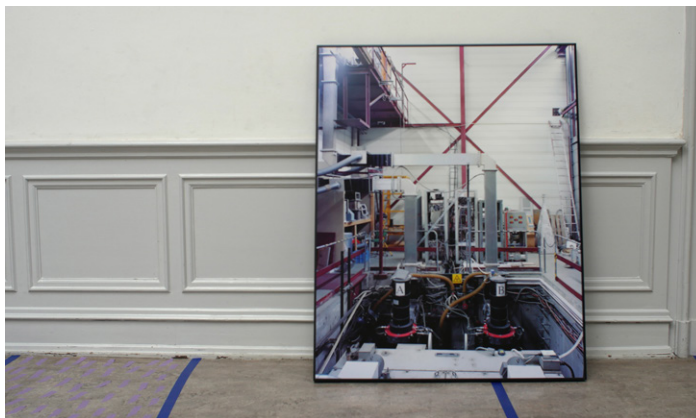
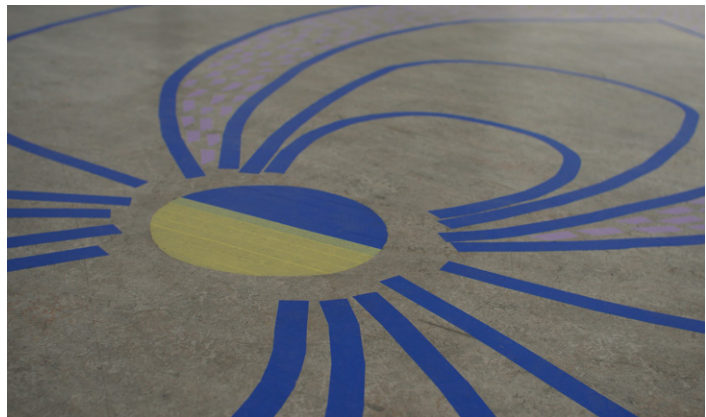


portfolio
hanna husberg

From Aurora to Geospace

2020, installation (2-channel video essay, 22 min, 5 large-format photographs, 120cm x 94 cm, 11 aluminium prints, 25 cm x 25 cm, tape diagram, 14m x 8m) Collaboration with Agata Marzecova

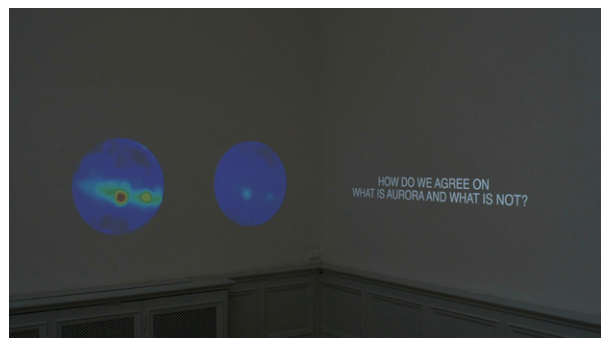
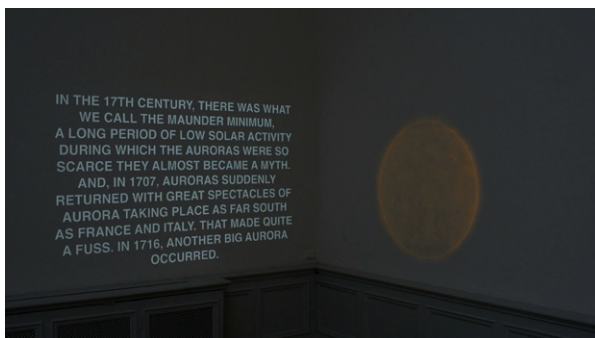
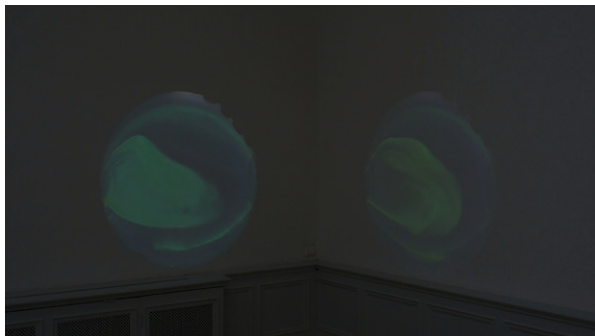


Through a focus on the ionospheric radar infrastructures located in arctic Fennoscandia, 'From Aurora to Geospace' explores how historical interest in visible atmospheric phenomena, notably the aurora borealis, has contributed to the uncovering of invisible processes, and regions of near-Earth space, that are made perceptible only with the help of geoscience. Rather than observing atmospheric phenomena as such, the work explores the instruments, historical circumstances, events and ideas that make them visible and thereby contribute to the construction of novel atmospheric imaginaries and sensibilities.

From Aurora to Geospace

2020, 2-channel video essay, 22 min, colour, silent

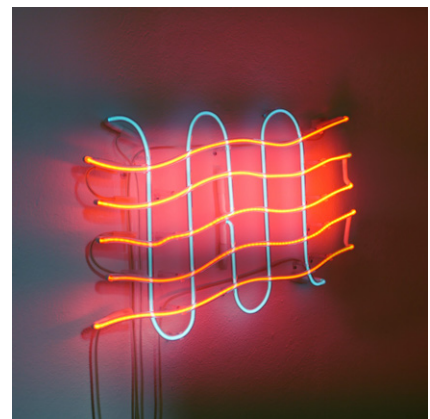
Collaboration with Agata Marzecova



From Aurora to Geospace is a two-channel essayistic film. It is structured alphabetically, starting with A for Atlas of Auroral Forms, B for Black-box, C for Communication, followed by Experimentation, Forecasting Futures, and ending with G for Galaxy, Geospace and Ground. The film, which is a central part of the spatial installation, draws on conversations with scientists and researchers, and uses archival and historical sources as well as scientific materials that emerged as significant for understanding how atmospheric knowledge is substantiated, and how environmental imaginaries are formed.

On Noticing Air

2019, installation (neons, phytoplankton culture, plants, publication)



As we see through air we cannot look at air. An understanding of the atmosphere as a vast chemical laboratory, overloaded with carbon and (unwanted) matter out of place is to a large extent made possible through procedures of scientific measurements and assessment. As a consequence imaging technologies, sensing devices and information systems are more and more affecting the ways in which the environment is and can be conceived. Noticing (air) requires attention and care, and is dependent on historical circumstances and distinct practices of truth telling, that incorporate specific instruments, technologies, and methods of calculating. Asking how one can approach and apprehend phenomena and processes that cannot readily be seen or sensed, and which to a certain degree, might even be deliberately hidden and suppressed, the exhibition reimagines alternative ways for perceiving, relating to, and conceptualising air.

Human Meteorology
2019, lecture performance, 20 min



performance at Weld, Stockholm



Mapping some of man's attempts to control and change the weather *Human Meteorology* evokes human hopes and fears of weather manipulation and climate change, as it explores possible relationships with the air we breathe, and the atmosphere that surrounds us. Structured around the script developed for the spatial installation, this lecture-performance uses audiovisual elements, and slides to narrate a history of man-made meteorology.

This new air, the one we talk about a lot

2018, lecture performance, 20 min

developed in collaboration with Agata Marzecova



lecture performance at Konstnärshuset, Stockholm



lecture performance at Radical Relevances, Helsinki

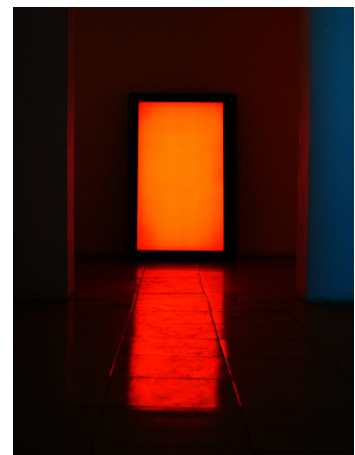
Coming to air, at the intersection of philosophy, politics, science and lived experience, this lecture-performance uses audiovisual elements, sound recordings and excerpts of interviews to introduce some of the cultural and political aspects of Beijing's urban air. Incorporating local accounts and narratives, new technoscientific representations of air, and existing media imaginaries, that situate these in a broader context of historically and socially contingent imaginaries of urban air, the lecture performance speculates on some of the consequences of changing imaginaries of air, conveying the sense that these standpoints are not 'innocent', nor unproblematic.

Often people ask how birds are affected by the air

2017, 3 videos (25 min, colour, stereo, 16/9)



installation view, Black Sesame Project Space, Institute for Provocation, Beijing



installation views

Addressing the cultural and political aspects of urban air in Beijing *'Often people ask how birds are affected by the air'* draws on interviews and dialogues with locals, on existing aerial imaginaries and on new technoscientific representations of air. Because of its invisibility air is mostly mediated through scientific instruments and measurements, and through language. In China the introduction of the new concept of 'wumai', and the successive datafication of air, as air became "this number PM 2.5", have produced a different augmented air, affecting ways in which air is experienced. 'In Blue', 25 min, the protagonists talk about their relation to air, about how it is noticed, lived with, distributed and governed. In 'Colour code', 25 min, colours gradually fluctuate from green to yellow to orange and red, accompanied by a soundscape that evokes the colours used to indicate the Air Quality Index, and the presence of solid matter in the air. The visual elements of the installation draw forth the materiality of existing aerial imaginaries, ('Media imaginaries', 12min30) but also function as light sources, and as token summoning the translations and variations taking place between spoken versus written language, and between cultures.

link to the video: <https://vimeo.com/231697213>

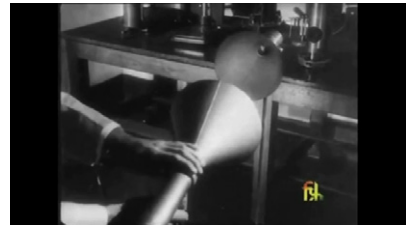
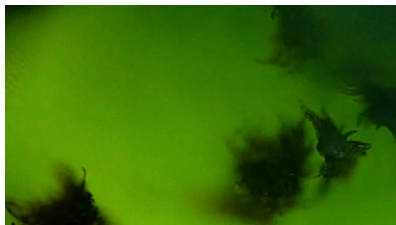
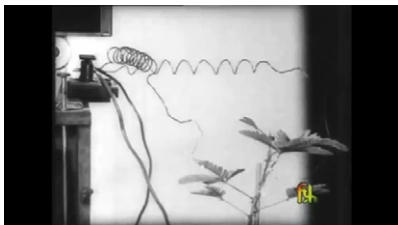
password: blue

Chlorofulfillment: a lab, letters and thoughts

2017, lecture performance with Sria Chatterjee



lecture performance at Galleri Augusta, HIAP, Helsinki



frames from the video

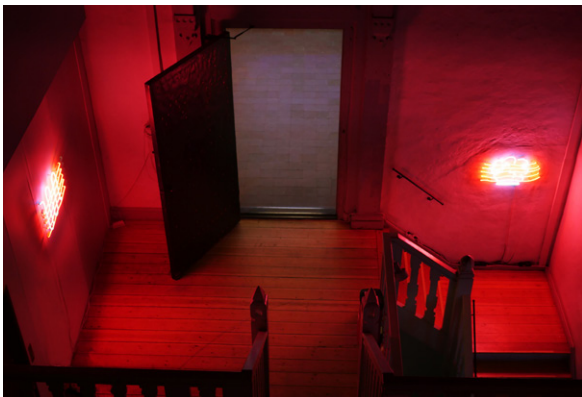
This lecture performance takes the form of a conversation between the works of the artist Hanna Husberg and poet Sria Chatterjee. Collapsing the boundaries between plant breathing and human breath, the performance addresses the murky lines of control in closed systems. Seen in the context of colonial and contemporary histories of manipulated migrations and bio-engineering, their questions around the politics of respiration and ventilation is mediated by a series of poetic works that explores the writings and experiments of the 20th century Indian scientist Jagadish Chandra Bose. The conversation becomes an attempt not to write a history of plant and human sociability but one that looks for language at the crevices of history and organic matter.

In the vast ocean of air

2016, video (15 min, colour, stereo, 4/3), neons



installation view



installation views, Nikolaj Kunsthall, Copenhagen

In the Vast Ocean of Air is composed of a video work and five neon signs. The film is set in a region that has been subject to exploitation of natural resources since the early 1600's - the Arctic archipelago, and former no-man's land, of Svalbard. Paying particular attention to the materiality of clouds, and to the transmissions and transformations they perform, be they physical, biological, chemical, digital or other, the film reflects upon some of the material exchanges taking place through the atmosphere. The neon signs evoke symbols used for controlling weather indoors; heating, cooling, humidification, air circulation and purification; addressing the homogenized air conditioned indoor spaces many of us inhabit.

link to the video: <https://vimeo.com/160854305>

The world indoors

2015, mixed media (plants, plastic, video, 11 min, colour, silent, 16/9)



installation view, Rauma Biennale Balticum , Rauma



The world indoors consists of a looped video on a monitor, and three types of tropical houseplants (the areca palm, the mother-in-law's tongue and the money plant) in a combination supposed to produce 'ideal' air conditions. These plants have been found to filter harmful substances and provide the fresh air and humidity needed in indoor environments, as well as in closed systems such as space stations. The video uses microscopic imagery of these same plants, and provides a textual commentary. Chairs, or a bench, invite visitors to sit down. The installation above has the amount of plants needed for the comfort of two people and hence provides two chairs. By bringing up questions of material exchanges taking place through air, and how we come to notice them, the installation addresses issues of air conditioning and air pollution and the cultural political context that make them perceptible.

link to the video: <https://vimeo.com/138973027>

Being with

2015, mixed media (phytoplankton culture, salt crystallisation, hd video, 7 min, colour, stereo, 16/9)



installation view, Systémique, CEAAC, Strasbourg



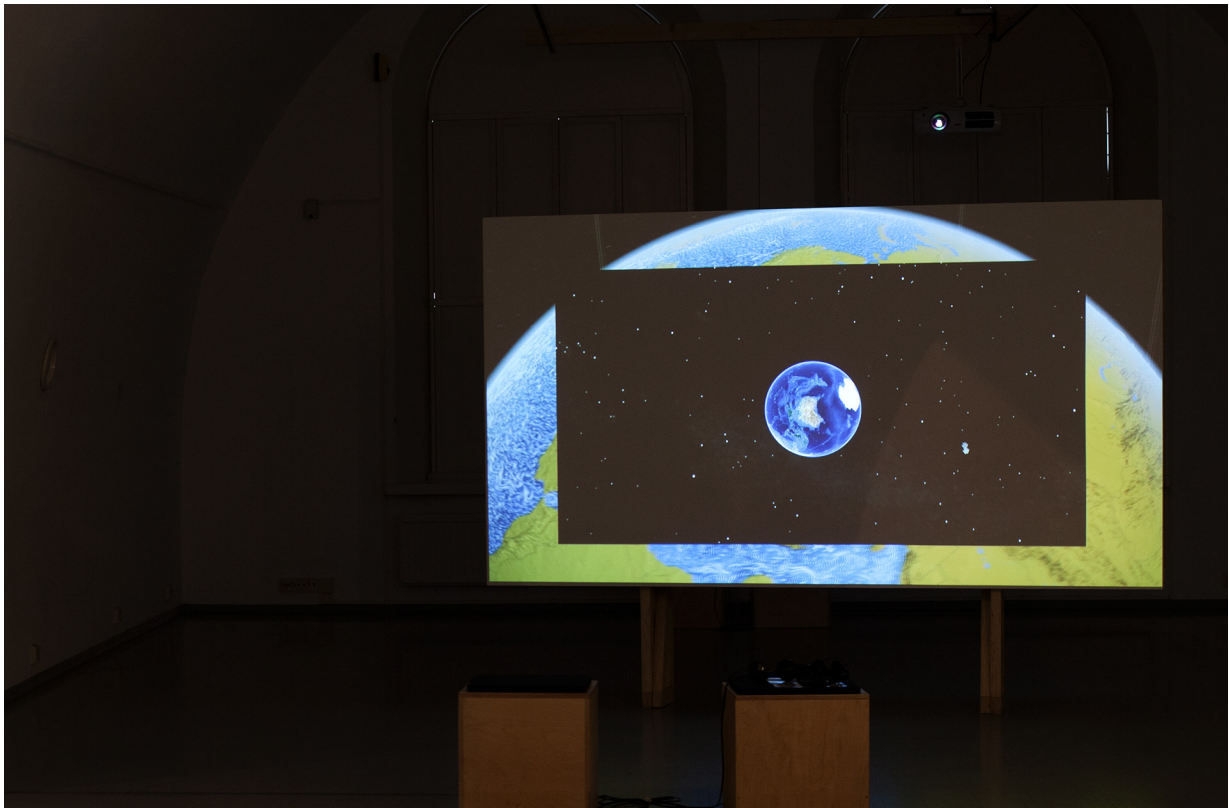
Being with consists of a looped video projection, a culture of phytoplankton in plastic bottles and 365 petri dishes with crystallised salt. By examining the characteristics of some terrestrial mediums, such as water and air, and their specificities of transmitting light and pressure waves, and diffusing volatile and soluble chemicals, the installation focuses on organic and mineral micro-events that blur and rearrange our perceptions.

The different elements of the installation are connected through the narration of the film that tells of a becoming in which more-than-human actants, such as algae, bacteria and minerals are indispensable.

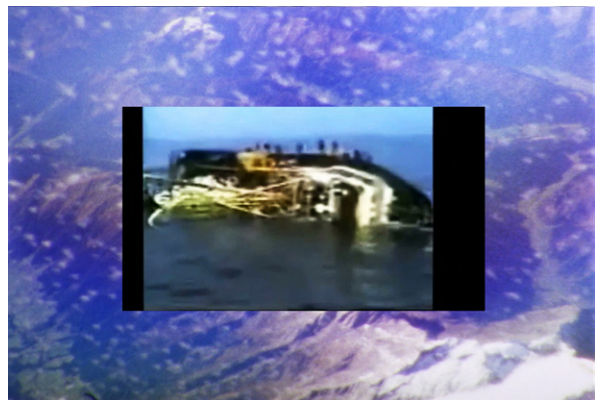
link to the video: <https://vimeo.com/120779697>

The Free Sea

2014, hd video, 25 min, colour, stereo, 16/9, variable dimensions
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.

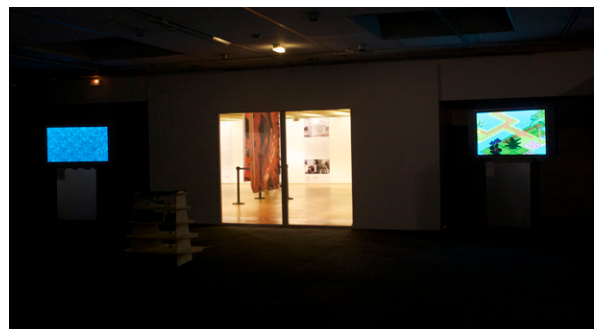
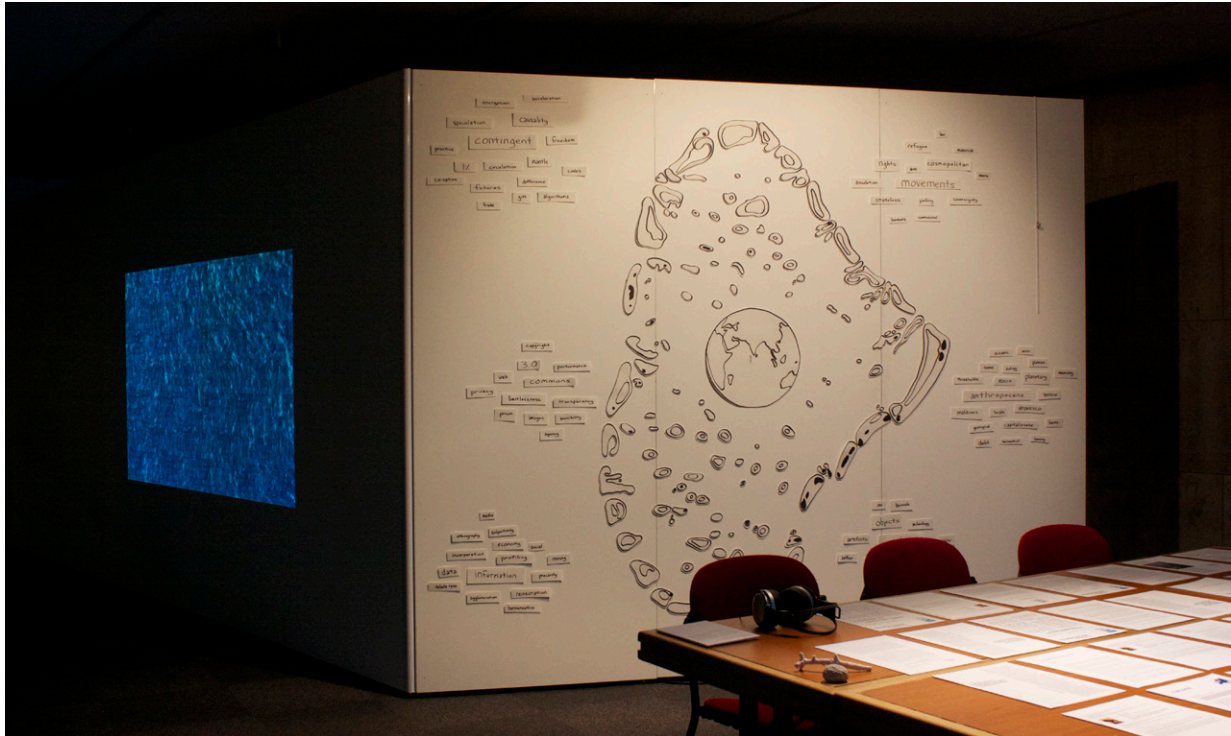
Considering the impacts of sea level rise on the low-lying island nation, the essay film reflects on these islands as geo-bodies of identity, sovereignty, and prosperity threatened by the breaching of coastal and climatic thresholds. The forecast dissolution of these islands represents an ontological 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 Tsipni-Kolaza



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

The disappearance of the Maldives beneath the sea is a speculative hypothesis, though a likely and compelling one. Today there is an emphasis on mitigation and adaptation, rather than prevention, in national and international law and policy relating to climate change.

The archival project speculates on the contingent circumstances Maldivians may face as a permanently displaced population. The former president of the Maldives posited Australia, India, and Sri Lanka as potential sites for relocation, and the viability of this proposal, or lack thereof, is a specific focus. The archival project questions how mobile technology and the Internet could assist in preserving a displaced culture, while helping dispersed communities adapt and connect, and seeks to explore the potential humanitarian and cultural consequences of this scenario within a global context.

The archival project features 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.

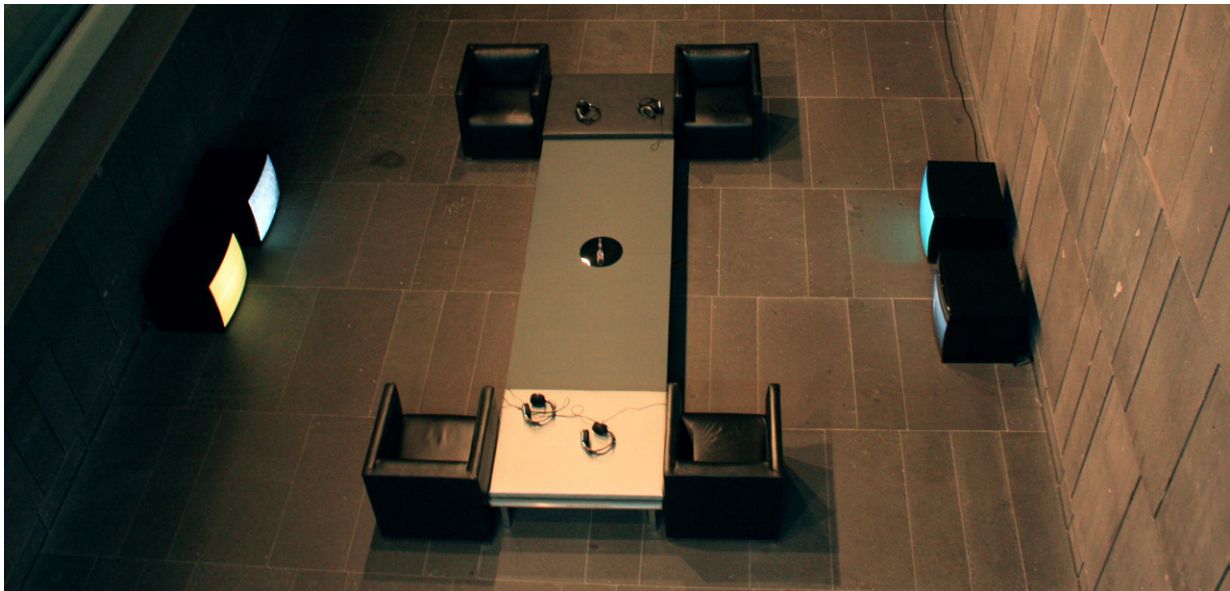
the webarchive is accessible on: www.contingentmovementsarchive.com

Shifts in Time: *Performing the chronic*

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



192 islands, 2013, magazine



installation view, Mumok Kino, Vienna

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.

Human Meteorology

2012, mixed media (soundrecording on LP, looped videos on monitors, blue sky filter, stereolithographies)



installation view, Chateau de Chamarande



slideviewers with stereolithographies



The central part of *Human Meteorology* is a 16 minutes long voice recording. It tells of air and atmosphere, and of humans attempts to modify and control weather since ancient times. The narration is loosely constructed around eight images, materialised as stereolithographies shown in slide viewers. These slides all have names; a title and a year referring to the dating of the original images: *Airopaidia*, 1786, *Breathing device*, 375, *Cloud seeding*, 1947, *Gas attacks*, 1915, *Hail cannon*, 1898, *Snow crystals*, 1885, *Roofed city*, 1949 and *Weather shooters*, 1555.

There are also four videos, *Colour of a lake*, *Diamond dust*, *Shockwaves & Vortexes* and *Light drawings*. They all address attempts to capture phenomena where the 'invisible' is made visible.

Blue sky filters cover the windows. At a distance the space is perceived as bathing in artificial blue light. After some time human vision however tends to acclimatize, and subconsciously adjusts, perceiving light as white, where it previously saw blue.

Breathing device

2012, stereolithography, printed text

Breathing Device is a translucent miniature model in resin. It is a reproduction of a device constructed by French chemist Antoine Lavoisier in the late 18th century. The apparatus was used for experimenting the effects of gases on human beings. The model is accompanied by a text.

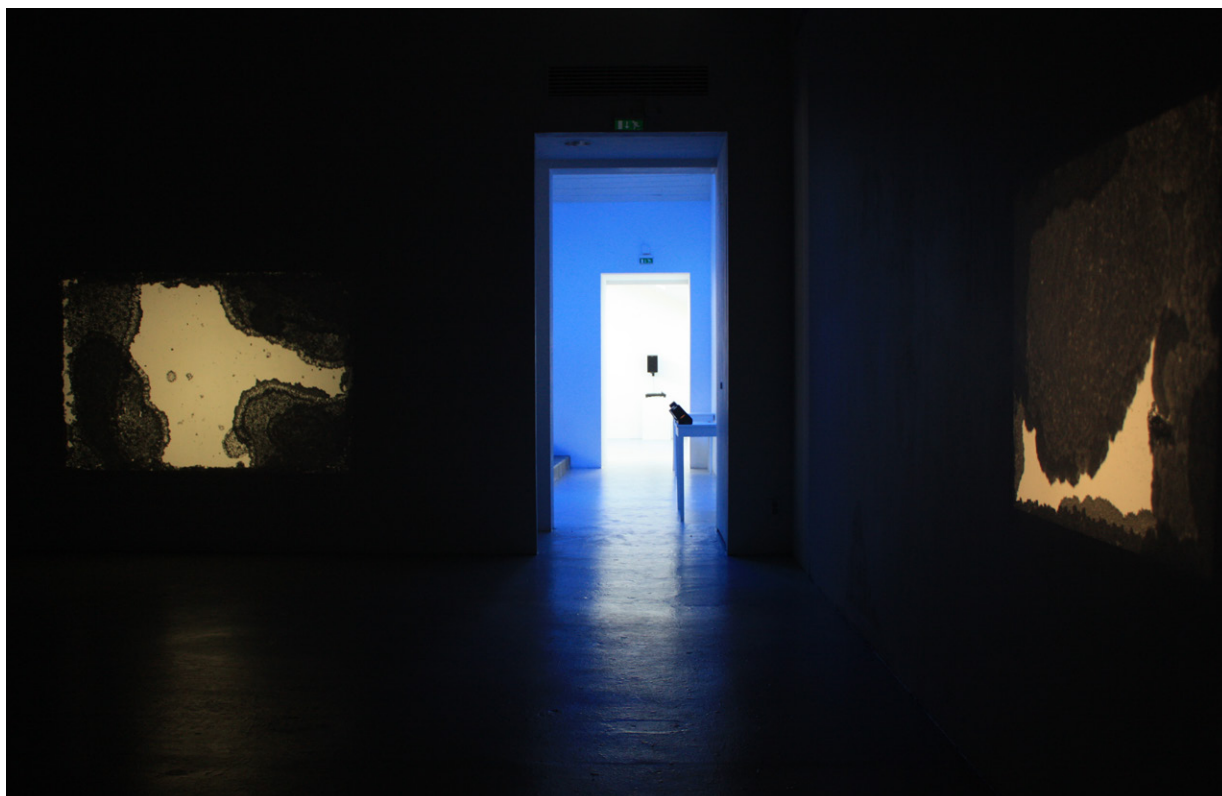


installation view from *One kind word can warm three winter months*, Cité des Arts, Paris

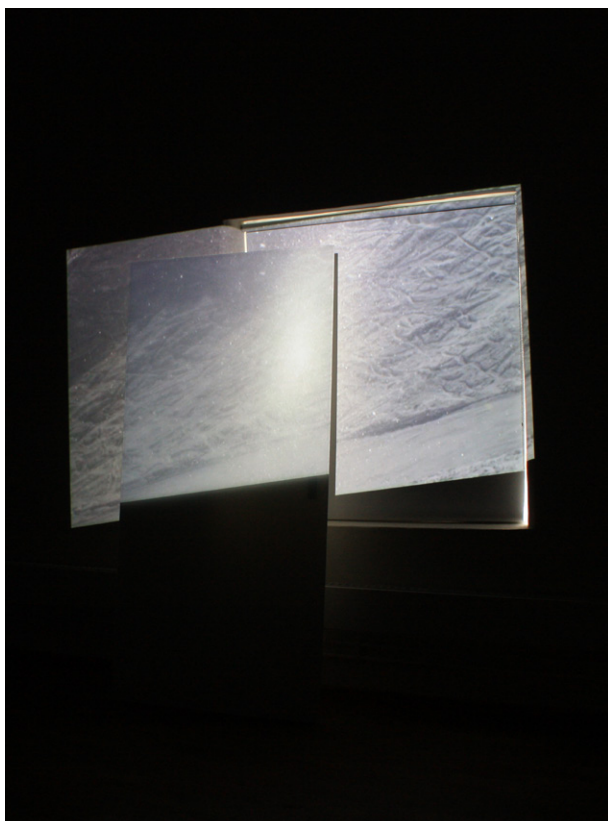


Breathing device, 2012, stereolithography

Human Meteorology
Galleri Mejan, Stockholm, May 2012



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



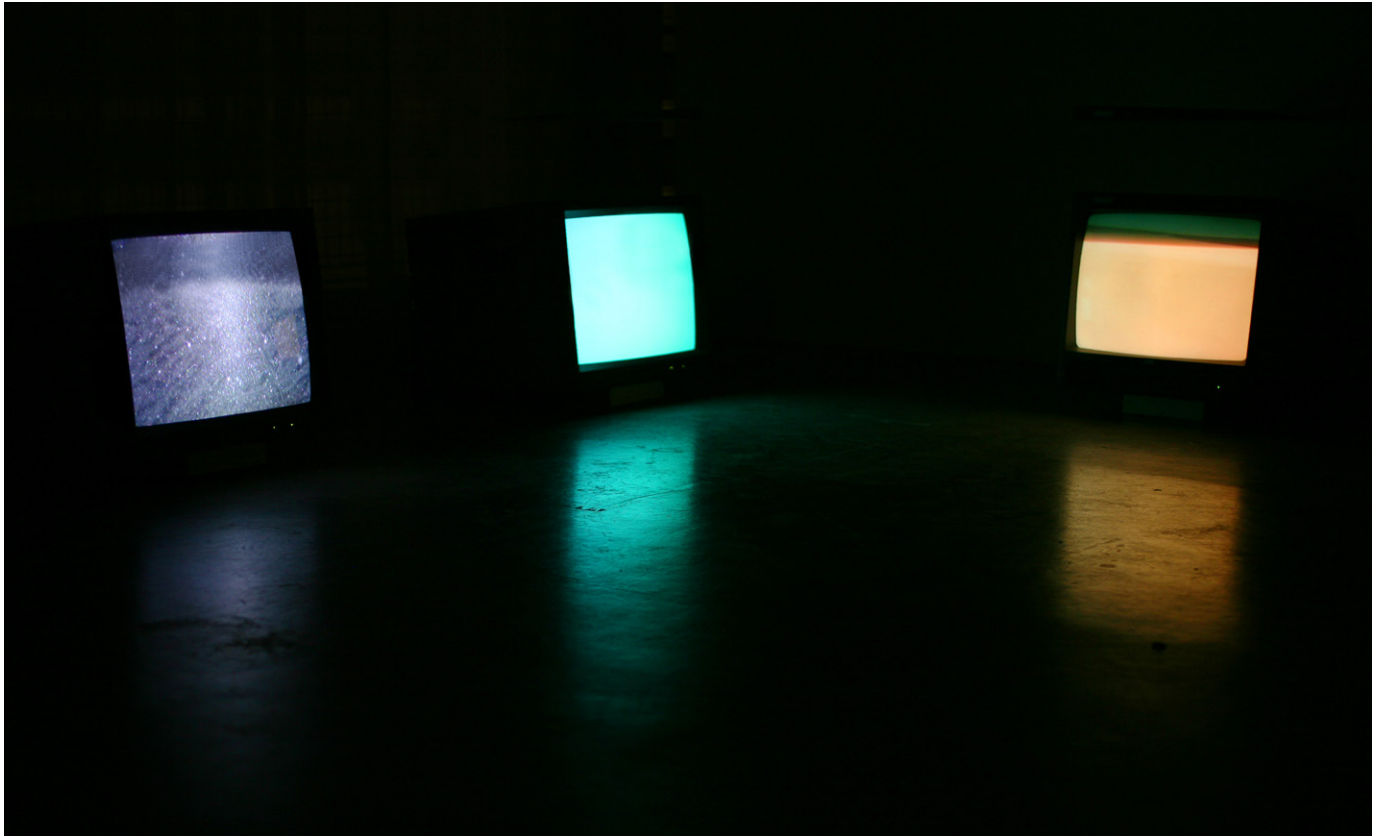
Diamond dust, 2012, installation view



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 in the context of an exhibition on biodiversity. Japanese knotweed, a plant classified as invasive in France as it is a scourge for the development of other species, was collected in the urban space of the city, and replanted in a soilless culture. The plants were then transplanted on a floating structure in the artificial lake. The installation exposed the plants to stress while still providing the basic conditions for survival; light and access to water.

Culture without soil is practiced since ancient times notably by the Aztec, and has developed rapidly since the 1930s when the system was commercialised. It has also been used by the military to produce food in arid regions during wars, and is developed by NASA's CELSS (Controlled Ecological Life System Support) for possible colonizations of new planets.

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.