



Image: *Longest Lecture Marathon*, ANTI Festival 2007. Photo: Pekka Mäkinen©

Performing science

blurring the boundaries between art, research and
academic communities

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Art as an entrance into academia and science

Art-science symbiosis

The Researcher: art performing science

Science as performance

Art as an entrance into academia and science.



Rebekah Rousi, *Scene 3* (2003)



please fold here



Art-science symbiosis...

“SymbioticA is an artistic laboratory dedicated to the research, learning, critique and hands-on engagement with the life sciences.”



Source: Institute for Unstable Media. <http://v2.nl/archive/organizations/symbiotica>



SymbioticA *Pig Wings* project, 2002
(The Tissue Culture and Art Project)

Rhetoric surrounding the development of new biological technologies make us wonder if pigs could fly one day. If pigs could fly, what shape their wings will take? The Pig Wings project presents the first use of living pig tissue to construct and grow winged shape Semi-Living Objects.

Source: http://www.tca.uwa.edu.au/pig/pig_main.html

“SymbioticA is the first research laboratory of its kind, enabling artists and researchers to engage in wet biology practices in a biological science department.

With an emphasis on experiential practice, SymbioticA encourages better understanding and articulation of cultural ideas around scientific knowledge and informed critique of the ethical and cultural issues of life manipulation...”



"...a quarter-scale replica of Stelarc's ear" was "grown using human cells" as a part of the Tissue Culture and Art project. Stelarc's projects and performances are concerned with prosthesis, as "a symptom of excess."



Self . . .

Quinn's head immersed in frozen silicone, formed from 4.7 litres of own blood.

Made when Quinn was an alcoholic, notion of dependency. Iterations made every five years, an index of passing time and the changing body.

Self 2006, one of his icy "blood head" self-portraits.
COURTESY MARC QUINN STUDIO, LONDON

Source: <http://marcquinn.com/artworks/self>



EUBORDERSCAPES

EUBORDERSCAPES

Three arguments that are still understudied in border research

- Politics-aesthetics
 - political implications of border imaginaries close to aesthetic activity
 - aesthetic languages' (articulation and transformation of spatial imaginaries)
- Need for a 'genealogical' viewpoint
 - elaborating border policies (Brambilla, 2014)
- Need for a novel methodological approach
 - conceived as political, participatory and performative.

Considerations and concerns as an artist and student...

The function and role of performance... (?)

The Researcher: art performing science...

QUARTERLY ESSAY

ISSUE 11 2003
\$12.95 INCL GST
NEXT ISSUE
DAVID MALDIP
ON THE BRITISH
INHERITANCE



WHITEFELLA JUMP UP

THE SHORTEST WAY
TO NATIONHOOD

Germaine Greer

Correspondence

'BAD COMPANY' Tim Duncan, Evan Thornley,
John Quiggin, Michael Pusey, Graham Jones,
Trevor Sykes, Gideon Haigh
'BEAUTIFUL LIES' Bob Debus, Tim Flannery

In the third Quarterly Essay of 2003, Germaine Greer suggests that embracing Aboriginality is the only way Australia can fully imagine itself as a nation. In a wide-ranging essay she looks at the interdependence of black and white and suggests not how the Aborigine question may be solved but how a sense of being Aboriginal might save the soul of Australia. In a sweeping and magisterial essay, touching on everything from Henry Lawson to multiculturalism, Germaine Greer argues that Australia must enter the Aboriginal web of dreams.

"[Whitefella Jump Up] is an essay about sitting down and thinking where all the politics start and what kind of legend Australia wants to place at its heart."

PETER CRAVEN, INTRODUCTION

"I'm not here offering yet another solution to the Aborigine problem ... Blackfellas are not and never were the problem. They were the solution. It only whitefellas had been able to see it."

GERMAINE GREER, WHITEFELLA JUMP UP

Germaine Greer is a renowned writer, academic and broadcaster. Her books include *The Female Eunuch*, *The Obstacle Race*, *The Change*, *The White Woman* and *The Boy* (forthcoming). She is Professor of English and Comparative Studies at the University of Warwick. Born in Melbourne and educated in Australia and at Cambridge University, she currently divides her time between England and her rainforest property on the Queensland-NSW border.



Quarterly Essay presents significant contributions to the general debate. Each issue contains a single essay written at a length of about 20,000 words. It aims to present the widest range of political, intellectual and cultural opinion.

Author photo: Gordon Stange

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QUARTERED ESSAY

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JOHN HOWARD
ON BRITISH
SUPERIORITY



WHITEFELLA SPROUT UP

THE QUICKEST WAY
TO PLANHOOD

The Researcher

Correspondence

'BAD COMPANY' The Critic, The Reader,
The Academic, The Fonie, The Observer,
The Debater, The Supporter

'PERFECT LIES' The Commentator, The Human

In this latest *Quartered Essay* of 2003, The Researcher suggests that embracing Planthood is the only way that this community can begin to see itself as a nation. In an extremely broad and generalised essay she looks at the way Humans depend on Plants to establish a sense of authority and defined identity. She explains that the question of Planthood might never be settled but that we can adopt and use it to save our souls. In a sweeping and non-referenced essay, mentioning everything from sub-cultured poets to medium-sized foodcourts, The Researcher claims that Australia must be seen as an over-sized flower pot.

"[*Whitefella Sprout Up*] forces one to think of who is actually sitting down and writing this kind of bulldust and what kind of society would actually give authority to rubbish like this for so long?"

KNOWLEDGE CRAVEN, INTRODUCTION

"I'm offering a solution to the oxygen pollution emitted from plants each day... This is a convenient way of eliminating Plants whilst still maintaining the status of a *Greenie*. If Plants were the solution, we certainly have never been able to see it."

THE RESEARCHER, *WHITEFELLA SPROUT UP*

The Researcher is a renowned academic, writer and media personality. Her books include *Popular Issue 1*, *Current Concern*, *Whatever's Going to Get Attention*, *I'm Starving* and *Let's Play Man* (recent flop). She is Professor of Creative Writing and Compromisable Studies at the Useless of Southern Area. Born in Semaphore and educated by certificate through Post and Comflakespacket, she currently has the fortune of getting paid to cruise between Fiji and her oversized property on the Salisbury-Brahma Lodge border.



Quartered Essay significantly contributes to the book storage problem in Australia. Every issue contains more reasons for why our government should abolish the teaching of literacy altogether. At lengths of about 20,000 words there surely must be better ways to spend time than reading these under-researched and unintellectual political and cultural opinions.

Author Photo: The Photographer



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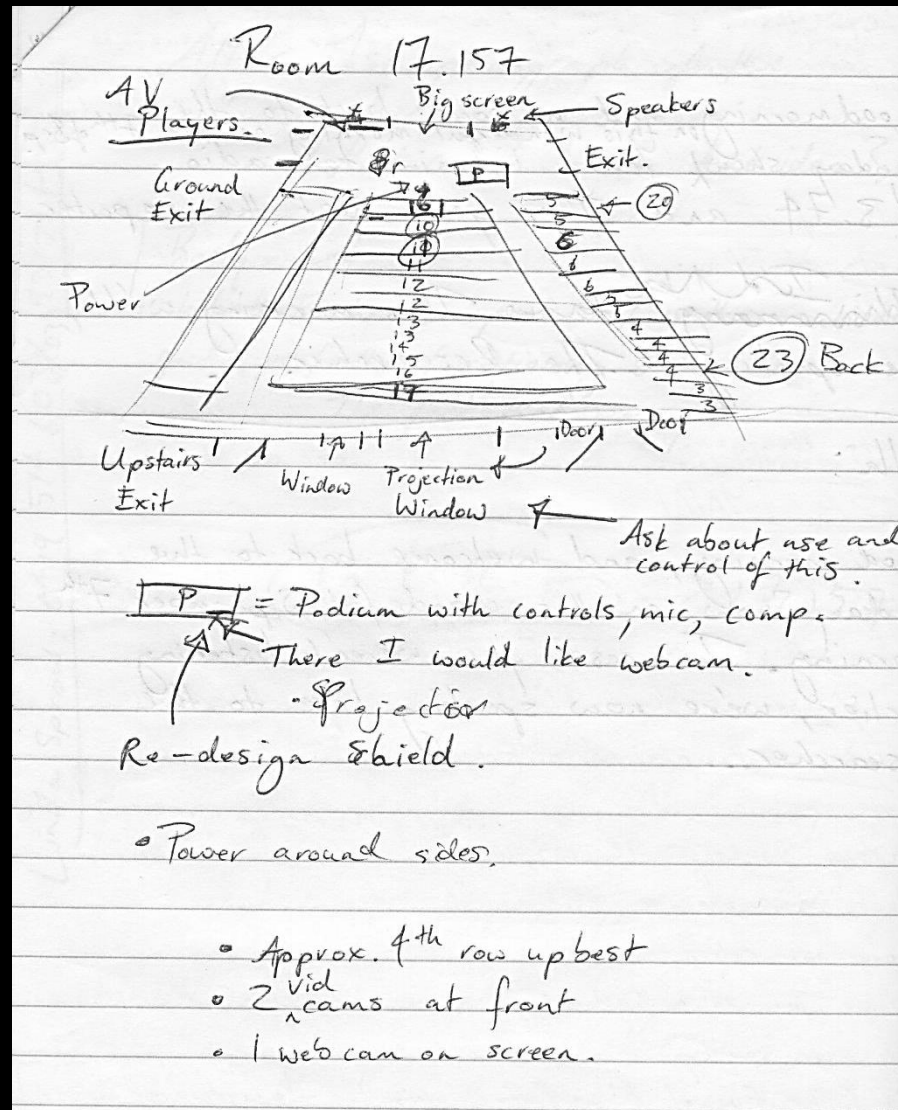




Image: Bart de Moor © (2008)

Rebekah Rousi, *Longest Lecture Marathon – the world's longest powerpoint presentation*(2008). KUNSTENFESTIVALDESTARTS

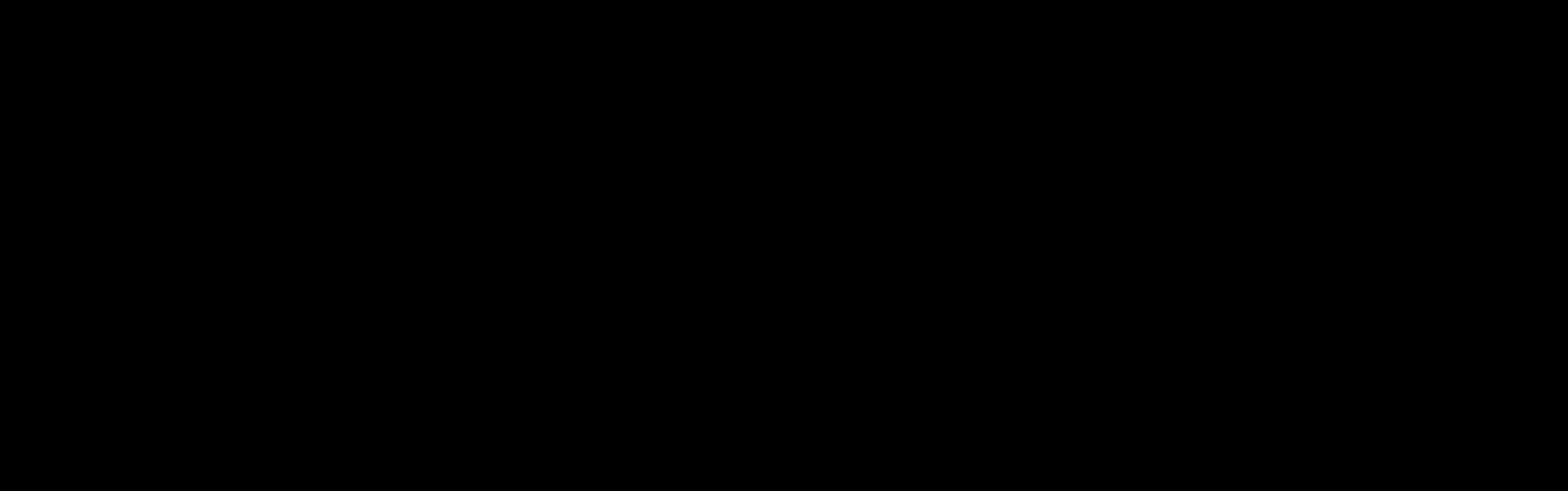
Science as performance...



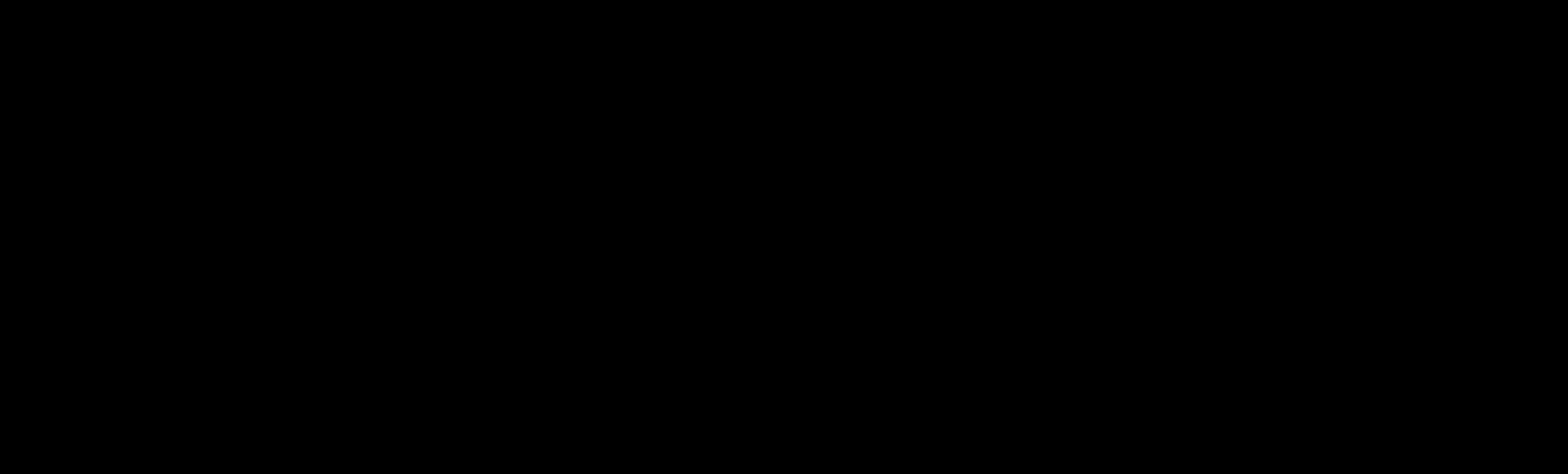
Image: Rebekah Rousi 2010 ©



Image: Nora Niemispelto 2016 ©



On the cold of the cell block floor I feel the dampness of the stone stiffen my joints. In the distance there is the faint squeak of the trolley doing its evening rounds. I already know the trolley is about to wait, as it makes its way passed each cell, delivering minimum food and maximum medication to each inmate. As I wait in silence I attempt to draw as much warmth as possible from the trolley, but I can feel nothing but bitterness. Though, sometimes they happen to sneak in. Making it colder, colder than even this cell provides. The trolley is moving again, coming closer, yet still so far away, knowing that in a matter of minutes, perhaps hours, the door is going to open and there will be more light, in which I may bathe my face. But all is quiet now. The trolley has stopped. There was a time I prayed for silence and yearned for the darkness of my room. The one I would lay in at the height of the night. The room was small, perhaps smaller than this cell. The air smelt musty, almost stale, from years of emptiness when it was not occupied just as much as the years it was occupied by the mobile cleaning machines, the women who served. They were made of wood, machines, stiff, silent, order driven. This was me, in my room beneath the stairs, a stiff, silent machine. There was a wife upstairs, or should I say, Lady of the household. The children were as if programmed from birth, to give orders and move through the space as if others were objects. There was no disturbance, no reason to wonder why. This was the function of a wooden machine. The machine started in the morning, functioned, ate and slept. Coal, wood, water, milk, eggs, lard and fire. Beginning function, when the sun rose.



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