the artists. To root the project more profoundly within the museum, we established an advisory committee at the onset with representatives from each area of investigation at the museum who debated the concepts with us and provided us with advice for their implementation. The increase in popularity within the museum is seen in the great willingness with which members of the staff participated in Mark Dion's intervention during the fourth round with their own personal objects and stories.

To be sure, the Museum für Naturkunde may be an extremely attractive site for artistic debate and realisation, with some thirty million objects in its collection, over two hundred years of history, a haven for natural science research with most aesthetically pleasing exhibition spaces. Nevertheless, to become involved with such a multifaceted institution and to develop artistic work to be shown amid the permanent collection was a challenge and gamble for the artists. Furthermore, the visitors to the museum, among them many children, differ distinctly in their behaviour from those of art museums. In short, the Museum für Naturkunde Berlin is full, loud and lively. This belonged to the experimental conditions which the artists had to face.

During the initial research phase, lasting between three months and one year, the artists were led on tours through the various areas of the museum to gain a basis upon which to develop the concepts for their interventions. According to their areas of interest, they were introduced to scientists or other members of the museum's staff who supplied the artists with specialist literature as needed. The artists researched in the museum's archive, undertook excursions, experimented with museum materials and spent many hours in collection and exhibition spaces. During internal workshop conversations, they outlined their course of action and presented their concepts. Many external and additional cooperation partners were involved in the production of certain works. Some artists also involved museum staff in the preparation and implementation of their interventions.

The artistic involvement with the Museum für Naturkunde yielded works which introduced a rich, stimulating spectrum of approaches and themes, themes that may be drawn out of a natural history museum or that may find their place there. Scientific insights and expert knowledge from the museum inspired the artists and were incorporated into the works. The interventions demonstrated the range of possible artistic forms: from installations, performances and conceptual art, over posters, drawings and publications, to dioramas, sculptures and videos. The artists added something new to the permanent collection, transforming it into a stage, making visible that which was hidden and producing irritating and enigmatic interconnections. In this book, the works are presented and reflected upon at length by curators, scientists, theorists and the artists themselves.

The artists adopted diverse strategies. They worked with humour, satire, poetry, fiction as well as subtle provocation and surprise. However, no one had counted on the world coming to an end right during the first round of interventions. Saâdane Afif introduced the philosophical question of impermanence into the exhibition space with a performance which took place as a captivating dialogue with dinosaur skeletons. A K Dolven not only conferred a new vitality to the Hall of Birds, she also initiated an artistic-scientific collecting voyage. Sabine Scho and Andreas Töpfer, with her poems and his drawings relating to the sense perception of animals, took a topical research theme at the museum and established a humorous and thoughtful space for imagination around specimens on exhibit.

The second round of interventions focused on the museum's political history. The pictorial worlds of Fernando Bryce, reminiscent of comics, illuminated the link between science, politics and economic interests within the German Empire. A second picture cycle paid tribute to everyday materials from the collection as multifaceted artefacts. Using the whimsical story of an expedition presented in several parts in acoustic dioramas, the artistic duo Serotonin commented on the collection through the lens of colonialism.

Visitors to the museum were offered playful opportunities for interaction during the third round of interventions. With empathy and fantasy, Klara Hobza provided a change in perspective between humans and animals in the form of a futuristic photo booth. Monika Rinck installed an office for lost property in the exhibition space in which the value and classification for found objects were provided in an enchantingly mad fashion.

The works of the last round of interventions directed our attention to exceptional, unique spaces within the museum. The "field" is such a space. By introducing everyday items of fieldwork to the exhibition space, Mark Dion placed such scientific work in the spotlight. Assaf Gruber's film installation productively contrasted the artistic world of historical dioramas with the artificiality of a spa oasis. The work posed questions regarding the structuring of reality and where the line may be drawn between nature and culture. By directing our gaze onto a dull interior courtyard at the museum, Elizabeth Price opened a window onto the museum's history. Her installation filled an empty space with imagination and provided a renewed presence for the destroyed skeleton of a whale. Ulrike Haage's micro-opera for the Wet Collection evoked unique responses. Staged as a moving performance, the music took the audience along to the depths of the sea. There, the spectators were invited by Mark Ravenhill's libretto to experience the world through the eyes of a squid.

With the first round of interventions, the museum visitors drew the focus of our attention. It was our goal to attract those interested in art to our museum while also addressing our regular audience. We wanted to know how visitors to the museum reacted to the interventions, how they perceived and experienced them. To conduct visitor research, we engaged the interdisciplinary team at Lernkultur – Institut für Bildungsforschung und Evaluation, an analytical company which offers evaluation, facilitation and the development of educational opportunities and visitor research. The psychologist Katharina Obens, the cultural theorist Anna-Lena Wenzel and the artist Justin Time concurrently evaluated the entire programme.



The survey methodology incorporated questionnaires, one-on-one interviews, group discussions, thinking aloud during tours, pretests of audience behaviour and observations made of visitors. The findings were continuously passed on to us and reviewed together; recommendations from Lernkultur were taken up and implemented in the following round of interventions. In this ongoing valuable collaboration, central to the development of the project, the question of the project's focus upon visitor experience played a particularly central role.

During the *Art/Nature* programme, Lernkultur conducted a comprehensive study of the visitor profile. The Museum für Naturkunde's public is very heterogeneous and international. About a third of the visitors come, respectively, from Berlin, the other German states and abroad, including many first-time visitors. In contrast to many other natural history museums, the Berlin museum is not strictly a family museum; in addition to families, it also attracts young adults in particular. The majority of visitors come because of the permanent collection. A surprising finding from the studies was that about half of our usual audience also visits art exhibitions, some even regularly. In this respect, the museum's visitors brought a wide range of previous knowledge with them regarding contemporary art.

Already during the well-attended opening of the first round of interventions, it was shown that, even without a large advertising budget, it was possible to reach an interested audience, among them many guests from the sphere of art and culture. With the surprise appearance of the internationally active artist duo Eva & Adele, it became obvious that word about the museum's undertaking had gotten around Berlin's art scene. Attendance by those interested in art and people from the art world was intensified in the course of the project and was manifested in particular during special events such as openings and concert performances. A core audience was formed and followed the project's development with interest. In this respect, the *Art/Nature* programme contributed to opening the museum up to a group of visitors that possesses an interest in new aesthetic experiences and transdisciplinary approaches.

Yet, from the beginning, the museum's regular visitors also responded overwhelmingly positively to the basic idea of the project – introducing contemporary art into a natural history museum. The questionnaire used for the yearly survey yielded this finding. Public approval increased during the following years. While 61% of those asked found artistic involvement with the museum interesting during the second round of interventions, this number rose to 84% during the third round. Indeed, during the final survey in 2018, 95% of those asked wished for a continuation of the project.

The visitors' reception of the individual art works was varied, especially as some of the works were rather inconspicuously integrated into the exhibition space and were only recognisable as art upon closer inspection. By and large, those interventions which were prominently placed, which were spacious and interactive, found it easier to arouse interest or even compete with dinosaur skeletons. The *Animaloculomat* of Klara Hobza, for which visitors often queued, succeeded at this in particular. Interventions which demanded extended concentration found it rather difficult amid the hustle and bustle of the museum to animate visitors to interact except when the interventions took place across separate spaces. The concerts of Saâdane Afif and Ulrike Haage were able to take place undisturbed during evening performances.

These compelling dialogues between art and museum space elicited well-nigh euphoric reactions from the guests.

Amid the abundance of natural history displays, the interventions were one offering, among many, for the visitors. Those people who interacted with them provided predominantly positive feedback. Museum visitors generally found the artistic interventions to be rewarding additions, relevant to the present day, as extensions of the museum's vocabulary, and they evaluated the combination of disparate uses of knowledge positively. Humour and poetry were appreciated, as were the surplus of liveliness and the additional dimension, incorporating the senses and aesthetics, which the works introduced into the museum. The works were also met with approval when they had an immediate relationship with museum objects and could enhance interest in these. The museum's choice to give the artists *carte blanche* was repeatedly praised as a particularly generous stance.

In the group discussions with visitors, the desire was often expressed for a greater presence of art, for bolder irritations and stronger contrasts. There were, however, also those who endorsed the subtler approach of the artists and the discreet integration of the works. If nothing else, the ambivalent term "artistic intervention" provided for sustained discussions as it is often associated one-sidedly with a subversive, intrusive encroachment and institutionally critical provocation.

A subject of discussion which often recurred was the question of the project's focus upon visitors and, with it, the way in which art is presented. Those visitors well-acquainted with art knew how to appreciate the character of the art – ambiguous, rich in associations, even enigmatic. The desire of many of the artists to forgo providing additional information, to a large extent, for their work conflicted with the need of museum visitors and staff for more explanations. Since the question of how art is presented is different in a museum of natural history than in an art museum with its appropriately versed audience, this most fundamental conflict cannot be resolved. Rather, it had to be negotiated and reviewed anew on every occasion.

We faced this charged relationship by testing various formats of presenting work and by expanding the accompanying parallel programme. To facilitate access to the art, while still enabling an open interpretation, we brought the work's creation process, usually hidden from visitors, into the foreground. At the same time, special tours and *Art/Nature* Talks, which made conversations with artists and curators possible, proved to be particularly suitable formats for fostering exchange and encouraging reflection. Intense interactions between art, museum and audience took place during talks when natural scientists and science historians from the museum participated, having researched on the subject handled by the given artist. The very open atmosphere led to stimulating conversations and included changes and expansions in perspective in various directions. In the exhibition itself, video interviews with the artists proved to be the ideal way of providing additional information.

All these findings and activities illustrate the potential of such collaborations, but indicate, at the same time, that the interactions for which we strove do not come about on their own. To enable such an expansion in perspective, it is necessary to maintain efforts at outreach and communication with both museum staff and the public,

to create and configure spaces for transdisciplinary dialogue and to conduct an ongoing assessment of the process that encourages critical reflection and makes it possible to readjust expectations and procedures. In hindsight, it may be said that during the entire four years, *Art/Nature*, as a field of experimentation, offered an uncommon amount of freedom and could address, move and involve many people, including people beyond the limits of Berlin. It opened up new spaces on multiple levels and was a force for inspiration, integration and connection.

The museum's sphere of activity was expanded through collaborations which transgressed disciplines and boundaries within the fields of art and culture. The museum succeeded in opening itself further for groups of visitors interested in the arts and formed bonds with these, as well as finding new cooperation partners and expand upon established contacts. Through collaborations with radio stations it was possible to broadcast individual works nationwide. Participating artists and curators, the researchers at Lernkultur and those working externally, all those who contributed to the realisation of the interventions personally identified with the project and acted as representatives within their own networks. The project also aroused interest within the museum world, and it was internationally recognised as an innovative undertaking, especially during the *Art/Nature* conference.

Those spaces which had been established during the project for reflection, discussion and exchange were, not least, of particular importance. In the group discussions and one-on-one interviews organised and conducted by Lernkultur, the project was intensely considered and discussed. The internal and public events that accompanied the programme brought people together from different worlds into conversation. All of this led to the establishment of the museum as a site for transdisciplinary dialogue. The focus of the original concept for the project was placed on the creation and presentation of site-specific art work as the major outcome. Only in the course of the project did it become increasingly apparent that in an experiment which strives to foster interaction, the processes of exchanging and reflecting hold great weight. These processes require time and space; they must be planned from the start and receive visibility and recognition.

So, what are the most important basic ingredients if one wishes to experiment with contemporary art in a natural history museum and, with this, establish new approaches? In all events, curiosity and a readiness to take risks, level-headedness and stamina, energy and a capacity for self-criticism are necessary. One absolutely needs dedicated partners from the world of art and, within the museum, an audience interested in crossing barriers and having new experiences. One must collect analysis which accompanies the process and continuously review it as well as possess sufficient time and funds for the development of the undertaking. The following contributions in this book demonstrate what we have done with all this, and they should act to stimulate further experiments, experiences and findings between "art" and "nature".

In the end, I stand, in my mind, once more at the starting point, in the Hall of Birds. I feel an inner serenity and calm. A shrill female voice wishes me, "*Guten Flug!*" (Have a pleasant flight!) – I now wish this to you.

### Anita Hermannstädter

Historian and exhibition curator. Since 2012, she is head of the department of cultural studies PAN – Perspectives on Nature at the Museum für Naturkunde Berlin as well as the pilot project *Art/Nature* (2014–2018). She was co-editor of the catalogue *Wissensdinge. Geschichten aus dem Naturkundemuseum* (Nicolai Verlag, Berlin 2015). Before that, she was coordinator for the theme of the year, “Evolution in Nature, Technology and Culture” at the Berlin-Brandenburgische Akademie der Wissenschaften and research associate at the Hermann von Helmholtz-Zentrum für Kulturtechnik at the Humboldt- Universität zu Berlin and the Ethnologisches Museum – Staatliche Museen zu Berlin.

### Klara Hobza

studied at the Akademie der Bildenden Künste München in Munich; Columbia University, New York; and the Rogue Film School, Los Angeles. She is based in Berlin. Her works included *Die Schlickschlacht zu Schillig* (2016), *Die große Basler Gipfelbergung* (2014), *Moving with Fervour into Moments of Levity* (2012), *Diving through Europe* (2010 – presumably 2035), *Nay I'll Have a Starling* (since 2006) and *Paper Airplanes* (since 2004). Her autobiography is a conceptual self-portrait; she wrote the preliminary version in 2012 from the perspective of 2066, ten years after her death.

### Brandon Kilbourne (PhD)

is an evolutionary morphologist specialising in mammals, though his previous work has also included dinosaurs and birds. His work focuses on using museum specimens to understand how skeletal and muscle anatomy, particularly of limbs, relates to the function of vertebrates in their environment. To this end, he was originally trained in biological engineering, through which he learned principles of engineering theory and physics. His doctoral studies at the University of Chicago further trained him in evolutionary biology, and for his thesis he studied how the size and shape of mammalian limbs may potentially influence the cost of locomotion. He now works at the Museum für Naturkunde Berlin.

### Prof. Dr Petra Lange-Berndt

Chair for Modern and Contemporary Art, Kunstgeschichtliches Seminar, Universität Hamburg as well as a freelance curator (e. g., *Mark Dion: The Academy of Things*, Kunstakademie, Albertinum, and Grünes Gewölbe – Staatliche Kunstsammlungen Dresden, 2014–2015). In books such as *Animal Art. Präparierte Tiere in der Kunst, 1850–2000* (Verlag Silke Schreiber, Munich 2009), she researched the natural history complex in relation to contemporary art. Her writing has especially focused on the politics connected to materiality (*Materiality*, MIT Press, Cambridge, MA, 2015). Lange-Berndt's current research is investigating collectivity and communal living.

### Dr Carsten Lüter

Curator of Marine Invertebrates at the Museum für Naturkunde Berlin since 2001. After reading biology and completing his doctoral thesis at the Georg-August-Universität Göttingen, he worked there and at the Universität Bielefeld as an associate researcher. A one-year postdoctoral fellowship followed at the University of Glasgow. For his research, Lüter has worked internationally, including in Sweden, Israel, Australia, New Zealand and Namibia and is a regular participant on national and international cooperative projects on ship expeditions to research deep-sea biodiversity.

### Augustin Maurs

French musician and composer who combines conceptual, performative and collaborative practices, often transporting the musical experience outside the field of music. He studied at the Conservatoire de Paris, the Hochschule für Musik Detmold and the Hochschule für Musik “Hanns Eisler” in Berlin. He is the founder of the project platform written-not-written and lives in Berlin.

### Dr Clara Meister

works internationally as a curator. In 2012, she headed the exhibition space MINI/Goethe-Institut Curatorial Residencies Ludlow 38, New York. Meister is co-founder and curator of the exhibition collective SOUNDFAIR. In 2014, She curated the German-wide first solo show of the French artist Camille Henrot at the Schinkel Pavillon, Berlin, and as part of the official programme of a performative project for Marrakech Biennale MB5. Her doctoral thesis about voice and language in art was published in 2018 by Edition Metzler, Munich. Since 2018, she is a curatorial collaborator at the Martin-Gropius-Bau, Berlin.

### PD Dr Michael Ohl

read biology, philosophy and science history at the Christian-Albrechts-Universität zu Kiel and the Georg-August-Universität Göttingen. Since 1997, he has been active in multiple roles at the Museum für Naturkunde Berlin, currently as Curator of Neuropterida, Deputy Head of the science programme Collection Development and Biodiversity Discovery, and Head of the Center for Integrative Biodiversity Discovery. In his book *Die Kunst der Benennung* (Matthes & Seitz, Berlin 2015), he discusses the joys of taxonomy and the significance of labels in natural history collections.

### Elizabeth Price (PhD)

was born in Bradford, England, read art history at the Ruskin School of Art at the University of Oxford as well as the Royal College of Art, London, and wrote her doctoral thesis at the University of Leeds. In 2012, she was awarded the prestigious Turner Prize and the Paul Hamlyn Award. Among her most recent works are *A RESTORATION* (2016) at the Ashmolean Museum in collaboration with the Pitt Rivers Museum, both in Oxford, and the exhibition *In a Dream You Saw a Way to Survive and You Were Full of Joy* (2016–2017). Price lives and works in London.

### Mark Ravenhill

read drama and English at the University of Bristol; a freelance director, he also spent several years as the literary director of the Paines Plough theatre company in London. Following its premier, his first full-length play *Shopping and Fucking* was sold out for weeks in London's West End and went on to become a worldwide success. Besides plays, adaptations, radio dramas and scripts, he also writes for *The Guardian*.

### Cord Riechelmann

Author, philosopher and biologist. He is known for his columns in the *Frankfurter Allgemeine Zeitung* and his books *Bestiarium. Der Zoo als Welt – die Welt als Zoo* (Die Andere Bibliothek|Eichborn, Frankfurt am Main 2003) and *Wilde Tiere in der Großstadt* (Nicolai Verlag, Berlin 2004). He is also the author of the encyclopaedia *Die Stimmen der Tiere*, available on CD, which includes commentary by Hanns Zischler. In 2013, Matthes & Seitz, Berlin, published his book *Krähen. Ein Portrait* as part of its *Naturkunden* series. Riechelmann was Curator for Literature in the *Art/Nature* project.

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# COLOPHON

This book was published as part of *Art/Nature. Artistic Interventions at the Museum für Naturkunde Berlin*, a pilot project of the Museum für Naturkunde Berlin and the German Federal Cultural Foundation (2014–2018)

**Editor / Project Management**

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**Design Concept and Realisation**

Lüker Schink – Büro für Kommunikation und Gestaltung

**Organisation, Production**

Reschke, Steffens & Kruse, Berlin / Cologne

**Translation into English**

Ricardo Conde, Brighton

**Copy Editor in English**

José Enrique Macián, Brighton

**Typeface**

Trade Gothic Next LT Pro in various styles

**Paper**

Cover: Surbalin, 115 g/m<sup>2</sup>

Inside: Circle Offset Premium White, 120 g/m<sup>2</sup>

**Printing and Binding**

DBM Druckhaus Berlin-Mitte GmbH

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Published by Edition Braus Berlin GmbH  
Prinzenstraße 85, 10969 Berlin, Germany  
[www.editionbraus.de](http://www.editionbraus.de)  
ISBN 978-3-86228-195-4

