

Artwork map & descriptions

# Contescence

Scientific Research Through an Artist's Lens

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KUNGL.KONSTHÖGSKOLAN  
ROYAL INSTITUTE OF ART



SciLifeLab





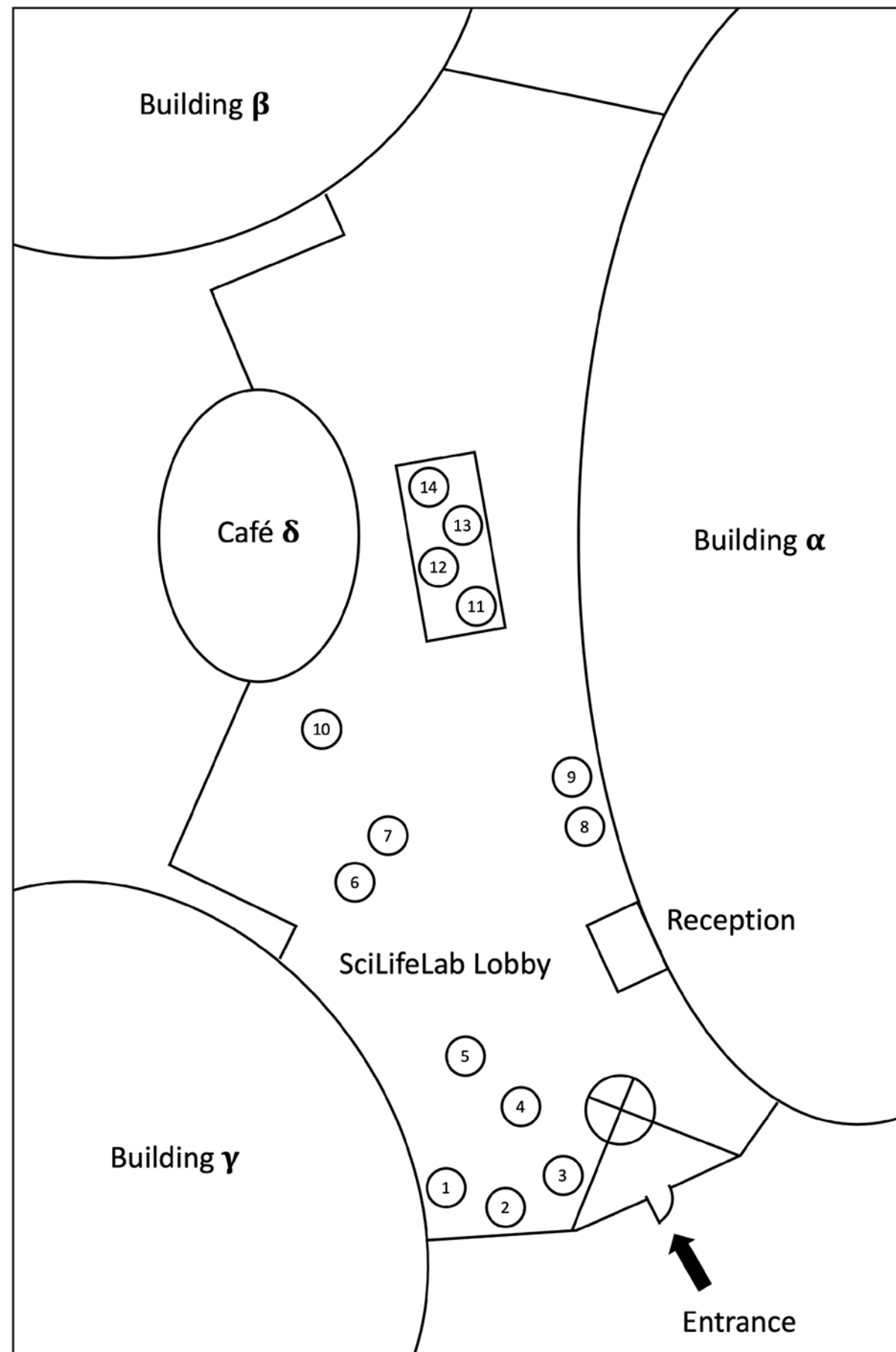
—who literally played and investigated these patterns. It seems like the perfect analogy to how the knowledge of the hand as well as macro photography appears naturally when “playing” the ultrasound microwells. My tentative first work is a sound work for ultrasound. I will continue to investigate the links between playing and investigating, incalculability and cancer tumors.

**Coalescence** is a meeting point for the artistic and scientific communities in Stockholm. The featured work was made by several artists at the **Royal Institute of Art**, in collaboration with various researchers at **SciLifeLab**, a national institution for life sciences with a large facility in Solna, Stockholm. The fields of the researchers range from biological imaging and microscopy to genetics and disease research.

In the exhibition, artists and researchers explore the philosophical questions and dynamics in research at the cutting edge of the life sciences through various media. Some are interested in understanding what it means to be alive, to be human. How do our cells define us? How does disease shape our identity? Others are interested in the relationship formed between researcher and subject.

The collaborations began in February 2023, through the program Scientific research through an artist’s lens, and many of the works are still in progress. In the program, artists and researchers presented an overview of their work to each other and were paired depending on interest. Then, over the last three months, artists have been visiting the labs of their paired researchers, discussing their research, and drawing inspiration for artwork.

## EXHIBITION MAP



13. Artist: **Hannah Wiker Wikström**  
 Researchers: **Cenk Gürdap and Max Louski**  
***Intimate analogue: Hanging in your neck, cold spring***  
 5 min essay movie

I worked with Cenk Gürdap and Max Louski but also met Erdinc Sezgin, Joel Hallgren and Emilie Falconer. I am very grateful for the possibility to see two experiments and I have worked with the image material in relation to thoughts in my process, expressed further in the text.

14. Artist: **Ariadna Mangrané**  
 Researchers: **Cenk Gurdap, Erdinc Sezgin, and Eduardo Villablanca**  
***If structure does not determine its function*** (model for a larger sculpture)  
 Sculpture, mixed media

I met with the researchers Cenk Gurdap, Erdinc Sezgin and Eduardo Villablanca.

It has been difficult to choose a path since each encounter has given me something that resonates with my human condition or my artistic practice in particular, and in relation to art in general. Thus, I see this as a sort of starting point for something that I would like to continue exploring in other directions.

During my last meeting with Cenk we talked for a long time about proteins and their different forms of representation, and I was especially interested in those that were visualized on the so-called coarse surface. I felt the need to just start creating volumes inspired by the scientific representation of something at the nanoscale, fascinated by the visualization of those forms for their sculptural qualities.

When I asked him why they have these forms, he answered that, from an evolutionary perspective, it has to do with their functionality. I thought it was very interesting how, when extrapolated to the field of art, it doesn't apply, as the production of forms can be completely arbitrary since a sculpture does not need to fulfill any specific function.

I see this sculpture or model in progress as a small unit that belongs in a larger structure, something that in turn has already increased in scale — an idea that is often repeated in my art.

15. Artist: **Axel Gagge**  
 Researchers: **Björn Önfelt, Martin Viklund, and Niklas Sandström**  
***Instrument***  
 Sound work for ultrasound, ultrasound transducer, Arduino

I met with Björn Önfelt, Martin Viklund and Niklas Sandström for this project. The multiplicity of bioscience practice quickly overwhelmed me, combining physics, engineering as well as biology. I will save the impressions from these meetings for the coming years, as every aspect has several poetic meanings that can materialize within an artistic project. With my background in physics and music, I chose to focus on the topic of resonance patterns of ultrasound, used to shape and track small artificial cancer tumors. Resonance patterns intrigued Ernst Chladni—another musician and physicist

9. Artist: **Linnéa Ndongoya Palmcrantz**  
 Researcher: **Micahel Hawgood**  
***Invasion***  
 Video

"Invasion" is a video collage, it's how I like to work; fragments of narratives together.

My mother told me about our puppies that were eaten by Dorylus ants. "Invasion" stems from that vision which etched into my mind, how they crawled into their bodies and ate them from within. Whenever I was in Tanzania, as a child, I was afraid I would be eaten by those ants.

I have linked this analogy to an invasion of a virus, or the development of cancerous cells. I have worked together with Phd student Michael Hawgood.

10. Artist: **Theresa Traore Dahlberg**  
 Researchers: **Isabelle Leo, Janne Lehtiö, Håkan Jönsson (KI)**  
***Untitled***  
 Prints

11. Artist: **Paula Andersen**  
 Researcher: **Yerma Pareja Sanchez**  
***Menorah***  
 Sculpture

12. Artist: **Tove Alderin**  
 Researcher: **Jan Mulder**  
***Wired for belief - Vanish in oblivion***  
 Mold on glass

I vanish in oblivion. No more troubling times. No more apocalyptic fear. A tender existence. The order is reemitted. I feel elevated in my slumber. Sliding into an unbound empty void pregnant with possibilities.

Through a series of dialogues and experiments in the lab environment, I had the opportunity to artistically explore the area of the brain at a molecular level. Within the field of Dr Jan Mulders, main interest, Alzheimer's disease.

In my practice I explore the landscape of the metaphysical and science, the gaps and glitches, somewhere between matter and meaning. And with an interest in different states of consciousness I map the present, the speculative tomorrow and that what precedes. Unfolds that which brings us back to nothingness.

It has been interesting to reflect upon the differences and similarities between the scientific process and context and the artistic processes and context. And our shared interest in exploring the border between the known and unknown.

I also want to thank Weiyinqi Cui and Vaishnovi Sekar for very interesting meetings. Works from the series Vanish in Oblivion. An artistic process of decay, with materialities that mold on glass and eventually disappear.

1. Artist: **Anna Cherednikova**  
 Researchers: **Stefania Giacomello, Eduardo Villablanca, and Shaghayegh Bayati**  
***Study of forms***  
 Graphic work, print

I met Stefania Giacomello, Eduardo Villablanca and Shaghayegh Bayati.

It was very inspiring to learn about scientific research, read the articles I got from Stefania Giacomello and also study the images from Eduardo Villablanca and Shaghayegh Bayati. I discovered the similarities that artists and scientists may have, specially the subjectivity, the interpretation and experiment which we may sometimes share in our processes.



2. Artist: **Zeynep Çolpan**  
 Researchers: **Jan Mulder and Evelina Husén**  
***Flow Diagnosis: A Story***  
 Textile, Sudan Black Dye, various oils, Polyester Thread

I mainly worked with Jan Mulder and Evelina Husén during this process. During our many varied (and mind-blowing, for me at least!) discussions, the two main points of interest for me were how our brain cells communicate with each other emotionally and the use of a particular type of dye called Sudan Black that binds to certain fat proteins. Initially I was excited to use this dye on imprints of body oils and secretions; but my experiments took me in a different direction. I experimented with dyeing small pieces that were covered in different types of oils (olive, makeup remover, forehead). I then researched more about the dye and saw it has been used in diagnosing different types of cancers. I became interested in how textiles can absorb the dye mixed with various amounts denatured ethanol, which reminded me of lateral flow tests. I also began to see how my test pieces resembled microscope slides. The third textile, to the right, is meant to be read as a top down "scroll," a "story" of a diagnosis journey with initial bodily spatters, repeating tests, and a final dark, resting place of bad news and how this can cause an emotional break in the flow of our lives.



3. Artists: **Jesper O.T. Andersson & Axel Gagge**

Researcher: **Adnane Achour**

***Shadow play / Skuggspel***

Prints

In our meeting with Adnane Achour, we were introduced to the human immune system and his research into enhancing its ability to detect cancerous cells in the liver. We were interested in the methods used for constructing the models of the molecules which were the subject of Adnane's research. Considering that the mapping and modeling of molecular structures are in themselves constructions that are built digitally and adapted in shape and form for a human to understand; we asked ourselves, what are we seeing?

For our project we have not tried to directly illustrate the MHC complexes which Adnane works with, but to illustrate the impossible task of trying to see that which cannot be seen.

4. Artist: **Carl Henry Ek**

Researchers: **Myriam Barz and Marcel Tarbier**

***Data Management***

Video sculpture, LED-display

I've met with Myriam Barz and Marcel Tarbier and have been fascinated by their work and the visual tools they use to process and understand data. I received a rather large data set of images from Barz's research which I was eager to work with but I quickly realized how difficult it was for me to handle such an amount of images. Data Management is an 8 hour and 15 minutes long document of me using several processes of computational thinking to manage a data set I have a limited understanding of. Using AI to transform research material into artistic material.

5. Artist: **Peter Norrman**

Researchers: **Tony Ullman, Marion Korach-André, and Leire Alonso Galicia**

***Vanishing objects at the end of calculation***

Risograph print

I met with Tony Ullman as well as Marion Korach-André and Leire Alonso Galicia. As my work often explores perception and the role of images and experimental production, this ultimately became my inquiry and work-in-progress output. The sheer complexities of the researchers' image production in context of data per image and questions around storage became a starting point for me as well. Similar to my own life but yet on this much larger scale. Both Tony's bladder cancer research and Leire and Marion's breast cancer and spatial transcriptomics research produced incredibly beautiful imagery, material I found fascinating but struggled with how to approach, ultimately landing in my work as a response to their imaging techniques, ideas around data and representation, or the limits of thereof. In essence, I created my own imaging techniques to explore the unseen, using DIY optics and image processing apps on my mobile phone in ways they were not intended for, pushing the imaging process and digital data and grain to its peak - to see what the apparatus sees. Not what I see. Focusing on both the micro and macro and further translating the material through layers of re-photographing and printing techniques, culminating in a lofi analogue output that tangentially connects to a mode of creating images of the imperceptible and the unrevealed.

6. Artist: **Kanae Hara**

Researchers: **Martin Viklund, Björn Önfelt, Leire Alonso and Marion Korach-André**

***Yosuga***

Video and text

I'm an M.A. exchange student from Japan and I've been into the boundaries between art and architecture. I'm very happy to have this opportunity and really appreciate it. The first moment I've gotten an inspiration for this collaboration project was on my way to come to this SciLifeLab. It was my first visit to this area. On the way, I saw a lot of fascinating architecture like Norra Tornen or Karolinska institute.

Then at my first meeting with researchers, I met Martin and Björn here. They showed us microchips. When I saw these very lovely things, my memories of those buildings flashed back and I thought "This is the house of cells". Second time, I met Marion and Leire. They told us that each cell has its own barcode. Thinking about how I progress my project after meeting, I found that barcodes have a similar role in identifying individuals like Addresses or social numbers.

Finally I thought that information would be the key to my project and started to create these cell babies. This is a starting point of long journeys ahead.

7. Artist: **Valentin Malmgren**

Researcher: **Sarahi Garcia**

***Sea No Evil***

Video

8. Artist: **Katarina Elvira Gudrunsdotter**

Researchers: **Jan Mulder, Evelina Husén, and Mezida Saeed**

***Re search***

Video

***Inquiries on life***

Plaster

I have been in dialogue with the researchers Jan Mulder, Evelina Husén and Mezida Saeed at SciLifeLab. They have been very generous with time and engagement in this collaboration when trying to understand what the researchers at SciLifeLab actually do, how they work as well as finding similarities and differences to the artistic process. It's been very rewarding to enter a new field in relation to all inquiries that arise: what is the focus, what is the essence, where is the desire, where is the poetry, what is in the becoming.

At first my interest led to the "Inner Garden" exploring many of the fascinating microscope photographs that the researchers presented. During the way I had the opportunity to find out more about the process of freezing, slicing and analyzing tissue which was amazing. After some time the attention in the process turned to how the researchers look, what they see when they are looking, the openness in the process in relation to what they already know and to what extent the personal desire is involved in the process. I guess the relationship of what we see and what we know has never really been settled.

My deepest gratitude to Jan Mulder, Evelina Husén, Mezida Saeed and Max Frankel.