



1 HARUN MORRISON

Environmental Justice Questions (2023—ongoing)
Evolving multi-authored publication comprised of 50 loose leaf cards edited and organised by Harun Morrison

The Telepathic Butterfly (2022—24)
Micro-fiction printed on fabric, in collaboration with Rose Nordin

2 JOTA MOMBAÇA

waterwill (2022)
Video, 11'09"

Ghost 4(b-1): Visa Denied is a Poem Upside Down (2022)
Cobalt blue linen previously sunken in the Pacific Ocean for 7 weeks

Ghost 4(b-2): Visa Denied is a Poem Upside Down (2022)
Cobalt blue linen previously sunken in the Pacific Ocean for 7 weeks

Ghost 2: Words Don't Go There (2022)
Bleached linen previously sunken in the San Francisco Bay Area

3 TOUCHE—TOUCHE

Senser (2022)
Installation composed of ceramic, rope, and sonic ioniser machine, scent by Annika Kappner's ATER TUMTI

4 ANNIKA KAPPNER

ATER TUMTI (2024)
Multimedia installation with video, 33'33", printed textiles, scent, and custom-made carpet and seating

5 SASHA LITVINTSEVA AND BENY WAGNER

My Want of You Partakes of Me (2023)
Two-channel video installation, 57'00"

6 BRACKISH COLLECTIVE

Still Life of a Laid Table with Lecithin and Voice (2024)
Stainless steel, plaster, silk, beeswax, silver, PVC tubing.
Ingredients: xanthan gum, rapeseed oil, soya lecithin, Truvia®, birch tar, chalk, cacao beans, cacao mass, cacao butter, glycerin, black sesame seeds, sugar, powdered sugar, tar syrup, cornstarch, aquafaba, cream of tartar, almond meal, gelatin, corn syrup, vioblock, agar agar, cacao powder, vanilla extract, flour, activated charcoal, salt, baking powder, flaxseed.

7 PEDRO MATIAS

dépaysement (2023)
Multimedia installation with two-channel video, soundscape, polyphonic voice-over, with Flotte, Molluskulars, and Coralias sculptures, 24'44"

8 NATASHA TONTEY

The Epoch of Mapalucene series (2021)
Two screen video installation with grass floor, custom-made wallpaper, and stone pillows
- **Wa'anak Witu Watu / Beranak Dalam Batu**, 24'37"
- **The Epoch of Mapalucene**, 13'51"

1 HARUN MORRISON

The Telepathic Butterfly

A micro-eco fiction exploring the unknown capacities of unidentified species.

Environmental Justice Questions

Which song reminds you of the collapse of our planet? Whose fantasies are we living in? Environmental Justice Questions is a compilation of questions for discussion and debate. A range of activists, writers, artworkers, architects, chefs, natural historians, and horticulturalists were invited to propose a question relating to environmental justice.

Credits

Contributors: Kat Cotta, Naho Matsuda, Rosalie Schweiker, Stella d'Ailly, Jane Trowell, Harun Morrison, Danika J. L. Thomas, Graham Burnett, Holly Keasey, Vishal Parekh, Maymana Arefin, Anahi Saravia Herrera, Jessica El Mal, Åsa Ösbo, Eva Sajovic, Owen Griffiths, Yasmine Ostendorf, Evie Muir, Fatima Alalawat, Mark Godber, Wood Roberdeau, Jared Gradinger, Jack Hannam, Chris Fremantle, Rowan Lear, Ireen van Dolderen, Taey Iohe, Sandra Man, Siori Joyner, Marjet Zwaans, Lisa Stewart, Liz Rosenfeld, Nazakat Azimli, Sophie J. Williamson, Olga Grotova, Inês Neto dos Santos, Manon Awst, Ashley Edwards, Satpreet Kahlon, Luiza Prado O Martins, Ayumi Paul, Gayatri Kodikal, Elisabeth Del Prete, Phoebe Davies, Joseph M. Pierce, Ada M. Patterson, Kajsa Sahlin, Rauna Kuokkanen, Max Troell, Luja von Köckritz, Angela YT Chan, Melissa Barton, Rachel Pimm, Kate McIntosh, Oliver Ressler, The Mycological Twist, Niamh Riordan, Raluca Voinea, Felicitas Zeecken, Mary Jane Edwards, Maxwell Ayamba, Katy Beinart, Rahima Gambo, Mona Vatamanu & Florin Tudor, Rima Sorigara, Graham Harwood, Mandus Ridefelt, Jonas Staal, Borbála Soós, Adelita Husni-Bey, Gabó Bartha, Hannah Davey, Therese Keogh, Joey Holder, Ana Brotas, Andrea Ku, Gavin and Adrienne Wade, Diána Berecz, Katharine Stout, Rita Suvéges, Jasmine Roha Wakefield, Kitti Gosztola, Rowena Harris

Design: Cody Lee Barbour
Drawings: Olivia Abächerli

Commissioned by Mossutställningar with additional support from V&A Dundee and APAP network.

2 JOTA MOMBAÇA

waterwill

Depicting bleached and dyed fabrics plunged into open water during 2022, *waterwill* traces Mombaça's exploration of radical performativity. Delving into the critical impact of logistics and migration on our social fabric, the experimental video unfolds as an extensive, multidimensional poem addressing themes of migration, enforced waitness, and the interconnectedness between the social existence of material bodies and the various dimensions of the underwater realm. Shot across San Francisco, Rio de Janeiro, Venice, and Amsterdam, the sonic composition is a continuation of Mombaça's collaboration with Anti Ribeiro and includes archival sounds from an ongoing dialogue with New York-based critic Darla Migan.

The video is accompanied in the space by the following objects: *Ghost 4(b-1): Visa Denied is a Poem Upside Down* and *Ghost 4(b-2): Visa Denied is a Poem Upside Down*, cobalt blue linen previously sunken in the Pacific Ocean for seven weeks, 2022, *Ghost 2: Words Don't Go There*, bleached linen previously sunken in the San Francisco Bay Area, 2022.

Commissioned by the Kadist Foundation and premiered at Mombaça's solo exhibition *The Sinking Ship/Prosperity* in San Francisco.

3 TOUCHE—TOUCHE

Senser

Part of an ongoing series of hanging smoke machine thuribles, the work takes shape as a multisensorial sculpture oscillating between a spiritual artefact and the gravitational hypnosis of the pendulum. A scent by artist Annika Kappner accompanies the piece.

4 ANNIKA KAPPNER

ATER TUMTI

Setting out on an experiential journey, ATER TUMTI explores alternative future technologies through the lens of five elements (Earth, Water, Fire, Air, Aether). The project manifests as an immersive video installation, performance, and online experience drawing on alchemy, gaming, and sci-fi culture.

The multidisciplinary and multidimensional work interweaves rational analysis with embodied experience and intuition. The five elements and their mental, emotional, and physical aspects become inner technologies that enter into correspondence with external ones. Evoking a scientific, poetic and sensory narrative, the work encourages us to recognise – to live and integrate – our interconnectedness with life on this planet, the biosphere, and all its co-creators.

ATER TUMTI is part of Kappner's long-term research project, *Deep Planetary Sensing*. This ongoing project explores embodied experiences of connectivity in relation to the planet, mediated by contemporary technologies. The research seeks to develop critical and alternative perspectives towards our relationship with digital culture and technology, emphasising ecology and the individual and collective body. *Deep Planetary Sensing* comprises soundwalks, performances, installations, workshops, and a web platform, offering diverse avenues for engagement.

Video Credits

Direction, Actor, Voice & Edit: Annika Kappner
Animation/VFX: Filip Suska
Camera: Lola Thuy
Color: Burhan Hatinoğlu
Music & Sound Design: Eric Maltz
Research Assistant: Martina Janichkova
Somatics: Malika Ali

Installation Credits

Props: Robijn Hooijboer
Scent: Noa Dold
With special thanks to Maria Blaisse and Viola Renate.

Commissioned by Sonic Acts.

5 SASHA LITVINTSEVA AND BENY WAGNER

My Want of You Partakes of Me

An interrogation of the process of digestion as the fundamental condition for being in the world, *My Want of You Partakes of Me* is a two channel video installation examining the physiological, psychological, spiritual, literary, and scientific dimensions of being consumed. Multiple storylines trace the poetics of incorporation as a matter of metamorphosis and decay, the philosophy of matter and imperial conquest, industrialisation and annihilation, poetry and parenting, love and citation.

Credits

Written and directed by Sasha Litvintseva and Beny Wagner
3D Animation: Jason Ramanah
Sound Design and sonic composition: Tom Fisher / Action Pyramid
Camera: Sasha Litvintseva
Original Score: Beny Wagner
Color grading: Anna Barsukova
Featuring: Roisin Tapponi, Petra Cox, Sam Keogh, Onyeka Igwe, Tai Shani, Daisy Lafarge, Shelby Prichard, Katharine Spence, Jason Ramanah, Tom Fisher, Adriana Hamelton, Moontaha Mahbub

6 BRACKISH COLLECTIVE

Still Life of a Laid Table with Lecithin and Voice

Reimagining a *banketje* – a style of still life painting once favoured among Dutch middle-class merchants – Brackish Collective transforms the dinner table into a representation of production, commodity, and trade. Tar marshmallows deteriorate, mounds of lecithin spoil, and rapeseed oil slowly seeps outwards. During the emergence of market capitalism, goods and ornaments acquired through colonial ventures moved through the Port of Amsterdam and found their way into domestic settings. Today, the port continues to serve as Europe’s ‘storehouse’. Global food conglomerates transport goods along the dockside and via shipping vessels, often concealing and sanitising their activities. By drawing connections between images of commercial excess and contemporary globalised food production, *Still Life of a Laid Table with Lecithin and Voice* showcases an array of industrialised food items that pass through the port.

7 PEDRO MATIAS

dépaysement

The two-channel video work is part of broader research on trans* material landscapes: shapeshifting frameworks that favour softer and more vulnerable environments. *dépaysement* (super)poses multiple flows of visuality, sonic exploration, materiality, and textuality to critically reflect upon environmental and systemic anxiety. Through the lenses of eco-queer-crip theories, the textual layer uses poetics and fabulation to reflect on transformation, (self)healing, and ‘becoming-by-living-together’.

The video maps (micro) landscapes as subjectivities in search of regenerative postnatural ecosystems. Micro and macro worlds are interwoven with digitally generated images translated from scanning sculptural works and nature. The soundscape plays with movement and displacement, alluding to the ever-growing number of extinct species. In dialogue with the sound, a polyvocal voice-over plays with the overlapping of multiple voices to create one communal voice, neither here nor there, but always present.

Audiences are invited to cuddle the sculptural works and lay down, to let go while floating on Flotte. The Coralias and Molluskulars sculptures are performers and the inhabitants of an undersurface landscape. They glow under UV light like fluorescent coral reefs. Through speculative touch, as a methodology of ‘being in touch’, these sculptures reflect nature in its textures and manifestations, speculating about other possible futures.

Credits

Concept & direction: Pedro Matias
Cinematography: Pedro Matias
Editing: Pedro Matias
Trans-media translation: Tatiana Rosa
Sound composition: Tatiana Rosa
Photo credits: Marc Doradzillo, GG-E-WERK
Polyvocal voice-over concept: Tatiana Rosa & Pedro Matias
Polyvocal voice-over composition: Tatiana Rosa
PTZ camera operators: Tatiana Rosa & Pedro Matias
3D modelization & animation: Paula Garcia Sans
Production & scenography: Mathilde Renault
Photogrammetry: Paula Garcia Sans, Mathilde Renault & Pedro Matias
3D models: 3D Coral assemblages by Paula Garcia Sans
 3D Fossil corals, Ancient Reef Bushiribana Gold Mines Ruins, Santa Cruz, Aruba by Pedro Matias
 Cranial Nerves and Foramina by University of Dundee
 Normal Brain and Ventricle Segmentation by RobynPierce
 Ada – High Complexity – Site 3 CC by John HR Burns
 Coral & Blastomussa coral fragment by RISD Nature Lab
 Coral & Coral head by CaptainObvious
 Coral Patch at 9-Foot Stake Reef, Key West, FL by The Mel Fisher Maritime Museum

Curacao Pillar coral 01 by California Academy of Sciences Viz Studio;
 Mountainous Star Coral, *Orbicella faveolata* by Perry Institute for Marine Science Red Coral by Septentrion
 3D Waiopae Pool & Kiritimati – Site 5 MPO 3 by John HR Burns

Text includes personal dialogue upon the readings of:
 adrienne marie brown, Astrida Neimanis, Franziska Bax, Ellen Samuels, Bett Williams, Margaret Wertheim, Resmaa Menakem, Timothy Morton, Emmanuel Coccia, Stanley Rosenberg, Stephen Porges, Michael Marder, Viktor Frankl, Francesco Cerritelli, Martin G. Frasc, Marta C. Antonelli, Chiara Viglione, Stefano Vecchi, Marco Chiera, Andrea Manzotti, Anna Targonskaya, MD, L Song, David Biello, Om Marathe

Courtesy of Rademakers Gallery.

8 NATASHA TONTEY

The Epoch of Mapalucene series

The two videoworks are the result of extensive research conducted in North Sulawesi, a province in Indonesia where, according to native cosmology, the first person ever to exist was a woman who gave birth through a stone.

By delving into fiction and mythology within the region, Tontey focuses on the Minahasan people residing in North Sulawesi and their connection to geological matter. The Minahasa tribe reveres human communication with stone. Their indigenous practices have often been interpreted as preinstitutional and are classified as animist beliefs. However, the tribe view themselves as monotheistic, as they perceive minimal distinction between Life and Non-Life.

The Minahasan economy once functioned according to gifts and was based upon volunteerism, kinship with nature, and mutual aid. With the arrival of colonists from the West, the Minahasans evolved to a stone-based exchange system that was informed by a mixture of their ancient spiritual beliefs and Christian-influenced capitalist ideas.

Tontey explores the dynamics of Minahasan cosmology, investigating its capacity to envision an alternate world where the concept of anthropocentrism scarcely exists. By examining the dynamics of the Minahasa worldview within the realm of digital culture, she speculates on its potential to envision an alternative society founded on reciprocity, uniting both animate and inanimate realms.

Credits

Sound design: Wahono (Divisi 62)
Animation studio: DDDBandidos
Acknowledgements: Mawale Movement, a North Sulawesi cultural initiative seeking to rediscover Minahasan identity

Co-produced by Other Futures and transmediale.

Encompassing the curatorial underpinnings of *The Spell of the Sensuous*, the 2024 Biennial exhibition illuminates the fluid, porous boundaries between the human and more-than-human, embracing a multiplicity of ways of sensing and engaging with the thresholds of the body.

Taking shape across two locations in the centre of Amsterdam, W139 and Looiersgracht 60, the exhibition brings together tactile sculptures, video works, and large-scale installations. Seeking to echo and give form to the ongoing environmental crisis, the featured artists examine dominant exploitative paradigms, the unexposed histories of contamination, bodily landscapes, and postnatural ecosystems. At the same time, and drawing on feminist theorist and physicist Karen Barad’s text *On Touching – The Inhuman That Therefore I Am*,¹ the works propose tactics of ‘visual hapticity, sensory attunement, interspecies signalling, affectively charged multisensory dance and technological intimacies’. In this sense, they aim to bridge the gap between embodied encounters and those mediated by technology, uncovering hybrid ways of relating to the world and its ecosystems.

Following this tactile thread, the works of Pedro Matias, Brackish Collective, Sasha Litvintseva and Beny Wagner, and Annika Kappner, exhibited at W139, try to feel, together with a multiplicity of bodies, a connection to an ever-expanding community of beings and things. Centring the role of intuition, the artists evoke speculative communication technologies, (micro)bodily-landscapes, and matriarchal Indigenous cosmologies. Within the exhibition, the movement of water offers a fluid, anti-colonial approach to thinking and listening, while the processes of decay are understood as a poetics of metamorphosis and transformation.

In Looiersgracht 60, Lukas Marxt unearths the underexposed histories of pre-atomic tests, while Anika Schwarzlose and Elena Khurtova

make visible soil contamination – mapping the impossibilities of rehabilitation after warfare. These archival and research-based works slowly leak together with dream-like, scenographic installations from *touche-touche*, and an immersive listening experience from the *laschulas* collective. Focusing on breath(ing), the collective considers both the act and inhaled air as constituted by other living things, as an intertwined existential mixture in the world.

Parallel to the exhibition, a series of public events, including workshops, performances, and guided tours enter into dialogue with what Karen Barad names as ‘an infinity of others – other beings, other spaces, other times.’

¹ Karen Barad, ‘On Touching–The Inhuman That Therefore I Am’, *Differences – Feminist Theory Out of Science*, 23.3 (2012), p. 207.

SONIC ACTS BIENNIAL 2024 TEAM

<p>Director Lucas van der Velden</p> <p>Programme Mirna Belina, Pim Sem Benjamin, Yessica Deira, Gideon Kiers, Margarita Osipian, Hannah Pezzack, Maud Seuntjens, Angeliki Tzortzakaki</p> <p>Production Max Alves, Zareena Akbar, Sebastian Frisch, Helen van Gorkum, Lamar Hamadalla (intern), Danne Hekman, Kieran Hinde, Mark den Hoed, Gideon Kiers, Máté Kohout, Danny van der Lugt, Giulia Nicolai, Stefan Prokop, Maja Ryszkowska (intern), Koen Schaadars, Jorg Schellekens, Michela Trovato, Giancarlo, Camille Maria Verhelst, Anne van Waveren</p> <p>Communication Mirna Belina, Pietro Ferrari, Agota Gintutyte (intern), Meike Jentjens, Alice Johnston Rougeaux, Bin Koh, Marion Lecoq, Maité Moloney, Ewa Piotrowska, Hahae Son</p>	<p>Development Arie Altena, David Henrichs, Lucas van der Velden</p> <p>Design & Web Knoth & Renner with Anja Kaiser, Anna Cairns (typeface), Nelly Nakahara (video editing), Janine Zielman (web development)</p> <p>Documentation Olivier van Breugel, Roman Ermolaev, Gleb Foulga, Amie Galbraith, Pieter Kers, Alcaeus Spyrou, Pierre Zylstra</p>	<p>FIND OUT MORE ABOUT THE PROGRAMME</p> 
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The 30th anniversary edition of the Sonic Acts Biennial takes place in Amsterdam from 2 February to 24 March 2024, with an immersive and intensive festival weekend running from 23 to 25 February.

SONIC ACTS IS SUPPORTED BY

