

**LIFE-BESTOWING  
CADAVEROUS  
SOO O OO OO OOO OOO  
OO O OO OOOOT**

a research exhibition and live programme  
collated by Rae-Yen Song 宋瑞渊

Sat 24 February — Sat 18 May 2024  
Tue — Sat / 11am — 6pm

**Gallery Text**

**CCA:** Centre for  
Contemporary Arts

# life-bestowing cadaverous sooooooooooooooooooooooot

In this research exhibition and live programme, Rae-Yen Song serves as both artist and researcher, presenting new work and inviting collaborators to speculate on the potentials of world-building. **life-bestowing cadaverous sooooooooooooooooooooooot** forms a testing ground from which multiple possible worlds and entanglements can be glimpsed via a range of artworks, prototypes, experiments, artefacts, models, and research practices.

The *soot* of the show's title is the sunken mist of decaying animal and vegetable matter, which continuously rains down from the ocean's upper reaches to its obscure depths. It is referenced in Vilém Flusser's meditations on *Vampyroteuthis Infernalis*, the squid which, as an impossibly distant relative of human beings, thrives in a fathomless underwater zone which is utterly hostile to us. *Vampyroteuthis* feeds off this oceanic cadaverous soot, and Song uses this relationship as a figure via which to think of composite cycles, beginnings and endings, the giving of life to the ashes of death; and through which to speculate on alternative futures which could be built from the debris of the present.

The work of this exhibition is in the amassing of this debris, to form matter that seeks to nourish the potential for untested life-to-come and other ways of being that resist and dream beyond our current, increasingly unliveable realities. The exhibition draws on Rae-Yen's own speculative map - reflecting on the cartographies of personal ancestors' movements across time, space and culture - to pose questions for an imagined thirdspace, based on a creation mythology emerging from the stories and legacies held within Rae-Yen's family.

Featuring artworks and speculations by Emii Alraj, Hazel Brill, Kara Chin, Choy Ka Fai, Jonny Geber, Sophia Yadong Hao, Asli Hatipoğlu, Terence Heng, Sabrina Henry, Anne Duk Hee Jordan, April Lin 林森, XinRan Liu, Louise Mackenzie (supported by ASCUS), Amy McBride, Kaajal Modi, Aniara Omann, Divya Osbon, Tommy Perman, Rectangle, Rumpus Room, Rae-Yen Song 宋瑞渊, Clarinda Tse 雍記, Mi You..... **life-bestowing cadaverous sooooooooooooooooooooooot** represents a stage of germination in a cycling between life and death. It speaks to a phase of deep potential, the gathering of thoughts, the continuity of change, the sharing of ideas, and the sensations of new growth which will shape a subsequent stage in the cycle - to take form as a solo exhibition at Tramway in September 2025.

# notes on collation: an event and not a thing

I know nothing..... but I'm curious to feel around this nothingness - to be tickled by and wonder in its depths, delight in its absorbency, and vibrate amidst endless possibilities in its great abyss. I want to use this project as a way to explore and shift my practice and the natures of my own existence with this abyssal spirit guide as a lens - refracting life into billions of particles (~soot) that drift towards other ways of being.

A year ago, such desires were visioned as (*T\_T*), a map~blueprint~dream, drawn as a migrating beast, which surfaces in the exhibition's first realm: water. The beast's empty mantle and mind float in a collective unconscious, whilst its internal bumhole - a swollen rostrum spewing and oozing spirit~spores which are sucked and blown out of every orifice - sits on an ever-growing entanglement of mossy, bejewelled roots. The root extremities crystallise into untold lands, embellished with the minerals of ancestral memories~histories/migrations/knowledges/cultures/myths~beliefs.

The spores evolve into scrawlings of speculation: examining, deciphering, poking, and excavating deep time. These whispered words encourage growth towards alternate logics for building a different world for future~extended kin.

One year on, this research exhibition and live programme is a 'making sense of': a *sensual* way of learning; a making way of understanding. I'm using all parts of my being as brain to embrace worlds crafted by alternative perspectives ... to float in dreams ~ ~ undulating with the boundless potential of more-than-human thought. All this thought becomes the beast's ecology. Sensitive to its new environment and culture, it breathes a different kind of

air, and conceives of matter as an event and not a thing, experiencing objects as time and movement.

In the exhibition's second realm - *land* - the beast floats above a new construction, ◦ *squigoda song cycle* • *water~land~air* ◦, in which time and movement are deeply embedded. It is a model of models. Ceramic architectures~vessels spin a slow dance to non-human songs, sung in overlapping time signatures. Volcanic rocks wait, inaudibly purring at their own healing frequencies. Mud dries, shrinks, cracks - an ancient bed for future growth. A pool of tea fungus slowly ferments into skin, a living organ, orchestrating its own groanings and bubblings into three ever-evolving soundscapes which flow and percolate through water, land, and the exhibition's third realm, *air*. All of these realms are filled with the matter and offerings of other humans.

This matter, these offerings: this stuff is the residue of multiple interconnected research dialogues, cultivated with the intention of expanding proposals for other worlds. Its collation is reshaping my current reality with the forging of a new culture~commons~subconscious. These dialogues fragment and blend to become the life-bestowing cadaverous soot, which nourishes the migrant beast with rich mana to cycle through change, ways of collaborating, multiple lives~deaths, and the crafting of alternative life-stories - to an onwards fabulation of the abyss.

**Rae-Yen Song** 宋瑞渊

# works

1. **(T\_T)**, 2023. Rae-Yen Song  
*Pen and ink on paper*

2. **for those who wish to crawl through my { } body**, 2024. April Lin  
林森  
*Commissioned text*

3. **Merchild (Crab)**, 2022. Aniara Omann  
*Resin coated seaweed; glazed porcelain*

4. **womb gloop**, 2024. Clarinda Tse  
*Glazed ceramic vessel (as part of performance). Seaweed, steel, alginate and calcium fluids, fennel stem, rod lights, trolley, skin tape, glycerine, plastic packaging, rice paper, boxes, probiotics spray*

5. **Merchild (Shell)**, 2022. Aniara Omann  
*Recycled and cast HDPE plastic; cast silicone; glazed stoneware.*

6. **Merchild (Prawn)**, 2022. Aniara Omann  
*Cast ecoresin; lichen*

7. **Ziggy and the Starfish**, 2016 - 2022. Anne Duk Hee Jordan  
*Single channel HD video with sound. 16 mins 28 seconds*

8. **Merchild (Pipefish)**, 2022. Aniara Omann  
*Recycled wool jumper; silicone; ecoresin; glazed porcelain*

9. **Honey**, 2022. Hazel Brill  
*Card; bacterial cellulose; polymer clay; pendulum clock mechanism*

10. **The Courtship of Giants Canticle III**. Emii Alrai  
*Steel, polystyrene, copper, plaster, pigment, patinates, sand, rushes, terracotta*

11. **Sap**, 2024. Hazel Brill  
*Laser cut steel; bacterial cellulose; latex; blown glass; metal wire; polymer clay; motor; LED lights*

12. **Fido**, 2023. Kara Chin  
*Timber; felt; polymer clay; varnish; LED lighting; acrylic; digital print; dollhouse items; foam; shower hose; glazed ceramic; paper; cabinet feet; tarpaulin; plastic dog*

13. **Particles** (a selection from left to right)

- Mycelium composite (G. lucidum and sawdust)*  
Kumar Debnath, HBBE, courtesy of ASCUS
- Me a Thousand Years ago, You a Thousand Years from now.*  
2019. Aniara Omann. *Cast ecoresin*
- Fragment of cattle skull and right horncore (medieval period)*  
Courtesy of Jonny Geber, University of Edinburgh
- Fragment of the moon*  
Courtesy of XinRan Liu, University of Edinburgh
- Me a Thousand Years ago, You a Thousand Years from now.*  
2019. Aniara Omann. *Bioplastic (tapioca starch, vinegar, glycerine, woodchip, agar agar)*
- Woven textile made from leek fibres.*  
Iulianiya Grigoryeva, HBBE, courtesy of ASCUS
- Eye of the Large Hadron Collider*  
Courtesy of XinRan Liu, University of Edinburgh
- Mycelium and snake bedding composite*  
Kiera Tucker, courtesy of ASCUS
- Dried agar with bacterial staining (Serratia marcescens)*  
Kiera Tucker, courtesy of ASCUS
- Basalt*  
Courtesy of XinRan Liu, UNDO
- Mandible fragment of cattle with two teeth, left side (medieval period)*  
Courtesy of Jonny Geber, University of Edinburgh
- Mycelium and woodchip composite, with mushroom growth*  
Dilan Ozkan, HBBE, courtesy of Dilan Ozkan and ASCUS
- Me a Thousand Years ago, You a Thousand Years from now.*  
2019. Aniara Omann. *Cast silicone, found crabshell.*

## 14. Resource Library

*As an act towards 'research as commons', Rae-Yen invited all participants to recommend and share influential reading material that relates to ideas of world-building and its broader concepts.*

15. ◦ **squigoda song cycle • water~land~air** ◦, 2024. Rae-Yen Song (sound collaboration with Tommy Perman, and tea fungus and its environment)

*Glazed stoneware; fermenting tea fungus; sand; clay; straw; water; timber; basalt; LED lighting; acrylic; hessian; motorised turntables; three evolving live soundscapes for • water~land~air ◦ triggered by signals from hydrophone, contact microphones, MIDI Sprout probes and webcam*

16. **Costume for Song**, 2024. Divya Osbon (in conversation with Rae-Yen Song); hanger made by Rae-Yen Song

*A range of Rae-Yen Song's inherited and repurposed fabrics (canvas, cotton, silk, polyester); brass; glazed ceramic*

17. **Buddy**, 2023. Kara Chin

*Timber; felt; polymer clay; varnish; LED lighting; acrylic; digital print; dollhouse items; carpet underlay; tap pipe fixtures; glazed ceramic; paper; cabinet feet*

18. **Lucky**, 2023. Kara Chin

*Timber; felt; polymer clay; varnish; LED lighting; acrylic; digital print; dollhouse items; carpet underlay; tap pipe fixtures; glazed ceramic; paper; cabinet feet*

19. **Dance Inside Me**, 2022. Choy Ka Fai

*Single channel HD video with sound. 26 mins 26 seconds*

20. **Songs from the Dark Forest**, 2023. Choy Ka Fai

*Single channel HD video with sound. 5 mins 28 seconds*

21. **Awakening Ceremony**, 2021. Kara Chin

*Single channel HD video with sound. 12 mins 20 seconds*

22. **AEblet/The Apple (basket)**, 2022. Aniara Omann

*Woven recycled paper; cast silicone; recycled wool jumper*

23. **Remnants of a Burial at Sea, Singapore** 2012. Terence Heng  
**Unearthing Ancestral Bones, Bukit Brown Cemetery, Singapore** 2014. Terence Heng

**Singaporean Chinese Spirit Medium in a Trance, Singapore** 2017. Terence Heng

*Digital print on Hahnemule Photorag Bright White 310gsm.*

24. **Bate**, 2022. Kara Chin

*Wax; aluminium; copper pipe; water; pump; silicone; packing peanuts; trainers and socks; waste pipe and plug; catering tray*

# live programme

womb gloop

by Clarinda Tse 雍記

Performances (40 minutes)

Free, unticketed

**Friday 23 February | Act 1 Hearts | 18.00 | Galleries**

**Tuesday 5 March | Act 2 Tails | 12.30 | Galleries**

**Saturday 6 April | Act 3 Toes | 12.30 | Galleries**

Leaning into the lunar observation, “womb gloop” is an amphibian algae womb who clarifies, gathers, rubs, ruptures, stations, half-closes, senses, traces, wraps, unwinds in the synergy of heat and humidity.

They collect hearts, wear them across their bodies. These hearts are ready for birthing. In the weight of the hearts, bursted are leaking jellies. Reenact the evolving of this being, wagging weighted tail. Balancing bacterial colonies. Growing patchy. Reach by the thread, sharpened handles as picks. Breathing through the skin.

The performance features foraged seaweed from Kintyre - Ellary and Carsaig (from a bright summer day and pre-storm autumn day), plastic packaging, and a scallop-edge dish and soldered holder made by fionn duffy. The clay of the dish is foraged from Bragar, Lewis which is mixed with reclaimed stoneware, the glaze is goat milk with some splashes of pine roisin.

**Friday 1 March | 16.00 - 17.30 | Galleries**

**(trying and failing to) Listen Carefully – a workshop on non-human sensing**

**by Louise Mackenzie (supported by ASCUS)**

**Workshop (90 mins)**

**Free, ticketed**

Louise Mackenzie (supported by ASCUS Lab Manager, Keira Tucker) will lead a workshop designed to explore our connections with the nonhuman world. Guided by Louise’s artistic practice, participants will have the opportunity to begin growing their own listening devices using biomaterials and engage in experimental listening exercises. The workshop will also discuss the various organisms that comprise the biomaterials, strengthening our understanding of the intricate web of living and nonliving things that surround us.

**Friday 8 March | 18.00 | Galleries**

**Digestion of the Silent Earth**

**by Asli Hatipoğlu in response to the screening of ‘Brakfesten - La Grande Bouffe’ (2022) by Anne Duk Hee Jordan and**

**Pauline Doutreluingne**

**Eating and Film Screening (90 mins)**

**£6.50, ticketed**

Diving into a world distant from our urban landscapes, filmmaker Anne Duk Hee Jordan invites us into the erotic world of insects, decomposition and mycelium. With no humans in sight; this film gives us a view into the earth before us, and the inhabitants of the primordial ooze of the forest floors, 450 million years old. Most decomposed go unnoticed or loathed by humans, despite our very existence being reliant on them and their crucial role in creating a land habitable for mammals. We have only touched the surface of understanding how an ecosystem may function in the absence of insects — yet over 75% of insects have declined in abundance in the last 50 years, threatening human well-being.

Inspired by Anne Duk Hee Jordan's film 'Brakfesten-Le Grand Bouffe', artist and researcher Asli Hatipoğlu prepares a delicious meal for guests to digest. Through a performative dinner, she aims to alter perceptions of a species primarily seen as pests or unwelcome visitors. Asli incorporates humour and challenges social taboos surrounding insect consumption while informing the guests on the dynamics of the soil we live on. This meal, with sommelier-recommended wine pairings per course, invites you to lean into the grotesque, contemplating our place on this planet and the ways we are connected to the vast world of decomposers.

**Friday 15 March | 18.00 | Galleries**  
**The Spiritual Imagination in Everyday World-Making**  
**by Terence Heng**  
**Talk (40 minutes)**  
**Free, ticketed**

How, and to what extent do individual and collective imaginations play a part in our seeing and constructing of spiritual worlds in physical spaces? In this talk, Terence will illustrate and visualize the social and material processes that individuals use in order to see their everyday lives and spaces in a spiritual way. Starting in Singapore, we will examine various death, afterlife and religious rituals that can enchant one's worldview of an otherwise mundane environment, performed in the context of state policy and diasporic memories – resulting in "flowscapes" around regulations and infrastructure. We will then move closer to home, and see how the concept of a "spiritual imagination" is equally at play in England, where different communities make use of place-making, aesthetic juxtapositions and bodily discourse to construct worlds of past/home, present/presence or health/wellness. The talk will conclude about what having and exercising a spiritual imagination means in our everyday lives – how this can be seen as an act of political resistance and everyday sacralisation.

**Friday 22 March | 12.30 | Galleries**  
**One force to bring them all, and in the darkness bind them**  
**by XinRan Liu**  
**Study group (60 minutes)**  
**Free, ticketed**

What if everything you could see; touch or feel was only the tip of an iceberg? Ever since the late 1800s, starting with Lord Kelvin, people have postulated that there's more to the universe than that the most powerful tools of science can detect. Over the last hundred years, there has been a growing body of evidence to strongly indicate that our universe and most of the matter in it is indeed Dark. Come and explore what scientists know we don't know and how this mysterious matter holds our universe together against forces pulling it apart.

**Friday 29 March | 16.00 | Galleries**  
**Social Assembly as a (Research) Method**  
**with Sophia Yadong Hao and Rae-Yen Song**  
**Walking in conversation (60 minutes)**  
**Free, ticketed**

Reconsidering research as a process of searching towards rather than a quest for definitive answers, Sophia Yadong Hao, Director and Principal Curator of Cooper Gallery and Rae-Yen Song will journey through the exhibition space and think through its use of social assembly as a method of creating and curating contemporary art. Together they will explore the exhibition's potential as an experimental laboratory for shaping future politics and how collaboration and collective engagements can be key components of this approach.

**Fermenting wild geographies: exploring microbial inheritance through the senses**  
by Kaajal Modi

In this two part event we will consider microbes as heirlooms that are passed down intergenerationally from our ancestors. This can take the form of both vertical genetic inheritance, and the stories, foods and cultural practices that we inherit through which we can trace the ways humans have been entangled with microorganisms. Human bodies are holobionts composed of a host and trillions of microorganisms whose collective functioning keeps the whole alive. As ancestors, allies, and symbiotes, microbes have lived alongside us as long as we have lived. Human symbioses with microorganisms are an important adaptation and survival strategy that have shaped us and the world around us in important and meaningful ways. Yet, like many forms of biodiversity, global microbial biodiversity is under threat from climate change and an increasingly industrialised food system and a loss of land-based knowledge about heritage food practices.

**Saturday 6 April | 16.00 | Galleries**  
**Part 1: Fermenting**  
**Workshop (2 hours)**  
**Free, ticketed**

In the first workshop, you will learn how to make sowans, a traditional Scottish probiotic porridge and oat drink that is made through a process of wild lactic fermentation. Lactic fermentation is a process used in cuisines around the world. It works by creating an environment in which lactic bacteria, necessary for human health and digestion, can thrive. We will create an acidic mixture and then add some spices and seasonings from other parts of the world to see how this affects the fermentation process.

**Friday 12 April | 18.00 | Galleries**  
**Part 2: Dinner and Tasting**  
**Workshop (2 hours)**  
**Free, ticketed**

In the second event, you will be invited to taste the fermented drink and porridge whilst led in a discussion about what fermentation means to you, and how you understand microbes in your own daily encounters. We will also discuss other similar lactic wild ferments, and how they differ from other types of fermentation.

**18 April | 18.00 | Cinema and CCA Annex**  
**Supernatural Dance Explorer**  
**Hybrid lecture by Choy Ka Fai (60 minutes)**  
**Free, ticketed**

The Supernatural Dance Explorer is a lecture by Choy Ka Fai, exploring shamanic dance culture in Asia. In his search for the supernatural dance experience, Choy has documented extraordinary shamanic rituals and folk traditions that are still prevalent in our contemporary times, intersecting with the broader environmental, technological and political shifts in Asia. The lecture will detail a selection of case studies from his encounters and collaboration process, weaving together shamanic practices observed in Singapore, Indonesia, Siberia, Taiwan and Vietnam.






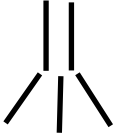

**26 April | 12.30 | Galleries**  
**A rock story: for humanity**  
by Amy McBride  
**Study group (60 minutes)**  
**Free, ticketed**

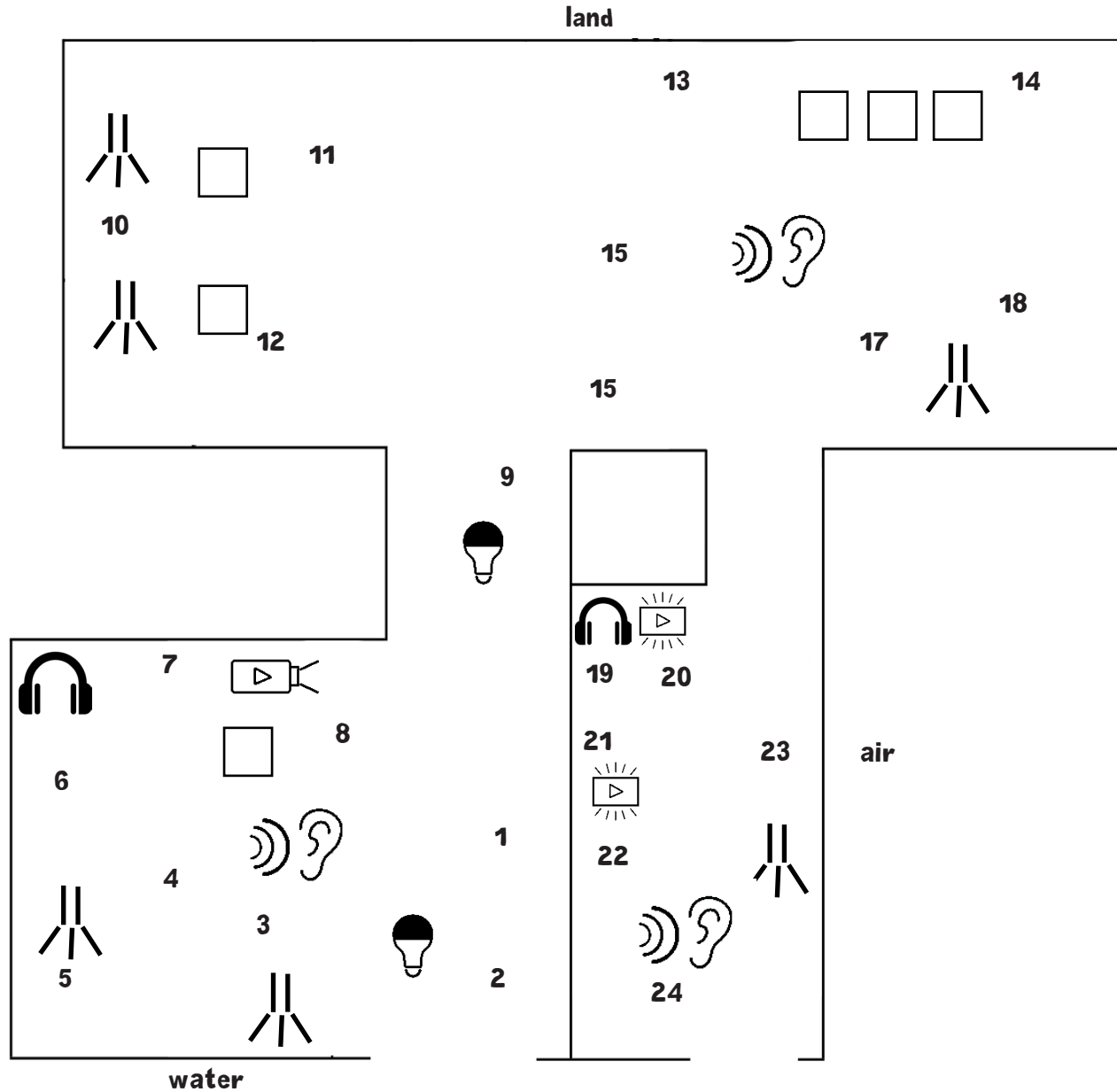
From fire, rocks are formed and to fire rocks return. Rocks are on a journey, and when they meet water on their travels, they help make earth our home. They produce fertile soil to support ecosys-



# sensory map

## key

-  Dim lighting
-  Projected video
-  Video screen
-  Sound out loud
-  Sound in headphones
-  Spotlight
-  Seating



tems, remove CO2 from the atmosphere as they dissolve, and provide the building blocks to support marine life. We'll journey together from beneath the earth's surface and back again – across lands and rivers and down to the ocean's depths. Along the way, we'll hear perspectives from a geologist on how rocks shape her life now and how rocks can shape our future by playing a role in alleviating the climate crisis.

There will be a presentation with time for creative reflections, as well as interactive demonstrations simulating different parts of a rock's journey.

**4 May | 16.00 | Galleries**  
**Unraveling a map and building a world**  
**with Mi You and Rae-Yen Song**  
**Walking, in conversation (60 minutes)**  
**Free, ticketed**

Guided by the hand-drawn map~blueprint~dream, (T\_T), that charts the speculative terrain of the exhibition, Dr. Mi You, professor of Art and Economies at the University of Kassel / documenta Institut, and Rae-Yen Song will delve into an exploration of the exhibition's intentions and aesthetics. Their conversation will navigate the complexities of energy flow between organisms, transcending boundaries of time, space, and cultures. Drawing from their own perspectives and personal connections, they aim to enrich discussions surrounding worlding, narrative practice, and the process of un-mapping.

**10 May | 18.00 | Galleries**  
**Researching in the Ruins**  
**with Jonny Geber and Rae-Yen Song**  
**Walking, in conversation (60 minutes)**  
**Free, ticketed**

Utilising the methodologies of osteoarchaeology as a foundation

for their exploration, Jonny Geber and Rae-Yen Song will migrate through the water, land, and air realms of the exhibition. Drawing upon their expertise, they will speculate on a potential history for the artworks, fragments, and particles that inhabit these spaces. Their journey will delve into how the collation of contemporary artefacts not only forms myth and reflects time but also stabilises the materiality of this dream towards another world. Throughout their migration, they will employ speculative fabulation to uncover narratives and connections illuminating the complex interplay between past and present within the exhibition's context.

**18 May | 14.00 | Galleries**  
**Water, Land & Air: sooooooooooooooooooot world-build-**  
**ing workshop**  
**with Rumpus Room**  
**Workshop for young people, 7+ (3 hours)**  
**Free, ticketed**

Join Rumpus Room artists on a world building journey inspired by the work in life-bestowing cadaverous sooooooooooooooooooot. Our world will be built in three parts; creating ideas in response to the elements of water, land and air. We will use crafting, sound making, storytelling, and play as tools to build our world and share our collective vision.

**18 May | 16.00 | Galleries**  
**In conclusion..... Blueprints for Elsewhere**  
**with Sabrina Henry and Rae-Yen Song**  
**Study group (60 minutes)**  
**Free, ticketed**

In a discussion that centres the need to reassess our contemporary reality through the prism of our historical context, Sabrina Henry and Rae-Yen Song invite you to join them in dialogue. Drawing inspiration from the profound insights found within the bibliography of *life-bestowing cadaverous sooooooooooooooooooot*,

this final session will serve as a reflective exploration of the exhibition's live programme and the 12-week study undertaken by participants and participants closely involved in the co-creation of the exhibition. Throughout this open dialogue for critical reflection, they will delve into the notion of blueprint creation as a catalysing force for liberatory practice and the potential of these experiments to lay the foundation for a collaborative research commons, fostering future endeavours in world-building offering a platform for critical reflection and envisioning collective pathways toward a more integrated and inclusive future.

## biographies

**Rae-Yen Song** 宋瑞渊 explores self-mythologising as a survival tactic, using fantasy and fabulation to establish a richly visual world-building practice informed by diasporic~ancestral mythology, Daoist philosophy, family ritual, ecology, more-than-human politics, and science fiction. Song's world-building practice visions alternative social spaces untethered from linear conceptions of space and time, and which jettison colonial, patriarchal logics and power structures. Instead, the twin foundations of these alternative spaces are the logics of Rae-Yen's own human family, and those of beyond-human communities – particularly in relation to notions of symbiosis and multi-species interdependency. Through drawing, sculpture, installation, textile, video, sound and performance, Song builds worlds which manifest themselves as speculative and sensory environments. These spaces serve as offerings and proposals for alternative cultures, and as multidimensional personal records that speak broadly and politically about foreignness, identity, ecological power, survival, and what it means to belong – or not

**Anne Duk Hee Jordan** considers transience and transformation as central themes in her work. Through movement and performance, Jordan gives materiality another dimension - she builds motorised sculptures and creates edible landscapes. Her sculptures are intended to draw the viewer into the present and open a dialogue between natural phenomena, philosophy and art. She asks questions about an "agency" and encourages a change of perspective. She shifts the focus away from humans towards the entire ecology.

**Aniara Omann** lives and works in Glasgow, UK and graduated from Funen Art Academy in 2012 and Glasgow School of Art in 2014. They work across sculpture, installation, writing and performance; often combining biodegradable and recycled materials, such as re-cast HDPE plastic and recycled paper for basket weav-

ing, with materials used in film traditional Special Effects. Creating cute, surreal and abject creatures, drawing on and combining the aesthetics of both children's books and Science Fiction, her work explores themes of interconnection, futurism and holistic ecology.

**ASCUS Art & Science** is a non-profit organisation dedicated to bringing together art, science and beyond in the name of creativity, play, curiosity and experimentation. ASCUS catalyses collaborations across disciplines through project management, facilitates creative projects, public engagement events and provides a publicly accessible science lab and genetic modification facility for curious minds to delve into the techniques of microbiology, microscopy and DNA analysis. ASCUS has facilitated projects at the intersection of art and science by both UK and international artists including Oron Catts, Marta de Mezees, Susan Aldworth, Hannah Imlach and Aurelie Fontan.

**Amy McBride** is a geologist, but her love for geology was an accident – she'd taken it at school as a whim. Then she grew fascinated at how by simply looking at rock, you could say something about the history of that rock, in that very place. She discovered that people measure how fast rocks dissolve, despite being told at school that they didn't dissolve like salt does in water or sugar does in tea, and decided she wanted to try and do that herself. She now has six years of experience studying enhanced weathering. This is a technology which accelerates the natural dissolution of certain rocks to remove carbon dioxide from the atmosphere. It's hoped that enhanced weathering will play a part in alleviating climate change.

**Choy Ka Fai** is a Berlin-based Singaporean artist. His multidisciplinary art practice situates itself at the intersection of dance, media art and performance. He appropriates technologies and narratives to imagine new futures of the human body. Ka Fai's projects have been presented in major institutions worldwide, including Tanz Im August (Berlin), ImPulsTanz Festival (Vienna) and Taipei

Arts Festival (Taiwan). Ka Fai graduated with a M.A. in Design Interaction from the Royal College of Art, London, United Kingdom.

**Kara Chin** is a British-Singaporean artist working across animation, ceramics, sculpture and installation. She uses playful materials and strange scales in works that come to life as hybrid creatures, constantly shape shifting between object, being and setting. Reflecting on our day to day relationship to fast evolving technologies and ecologies, works often suggest quasi-religious ceremonies, devices or artefacts set in a temporal void of fragmented references. Chin lives and works in Newcastle, UK. She holds a BA in Fine Art from The Slade School of Fine Art (2018). She was featured in Bloomberg New Contemporaries 2018, and has been awarded the Woon Foundation Painting and Sculpture Prize (2018); The Duveen Travel Scholarship, UCL (2018); The Alfred W Rich Prize, Slade (2017); Max Werner Drawing Prize, Slade (2015).

**Hazel Brill** (b. 1991, London, UK) lives and works in London and Newcastle UK. Brill is currently studying for her PhD at Newcastle University, and received her MFA in Fine Art Media from the Slade School of Art London (2017). Selected solo presentations include, Pincer, Workplace Foundation, Newcastle (2023); Pup & Blubber, Block 336, Brixton (2019); Shonisaurus Popularis, Turf Projects (2018). Group exhibitions include Night Station, Whitechapel Open, Whitechapel Gallery, London (2022); Greetings, NWR Forum, Dusseldorf, Germany (2021); A Commitment, MIT film screening, USA (2021); Realm, Collaborative installation, Southwark Park Galleries, London; I Made a Show For You, Artagon III Awards Exhibition, Artagon, Paris (2017). Awards and fellowships include, Fellow at Film London Artist Moving Image Network (2019-2020), Boise Travel Scholarship Award (2017), Connect 2016 Mentor Award with Bedwyr Williams (2016), The Hatton Art Prize (2014).

**Emii Alrai** is an artist and trained museum registrar whose work spans material investigation in relation to memory, critique of the western museological structure and the complexity of ru-

ins. Working primarily in sculpture and installation, her work operates as large-scale realms built in relation to bodies of research which concern archaeology and the natural environments objects are excavated from. Weaving in oral histories, inherited nostalgia and the details of language to question the rigidity of Empire and the power of hierarchy to interpolate the static presence of history. Clay vessels, gypsum forms and steel armatures punctuate the labyrinth-like spaces Alrai creates, mimicking museum dioramas and romanticised visions of the past.

**Clarinda Tse 雍記** is an interdisciplinary performance maker, bodyworker and facilitator, Hong Kong-born and Glasgow-based. Their work explores emergent compositions of material ecologies and bodies as agency for worlding. Their habitat is sensual, slippery, more-than-human, transitional, drawn from everyday experience, multiplicities of selves, play and cellular reconciliation. Recent works have been shown and supported by Take Me Somewhere Festival 2023, Deveron Projects, Huntly (2022), The Work Room, Glasgow (2022), BUZZCUT Double Thrills (2022), P////ARKT, Amsterdam (2021), Ekso Space, Cyprus (2021), Unfix Festival (2021), Present Futures (2021), Transmission Gallery, Glasgow (2020), Bothy Project, Edinburgh (2020), Market Gallery, Glasgow (2019).

**April Lin 林森** (b. 1996, Stockholm — they/them) is an interdisciplinary artist and independent curator investigating image-making and world-building as sites for the construction, sustenance, and dissemination of co-existent yet conflicting truths. Working across moving image, performance, creative computing and installation, they dream & explore & critique & fret & catastrophise & imagine & play — for a collective remembering of forgotten pasts, for a critical examination of normalised presents, and for a visualising of freer futures as, of course, imagined from the periphery. Interweaving strands of auto-biography, documentary, queer ecology, and new media, April Lin 林森's works are topped off with an inevitable garnish consisting of the other matters dialoguing with their brain and heart during the making process of

each piece. Uniting their genre-fluid body of work is a commitment to centring oppressed knowledges, building an ethics of collaboration around reciprocal care, and exploring the linkages between history, memory, and interpersonal and structural trauma.

**Asli Hatipoğlu**'s interdisciplinary social practice focuses on curating participatory dinners and installations that shed light on how culinary history and agricultural politics are changing our relationship to food. From working with micro-scale bacteria and yeasts to insects such as the domesticated silkworm, Hatipoğlu critically investigates ways of relating to our environment and ourselves. She researches production supply chains through performative acts to shed light to how humans influence other living organisms. After working several years as a self-taught chef, Asli deepened her knowledge with fermentation during her residency at the Food Lab Jan van Eyck Academie 2020-2021, along participating in several festivals such as Food Art Film Festival JVE (NL), Taking Root- Food Art Film Festival CCA Glasgow (UK), Foodculture Days Vevey (CH), Oerol Festival Terschelling (NL), Japanese Knotweed Festival at Mediamatic (NL) and Zamus Theaterhaus Cologne (DE).

**Tommy Perman** (Edinburgh, 1980) is an artist, designer and musician who blurs the boundaries between these disciplines through collaboration. Tommy has released over 50 albums, EPs and singles since his debut in 2002. He won a BAFTA for co-creating an 'emotional robot band' called Cybraphon which is now part of the permanent collection in the National Museum of Scotland. His visual design work has been seen across numerous high profile books, websites, record sleeves, and even projected onto the Sydney Opera House. Recent projects include: *The Resonant Viaduct* – a sound installation for the National Trust's Castlefield Viaduct community; *sky garden* in Manchester; *STACKS* – an audiovisual exploration of the past, present and futures of three peatlands: Bodmin Moor, Dartmoor and Exmoor with Rob St John and Rose Ferraby; and *Echo in the Dark* – joyous rave music made from bat echolocation recordings in collaboration with Hanna Tuulikki.

**Divya Osbon** is a self-taught maker based in London. She most often works in cloth, making textile works and costumes, and likes to collaborate with others from different disciplines. Throughout all of her work is a commitment to minimising waste and using materials that do not cause environmental or spiritual harm, as well as a curiosity around diasporic identity and aesthetics. She has an MA in Art and Politics from Goldsmiths, and combines her practice with working as the Deputy Director of Mimosa House, a non-profit art space in London supporting women and queer artists.

**Mi You** is a professor of Art and Economies at the University of Kassel / documenta Institut. Her academic interests are in the social value of art, new and historical materialism, and the history, political economics and philosophy of Eurasia. Under the rubric of Eurasia, she has curated exhibitions at Asian Culture Center in Gwangju, Ulaanbaatar International Media Art Festival (2016), Zarya CCA Vladivostok (2018), CHAT Hong Kong (2023) and the research platform "Unmapping Eurasia" with Binna Choi.

**Terence Heng** is a Senior Lecturer in Sociology at the University of Liverpool. Working on the intersections between creative practice, cultural geographies and visual sociology, he investigates the making of sacred space, spirit mediumship and diasporic identities. Terence is the author of four books, including *Of Gods, Gifts and Ghosts: Spiritual Places in Urban Spaces* – a visual sociological take on Chinese religious practices in Singapore. He is currently a British Academy Mid-Career Fellow, photographing overlooked spiritual spaces in the North of England.

**Jonny Geber** is originally from Sweden and moved to Ireland in 2003 working for Irish and British archaeological consultancies as an osteoarchaeologist and zooarchaeologist before moving into academia. He completed his PhD at Queen's University Belfast in 2012, and was appointed as Docent (UK equivalent of Reader) in Archaeology at Uppsala University, Sweden in April

2018. Jonny has received funding from the Leverhulme Trust, Irish Research Council, the Royal Irish Academy, the Johan and Jakob Söderberg's Foundation, the Gunvor and Josef Anér Foundation, the Magnus Bergvall's Foundation, the Wellcome Trust, the University of Otago, the Emily Sarah Montgomery Scholarship (Queen's University Belfast), Kilkenny County Council, MacDonagh Junction Developments, and Margaret Gowen & Co. Ltd.

**Sophia Yadong Hao** is a curator, writer and editor. Working internationally, Hao's practice utilises a rhizomatic approach to situate the curatorial as a mode of critical inquiry directly engaging with culture and 'the political' as an open question. Notable curatorial projects include *NOTES on a return* (2009), a re-contextualisation of performance art from 1980s Britain; *Studio Jamming: Artists' Collaborations in Scotland* (2014), *Of Other Spaces: Where Does Gesture Become Event?* (2016-2017) which evoked the ethos of feminism for an alternative politics in culture and society; and *The Ignorant Art School: Five Sit-ins Towards Creative Emancipation* (2021-2025) a five-phase exhibition programme examining histories and future possibilities of creative pedagogy as a radical emancipatory praxis. Hao is currently Director and Principal Curator of Cooper Gallery, University of Dundee and a Visiting Professor at the University of Sunderland.

**Sabrina Henry** is a curator, costume & textile artist. Her curatorial work creates spaces to think through questions related to diasporic presence in Scotland, contributing to the wider discourse around legacies of colonialism, power and modernity. In her costume and textile practise, her focus is on geographies of the Atlantic, using handcraft techniques to create contemporary artefacts that connect pre-colonial traditions with the contemporary British experience. As part of her practise, Sabrina co-facilitates the British Art Network research group, *The Re-Action of Black Performance* and is Head of Programme at Centre for Contemporary Art, Glasgow.

**Kaajal Modi** (she/they) is a multidisciplinary artist and research-

er working through creative practices that explore how making in collaboration with diverse communities (human, microbial and otherwise) can be a way to open up new speculations on how we might create more resilient climate futures. Their practice is rooted in co-creation, and incorporates fermenting, cooking, image making, live art, sound, video and creative interactions to create lively and situated encounters between people, organisms and ecosystems in ways that invite critical reflection and action.

**XinRan Liu** is currently a Research Fellow at the School of Physics and Astronomy working on the LUX-ZEPLIN dark matter search experiment. The experiment is located at Sanford Mine, South Dakota, and has recently produced world leading exclusion limits for dark matter. XinRan specialises in ultra-low background radiation detection and has several leadership roles within the LUX-ZEPLIN experiment including on-site cleanliness during the critically important final construction phase. XinRan is also currently the lead scientist for Boulby XIA, a world-leading surface radiation detector. Outside of his research, XinRan has huge enthusiasm for public engagement. To date, his most remarkable outreach activity is the '*Remote3*' project which he conceived and currently leads the delivery of. This project enables pupils from schools in the most remote parts of Scotland, otherwise underserved in STEM opportunities, to build, program and operate miniature Mars Rovers in the STFC Mars Yard at the Boulby Underground Laboratory.

**Louise Mackenzie** is a UK based artist working across installation, sound, sculpture, performance and film. Through process-based and performative practice, she considers the relationship between concept and material, manifesting in works that explore themes of human progress, evolution, production, and waste. Recent work has focused on our inextricable relationship to microbial life, through explorations of sound, language and process in the laboratory and in the wild. Louise holds a PhD in Fine Art from BxNU Institute of Contemporary Art, is a Director of ASCUS Art & Science in Edinburgh, and a member of Northumbria Universi-

ty's fine art research group: The Cultural Negotiation of Science.

**Rectangle** is a graphic and interaction design studio founded by Daniel Powers and Lizzie Malcolm in 2017. Using both established and emergent technologies – their work is focused on building tools to structure stores of information, and interfaces to access them. Projects vary in scale, complexity and tone – allowing collaborations across fields with artists, human rights organisations, cultural organisations, journalists, publishers and academics. Alongside this work Rectangle has had both permanent and visiting lecturing roles at art schools and universities in Europe and the US.

**Rumpus Room** is an artist-led initiative working in collaboration with children and young people on art and social action projects. The studio is co-run by artists and young studio members, hosting a programme of art and social action, developed with, for and by children & young people in Govanhill and across Scotland.

# **bibliography**

*Vampyroteuthis infernalis*, by Vilém Flusser and Louis Bec  
*Enfleshed*, by Koskentola and Marjolein van der Loo  
*The I ching (or book of changes)*, translation by Richard Wilhelm  
*Tao of physics*, by Fritjof Capra  
*Cheek by Jowl*, by Ursula K. Le Guin  
*The Disordered Cosmos: A Journey into Dark Matter, Spacetime, and Dreams Deferred*, by Chanda Prescod-Weinstein  
*The Complete I Ching*, translation by Alfred Huang  
*Time in the Black Experience*, by Joseph K Adjaye  
*Designs for a Pluriverse*, by Arturo Escobar  
*Of Gods, Gifts and Ghosts*, by Terence Heng  
Bioprotopia, by Hub for Biotechnology in the Built Environment (HBBE)  
*Fervent Manifesto*, by Mercedes Villalba  
*Fermenting Feminism*, by Lauren Fournier  
*Musings FFF: ABC*, by Mara Hey  
*Kitchen Cultures: Fermenting (with) the trouble*, by Kaajal Modi  
*Fermentation as an 'art of noticing'*, by Kaajal Modi  
*Against Purity*, by Alexis Shotwellw  
*A Billion Black Anthropocenes (or none)*, by Kathryn Yusoff  
*Fermentation as Metaphor*, by Sandor Ellix Katz  
*Bodies of Water*, by Astrida Neimanis  
*Sylvia Wynter: On Being Human as Praxis*, by Katherine Mckittrick  
*Staying with the Trouble*, by Donna Haraway  
*Pleasure Activism*, by adrienne maree brown  
*Woman on the Edge of Time*, by Marge Piercy  
*Spirits without Borders: Vietnamese Spirit Mediums in a Transnational Age*, by Nguyễn Thị Hiền and Karen Fjelstad  
*What is a Refugee Religion? Exile, Exodus and Emigration in the Vietnamese Diaspora*, by Janet Alison Hoskins  
*Pearls From Their Mouth*, by Pear Nuallak  
*Quantum Listening*, by Pauline Oliveros

*Tiger Work*, by Ben Okri  
*Positive Interactions*, by Tommy Perman  
*Neighbor George*, by Victoria Nelson  
*Riddley Walker*, by Russell Hoban  
*The Dark Abyss of Time*, by Laurent Olivier  
*Absent Presence*, by Mahmoud Darwish  
*The Slow Grind: Practising Hope and Imagination*, by Georgina Johnson  
*Inside the Neolithic Mind*, by David Lewis-Williams and David Pearce  
*Death and the Afterlife: Multidisciplinary Perspectives from a Global City*, edited By Kit Ying Lye, Terence Heng  
*Conversations across place Vol. 1, Reckoning with An Entangled World*, edited by Nicola Brandt and Frances Whorrall-Campbell  
*The Kelp Congress*, by Cecilia Åsberg, Janna Holmstedt and Marietta Radomska  
*Altered States*, edited by Sarah Shin and Ben Vickers  
*Craniosacral Chi Kung: Integrating Body and Emotion in the Cosmic Flow*, by Mantak Chia and Joyce Thom  
*City*, by Clifford D. Simak  
*Classic Mountains and Seas (Shanhai jing)*  
*Notes on Deconstructing the Popular*, by Stuart Hall  
*Instructions for Non-Human Listening*, by Louise Mackenzie, with composer Hayley Jenkins  
*Silent Earth*, by Dave Goulson  
*Insect Apocalypse*, by Julia Janicki, Gloria Dickie, Simon Scarr and Jitesh Chowdhury, Illustrations by Catherine Tai  
*The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*, by Anna Lowenhaupt Tsing



**Rae-Yen Song would like to offer special thanks and appreciation to the many particles of cadaverous soot who contributed to this exhibition.....**

Michael Barr; bubur cha~cha; mooli; tea fungus; Song family; Sabrina Henry; Neha Apsara; Capucine Galland; Jessica Taylor, Jessie McGoff, Nat Walpole, Siri Black, Alan Keen, Conor Cooke, Kate Theodore, Jon Young, Shaun, Filip Velkovski, Toby Mills, Kenny Christie, Natalie Brazil, Darren Rhymes; all at CCA; all the participants; Keira Tucker (ASCUS); HBBE; Inge Panneels; DCA Print Studio; Lacuna Frames; QD Plastics; Variant Framing; UNDO; Edinburgh University; Loon Fung

Printed: March 2023.

**CCA:** Centre for  
Contemporary Arts