

ART/NATURE. INTERVENTIONS AT THE MUSEUM FÜR NATURKUNDE BERLIN

Edited by Anita Hermannstädter

KULTURSTIFTUNG
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 BRAUS



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Natural Science and the Arts: A Natural Link?

Susanna Schulz interviewed two scientists from the Museum für Naturkunde Berlin in March 2018 about their opinions on the potential of art-nature collaborations and the need to communicate the legacy of science. Brandon Kilbourne is an evolutionary biologist and biological engineer who researches the evolution and adaptations in the locomotor system of mammals. Charles Oliver Coleman is a curator and taxonomist, specialising in amphipod crustaceans.

Susanna Schulz: Brandon, you use different artistic visualisation methods to illustrate the leg movements of animals. You have also been in contact with several artists for the purpose of your research. Is there a natural link between the natural sciences and art for you?

Brandon Kilbourne: Both sciences and the arts try to show something new; they are trying to push the boundaries of awareness for certain topics. I do see how the mindsets are linked. The arts give an increased critical insight into how societies function and what people value. I would argue that contemporary modern art often tries to undercut those values and tries to get us to question them.

In the case of the sciences, by testing hypotheses and gathering data, we are trying to get a deeper look or deeper awareness of the world around us in which we are immersed. But then, as scientists, we also have a healthy scepticism of things as well. We create new hypotheses to undercut what were previously established ideas. The natural sciences are focused on the natural world, and we apply what we learn from the natural world, for example, for engineering or architecture.

These things are really what art is also about. Although, art often has a focus on the inner world of the human mind and society. While the sciences are trying to get people to look at the natural world differently, the art world looks at society and gives us insights into how society functions. I guess, usually with artists, this is something darker or more cynical. That is vaguely how I see it: an artist as being a bit like a scientist.

Susanna Schulz: So are science and art about creating different connections, about drawing new conclusions that leap over the borders to other disciplines?

Brandon Kilbourne: It is hard to be a pure anatomist or pure systematist. In my opinion, the sciences are inherently interdisciplinary but that is not the case for everyone. I think there is something similar in art where artists have a very eclectic way of thinking; they want to pull in this element and that element and merge different media, as well. So I think, to be a successful artist or a successful scientist, you have to think very broadly and try to put pieces together that maybe normally would not be combined. I do believe both fields can learn a lot from each other, one field benefitting from the other. Interacting with artists and speaking with them might open a new perspective on one's own scientific work.

Susanna Schulz: Nevertheless, there are differing approaches. Oliver, you are among the researchers in the museum who contributed heavily to the realisation of the artistic interventions. To what extent, do you think, is there a difference in the way one deals and relates with objects from nature through art as opposed to through science?

INTERVIEW
BRANDON KILBOURNE/
OLIVER COLEMAN



Oliver Coleman: In science, we attempt to keep any kind of emotion out of our work because such feelings are incompatible with the desired objectivity. In art, emotions are welcome from the spectator – depending on the genre – or, at least, they are not a disturbance. Exaggeration and provocation are also common in art, while that is not usually the case in science. In keeping with this suppression of emotionality, which is stressed and demanded in science, many natural scientists call their objects of study “material”. I find that heartless, and it also does not do justice to the animals we study. At least in my case, the animal with which I have spent such a long time describing has grown on me.

The animal has a somewhat different emotional meaning for me in the Museum für Naturkunde than other “material” in the natural sciences. When groups of visitors without a scientific background, also from the arts, look at our animals, they see them with different eyes, specifically unburdened by prior knowledge and the daily contact. For a scientist who works every day with these animals, the beauty and uniqueness which they exude presumably fades with habit after a while.

The artists who visited us during the time leading up to their interventions were not necessarily only interested in animals. They were also interested in other objects such as sample jars, crates, boxes, dust, old equipment, specimens which seem neglected, the stories from expeditions, handwritten documents, anecdotes about researchers and much more. Artists possibly see these things in another light than we folk who work in museums and can thus tell their stories from the perspective of an outsider.

Susanna Schulz: As part of the *Art/Nature* project, you spoke at length with the artists about your work and also showed your drawings of newly discovered species. What was the exchange like, and what interested the artists in your work?

Oliver Coleman: Perhaps they were interested in the unusualness of my work. Most people find it astounding that someone would dedicate their entire life to amphipods, which only a few people in the whole world research. In this way, the animals as well as those who study and discover them are an interesting subject for people in the arts; evidently, it is a subject that has magical attraction. The artists to whom I showed my drawing techniques were amazed that I require two or three weeks for the illustration of one such freshwater shrimp and saw parallels in that to their work.

Susanna Schulz: And what intrigues you in particular about such exchanges with artists?

Oliver Coleman: I find unusual people interesting, and artists are certainly always unusual people. I find the unusual things and points of view with which they occupy themselves stimulating. If a person is out of the ordinary or the project he or she is undertaking, then I am happy to be involved in such an endeavour. In a way, I admire the courage in the arts to accept often strong or unusual forms of expression and not to be ashamed of them.

Susanna Schulz: An artist said during our *Art/Nature* conference that interventions should “hurt”. Do you agree with that, Oliver?

Oliver Coleman: “Hurt” is supposed to mean “be provocative”. Of course, that is one meaning, but I do not think it is totally convincing because it prevents many people from accessing the art from the very beginning if the experience hurts. In science, such declarations are rather more unusual. The ultimate emotion would be to describe the negative effects of our treatment of the planet described in all its facets. We humans happily close our ears to scientific findings: for example, when discussing climate change and demand a fundamental change in our way of living. That hurts, perhaps. But for me, that is not a provocation. Rather, it is an expression of facts.

“Beyond the many facts which are presented in the museum, art contributes an additional element which touches something new with visitors.”

Susanna Schulz: What then can art contribute to the relationship between humans and nature?

Oliver Coleman: An exhibition of art in the Museum für Naturkunde attracts a particular clientele to the museum. The same thing also happens during the much-loved programmed late-nights at the museum. Completely different people visit us then to see the world behind the scenes. Beyond the many facts which are presented in the museum, art contributes an additional element which touches something new with visitors. However, it is doubtful that people experience their relationship to nature differently through the art or that it causes them to treat nature with more care.

Susanna Schulz: Brandon, can artistic work function as a link between science and society by making us view certain topics from a different angle, by giving them a different twist, by offering a different perception?

Brandon Kilbourne: Maybe not a wholly new twist, but it seems artists know how to communicate in a way that people understand or care about. That is the thing. I think it can be hard with science. When you focus on whether “p is larger than 0.05”, this is part of how we speak about science in public which may be complicated for some people to understand. I think partly the sciences are already doing a better job communicating themselves, but at the same time, it is a good thing to work with artists who care about how to communicate differently, hopefully about how to communicate to the masses. I think that could help to bring scientific topics to a non-scientific audience.

Susanna Schulz: Maybe art gets the audience attached on a more emotional level?

Brandon Kilbourne: Not always, but sometimes. I mean, good art makes you see familiar things as new. It revitalises the familiar; it makes the familiar strange. And by making it strange, it makes you stop and recognise things you usually would not see. It causes you to question things. And I think especially with the topic of climate change, this is a huge crisis at this point, and that is something that we have to be absolutely concerned about.

I think communicating in a way that forces people to see things in fresh new ways gets people engaged. That is really important, and I think art is one way to try to do that.

Oliver Coleman: Occasionally art is also about telling stories through which emotions are targeted. Our work here in the Museum für Naturkunde is more strongly associated with a narrative, in comparison to science conducted in a laboratory. When I collect animals in nature, for example, during an expedition, then a particular experience is always a part of that undertaking.

Susanna Schulz: Brandon, how did you experience the artistic interventions the *Art/Nature* programme developed in the museum? What inspired you?

Brandon Kilbourne: I appreciated the last round of interventions with Mark Dion's work a lot because it conveyed what goes into an expedition, what scientific field work looks like in practice. I think this is something that is not really known to the public or that visitors to the museum do not understand. Many people nowadays think a natural history museum is like an amusement park. They do not understand that research is happening there and that probably only five percent of the collected objects are on display.

The museum visitors only see it as a lot of dead stuff, with permanent exhibitions that are largely unchanging. It would seem as if nothing were happening in the museum. That is why I think Mark Dion's work really got across that museums have a very long history and a responsibility to themselves and to society so that the work being done continues into the present day.

Susanna Schulz: Oliver, what do you think? How should contemporary art be conveyed within the context of a natural history museum? How is it possible to make the work more accessible?

Oliver Coleman: I found the way it was done during the fourth round of interventions quite successful, especially that the artists explained their work and the ideas behind each of their interventions in filmed interviews shown in the exhibition. I think, with contemporary art, it is necessary to explain what the art work is trying to say.

Susanna Schulz: Brandon, do you think the two worlds of science and art are always compatible? From your point of view, what are the boundaries for art in natural history institutions?

Brandon Kilbourne: I think they are more or less always compatible. Art is always about the subjective truth, and you can bring objective truth to augment that subjective truth. In the collections here, each specimen has a history, and we should be very honest about those histories. We must also handle objects responsibly that are linked to colonialism. Some might fear that, but we need to be honest and truthful about history.

And so, my concern is perhaps if an artist comes and wants to talk about some of these issues, they may try to alter scientific or historical facts about the specimen – that would be a point where I would say, “no”. When it comes to using objects in a collection or other archival material, you are committed to the truth.

Because it is not a hypothetical thing, it is a real object that has a history, maybe not even a very pleasant one. That should be discussed.

Susanna Schulz: Some of your scientific colleagues did not like the photo booth *Animaloculomat* by the artist Klara Hobza shown in the Dinosaur Hall through the third round of interventions. For her intervention, the artist met with one of our scientists who is working on the perception of animals. Then the artist used her imagination, combining it with scientific research for her art work.

Brandon Kilbourne: I guess that is another point to consider. Being a science institution, we see ourselves as preservers of the objective truth. And, I think, trying to show how animals see the world, as in this case, is not the gravest sin if the changes are minor. But generally speaking, when people come into this museum, see the exhibitions and understand that research happens here, that gives a certain weight to what they see.

I think Klara Hobza's *Animaloculomat* was fun because it was clearly stated that it was an exaggerated perspective. At the end of the day, that is communicating science to people and getting them interested in it. It is just a question of if you are clearly letting people know that this is slightly tweaked to make it more interesting or to make the differences among species clearer, because there are some visitors who really do care about authenticity.

Susanna Schulz: So, seen from its different perspectives, we were raising the question – “Do you think it is a good idea to introduce contemporary art into a natural history museum?”

“Having interventions is another way to engage the public.”

Brandon Kilbourne: Yes, I think it is a good idea. When you think of the world we live in nowadays, if you think about social media, reality TV and the like, it is as if our attention has been divided; it is easily distracted and easily taken up by so many impulses. This is a way to engage people again. And in that capacity, that is what museums always have been about – public engagement. We have to take care that the entertainment aspects do not start to outgrow the educational work. I know that for some colleagues that is really worrisome.

Having interventions is another way to engage the public. They cause people to think, and it may cause them to question how we do things, how much we possibly consume, how we treat the world as individuals, what we do as a society and all these topics. This is a way to communicate the responsibility of science. We all owe a lot to science. Artists can often frame those difficult questions to engage the public.

Dr Dorothee Brill

Curator and lecturer for art of the 20th and 21st century. After working in institutions for many years, she began to freelance in 2012, having since realised projects in the field of art as well as cultural history. Among other places, she works and has worked for the Stiftung Bauhaus Dessau; the Nationalgalerie, the Schwules Museum* and the Deutsches Historisches Museum in Berlin. Together with the artist Assaf Gruber, she developed a project for *Art/Nature* in 2017. Besides her curatorial work, she teaches at the Hochschule für Bildende Künste and the Technische Universität, both in Braunschweig.

Fernando Bryce

was born in Lima and now lives and works in Berlin and New York. He is one of the most influential contemporary Peruvian artists. His epic and large-scale series of drawings create historical panoramas that depict geo-political themes, ideologies and utopias from the 20th century until today. His extensive historical and pictorial research results in series of ink drawings based on old newspaper cuttings, postcards, posters and other forms of propaganda. The differences between these re-productions and the original documents reveal how we continuously rewrite history.

Dr Charles Oliver Coleman

Curator and crustacean biologist at the Museum für Naturkunde Berlin. He read biology at the Carl von Ossietzky Universität Oldenburg and specialised on the systematics of crustaceans. He focussed his studies on the biology of Antarctic amphipod crustaceans and later completed a PhD thesis on the anatomy and functional morphology of Antarctic crustaceans. Coleman taught as an assistant professor at the Universität Bielefeld until 1996 before he started working at the Museum für Naturkunde Berlin. As illustration is an important method of documentation for his taxonomic research, Coleman regularly offers classes in scientific illustration techniques for biologists and artists. He is also engaged in the museum's public education projects.

Mark Dion

studied at the Hartford Art School at the University of Hartford, Connecticut, the School of Visual Arts in New York and the Whitney Museum of American Art Independent Study Program. Among other places, he has had major exhibitions at the Pérez Art Museum Miami, the Museum of Modern Art, New York, London's Tate Gallery and the Natural History Museum, London. Dion's work examines the ways in which dominant ideologies and public institutions shape our understanding of history, knowledge and the natural world. He has received numerous awards, including the Smithsonian American Art Museum's Lucelia Artist Award.

A K Dolven

lives and works in Oslo and Lofoten, Norway. Her artistic practice spans a variety of media, such as painting, photography, performance, installation, film and sound. Her work alternates between the monumental and the minimal, the universal and the intimate, resonating with concepts and structures beyond the confines of any particular piece. Interpersonal relations and interactions are central to her practice, and many of her performance-based works are collaborative.

Dr Karl-Heinz Frommolt

Curator of the Animal Sound Archive at the Museum für Naturkunde Berlin. With more than 120,000 recordings it is one of the most comprehensive collections of its kind. Thanks to his effort, the old sound recordings are now archived in an online database. Frommolt's research activities cover a wide range of bioacoustic problems including acoustic communication, sound propagation and directional hearing. He has a wide experience in field recording, provided several projects on bioacoustic monitoring and is spokesperson for the working group "Bioacoustics in Field Ornithology" of the Deutsche Ornithologen-Gesellschaft.

Assaf Gruber

Sculptor and filmmaker who lives and works in Berlin. Both his time-based works and installations investigate the manner in which the political ideologies of subjects are intertwined with individual, personal stories and the way in which they form social relations within private and public spheres. His solo exhibitions have been held at the Berlinische Galerie, Berlin, and the Centrum Sztuki Współczesnej Zamek Ujazdowski, Warsaw (both 2018). His films have been featured in festivals including the Internationale Filmfestspiele Berlin (Berlinale) and the 64. Internationale Kurzfilmtage Oberhausen (both 2016).

Ulrike Haage

Pianist, composer and radio drama artist. She has recorded four solo albums at the junction between jazz, classical music and musical improvisation and plays in the band Rainbirds. Along with her work as a radio drama author and a theatre and film composer, she is active as a solo pianist and script writer. Her radio productions are a regular feature of German radio. Haage has been awarded with the Deutscher Jazzpreis (Albert-Mangelsdorff-Preis), Norddeutscher Filmpreis (Sonderpreis Musik) and the Deutscher Dokumentarfilm-Musikpreis.

Dr Gaby Hartel

Cultural historian based in Berlin. She has curated exhibitions and long-term cultural intervention projects nationally and internationally and was Curator for Sound Art in the *Art/Nature* project. Hartel has published widely on the intersections of the visual arts, sound / radio art, literature and media aesthetics, and is an award-winning broadcaster of radio documentaries and sound narratives. Hartel lectures at several German and international universities. She was granted a four-month fellowship at the Internationales Forschungszentrum Kulturwissenschaften | Kunstuniversität Linz in Vienna beginning October 2018.

Dr Christine Heidemann

read art history and German studies at the Universität zu Köln in Cologne and the Johann Wolfgang Goethe-Universität Frankfurt am Main. Her doctoral thesis was titled *Dilettantismus als Methode. Mark Dions Recherchen zur Phänomenologie der Naturwissenschaften*. As a curator, she has realised multiple exhibitions, including "die stadt von morgen" – *Beiträge zu einer Archäologie des Hansaviertels*, Akademie der Künste, Berlin (2007); *BELVEDERE – Warum ist Landschaft schön?*, Arp Museum Bahnhof Rolandseck (2011); and *David Bowie* (Berlin exhibition), Martin-Gropius-Bau, Berlin (2014). In 2016/2017, she was Director of the Schinkel Pavillon art institution, Berlin.

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.

Monika Rinck

lives in Berlin. Since 1989, she has published several books with a number of publishing houses. Her most recent book of poetry *HONIGPROTOKOLLE. Sieben Skizzen zu Gedichten, welche gut sind*, came out in 2012, for which she was awarded the Peter-Huchel-Preis 2013. This was followed by the collection of essays *RISIKO UND IDIOTIE. Streitschriften*, in 2015. Rinck is a member of the PEN Club, the Akademie der Künste, Berlin, and the Deutsche Akademie für Sprache und Dichtung, Darmstadt. In 2015, Rinck was awarded the Kleist-Preis. She translates, most notably with Orsolva Kalász, from Hungarian, she cooperates with musicians and composers, and she teaches from time to time.

Sabine Scho

now resides in Berlin after living in São Paulo (2006–2014). Nearly all of her texts are situated on the threshold with photography and images. Her books *Album. Gedichte/Fotos and farben. Gedichte* (both 2008), *Tiere in Architektur. Texte und Fotos* (2013) and *The Origin of Senses: An Intervention* (Museum für Naturkunde Berlin, 2015) have been published by kookbooks, Berlin. Her most recent awards include the 2012 Anke Bennholdt-Thomsen-Lyrikpreis from the Deutsche Schillerstiftung, the Crossing Borders grant of the Robert Bosch Stiftung and a travelling grant from the Kunststiftung NRW in 2018, the German Awards for Nature writing 2018, and a scholarship from the Deutsche Akademie Rom Villa Massimo for 2019–2020. Guest professorship at Deutsches Literaturinstitut Leipzig for 2018–2019.

Dr Susanna Schulz

read ethnology and American studies at the Johann Wolfgang Goethe-Universität Frankfurt am Main, the University of California, Berkeley, and the Universidad Nacional Autónoma de México, Mexico City. In 2015, Tectum Verlag, Baden-Baden, published her doctoral thesis *Von Guadalupe bis Guggenheim. Kulturmanagement in Mexiko als Identitätsstifter*. She has held positions at the Alte Oper Frankfurt, the Goethe-Institut in Mexico City, the cultural office of Guadalajara, Mexico, the Staatstheater Darmstadt, the Enjoy Jazz Festival, the Oper Köln in Cologne, Radialsystem in Berlin and for the *Art/Nature* project of the Museum für Naturkunde Berlin. In journalism, she has worked for the cultural television programme *Kulturzeit* (3sat), the *Frankfurter Allgemeine Zeitung* and Austria's Österreichischer Rundfunk, among others.

Serotonin

is a sound art duo made up of the writer Marie-Luise Goerke and the audio engineer and composer Matthias Pusch, who create fictional and documentary works in their own studio radiophone. They are known for the aesthetic range and originality of their numerous radio dramas and artistic features (e.g., the programme about Freeter in Japan, *Heimatlos – Tokios digitale Tagelöhner*, Norddeutscher, Westdeutscher and Süddeutscher Rundfunk with Deutschlandradio). They are also known for their performances in urban settings (e.g., *Buddenbroichs. Oder die Angst der Mittelschicht vor dem Abstieg*, Westdeutscher Rundfunk), numerous audio books and sound and spatial installations (e.g., *Audio Guide Special – Story Lines*, Humboldt Lab Dahlem, Berlin, and the Kölnischer Kunstverein in Cologne).

Justin Time

Stonemason, artist and film maker. After his apprenticeship as a mason, he embarked on a three-year tour through Europe before studying sculpture at the Weißensee Kunsthochschule Berlin and urban studies at the San Francisco Art Institute. His films and multimedia installations often stem from interviews and examine that which is seemingly “normal” within contexts of space and social dynamics. Since 2014, he is a member of Lernkultur – Institut für Bildungsforschung und Evaluation.

Andreas Töpfer

Freelance graphic designer, illustrator and drawing artist. He works for the Berlin publisher kookbooks which he founded in 2003 together with poet and editor Daniela Seel. Besides other previous positions, he worked as art director, designer and illustrator for the Canadian magazine *Adbusters* and is currently visual editor, designer and illustrator for the Norwegian literature and culture magazine *Vagant*. Currently he works at milchhof: atelier in Berlin.

Dr Mareike Vennen

read cultural studies, Romance languages and theatre studies at the Humboldt-Universität zu Berlin, the Freien Universität zu Berlin and the Université Sorbonne Nouvelle, Paris. Her doctoral thesis, *Das Aquarium. Praktiken, Techniken und Medien der Wissensproduktion (1840–1910)* (Wallstein Verlag, Göttingen 2018), examines the history of knowledge and media history of European aquariums in the 19th century. She is currently working at the Institut für Kunstwissenschaften und Historische Urbanistik at the Technische Universität Berlin as a postdoctoral fellow. There, she is researching in the joint project “Dinosaurs in Berlin” about the museum and popular histories of these natural science objects. Her research interests cover media and intellectual histories within natural history, collection and museum histories as well as environmental history and cultural animal studies.

Dr Anna-Lena Wenzel

read cultural studies at the Leuphana Universität Lüneburg and wrote her doctoral thesis on *Grenzüberschreitungen in der Gegenwartskunst. Ästhetische und philosophische Positionen* (transcript Verlag, Bielefeld 2011). Between 2010 and 2013, she was a collaborator in the research project “Urban Interventions” at the Hochschule für Bildende Künste Hamburg, after which she has worked as a freelance writer. Since 2014, she is a member of Lernkultur – Institut für Bildungsforschung und Evaluation.



COLOPHON

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