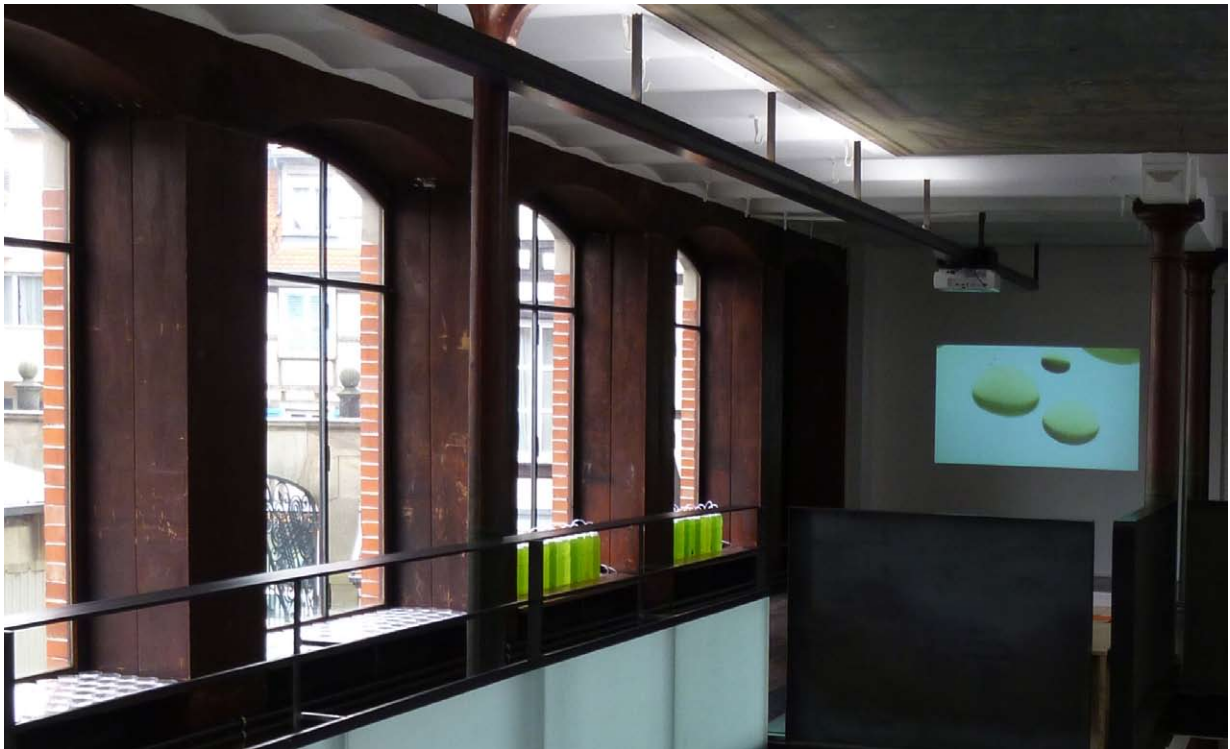


portfolio
hanna husberg

Being with

2015, mixed media (phytoplankton culture, salt crystallization, hd video, colour, stereo, 16/9)



installation view, Systémique, CEAAC, Strasbourg



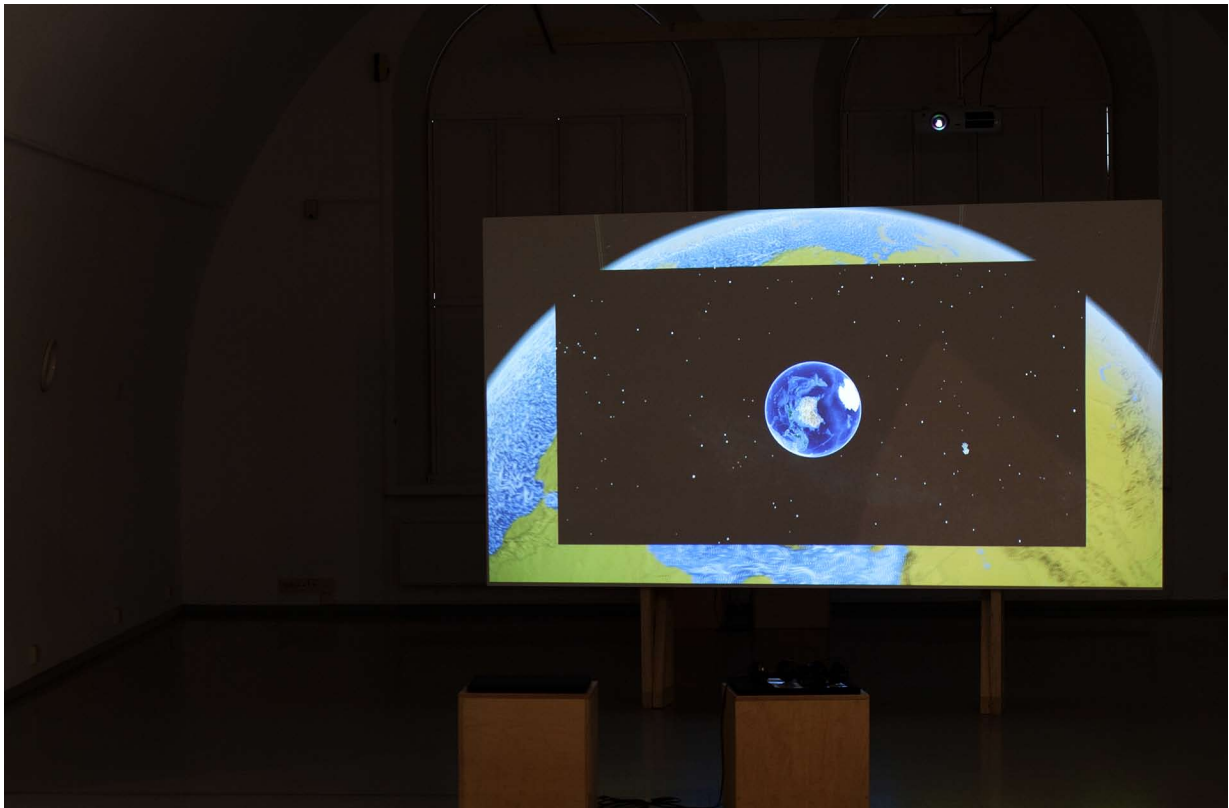
With the explosion of new materials dissipating into the biosphere and the atmosphere at a large scale human actions are increasingly interwoven with other processes. The borders between human and non-human dissolve as this reinforces interdependencies within planetary horizons. While we are accustomed to assume that we live in a physical world consisting of bodies in space, the installation *Being with* proposes to instead consider the Earth's environment in terms of medium, substances, and the surfaces that separate them.

Being with presents a looped video projection, together with a culture of phytoplankton, the organisms that are at origin of the oxygenation of the Earth's atmosphere. Nearby are 365 petri dishes, usually used for scientific experiments, hosting crystallized salt, the primary mineral that regulates the water in the cellular system of living beings.

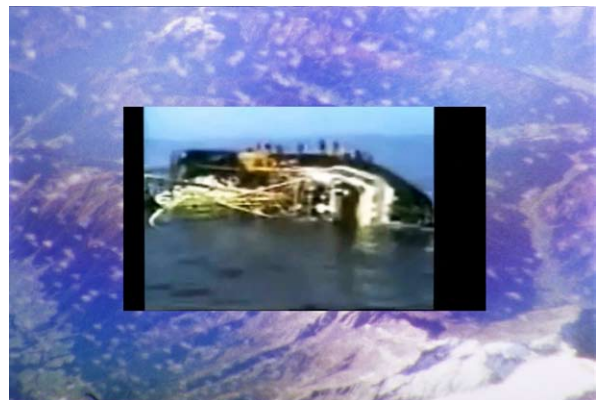
By examining the characteristics of some terrestrial mediums, such as water and air, and their specificities of transmitting light and pressure waves, and diffusing volatile and soluble chemicals, *Being with* focuses on organic and mineral micro-events that blur and rearrange our perceptions. By giving visibility to what surrounds and passes through us, the work reminds us that we are essentially made up of non-humans.

The Free Sea

2014, hd video, colour, stereo, 16/9, variable dimensions, 25 min looped
in collaboration with Laura McLean



installation view, *Dissolving Frontiers*, Gallery Augusta, HIAP, Helsinki



“The Free Sea” explores the Maldives as a state constituted and unbound by the cultural, political, economic, and material flows of late capitalism and anthropogenic climate change.

Considering the impacts of sea level rise on the low-lying island nation, the essay film reflects on these islands as geo-bodies of identity, sovereignty, and prosperity threatened by the breaching of coastal and climatic thresholds. The forecast dissolution of these islands represents an ontological loss of definition, and crisis of representation for objects and subjects, registering across local and global scales and systems of knowledge.

As plans are proposed for the future resettlement of a diaspora without homeland, “The Free Sea” traces consequences of this crisis, considering potential positions for new human beings subject to a complex of technological and legal systems, but afforded rights by none.

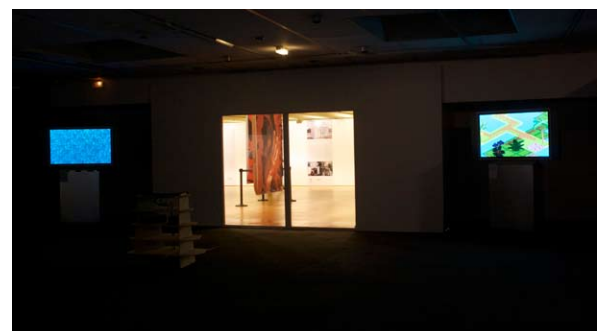
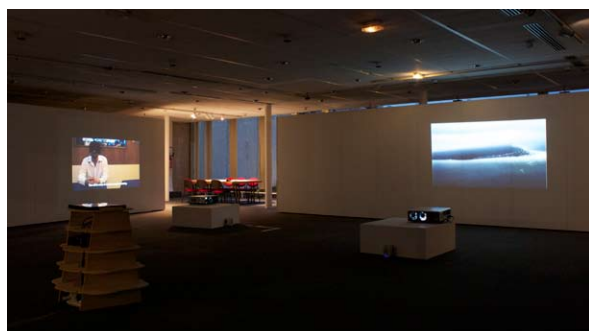
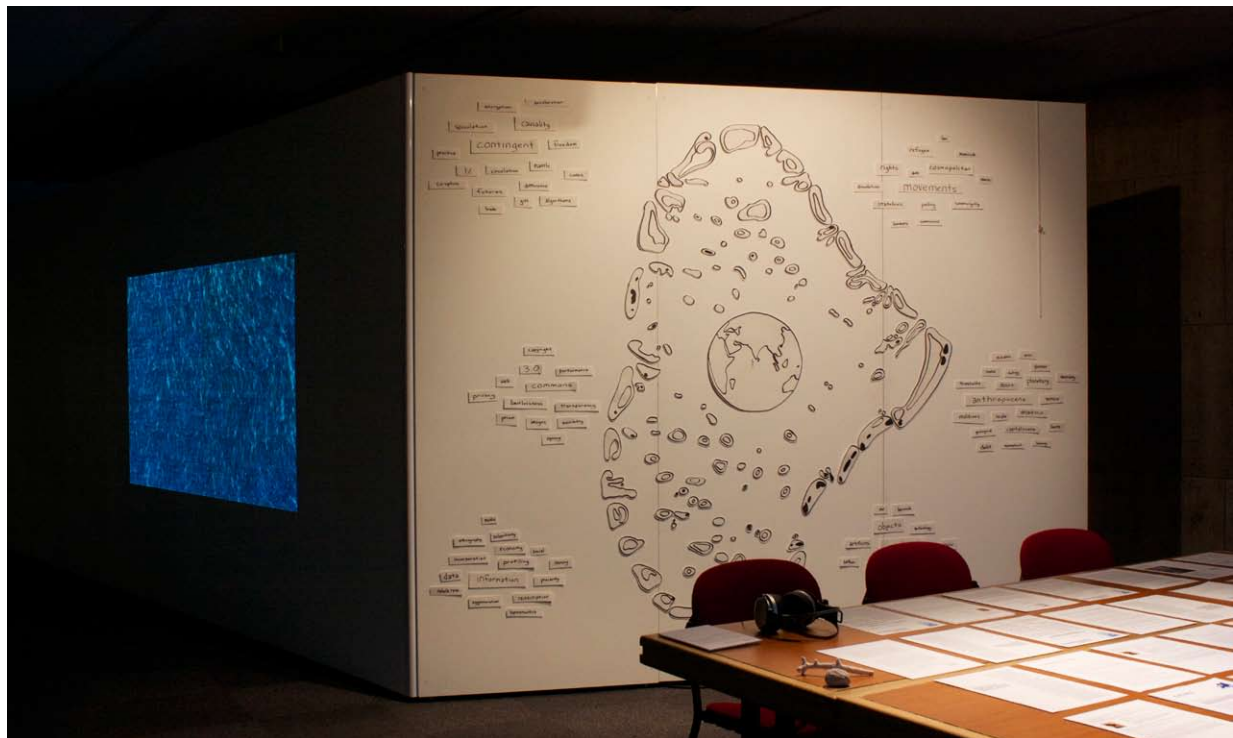
the video is accessible on: www.contingentmovementsarchive.com/?c=thefreesea

Contingent Movements Archive

Maldives Pavilion, 55th Venice Biennale, 1.6.2013 - 24.11.2013, *Adapting to the Anthropocene*, Salle Miró, UNESCO, Paris 25-29.11.2013
in collaboration with Laura McLean and with the assistance of Kalliopi Tsiplini-Kolaza



installation view, Maldives Pavilion, Gervasuti Foundation, Venice



installation views from *Adapting to the Anthropocene*, salle Miró, Unesco, Paris

The Contingent Movements Archive is an archival project with contributions from artists, academics and researchers. For “Adapting to the Anthropocene” we exhibited the archive, accessible on a touchscreen, together with documentation and artwork by Nabil Ahmed, Benedetta Panisson, Rosa Barba, Christopher Draeger & Heidrun Holzfeind, Marian Tubbs and Drew Denny.

the webarchive is accessible on: www.contingentmovementsarchive.com

Shifts in Time: *Performing the chronic*

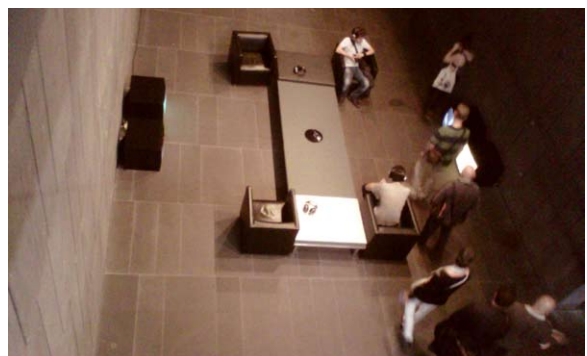
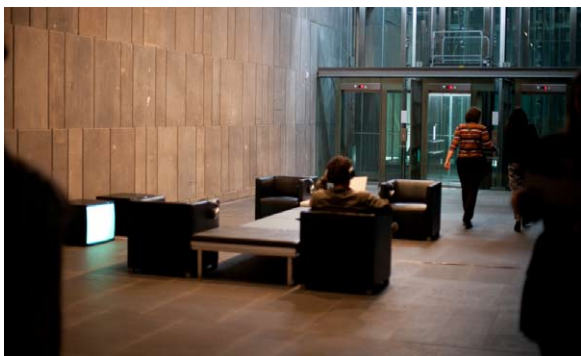
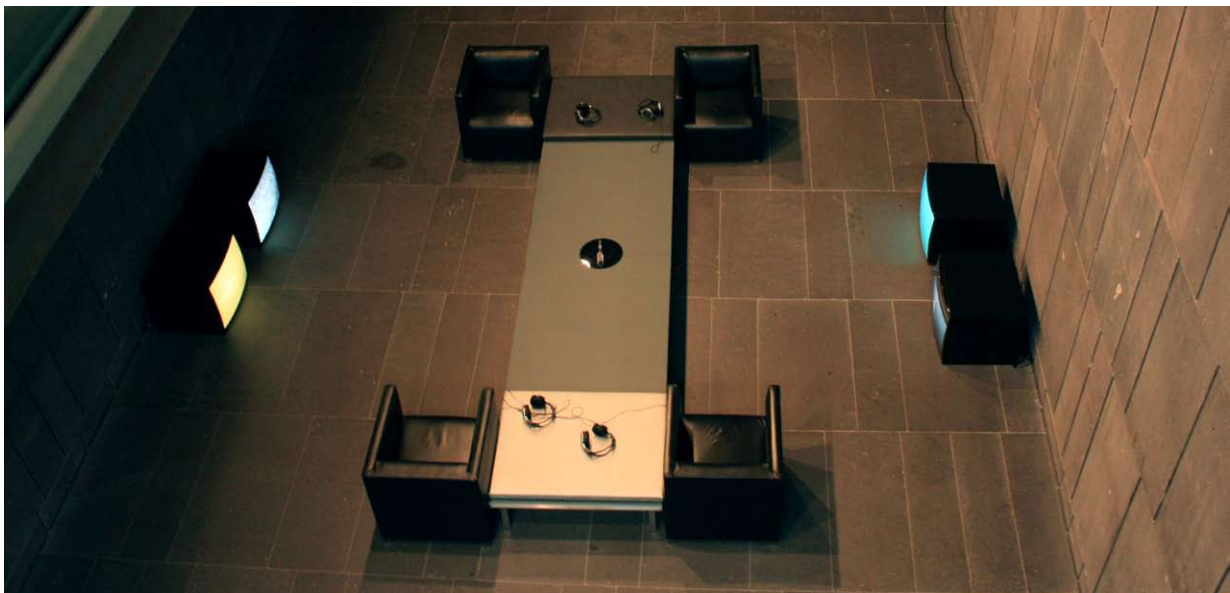
Mumok Kino, Museum Moderner Kunst, Museumsquartier Vienna, May 8th 2013

Shifts in Time: Performing the Chronic, a circular sequencing of performances, readings, screenings, food / drinks, and narratives was an event organized at Mumok Kino in Vienna on May 8th 2013. The different interventions try to raise questions of how to engage with time and the untimely in order to unfold the use of the temporal in memory, history and politics. Interventions into hegemonic time patterns are rehearsed through dislocating, shifting, metamorphosing, and re-framing.

My participation consisted of a “waiting room” configuration, proposing a time for contemplation and reflecting on atmospheric alterations.



192 islands, 2013, magazine



installation view, Mumok Kino, Vienna

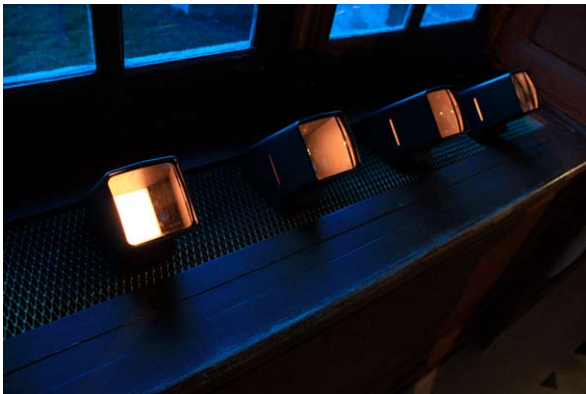
Human Meteorology

Spécimens: Collections, croisements, sentinelles, Domaine de Chamarande, France, 25 nov 2012 - 31 march 2013

A recorded voice narrates a history of a Human Meteorology. It's the story of the air we breath and the atmosphere that surrounds us, and of how we have tried to control and modify it.

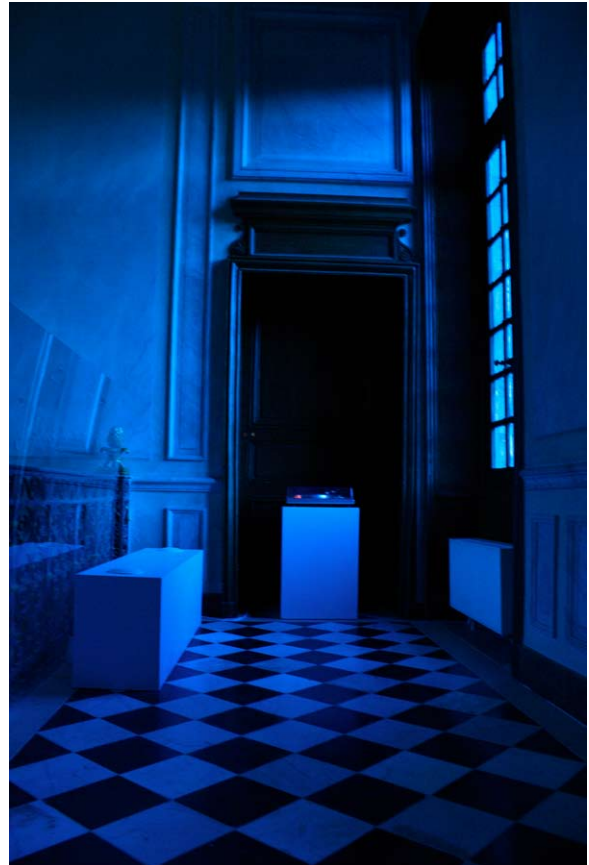


installation view, Chateau de Chamarande



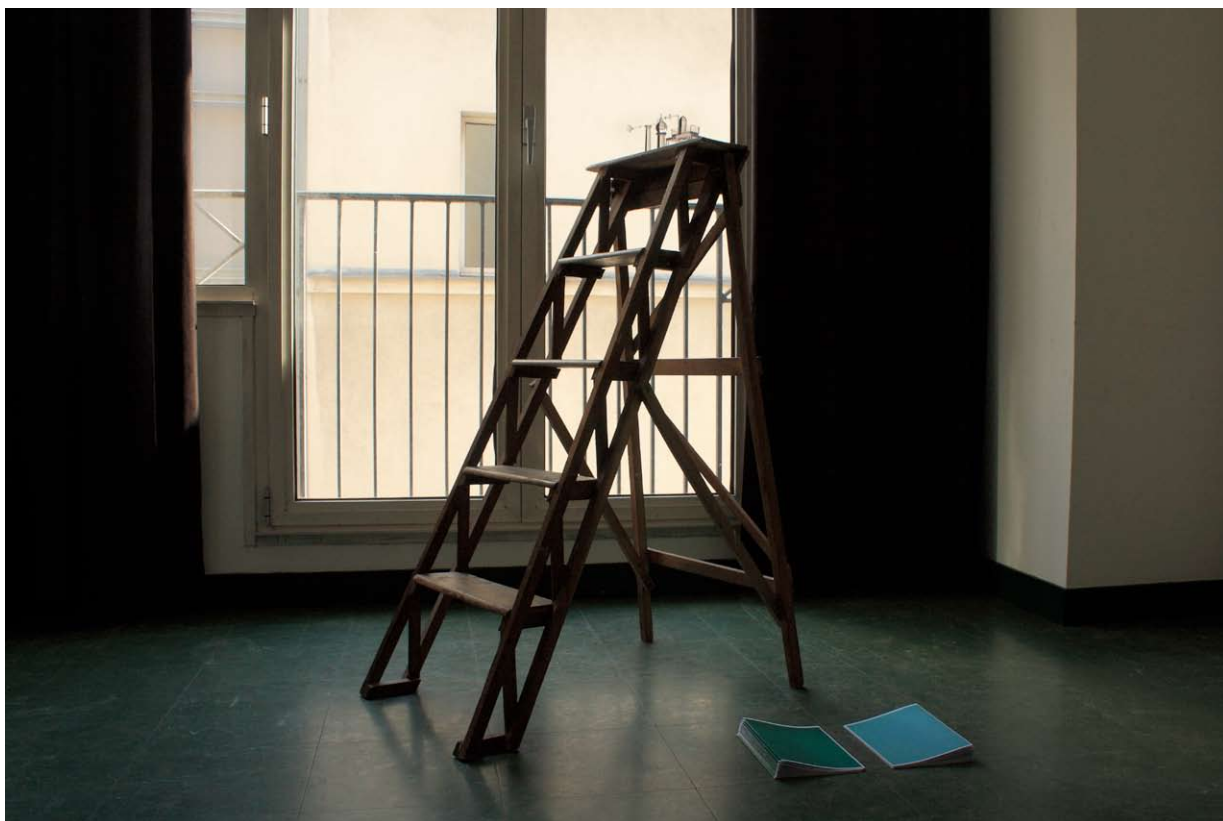
slideviewers with stereolithographies:

Human meteorology,
soundrecording on LP
looped videos on monitors
Blue sky filter
stereolithographies:
Airopaidia, 1786,
Breathing device, 375,
Cloudseeding, 1947,
Gas attacks, 1915,
Hail cannon, 1898,
Snow crystals, 1885,
Roofed city, 1949,
Weather shooters, 1555



Breathing device

One kind word can warm three winter months, Cité des Arts, Paris, October 2012



installation view from *One kind word can warm three winter months*, Cité des Arts, Paris

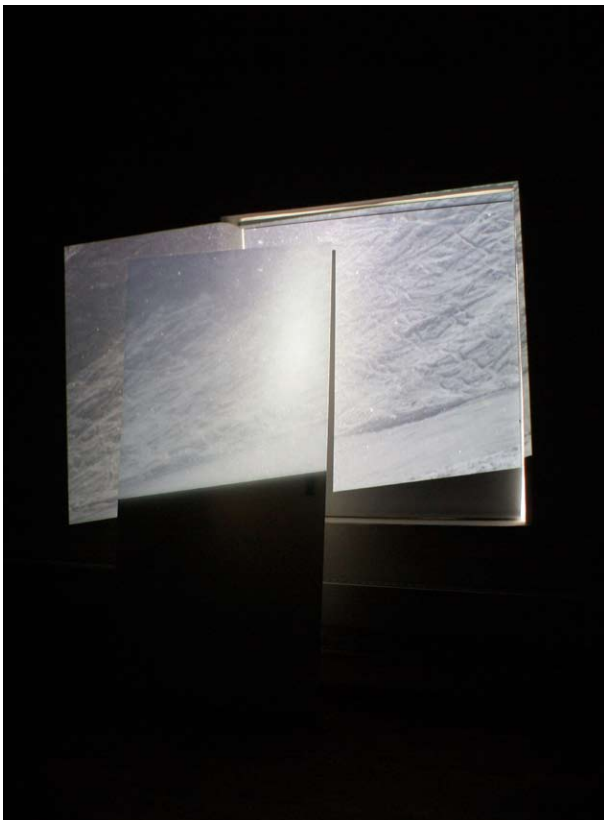


Breathing device, 2012, sterelithography

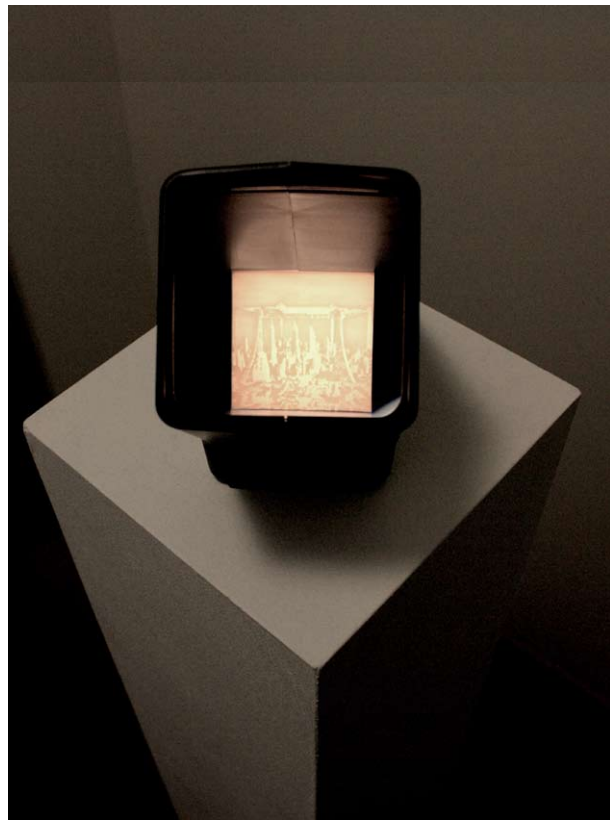
Human Meteorology
Galleri Mejan, Stockholm, May 2012



Haloclasty (images in becoming), 2012, slides of salt, slideprojectors



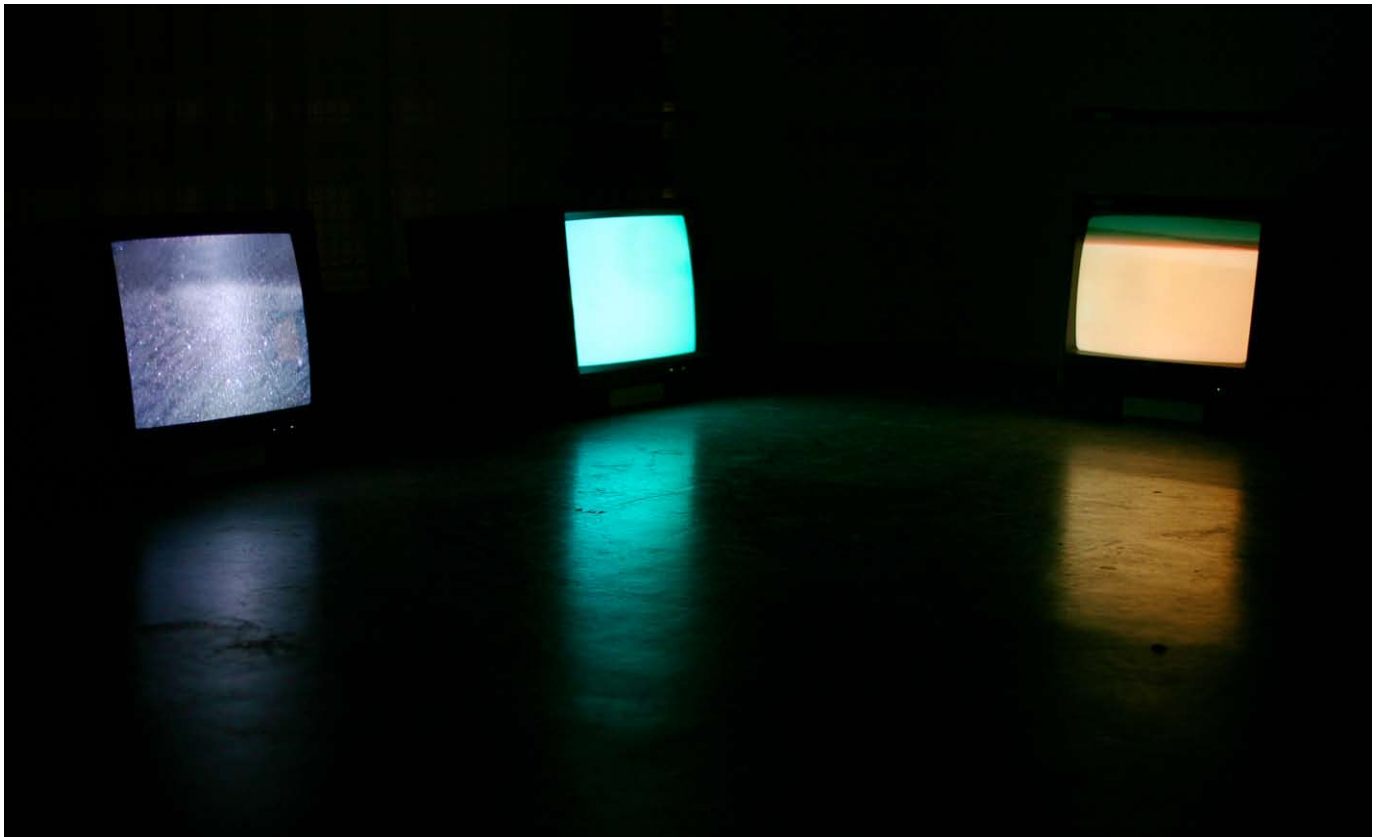
Diamond dust, 2012, installation view



Roofed city, 2012, stereolithography in slideviewer

Diamond dust, Color of a lake, Shockwaves & Vortexes, Lightdrawings

2011-12, looped videos on monitors



Diamond dust, Color of a lake, Shockwaves & Vortexes, 2011-12, looped videos on monitors



Lightdrawings, 2012, video, colour, 4min 30sec, looped

Conserving utopias

2011, digital print on plexiglass mounting



A serie of salt drawings reproducing the island of Utopia as described by Thomas More in his homonymous book, are captured and sealed under a layer of plexi.

Infiltration
2011, salt



Infiltration, 2011, NAC Open Studios, Nida

Infiltration is a soft texture of salt progressively built up on the wall. Pleasing to the eye, it simultaneously evokes the presence of a potentially threatening subnature. An invasive, uncontrollable element which questions the groundedness and the stability of the architecture.

Culture Hors Sol, Parc of Buttes Chaumont, Paris

2010, installation *in situ*, mixed media - plants, EPS, rockwool, plastic - 15 x 15m



Culture Hors Sol, 2010, *Naturel Brut*, Parc des Buttes Chaumont



Culture Hors Sol is a work created *in situ* for the Parc of Buttes Chaumont, where it was installed during three months. Japanese knotweed, a plant classified as “invasive” in France as it is a scourge for the development of other species, was collected in nature and replanted by means of cloning as a soilless culture. These plants which normally grow on land are transposed onto the artificial lake. The installation gives the basic conditions for survival, light and access to water, without being a closed system where everything would be controlled, leaving room for the unpredictable.

Swimmer

2010, hdv video, colour, stereo, 16/9, variable dimensions, 4 min 40 sec



Swimmer, 2010, *Quando si parte*, Assab One, Milan

In *Swimmer* a man crosses the English Channel in fourteen hours.

The video follows the swimmer in this border area and films the vastness of a space beyond the scale of the human body. The camera catches and fragments the movements punctuated by the sea, capturing its tilting and arrhythmia, blending an inevitable feeling of seasickness to the poetics of space. As if we were there.

