

# ReproReality HackLab 005 - 006, FertilityCave 1.0.7

2017-01-11 Talks and seminars with Andreas Bernard, Steve Kurtz/Critical Art Ensemble, Felicita Reuschling/kitchen politics, and Transformalor (a.k.a Johannes Paul Raether)

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

A gathering to extract ReproTechnology from its biopolitical determination.  
- hosted by Transformellae (Transformella generalis and Transformella malor)

### **Wed. 11 January 2017, 18:00 hrs, Kunstraum**

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

(Revisiting) The Flesh Machine. A lecture on works and texts of the Critical Art Ensemble, revisiting their 1998 book, "The Flesh Machine".  
Steve Kurtz (Critical Art Ensemble)

### **Thu. 12 January 2017, 16:00 hrs, Kunstraum**

"Sie nennen es Leben, wir nennen es Arbeit". [They call it life, we call it work]  
Public seminar session with Felicita Reuschling (kitchen politics) Berlin.  
(in German)

### **Thu. 12 January 2017, 18:00 hrs, Kunstraum**

(Constructing) The ReproTechnoTribe  
Appearance by the psycho-realist Avatara Transformalor (a.k.a Johannes Paul Raether) discussing its Reprotechnological Diagrams.

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; Samenspende, 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.

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Lüneburg.

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Autor: kipke

E-Mail: [anna-lena.kipke@stud.leuphana.de](mailto:anna-lena.kipke@stud.leuphana.de)