

GENDERS OF THE FORESTS

Master-Symposium

Als Teil der Symposiumsreihe *Gender and Equality in the Arts*

24. – 25. Mai 2023

Institut Kunst Gender Natur HGK Basel FHNW

On-site und online:

Aula D 1.04, Hochschule für Gestaltung und Kunst Basel FHNW

→ LIVESTREAM

Mit Beiträgen von Jumana Emil Abboud, Paula Baeza Pailamilla, Chiara Camoni, Gauri Gill, Pujita Guha, Monica Ursina Jäger, Pauline Julier, Gayatri Kodikal, Franziska Lauber, Alexandra Navratil, Claire Pentecost, Lucia Pietroiusti & Filipa Ramos, Mathilde Rosier, Ana Vaz und Yvonne Volkart & Felipe Castelblanco

Moderiert von Chus Martínez und Quinn Latimer

Wissenschaftliche Mitarbeit / Koordination: Marion Ritzmann, Arianna Guidi

Öffentlichkeitsarbeit: Anna Francke

Das Symposium ist öffentlich und findet auf Englisch statt.

Weitere Informationen und Programm: dertank.ch

Das Master-Symposium des Institut Kunst Gender Natur in diesem Frühling ist eine besondere Zusammenkunft von Künstler:innen, Autor:innen, Ökolog:innen, Denker:innen, Kurator:innen, Aktivist:innen und anderen Kunstschaaffenden, die den Wald in ihren vielfältigen Praktiken sowohl als Tatsache wie auch als Metapher, als Lebensform wie auch als eine Art Epistemologie einbeziehen. *Genders of the Forests* wird die verschiedenen Formen unserer ökologischen Beziehungen zu Wäldern untersuchen: von der Sprachschöpfung, Pflege und Pädagogik bis hin zu menschlich-nichtmenschlicher Kommunikation, die ebenso non-binär wie vielfältig in ihren Möglichkeiten ist.

Das Anerkennen von Wäldern bedeutet, ihre Wichtigkeit ebenso wie ihr rasches Aussterben zu thematisieren und die Unterschiede zwischen dem Ländlichen, Landschaft, Forstwirtschaft und der Natur selbst sichtbar zu machen. Reduktionistische Lösungen zu vermeiden bedeutet, sich neue Bereiche für die Künste in Beziehung zum Nichtmenschlichen vorzustellen, in einer Zeit, in der unsere Kunstsysteme aufgrund des Klimakollapses, instabiler Wirtschaftssysteme und der Energiewende tiefgreifend verändert werden. Der Wald – als Bild und als Realität, als Ort des Wachstums, der Beziehungen und der Zerstörung – bietet uns ein unerwartetes Terrain, von dem aus wir uns die Welt vorstellen können.

Wälder sind mit den menschlichen und nichtmenschlichen Lebensformen, die sie beherbergen, verflochten. Als solche sind sie oft umkämpfte, gefährdete und ausgebeutete Orte. Wälder werden seit Langem als Zufluchtsort in Zeiten von Krieg und Konflikten genutzt, sie werden aufgrund ihres Holzes und anderer Ressourcen ausgebeutet, und sie sind sowohl in der Vergangenheit als auch in der Gegenwart Orte indigenen Lebens, der Medizin, des Erbes und des Wissens. Die Dezimierung der Wälder durch multinationale Unternehmen, demokratische und autokratische Regierungen, kriegerische Kräfte und andere kann als Beispiel für eine gewaltsame Missachtung des Lebens in seiner Gesamtheit gesehen werden. Wo Wälder sterben, sterben auch Lebensformen und Epistemologien; wo sie leben, werden verschiedene

Formen der Existenz, der Gemeinschaft, des Wissens und der Sprache weitergegeben. Bojana Piškur formuliert es folgendermassen: «A forest is not the sum of its tree-parts. It is more than that: an ecosystem based on complex, intertwined relationships among plants, animals, fungi, bacteria, and other organisms.»

Die Vielfalt des Waldes zu verstehen beinhaltet möglicherweise eine Ähnlichkeit zum aktuellen Verständnis unserer vielfältigen und genderspezifischen Identitäten sowie der zahlreichen Rollen und Funktionen künstlerischer Praktiken und kultureller Bedingungen ausserhalb der modernen und postmodernen Stadt. Die Vorstellung von neuen Formen der Zukunft und von neuen Ökologien, die zugleich gerechter, nachhaltiger und voller realer Möglichkeiten sind, lässt uns nach neuen Wäldern, neuen Waldkulturen, neuen poetischen, pragmatischen und technischen Sprachen suchen, um die Praxis dessen zu erweitern, was manchmal als Forstwirtschaft, manchmal als Waldwissen und manchmal als Kunst bezeichnet wird.

In diesem Sinne betont *Genders of the Forests*, was verschiedene Disziplinen schon lange festgestellt haben: dass pflanzliches Denken existiert und dass wichtige Konzepte von der gesamten lebendigen Welt getragen werden, nicht nur vom menschlichen Denken. Den Wald als eine Kraft bei der Transformation der Welt zu verstehen, ist ein politischer Akt, der die binären Konzepte, die wir gemeinhin von Natur und Kultur haben, verändert, aber auch die Vorstellungen, die wir von Technologie haben. Wenn westliche Kulturen glauben, dass Intentionalität der Kern der Entwicklung ist, so hat das pflanzliche Denken gezeigt, dass ein nicht-intentionales Bewusstsein existiert. Wie Michael Marder schreibt, läuft pflanzliches Denken auf Folgendes hinaus: «an essentialism-free way of thinking that is fluid, receptive, dispersed, non-oppositional, non-representational, immanent, and material-practical». Ein Wald, der denkt, weist darauf hin, dass Intelligenz immer lebendig ist und verkörpert wird, und dass die Codes, welche Maschinen beleben, aus dem Leben selbst hervorgehen. Keine technologische Entwicklung kann daher den Wald ignorieren. Die Forschung zu Wäldern von Künstler:innen und anderen Denker:innen bietet uns daher eine philosophische, ethische und ontologische Möglichkeit, uns eine lebenswertere Zukunft vorzustellen. Mit und für diesen Wandel leben zu lernen, ist das Ziel dieses Symposiums.

Das Symposium *Genders of the Forests* ist der Erinnerung an die Künstlerin Silke Otto-Knapp gewidmet.

Genders of the Forests setzt die seit 2018 halbjährlich stattfindende Reihe von Master-Symposien des Institut Kunst Gender Natur fort, die Fragen zu Gender, Sprache, Ökologie, sozialer Gerechtigkeit und künstlerischer Praxis in einer Umgebung von künstlerischen Untersuchungen und umfangreichen Gesprächen verfolgt.

Technisches Team

Ashvanthi Appapillai, Katharina Kemmerling, Marco Mastrogiacomo, Kristina Pavlovic, Françoise Payot, Emma Rodewald, Stefanie Rohrer, Tabea Rothfuchs, Konrad Sigl, Kim Surenthiran, Suresh Surenthiran

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PROGRAMM (Änderungen vorbehalten)

TAG I – 24. Mai 2023

Teil 1

- 10:00 Begrüssung: Chus Martínez und Quinn Latimer
- 10:15 Lesung von Quinn Latimer
- 10:25 Jumana Emil Abboud
- 11:00 Gayatri Kodikal
- 11:30 Mathilde Rosier
- 12:00 Mittagspause

Teil 2

- 14:00 Begrüssung: Chus Martínez und Quinn Latimer
- 14:10 Yvonne Volkart und Felipe Castelblanco
- 14:50 Franziska Lauber
- 15:20 Claire Pentecost
- 15:50 Pause
- 16:00 Pauline Julier
- 16:30 Ana Vaz (Online-Präsentation)
- 17:00 Zusammenfassung TAG I von Chus Martínez und Quinn Latimer
- 17:10 Ende TAG I

TAG II – 25. Mai 2023

Teil 3

- 10:00 Begrüssung: Chus Martínez und Quinn Latimer
- 10:10 Lesung von Quinn Latimer
- 10:20 Gauri Gill
- 10:50 Alexandra Navratil
- 11:20 Lucia Pietroiusti und Filipa Ramos
- 12:00 Mittagspause

Teil 4

- 14:00 Begrüssung: Chus Martínez und Quinn Latimer
- 14:10 Paula Baeza Pailamilla
- 14:40 Chiara Camoni
- 15:10 Pause
- 15:20 Monica Ursina Jäger
- 15:50 Pujita Guha
- 16:20 Zusammenfassung TAG II von Chus Martínez und Quinn Latimer
- 17:00 Ende TAG II

BIOGRAFIEN DER TEILNEHMENDEN

Jumana Emil Abboud was born in Shefa-‘Amr, Galilee. Her artistic practice constellates personal stories and collective mythologies, weaving folklore and contemporary tales to navigate themes of memory and dispossession. Employing drawing, video, performance, objects, and text, she surveys place and resilience amidst the topography of Palestine. She lives and works in Jerusalem and London.

Paula Baeza Pailamilla was born in Santiago. They received a degree in Pedagogy in Contemporary Dance and an MA in Art Theory and History at the Universidad de Chile. Their performances often consider their Mapuche identity, and their textile works are often made collectively, evoking issues of gender, erasure, and displacement within their Indigenous community. Since 2016, they have been part of the Mapuche collective Rangiñtulewfü, which gave birth to the digital project *Yene: Revista de arte, pensamiento y escrituras en Wallmapu y Abya Yala*. In 2020, their work was featured in the 11th Berlin Biennale. They are currently based in Switzerland.

Chiara Camoni was born in Piacenza, Italy. The diversity of her practices—drawing, vegetal prints, video, sculpture, and ceramics—are often made in collaboration with friends and relatives, as informal and spontaneous groups or more institutional seminars and workshops, all interested in forms and ideas of shared authorship. The “Centro di Sperimentazione” has appeared at the artist’s side for a few years now as a container for the collective processes. She lives and works in Fabbiano in the Apuan Alps, Tuscany.

Felipe Castelblanco is a multidisciplinary artist and researcher who works at the intersection of participatory practices, the moving image, and new media art. His diverse work explores institutional formats and creates platforms for inter-epistemic dialogue. Recent exhibitions include the 2019 Quebec Biennial and the project *Water Territories*, at Helmhaus, Zurich. His PhD, from the MAKE/SENSE PhD Program at HGK Basel FHNW, examined avenues for biocultural peace-building through participatory art and media in the Colombian Pan-Amazon region. He lives and works in Basel.

Gauri Gill was born in Chandigarh, India. Her image-based practice addresses Indian identity markers of caste, class, and community, as well as ecological issues and Indigenous life. Her works include a two-decade-long engagement with marginalized communities in rural Rajasthan called *Notes from the Desert* (1999–), and *Fields of Sight* (2013–), a collaboration with Adivasi artist, Rajesh Vangad that combines her photographs with ancient Warli drawing. She has exhibited at the 58th Venice Biennale; documenta 14, Athens and Kassel; and the 2016 Kochi Biennale. She lives and works in Delhi.

Pujita Guha is an artist and curator. She completed her Masters and MPhil in Cinema Studies at Jawaharlal Nehru University, and is a PhD candidate at the University of California, Santa Barbara. Her research concerns the intersection of environment and media, primarily forest ecologies of South and Southeast Asia, with a focus on military and guerilla practices, anthropogenic urban forests, animism, and contemporary moving image art of the region. With Abhijan Toto, she runs The Forest Curriculum, a curatorial project focused on questions of pedagogy and environmental thinking in the forested belts of South and Southeast Asia.

Monica Ursina Jäger was born in Switzerland and received her MA at Goldsmiths College, London. Her multidisciplinary work examines notions of landscape in built environments and natural landscapes, rethinking ‘topography’ as a mental landscape rather than as a form of visual representation. Her research excavates histories of the social, political and sensorial conversations between natural and built elements, the rural and late-century modernist architectures. She is a researcher and lecturer at the Institute of Natural Resource Sciences at the ZHAW School of Life Sciences and Facility Management.

Pauline Julier was born in Geneva. An artist and filmmaker, she studied at the École Supérieure de la Photographie d'Arles and the SPEAP, Art and Politics Experimental programme, Sciences Po, Paris. In her works, she explores the links that humans create with their environments through stories, rituals, knowledge, and images. Her films and installations are composed of elements of diverse origin and form—documentary, theory, fiction—to reconstitute the complexity of our relationship to the world. Her films include *Naturales Historiae* (2019), which examines the history of nature and includes an interview with Bruno Latour. She lives and works in Geneva.

Gayatri Kodikal was born in Chennai, India. She is an artist, writer, educator, and game-maker known as gamedevi. Her game worlds and performances are informed by psycho-geography, cinema, oral storytelling, animism, and proto-feminisms. Recent works include *Sinking into the Mangroves*, a Zoom performance and game-world reading that tells the story of an encounter with the mangrove forest on the western coast of India during an expedition to record the sound of a rare species of crustaceans, which was performed at *Forests as Imaginations*, at the School of Environment and Architecture, in Mumbai. She lives and works in Rotterdam.

Quinn Latimer was born in Venice, California; she lives and works in Basel and Athens. A poet, critic, editor, and occasional curator, she is Head of the MA at Institute Art Gender Nature, HGK Basel FHNW. Her books include *Like a Woman: Essays, Readings, Poems* (2017), *Sarah Lucas: Describe This Distance* (2013), *Film as a Form of Writing* (2013), and *Rumored Animals* (2012). She was editor-in-chief of publications for documenta 14, in Athens and Kassel. Recently, she curated the exhibition *SIREN (some poetics)*, which explored technologies of myth and mouth, earth and alarm, gender and poetics, at Amant, New York. She is a PhD candidate in the MAKE/SENSE PhD Program at HGK Basel FHNW.

Franziska Lauber is a Swiss artist and researcher. She is a member of SARN (Swiss Artistic Research Network) and founder of the workgroup *Sense of Forest–Sense of Place: On the possibility of perception as an artistic research method in the eco- and energetic system FOREST*. Her installations and video works consider points of contact with nonhuman animals and reflect on concepts of landscape, forests, temporality, and landmarks. They also often emphasize the ephemeral, both transience and disappearance, which play out over the course of her exhibitions. She lives and works in Bern.

Chus Martínez was born in Spain and studied philosophy and art history in New York. A writer and curator, she is Head of Institute Art Gender Nature, HGK Basel FHNW. She is curator of Ocean Space, in Venice, for TBA21 Academy, and curatorial director of der TANK, in Basel. Her books include *Like This: Natural Intelligence As Seen By Art* (2022), *Corona Tales: Let Life Happen to You* (2020), and *Club Univers* (2017). Previously, she was chief curator at El Museo del Barrio, New York (2012–2014), and Head of the department of artistic direction and a member of the core agent group for DOCUMENTA (13), in Kassel.

Alexandra Navratil was born in Zurich. She studied fine art at Central St. Martins College and Goldsmiths College, both in London. Her work often starts as scientific-historical research on the beginnings of photography, film, and industrial history. By combining and animating found visual material, Navratil's works reflect on early modernism and its impact on imagery today, while her videos, installations, sculptures, and silkscreens follow material histories. She is a lecturer at Institute Art Gender Nature, HGK Basel FHNW, and lives and works in Zurich and Amsterdam.

Claire Pentecost is an artist, activist, and writer who researches the living matters of the unified multi-dimensional being that animates the critical zone of our planet. Her work is driven by research and inspired by questions of form; her longstanding interest in nature and artificiality predates her recent responses to anthropogenic climate change. Her projects often address the contested line between the natural and the artificial, focusing on food, agriculture, bio-engineering, and anthropogenic changes in the indivisible living entity that animates our planet. She is Professor in the Department of Photography at the School of the Art Institute of Chicago.

Lucia Pietroiusti was born in Rome. She is a curator working at the intersection of art, ecology, and systems. Founder of the *General Ecology* project at Serpentine, London, she is also the co-curator (with Filipa Ramos, since 2018) of *The Shape of a Circle in the Mind of a Fish*, an interdisciplinary festival, radio, and publication series on consciousness and intelligence across species also held at the Serpentine. Elsewhere, Pietroiusti was curator of *Sun & Sea (Marina)*, by Rugile Barzdziukaite, Vaiva Grainyte, and Lina Lapelyte, for the Lithuanian Pavilion at the 58th International Venice Biennale. She lives and works in London.

Filipa Ramos was born in Lisbon. A writer, lecturer, and curator, she received a PhD from the School of Critical Studies at Kingston University, London. Her research focuses on how art addresses ecology, fostering relationships between nature and technology. Curator of Art Basel Film and a founding curator of Vdrome, the online artists' cinema she co-founded in 2013, her recent projects also include *The Shape of a Circle in the Mind of a Fish* and *Persons Personne Personen*, the 8th Biennale Gherdëina (2022), both curated with Lucia Pietroiusti. She is a lecturer at Institute Art Gender Nature, HGK Basel FHNW, and lives and works in Lisbon and Normandy.

Mathilde Rosier was born in Paris. Her moving, multidisciplinary work emerges from her interest in the physical and psychological experience of ancient rites and rituals, manifesting in constellations of self-made costumes and mystic and hybridized representations of animals, humans, and nature. Through an admixture of painting, film, dance and theatre, she reflects on the need to reintegrate human activity with the "natural environment," including pre-industrial practices, observing the world from the vantage of the present-day countryside. She is a lecturer at Institute Art Gender Nature, HGK Basel FHNW, and she lives and works in Burgundy.

Ana Vaz was born in the Brazilian highlands inhabited by the ghosts buried by its modernist capital: Brasília. Originally from the cerrado and a wanderer by choice, she has lived in the arid lands of central Brazil and southern Australia, in the mangroves of northern France and in the northeastern shores of the Atlantic. Her filmography questions cinema as an art of the (in)visible and an instrument capable of dehumanizing the human, expanding its connections to forms of life other than human or spectral. Her activities are also embodied in writing, critical pedagogy, installations, and collective walks.

Yvonne Volkart is head of research at Institute Art Gender Nature, HGK Basel FHNW. From 2017 to 2021 she headed the research project *Ecodata–Ecomedia–Ecoaesthetics*, for which she completed the monograph *Technologies of Care: From Sensing Technologies to an Aesthetics of Attention* (Diaphanes, 2022). Until 2025 she will direct the SNSF research project *Plants_Intelligence: Learning like a Plant*. In collaboration with Sabine Himmelsbach and Karin Ohlenschläger she curated the exhibition and book project *Eco-Visionaries: Art, Architecture and New Media After the Anthropocene* (Hatje Cantz, 2018). She lives and works in Basel and Zurich.