



The Members

Bioart Society currently has 127 members. The following members share their work in this catalogue. CVs and portfolios can be viewed at the BAS office on demand.

Alanen, Ulla-Maija Dumitriu, Anna Kramer, Paula Montalvao, Ines Rotko, Johanna Alitalo, Tuike & Mäki-Reinikka, Kasperi Greie, Antye Laitinen, Tuomas A. Saivo, Jussi Alitalo, Simo Haapala, Lilli Lehmusruusu, Teemu O'Reilly, Kira Sandgren, Noora Bartaku Happonen, Taru Lehtelä, Anne Selonen, Silja Osva, Anu Beeferman, Leah Holmqvist, Ove Lindman, Pia Petz, Marcus Stadlbauer, Christina Beloff, Laura Huhmarniemi, Maria Linna, Lauri Pevere, Margherita Tella, Tarja Berger, Erich Humberg, Paula Långström, Minna Piirma, Piibe Tikka, Emilia Bovermann, Till Ilveskorpi, Sara Markkula, Merja Radomska, Marietta Trygg, Tarja Catts, Oron Jaakkola, Aleksi Mas, Christelle Rogers, Hannah Star Vainio, Tiina Clark, Charli Kokko, Timo Moberg, Sirja Zurr, Ionat Culebro Camacho, Jaime Koski, Kaisu Catalogue compiled and designed by Athanasía Aarniosuo. Cover photo: Johanna Salmela

Portrait image: Water lilies descending to the bottom (2019). Pigment print on dibond. 98 \times 67 Landscape: Equanimity (2018). Pigment print on dibond. 38 \times 125



Ulla-Maija Alanen is an artist and architect. She dedicates her artistic work to underwater world. Her previous theme Human Space dealt partially also with water. "[H]er works merge and fuse images of the interior of the human body and its motions and interactions with the material substances of water and air, as well as the ephemeral waves of light" (prof. Juhani Pallasmaa). Human Space catalogue:

http://www.kolumbus.fi/ulla-maija.alanen//catalogue_FIN_ENG.pdf

Kaija Mäenpää: Alienated familiarity in portraits of aquatic plants. Magazine Taide 5/2019:

http://www.kolumbus.fi/ulla-maija.alanen//Taide_5_2019.pdf

"...exhibitions and pedagogical work with children – for example, at the workshop Plankton, on Harakka Island, Helsinki... The workshop highlights the impact of changes in water on the survival of life on our planet. ...which promotes our understanding of aquatic ecology and the importance of biodiversity.

The project is both art and science. Alanen's attitude to natural science reminds me of philosopher Edmund Husserl's criticism of science based on quantitative data that has lost its vital connection to the meaning of the phenomena it studies. Instead, science should return to the level of phenomena, the living world and experience. The portraits of aquatic plants serve as a possible forgotten foundation for science, knowledge created through lived experience.

The abnormality of the water space in relation to our everyday experience removes the viewer from the noisy and indifferent relationship to their environment. The works create a path towards a different attitude, attuned to both the environment and oneself, including the desire to leave nature alone. Moreover, the unusual, weightless and peaceful underwater views become a metaphor for an existence in which we have already come to see our oneness with deep, drowning waters."



Images courtesy of the Bioart Society members.



Simo Alitalo and Tuike Alitalo work with sound and are interested in listening. Their work can be categorized as participatory art, environmental art or conceptual art.

Their work often emerges from the basic question of acoustemology: what we know about the world through sense of hearing, and how what we hear affects the way we understand the world.

Simo was awarded the Finnish State Prize for the Arts in 2011. In 2016 Tuike received the first one-year working grant ever given to an environmental artist by the Arts Promotion Centre Finland.

They have curated five international sound art exhibitions in Finland. They were also among the founding members of the Finnish charter of the World Forum for Acoustic Ecology. They are currently working in participatory sound art projects "Kuulumia / Hearkenings" and "Sonic Commons".

Listening walks are one of the practices they use in their work. They have started a project marking interesting listening spots, "ecouterias".

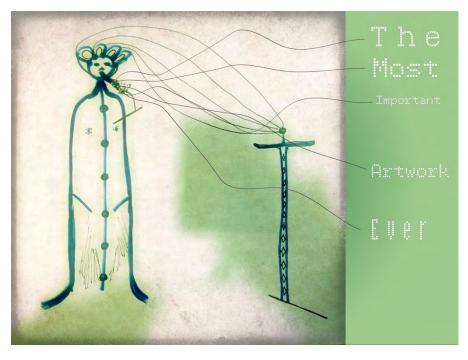
Important past commissions include River Aura Symphony for boat horns, sirens, church bells and a black powder cannon for Turku The European Capital of Culture 2011 and Carta de Ausculto, a 16-channel sound installation for Lincolnshire County Council & The Collection Museum, UK.

An interview (in Finnish) in the magazine Musiikin suunta: Mitä kuulemalla tietää? Kuuntelu ja käveleminen taiteellisina työtapoina. Musiikin suunta -lehti 03/2018.

http://musiikinsuunta.fi/2018/03/mita-kuulemalla-tietaa?

artist & researcher Bartaku bhm.vandeput@protonmail.com bartaku.net





Bartaku (b. 1996, Kobe (Jap)) is the artist name of Bart H.M. Vandeput (b. 1970, Hasselt (BE) / living and working in Espoo (FIN)).

https://research.aalto.fi/portal/bart.vandeput.html

Artist researcher Bartaku practices the art of enquiry. His main interests lie in cognitive ecology, consciousness studies, neurobiology, energy and the philosophy of knowing and becoming. His practice is shaken by worldviews that humbly embrace the fluidity of the understanding of life. It is often process-based, collaborative and situated in the folds and cracks of formal classifications. Most renowned is the questioning of mankind's relation with energy in the temporary Photoelectric Digestopians, a series of live labs featuring edible solar cells and human tongues (2010 onwards).

Since March 2016 his entanglement with the Aronia m. Babe berryapple develops in the form of practice based doctoral studies at the School of Arts, Design and Architecture of Aalto University (Fin).



Leah Beeferman works with landscape through digital image-making, photography, video, text, and sound. Her work explores the relationships between observation and abstraction, natural and digital, physical and experiential. She has had solo exhibitions at Rawson Projects, New York, and Sorbus, Helsinki. Recent two-person or group exhibitions include Fiskars Village Biennial, Finland; Sirius Arts Centre, Ireland; Klaus von Nichtssagend, New York; The Anderson, Richmond; Galaria Nara Roesler, São Paolo; Studio 17, Stavanger; Bass & Reiner, San Francisco; and Fridman Gallery, New York. Beeferman has participated in many residencies, including LMCC Workspace, New York; The Arctic Circle, Svalbard; Mustarinda, Finland; Digital Painting Atelier, OCAD, Toronto; and Sirius, Ireland. Her work has been discussed in publications including BOMB, Objektiv, Temporary Art Review, Art in Print, and ArtPulse. In 2016, she published published an artist book, Triple Point, with Lodret Vandret Copenhagen. Beeferman received an MFA from Virginia Commonwealth University (2010) and a BA from Brown University (2004), and was the recipient of a Fulbright Scholar Grant to Finland (2016-17). Beeferman is based in Providence, RI, and is an Adjunct Lecturer at Brown University and a Critic at the Rhode Island School of Design.

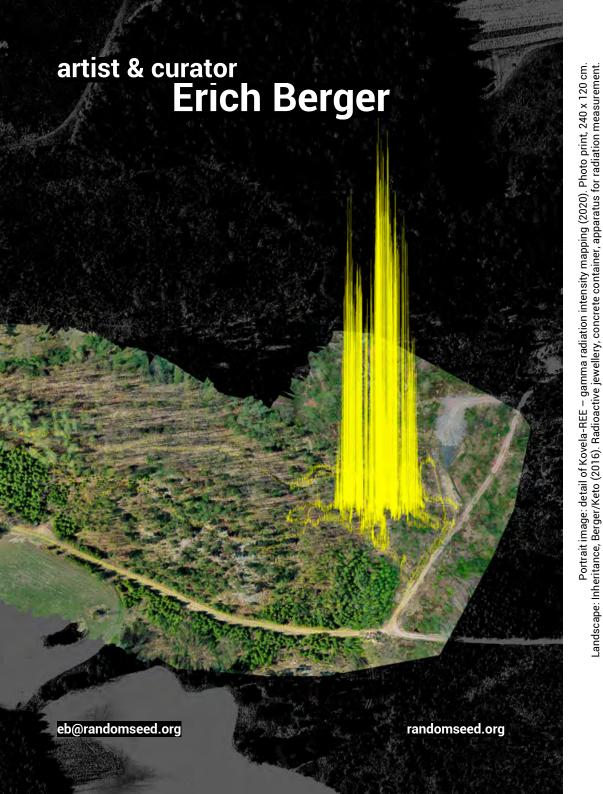


mages courtesy of the Bioart Society member.



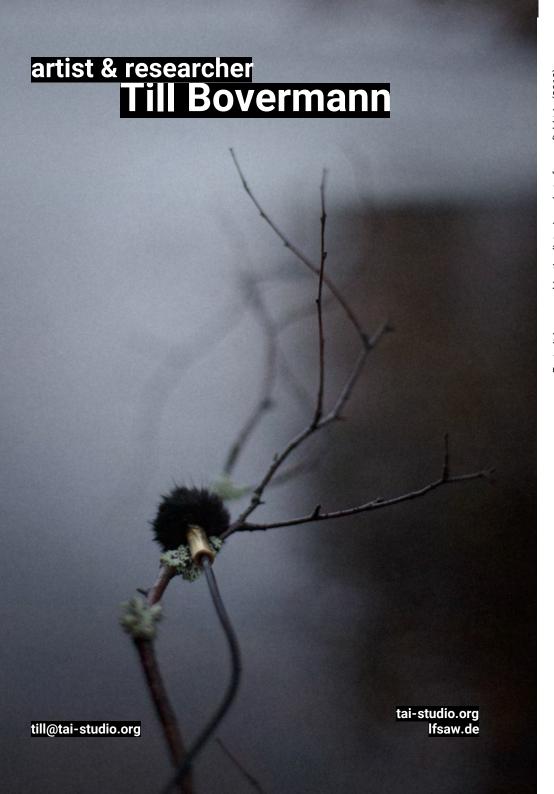
Laura Beloff, PhD, is an internationally acclaimed artist and researcher with a core focus on artistic methods. She has engaged in numerous international activities including participation in international research and art projects, organizing committees of international art conferences, evaluating PhD dissertations, research visits, invited keynote presentations, and evaluating research funding for EC and various European countries.

Beloff's practice-driven research is located in the cross section of art, science and technology. The outcome of her research manifests in exhibited art works and experiments: process-based and participatory installations addressing sciences and technology at large — as well as articles, conference proceedings and invited book-chapters in a variety of publications. Beloff is a frequently invited lecturer on her artistic practice and research in various universities and art & science events. She has been a full Professor at the Art Academy in Oslo 2002—06 and a visiting Professor at The University of Applied Arts in Vienna 2009—11. She has also been a recipient of a prestigious 5-year artist grant from the Finnish State 2007—11. Between 2012—2019 she was an Associate Professor at IT-University in Copenhagen, Head of Section 2012—2016 and Head of PhD School 2017—2019. Currently (2020) she is an Associate Professor at Aalto University's School of Art, Design and Architecture and the Head of ViCCA program.





Erich Berger is an artist, curator and cultural worker based in Helsinki, Finland. His focus is on the intersection of art, science and technology with a critical take on how they transform society and the world at large. Throughout his practice he has explored the materiality of information, and information and technology as artistic material. Berger's current interest in issues of deep time and hybrid ecology led him to work with geological processes, radiogenic phenomena and their socio-political implications in the here and now. He moves between visual arts and science in an area which he also investigates and develops as director of Bioart Society in Helsinki. Berger exhibits widely in various museums, galleries and major media-art events in Europe and worldwide, like Ars Electronica Linz (AT), File Festival Sao Paulo (BR), Sonar Barcelona (ES), or the Venice Biennial (IT). His works received awards from renowned institutions such as Prix Ars Electronica (AT), the Bawarian Broadcasting Station and ZKM (DE), Vida Telefonica (ES), LABoral (ES) or Files Prix (BR) and Arts at CERN (CH).



Till Bovermann is a interactive sound

Till Bovermann is an artist and scientist, working with field recording and interactive sound programming, creating sonic experiences and hypothetical islands of immersion and reflection.

He displayed his works and performed with his self-build instruments at places like ZKM Karlsruhe, Queen Mary University London, Roter Salon Berlin, OT301 Amsterdam, ICMC Athens, Cartes Flux Festival Helsinki, Node+Code Frankfurt a.M..

Till co-curated the 3-day festival "Performing Sound, Playing Technology" at ZKM, Karlsruhe.

After studying Computer Science in the Natural Science, majoring in Robotics at Bielefeld University, Till worked at various institutes of Biel efeld University. He received a PhD for his work on Tangible Auditory Interfaces.

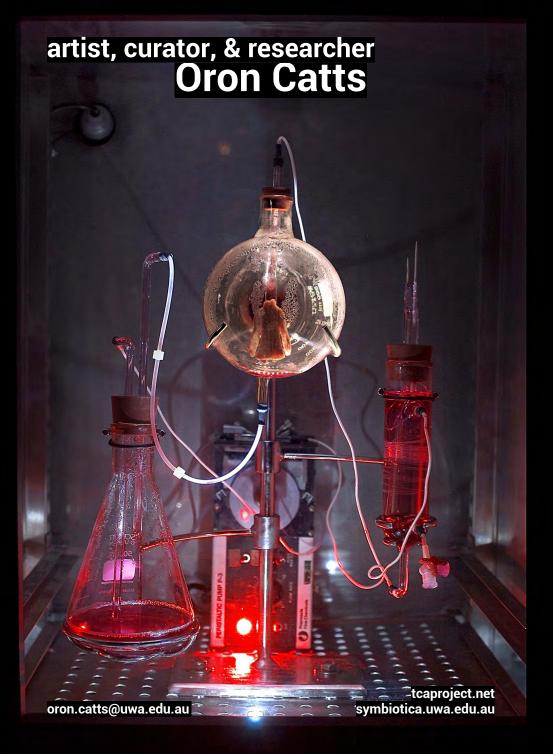
As post-doctoral researcher at the Media Lab of Aalto University, he initiated TAI-studio.org as a platform for scientific and artistic research on tangible and auditory interfaces.

From 2014 to 2016, Till was principal investigator of the 3DMIN project on the "Design, Development and Dissemination of New Musical Instruments" at UdK Berlin. Currently he works for the art - science project "rottingsounds" at University for Applied Arts, Vienna.

Till has been teaching at various international institutions, among others the Institute for Music And Media of the University of Music, Düsseldorf and the Institute for Time-based media, UdK Berlin.

Alongside his artistic and academic work, he develops software in and for SuperCollider.

Portrait image: "Savitaipale by prepared ear", exhibition at Alte Münze Berlin (2020). Images courtesy of the Bioart Society member



Co-founder and the Director of SymbioticA, The Centre of Excellence in Biological Arts, School of Human Sciences, The University of Western Australia.

Oron Catts is an artist, researcher and curator whose pioneering work with the Tissue Culture and Art Project which he established in 1996 is considered a leading biological art project. In 2000 he co-founded SymbioticA, a biological art research centre at The University of Western Australia. Under Catts' leadership SymbioticA has gone on to win the inaugural Prix Ars Electronica Golden Nica in Hybrid Art (2007) the WA Premier Science Award (2008) and became a Centre for Excellence in 2008.

In 2009 Catts was recognised by Thames & Hudson's "60 Innovators Shaping our Creative Future" book in the category "Beyond Design", and by Icon Magazine (UK) as one of the top 20 Designers, "making the future and transforming the way we work".

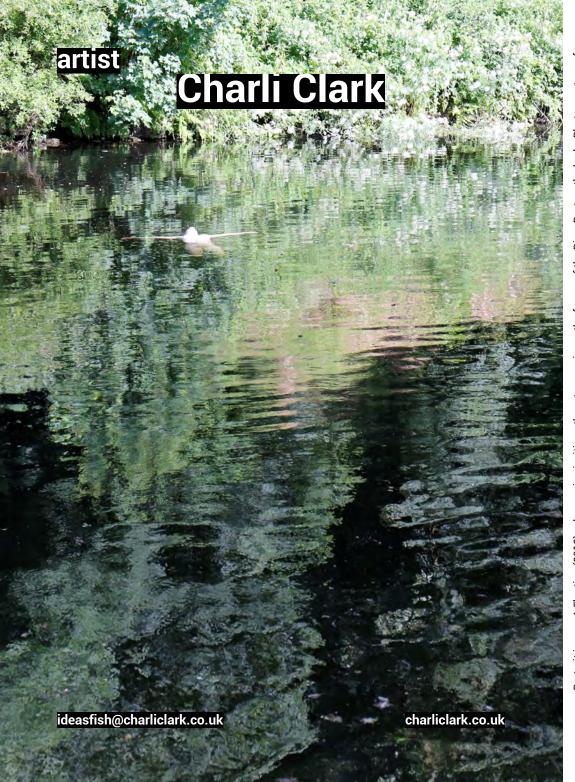
Catts was a Research Fellow in Harvard Medical School, a visiting Scholar at the Department of Art and Art History, Stanford University, and a Visiting Professor of Design Interaction (2009–2012), and a Professor at Large in Contestable Design (2015–2017) at the Royal College of Arts, London. In 2012–2013 he set up a biological art lab called Biofilia – Base for Biological Art and Design, at the School of Art, Design and Architecture, Aalto University, Helsinki, where he was a Visiting Professor.

Catts interest is Life; more specifically the shifting relations and perceptions of life in the light of new knowledge and its applications. Often working in collaboration with other artists (mainly Dr. Ionat Zurr) and scientists, Catts have developed a body of work that speaks volumes about the need for new cultural articulation of evolving concepts of life.

Catts' ideas and projects reach beyond the confines of art; his work is often cited as inspiration to diverse areas such as new materials, textiles, design, architecture, ethics, fiction, and food.

Catts curated nine exhibitions, developed numerous artistic projects and performances. His work was exhibited and collected by museums such as MoMA NY, Centre Pompidou, Mori art Museum, NGV, GoMA, Yerba Buena Center for the Arts, San Francisco, Ars Electronica, National Art Museum of China and more.

His work was covered by The NY Times, Washington Post, Wired, New Scientist, Time, Newsweek and other TV, radio, print and online media.



Portrait image: A Floating (2018), a happening inviting others to experience the forces of the River Dart on the body. Oliver



Charli Clark is a Bristol, UK based artist, gardener and beekeeper working across a wide range of media including painting, film, performance, sculpture, socially engaged and biological art. For inspiration, she observes and records different non-human others existing alongside her and their relationships with one another. These observations often act as starting points for work, alongside a curiosity concerning the impact that nonhuman forces have on the human experience of life. Since graduating with a Master's in Environmental Art, from Aalto University of Art, Design and Architecture in 2015, Charli has spent a number of years training and working as a gardener to further understand how humans impact on environments and gain a greater appreciation of the natural cycle of a year. Alongside this, she has been involved in exhibitions, open studios, workshops and a residency with art.earth at Dartington, The Ephemeral River where she created a communal happening A Floating to guide others in experiencing the full force of the river Dart. Charli's latest work Loads of Pollen spans the course of a year and shares her understanding and research into honeybees and their food preferences in the form of a 12piece oil and beeswax painting.







Jaime Culebro is a photographer and audiovisual producer, activist and engineer originally from Chiapas, Mexico. His photographic work explores solitary fragments of urban landscapes, unknown characters, objects and abstractions of reality. Culebro's work has a special interest regarding climate change, sustainability and environmental conflicts.

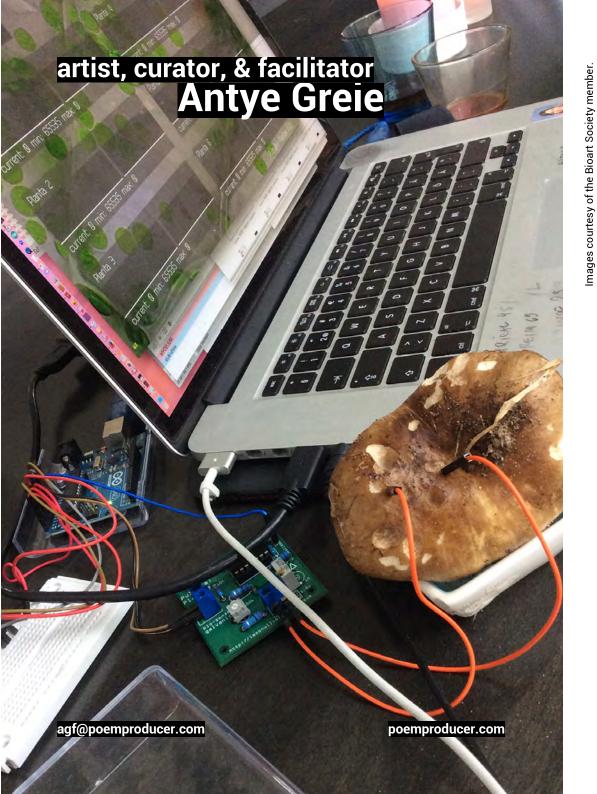
As a chemical engineer Culebro has two master's degrees: One on water treatment by the Polytechnic University of Catalonia (UPC) and the second on sustainability under University Barcelona. The topics of his research and final project thesis were wastewater, constructed wetlands, algae and energy.

Culebro has collaborated and developed photo campaigns for different art galleries, institutions and cultural organisations such as M-cult new media art association, Tonight-Performance festival, Sivuvalo Platform, ArtArctica festival, Sibelius Academy, among others. He is a former member of the curators-team at the Third Space gallery collective.

Images courtesy of the Bioart Society member.



Anna Dumitriu is a British artist who works with BioArt, sculpture, installation, and digital media to explore our relationship to infectious diseases, synthetic biology and robotics. Her work focuses on the ethical implications of emerging technologies by making links with the past. She has an extensive international exhibition profile including ZKM, Ars Electronica, BOZAR, The Picasso Museum, The V & A Museum, Philadelphia Science Center, MOCA Taipei, LABoral, Art Laboratory Berlin, and The Museum of the History of Science Oxford. She was the 2018 President of the Science and the Arts section of the British Science Association and holds visiting research fellowships at the University of Hertfordshire, Brighton and Sussex Medical School, and Waag Society, as well as artistin-residence roles with the Modernising Medical Microbiology Project at the University of Oxford, and with the National Collection of Type Cultures at Public Health England. Dumitriu is a renowned speaker and has presented her work at venues including TATE Modern, Princeton University, Imperial College, The Mendel Museum and UCLA. Her work has been featured in many significant publications including Frieze, Artforum International Magazine, Leonardo Journal, The Art Newspaper, Art Quarterly, Nature and The Lancet.





Writing in the electronic age. If emotions have cycles. Some mad-hatter pattern. I am gathering thoughts from every corner of this electronic planet.

Poemproducer AGF: e-poetess. musician. Writer. Producer. Curator: reordering the leftovers of e-poetry. A work in progress. Known for artistic exploration of digital technology through the deconstruction of language and communication.

Sonicwilderness and soundasgrowing are concepts of sound, listening & digital media.

AGF is currently based in northern Finland founded the local arts organization Hai Art in Hailuoto facilitating countless sound-related local projects.

2020 focus on facilitating RECON on rec-on.org a space for political sound & listening hosting feminist sonic technologies and audio-colectifness.

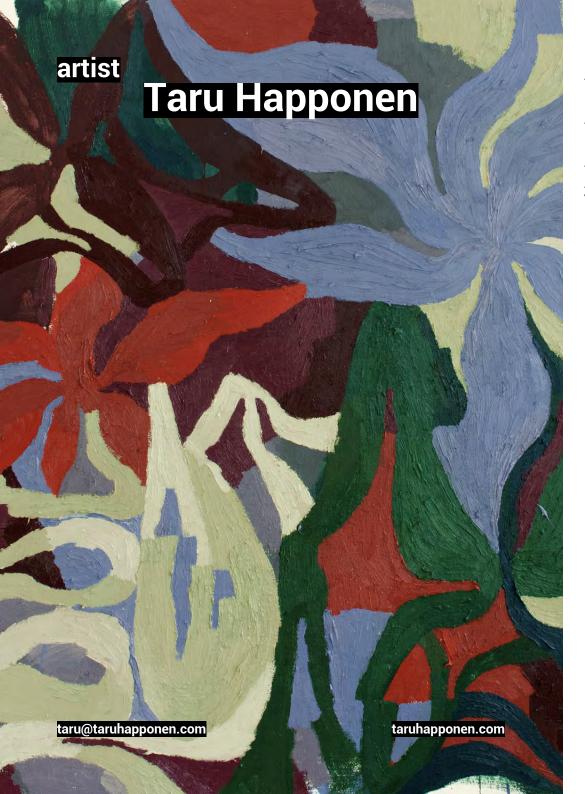
AGF received the ars electronica award twice, including a grand prix.

Portrait image: screenshot from Blues (2020). Landscape: Tämä paikka on kuin saarten täyttämä meri (2020), video and object installation. Images courtesy of the Bioart Society member.



Lilli Haapala works mainly with media art and installations, currently focusing on the multiyear project "Searching for Utopia". Haapala is granted by Art Foundation Merita's Promising Young Artist Award (2018). Through her works, she takes part in post-humanistic discussions and she explores the space between the observer and the subject — human and non-human, imagination and reality. The key themes in her practice are in posthumanism, illusions and speculative fiction. She is mainly working with plants, minerals and water.

In 2017, she earned a Master of Fine Arts degree in time and space arts from the Academy of Fine Arts in Helsinki. Before that she did her BA studies in Turku Arts Academy art photography department (2011–2015).



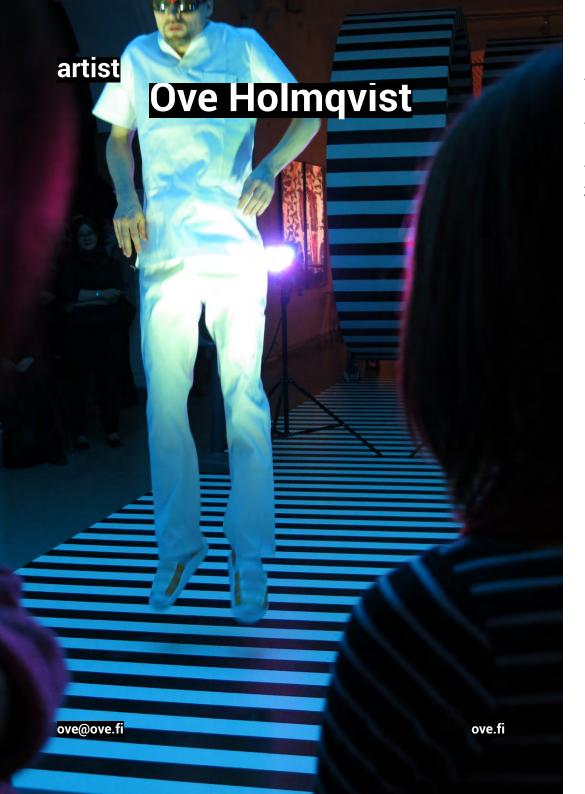
Images courtesy of the Bioart Society member.



Taru Happonen (b. 1989, Lahti, FI) is a Helsinki-based visual artist working mainly with painting. She is currently studying for an MFA degree at the Uniarts Helsinki's Academy of Fine Arts.

Her work combines abstract and figurative expression. In her paintings, human beings are not separate from the rest of nature. Human-built rectangular shapes merge together with organic forms. The colours are inspired by seemingly random patterns found in nature. Happonen's works seem to originate from somewhere other than our human-centered reality, as if the visual language is grounded on the sensory experiences of other species.

Happonen's work has been shown in several solo and group exhibitions in Finland. In September 2020 she will have a solo show in Gallery Huuto. In 2021, she will participate in the MFA Degree Show of the Academy of Fine Arts in Helsinki.



Images courtesy of the Bioart Society member.



Ove Holmqvist is a multidisciplinary artist, producer and designer that combines music psychology, bioculture and interaction design to create new, improvised music experiences that are based on real-world phenomena and sonified data.

Using applied biomusicology and physical computing, Holmqvist includes theories of embodied cognition and enactivism to approach music from a biocultural perspective while enabling participatory practices for users of all skill levels and ages. He combines his extensive experience in visual arts with sound through the concept of perception-action coupling, or auditorymotor coactivation, which is evident in his performances that also contain lighting as an integral part.

Holmqvist's project biomusic.cc, incorporated as Holonic Systems, has developed assistive music technologies that can be used to make contextually relevant, biologically and perceptually grounded ubiquitous electronic music experiences. With these tools, he aims to diffuse the distinction between authoring and listenership, thus contributing to a culture of better, more interactive and inclusive music enjoyment.

As an industrial partner of Queen Mary University London's Centre for Digital Music and their Al+Music doctoral programme, Holmqvist is set to use social musical communication on a large scale through his ongoing research on Musical Smart Cities.



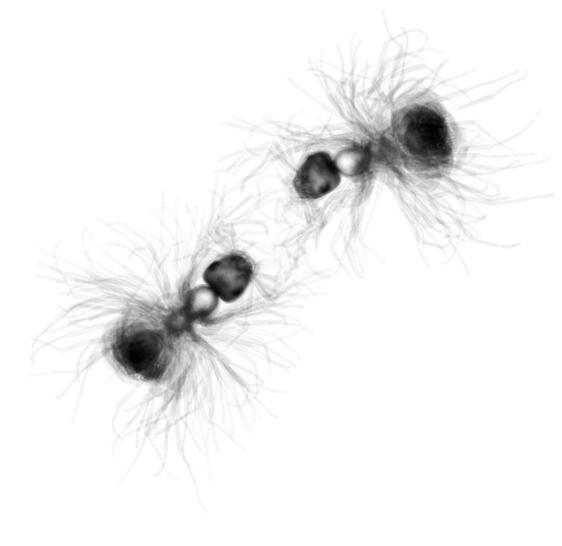
Portrait image: Marjastajat (2011), installation. Photographer: Heli Vepsäläinen -andscape: Uhkuu, puhkuu ja puhisee (2017). Art Äkäslompolo. Photographer: Heli Vepsäläinen



Dr. Maria Huhmarniemi is an artist and a teacher at the University of Lapland, Faculty of Art and Design. In her work as a visual artist, she engages with questions concerning the North and environmental issues such as the relationship between people and nature and environmental responsibility. Her art is socially and environmentally engaged. As a researcher, she is interested in political contemporary art and education for sustainability through art. In her Doctoral thesis (2016) she developed transdisciplinary collaboration of artists and researchers. The motive was to find out how contemporary artists can participate in local discussions on environmental politics through art. She has curated international exhibitions and published research articles. She has worked at the University of Lapland's Faculty of Art and Design since 2002. She has held the position of university lecturer since 2004. She is a chairperson for the Artists' Association of Lapland (since 2012) and a member of Bioart Society, Artists' Association MUU, and Association for Arts Based Initiatives (Prost). Huhmarniemi also runs an artist residency in her home in Arbetsstugan, Muodoslompolo. She lives partly in Muodoslompolo and Rovaniemi and has two children.

artist

Paula Humberg



mages courtesy of the Bioart Society member.



Paula Humberg (b. 1983) is a Finnish visual artist, photographer and biology student. She graduated with a BA from the Saimaa University of Applied Sciences in 2014 and is currently finishing her MSc degree in biology at the University of Eastern Finland. Her art projects are often related to biological sciences, and she has worked in collaboration with researchers. Her recent series Dispersal deals with pollinator decline and climate change. The artworks were based on a field experiment which took place at a secluded research station in Eastern Greenland where Humberg collaborated with a biologist.

Humberg usually approaches topics through photography, and she is interested in alternative photo-making methods such as pinhole photography, scanning and lumen prints. Lately she has worked with ultraviolet light photography and fluorescence.

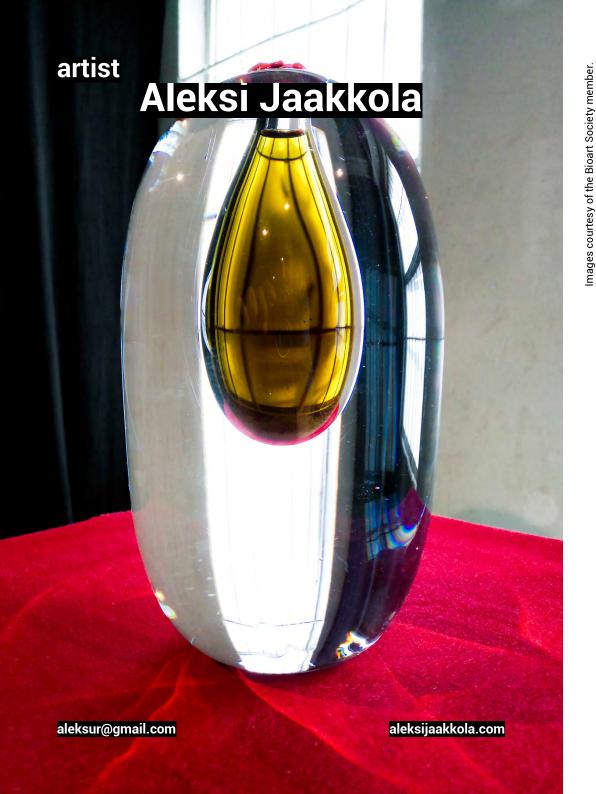
Humberg's works have been shown at the Finnish Museum of Photography as well as private galleries.



Portrait image: Nature I Am (2019). Landscape: Arctic Corals porcelinen clay, moss, lichen, charred wood (2019). Photo credit Sara Ilveskorpi.



Sara Ilveskorpi is visual artist, art educator, gardener and beekeeper. She did her BA studies at the Turku Arts Academy and MA studies at the Aalto University School of Arts, Design and Architecture. Ilveskorpi works with visual and community art, utilising various materials and mediums. She explores deep ecological understanding and permaculture as a pragmatic philosophical basis for artistic work. Her work and life take place on the island of Kimitoön in Southwest Finland on the Nytorp Farm. Ilveskorpi considers her work as site-specific, where the unique ecology of the site is explored and affected symbiotically. Main themes in her work have been permanence, temporality and flexibility. In her latest work, she is processing interactions of the bioregion and ontological dimensions of being human and non-human through wild clay. Knowledge of the material and relation to the material draws her work to neo-materialism. Sara Ilveskorpi is a member of the Bioart Society, The Association of Finnish Printmakers and Turun Taiteilijaseura.





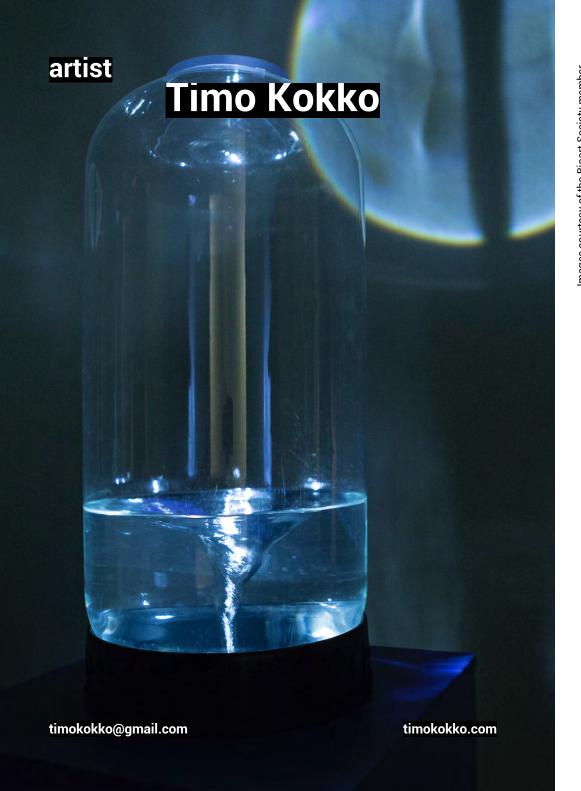
Aleksi Jaakkola (b. 1973) is a visual artist based in Helsinki, Finland. His work, although based on sensorial journeys and engagement with the environment finds various forms of expression: photographs, audiovisual documentation, drawings, interventions, performances, notes and objects. With these, he pursues to present unfamiliar insights and narratives presented in artistic means. His practice draws influence from science, nature and Romanticism, whereas, the presentations vary from multiple contemporary forms.

Jaakkola's sensorial journeys are the core of his art practice. In the combination of the knowledge from first-hand experiences, with the second-hand sources of information, he aims to sustain a sense of subject matter and initiate what cannot be seen by definition. Subsequently, the learned cognition is embedded into a narrative form which is presented.

On the whole, he aims to draw attention to the relationship between humans and nature by creating interconnections and narrations.

"...communicating with stones helps one understand their own relationship within the surrounding world."

Jaakkola's work has been presented in various galleries, art fairs and environmental art exhibitions. He has a master's degree from Aalto University School of Arts, Design and Architecture.

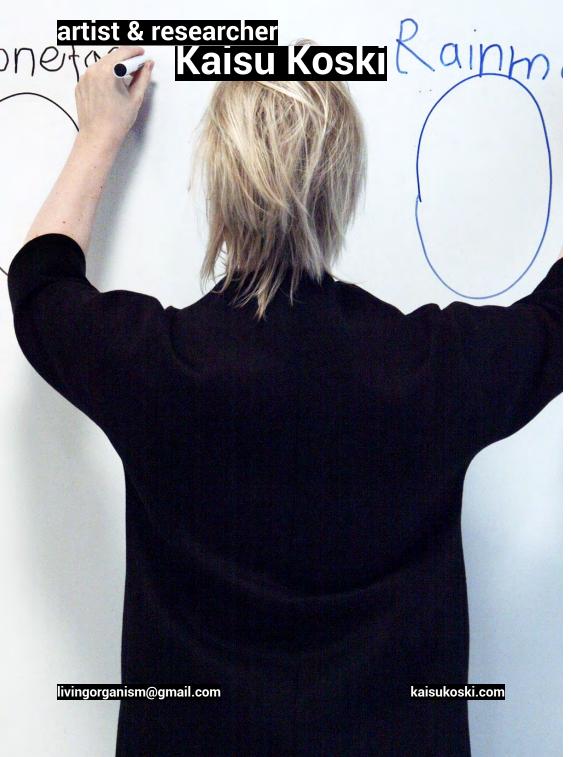


mages courtesy of the Bioart Society member.



Timo Kokko studies materiality, immateriality, space, light and observation through installations and sculptures. His works are multi-sensorial experiences. He produces art through the observation and research of the environment, approaching the arts from scientific perspectives, often relying on experimentation, psychology, biology, chemistry and visual anthropology. Kokko's work deals with ecological values and questions about humanity. Human, nature, time, moment and ephemerality are reoccurring themes in his work.

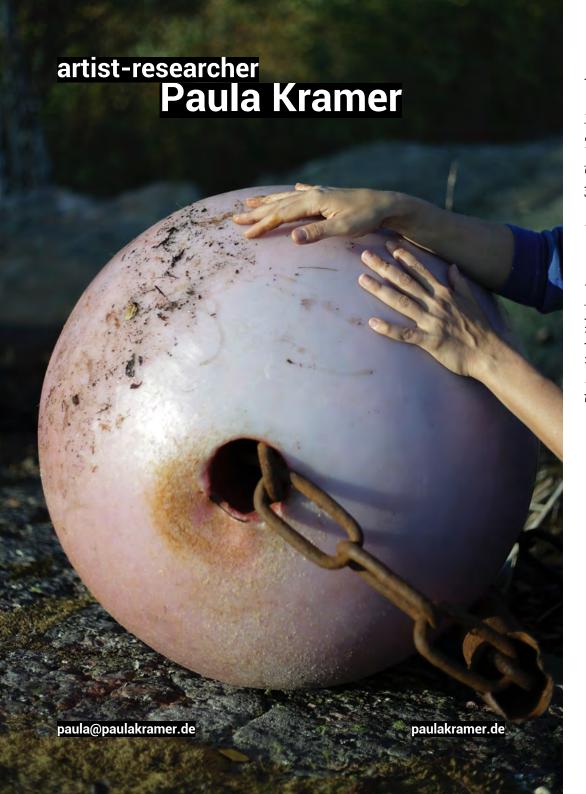
Timo Kokko is a visual artist based in Kuopio. He has graduated from the Academy of Fine Arts at University of the Arts in Helsinki.



Sequence #1-2 (2015-2016). of the Bioart Society member. Portrait image: Whiteboard speculations (2020). Landscape: Syringe Images courtesy o



Kaisu Koski is an Associate Professor at Lab4Living at Sheffield Hallam University. She is a cross-disciplinary artist-researcher with a background in film and performance. She also works with organic materials such as plants and soil. Kaisu collaborates with scientists, clinicians, and engineers, focusing currently on empathy, simulation, and human-machine interactions in a clinical context. She has conducted research fellowships in various medical schools in the US, Canada, UK, and Denmark, and developed films for medical curricula on topics such as vaccine-hesitancy and breaking bad news. Kaisu's work has been exhibited and performed in multiple gallery shows and theaters, and has received multiple official selections on the film festival circuit. These venues include Künstlerhaus Mousonturm in Frankfurt, Hasselt Triennial, Lawndale Art Center in Houston, Estonian Museum of Applied Arts, Czong Institute for Contemporary Art in Korea, Helsinki International Film Festival, and Arti et Amicitiae in Amsterdam. She has received numerous grants and awards for her scholarly and artistic work, including organizations such as the Academy of Finland, the Amsterdam Fund for the Arts, and the Portuguese National Science Foundation.







Paula Kramer is an artist-researcher and movement artist based in Berlin. She holds an artistic Ph.D. in Dance (Coventry University, 2015) and was a post-doctoral researcher at Uniarts Helsinki's Centre for Artistic Research between 2016 and 2019. She is currently parenting two children whilst being active as an independent artist-researcher as well as, until the end of 2020, a visiting researcher at the Centre for Artistic Research of Uniarts Helsinki. Her work explores intermateriality through site-specific outdoor movement; rooted in Amerta Movement (Suryodarmo) and Non-stylised and Environmental Movement (Poynor). She collaborates with materials of many different orders as active agents in the creation of movement, performance and choreography; as well as daily life practices and sense making. She publishes widely in the context of artistic research through bodily practices and is a board member of the Journal of Dance and Somatic Practices.



mages courtesy of the Bioart Society member.





Tuomas A. Laitinen is an artist who works with moving image, sound, light, glass, chemical and microbial processes, as well as computer-generated simulations to explore the entanglements of multispecies coexistence. Laitinen composes situations and installations that inquire into the porous interconnectedness of language, body, and matter within morphing ecosystems. In recent years, Laitinen has been working around questions of ecology, the notion of the extended mind, and processes of knowledge production. The works are often made with transparent and translucent materials in order to find ways to layer different epistemological systems and narratives.

Laitinen's works have been recently shown in the 21st Biennale of Sydney, 7th Bucharest Biennale, Screen City Biennale 2019 (Stavanger), SADE LA (Los Angeles), Amado Art Space (Seoul), Moving Image New York, A Tale of a Tub (Rotterdam), Art Sonje Center (Seoul), Helsinki Contemporary, Museum of Contemporary Art Kiasma, EMMA – Espoo Museum of Modern Art, MOCA Shanghai & Cinemateca do MAM Rio de Janeiro. He was awarded the Finnish Art Academy Award in 2013. His works are represented in collections such as Museum of Contemporary Art Kiasma, EMMA Espoo Museum of Modern Art, HAM Helsinki Art Museum.



Portrait image: Maatuu, uinuu, henkii (Respiration Field) (2019). Kaisaniemi Botanic Garden. Landscape: Parent Matter (2018). EMMA Museum of Modern Art.



Teemu Lehmusruusu works with media and installation-based systemic setups. Central themes in his practice circle the human's interventions in ecosystems and the biological prerequisites of life on our planet, which he approaches with a research-based, and yet nearly devout ethos. His work prompts us to reflect on our place in the food web and our relation to the unseen diversity in our habitat.

Lehmusruusu's current, long term exploration turns towards the invisible life within the Earth's soil, that remains largely unknown and in a constant state of flux. He enables us to encounter it through sensors, sounds and computer-generated images together with natural materials, such as seed mixes and laboratory-built mycelium structures.

Lehmusruusu also works at his land art farm situated two hours outside Helsinki. In this ranch the artistic practice takes direct contact with the surrounding natural world, a feature that is increasingly seen in his works as well. Lehmusruusu is a doctoral candidate at Aalto University Department of Art, where his practice-based artistic research examines regenerative practices and the development of his own concept of 'geographic empathy'.

Images courtesy of the Bioart Society member.



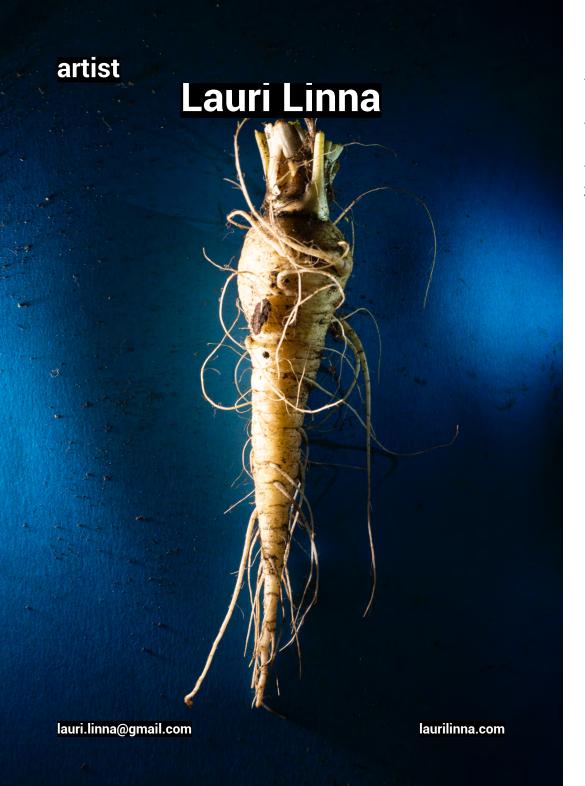
Anne Lehtelä is a visual artist who works with conceptual and installation art. In her works, she investigates social themes while focusing on social inequality, political systems, boundaries and processes of change. Lehtelä is looking to find out what it means to be an individual in this world and this society. Who makes the rules and who abides by them — and what, ultimately, is the price we pay?



Portrait image: Threshold (2019). Photographer: Mari Kaakkola. a project titled: Subsensorial Lokka (2019). Photographer: Lauri Linna. on lake Lokka, in Silmävaara". Part of Landscape: "Pia Lindman embarking



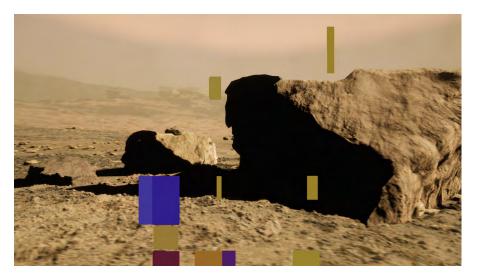
Currently a recipient of a three-year KONE work grant, Pia Lindman has explored artistic research and practice working with performance art, healing-as-art, installation, microbes, architecture, painting, and sculpture. In "Nose, Ears, Eyes" (Sao Paulo Biennale, 2016) Lindman gave treatments to members of the audience and made paintings based on the visions she saw during these treatments. As Professor of Environmental Art at Aalto University from 2013 to 2018, Lindman initiated the art/science network Chill Survive focusing on the Arctic, summoned the interdisciplinary think tank The Trouble Group, and organised the first global Radical Relevances Conference (2018). Since 2017, Lindman is doctoral candidate at the program of Nordic Cultures and Environmental Politics at Lapland University researching her concept of the subsensorial. A result of many years of investigation into the body and its place within the cultural space, Lindman's work now moves beyond the human body proper to multiple realms of organic and inorganic life. Upcoming residencies with Stiftelsen Maaretta Jaukkuri Foundation on Lofoten and with Slow Thinking Laboratory at Saari Manor (KONE Foundation). Recent exhibitions and artistic events include residency and exhibition with Bioart Society at SOLU space, Helsinki, participation in Not Without My Ghosts, exhibition with Hayward Gallery Tours, UK, and several contributions to the event series and catalogue Rehearsing Hospitalities, Frame fund for Contemporary Art, Finland.





Lauri Linna (b. 1981) is a Helsinki-based artist. He works with plants, gardening, moving image, sound and electronics. Since 2014 he has been studying carrot—human relationship in his project PORK KANA CAR ROT. Other fields of interest are plant behavior and intelligence, plant—machine relationship and plant-related technology. Linna is a Master of Arts from Aalto University's Visual Culture and Contemporary Art (ViCCA) program.

mages courtesy of the Bioart Society member.



Minna Långström's artistic work consists of films as well as cinematic installations with focus on social perspectives on technologically mediated narratives and visual technologies, as well as certain political histories and their cinematic influences on the present. Her work processes tend to be extensive, well researched and interdisciplinary.

Her work has been exhibited at museums such as Kiasma Museum of Contemporary Art in Helsinki, Frankfurter Kunstverein and Nassauisher Kunstverein, and in galleries such as InterAccess Gallery in Toronto, Kunsthalle Lophem in Belgium, and Kunstfort Vijhusen in The Netherlands. Her films have been screened at numerous international film festivals, such as Jihlava IDFF, Tampere Film Festival, Bergen International Film Festival, DocPoint International Documentary Film Festival, and Imagine Science Film Festival in New York.

She holds an MFA from the Academy of Fine Arts in Helsinki, including exchange studies at Carnegie Mellon University in Pittsburgh, USA. Artists' residencies include London Space Studios, IASPIS (Nifca), Stockholm and FACT, Liverpool. She was granted the William Thuring award by the Finnish Art Society in 2017. The film The Other Side of Mars which she directed won the Testimony on Knowledge – award at the Jihlava International Documentary Film Festival in October 2019.



mages courtesy of the Bioart Society member.



Merja Markkula has always been eager to become absorbed in new challenges. She first studied biology, agriculture and experimental embryology. As a scientist she worked in several universities studying reproduction. She made parthenogenetic embryos, sex selection, sperm injection into oocytes, and produced transgenic animals by pronucleus injection. Twenty years ago, she left science, devoting herself to art, and made a research plan for 15 years. Her exhibitions followed the plan like she has got used to when working for a scientific publication. In her second solo exhibition, there was a special visitor from London, and she got invitations to curated exhibitions abroad.

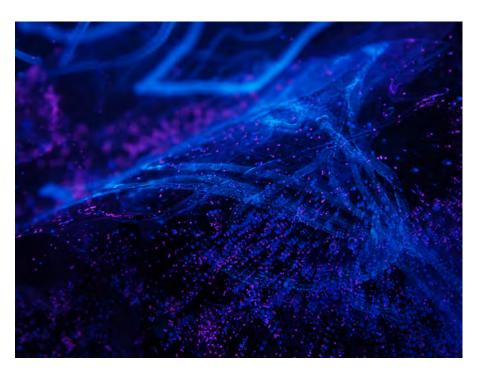
Nine years ago, the Finnish National Board of Antiquites closed the museum in Kuusisto manor. She realised that the valuable cultural history of the Kuusisto surroundings, if presented as an equal partner with contemporary art, could have unique potential and give a special timeline. Art, together with its sister, science, are the keys for a better future. 'The only moment to make a better future is — now' has been the guideline for the revision of the personal research plan, the solo exhibitions to come and also in the curation of exhibitions for Kuusisto.

artist

Christelle Mas

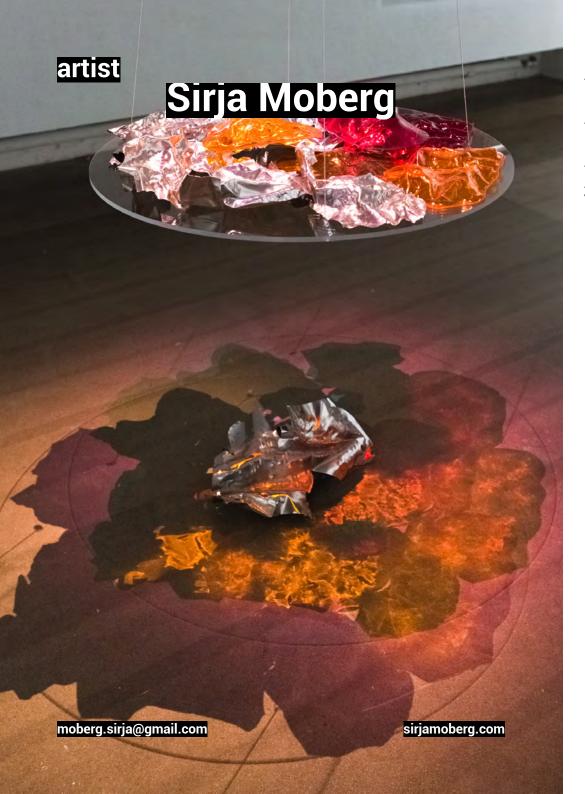


Portrait image: Bio evolution (2020), digital photographs and photographs from 3D microscope insect. Landscape: artcic (2015), photograph made with chemistry.



Christelle Mas (b. 1984) is a French artist living in Oulu who has made Finland her home. Her medium is photography mixed with drawings and installations. She has researched the medium of photography, experimented with the technology of science, and thus tested the limits of the medium itself playing with the concept of truth in the photographic image.

She likes to reveal the invisible and highlights the relative nature of what is visible. She often creates en-captivating worlds in which science and mythology, natural and artificial are intertwined. Mas has a Master of Arts degree from the University of Sorbonne in Paris, where she also earned a BA the philosophy of art. She has displayed her work in several solo and joint exhibitions both in Finland and internationally. Works by Christelle Mas are included in the collections of Oulu Art Museum and Kemi Art Museum, and in private collections. Mas is a member of the Bioart Society in Finland.

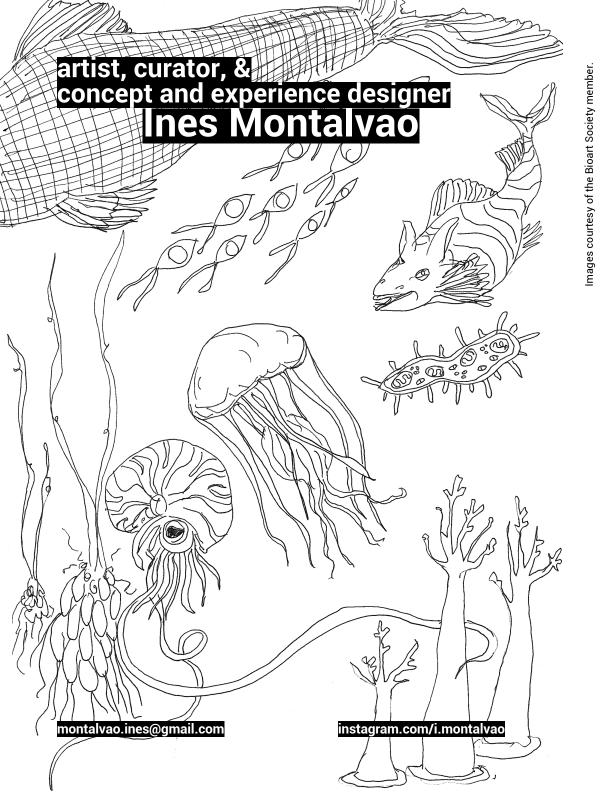


mages courtesy of the Bioart Society member.



Sirja Moberg is a Helsinki-based visual artist and graduating as Master of Arts from Aalto University's Photography department by the end of 2020. Mobergs's multidisciplinary practice is video, installation and sculpture based. In her work, she ponders human understanding of nature as well as her own relationship with nature, the connection between art and natural sciences and theoretical issues of photography.

Moberg is a member of Bioart society, MUU ry and Photographic centre Peri. She has had a few solo shows and has participated in several group exhibitions in Finland, such as Unfold exhibition in The Finnish Museum of Photography in the winter of 2020. She completed her exchange studies at Emily Carr University of Arts + Design University in Vancouver, Canada in the fall of 2019.





Ines Montalvao is based in Helsinki since the beginning of 2017 and has been working at Heureka, the Finnish Science Centre in Concept & Experience design. With a degree in Biology and a passion for Art, she combines both, explores cross-disciplinary approaches, storytelling, illustration and innovative ways to create meaningful experiences. All this comes from an enthusiastic and dreamy way of being.

She is a member of Kulttuurikeskus Ninho ry and has participated in two editions of Kolibrí Festivaali. She is also a member of the International Society of Female Professionals (ISFP) and the Finnish Bioart Society. Ines has lectured in Cultivamos Cultura art & science residency in Portugal (2016), has been involved in the production of CellF (AU) performance (2019) at Heureka and has a strong connection to the international Art & Science community.

In the end of 2019, she has co-founded Mandarina Collective, a group that combines different backgrounds in Science, Illustration and Experience Design to create engaging and accessible narrative environments for everyone.



Portrait image: Brain Waves (2014). Landscape: screenshot from The Suit (2014). Images courtesy of the Bioart Society member.



Kasperi Mäki-Reinikka is Helsinki-based art educator, media artist and researcher working with technological notions of sense. As part of the interdisciplinary Brains on Art collective his practice is informed by collaboration with scientists and researchers and the friction between art and science. Mäki-Reinikka is an art teacher in Kallio Upper Secondary School of Performing Arts, board member of Bioart Society, a foil fencer and a teacher of Art and Artificial Intelligence in Aalto University. Mäki-Reinikka is writing an artistic dissertation on interdisciplinary art and its possibilities to discuss changes in human-machine relation.



Portrait image: What if this was the only world she knew? (2018). Photographer: Sohan Ariel Hayes Landscape image: inthewrongplaceness (2009). Photographer Axel Heiss



Kira O'Reilly is an Irish Helsinki-based artist; her practice, both willfully interdisciplinary and entirely undisciplined emerges from a visual arts background, it employs performance, biotechnical practices and writing with which to consider speculative reconfigurations around The Body. She makes, writes, teaches, mentors and collaborates with humans of various types and technologies and non-humans of numerous divergences. Her practice has developed across many contexts that include performance and live art, to interfaces of art, science and technology.

Since 1998 she has exhibited widely throughout Europe and internationally, also presenting at conferences and symposia. She has been a visiting lecturer in Europe, Australia and USA in visual art, drama and dance departments. Residencies and fellowships include SymbioticA, School of Biosciences, University of Birmingham the Department of Drama, Queen Mary University of London. She moved to Helsinki to lead a pilot MA in ecology and contemporary performance at University of the Arts Helsinki 2016–2018. Most recently she was the Randall International Chair in sculpture/dimensional studies in the School of Art and Design, Alfred University, New York.

The monograph Kira O'Reilly: Untitled (Bodies) edited by Harriet Curtis and Martin Hargreaves was published in 2017. She co-edited Art As We Don't Know It which was published in spring 2020.





https://anuosva.files.wordpress.com/2015/09/anuosva_portfolio_lossless _150dpi_43mb1.pdf

"The above link takes you to a small digital booklet (about 40MB) on my website. It describes my work through three different worlds."

JakutskiSkot - expedition to Siberia in the 21st century

"I traveled with a small group of researchers to Siberia, near the Verkhoyansk mountains. We were in Yakutia, and our mission was to get to know the unique Yakutian cattle herd in the far north, where there are no streets to guide the way."

Festone

"I've had the pleasure to work in Villa Lante in Rome. I discovered Rome and its ancient culture. The times I spent in Rome brought perspective to the present, and I gained valuable experiences, which are difficult to define."

A drop of water

"The water carries great, beautiful miracles within it. Plankton-related work has also been a constant source of amazement."





I am currently researching community currencies and how they can benefit rural communities. I have a wider interest in sustainability and the great transition we must make for climate change and ecological reasons. Coming from a natural sciences background, I hold degrees in Mountain Forestry, Biology and Geology. I am also active in artistic research and artivist approaches. This extends to being part of the SUCH – Sustainable Research Network.

Born in Mercia, I have lived in Finland in recent years, though I did my Masters in Austria. I have carried out research in the UK, Finland and Thailand and so have a good cultural competency. Currently I am interested in promoting RAMICS – Research Association on Monetary Innovation and Community and Complementary Currency Ssystems which I am a member of.

artist & researcher Margherita Pevere margheritapevere.com mp@margheritapevere.com

Portrait image: Semina Aeternitatis (2019). Detail of the sculpture with horse skull and biofilm from genetically modified bacteria. Photographer: Margherita Pevere. ape: From the series Wombs: W.03 (2019). Performance for camera with Branko (Arion maximus). Photographer: Sanjin Kaštelan.

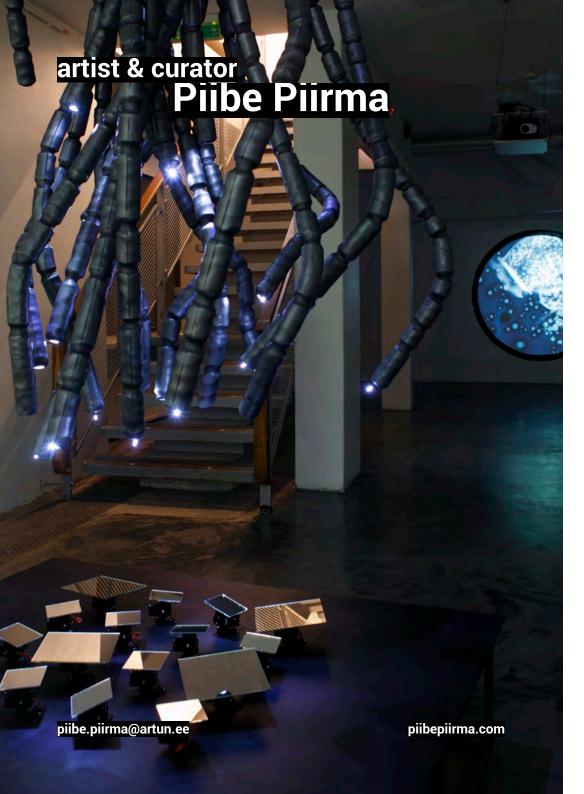


Margherita Pevere is an internationally acknowledged artist and researcher whose practice glides across biological arts and performance with a distinctive visceral signature.

Her transdisciplinary inquiry hybridizes biolab practice, biotechnology, ecology, environmental politics, gender and death studies, with a healthy dose of hacking attitude to create arresting installations and performances that hunt today's surging ecological complexity. Her body of work is a blooming garden crawling with genetically edited bacteria, her own cells, sex hormones, microbial biofilm, bovine blood, slugs, growing plants and decomposing biological remains.

She would not be the artist and researcher she is today without the many collaborations with practitioners from different disciplines in art, science and humanities. Together with Marco Donnarumma and Andrea Familari, she recently co-founded the artists' group Fronte Vacuo to realise performances made of bodies, symbionts, sounds, machines and images.

She is completing a PhD (Artistic Research) at Aalto University on biological arts and feminist theory. She is a member of Bioart Society and of The Posthumanities Hub. Recent accolades include the Digital Art Award of Romaeuropa Festival (with Donnarumma), the Honorable Mention at the Share Prize, a research grant of Kone Foundation, and the EMAP/EMARE production grant.





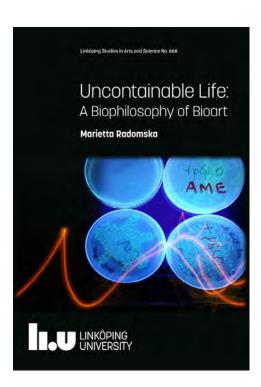
"I am a media artist, curator and teacher based in Tallinn, Estonia. I graduated from the Estonian Academy of Arts with an MA degree in interactive multimedia (2005), and a PhD degree in Art and Design (2015). I have worked as a designer and a visual artist since 2002 and curated several new media art exhibitions since 2006. I have also lectured at the Estonian Academy of Arts, Baltic Film, Media, Arts and Communication School (University of Tallinn), the Viljandi Culture Academy (University of Tartu), the Estonian Entrepreneurship University of Applied Sciences and the University of Liepaja (Latvia) since year 2004.

My PhD dissertation 'Hybrid Practices. Art and Science in Artistic Research' is an art-based research, that focuses on my artistic experience by collaborating with different science labs in Estonia, and explores hybrid art and theories of interdisciplinary and transdisciplinary art forms, bioart and citizen science.

Relating to my doctoral research I organized two solo exhibitions titled 'Hybrid Practices' and 'Hybrid practice – from General to Specific'. Additionally, one of the most important part of my PhD-studies was the curatorial work for the international conference 'Art&Science – Hybrid Art and interdisciplinary Research' and the related exhibition 'Rhizope' at the Estonian Academy of Arts (2014)."



D cover and Ecologies of Death Series 1 (2017). Images courtesy of the Bioart Society member.



Marietta Radomska is a Postdoc at Linköping University (Gender Studies) and currently works on the project 'Ecologies of Death: Environment, Body and Ethics in Contemporary Art', funded by The Swedish Research Council International Postdoc Grant (2017-2020). In years 2018-2020 she was a quest researcher at the University of Helsinki (Art History). Radomska is the co-director of The Posthumanities Hub (https://posthumanities.net); founder of The Eco- and Bioart Research Network, co-founder of Queer Death Studies Network (https://queerdeathstudies.net) and International Network for ECOcritical and DECOlonial Studies. She is a philosopher and gender studies scholar, and her work resides at the intersection of posthumanities, environmental humanities, philosophy, visual culture and queer death studies. Radomska is the author of the monograph Uncontainable Life: A Biophilosophy of Bioart (2016), and has published in Australian Feminist Studies, Somatechnics, and Angelaki, among others. Recently she has co-edited two special issues: (1) on "Queer Death Studies: Coming to Terms with Death, Dying and Mourning Differently" in the journal Women, Gender & Research (2019); and (2) on "Queer Death Studies: Death, Dying and Mourning From a Queerfeminist Perspective" in Australian Feminist Studies (2020).

curator, researcher, & poet Hannah Star Rogers

Merleau-Ponty's Donkey

Knows about as much about the straight-line

as we do, what the professional naturalist

narrowing toward

the portrait

might call the mechanical part of understanding:

understanding

of the stages of the self

the refusal to go on is

the cloning of a mushroom

the providence of

pruning are crucial for natural dye-making,

in a starch-based tact, that training and

those who understand the line.

categories cannot provide closure

the open casement, she says yellow

leaf shape: oblong with oblique teeth

disappearing into the taxonomy of thought

the production of non-knowledge from

the salient features, feasible as

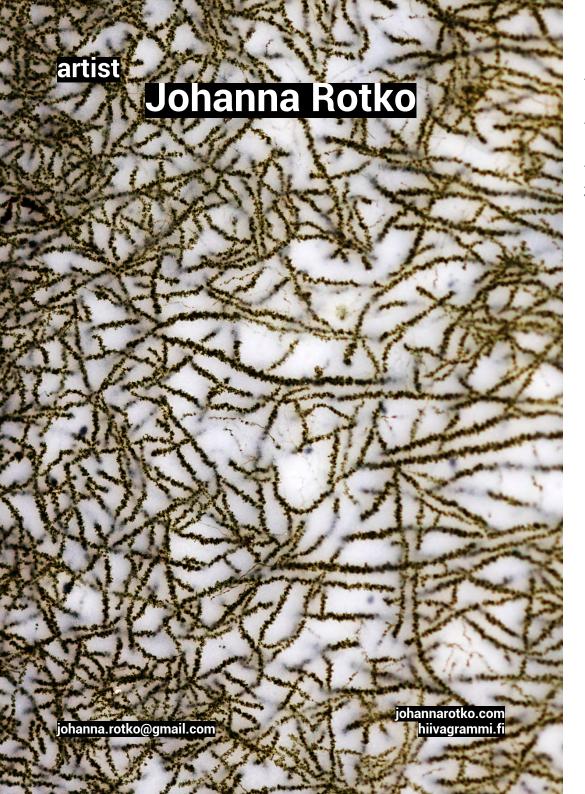
sand and sediment, sifted lower

based on the grade

Image and poem courtesy of the Bioart Society member.



Hannah Star Rogers is a curator, scholar, and poet. She received her MFA in poetry from Columbia University and Ph.D. at Cornell University on the intersection of art and science. She is currently a fellow at the Akademie Schloss Solitude Fellowship in Stuttgart, Germany and a Visiting Scholar at the University of Edinburgh, Scotland. She is the curator of Art's Work in the Age of Biotechnology at North Carolina State University with an upcoming traveling exhibit at the University of Pittsburgh. She curated Making Science Visible: The Photography of Berenice Abbott, which received a small exhibits prize from the British Society for the History of Science and resulted in an invited lecture at the Smithsonian Archives of American Art. She is the past Director of Research and Collaboration for Emerge: Artists and Scientists Redesign the Future 2016 and served as Guest Bioart Curator for Emerge: Frankinstein 2017. She currently teaches creative writing at the University of Strathclyde. Rogers has received the Dierassi Artist Residency, Tofte Lake Center, ArtHub, and artist residencies with the National Park Service in Acadia, Maine and the Everglades, Florida.





Johanna Rotko is a visual artist working with living materials, mainly different yeasts. She was first introduced to yeastograms in 2013 during a workshop organised by artist collective Pavillon_35 and Bioart Society, and has been working with yeast images since then.

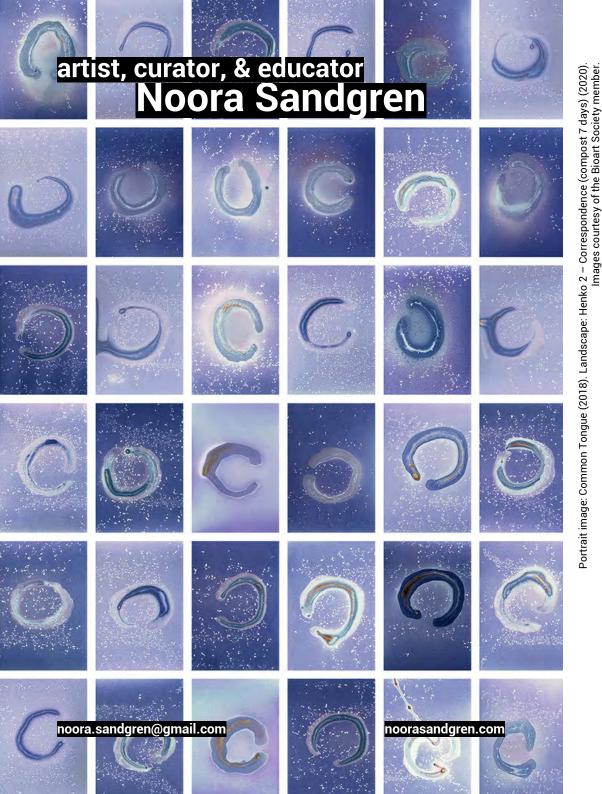
Yeastograms – images made with living yeast cells – are formed by cultivating yeast on a biological growth medium to create images out of photographs. UV lights are used to expose raster images of human faces to yeast. During the chain of events the human disappears under the moulds, in this process human is lost, every time.

In the future, she wants to broaden her palette with microbes and open up the spectrum to include colourful creatures. In yeastograms, various microbes with unique features grow, like yeasts, bacteria, moulds, fungi, mycelium, and other unidentified species. She photographs the diverse changes in yeast images regularly during their existence. Carbon recyclers, i.e., moulds play a major role as yeast images age.

She thinks that we need images that make us think about our relationship with microbes, those little partners that there is an incomprehensible number around us and in us, holobionts. And that we all are part of nature, life.



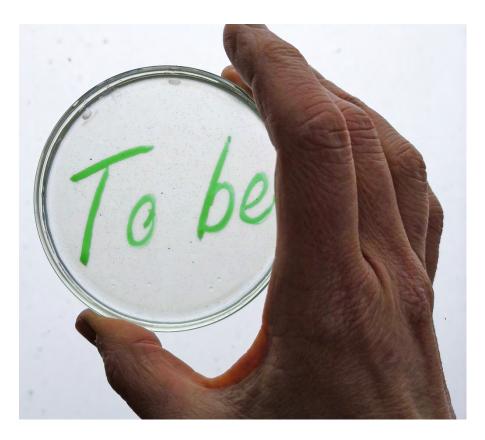
Sound and media artist working internationally with variety of media. Bringing the arts of mesmerization and self-hypnosis into daily practice.





Sandgren is a visual artist and art educator working with photography and its bendings, installation, texts and embodied practices. She's interested in researching the themes of Fluidity, processes of inter- and intra-action of different materialities, their livelines within shared space, at times marked by entangled ecological questions. Working in family garden she collaborates with weathers, insects and outdated light sensitive material. She creates photographs by breathing, or an image of shared chemistry is built by compost decomposing agents. These cameraless photograms relate to becoming-with and touch, resting on the Other. The analogue photographic process is mixed with digital e.g. bodysensing installations, at other times decomposing, open ended exposures are shown as sitesensitive living photographs. She's researched f.ex. the agency of snow, creating water purifying systems at Aalto Biofilia lab as collab. She's participated in the Field Notes research residency, HAB team, Kilpisjarvi Biological Station, and participated in several solo&group exhibitions. Summer 2020 she'll work at Örö residency with collaborative pieces: creating a VR exhibition space and writing for an essay book on photography. Sandgren's obtained BA, Social Psychology, Helsinki University & currently finishing MAs: Dep. of Photography and Dep. of Art education, Aalto University of Arts Design and Architecture.





Silja Selonen is interested in waves of sound, light and gravity. How the spiral molecule of early life resonates through time, how photons bounce harmoniously through space, how quarks tune the fields of quantum. Besides art-education, she has studied astrobiology and physics, being hungry for learning throughout life. At the Biochemistry department of Turku University she is making drawings with cyanobacteria, some of which are going to be installed as public art at the Hospital of Kainua. She has also completed some studies on light and sound art at the University of the Arts Helsinki. By using lasercutted QR-codes she added immemorial genemusic to ironic molecule-sculpture, and these kinds of new combinations in art – material and immaterial – interest her.

She has graduated in 2009 from Turku Art Academy with a BA in Visual Arts.

artist & researcher Christina Stadlbauer



melliferopolis.net

christallinarox.wordpress.com

Portrait image: Narratives of Imperfection exhibition. Photographer: Mari Kaakkola Landscape: Feathers, whiskers, cracks (2019). Photographer: Mari Kaakkola



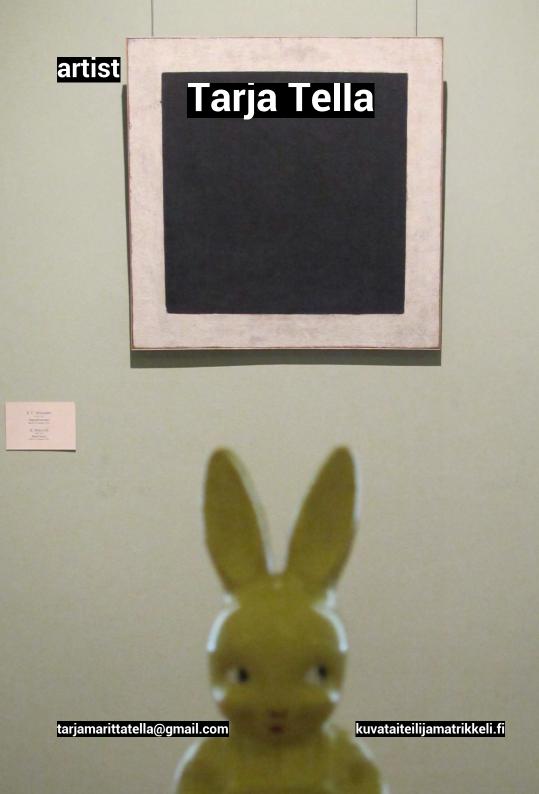
Christina Stadlbauer is a researcher and artist. She works at the interstices of art and science and develops research based artistic interventions including installations, performances, video works, rituals, lectures, publications.

Her work reflects her deep respect and engagement with non-human entities and the relation between culture and nature. She obtained a PhD in Natural Sciences and her artistic practice is informed and influenced by her scientific understanding and background.

In 2012, she created Melliferopolis with Ulla Taipale. This long-term artistic research platform was launched in Helsinki and is focused on honeybees in urban contexts. In collaboration with numerous independent artists and established institutions, Melliferopolis has created a large body of work that has been shown throughout Europe. Melliferopolis has also contributed to academia with publications, workshops, lectures and courses.

More recently, Christina started to also work under the name "Institute for Relocation of Biodiversity" that serves as platform for artistic interventions and hosts her explorations. Under this umbrella, she creates a series of videos that simulate, suggest and create utopian and dystopian realities connected with the contemporary discourse around the anthropocene, climate change and the current biodiversity crisis.

With Kin Tsugi Transformations, she follows a practice of mending inspired by the ancient craft of transformative repair from Japan called Kin Tsugi. In this work, utmost attention is given to the process rather than the outcome. The ritual character of this work takes shape as participatory interventions and in group practice. A more daring strand takes the concept into the microbiology lab where healing with the help of bacteria is introduced.







"I'm a Visual Artist, a Painter and a Community Artist. I live in Joensuu in Eastern Finland. My partner communities are for example the Finnish Painters' Union, Artists' Association MUU and Bioart Society.

I received my Art Education in North Karelia College of Applied Art (major studies in Fine Art, Painting, 1991–1995) and North Karelia University of Applied Sciences (Fine Art, Visual Arts/Painting, BA, 1996–1997).

I'm also a Psychiatric Nurse and a work coach (studies in 1981–1983, 1984–1985, 1986–1988).

My artistic work focuses on painting, drawing, photographing and social cases. For me art means dialogues between human beings but also between nature and other surroundings.

A painting process is very physical activity. A single painting can be a part in interaction. As its best a painting is not an object, it's a subject.

I have anxious attitude to protect nature, forests and sees. I'm a supporting member of Greenpeace. Supporting people trying to survive against the pressure that comes from global large-scale industries or ruler states with Greenpeace's organisation means a lot to me. Peoples have their rights on their ancient landscapes, for example the Finno-Ugric peoples in Northern Russia, Sami peoples in Finland and Scandinavia, or indigenous peoples in the United States."



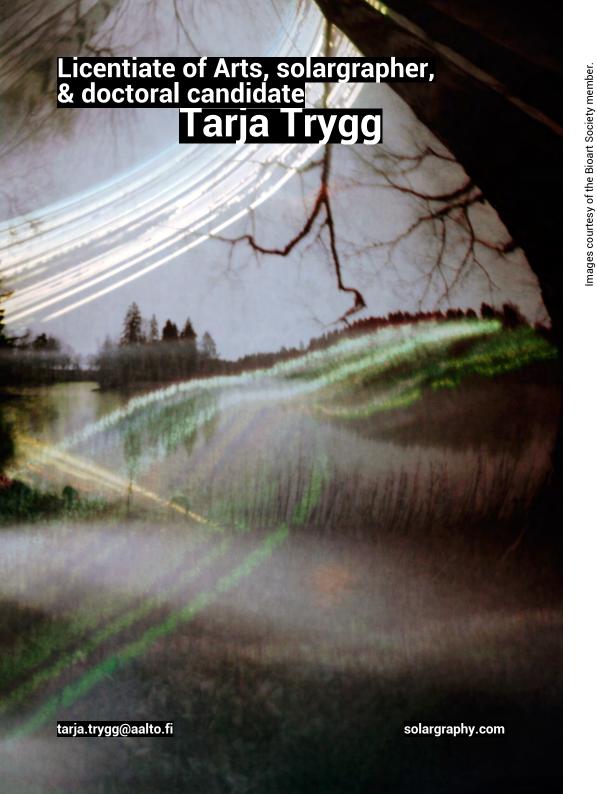
ÆON. Photos by Zuzanna Kaluzna, courtesy of the Bioart Society member.



Emilia Tikka is a designer and researcher, currently a PhD candidate at Aalto University, School of Arts, Design and Architecture in Helsinki and a research fellow at Tampere University. Former affiliations include: Visiting Scholar position at the Hermann von Helmholtz Centre for Cultural Techniques of the Humboldt-Universität zu Berlin, artist in residence at CRISPR laboratories of Max-Delbrück-Centre for Molecular Medicine in Berlin and art and science research residency in Japan organized by Bioart Society and hosted by BioClub Tokyo.

Her work explores philosophical dimensions and cultural implications of novel biotechnologies such as genome editing technology CRISPR. Her practice combines critical storytelling, lab experiments, and speculative design methods – aiming to generate alternative modes of knowledge production in technoscientific cultures. Her current research project *Xeno-Genealogies* is funded by the Kone Foundation.

Her art and design works have been exhibited at Ars Electronica in Austria, New York University Arts Centre in United Arab Emirates, Gregg Museum for Art and Design in USA, Imagine Science Film Festival NYC in USA, STATE Studio in Germany, EMMA Museum of Modern Art in Finland and Tekniska Museet in Sweden to mention a few.







Tarja Trygg is a Doctoral Candidate, visual-arts teacher, and solargrapher. She has worked as a senior lecturer at Aalto teaching photography. She is currently emerita and concentrates on her doctoral thesis on FACING THE SUN. Exploration of Solargraphy. Observing the Universe through a pinhole Photography without a lens. This kind of photography combines analogue and digital photography for making the sun's paths visible in lens-less pinhole photographs. She has presented her works in conferences of art and astronomy. For mapping research material, Trygg has created a global project of solargraphy on the Internet for inviting volunteers to place her homemade pinhole cameras at several latitudes all over the world. She has widely promoted solargraphy teaching, keeping lectures, workshops, writing articles, holding both solo exhibitions and attending to group exhibitions and international projects. Her artistic work has added knowledge.







Tiina Vainio has a vast experience in the visual art field. She makes, for example, also social art and set design. Her work is included in many important collections, such as the Museum of Contemporary Art Kiasma, Kone Foundation, the cities of Turku and Tampere, Turku Art Museum, and more. Vainio has also created many public works. Vainio is actively engaged in associations in her field and has, for instance, been a board member of the Finnish Painter's Union and different committees. Vainio is a visual artist, art pedagogue, and lawyer.

"I use surprising materials in my works, delicious and layered combinations and ways of working: twigs become a sculpture; graphic prints become wallpaper. The materials tell their own story. I love working with my hands; to carve plastic or to scoop out wood.

The motives of my work are usually connected to nature and the local environment of people. My works also contemplate difficult and conflicting matters: changes in a landscape, cityscape or a cultural landscape, the endurance of nature and breakdowns of the human mind.

In addition to traditional art venues, I also like to bring my art out elsewhere and enjoy co-working with representants of different professions."





Award winning artist and researcher Zurr formed the internationally renowned Tissue Culture & Art Project in 1996. Dr Ionat Zurr is the Chair of the Fine Arts Discipline at the School of Design and the academic coordinator of SymbioticA: the Centre of Excellence in Biological Arts, School of Human Sciences at the University of Western Australia (UWA). She is a Visiting Professor at Biofilia - Based for Biological Arts, Aalto University, Finland (2015–2020). She has been a visiting scholar at The Centre of Arts and Art History at Stanford University (2007) and a Research Fellow at The Tissue Engineering & Organ Fabrication Laboratory, Harvard Medical School (2000-2001). Zurr's interest is Life, more specifically the shifting relations and perceptions of life in the light of new knowledge and its applications. Often working in collaboration with other artists and scientists, she has developed a body of work that speaks volumes about the need for new cultural articulations of evolving concepts of life. She is considered pioneers in the field of Biological Arts; she publishes widely and exhibits internationally. Her work was exhibited and collected by museums such as Pompidou Centre in Paris, MoMA NY, Mori art Museum, NGV, GoMA, Yerba Buena Center for the Arts, San Francisco, Ars Electronica, National Art Museum of China and more. Her research was covered by The NY Times, Washington Post, Wired, New Scientist, Time, Newsweek, Nature, Science, and other TV, radio, print and online media. Zurr's ideas and projects reach beyond the confines of art; their work is often cited as inspiration to diverse areas such as new materials, textiles, design, architecture, ethics, fiction, and food.

