

Frseeeeeeeefronnnng

05.06.2024 / 08.06.2024

Isotop Project Room

Magnus Barfot gate 25, Bergen

"Do you realise," the phytolinguist will say to the aesthetic critic, "that they couldn't even read Eggplant?" And they will smile at our ignorance, as they pick up their rucksacks and hike on up to read the newly deciphered lyrics of the lichen on the north face of Pike's Peak.

-Ursula K Le Guin, from *The Author of the Acacia Seeds and Other Extracts from the Journal of the Association of Therolinguistics*.

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Through a webcam on the National Radio Astronomy Observatory's (NRAO) website, you can watch a section of the antennas at the Very Large Array (VLA) work together in a wye-form: three long arms of nine telescopes each observe, communicate, and gather data through frequency-band receivers in search of astro-objects, radio sources, extraterrestrials (or attempts thereof), and so on.

Elsewhere, an insect wanders around on top of a *Taraxacum* flower. You know this by monitoring data from a radio antenna attached to the insect's thorax, you know its immediate terrain, vegetation, temperature, humidity, and whether it is ok. If insects are conscious, can feel, and therefore suffer, should we not question and protect them in scientific research?

Concurrently, a fruit bat hangs from long vegetation, holding a soft fruit with its foot, while it meets your eyes or gazes toward the horizon. They form strong, long-term kinships and can recognize their close kin by their vocal sounds. Though you may be aware of and know a lot about bats, as from an excerpt of an Attenborough documentary, there are nonetheless subjective perspectives known only to the bat itself. We may therefore actually not know what it would be like to be a bat, as Thomas Nagel argues in the paper *What Is It Like to Be a Bat?*

In *Frseeeeeeeefronnnng*, artists Hanna Pherson and Helle Kongstad Holm Petersen work connected through a curious perspective to explore different forms of being and communication: waves, frequencies, antennal-language. They delve into questions of zoo-gaze, anthropocentric ethics, reductionist science, and surveillance.

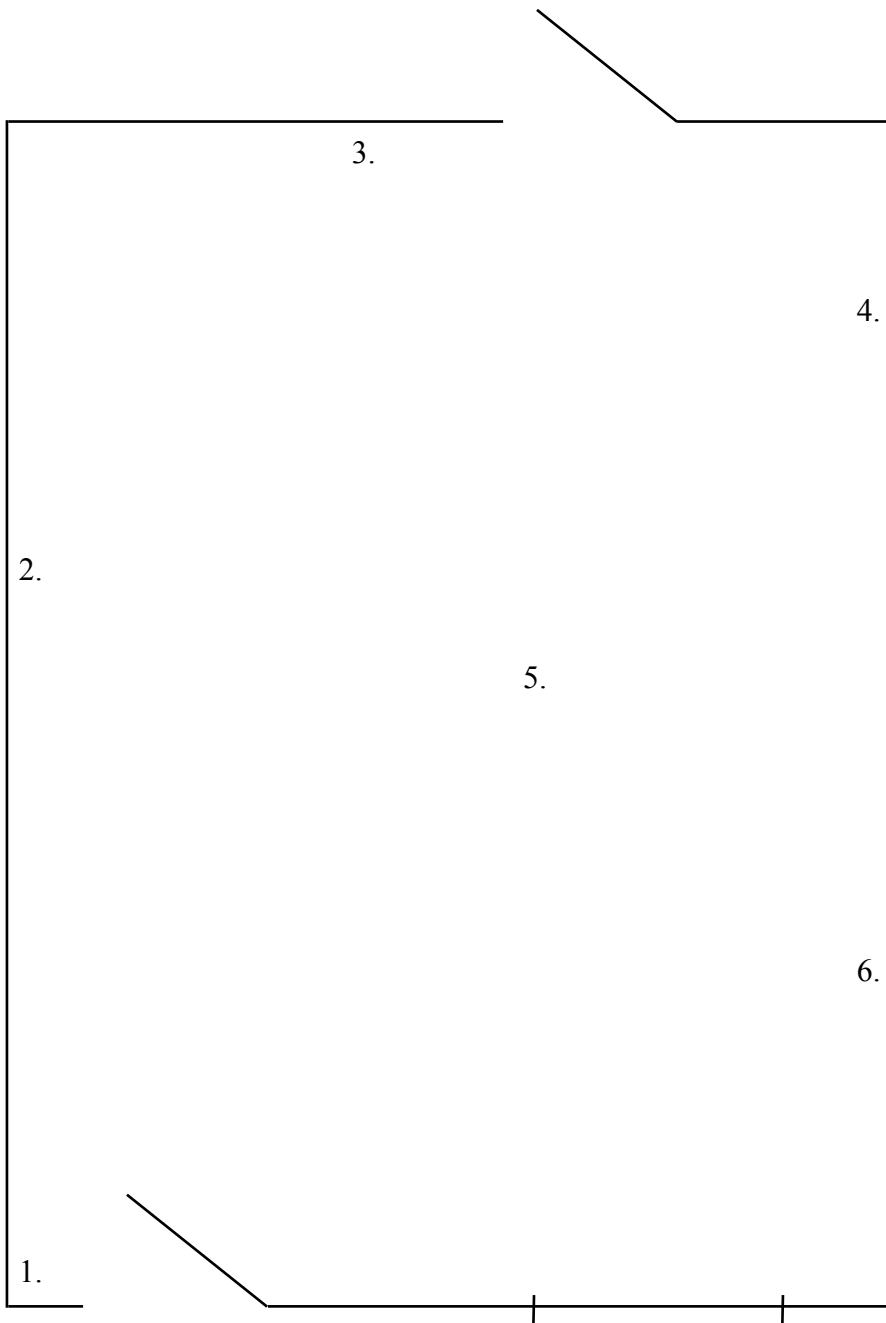
Hanna Pherson
(*1993, Sweden)

Is an artist with a background in craft and performance. She creates installations and objects that examine everyday experiences and the boundary between public and private. In Pherson's work, she touches on themes related to human estrangement from nature and the environment, as well as the relationship between the synthetic and the natural world. Through materials, she builds backdrops in spatiality - an alternative dream world of an animated version of nature that encourages the viewer to reconsider their relationship to the outside world.

Helle Kongstad Holm Petersen
(*1994, Denmark)

Works with a speculative fiction and (soft)sci-fi narrative, gathering from areas such as zoology, botany, ufology, and (science)research. She works with, and in the intersection of, 'human >< non-human' relationships, in relation to 'otherness' and 'togetherness' in being and in being earthbound, from where she addresses the contemporary connectedness of nature >< culture and nature >< technology, about exploitative behavior; 'valuable' and 'useful', as well as other forms of communication; telecommunication, antennal-language, frequency etc.

She attempts to integrate others' speculative thoughts and work, in a fluid process, where something engulfs something else, in her work, through sculpture, sound, print, collage and text.



1.
Flying fox
Hanna Pherson
textile weave, wooden stick
650 x 900 mm

4. 2.
*udleder frekvenser, lugten af regn, græder
en summende tone, broken keyboard*
Helle Kongstad Holm Petersen
graphite and K-toner on paper - on steel
432 x 297 mm / 422 x 298 mm

3. 3.
Vampire bat
Hanna Pherson
textile weave, wooden stick
360 x 600 mm

4. 4.
Fruit bat
Hanna Pherson
textile weave, wooden stick
430 x 1030 mm

6. 5.
Socorro fødder
Helle Kongstad Holm Petersen
AISI316 stainless/acid-proof steel
variable size

6. 6.
*unheat insect on gel ice - no freezer burn
use TP - glue tether on thorax - no death
use low temperature glue*
Helle Kongstad Holm Petersen
etched photopolymer on steel
90 x 70 mm