

ReproReality HackLab 005 - 006, FertilityCave 1.0.7

11.01.2017 Vorträge und Diskussionen von und mit Andreas Bernard (Leuphana), Steve Kurtz (CAE), Felicitas Reuschling (Kitchen Politics), präsentiert von Transformellae (a.k.a. Johannes Paul Raether) -11. und 12. Januar 2017, 18:00, Kunstraum, Leuphana Campus

Leuphana Arts Program in Kooperation mit dem Kunstraum der Leuphana Universität Lüneburg

ReproReality HackLab 005 - 006, FertilityCave 1.0.7: (The Coming of Age of The) Flesh Machine

Eine Zusammenkunft, bei der ReproTechnologien ihrer biopolitischen Festlegungen entzogen werden.

Präsentiert von Transformellae (Transformella generalis und Transformella malor)

Mittwoch, 11. Januar 2017, 18:00 Uhr, Kunstraum

"Making Children. An Introduction to Reprotechnological Machines and their History."
Andreas Bernard (Leuphana Universität Lüneburg)

"(Revisiting) The Flesh Machine." Ein Vortrag über Projekte und Texte des Critical Art Ensemble, und ihres Buchs von 1998, "The Flesh Machine".

Steve Kurtz (Critical Art Ensemble)

Donnerstag, 12. Januar 2017, 16:00 Uhr, Kunstraum

“Sie nennen es Leben, wir nennen es Arbeit”.

Öffentliche Seminarsitzung mit Felicita Reuschling (kitchen politics) Berlin.

(deutsch, in German)

Donnerstag, 12. Januar 2017, 18:00 Uhr, Kunstraum

"(Constructing) The ReproTechnoTribe"

Auftritt der psycho-realistischen Avatara Transformalor (a.k.a Johannes Paul Raether), das seine Reprotechnologischen Diagramme diskutiert.

The participants:

Steve Kurtz (USA) is an artist, writer, educator and co-founder of the art collective Critical Art Ensemble (CAE). His work with CAE is situated in the context of politically engaged art, interventionist practices, cultural research and action in the field of biotechnology and ecological struggle. Formed in 1987, CAE's focus has been on the exploration of the intersections between art, critical theory, technology, and political activism. <http://critical-art.net/>

Andreas Bernard (Germany) is co-speaker of the Centre for Digital Cultures at Leuphana University. He studied Literary Criticism and Cultural Studies in Munich and holds a PhD from Bauhaus University Weimar, for a dissertation on the History of the Elevator (2005). In 2014, he published his book on reproduction technologies and kinship, *Kinder machen: Neue Reproduktionstechnologien und die Ordnung der Familie; Samenspender, Leihmütter, Künstliche Befruchtung*. <http://www.leuphana.de/andreas-bernard>

Felicita Reuschling (Germany) is a curator and author. Her work is about Feminist Economic Critique, especially care work, reproductive work, the history of feminist theory and the connecting lines between materialistic social criticism and gender relations. She is part of the collective Kitchen Politics - Queer-feminist Interventions, which publishes books and articles about leftist political debates and queer-feminist topics and perspectives.

Johannes Paul Raether (Germany) is an artist whose research and performances revolve around the construction of various drag research avatars, incl. Transformellae and the WordWideWitch. Raether holds a professorship at the Art Academy Düsseldorf and is currently an Artist in Residence at the Leuphana Arts Program of Leuphana University Lüneburg. <http://www.johannespaulraether.net/>

ReproReality HackLabs are a series of gatherings of likeminded and associated as well as individuals to discuss ideas and develop tools around Reproductive Technologies. They aim to extract these Technologies from their biopolitical determination. ReproReality HackLabs are hosted by a lifeline of Repro-communal organisers that call themselves Transformellae (*Transformella generalis*, *Transformella ikeae*, *Transformella malor*).

ReproReality HackLabs give harbour to unconventional or radical thinkers, subdued practices, experimental failures, strange subjectivities, scientists and writers who are likely to be at home on the margins of discourse. They feature an an-academic methodology incorporating alien knowledges and techniques. They intervene into discourses that are dominated by theoretical formalism, professional knowledge barriers and corporate instrumentalisation. Their format itself is a chimaera, building on a new mythological dream: To make kin against biological essences.

Leuphana Arts Program in Kooperation mit dem Kunstraum der Leuphana Universität Lüneburg.

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