



Hartware MedienKunstVerein

World of Matter – On the Global Ecologies of Raw Material

Artists' biographies

Mabe Bethônico

Mabe Bethônico, born and raised in Belo Horizonte, Brazil, is an artist researcher with a MA and PhD in Fine Arts from the Royal College of Art, London (2000). Her artistic practice involves long-term research projects resulting in visual and sound pieces, installations, lectures, publications and websites, using documentary sources and field recordings.

Since 2003, her work has been exhibited extensively, e.g. at Centro Cultural São Paulo (in collaboration with Anselm Jappe), Centre de Photographie, Geneva, Trienal Poli/Gráfica de San Juan, Puerto Rico, the 27th and 28th Biennial of São Paulo, Museo de Antioquia, MALBA, Buenos Aires, MAM Museum of Modern Art, São Paulo, the Art Museum of Pampulha, and Kunstverein Muenchen. Her work is regularly reviewed in the Latin American and international art press. She is Professor in Fine Arts at the Federal University of Minas Gerais, lectures and gives workshops worldwide. In 2013 she developed a project at the Museum of Ethnography of Geneva.

Ursula Biemann

Ursula Biemann is an artist, writer, and video essayist based in Zurich, Switzerland. She investigates global relations under the impact of the accelerated mobility of people, resources and information. In her earlier art and curatorial work she made space and mobility her prime category of analysis, e.g. in the widely exhibited art and research project „Sahara Chronicle“ (2006-2009) on clandestine migration networks. More recently she turned to ecology, oil and water with major art projects including Black Sea Files (2005), Egyptian Chemistry (2012) and Deep Weather (2013). Her video installations are exhibited worldwide in museums and the International Art Biennials of Liverpool, Sharjah, Shanghai, Thessaloniki, Sevilla, Istanbul, and Venice. She is currently working on a new piece on the Ecuadorian Amazon.

Biemann has a BFA from the School of Visual Arts and attended the Whitney Independent Study Program in New York (1988). She received a doctor honoris causa in Humanities by the Swedish University Umea and the Prix Meret Oppenheim, the national art award of Switzerland.

Elaine Gan

Elaine Gan is interested in mapping worlds otherwise. Her current project experiments with visualizing time: digital media that seeks to animate heterogeneous temporalities. This interdisciplinary work aims to unpack collisions and synchronies between biocultural entanglements and political economies. To situate and specify these relations, Gan considers historically constituted sequences of events, nonlinear manifolds, durations, and simultaneities that emerge from and enable processes of cultivation for different kinds of rice.

Born in Manila, Gan studied critical art practice at the Whitney Museum Independent Study Program (NY), earned an MFA in Digital Arts/New Media at UCSC (CA) and a BA in Architecture at Wellesley College (MA).

Art exhibitions include the Third Guangzhou Triennial (China), Real Art Ways (CT), Soap Factory (MN), and in New York at Bronx Museum, Artists Space, Socrates Sculpture Park, Armory, PS122, LMCC Workspaces.

Frauke Huber and Uwe H. Martin

Frauke Huber and Uwe H. Martin are visual storytellers based in Hamburg, working on long-term, in-depth, documentary photographic projects around the world. Currently they partner on a set of multimedia documentaries about the global commons water, seed and land: White Gold investigates the social and environmental effects of global cotton production. Their new visual research project LandRush explores the impact of large-scale agro investments on rural economies and land-rights, the boom of renewable fuels, the reallocation of land and the future of agriculture around the world. In 2010 Huber and Martin founded Aggreys Dream, a project supporting a school in a slum in Mombasa, Kenya.

Besides their collective work Uwe H. Martin is a multimedia producer at the prestigious Bombay Flying Club and a senior lecturer at Camera Arts in Luzern. He is teaching photography and multimedia storytelling at the Henri-Nannen-Schule, the Akademie für Publizistik in Hamburg, the Freelens Multimedia Workshop, the FH Bielefeld und the HFK Bremen. Over the years he has received numerous recognitions and awards for his work including the German Reporter Award and the German Development Media Award.

Peter Mörtenböck and Helge Mooshammer

Peter Mörtenböck is Professor of Visual Culture at the Vienna University of Technology and visiting researcher at Goldsmiths College, University of London, where he has initiated the Networked Cultures project, a platform for global research on collaborative art practices. His current work explores the interaction of such practices with resource politics, global economies and urban transformation.

Helge Mooshammer, PhD, is director of the research projects Other Markets (www.othermarkets.org) and Relational Architecture at the School of Architecture and Urban Planning at Vienna University of Technology. He is currently a Research Fellow in the Department of Visual Cultures at Goldsmiths College, University of London. His research is concerned with new forms of urban sociality arising from processes of transnationalisation, capital movements, informal economies, and newly emerging regimes of governance.

Together, Mörtenböck and Mooshammer have authored and edited numerous books, including, most recently, *Netzwerk Kultur: Die Kunst der Verbindung in einer globalisierten Welt* (2010), *Space (Re)Solutions: Intervention and Research in Visual Culture* (2011), *Occupy: Räume des Protests* (2012) and the two forthcoming volumes *Other Markets* (2014) and *Informal Market Worlds* (2014). Their research and curatorial work has been presented, amongst others, at the Whitechapel Gallery London, the Netherlands Architecture Institute Rotterdam, Storefront for Art and Architecture New York, Proekt Fabrika Moscow, Santral Istanbul, Gasworks London, Architekturzentrums Wien, Israeli Center for Digital Art, Trafo Gallery Budapest, Toronto Free Gallery and the Venice Biennale.

Emily Eliza Scott

Emily Eliza Scott is an interdisciplinary scholar focused on artistic practices that illuminate-interrogate pressing ecological and/or geopolitical issues, often by blurring with non-art forms of thinking and making to impactfully engage the world. A postdoctoral fellow at the Institute for the History and Theory of Architecture at the Swiss Federal Institute of Technology (ETH Zürich), she is currently completing a co-edited volume, with Kirsten Swenson, on contemporary art and land use politics (University of California Press) and teaching seminars on the concept of "post-nature" and on the emergent spatialities, temporalities, and representational crises triggered by climate change. Her recent writing has appeared in *Third Text*, *Art Journal*, *Cultural Geographies*, and the exhibition catalogue for "Ends of the Earth: Land Art to 1974." Her work has been supported by major grants/awards from Creative Capital with the Andy Warhol Foundation, the College Art Association, Graham Foundation, American Council of Learned Societies, Luce Foundation, Smithsonian American Art Museum, Annenberg Foundation, and Switzer Foundation. Pre-academia, she was a park ranger in Utah and Alaska.

Paulo Tavares

Paulo Tavares is a Brazilian architect and urbanist based in Quito/London. His work is concerned with the relations between conflict and space as they intersect within the multi-scalar arrangements of cities, territories and ecologies. Grounded on research-based methodologies and commitment to field-work, Tavares's practice combines design, media-based cartographies and writing as interconnected modalities of reading contemporary spatial conditions. He is currently developing a project on the violence of planning and the politics of ecology in Amazonia at the PhD Programme of the Centre for Research Architecture, Goldsmiths, UK.

Tavares teaches architecture at the Universidad Católica de Ecuador - Facultad de Arquitectura, Diseño y Arte, Quito, and previously held teaching posts at the Centre for Research Architecture and at the Visual Lab of the MA in Contemporary Art Theory, both at Goldsmiths, UK. Writings appeared in many publications worldwide and his work has been exhibited in various venues including CCA: Centre for Contemporary Arts, Glasgow, Haus der Kulturen der Welt, Berlin, Portikus, Frankfurt and the Taipei Biennial 2012.

Lonnie van Brummelen and Siebren de Haan

Lonnie van Brummelen and Siebren de Haan work together since 2002, producing 16mm and 35mm film installations that explore cultural and geopolitical landscapes like Europe's borders

(Grossraum, 2005), sites of resource production and global trade (Monument of Sugar, 2007, Episode of the Sea, 2013), and the (non) sites of cultural heritage (Monument to Another Man's Fatherland, 2008 and *subi dura a rudibus*, 2010). Their film images are often countered by textual supplements that disclose the contingency of their field work. Performing a drifting studio practice, they are involved in all aspects of production from the handling of the camera, to montage, and the design of their artist publications. Van Brummelen is currently a PhD candidate at the University of Amsterdam and the HKU. She's a tutor at HKU and a regular visiting professor at diverse Master programs.

Venues where their works have been shown include Palais de Tokyo, Paris; Kunsthaus Zürich; Argos, Brussels; SMBA and De Appel Amsterdam; CCA Vilnius; the Shanghai and Guangju Biennials; IAC Villeurbanne, France. Their work is included in public collections of Les Abattoirs, Toulouse; MUDAM Luxembourg; FRAC Marseille; Museum of Modern Art, New York; Julia Stoschek Collection, Düsseldorf; Hoffmann Sammlung, Berlin; Stedelijk Museum Amsterdam.