

## ENGLISH

The exhibition »Mutations« is the culmination of the nine-month interdisciplinary residency program of the same name at Akademie Schloss Solitude. The show presents the collective knowledge that the seven international artists and creative thinkers have been developing, both locally and digitally, since October 2020. Singular within the landscape of residency programs is the structure of »Mutations«, which promotes the collective and collaborative work, research, and experimentation of a certain theme and, as such, simultaneously questions the distribution of the generated knowledge. Conceived well before the ongoing Covid-19 pandemic, the »Mutations« group seeks to reconsider the notion of mutations and its multifaceted impact on social, political, and scientific structures. The exhibition is a direct response not only to these global developments, but also to the specific discussion around the role of art and its cultural importance. While approaching the subject of mutations from multiple vantage points, each of the seven fellows relates to its transformative potential at interconnected levels and scales, from the molecular level of the individual to the macro level of society.

The exhibition consists of seven individual positions and two collaborations that all engage with the concept of mutations as processes with unpredictable outcomes: transformation, loss of control, and irreversibility, but also diversity, metamorphosis, and hybridity. It is this indeterminacy and associative richness that make mutations uncanny and attractive at the same time. The exhibition places importance on the varying perspectives and approaches within the group, which take the form of installative, site-specific, and immersive works that span the mediums of multimedia, installation, sound, and video. The works themselves are interventions, spread throughout the Akademie Schloss Solitude area.

Accompanying the exhibition, is a third edition of the Solitude Journal. Acting as editors, the »Mutation« thematic residency fellows offered a place and space for

Covid-19 regulations:  
Access to the exhibition is subject to current Covid-19 regulations and can change. For up-to-date information, visit our website ([www.akademie-solitude.de](http://www.akademie-solitude.de)) or contact us at [mail@akademie-solitude.de](mailto:mail@akademie-solitude.de)

different approaches to the theme of mutations. Each invited artists, collectives, researchers, and creative thinkers to contribute texts and artworks that expand and deepen the thoughts that have been developing throughout the program. The exhibition and journal join the lecture series (which ran from March 22 – May 10, 2021) and the online platform [www.mutations.akademie-solitude.de](http://www.mutations.akademie-solitude.de) as output of the thematic residency program. The thematic focus on mutations also inspired a Web Residency call curated by members of the »Mutations« fellows, expanding the theme beyond Akademie Schloss Solitude.

»Mutations« is a cooperation between Akademie Schloss Solitude, an international and transdisciplinary artists' residence based in Stuttgart, and the KfW Stiftung, Frankfurt, an independent non-profit foundation active in the fields of Responsible Entrepreneurship, Social Commitment, Environment, and Climate as well as Arts & Culture. The Arts & Culture program focuses on intercultural dialogue and artistic production in the global context.

»Mutations« is comprised of the following fellows: Sabina Hyoju Ahn: Media and Sound Artist (South Korea), Angela Anderson: Video Artist and Researcher (USA/Germany), Grayson Earle: New Media Artist (USA/Germany), Ana María Gómez López: Artist, Writer, and Researcher (Colombia/USA/The Netherlands), Clara Jo: Video Artist (Germany), Maxwell Mutanda: Multidisciplinary Researcher, Visual Artist, and Designer (Zimbabwe), Joana Quiroga: Visual Artist and Philosopher (Brazil).

## DEUTSCH

Die Ausstellung »Mutationen« ist der Höhepunkt des gleichnamigen neunmonatigen Residenzprogramms der Akademie Schloss Solitude. Die Ausstellung zeigt das kollektive Wissen, das die sieben internationalen Künstler\*innen und kreativen Denker\*innen seit Oktober 2020 vor Ort und digital entwickelt haben. Die Struktur des Residenzprogramms »Mutationen« ist einzigartig. Sie fördert die kollektive und kollaborative Arbeit, Forschung und Untersuchung eines bestimmten Themas und hinterfragt damit gleichzeitig die Verteilung des generierten Wissens. Die »Mutationen«-Gruppe, die lange vor der aktuellen Covid-19-Pandemie entstanden ist, hat sich vorgenommen, den Begriff »Mutationen« und seine vielschichtigen Auswirkungen auf gesellschaftliche, politische und wissenschaftliche Strukturen zu überdenken. Die Ausstellung ist nicht nur eine direkte Antwort auf diese globalen Entwicklungen, sondern auch auf die spezifische Diskussion der Rolle der Kunst und ihrer kulturellen Bedeutung. Jede\*r der sieben Fellows betrachtet das Thema aus verschiedenen Perspektiven und bezieht sich auf dessen transformatives Potenzial auf miteinander verbundenen Ebenen und Dimensionen – von der molekularen Ebene des Einzelnen bis hin zur Makroebene der Gesellschaft.

»Mutationen« ist eine Kooperation zwischen der Akademie Schloss Solitude, einer internationalen und transdisziplinären Künstlerresidenz mit Sitz in Stuttgart, und der KfW Stiftung in Frankfurt, einer unabhängigen und gemeinnützigen Stiftung, die in den Themenfeldern Verantwortliches Unternehmertum, Soziales Engagement, Umwelt und Klima sowie Kunst und Kultur fördert. Der Schwerpunkt des Programms im Bereich Kunst und Kultur liegt auf dem interkulturellen Dialog und künstlerischer Produktion im globalen Kontext.

Die Ausstellung besteht aus sieben Einzelpositionen und zwei Kooperationen, die sich alle mit dem Konzept Mutationen als Prozesse mit unvorhersehbaren Ergebnissen beschäftigen: Transformation, Kontrollverlust und Irreversibilität, aber auch Diversität, Metamorphose und Hybridität. Es sind diese Unbestimmtheit und dieser assoziative Reichtum, die Mutationen unheimlich und attraktiv zugleich machen. Die Ausstellung beschäftigt sich formal und inhaltlich mit der Mutation in heterogenen biologischen, politischen und technologischen Kontexten und betont zudem Aspekte des beispiellosen historischen Zeitpunkts, der diesen Begriff in den Vordergrund gerückt hat. Die unterschiedlichen Perspektiven und Ansätze innerhalb der Gruppe haben bei der Ausstellung einen hohen Stellenwert und zeigen sich in Form von installativen, ortsspezifischen und immersiven Werken aus den Bereichen Multimedia, Installation, Klang und Video. Die Werke selbst sind Interventionen, die sich über das Gelände der Akademie Schloss Solitude verteilen.

Covid-19 Bestimmungen:  
Der Zugang zur Ausstellung unterliegt den aktuellen Covid-19-Bestimmungen. Änderungen sind vorbehalten. Aktuelle Informationen finden Sie auf unserer Website ([www.akademie-solitude.de](http://www.akademie-solitude.de)) oder kontaktieren Sie uns unter [mail@akademie-solitude.de](mailto:mail@akademie-solitude.de)

Die Ausstellung wird von einer besonderen dritten Edition des Solitude Journals begleitet. Die Fellows des Residenzprogramms »Mutationen«, die als Herausgeber\*innen des Journals fungieren, boten einen Ort und Raum für verschiedene Ansätze zum Thema Mutationen. Die Ausstellung und das Journal ergänzen die Vortragsreihe (vom 22. März bis 10. Mai 2021) und die Online-Plattform [www.mutations.akademie-solitude.de](http://www.mutations.akademie-solitude.de) als Ergebnisse des thematischen Residenzprogramms. Der thematische Fokus auf Mutationen war auch Inspiration für einen Web-Residency-Call, der von Fellows des Residenzprogramms »Mutationen« kuratiert wird und das Thema jenseits der Akademie Schloss Solitude beleuchtet.

An »Mutationen« nehmen folgende Fellows teil: Sabina Hyoju Ahn: Medien- und Klangkünstlerin (Südkorea), Angela Anderson: Videokünstlerin und Forscherin (USA/Deutschland), Grayson Earle: Medienkünstler (USA/Deutschland), Ana María Gómez López: Künstlerin, Autorin und Forscherin (Kolumbien/USA/Niederlande), Clara Jo: Videokünstlerin (Deutschland), Maxwell Mutanda: Multidisziplinärer Forscher, Bildender Künstler und Designer (Simbabwe), Joana Quiroga: Bildende Künstlerin und Philosophin (Brasilien).

Further information:  
[akademie-solitude.de](http://www.akademie-solitude.de)  
[mutations.akademie-solitude.de](http://mutations.akademie-solitude.de)  
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- ① ANA MARÍA GÓMEZ LÓPEZ & GRAYSON EARLE  
 »WAR, BIN, WERDE SEIN: REVISITING THE 1907 SECOND INTERNATIONAL IN STUTTGART«  
 2021; Three red flags and an ongoing research project

»War, bin, werde sein: Revisiting the 1907 Second International in Stuttgart« centers on activating the historical memory of the 1907 Second International Congress through the production of on-site, digital, and printed forms of outreach, both in the final exhibition of the Mutations fellowship and beyond. Understanding the challenging history of the Second International as a whole, »War, bin, werde sein« aims to highlight the feminist, anti-colonial, and anti-militarist statements that emerged from the Second International Congress in Stuttgart. Beginning with a public intervention at Akademie Schloss Solitude, the goal of this ongoing research project is to create spaces of reflection throughout Stuttgart, particularly at the very locations where the Second International took place. In addition to institutions such as the Landesarchiv Baden-Württemberg, »War, bin, werde sein« also involves archives abroad that hold important repositories of this event, such as the International Institute for Social History in Amsterdam. The Second International Congress in 2022 in Paris marks the 115th anniversary of this event.

- ② GRAYSON EARLE  
 »ENTROPY«  
 2021; Installation

»Entropy« is the measurement of indeterminacy for random number generators (RNGs). This work provides a means of reclaiming access to non-deterministic computation, important for not only encryption algorithms but quotidian computer use. The political implications of who controls access to random number generation are rendered in Edward Snowden's leaked documents which suggest the National Security Agency is collaborating with Intel to install a »backdoor« on the random number generator of consumer-level computer processors. »Entropy« is an installation that produces high entropy random numbers by sensing the immediate environment around Akademie Schloss Solitude. The generated bit sequences are displayed on the windows of the Hirschgang, which are lit up in the evening. The work is also available online at [www.entropy.computer](http://www.entropy.computer)

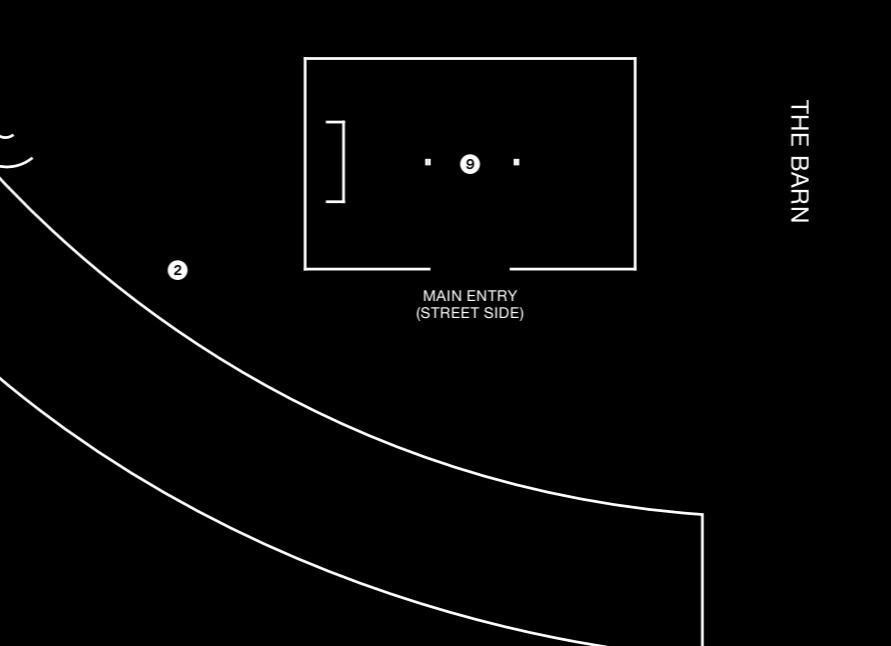
- ③ ANA MARÍA GÓMEZ LÓPEZ AND JOANA QUIROGA  
 »EPISTEMOLOGICAL CAPITAL«  
 2021; Ongoing research project

»Epistemological Capital« is an ongoing inventory of biological specimens from the Americas held in natural history museums and botanical gardens in Stuttgart and Baden-Württemberg. Concentrating on plants, animals, and fossils gathered in these repositories over several centuries, »Epistemological Capital« asks: where does this biodiversity fit in ongoing discussions of restitution, repatriation, and the decolonization of museum collections? How do these specimens exceed these frameworks and require a »mutation« of the very terms for understanding the intellectual and material capital they generate? To answer these questions, the ongoing research project aims to itemize how the question of compounded wealth from scientific research of biological specimens in the global North constitutes an unequal playing field of knowledge producers in the Americas, Asia, and Africa — the very location where many of these specimens were originally gathered. Particular attention will be paid to individual specimen, such as the *Ubirajara jubantus*, a single-specimen Cretaceous dinosaur originally recovered in Brazil, which elucidate the intrinsic tensions of colonial exploitation and their ongoing manifestations in the production of knowledge around biodiversity heritage today.

- ④ JOANA QUIROGA  
 »BANNRECHT«  
 2021; Installation

Who has the right to ban? »Bannrecht« (right to ban) refers to a group of restrictions created in the Middle Ages to officialize the self-proclaimed power the nobility had over all sort of things, such as the mills and ovens used to make bread and the process of wine making and its consumption. This gave the nobility the power to decide when, what, how, and at what price all other people without this right would live. With these laws, they also financed their lifestyles, including the wars to keep and expand such power, which also included the power to say who should be sent to the battlefields. One example of this is the Peasant's War (1524–1525) that happened in this very region and is considered one of the first attempts at democracy in

## EXHIBITION MAP



- ⑦ MAXWELL MUTANDA  
 »DELIVERANCE«  
 2021; Installation

Mutanda's work explores the dominant architecture of mobile technology in the choreography of daily life in juxtaposition with the statutory structures of dominion which codify ownership and dispossession in the built environment. By hanging semi-transparent panels from the ceiling, Mutanda brings his work into a structural conversation with the room, mirroring the content of the work which speaks to the creation of urban landscapes.

- ⑧ ANGELA ANDERSON  
 »THREE (OR MORE) ECOLOGIES — A FEMINIST ARTICULATION OF ECO-INTERSECTIONALITY PART I: FOR THE WORLD TO LIVE, PATRIARCHY MUST DIE«  
 2019; 3 Channel HD Video, Stereo, 37 Min.

The way one relates to land, water, and »resources« is reflected in the way one produces goods, relations, and affinities. »Three (or more) Ecologies: A Feminist Articulation of Eco-intersectionality — Part I: For the World to Live, Patriarchy Must Die« juxtaposes the highly industrial/technical nature of the destructive fracking industry driving North Dakota's Bakken shale oil boom on the Ft. Berthold-Three Affiliated Tribes Reservation with voices from Jinwar — Village of Free Women, a women's collective agricultural village project in the autonomous region of Rojava (Northern Syria).

- ⑨ SABINA AHN  
 »PARASITIC SIGNALS«  
 2021; Four-channel sound installation

»Parasitic Signals« is a quadraphonic sound installation that uses novel sonification methodology to transform the binding energy between a single molecule of *Borrelia* bacteria and a human protein cell into auditory perception. *Borrelia* bacteria are known as a pathogen that can cause Lyme disease in humans. In this work, the pathogen-human molecular level of physical interaction was measured by Atomic Force Microscopy technology which can practically touch a single molecule to measure the binding force between these two different biomolecules. By looking at the interspecies relationship in parasitism, this work tries to see it as a mutualistic and long-term relationship rather than the negative effect on the host's side. This work has been developed by the artist Sabina Hyoju Ahn with collaboration between Biophysics Institute at Johannes Kepler University in Linz, Austria, and Twelve Lab in The Hague, Netherlands.

»Parasitic Signals« is a continuation of the research Ahn has been conducting to sonify biological processes. Her most recognized work in this field, »Sonomatter« is a sound installation and performance that transforms the bioelectrical signal from microorganisms to sound, illustrating a circular relationship between life and death.

Angela Anderson developed two site-specific interventions during her residency: »Material Interventions into Immortal Landscapes Intervention I: Contemporary



Alle Texte sind auch auf Deutsch verfügbar.