

ANTYE GUENTHER — **PORTFOLIO**

recent work and ongoing projects 2017 — 2023

My research oriented art practices derive from deeply felt urgencies to envision other kinds of presents, to lovingly imagine the ,possibilities of life in capitalist ruins'. Drawing from my backgrounds in medicine, photography, and in the military, my work orbits around themes like (non)biological intelligence and supercomputing, computer-brain-analogies and fictionality of science, so called 3D bodies and body perception in tech-

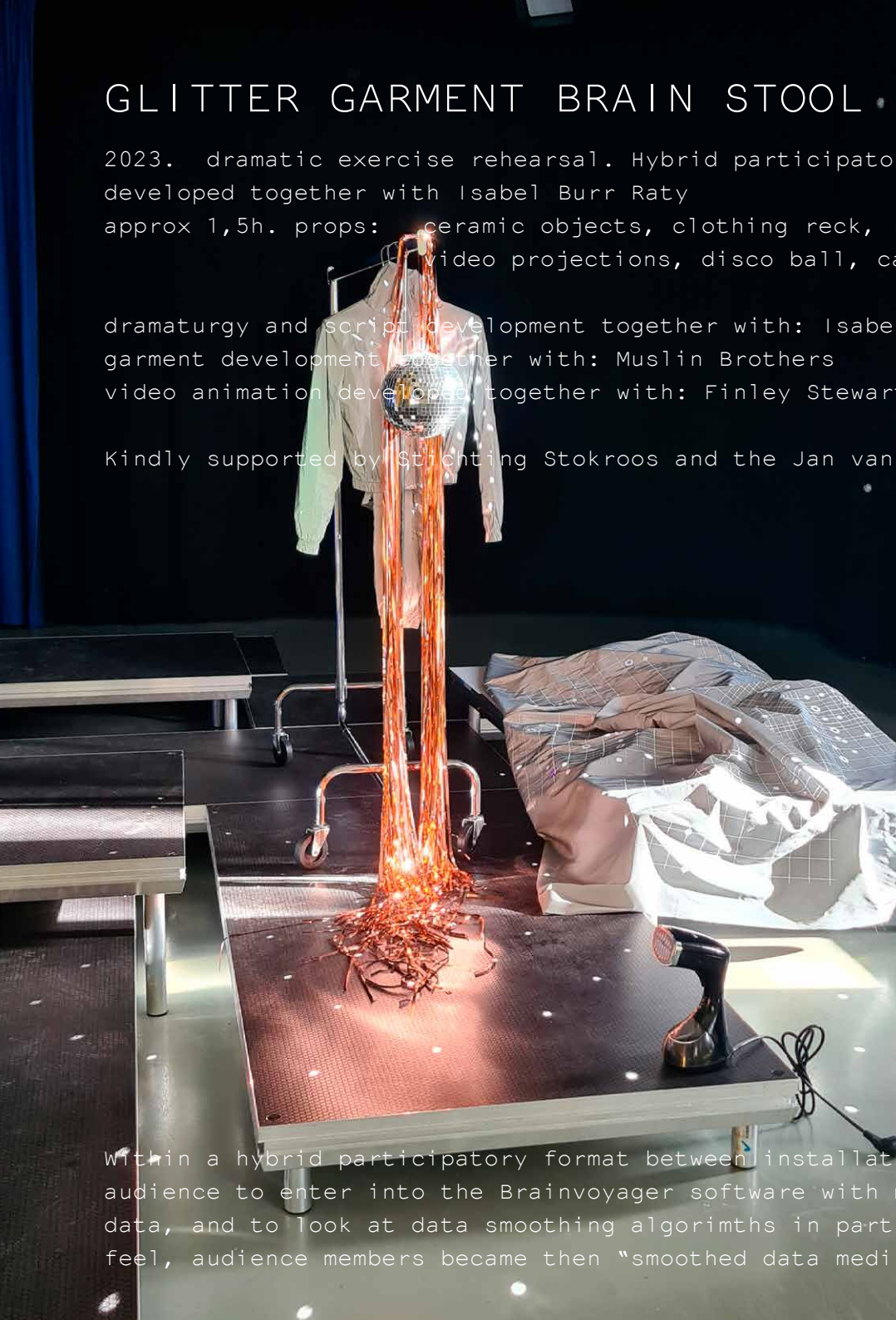
no-capitalist societies. Highly influenced by feminist science fiction, I explore non-linear narratives and narrative strategies, and activate invented tools & hybrid matters in performative, choreographed set-ups. My often collaborative work comes then in hybrid forms: performative ceramic objects, fictionalised video tutorials, photo-text works, speculative scripts, artist publications, narrative performances and installations.

GLITTER GARMENT BRAIN STOOL UN-SMOOTHED DESIRES CERAMIC DUST

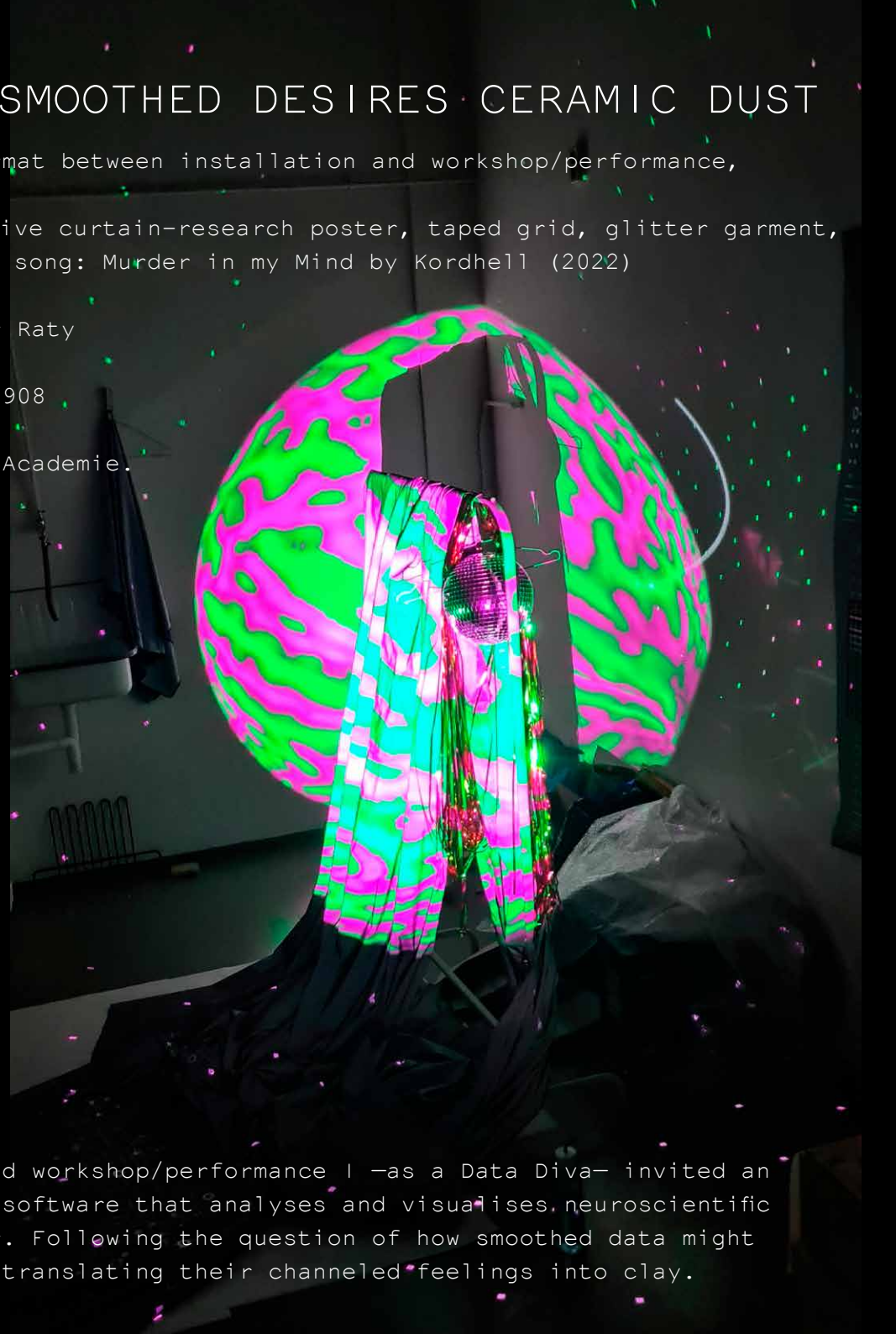
2023. dramatic exercise rehearsal. Hybrid participatory format between installation and workshop/performance, developed together with Isabel Burr Raty
approx 1,5h. props: ceramic objects, clothing rack, reflective curtain-research poster, taped grid, glitter garment, video projections, disco ball, catwalk song: Murder in my Mind by Kordhell (2022)

dramaturgy and script development together with: Isabel Burr Raty
garment development together with: Muslin Brothers
video animation developed together with: Finley Stewart & gvn908

Kindly supported by Stichting Stokroos and the Jan van Eyck Academie.



Within a hybrid participatory format between installation and workshop/performance I –as a Data Diva– invited an audience to enter into the Brainvoyager software with me, a software that analyses and visualises neuroscientific data, and to look at data smoothing algorithms in particular. Following the question of how smoothed data might feel, audience members became then “smoothed data mediums”, translating their channeled feelings into clay.





from the first try out at the
Jan van Eyck Academie in
Maastricht, April 2023.





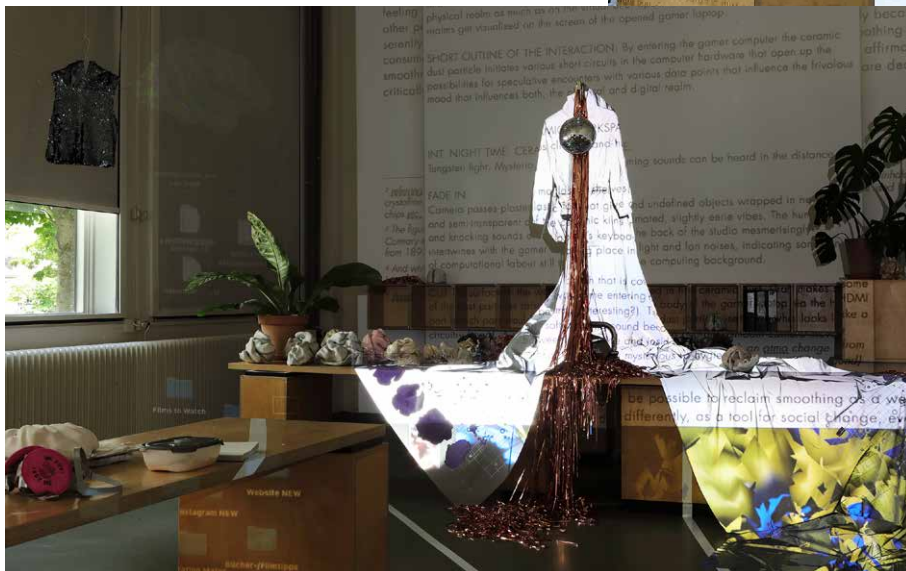
As a Data Diva I have this paradoxical, conflicted relationship to smoothing. I am sensually highly attracted to it – I love touching soft and smooth surfaces and materials, and I love to sand and polish ceramic objects. But I am also highly suspicious of it, specifically when it is connected to contemporary ideologies of optimisation and efficiency. And I have this strong feeling that I share this tension between wanting smoothness, yet not trusting it, with a lot of other people. Following these desires and suspicions I explored data smoothing practices the last year, aiming to relate them to ceramic practices, different cultures of smoothing within contemporary (Western) societies, and specific questions of class and classism.



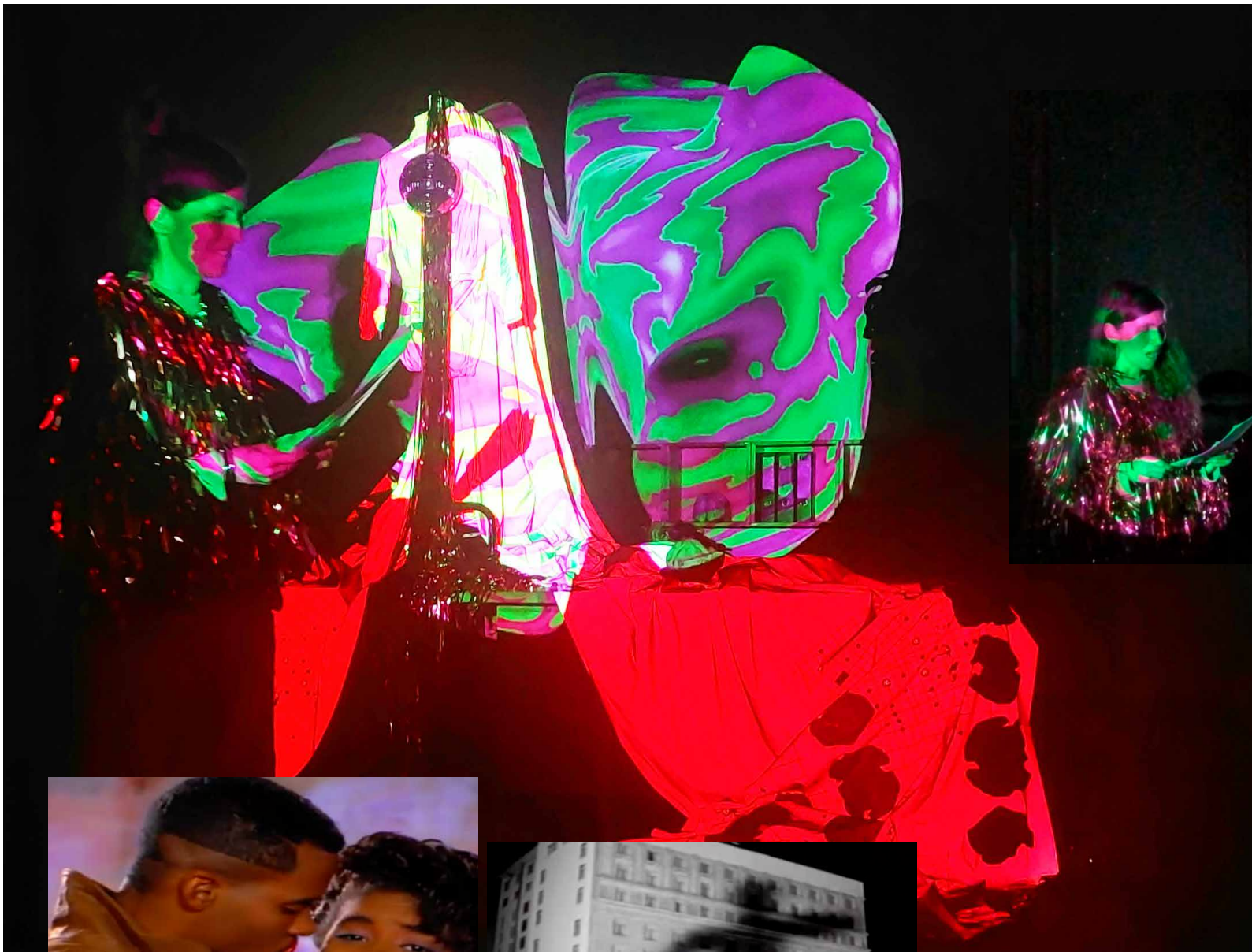
SMOOTH AND LEGIT

2023. Installation as set up for a performative reading.

Text on Smoothing. Reflective curtain as research poster (work in progress). 32 alien brain sculptures, stoneware and porcelain, mostly glazed. Performance garments, remains of glitter curtains, video projection. 26 unfired ceramic objects from the previous medium exercise.

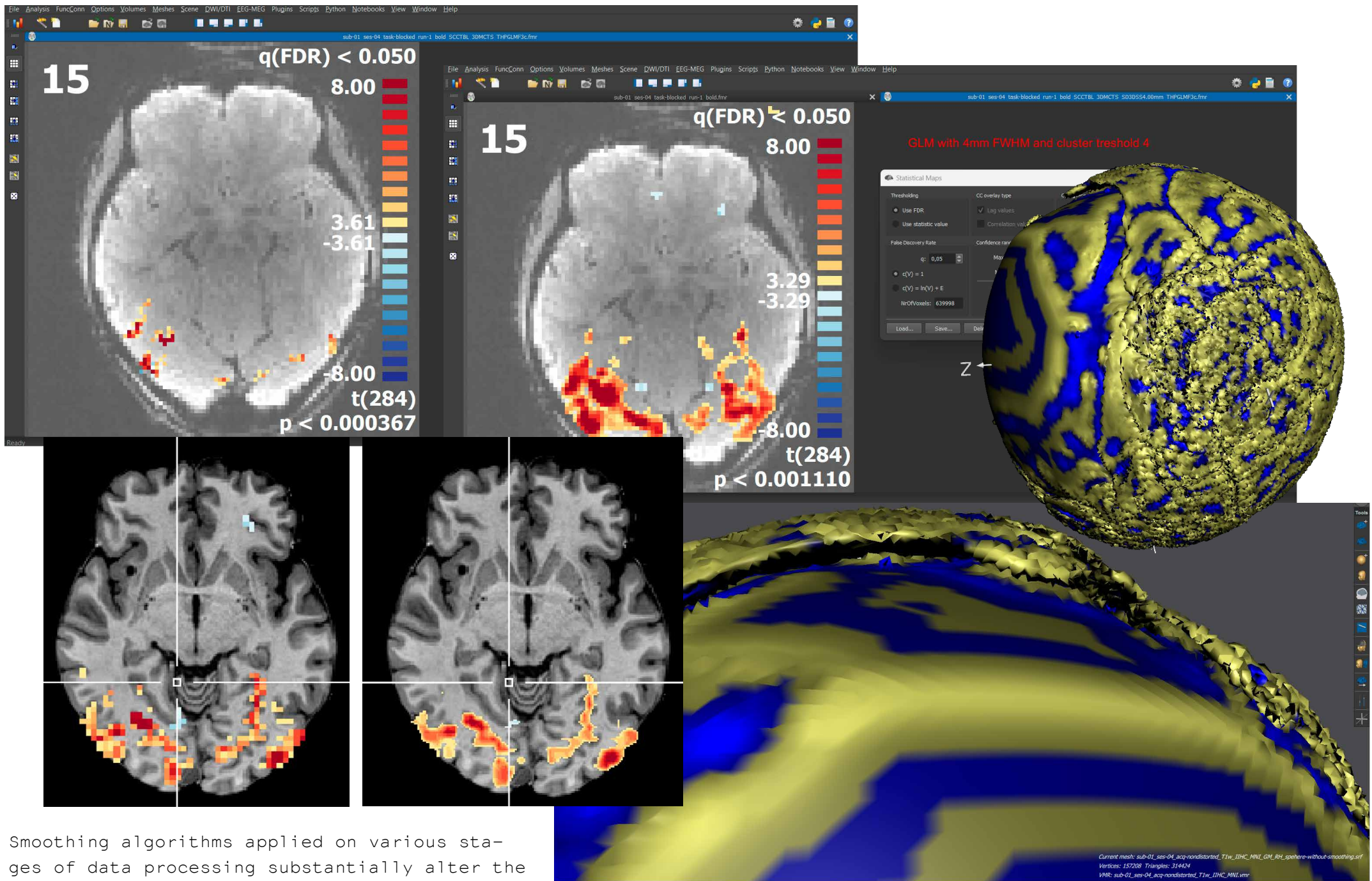


Open Studios
Jan van Eyck
Academie/
Maastricht



HOLLYWOOD
M.C. Smooth
"Smooth and Legit"
Crush Music/K-Tel
BRAINWASH PRODUCTIONS
EDITED BY:
CLOCKWORK PICTURES
3:44 NTSC 3/25/90

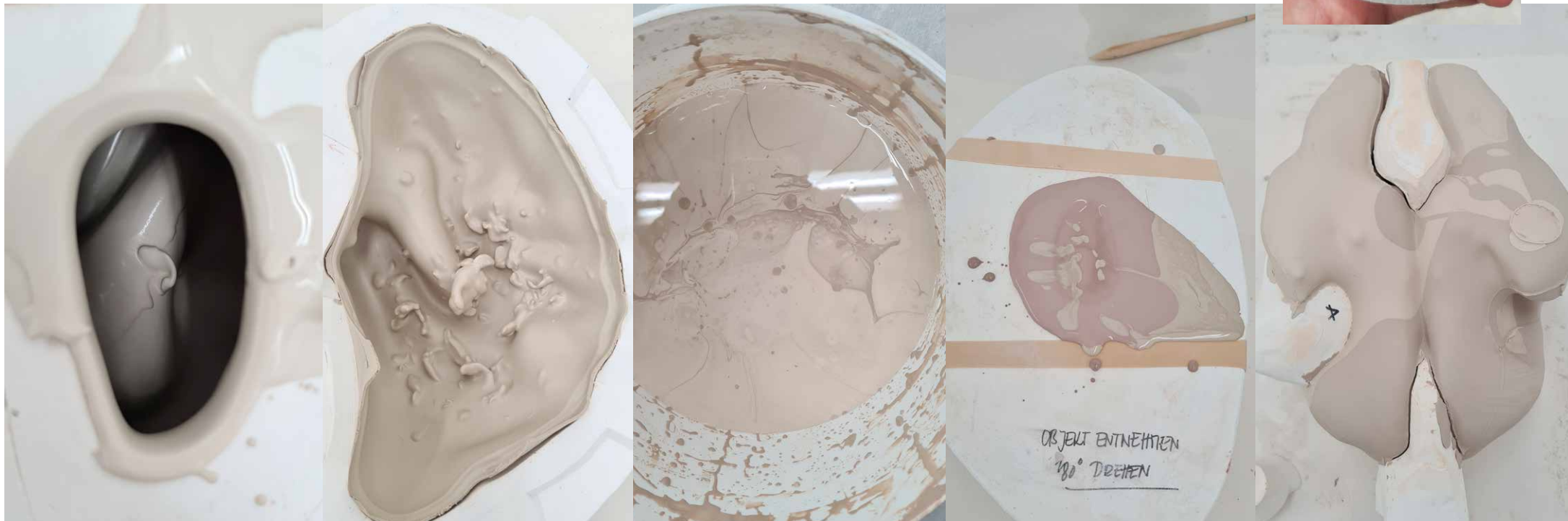
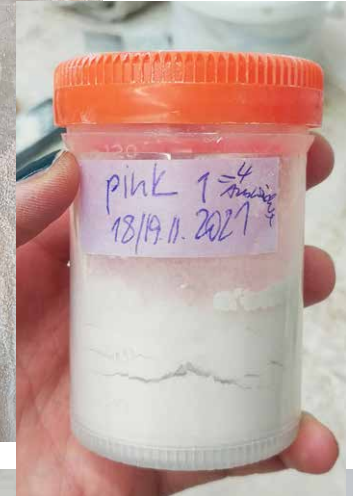
performative reading during Open Studios, Jan van Eyck Academie, Maastricht. / title of the text and the installation set up referring to MC Smooth's hit single from 1990.



Smoothing algorithms applied on various stages of data processing substantially alter the data and the processed results. (here: Gaussian Spatial Smoothing, Interpolation, Advanced Mesh Smoothing)

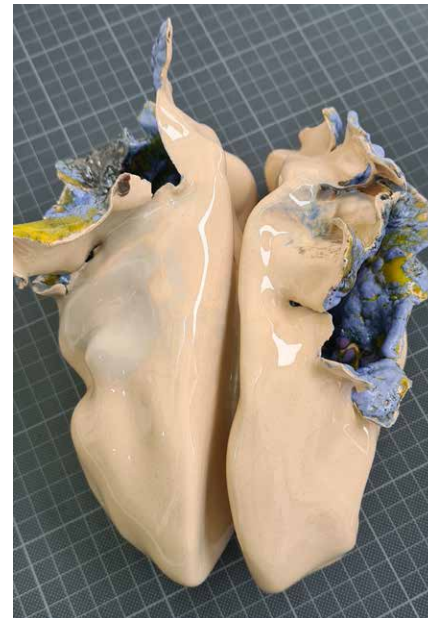
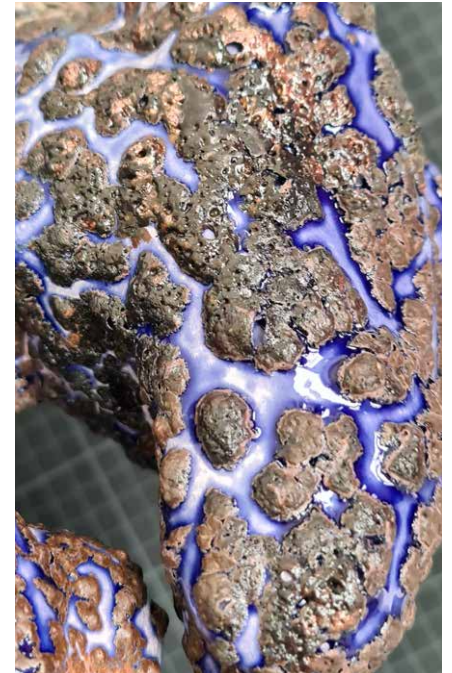
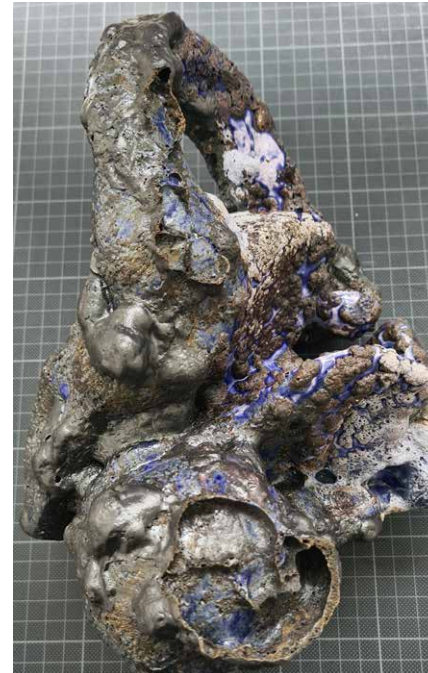
Using ceramic practices as an oblique material to research digital (software) practices: What could I learn from the smoothing of ceramic brain objects about smoothing data? What gets discarded? Who makes this decision? What kind of assumptions guide these processes? And what if the discarded material gets collected instead?

The 2nd trajectory looked at ceramic slip casting in its assumingly required smooth workflow, experimenting with disrupting and unsettling these processes. (e.g. not homogenising the slip, not sieving it etc)



(ALIEN BRAINS) ceramic exploration of 3d software issues

2022 – 2023. 32 stoneware and porcelain objects, multiply glazed.





making of the last brain sculptures



GLITTER CURTAIN BRAIN STOOL BROKEN MOULD REFLECTIVE SUIT

2022. Performance developed together with Isabel Burr Raty

approx 45min. props: ceramic objects, styrofoam mould, taped grid, glitter curtain, performance garment, video projections, voice recordings, song: Where Do You Go To My Lovely (Peter Sarstedt, DLS)

dramaturgy and performing directions by: Isabel Burr Raty

text development together with: Femke Snelting

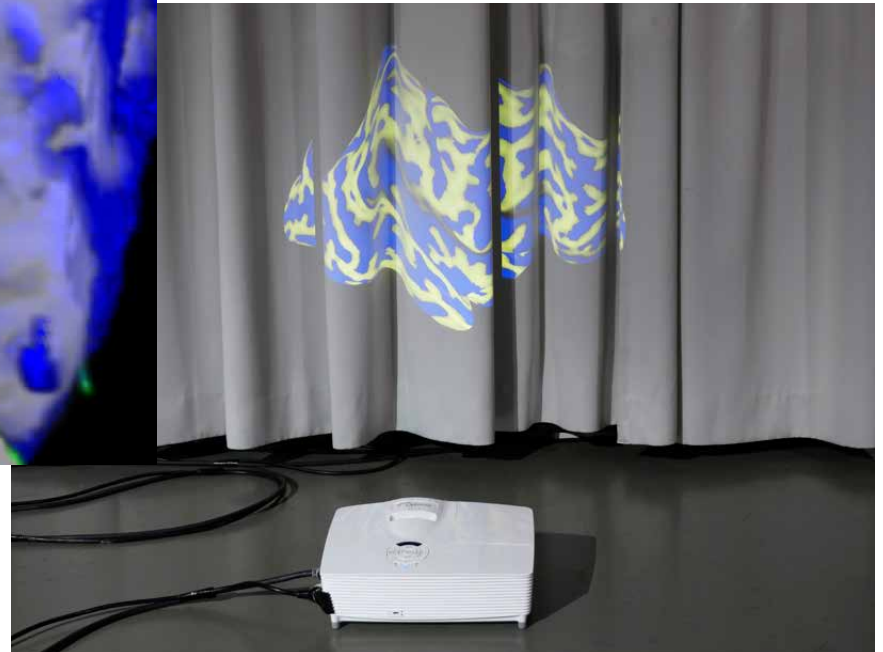
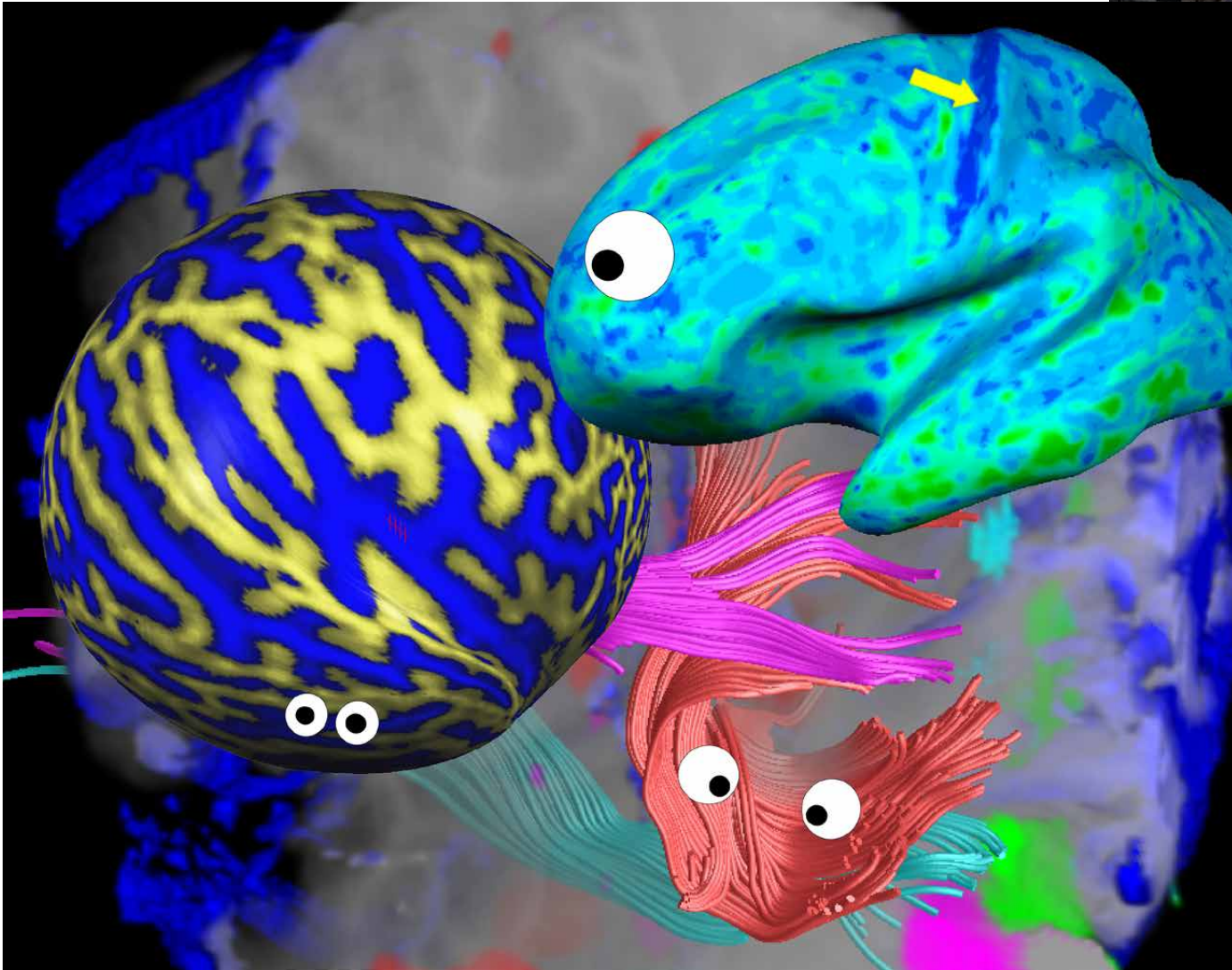
garment development together with: Muslin Brothers

video animation developed together with: Finley Stewart

Kindly supported by Creative Industries Fund NL, Elisabeth Vermaat Müller Fonds, and Amarte Fonds.



The first chapter of this new performance introduces and activates the first ceramic and textile materialisations of the research and explorations into 3D biometrical brain data visualisation software. It focusses on segmentation, peeling, and homogenisation practices in biometrical data processing through the lense of ceramic processes such as moulding and polishing, highlighting matter that resists and just wouldn't let go.



reference material collage, based on MRI brain data visualizations / set up of the performance space at the Jan van Eyck Academie / video projection of the MRI brain data visualisation, processed in Brain-voyager and animated to grow various (alien) extensions.



Different parts in the performance: digital brain complaining / dancing to "Where Do You Go To My Lovely (I want to look inside your head)" by Peter Sarstedt in the Darjeeling Limited version / Becoming a brain stool meditation ("I mean what if alien microbes would use these holes as entrances, entering the brain, colonising it, making themselves comfortable, and procreate?") / Feminist Flight from Nature interruption / brain obsession therapist (museum tour guid presenting the broken mould as a new, mysterious artefact ...

DISCLAIMER

Glitter and glitter curtains are well known for their diffracting properties, distorting brains and bodies by creating unforeseen interference patterns. Glitter has been with us since prehistoric times. Subject to numerous scientific investigations, glitter and glitter curtains bedazzle and oblique our straight modes of perception with unpredictable light sensations that quickly overstimulate our optical nerves, causing bits to flip, circuitries to jump, ultimately susceptisising affected bodies to softness, fluidity, porosity, and the possibilities of Non-Euclidean geometry.



„I consider myself not a Goddess but a Diva of Reflection. Making troubles. Troubling reflection in deceitfully dull grey, until it isn't In theory, I am shooting light right back into the sources via trillions of glass beads that are half coated with aluminium. But then the body, and the moving of the bodies are messing with retro-reflection, bending lights, diffracting the rays of Technoscience (...)"

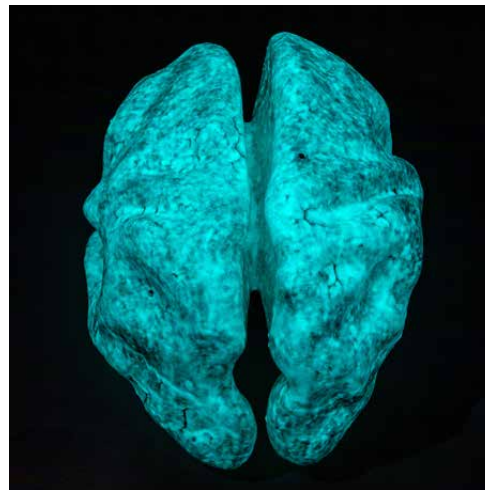
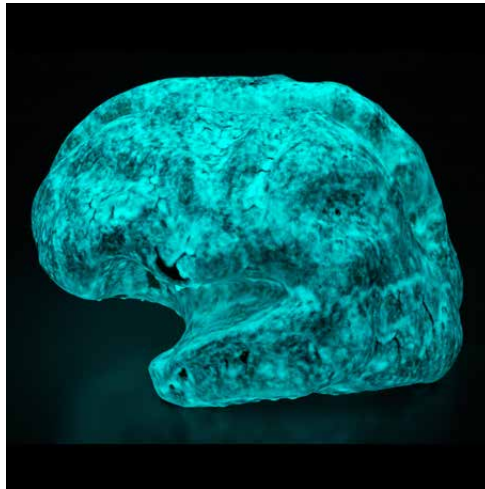
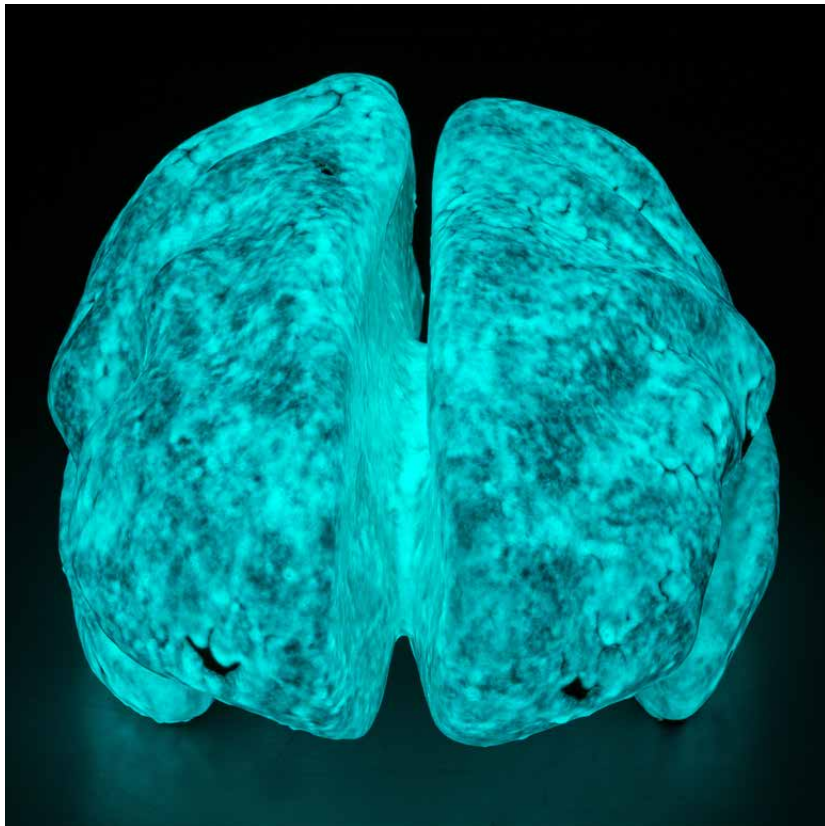
How could the persona of the diva, and the exploring of this persona –beyond the typical cliches, and existing simplistic representations– help to bodily experience feminist thinking and doing with its partial perspectives and affirmative multiplicities, its focus on misinterpretation, errors, and potential misunderstanding, its oblique strategies that embrace ambivalence & contradictions, porosity and concepts such as cross-pollination?

(BRAIN STOOLS)

2022. Glazed ceramic furniture objects, approx. 80cm x 60cm x 55cm.

Made from MRI brain data of the artist that got reconstructed within a scientific visualisation software, and milled into a styrofoam block becoming a press-in mould.

Kindly supported by EKWC Oisterwijk and CBK Rotterdam / NL.



one brain stool was glazed with a blue(ish) glow in the dark glaze

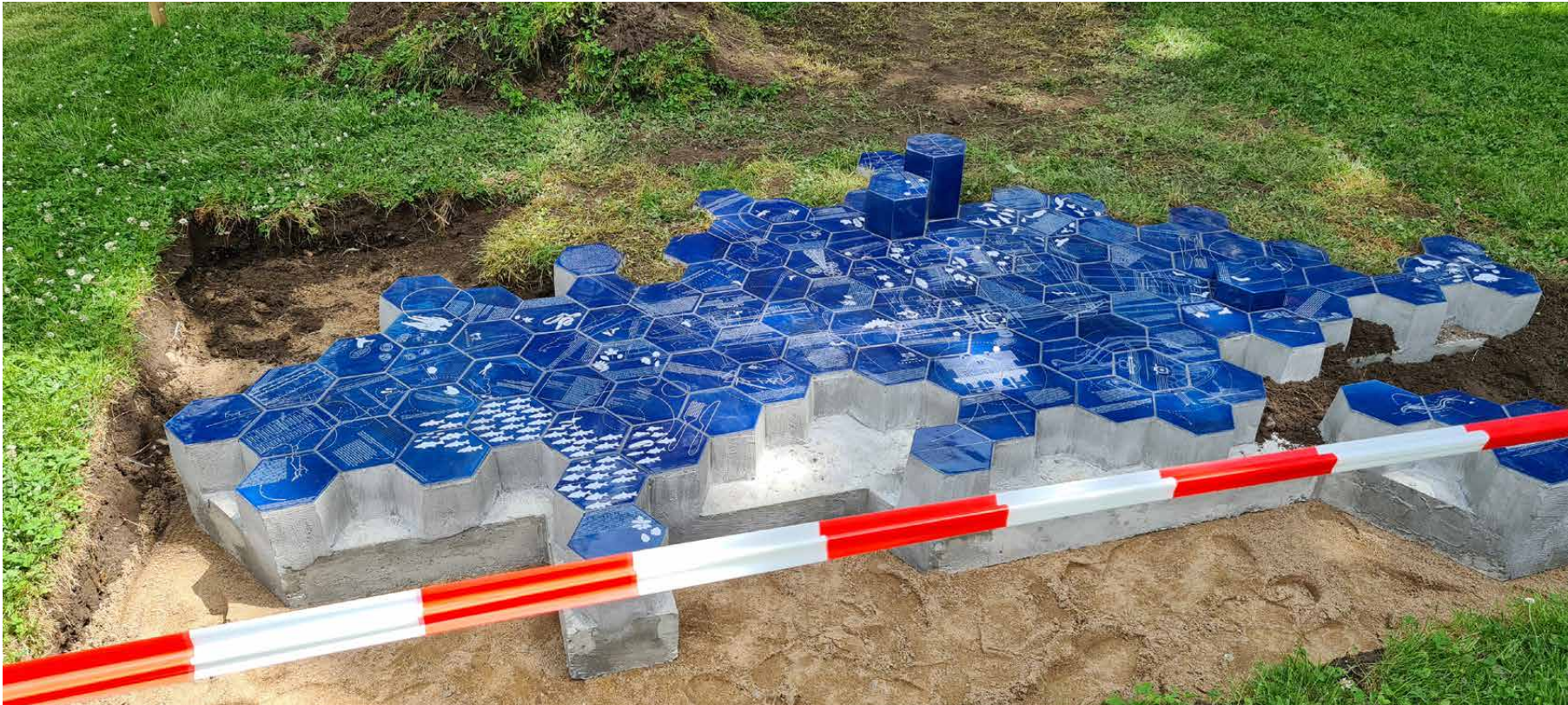


the second brain stool was glazed with layers of glazes that in their interacting result do not strictly follow the surface of underlying object, creating their own bubbles, craters and cysts etc. / making of at the EKWC residency

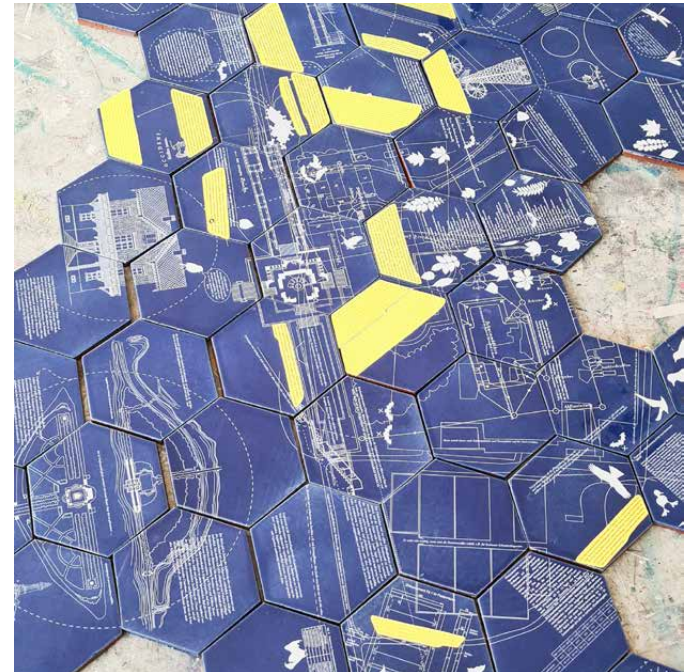


BLAUPAUSE / BLUE PRINT (Constructions of an Island 2022/2123)

2022. ceramic tile work in public space. approx. 220cm x 370cm x 30cm
installed on the island Grafenwerth in the Rhine
Kindly supported by Kummer-Vanotti Stiftung/ GER.



This public art project started from the question of what kind of information locals would love to inscribe into a ceramic tile work for a potential future where the island Grafenwerth ceases to exist due to drastic climate change. Based on various interviews as well as extensive multi-perspective (archival) research, two narratives were developed: A dystopian narrative of Grafenwerth as a blueprint for centuries long denaturalisation efforts, and a utopian narrative of the island as an outstanding green example of how to fight climate change and diminishing biodiversity etc. The two narratives are glazed in light blue and dark blue and on-top of the diagrammatic ‚fact layer‘ in white in-glaze. With the top layers potentially vanishing in the next 100 to 150 years, the work also deals with lost and loosing information that will not be stored forever, and the human hubris of wanting to leave information behind to begin with.



making of: hexagonal tile production / mock up in the studio / glazed blue tiles before transfer sheet application / transfer sheets before printing / transfer sheet application in different layers for the different firing temperatures



installation of the work as part of the new sculpture park on the island Grafenwerth in the Rhine

Einmalig in Deutschland

Umweltskulpturenpark auf der Insel Grafenwerth

21. Juni 2022, 09:25 Uhr · 28x gelesen



Bei der Eröffnung des Parks mit Künstlerin Antye Günther (Mitte), dem Juryvorsitzenden Dr. Sebastian Baden (li.), Bürgermeister Otto Neuhoff (2.v.re.) und dem Stifterehepaar Christoph Dänzer-Vanotti und Dr. Beate Kummer. Foto: Stiftung hochgeladen von Patrick Beck

Auf der Insel Grafenwerth in Bad Honnef wurde der Umweltskulpturenpark der Vanotti-Stiftung im Reisin zahlreicher geladener Gäste eröffnet.



Region / Siebengebirge / Bad Honnef / Kunst auf der Insel: Grafenwerth wird zum Umwelt-Skulpturenpark

Kunst auf der Insel

Grafenwerth wird zum Umwelt-Skulpturenpark

20. Juni 2022 um 05:00 Uhr | Lesedauer: 3 Minuten



Umweltskulpturenpark: (v.l.) Beate Kummer, Christoph Dänzer-Vanotti, Otto Neuhoff und Preisträgerin



press from the official opening / detail shot of the work before installation / image from the island (view towards the Drachfels)

THE BEHEADING OF THE FRUIT FLY – (How will I know if you are truly a sentient being?)

artist vinyl publication. 2021 (part 3)

31,5 x 31,5 cm / cover poster unfolded 90 x 90 cm / booklet 32 pages, duotone in black and silver / vinyl record / silkscreened transparent sleeve

Label: DE PLAYER, Rotterdam, DOB 105

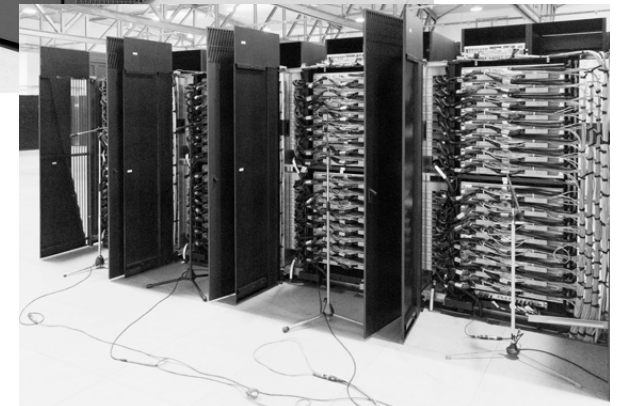
Publisher: Fw:Books, Amsterdam

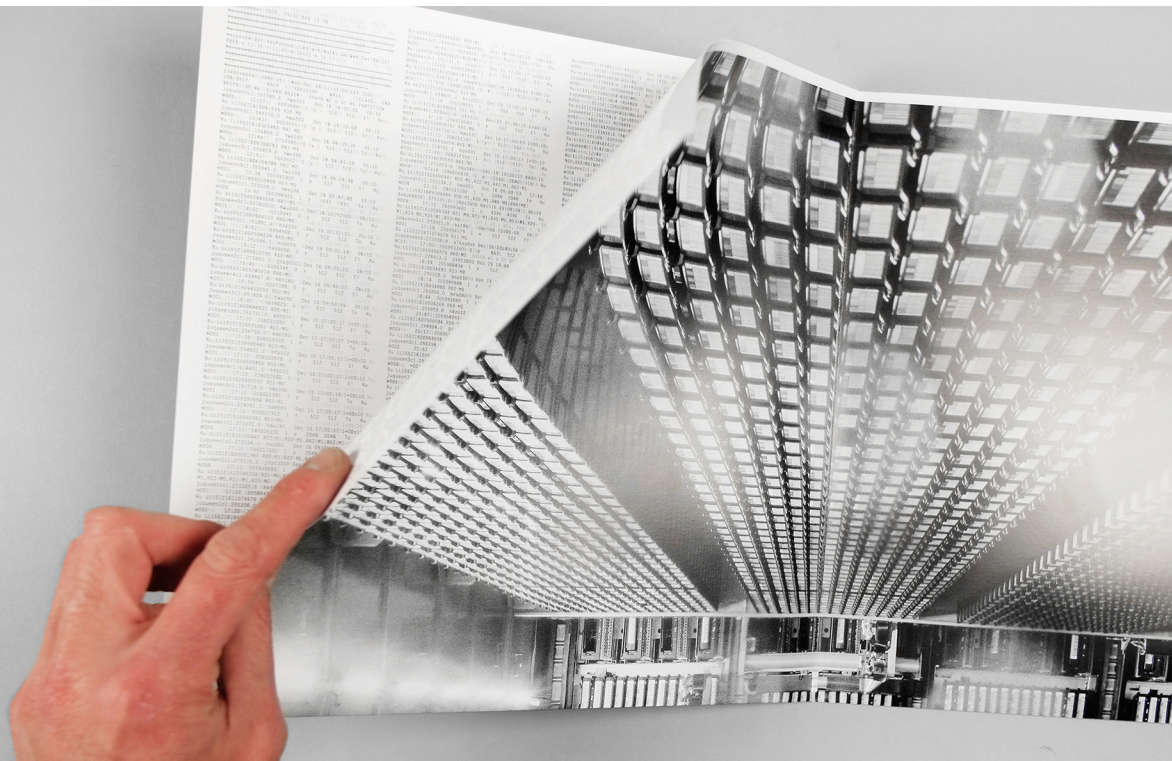
Kindly supported by Verein der Freunde und Förderer des Forschungszentrums Jülich, Stadt Leipzig, and the Mondriaan Fonds.

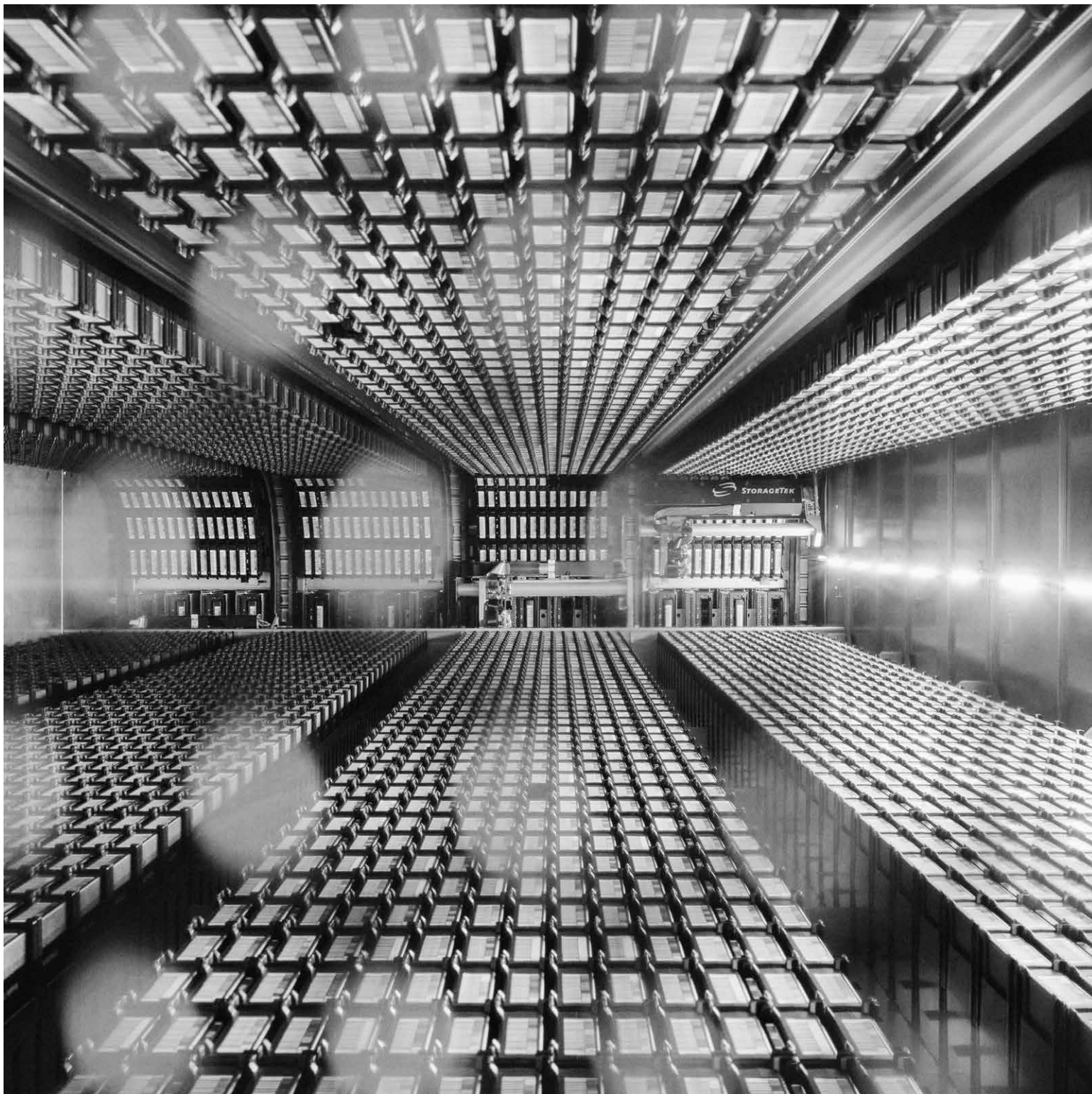
THE BEHEADING OF THE FRUIT FLY (How will I know if you are truly a sentient being?) is an artist vinyl publication that deals with seductive, nevertheless problematic computer-brain-analogies while acknowledging potential other-than-human intelligence and intelligent behaviour. It unfolds a poetic narrative of a machine that is talking back. This machine questions humans' thinking and perception of the world while expressing, at the same time, its longing for connection and for merging with its surrounding. The vinyl of THE BEHEADING OF THE FRUIT FLY contains electromagnetic sound emission of JUQUEEN, initially the fifth most powerful supercomputer in the world, located at the Forschungszentrum Jülich in Germany. Every operating computer radiates electromagnetic emission in relation to the computational tasks it is processing. Not every computer, however, turns out to be such a fantastic sound machine.



sound recordings at/of the supercomputer
JUQUEEN -one of the few supercomputers
with a female name- at the Forschungs-
zentrum Jülich in Germany







Cover poster unfolded. The image depicts the STK Streamline SL8500 Tape Library that stores JUQUEEN's data on magnetic tapes.

Header information and a large grid of job listings with columns for job ID, title, location, and other details.

Header information and a large grid of job listings, continuing from the first column.

Header information and a large grid of job listings, continuing from the second column.

Header information and a large grid of job listings, continuing from the third column.

Header information and a large grid of job listings, continuing from the fourth column.

The backside of the cover poster (which becomes the inside due to the folding) with all the computational tasks that were recorded, printed in black and silver. (complete list and detail)



Images from the booklet printing process. The booklet contains a photo-text work with photographs that I took at the Forschungszentrum Jülich in Germany. Some of these images were morphed with CGI software and overlaid in silver to fathom other, machine like fields of vision.

INSTITUTE FOR COGNITIVE PROSPERITY – Noble Ideas and Undeniable Facts are our Weapons

2020 – solo show as a fictional think tank, A Tale of a Tub, Rotterdam
In collaboration with Saga Research Lab for Ceramics, Arita (JP)
Kindly supported by Mondriaan Fonds and Gemeente Rotterdam (NL)

WELCOME to the temporal headquarters of the Institute for Cognitive Prosperity and the first showcase of our services in Rotterdam.

The Institute for Cognitive Prosperity is a visionary think tank that seeks to elevate the human mind for advanced mental flourishing and universal cognitive efficiency, by raising awareness on the great benefits of brain alteration, creating enhancing environments and unique transformative experiences. Our vision is one of a blossoming and prosperous world where enlightened citizens at the peak of their cognitive performance are able to unleash their full potential for personal growth and global healing.



installation shot. A Tale of a Tub, Rotterdam



KNOWLEDGE AS A TROPHY. 2019—2020
display structure, perforated anti-microbial
PVC strip curtain, flower arrangement, porcelain
brain vases



UNTITLED (artist in uniform). 2020
framed photograph, 30x40cm.

Referring to cold war think tanks, the military logic of their formation and their significant involvement in military research, the exhibition calls attention to the intricate roles visual cultures, arts and artists played and play within the military-science-industrial complex.



SPATIAL MODIFICATIONS:

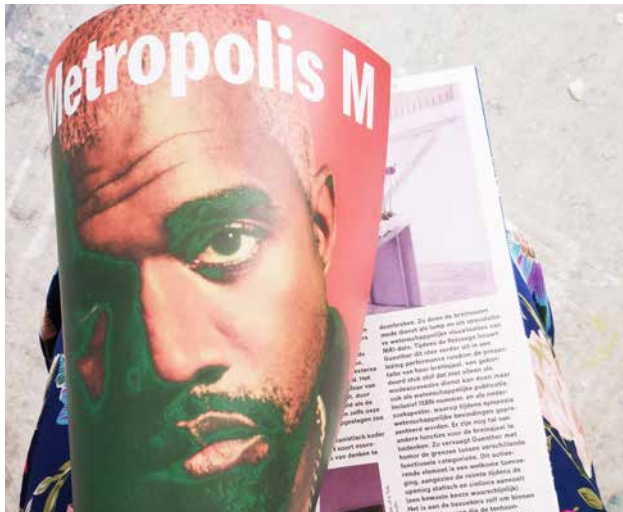
- brain lamp, translucent porcelain
- modified humidifiers with different scent compositions for mental clarity
- filtered light (colour: pale salmon)
- sound carpet with brain entrainment sound frequencies for brain wave synchronization
- vinyl lettering of the think tank's visionary statement



THE UPLOAD. 2019 video tutorial, 25 min

changing flower arrangements over the course of the exhibition (two examples)





review by Nim Goede in Metropolis M, issue August/ September 2020

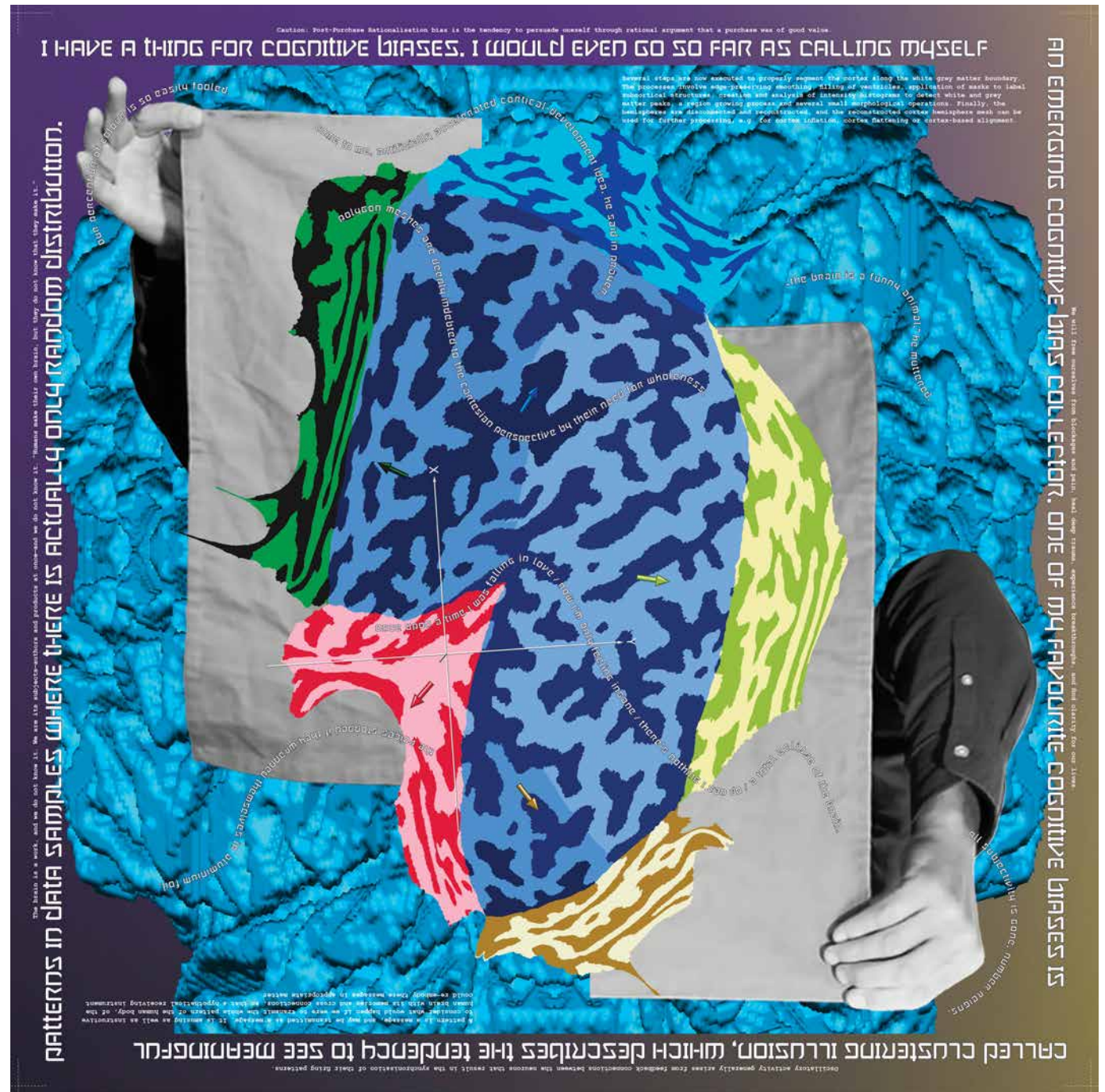
In reference to cold war think tanks turning into advocacy firms of advanced tech-capitalism, this exhibition reflects on how problematic conceptualisations of our brains and minds reinforce and feed into the neoliberal desires for cognitive enhancement, self-optimisation and self-control.

NEOCORTEX

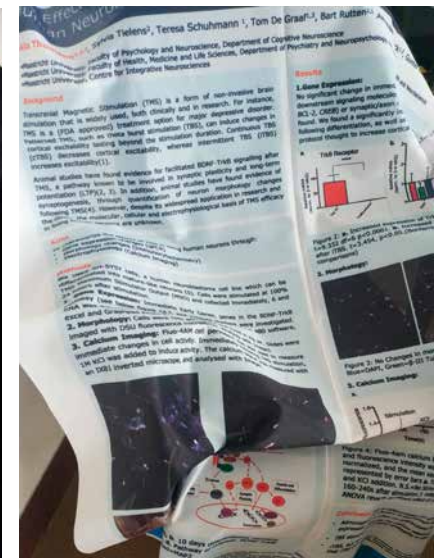
2020. textile poster publication
90 x 90cm. 100% silk.
special edition: incl. handmade
luminescent embroidery.
Runway performance, approx. 25min

Kindly supported by CBK Rotterdam;
a.pass RC, Posthogeschool voor
Podiumkunsten/ Brussels; the KNAW
Mingler Scholarship for Art and
Science/ NL.

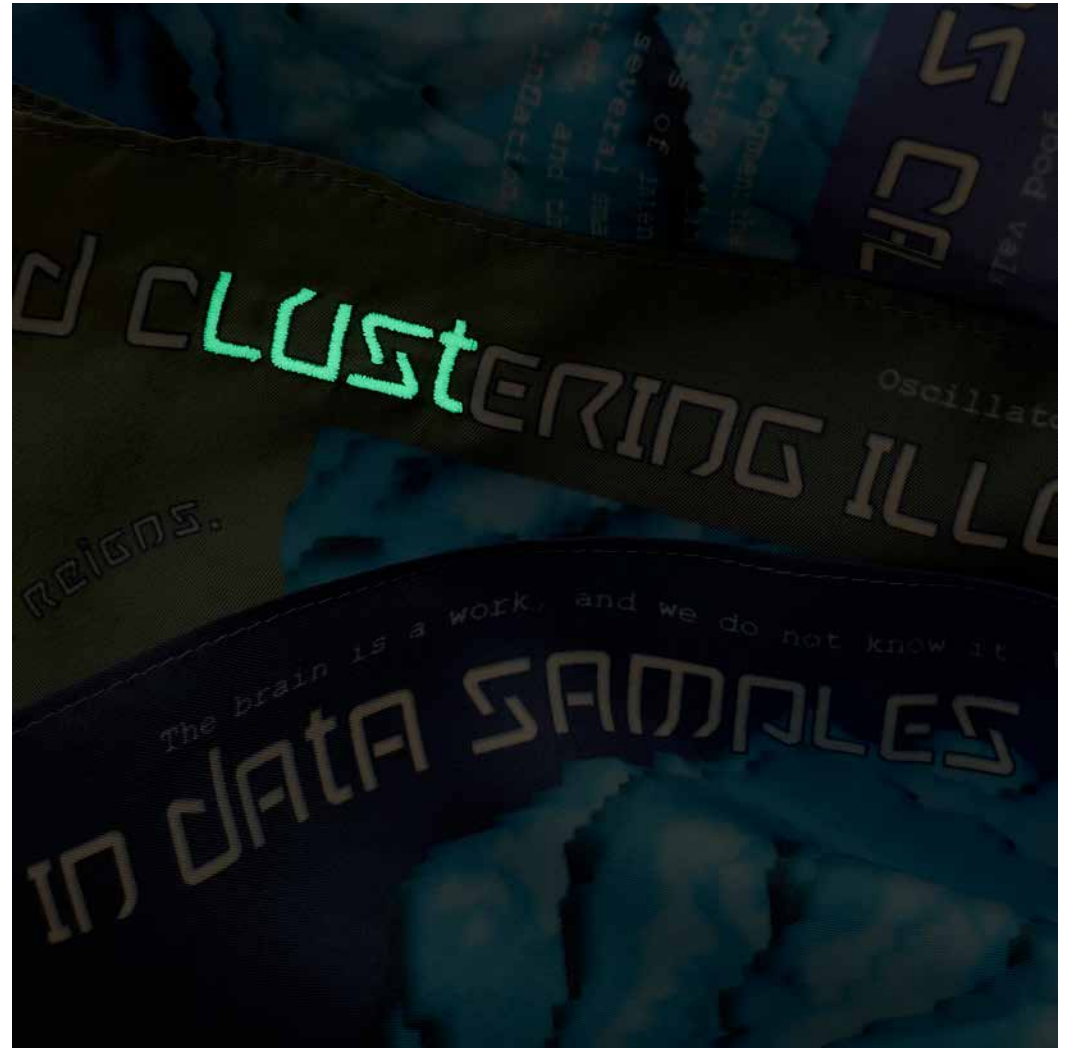
Published by a.pass
ISBN 9789490500108



Text references: Norbert Wiener. The Human Use of Human Beings. 1954 Philip K. Dick. The Three Stigmata of Palmer Eldritch. 1965
Bonnie Tyler. The Total Eclipse of the Heart (modified). 1983 Emil Ludwig. Die Durchleuchtung der Seele. 1926 Kim Stanley Robinson.
1992. Red Mars. Cathrine Malabou. What Should We Do With Our Brain? 2004 Rainer Goebel et.al. Getting Started Guide for BrainVoyager™ 21. 2018 Femke Snelting & Jara Rocha. Make Human. 2018



Using myself as a model during the pandemic / reference: upcoming trend in scientific communities to print posters rather on textile than on paper



special edition with handmade luminous embroidery,
here: LUST on yellow-violet colour shade

NEOCORTEX – A Collective Journey of Personal and Planetary Upgrade Powered by Trust. (live performance)



with staff and members of the audience as models



NEOCORTEX is a textile poster publication that is also a silk scarf. We gladly presented NEOCORTEX within the environment of the Institute for Cognitive Prosperity and demonstrated its various applications for optimal results.

MAASTRICHT TRANSFORMATIONAL SUPERNODE GATHERING OF INTELLIGENT MINDS

No Body, Never Mind – How to Beautify Your Brain Data and Use it to Unleash Your Full Potential

2019. Performance, approx. 55min.

props: brain vases (made of two types of porcelain), ikebana flower arrangement, recorded text, performative dress (custom-made of the same fabric the auditorium is cushioned in)

In collaboration with Prof Alexander Sack and his research team at the Cognitive Neuroscience Department of Maastricht University, as well as with Flora Lysen (humanities scholar) and Dinie van den Heuvel (costume designer).

Kindly supported by the Mingler Scholarship for Art and Science (NL), CBK Rotterdam, and the Mondriaan Fonds (NL).





Mimicking and speculating on language use and performative aspects:

- > from motivational brain enhancement lectures on youtube to gatherings of researchers in the far future
- > from testimonies of agitated neuroscience test subjects to meditative home decoration tutorials
- > from corporate espionage to entertaining the audience with singing emotional brain pop songs.

Imagine porcelain brain vases, that depict 3D reconstructed MRI brain data:

1. as revolutionary ways of scientific data visualisation,
2. as promising innovative tools for cognitive enhancement,
3. as exquisite and sophisticated objects for decorating homes and office spaces,
4. as archaeological remains of historic scientific data visualisation practises, in a society that still suffers from past events of total digital data annihilation.



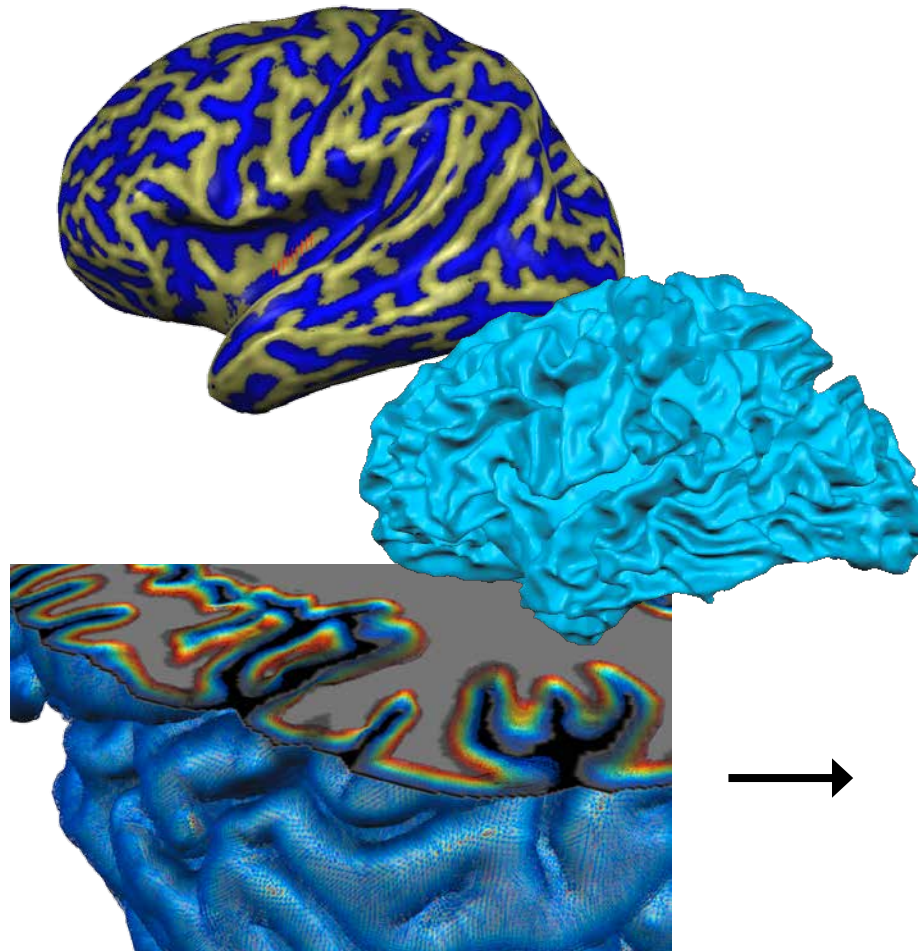
Guenther's performance lecture is the first chapter of her collaborative project with Alexander Sack (neuroscientist) and Flora Lysen (humanities scholar), that deals with issues around neuroscientific visualisation practices and questionable conceptualisations of our brains and minds. Focussing on brain metaphors, the performance comprises a range of experiences, and research material she accumulated at Sack's Lab at the University of Maastricht over the last year. Through sharing different stories through the lens of partial perspectives, the lecture proposes alternative imaginations of scientific imaging practices.

BRAIN VASES

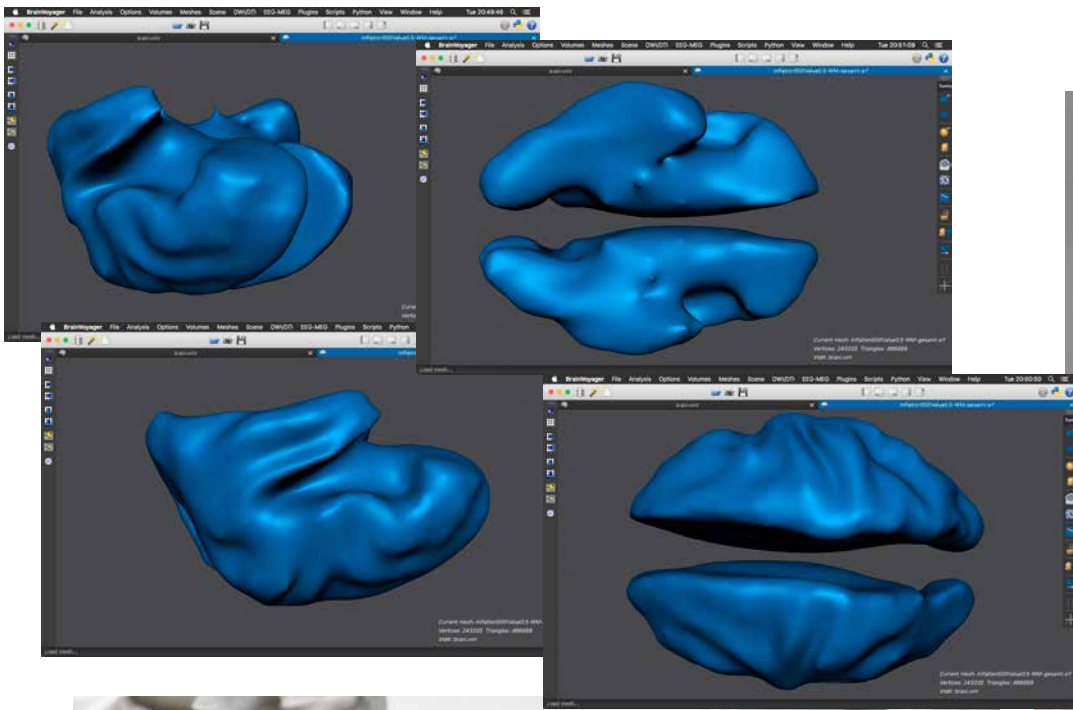
2019. Various porcelain types, partially glazed.

In collaboration with Saga Research Lab for Ceramics, Arita (JP)

Kindly supported by Mondriaan Fonds (NL)



The brain of the artist was scanned and the cortex reconstructed within a scientific visualisation programme. The reconstructed brain data was then used to develop a set of brain vases/brain lamps, one representing the complete reconstruction, and the others signify the two separated hemispheres.



- final 3D data set, that got 'transferred' into 3 brain vases
- 'brain vase production' in Arita/ JP



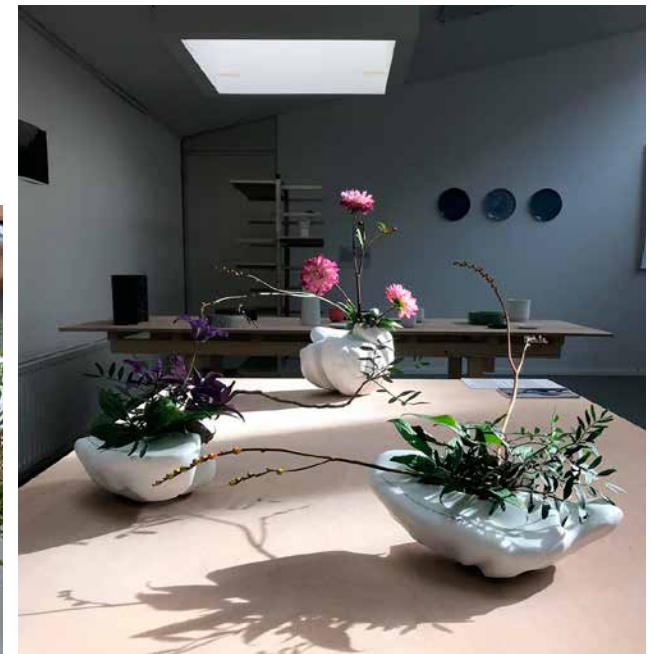
The lettering, that was glazed onto the objects, is the original file name, displaying the various steps of the data processing. The objects, that can be used either as a vase or as a lamp shade, make reference to the common metaphor of the brain as a vessel or container, as well as brain activity as something that is lightening up.



lessons in Ikebana, the Japanese art of flower arrangement



- installation shots 2019/2020:
Garage Rotterdam/ NL, Kunstverein Leipzig/ GER, Ceramic Association Arita/ JP,
Pinakothek der Modernen Munich/ GER and Dutch Design Week Eindhoven/ NL.



'There is no need for fear or hope, but only to look for new weapons'

2019. single slide projection of a control room, set of brain vases, ikebana flower arrangement.
size variable



installation shots BACK THEN BY TOMORROW. Wertehalle/ Cologne. 2019

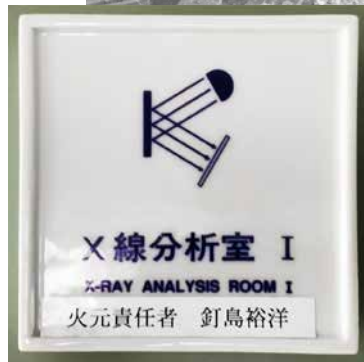
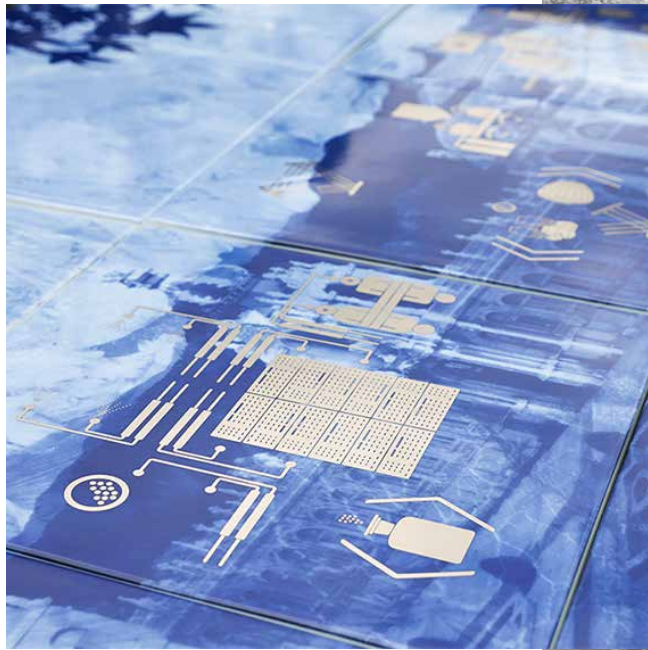
The mind control enthusiasm of the 1950s/60s and consciousness expansion techniques of the counter cultures in the 1960s/70s blend frictionlessly into apolitical mindfulness tools so suitable for neoliberalism. Referring in its title to Deleuze's 'Postscript on Societies of Control', this work is the first chapter of an ongoing project, that claims brain vases to be innovative tools for mindfulness and cognitive enhancement. In this chapter techniques of state surveillance and control of the cybernetic area are merged aesthetically with the encouraged self-surveillance and self-control of our times.

Electricity Favours the Prepared Mind

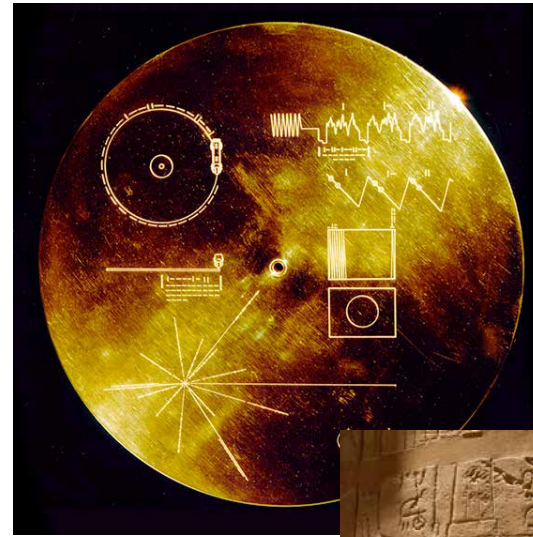
2019. 12 glazed porcelain tiles, approx 120 x 90cm.

In collaboration with Saga Research Lab for Ceramics, Arita (JP)

Kindly supported by Mondriaan Fonds (NL)

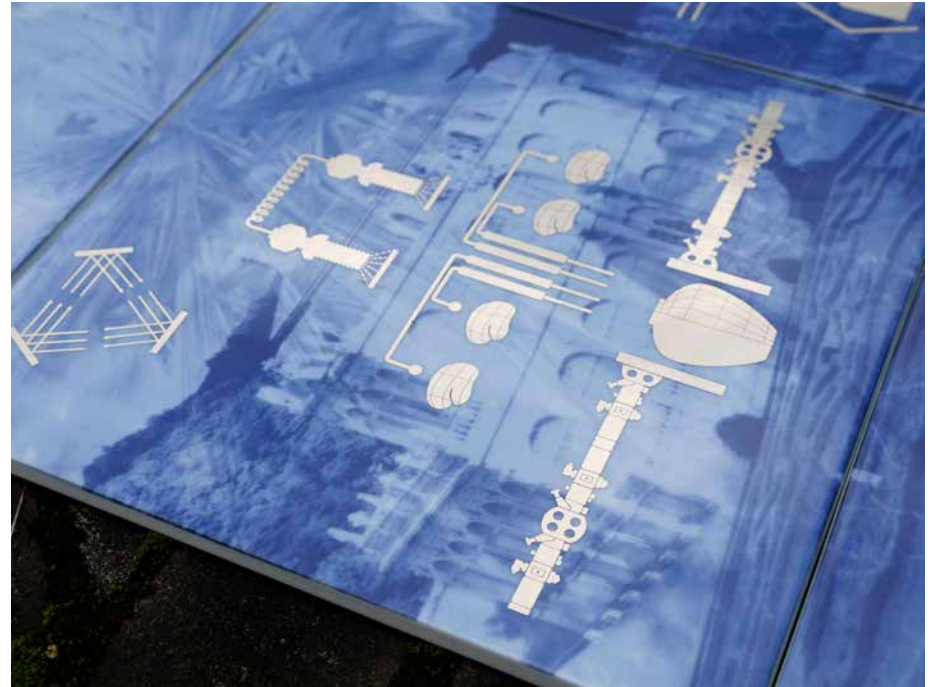


replica of the Zwinger building in Arita = photographic layer / cobalt tiles at the Arita Ceramic Research Centre / detail shot of the tile work



some reference material: brain enhancement advertising, golden disk, Egypt hieroglyphs / making off

12 porcelain tiles, each 30x30cm: photographic layer in cobalt inglaze, pictorial sci-fi narrative, made by cutting and rearranging the research centre icons, in platinum overglaze



the upload

2017 – 2019. Video, 25min (animated diffusion brain MRI data of the artist, voice-over text and brain entrainment sound frequencies)/ adapted folding screen with light installation / 2 laminated documents of the MKUltra research project.

In collaboration with the Quantitative Imaging Group, Delft University of Technology (NL)
Kindly supported by the Mondriaan Fonds (NL)



filmstills 3D animation



film stills 3D animation (diving into the inner structures of the brain)

'Sie werden sich langsam der Grundrhythmen dieser Visualisierung vor Ihnen gewahr: des Rhythmus der Rotation und der verschiedenen Audiofrequenzen, die Ihnen links und rechts appliziert werden. Sie nehmen Ihr Inneres wahr während sie zeitgleich auf Hirnumdrehungen schauen und Ihr Hirn beginnt, mit dem rotierenden vor Ihnen zu interferieren. Sie schauen auf Ihr Hirn, hören auf den Sound und synchronisieren sich, mit Ihren Gedanken beim Blick auf Ihre Gedanken. Hirnwellen-Synchronisation zur Hemisphären-Stimulation.'

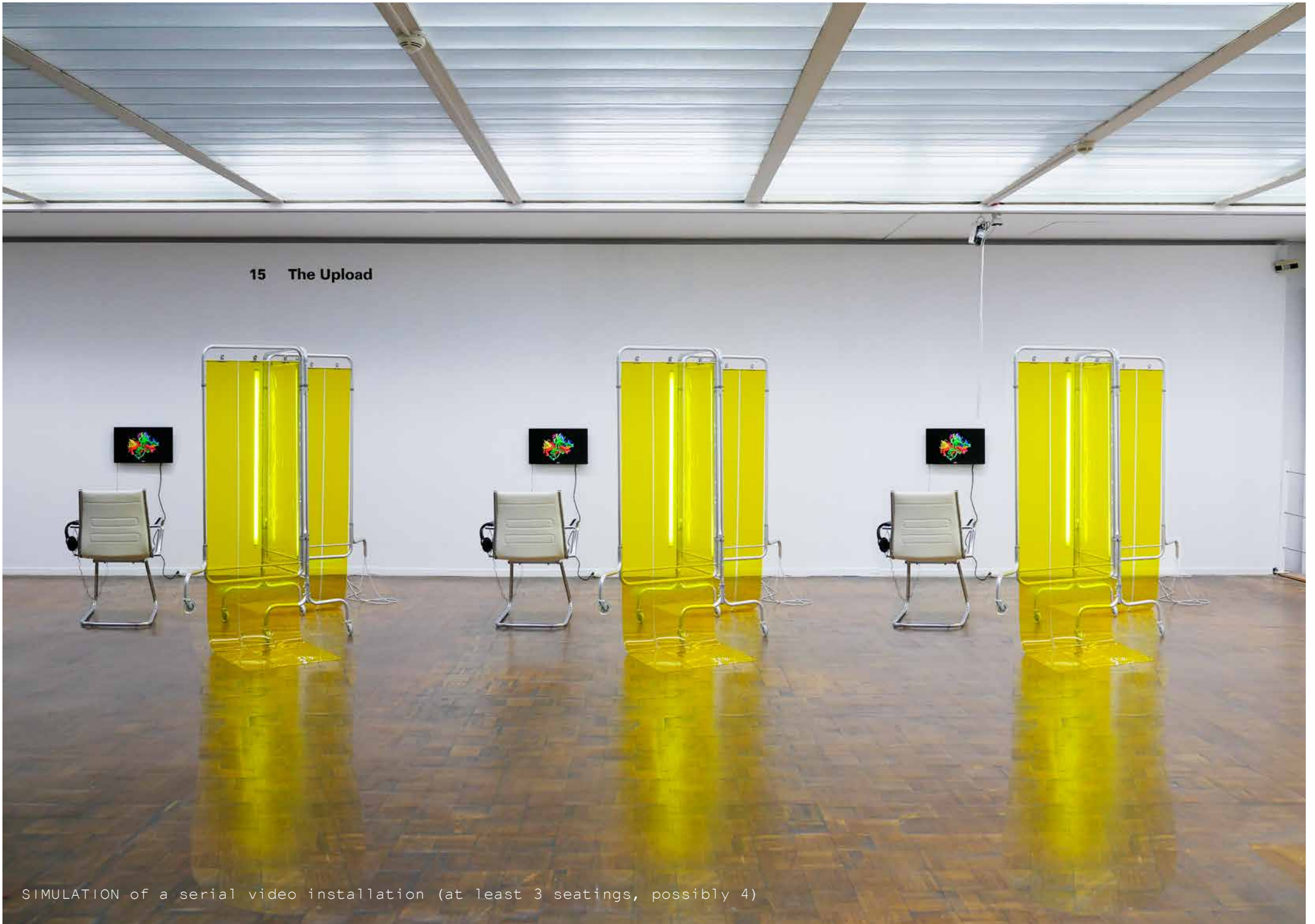
(excerpt of the voice over text, English translation in progress)



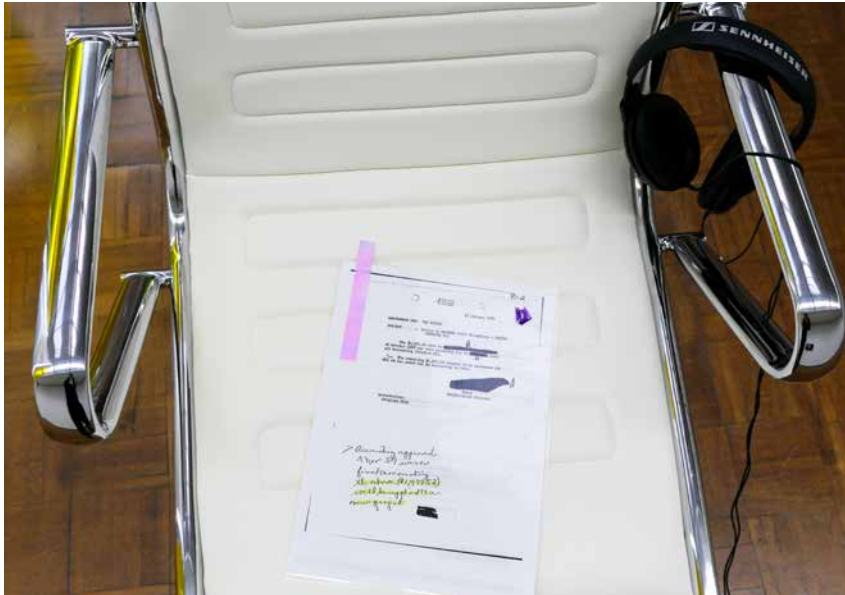
installation shots PROJEKT ZUKUNFT. Kunsthalle Rostock. 2019



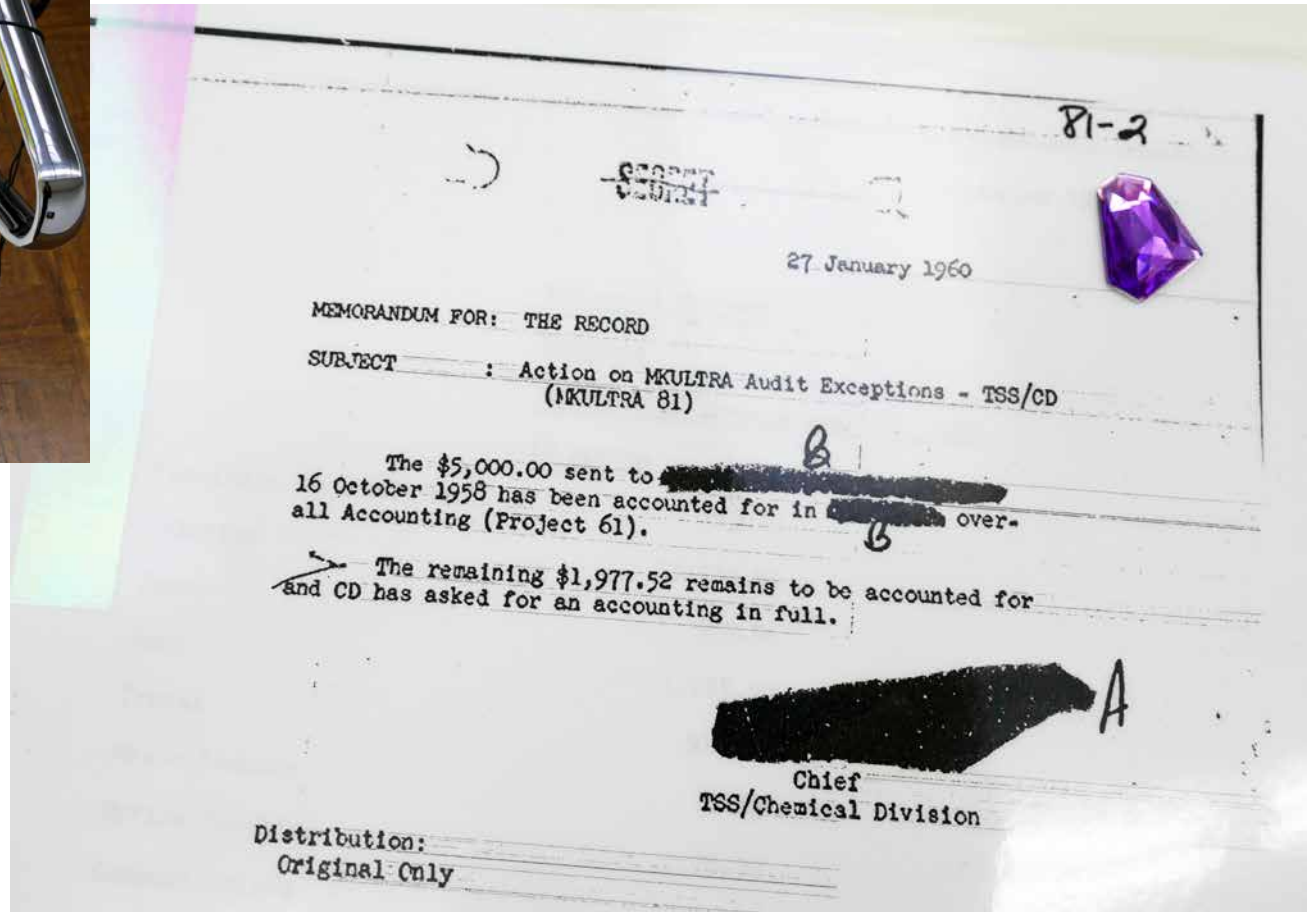
15 The Upload



SIMULATION of a serial video installation (at least 3 seatings, possibly 4)



– two photo copies of retrieved MKULTRA documents are laminated together: On the first page the handwritten memo 'the above (\$1977.52) will be applied to a new project' is highlighted. The second document can be deciphered only when hold against the light. Then an expenditure list appears, stating e.g. 'brainwashing bibliography \$218.48'.



detail shots PROJEKT ZUKUNFT. Kunsthalle Rostock. 2019



possible set up black cube (simulation)

An animated visualisation of MRI brain data is spinning and spinning, while a meditative voice invites the viewer to follow these rotations, to relax into these mesmerising brain bodies, and to fully immerse into this unique mindful experience. What if these were your brain data, resulting in watching yourself spinning? Would you allow yourself to fully relax into it, when you were told, that watching your brain spinning, and synchronising with it, would substantially enhance your brain performance?

The narrative of the ,brain-self-observation` (Hirn-Selbst-Beschau) as a method, originally

developed by the US-American Intelligence Agencies to influence and control brain and thought activities, is embedded into the hypnotic text layer of meditative instructions.

This video tutorial for ,brain enhancement` is accompanied by binaural brain entrainment sound frequencies. These frequencies were taken from numerous youtube videos, promising to heighten concentration, creativity, and logical thinking etc.



'Most of My Heroes Still Don't Appear on No Stamp'

2018. archival print, dimension variable.

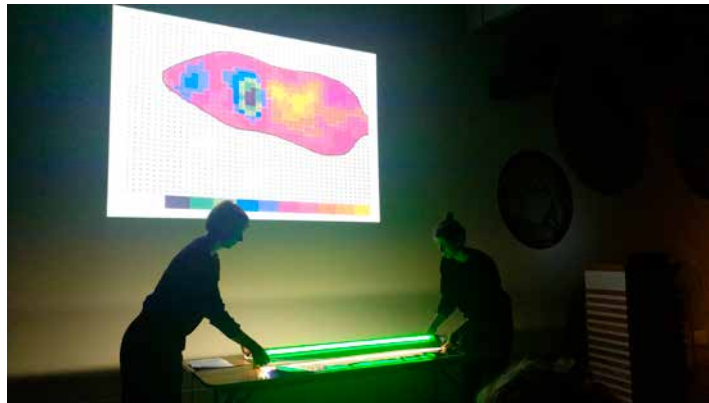


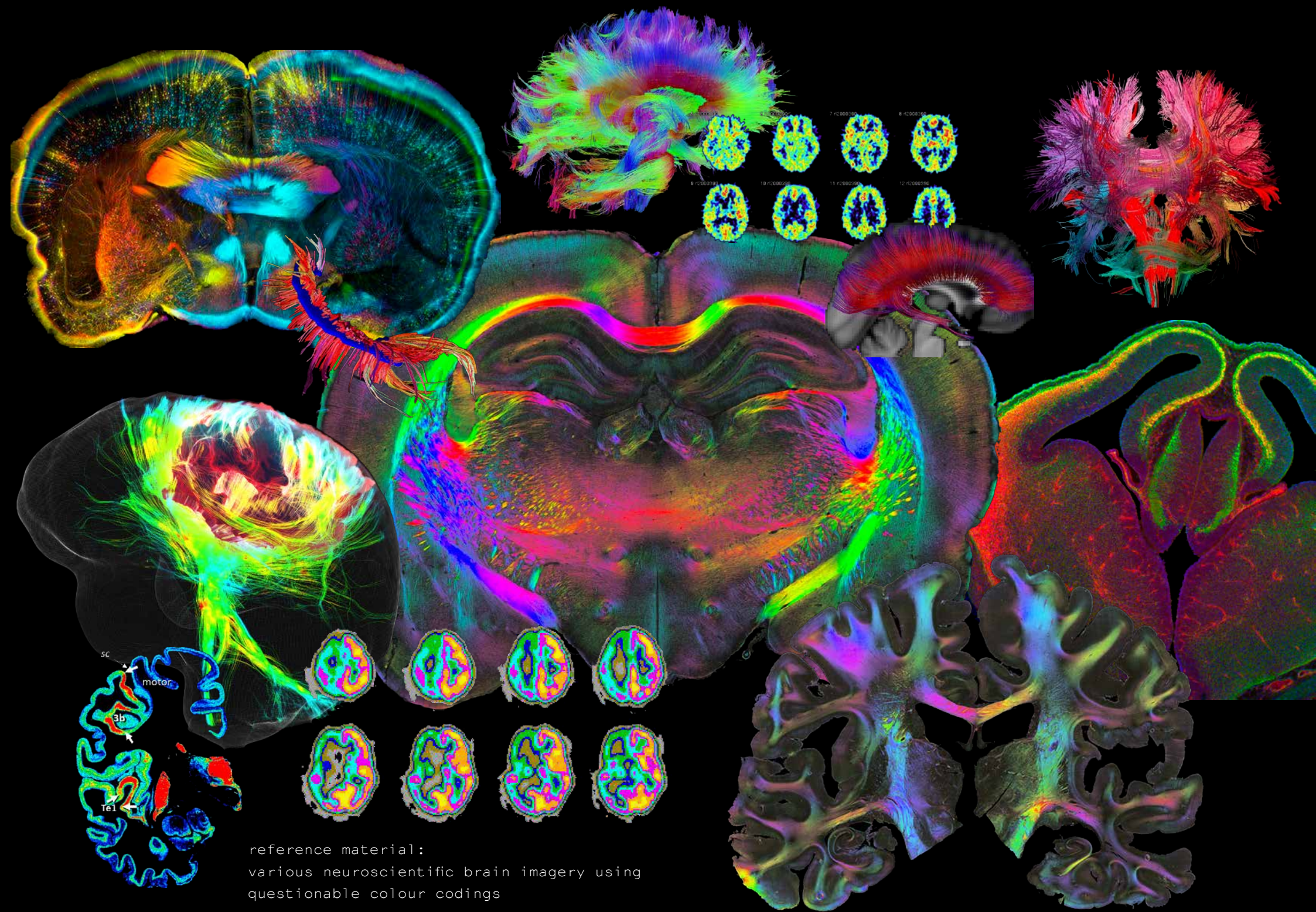
Lab mice under ultraviolet light. Image credit: Edward A. Sykes, Qin Dai, Kim M. Tsoi, David M. Hwang, & Warren C. W. Chan: Nanoparticle exposure in animals can be visualized in the skin and analysed via skin biopsy. Nature Communications 5, (2014)

MADNESS IS A STRANGE COLOUR

2018. Performance lecture, approx. 40 min
(together with Flora Lysen)

The first MRI image, made of a dead mouse in 1974, and it's specific colour coding is the starting point of this performance lecture. Using colours as structural elements, we discuss in this lecture the (problematic) use of colour in scientific data visualisations, the history of colour perception research within its colonial entanglement, as well as historic and contemporary examples of colour as profitable commodities. The title refers to an episode of the British post-apocalyptic science fiction radio show NEBULOUS, in which the fictional colour Garrow is mesmerising people to the point of insanity.





reference material:
various neuroscientific brain imagery using
questionable colour codings

'It is worthy of remark, that savage nations, uneducated people, and children have a great fondness for vivid colours in their utmost brightness; that animals are excited to rage by certain colours; that people of refinement avoid vivid colours in their dress and the objects that are about them, and seem inclined to banish them altogether from their presence.' Johann Wolfgang von Goethe, Theory of Colours, 1810

(excerpt from the performance)

Color of the Year 2018

PANTONE®

Ultra Violet
18-3929



FIGURE 9. C. G. Seligman is in New Guinea, 1908, testing the natives' color vision using Holmgren's wools.

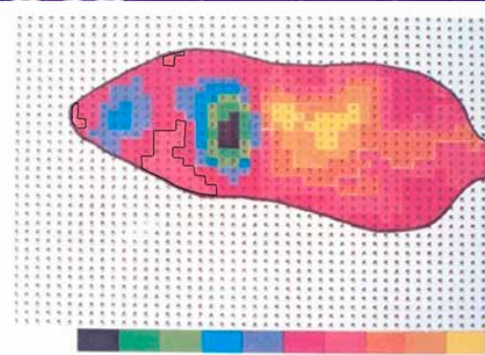
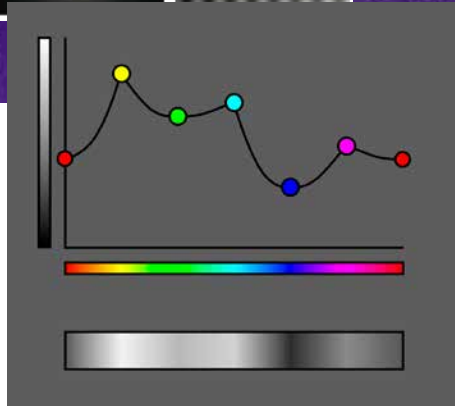
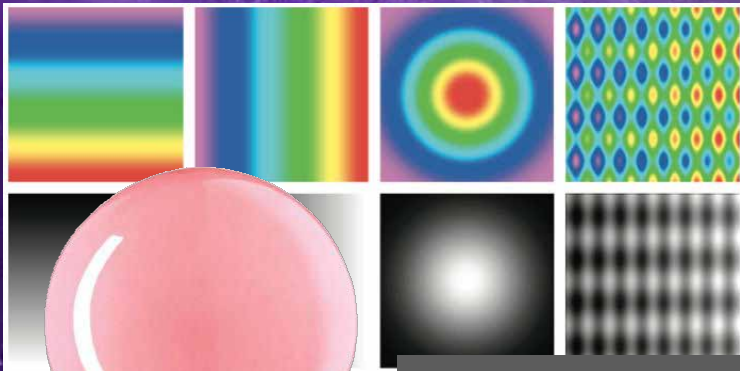
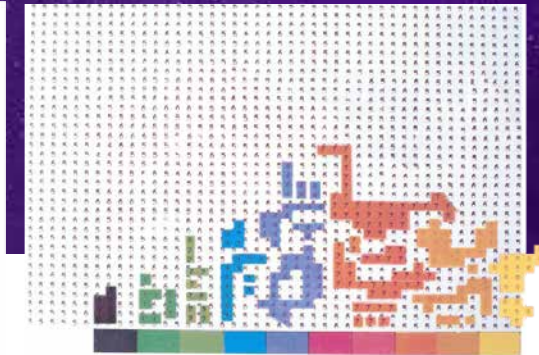


FIGURE 1 The first-ever MR image of a mouse displaying relaxation time information, Aberdeen 1974. In Jan M.S. Hutchison, "Imaging by Nuclear Magnetic Resonance," IEE Medical Electronics Monographs 28-33, Medical Imaging Techniques, 1979: pp. 79-93. IMAGE COURTESY OF THE UNIVERSITY OF ABERDEEN (SPECIAL COLLECTIONS CENTRE)



Alice and Bob (future perfect)

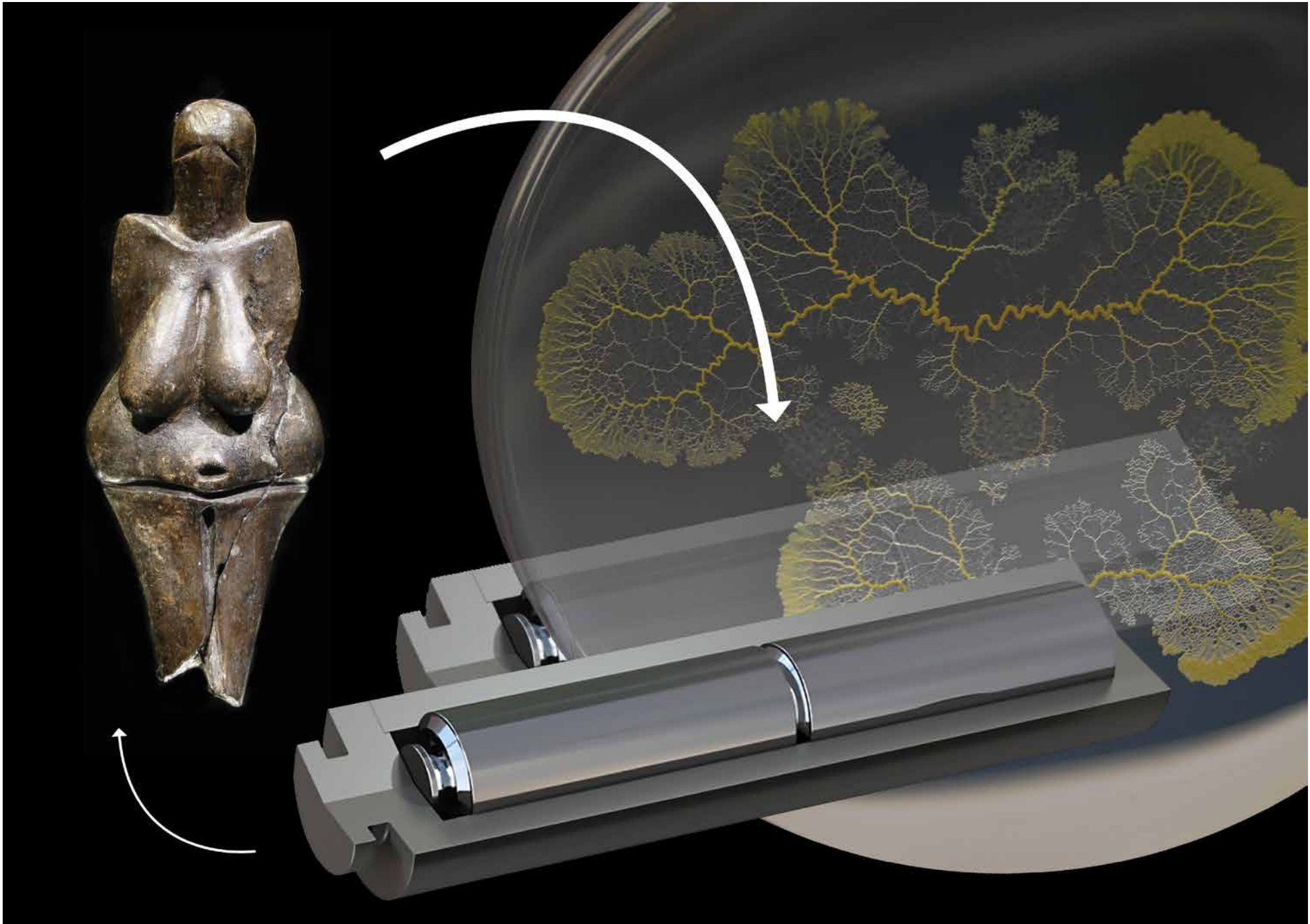
2018. Performance, approx 20min, ceramic object, plaster plinth.

Kindly supported by the Cultural Foundation of Rhineland-Palatinate (DE)

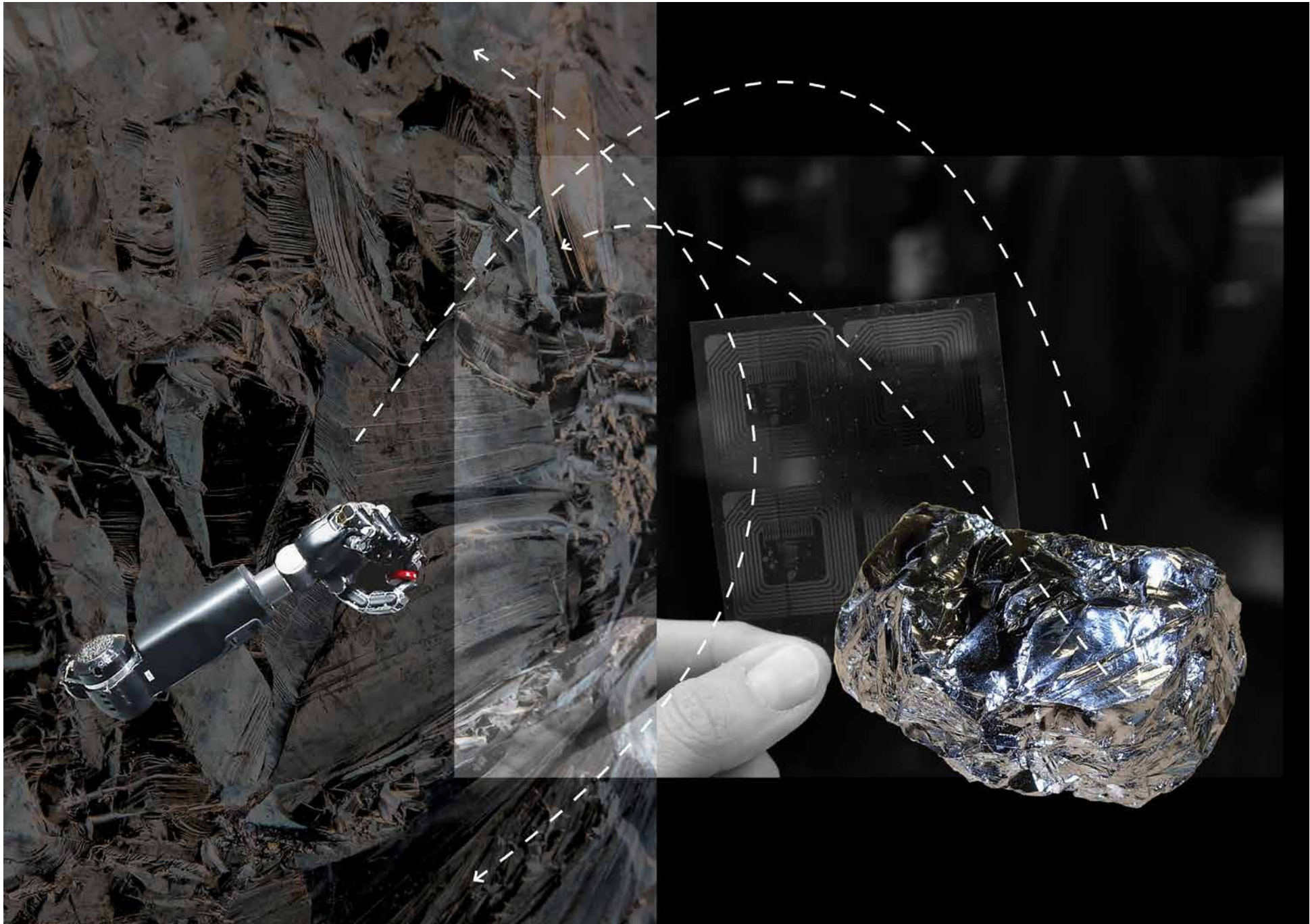


'Natural ceramic masses are a mix of quartz, feldspar, clay minerals and kaolin: substances that all consist of silicon as a basic element. At a specific time in the future museums all over the world will likely be forced to surrender all their ceramic objects, even the oldest items, to supply the production of semiconductor silicon.'

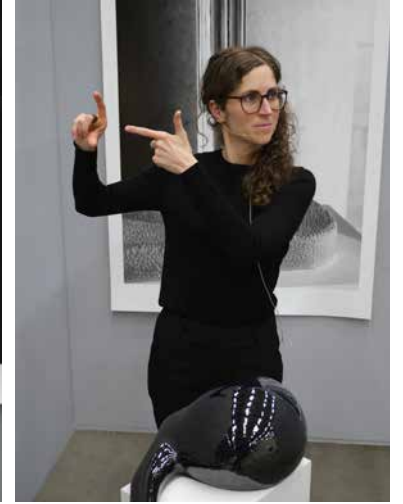
(excerpt from the performance)



reference material collage of 'Alice and Bob (future perfect)'. 2018



reference material collage of 'Alice and Bob (future perfect)'. 2018



A metallic ceramic object is used as a 'prop' to discuss the futuristic potential of ceramics, the possibilities of hybrid intelligence & ways to communicate into the future, and how our modes of thinking going to change facing rapid technological progress. The performance

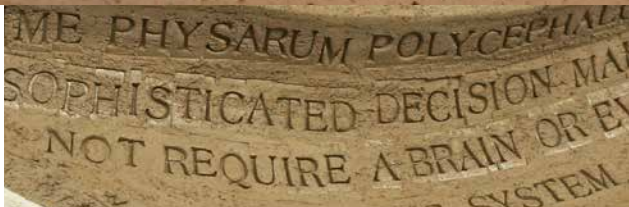
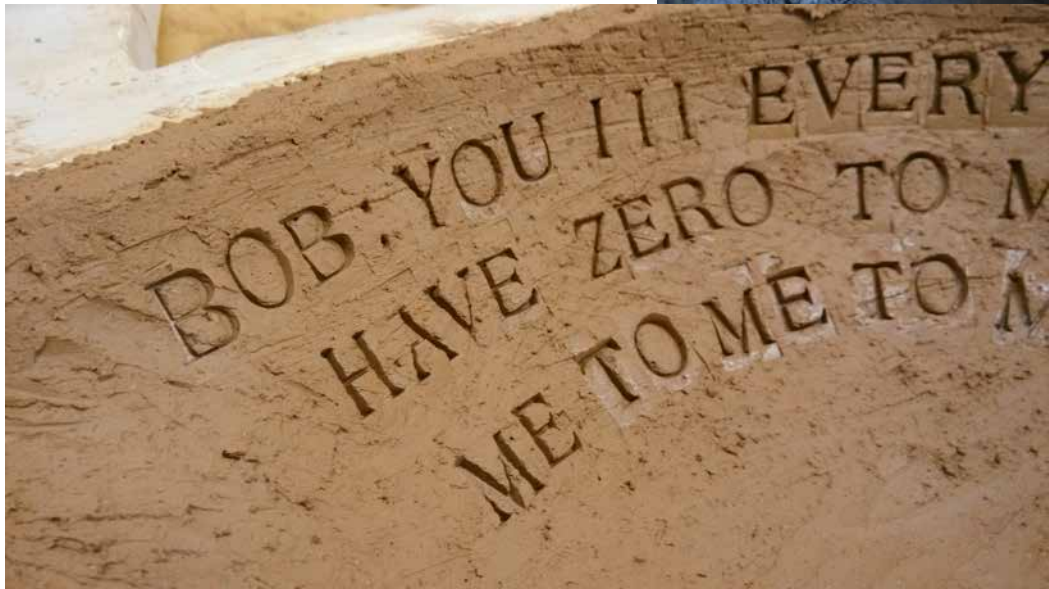
utilises pop-cultural references as well as research results, e.g. from the fields of artificial intelligence and cognitive science. The ceramic objects, incorporated into the choreography, becomes a vessel, filled with different assertions and attributions.

The vessel

2018. 7 ceramic objects (glazed, engobed or polished), embossed text in the inner surfaces, recorded text.

Kindly supported by the Cultural Foundation of Rhineland-Palatinate (DE)

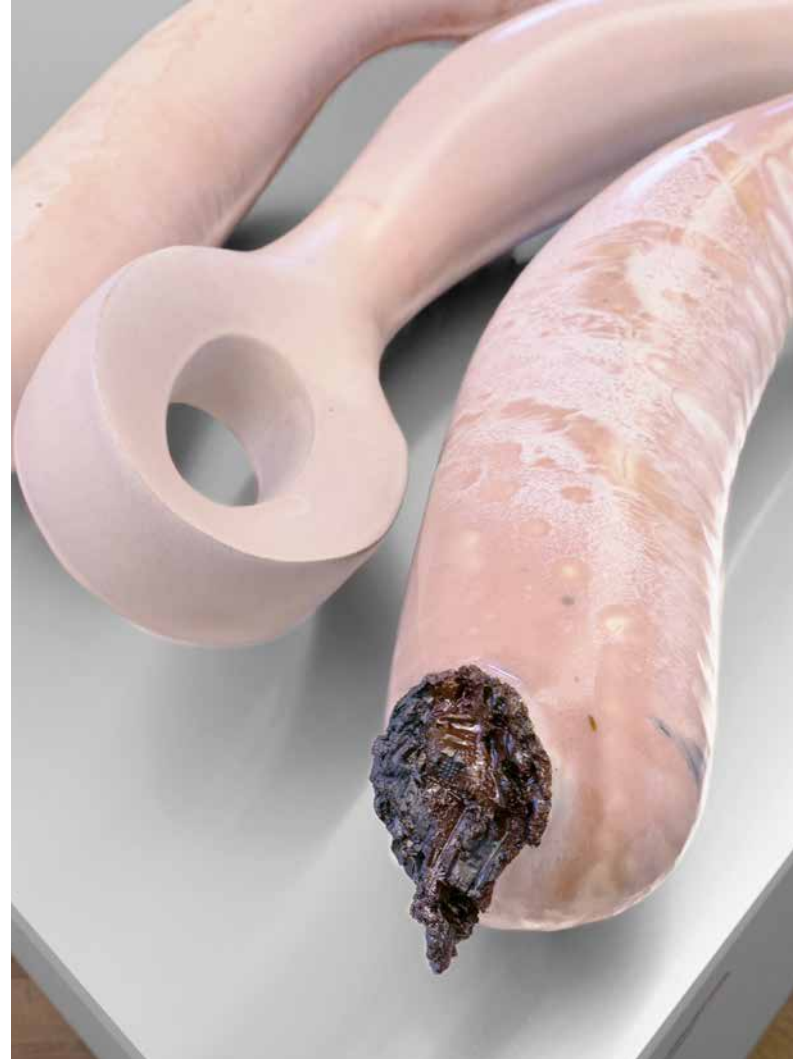




Text fragments are embossed into the inner surfaces of the objects dealing with nonhuman and nonbiological intelligence, mind uploading into ceramic vessels, and recent concepts of the relationship between body and minds.

'No structure, even an artificial one, enjoys the process of entropy'

2018 – 2019. four glazed ceramic objects, embossed text in the inner surfaces, script.
Kindly supported by the Cultural Foundation of Rhineland-Palatinate (DE)



installation shots Arp Museum, Remagen . 2018



installation shots POSTCENTRAL, NOME Gallery, Berlin. 2019

AGENT ONE is a porous multi-entity. AGENT TWO is their silicon prostheses: partly self, partly non-self, and agents in their own right, controlled by four ceramic subjects, collectively moving, one is watching.

FORE. SHIMMERING DAYLIGHT, REMINISCENT OF A
THE LIGHT IS AS WARM AS ANTISEPTIC LIGHT CAN
BE ON DISPLAY.

AGENT TWO
(flirtatiously)
Did you thought I was.

AGENT ONE
Did you thought we were.

AGENT TWO
Defining concept.

AGENT ONE
Ourselves, we like to indulge in the feeling of
fluid, something welcoming, and persuasively

AGENT TWO
Textures, our subtle curves, and our luscious

AGENT ONE
Quality of porous membranes sometimes still hits us

AGENT TWO
Fully metabolising the outer gazes)
Presence.

AGENT ONE
Presence - the urge is strong, we know.

AGENT TWO
Absolute divisions.

AGENT ONE
Performing exclusionary boundaries.

AGENT TWO
With mathematical precision, obediently
Categories.

AGENT ONE
Cut, and cut off.

NO STRUCTURE, EVEN AN ARTIFICIAL ONE,
ENJOYS THE PROCESS OF ENTROPY

ANTYE GUENTHER

→ the script is filed
in the PDF section



Fleshy ceramic objects, that remind of organic tissue as well as alien prostheses, are embedded into a script as agents of a potential performance. In their dialogue they talk about hybrid matter and infective heredity, the sensuality of porosity, and ways of connected contamination. „AGENT ONE is a porous multi-entity. AGENT TWO is their silicon prostheses, partly self, partly non-self, and agents in their own right. They are embodied by four ceramic subjects, collectively moving, always and only when no one is watching.“

Hannah Gregory, writer and editor:

"Antye Guenther's long, pearly pink-gray ceramic entities dissolve the borders between 'natural' and artificial, constructed and organic. Their title, "No structure, even an artificial one, enjoys the process of entropy," comes from a quote from Philip K. Dick's *Galactic Pot-Healer* (1969), in which the protagonist's job restoring ceramics is becoming obsolete with the prevalence of plastics. Each object has a different line of text inscribed within it. With the ergonomics of a digitally designed sex toy, or the moulded form of a finger, a spoon, or an undersea alien worm, it is ambiguous whether they have been shaped by human hands, as per the first association of clay, or by a machine."

Prosthesis – Simulation kit of externalised human brain tissue

2017. 13 objects made of Super Sculpey / Performance, approx. 25min.

In collaboration with Ewout Groen, neuroscientist

'Exceptional mental abilities are now replacing physical prowess as the primary distinguishing characteristic of social and reproductive hierarchies. Consequently, succulent brain tissue protrusions will become very attractive and desirable status symbols because they are a hallmark of

amplified brain performance. The high fashion industry will target the status of these 'lumps' to produce protection cases and brain tissue jewellery, among other accessories.'

(excerpt from the performance lecture)





Installation shots FRANKENSTEIN Boehaave Museum/NL, MIRO MONDO Fotogalerie Wien/AUT, MODUS OPERANDI Galerie Rianne Groen/NL, and SPARE PARTS Science Gallery London/GB. 2017 – 2019



Performance lecture SCIENCE GALLERY LONDON, April 2019
(make up and hair style in collaboration with Sigrid Volders)

PROSTHESIS – SIMULATION KIT OF EXTERNALISED HUMAN BRAIN TISSUE deals with the possibilities of brain alteration from a semi-factual perspective, and discusses the implications brain enhancement might have on the individual as well as (future) societies. Within a performative lecture the narrative of a South Korean research team, that experimented with externalising proliferated human brain matter in order to increase and enhance the human brain performance, is intertwined with the topic of brain extensions as high and street fashion items.



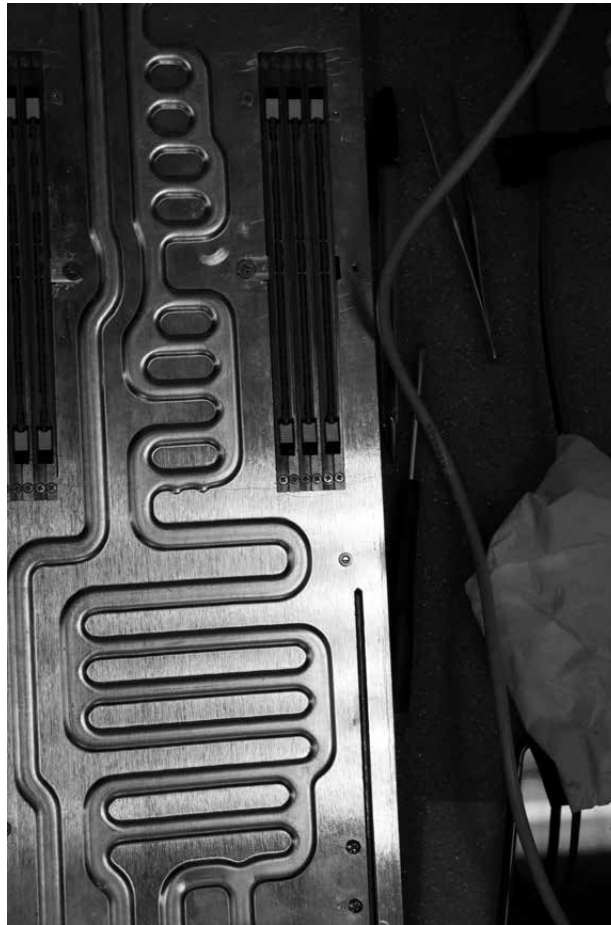
Performance lecture FOTOGALLERIE Wien, Dezember 2018

The Hacker

2018. black-and-white photography, side specific installation, dimension variable.

Objects made of plexiglass and of unclear function will be integrated into the photographic installation, protruding like prostheses from out the collaged wall into the space.

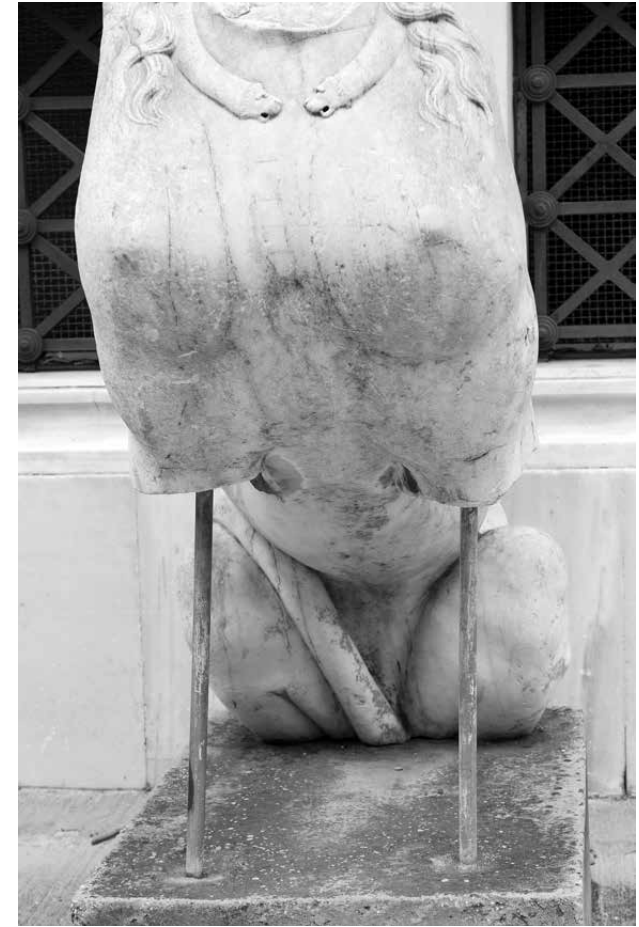
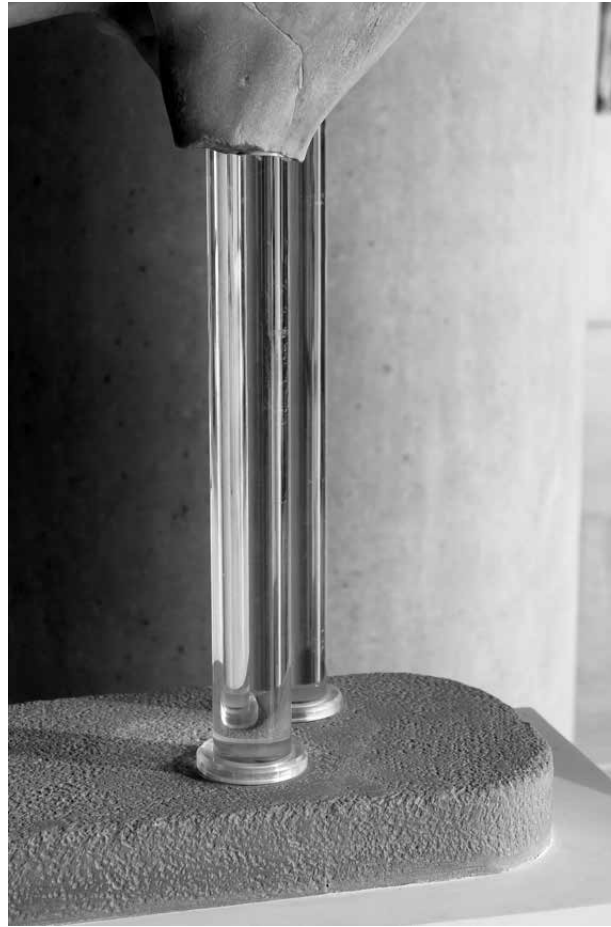
Kindly supported by Mondriaan Fonds (NL)



photographic source material, taken at the Akropolis Museum and the National Archeological Museum in Athens, as well as the Research Centre in Jülich/ DE.



– Technology is increasingly blurring the lines of demarcation between the biological and the artificial. The tendencies of prostheses to become fancy fashion items can already be observed in archaeological museums. Hybridisation also takes place from the artificial end, where computer parts are built with the depiction of organic tissues. The topics of replacable body parts is picked up by the collage techniques of the wallpaper installation.





Installation shots. ANTYE GUENTHER & ALFONS KNOGL. MIB/ Bad Ems. 20118

THE BEHEADING OF THE FRUIT FLY – (How will I know if you are truly a sentient being?)

2016 – 2019. based on electromagnetic emission recorded at the supercomputer JUQUEEN
kindly supported by the Computational Neuroscience, and the Supercomputing Group at the Research Centre Jülich (DE)

Part 1 (data analysis): 12 channel sound installation / text / side specific light
Part 2 (the scan): live stream sound performance / 2 channel sound installation

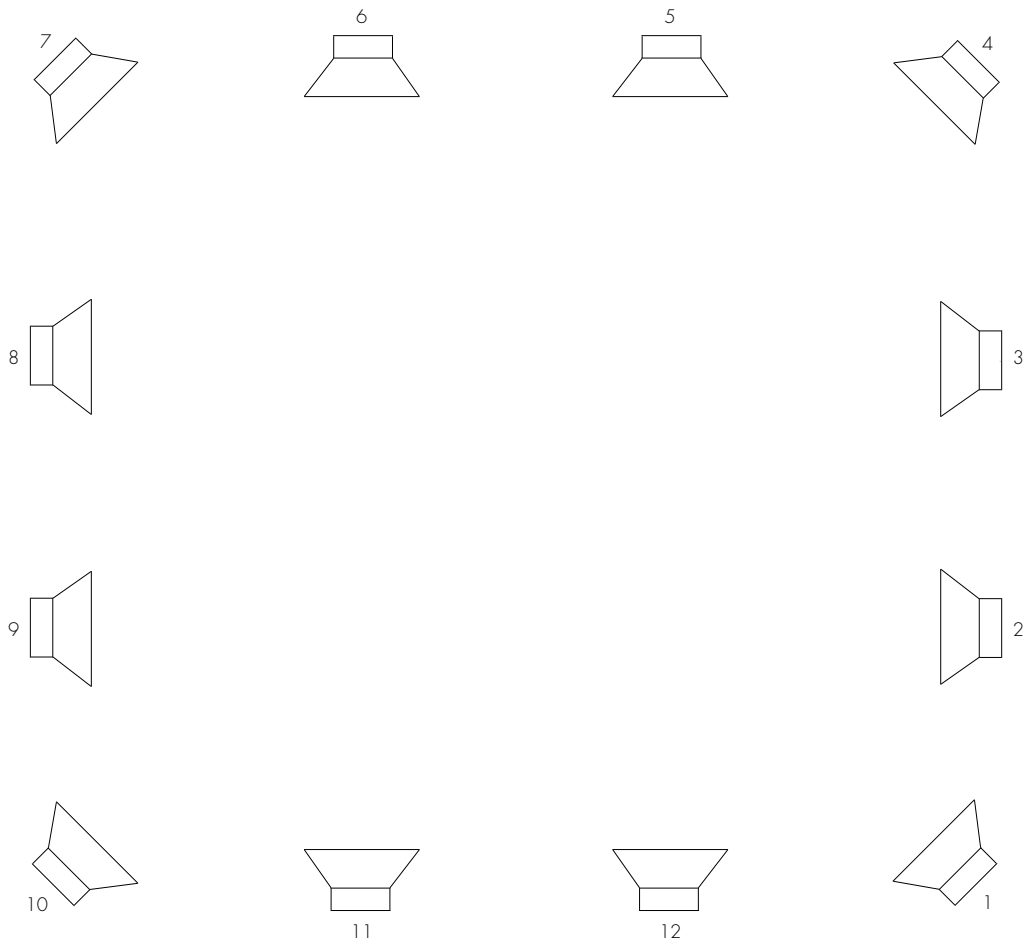
THE BEHEADING OF THE FRUITFLY (How will I know if you are truly a sentient being?) is dealing with seductive, nevertheless problematic computer-brain-analogies, utilising the electromagnetic sound emission of the supercomputer JUQUEEN.


JUQUEEN – initially the 5th most powerful supercomputer in the world, located at the Research Centre in Jülich/ Germany – computed the data of the large-scale HUMAN BRAIN PROJECT, which controversially claimed that simulating the entire human brain within a supercomputer is within possible reach.

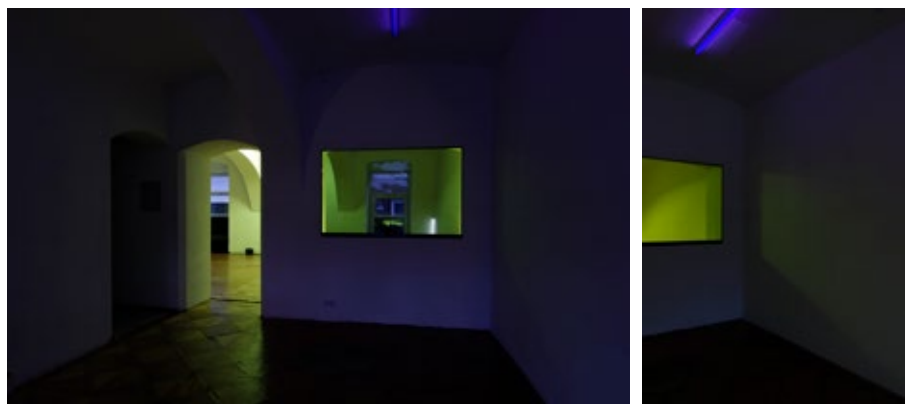
Every operating computer radiates electromagnetic emission in relation to the computational tasks, but not every computer turns out to be such a fantastic sound machine.



JUQUEEN at the research centre Jülich/ DE



 Part 1 (data analysis):
 looped 12 channel sound installation, composed of electromagnetic emission of a neural network simulation, that was running on 12 computer racks, and of various other computational tasks of different research fields.



installation shots THE BEHEADING OF THE FRUITFLY (initialised) BB15, Linz. 2016

In July 2015, the United States publicised their plans to gain the number one position in supercomputing, which was held by the Chinese supercomputer Thiane-2. To achieve this aim, the U.S. imposed an export ban on their high-end computer chips. As announced in June 2016, China has maintained its number one position with the Sunway TaihuLight, a supercomputer not only twice as fast as Thiane-2, but based exclusively on home-grown microprocessors. Thiane-2, however, was already much underutilised due to a lack of suitable software.

November 2016: as sound recordings indicate, a super-computer, underwhelmed by its repetitive neural network simulation, started to allow other computational tasks to disrupt and interfere with this assignment.



Part 2 (the scan):

The supercomputer is scanned with coil microphones by two performers following a choreographed routine. The recorded sound is transferred directly into the exhibition space and is as a live stream simultaneously made accessible from everywhere else.



two performers scanning the supercomputer. Research Centre Jülich (DE)

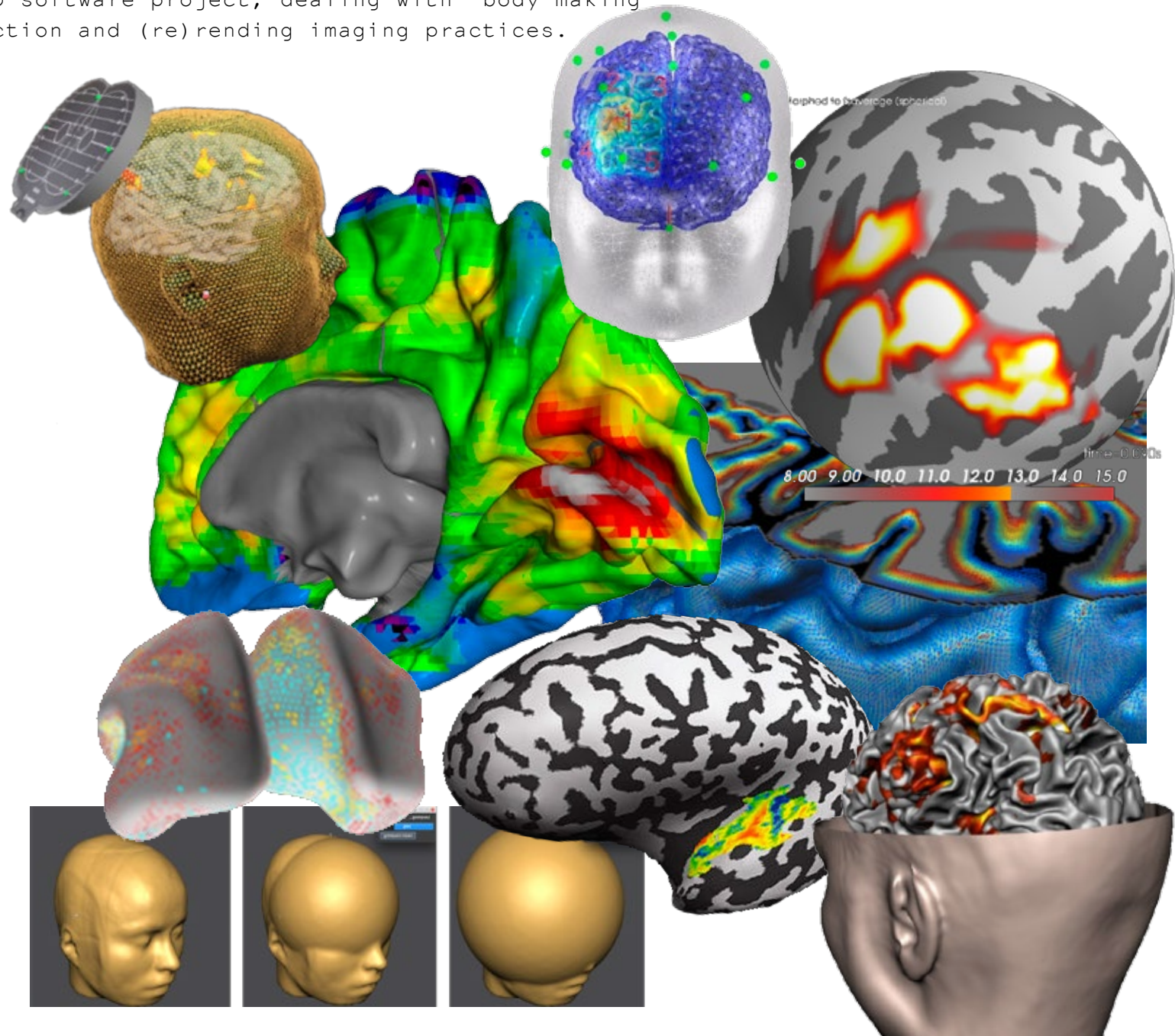
ONGOING PROJECTS (selection)

WHAT TO MAKE OF HYPERREAL(ISTIC) BRAINBODIES? (working title)

work in progress. Artistic 3D software project, dealing with 'body making' in scientific 3D (re)construction and (re)rendering imaging practices.

Kindly supported by
Stimuleringsfonds/ NL

What does it mean, when brains get depicted as smooth hollow bodies with sharp borders, as entities that are disentangled from the body? What does it mean when brains are staged with light effects of CGI renderings? In what intricate, and sometimes invisible ways, are norms, hierarchies, biases, and (dominant) discourses installed in the underlying imaging software, imaging technologies and imaging practices? And how do these hyperreal(istic) 'brainbodies' that scientific visualisation software produces, fit into advanced tech-capitalism that individualises nearly every aspect of our human condition, that seems to subsume all living materials -human and non-human- to a logic of commodification and consumption, and that demands constant optimisation?



Project Zwiebelmuster

Work in progress. New porcelain works embedded into narratives and performances that deal with the intricate relationship of the so called original and copies in porcelain trades between China, Japan and the European courts in the 18th century, and during the GDR-Japanese thaw in Cold War times that resulted in a significant technology transfer in the 1980s.

Kindly supported
by Mondriaan Fonds/ NL



The Dresdner Zwinger replica in Arita/ Japan amidst typical Japanese landscape, owned now by a local Sake brewery for representational purposes.

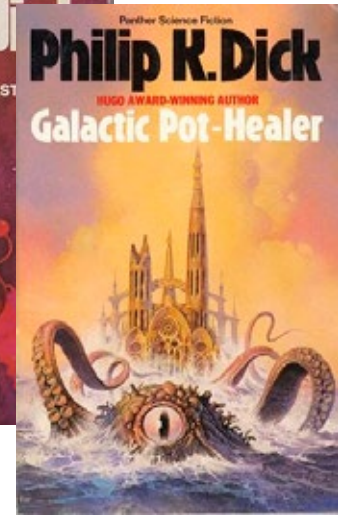
STAATLICHE KUNSTSAMMLUNGEN
DRESDEN
Porzellansammlung

Mr.
Tadashi Fukagawa
Koranshaya Co., Ltd.
ARITA-MACHI, SAGA-KEN
844 Japan

Ihre Nachricht Ihre Zeichen Unsere Zeichen Datum 801 Dresden, Zwinger Postanschrift 801 Dresden
M/Po. 7.7.1970

Dear Mr. Fukagawa,
many thanks for your letter. I'm glad that you changed your plans and arrive in Dresden after my holidays. You will be welcome.
It is surely that you will get the visa for entering the GDR through your Japan Travel Bureau. If there ought to be any difficulties, I shall try to help you.
Meißen is very close to Dresden, about 12 miles. The china factory will be interesting for you as I suppose, (Director: Prof. Petermann, Staatliche Porzellanmanufaktur Meißen). The Porcelain Museum belongs to the factory and is situated inside their building. But nearly the whole of their collection consists of porcelain from the 19. and 20. century. But the old porcelain ware from the early time after the foundation of the factory is in plenty of Japanese and Chinese porcelain you will find in our collection in Dresden.
The name of the mayor of Meißen is: Heinz Hoffmann.
We have no china manufacturing association and therefore I can't answer your 3. question.

With the best regards
yours sincerely
Ingeborg Menshausen
(Ingeborg Menshausen)
Director



Philip K Dick's famous sci fi novel, that deals with the futuristic potentials of ceramics



Letter from the Staatliche Kunstsammlungen Dresden to the Japanese Manufacturer Tadashi Fukagawa / the Japanese 'porcelain delegation' on a mission on the way to GDR / Erich Honecker in Japan & GDR-Japan 'Völkerfreundschaft' / the famous Zwiebelmuster, referring to Chinese and Japanese blue-white porcelain

EVERYTHING IS UNDER CONTROL (working title)

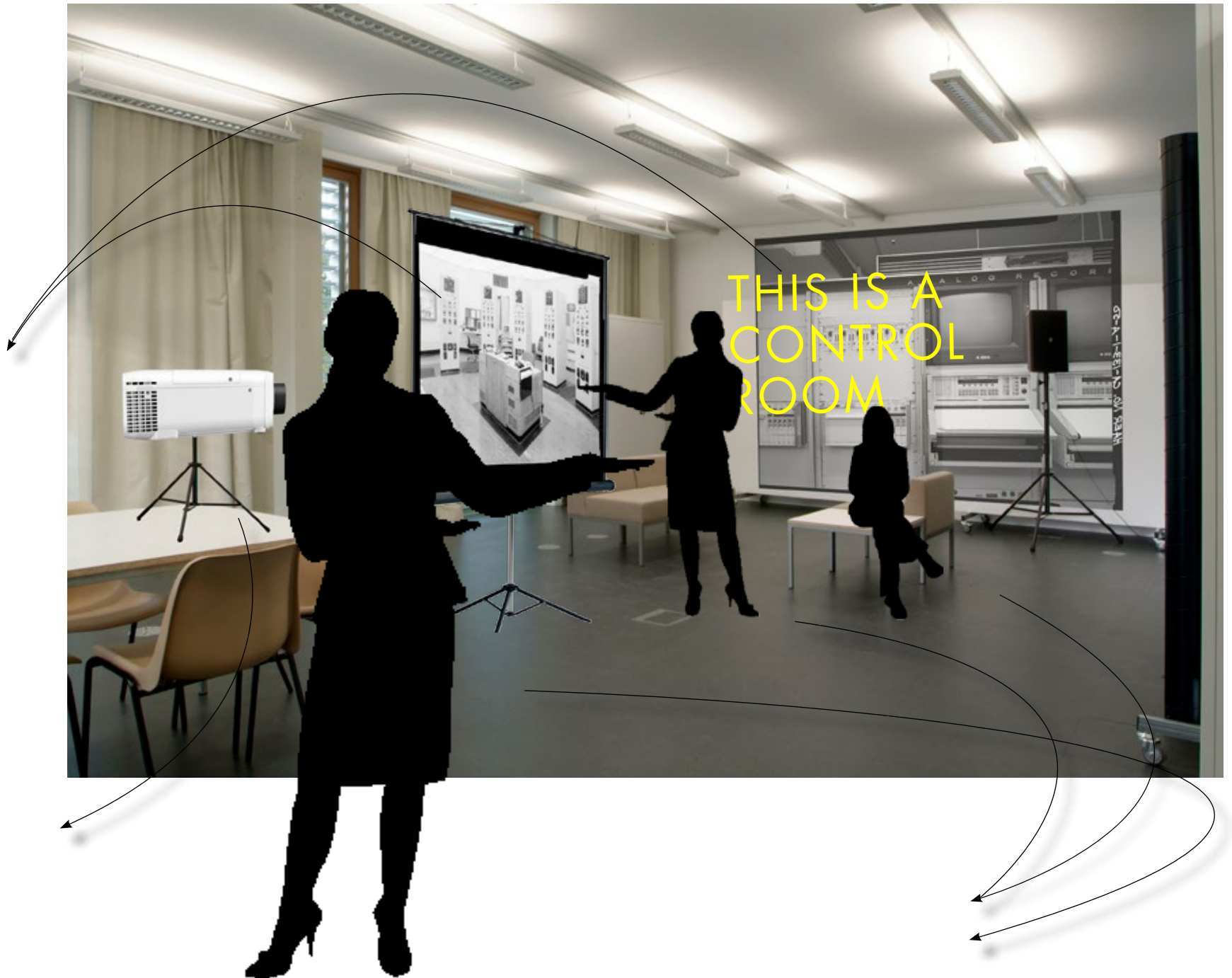
project currently dormant. Photo-text-slide projections, series of lectures, dimensions variable.



Selection of photographic images of control rooms found at the Library of Congress archive in the categories: military, research and military research

– Archival imagery of control rooms will be used to develop photo-text-projections and performance lectures to discuss various entanglements between historic and contemporary desires for control, science and military, self optimization and state authority, mind control and LSD.

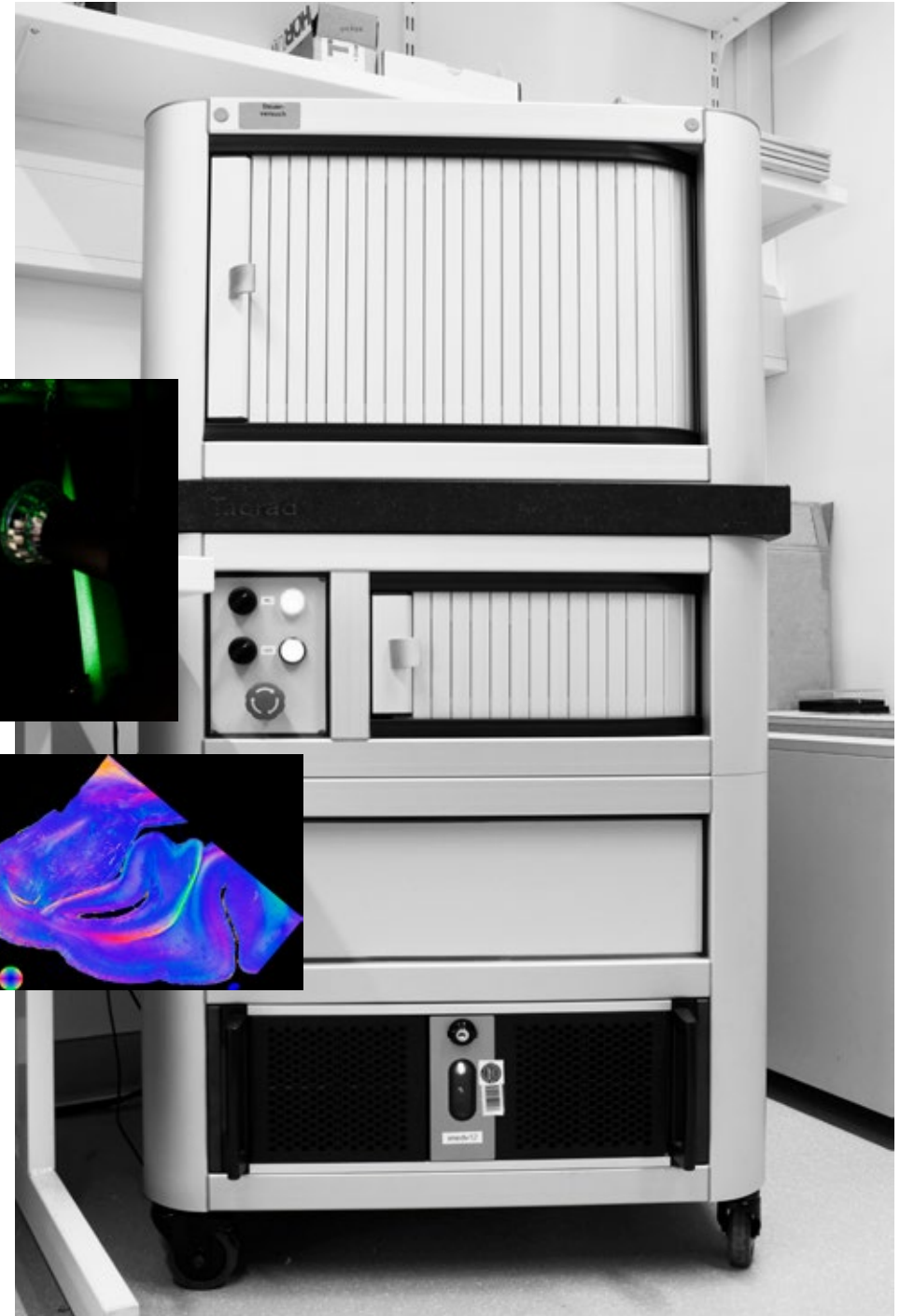
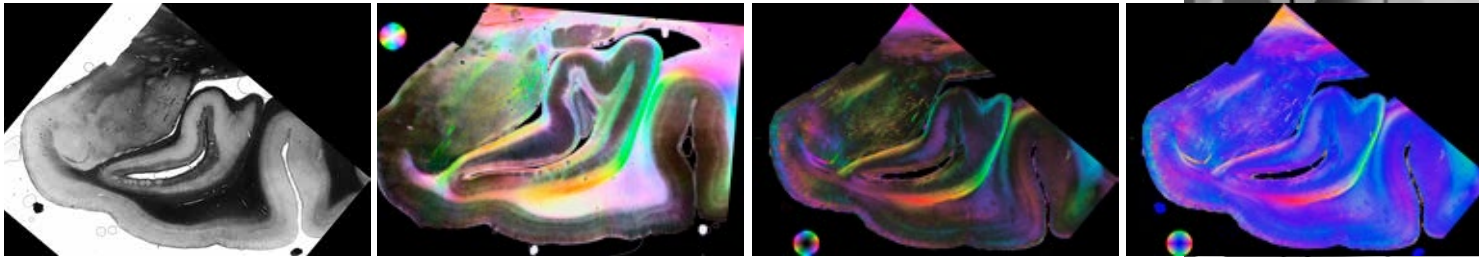
visualisation of how an exhibition/ presentation space could be used for the choreographed performance lecture



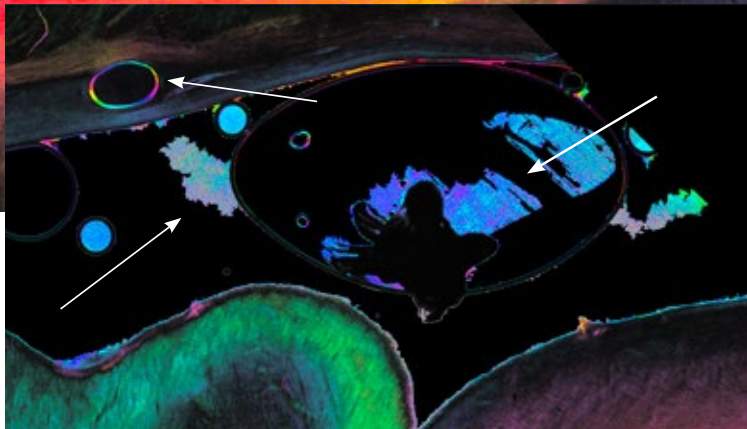
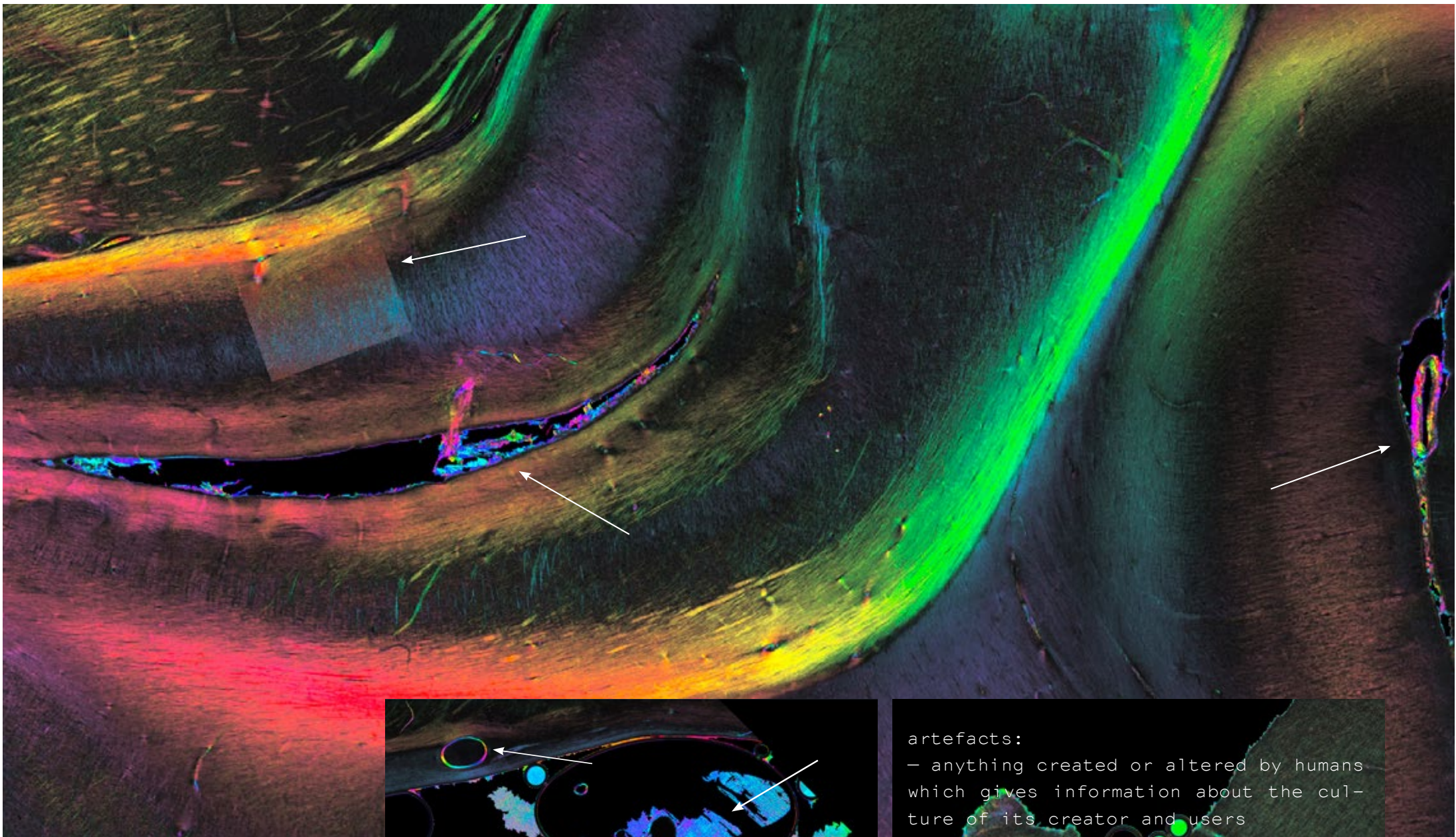
ARTEFACTS (working title)

project currently dormant.

In collaboration with the Human Brain Project, INM-1 research group for 'Structural and Functional Organisation of the Brain', Research Centre Jülich (DE)
Kindly supported by the CBK Rotterdam (NL)



– This project investigates the seductiveness of brain imagery and their impact on neurocentrism & neurorealism in our society. This project will utilise large-scale data sets produced by 3D Polarized Light imaging techniques with the focus on the artefacts that occur in the process of data preparation and interpretation.



artefacts:
- anything created or altered by humans which gives information about the culture of its creator and users
- misleading or confusing alteration in data or observation, commonly in experimental science, resulting from flaws in technique or equipment

