

# How to be Organic?

**A Spring Gathering convened by  
Yann Chateigné Tytelman, Gabe Beckhurst Feijoo  
& Samuel Leuenberger**

A series of knitted conversations and contributions circulating around the various meanings and imaginaries of the organic from lichens, bioremediation and permaculture to astrophysics, volcanic landscapes and the lives of houseplants.

**Prologue: Fri, 8 April**

**From 6 PM:**

- Drinks & cold foods from the region

**Barn, 7 PM:**

- Foreword by Samuel Leuenberger

An independent curator, Samuel Leuenberger runs SALTS (2009–) in Birsfelden, near Basel, a non-profit exhibition space that supports young Swiss and international artists through exhibitions. In 2020, he opened Country SALTS, a sibling space in the Basel countryside, in Bennwil. Since 2012, Leuenberger has worked with the Swiss Arts Council Pro Helvetia, including on a presentation of the Cahiers D'Artistes (artists' books) in 2013. In 2014 he was the associate curator of 14 Rooms, a project between Fondation Beyeler, Theater Basel and Art Basel. More recently, he was an associate curator of Salon Suisse 2017, the collateral public program of the Swiss Pavilion at the 57th Venice Biennale, and a member of the city's art council, Kunstkredit Basel-Stadt between 2015–20. Alongside SALTS and Art Basel's Parcours sector, which he has curated since 2017, Leuenberger is currently organising exhibitions at Misk Art Institute in Riyadh and Centro Párraga in Murcia. He is also a guest tutor at Institute Art Gender Nature in Basel. [www.salts.ch](http://www.salts.ch)

- 'Welcome Goodbye' with Dafna Maimon & Ethan Hayes-Chute (Camp Solong)

At Country SALTS, Dafna Maimon (b. 1982, Finland) and Ethan Hayes-Chute (b. 1982, USA, both based in Berlin, DE) have arranged a presentation of functional structures related to their participatory project, Camp Solong, initiated in 2016. An experimental and nomadic semi-fictional summer camp, Camp Solong is based on 'the inevitable, impending task of saying goodbye' – goodbye to old habits, personal hangups, as well as to campers at the end of the session. In and around an open-air, one-walled cabin structure set outdoors in natural settings, the annual troupe of six campers, chosen via open call, participate in various activities, both critical and playful, such as 'Emotional Trashbinning,' 'Solo Time-Traveling,' or 'Dirt-Earth Soul-Searching'. At Country SALTS, the artists have displayed the camp's bunkbeds or 'Personal Bunkentities' a sort of fragmented version of their usual structure (due to the pandemic), wherein the collective space was divided into eight separate structures along with a large wall painting calling to mind a sunset. This welcomes a documentation and an ensemble of works that, like fragments, tells the story of this intermittent heterotopia.

In the context of *How to be Organic?*, Maimon and Hayes-Chute are proposing a series of activities. Between collective rituals and inter-individual healing, these activities offer the possibility to physically experience a form of togetherness, and singularity, while pointing at other ways to discover Strickmatt, Country SALTS' site itself. [www.campsolong.org](http://www.campsolong.org)

**8–10 April 2022**  
**Country SALTS**  
Hof Strickmatt  
CH-4431 Bennwil  
[www.salts.ch](http://www.salts.ch)

**Library, 7.30 PM:**

## • 'Houseplant Bonding' with Sergio Rojas Chaves

Sergio Rojas Chaves (b. 1992, Costa Rica, lives in Basel, CH) focuses on how plant and animal species are seen, used and represented by contemporary culture. Interested in ethnobiology, he started making what he calls 'portraits' of specific houseplants. Over the course of a year at Country SALTS, his investigation will connect botanical history research and narratives from individuals who live and interact with these species. Last year, Chaves sent out a questionnaire to a group of plant custodians of specific species; these responses helped the artist compose and crystallize a series of publications documenting the lives of indoor plants. For this instalment of his project, the artist will present collages that will also be used for the covers of these publications. The covers are designed to grow in parallel to a group of the plants Chaves has studied.

*Houseplant Bonding* is a collective performance that invites visitors to connect with a plant through a unique score. Each visitor is invited to perform and adapt the score over the course of the evening. Throughout the performance, participants are also invited to discuss and reflect upon their relationship to the plant. [www.rojaschaves.com](http://www.rojaschaves.com)

## • Tea by Lydia Ourahmane

Offered to the audience as they arrive at Country SALTS for the Spring Gathering, this beverage is made out of herbs collected by Lydia Ourahmane from the plateau in Tassili n'Ajjer, located at the centre of the Sahara Desert, where they have been used for thousands of years by the Tuareg tribe to cleanse the liver.

Lydia Ourahmane (b. 1992, Saïda, Algeria, lives and works in Algiers and Barcelona) graduated from Goldsmiths in 2014 with *The Third Choir*, a piece which entailed her being the first artist to export an artwork from Algeria since the country's independence from French colonial rule in 1962. Since then, Ourahmane continued to test the possibilities for charging and converting the elements of the physical world, be it commodities or personal property, as these move between borders, generations and dimensions. The *Absence of Our Mothers* (2018), for example, is inspired by the story of her grandfather, who had all thirty-six teeth removed to avoid getting enlisted in the military. As part of this work, Ourahmane had a gold molar implanted in her own mouth, the equivalent value to the sum a human trafficker charges for the crossing from Algeria to Europe. In her recent installation, *Barzakh* (2021), the artist transported the entire contents of the furnished apartment she rented in Algiers and adapted them into exhibition spaces in Basel and Marseille. [www.lydiaourahmane.com](http://www.lydiaourahmane.com)

• *aggregation*: A tasting menu by Rachel Pimm

*aggregation* (2019–22) is a guided group tasting and cluster formation of collected organic parts to consume and be together with. The tasting menu has no central focus. It relies on a seasonal and constantly evolving herbal and geological library of foraged, processed, preserved, traded and gifted ingredients from any and all locations. Eating, drinking and otherwise sensing our way through a variety of environments aligns us briefly with these places: woodlands and lakes; wastelands and volcanos, taking us in and out of temporality with our present moment. We take in the mineral, saline, algal, mycelial, vegetal and floral origins of our surroundings at the molecular scale of embodied human chemistry, whilst aware of the scale of the movement of

tectonic plates and human travel. A table becomes a reordered map where extracted ingredients are taken out of context, grouped without clear nations or borders, laid with images of origins and mouth-sized specimens of single ingredients, served on industrial glass, laboratory paper and handmade ceramic stoneware thumb pots or lipdishes. These form a sculptural and sonic midden as they are discarded. At the end of the menu, the audience is invited to keep one ceramic dish, which in turn is replenished, in an unlimited edition.

Originally conceived in 2019 for Mansions of the Future Communal Lunches and Whitechapel Gallery during a year as writer in residence, this unfolding performance of preparing, tasting and dispersing ingredients and miniature ceramics, has been held with a variety of collaborators and in the form of public and private events, from zoom workshops to mailouts, from dinner parties to studio visits, each assembly itself an instalment in an ongoing aggregation.

Rachel Pimm (b. 1984, Harare, lives in Northamptonshire, UK) is a research-based artist working with objects, words and images to explore environments and their materialities, histories and politics. They are interested in the potential of surfaces and matter to transform. Their recent UK-based work has been included in programmes including Artangel, Focal Point, The Serpentine Galleries, Whitechapel Gallery, Jerwood Space, Chisenhale Gallery and The Royal Academy as well as internationally. Residencies include Loughborough University Chemical Engineering, Gurdon Institute of Genetics at Cambridge University, Rabbit Island, Michigan, USA. Rachel is Associate Lecturer at Camberwell and has a forthcoming commission with Arts Catalyst in 2022 about the role of the metaphor in nature writing. [www.rachelpimmwork.tumblr.com](http://www.rachelpimmwork.tumblr.com)

**Vegetable Garden, 7 AM:**

- Gardening at dusk with Samuel Leuenberger & Fabian Rivera

**Barn, 10 AM:**

- Introduction by Gabe Beckhurst Feijoo

Gabe Beckhurst Feijoo is an art historian, researcher and curator of photography, moving image and performance. Their current research and writing is concerned with the cultural and affective politics of ecological practices and intersections of environmental justice and queer and trans visual cultures. They are a co-curator of the 8th Triennial of Photography Hamburg 2022. Other projects they have contributed to include 'Dig Where You Stand' for the 57th Carnegie International in Pittsburgh, *ZEITSPUREN: The Power of Now*, Kunsthau Pasquart, Biel and *ATARAXIA*, the public programme of the Swiss Pavilion at the 57th Venice Biennale. They hold a PhD in art history from University College London (UCL) and their writing on art and film has appeared in *Another Gaze*, *Map Magazine* and *Sculpture Journal*, among others. [www.gbfeijoo.com](http://www.gbfeijoo.com)

- Lecture by Teresa Castro: 'Thinking with Lichens, Fungi and Weeds about Other (Filmic) Histories'

'The wisdom of the plants', wrote Gilles Deleuze and Félix Guattari, is that 'even when they have roots, there is always an outside where they form a rhizome with something else – with the wind, an animal, human beings'. Relying on microbial mediators, symbiotic fungi, pollinizing insects, human and other-than-human cultivators, gushes of wind, plants – as well as lichens and mushrooms – remind us that life is a matter of partnerships, connexions and tangles. In this presentation, I would like to consider lichens, fungi and weeds as a means to think about our own entangled condition. And since this presentation is concerned with film: what sorts of enmeshments have brought lichens, mushrooms, weeds and film together? What sort of affective ecologies have been established with such unusual companions? And what do they implicate?

Teresa Castro has been Associate Professor at the Université Sorbonne Nouvelle since 2011. A significant part of her recent research has focused on the links between cinema and animism, ecocriticism, ecofeminism and vegetal life forms in visual culture. In this context, she published 'The Mediated Plant' (*e-flux journal*, 2019) and co-edited the collective book *Puissance du végétal et cinéma animiste. La vitalité révélée par la technique* (Presses du réel, 2020). Her work on the vegetal, as well as her implication in an urban communal garden, have led her to lichens, ruderal plants, soils and their bacteria. Since March, she has been hosting at her home several blobs (myxomycetes) from the species *Physarum polycephalum*.

- Screening by Elke Marhöfer & Mikhail Lylov:  
*Soils-Habit-Plants*, 2017  
[16 mm, color/sound, 11 min, Japan  
Courtesy the artist]

*Soils-Habit-Plants* poses several questions: Is it possible to understand nature not only as background for a proceeding human history and human consciousness? Can soils and plants, with their specific habits and image politics, teach us a useful, yet less human-centered way of looking at the world? As Elke Marhöfer puts it in a recent interview with Sahar Qawasmi and Nida Sinnokrot for an *e-flux* Film & Video program:

Getting so close and seeing all these little things so big and at the same times not seeing a lot – it was like filming blindfolded. Bolex cameras have a very small viewfinder, so the view is very reduced; you dig yourself into the soil and sometimes you're happy to see something, you try to follow soil in a sense. When I was filming the soil, and moving along a horizon that does not exist, I was remembering a conversation we had with Jean-Marie Straub about his and Danièle Huillet's long panning shots of landscapes where human struggles had taken place, and I asked myself: What is the historical memory of this soil? What is human intervention and what is not? Even though every soil has its history we cannot project 'a' human history on it, as we are used to doing with a landscape. That was my pleasure during the filming. Mikhail filmed the plants and I filmed the soil, so we had this split.

Mikhail Lylov adds:

It's like an erotic film as a friend offered in his interpretation. It's the combination of distance and closeness that makes one think of eroticism and its pleasures. If we speak of pleasure as a physical experience, filming plants and soil – in macro with no tripod – requires a lot of physical concentration and guessing. You are moving the camera, trying to follow the curve of a leaf or a soil particle, which induces an extremely strange state of the body. It's like you are maintaining a sense of touch on the verge of the sensible.

Elke Marhöfer is an artist and farmer based in Berlin and Sicily. She investigates ecological practices that support human and nonhuman communities. In her film works she tests nonhuman perspectives, translating a technology like the camera from a human cultural and technical device into an environmentally intensive force. In this way, the camera becomes a tool principally undifferentiated from nonhuman animal tools, and filming becomes akin to orangutans using leaves to make squeaky kiss noises.

Mikhail Lylov (b. 1989, Voronezh, Russia) is an artist and researcher. He currently lives between Sicily and Berlin. His projects propose various practical, theoretical, and artistic interpretations of ecology. Working with moving, photographic, and archival images, he investigates histories of interaction between human, animal and elemental protagonists responsible for the emergence of various environments.

Commissioned by Akademie der Künste Berlin for the exhibition *Tell it to the stones. The Work of Danièle Huillet and Jean-Marie Straub*, which took place at the Akademie der Künste, Hanseatenweg, Berlin in 2017. [www.elkemarhoefer.xy](http://www.elkemarhoefer.xy)

- Presentation by the Travelling Farm Museum of Forgotten Skills

In 2017, the artist collective The Outsiders, together with Casco Art Institute, started The Travelling Farm Museum of Forgotten Skills as a space for commoning in an old farm named Hof ter Weyde, situated in the heart of a residential area in the Leidsche Rijn district of Utrecht, the Netherlands. Originally part of a large agricultural area, the farm is now enclosed by the Terwijde shopping center and overlooks the train station of the same name, both of which are named after the farm. Inspired by the many questions and stories that surround the building, The Outsiders and Casco moved into the farm, and initiated a participatory mobile museum exploring agricultural heritage in urban areas to cultivate knowledge and skills for ecological and resilient living. Key questions emerge through their engagements: How can we come together and listen to the soil,

trees, insects and children of Leidsche Rijn? And when we do, what can we learn from what we hear? Which skills and stories are rooted in this land, its agricultural past and presence as a suburb? And what can we learn from those skills and stories for our future?

The Outsiders are Asia Komarova, Txell Blanco, Merel Zwarts and Leonardo Siquiera. [www.tfmdepot.hotglue.me](http://www.tfmdepot.hotglue.me)

### Lunch, 12 noon

### Amphitheatre, 2 PM:

- 'Goodbye Hour' with Dafna Maimon & Ethan Hayes-Chute (Camp Solong)

- Reading organised by Kelly Tissot: 'Little Figures, Big Shadows', 2022  
Read by Yann Chateigné Tytelman

The work of Kelly Tissot (b. 1995, France, lives in Basel, CH) comes out of her exploration of the countryside's material environment and cultures. Her sculptural approach to things, objects and pictures leads her to the realisation of black-and-white images of animals printed on aluminium, or machine-like fragments cast in resin or wood; all refer to the violent and masculine unconscious of the rural world that aims at 'de-romanticizing'. If human figures are absent, bodies are omnipresent through forms of machines and prothesis, or signs of spatial or social control, with their function removed. This creates a universe in tension, suspended between nature and culture, fiction and reality, fascination and critical friction. Displayed in a distant and repetitive way in the space, in relation to the forms they derive from, Tissot's menacing, yet mute works reveal the dark politics of what exists beyond the city.

For *How to be Organic?*, the artist presents a new series of posters based on a text she produced titled 'Little Figures, Big Shadows'. Fragments of it in English and French will be read by Yann Chateigné Tytelman in Strickmatt's Amphitheatre.

### Barn, 4 PM:

- Lecture by Grégory Castéra: 'Symbiosis'

Symbiosis (from Greek σύν, 'together' and βίωσις, 'living') is the biological concept of cooperation between species – a co-dependence that can be beneficial for both ('mutualism'), only one ('parasitism') or none ('competition') of the organisms involved. Following more than a century of controversies, symbiosis is now considered as one of the most fundamental rules of life. Darwinism remained the dominant theory of evolution of species until the 1960s when Lynn Margulis transformed the understanding of the evolution of cells and developed the Gaia hypothesis together with James Lovelock. These findings call into question basic assumptions of biology, such as the level in which natural selection works, the role of the immune system or the determinacy of genetic information. They foster a new understanding of the human body as an ecosystem, and of Earth as a whole body. In this lecture, Castéra sheds light on some facets of a recent research track. It is an invitation to explore how symbiosis offers a radical, ecological perspective on cooperation and inspired several generations of academic and activists who imagined its application beyond the scientific sphere.

Gregory Castéra (b. 1981) is a curator, educator and editor working at the intersection of visual arts, performing arts

and political ecology. Castéra conceives of exhibitions, collaborative research, study programs and infrastructures that reflect on art's contribution to environmental and social justice. Along with Sandra Terdjman, he co-founded Council, an office for art and society in Paris. In addition to directing Council, Castéra is the co-editor of *The Against Nature Journal* (along with Aïmar Arriola and Giulia Tognon) and a founding member of the AFIELD network for social initiatives from arts and culture. He teaches as a Guest Professor of collective practices at the Royal Institute of Art in Stockholm, is an adviser for the Jan Van Eyck Academy in Maastricht, and the infrastructure and program advisor for Kerenidis Pepe in Paris and Anafi). Before this, he served as coordinator at Betonsalon (Paris, 2007–09), he was co-director of Les Laboratoires d'Aubervilliers, a center for art and research situated in the outskirts of Paris (along with Alice Chauchat and Nataša Petrešin-Bachelez, 2010–12) and he was a member of The Encyclopédie de la parole, an art collective exploring the spoken word in all its forms (2007–14). Castéra was the Witte de With Curatorial Fellow (2017), a Resident Researcher at Villa Médicis Hors les Murs (2013) and a Gwangju Biennial Curatorial Fellow (2016). [www.council.art](http://www.council.art) and [www.theagainstnaturejournal.com](http://www.theagainstnaturejournal.com)

- Screening by Tabita Rezaire: *Deep Down Tidal*, 2017  
[HD video, 18 min, Courtesy the artist]

*Deep Down Tidal* excavates the power of water as a conductive form of communication. From submarine cables to sunken cities, drowned bodies, hidden histories of navigations and sacred signal transmissions, the ocean is home to a complex set of communication networks. It navigates the ocean as a graveyard for Black knowledge and technologies. From Atlantis to the 'Middle passage', or refuge seekers presently drowning in the Mediterranean, the ocean abyss carries lost histories and broken lineages while simultaneously providing the global infrastructure for our current telecommunications. Beyond historical sorrow, water is a portal to other realities as its mysterious sea life of mermaids, water deities, and serpent spirits celebrated in many cosmologies remind us. *Deep Down Tidal* uses the intricate cosmological, spiritual, political and technological entangled narratives that have sprung from water as an interface for understanding the legacies of colonialism.

Initially commissioned for *Citizen X – Human, Nature & Robots Rights* by Øregård Museum, Denmark in 2017.

Tabita Rezaire (b. 1989, Paris, lives in Cayenne, French Guyana) is infinity incarnated into an agent of healing, who uses art as a mean to unfold the soul. Her cross-dimensional practices envision network sciences – organic, electronic and spiritual – as healing technologies to serve the shift towards heart consciousness. Navigating digital, corporeal and ancestral memory as sites of struggles, she digs into scientific imaginaries to tackle the pervasive matrix of coloniality and the protocols of energetic misalignments that affect the songs of our body-mind-spirits. Inspired by quantum and cosmic mechanics, Tabita's work is rooted in time-spaces where technology and spirituality intersect as fertile ground to nourish visions of connection and emancipation. Through screen interfaces and collective offerings, her digital healing and energy streams remind us to access our own inner data center, to bypass western authority and download directly from source. Tabita has a BA in economics and an MRes in Artists' Moving Image from Central Saint Martins, London. She is a founding member of the artist group NTU, half of the duo Malaxa, and the mother of the energy house SENEb. [www.tabitarezaire.com](http://www.tabitarezaire.com)

- Digital lecture by Lucia Pietroiusti:  
'Reflection on Tabita Rezaire's work'

In this reading of a profile of Tabita Rezaire's practice written in 2022 for *CURA* magazine, Lucia Pietroiusti describes some of the artist's works, with a particular emphasis on Rezaire's enquiries into the nature of power, environment and advanced technology.

Lucia Pietroiusti is a curator working at the intersection of art, ecology and systems, usually outside of the gallery format. Pietroiusti is the founder of the General Ecology project at Serpentine, London, where she is currently Strategic Advisor for Ecology. She is the co-founder (with Ashish Ghadiali) of the climate-justice focused non-profit, Radical Ecology. Current projects include the research and festival series, *The Shape of a Circle in the Mind of a Fish* (with Filipa Ramos, since 2018); *Sun & Sea* by Rugile Barzdziukaite, Vaiva Grainyte and Lina Lapelyte (2019 Venice Biennale and 2020–24 international tour); *Being Mothers* (E-Werk Luckenwalde, 2021–22) and *Persons*, the 8th Biennale Gherdeina (May–September 2022, with Filipa Ramos). Pietroiusti was a curator of *Bodies of Water*, the 13th Shanghai Biennale (2020–21, with Andrés Jaque, Marina Otero Verzier; Filipa Ramos and You Mi). Publications include *More-than-Human* (with Andrés Jaque and Marina Otero Verzier, 2020); *Microhabitable* (with Fernando García-Dory, 2020) and *PLANTSEX* (2019). [www.luciapietroiusti.earth](http://www.luciapietroiusti.earth)

- Mónica Bello in conversation with Dorota Gawęda & Eglė Kulbokaitė; with the participation of Patricia Domínguez

A hybrid exchange, between a lecture and a conversation, a reading and a screening, both physical and at distance, by curator Mónica Bello and artists Dorota Gawęda & Eglė Kulbokaitė with the participation of Patricia Domínguez from Studio Vegetalista. A range of topics will be evoked including cross-disciplinarity, quantum physics, eastern methodologies and earth resetting.

Mónica Bello (b. 1973, Santiago de Compostela, Spain) is a curator and art historian. In her curatorial work she focuses on the crossovers between disciplines. Since 2015 she holds the position of Curator and Head of Arts at CERN at the European Organization for Nuclear Research in Geneva. At CERN she leads and designs the art programmes consisting of artistic residencies, art commissions and exhibitions. In 2018 she was guest curator of the prestigious Audemars Piguet Art Commission, presented in Art Basel. Prior to her arrival to Switzerland, she held the position of Artistic Director of VIDA (2010–15) at Fundación Telefónica, Madrid, a pioneering award that fostered cross-cultural expressions around the notion of life. She initiated the department of Education at Laboral Centro de Arte in Gijón, Spain (2007–10), and has curated exhibitions, events and publications internationally that support creators and researchers from different fields and backgrounds. Bello is a regular speaker at conferences and participates in selection committees, advisory boards and mentorship programs. She is the curator of the Icelandic Pavilion for the 59th Venice Biennale, working in collaboration with the artist Sigurður Guðjónsson. [www.arts.cern](http://www.arts.cern)

Dorota Gawęda (PL) & Eglė Kulbokaitė (LT) are an artist-duo based in Basel (CH). Both are 2012 graduates of the Royal College of Art in London. Their work spans performance, sculpture, painting, photography, fragrance and video. They have recently published their first monograph with Edizioni

Periferia and Pro Helvetia and are the founders of YOUNG GIRL READING GROUP (2013–21). Gawęda and Kulbokaitė are the recipients of the Swiss Performance Art Award 2021 and the Collide Residency Award, as part of which they are undertaking residencies at CERN in Geneva and Hangar in Barcelona. [www.gawedakulbokaite.com](http://www.gawedakulbokaite.com)

Patricia Domínguez has an MFA in Studio Art from Hunter College in New York (2011–13) and a Botanical and Natural Science Certificate from the NYBG New York Botanical Garden (2010–12). She was an artist in residence at the Palaeontology Department of the American Museum of Natural History (2011), a visiting student at the advanced illustration program Chelsea School of Botanical, London (2017) and participated in short workshops with Asuka Hishiki in New York (2012), Indian miniature painting in India and Tanka Painting in Nepal (both 2012). She is a founder member of Círculo de Ilustradores Naturalistas de Chile and Studio Vegetalista. Studio Vegetalista has produced work for numerous institutions including the American Museum of Natural History, Museo de Historia Natural de Chile, Hudson Seed Library, Deer Biology Congress, Libro Homeostasis, Libro Ayni, and Libro Parque Bicentenario, as well as for contemporary artists including Darren Bader and Martin Roth. Her illustration work has been reviewed by *Diario El Mercurio*, *Diario La Tercera*, *Ladera Sur* and *Revista Paula*, among others. [www.patriciadominguez.cl](http://www.patriciadominguez.cl) and [www.studiovegetalista.com](http://www.studiovegetalista.com)

#### Library:

- Dinner by Philippe Mall (limited space, RSVP)

**Garden, 10.30 AM:**

- Reflections by Yann Chateigné Tytelman

Yann Chateigné Tytelman is a curator and writer based in Brussels. His interests span minor histories and counter-culture to sciences of the mind and the politics of obscurity. He is currently exploring how an exhibition can take the form of a novel, while researching the subject of the Night. Often working in cooperation, his projects navigate the intersections of curating, publishing, performance and education. He is a guest curator at Country SALTS. He is currently a research resident at MORPHO, Antwerp and curating the final show at HISK, the Higher Institute for Fine Arts in Gent. Since 2018, he has acted as a PhD Supervisor at the Royal Academy of the Arts in Oslo. YCT previously held the positions of Chief curator at CAPC Museum of Contemporary Art in Bordeaux (2007–09) and Head of the Visual Arts Department at Geneva School of Art and Design (2009–17). As an independent critic, he has contributed to several books, catalogues and arts periodicals including *Mousse Magazine*, *Spike Art Magazine* and *Frieze*. He has taught at various schools and universities including the Ecole du Louvre, Paris, HEAD – Genève and Erg, Brussels.  
[www.yct.solar](http://www.yct.solar)

**Front of the House, 11 AM:**

- Walk to a farm with The Travelling Farm Museum of Forgotten Skills

Asia Komarova, Txell Blanco and Leonardo Siquiera from The Travelling Farm Museum of Forgotten Skills guide us to a nearby farm where a conversation will take place.

**Barn, 1 PM:**

- Bits and Pieces by Sergio Rojas Chaves

An artist talk with Sergio Rojas Chaves revolving around aspects of his work, recent projects and creative influences.

**Garden, 2 PM:**

- Talk, Eat & Drink with Sandra Knecht

On the occasion of the long-term installation of *Babel* (2021) – a monumental installation by Sandra Knecht located on the exterior of Country SALTS – the artist introduces the work and its guiding questions. Based on the archetypal image of the Babylonian tower, the 14 x 4.5 x 4 m sculpture leans on a Victorian aviary. The work deals with the multilingualism of cultures in relation to animals and plants. 'So much can be explained with chickens', says Knecht. The soya that the animals eat grows rapidly in rainforests cleared for it; and chickens – unlike cattle – are in direct competition with humans for food. For Knecht, these considerations provoke important dialogue: *Rather than a punishment from God, might Babylonian multilingualism actually be a blessing?*

Sandra Knecht (b. 1968, Zürich) is widely known for her cooking practice, and has cooked in numerous contexts, artistic and non-artistic, including the Venice Biennale, but mainly sees herself as a 'rhizome'. Knecht used to be a social pedagogue but previously received training as a director at the Ulm Academy of Drama. Since obtaining her MFA at the ZHdK in 2014, and during her time as a student there, she dealt exclusively with the topic of 'having roots'. Her practice has ranged from animal-assisted experimental therapies to a personal scientific 'cosmos', cooking as a collective performance, to installations, performances, videos, photographs and assemblages. [www.sandraknecht.ch](http://www.sandraknecht.ch)

- Evening primroses by Dunja Herzog

Dunja Herzog (b. 1976, lives and works in Basel, Lagos and Pretoria) is influenced by the effects of African – European history on personal narratives and materials, which come together in mindful and poetic installations. She has a long-standing preoccupation with the global copper trade, which she has explored through numerous projects such as the conceptual jewellery collection Red Gold Import Export. This also formed the basis of her research trip in Zambia in 2020 to meet local artisans and miners. Through this research, the theme of 'mining' has become resonant in her work, in a material sense of mineral extraction as well as in its symbolic, political, social and psychological associations. This has brought to the surface the notion of 'healing', which Herzog is interested in exploring in relation to art contexts and for her work.

Over the summer in 2021, Herzog produced *Power to the Commons* for an exhibition at City SALTS in Basel, a work which arose from direct contact and engagement with the living materials and elements of the garden and river on site. She produced sculptures of beeswax and driftwood, which she subsequently cast into brass instruments in Benin-city, Nigeria. The presentation also included an Orgalitho (stone organ) performance by Beat Weyeneth, a Swiss musician and instrument builder. Herzog is intrigued by the effect of sound waves on water molecules and by extension its effects on human beings.

At City SALTS, evening primroses were flowering right next to the bee boxes. While researching bees and sound, she stumbled upon the listening ability of evening primroses. They can hear/sense the frequency of the bees and produce more sugar in response. For the Spring Gathering, Herzog has proposed a simple gesture: to plant a group of these hearing vegetal beings. Evening primroses are also important medicinal plants and all their parts are edible – facts that are more than relevant for an artist deeply interested and engaged into the philosophy and practice of permaculture.  
[www.dunjaherzog.org](http://www.dunjaherzog.org)

- Fernando García-Dory (INLAND)

Initiated in 2005 by Fernando García-Dory and formalised in 2010, INLAND is a project that examines the role of territories, geopolitics, culture and identity in the relationship between the city and the countryside. Its aim is to introduce the possibility of contemporary art practice in relation to the rural, and how that context might modify the way art happens and circulates. The project focuses on the economics of art and land, organised utopia, and the ways we interact with the biosphere. INLAND is envisioned as a para-institution of 'polyvalent specialist mobile units working in emergency contexts' that always operates 'in relation to an 'official' institution, that is, a state, a company, or an art institution.' This provides an entry point for thinking about the 'growth of social formations, from a social movement to a state to a multinational chain.' It has extended its methodology in several countries (Italy, Netherlands, Finland and Germany) to question harmful EU policies regarding the rural and culture; it also recovered an abandoned village for the organisation's headquarters and as a 'community of practice'.

INLAND functions as a group to open space for land-based collaborations, economies and communities-of-practice as a substrate for post-Contemporary Art cultural forms. The project provides artists, farmers, intellectuals, rural development agents, policymakers, curators and art critics,

and others from rural and urban spheres, with an open platform for presenting their research and practice. This content is gathered at INLAND before being conveyed to the rest of society.

The work of Fernando García-Dory (b. 1978) engages with the relationships between culture and nature in the present. He studied Fine Arts and Rural Sociology and is currently preparing a PhD on Agroecology. Interested in the harmonic complexity of biological forms and processes, his work addresses connections and cooperation between microorganisms, social systems, traditional art languages such as drawing, and collaborative agroecological projects, actions and cooperatives.

García-Dory has remotely arranged his two-part contribution. The first part is a series of recorded 'Tales' and oral (hi)stories describing aspects of his research, projects and collaborations that can be listened to at Country SALTS. The second part is a selected collection of productions, books and products that have been recently generated by INLAND. These form traces and derivations of the organisation's activities and economies and will be displayed and made available for purchase onsite. [www.inland.org](http://www.inland.org) and [www.fernandogarciadory.info](http://www.fernandogarciadory.info)

• Podcasts by and with Futurefarmers, Haroon Mirza, Dineo Seshee Bopape & Chus Martinez, Farid Rakun (ruangrupa) & Patrick Mudekereza. [www.salts.ch](http://www.salts.ch)